DOWNLOAD PDF FINISHING SCALE SHIP MODELS

Chapter 1 : Wooden Ships Modeling for Dummies - Visitors

*Finishing Scale Ship Models: Detailing And Painting Techniques [Tom Gorman] on calendrierdelascience.com *FREE* shipping on qualifying offers. As every modeler knows, one of the most difficult aspects of ship modeling is the painting and fine detailing.*

Plastic Clippers Clippers are used to cut the plastic parts from the sprues the parts are attached to. The closer you can nip to the actual part when cutting it off the sprue, the less time you have to spend cleaning up the part. Tweezers Tweezers are a big help in handling the small parts and in placing and holding photo etch parts. Straight Edge Razor Blade I get these at my local hardware store and use them as a backup for my Exacto knife. Generally I use them to cut plastic and to scrape seam lines. Nail Files The least expensive of the tools I own. I use these for sanding and removing seam lines from parts. Liquid Glues Liquid glue is the glue I use for assembling plastic models. It gives me the control of being able to apply it where I want it without an excess of glue. Tamiya glue dries faster than Testors and melts the plastic faster than Testors. The bottle I use for building is a mix of each. I also use Gunze Sangyo Mr. Surfacer and The difference between the Mr. Surfacers is the thickness of the filler. The lower the number, the thicker the liquid. The Tamiya white filler is on the thin side. I use the thicker liquid for filling larger gaps. I also use thinned Mr. Surfacer as a primer for my models. Brushes will do almost as well. Some are designed where you rarely have to glance at the instructions as the kits are so well designed. They can help or hinder you greatly. Review them before you start building to make yourself familiar with the way the construction sequence is laid out and how you should approach it. Familiarize yourself with where the parts on the plastic trees are located. I usually discover this has happened after I find the finger print left on the side of the hull. Follow the instructions and pay attention to orientation of parts on the instruction sheet. When you place a part incorrectly it may make a difference in another assembly that fits together with it. Depending on the part count in the kit How many parts it takes to build the kit you may be able to finish your ship kit quickly or in the case of the Z spend a month building it. I replace any molded on anchor chain with model railroad chain. The first step is to scrape off the molded on chain and sand the deck until smooth. Cut the railroad chain to length and attach it to the model with super glue. I paint my kits after I have them built. Others choose to build sub-assemblies, paint them and then glue them together. I use a lot of weathering techniques on my models such as pre-shading. Pre-shading is painting your model with a dark color such as gray or black and then misting the color you want over that base color. This gives highlights and shadows to what otherwise would be a mono-tone color scheme. The picture below is well into the construction. The assemblies can be mini-kits in themselves so be sure your follow the instructions carefully. If you are using brushes to paint the Z it would be better to paint the sub-assemblies before gluing them on the ship. Paint can make or break your model. Most people can ignore a few construction errors if the model has a good finish. If you take care of your brushes they will serve you well for many years. I use acrylic paints when possible Tamiya or Testors as these are non-toxic and clean up with water. I use a lot of weathering techniques such as pre-shading. The following sequence is how I paint my ships using a Badger airbrush. This is the model with the two base colors painted on XF and XF The weapons and mast will be painted separately and added later. The rest of the ship, including the superstructure, is painted XF Sea Blue. White Ensign puts out a line of paints designed for ships. The color I used for the light gray is Hellgrau 50 Light gray After masking the upper hull to protect the highlighted upper hull, I used Xtracolor enamel red to paint the lower hull. Xtracolor was not used because I prefer it. CLOSE Kreiegsmarine warhips had a black stripe painted where the top hull color met the hull red color. This was usually at the waterline of the ship. The water around the ship in harbor was usually fouled with oil and stained the light gray finish. The black stripe was painted to hide the stains. I used a Sharpie fine point pen to replicate the stripe, carefully drawing the line between the red hull and the gray upper hull. CLOSE I used Alclad to paint the torpedo tubes although it would be fine if you painted them gray like the rest of the hull. I painted them metallic to draw the eye to the ship. This was usually teak. The purpose of the decking was to give sure footing to the areas most travelled by the crew. The Z was no exception in that the bridge decking

