Junction Gang News April 16, 2009

Mike Hamer RRline scratchbuilding thread. There are many, many structures here with construction pics and descriptions. HIGHLY RECOMMENDED
http://www.railroad-line.com/forum/topic.asp?TOPIC_ID=12859

Two great sites that will keep you up to date on railway happenings in Canada:
www.canadianrailwayobservations.com
www.cordovastation.ca

Modelling with Craft Paints - a Compilation List: WORTH KEEPING !!!

http://www.railroad-line.com/discussion/topic.asp?TOPIC_ID=21956

From a number of threads on RR Line. I tried to give credit where I could!
[John Kanakos www.junctionwestsub.ca]

Autumn Brown is a good general rust color, especially for seldom-used tracks or general weathering washes.
There's a gray that's almost identical to SP Lettering gray, which I can't think of the name for right now (something "mist" maybe?). I use it for flat car decks, then weather with a black wash for excellent results.
Brown iron oxide and red iron oxide are both good to have on hand, as both looks like standard box car/rolling stock, colors. Red iron oxide is great for industrial scenes -- kind of like red primer in color.
Candy bar brown is -close- to Tuscan, more like a weathered tuscan though. If anyone has anything closer to tuscan, let me know.
I've airbrushed them with pretty good success. Definitely a 50-50 mix, but use thinner not water.

Decoart DA161 Graphite - Driftwood
Cremecoat Mudstone - Grime
Cremecoat Paynes Gray - Oily Black
Folkart Charcoal Gray - Grimy Black
Folkart Dark Gray - Darker Grimy Black
Folk Art's Barnwood craft paint (#936).

Delta Ceramcoat name and number = Polly Scale name and number.
Midnight Blue 02114 = C & O Enchantment Blue 414260
Red Iron Oxide 02020 = Zinc Chrm. Primer 414293
Brown Iron Oxide 02023 = Milwaukee Road Maroon 414155
Quaker Grey 02057 = D & H Grey 414197
Antique Gold 02002 = CP Yellow 404058
Dark Jungle Green 02420 = MEC Pine Green 414188
Gamal Green 02120 = CNW Green 414188
Black 02506 = Engine Black 414290
Fjord Blue 02104 = B & O Royal Blue 414269

Hammered Iron 02094 = Pullman Green 414284
Paynes Grey 02512 = Grimey Black 414137

More colors, that are useful:
Delta Ceramcoat Sandstone 02402 = Close to Aged Concrete, but more yellow
Delta Ceramcoat Mudstone 02488 = More grey than Earth, more brown than Concrete
Western Sunset Yellow 025454 = More yellow than Sand
Black Green 02116 = Nada, zip, but a great color. Same for Avocado 02006.

Ink Wash

First I use the 1 pint bottle of alcohol and I also use the 91% rather than the 70% as there seems to be less warping.
Second not all India Inks are the same.
I recommend that you use Higgins waterproof black India Ink.
I used another brand the first time and it did not mix well with the alcohol.
I have 4 different bottles
first has 1 tsp to the pint
second has 2 tsp to the pint
third has 3 tsp
fourth has 4 tsp.
This gives me various shades to pick from.
The one with 4 tsp is quite dark.

I too have now several milk bottles of variations on Brett's staining soaking formula. As Mike pointed out even Brett varies the formula from kit to kit by adjusting the color combination. I have also used the acrylics and water or wiper fluid. I used wet water (adding a couple of drops of liquid detergent)in my last water based batch after someone suggested it. And I think it improved the look and also has allowed me to keep the mix in quart milk bottles to reuse. The wiper fluid doesn't need the soap.

I am dealing with the problem that Brett's mix doesn't remain a saturated solution, the pigment settling out. I had not tried Nick's approach fingering the pigments but have tried a number of real and artificial sponges.
For me I keyed on Brett's description of blotches. When I rubbed the boards with a cloth I got a more even covering. By dipping the sponge into the settled solution and patting down the boards I got a more irregular blotchy coloring. You can see several different color pigment.

