

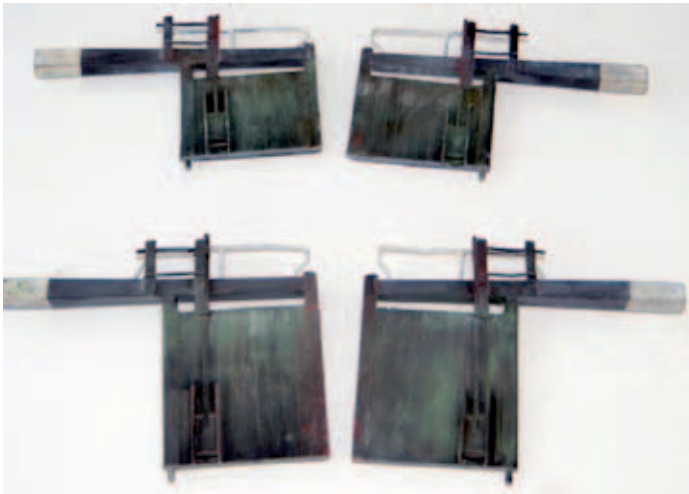


WEATHERING the HARDWARE and “GETTING OUR FEET WET”!

Number 4 in a Series

Some of the items that were used in the lock were “desperately” waiting to be weathered:— rusting, mould, dirt, you name it, they wanted it! So let’s have a look at some of these pieces.

First, the Lock Gates themselves. Looking on the internet at Google Images, I found the majority of the photos were showing the gates themselves to be painted black, with white being used on the railings and the end pieces where human effort was to be applied: i.e., pushing and pulling to open and close the gates.



The openings in the lock gates were called “gate paddies”, and the opening in the wall was called a “ground paddle” — these were both operated manually.

On the lock gates themselves the “paddle” is raised and lowered by a rack and pinion device (a winding gear or paddle gear) sitting on top of the gate (hence the safety railings) which are operated by a hand crank or “windlass” (which all narrowboat users had on board).

The “ground paddles” set in the walls of the basin blocked an underground culvert. These were operated by another type of rack and pinion which were placed on the walkways adjacent to the gates. Often both types were used together.

Other “hardware” pieces that will be found in the vicinity are ladders, bollards, tie-up rings set in the basin walls, lifebuoys on the embankments for obvious safety issues, as well as the great “hinges” that allowed the gates to be easily

swung. Sometimes there was also a small bridge connecting both sides.

Most smaller locks used the simple arrangement to cross over by using the lock gates themselves as a “bridge”!

The weathering techniques used in the last paper (Number 3) for the stone walls and the slate walkway were similarly used for “weathering” the gates and other associated pieces.

Again, a lot of photos were found on the internet to give me a guide of “what goes where” for rust and mould or slime — then suitable “powders” were used to apply the desired effects. (*See illustrations this column and previous column*).



When painting the majority of the metal pieces I used an excellent product from a company by the name of “Mr.METAL COLOR” — code number **MC212, IRON** (*available in most good hobby stores or online*). Once painted on and left to dry, the next step is to “burnish” the parts with a small brush which then brings out the lustre of the finished metal.

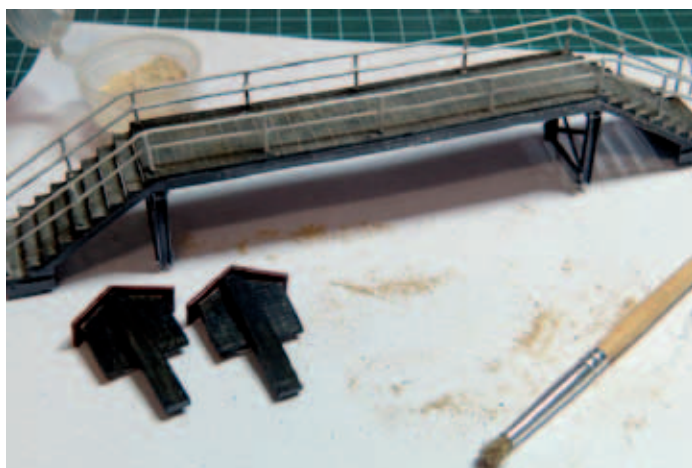


The photos illustrated here admittedly look over-coloured with rust, etc. but when positioned in the relevant places do not seem to be “over stated” and blend in with everything around them.



I had decided earlier in the piece that I wanted to include a bridge to allow access to both sides of the lock. Eventually there will be a Pub on one side for our intrepid canal users, so I figured it wasn't too far fetched to include one!

