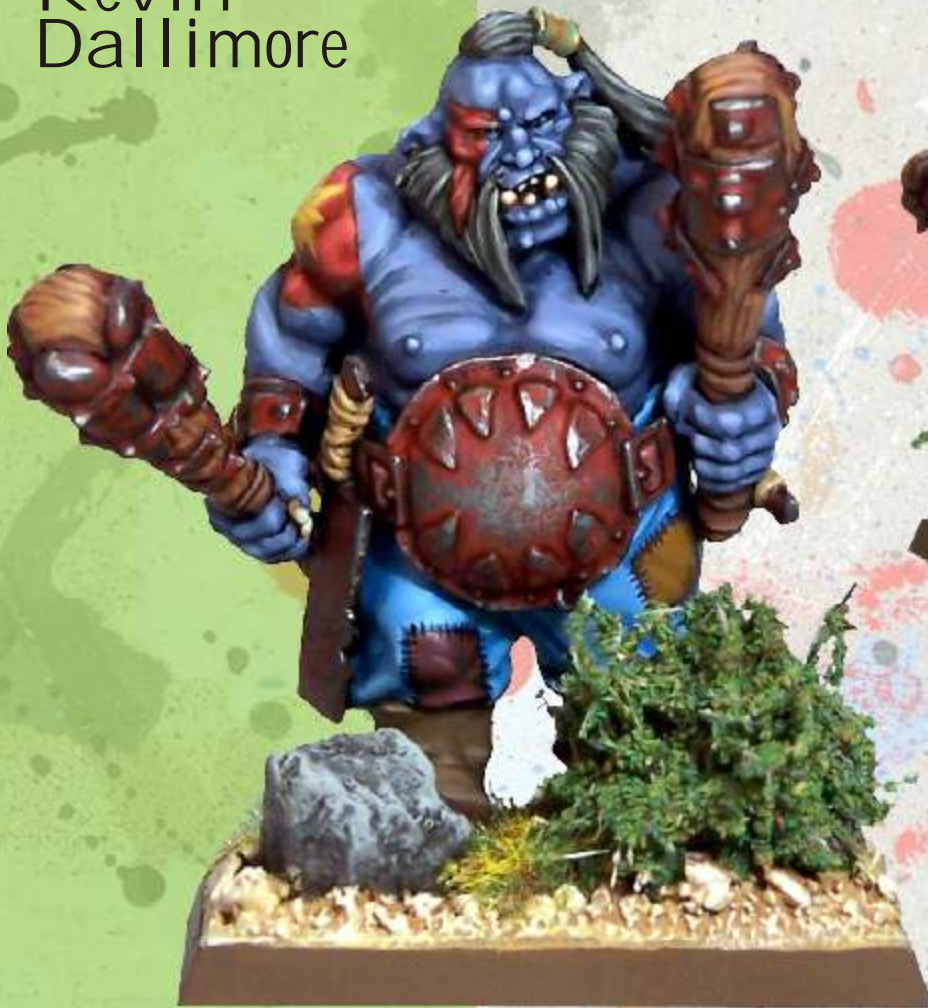


PAINTING AN OGRE BULL

Kevin
Dallimore



Having seen the Ogres at Games Day, I must say I was rather taken with them, especially as they were in part sculpted by Steve Saleh. As luck would have it Caroline Law at Workshop sent me some, so I thought I'd give one a go. The Bulls, the mainstays of the ogre armies, come as multi-part plastic kits. Those that know me will know I am not a big fan of assembling kits, I'd rather spend the time painting. Having said that, these boys do go together a treat and required no filling. You do have to be careful to clean up all the parts before assembly, and there are some tricky mould lines across detail. I find scraping along the line with a brand new, very sharp, scalpel blade the best bet. On the plus side you do get loads of options for, well, everything really: heads, arms, weapons, the lot, even hair! As I said they go together fine with just the judicious use of liquid poly. I rather overdid it on the accessory front, giving somewhat too many extra weapons, not leaving much for the rest of the Ogres still in the box! The Ogre is best left to harden overnight after assembly.