I've built quite a few **Campbell kits** and I really enjoyed them. I did exactly the same thing with them that I do with any other chunk of wood. After deciding the colors to use, I put a coat of Floquil Grime and let it dry about 24 hours...then I apply the color stain I've chosen and, finally, the A&I wash and never had a problem.
Karl Osolinski
Berkley, MI

Another Suggestion:

The first step was to stain and weather the stripwood. For this step, I tried some new (to me) techniques rather than going through my usual methods with the blended inks and chalk dust. First, I scribed each piece of stripwood with my dull Atlas Snapsaw. Next, each piece of stripwood was stained with Builders in Scale Siverwood Stain. Then I used my scratch pen to scribe additional texture into the wood - it produces a finer texture than the saw blade - and followed that by cutting a few small random grooves in the wood with a very sharp, fine-pointed needle. The final step was to brush on raw umber dry paint pigment (from the Earth Pigments Co.) and 'set' it by liberally dabbing each piece of wood with mineral spirits. The overall color I was aiming for was that of slightly weathered creosote. I'm happy with the results. (Note that these steps are not even remotely original with me. They're just variations on techniques I've picked up from Chuck Doan, Dave Revelia, Brian Nolan, and others.)

The **Sweet & Sour solution** is vinegar and steel wool. I'm not sure of the exact proportions because I don't know that there ARE any. Basically you put some vinegar in a small bottle, and add some torn-up pieces of steel wool -- the finer the wool and the smaller the pieces the better. I'd say the volume of steel wool should equal half of the volume of the vinegar, but that's my guesstimate.

Then wait about a week or two for the acid in the vinegar to completely dissolve the steel wool. When you're done the solution you have is "Sweet and Sour."

Then you paint it on (or dunk) the stripwood, set it on Saran Wrap and let it dry.

I've made the Sweet and Sour solution and I love how it simulates rust... because it is.
The "sweet and sour" weathering method was actually invented by Wayne Hume of Vintage Reproductions and written up in an article in Railroad Model Craftsman, January,1986, authored by Dwayne Easterling and Jim Wild.

To one pint of regular white household vinegar (5% acidity) put in one piece of #0000 steel wool (does not say to rip it up, but I did when I made it) cap it very loosely and let it sit for three to seven days. Mine took a lot longer - well over 2 weeks.

The article is filled with great ideas on using the mix. One that I use is dip my pounce wheel into it and then make your nailheads - you get a great rusty looking nailhead.

Anyway, it is quite a long article and even has an explanation of the chemistry that makes it work written by the great Wayne Wesolowski.
Karl Osolinski
Berkley, MI

As an alternative to the use of vinegar/steel wool, try household bleach and steel wool, which provides a very nice "rust" solution rather quickly. When all the steel wool has been

converted to rust, add some white glue to the solution; it will help the "rust" adhere to the object. It does quite well on oil drums that can be scattered in the weeds on a layout

Sweet & Sour Weathering Methods by Thomas E. Hansen, MMR #332

Sweet and Sour Weathering Add one pad of 0000 steel wool to one pint bottle of household vinegar (5% acidity). Allow the mixture to sit for three to seven days. While mixture is brewing don?t screw cap on too tightly as the mixture gives off small amounts of hydrogen gas that needs to escape to avoid breaking thebottle. Use a plastic bottle instead of a glass bottle for safety. Use a piece of glass longer than your longest piece of stripwood. Dip a #6 or larger brush in the mixture and moisten the glass. Place the stripwood onto the wet glass. Make sure the wood is placed entirely in the wet area.

The glass and solution will create an adhesion that will help to eliminate any warpage that might be caused by wetting the wood. Dip your brush in the mixture and liberally soak the wood. Apply an extra amount to the ends of the strips.

Let the wood dry or if you are in a hurry, use a hair dryer set on the highest setting and begin to dry the wood. Continue drying the wood until it blows off the glass. The wood surface not touching the glass will take on a light red tone. The side of the wood next to the glass takes on a steel-gray appearance. If you want it red repeat the process with the steel-gray side away from the glass. If you want a darker tone repeat the process as many times as you need.

To obtain a steel-gray appearance on both sides of the wood, place the wood into the solution and bring it to a boil on top of the stove. After the solution comes to a boil, pour the mixture through a strainer into the bottle. Allow the wood to cool and while it is still wet, place it on the glass to dry. Don’t force it with the hair dryer.

Alternate method

Precut wood to its final size. Place the wood on the moistened glass. Cover the wood with aluminum foil.

Smooth the foil over the wood to hold it in place. Mark the foil with a soft lead pencil with the spacing you want for nail holes. Use a straightedge and a rivet embossing tool and lightly run the row of nails along the aluminum foil. Wet the top of the foil with the solution and apply the hair dryer. After the solution has evaporated, peel back the foil and there will be a row of rusty nail holes on aged gray stripwood.

Alternate method 2

Instead of using a hair dryer, moisten a brush in hydrogen peroxide and spread it over the wood. Instantly the reddish color normally produced by the hair dryer will appear. Use caution as too much hydrogen peroxide will cause the color to run.

