MIKE ASHEY PUBLISHING

COMPREHENSIVE SERIES SCALE MODEL RAILROAD MANUAL
NUMBER 2

BUILDING & WEATHERING THE CORNERSTONE HO SCALE UNION CRANE & SHOVEL

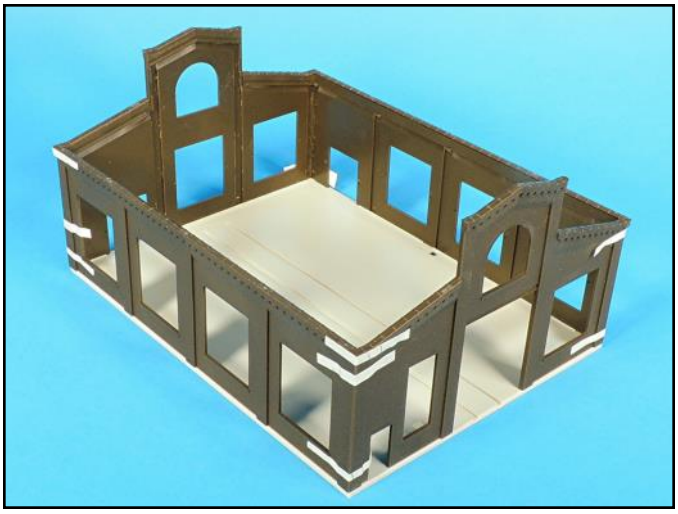
This model has a minimum of fit challenges and assembles fairly quickly. The roof sections lack surface detail, but look good once the kit is painted, weathered and assembled. The big challenge for this kit is to measure, cut, apply and position the large decals located on both sides of the building. Be sure to wash all the parts prior to assembly so that the paint will stick properly.

Airbrushing allows me to mix my own paint colors and all the colors were applied with my trusty Badger 200 single action airbrush. Spray cans were used for the clear gloss and clear flat paint. I used my last jar of Floquil tuscon red and antique white for the brick and Testors paints for everything else. For the mortar color, I used a water based paint I found at Walmart which worked very well. I thinned this paint with distilled water and applied it with a flat brush.

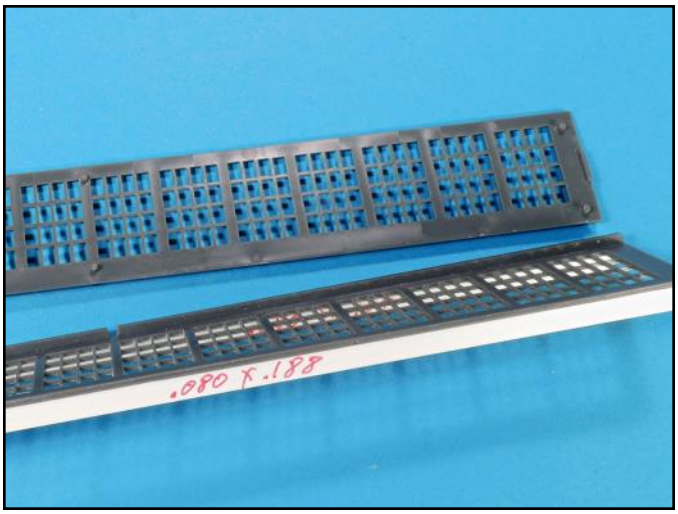
You will need a good supply of Q-Tips for removing the water base mortar color from the brick surface. As with all my model railroad structure builds, I used lots of masking tape for this project. To prevent decal silvering, always apply decals to a gloss surface. Use decal settling solution to soften the decal and get it to conform to the surface details and always remove as much of the clear film from around the decal as possible to reduce the chances of silvering around the decal's edges.

For weathering, I used Floquil tuscon red mixed with Floquil antique white and various shades of Testors enamel colors in combination with colored pastel pencil dust (not oil pastels) applied with flat brushes and sealed with a spray can of Testors clear dullcoat.

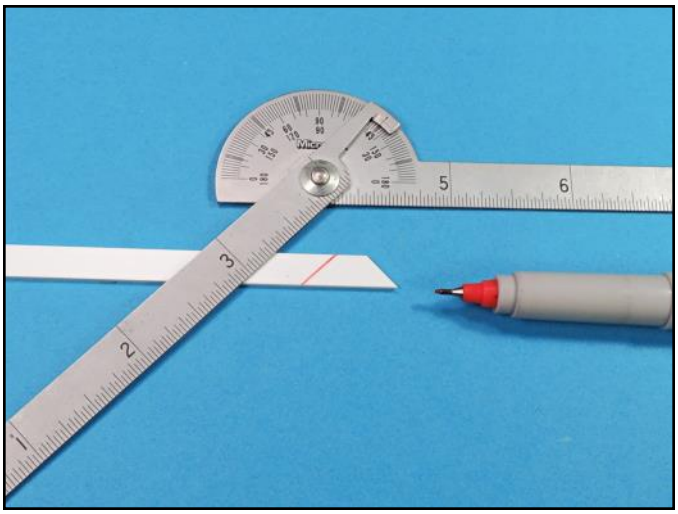
There are some raised blemishes and mold punch out disks that need to be sanded smooth so that the brick inserts will fit correctly. Wrapping a length of sandpaper around a piece of balsa wood and wet sanding removes the punch out disks.



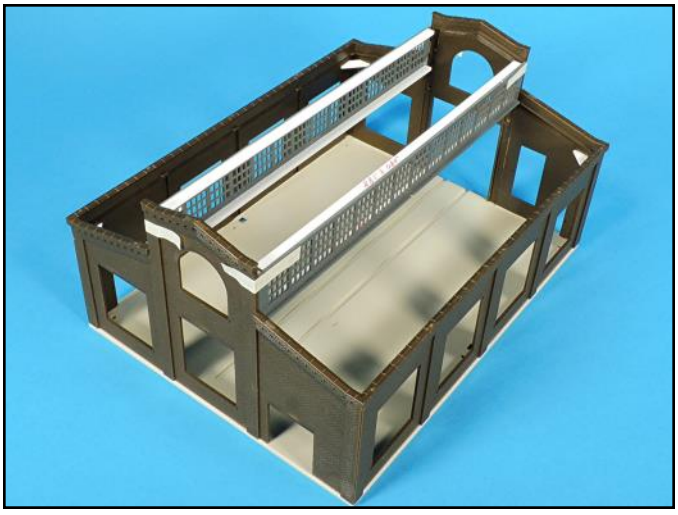
The main building sections and the floor have been cleaned up and tightly taped together to check the fit. Fit issues were noted on the instructions. I then ran beads of super glue on the inside corners and floor to attach everything together.



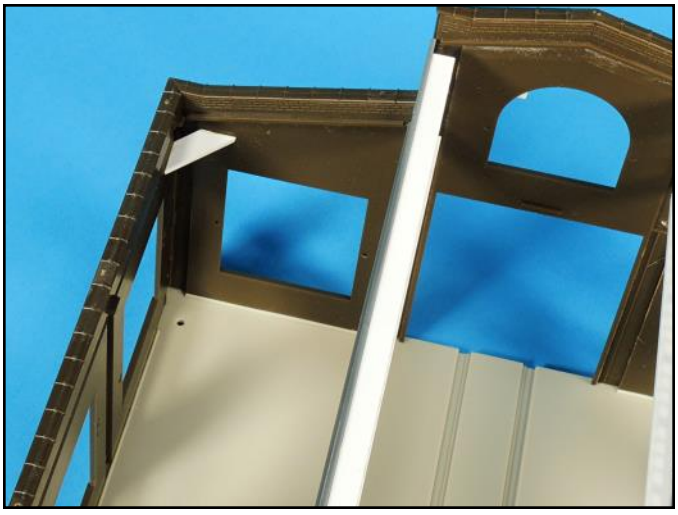
The upper window framing was very flexible. To stiffen them and prevent flexing, I laminated sections of .08 x .188 inch plastic strip to the inside top and bottom of each part.



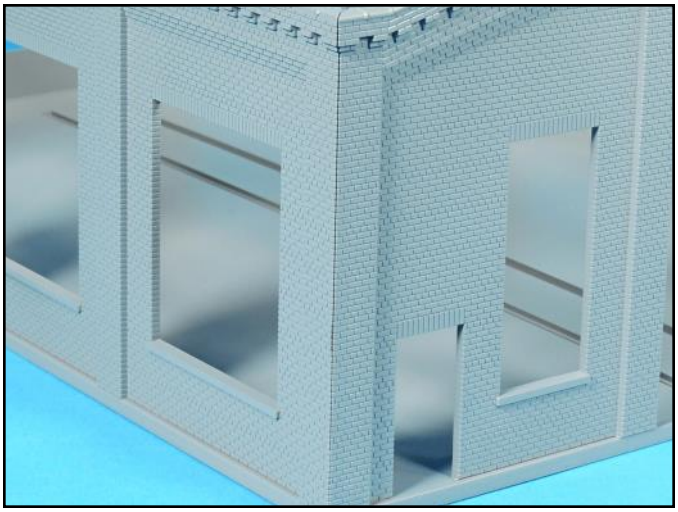
To add strength to the building I made wedges with 45 degree edges so that they would fit in the upper corners of the four corners of the building.