The stairs and walkway were from an old plastic Airfix Railway Pedestrian bridge. I then used Plastruct Styrene U channel for the uprights. The railings were Florists Wire suitably soldered together to form the safety railings. Soldering is something that I try to avoid because it is my biggest weakness, but my son said “give it a go” and I was pleasantly surprised with the finished result.



Rusting of the uprights and rails were then done. The steps and footway were suitably painted with acrylics, using Paynes Grey, Raw Umber and Yellow Ochre to create an “old timber” appearance. Weathering was then done with suitable coloured powders (see illustrations this column and next column).



The Lifebuoy housings were created with some scrap “ice lolly” sticks (Paddle Pops to an Aussie) and the plastic lifebuoys were painted and weathered. These are a bit “over scale” but I turned a blind eye to that aspect, and when seen “in situ” they don't appear too evident!



WATER and – “Getting our feet WET!”

I was really NOT looking forward to this next task — creating the water! Mainly because I had to cut the Perspex to odd shapes to fit the basin and also following the shape of the closed Lock Gates.

I was able to purchase some “offcuts” from a local Plastics Manufacturer at a reasonable price. Cutting the pieces was done with very careful use of a jig-saw and fine toothed blade, making sure the perspex was firmly held to avoid splitting or cracking of the perspex when cutting.

Having done that I painted the **UNDERSIDE** of the perspex with acrylic paints using Hookers Green, a touch of Raw Umber and Yellow Ochre. I wanted to achieve a dirty looking “greeny-brown” effect to simulate the canal water (see illustration below).



These were positioned and fastened in their relevant spaces ready for our “WET WATER” to be added — **this is where we are going to “get our feet wet”!**

The illustration of the products I have used are shown here (see below).



For a “cheap” method for the initial water base you could use a plumbers **Clear Polymer Sealant** used to weatherproof wet areas in the bathroom, etc.

I found this to be OK, but it will be needed to be made more “liquid” than what comes out the tube. The instructions suggest Mineral Turps for **CLEANING** purposes — I think this could also be used to “water-down” the consistency if needs be.

It could be mixed and applied similarly to the next product I am going to use.

To create the “**base water**” with its ripples and swirls I am using an excellent product from Woodland Scenics, an American company and readily available through ebay, called “**WATER EFFECTS**”!



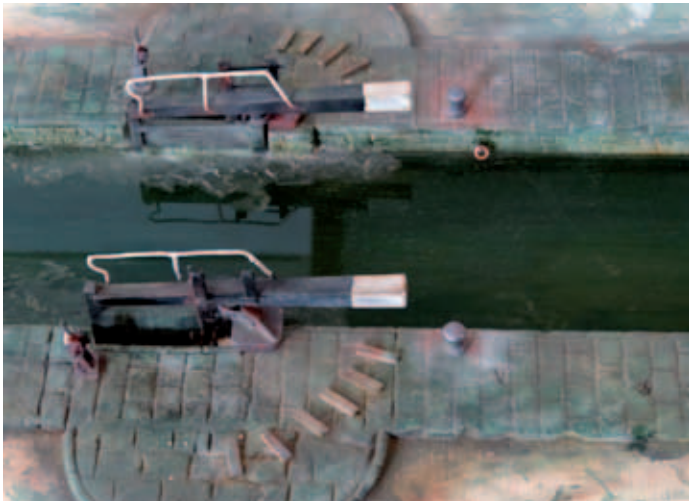
This can be found in most countries, but also can be quite expensive. I purchased mine from the US online ebay store of Phils Hobby Shop for AU\$17.29 plus postage for a 236ml (8 fl. oz.) bottle. Even allowing for postage and exchange rates it was still decidedly cheaper than buying it from an Australian outlet!



When applied it is readily moldable, holds its shape and mostly dries clear. I have applied the “Water Effects with a stiff Flat Brush, about 10mm wide. The trick with applying the product is to do it in small areas, rather than trying to rush.