I always **build on glass**, no matter what adhesive I use. My plans lay below for reference, dimensions, squareness etc...
I also temporarily affix styrene to keep things square too.
You'd be suprised how well stuff sticks to glass...but will always(oh no!) come off.
I build my frames first, then lay the siding down, weight it to dry.
Always stain prior to assembly.
Remember with the S&S you have to "dry" the strips one side down.

I been using the "new" plastic wrap that is 'sticky' on one side.

The best stuff for doing **stucco** has been given to us by Karl O. The product is called Deco Art Sand stone. I buy the neutral beige stock #DSD70. If you need to do any stucco this is the stuff to use.

Before beginning construction, I soak them for up to 24 hours in a stain made from very dilute acrylic paints. To approx. 20 oz. of water in a jar, I normally add the following: 1/4-1/2 tsp. India ink, 1 tsp Polly Roof Brown, 1 tsp. Polly Grimy Black or Oily Black, 1-1/2 tsps. of Polly RR Tie Brown. (If I want the wood to take on a more reddish appearance, I cut back on the browns and add approx. 1 tsp. Apple Barrel Burnt Sienna.

If I want the wood to be grayer, I cut back on the RR Tie Brown and increase the Grimy Black.) I then close the jar and shake well to thoroughly mix the pigments and water. Next, I put all of the stripwood into one or more ziplock bags and pour several ounces of the stain into the bag.

The stripwood is left in the stain for up to 24 hours. I simply turn the bag (s) over every 4-6 hours to keep the pigments from settling out too much. Afterward, I remove the wood and let it dry thoroughly on newspaper and/or paper towels.

After the wood has dried, I impart texture to it by scratching it with a wire scratch "pen" that I got from MicroMark. Sometimes I also use a dull razor saw on the wood. And I randomly split boards with my knife or dig "knotholes" with the knife point.

Finally, if I want the wood to look really old and weathered, I dust it with Rembrandt Raw Umber and Gold Ochre chalks that I powder and apply with a soft brush.

Other folks may have differing opinions/experiences, and that's fine.

1. If using acrylic paint for the stain and stripwood (instead of sheetwood), I prefer to use water instead of alcohol.
Alcohol, in my experience, evaporates too quickly and causes the acrylic paint to coagulate. I mix my stain, put the wood in zipper-type bags, pour the stain in, and then turn the bags every few hours for up to 24 hours.

2. I don't think there's any real advantage to using windshield washer fluid instead of water when staining bulk quantities of stripwood. I tried it a couple of times and could see no/little difference. Windshield washer fluid might be cheap, but water is usually free. Beyond that, the paints I use to make stains mix equally well with one or the other.

3. I don't think the brand matters. Most of that stuff seems to be the same - just a different label.

4. If I'm brush staining wood with black alcohol, I generally use real India ink mixed in the alcohol. It's "permanent" and "water resistent." For stains that I'm mixing (like the recipe Jesper quoted above), I use "water soluble" black ink (Higgins is one such brand), because I'm using water for the base.

5. The longer you leave the stripwood in a water/acrylic stain, the more color it will take on. For variations in colors, I sometimes pull some of the wood from the stain after about 12-14 hours and some more after about 16-18 hours.
Most of the wood gets left in the stain for about 24 hours, though. And sometimes, after the wood has dried, I will brush black alcohol on several pieces for additional darkening. Then I mix all of the wood together and use it randomly in construction.

The truth is, I think there are as many different ways to stain/color wood in modeling as there are people who do it.
Sometimes it seems to me that we spend way too much time searching for the "perfect" way to weather wood. And I'm as guilty as anyone when it comes to that. One of these days I may just go back to plain old black alcohol. It works about as well as anything I've come up with in recent years.

How to paint /weather Campbell shingles
Here's how to color your shingles.

1 Paint them with Floquil earth solvent based. Allow to dry.

2 Apply I&A wash allow to dry.

3 Drybrush with antique white and rust.

4 Thats about it. If done right they will look
like a million bucks.

Karl S.

Textured Rust.
I make a slurry of alcohol and and 2-4 "rust" colored chalk powders. I normally used a #2 round red sable brush to apply the slurry, although I also use other sizes and even toothpicks at times to apply it. The alcohol evaporates quickly but "fixes" the chalk powder in place.

I used my chalk slurry on this old tank and on the drums stacked around the stand.
textured rust. I make a slurry of alcohol and and 2-4 "rust" colored chalk powders. I normally used a #2 round red sable brush to apply the slurry, although I also use other sizes and even toothpicks at times to apply it. The alcohol evaporates quickly but "fixes" the chalk powder in place.