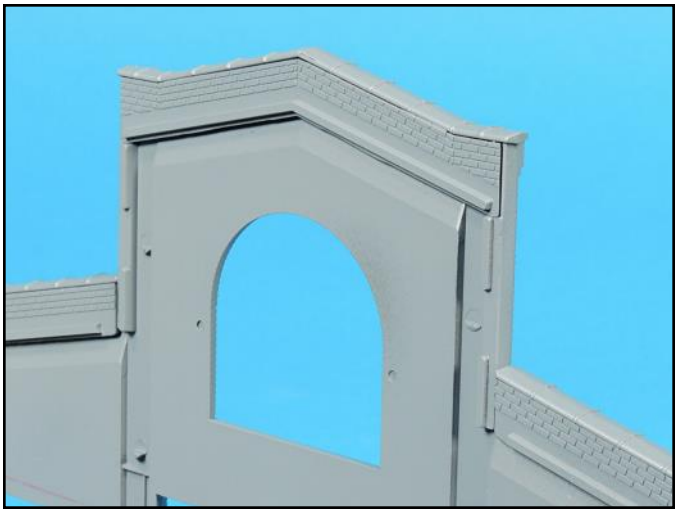
The upper windows got a test fit to ensure they fit correctly and that the extra plastic lengths stiffened the parts.



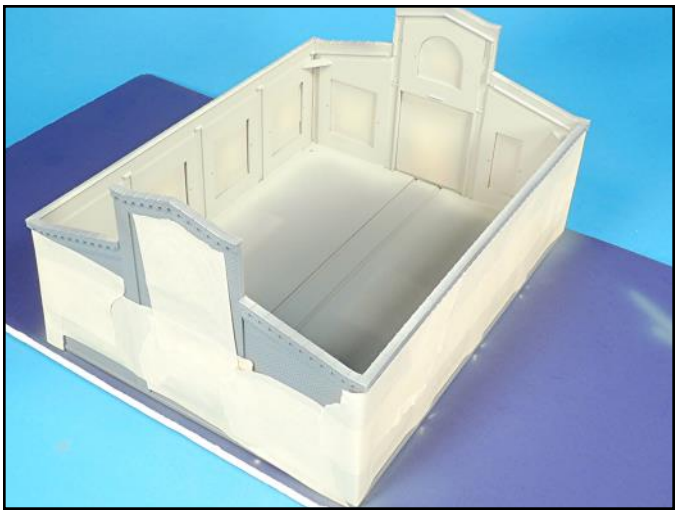
The wedges were glued into place in the upper corners with liberal amounts of super glue. I also added more glue on the inside corners.



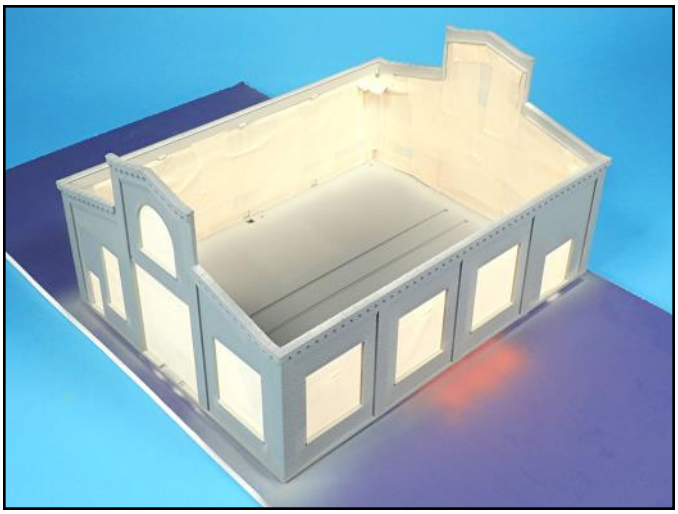
The entire assembly was primed, making it easier to see where the voids in the corner seams were. The were filed with white glue applied with a thin wire applicator. Excess glue was removed with a damp Q-Tip.



The brick sections for the inside areas also had voids that needed to be filled with white glue. After all the white glue dried, I re-primed these areas to be sure that the white glue filled in the voids.

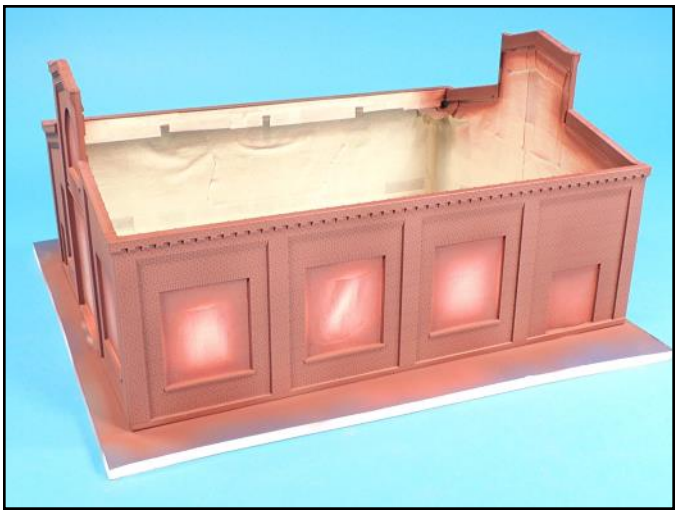


I added masking tape to all the windows and doors to prevent paint dust from adhering to the outer surfaces. The interior was airbrushed with Testors flat gull gray color.



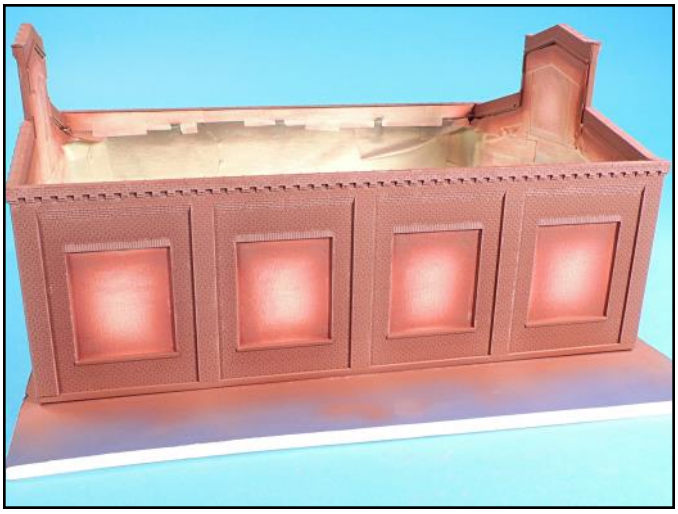
After the interior paint dried, I completely covered the interior walls with masking tape.

The upper edges of the interior areas where exterior brick detail was located were carefully masked so that these areas could be airbrushed with the brick color.



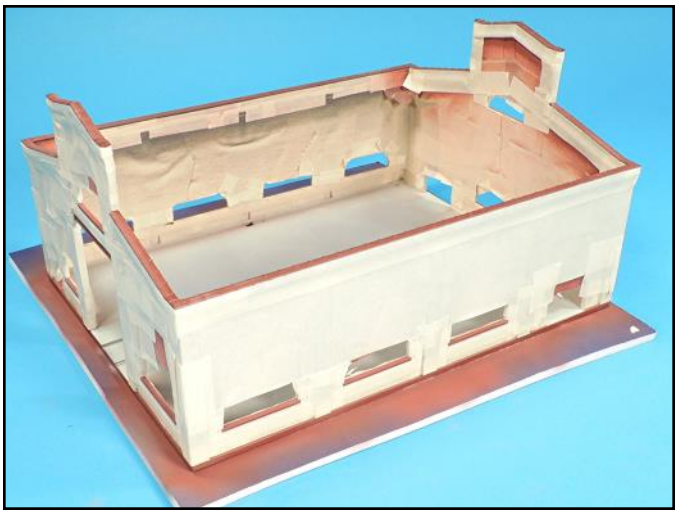
The exterior of the building was airbrushed with the last of my Floquil tuscon red color.

I then added a few drops of Floquil antique white to a new batch of Floquil tuscon red to lighten the color. I used a flat brush to add highlights to the edges of brick work and I airbrushed a dusting onto the large flat areas.

