



We paint with a base of brownish yellow (AC-40) the inner area of the silhouettes, trying not to erase the pencil marks. Once all the figures are coloured, they are outlined on the outside with the background colours. In this way, the lines will be finer and the motives clearer.

The designs are highlighted by adding 10% of golden yellow (AC-8) and shadowed with the base plus 10% of brown (AC-41). The motives are outlined the same mixture. Finally, the inside of the trappings is painted white, as are the white straps. These latter are then outlined in black.



HOW TO PROCEED WITH TRANSFERS

The transfers manufactured today are far better than decals: they do not require any trimming, they stick to curved surfaces, can be retouched with paint and are very easily applied. Ageing effects such as peeling are quite achievable with a little practice. Even complete changes of colour can be done with careful painting. For those modellers not skillful enough --or simply with limited time to dedicate to the hobby-- these dry transfers represent a great advantage. Andrea Transfers have been designed to be used in 54 mm as well as in 90 mm for shields, flags, shoulder protections, helmets and even drapery.

We prepare the figure for assembly and choose the heraldic motives depending on their shape, colour and size.



Holding the piece with care, the cross is placed right in the middle of the breast. Later we pressed up and down with a blunt point until the transfer was completely adhered to the piece



Once the figure painted, the motives are cut out with a hobbycraft blade. Red and white were selected for good contrast.



Decoration of figures or flags with dry transfers is a simple process that with the addition of a few tricks can render impressive results in relatively short time.



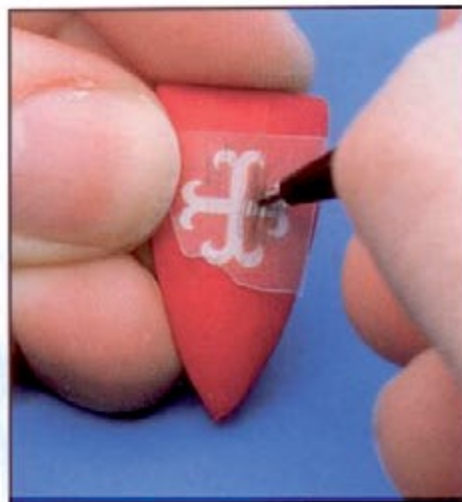
The thin transparent trim of the transfer is painted red, to make it disappear completely. Later, a coat of matt acrylic varnish is applied to eliminate the satin finish of the transfer.

The advantages are clear; they stick on curved surfaces, are easily applicable with a blunt instrument and can be retouched or painted completely with acrylic colours. This last characteristic offers the possibility of changing the colour in any motive or to introduce new elements onto the heraldic patterns. Here, the process to apply a heraldic motive on a figure and his shield, so as well as the final retouching is depicted in detail.

- HERALDRY TRANSFERS:

- CODES: AT-1, 2, 3 & 4
- THE BLACK PRINCE AT CRECY
CODE: SM-SO1
- KNIGHT (1280) - CODE: SM-F04

The transfer is applied onto the shield, assuring that it is correctly centered.



Some paint effects are given to the transfer. Edges are painted with a thin line of dark red alongside each other, then lighter lined with orange. The inner area of the cross is retouched with light grey to add some weathering. These extra touches will

integrate the transfer perfectly with the shield, to the point that there is no noticeable difference with a painted cross.

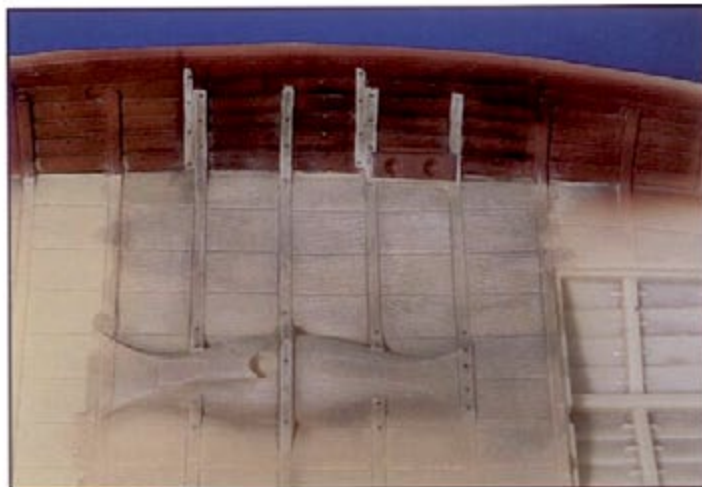




General view of the hull, with the subtle shading of the nails and the reddish colour of the planks after washing and dry-brush treatment.