was teak. I masked off the surrounding areas with tape making sure the areas I wanted to paint teak remained unmasked and then airbrushed White Ensign Models deck teak color. CLOSE After the acrylic flat coat has dried for several hours the next step is to use a mixture of turpentine, and black and raw sienna oil paints. The liquid should take on a chocolate color. Apply this to the teak deck. Applying this mixture gives variation to the teak color and brings out the planking detail. It is not necessary to add photo etch to your ship model. If you are a beginner at ship modeling it would be best to wait until you have a few kits built and your skills sharpened before tackling photo etch. Photo etch is usually for modeling the deck railings which in most cases is not represented in the basic model. Some parts of the base kit are molded heavily such as radars. Photo etch, because of its delicate nature, represents these parts well. The Z came with basic set of photo etch. Gator glue and super glue, the non-gel type, are musts when working with photo etch. Gator Glue is a white glue which is easy to work with and dries clear. I use a flat rock base to place the part on and then use the blade to cut if off. It is made up of the screen and the frame for the screen. These have to be glued together and then glued on to the mast support on the bridge. The length of brass rod you see on the stone is what is used for an applicator. It gives me control over the super glue and allows me to place small amounts of the glue on tiny parts. Just a few pieces can improve your model a great deal. Safety railings that run along the edge of the deck and superstructure are almost never supplied with a model kit. When they are supplied in plastic they are usually out of scale and poorly done. Start by painting the railing the color of your ship. Measure the length of railing you will need. I find it is easier to work with shorter lengths of railing than longer. Try to find a breaking point along the deck which is a logical place to end your length of railing. If it is a long length I use Gator Glue and for shorter lengths I use super glue. Depending on your previous experience this may take one attempt or several. The picture below is of the Z with the railings installed. I have tried a number of ways to do rounded railing cheaply including wrapping the railings around lengths of Evergreen styrene tube but finally ended up buying the Mission Models Multi Tool. The tool makes it a great deal easier to do rounded shapes with phot etch with a lot less waste. The tool is the blue instrument you see in the following picture. Stretched sprue can be stretched in different widths depending on what you need. At that point you stretch the sprue pulling from both ends. This usually gives you a fine thread-like length of plastic which you can cut to length. Because it is plastic you can use your regular liquid glue to attach it from point to point. There are 32 crewmen on the decks of my Z

Chapter 2 : How to Build a Model Ship: 13 Steps (with Pictures) - wikiHow

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Here is an attempt at demystify model boat hull design and construction. The hull is typically a big part of your model boat building effort, especially for scratch-building. Hopefully, these notes will help you avoid repeating my mistakes and increase your odds of successfully finishing your hull. I suppose this page can also be helpful in reviewing different types of kit constructions and the various hull materials used. In a nutshell, this is meant to be a road-map for anyone curious about model boat hull design options. Method of Boat Hull Construction Different types and shapes of model boat hulls are more or less suited for certain types of construction. Generally, all model boat hulls are made with one of the following methods: Planking - A frame structure is covered in thin sheets or strips Carved from a block Sculpted from a plastic material such as wax, Milliput or clay Each can then be further broken down, and in many instances, combined. Some may say casting is another method to create a model, and I agree that is true to a point. I did not include that as a separate category, since the master or plug , most likely, has to be created from one of the methods mentioned above. Planking What most planked hulls have in common: The bulkheads, keel, deck and transom form a frame to be planked. Here is a hard chine hull almost ready for sheet planking. A planked hull has a number of bulkheads or frames, and a keel or keelson that form a structure. This structure is then covered in a "skin", i. Sometime, a hull can be planked using sheets of plywood, balsa, basswood or even paper or card stock. A flat building surface is used as a reference and the hull structure is held down with weights, clamps or fasteners. How flat is "flat", you ask? A very slight bow is probably not going to hurt. However, twist in your reference surface is your number one enemy. A hull that has a noticeable twist in it is often beyond saving. The kit manufacturer Billing have kits that are built one half at a time and later assembled. I can see there are some benefits to the method, but it comes at a price. The method relies heavily on your building surface being perfectly flat. It also flies in the face of conventional ship building wisdom where the strain on the structure is largely cancelled out by building up the hull symmetrically. As just mentioned, the planking process is best done symmetrically â€" i. Some other helpful notes: Probably the most often confused model boat hull designs are Plank-on-frame and Plank-on-bulkhead - strictly speaking, they are not the same thing. Plank-on-frame mimics the way a full-size ship was built, from the way the frames are constructed, to the width and joints of each strip as it is planked. In the end, some hull planking is often left off to show the arrangement and construction of the frames. This is hard to do. Plank-on-bulkhead is much easier and is how most kits are constructed. Bulkheads are often made of plywood and spaced much further apart than the frames in the plank-on-frame method. Many kit manufacturers and retailers of ready-built models purposely confuse the terms. Plank-on-frame is often considered the most sophisticated form of model ship building. Another term, abused by the same offenders is "museum quality". If you read or hear that term, run the other way. The thinner the planking material, the better it takes a bend, and the less stress it puts on the structure as a whole. On the downside, thin material need more support, so more frames or bulkheads are needed and placed closer together. A close-up of a plank-on-frame model hull. Notice how the planks have a very subtle taper towards the end of each run. The "correct" way to plank a hull requires each board to be tapered towards the ends and sometimes stealers need to be used where necessary to close gaps. If the previous sentence was all Greek to you, then stick with plank-on-bulkhead. They are all planked with balsa sheet. I built a Steingraeber the company is now defunct kit of the French destroyer "Surcouf" at 1: It had plywood bulkheads about inches apart and planked with 3mm basswood strips. When all else fail, heat and moisture can make strips bend easier. Some material bend easier than others. Most notably different wood species handle bends better. Some of the best woods for bending are Walnut and Ash. The worst ones are softwoods such as Spruce, Cedar and Pine. I advice against using metal nails for fasteners. Add to that, they always seem to look out of scale. A better option is to make treenails and peg the strips in place. For appropriate sized model boats, staples can be used, but they tend to beat up the wood pretty bad and sometimes split the strips. Not a big deal if the hull is to