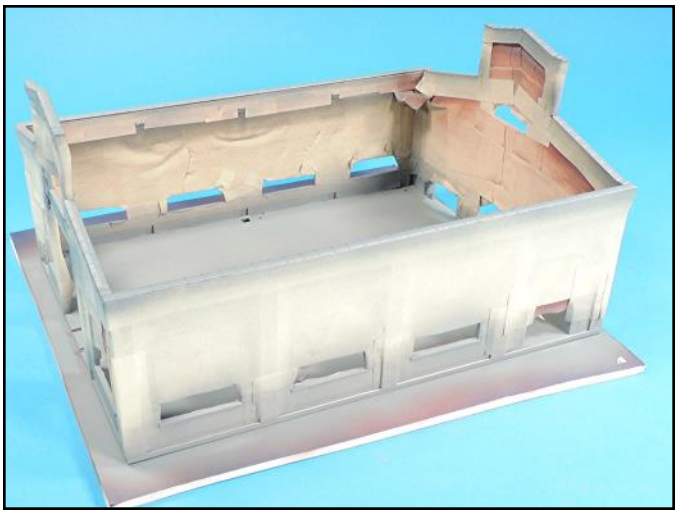


The long walls of the building have shades of light tuscon over the darker tuscon. The lighter color helps break up the consistent dark red color and adds some brick bleaching and weathering from the sun.

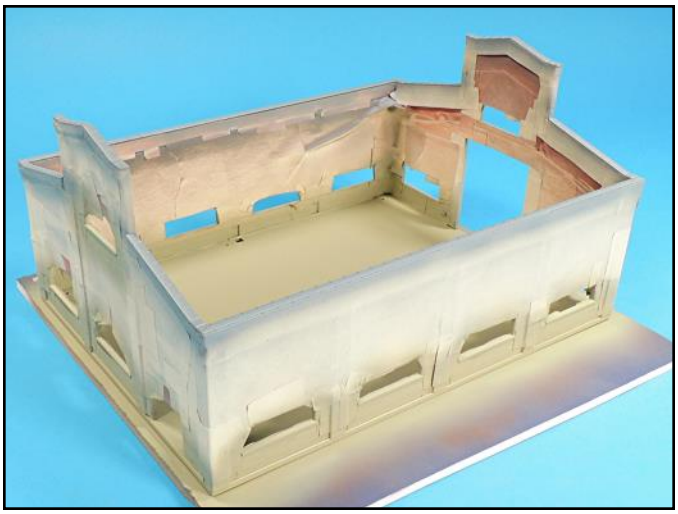
The exterior foundation and the concrete window and door sills had small sections of masking tape applied around their perimeters. To ensure the tape is firmly attached to the surface run a sharp pencil around the edges of the tape.



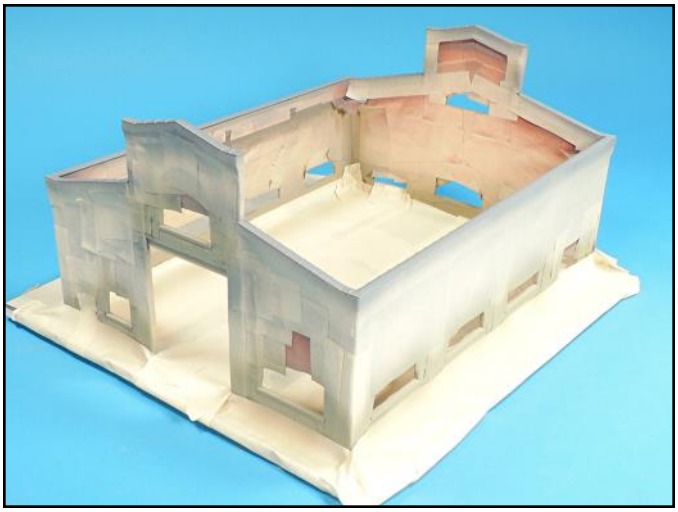
The clay cap on the wall tops also got masked around its perimeter. I also applied large sections of masking tape to protect the brick color.



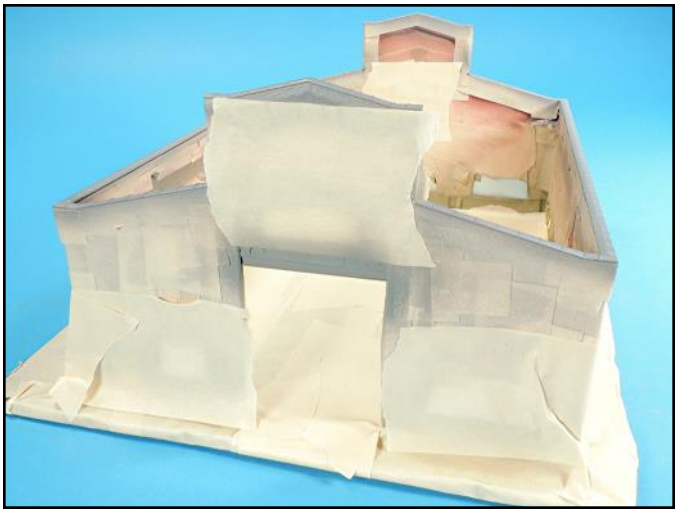
The surfaces were then primed to provide a consistent base color for the concrete and clay wall cap colors.



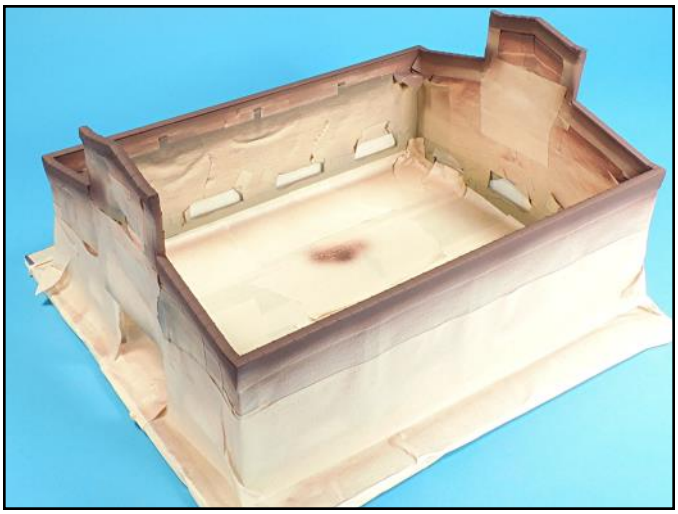
The concrete color was achieved by using Testors armor sand, which is a close match to Floquil's concrete color.



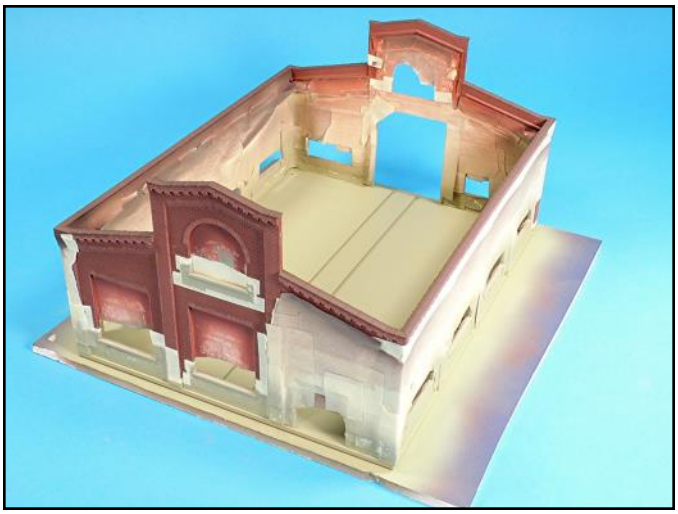
The interior floor and the exterior foundation and sills were completely covered with masking tape.



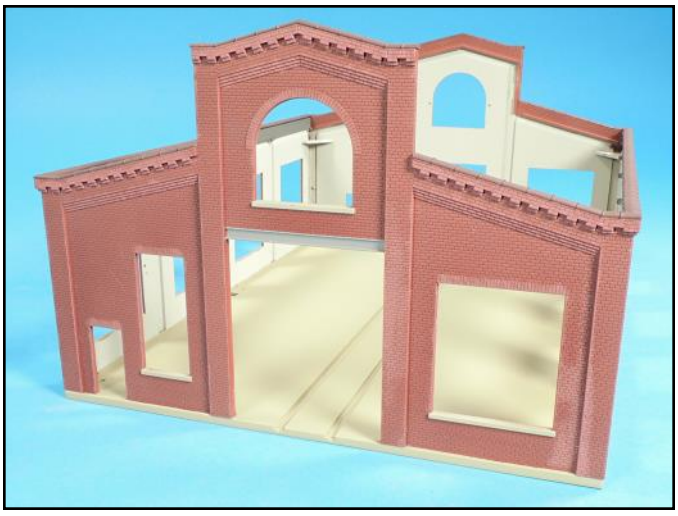
I also masked off and painted the steel girder above the large door, opening with a flat gray color. This area was also masked off once the paint dried.



The top clay cap on the walls was then airbrushed with Testors flat red with a lot of flat black added so the resulting color was a very dark red which contrasted well with the brick color.

