

There is a lot to look at in Karl's scene of rural decomposition, but the realistic rust and flaking paint make the diorama sing. The secret of Karl's style? Hairspray.



Hairspray

WEATHERING

By Karl Logan

How worn and rusty paints behave

I like to model derelict and abandoned vehicles – anything old, rusted-out, or blown-up. I love the stories these “dead” things tell, and the challenge of the extreme weathering is irresistible. They can also be great test beds for new techniques.

I wanted to model a derelict car like those I saw as a kid while hunting in rural Pennsylvania. I thought it'd be a great place to try the hairspray technique – in vogue now for representing well-worn winter whitewash on armor models. I've seen it used on enamel base coats with acrylic sealers. I'm not a big fan of enamels, so I decided to see if I could do it using only acrylics.



1 After priming the Chevy Nomad's body, Karl airbrushed a 50:50 mixture of Tamiya flat black and brown. He left it overnight to dry.



2 Karl roughly mixed a base coat of Winsor & Newton artist's oils, then coated the Nomad's body, chassis, hood, and doors.



3 Karl's key to success: Aqua Net No. 3. The hairspray helped weather the Nomad as effectively as it helped his hair weather the '80s.



4 After two coats of hairspray, Karl's wagon looks silky smooth and shiny. Note the rusty oils over the dark brown base.



5 Strips of tape mask the rustiest areas, such as the tops of doors, center of the hood, and the corroded wheel arches.



6 Karl sprayed turquoise without worrying about coverage because he wanted a degraded look. He misted upper surfaces with a lighter shade.

Preparation

My victim for this experiment was Revell's 1/25 scale 1956 Chevy Nomad (kit No. 85-2892). After beating it up (see "Better beater building" on Page 37), I shot it with Model Master Acryl gray primer to check the surface for flaws. Later, I airbrushed a mix of Tamiya flat black and flat brown, **1**.

Then, I added a sloppy coat of burnt sienna, yellow ochre, and red artist's oils, **2**. I wanted an uneven coat to give the rust variation. I let this dry for three days and didn't use any clear coat to seal the paint.

Hairspray? Really?

Now I turned to an old friend: Aqua Net No. 3 Extra Super Hold hairspray, **3**. I have

a long history with this stuff – playing rock guitar in the 1980s, I wore my hair about 3' high – but this is the first time I've used it in my modeling.

I sprayed the entire model twice (always worked for my 'do, too!), **4**. It comes out of the can fast, so use quick passes.

After setting the parts aside for a couple of days, I applied ragged strips of masking tape to areas I knew would be rusty, **5**.

Paint your wagon

Experience has shown me it's easier and more efficient to add color to white, rather than vice versa, when mixing light paint. Otherwise, I end up dumping a lot of white into the color to get the right shade. I used

white with miniscule smidges of blue and green – I mean just a tiny bit! – to get a turquoise shade right out of the 1950s. While I was at it, I mixed a slightly lighter shade for highlights. A final mixing tip: I find it helpful to mix little drops on a scrap of paper before committing paint to jar – it lets you see the possibilities.

I airbrushed the turquoise over much of the car, leaving the roof bare because I knew it would be mostly rust, **6**. Then I carefully sprayed the fins and tailgate Tamiya flat white.

Wear and tear

Ten minutes later, I grabbed an old paintbrush with the bristles cut down, **7**, dipped



7

Don't throw out your old paintbrushes! Cut off the fraying bristles and you have a useful tool for removing paint.



8

Karl scrubs recently applied paint from the roof of his Nomad using firm pressure and moving the brush randomly to easily remove paint.



9

A film of watered-down paint remained after Karl's initial rubbing. He removed it by wetting it and dabbing it away with facial tissue.



10

Karl removes paint from a wheel arch. Atop the fender, Karl scrubbed laterally to produce a different peeling effect.



11

Karl leaned on the hood a little too much, revealing gray primer. He touched up the mistake with paint, hiding it under subsequent pastel layers.



12

Agents of rust: Karl's recipe calls for appropriately colored artist's oils (left) and oil pastels.

it in water, and began scrubbing away the turquoise paint. I focused initially on upper surfaces where the paint would be most weathered from exposure to the elements, **8**. A film of thinned paint remained after scrubbing; to remove it, I moistened the area with the brush and wiped away the residue with facial tissue, **9**. I weathered the dashboard and ceiling as well.

I experimented with brush size and

stroke, **10**; small brushes were great for getting in tight spots.

Warning: It's possible to rub too aggressively. I rubbed through the turquoise and base coat, revealing the primer on the hood, **11**. On another model, it could have been a serious problem. For the Nomad, I simply patched the paint by hand, then hid the boo-boo under the layers of pastels to come as weathering continued.

