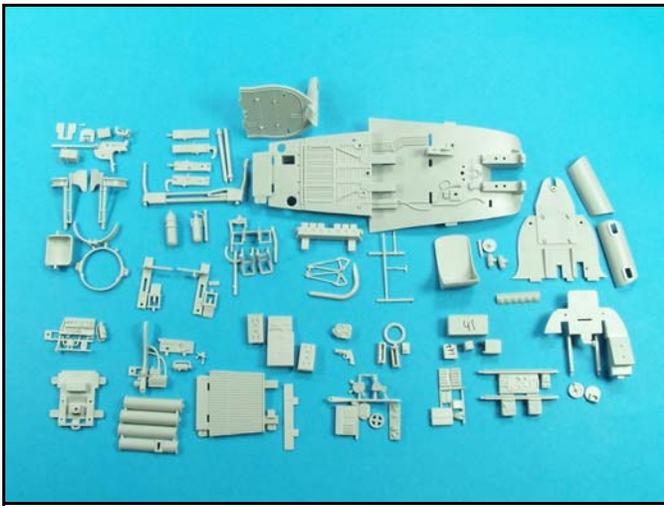


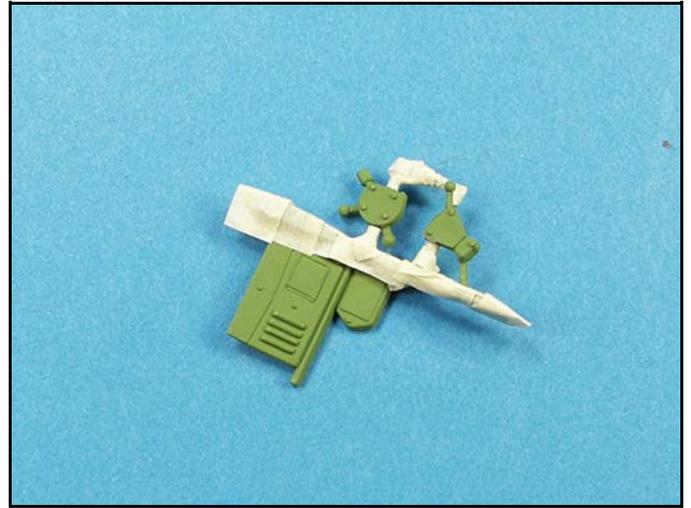
PAINT DETAILING
A
1/32 SCALE COCKPIT
BY
MIKE ASHEY

The Trumpeter 1/32 scale SBD Dauntless has one of the best detailed cockpits of any large scale aircraft model produced to date. The kit is well engineered and it has excellent fit. All of the cockpit interior parts are correctly proportioned, well detailed and they all fit quite nicely inside the cockpit. The kits instructions are very well done and provide a step by step road map for all the interior parts. The only after market parts added to this kit were Eduard's pre-painted seat belts.

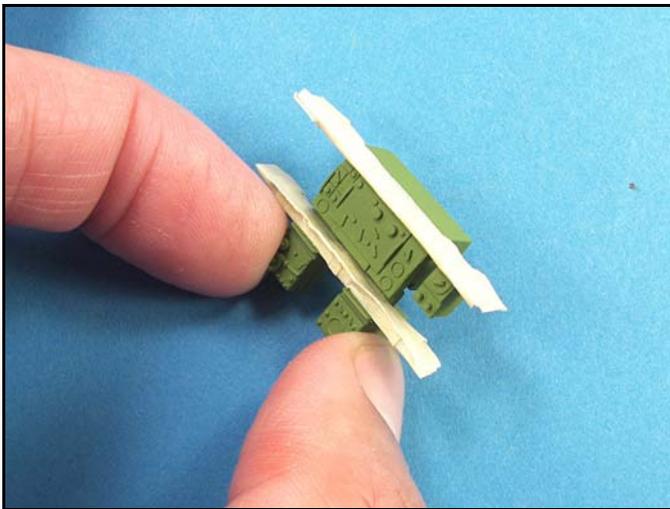
For this model I used Testors enamel model master paints, scotch 3M painters masking tape, sharp number 11 X-Acto blades, my trusty Badger 200 single action airbrush and some round toothpicks for painting tiny details like switches and indicator lights.



