

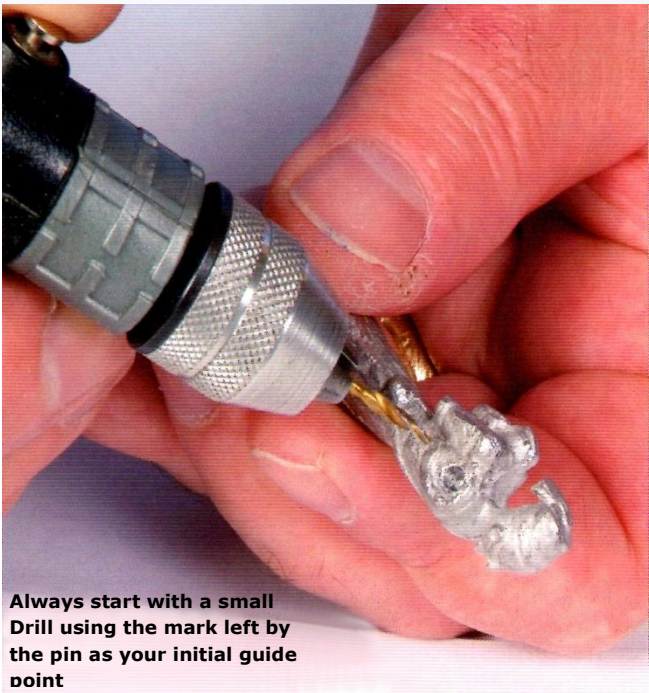
Painting figures

A duet of bands

As the main feature of this issues special modeling section **Keith Nairn-Munro** returns to give a guide on how to paint band figures to a high standard



Cutting the pins on the torso to drilling the holes for the plug in arms



Always start with a small Drill using the mark left by the pin as your initial guide point

After looking at how to get started on your painting journey in issue 48 I thought you might like to develop your painting skills a little further with two spectacular sets of figures. Not only will the painting be more challenging but you will have the opportunity to master some new modeling skills.

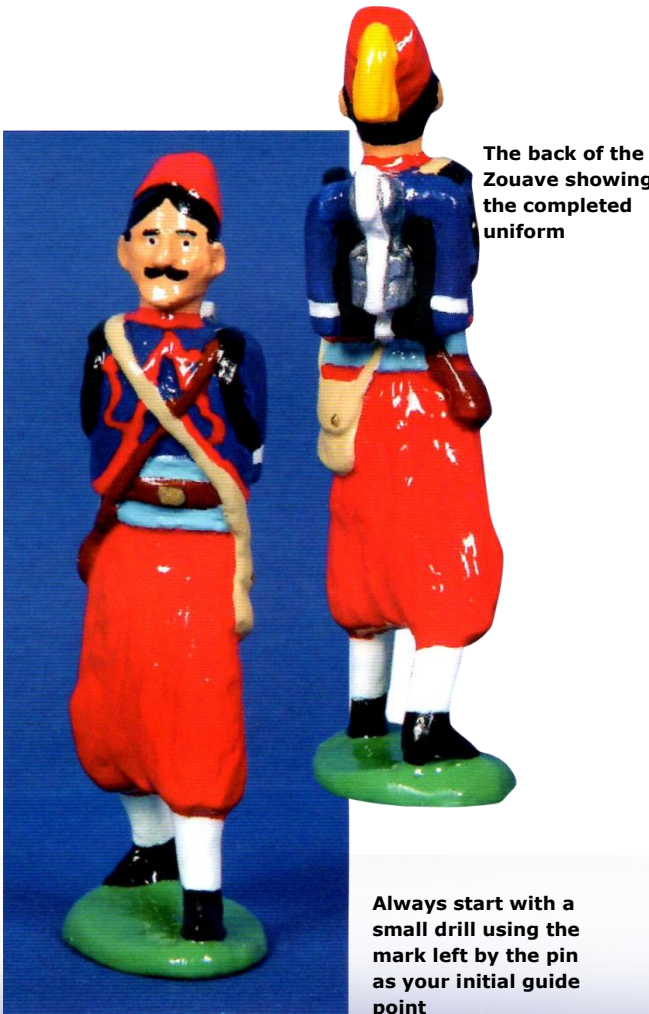
I decided to stay on the band theme to offer you continuity of style, and a familiarity of approach. This will enable you to have a solid foundation on which to work prior to undertaking the new techniques.

