

THE COLT® SAA

LEE PRESTON

As probably the most recognizable hand gun in history, the Colt Single Action became an American icon par excellence nurtured by the historians and hack writers who glamorized the Western frontier in the late 19th century; long before Hollywood and television cast the mythological nature of the American West such as it is perceived even today. This revolver, and its accompanying holsters and gun belts, has always played a prominent role in western iconography as an inseparable element to gunfighters, cowboys, Indians, the US cavalry...and figures.

The Colt SAA is a classic handgun that saw wide use from its introduction in 1873 till WWII, when Colt was heavily into war production and the SAA was dropped from the line. Despite the sempiternal presence of this revolver in western movies, the truth is that owing to its relatively high price and expensive ammunition, percussion revolvers and



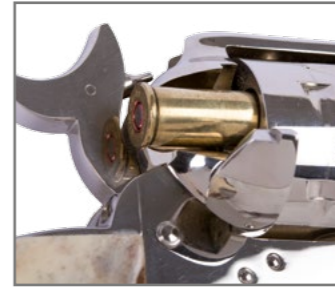
Sheriff William A. MacRae (1875 - 1946).

The gun is sheathed in a John Bianchi "Mexican Loop" holster.

A magnificent Colt SAA 5 1/2 manufactured in 1917 and owned by Sheriff William A. MacRae from Wyoming County, New York. It shoots 44-40 (most popular caliber in the West as it was compatible with the Winchester carbine). Note the beautiful original ivory grips.

HISTORICAL BACKGROUND

A round being loaded in the cylinder.



The hammer in firing position (3rd click).



Detail of the ejector tube and spring and the head of the cylinder base pin.

A nickel plated, 3rd generation Colt SAA 5 1/2 manufactured in the 1990s, fitted with sambar grips.

The gun sheathed in a 1950s fast draw rig.

other cheaper handguns prevailed in the real West's arsenal. Nonetheless, it was used by the U.S. Army and such celebrities as Wyatt Earp, Buffalo Bill Cody, Bat Masterson or –more recently– Teddy Roosevelt or General Patton. To say nothing of famous outlaws such as Jesse James, Cole Younger, John Wesley Hardin or Butch Cassidy to name but a few...

Red Lancers was the name given to the 2nd Lancers Regiment of Napoleon's Guard on account of their bright red attire.

Their uniform was, by far, the most impressive of all the cavalry units in Napoleon's Guard and won the admiration of the civilian and military population alike wherever they went.

Their dress was similar to that of the 1st Regiment of Polish Lancers of the Guard, including the characteristic czapka (headgear) and kurtka (tunic) of Polish origin.

The main colour on this unit's uniform was scarlet, complemented on the collar, lapels and turnbacks with an elegant shade of dark blue.



CARLOS ROYO

RED LANCER

Andrea Miniatures
Scale 1/10



Major (Chef d'Escadron) Albert de Watteville (1787-1812). Painting by François van Dorne.

2nd REGIMENT OF LIGHT HORSE LANCERS OF THE IMPERIAL GUARD

In July 1810 Napoleon Bonaparte signed the decree by virtue of which Holland was officially annexed to the French Empire.

The Dutch troops became part of the French Army, and as Napoleon held the Dutch in very high esteem owing to the loyalty they had displayed over the years, he decided that a unit of these troops should join his Imperial Guard.

In this manner, from the Royal Dutch Guards, the 2nd Regiment of Lancers of the Imperial Guard was formed.

Initially, only Dutch-born recruits were admitted but, in view of their scarcity, soldiers of German origin were also enlisted.

The regiment consisted of four squadrons totalling 939 men. A decree issued in 1812 added a fifth squadron to the regiment, bringing its strength up to 1406 men.

As for the Red Lancers' actions in battle, we can say these were marked by light and shade; they performed brilliant charges but also

suffered some unfortunate episodes. Among the most noteworthy was the Russian campaign that brought disastrous effects upon the 2nd Regiment, mainly due to the hardships of the Russian climate and unyielding harassment by the Cossacks.

At the battle of Waterloo the Red Lancers participated in the unsuccessful charges launched by General Ney against the British infantry and fought off several British cavalry squadrons who were punishing the retreating French troops.

After the abdication of Napoleon and the return of Louis XVIII, the regiment was gradually disbanded and finally disappeared by the end of 1815.



Red Lancer. Gala Uniform, 1811. Lucien Rousselot. Andrea Press.