be Bondo-ed, fiber-glassed and painted. The featured RC PT boat is a good example of a simplified hull being planked with sheet balsa in this instance for easy construction. Traditionally woods, such as Mahogany, Balsa and Basswood, are the most frequently used materials, at least in North America. Some woods are less suitable, generally because they are either too hard or not particularly stable. For instance, I would not try and carve Oak or Hard Maple. American Beech is unsuitable, first because it is very hard, and secondly it is not stable and seems to have a mind of its own warps. All said, there is no reason foam materials could not be used, such as polystyrene or "hard" polyurethane. These materials are commonly used when making surfboards for instance. One big benefit to a carved method is that there is very little stress and tension in the structure to contend with during the construction process, as opposed to those in any of the planked methods. Therefore the need to rigidly hold the hull during construction is merely a matter of convenience rather than necessity. This is the same USS Olympia hull after several hours of removing material. For Bread and Butter aka Laminated hulls there is a caveat: Laminating many thinner boards make the job of carving a lot easier, not only physically, but also visually, since there are more joints that help guide you find the true shape of the hull. Unfortunately, thin wood is often more expensive by volume than thicker wood of the same species. Several thin layers require more work in the front-end: On the other hand, shaping an intricate hull of modest size with just a few boards will no doubt save money, but will be more difficult to shape properly. I tend to try and stick with trade sizes of lumber: There are typically three ways to carve a hull: Carved solid block model boat hull.

Chapter 3 : Finishing Scale Ship Models: Detailing and Painting Techniques - Tom Gorman - Google Book

