

Painting Rusty Stumps Detail Castings

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The following tutorial is an easy method for producing nicely finished; painted and weathered Rusty Stumps resin castings. The methods presented here can be used on castings from HO scale and up although brush sizes and methods may vary slightly through the various scales. The pictures as shown are for O scale details. Methods presented here are for novice to advanced modelers as an easy and quick method of painting and weathering resin castings and is meant as a guide. Okay, so lets get started.

Basic Tools and Equipment:
In order to finish the resin castings, there are some basic tools you will need; paints and weathering washes and pigments that you should have handy. The following is a brief list of some of these materials that you will need in order to finish the castings.

- Acrylic paints selection (blues, grays, metals, greens, browns, flat red, etc.) There

are many manufacturers of Acrylic paints; however, I suggest using Tamiya paints as they are well pigmented and fine enough for brush painting. Avoid the use of the cheap .99 craft store paints. Specific colors have been listed as noted.

- Selection of good clean brushes. Typically flats and pointed round brushes are best for this type of painting and using washes. Specifics are noted.

- Tongue depressors and 3M double sided white foam tape.

- Weathering chalks or powders. Brands as noted.

- Weathering washes. Brands as noted.

- Clean working surface. I often work on a sheet of disposable wax paper.



Rusty Stumps Scale Models offers a wide variety of detail castings in resin and white metal. There are many to choose from in various scales to meet you modeling needs.

- Optivisor (depending on your eye sight and scale you are working in).

- Water and soap for clean up.

- Sharp hobby knife. For possible scraping of pigments.

- 180 or 220 grit sandpaper.

Step 1:

As Rusty Stumps resin castings are cast without mold-release, so you typically do not have to prime the castings at all; however, since oils from your fingers may be present on the castings and may cause the paints not to properly adhere to the castings, it is suggested that they are cleaned in a mild soapy



Resin bench casting in O scale with first coat of paint applied.

solution in warm water and allowed to dry. Once dry, try to avoid frequently handling the casting, especially areas to be painted.

One easy way to do this is to lightly sand the back of the casting with 180 or 220 sand paper, maybe to the size of a dime or quarter. Once dry, take a tongue depressor (available at most craft stores) and apply a small piece of double sided foam tape – size of a dime, at one end. Then stick the dry casting to the tape. This holds the casting to the tongue depressor for handling, painting and weathering, and you don't get your fingers on the castings again. You can keep the casting on the stick for all the painting and weathering methods and then remove it once the process is complete. If some tape residue persists on the back of the casting, simply dab with rubbing alcohol and scrape off the tape with a hobby knife.

Step 2:

Okay, so you have your castings all cleaned, attached to the end of tongue depressors

and you are all ready to go. To start with, we are going to work on the painting of the larger wooden parts of the casting. This includes the shelving units or cabinets, wooden drums and/or wooden crates. To do this, we use a flat brush (number 10) and Tamiya #XF-79 Linoleum Deck Brown. Paint with the grain and do not blob the paint on. You want it applied in a nice even cote. Do not allow the paint to sit on the casing in a blob or to cover the depth of grain of the wood you are painting. Don't worry about getting it on other non-wood details within the casting, as those will be painted later. Make sure the paint is well mixed before applying and coverage should be good. If you need a second coat, then apply sparingly. Again, we want the wood features covered but we do not want to obscure the detail. For finer application, the paint can be thinned for both applications with a paint brush or by airbrush. Use Tamiya brand Acrylic paint thinner for this purpose if needed. What we want is a nice light coat, covering all of the wooden parts of

