

PAINTING WITH THE FOUNDRY PAINT SYSTEM

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brightness, but we really enjoy presenting our models in such a way that they have a gentle, warm glow.

As most of our models are of a military nature, they feature a range of colours that could be simply drab and dull, but we mix pleasant, warm buffs and tans, sophisticated earthy and stone shades and gently glowing reds, blues and greens.

Many of our customers and staff tell us they have a problem mixing their shading colours. They are disappointed when their models take on a dirty, murky tone when shading is applied, and when they cannot find a complimentary highlighting shade that brings out the three dimensionality of the sculpting.

We have manufactured the range of colours we wanted to be able to buy straight off the shelf, and arranged the colours in sets of three; each providing a main colour teamed up with the shade and highlight that we would choose to use ourselves: you'll never have to mix a colour again.

Kevin Dallimore has written a painting guide, illustrated with stage by stage colour photographs of our models, showing exactly how we go about painting in the Foundry manner. On request, this is available free to customers until the end of March 2002. We're very interested to have your input on the paints in our first release, and to hear how you think we should proceed with the range in the future.

This is how I tackled a Spartan Hoplite from Foundry's World of the Greeks Range.

Picture 1. Preparation. Clean up the model with a good sharp, then finish off with a fine file.



1.

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



Picture 2. Making weapons and Undercoating.

The Greek comes without a weapon... so you will need to furnish him with one, the most straightforward way is to buy a pack of Foundry steel spears and use those. Always attach the spear to the model before any painting, if you glue it on after you have painted the hand and the spear separately you will not get a strong bond and the spear is likely to come adrift during gaming. Make sure the hand is open only just wide enough to receive the spear shaft, then glue it in place

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attach it to more than one place, so on a model like this I will glue it to the base as well. A further refinement is to flatten the pointed end to form a spear head as I have done here. Our spears are malleable enough to make this easy to do with a domestic hammer on a vice. Once the superglue is thoroughly dry, undercoat the model with black.

Picture 3. Painting the flesh 1. As I wanted a darker Mediterranean flesh I started with (SPEARSHAFT SHADE 13A) as a flesh shade, which is *in fact* the shade colour for (SPEARSHAFT 13B). Paint this all over the face, except the eyes, and then any other flesh areas. There is a lot of skin on this model. I did not paint in the eyes as they are sitting far back under the helmet and I wanted to give a dark look to the face.



3.

Picture 4. Painting the flesh 2. The next shade for the flesh is (FLESH SHADE 5A). Paint this over the shade colour, try to leave the creases in the face in the shade colour. Don't worry too much if you do go over them as you can paint them back in again. In fact you will find it is best to cover most of the darker shade.



4.

Picture 5. Painting the flesh 3. This is the last stage of the flesh. Paint on the flesh colour (FLESH 5B). This goes over the first two coats to form a highlight, paying particular attention to the nose and to delineate the fingers and knuckles and toes, in this colour. Leave some of the first two coats showing around the edges. If you are feeling radical you could add a further highlight in (FLESH LIGHT 5C) to just the nose and knuckles. The bottom lip is then painted in (WINE STAIN RED LIGHT 17C).



5.

Picture 6. Painting the Hair 1. To give the model that distinguished old mercenary look I decided to streak his beard with grey. The hair is black already from the undercoat so paint on (CHARCOAL BLACK 34B), leaving plenty of the black underneath showing. Then paint in the streaks in (GRANITE LIGHT 31C or ARCTIC GREY SHADE 33A).

