

# 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.

Martin Buck & Kevin Dallimore have written this painting guide, illustrated with stage by stage colour photographs of our models, showing exactly how we go about painting in the Foundry manner. We're very interested to have your input on the paints, and to hear how you think we should proceed with the range in the future.

**This is how I tackled a War Orc from Foundry's Fantasy Range.**

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

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

**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.

**Picture 3. Painting the teeth!** Do the teeth first. The teeth are carefully dotted in with, BONEYARD 9B, then over that BONEYARD LIGHT 9C is painted on, tidy up around the mouth with black if you need to. Then paint the shade flesh colour. [If you are feeling brave and want to "do" eyes, paint in the "white" of the eye first with BONEYARD LIGHT 9C, do this before you paint the flesh shade. Don't make them too big, smaller is better. Then dot in the iris, using BLACK 34A, tidy up around the eye with black.]

Here at Foundry, we've been propelled into manufacturing our own paints by our desire to fulfil two separate objectives:

Paint quality and colour range: nobody seems to make paints that really cover your model; the density of pigment just isn't there any more. The palette we use for our own painting just doesn't exist in other people's paint ranges either.

Customer enquiries: customers are constantly asking how we achieve the painting style we show in our catalogues, release sheets and adverts. For years we've been trying to explain how we mix the colours and apply the layered shading techniques developed by our own Kevin Dallimore!

So, we were left with little choice but to develop our own paints, and present them as a self-explanatory system that allows our customers to easily adopt the mechanics of our in-house shading method, and our own particular colour palette. We don't like seeing garish models that offend the eye with sickly



1.

**Picture 4. Painting the flesh 1.** As I wanted *Green* flesh for the Orc, I started with FOREST GREEN SHADE 26A. Paint this all over the face, except the eyes, and then any other flesh areas. There is a lot of skin on this model.



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**Picture 5. Painting the flesh 2.** The next shade for the flesh is FOREST GREEN 26B. 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.



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**Picture 6. Painting the flesh 3.** This is the last stage for the flesh (we call this the highlight stage in painter speak!). Paint on FOREST GREEN LIGHT 26C. This goes over the first two coats to form a



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highlight, paying particular attention to the nose and to delineate the fingers, tops of ears and knuckles and toes, in this colour. Leave some of the first two coats showing around the edges.



3.

**Picture 7. Painting the tunic & trousers:** 1. Paint the tunic BUFF LEATHER SHADE 7. Leaving the usual tiny bit of black around where the clothing meets belts, hands or other bits of clothing etc. Paint the trousers RAWHIDE SHADE 7. Leaving the as above, a tiny bit of black around where the clothing meets belts, hands or other bits of clothing and so on.



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**Picture 8. Painting the tunic & trousers:** 2. Paint over the shade on the tunic with BUFF LEATHER 7B. As you can see most of the shade colour on the tunic is covered, leaving just the creases in the shade colour. Paint over the shade on the trousers with RAWHIDE 7B. Again most of the shade colour on the trousers is covered.



**Picture 12. Painting the woodwork 1:** The weapon haft 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 haft or spear.



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**Picture 13. Painting the woodwork 2:** Do a similar thing as in picture 13, with the light colour SPEARSHAFT LIGHT 13C. This technique also gives a useful bit of texture to smooth steel spears. If speed is of the essence, paint the woodwork as you would another area with no fake wood-grain.



**Picture 9. Painting the tunic & trousers:** 3. The final stage is to paint BUFF LEATHER LIGHT 7C over the other colours as a highlight on the tunic and to paint RAWHIDE LIGHT 11C over the other colours as a highlight on the trousers. The model will now appear to have much more depth.



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**Picture 14. Painting metal 1.** All the metalwork that is going to be iron or steel colour. Paint on a first coat of CHAINMAIL 35A. The first coat can cover most of the black undercoat, leaving a little showing around the details. Then paint over this first coat with ARMOUR 35B. Again leave some of the previous shade showing. Essentially paint the armour as you would any other material, except leaving more black undercoat showing around the details.



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**Picture 10. Painting the leather belt.** Paint the belt in CONKER BROWN SHADE 54A).



**Picture 11. Finishing the leatherwork.** Finish off the leatherwork work with CONKER



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BROWN 54B and then highlight with CONKER BROWN LIGHT 54C. Notice how the highlight has just been applied only to the very edges of the belt.



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**Picture 15. Painting metal 2.** Finish the metalwork off with a highlight of SPEARPOINT 35C. Be quite sparing with this, just catch the edges, paint it carefully. Now the metal looks fine.



15.

**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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**Picture 16. 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). Some people prefer the toy like finish of a gloss varnish, it does give the models a wonderful tactile quality!



**Picture 17. 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 can then be re-gloss varnished if you like.



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**Picture 18. 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



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**Picture 19. Basing 2.** Once the base is dry paint it all over BASE SAND SHADE 10A.



**Picture 20. Basing 3.** Dry-brush the base with BASE SAND 10B.



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### KEVIN'S PAINTING TIPS: 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 bases.

**Picture 21. Basing 4 and Finishing.** Dry-brush the base with 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. If you have any, 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 War Orc!



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### The Finished 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.