

PAINTING WITH THE FOUNDRY PAINT SYSTEM

BY KEVIN DALLIMORE

This is how I tackled a Viking using the Foundry Paint System.
Picture 1. Preparation. Clean up the model with a good sharp knife, then finish off with a fine file.



1.

Picture 2. Undercoating. Once you have cleaned up the model, mount it on a suitable base. This allows you to handle the model without touching areas that you wish to paint. For the undercoat use matt black paint (I use Humbrol Matt Black Enamel). Paint the undercoat on with a big brush, making sure you cover the entire model. Don't let it pool

anywhere on the model as this will not dry and may obscure detail on the model. Let the undercoat dry thoroughly before painting the rest of the model.



2.

Picture 3. Painting metal 1. Start with all the metalwork that is going to be iron or steel colour; helmet, spearhead, shield boss and edge, and chain-mail. Dry-brush on a



3.

first coat of (CHAINMAIL 35A), over all those areas, do not worry about going over other things at this stage. The first coat can cover most of the black undercoat, leaving a little showing around the detail, and in the detail of the chainmail. Then dry-brush over this first coat with ARMOUR 35B). Again leave some of the previous shade showing.

Picture 4. Painting metal 2. Finish the metalwork off with a highlight of (SPEARPOINT 35C). Be quite sparing with this, just catch the edges, again you can dry-brush this, or paint it on as here. Tidy up where you have strayed on to other non metal areas by painting over with (BLACK 34A). I wanted to give him gold fittings on the helmet so I have painted these over in black too, ready to receive a coat of gold later.



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Picture 5. The eyes! Paint in the white of the eye first (WHITE 33C). Don't make them too big, smaller is better. Then dot in the iris, use blue (DEEP BLUE 20B). Tidy up around them with black paint, if they are too large. The left eye has yet to be tidied up in this picture.

Picture 6. Painting the flesh lighter 1. I wanted him to have a paler northern look, so I decided to paint the flesh a tone lighter, which meant not using the shade colour for flesh but going straight to (FLESH 5B). Paint the flesh colour, (FLESH 5B) all over the face, except the eyes, and then any other flesh areas. Try to leave just a little of the black around where the flesh meets hair, hat, armour etc.



6.

Picture 7. Painting the flesh lighter 2. Next paint on the light flesh colour, (FLESH LIGHT 5C). Paint this over the last colour, try to leave the creases in the face in the last colour. Don't worry too much if you do go over them as you can paint them back in again.



7.

The colour code references throughout refer to the Foundry three colour System. Models shown 150% true size

Picture 8. Painting the flesh lighter 3. The final stage of the flesh. Mix some white (WHITE 33C) up with light flesh colour, (FLESH LIGHT 5C), to lighten it further, about 60/40 colour to white and use this as the highlight. Paint the mixed up lighter flesh colour over the first two coats to form a highlight, paying particular attention to the nose and being neat around the fingers and knuckles and finger nails.



8.



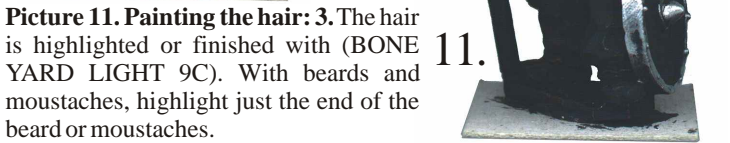
9.

Picture 9. Painting the hair: 1. In keeping with the Nordic look I decide to give him very light blond beard and hair. For this paint on (BONE YARD SHADE 9A) over all his hair. Try to leave a bit of black in the middle of the moustaches.





Picture 10. Painting the hair: 2. The next colour is (BONE YARD 9B). Try to follow the line on the hair, streaking the paint downwards.