After the ship's rail has been masked, the deck is airbrushed with a mixture of 80% beige (AC-39) and 20% ochre (AC-015). The chests that will later be glued onto the deck are painted with a base of 60% ochre (AC-015) and 40% beige (AC-039). Lightening was done with a dry-brushing of medium brown (AC-016).



A wash is given to the deck and timbers with a mixture of brown (AC-18), dark blue (AC-22), yellow (AC-7) and red (AC-33). Afterwards, a dry brushing treatment is applied with a mixture of beige (AC-39), yellow (AC-7) and khaki (AC-4).



To paint the rail, we will follow the same steps used in painting the hull, as it is the same kind of reddish wood. It will be necessary to retouch the contact area between the rail and the deck. The scrapings on the upper black timber will add a touch of realism.



The final steps are outlining of all the wood and timber composing the deck with dark brown and painting the nails with metal grey. Finally, the chests are glued in position.

A single pattern or rule to paint a group of Vikings simply doesn't exist. They made their own garments, usually from wool or linen, and used vegetable or mineral dyes in green, brownish, red, yellow or blue tones. They sported a kind of long jerkin or cape over the wool shirt, as well as long trousers.



These shirt were usually decorated with silk strips or embroidered with fine metal thread in geometrical patterns.

Boots were made from smooth leathers and worn with short socks. Boots may be decorated with geometrical patterns as well.

Belts and straps were black or brown leather with metal buckles.

The haversacks or shoulder bags were made from different furs and leathers, matched with horn, bone or wooden fasteners. Jewelry such as brooches, bracelets and necklaces were made from gold, silver or bronze.

STEER MAN'S PAINTING

All codes refer to Andrea Color

FLESH:

Base 50% AC-10 + 50% AC-16

Light: Base + 10% AC-9

Shadow: Base + 10% AC-41

HAIR:

Base: AC-40

Light: Base + 10% AC-8

Shadow base + 10% AC-41

HELMET:

75% AC-29 + 25% AC-27

CLOTH:

Base: 50% AC-24 + 50% AC-5

Light: Base + 10% AC-32

Shadow: Base + 10% AC-3

TROUSERS:

Base: AC-33

Light: Base + 10% AC-32

Shadow: Base + 10% AC-3

SHIRT:

Base: AC-26

Light: Base + 10% AC-19

JERKIN:

Fur : AC-15. Leather: Base: AC-

42, light: Base + 10% AC-32,

shadow: Base + 10% AC-26

HORN:

Base: AC-39

Light: Base + 10% AC-6

Shadow: Base + 10% AC-15

BELT:

Base: AC-18

Light: Base + 10% AC-16

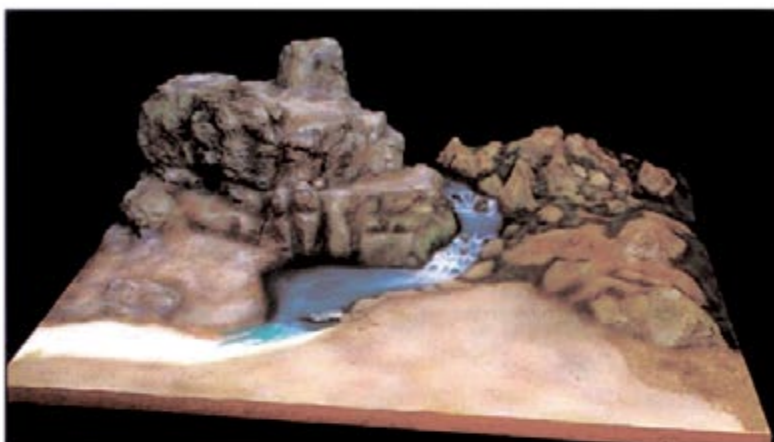
Shadow: Base + 10% AC-13

BUCKLE:

AC-28



A MEDIEVAL BATTLE



Planning is essential in large dioramas. For this reason, it is advisable to make preliminary drawings to how decide volumes and heights will be distributed together with the different elements that will compose the whole.

