

PAINING A ROMAN LEGIONARY

INTRODUCTION

This is a basic painting guide designed to provide some tips for painting 28mm models, quickly and in a satisfying way. It is not meant to be a fully comprehensive painting guide but something designed to achieve impressive results quickly. We call this the One Colour Painting System, because it mostly involves applying just one colour to each area.

Also you can build on this basic technique to move on to the more complicated advanced methods I have described elsewhere.

It is wise to get a few basic techniques correct from the outset. This means you won't have to re-learn things later as you go on to more advanced techniques (neatness is really the key).

PAINTING WITH THE FOUNDRY PAINT SYSTEM

BY KEVIN DALLIMORE



Pic. 1



Pic. 2



Pic. 3



Pic. 4



Pic. 5



Pic. 6a



Pic. 7a



Pic. 8a



Pic. 9a



Pic. 10a



Pic. 6b



Pic. 7b



Pic. 8b



Pic. 9b



Pic. 10b



THINGS YOU WILL NEED

Brushes. Do take care when buying brushes. Check that the hairs are in good condition and give a good point. It is always worth buying quality brushes as they generally last longer.

- Modelling paint. Our own FOUNDRY paint system is a good start.
- A good sharp knife - a scalpel is ideal. These are all available from any High Street Games Workshop or art suppliers.
- PVA glue
- Builder's sand

PAINTING

I have chosen a ROMAN LEGIONARY (CODE IR1/1) to illustrate the One Colour Method, which can of course be applied to all our ranges.

Picture 1. Preparation. Most metal models will require at least some preparation or "cleaning up" before you can paint them. Cleaning up is the removal of excess metal such as mould lines and flash (wafers or spurs of metal which occur at the edges of the model) which occur as a result of the casting process. Do this with a good sharp knife. Scrape the knife blade carefully along the mould line to carve it away. You can finish off with a small file, you can see the file marks on the shield!

Colour Schemes

At this point you need to decide what colours to use on your model. Try to visualise the finished model. Look at other painters' work or reference material for inspiration. I chose, iron armour, red shield with a yellow design, off white tunic and brown leather work. This is best done while you are cleaning up the models and getting to know them.

The scheme I have chosen for this model is: flesh, FLESH 5B; shield, neckerchief, BRIGHT RED 15B; shield design, OCHRE 4B; Tunic, BONEYARD 9B; baldric, and back of shield, pilum shaft, sandals, RAWHIDE 11B; scabbard, CHARCOAL BLACK 34B; armour laces, DRAB LIGHT 12C; grass, FOREST GREEN LIGHT 26C, base, BASE SAND SHADE 10A then BASE SAND LIGHT 10C; armour, pilum, helmet, shield edge and boss, sword hilt and pommel, ARMOUR 35B.

Why a shield design on a such a simple model? Well Romans don't look right without them, and a good shield device will draw the eye away from the relative simplicity of the rest of the paint job, or smoke and mirrors as we call it! There is no doubt that a fancy-dan shield can make a dull unit look spanking. At first transfers may seem the most effective way, but you should not dismiss painting the design by hand because it looks difficult, it is more straight forward than it seems. And to make the transfers look good one still needs to add some effort. On the other hand transfers are the best way of a having uniformity of design across a unit, or of doing difficult designs like animals, but they are not the "easy" option and require their own techniques as detailed below.

If you are going to paint on a design steer away from straight lines,

these are difficult to do at the best of times. Make the design slightly more complex, as both curves and complexity offer more scope for covering up mistakes. The wreath design below offers such facilities! Do not be afraid of simplifying a too complex "historical" design or jazzing up a boring one.

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, as finger prints and paint do not mix well. Your model is now ready for undercoating. For the undercoat use matt black paint. 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. Alternatively use an aerosol paint such as matt black car primer. Let the undercoat dry thoroughly before painting the model. Put the model on top of a radiator or use a hair-dryer if you are in a hurry, but it is best left overnight.

Picture 3. Painting the metal. Start with all the metalwork that is going to be iron colour. Dry-brush on a coat of ARMOUR 35B over all those areas, do not worry about going over other things at this stage, the paint does not need to be thinned just get it out of the tub and brush it on. Leave a little black showing around and in the details.

Dry-brushing.

For dry-brushing the paint needs to be mixed to a thicker consistency than if you were applying it normally. Use a flat or large round brush, not your best brushes, get some paint on to the hairs (if you load up too much paint you may need to remove some with a tissue at this point). Rather confusingly the paint on the brush must not be dry but it should be drier and less thin than you would normally use. The trick with dry brushing is to brush across the raised areas without filling up the detail, applying paint to just the high points. This is a great technique for painting armour, as you can see.