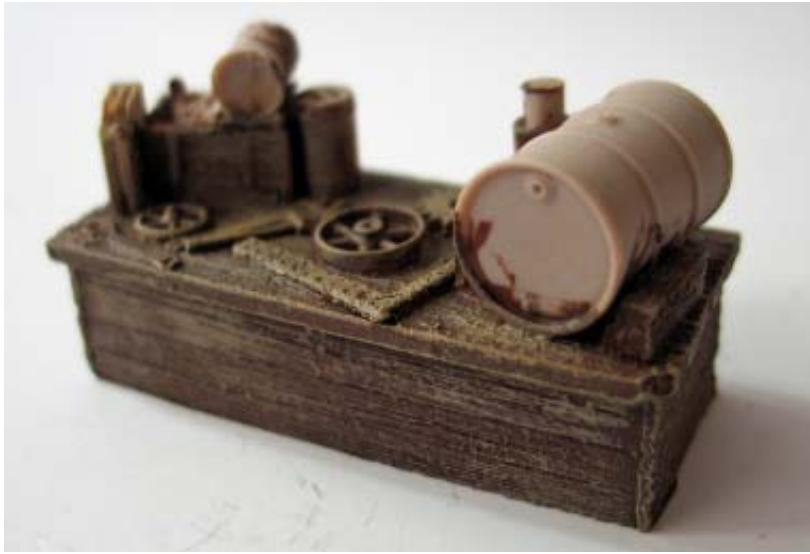
the castings. This is our base color in producing a layered color that has the realistic appearance of wood.

You now have all the wood areas painted on your casting. Proceed with your other wood castings and set aside to dry. I typically give them a day or two to dry.

Step 3:

Okay, your castings are now dry. Next step is to further work on the wooden areas. The base color of Tamiya Linoleum Deck Brown has created this base color and we are now ready to add some texture and depth to the wood grain. We will do this by dry brushing on an additional lighter "wood" color to the base color. We do not want to cover the base, but add a lighter color to the surface and ridges of the wood features of the casting. To do this we use a dry brushing method. This does take some practice, but is not difficult to achieve. Most modelers have tried this technique; however, if you have not, this is what you need to do.

Using Tamiya #XF-78 Wooden Deck Tan and using a similar sized flat brush or smaller, dip the brush into the paint and then immediately wipe off 90% of it onto a piece of paper. Wipe until there is only a small amount of paint on the brush...like it is almost dry. This leaves a small amount of paint on the brush bristles. Then carefully stroke this over the wood parts being sure to hit the ridges and features of the



Resin bench casting after Step 3 paint applied.

wooden casting. You want to apply the side of the brush bristles – almost at an angle rather than you did earlier in applying the base or how you would normally paint something. Essentially you want small amounts of paint to break up the uniformity of color of the base and the lighter color will then give the casting depth. You will notice that the wood painted areas, now start to look like real wood. Repeat as necessary but do not over do. You still want to see the base color but the dry brushed on color acts as highlight to the wood color making it more realistic looking. Again, as with the base, do not worry about getting paint on other non wood features. Allow castings to dry. Clean your brushes thoroughly after dry brushing your castings.

Step 4:

Now that all the wood has been painted, the next step is to start painting the individual features and details of the casting. Of course the selection of color is to each modeler, but it is recommended to use flat colors

for the most part and to use muted colors as opposed to flashy bright colors for a more realistic appearance. Suggested colors include browns (of course contrasting shades to our colors used for the wood), grays, greens, blues (not royal or navy), metals, such as aluminum, steel and copper – of course all depending on the features of the resin details), sometimes reds and possible shades of yellow may also be used. The following is a brief list of Tamiya colors that I frequently use to paint casting details as reference. Use your eye and select colors that are not only appealing, but compliment one another. Experiment. Keep some Tamiya thinner on hand and small Q-Tips. You can always remove some of the paint if you apply it and it does not look the way you want. Be careful if doing this that you do not remove paint from areas or details that you have previously painted. Use the thinner sparingly if attempting this, do not over saturate. Here are some reference colors for painting various details (these

are all Tamiya colors):