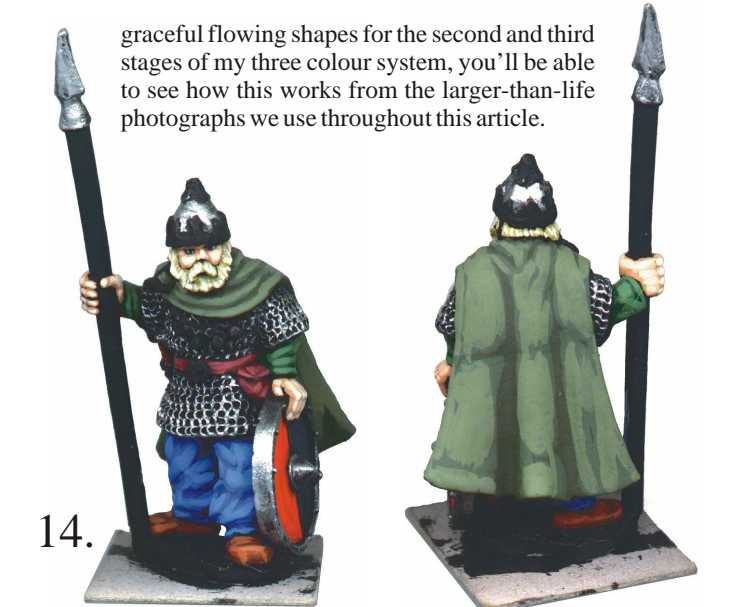
Picture 11. Painting the hair: 3. The hair is highlighted or finished with (BONE YARD LIGHT 9C). With beards and moustaches, highlight just the end of the beard or moustaches.

Pictures 12, 13, 14. Painting the rest: 1, 2 & 3. Hopefully you are now very familiar with the three stage Foundry system that applies to all colours I paint. So rather than go through each colour by colour on the models, I have shown most of the rest of the colours on the model together at each stage; shade-colour then the main-colour and then the light-colour. The chart below details what colours are used where, and in what order to paint them.

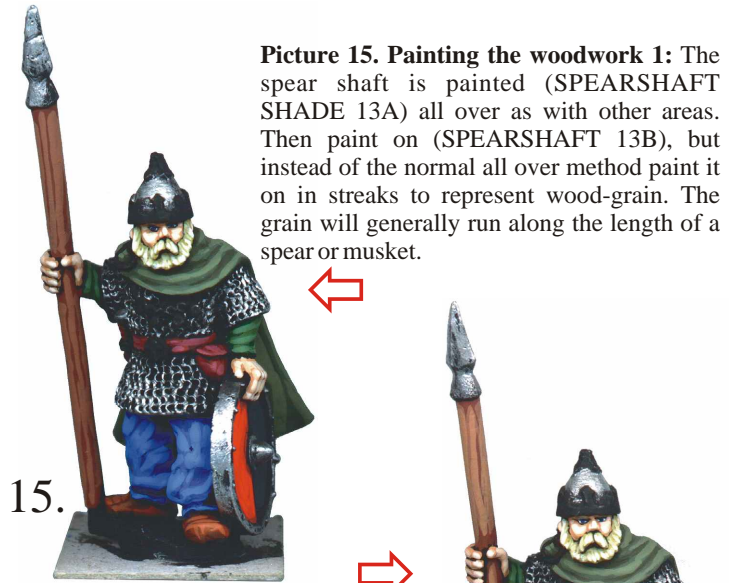
AREA	SHADE	COLOUR	LIGHT
Belts and scabbard	WINE STAIN RED 17A	WINE STAIN RED 17B	WINE STAIN RED 17C
Sleeves	FOREST GREEN 26A	FOREST GREEN 26B	FOREST GREEN 26C
Trousers	VIVID BLUE 22A	VIVID BLUE 22B	VIVID BLUE 22C
Shield face	BRIGHT RED 15A/ BLACK 34A	BRIGHT RED 15B/ CHARCOAL BLACK 34B	BRIGHT RED 15C/ CHARCOAL BLACK 34A
Boots	TAN 14A	TAN 14B	TAN 14C
Cloak	MOSS 29A	MOSS 29B	MOSS 29C



You can see on the sleeves I have painted on some folds that are not sculpted on, this is something you can experiment with if you have areas that are a bit smooth, don't over do it though! Paint the red half of the shield first (BRIGHT RED SHADE 15A), then tidy that up with (BLACK 34A) so you have a neat edge to work to, then go on and add the brighter red colours, being careful to keep within the red shade edge. Then do the black. The cloak is a big area to do, you will find it best to cover much of the preceding shade with the next one. I like to use



And that covers most of the model. Leaving the wood and gold to do.



