PAINTING WITH THE
FOUNDRY PAINT SYSTEM
BY KEVIN DALLIMORE

The Foundry Paint System gives greater depth and subtlety to your work allowing you to achieve a very high collectors' standard, and still produce enough of them to make an army without going stark staring mad. Our System will enable you to produce figures of a quality that is rarely seen on the Wargames table and fit to have in the display cabinet. It is not magic, but a straightforward technical process, that with time anyone can master. The Foundry Paint System builds up the colours from dark to light, the lighter colours overlaying the darker shades, starting from a black undercoat. Our System involves using three complimentary shades of each colour on the models to bring out the three dimensionality of the sculpting and bring them to life.

I have chosen a Seven Years War Prussian Fusilier for this first demonstration. I will note the paints used in parenthesis throughout, all are from the Foundry Paint System.

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. Also plan what to paint first, start with the hardest or most difficult parts, for example, often it is easier to paint things like piping and lace work before the main uniform colours. This allows you to correct any mistakes in the fine detail before you commit yourself to the rest of the figure. It is often easier to fill in the large uniform areas after you have done the detail work at the edges!

Getting the paint to the right consistency for painting needs practice. I do not mix it up in the pot, but get some paint out into a small mixing pot, about the size of the lid of the paint pot, and thin the paint to the right consistency in that. When thinning the paint add a little water at a time to the paint, till you get the right consistency, rather than huge amounts, you can always add more water to the paint if required but it is very hard to take it out once added. The consistency must be right for you to be able to apply the paint easily in a free flowing manner, about the consistency of single cream. Another great thing about our paints is that if you have any left over after you have finished that colour you can put it back in the pot, so no wastage!

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 are 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. Then finish off with a fine file.

Picture 2. Undercoating. Once you have cleaned up the model, mount it on a suitable base, (use a washer or square of card). 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 (BLACK 34A). 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 rest of the model. Put the model on top of a radiator or use a hair-drier if you are in a hurry, but it is best left overnight.

Now to start painting proper. First paint the gun barrel starting with (ARMOUR 35B) then over that (SPEARPOINT 35C). Paint this first as it is likely to be awkward to get at later. It is always worth painting the hard to get at bits first. Now tidy up with black paint around the barrel if you have painted any areas you did not wish to be metal.

Now paint in the eyes. This seems a hard thing to start with, so can be skipped if you are not feeling up to it. Paint in the white first (WHITE 33C), hopefully they will be detailed on the model, if not a sort of almond shape in the right place will do fine. Don't make them too big, small is best. Then dot in the iris, use blue (DEEP BLUE 20B or DUSKY FLESH SHADE 6A as on this model). You can always paint out the eyes if they go wrong, or tidy up around them, with black paint, if they are too large. If your courage is not up to eyes yet paint the whole socket brown (SPEARSHAFT SHADE 13A).

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

Picture 3. Painting the flesh 1. Take the shade flesh colour, (FLESH SHADE 5A) paint this 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. The amount of black you leave showing is a matter of taste - try and experiment. Paint the flesh early in the job, as it immediately brings the model to life on your painting table.

Picture 4. Painting the flesh 2. Next paint on the main flesh colour, (FLESH 5B). Paint this over the shade colour, try to leave the creases and shadow areas 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. Creases usually occur around the eyes/eyelids, below the cheek bones, around the mouth, the ears etc. Be careful to delineate the fingers and knuckles in this colour. Once you have applied the flesh colour you can restore any creases or lines you want to, using the original shade flesh colour (FLESH SHADE 5A).

Picture 5. Painting the flesh 3. This is the last stage of the flesh. Paint on the light flesh colour (FLESH LIGHT 5A). This goes over the first two coats to form a highlight, paying particular attention to the nose and being neat around the fingers and knuckles. Leave some of the first two coats showing around the edges. You can miss out this highlight around the beard areas to give an unshaven look. If the model has lips paint the bottom lip only in (WINE STAIN RED LIGHT 17C). Your model should now start to look like a real little person.

Picture 6. Painting the white bits: 1. As with most of this it is again a three-stage process. Having decided what is to be white, paint those areas grey (ARCTIC GREY SHADE 33A). Again 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. Neatness is really the key.

Picture 7. Painting the white bits: 2. Then paint over this with lighter grey (ARCTIC GREY 33B). Try to leave the folds and creases on the model's clothing in the shade colour. Again, as with the flesh, don't worry if you go over any areas that should be shade, just paint them back in afterwards. You can afford to paint over most of the shade colour in the case of white. Now on to highlighting the colour.

Picture 8. Painting the white bits: 3. The last stage uses white (WHITE 33C) over the other colours as a highlight. Apply it to the high points of the folds of the clothing and any extremities or ends of clothing. The broad white belts do present a bit of a challenge, but can be done mostly white as you can see, with little shade colour showing. I do have a habit of making up folds and highlights where there are none on the model, this is what I call style, do not overdo this if you try it.