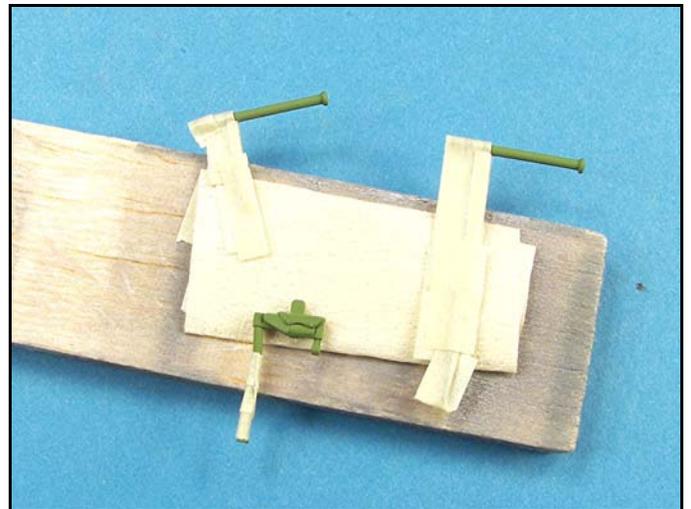
The Dauntless cockpit is a model in itself. I carefully removed all of the parts and then trimmed and sanded smooth the tree connection points. I then checked each part for flash and mold seam lines.



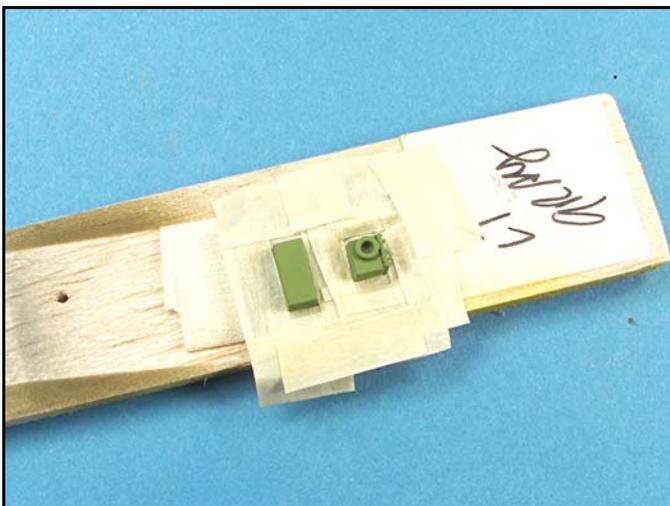
All the parts were given a coat of primer and then painted the appropriate shade of zinc chromate green. Vertical surfaces were darker and surfaces exposed to the sun were lighter. Then I began masking parts for the second paint color.



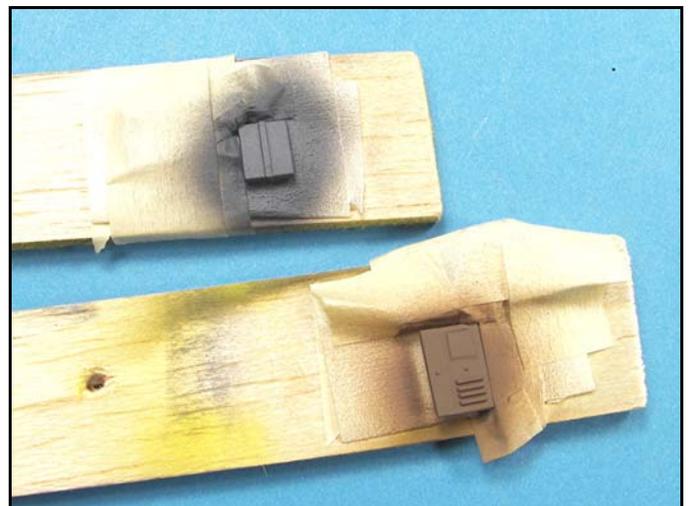
The cross member frames for the electronics boxes were green zinc chromate and the boxes were flat black. Small sections of masking tape were used to cover the frames.