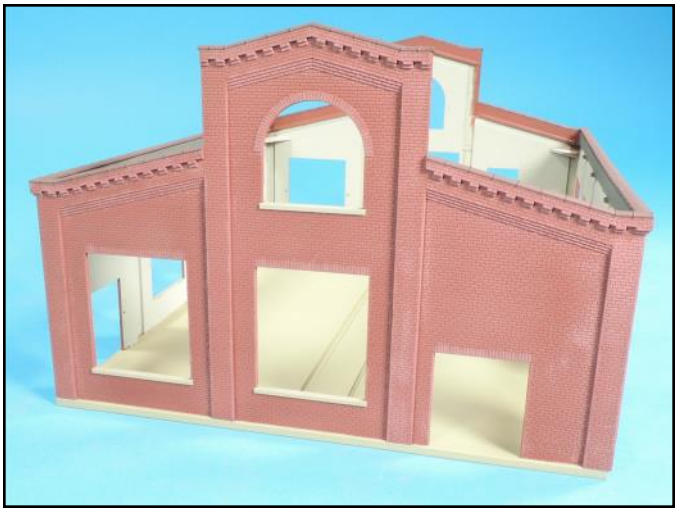


There is a lot of masking tape to peel off but as the layers of tape are removed it reveals the great color contrasts and weathering colors that were applied. I call this process my "paint layering technique."



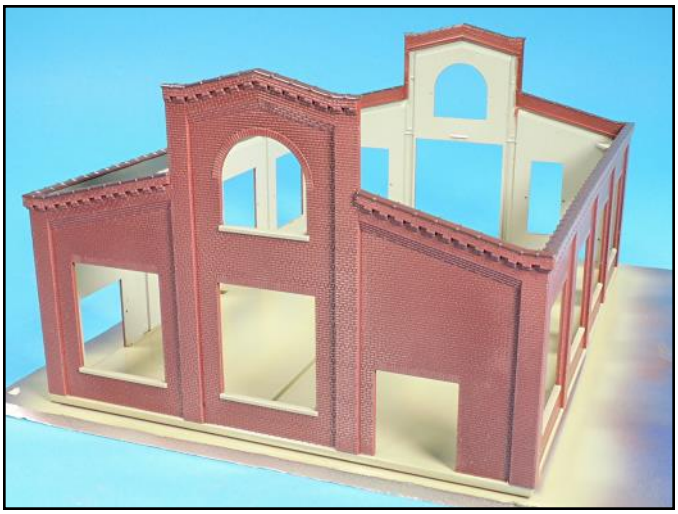
Note how sharp the demarcation lines are between colors. Good masking technique helps eliminate any paint bleeding, but if you do get some just mask over the effected areas and airbrush more paint to correct the paint bleeding.

The sides of the building look good. The brick base color and the faded brick color form a good foundation for further weathering.

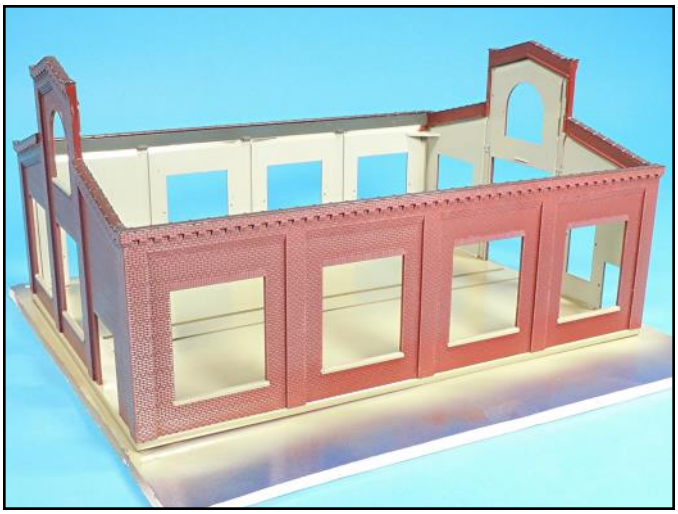


Now its time to provide a clear gloss finish so that we can paint the brick mortar.

For a clear gloss finish you can use Minwax polyurethane and for restoring the flat colors and sealing the pencil pastels used for weathering and the decals, I use Testors clear dullcoat.



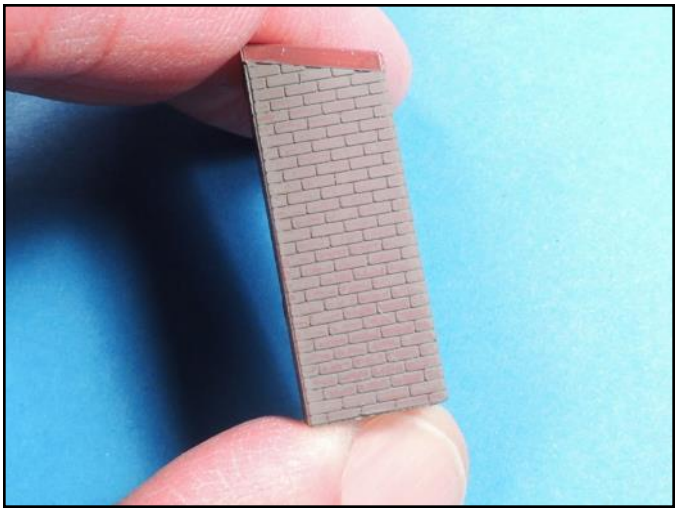
The secret to getting a spray paint can to spray even coats is to warm the paint prior to use. Place the can upright and submerged up to the spray nozzle perimeter with hot water for a few minutes and then shake it really good.



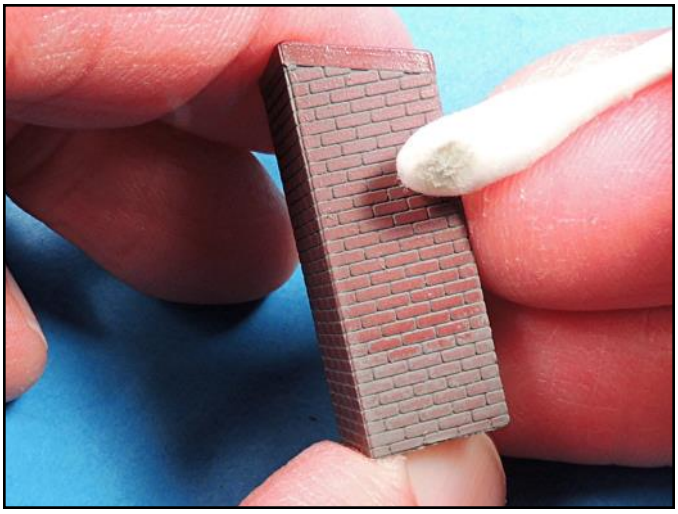
Start spraying before the paint hits the surfaces, spray across the surface and stop after the spray can is past the surface area. Test the spray can first on another surface to see how close you need to get without causing paint drips.

For this kit, I decided to try these water base paint colors that I found in Walmart to paint the brick mortar color. I chose the darker color on the left for the brick mortar.

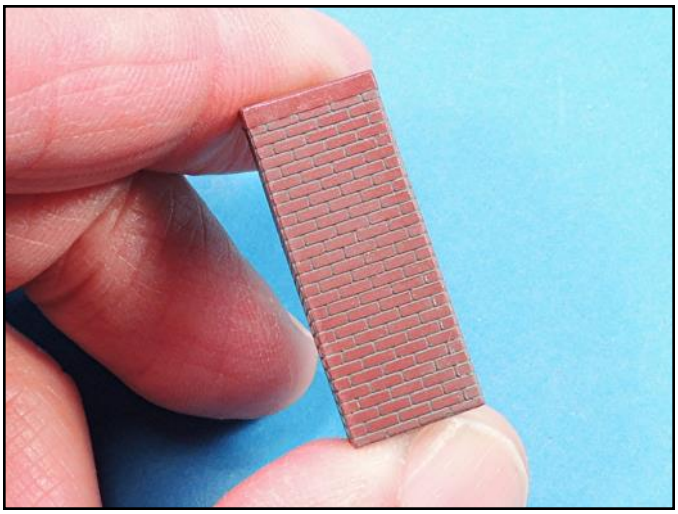
I used distilled water to thin the water base paint color and I used a flat paint brush to apply the paint over the gloss surface of the brick. Paint applied to the concrete color can be removed with a damp Q-Tip.



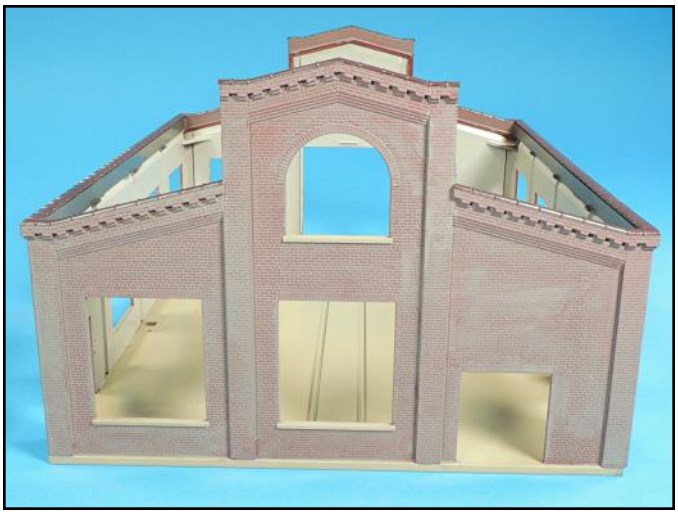
I worked with the chimney assembly first and I completely covered the brick surface with the water base paint.



