Resin Parts for HMS Victory Heller 1:100

Basics Hull

Resin 1 Balusters Stern and Side Pockets

Stern

The stern of a ship, together with the bow, is usually the jewel of a ship. Further parts are located on window bars plate 1, stern coat of arms + letterings platze 5,
- see separate assembly instructions.

On my models it has proved useful to cut off the lower part of the stern, similar to the side galleries. When joining the hulls halves, this part can already be glued in, filled and sanded. The upper part is installed later and the action of fitting is easier.

To do so, carefully make a light guiding cut underneath the profile with a sharp cutter blade, applying little pressure. Repeatedly follow this notch with little pressure.

As soon as the notch offers good guidance you can slowly increase the pressure until you see a light stress mark on the back.
Then carefully apply less pressure again until the bottom part comes off easily.
Then trim the edges if necessary.

The two stern chasing ports can then also be repositioned in the lower counter.

Removing the Name´s Compartment

In 1771 the order was given to name the ships „in letters a foot high, and inclosed in a compartment“. This is the version shown on the kit.

In 1772 the order was changed to „without compartment in letters as large as the counter would admit“. This is the version that is shown in Portsmouth today.

For a short time, at least in Keppel‘s fleet in 1778, the names even disappeared again, to give no intelligence to the ennemy.

It is unclear whether the Victory was given lettering again afterwards, neither Turner‘s sketches nor Livesay‘s drawing show this.

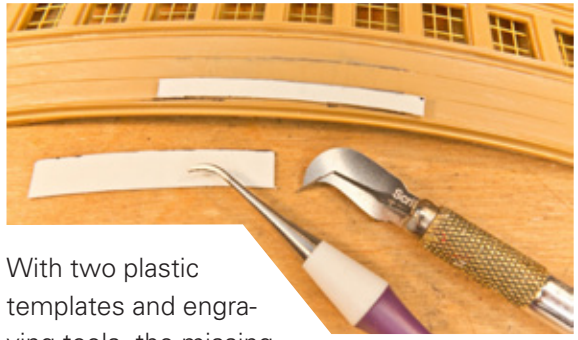
The letters for the lower counter can be found on plate 5.

The best way to remove the lettering is, of course, with a fine chisel.

A sharp cutter blade can also be used, but extreme caution is called for here. The lettering can then be straightened with a key file.

Blocks with applied sandin paper can then make everything smooth.

The surface can also be easily smoothed by pulling a cutter blade.



With two plastic templates and engraving tools, the missing plank joints can also be re-engraved.

Removing the old Balusters

As with all works, I ask for extreme caution to avoid self-injury, but also to avoid breaking parts.

The following procedures have proved successful in my own work.

Alternatives are also given, so the modeller can find out for himself which technique works best for him.

From experience, I personally advise against using power tools such as Dremel or Proxxon, as they can melt the material during drilling and thus ruin the surface. They also allow less sensitivity and control if you don‘t have the best command of the technique.

As with all work steps, first lay the new parts in place and check carefully that everything fits and is well understood.

Here the balusters of the two decks are only laid on: How do they lign with the volutes? What has to be taken away? What must remain? How are they correctly centred?

Removing the Balusters: Setting the Borders

Baluster of the middle row of windows:
A light cut along the marked gaps.
Repeat this a good dozen times with light to medium pressure until you have approximately the depth of the background surface of the baluster row.

Baluster of the upper row of windows:
A light cut along the marked gaps.
Repeat this a good dozen times with light to medium pressure until you have approximately the depth of the background surface of the baluster row.

Then I make reliefs cut at the top and bottom of the balusters themselves. This serves as a borderline and makes removal easier, as the chips can break off easily there and the tools cannot reach the final profile of the first blue cuts.

Removing the Balusters: different Techniques

Every modeller will have his own technique to remove the old balusters from the surfaces.

For those who are still unsure, I present here some different approaches how to remove the balusters from the surfaces.

As always, please use good, sharp tools. Do not use too large or blunt blades.

Personally, I advise against using Dremel, Proxxon and other electric hand tools, especially if you don't have much practice with them. The plastic quickly melts or you get too deep or you slip away.

And as with all rebuilding and tinkering a general warning:

Watch your fingers and other body parts!

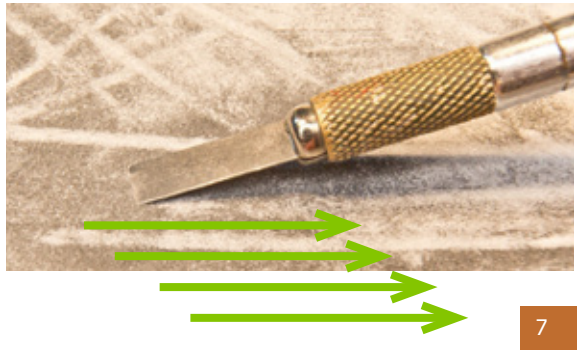
Use sharp tools, because they make the work easier and minimise the risk of slipping.