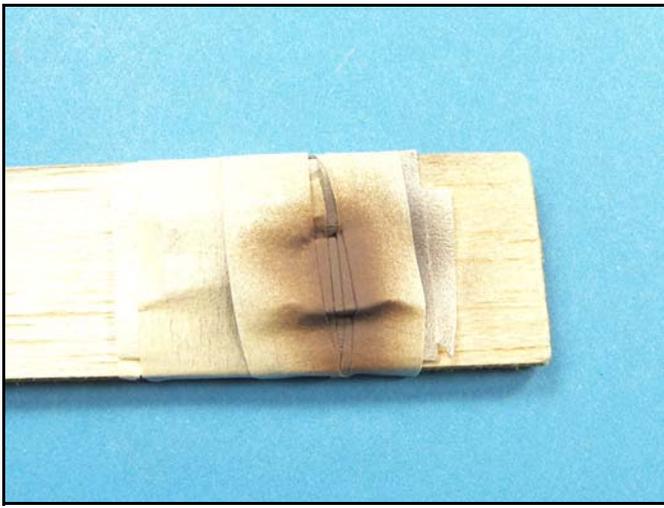
All the parts that needed additional colors were masked in layers so that each color was added and then masked over in preparation for the next color.



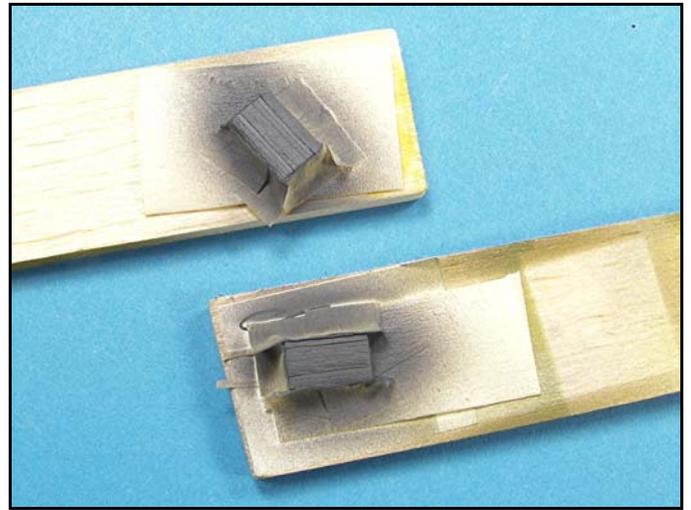
Using balsa strips to hold parts and then adding square sections of masking tape is the easiest way to mask around box shapes.



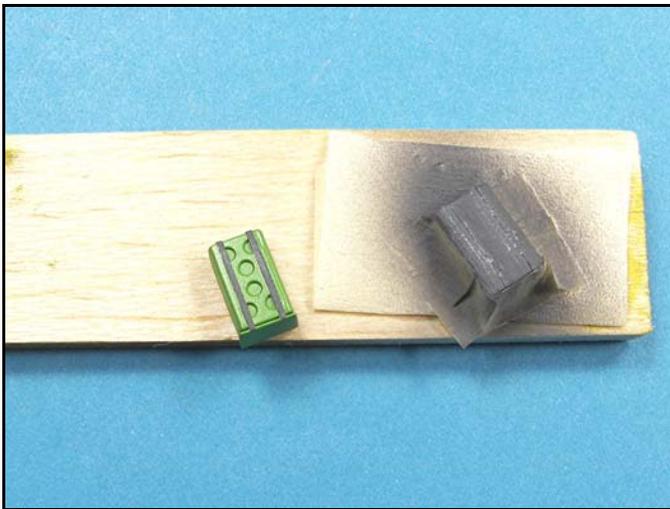
These parts are getting their colors added one layer at a time. Be sure to double check the edges of the masking tape so that the paint will not bleed under it. I like to use the tip of a pencil to press the masking tape down along edges.



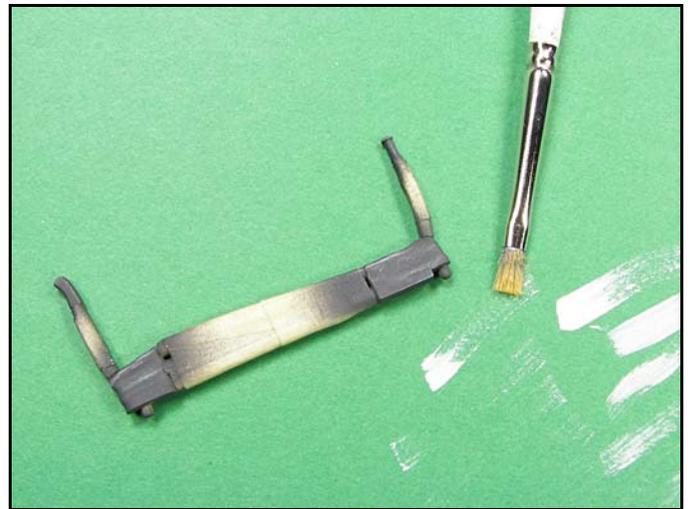
This part is getting a leather strap painted onto its surface. Note how the surrounding surfaces were masked to protect them from over spray.