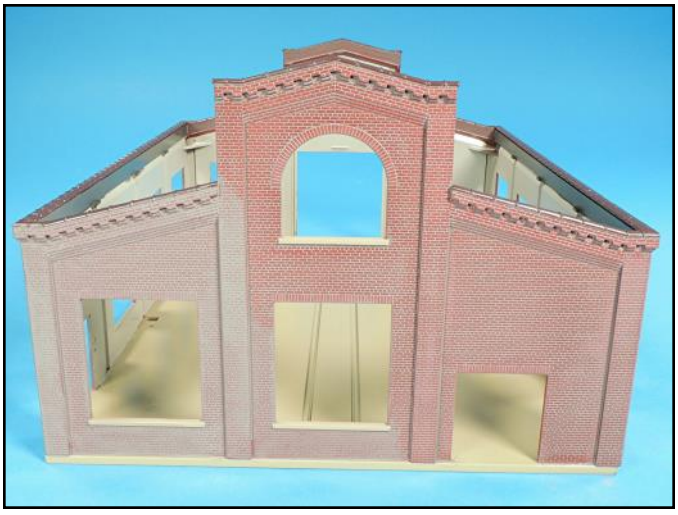
I then used a damp Q-Tip to remove the paint from the surface of the brick while the indentation detail for the mortar allowed the color to remain. The clear gloss finish made removing the water base paint easy.



The mortar color has been completely removed. While almost all of the color was removed from the brick's surface, residual amounts of the paint remain in some areas, which provided a faded, weathered appearance to the brick.

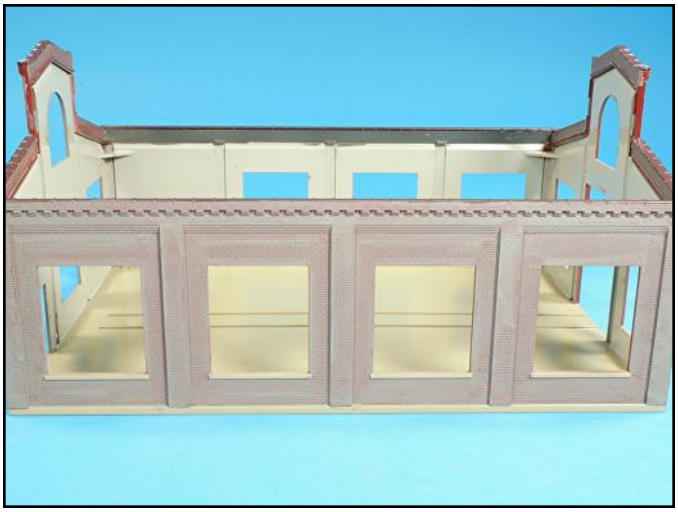


Painting large areas of brick surface with the water base paint can seem un-nerving, but thanks to the clear gloss undercoat almost all of it will wipe off.

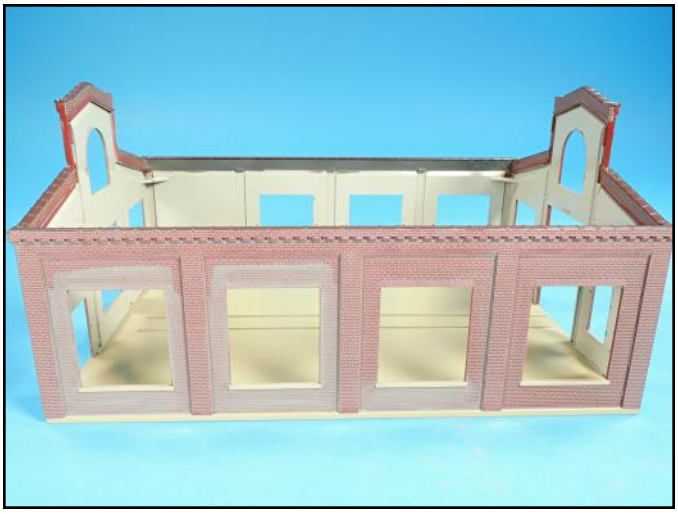


Work in small areas and expand your paint removal as you work across the brick's surface. This makes it easy to see your progress and to ensure that you don't miss an area.

This brick face is complete and I had to redo an area to the lower left of the upper center window. I simply reapplied more water base paint and carefully wiped it off.



The brick work just below the wall caps and the stepped brick work above the windows was carefully brush painted.

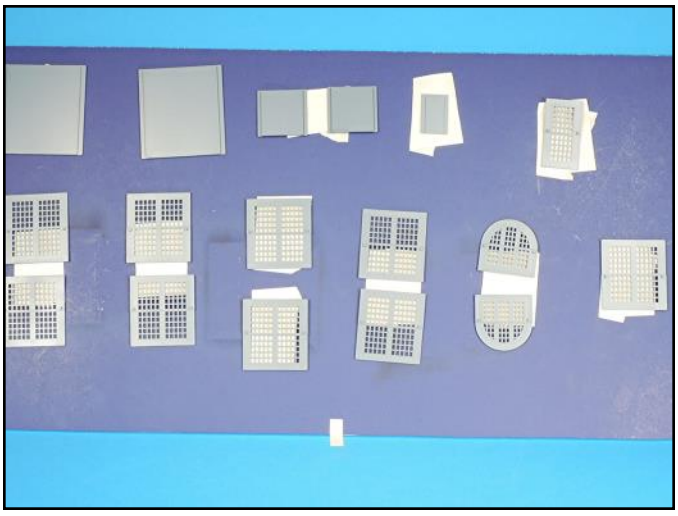


I started on the upper brick work first, working my way down each window section. On large sections of brick removing the water base color with a Q-Tip is time consuming, but the results are well worth the time.

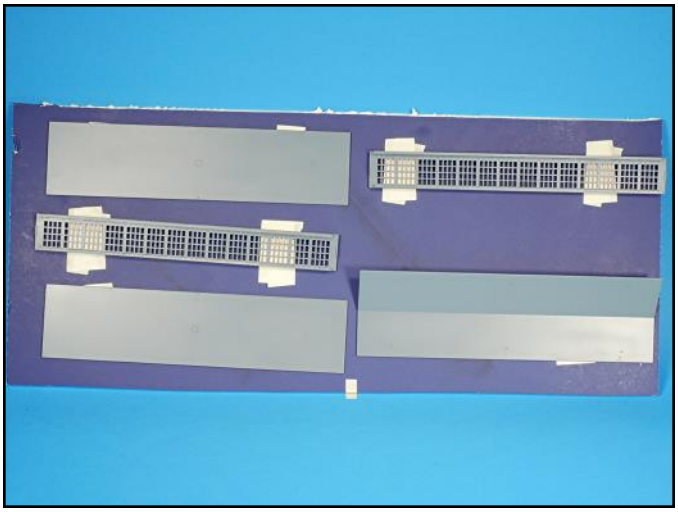
After the outside brick mortar work was completed, I did the inside areas.

When you are finished you will have a huge pile of Q-Tips, but using the slow "Q-Tip removal process" as I call it works great and carefully controls the removal of the surface paint.

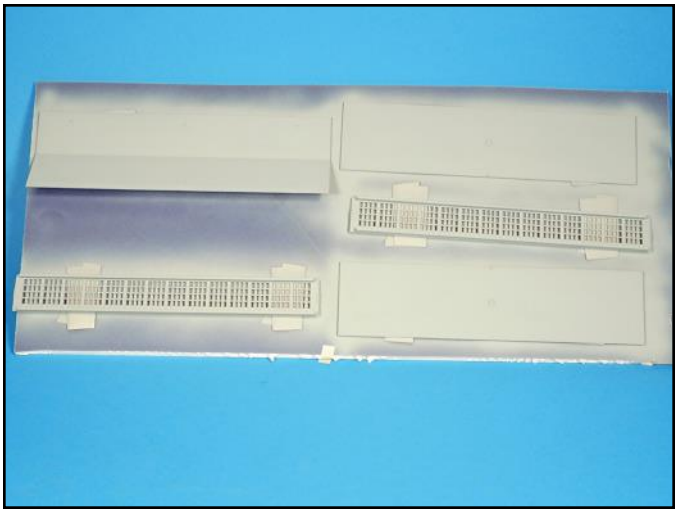
After completely removing all the water base paint from the brick's surface apply a coat of clear gloss to seal the mortar color and prepare the surface for the decals.



The windows and doors were primed and check for flaws.



