

DOCTOR • WHO



WELCOME ABOARD
ASSEMBLY & PAINTING INSTRUCTIONS

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
Welcome Aboard

In the Dr Who episode 'Smith & Jones' the Doctor and Martha first meet. This model represents them both about to enter the TARDIS when the Doctor welcomes Martha aboard.













Study drawings and practice assembly before cementing parts together. Carefully scrape plating and paint from cementing surfaces. All parts are numbered. Paint small parts before assembly. Use decals in conjunction with box artwork and these instructions.

For children over 8 years of age only. For use under adult supervision. Not suitable for children under 36 months of age due to the presence of small detachable parts.

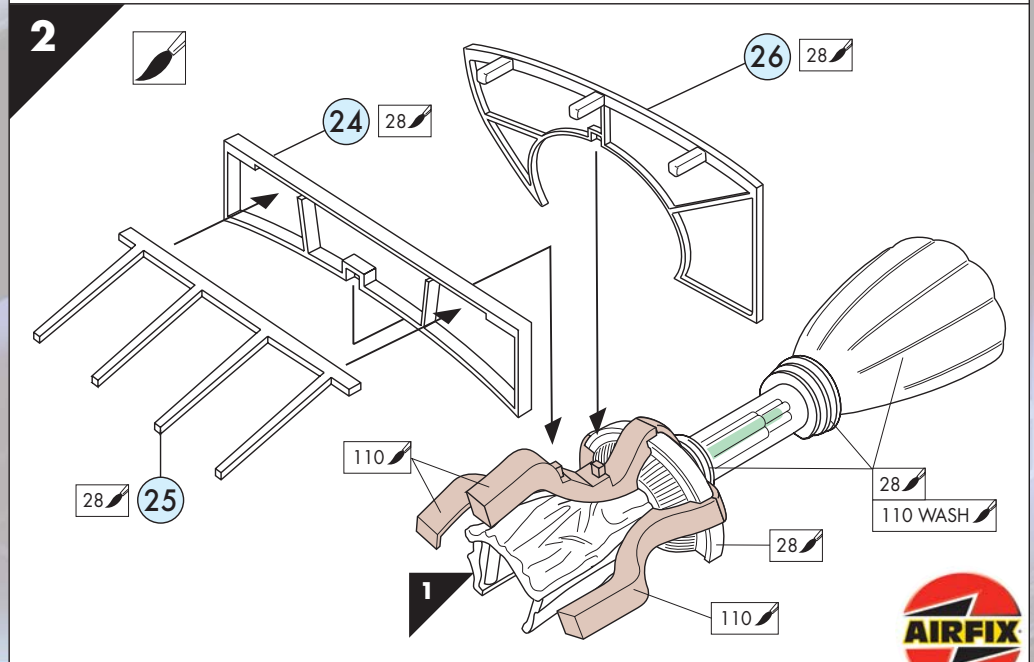
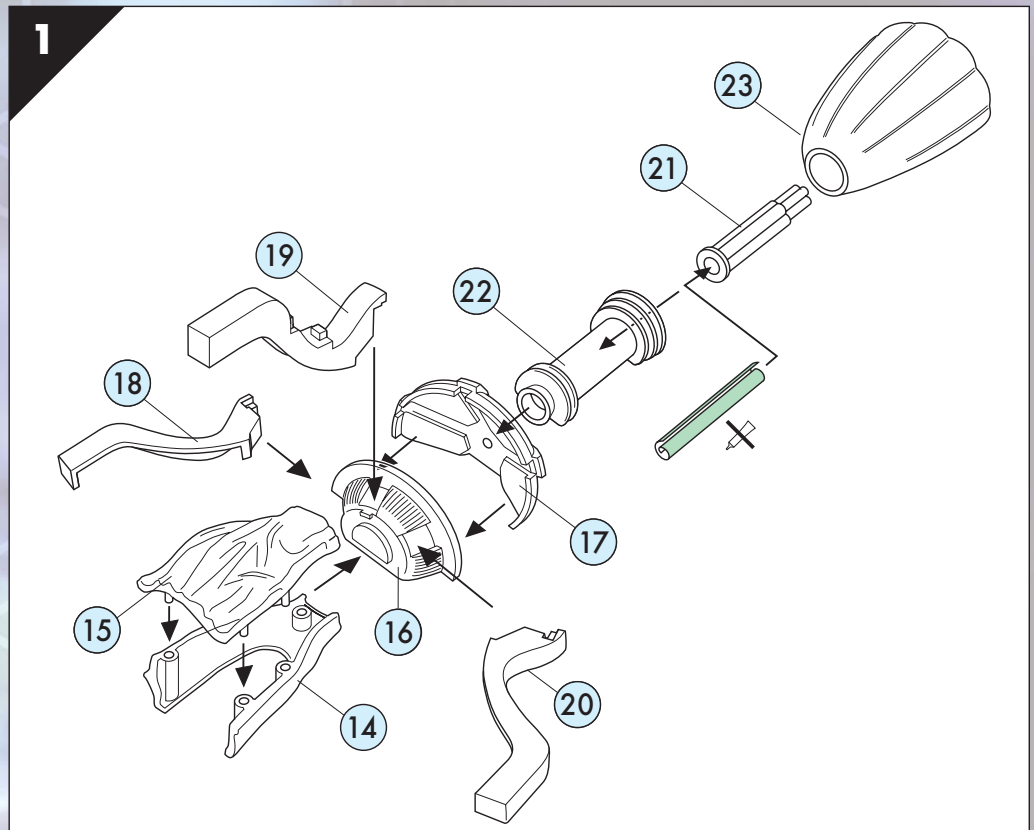
Assembly icons