- #XF-71 Cockpit Green
- #XF-13 JA Green
- #XF-74 Olive Drab
- #XF-58 Olive Green
- #XF-81 Dark Green 2
- #XF-11 JN Green
- #XF-73 Dark Green
- #XF-49 Khaki
- #XF-4 Yellow Green
- #XF-60 Dark Yellow
- #XF-85 Rubber Black
- #XF-84 Dark Iron
- #XF-24 Dark Grey
- #XF-65 Field Grey
- #XF-83 Medium Sea Grey 2
- #XF-75 IJN Gray
- #XF-18 Medium Blue
- #XF-50 Field Blue
- #XF-23 Light Blue
- #XF-7 Flat Red
- #XF-52 Flat Earth
- #XF-72 Brown
- #XF-55 Deck Tan
- #XF-16 Flat Aluminum
- #XF-6 Copper
- #XF-11 Chrome Silver
- #XF-32 Titanium

You do not need all of these colors. Nice to have all of them and some of these are my favorites. The point here being is to have a good selection of colors that will assist you in painting your castings realistically.

Okay, so now you have your colors. Now you are going to apply them to your castings. You want to do so carefully. Use smaller pointed or flat brushes to carefully paint the individual features and details of your casting the appropriate colors. You want to make sure the paint is well mixed before applying it for good coverage.



Small workbench after painting per instructions in Step 4.

We want to have a nice layer of paint on the features but not too thick to obscure the details of the casting. Paint items by hand individually. Use care at this stage of painting as you don't want to get paint all over your previously painted wooden areas. Allow details beside each other to dry first before applying paint to other adjacent details so as not to run the colors together. Use your Optivisor or magnifying device to finely paint your features and details if needed. For wooden handed tools, I typically paint them using Tamiya XF-78 Wooden Deck Tan. Paint details in a prototypical manner or to the colors that serve your modeling requirements. Once all the details are painted, allow your castings to dry well before moving on to the next step. Give it a day or two for the paint to properly set on the casting. Touch up any missed spots before moving on and allow paint to adequately dry.

Step 5:

Step number 5 and step number 6 are reversible. You

can do in either order, depending on how you want your castings to look. I feel that as they are presented in this order, they tend to end up looking a little more weathered; however, you can also reverse the order of step 5 and 6. Experiment to get the look that you most like. Of course you can also do a combination of both and play with your casting until you get the desired look. When I paint castings, I often use both steps and will repeat or interchange as I see fit. There is no real right or wrong here, it is all about your own eye and how the castings look to you.

Okay, to start with in this step, we are going to now dry brush some of the casting details and features. Typically those that are metal and those that you want to have a worn and or chipped looking appearance. We are using a simple method in this instance – as we go back to our dry brushing skills as we performed earlier with or wooden parts of our casing. To achieve the look of worn paint, we are going to lightly dry brush with Tamiya #XF-16 Flat

Aluminum. I will not repeat the dry brushing method here, but what we want to do is dry brush edges and areas where metal painted surfaces, corners and the alike would be scraped or damaged. Very lightly dry brush these areas with the brush at an angle to the castings. Typically you will want to use as small flat brush for this purpose. Do not over do this effect. Apply a very minimum amount of paint using the dry brush method. You do not want to over do it. Build up this affect if needed rather than trying to apply it all in one fell swoop. For a worn affect, apply to all metal painted features that you want with this type of worn and/or chipped appearance. Allow the castings to dry for a couple days before proceeding to the next step.

Step 6:

Casting wash is our next step. What we want to do next is to give the casting a wash to create depth. This is typically done with a black wash. A dye, pigment or paint is mixed into a liquid that acts as a “carrier”. This is then washed onto the casting, the carrier dries, leaving behind the black wash in the cracks, nooks and crannies of the casting and thereby creating depth to the casting. To do this we need to make or select a wash. There are all kinds of washes to be made or bought. One thing to keep in mind here is to make or select a wash that is going to be compatible with Acrylic paint. Using something that is not will cause the paint to come off and ruin the painting that you