STAINS!
Problem : Many of the older kits I have (FSM, SSI, Master Creations, Sierra West) contain construction manuals that specifically state to use Floquil stain (or Flo-Stain) colors. I used

these stains years ago, and found them to be excellent. Since these stains are no longer available .....

Goal : To find stains that are similar in color and properties to the old Flo-Stains: Good even coverage on wood, nice flat finish, and doesn't cause wooden siding to warp (most of these older kits contain wooden siding).

Attempts : I've tried a few products so far, some were very close to filling my needs, but usually fell short in 1 or 2 areas .

Additional Product Test Report

Tandy & Fiebing Leather Dyes - I purchased 4 Tandy colors and 4 Fiebling colors from

www.TandyLeather.com (nice reliable source). After trying out these products, I really felt they could have been GREAT, but I was really turned off by the colors. Many of the colors (tan, light brown, med brown) had a strong bright-orange/bright-rust shade to them, and the Buckskin & Beige colors were almost yellow. The product gave extremely great coverage on wood, but did leave a slight shinny finish.

I'm pretty sure that somebody with more experience in color mixing, could come up with some nice colors (maybe by mixing in various colors of inks?).
NOTE: I also tried the "Gray" color (with hopes of making a "Driftwood"), but the gray pigment would almost instantly settle to the bottom of the bottle (into a big unusable glob) everytime I tried to thin down the color. I tried using the Tandy Thinner, the Fiebing Thinner, DioSol, Alcohol and even water ... none worked, and instantly ruined
the product.

1) I was lucky to find some bottles of old Flo-Stain awhile back. The little gears started rolling in my head!

2) I measured the bottles of old paints and stains, and noted the following:

Old Flo-Stains
DioSol at top of bottle = 12/8" high.
Settled pigment at bottom of bottle = 3/8" high.
Ratio = 4 dioSol : 1 pigment

Old Floquil Paints
DioSol at top of bottle = 7/8" high.
Settled pigment at bottom of bottle = 7/8" high.
Ratio = 1 dioSol : 1 pigment

3) I decided to try using Floquil paints, thinned down with DioSol, to create my own Flo-

Stains. Using the above ratio information, I figured: 1 part Floquil Paint (1:1 ratio) + 3 parts of DioSol = 4:1 ratio of old Flo-Stains.

4) I used some small glass eye-droppers from MicroMark, and was happy to see that (40) eye-dropper "loads" filled- up a 1oz Floquil bottle almost perfectly.

The results were exactly what I've been searching for. In the meantime, here's the colors I've mixed-up so far:

Floquil Rust (1 part) + DioSol (3 parts) = Looks like cedar to me, I'm thinking it would be nice for buildings found around a sawmill.

Floquil Oxide Red (1 part) + DioSol (3 parts) = Looks like FloStain "Mahogany".

Floquil SO Freight Car Brown (1 part) + DioSol (3 parts) = Looks like FloStain "Cherry".

Floquil Earth (1 part) + DioSol (3 parts) = Looks like thinned down Floquil Earth, maybe "Natural Pine".

Floquil Rail Brown (1 part) + DioSol (3 parts) = Nice brown with hint of green, looks like Hickory to me.

Floquil Roof Brown (1 part) + Floquil Rust (1 part) + DioSol (6 parts) = Looks like FloStain "Rosewo

Floquil Roof Brown (1 part) + DioSol (3 parts) = Nice general brown color.

I also made 6 variations of Floquil CN Gray (with same 1:3 ratio), some with a dash of "Grime" or "Weathered Black", which created a nice range of "Driftwood" variations.

Marker Magic, Bill Alspach, October 89 RMC, p. 93. A 3 page article on coloring and weathering stripwood using artist's felt tip markers and Dio-sol.

<u>Here's the way I do my wood walls:</u>
A: Cut all window and door openings.
1: Stain all walls with a gray stain. I use Floquil driftwood (discontinued)but grime will work almost as well.

2: Have before you the color of your choice and clean thinner. Dip into the thinner then the paint and vice versa going for more paint or thinner which ever you need. The idea is to apply the paint as a stain allowing the gray to show through.

3: Now its time to do bracing. Use plenty I use 1/8 X 1/8.

4: Put in your nail holes with your pounce wheel and loosen the amount of clapboard that you

want to and apply A & I stain. If you want you can apply a heavy book on wall till dry. This will minimize warping.

5: Apply all signs and advertising you want on the walls.

6: Dry brush entire wall with antique white.

7: Paint windows & doors let dry and apply A & I stain. When dry dry brush all windows and door with antique white.

8: Apply window glass & shades and or curtains.