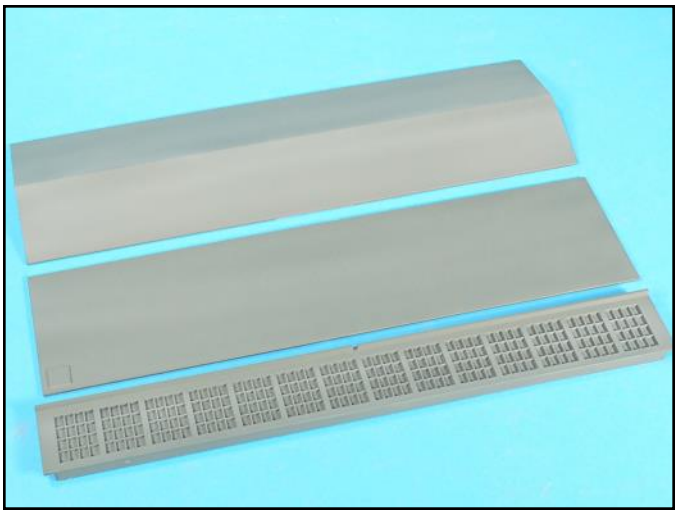
The roof sections and the upper window frames were also primed on both sides.



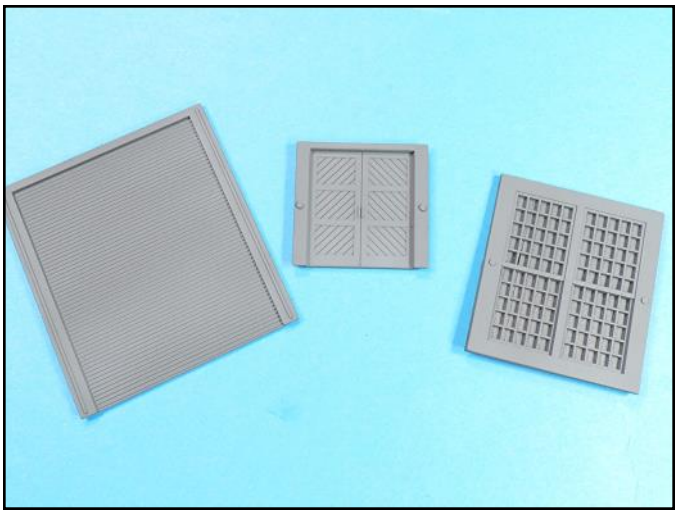
The inside areas of the upper window frames and the undersides of the roof sections received several coats of Testors flat gull gray.

The window and the door interior sides were airbrushed with several light coats of Testors flat gull gray.

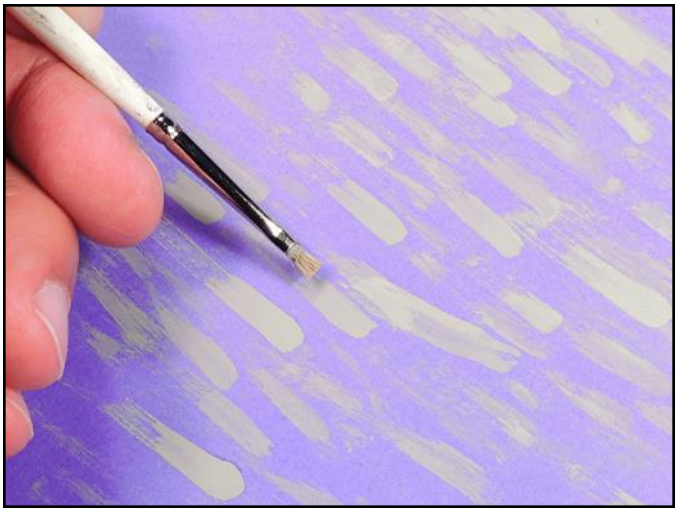
The undersides of the roofs and the backsides of all the windows and the doors were masked for painting the outer surfaces.



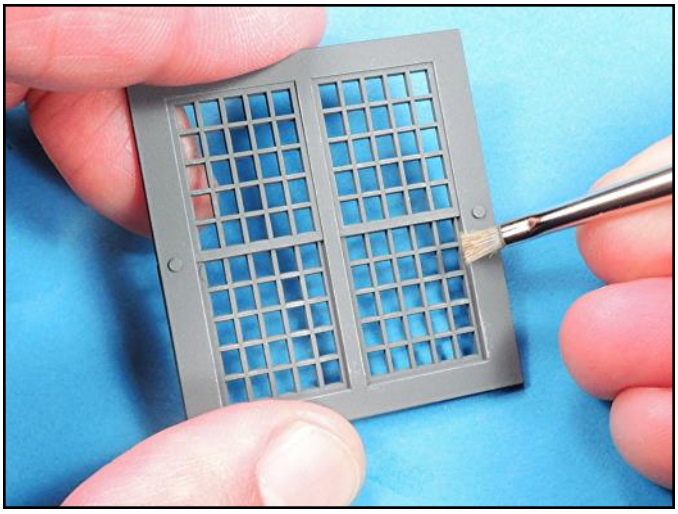
The roof surfaces and the large windows were airbrushed with Testors euro gray.



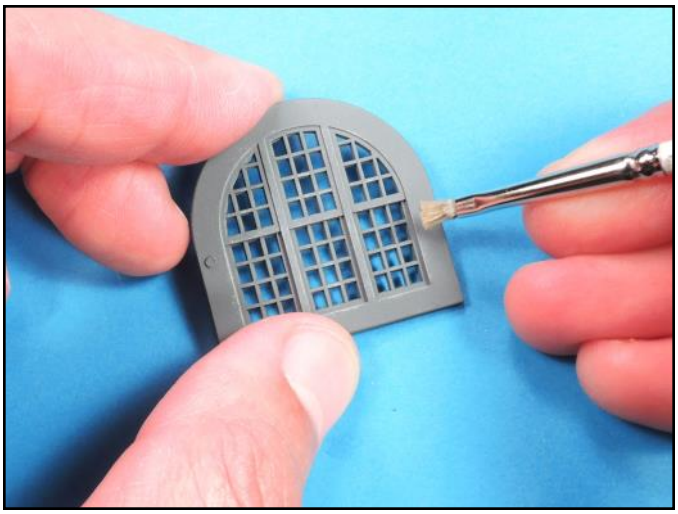
The smaller windows and the doors were also airbrushed with Testors euro gray with a few drops of flat white added to lighten the color.



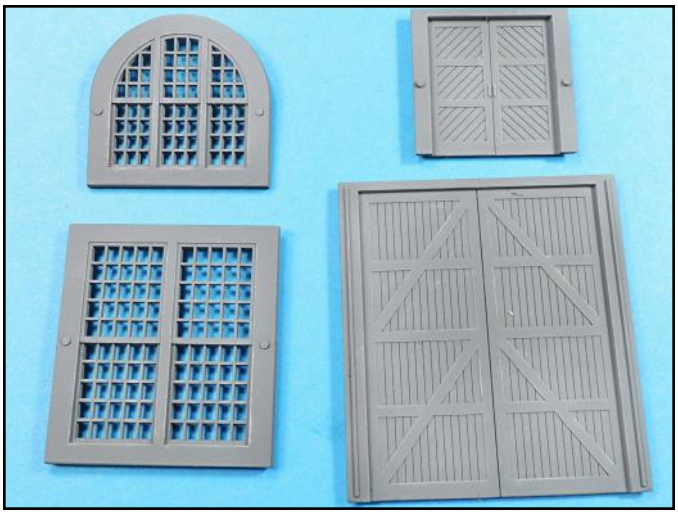
For dry brushing you brush off almost all of the paint so that only tiny amounts are applied to the edges. Use a flat stiff brush for drybrushing.



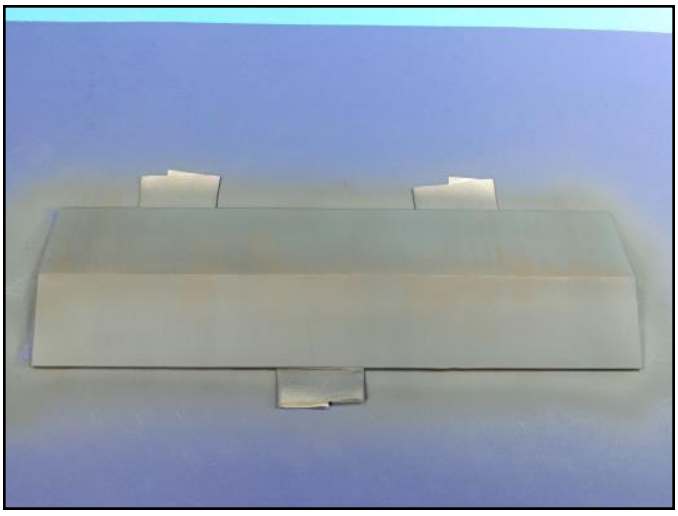
The edges of the square windows were all drybrushed with Testors flat gull gray which is lighter then the euro gray color, and contrasted well with it.



In order to drybrush the edges of the curved areas you will need to rotate the part as you drybrush it.