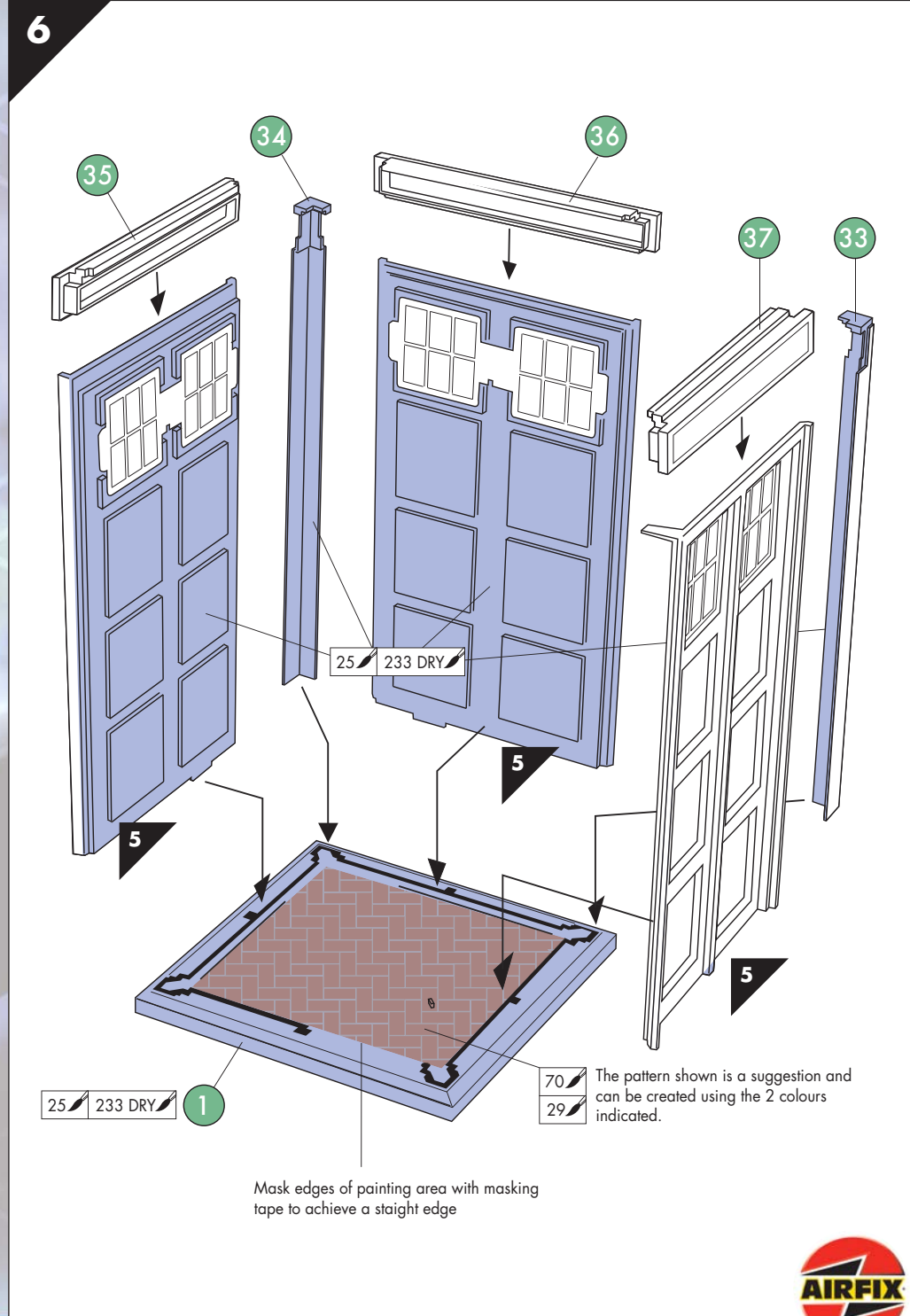
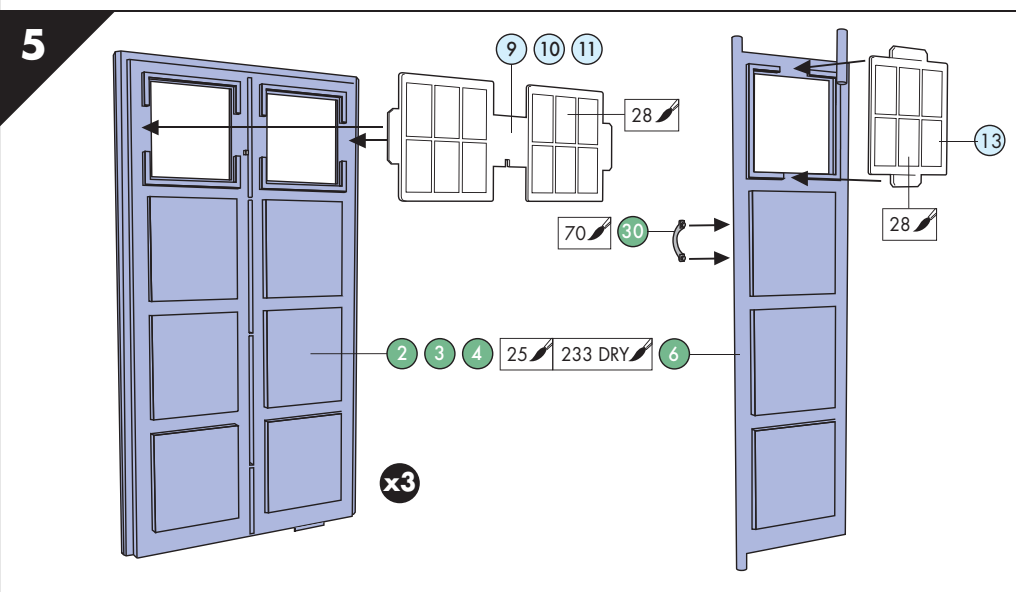
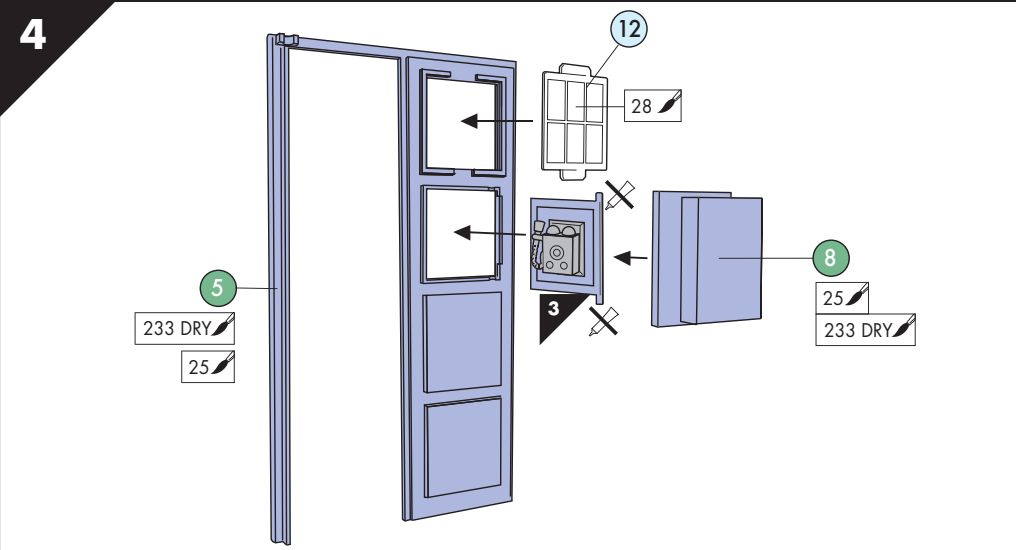
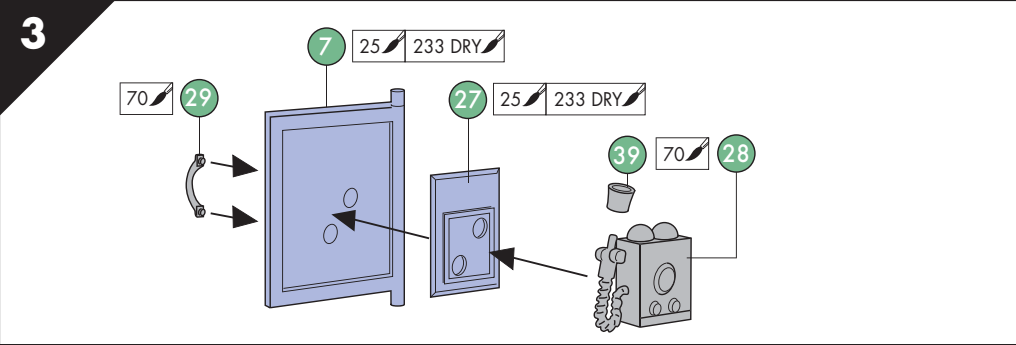
-  Assembly phase
-  Humbrol cement
-  Crystal part
-  Do not cement together
-  Repeat this operation
-  Humbrol paint number
-  Decals