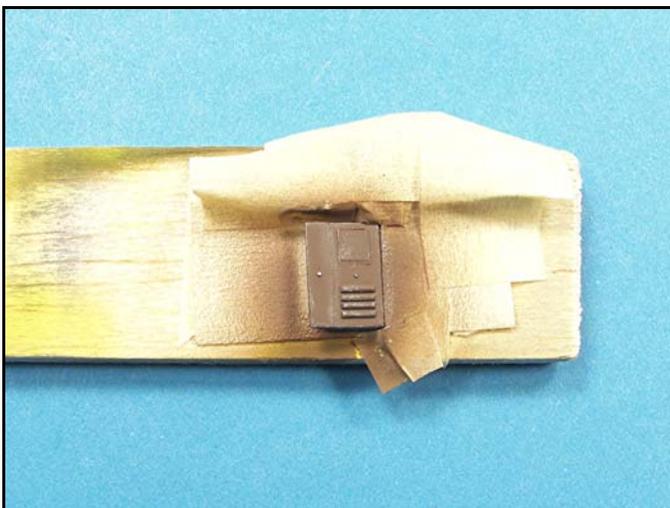
These parts are getting a thin length of flat black added to the metal straps that hold the parts in place inside the cockpit. Cutting strips of masking tape with a sharp X-Acto blade will give you sharp demarcation lines between colors.



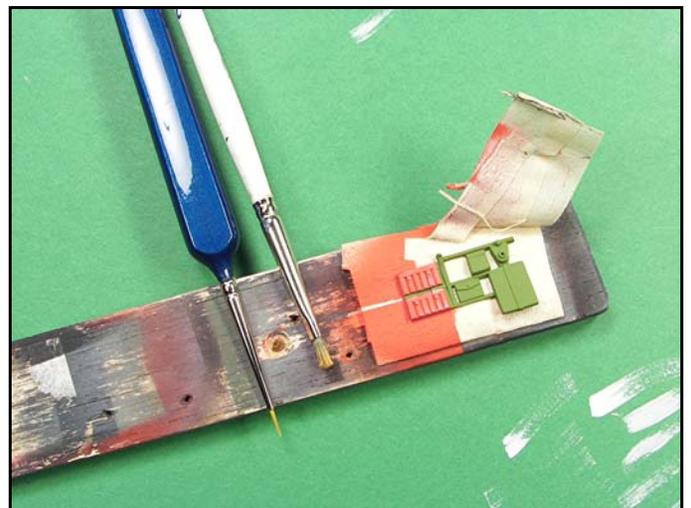
Careful masking and airbrushing can give you great results. These black straps will stand out well inside the cockpit area and greatly enhance the overall appearance of the interior.



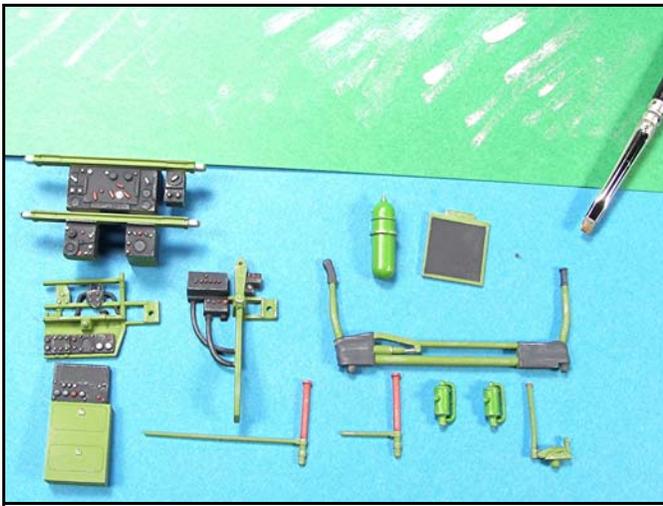
Leather and canvas should be drybrushed with flat white to enhance its appearance. This also helps these details stand out.