I have therefore chosen two bands this time from the Dorset Soldiers range, the Band of the Zouaves and the Band of the Royal Regiment 1st Foot Guards 1750. Both these bands have the most amazing instruments and the Royal Regiment Band with its luxurious gold uniforms and mitre caps will set quite a painting challenge.

I know many of the readers are very interested in the American Civil War period therefore I thought the Zouaves Band might make a very welcome and unusual addition to your collection.

The painting of the Zouave band is fairly straight forward however the attaching of the arms is an opportunity to attain some new modeling skills. This will involve using a hobby drill which can be obtained from any good modeling shop.

The figures come with a pin attachment on the shoulder while the brass instruments are of the plug



The back of the Zouave showing the completed uniform

Always start with a small drill using the mark left by the pin as your initial guide point



The Pennsylvania Zouaves Band completed and showing off beautifully their vibrant uniform and unusual instruments



The Zouave Drum Major completed showing the flower pattern on his waistcoat

shoulder while the brass instruments are of the plug in variety, thus adaption of the fitting process is necessary. First the pin on the torso of the figure must be cut and a hole drilled out to take the plug fitting. Use the mark left on the torso where the pin was cut as a guide point when you start drilling.

Always start with a smaller drill size than the circumference of the hole you eventually want to drill. I always use my smallest drill and work up. By doing this it makes the drill easier to handle, you will accurately locate the centre of the planned hole on the metal and any mistakes you make will not cause major damage.

Although it appears in the photograph I am using to illustrate this technique I am drilling free hand I would never do this in real life. It was just to illustrate a point. Always use a vice with rubber clamps to hold any item you are drilling, and use safety goggles.

Once you have drilled your initial hole this will act as your guide when you enlarge it with a bigger drill. Now test fit carefully and colour code instruments to the figures once priming has been completed.

I tend to colour under the base and on the arm plugs so there will be no issues when painting. If you do not have a drill I am sure Giles Brown of Dorset Soldiers would, for a small extra charge, do this for you prior to dispatch.

As well as the reasons I have already outlined, I also chose these two particular bands because you will be able to utilize the paint you used if you

painted the Somerset Light Infantry Band. Therefore unless I am using a new colour I will just refer to the colour, for example dark blue in the painting guidelines rather than including the maker and code numbers.

I have decided to my Zouaves in the colours of the Pennsylvania Regiment but there are plenty of others you could choose from, the Louisiana Tigers are a particular favourite of mine. In fact it was hard choice between the Tigers and the Pennsylvania boys.

The figures of the Zouaves band lend themselves to be individualized. Do this by giving them different hairstyles, colour of hair and moustaches after of course applying the flesh colour and applying the eyes. If you look closely at the full picture of the band each member will hopefully appear different and may give you some ideas.

To commence the uniform we begin with the red cap which is undercoated in matt red with a touch of matt white, you can if you wish do the border of the jacket and the neck of the shirt at the same time. These areas can then be top coated in red. The cap is very striking, particularly when you add the yellow tassel which I undercoated in Humbrol RC 407 with a touch of white, and can be top coated in that colour or any yellow of your choice.

