



Number 1 in a Series

This is meant to be used as a guide only to help modellers, it will show techniques that I have found helpful in my own painting of projects! These steps can be used for LINKA built models or even PLASTIC model kits.

Usually if I am painting onto the plaster castings I don't bother with an undercoat, but paint directly onto the raw plaster.

However, I find that with a plastic kit-built model it is best to first give it an undercoat to give some "tooth" to the surface — especially if I am using an acrylic paint. I use the cheapest Auto Primer Spray that I can find (*so long as it does NOT attack the plastic*) — I leave out any windows or doors from the building if I am going to go down this path! These will be added later.

Most of us have own methods and styles that we use when painting models, but some people find that it is a rather daunting task and tend to stay away from painting, detailing and "weathering" — instead opting for a ready finished model!

Let me put your mind to rest. If you have mastered the skills involved creating a LINKA building, then your ability to complete the model with a good "paint job" will be no less traumatic than putting a brush into water and flowing it over the model casting.

I much prefer to use Acrylics rather than oil based paints — simply and solely because if you make a mistake it can be partially cleaned up with water. Admittedly, some colour will be embedded into your porous plaster but even so, major problems are easily rectified.

If worse comes to worse, simply wait until area is dry and paint over with white, and start afresh! How hard is that?

I have a simple "palette" of colours for my buildings — the same colours can be used if it is "stone", "brick" or "timber", and by a little trial and error the range of colours are easily created.

I use "cheap & nasty" acrylic paints bought from the many and varied "Cheap Variety Shops" found all over the world. Why waste good money on expensive paints from a specialty art store — that money can be put to good use elsewhere in your modelling!

My Colour Palette: —

- RED OCHRE
- YELLOW OCHRE
- RAW SIENNA
- RAW UMBER
- YELLOW PINK
- SCARLET
- TITANIUM or CHINESE WHITE
- PAYNES GREY
- LAMP BLACK
- HOOKERS GREEN

You could add a DARK BLUE if needed.

(See illustrations of colours used for my palette.)

You may wonder about the colour YELLOW PINK. I sometimes use this in small amounts when I want to LIGHTEN a colour. Instead of using plain WHITE, I find the yellow pink gives me much better "warm tones" — especially when mixing a shade for a stone colour — be it a dark or a light colour; granite; sandstone and even slate.



BRUSHES

One thing that I am prepared to do is buy good quality brushes! It pays off in the long run. There is nothing worse than getting a brush that turns into a “rat’s tale” after the first project. A good brush will last a long time — if it is properly cared for after each use!

See illustration of the main brushes that I use.



The 1cm “flat” brush is used for applying a large amount of “base” colour to the model first. I use this for walls and roofs. The brush is not “pure hair” but is a synthetic, and still retains its shape very well. A slightly larger brush could be used if desired, but I like the “control” this size gives me!

The next brush is a No. 3 Round, or No. 4, again mine is a synthetic. When I want to use a brush for window and door trim and “detailing”, then I use a “Round” No. 1 or a No. 0. These ARE pure sable for longevity and shape retention.

WEATHERING

When it comes to weathering my models, I use old “cut-down” brushes of different sizes (see illustration). Rather than using a “normal” brush I like how I can “push” weathering powders into the nooks and crannies on a building. Because the brush is like a “bristle brush” the brush head does not bend and flick powder all over the place.

This is probably a matter of choice and some people may prefer the flexibility of a normal brush.

One really good brush to have in your repertoire of brushes is one that has been “commandeered” from your wife’s/girl friend’s make-up drawer. It allows for delicate removal or “blending” of the weathering powders on the building. Mine is quite large, but there are smaller ones — however, it



must be “SOFT” so that it does not take away too much colour pigment (powder)!

There are any number of commercial weathering powders on the market — and these can be rather expensive for a small container. See illustration of the ARTITEC powders. They come in a 5 gram plastic container and are very good — but are expensive.



What I now use are CHALK PASTELS — **not oil pastels**. A myriad of colours are available for all types of weathering. Then, all I do is use a reasonably coarse sandpaper and rub the pastel backwards and forwards across, and doing this over a sheet of clean paper to collect the powder. I can make as much as I need and if there is excess, then it can be emptied into a suitable small container, but generally I only produce enough for the task in hand.



Doing it this way is very economical and far, far cheaper than using a commercial powder. It does exactly the same thing and is used the same way when applying it to the model.

There are some very good weathering videos produced by HUMBROL which are on YouTube — “Introduction to Weathering Powders”, amongst others — showing how weathering is applied and how “rust effects” can be produced. Also shown is the use of a HUMBROL Decal Fluid in weathering. I can see no reason why this method could not be used with the “pastel chalk powder” to achieve the same results!

MIXING CONTAINERS FOR PAINT/GLUE

Start saving your plastic “blister packs” that contain prescription pills. You know the ones — where you push out your tablet through the foil covering. These come in a wide range of sizes and styles. The medium sized ones are ideal for mixing small amounts of colour — and you don’t waste paint by squeezing out too much.

Another “throw away” plastic container I use are the ones that are in Snack Packs of Biscuits and Cheese Dip. There is a largish “well” for the biscuit and a smaller “well” for the cheese dip/spread!

I find these ones are invaluable for when I mix

colours — BUT — they can also be used for your glues used in building a LINKA model. I use a product called “WELDBOND”. It is of CANADIAN manufacture — but available in my home country, which is Australia. I am sure it would be available in other parts of the world, as well!

The uses stated on the side include:— Wood; Tile; Glass; Styrofoam; Fabrics; Ceramics; Porcelain; Models; Marble; Plaster; Mosaics; Scrapbooking; Carpets; China; Leather; Linoleum and Concrete — WHEW, that should fill ALL your needs!!

It looks, acts and cleans up the same as any White PVA Glue — in all probability, this is what it is. And dries clear and cleans up with water. It gives a very strong bond and this is what I use for my LINKA models!

The smaller “tablet blister pack” is also ideal when mixing small amounts of 2-part epoxy type glues. In the past I was always looking for “something” to squeeze my glue into or onto, prior to mixing. Doing it this way is less messy, does not allow for excessive amounts of glue to be wasted — and at the end — just throw them away!

The next PDF will go through a step-by-step painting of a current project, using “stone” and “tile paving” castings for a CANAL LOCK.