Personally, I find a miniature carving chisel best. With it you can work well from the middle towards the red cut and regulate the depth of cut well. These tools are expensive, but very valuable for various other tasks on the model.

Scalpels with straight cross blades work similarly. But they are not as stable. Make sure that they have sturdy metal handles without plastic parts! Do not choose the blade width too wide, it makes it easier.

Alternatively, a fresh and sharp cutter blade segment can be used. In this case, be especially careful!

Dull scalpel blades can be quickly sharpened with fine sandpaper :-)
Put the sheet of sandpaper on the table and pull it off a few times at the right angle.



Removing the Balusters: Smoothing the Areas

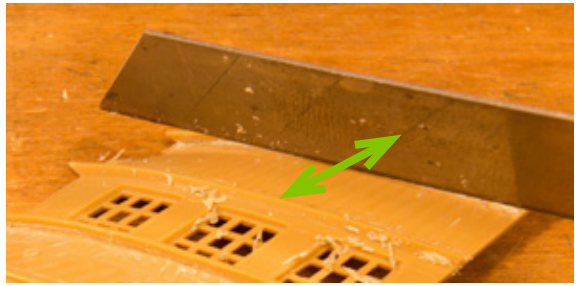
After removing the balusters, the surface still needs to be levelled. Baluster remnants will still be sticking up, possibly some holes have also been made.

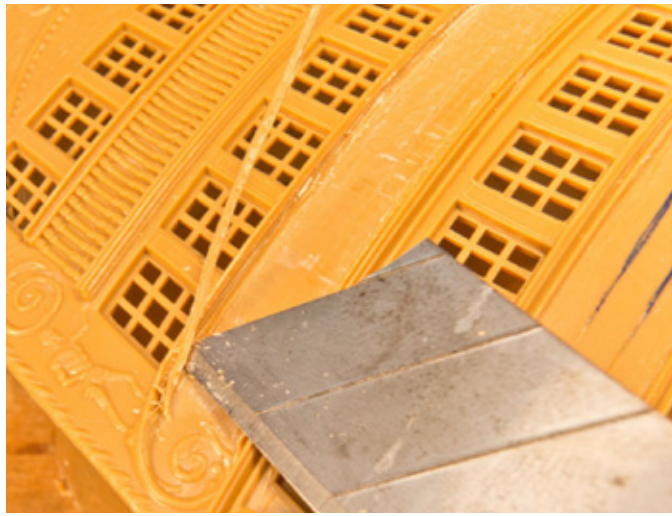
Baluster remains can first be removed with a key file. Here, the previously mentioned border profile serves as a buffer so that the remaining parts are not damaged.

After the key file, a small sanding block of the right size has proved its worth, onto which the right sandpaper is stuck. First roughly 280 grit and then 400 grit.

The last thing to do is to remove the red border profile. To do this, run the vertical blade along the blue cuts from the beginning again and check the depth. Then run repeatedly with a horizontal blade with soft/medium pressure at the base of the border profile in the direction of the first/blue cut until the border profile can be lifted off in one piece. This way you get a clean and straight edge.

The surface can also be easily smoothed with a cutter blade. Place the cutter blade vertically and scrape across the blade to obtain a very clean surface.