Next I undercoated in the backpack, straps and mess tin in matt black and then painted them in black and silver respectively. The rucksack and strap were undercoated in Humbrol 103 Cream with a



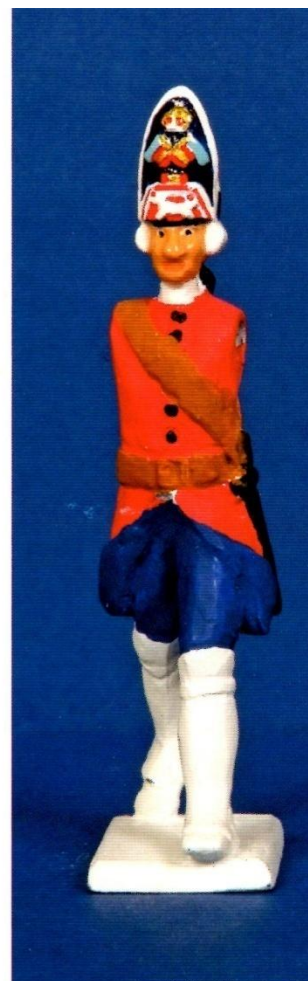
First steps in undercoating the decoration on the mitre



Undercoating the background on the mitre with French blue



The Mitre finished and varnished. This will protect it from damage during the rest of the painting process



Uniform and belts undercoated, the vertical brown stripes are yet to be added

touch of Humbrol 95 Desert Yellow and top coated with Vallejo Dark Sand, I also added brass buttons to the rucksack.

The belt and the water bottle are undercoated in Humbrol 62 leather and can be left like that, or you may want to do as I have done and that is to overcoat these areas using Golden Paints Burnt Sienna. However unless you are going to do great deal of painting I do not think the aforementioned warrants the cost. Don't forget to add the brass buckle!

You can now undercoat the shirt, waistcoat, sleeves and the great coat draped around the backpack in French blue (Humbrol 25). I top coated in the same colour as I did not want the tone to be too deep. Once completed the white holding straps can be painted into place and the red chevrons detailed on the sleeves.

You could, if you wish, complete the arm areas by painting the instruments in Antique Gold with a black undercoat and varnishing them.

The cummerbund is a lovely shade of light blue, and I used Humbrol 47 Sea Blue to recreate the colour having first undercoated with white and a touch of French blue.

Now is the time to paint on the decoration on the front of the waistcoat which is a three petal flower with an S shaped stem on each breast. This can be little tricky because parts of it are covered by straps so placing it correctly can be a little bit of a challenge. Check the picture of the finished figure for guidance.

The Drum Major has no back pack so the full

waistcoat decoration can be applied. Place the petals in first prior to painting in the stem. It may be of help to practice on paper first. This of course is done in red and along with the trousers, use the same paint combination as previously mentioned.

Finally the puttees are white and the boots are black. For the base I have used Vallejo Intermediate Green lightened with white to set off the bright and colourful uniform. The figure can be varnished prior to attaching the arms. Once the arms are attached and set they can also be varnished.

My personal view is this would be a cracking set to add to any ACW collection and is really fun to paint.

Now we come to the real challenge that will test your metal and your skill, the magnificent Royal Band! At first glance many people's reaction would be I could never paint this uniform but if we follow the old adage, you can eat a whole cow but only a steak at a time, then the task becomes achievable.

The first thing to do with any complex uniform is to break it down into its basic constituents, and then it is just a question of adding the detail in a logical and careful manner. Patience is the key, and in this case the ability to paint straight lines.

However before we start painting there are a couple of points worth noting. You will have to adjust the upper arms of the Fife players to get the pose seen in the main picture. To avoid breaking the arms use two pairs of smooth (rather than the serrated grippers) pliers, one gripping the elbow and the



