

# The Black Prince



Edward Plantagenet, renowned as the Black Prince, was born in 1330 at Woodstock in England. Son of Edward III of England, the Black Prince also held the titles of Prince of Wales and Duke of Cornwall.

He was a brilliant military tactician and, after signing an alliance with Charles of Evreux, King of Navarra, he confronted John II 'The Good' of France, in the One Hundred Years' War. In 1356, leading a small army of just 7,000 men, he achieved a great victory over the French heavy cavalry at Poitiers, when he took the King of France prisoner. Once again the battle underlined the efficiency of the English archers against the heavy armour of the Gallic nobility.

After signing the Treaty of Bretigny in 1360, he moved to Castile, where he joined forces with Peter I 'The Cruel' in his war against Henry of Trastamara, who counted on help from the French. Once again, the Black Prince's military capability was demonstrated and at the Battle of Najera his troops defeat Trastamara's army. In spite of his obvious active participation, his disagreements with Peter I eventually caused him to abandon the coalition and return.

The Black Prince (1330-1376)  
Andrea Miniatures, S9-B21  
Metal and resin - 54mm  
Painting: J. Cabos  
Modelling: M. Ruiz

## PAINTING THE EYES

Painting a bust revolves predominantly around the facial expression. In this case, the face is partially hidden and, as the eyes are usually the main focus of attention, their role here is all-important.

In order to paint eyes in detail, it is important to have excellent reference photographs to hand to serve as a guide. A fine-tipped

paintbrush is also essential, on this occasion, a No.1.

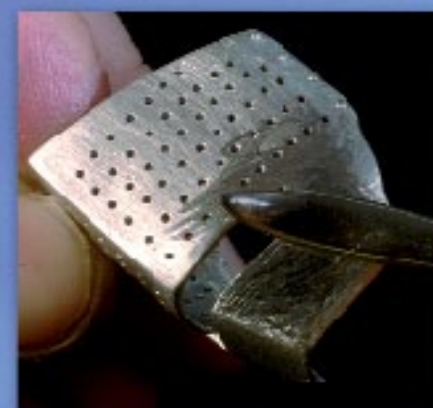
One way to achieve greater luminosity and shine is to use inks and transparent acrylics. In this case, inks were used, following a simple system. First, the eyeball's white base was painted and the eyelid profiles were defined. The first tones were then applied with watered down ink and, once the iris was positioned, more colour was concen-



The mould lines are eliminated



Polishing the part using steel wool



Polishing the metal using a chisel



Drilling ventilation holes



Varnishing the part with a smoky colour

trated by reducing the amount of water. The fine washes gave them intensity without losing transparency.

## POLISHING

The kit is produced in resin, with the exception of the chimera and front of the helmet. For the latter, polishing was chosen instead of painting, as the result would be much more realistic. For this process, explained in the