THE PAINTWORK

The key to painting this scenario was to convey the true nature of each of the characters. On one hand, we have Dragaloth Morbe: dark Elves are always represented as dull-skinned, with a predominance of grey-violet tones. For the sombre robes preferred by this race, I chose a range of browns, greys and violets.

Opposite stands Ithandir, an Elf in stylized armour covered by a flowing cloak, brandishing two swords, and marking time while seeming to float. The colours for this character must necessarily be associated with light, so I chose blue for both the armour and the cloak.

In this article on painting, I will focus on the dark Elf since, of the two, this figure has more complex lighting effects.

As it comes as a separate part, I commenced by airbrushing the base colour and a first shadow stage on the face. This allowed me

to establish the main shadows on the face and reinforce the mouth gesture. Then, to define the details on the face I applied gentle washes to mark the lights and shadows, following an overhead lighting scheme. (These tones are all shown in the colour guide at the end of the article.)

Choosing a shade of white for the hair made the dark skin tone on the face stand out all the more. It is best to leave the reflections from the stone the wizard holds in his right hand for the end. When painting these, we need to take into account the colour of the magic gem, as its colour must be reflected in the eyes creating the illusion of energy flowing from the interior of the wizard.

In view of the overall colour of the Elf's face, in the range of greys and violets, it is a good plan to create a greenish reflection as a complementary colour.

All these effects are achieved by applying thin washes that gradually

become more visible as the layers of paint accumulate.

To paint the jewel that throws its reflection into the Elf's face, my idea was to preserve a certain degree of transparency allowing the primer to show through, generating a point of maximum light and then gradually darkening outwards to the edges of the gem. The process consists of adding gentle brush strokes to concentrate the paint at the edges of the stone. Alternatively, we can use white and paint toward the centre, making the cut edges of the gem stand out.

As the different parts of the figure are painted, we can see where extra lights and shadows are needed to harmonise the colours and convey the sinister atmosphere that surrounds this character.

Once the base is painted, and the figures in place, some finishing touches may be needed to set the scene for the final showdown.



Base colour applied with the airbrush.



First shadow, also using the airbrush.



We reinforce the shadows in the eye sockets and the interior of the mouth.



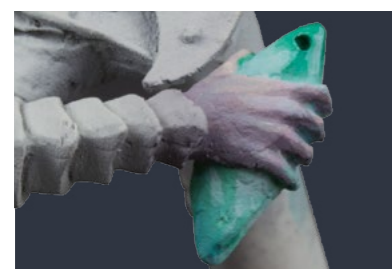
Painting the base colour for the hair and mid-tones on the face, blending some transitions between lights and shadows.



First shadows on the hair and final shadows on the face. Next, the first washes with green paint were applied, to create the reflection of light from the jewel.



The light reflection effect is accentuated around the eyes. Some lights are added to the hair.



Base colour for the gem, leaving the centre rather lighter.



We apply dark green washes XNAC-12 concentrating the paint at the edges of the gem and outlining the edges with matte white XNAC-01.



Base colour for the armour: a blend of ACS-07 No. 3 + black ink.



Base colour for gilt parts: ACS-08 No. 3 + golden yellow ink + hazel ink.



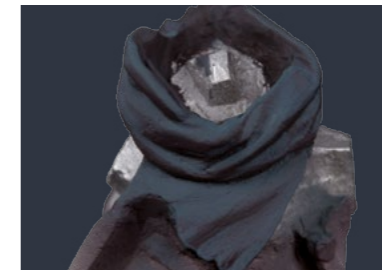
Lights and shadows on the armour, using the corresponding tones from the silver and gold paint sets. Next, we add the reflections: XNAC-14 emerald green + XNAC-01 matte white.



We use the same blend of paint to paint the reflections on the lower edges of the armour.



Final effects of wear and rust with a wash of XNAC-36 dark orange.



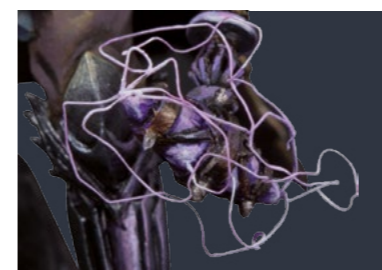
The neckerchief is airbrushed using colours from the black paint set ACS-02.



With a paintbrush, we add reflections from the jewel: two or three layers will be needed.V



We use the support for a transparent component of a model, stretching the plastic after warming it with a lighter.



Light rays are rendered in the colours of the stones set in the staff: XNAC-32 light purple + XNAC-01 matte white.