Undercoating

To start with I undercoated the thing with

Humbrol Matt Black Enamel suitably thinned with white spirit, if you don't like enamels you could use FOUNDRY 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. Alternatively you could use an aerosol paint such as matt black car primer, or Games Workshop Chaos Black spray, make sure to follow the instructions on the can to the letter. 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 to dry overnight.

Painting the Model

The Ogre painting is fairly straightforward (especially if you don't overload your Ogre with extra kit!), nice big areas, excellent detail. Rather lower relief detail than you get on metals, but nice and crisp. The only really tricky bits are his tats and the rather rusty metalwork. For inspiration for both of these I closely studied the Ogre book that goes with the models, and very helpful it is. Full of superbly painted models and authoritative artwork, including a great page on primitive designs and tattoos, very useful.

The model was entirely painted using Foundry's three-colour paint system, though the occasional bit of fiddling has gone on. The Foundry Paint System has a pre-mixed shade, mid-tone and highlight for each colour, meaning you don't have to mix the colours yourself, and you can be sure that the colours will always be consistent. I have listed the Foundry paints, (some are from the new Expansion set: paint numbers over 36!), and brushes I used below.

Armour and Weapons

The only real departure from the FOUNDRY system was for the rusty metalwork. I did this first as I knew I

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would get paint all over the rest of the model while achieving the effect I wanted. Firstly I painted all the metalwork with BURNISHED COPPER 43B. I then dry-brushed over this with TERRACOTTA 37A, B and then C, making quite a rough job of it, to give some rusty texture. Next to dirty it down a bit I ran in the LEATHER & METAL BROWN WASH 47B around the details, like rivets etc. Lastly, the most vital bit, the thing that really sells it as rusty metalwork, is the shiny wear points. I lightly dry-brushed over the metalwork with ARMOUR 35B, then SPEARPOINT 35C. I then painted on more heavy wear marks as seemed appropriate, along edges, wearing surfaces etc. Hopefully I have achieved a successful effect.

Once you have done all metalwork, change the water you wash your brush out in, this will prevent the metal pigments getting mixed with any non-metallic paints you use afterwards. I then tidied up around the metalwork with BLACK 34A, painting over any metal paint that has strayed on to anything that should not be metal. You don't have to tidy up, but I think it gives you the opportunity to look again carefully at the model, and to decide what you are going to paint in which colour. And it looks neater on your painting table!

Flesh

Because of the large areas on the flesh and trousers I mixed intermediate shades between all three shades of the colour, giving five layers of colour.

Paints

Flesh: STORM BLUE 39
Eyes: WHITE 33C, pupils: BLACK 34A
Hair & Beard: GRANITE 31
Hair Ring: GOLD 36
Nails, Teeth & Bones: BONE YARD 9
Bone Bag: NIGHT SKY 62
War Paint: MADDER RED 60 & OCHRE 4
Armour & Weapons: BURNISHED COPPER 43B, TERRACOTTA 37, ARMOUR 35B, SPEARPOINT 35C & BROWN WASH 47B
Knife handles: BUFF LEATHER 7
Clubs: SPEARSHAFT 13
Club Handles: DUSKY FLESH 6
Belts: CONKER BROWN 54
Trousers: VIVID BLUE 22
Spats: RAWHIDE 11
Patches: CHESTNUT 53 & PEATY BROWN 61
Stitching around Patches: BLACK 34A
Wristbands: BAY BROWN 42
Base: BASE SAND 10
Grass: DRY-BRUSHED OCHRE LIGHT 4A

Brushes

Throughout the painting of these models I've used a **Foundry Pure Sable Fine Detail** brush for the detail, a **Foundry Sable Mix Fine Finish** brush for larger areas, and a **Foundry Utility Dry Brushing** brush for hooking paint out of pots and dry-brushing.

Varnish

To finish off the models were gloss- and then matt-varnished using polyurethane varnishes, as I always do.

Kevin (with invaluable contributions by Martin Buck)

You can see all of these and much more of my painting at www.kevindallimore.co.uk, and a load more at www.wargamesfoundry.com.

Occasionally Steve Dean will have old painted models of mine for sale at www.steve-dean.co.uk.



Photography
Ivan Congreave
& Kevin Dallimore