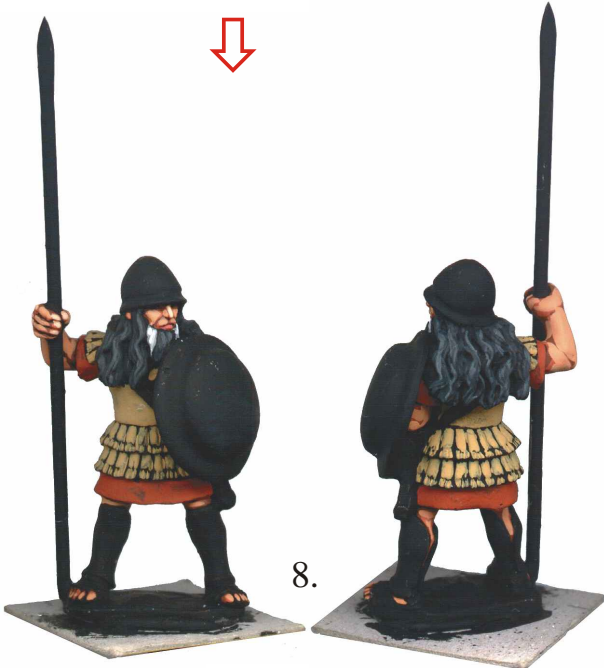


6.

Picture 7. Painting the Hair 2. Next highlight the black hair with (CHARCOAL BLACK LIGHT 34C) and the streaks with (ARCTIC GREY 33B). You could finish off the streaks with a highlight of white (WHITE 33C) as here.



Picture 8. Painting the linen armour and red tunic: 1. To get that classic Greek look there was really no other choice of colours. Paint the armour (CANVAS SHADE 8A) and the tunic (BRIGHT RED SHADE 15A). Leaving the usual tiny bit of black around where the clothing meets belts, hands or other bits of clothing etc. you can delineate his hanging pteurges by leaving the black showing in between them. I chose to paint the armour canvas rather than white as I like the colour combination with the red.



8.

Picture 10. Painting the linen armour and red tunic: 3. The final stage is to paint (CANVAS LIGHT 8C) over the other colours as a highlight on the armour again covering most of the under colours. And apply (BRIGHT RED LIGHT 15C) as a highlight on the tunic.



10.

10.

Picture 11. Painting the leatherwork. This includes his sandals, baldrick and scabbard as well as the back of the shield. Paint all these in (WINE STAIN RED SHADE 17A).



11.

Picture 12. Finishing the leatherwork. Finish off the leatherwork work with (WINE STAIN RED 17B) and then highlight with (WINE STAIN LIGHT 17C). Take care to delineate the straps of the sandals.



12.

Picture 9. Painting the linen armour and red tunic: 2. Paint over the shade on the armour with (CANVAS 8B) and on the tunic with red (BRIGHT RED 15B). As you can see most of the shade colour on the armour is covered but you clearly see his pteurges.



9.

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



13.

Picture 14. Painting the woodwork 2: Do a similar thing as in picture 13, with the light colour



14.

(SPEARSHAFT LIGHT 13C), this gives a useful bit of texture to the smooth steel spears. If speed is of the essence, paint the woodwork as you would another area with no fake wood-grain. Also paint the spear point (SHADE METAL 33A).



KEVIN'S PAINTING TIPS: Brushes

Keep a set of brushes for "best". Buy various sizes - something like a 000, an 0 and a 1 for starters (although these sizes will vary from make to make). The basic rule to follow for your best painting brushes is to spend as much as you think you can afford, always use high quality sable or one of the good nylon substitutes for your good brushes.

To prolong their life, it is important to clean all of the paint out of your brushes when you have finished painting for the day. Cleaning up your brushes is vital if you wish to extend their working life.

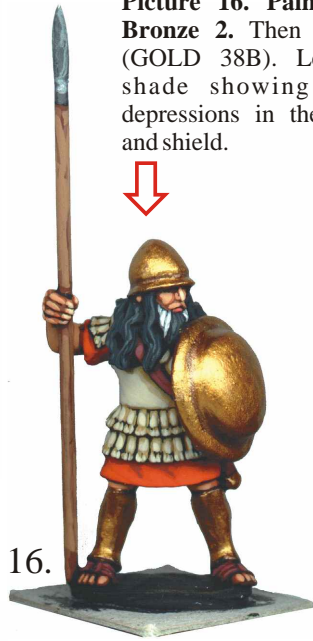
Picture 15. Painting the Bronze 1. Much of the look of the Greeks is their bronze. So here's how. Same three colour process. Paint on (BRAZEN 36A) to all the bronze areas. Highlight the spear point with (LIGHT METAL 35C).

