

# IN HER MAJESTY'S NAME

Steampunk Skirmish Wargaming

## PAINTING LORD CURR'S COMPANY part1

*"This Company is considered both untrustworthy and far too adventurous by most would-be patrons, which means they do get the pick of the most 'interesting' missions."*



### LORD CURR HIMSELF

*"Lord Edward Ronan Curr, late a Major of the Queen's Own African Rifles, is a maverick. He lost his commission after successfully putting down a Bantu uprising at the cost of most of his command."*

As the roguish leader of his company he needed a stylish paint job. Fortunately Steve Saleh has sculpted a superb model and Lord Curr himself features on the front cover of *In Her Majesty's Name*, in colour, so I didn't have to think too hard about colour schemes, just what colours I would use to match the illustration. It is nice to have a picture to work from, very much what I used to do with my old Osprey books in the past painting more historical models!

### UNDERCOATING

Undercoating is essential as it provides a consistent surface on which to apply the next coats of paint, and it shows up the detail on a model much more clearly than shiny bare metal. For the undercoat I used Humbrol enamel matt black.

### THE PAINT

I used Army Painter War Paints to paint *Lord Curr*,

mixing up colours to suit my style and preferences. The Mega Paint Set provides an adequate range of colours for almost all needs, but you will often need to mix colours to get the desired results, however I have tried to work out colour combinations to reduce mixing a somewhat.

Don't be afraid to try out other combinations than the ones I have listed here.

### PAINTING

The figure painting follows my well known method of working from dark to light shaded from a black undercoat, the method is explained in full detail in *Foundry Miniatures Painting & Modelling Guide*, and *Kevin Dallimore's Painting & Modelling Guide: Master Class*. This three or more colour painting method uses successive tones of colour (shade, middle and light) which are added to the model in layers, working up from dark to light. This creates a bold three-dimensional effect of shadows and highlights, the layers of colour giving greater depth and subtlety to the model. For the facial detail and for the eyes I used an Insane Detail brush. For the rest of the model I used a Warpaints Detail brush.

I paint the eyes first so I can get them right before



doing the rest of the model, as if the eyes are not good it will spoil the rest of the paint job! Then I paint the flesh, and then the rest of the model.

Lastly don't get too much paint on your brush, less than a third of the way up the hairs on the brush in the paint is plenty, never dip the brush all the way up to the metal ferrule, or you will ruin that brush in short order.

## LORD CURR

### EYES & FLESH

While the model is very nicely the done, the positioning of his Arc Rifle makes painting the facial detail a might tricky, as you never get a full straight-on front view. So you have to work around it, but all the detail is there, just slightly harder to access. I very much treated his face as two halves. Even if you don't get both halves to quite match it doesn't matter as you can't see both sides together. Also Lord Curr is wearing gloves so no flesh hands to paint.

### EYES

1. His whites are AP-WP1102 - Matt White (no prizes)
2. The irises are AP-WP1116 - Deep Blue

### FLESH

1. AP-WP1122 - Fur Brown
2. AP-WP1127 - Tanned Flesh
3. AP-WP1126 - Barbarian Flesh
4. AP-WP1126 - Barbarian Flesh plus AP-WP1102 - Matt White
5. Plus more AP-WP1102 - Matt White

### EYES



### FLESH 1



### FLESH 2



### FLESH 3



### FLESH 4



### FLESH 5



### WHITE





## WHITE

The next step was the white, very much just collar and cuffs. I did these first as they are very small areas and would be more difficult to do at the end. Painting them in first allows you to correct any mistakes by painting over the slips with black AP-WP1101 - Matt Black. And then you can paint up to the white with the larger area colours.



## WHITE

3. AP-WP1102 - Matt White + AP-WP1117 - Ash Grey
4. + more AP-WP1102 - Matt White
5. + more AP-WP1102 - Matt White
6. pure AP-WP1102 - Matt White

## HAIR & BEARD

Nice and defined, so no trouble here. I left a lot of the shade showing as I wanted his beard to be nice and dark.



## HAIR & BEARD

1. AP-WP1124 - Oak Brown
2. AP-WP1124 - Oak Brown + AP-WP1106 - Lava Orange & AP-WP1121 - Desert Yellow
3. + AP-WP1125 - Skeleton Bone
4. + more AP-WP1125 - Skeleton Bone

## MOST OF THE REST

### CRAVAT

As with the face his cravat is a little hard to reach, tucked away behind that very large gun!

1. AP-WP1112 - Angel Green
2. AP-WP1112 - Angel Green + AP-WP1109 - Goblin Green
3. + more AP-WP1109 - Goblin Green
4. pure AP-WP1109 - Goblin Green

### SHOES

Very straightforward, I wanted shoes nice and dark like the illustration.

1. AP-WP1101 - Matt Black mixed with AP-WP1124 - Oak Brown

2. + AP-WP1124 - Oak Brown
3. + more AP-WP1124 - Oak Brown
4. and finally pure AP-WP1124 - Oak Brown

## TROUSERS & WAISTCOAT

Not so straightforward. In the illustration Curr's trousers and waistcoat are definitely striped, tastefully in dark brown over light brown. Stripes like these are never easy, the best way is to paint the trousers in the solid under-colour shading up from dark to light as normal, then paint in the stripes, starting in the most visible places and working around the leg to the inside leg. Don't worry if they don't quite work all the way around as again, like the face, you can't see all around the leg all at once. In this case the stripes are done in the shade colour of the trousers. Try to paint a stripe all in one brush stroke, in a confident single brush stroke, if you need to break do it at a change of direction or fold or crease. I corrected any mistakes (and there were a few) in my stripes with the highlight colour of the trousers.

