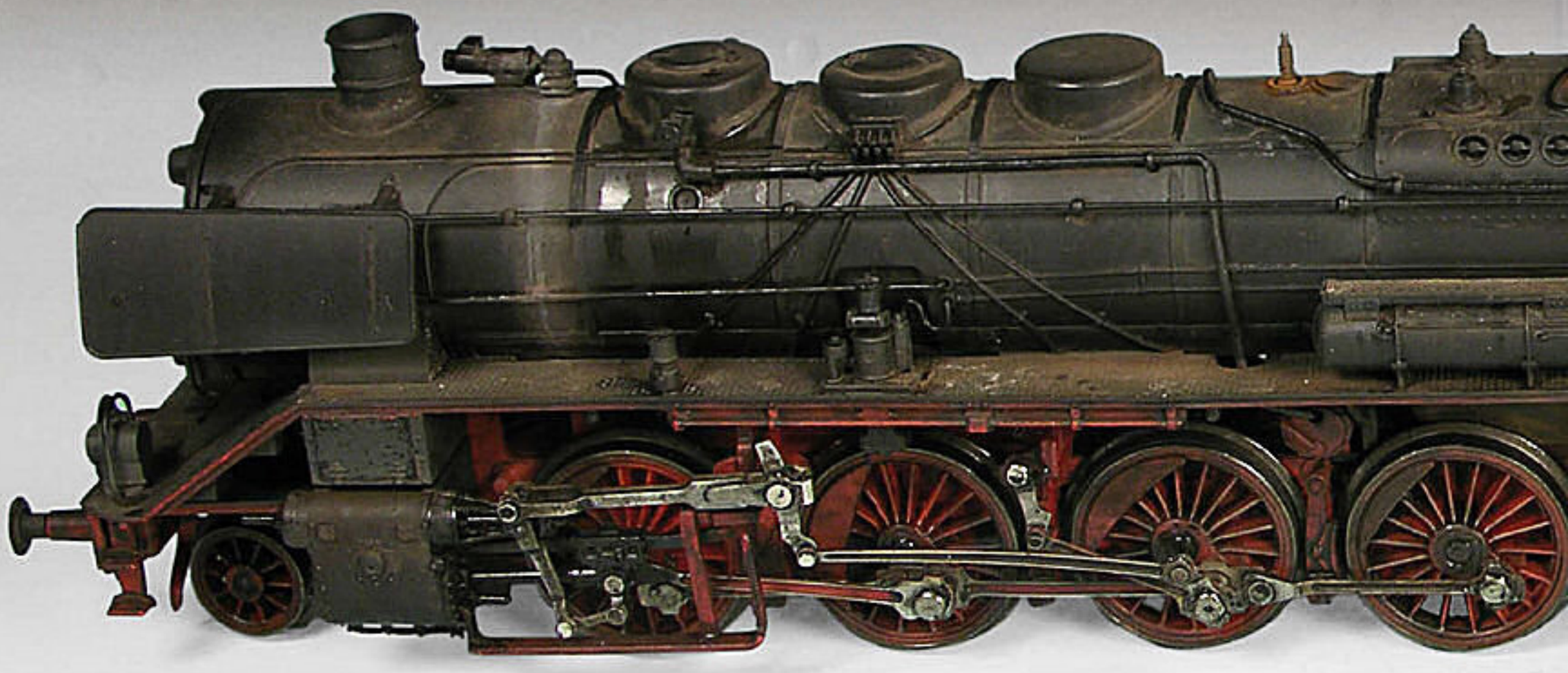
Br39

Before and after

Rivarossi analogic H0 scale br39



A steam locomotive offers so much potential for modellers who enjoy applying weathering effects. The effects of dust, dirt, oil grease and rust are present on these machines, making them the perfect modelling subject to have some fun with, but for fans of these electrically-powered model locomotives this can be a nightmare. The complex mechanical and delicate electrical components contained within them are easily damaged and don't take kindly to paint and soluble liquids, such as paint thinners!. The general rule for painting these locomotives is to remove the bodywork from the chassis and paint the parts separately. This however may not always be easy or convenient to do and not everyone can, or wants to dismantle their beautiful new and often expensive locomotive to weather it.