Paints included

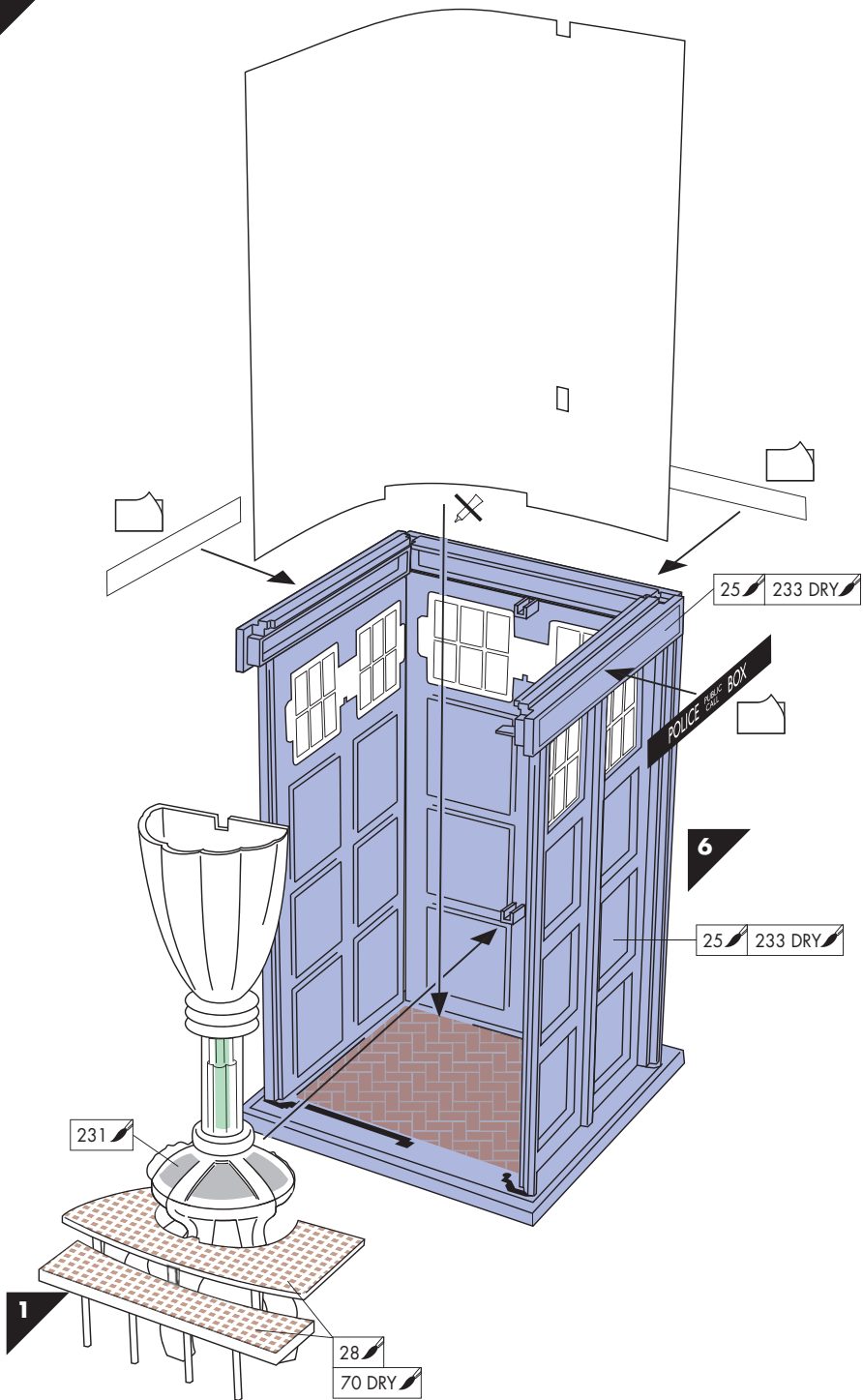
- | | |
|---|--|
|  25 Tardis |  232 Martha |
|  28 Windows, Lantern, Doctor |  233 Tardis |
|  29 Tardis, Doctor |  234 Martha |
|  61 Doctor |  235 Martha |
|  70 Tardis, Martha |  236 Martha |
|  110 Tardis, Doctor | |
|  231 Doctor | |

Colours are reproduced as accurately as print process will allow. For a colour accurate printed sample refer to the Humbrol Fandeck Swatch.



