



ABOVE LEFT: The face and hair underpainted in acrylics, and the eyes painted in with oils. ABOVE RIGHT: Various oil tones have been added to the face before blending in. BELOW: The flesh tones blended in.



The only difference in the model currently available is that the bust itself is cast in a high-quality resin rather than the original white metal, which in my opinion is a bonus as the metal version was rather heavy. Inside the box you'll find just three components, the resin head/torso and aiguillette plus a white metal plinth. This is accompanied with a set of painting instructions.

Preparation

I found that there was very little cleaning up required, so credit there, due to some very fine casting. After selecting a suitable wooden base, I drilled and pegged the bust's plinth, ready to secure to the wooden base at a later stage. The torso section was then cemented to the plinth. When this was dry the bust was then washed in warm soapy water to remove any particles and grease marks from cleaning up and handling. After the bust had been left to dry thoroughly it was given a light spray of Halfords' Grey Primer.

Painting the face

I began my mixing equal amounts of Pink Flesh and Basic flesh from the Scale 75 range of acrylic paints. This was thinned down with distilled water and applied until I had a nice even coat, the hair was blocked out next using a shade of dark brown. Before going any further I decided to paint the eyes in.

First of all I painted the white of the eyes with Birch, again from the Scale 75 range, and then turned to oils to add the pupil and iris. As per the instructions Wellington had blue eyes, so I began to prepare a shade of blue for the main iris. I began by adding a little Titanium White to some Ultramarine Blue, and to tone down the brightness a speck of Cadmium Red light was worked in (a speck represents the amount on the end of a cocktail stick). The iris was now painted in, so the next step was to carefully add the mid tone.

Naples Yellow was blended in to the base colour and from the centre of the iris I began gently stippling it out to the edge leaving the darker blue as an outline. This was now left to dry before the pupil

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