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Kris in Painting 8 Comments 51, Views From above to below in 20 easy steps!!! Introduction This article will provide general advice about the order to apply the various layers of paint and other finishing layers that are commonly used. It applies to models that have a realistic non-gloss finish including military vehicles, aircraft, ships and some science fiction subjects. The painting of a glossy finish such as used on automotive models follows a quite different path. Background Gone are the days when applying a single layer of monotone paint was considered a good finish in the modelling world. Covering a model with paint in colours that match the original subject may produce a finish that is technically accurate, but it will not produce a realistic looking finish. Over the decades, the modelling community has developed a wide range of painting and finishing techniques that have made the best models works of art with a real wow factor. It has been discovered that the best results are achieved by applying many translucent layers of paint and other mediums which build up into a finish that has depth and interest. Part of this process is attempting to mimic how light and shadows fall on the original subject and part of it is adding the wear, tear and weathering that any real life object receives from day to day. A final element is pure art â€" adding colour, shading and texture which looks great and emphasises the characteristics of the subject being modelled. These developments can be confusing, especially to the beginner. Not only are there many different techniques to learn, but which ones should be applied on any particular model and in what order. This article attempts to answer the last question. Sequence of Painting The following is a suggested sequence to achieve a good result on most models. Not every step is needed in every case â€" in fact it would be rare to carry our every step on a model. Furthermore, depending on the results, it may sometimes be necessary to go back and repeat some steps. It is worth noting that relatively recently a new form of painting known as colour modulation has been developed. Essentially, this consists of deciding where the main light source the sun is in relation to the model and shading the model accordingly. Since the sun is generally high up in the sky the upper surfaces of the model would be painted with a lighter shade than the sides which in turn would be a lighter shade than the under surfaces. In fact, the colour on the sides may be gently graduated from light to dark to add interest. The colour modulation technique can produce spectacular results and bring to life a model painted in a monotone colour such as olive drab. When using this technique some of the stages below such as pre-shading and post-shading would not apply. Wash all parts Getting a good dust and grease-free surface is essential, particularly when using acrylics. Then check the surface for defects, seam lines etc. Pre-Shading This is optional, but most models will benefit from pre-shading. The primer coat may make this step unnecessary if it is the right colour. To simulate paint peeling, put splotches of dry salt or Marmite between two base coats. The top coat will wash away where the salt is placed leaving irregular patches of the undercoat showing through. Base Colour Apply with airbrush if at all possible. Several thin layers are best, but take care not to totally obscure any pre-shading. With camouflage paint schemes, spray the base colour and highlighting for each colour before moving to the next. Alternatively, airbrush a darker shade of paint into recesses and along panel lines to simulate shadows. Post-shading is very easily overdone, so use very thin paint very sparingly and built it up in layers. Too little is much better than too much. You will need a good airbrush and some skill to post shade successfully. It protects the work so far from the next stages and allows you to come back to this stage if something subsequently does not work well. Filters Optional, but becoming increasingly popular, particularly now that ready made filters are available. A filter is a very thin tranparent paint layer that subtely alters the colour of the base layer and helps to blend in the colours on camouflage schemes. Detail Painting This may the best time to brush paint tools on vehicles and similiar tiny items. Some items may be left to the decal stage depending on whether you want them to be affected by the washes or not. Washes These may be wide area or limited area pin washes. It is easy to overdo this and darken a model. An alternative to putting a glossy layer under the

decals is to soak the decal in gloss varnish e. Dry Brushing If you plan to do any dry brushing this is probably the best time. Protective Layer Yes, another protective layer. This has two possible purposes. One is to seal in the decals before any serious weathering is done, so you may wish to restrict this to a thin layer over the decals. Weathering Stages At this point your model will look like it has just come out of the factory and if that is what you want then you have finished. However, almost all models benefit from some wear and tear to give additional realism. Chips Paint chips, rust chips, scratches etc applied with a very tiny brush or even a cocktail stick. This is a stage that can fit in several places and you may wish to add further chipping and scratching later. This layer should be very transparent. Heavy Dirt and Dust This stage mainly applies to vehicles. If you want to slap it on really thick mix with resin or varnish. Light Dirt and Dust Apply dry pigments or ground pastels in addition to the previous stage or instead of it depending on the degree of weathering and muck you are replicating. Detail Wear and Tear This includes oil and fuel stains, rain streaks, boot marks and any other signs of usage that the vehicle would have recently suffered and should appear on top of all other weathering. You may wish to consider giving the model another very light dust layer with thinned paint from an airbrush to tie everything together. This must be very light at this stage to avoid soaking or removing any of the dry pigments. Your model is complete and looking great. The temptation is to give it a coat of matt, gloss or semi-gloss varnish to protect it. Unfortunately, doing this is likely to impair the look of the model. If you have dry pigments on the model then any varnish will blend them together and may make them completely invisible. Furthermore, part of the interest in the model is the different sheens on different parts of the model which will all become uniform under a coat of varnish. If you really do feel the need to protect your model, then keep it to a minimum. Consider using varnishes with different sheens to add interest to the model. In our friendly step-by-step video guide we cover topics like: We respect your email privacy Signing you up!