To avoid this problem, we are going to explain a simple and quick method to change a toy looking mass-produced model locomotive with the appearance of plastic into something individual that looks real and almost smells of burned coal and steam. With this technique we will also show how to achieve these realistic weathering effects without the need to disassemble any parts.

1

The Rivarossi BR39 is the perfect blank canvas demonstrating these techniques. The detail is very good and as it's already painted, so all we can get straight on with the weathering.

2

We are going to use a combination of alcohol and acrylic paints to produce the fading effects. The alcohol will not affect the original colour of the locomotive, because it is actually moulded in black plastic.

Mig Jimenez

We begin by painting vertical stripes down the side of the tender using brown acrylic paint.

Next we do the same, but with a medium grey colour. Don't worry if the acrylic dries quickly.

Now we dampen the surface with the alcohol.

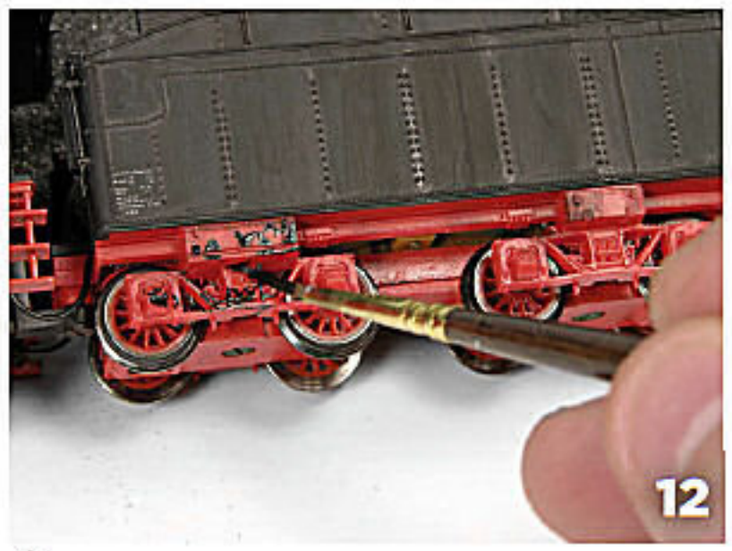
The alcohol will soften the acrylic paint, so and we can then begin to smudge and blend these stripes and blobs.

The final appearance will at this stage be uneven. Let it dry and then repeat the process.

We now remoisten the side of the tender with more alcohol to blend the stains further.

Final appearance of the locomotive and tender after applying a few more colours to finish the fading effect.

We can now start work on the wheels and frame with a black acrylic paint.



First we paint irregularly shaped black blotches on to red areas using a fine brush.

Using a flat brush soaked in alcohol we soften the spots and distribute them into all the nooks, crannies and recessed details.

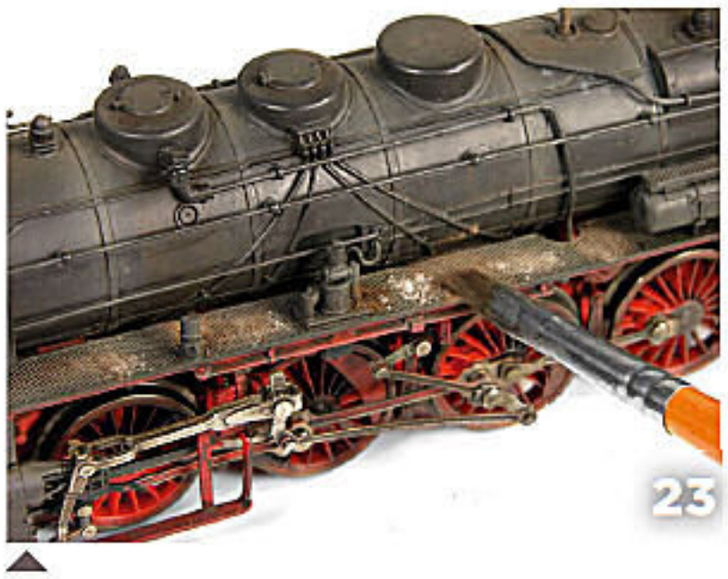
We now leave the black to dry before retouching any areas that do require further attention.