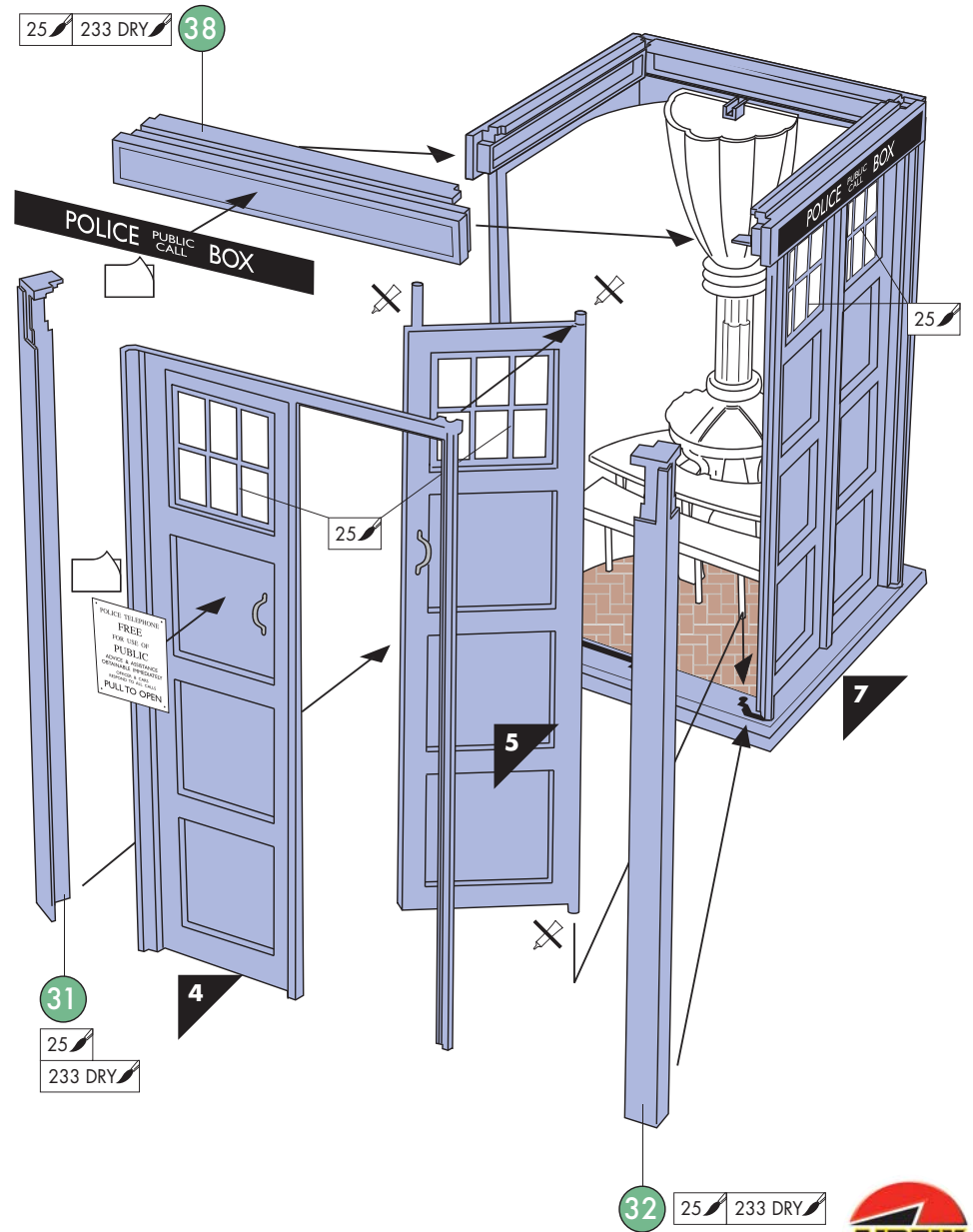


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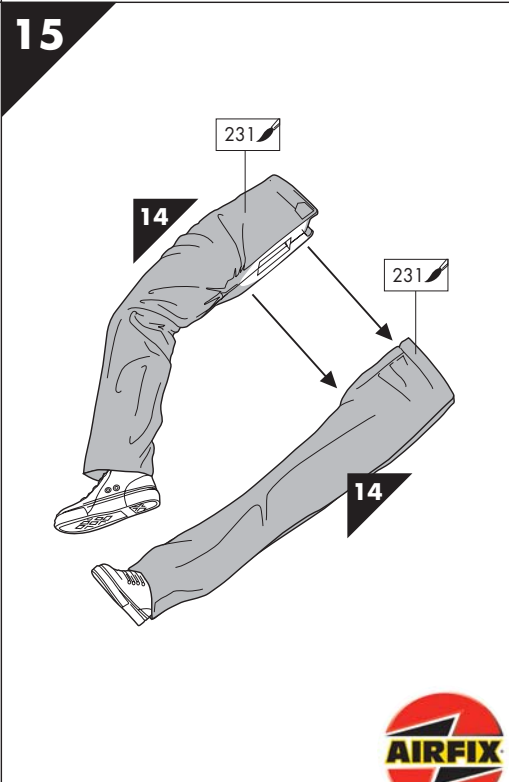
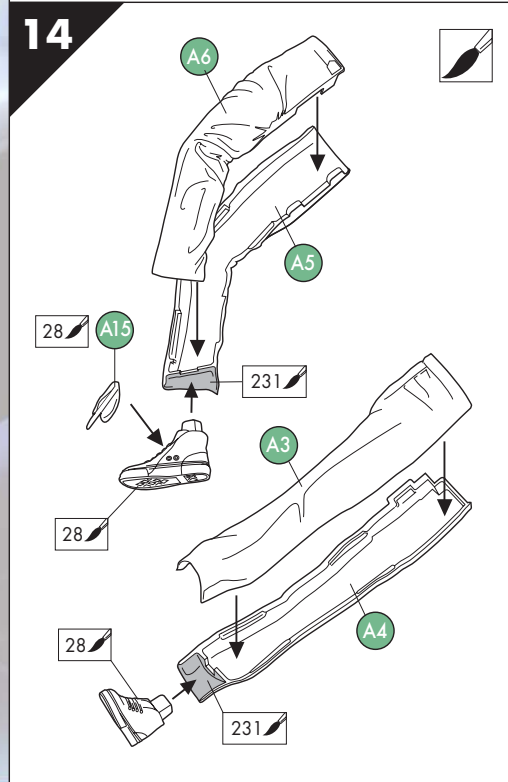
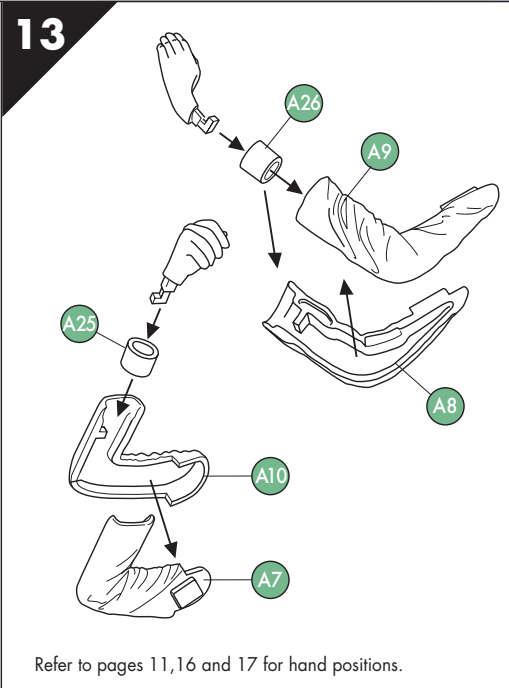