previously applied to the castings. I frequently use pre-made black washes from MIG Productions or AK Interactive. You can also use black wash from Hunterline Products – although you want to be careful as the alcohol base, will damage the paint if brushed on heavily. I have used Hunterline Weathering Mix - Creosote Black. I have also used AK Interactive Black Wash. Use one or the other. Use care in applying your wash. Do not over brush. Do not over swamp your casting with your wash. Apply with a larger flat or rounded brush. Be sure to apply to all areas of the casting and get into all the nooks and crannies of the details and into the wood grain. Take your time in applying the wash. You may need to do this in steps, and build up the weathering wash. It is important that your paints that you applied in the various earlier steps are well dried before you attempt adding any washes. Once you have achieved the weathering you want with this wash, allow to dry. Washes typically look darker when first applied, so

allow your first wash to dry before applying additional darkening washes. If this dark wash has obliterated some of your dry brushed effects and chipping in step 5, you might want to lightly re apply and then wash again, or not. Use your eye as best judge. Remember to allow your washes to dry before adding any additional.

Again, steps 5 and 6 may be repeated or done in reverse order. Experiment with these two methods and the manner in which you apply them.

Step 7:

Additional dry brushing and possible touch up painting. For the rolls of material and some non-metal details and features, I will dry brush them lightly at their ridges. This is true for any “cloth” type materials or details in the casting. So the rolled tarps, will get this treatment on a few of their edges. Take the color you painted the detail with and add a tiny, tiny amount of flat white, then lightly dry brush the ridges. This will make the detail “pop” and make the casting look more like actual

material. Also, to make the wood parts further “pop” and make the grain of the wood look more apparent, use the dry brushing technique again. This time we will use Tamiya XF-55 Deck Tan, which is lighter. This will give the wooden parts of the casting further depth. You just want to get edges of the wood with this effect. Apply very sparingly and with an almost totally dry brush. Apply with care. Allow castings to now dry for a day or two to ensure the paints set properly and are nice and dry.

Step 8:

Pin washes and weathering effects. Well we are almost done your castings. In this instance we are going to add further washes, but instead of applying them to the whole casting as we had done with our previous black wash in step 6, we are going to apply rusty, oil and fuel washes with a very tiny brush along edges, rims, etc where one would expect to find rusty edges, surfaces etc. Again, there are several methods that can be used to make up these washes such as using pigments or paints with thinners. Again, you want to use something that is compatible with your acrylic paints. For these castings, I have used products by AK Interactive. These are essentially enamel based washes that can be applied over well dried acrylic paints. Use care when applying any washes so as not to disturb your previously applied paints. Some of the products used for these washes were as noted:



Washes that were used in Step 6.

- AKInteractive#083 Enamel Track Wash
- AKInteractive#025 Fuel Stains
- AKInteractive#013 Rust Streaks
- AKInteractive#046 Light Rust Wash

To use a pin wash, you need to use a small pointed brush. Dip the brush into your wash and apply the tip of the brush to a ridge or surface to where you want the wash to go. You don't actually bush it on, but touch the tip of the brush to the detail and then capillary action to flow the wash on to the detail. This is most effective on rims and raised edges, such as those that you find of oil drums and barrels. That sort of thing. It is also good for bolts or other small details. Flow the wash on to the detail or area, don't try and brush it on like you would do with a paint. For best affect, do this in layers. Allow your layers to dry and then apply more as you see fit. Start with the darker colors and move to the lighter ones. Again, you are not swamping the features or details with a wash. Think of this as almost dry brushing with a wash. You are highlighting details, but remember to flow the paint on as opposed to trying to actually brush it on, for your best effects with this type of detailed pin wash. Apply rust and fuel stain pin washes where they would really occur – around edges, raised lips, details, nuts and bolt heads etc. You may or may not decide again to do some dry brush touch up or not.