Pastel rust

Layering is the secret of effective, convincing weathering. I combined pastels and artist's oils to breathe life into the rust, a technique I've also employed to beat up armor.

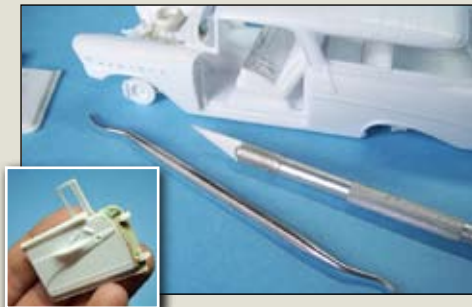
I use oil pastels, not pastel chalks, favoring Alphacolor earth tones by Weber Costello. I shaved a little of the rust-colored sticks onto a palette. (A plastic coffee-

Better beater building

Before he started painting and weathering his Chevy junker, Karl had to build it. Knowing a lot of it was going to be on display when finished, he added details galore.

OPEN DOORS

Karl deepened the molded door seams with a scribe, then finished the cuts with a micro razor saw. After removing the corresponding section from the interior panels, he glued the parts together. He filled gaps around the edges with styrene and putty and added .030" x .060" strip-styrene hinges. Karl shaved off one of the window handles and drilled out its location.



DASHING THROUGH THE DIRT

After cutting open the glove compartment and boxing it in with styrene, Karl added loose, dangling wires under the dashboard using stretched sprue. He made gas and brake pedals from styrene rod and strip.



RUST IN PEACE

Karl painted the engine with craft-store acrylics, then sprinkled it with rust-colored pastels while the paint was still wet. He washed it with burnt umber and orange artist's oils, then dry-brushed several shades of rust and tan. To simulate the remains of the engine's Chevy paint, Karl stippled the block with reddish-orange paint. Finally, he added light washes of black and orange to deepen the finish.



BODY WORK

Karl shaved some of the side moldings, then drilled mounting holes in their place. After thinning the inside edge of the wheel arches with a rotary tool, Karl used a hobby knife to punch holes and deform the plastic. Then, he stippled on Squadron putty to simulate rusted sheet metal.



HAS-BEEN HEADLINER

After painting the body, Karl soaked facial tissue in white glue and stuck it on the inside of the roof. After making several cuts with a razor blade, he turned the body over. The torn, wet tissue hung down as the glue dried, creating a realistically dilapidated headliner.

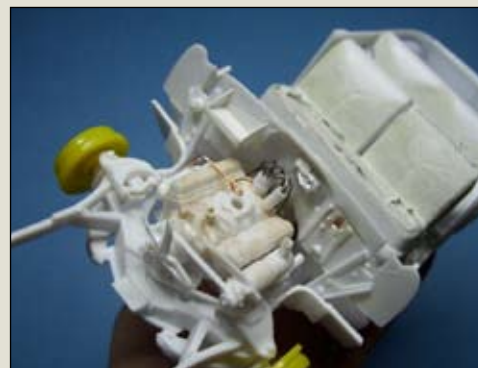


WORN UPHOLSTERY



To model torn vinyl, Karl super glued wine-bottle lead foil to the front seat, sanding down the edges to blend it in with painting. Then, he tore the foil with a No. 11 blade and bent the torn edges up. After gouging the plastic from under the tears, Karl stippled the insides with Squadron White putty to replicate stuffing. He added fabric texture to the seat back with lightly sanded putty. The worn carpet is flocking applied over patchy white glue.

DEAD ENGINE



Karl stripped the chrome from the kit's plated parts by soaking them in bleach. He added No. 28 soft-steel wire to the distributor cap, and a slightly thicker gauge for the coil. Leaving the air cleaner and carburetor off, Karl drilled open the intake hole, adding copper-wire plumbing to the missing items. The fire-wall features a scratchbuilt .010" styrene battery tray, but Karl left the brake fluid reservoir off, drilling holes in its place. He found appropriate brake drums in an AMT Charger 500 kit.

INTERIOR DECORATING



After painting the seats, floor, and walls with turquoise and white craft paints, Karl added Tamiya dark yellow for foam seat stuffing. He washed the upholstery with light gray and burnt umber; pastels gave the floor and dash a rusty hue. After the windows were installed, including clear plastic parts for the doors, Karl gave them a light gray-and-white wash for a film of dust and grime.



13 Using low-odor mineral spirits and raw sienna artist's oils, Karl washes the Nomad's roof.



14 Karl adds clumps of pastel to the wet thinner on the roof ...



15 ... then pulls some down the edges to mimic streaks and runs from rain.