Painting the eyeballs and profiling the eyelids



Drawing the iris and darkening the outer area



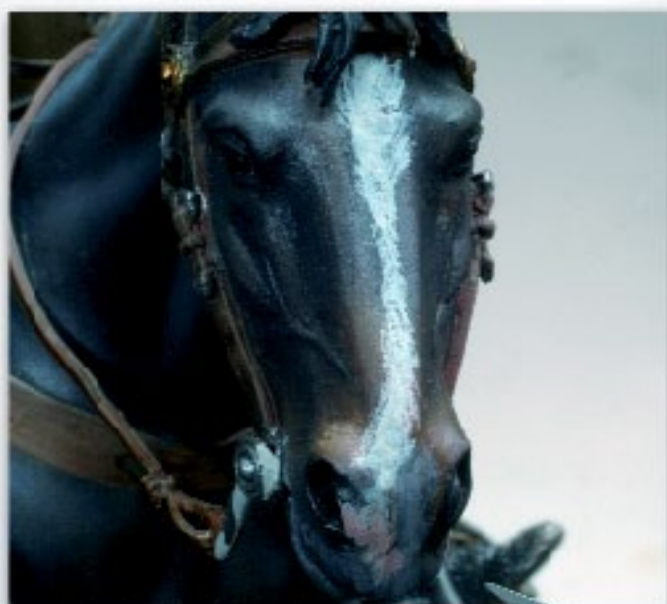
Painting the pupils and emphasising







Painting the eye with transparent inks



Patch detail on the painted head in different tones and colours



The completed tail with applied highlights and shadows



Detail of the sock on the rear right leg

and 10% of the mixture. When working with these paints, it is important to use same-brand solvents so that the colours are more intense. In practicality, the highlights are defined in the previous steps because, while respecting certain base colour zones during the application of the base colour, the zones of maximum light are already defined. It only remains to concentrate on several specific areas, such as the neck, head and part of the hindquarters, using the airbrush and blue-grey tones to simulate the shiny effect produced by sweat and the sun's reflection. For the intermediate tones, and other coat effects, such as the flow of the coat on the hindquarters, oil paints were used. Some were airbrushed on

before continuing the work with a paintbrush. The final dusty effects, mainly on the legs, were created once the painting of both the figure and the groundwork were completed. The dust effects can be achieved by using mixed pastel colours and following the technique previously explained for the tunic. Having used various painting techniques and paints, the final result offers various intensities of shine for different areas of the horse that creates an unrealistic effect. In order to achieve a uniform finish, give the whole figure a coat of satin varnish. **PAINTING THE DETAILS** To paint the horse's eyes, the eyeballs were given a coat of dark cream. The iris was then painted.



The horse's head with the completed harness



Shield showing the cuts, the wear, and the dirt



Front view of the completed figure



Detail of the tone used for the wood on the saddle



The helmet and its support on the saddle.



Painting the different types of leather





Front view of the beard



Locks of longer hair were added



A short bob was also modeled at the rear

sents a young man ready for battle, his sword raised revealing the left hand holding the sword. The position is much more arrogant than the one I wanted that was of a veteran knight after the battle. It required much more natural arm and head positions, with the right arm tired of carrying the weight of the sword. As is apparent, the original figure



Final result of the converted face

does not show this aspect, rather the contrary, which is why I decided to make a simple conversion.

Once everything was prepared, the first task was to reposition the head. As previously mentioned, the head is slightly inclined to one side, so I moved and made it completely upright. This left a gap in the neck that was then filled, and I replaced the missing piece of chain mail. To do

this some fresh paste was first applied that was shaped into the general form and marked with a hypodermic needle to simulate the links. After observing the figure after this repositioning, it was noticeable that the right shoulder also required a small adjustment. This was achieved by adding a little Milliput to the upper area.

A beard and moustache needed to be added to give the figure the



Cutting the arms for repositioning

look of a veteran warrior. As the figure already had long hair and some locks of hair falling over the beard, I began the work on this part.

The first job was to apply a general base of Milliput, which was then separated into different locks of hair while the paste was still pliable, using a chisel and a modeling knife. These locks of hair were then divided into smaller ones, working a section at a time until the hair of the beard was completely detailed. Once the beard was finished, the application of new small strips of paste to the hair was continued

the whole would not become too compact, thus augmenting the overall realism. After observing the final result, it is clear that the warrior has gained several years without the need for a complete conversion.

The next step was to reposition the arms. As previously stated, the sword and shield pass through the secondary plane. The objective was to reposition them while maintaining a natural pose. In order to achieve this, it was necessary to make several cuts at the joints. A common mistake when carrying out conversions like this is failing to cut



Pasting and modeling the elbow



The left arm in its final position



New position of the right wrist

to increase the sensation of 'uncombed' untidiness. This procedure consisted of placing locks one over the other, so that

the part completely so that the limb can be folded and then filling the remaining area with modeling paste. While the procedure is simple, it displaces the elbow position and slightly throws the figure out of proportion. So, it is better to separate the part entirely and later rejoin it using wire as an armature, to facilitate their movement. Of course, the length of the arm must be taken into consideration to maintain the correct proportions. Once the parts were separated, I tried several positions until



The hole is filled with Milliput and given form