15.



Picture 16. Painting the Bronze 2. Then paint on (GOLD 38B). Leave the shade showing in the depressions in the armour and shield.

16.



Picture 17. Painting the Bronze 3. Then paint on (SHINY 36C) as a highlight. Be very sparing with this highlight, just catch edges where the metal would gleam. As an alternative you could leave off the highlight altogether or use silver (METAL LIGHT 35C).

17.



Picture 18. 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).

18.



Picture 19. Shield designs. The shield design is one of our Foundry water slide transfers. I always place transfers on after gloss varnishing and the gloss gives a much better surface for the transfer to adhere to. Once you have applied the transfer, highlight it with a streak of (BRIGHT RED LIGHT 14C). Once the transfer has cured overnight, gloss varnish over it to keep it from coming adrift.

19.



Picture 20. Matt varnishing and re-glossing. 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. You will in all probability need two coats of matt. All the metalwork is then re-gloss varnished.

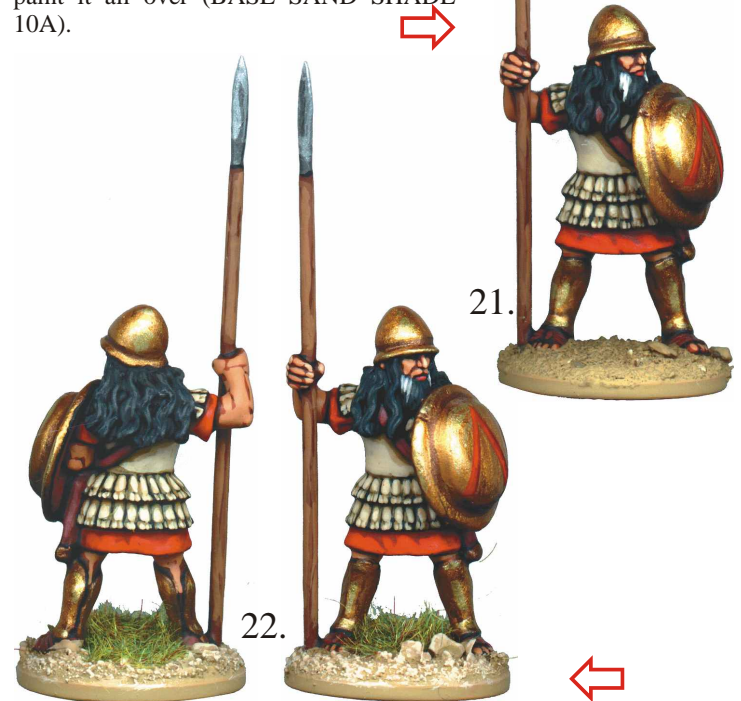
20.



Basing 1. To give a finished look to the model it is very important to give him a scenic base (we call this basing). The model is mounted on a suitable size washer for a base, you could use plasticard, I generally stick them on with superglue. 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

Picture 21. Basing 2. Once the base is dry paint it all over (BASE SAND SHADE 10A).

21.



Picture 22. Basing 3 and Finishing. Dry-brush the base with (BASE SAND 10B) and then a final very light dry-brushing with (BASE SAND LIGHT 10C). For a neat edge to the base paint around the edge of the base with (BASE SAND 10B). Apply clumps of static grass (available from most hobby shops) with PVA glue, as I have done on this model. And that's it for the Spartan!

23.



Picture 23. Conversions. This picture shows a very straightforward conversion on the basic model. I wanted an Etruscan look so I have given him a moustache and a crest on his helmet. They were all sculpted in greenstuff modelling putty. Also I have given bronze armour and a fancy Etruscan shield design more in keeping with his new Italian heritage.