16 The first layer of pastels dries lighter than it looked going on. Karl scrubbed off some of it, blending the colors in preparation for highlights.



17 Karl adds bright orange rust spots with pastels in small pools of thinner. After blending, he sealed the corrosion with acrylic clear flat.



Hairspray, pastels, artist's oils, and modeling acrylics combined to turn Revell's 1956 Nomad into a rural rustbucket.

tin lid works great.) On another palette, I squeezed out dollops of artist's oils: I like raw sienna, burnt umber, and orange, **12**.

First, I thinned raw sienna oil paint with mineral spirits and laid a heavy wash over the model, **13**. Then, I added pastels to the still-wet wash, starting with the darkest colors and getting lighter. I clumped them on pretty heavily, **14**, and drew some of them down the sides, **15**. Laying the pas-

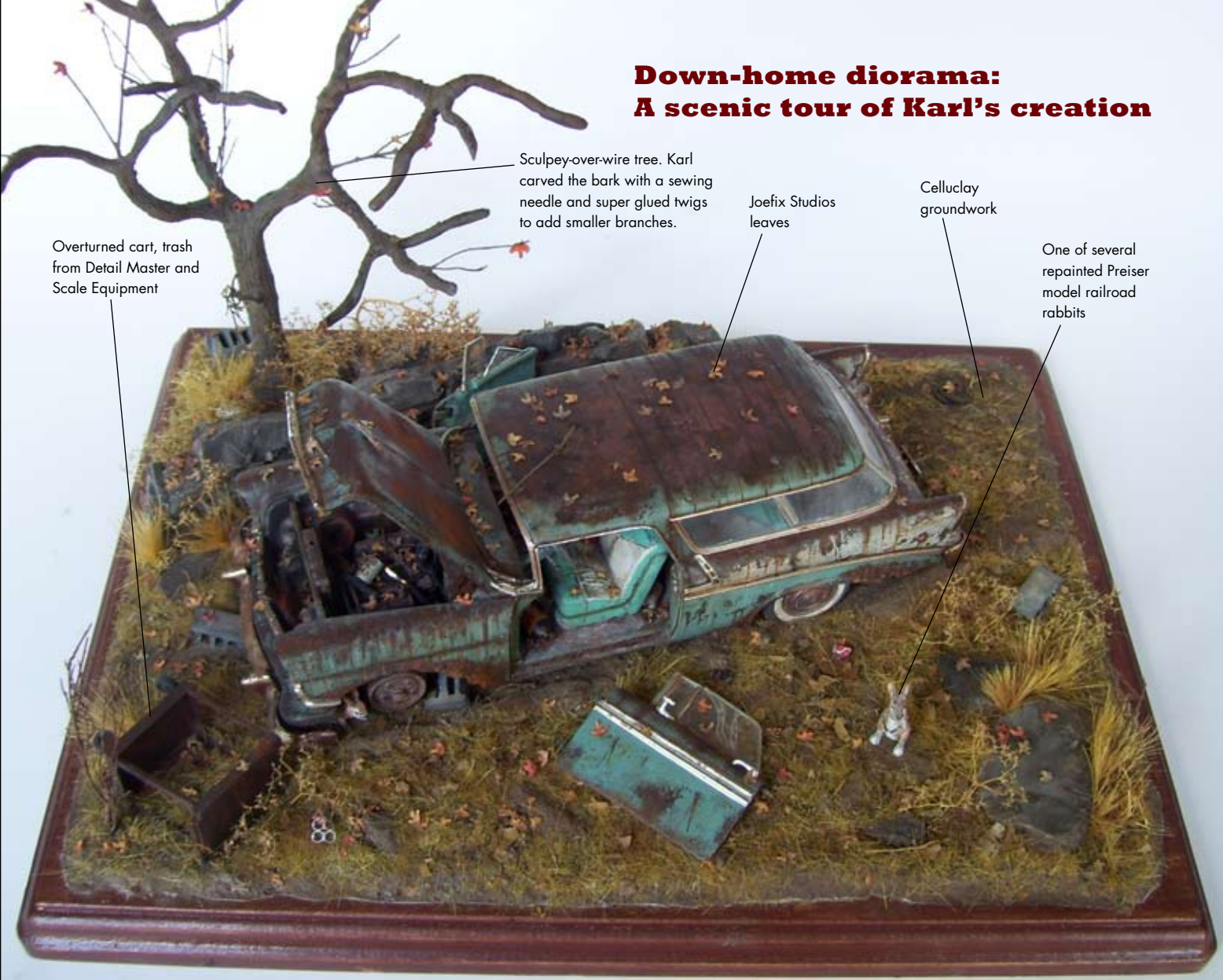
tels on too heavily wasn't a concern because I knew I would remove some after this stage dried, **16**.