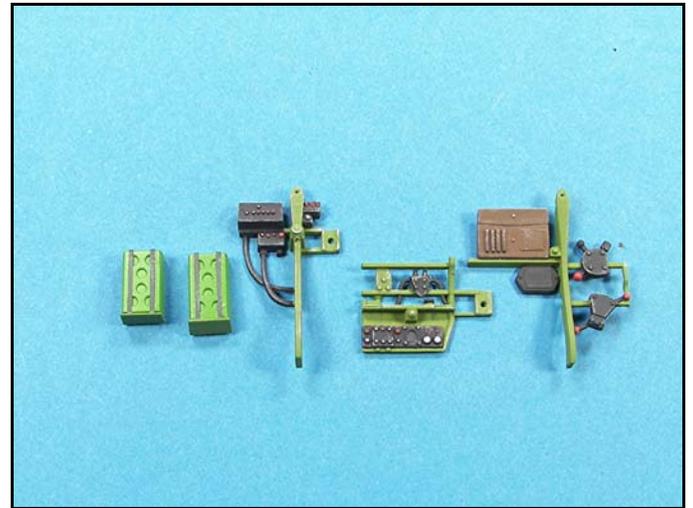
The brown leather map case has a worn appearance thanks to a little bit of drybrushing with some flat white. I use masking tape to protect surrounding surfaces even when drybrushing.



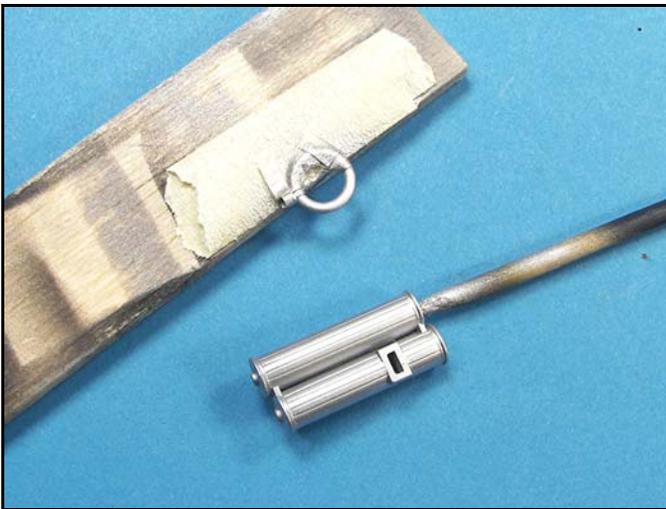
Even the appearance of the small canvas flare gun storage belts can be enhanced with some drybrushing. Note the sharp demarcation line between the orange and green colors.



The tiny colors on the electrical box switches, buttons and indicator lights were painted with the tip of a round toothpick dipped into a paint cap. All the metal parts were drybrushed with silver paint.



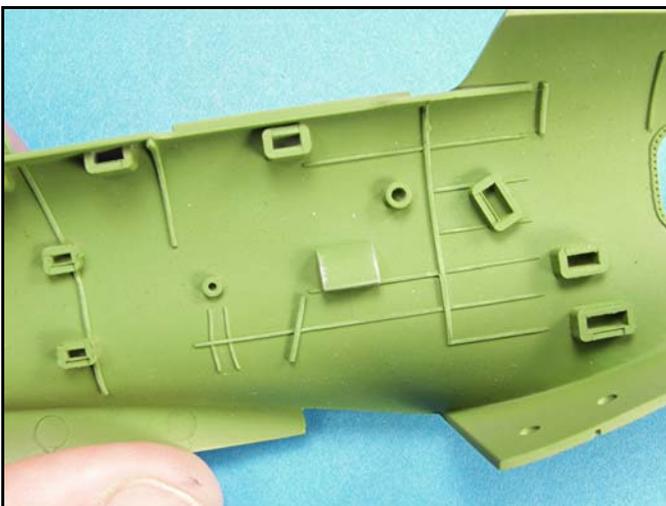
Note how the drybrushed silver along the edges helps enhance their appearance and make them stand out.