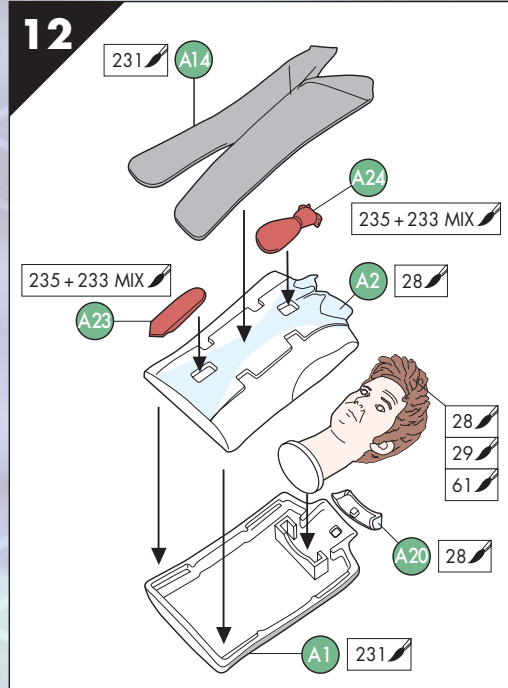
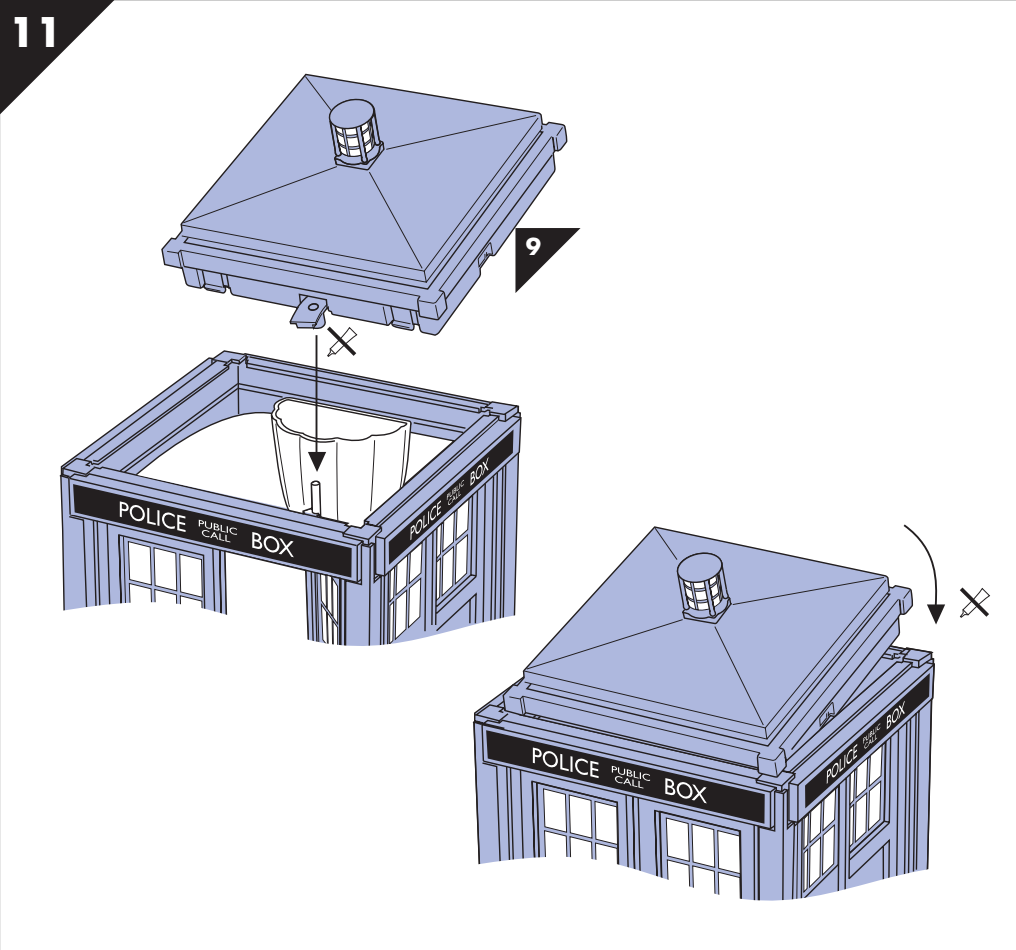
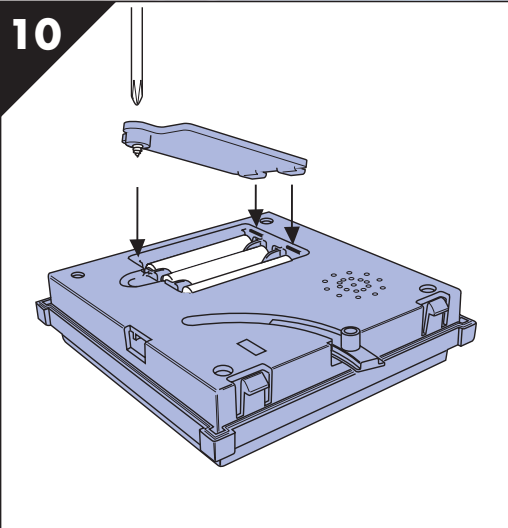
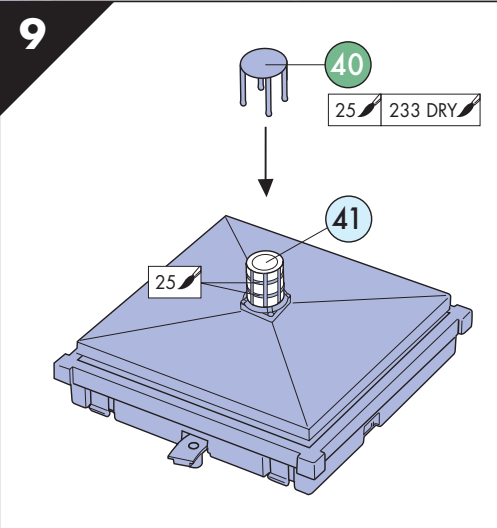
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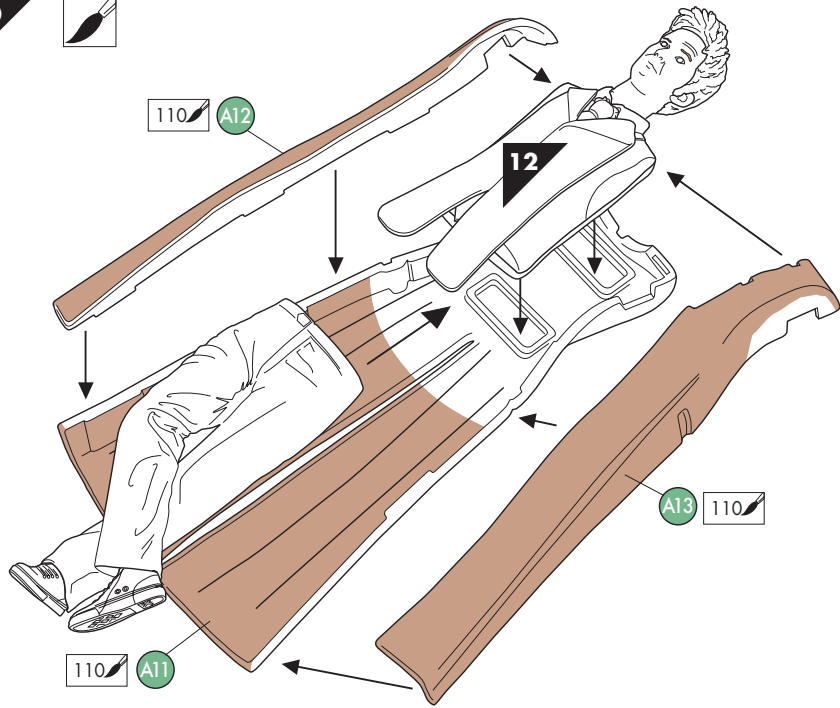