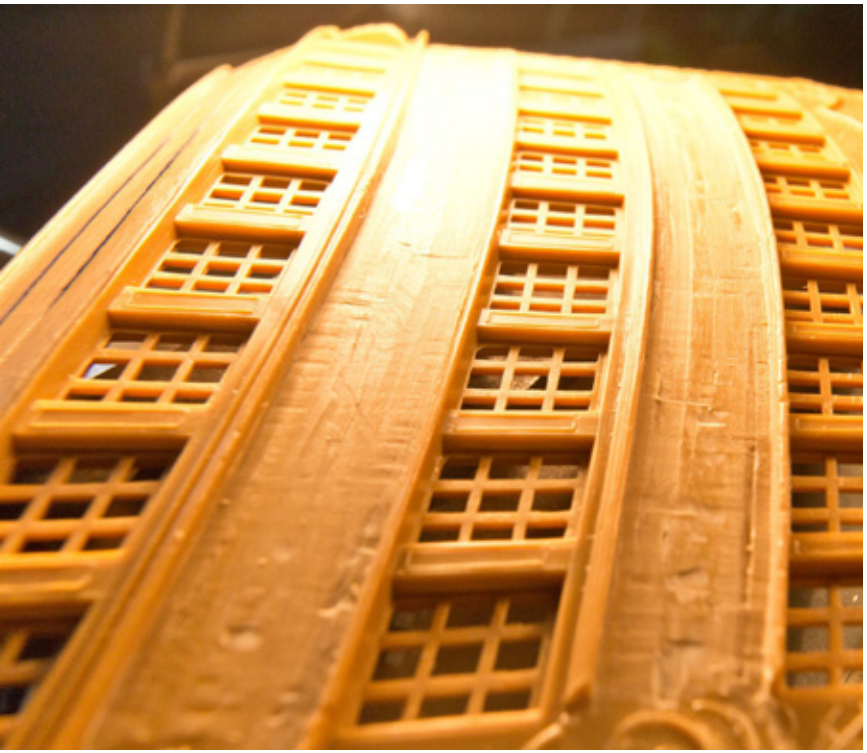




Removing the Balusters: Repairs

You can't make an omelette without breaking eggs, and even I always have to make repairs.

In the backlight you can clearly see where there are still problems.



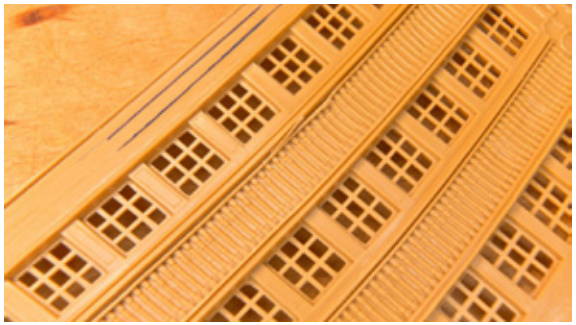
Prepare a spatula of thick cardboard or polystyrol that has the width of the area to be levelled. Use it to draw the preferred filler - I use normal car fine filler - evenly through the fields.

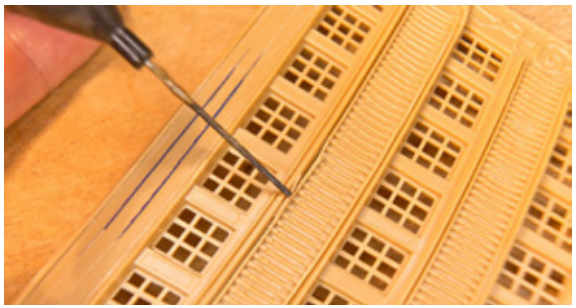
After hardening, level the area again with sanding blocks.
Finally, check against the light again and repeat the procedure if necessary.

If the blade ever slips or the cut is wrong, carefully close the gap by simply pushing the material back in place I with a hard point and apply very little plastic glue, preferably with a needle tip.

Allow to dry thoroughly before continuing.

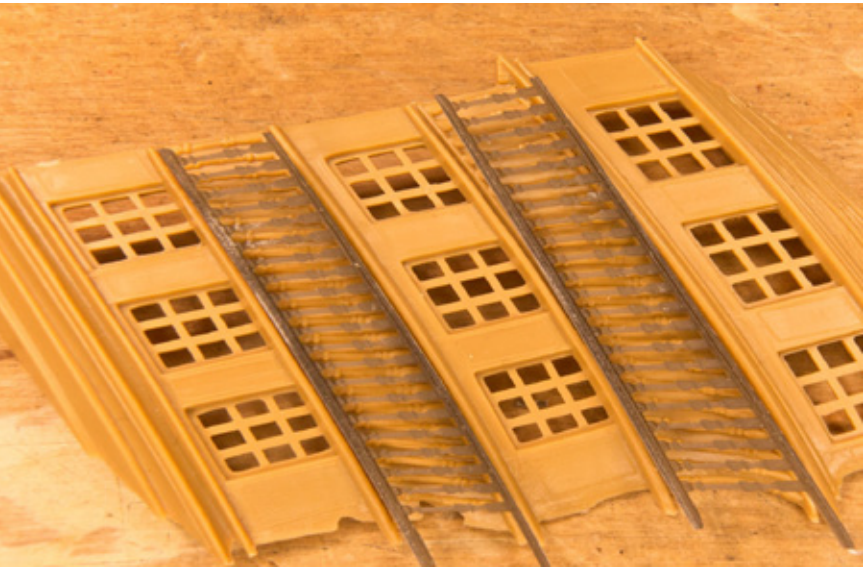
If necessary, straighten the cut with some sandpaper. After that, the cut should no longer be visible. Guess how I know that.



