

a touch of Flat Military Blue (#A36) to some of your flesh mix. Preserve a little of the original mix for touch-up purposes. It doesn't take much blue to obtain the desired result and you may have to add some water to keep the paint at the right consistency. This is a good "five-o'clock shadow" color that can be applied to beard areas. Now, add a bit more Light Earth color to this mix, darkening it for use as a shadow color to be applied to those areas that would normally be in shadow, such as eye sockets, under the jaw line, and so forth. Again, blend in the edges of your newly-painted areas.

We can do eyes and eyebrows next. Rather than paint them, I like to use a fine draftsman's felt-tip pen. (I use Micron's "Pigma" pens in a small tip size, such as 01). These pens are waterproof and the ink will adhere nicely to painted surfaces, unlike most ordinary felt-tip pens. I purchase the pens at an art-supply store.

The eyes are done simply, with an arc representing the upper eyelid and a dot below representing the pupil. I generally use black, but the pens are available in a limited selection of colors, so you could use brown or blue. I don't try to paint the whites of the eyes, as this usually results in the figure having a rather startled look. The pen can also be used to render the ear canal opening and nostrils. If any of the flesh areas require touching up, now is the time to take corrective action.

In painting female Caucasian figures, I use the same process, but mix my flesh tones to lighter tints. A more intense blue shadow color looks good above the eyes and a more intense red can be used on the lips and fingernails. I also sometimes draw longer eyelashes with the pen.

For figures of other races, select a base color that most closely matches the desired skin color, then follow the same process outlined above.

Clothing

I share Carl's opinion that foreground figures in the large scales need texture added to clothed areas to make them appear more realistic and to help reduce any sheen in the finish. I add a subtle fabric-like texture to most of my figures by laminating on a single ply of facial tissue,

such as Kleenex. This can be a tedious operation, but I feel the finished product is worth the effort for foreground figures.

If you wish to try this technique, begin by separating the plies of a sheet of tissue, so that you have a single layer. Fit a small piece of this tissue to the figure, holding it tightly against the surface. Carefully rub your index finger over the tissue, molding it to the figure's detail as much as possible. Use a sharp, soft-lead pencil to gently draw lines where you need to cut the tissue. I generally use small, curved fingernail scissors to cut out the tissue pieces, which then appear somewhat like dressmakers' patterns. I typically do a sleeve as one piece, then the shirt or jacket front, back, and the other sleeve as separate pieces. Naturally, the pose of the figure affects this process. Lapels on a shirt or jacket may also be done separately. Trousers are likewise divided into individual panels or pieces to simplify the process. The rule here is trial-and-error.

To attach the individual pieces of tissue, first select the paint color you wish to use on a particular clothed area of the

figure, then apply it to the figure rather heavily, covering only an area large enough to accommodate one piece of the tissue you've cut to size. Stick the tissue on, trying for correct placement the first time. The delicate tissue becomes even more fragile when it contacts the wet paint. Use your fingers to pat the tissue into place, then use a round toothpick with a blunted end to gently make certain the tissue snuggles down around all the figure's details. We don't want to damage the tissue's texture, but we do want the figure's inherent detail to clearly show through.

Next, immediately apply another coat of paint, sparingly, using only enough to just cover the tissue but not conceal its texture. Continue in this manner until you have applied tissue to all the clothed areas of the figure. After the paint has dried, you can touch up any areas you might have missed.

I never adhere tissue to a surface representing leather, such as shoes, handbags or jackets. These are simply painted the appropriate flat color straight from the jar. Details on shoes, such as seams and shoelaces, can be added with the felt tip pen.



It's break time. The simplicity of the scene adds to its veracity.