1. AP-WP1101 - Matt Black mixed with AP-WP1120 - Monster Brown (which was also the stripe colour, so save some!)
2. pure AP-WP1120 - Monster Brown
3. AP-WP1120 - Monster Brown + AP-WP1102 - Matt White
4. then + more AP-WP1102 - Matt White

## JACKET

More brown, but a different brown. His long tailcoat has smooth areas, paint them without folds or extra creases to give a nice smart well kept look.

1. AP-WP1101 - Matt Black mixed with AP-WP1123 - Leather Brown

## MOST OF THE REST





## MOST OF THE REST



2. pure AP-WP1123 - Leather Brown
3. AP-WP1123 - Leather Brown + AP-WP1125 - Skeleton Bone
4. + more AP-WP1125 - Skeleton Bone

## GLOVES

And still more brown! The gloves are very fine soft leather; so fine you could even paint them in flesh colours if you would rather.

1. AP-WP1124 - Oak Brown
2. + AP-WP1125 - Skeleton Bone
3. + more AP-WP1125 - Skeleton Bone
4. and lastly more AP-WP1125 - Skeleton Bone

## THE BLACK BOWLER HAT, RIFLE PIPE WORK & STRAP

Make sure all the black areas are *really* black, sometimes the black undercoat I use has not given quite a dense enough coat, or there are some misses, so I recoat them in pure AP-WP1101 - Matt Black, before commencing the shading/highlighting.

1. AP-WP1101 - Matt Black mixed with AP-WP1125 - Skeleton Bone
2. + AP-WP1125 - Skeleton Bone
3. + more AP-WP1125 - Skeleton Bone
4. and lastly more AP-WP1125 - Skeleton Bone

## THE REST



## THE REST

### THE ELECTRIC ARC RIFLE

The Arc Rifle is really not too dissimilar to painting and normal rifle, it has a lock, stock and a (very long) barrel, even if they are not quite conventional, it also has an electric arc generator carried on a strap.

### Stock

Here I have painted on a wood grain effect on the stock.

1. AP-WP1124 - Oak Brown mixed with AP-WP1122 - Fur Brown
2. + AP-WP1121 - Desert Yellow
3. + more AP-WP1121 - Desert Yellow
4. an lastly + AP-WP1102 - Matt White

## THE REST





## The Metalwork

There is a lot of metal on the Arc Rifle, and lots of nice detail bits to paint. The dials of the arc generator are a bit fiddly but do repay careful painting.

### Steel

1. AP-WP1131 - Gun Metal plus AP-WP1101 - Matt Black
2. AP-WP1130 - Plate Mail Metal
3. AP-WP1129 - Shining Silver
4. AP-WP1136 - Dark Tone Ink

### Brass

1. AP-WP1133 - Weapon Bronze
2. Foundry PP036C – Shiny
3. Foundry PP044C - Burning Gold



## THE BASE

For these models I decided to do a very minimal base. For several reasons, firstly the models are not really intended to play with so don't need to be very stable on the tabletop, also choosing one particular style of base might not be suitable for all the different environments I wanted to take pictures of them in, and I wanted to have a go at a fake stone paving *trompe l'oeil* effect. The key to the *trompe l'oeil* effect is to decide where the light is coming from and highlight accordingly. The final highlight goes on just the very edge of the fake stones on the paving.

## VARNISH

Make sure all the paint on the model is thoroughly dry before commencing varnishing.

## THE BASE



## LORD CURR FINISHED





## Gloss

The models were then given a coat of Humbrol polyurethane gloss varnish and set aside for 24 hours to dry completely. Be careful not to let the varnish pool, especially under the horse and on the feet. You don't need a very thick coat of varnish.

## Matt

Then they were given two coats of *Anti-Shine Matt Varnish*. Be even more careful when painting on the matt varnish. When applying the matt, brush it out well from any nooks and crannies where it is likely to collect and pool.

## A BIGGER BASE

I would recommend a bigger base if you are going to game with your models. The small bases are perfect for photography, but your models will readily fall over if you jog the table or are less than very careful how you place them.

## LORD CURR FINISHED



Try something like this, using a 25mm circular plastic base from Renedra. Use superglue to stick the models in place, blowing over them to prevent the glue whitening off on the model. Then infill around the model base with household filler, then glue on some sharp sand with PVA glue.

When the sand was dried hard paint the whole base with.

1. AP-WP1123 - Leather Brown.
2. Then dry-brush on AP-WP1121 - Desert Yellow quite heavily.
3. Then dry-brush on a layer of AP-WP1125 - Skeleton Bone.
4. And finally a light dry-brush of AP-WP1102 - Matt White.

Then add some flora. Some tufts of The Army Painter - Battlefields AP-BF4127 - Swamp Tuft, or AP-BF4131 - Winter Tufts.



*Below. Lord Edward Ronan Curr, strikes a dramatic pose.*

