

This is the 'small print' based upon years of experience of dealing with a wide variety of clients all of whom have different expectations. It is not intended to appear arrogant, insulting or patronising it's just intended to make things clear for everyone!

Please note; There are many professional model making firms who deal in what I regard as the technical aspects of model making, ie. taking a set of two dimensional plans and using computer driven machines to accurately recreate these to scale to produce, what is in effect, a three dimensional set of plans. I like to feel that my work offers something more than merely a technical recreation of a set of architectural or engineering specifications. Indeed my reputation is based upon my artistic ability to capture many of those things that are difficult to define in technical drawings. Through good observational skills, subtle colouring, realistic weathering and distressing along with sympathetic backdrops, scenic modelling and dramatic lighting I aim to produce something that goes beyond being just another sterile model. In short I try to produce atmospheric miniatures that communicate the character of the subjects shown. As such although I do work on the occasional 'standard corporate project' much of my commissioned work is for museums and private collectors looking to commission something more likely to be viewed as an art work than a business tool.

STANDARD OF WORK. Producing Miniatures and scale models is a labour intensive process where the cost of materials and other outgoings are usually only a small fraction of the final price of a project. Furthermore, the hours of work involved in producing any specific model are not governed just by the subject matter, but largely by the standard or quality of work required. As such there is a large degree of flexibility in any quote and it is normal practice after negotiation for the client to fix the price for a project, and for work to be produced within the limits of that budget.

Given that the standard of work achievable is so dependant upon budget and the time it will buy, it is important that there is a clearly negotiated and shared understanding of the standard of work a client requires and what their budget will permit. It is very rare for a client to either require, or be in a position to justify spending all that would be incurred by asking for "the very best that can be achieved". After all, there really is no such thing as "best", it is always possible to keep further refining a model, you just have to decide at what point the improvements no longer justify the increases in cost. Attempts to define standards will inevitably be subjective, and commonly used terms such as 'museum standard' can be very misleading as the standard of model making in museums varies immensely. For better or worse I work to a five point scale as outlined below;

Class 5 work; *Produced on an exceptionally minimal budget to greatly simplified standards. Such work is rarely considered presentable in its own right and tends to be used for mock-ups at the planning stages of larger, more ambitious projects.*

Class 4 work; *Produced on a modest budget to basic standards. Such work could be made, for example, to fulfil the requirements of a small business presentation or classroom teaching aid, but does not allow for any of the artistic finishes that usually characterise my work and which miniature collectors and model makers usually desire.*

Class 4+ work; *In circumstances where a client requires a very crisp, glossy and finely detailed model for corporate presentation purposes, prices may easily be comparable to that of class 3 work or class 2 work, though I still consider this to be a "higher" class 4 on the basis it tends to be more technically demanding than artistically challenging.*

Class 3 work; *Produced on an adequate budget. Such work will, artistically, be towards the higher quality end of what many corporate or non-model making clients expect. The budget may also allow time for a few refinements in finish that may help a model begin to stand out from other mainstream work. Such work may, however, still be considered no more than a 'bare minimum' standard by knowledgeable collectors of fine miniatures. This is the standard most likely to be considered 'basic museum standard'.*

Class 2 work; *Produced on a generous budget that is sufficiently non-restrictive as to permit a degree of freedom over choosing the best methods for getting the best results. Such work is produced to satisfy model making enthusiasts, though many of the time consuming artistic subtleties and refinements that can dramatically push up the price may not be required by all clients. Such work is generally regarded as "typical museum standard".*

Class 1 work; *Such works are hardly ever economically justifiable, and only tend to be produced in special circumstances where a client allows their heart to overrule their head. These are the rare "labours of love" produced over many hundreds or thousands of hours, more normally for the challenge and enjoyment of the model maker building them than to meet the expectations of a client. Such work often has a real "wow!" factor, and is the sort of model making that draws crowds and may win prizes in international competition.*

If any particular illustration on my web-site seems comparable in terms of style or quality to the type of work you wish to commission, then feel free to ask about how it fits into my classification and pricing structure. In special circumstances, and maybe for a modest fee, it may be possible to produce small sample pieces to send to clients to further illustrate the style and quality of work that can be produced for any particular budget.