Picture 4. Tidying up the metal. Tidy up where you have strayed on to other non metal areas by painting over with BLACK 34A or your undercoat.

Picture 5. Painting the red bits. As the Roman is to have a shield pattern I did this next before going on to complete the model. So I painted all the reds bits on him BRIGHT RED 15B. The shield front of course, and also his neckerchief.

At this point you can go one of two ways to finish the shield; a. to use a transfer or b. to paint the design by hand.

One Colour Shield Painting with transfers

Picture 6a. Gloss varnish the shield. Yep that's it for this stage, leave to dry overnight, it must be hard for the next stage.

Picture 7a. Put on the transfer. Leave to dry overnight. Well it's not quite that simple...

Applying the transfers.

The gloss surface makes applying the decals less problematical,

however it is a process that needs care. The design of as transfer is made on a "carrier" film which is larger than the design, you can see this as the shiny area around the coloured design. Firstly for this transfer you will need to cut out the centre section of the carrier film where it would go over the central boss of the shield. This does make the transfer much harder to handle as it robs it of some of its strength, but it does allow the transfer to lay flatter than it would otherwise. Make sure you remove enough of the carrier film to allow the transfer to go around the central boss as it does not want to overlap the boss at all, check this on a "dry" run first. Now soak your transfer in warm water, just dip it in and get it all wet, then pull it out and place it on a non absorbent surface, like plasticard. Do not leave it soaking in the water as the transfer will drift off the paper backing and will be useless. When the transfer is loose from the backing paper, but still sitting on a film of water on the paper, hold one end of the paper on the shield, move the transfer from the backing paper to the shield by sliding it off and pulling the backing paper away as you do it, like pulling the tablecloth from under a vase of flowers, "and the flowers are still standing". Once the transfer is "on" you can manoeuvre it by GENTLY pushing it with a soft brush. Once in position, gently dab off excess moisture with a tissue. It is much easier with a transfer on a totally smooth surface, like a Greek Hoplite shield!...

OR, YOU CAN PAINT THE DESIGN.

One colour painted design

Stages 1 to 5 are the same, as for the transfer then...

Picture 6b. Pencil in the design. Draw in the rough outline of the design with a soft pencil, just do the broad sweep of the design (as here), not every detail. Try and make it something that you are confident in repeating many times over, practice on a bit of paper first. A draughtsman's circle template is a useful device for repeat drawing of the same size circle. Paint in design. Once you are happy with the design, paint on the colour of the pattern, OCHRE 4B in this case. Paint on the outline of the pattern first, in the chosen colour, again just to get the broad sweep of the thing.

Picture 7b. Finish the design. Then fill in the details along the pattern. You can tidy up any gaffs at this stage with the shield colour, don't be too worried though as little variation will not hurt, in the real world these would have all been done by hand. Try to be confident, not hesitant, practice the whole design on a bit of card till you are happy with it. Do not be afraid to simplify a design, especially if you are going to repeat it many times over.

NOW FINISH THE REST OF THE MODEL.

Picture 8a & 8b and 9a & 9b. Painting the flesh. I usually paint the flesh areas first using a light flesh colour, FLESH 5B. Paint this all over the face, but paint the parts of the face as separate components, leave the eyes in black, paint a strip across for the forehead, two triangles for the cheeks, and the nose is really just a stripe with two dots for the nostrils, and then any other flesh areas like hands, again leave the black showing between the fingers and lips if you can. Do not worry if these areas overrun, each other a bit. I do the flesh first as it immediately brings the model to life on your painting table.

Having decided what is to be what colour, paint those areas in those colours. Try to leave just a tiny bit of black around where the clothing meets belts, hands or other bits of clothing etc, even if this is the same colour. As with the face the amount of black you leave is up to you. Don't be too concerned if the paint does not cover well, you can take advantage of this as a bit of free shading. You can always go over it with a second coat to bolster it, although the Foundry paints mostly cover pretty well in one coat. But be neat, that is what will make or break this style of painting.

The model is then gloss varnished. Be careful when applying the varnish, as with the undercoat, don't let it pool, particularly under arms and legs and in small gaps. You don't need a very thick coat of gloss varnish. Or, as I have done here you can use a spray gloss like Humbrol Gloss Polyurethane Model Spray. I varnish all my figures, for several reasons. Mainly to protect them, as I game with most of my figures and repainting is soul destroying. Some people leave it there and do not follow this up with a coat of matt, and indeed it does give them a very nice tactile quality, but is a bit too toy like for my taste. Leave to dry overnight.

The model is then matt varnished. I have used a spray varnish on this model. You may well need a couple of coats. You will notice it does not give a dead flat finish, the slight sheen is just what you want as it gives you some free highlighting. Leave to dry overnight.

Picture 10a & 10b. Basing. 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 LIGHT 10C, and that's it.