Don't worry if you've got paint on the wheel contact areas, because this can be easily cleaned off later.

The locomotive now starts to take on a nice discolouration to the paintwork, as well as toning-down the bright red chassis.

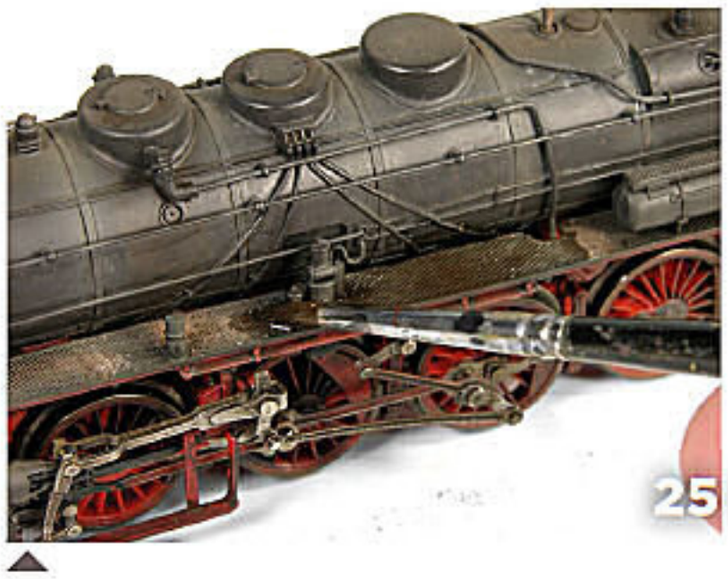
These three Tamiya colours are diluted with Gaianotes lacquer thinner to add some dust and dirt effects onto selected horizontal areas and the sides of the boiler.

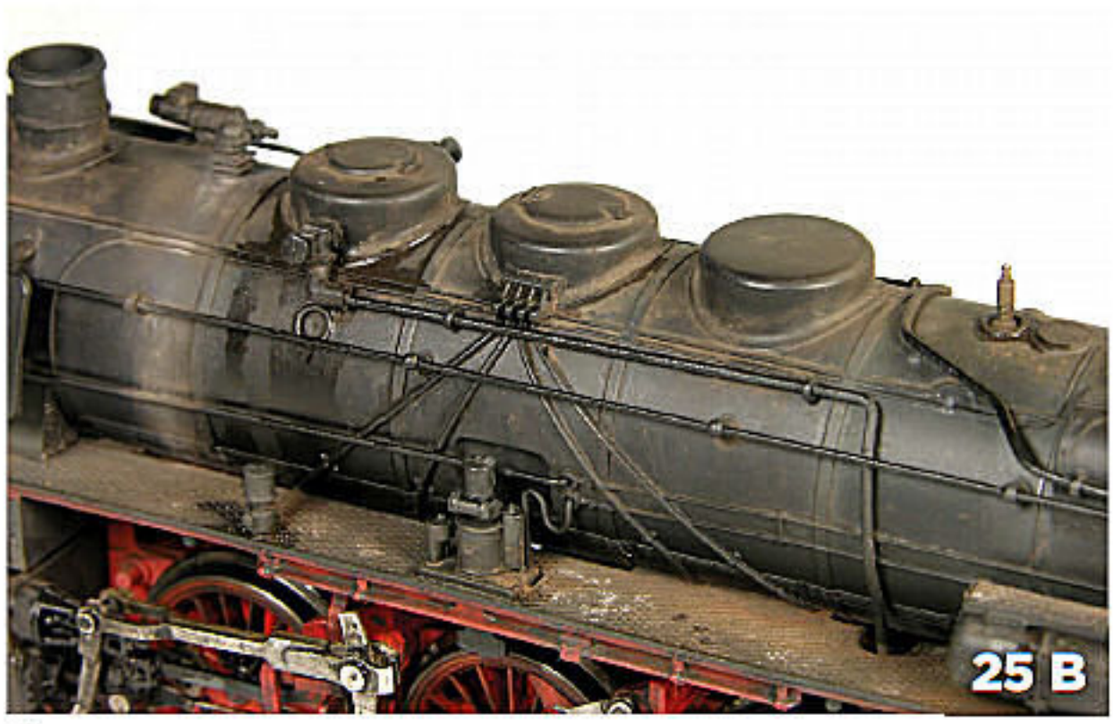
Using a brown enamel wash, we will create some streaking grime and rust staining.