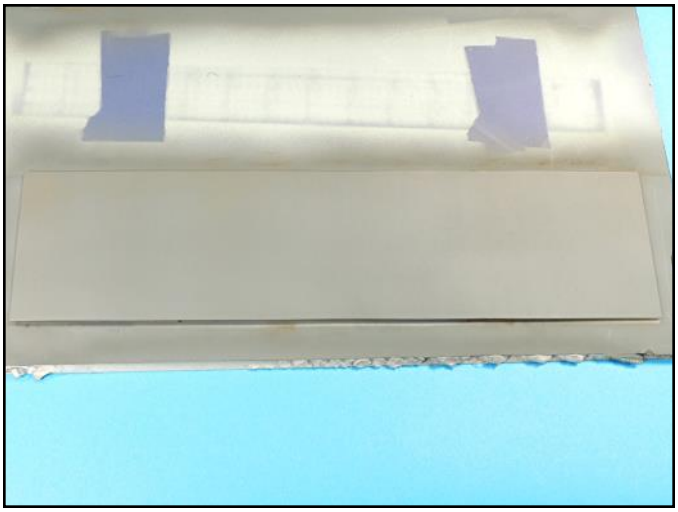


The subtle highlighted edges will add some contrast to the consistent color of the windows and the doors.

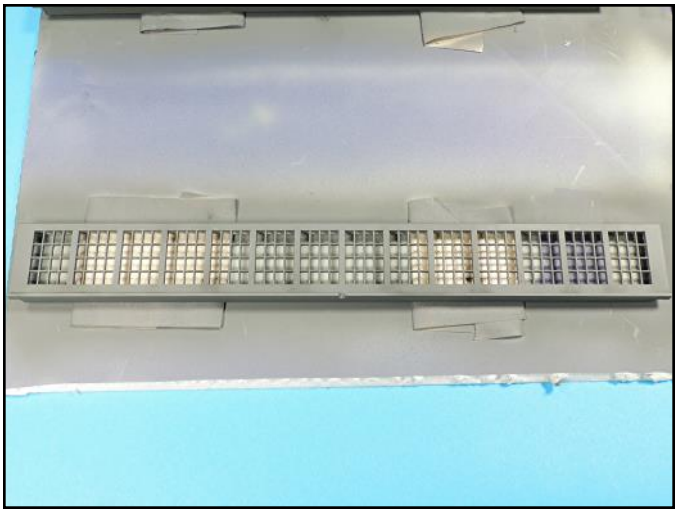


The metal roofs received two separate colors of pastels. First was the dark gray color for contrast and weathering and then the brown color for rust streaks. The pastel streaks were brushed from the peak towards the outer ends.

The doors and windows received dark gray and black pastel dust. The wood doors also got shades of dark and light gray and then black. The roller door received black, streaked down and rust streaks applied sideways.

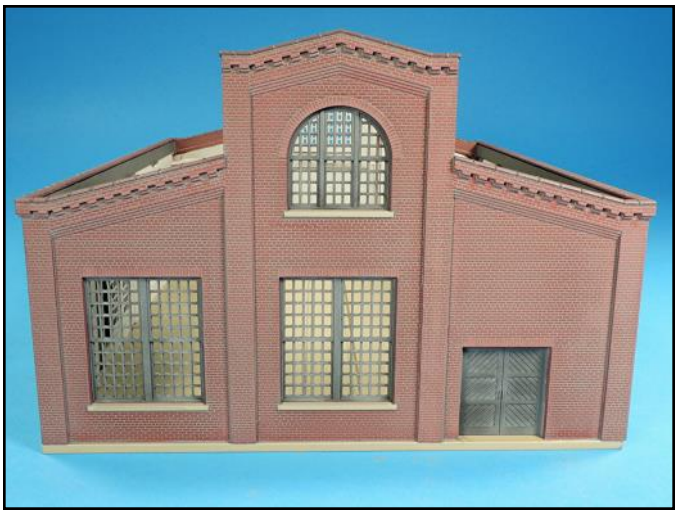


The flat roofs also received rust streaks from the upper to the lower area. Be sure to identify which end is the upper area.



Once all the parts received their pastel dust applications, they received a coat of Testors dullcoat to seal the pastel colors in place.

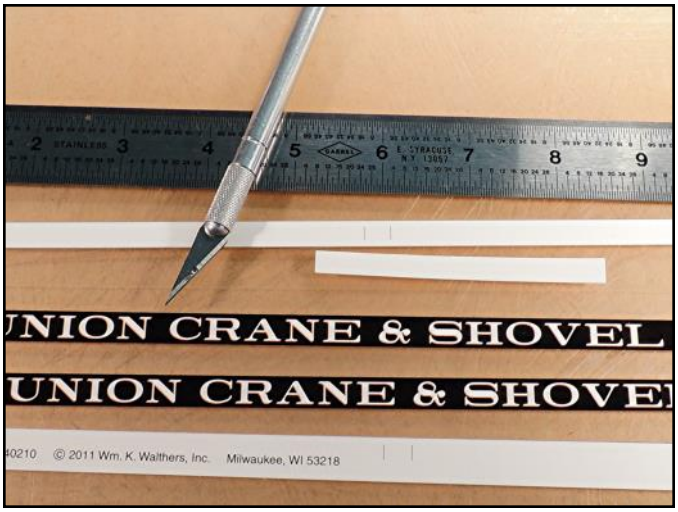
I installed the windows and the doors on the ends first. Note how all the colors and shades are starting to contrast with one another. This also provides a realistic appearance for the building.



The pastel dust applied to the door gives it a real dirty and weathered look.

The large window colors contrast well with the various shades of the brick surface.

The dirty door and the weathered appearance of the brick compliment one another. This will also be important when we finish applying the large decals to the side walls.



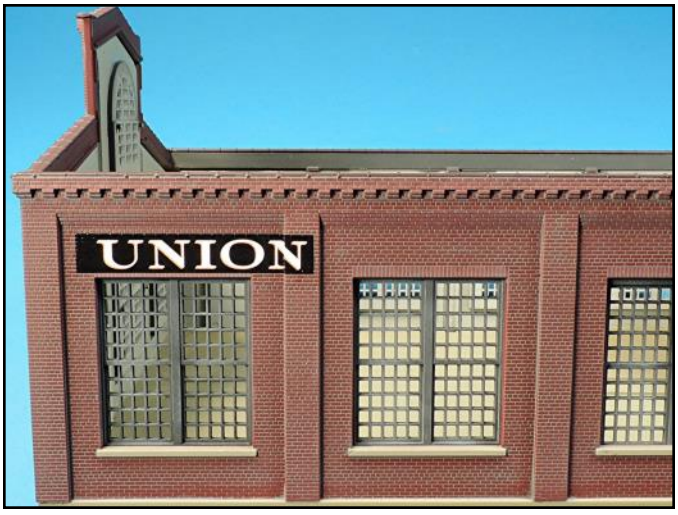
If the surface was completely flat these long decals could be applied without cutting them in sections. However, on this model they will need to be cut to be positioned correctly and allowing them to lay over the edges of the raised brick work.

The entire decal was layed over the wall and the cuts marked on the decal. With the first section cut, we are ready to begin applying the decals. Having a gloss surface will make sliding the decal around easy for proper positioning.

Each decal section is soaked in warm to almost hot water to loosen the decal glue and allowing it to slide off its backing. It only takes approximately 20 seconds of soaking for the decal to begin sliding off its backing.

The first step in applying a decal is to get a small section of it to slide to one side with the end of a cut off Q-Tip.

With the decal slid slightly off the paper backing, it can be held with tweezers. Now we can position it on the models surface.



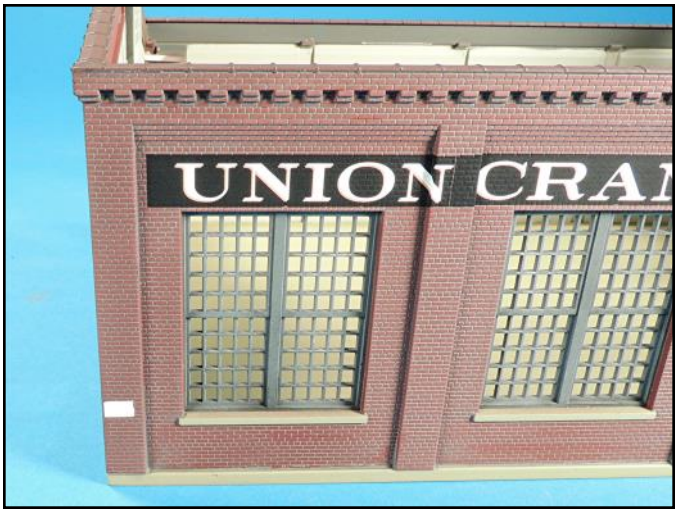
Decal setting solution was applied to the surface with a Q-Tip and then the decal was layed onto the surface. A Q-Tip held the decal in place while the backing was slid away from it. Damp Q-Tip's were used to position the decal.

