



tones, dry-brushing it very lightly, so as not to clog up the strands of hair with paint. This was followed by a wash of a dark brown oil mix allowing them to flow in to the recesses, and pull all the tones together. Once this was dry, darker shadows were added.

Neckcloth and shirt collar

The neckcloth could either be painted in white or a creamy shade. I opted for white and began by building up an acrylic basecoat using a mix of White and Mojave White. Having built up a nice even coat, I was ready to make a start on the oils. To begin with, a little Sepia was added to some Titanium White. To help the flow of the oils I dipped the brush in Winsor & Newton's Sansodor, wiping off the excess before applying the paint. A small flat brush was used to remove the excess oils leaving a nice thin coat of oils to work on. For the shadows I added a little more Sepia to the base colour and gradually working them in, strengthening the density as necessary. Finally the top highlights were applied with Titanium White.

Coat

The scarlet coat was richly decorated, with the collar being embroidered with oak leaves, and this is the area where I thought it would be best to make a start. Using Cantabric Blue thinned down I carefully painted around the oak leaves until I had a nice solid colour. This was followed with a coat of Prussian Blue (oils) and then subtle highlights were worked in between the oak leaves.

The next phase was to start painting the braiding and oak leaves, adding as much detail as possible before finishing off in oils. An equal mix of Gobi Brown and Sahara Yellow provided a good base

colour to start on. Next I began to pick out the detail by adding Tenere Yellow to the base colour. I decided to leave finishing this off in oils until I'd painted the aiguillette and complete it in one session.

Now that left me ready to apply Antares Red for the base colour of the coat, this took quite a few thinned coats to get it nice and even. In between coats I used a hairdryer to speed up the drying time.

For the oils I gradually added Cadmium Red Deep to Cadmium Red Light until I'd acquired the tone that I wanted. To the palette I added some Mars Yellow for the highlights, and for the shadows I like to use green. I personally find that I get better results having mixed a green rather than using one direct from a tube. Prussian Blue and Mars Yellow provided me with tone that I required.

As before I dipped my brush in Sansodor thinners and carefully applied a coat of the oils and then removed the excess with a flat brush. Wishing to maintain the subtle appearance, I first of all added some Mars Yellow to the base mix to acquire a mid-highlight. Once these had been added I used Mars Yellow to increase the intensity of the highlight where necessary.

For the shadows I used the same method as before, by adding some of the green to the base mix, and then working it into the shadow areas and creases, and as with previous steps this was left to settle, and then the highlights and shadows were retouched. After the sash had been painted the shoulder cord aiguillette were painted using the same method used on the collar.

Sash

This is actually the second time I've painted this particular bust, and I must say I'm enjoying it even more this time! One part of the bust I really enjoyed

ABOVE LEFT: The coat has been unpainted ready for the oils to be applied.

ABOVE RIGHT: The coat has been given a coat of oils, with the highlights and shadows added.

...I personally find that I get better results having mixed a green rather than using one direct from a tube.