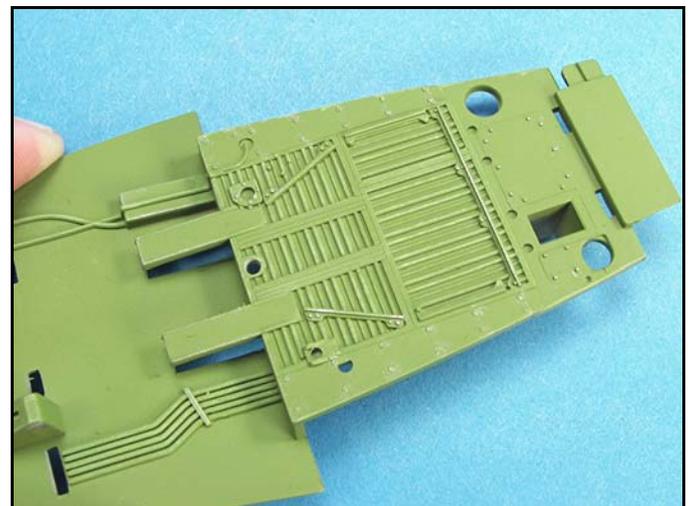
A natural metal finish should be sealed with a clear coat so that they can be handled. If you don't seal them the paint will rub off on your fingers.



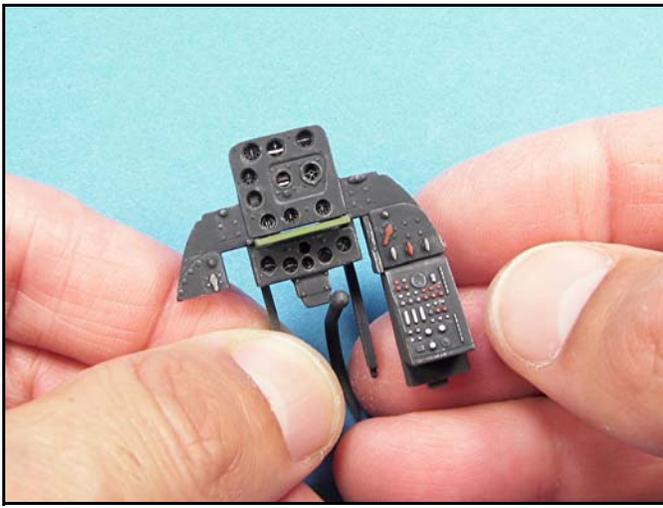
Drybrushing silver should be subtle so don't over do it. Remember that less is better. This is especially true for flat surfaces where you want to show worn paint due to contact with the pilot such as the seat.



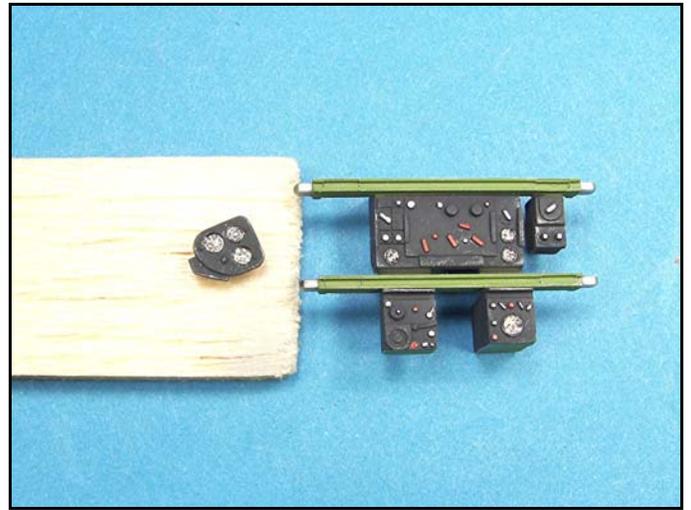
When drybrushing don't forget the detail molded into the sides of the fuselage cockpit area.