Pigments are used to create irregular dust and dirt effects on the running boards. We apply various shades, such as grey and brown with a brush.

With a brush and white spirit we wet the surfaces on which the pigments have been applied. This will help the pigment flow and accumulate into the tread plate pattern on the running boards.

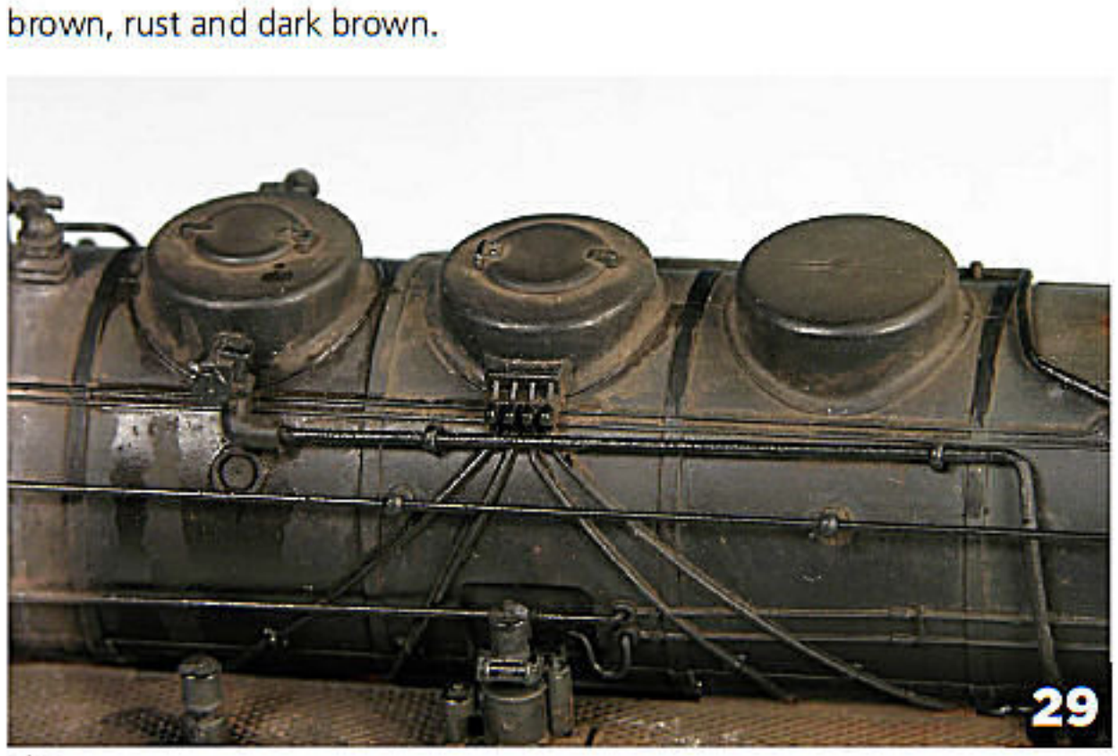




He we can see the effect once the white spirit has dried.