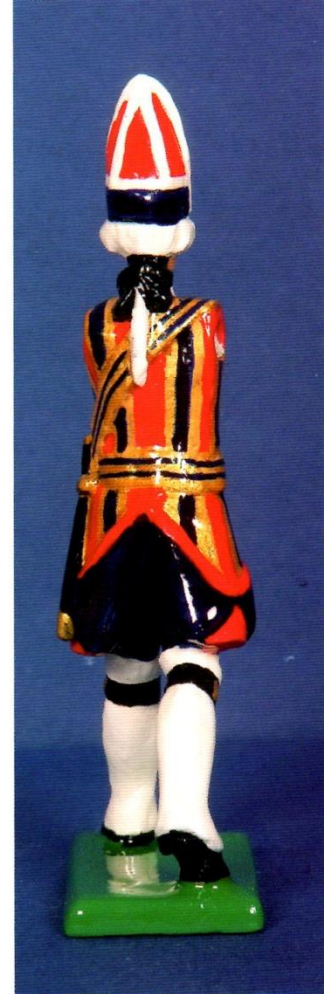
Red and gold topcoats applied and blue stripes in undercoat added



All the blue detail and stripes are top coated and the red undercoat for the border of the jacket has been applied



The front of Royal Band figure showing the completed uniform



The back of the Royal Band figure showing the completed uniform

→ other moving the upper arm of the left side first. Test fit to check if further adjustment is needed or needed on the right arm.

Be very careful with the large oboe as it is very easy to break off the right arm. If this does happen, using your finest drill, drill a hole in the wrist and the arm then when you glue them together insert a pin to give extra strength to the joint.

Finally take particular care with the preparation of these figures as remedial work will be much more difficult because of the over layering of stripes and the more complex paint pattern.

Once primed as always we start with the flesh on the face and the placement of the eyes. I decided to paint the band in white powdered wigs which I think adds to the spectacle, and this is the next area for painting.

Now we come to the mitres, which are probably the most challenging of the painting processes. I have included a series of photographs to illustrate the painting sequence, which I hope will help as the definition of the items on the front of the mitre is a little indistinct.

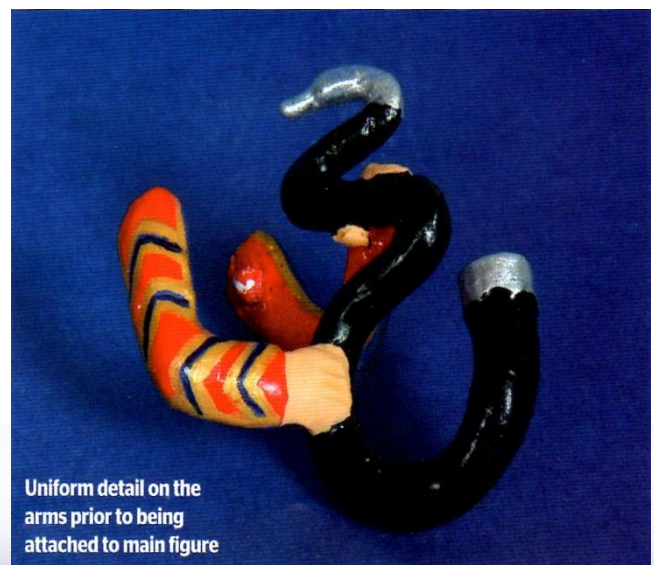
There are two flags, three drums, a crown and a prancing horse on the front of the mitre. The crown and the centre of the drums are undercoated in black and top coated in gold whilst each end of the drums and the holes either side of the centre of the crown are painted in red.

The flags I painted using Humbrol Light Blue 47 with gold poles. I then painted in the red background on the prancing horse and picked out the horse and the edging on the red in white. Once completed the

space between the decoration is done in French blue undercoat with a dark blue top coat and remember to paint in the band at the bottom front of the mitre.

The panels on the back of the mitre are red, whilst the band running around the base is again dark blue. The edging on the mitre and between the panels is white. Phew that is the most difficult part over and now it is all about painting straight lines!

I decided the easiest way to paint the jacket was to apply the base colour of red first and then overlay the other colours. To save on pictures the photograph I have used



Uniform detail on the arms prior to being attached to main figure