



Number 2 in a Series

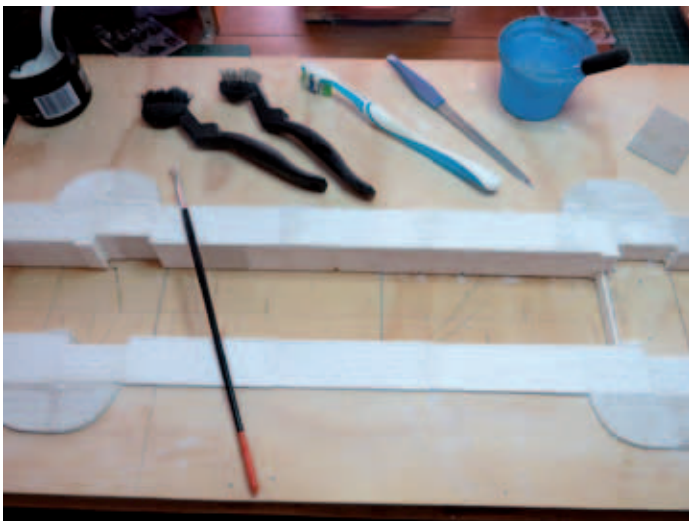
## PRELIMINARY WORK

Before painting can be started, we need to be looking at any minor blemishes or joins in our plasterwork. I am sure you all have your special methods of carrying out “touch-up work” so will not delve into this too much!

Using a very sloppy mixture of plaster — I use **Hydrocal 105** — a good strong mould material. Commonly known as “buff stone”, an off coloured stone ideal for sculpting prosthetics. Used for dental stones with controlled expansion

- Compressive Strength of 6000 psi
- Setting Expansion: 0.2%

I use a ‘Round’ No. 3 brush and “paint” the mixture into the areas I wish to fill. Before it sets too hard I then use an old toothbrush to remove any excess. Sometimes there may be the necessity to “scrape” away excess and I use an old nail file (*again raid the wife’s cosmetic drawer*).



I must admit that I much prefer old and weathered buildings, rather than pristine new ones. Entirely a matter of choice, but if I am building something to go onto my train layout, then it has to appear as if it “belongs” there and has been part of the scene for many years!

If you wish to “distress” the stone or brickwork of your model, then now is the time do this, NOT later after painting. (*See illustration, next column*). Decide how “heavy” you want to distress it and what parts of the model **could** require it.



Look for areas that would have heavy “traffic”, such as door frame areas or under or alongside windows — sometimes where masonry wears away; corners; roof lines; chimneys; even walls. Missing masonry (stone or brick) where holes have appeared over the years.

Get into the habit of **OBSERVING** when you are out and about — we take so much for granted and invariably miss things that are staring us in the face. **GO ON! I BET YOU WILL BE AMAZED!**

It doesn’t matter if it is a building; a fence; a bridge; rust; bushes; trees; a road or a river. There will always be something that will attract your attention — and so **INCREASE** your attention to **DETAIL** when painting and weathering!

## READY TO PAINT?

Once the plaster is ready I then decide on my colour palette — easier to do at the beginning because you have all your colours at hand rather than looking for a colour half way through. I then use a suitable “throw away” plastic receptacle (**see previous issue**) for mixing my colours. It is very important to have an idea of **HOW** you want the subject to look in terms of colour.

My choice of paint is **ACRYLICS**, rather than using an oil based paint — my choices for this were outlined in the 1st “Painting” instalment, but to reiterate, I like a **WATER** based paint when using on the plaster and **ENAMELS** when building a plastic kit!

Because I am building a CANAL LOCK I decided my colours would be predominantly Greys, Greens and Browns with White to “lighten or tone” when mixing. (See illustration). Other colours might be brought in for “shading” or “highlighting” at a later stage when we do our DRY BRUSHING effects!



Using a FLAT BRUSH such as a No. 10, I lay a reasonably heavy wash of paint on my surfaces. Being careful with water, you could also “wet” the surface BEFORE applying the colour. Some plasters are more absorbent than others so you should be wary about this last step — otherwise just paint directly onto your surface — trying to keep it reasonably even throughout!



If you find the colour appears too dark — which mine was (see illustration above) — or too heavy, then a well-dampened cloth (lint free) can be wiped carefully over to remove excess until you are satisfied with the result. Again be careful of having too much water being applied to your plaster! You can achieve some really satisfying results doing this, because your “base colour” will be left in all the crevices and mortar courses (again, see illustration, top of next column).

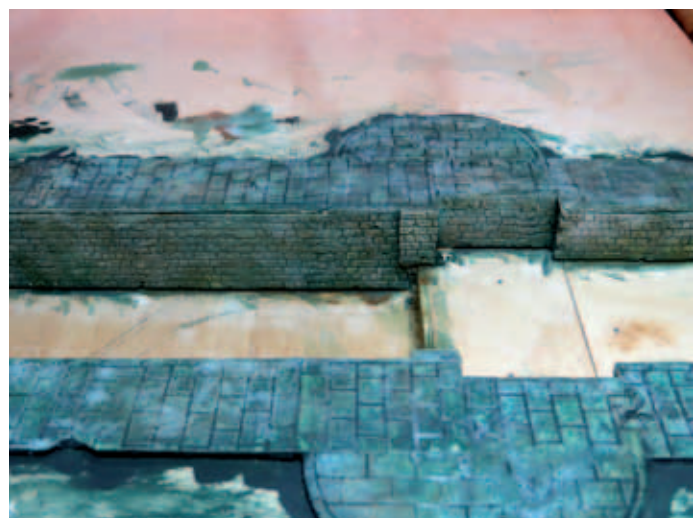


When I am painting I like to use a “wet on wet” approach, so that my colours “blend” easier than waiting for one colour to dry before applying your next colour — just limit the paint load on the brush so that you can control how much of the second colour is applied.