Each section of decal had setting solution applied so that the decal will soften and pull down over the brick detail and edges of the raised brick. The second section has been applied and lined up with the first decal.

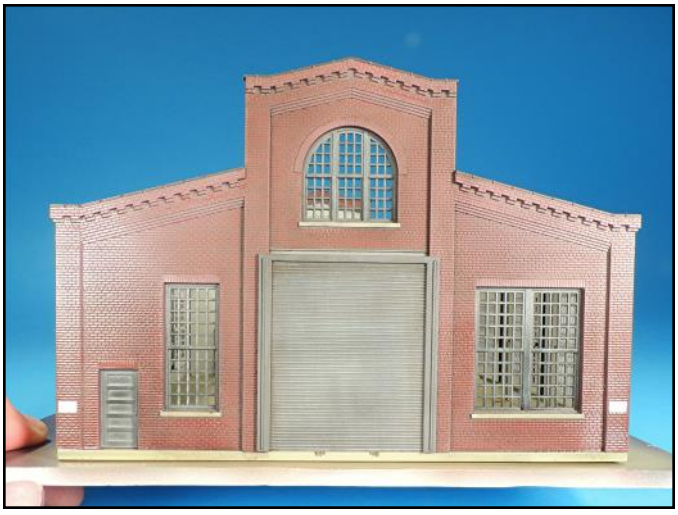
The third decal section was applied and lots of setting solution was used to get the decals to lay around the shallow edge of the raised brick. The decal sections also needed to be check to be sure they were straight and horizontal.

The completed decal is straight and level. To fill in any tiny separations between the decal sections, I applied some flat black paint with a detail brush.

The small warning decals that were to be applied on the walls had no white backing, just the red lettering. To make a white background so the warning signs would be legible I cut out some white sections from an old decal sheet.

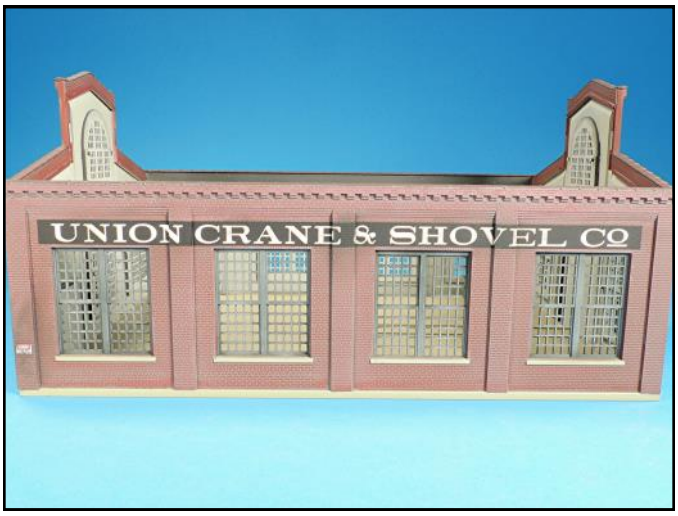


The small white rectangles were applied at their respective locations around the building.

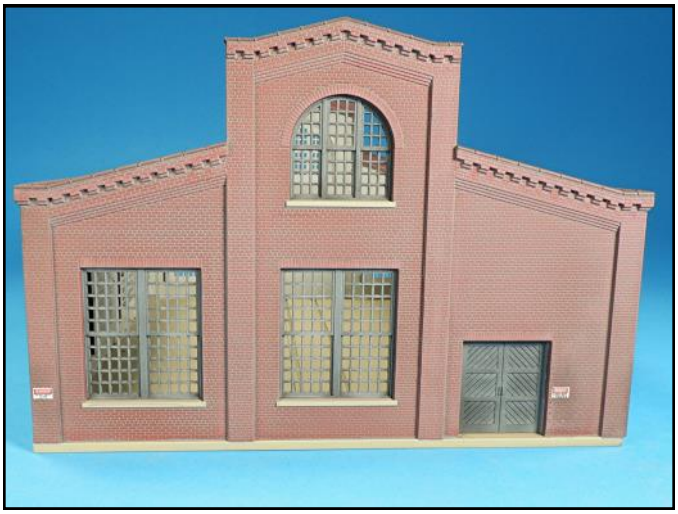


You can clearly see the sheen of the clear gloss paint that makes decal application so much easier, and prevents decal silvering.

All the warning signs have been applied over the white backings and now it is time to give all the decals a dusting of pastel colors to blend them into the weathered walls.



The surfaces of the decals were also given a very light dusting of black and gray pastel dust to help fade the decals and blend them into the weathered appearance of the brick work and windows.

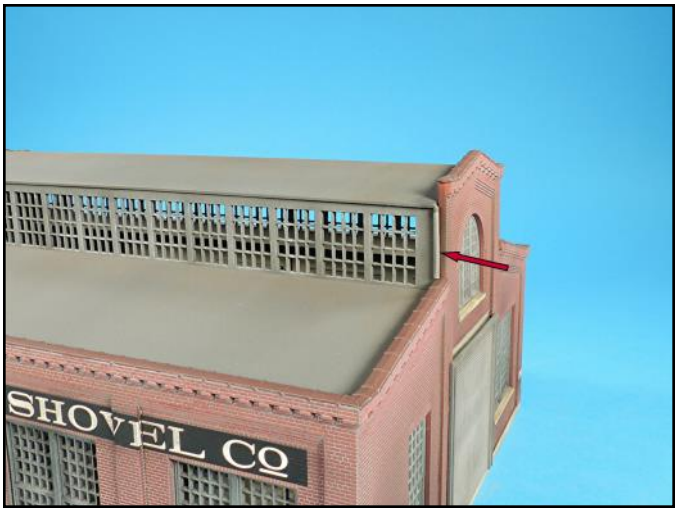


The small warning signs were also given a dusting of pastels.

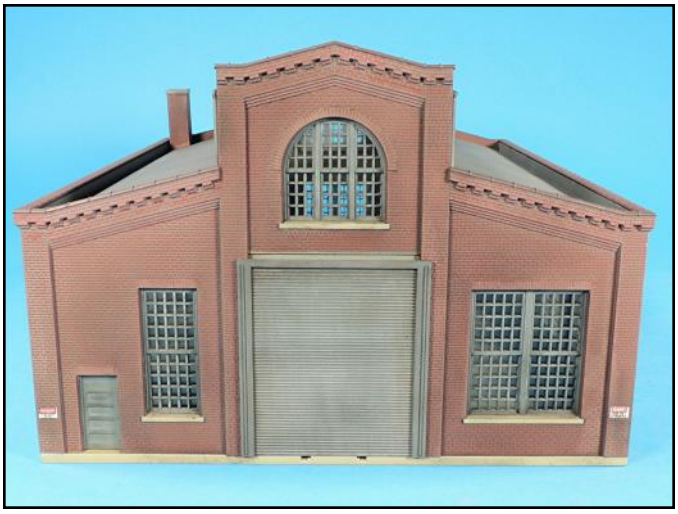
Testors dullcoat was then warmed in a pan of almost hot water and applied to the surface of the model to seal the decals and the pastel dust.

The dullcoat has restored the flat color appearance of the brick surfaces. After the paint dried, I attached the clear window sections to the backsides of the windows with white glue.

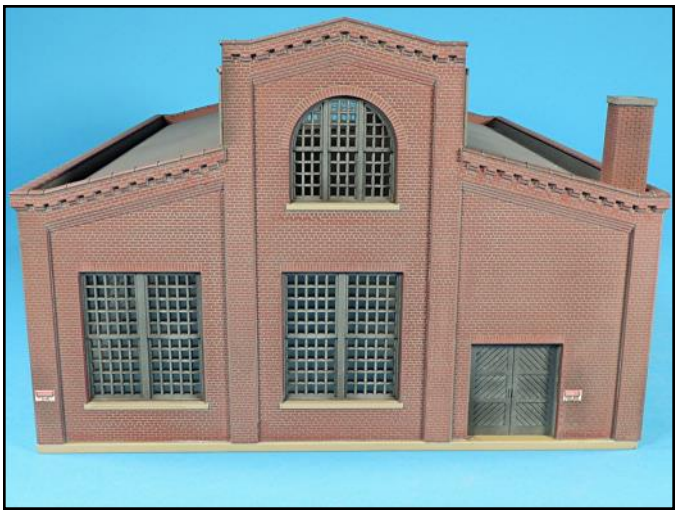
When I glued the upper windows in place, I noticed that there was a void between the edge of the window frame and the side of the wall. The easiest way to deal with this type of void is to hide it.



I measured, cut, painted and weathered four sections of plastic rod and attached them with white glue over the voids. They look like rain down-spouts.



The upper roof was glued into place and then the chimney was attached.



The model is now complete and its weathered appearance looks very convincing.

Notice how the large decal blends in and does not look brand new in contrast to the weather and dirty brick surface.

There are no voids along the wall edges and no glue spots showing. The added rod sections look like they were part of the original kit.

The large decal is straight and level and looks like it was painted onto the surface of the model.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