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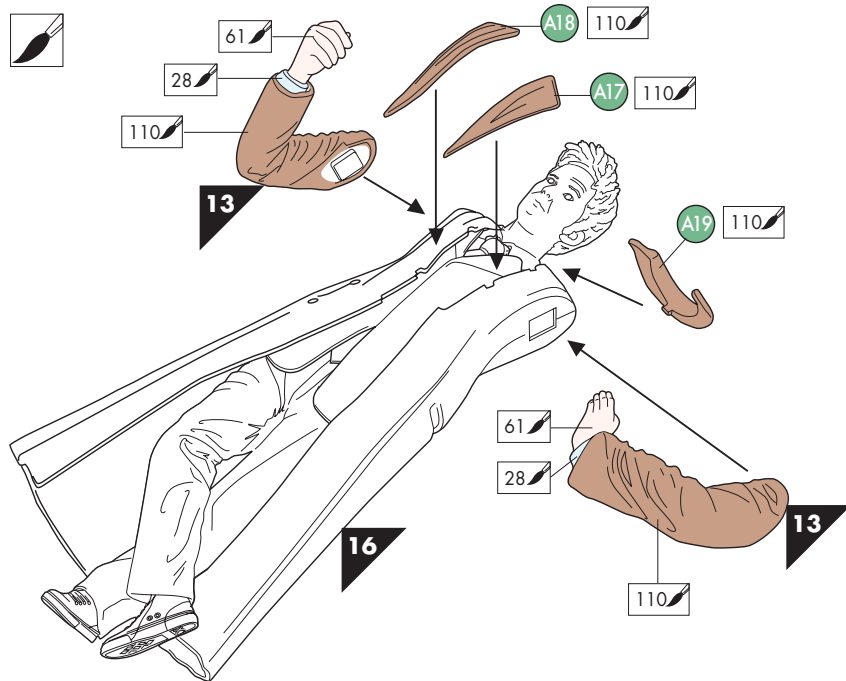




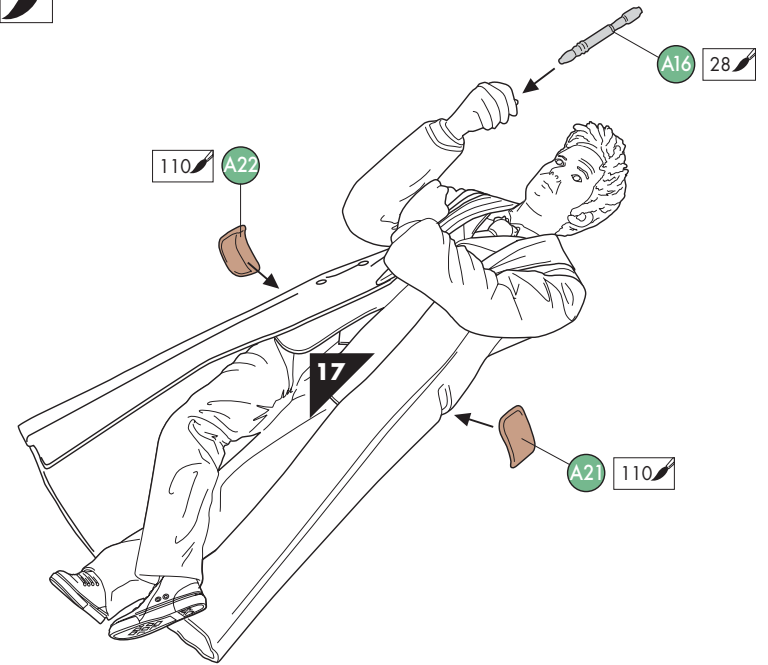
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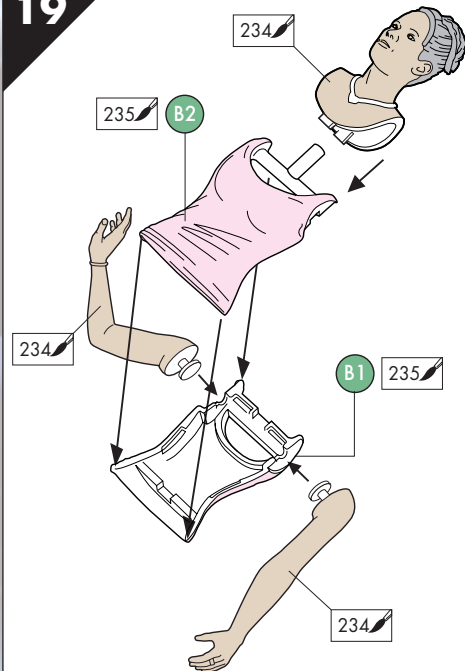
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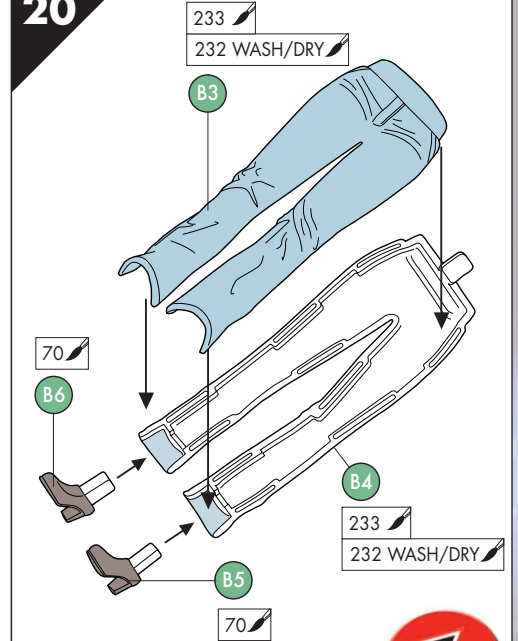
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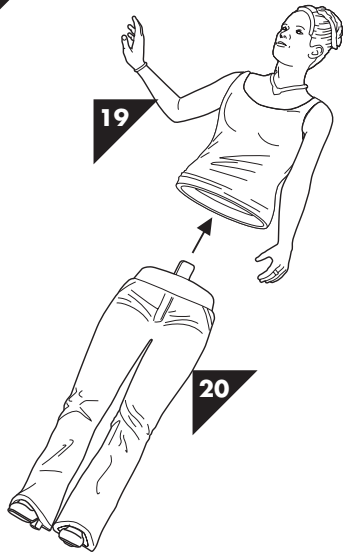
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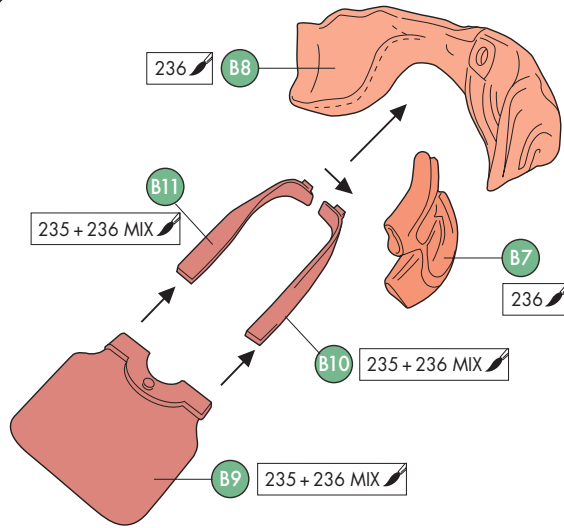
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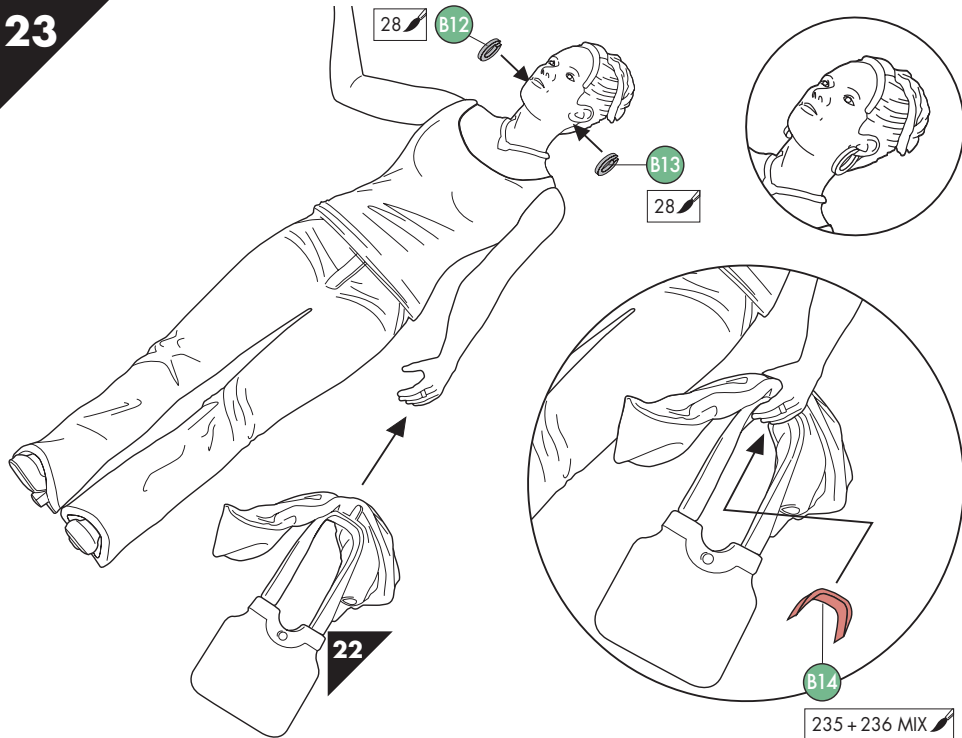
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We advise that you attach the characters to the Tardis.
The lighting and sound effects operate when the door is operated.