Up until now I have been using a paint brush in the “normal way”, ie. laying down the colour with a smooth, flowing action of the wrist, in sweeps across or down the surface.

To ADD colour to the model to achieve TEXTURE, I am going to DAB the paint onto the surface, with a gentle “stabbing” motion.



Do NOT load the brush with too much colour, but do it in small amounts only — also dab excess paint from the brush onto a clean sheet of paper, almost as if you were going to use the DRY BRUSH technique. The brush will have more colour than actually when you “dry brush” — but it allows you to add interest with either dark or light colours.

Usually when I paint SLATE I like to use greys, greens, browns and purples. This time I have not included the purple tones in my colours — instead opting to use White and Raw Ochre to paint onto my base colour already applied. This going to be done to both the WALKWAY and the stone WALLS of the lock.

By now, you may find that your paint could be drying out, but depending on how much area is being covered it may still be reasonably wet,



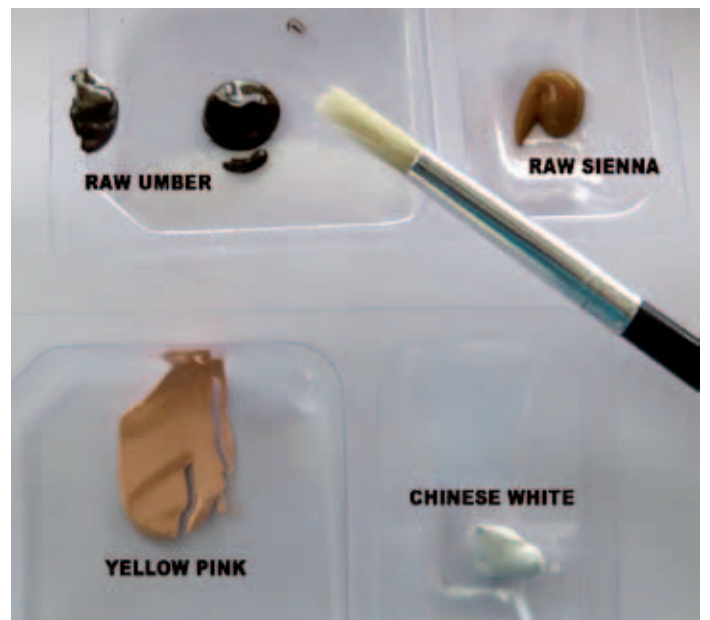
allowing for that “blending” to happen. On the WALKWAY I used a “dabbing” motion in small areas to achieve the result I was after. Same was repeated on the WALLS, but in some instances you may want to use a slight “rubbing” motion to the brush, working the paint into nooks and crannies.

Remember, the brush has only a very small amount of paint “loaded” so it is not going to overpower your “base” — we are “texturing” the appearance of your model.

Think of which way the light may be coming from, causing the highlights and shadow areas. Also how other influencing properties will alter your colouring — such as high watermarks, etc.

## **DRY BRUSHING**

What we wish to do now is to add HIGHLIGHTS or SHADOWS to our model to give it that really “pop out” effect! It isn’t all that hard to do, but it can be overdone — so do it in small sections and STOP when you feel satisfied with the results to your model.



There are plenty of videos on YouTube put up by all manner of modellers — and don’t be disheartened if your first effort is not a complete success, but definitely give it a go!

I would suggest strongly that you wait until the next day to make sure that your colours have dried sufficiently before starting to do any “dry brushing” effects!

The cardinal rule is too have as little amount of paint loaded as possible — almost to the point of having none! The choice of brush is up to you, my preference is to use a medium stiff bristled brush — and a CHEAP one at that. It is easy to stuff up an expensive brush. (*See illustration at top of this column*).

It could be a “round” or a “flat” brush, after a few trial attempts you will find which one suits you, also the effect that you want it to achieve.

Once you have the paint ON the brush, remove as much as possible by dabbing or rubbing the bristles onto a clean sheet of paper — TRIAL it on a spare piece of material similar to your model to see the result BEFORE applying the paint. I think you will be surprised exactly how much paint COULD still be loaded on your brush.



Before going ahead with your model, get the “feel” and how much paint is applied to an area — then when you feel quite confident, try out the technique on an area which is not too noticeable — THEN work slowly applying your “highlights” or “shadows” to the areas you need to.

You will notice how much **DETAIL** starts to appear on your model — it really starts to “POP”!

If you feel that too much colour has been applied it is possible to remove some of it with a dampened cotton bud (no too wet), this is why it is a good idea to do it to small areas at a time, and not go “blasting ahead”! **CONTROL** at all times and you’ll end up with something very satisfying!

### ***THE NEXT STEP!***

By now you should have achieved a good result — and it would be quite possible to accept it as completed! However, we still need to **WEATHER** our model — and to do this I am going to use “weathering powders”.

As outlined in the first issue of “Techniques” we looked at the possibility of using **CHALK PASTELS**, rather than expensive commercial weathering powders. Some people may prefer the commercial ones, but I am more than happy with the results attained by using pastels.

Our **NEXT ISSUE** will look at how we go about it!

***HAPPY PAINTING!***