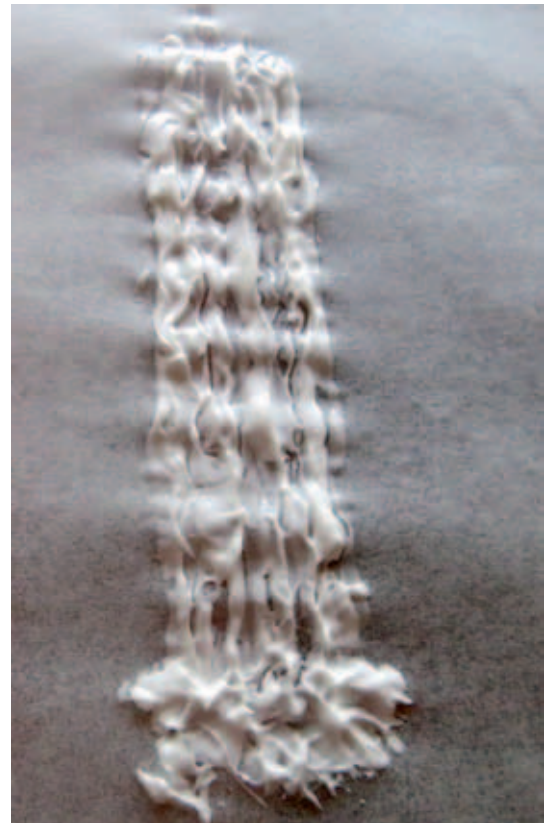


The product straight from the bottle is like a thickened white PVA glue. I take a useable quantity out of the bottle with a narrow artist's spatula, and then "load" my brush with the material. When applying it to my perspex I do it with a "dabbing" motion — not brushing it on — this achieves a "ripple", crested effect, simulating wavelets. I also dab it into the areas where the "water" meets the walls and gates, pushing it into all of the crevices. It can also be pushed upwards as if a wave has hit the wall and is splashing! (See illustration above and below, also on previous page at bottom 2nd column.) Once completely dry it will become quite clear.



Another technique that can be achieved is where you have a waterfall — or in my case, I want to create the appearance of a water column spouting out from where the gates meet in the middle. To do this, first put down onto your work surface a sheet of Baking Paper or waxed paper, this is so the "Water Effects" material will release from the paper once dried.

Using a length of meat skewer or toothpick, load the end with the product and "wiggle" it down in lines on the paper (see illustration, top of next



column). Make sure that you have MORE than required for the width and length because once it has dried we will then CUT the piece to the required size needed for the area in question!

The shape will be held easily, I want "falling" water so that is why I have done it in a reasonable straight path, also allowing for some "froth" at the base.

Remember, this will dry clear but it can then be painted white with acrylic paint. Also, I could have mixed the white paint INTO the product before dragging onto the paper. How you do this is entirely up to you — where it is being applied will govern the method used. Because I was making waterfalls on my train layout, I chose to mix the white paint prior to applying.

Because I am going to apply it on my model, I can easily paint AFTER it has been affixed to the gates.

Once it dries it will retain the white colour. It will be quite flexible when dried and can be lifted off the paper — it will peel off just like a piece of skin!

When affixing it to the object you can use either MORE of the "Water Effects" as a glue, applying it to the back of the dried piece, or you can use a PVA white glue. The piece is then carefully positioned and stuck onto your river bed or wherever, it may be necessary to "hold" it in place until the glue has adhered.

You may also want to use another Woodlands Scenics product called "Realistic Water" — this comes in a 473ml (16 fl oz) bottle. This is the final application to produce the shiny reflectiveness and "deepness" of real water. However, there are a number of things to keep in mind with this

product. Firstly, expensive — around US\$17 and upwards, plus postage.

Secondly, it is “self-levelling” and requires that ALL sides are “water-tight” because it will find the smallest hole or crevice and leak out. There is also a small amount of shrinkage involved, but more than one coat can be applied to achieve the “depth” appearance required. Pouring to a MAXIMUM depth of 1/8 inch at any one time is recommended, allow to dry before repeating until sufficient depth is achieved. Drying time will vary according to humidity, weather and position of your module. It can take a few days before it has completely “cured”, but it will eventually dry clear.

With care, objects such as pebbles and sand, or “dead fall” can be placed BENEATH before pouring. If you wish to paint the “bed” then only use 100% Acrylic Paints. It is extremely important that EVERYTHING is perfectly dry before applying “Realistic Water”.

Alternatively, “Realistic Water” can also be brushed on but you will not achieve the same “depth” that can be done by pouring — again, see the website mentioned below for more information. To find out more how to use these Woodlands Scenics products and the effects that can be achieved go to [FAQs - Woodland Scenics](#)

If you are wanting to go down a more “conventional” path to achieve “wetness”, then varnish can also be used. Definitely more control, but maybe not the same realism as with the Woodlands Scenics product

Getting back to the project — I thought I would experiment with some of the weathering powder and applied a light dusting over of the “water” at the top level of the “Bottom Gates”. I have then used the “Realistic Water”, but have only brushed it on and not bothered to pour it. I want to see what effect this is going to give me, the reason being that I only have a half bottle left and will not have enough if I pour!

This is going to take a few days to dry completely — the weather here at the moment is very humid, so drying time may take longer than usual.

The FINAL results will be seen in the next instalment of “Painting Techniques” and hopefully will include the Butty Boat and Narrows Motor Boat, along with vegetation, trees etc.

Then all I will have to do is build the 2 Linka buildings that are also going into the scene.

Until next time, Happy Modelling ... and Painting!

Robbo