Painting techniques

There are a wide variety of painting techniques that can be employed to enhance your 'Welcome Aboard' Doctor Who Gift Set. In this painting guide we will firstly outline these techniques and then show you where best to use them.

Equipment

Paint – Your kit contains all of the colours required to complete your 'Welcome Aboard' Doctor Who Gift Set to an excellent standard, however, further colours can be used. (See page 19).

Brushes – You can achieve excellent results with the brushes provided in your model kit but if you want to achieve a truly professional finish we recommend the purchase of an additional size 000 brush for super fine detail.

Water – We recommend two jars of water; a 'clean' jar for cleaning and thinning lighter tones of paint (e.g. Flesh, White and Yellow) and a 'dirty' jar for cleaning darker tones of paint (e.g. Blue, Black and Brown).

Blotter – A pad of Kitchen Towel or Newspaper to brush excess paint on, or to absorb excess water on a freshly cleaned brush.

Watercolour Pencils – Coloured pencils that use a special pigment that dissolves in water to produce watercolour paint. By no means essential, Watercolour Pencils can be used to create spectacularly realistic effects on models.

Palette – A surface for mixing paint. You can use commercially available palettes, an old plate, a piece of tinfoil or any non-absorbent material.

Technique Glossary

Brush Loading – Dip the brush in the paint up to about half the length of the bristles. Don't dip the brush in too deeply or you will overload the brush.

Brush Cleaning – Immerse the brush in a jar of water stirring vigorously until the paint on the brush dissolves in the water. Ensure the brush is clean and dry by wiping it on your blotter and checking that the brush does not leave any streaks of the old colour.

Basic Painting – The process of covering the surface of the model with an even coat of paint. Try not to 'overload' the brush with too much paint as this can lead to runs and visible brush marks in addition to destroying fine details on the model. It is always better to apply a few thin coats of paint rather than to apply one thick one. The resulting coat of paint can be referred to as the 'base' or 'foundation' coat.

Overbrushing – The process of enhancing detail by brushing paint onto the surface of a textured area without filling the recesses. Overbrushing is used on areas of a model such as hair and wood grain. To Overbrush you need to ensure that your brush is not overloaded by wiping away a little paint and ensuring the paint is not too watery. Pull the brush gently over the model with the bristles flat to the surface of the model being careful not to fill the recesses.

Drybrushing – The process of enhancing detail by brushing high/low lights onto the surface of the models. Drybrushing is used on areas of a model where subtle textures need to be enhanced. It can be used to re-create denim, dirt, metal, hair and many other finishes. To Drybrush you need to load your brush and then repeatedly wipe the brush on your blotter until only a faint mark is produced. Stroke the brush lightly and quickly over the surface of the model building up subtle shades of colour.

Washing – The process of enhancing detail by brushing highly viscous (wet) paint over the surface of the model filling detail recesses with paint. Washing is used to enhance detail by allowing the shading of large areas quickly. Create washes by mixing water and paint in a ratio of six parts of water to four parts of paint. Adding a drop of washing up liquid to the paint will produce a smoother more evenly distributed coat and adding a drop of PVA glue will gather the pigment together creating a stronger contrast.





Powderbrushing – The process of enhancing a model's appearance using the powdered pigment from a Watercolour Pencil. Powderbrushing can enhance the look of clothing but is primarily used to create natural skin tones, stubble and makeup. Powderbrushing is achieved by rubbing the tips of Watercolour pencils on sandpaper (180 Grit is recommended). Carefully create small heaps of powdered pigments which you can blend with a clean brush. Once the correct tone has been achieved brush the model with the pigment using light, quick strokes and 'fix' the end result with a clear lacquer. It is essential that the brush you use for mixing the powders is not in any way damp or the powder will revert to Watercolour paint.

The TARDIS

Add subtle shading to the base colour of the TARDIS exterior by Washing darker tones over the panelled areas of the model. Add a second wash to intensify the darker areas of blue specifically around the edges of each panel. To paint authentic looking weathering on the TARDIS start by adding light grey to the base blue paint and Drybrush the surface. Drybrush the panels at least twice more adding light

grey to the mix to produce progressively lighter tones. The first coat of Drybrush should be used to emphasise wood grain all over the exterior and subsequent layers need to be built up around the worn areas of the keyhole, door edges and each of the corners. Finally add subtle shading by Powderbrushing beige and brown darker tones around the base and lower panels. For the best results on the interior use basic flat colours as the foundation. Add a touch of dark brown to the base colours and wash over the console edging and it's supporting struts. Build up several layers of a dark sandy coloured wash on the material at the top of the central column. The look of the floor around the central column is achieved by painting a light grey base tone and Drybrushing it with red-brown. The pipework seen through the superstructure is painted using a base coat of light grey with a dark grey wash. To complete the look of the model; paint in the details on the control panels with your finest brush.

The Doctor's Head

1 Start with a base coat of light flesh colour. Mix a very slightly warmer wash of your base flesh tone



using a tiny amount of reddish brown. Run the wash in the ears, around nostrils and eyes. Add dark brown to the wash and paint in the nostrils.