Picture 15. Painting the woodwork 1: The spear shaft is painted (SPEARSHAFT SHADE 13A) all over as with other areas. Then paint on (SPEARSHAFT 13B), but instead of the normal all over method paint it on in streaks to represent wood-grain. The grain will generally run along the length of a spear or musket.

Picture 16. Painting the woodwork 2: Do a similar thing as above with the light colour (SPEARSHAFT LIGHT 13C), accentuating the grain as you go. Some shafts will have wood-grain detailed on the moulding, but if you use steel spears, they are smooth, so this method gives a useful bit of texture. If speed is of the essence, paint the woodwork as you would another area with no fake wood-grain.

Picture 17. Painting the goldwork 1: All that is left to do on the model itself is the gold bits; belt buckle, necklace and helmet decoration. Paint these (BRAZEN SHADE 36A).

KEVIN'S PAINTING TIPS: Paint
When you start to paint, don't dip your brush too far into the paint, just about a third of the way up the hairs is fine. This will keep the point better on the brush hairs and enable you to clean all the paint from the brush after use.



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18.

Picture 18. Painting the goldwork 2: Then paint on the light gold (SHINY 36C), missing out the middle gold (GOLD 36B), and then paint on a very tiny highlight in silver (SPEARPOINT 35C). This is just another different way of painting gold to add to your repertoire.



19.

Picture 19. Varnishing. The model is then gloss varnished. Be careful when applying the varnish, don't let it pool, you don't need a very thick coat of varnish. Make sure all the paint on the model is thoroughly dry before commencing varnishing (best left overnight).



20.

Picture 20. Matt varnishing. The model is then matt varnished. Be even more careful when painting on the matt varnish, it is much better to apply two thin coats. When applying the matt, brush it out well from any nooks and crannies where it is likely to collect and pool.



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Picture 21. The finished model. All the metalwork is gloss varnished and that's it for the Viking. To give a finished look to the model you will need to add a scenic base. This model was mounted on a suitable washer for a base. Using a 50/50 mix of PVA glue and water, coat the model's base. Dip the base in some Builders Sand and take it out of the sand and leave it to dry thoroughly. Be careful not to get too much glue or sand on the model itself! Once the base is dry paint it (BASE SAND SHADE 10A). Then dry-brush the base with (BASE SAND 10B) and then a final very light dry-brushing with (BASE SAND LIGHT 10C). To add even more interest to a model, you could apply clumps of static grass (available from most hobby shops) with PVA glue, as I have done to this model

KEVIN'S PAINTING TIPS: Cleaning Brushes
To prolong Brush life, it is important to clean all of the paint out of your brushes when you have finished painting for the day, a paint solvent is very useful for this. Cleaning up your brushes is vital if you wish to extend their working life.

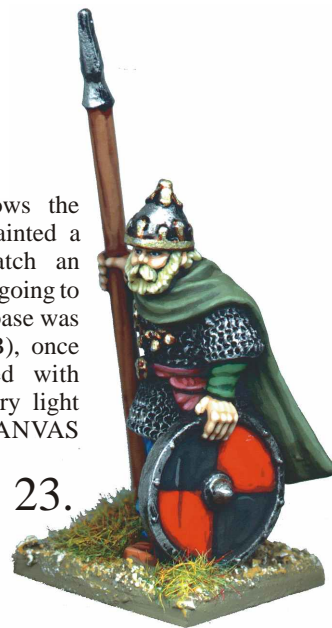


22.

Picture 22. Conversions. This picture shows a straightforward conversion of the basic Viking. I wanted to give the model a more mythic Norse-Irish/Celtic feel, but he ended looking more Kiev than Kerry so I painted him as a Rus, an eastern Viking. I added some hair, a fur rain cape and a wolf's tail to the spear. The fur, tail and hair were sculpted in Greenstuff modelling putty (available from Foundry). I really recommend adding hair as a first conversion, as it is not difficult, and can really make a model look different!



Picture 23. This shows the Viking with his base painted a different colour to match an existing army which he is going to join! After texturing the base was painted (RAWHIDE 11B), once dry it was dry-brushed with (OCHRE 4B) then a very light dry-brushing with (CANVAS LIGHT 8C).



23.



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