For fresh rust and more variation, I repeated the pastel process, this time adding lighter orange to small pools of thinner, **17**. After it dried, I scrubbed and blended the lighter colors, then added more streaks with artist's oils and pastels.

Finally, I sealed everything with an air-

brushed coat of Model Master Acryl clear flat. I attached the windows with 5-minute epoxy and mated the body with the interior and chassis. After I applied a little Bare-Metal Foil for chrome trim, mounted a pair of flat tires, and filled gaps at the doors with putty, my Nomad was ready to settle into the "Lair of the Rust Bunnies." (For details of Karl's diorama, see "Down-home diorama" on Page 39.) **FSM**

Down-home diorama: A scenic tour of Karl's creation



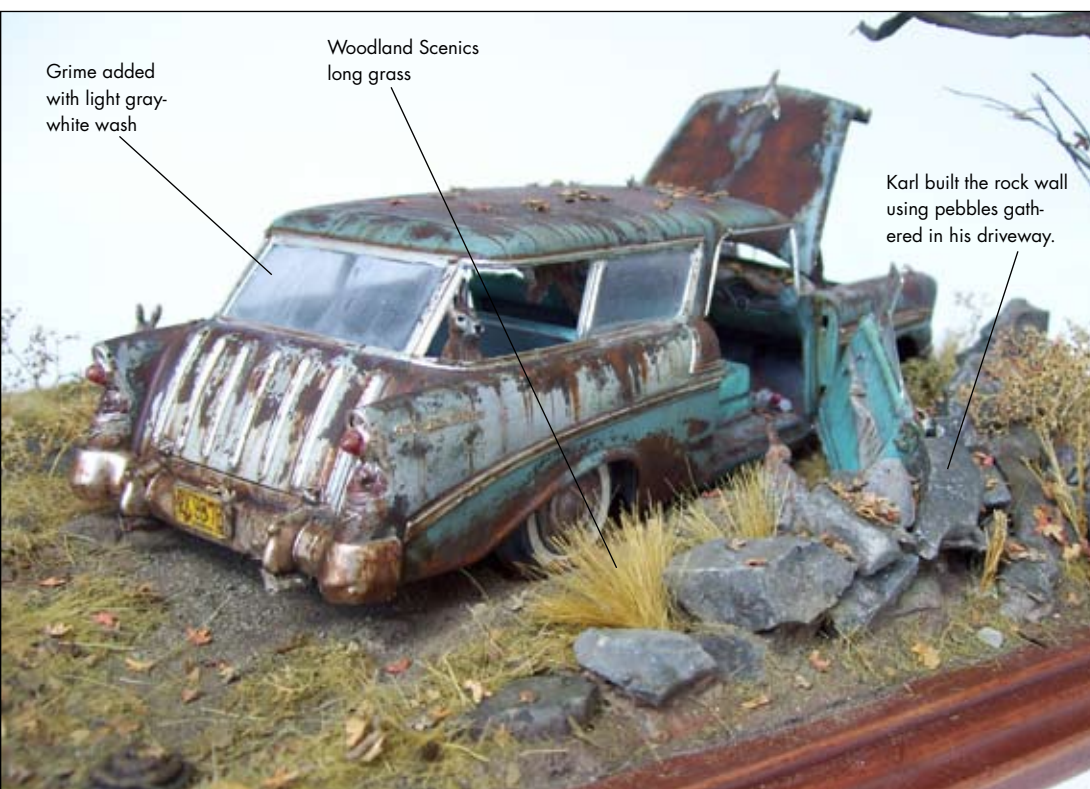
Overtured cart, trash from Detail Master and Scale Equipment

Sculpey-over-wire tree. Karl carved the bark with a sewing needle and super glued twigs to add smaller branches.

Joefix Studios leaves

Celluclay groundwork

One of several repainted Preiser model railroad rabbits



Grime added with light gray-white wash

Woodland Scenics long grass

Karl built the rock wall using pebbles gathered in his driveway.

www.FineScale.com

To see more of Karl's rustbucket Chevy and how he wore it out, go to www.FineScale.com and click on "How-to" articles.

Hetzer 38(t), Logan-style

In December's *FSM*, Karl returns to his armor roots by building Dragon's 1/35 scale Hetzer in the first of a two-part story. Aftermarket and scratchbuilt details give the Jagdpanzer a complete interior before Karl paints and weathers. Finally, the diminutive tank destroyer gets a suitable display base. Look for *FSM*'s December issue on sale November 4.