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Necro Gold for shading and highlighted with SC Peridot Alchemy.

The eyes are first on the agenda when it comes to the face and I've opted for a green shade to compliment his jacket (Photo 5). I've used a surprising amount of colours for this, as can be seen on the wet palette in **Photo 6**. The whites of the eyes consist of JS White, Naples Yellow and a brown mixed from Cadmium Scarlet and Green Oxide. A blue tinted shade is added at the top of the whites by adding Ultramarine Blue, with Alazarin Crimson added at the inside corners. The iris is a mix of Green Oxide and the above mentioned brown mix, edged in black. Highlights are provided by adding Naples Yellow to the green and worked in centrally in an area slightly larger than the pupil which itself is rendered in black with catch-lights added using an off white mixed with a spot of Naples Yellow and Ultramarine Blue.

Photograph 7 shows the wet palette and the various transitions of flesh tone created from the following JS colours: For the basic flesh colour: White, Norwegian Orange, Naples Yellow and Burnt Sienna. For the shades Raw Umber, Carbon Black, Dioxazine Purple and Green Oxide added to the basic flesh. Highlights by adding Naples Yellow and White to the basic flesh. Raw Sienna, Permanent Alizarin and Dioxazine Purple have been added

for tones in warm areas while a touch of Green Oxide and Carbon Black have been added for the "5-o'clock shadow."

One of the benefits of the Jo Sonja's range is that the colours are very similar to those in the Winsor & Newton oils range so mirroring the mix in both mediums is relatively easy. **Photograph 8** shows the oil mix for the flesh and uses the following colours: Cadmium Red + Yellow Ochre (to create Norwegian Red); Titanium White; Burnt Sienna; Naples yellow; Raw Umber; Viridian Green; Mars Black; Dioxazine Purple; Alizarin Red; Raw Sienna; Cerulean Blue. Using these colours I have created the same flesh tone transitions as with the acrylic.

When mixing the oils I first squeeze them out onto cartridge paper and leave them for a few hours to soak out any excess linseed oil. I then mix the tones using a cocktail stick as this is pretty hard going on the life of a brush. In the same way that a wet palette prolongs the life of acrylic mixes, placing your mixes in an airtight container and depositing in the freezer achieves the same for oils.

Photographs 9 and 10 show the first two stages of face painting in the acrylics. I normally begin with laying on all the highlights in the second lightest tone followed by the second darkest shade. This is followed by filling in the mid-tones and developing smooth transitions between dark and light before