The diorama was built on a 10 mm plywood board thick onto which the

rocks, river, slopes, etc. were drawn.

To create the volumes, we used layers of cork glued with white glue, which were roughly shaped with a sharp knife. The whole was then sanded extensively with sheets of different grain sandpaper.

The rocks were made with plaster castings from Woodland Scenics,

then strategically distributed on the base and glued.

Some putty was added here and there to unite elements.

Similar work was done for the river, adding some elements such as the dead

horse, small rocks, and the tree. While the putty was still fresh, the earth areas were created by mixing sand of different grains to the terrain with white glue.

PAINTING OF GROUND

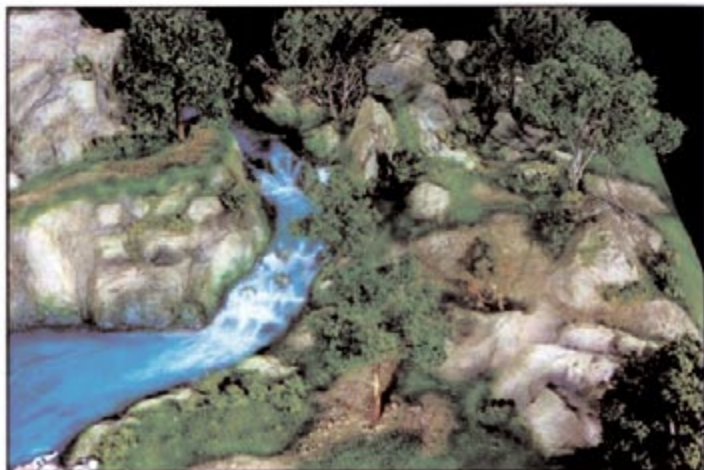
To paint the ground, we used an airbrush. This is ideal for large areas, as it is perfect for easy blending of colours. The base colour was earth (AC-40), which we used to coat the entire ground, with special emphasis on cracks and crevices to assure that not even a small point escaped painting.

The next step was the shadowing, using colours as brown leather (AC-42), wood (AC-41) dark brown (AC-17) and flat black (AC-26).

The lighting was with ochre (AC-15), dark flesh (AC-10) and smooth clearing with light flesh (AC-9). These



same tones, slightly more lightened were used to dry-brush edges and protuberant shapes. The last step was to



apply a wash of Napoleonic green (AC-38), olive green (AC-3), medium grey (AC-19) and flat black (AC-26). The method was the same for the earth areas, introducing some small chromatic variations to avoid monotony.

For the river, we prepared a mix-



ture of basic blue (AC-21) light green (AC-24) and light blue (AC-20), adding gradual light increases by adding more light blue (AC-20) and flat white (AC-6). Foam was imitated with pure white.

The edges of the river bank were outlined with a smooth shadow of dark brown (AC-17), again with the airbrush.

To achieve an effect of wetness, rocks on the bank were washed with a range of dark green tones. Once all the

painting work was finished, several coats of matt varnish were added to the whole with 12 hours drying time between. The river was coated several times with gloss varnish.

VEGETATION

There are now on the market a considerable range of accessories, permitting the modeller to represent vegetation accurately. It is nevertheless possible to use real materials as well.

The grass was made with artificial grass of different sizes, fixed in place with dilute white

glue. We added small bits of sponge and some small natural tree branches.

The tall vegetation in the diorama was made with pieces of seaweed.

Some of the trees are stock items, improved by erasing moulding seams

or texturing with putty. They were completely repainted in all cases. Other trees were home-made from thyme twigs selected because of its many small branches.

Fine artificial leaves were fixed to these branches with the help of a gloss varnish spray. When the trunks and leaves had been decorated, another coat of varnish (matt this time) was airbrushed. Gloss varnish is applied first because it has a longer drying time and gives better adherence.

The stakes are made of natural thin wooden branches sharpened with a craft blade. They were inserted into the ground and fixed with white glue.

THE FIGURES

The figures displayed in the diorama are mostly from the Camelot series from 3D Miniatures, while a few others come from Mythril. Quite a lot of conversion was done. An array of parts from different kits was used to create the desired pose.