Any brief submitted as part of a commission enquiry should stipulate the limits of the client's available budget such that the quote can detail what standard of work can be produced for the money. Alternatively the brief should clearly define the standard of work required such that the quote can detail the costs incurred in working to those standards. It is usual for this to be nothing more than a starting point for further negotiation, but without some indication of a client's expectations all I can say is that; "You get what you pay for and the job costs as much as you want to spend."

REFERENCE MATERIAL. I am used to dealing with a wide variety of subjects from a diverse range of model making disciplines, nevertheless I can't know everything about everything, and I can't know what any individual wants if they don't tell me. Since much of my miniature work is focused upon drama and story telling, then small technicalities and absolute dimensional accuracy are often of secondary concern to improving the character and overall atmosphere of the model. Nevertheless I appreciate different clients have different priorities and I encourage all clients to explain what it is they require as clearly as is possible. **I stipulate that the client's brief must include all reference material they consider essential for the construction of the model or miniature.** Where there are serious gaps in the brief provided, instructions that are unclear or where specific references are contradictory, I will endeavour to clarify matters by contacting the client. However, many clients who especially like my style of work prefer to rely on my experience and allow a degree of artistic freedom in the interpretation of a fairly vague or open brief. Nevertheless, if it is important to you that something is done a specific way then clearly indicate this in the specification you provide. Note also it is for the client to ensure the reference material they provide does accurately reflect their needs. I will not be held responsible should I reproduce errors or inaccuracies shown in published references provided by the client. **Failure to provide clear, reliable reference materials or instructions will be taken as an explicit statement that you wish me to proceed acting on my own best judgment.** Project briefs can be as vague as a few words given over the telephone describing a mood or feeling for the desired model, to a full portfolio of drawings, plans, photographs, textual descriptions and extensive bibliographies of further published references. In instances where the initial brief contains a significant amount of reference material to be studied, or where the client has stipulated I should get involved in detailed research on their behalf, then it may be necessary to charge a consultation fee, even if this does not lead to an actual commission. **In short, if the completed miniature does not meet the client's expectations or fails to include something they wanted, they have no recourse to complaint if they failed to provide an adequate brief, instructions or reference material stipulating their exact requirements. I can only act on the information provided.**

TECHNICAL & SAFETY. Many clients request models with mechanical or electrical components used for the purposes of animation and illumination. It is important that the brief gives a clear description of any relevant technical data, tolerances or power specifications that must be met. Similarly clients must indicate the expected frequency of use of the models or miniatures such that life expectancy of the necessary components can be taken into consideration. **Clients must also stipulate if their models are to be designed to "strip down" easily for access, ongoing maintenance or repairs in extended use. Many models may otherwise be built as sealed units as this is often the cheapest option.** I will always endeavour to meet any specifications stipulated in the brief, or advise where this may not be possible. Furthermore, I stipulate that upon receipt of the completed works it is the clients responsibility to inspect any models or miniatures supplied to ensure they meet all their requirements and immediately inform me of any concerns. **By accepting these terms and conditions the client must accept all responsibility for the safe use of any model or miniature supplied and act upon any advice offered regarding it's safe use or installation. I will not be held accountable for any damage, accident or injury caused.** I draw particular attention to the subject of ventilation and cooling of models. If lighting or other electrical features are to be built in to small models or enclosed dioramas and then run for extended periods of time a significant build up of heat can lead to a potential fire hazard. If such use is anticipated it should be stipulated in the brief such that adequate ventilation can be built into the model.

MUSEUM CONSERVATION ISSUES. Such matters are hardly ever of concern to any client, however I mention them for they are easiest to address at the initial stages of a project, and can be major frustration if they have to be addressed once complete. Many of the woods, resins, paints and other materials used in model making can be a potential source of VOC's (volatile organic compounds) In extreme cases these can be potentially damaging to delicate or unstable historic material. If you are commissioning a project for display in a museum gallery containing valuable historic artefacts you may wish to consult your conservation department for advice on potential threats to your collection. We may then discuss the possibilities for use of other safer materials when constructing the model, or the production of sealed display cases to enclose the models.