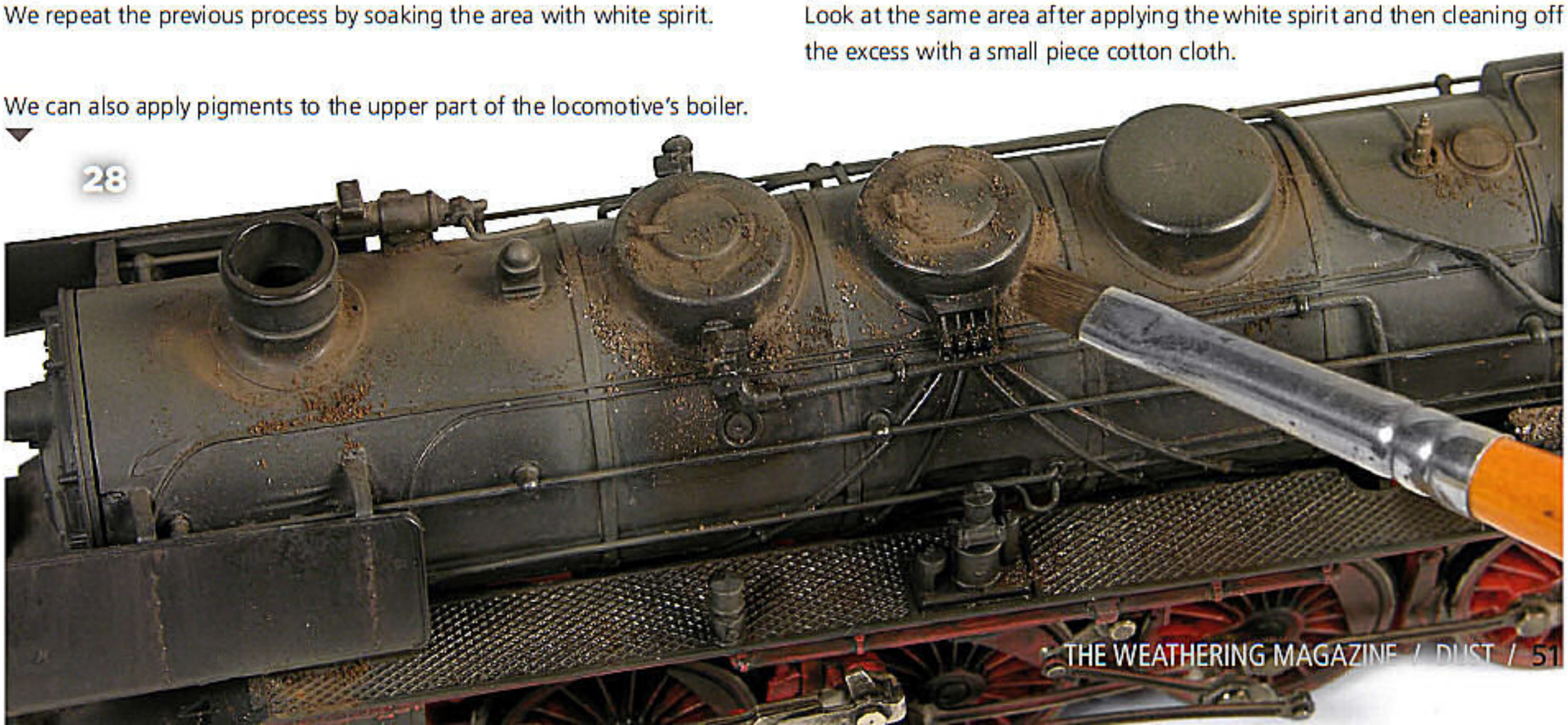
Pigments are now applied to the tender sides, we use a combination of brown, rust and dark brown.

We repeat the previous process by soaking the area with white spirit.



Look at the same area after applying the white spirit and then cleaning off the excess with a small piece cotton cloth.

We can also apply pigments to the upper part of the locomotive's boiler.



30,31,32,33 To make the coal in the tender, we first glue gravel and small stones over the top of the moulded plastic coal with Superglue. The stones are then painted in satin black before a final dry-brushing with an enamel silver colour.

34 After we have applied so many pigments, we need to reinstate the contrast in some areas by re-applying some black and dark grey using an airbrush. Paper masks help control the areas we airbrush.

35 Here we can see how this has recovered the original black and helps to integrate all the other effects.

36 To finish off, we add some wet fluid effects using a mix of satin varnish and dark brown enamel paint.