



ABOVE: The facial skin tones are being built up. BELOW: The neckcloth and collar have been painted before continuing with the rest of the coat.



and highlight was added. With that stage complete I was now ready to start on the flesh tones.

To begin with I blend equal amounts of Burnt Sienna and Golden Ochre, to this a little Cadmium Red Light was added along with a touch of Titanium White, to achieve the base flesh tone. Before creating other shades I add a speck of Viridian, this will kill off any orangey tones, and will give the flesh a natural appearance.

To the base mix I add some more Titanium White to part of the oils to create the first of the highlights. I repeated this process a further two times. For an alternative tone, which I generally use under the eyes, I mix some Naples Yellow with Titanium White. For the shadows I set out some Burnt Umber, Raw Umber, and finally some Alizarin Crimson.

After viewing a few portraits of the Duke, I chose to use a flesh tint with pinkish hue, and keep the contrasting tones relatively subtle. I did read somewhere that when Wellington sat for portraits he didn't want any wrinkles showing. Whether that's true or not I don't know, but if you

view his portraits there are none visible, so maybe it is true.

To get things underway I began by applying various flesh tones to the facial area, and then blended them in with a flat brush. I continued by gradually increasing the highlights using the range of tints from my palette, and then started to add the shadows. I mixed in a little Burnt Umber and Alizarin Crimson to the base flesh mix, and worked these in, keeping the transition subtle. For the lower cheeks I added a little more Alizarin Crimson, creating a very nice warm tone and again I carefully blended them keeping the contrast in tones relatively subtle at this stage. The oils were then left to dry and settle overnight.

The oils will have dissipated a little during the settling period, and some of the detail lost. To remedy this, the highlights and shadows are boosted using the wet-on-dry process and once more left to settle. After this stage the final details were applied.

With the face completed I could now turn my attention to the hair. First of all I began to add the lighter