PUBLICITY & COPYRIGHT. As a matter of routine I photograph and record almost all of my work, both for publicity and marketing purposes as well as for use in articles written for publication in a variety of model making books, magazines and journals. I reserve the right to feature any work produced for clients in this manner. If this is unacceptable this matter should be raised before we agree upon a specification and price for a project such that a mutually satisfactory solution can be reached.

TIMESCALE. High quality model making is time consuming both in terms of hands on modelling, and down time waiting for things to dry or cure. Sourcing specialist materials may occasionally add to the length of a project. Clients must also be aware that the day to day commitments of the mail order/exhibitions side of my business, means I have to allocate a proportion of my working week to maintaining stock levels and consequently I can not work exclusively on commissioned projects. Given this, I cannot always fit a twenty day project into one calendar month. As such I often have a waiting list of projects booked into my diary and only rarely can I start a new project immediately. Any quote provided should indicate when I am able to start work, how long I anticipate any given project taking and indicate where specialist materials may need to be ordered early. I will always endeavour to meet any deadline imposed by the client but please be reasonable in your expectations and be aware that the standard of work produced as a last minute rush to meet an imposed deadline will suffer. Note also that if a particular piece of work is required for a certain date, time must also be allocated for delivery. You will always get a better quality of work for your money if the project can progress slowly and the delivery date is set later than the actual anticipated timescale for completion of the project; This allows time for reflection as to how a project should best progress, allows for small delays, interruptions, and unexpected problems, and avoids unnecessarily high shipping costs for last minute delivery, all without impacting on the quality or final delivery date. **Please be aware that any time scale or completion date quoted is dependant upon the client providing all required reference material and a full specification prior to the agreed starting date. Note also that any time scale negotiated or mentioned in either a written or verbal quote does not become binding until a deposit has been paid to secure the timeslot in my commissions diary. The longer a client takes to process payment of the deposit the greater the chance that the time will have been allocated to other projects.**

SHORT PROJECTS. Many clients often wish to commission very short or inexpensive projects costing less than £200. Perhaps they may only want a few simple figure castings painted, or maybe they want an existing model mounted on a small scenically dressed plinth. Ordinarily I do not like to charge administration fees for negotiating such projects, but be aware that the time involved in dealing with two or three phone calls along with sorting through reference photographs and/or drawings and associated letters or e-mails can sometimes exceed the work involved in the job under discussion. In these instances it is vitally important that the client presents a very clear and concise statement of their requirements and has a definite budget or price in mind. **If I am obliged to enter into lengthy discussions regarding the nature of a short project you will be charged an appropriate hourly rate for this consultation.** Note also, that as it is generally uneconomic to plan major projects around minor ones, I do not specifically

allocate time for these quick projects in my diary. Such work is simply fitted into brief periods of waiting during other larger projects or the time set aside each week for replenishing and maintaining stock levels for the exhibitions and mail order side of my business. Consequently I can not guarantee an exact start or completion date for these quick projects, I will merely indicate a likely time span in which the work will probably be completed. Depending upon other commitments such work may be turned around in just a few days or it may be several weeks, nevertheless I will try to work within any deadline imposed by the client. In these circumstances where I do not work with formal specifications or briefs, and I can offer no commitment as to exactly when I will complete a project, it would be unreasonable of me to ask for a deposit. **As such I stipulate the client must be agreeable to being invoiced for the full amount once work is complete, and that they must give me one weeks prior notice to complete any work already started, should they change their mind or wish to back out of the agreement.**