Chapter 4 : Antique Model Ships for sale | eBay

Growing numbers of model shipwrights aim to attain the highest standard of finish on their models, many aspiring to 'exhibition finish', and yet painting and fine detailing is probably the most difficult aspect of modelling to excel at.

It carries complete descriptions of the correct colors and paint manufacturers and many drawings and photos of the ships. By investing your time and ingenuity, you will soon have a collection of masterpieces. It has never ceased to amaze me the number of people, men and women, who stop to gaze at these models because they have never seen anything so small and detailed. When they admire your collection, let them wear the optivisors to really appreciate the depth of your hobby! Murphey, Dallas, Texas Most builders have excellent results with the standard methods of model construction which makes extensive use of such materials such as Plastic Steel and epoxy to re-contour parts, restore damaged areas and replace parts such as masts. However, these methods have several disadvantages. Some adhesives lose strength over a period of time and fail. Some filling materials may crack with time and most adhesives and fillers including epoxies are damaged by contact with agents used to remove old paint for refinishing. Epoxy tends to build up around parts when used in sufficient quantities to bond well and this often detracts from the appearance of the model. I have reverted to the "outmoded" method of the soldering gun as my primary tool for ship construction. When used carefully, it produces excellent results that last as long as the model itself. Very fragile but sturdy lattice masts can be soldered together from small gauge brass wire. This is virtually impossible with epoxy. The old cast-on mast was removed and the area cleaned up. Holes were drilled to accept the four legs of the foremast and the three legs of the mainmast. For the foremast, two V-shaped pieces of. Lattices were added starting at the bottom being oversize pieces of brass wire that were cleaned up with an abrasive point on a moto-tool after soldering. Final stages of assembly consisted of adding appropriate parts to the top of the mast. If one applies heat carefully, there is little difficulty with parts adjacent to those being soldered coming loose. The mast is attached to the hull by inserting the over-long legs of the mast into the pre-drilled holes. The legs are then bent over so as not to interfere with the operation of the guns or to extend below the waterline. Solder is then carefully applied. Be careful not to overheat the mast itself. The result is a mast firmly embedded in the model itself as the solder is bonded to the metal of the model itself. These pins must be emoried to expose the brass of the pin and to provide a surface to which the solder can adhere. The old mast was removed and the control top and deck areas cleaned up. Holes were drilled at those points formerly occupied by the "poles" of the one-piece tripod molding. These pins were measured, cut oversize and inserted into the holes of the deck for final measuring. These pins were carefully placed and soldered on the underside of the model. Permabond cement was placed in the holes on the underside of the control top and it was placed on top of the tripod. The control top could have been soldered on the pins first but this is a tricky operation that can ruin a major part easily. Stewart, Toronto, Ontario The appearance of your models can be dramatically improved by careful painting and a little innovation with regard to detail. Here are two basic rules of thumb for painting. Use flat matte colors. Use very, very thin coats. Even for colors which on the actual vessel were glass, my experience has been better with flat colors due to the small scale of the models. If you stir oil-based paints frequently, a consistent flat finish is more easily accomplished. I have yet to find a gray primer which consistently dries flat so I usually airbrush on any overall colors other than light gray, which automotive primer does quite nicely. An airbrush is not necessary though if you use well-thinned and stirred paint and a large brush. It is important to keep coats thin because at 1: Camouflage Schemes Basic concepts: Try to capture the effect of the scheme rather than slavishly trying to match color exactly and patterns perfectly. Use the "dominant"color overall and overpaint other colors. Paint colors which exactly match the originals are not only almost impossible to achieve but may look less realistic than colors which are somewhat paler than the original. There is a definite scale effect with colors. The smaller the model is, the bolder the shade will appear. To compensate, lighten up the colors to be used on the model. The same effect applies to camouflage patterns. Miscellaneous Painting and Detailing Tips Carrier decks in most navies carried markings which can easily be done with Letraset rub-on markings www. A variety of letters, numbers and lines are available in white and black. Later in the