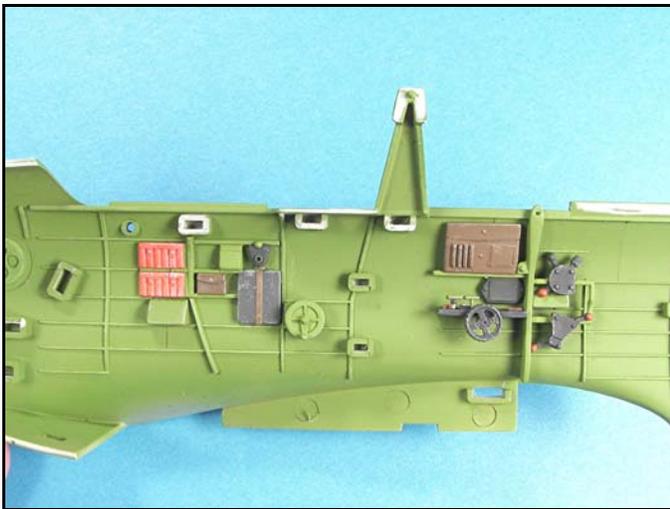
Be sure to check your references on the material for the cockpit floor. Sometime aircraft had wood flooring while other were metal.



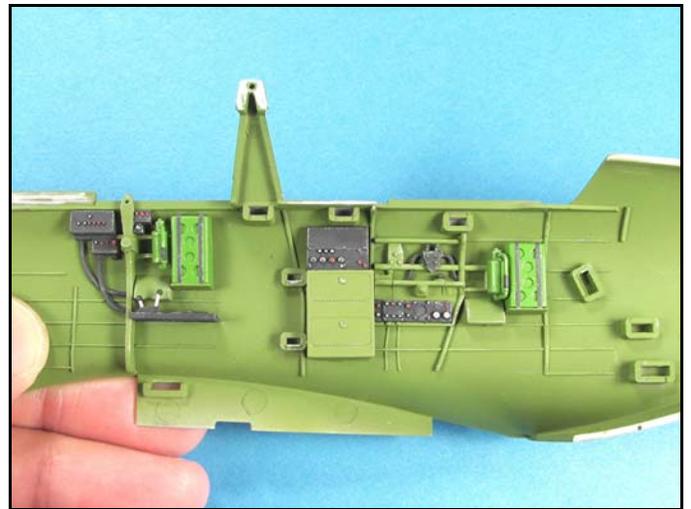
Check out the article on building the SBD to see how I drilled out the instrument faces and built up the console. Here again to detail paint the indicator lights and switches I used the tip of a round toothpick.



I used instrument decals punched out with my Waldron Punch tool to enhance the appearance of these parts.



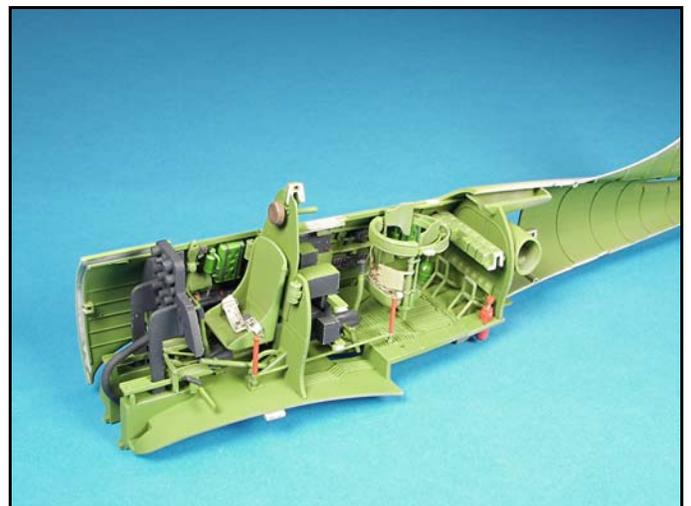
As you start to add the individual parts to the sides of the fuselage you start to see how the enhanced appearance of the parts add to the overall effect of realism.



Using various shades of a color and using various colors helps make it easier for the viewers eyes to pick out all the details inside the cockpit.



Note the sharp demarcation lines between the colors. The various shades of green coupled with careful drybrushing of flat white and silver enhance the appearance of the parts. The pre-painted photoetch seat belts are from Eduard.



Now the cockpit is starting to look very busy. If all the parts were painted one color it would be very difficult for a viewer's eye to pick out individual details.



All the parts have been added and the fuselage halves are now ready to be glued together. Be sure to scrape of any paint from gluing surfaces to ensure a strong bond. While all the masking, paint mixing, airbrushing, drybrushing and toothpick painting took some time the results were well worth it!

HAPPY SCALE MODELING!