LAST MINUTE CHANGES. I have found time and again that as major projects progress a client often wishes to digress from the initial brief, and sometimes I may occasionally see fit to recommend changes. This is all the more common with an open-ended specification that plans for a reassessment of a large project part way through, when the full nature of the project's requirements can be better understood. You should be aware that the nearer completion a project is, the harder it becomes to impose alterations to the initial brief. Furthermore the quality of finish in any project may also suffer through having to disguise where certain parts have been altered, cut out, moved or replaced. **I must stress that the agreed price and time scale in any quote is only for completion of the work specified in the original brief pertaining to that quote. Any changes imposed part way through may incur additional costs, not just for the new work, but, potentially for un-doing or removing existing work without destroying the whole project. Completion dates may also have to be re-negotiated in light of any changes imposed.** If it is anticipated that changes to the brief are likely after work has been started, then I strongly recommend booking extra time in my commissions diary and allocating additional funds as a contingency to cover such changes. In almost every case clients find it beneficial to pay a little more to book an extra few days in my diary to allow for last minute changes, even if the time isn't ultimately needed. This is almost always preferable to having to put a project on hold for several months waiting for the next free gap in my commissions diary. I will always try to be reasonable as many changes can be accommodated without delay or extra cost if decided upon early enough, and many more can be fitted into the occasional late night or long weekend if necessary. **However, please note I will not inconvenience or delay any client for the sake of accommodating last minute changes to another clients project.**

DEPOSIT & PAYMENT. I would start by referring all clients back to the section on Timescale and re-iterate the main purpose of the deposit is to secure a time slot in my busy commissions diary. For large organisations whose financial departments may require time to raise purchase orders, process paperwork or make funds available to pay this deposit, it is all the more important that this process is started early enough to book a time slot which will enable a project to be completed within the clients deadline. **No work will be started, and no raw materials will be ordered to start a project until payment of a 10% deposit (or materials costs if higher) has been cleared.** (except for short projects as detailed previously) Not only does the deposit book a time slot to ensure that your work can start/finish at the times discussed, the deposit also covers administrative/consultation costs accrued during negotiation of the exact nature of the brief, along with making a provision for material costs for the planned project. If your project involves working to a tight deadline and you need to quickly secure a timeslot prior to amassing detailed reference material and formalising or agreeing a complex brief, then a token sum of money close to 10% of any anticipated final costs can be paid to secure the time in my diary. **Please note that as the deposit covers administrative/consultation charges, material costs and a booking fee for securing time in my commissions diary, it will be viewed as non returnable in the event that the client then fails to provide the necessary reference material by the agreed start date. Similarly, if a client cancels a booked project prior to starting work, the deposit (less administrative/consultation costs) will only be returned in instances where I have not yet purchased the raw materials needed for the project and where I have sufficient time to be able to find alternative work to fill the time slot they have booked.** Unless otherwise agreed in writing prior to starting the project, an invoice for final payment of all outstanding balances will be dispatched with the finished work and should be paid in full within one calendar month of the date of dispatch.

DELIVERY & INSTALLATION. I will pack all work in what I consider to be adequate protective packaging for transport. It will be for each client to stipulate their specific requirements for shipping and any insurance they feel necessary. Note that many general couriers will not insure what they term delicate art works whilst in transit. **Shipping and Insurance will be charged at cost over and above any price given in any quote.** In some instances work can be sent via standard postal services, other projects may require a specialist courier. Occasionally where the finished work is very delicate I may advise personal collection so as to minimise risks. Alternatively, where the work must be delivered in parts and therefore requires assembly or installation at the client's premises I may deliver in person, although obviously the client will be charged for such extra services. **Note the agreed completion date is for finishing construction of the work, the client will become responsible for any delays, losses or damages incurred in transit.**

A copy of these terms and conditions should be completed by both parties, signed and attached to the brief or specification once a project has been agreed and the deposit paid to formally book the work into my commissions diary.

Summary of the project described in the attached specification.

Total price agreed.....

Deposit paid

Start date (by which final versions of all reference material, drawings and photographs should be provided by the client.)

Delivery date (latest possible date on which the finished project must be available for dispatch or collection.)

We the undersigned agree to the terms and conditions as outlined above.

Signature

Print name

Date

Signature

Print name

Date