Picture 9. Painting the red bits: 1. Areas that are going to be red, paint with a dark red (BRIGHT RED SHADE 15A). on this model that included all his cuffs and turnbacks, as well as the piping on the back of the coat (see Picture 15A for detail of the piping). Be careful not to get any red on the white areas. Again try to leave just a tiny bit of black around where the clothing, hands or other bits of clothing etc. meet. Painting the piping now gives you the opportunity to correct and neaten it before doing the main coat colour.

Picture 10. Painting the red bits: 2. The next stage is to paint over with red proper (BRIGHT RED 15B), leaving creases in the shade colour where you can find them. Red is one of those colours that can be a bit difficult
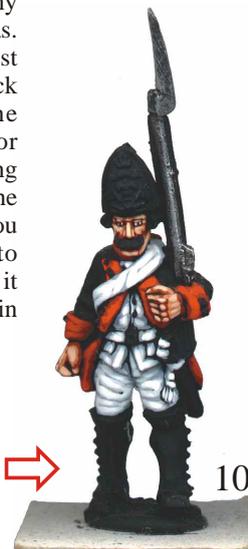
to get to cover properly, be careful not to over thin the paint before applying. If the paint does not cover well, wait till it dries and apply a second coat.

Picture 11. Painting the red bits: 3. As with the white the final stage is to apply a highlight in a brighter colour (BRIGHT RED LIGHT 15C), to the high points and edges. Some people prefer to leave red un-highlighted as it can make the red look orange if you overdo it, so be sparing with this highlight.

Picture 12. Painting the blue bits: 1. The dark blue of the uniform coat starts with (DEEP BLUE SHADE 20A). Painted all over the parts of the coat that are to be blue. This will look very dark on the model, but every colour on a model cannot be bright, and Prussian Fusiliers did not favour bright blue coats.

Picture 13. Painting the blue bits: 2. Then paint on (DEEP BLUE 20B). Leave folds and creases on the model's clothing in the shade colour and pay particular attention to being neat around the piping. The contrast will not look that marked with the shade colour, but will increase when you varnish the model (see later).

Picture 14. Painting the blue bits: 3. Obviously the blue highlight comes next (DEEP BLUE LIGHT 20C). This is how to shade and highlight a dark colour with confidence. Hopefully you can see from the pictures how I have accentuated the fine detail of the model with our three-stage process.

Picture 15. Painting the other bits: 1. These pictures show the painting of the rest of the detail parts. I have compressed the stages to two pictures for this,

but have shown front and back of the model. The scabbard and musket strap are painted (WINE STAIN RED SHADE 17A) then (WINE STAIN RED 17B); the musket stock is painted (SPEARSHAFT SHADE 13A) then (SPEARSHAFT 13B); his hair is (OCHRE SHADE 4A) then (OCHRE 4B); the cloth bits of the cap are painted in (VIVID BLUE SHADE 22A) then (VIVID BLUE 22B). Remembering always to leave some on the shade colour showing where it borders other colours and in folds and creases. Lastly the black areas, gaiters, boots, cartridge case, already being undercoated don't need to be painted black, paint over this with (CHARCOAL BLACK 34B), leaving the black undercoat showing (BLACK 34A) in the folds and creases as before with shade colours.

15A.

Picture 16. Painting the other bits: 2. Finish off these bits as before with a highlight: The scabbard and musket strap are painted (WINE STAIN RED LIGHT 17C); the musket stock is painted (SPEARSHAFT LIGHT 13C); his hair is finished off with (OCHRE LIGHT 4C); the cloth bits of the cap are highlighted with (VIVID BLUE LIGHT 22C). The black is finished with (CHARCOAL BLACK LIGHT 34C). Be quite sparing with the highlight on the black as you want a lot of the true black showing through from underneath.

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Picture 17. Gloss Varnishing. 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. 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. Also varnish gives extra contrast as it tends to darken the dark colours, especially of water-based paints like ours. And I find it oddly reassuring that these lead figures will still be around long after we've gone, but your art work won't be preserved for posterity unless you varnish it now!

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Picture 18. Matt Varnishing and brass-work. 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. Once the

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varnish is dry, paint all the bits that are going to be "brass" [helmet front plate etc.] in (BRAZEN 36A). I often like to leave gold coloured metals till after varnishing as the varnish can rob the metallic paints of some of their lustre, but you can do it before varnishing as our metallics are safe to varnish over when dry.

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Picture 19. The finished model. This picture shows the finished model. A coat of light gold (SHINY 36C) has been painted over the dark gold (SHADE 36A), I have left out the middle colour to give more contrast to the brass.
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, (see the last page of Painting a Dwarf for a full illustration of this technique).

Dry-brushing? Never heard of it? It is one of those techniques that painters take for granted and bandy about a lot, it is very useful for applying lighter highlights quickly! Dry brushing is a very difficult technique to describe satisfactorily. However for the painting of wargames figures it is a very useful technique to master. (See the Painting Tip on first page of Painting a Dwarf for a full description of this technique)

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