2 Paint the eyes by laying down a base coat of light grey then using a wash of a 'pinker' flesh (add red to the base flesh colour), using this mix paint in the corners of the eyes and under the eye lids. Paint a dark brown, filled, circle for the foundation of each Iris and add a ring of a much lighter orangey brown to the Iris before adding a black pupil and light grey highlight. Paint the upper eye lashes with a dark brown and the lower eyelashes with a fleshy grey (add black/brown to the base flesh tone). Complete the eye with gloss varnish. For the eyebrows Overbrush in base hair colour and the Drybrush a lighter tone of the same colour.

3 Paint the lips with a lighter, pinker version of the base flesh tone. Create a deeper brown/red/ burgundy wash for the lips to bring out the detail and emphasize the 'gap' between the lips.

4 Create a greyer version of the base flesh tone using the Powderbrushing technique and brush the beard line to create stubble.

5 The final stage is to Powderbrush some life into the flesh. Using a very, very slightly darker version of the base flesh tone create a skin shader (the Watercolour pigment mix would be; light grey, orange, yellow and brown). Brush the powder into the detail of the face (e.g. around the nose, mouth, chin, neck, ears and eyes). Create a pinker version of the Powderbrush skin shader and brush the cheeks, in the corners of the eyes and around the nostrils and Adams Apple.

6 Paint hair with a base coat of mid-brown followed by a darker brown wash – finish the look with a light dry brush of a brown which should be slightly lighter than the base hair tone.

The Doctor's Body

Paint the body using flat even coats of paint. Add subtle shading by Powderbrushing darker tones into the creases of the coat and suit. Paint parallel stripes outwards (and inwards) from two stripes painted down the centre of each leg remembering that a stripe will almost never continue across a seam line. For authentic detailing use gloss varnish on the buttons and coat





lining to create the impression of plastic and satin. Add a touch of brown to the base cream colour of the shoes to create an ageing wash for the canvas uppers and a touch of grey to the base colour of the soles to create a wash for an authentic rubber look. Complete the look of the shoes by Powderbrushing beige and light brown into the recesses to recreate dirt.

The hands should be painted using the same techniques used to bring life to the flesh of the face. The finger nails need to be painted in a lighter version of the flesh tone and gloss varnished for realism.

Martha's Head

1 Start with a base coat of Martha's flesh colour. Create a wash of the basic flesh colour adding a slightly darker brown and paint around the ears and nostrils. Add a little more dark brown to the wash and paint in the nostrils.

2 Paint the eyes by laying down a base coat of light grey then using a wash of a 'pinker' flesh (add red to the Doctor's base flesh colour), using this mix paint in the corners of the eyes and under the eye

lids. Paint a dark brown, filled, circle for the foundation of each Iris and add a ring of a much deeper red/ brown to the Iris before adding a black pupil and light grey highlight. Paint the upper and lower eye lashes with a dark brown/black.

Powderbrush the eyelids with a mixture of a pigment the same colour as Martha's base flesh and purple to create her eye-shadow. Complete the eye with gloss varnish. For the eyebrows Overbrush in base hair colour and the Drybrush a lighter tone of the same colour.

3 Paint the lips with a lighter, pinker version of the base flesh tone. Create a deeper brown/red/ burgundy wash for the lips to bring out the detail and emphasize the 'gap' between the lips.

4 Martha's skin needs to be painted using much subtler technique than used on the Doctor – aside from the initial wash employed on the ears and nostrils all shading should be Powderbrushed. Create a deeper version of the base flesh tone using the Powderbrushing technique and brush the head all over to add 'depth' to the skin tone. Particularly brush between the cheek and the jaw line to



emphasise the bone structure, also brush around the nostrils, down the neck muscles and over the chest.

5 The final stage is to Powderbrush some life into the flesh. Create a red Powderbrush pigment and brush the powder onto the cheeks to represent blusher also lightly brush the chest to give additional 'warmth' to the skin tone.

6 Paint hair with a base coat of mid-brown followed by a darker red/brown wash – finish the look with a light dry brush of a brown which should be slightly lighter than the base hair tone.

Martha's Body

Paint the body using flat even coats of paint. Add subtle shading by Powderbrushing darker tones into the creases of the vest. To paint authentic denim first start with a flat even base coat of blue that is slightly lighter than the darkest tone you want the jeans to have. Add light grey to the base blue paint and Overbrush the jeans. Drybrush the jeans at least twice more adding light grey to the mix to produce progressively lighter tones. The first coat of Drybrush should be used to emphasise wrinkles all

over the jeans and subsequent layers need to be built up around the worn areas of the thighs, backside and knees. Finally add subtle shading by Powderbrushing darker tones in the wrinkles. Add a touch of brown to the base burgundy colour of the shoes and jacket to create an ageing wash for the leather. Complete the look of the shoes by Powderbrushing beige and light brown into the recesses to recreate dirt.

The hands and arms should be painted using the same techniques used to bring life to the flesh of the face. The finger nails need to be painted in a lighter pinker version of the flesh tone and gloss varnished for realism.

To produce an even more superbly finished model, you may want to add to your paint collection Humbrol Acrylic shades: 24 Yellow 33 Black 34 White

Safety Notes

This product is not suitable for children under 8 years. Only use good quality Type AAA 1.5 volt Alkaline batteries. To fit the batteries, refer to diagram below. Make sure battery compartment lid is firmly secured. Do not use re-chargeable batteries. Do not short-circuit battery terminals. Please refer to the Battery Safety Guidelines and retain this leaflet and address for future reference.

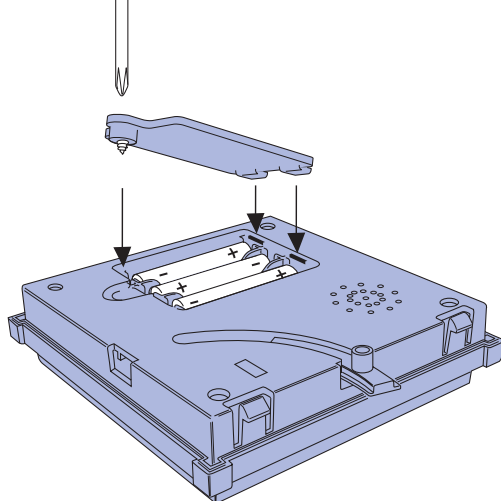
Battery Safety Guidelines

Used correctly, domestic batteries are a safe and dependable source of portable power. Problems can occur if they are misused or abused – resulting in leakage or, in extreme cases, fire or explosion. Please follow these simple guidelines to eliminate the possibility of such problems.

Always take care to fit batteries correctly. Observe the plus and minus signs on the batteries and in the battery compartment.

Always replace the complete set of batteries at one time, taking care not to mix old and new batteries or batteries of different types.

Always store unused batteries in their packaging and away from metal objects which may cause short-circuits.



Always remove dead batteries from equipment. Remove batteries from equipment which you know will not be used for a long time. Otherwise the batteries may leak and cause damage.

Always supervise children if they are replacing batteries themselves to ensure these guidelines are followed.

Always make sure that battery compartments are secure.

Never dispose of batteries in a fire as this can cause them to explode.

Never attempt to recharge ordinary batteries as this may cause fire or explosion.



Waste electrical products should not be disposed of with household waste. Please recycle where facilities exist.

Check with your Local Authority or retailer for recycling advice.

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