"Wet water", as many call, it is adding a couple drops of dishwashing soap into your water. It takes the surface tension of water away. It's usually recommended when doing your ballast so it does not float away.
If its only paper signs, I make the sign as thin as possible, and soak it in 50:50 Elmers white glue and water.
Then I use a popsicle stick (or finger) and push it into the siding to give it the "painted-on" appearance

DRIFTWOOD RECIPE:

To 20 oz. of water add 2 tsp. Apple Barrel "Country Gray," 1 tsp. Apple Barrel "Dolphin Gray," 1/2 tsp. Polly "Grimy Black" or "Tarnished Black," and 1/2 tsp. Apple Barrel "Raw
Umber." This creates a stain that you can soak stripwood in for about 12-24 hours. If it's not gray-brown enough for your tastes/requirements after having dried, lightly brush the strips with some black alcohol. I do not recommend trying to paint or soak scribed siding with this mix, however, because of the resulting warpage

An oldie but a goodie for **making Driftwood stain**:
Visit a Sherwin Williams paint store. Ask for 1 quart of interior wood oil stain classic. The base color is pickled white. The tint used is as follows:

W1-20
B1-16
Y3-11
Y1-2

That's it. The one requirement that you will need is a store that has a computer mixing set-up.

Painting Woodland Scenics

For painting, everything is craftpaints over a white spraycan base. The wood colours were a combination of raw sienna, burnt umber and butter pecan....folkart. I varied the method and combination between barrels, generally a base coat of burnt umber, with a light blend coat of raw sienna, then dry brushed with butter pecan. I alternated the basecoats depth and the

coverage to try and get a varying wood colour between the different barrels, the bands on wood barrels are quaker grey.

The 'new wood' and cut log ends colour is an approximate 60/40 of raw sienna and butter pecan respectively until it looks 'right'.

WATER:

Try a product called Magic Water (I think that is it`s name!) Rick Hunter of Hunterline is the Canadian Distributor. this stuff can be poured in layers to a total thickness of several inches. It does not discolour and sets solidly so any dams can be removed. It can be tinted slightly. To show prop wash, the easiest way is to top the magic water with gloss medium which can be worked as it starts to set. It also dries clear and can be tinted. Actually, I believe that prop wash could be formed into the magic water.

COLOUR EQUIVALENTS BETWEEN DIFFERENT BRANDS OF PAINT

http://colors.silicon-dragons.com/full_line.php

The following technique was developed by Prof. Wayne Wesolowski.

Has to be "Flebings Black Leather dye" (Shoe dye) Flebings is on line.

BASIC BLACK STAIN 70 DROPS BLACK SHOE DYE
2oz Denatured Alchohol

BASIC BROWN STAIN 60 DROPS BROWN SHOE DYE
20z Denatured Alchohol

ALL-PURPOSE WEATHERED WOOD STAIN
1 PART BROWN STAIN
2 PARTS BLACK STAIN

His method was when you made up a bottle of the fluid, it had a tendency to settle at the bottom.

Therefore you would take the color you wanted from the layer/color you wanted, the deeper the darker.

If you are spraying your gloss-coat over a flat finish, it takes a few coats to get a gloss finish. The underlying flat finish seems almost to absorb the clear ! What I find works quite well over flat finishes is Future floor wax - airbrush it as is right out of the bottle. It takes a bit of practice at first to prevent it from running, but it makes for a nice high gloss finish.

Dull coat out of a rattle-can has never worked well for me either. I always get the dull coat in a bottle and airbrush it. When thinned with Testors' reducer, it doesn't dry dead flat either - somewhere between flat and satin. If you want dead flat, thin the dull coat with lacquer thinners.

WOOD COLOUR (new lumber)

Flesh Tone". From Tamiya, Testors, Pactra, or whatever brand you like

Model Master "wood."

Craft paints such as country tan and linen

Ceramcoat "old parchment".

Modelflex "Sand"

Vehicle Tire Paint

Polly Scale UP Harbor Mist Gray. It's a tad lighter than grimy black so if the tires have fine tread detail, it shows up better.

Licorice color that I have used - Delta Ceramcoat,

Take a drop of black and white craft paint on a scrap of paper and dip in one then the other, darker for newer tires and grayer for older weather checked tires.

It depends on how dirty I want to make them. I may use PolyScale Grimy Black for a newer look but will even use RR tie brown if I want to show a lot of age. Hitting them with a dullcoat and then the powders after painting to knock off any sheen really adds a lot of realism too.

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NMRA #055691 CARM # 212

P.S. Let me know if you wish to be removed from the list or of anyone who might wish to be added!