

Concerning Hobbits

two part two

Now for the Evil side... of the Attack at Weather Top set

These wraiths are particularly stunning, finely modelled and superbly detailed, amongst the best 28mm models I have seen. As with last time, their very fineness means you must take great care when cleaning them up to avoid damaging any detail. Thankfully they only needed a scrape with a scalpel and a quick run over with a fine file. Make sure you remove the air runners, (very fine strands of metal left over from the moulding process), which are easy to miss.

I always undercoat black and paint the flesh first. The wraiths have no flesh and are mostly black! So is the job finished already? Well, not quite...

Why bother to do further work on the black areas when the black undercoat is already there? Why not just varnish them and be finished? Well as we all know black is not really black, except in the deepest shade, otherwise it varies as the light plays over it. Painting black often scares people but I approach it more or less as any other colour, except that you have the shade already done thanks to the undercoat!

As the wraiths feature large expanses of black, and I was desperate to do justice to these great models, I tried some variations on my usual approach. I experimented with using different colours to highlight the black and, as I wanted to gain extra subtlety, by using five or six highlights! But as you only have black to work on this really is not so onerous as it sounds!

The models were mostly painted using Foundry's paint system. As in previous articles I have listed the Foundry paints and brushes I used below, and where I deviated from the Foundry System I will let you know.

Nazgûl 1

His hood was painted using the standard Foundry Black highlighting colours, but I mixed intermediate shades in between the three usual stages creating a five-colour process. A very tiny highlight of Slate Grey was added to the edges to finish it off. The robe was done in Black (34A), with Royal Purple (19B) added in successive coats to highlight, (about six layers), with a final very light edge highlight. The leatherwork and cloak were approached in much the same way but using Spearshaft (13B) as the highlight additive for the leather and Forest Green (26B) for the cloak.

Paints

Flesh: None!

Hood: Black (34) and Slate Grey (32B)

Robe: Black (34) and Royal Purple (19B)

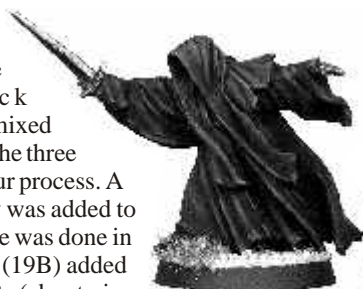
Cloak: Black (34) and Forest Green (26B)

Leather Work: Black (34) and Spearshaft (13B)

Wicked Sword: Armour (35) (washed with brown ink to give an ancient rusted appearance)

Base: Base Sand (10) Rock: Slate Grey (32)

Grass: Dry-brushed Ochre (4)



actual size



actual size

Nazgûl 4

His hood, robe and cloak were all done with the standard Foundry Black highlighting colours, with intermediate mixed shades in between the three colours to make a five-colour process. Once again the edges were given definition with a tiny highlight of Slate Grey.

Paints

Flesh: err!

Hood, Robe & Cloak: Black (34) and Slate Grey (32B)

Leatherwork: Black (34) and Spearshaft (13B)

Sword: Armour (35) (washed with brown ink)

Base: Base Sand (10) Rock: Slate Grey (32)

Grass: Dry-brushed Ochre (4)

actual size



Nazgûl 5

The robe was Foundry Black highlighting colours, with intermediate shades mixed between the three colours as before. His hood was Black (34A), with Forest Green

Nazgûl 2

His hood and cloak were finished in the standard Foundry Black highlighting colours, with intermediate shades mixed between the usual three, resulting in five layers. A very tiny edge highlight of Slate Grey was added last. The robe was done with Black (34A), with Royal Purple (19B) added as above.

Paints

Flesh: Still none!

Hood & Cloak: Black (34) and Slate Grey (32B)

Robe: Black (34) and Royal Purple (19B)

Leatherwork: Black (34) and Spearshaft (13B)

Sword: Armour (35) (washed with brown ink)

Base: Base Sand (10) Rock: Slate Grey (32)

Grass: Dry-brushed Ochre (4)



actual size

Nazgûl 3

The hood was painted with Black (34A), adding Royal Purple (19B) in successive coats to highlight, (again about six layers), with a final very light edge highlight. His robe was the standard Foundry Black highlighting colours, again with intermediate shades in between the three colours and a very tiny edge highlight of Slate Grey. The leatherwork was approached in the same way as above, using Spearshaft (13B) for the mix, while the sash had Forest Green (26B) added for highlighting.

Paints

Flesh: Withered away!

Hood: Black (34) and Royal Purple (19B)

Robe: Black (34) and Slate Grey (32B)

Sash: Black (34) and Forest Green (26B)

Leatherwork: Black (34) and Spearshaft (13B)

Sword: Armour (35) (washed with brown ink)

Base: Base Sand (10) Rock: Slate Grey (32)

Grass: Dry-brushed Ochre (4)



actual size

Strider attacks a Nazgûl with fire



(26B) added in successive coats to highlight, (again about five layers), with a final very light edge highlight. The leatherwork was the now-familiar Black with Spearshaft (13B) mixed for highlights. The cloak on this occasion was Black (34A), with Royal Purple (19B) added in successive coats to highlight, with a final very light edge highlight.

Paints

Flesh: Gone!

Hood: Black (34) and Forest Green (26B) Robe & Sash: Black (34) and Slate Grey (32B) Cloak: Black (34) and Royal Purple (19B) Leatherwork: Black (34) and Spearshaft (13B)

Wicked Sword: Armour (35) (washed with brown ink)
Base: Base Sand (10) Rock: Slate Grey (32)
Grass: Dry-brushed Ochre (4)

Final Highlight

To bring out the detail you will have noticed the use of an extra edge highlight on most of the blacks. Be careful not to overdo this, just touch the very edge, and it can be quite light. This is another technique I have robbed from other painters that I admire, they know who they are!



Frodo and Sam face two Nazgûl



Merry and Pippin are surrounded by Nazgûl on Amon Sûl



Dirt

I gave all their swords and armour a wash with thinned down Workshop Brown Ink (50/50 ink to water) to give the blades a darker, rather a decayed look. And lastly I added some dirt around the bottom edges of their robes by dry brushing on some Spearshaft (13B).



Varnish

The models were gloss- and then matt-varnished using polyurethane varnishes, as I always do, but golly you have to be careful with the matt varnish on all that black. It took about five coats to get it right as I wanted them dead(?) matt!

Brushes

Throughout the painting of these models I used a Foundry Series 3: size 0000 brush for the detail, a Series 100: size 000 for larger areas, and a Series 30: size 2 brush for bases and dry brushing.



More to do?

Well, it's Hobbits again and a certain wizard in grey. Black, black, it's all black, dark night, black pits... Kevin.

*Models from the collection of Carron & Ivan Congreve.
You can see these and much more of my painting at
www.kevindallimore.co.uk*