Step 9:

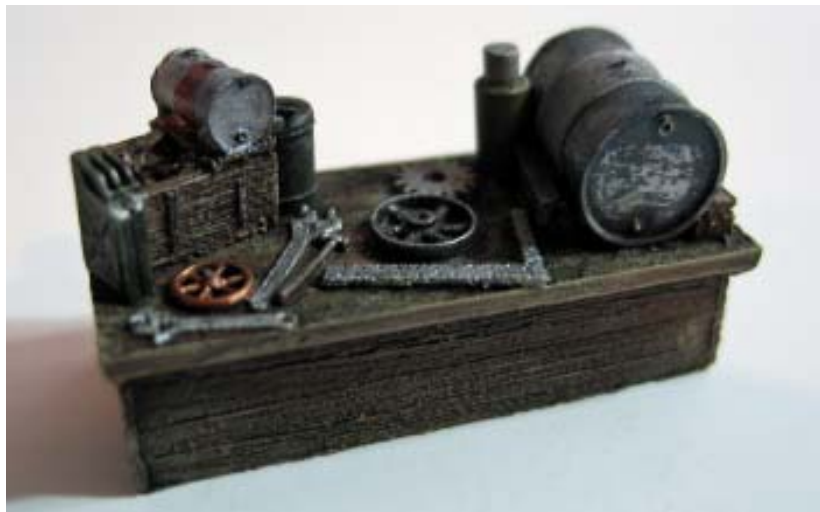
Adding weathering powders and chalks. Like all the other products presented in this tutorial, there are several different manufacturers that produce weathering pigments, powders and chalks. There is no specific right or wrong here; however, I have found a couple methods that work very well with resin castings. These two products are MIG Production Pigments and Rembrandt chalks. I typically use some of the MIG Production pigments for lighter weathering and texture. There are a wide variety of colors available. Use a small flat or stippling brush to apply the pigments where small patches of rust or dirt may occur. Once the pigments are applied, I affix them with MIG Productions pigment fixer, that binds the pigments to the castings, so they will not later wipe off or bush off with handling. Lightly flow on the pigment fixer to set the pigments, with a medium or small pointed brush. Allow pigments to set and dry. You can layer pigments in this fashion. Again,

build up your weathering rather than trying to do it in one fell swoop.

Some of the MIG colors I make use of are:

- MIG PO24 Light Rust
- MIG PO25 Standard Rust
- MIG PO26 Concrete
- MIG PO27 Light Dust
- MIG PO39 Industrial City Dust
- MIG PO34 Rubble Dust

For a more heavily textured appearance and more vivid color, especially with rust, I often use Rembrandt chalks. These are available from good quality art stores. These chalks come in stick form and you typically want earthy rusty colors. You peel the wrapper off and then lightly scrape the chalk with a sharp hobby knife. Lightly scrape off the chalks onto a piece of paper. Apply in a similar method to other weathering pigments. For a molted rust appearance, I typically start with a darker rust color and then a lighter one on top for a more realistic appear-



Small workbench shown finished after completing the steps.

ance – fresher rust on top. For texture, you want to blot on the chalks. This method will create some depth. Then carefully set them with MIG Pigment Fixer and allow them to dry. Do not flood the chalk so as to disperse it. Once dry they will produce a nice molted rusty affect. This affect shows really nice looking texture. Of course you can also do this with colors that compliment the woods etc. If the colors are a little too intense, carefully lighten them with a black or grey wash over top. Do this lightly so as not to saturate or disturb the effect you have already created.

Some of the Rembrandt chalk colors that are useful are:

- BurntSienna#411.5
- BurntSienna#411.7
- Gold Ochre #231.3
- Raw Sienna#234.3
- BurntUmber#409.7

Step 10:

At this point in time, you castings are essentially done. Touch up as you see fit or use on your layout or diorama. If you have a lot of molted colors or rust on your castings, and/or you may be handling them from time to time, you might want to consider applying a further

protective fixative, particularly if you have not used anything to set your weathering chalks or pigments. I sometimes use Grumbacker Matte finish Workable Fixative spray and apply lightly to the casting to seal and protect the finished weathering. Apply lightly. Allow castings to dry before handling.

You are essentially now finished. Simply add the details to your layout or diorama and enjoy the fruits of your work. Happy modeling!



A large storage cabinet shown fully painted per instructions.