war a "6" in block numerals was added for CV Other colors used were sky blue and carimine. German vessels also carried the Nazi flag on the forecastle and stern. Check GHQ listings in armour section of the website. Italian vessels of cruiser size and above often had the entire forecastle to the level of the "A" turret painted with diagonal red and white stripes. The Italian air force apparently had great difficulty with warship recognition. Japanese ships invariably carried a red "meatball" sometimes backed by a white square. Carriers wore it on the flight deck, other combatants on "A" turret. If you have an artistic bent, you can reproduce a reasonable facsimile with a fine brush and white paint. Japanese vessels of cruiser size and below had a form of linoleum deck covering which was usually light gray in color. American ships had few aerial recognition devices and in fact painted over wooden decks. One common scheme, Measure Z1, involved painting all upward facings dark blue. British ships also wore few recognition devices. A form of non-slip covering used was gray-green in color. Other non-planked surfaces were dark gray. Modern Russian vessels and many merchantmen of all nations now use red oxide preservative paint in all planked areas. Finishing Hints Fill in the name appearing on the side of some Superior models with plastic wood or liquid aluminum and sand smooth. Superior models come with two types of masts. Some have cast tripods which are almost impossible to separate into three distinct legs and some have pin-type pole masts. Both can be dramatically improved. With the solid tripods, remove the star-shaped platform on major vessels from the top of the masts and set it aside. Then use needle-nose pliers and file to remove all traces of the mast. A new tripod can be erected using a pin cut to the correct size for the vertical leg and thin wire for the diagonal legs. Crazy Glue is very effective for building structures of this type. The star if any can be filed down and glued at the top of the much more realistic tripod and cross trees added. The pin-type masts of vessels which should have tripods can be built into tripods in this manner and eve pole-type masts look better with cross trees added. This is one of the easiest ways to add realism to your models and while it takes a bit of practice, it is well worth the effort. The resulting masts are surprisingly strong. The only exception to this was the late war painting of Japanese aircraft carriers. These were painted a pale light green although I doubt that this color was used after the Battle of Leyte Gulf. The Japanese also made several experiments into light and dark gray camouflage. There are photo representations of this in most books concerning the IJN. Undersides of Japanese hulls were painted a red-brown color. During peacetime, Japanese warships had wood or linoleum decks to dissipate heat from the lower spaces. However, the lessons from Manila Bay and many other battles, Tsushima not low on that list, which pointed out the fire hazard burnable decks were, were not lost on the Japanese. At the outbreak of war, many warships had iron plates mounted over the combustible surfaces and were painted the same color as the rest of the hull and superstructure. The vast majority of light cruisers and destroyers were so fitted with these plates although there were exceptions as any thorough check of available photos will show. Some but not a majority of heavy cruisers were also fitted. Battleships and carriers had unpainted wood for deck covering. The plating should be painted the same color as the rest of the hull and superstructure. Linoleum decks should be painted red-brown while wood decks should be painted a teak color or a light beige brown. All Japanese warships had their funnel caps painted black which included the top of the stack and a band extending just slightly down the funnel wall. Most of the Japanese cruisers had a special painting design for their after or mainmasts. This usually was accompanied by a white band around the platform at the juncture of the main tripod. This scheme was the dominant type used in light cruisers. The second variety is a totally black mast with an incidental white band around one of the poles. The third variety was to have a mast painted as the rest of the ship but had all three poles of the base tripod start black all at the same level about half way from the deck to the first juncture and remain black the rest of the way up. This pattern dominated the heavy cruiser types. In general, the point where the gun barrels enter the turrets on all turret or shielded mounts were painted white.

Chapter 5 : "Model Ship Basics - A Building Guide" by Rick Herrington, Austin Scale Modeler's Society

For those struggling to put the final touches on their scale ship models, this new manual will come as a godsend. Profusely illustrated in both color and black and white, the book first takes on the painting of models, outlining

techniques for both wood and plastic and then addressing the different approaches needed for hulls and.

Chapter 6 : - Finishing Scale Ship Models Detailing And Painting Techniques by Tom Gorman

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Chapter 7 : Download [PDF] working scale model merchant ships

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Chapter 8 : Painting Sequence â€“ Scale Model Guide

model finishing Presented here is a series of articles on the subject of assembling and painting Superior (and also) ship model kits. They are written by experienced, expert modelers and should prove very helpful in your modeling efforts.

Chapter 9 : Model Boat Hull Design - Construction Methods and Hull Types

It applies to models that have a realistic non-gloss finish including military vehicles, aircraft, ships and some science fiction subjects. The painting of a glossy finish such as used on automotive models follows a quite different path.