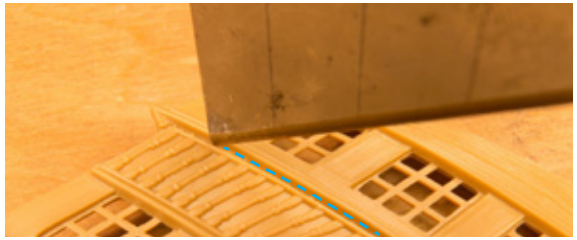


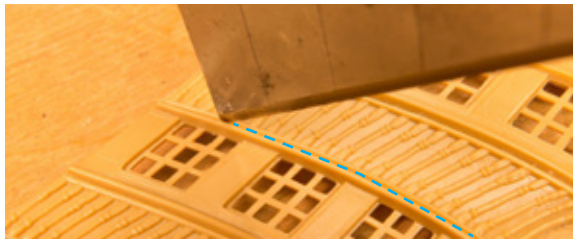
Removing the Balusters: Side Galleries

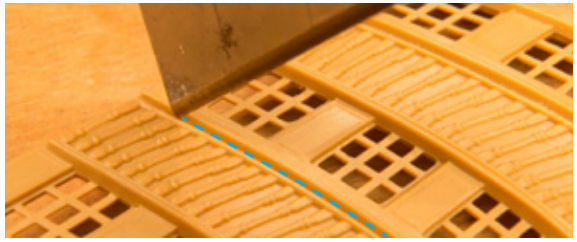
The side galleries work in the same way as the rear balusters. First identify the matching baluster and test fit them.

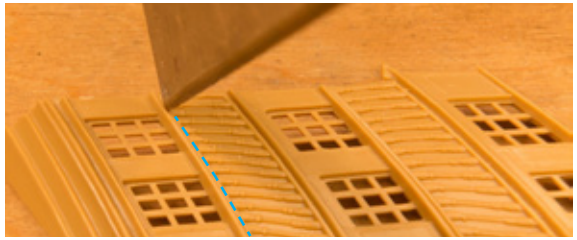


Then the four vertical cuts.

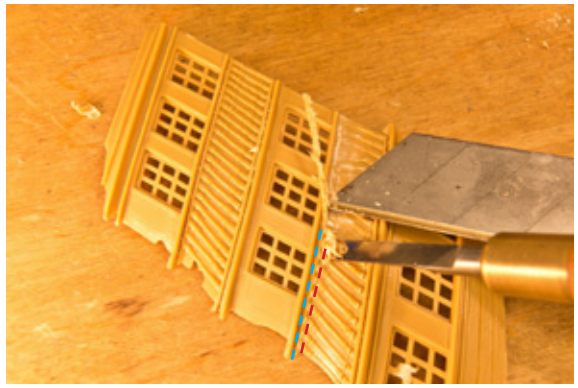




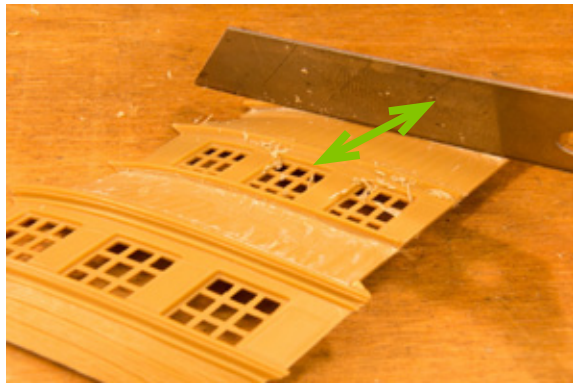




Then remove the balusters and finally the border profile. Summarised here in one picture.



And straighten the surfaces.



That's the stage when I like to remove the window bars for plate 1.

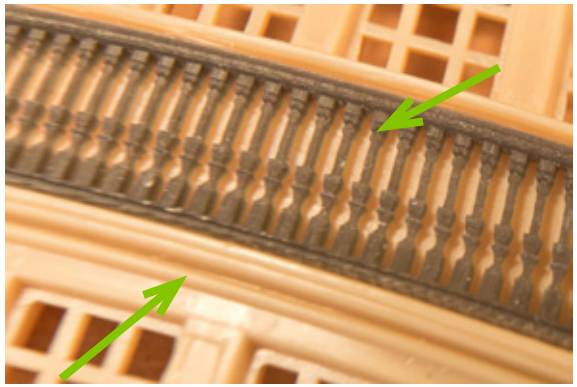
Fitting in the new Balusters

Before painting, the exact fit of the new balusters must be checked. The balusters are produced flat and fit easily to the curvature of the stern and the side galleries.

First check: Do the new parts fit without tension on their bed and do they lie snugly?

If the parts appear too hard and only fit reluctantly because they are either over-aged or have not been stored in a UV-protected place, please soften them in warm water beforehand.

Is the joint consistent at the top and bottom?



What is the correct side alignment? Both sides must be the same distance from the outer edge. It is best to use the outer windows as a guideline.

For the side galleries, the alignment is related to the aft edge.

The short overhang at the front is intentional and will only be adjusted and sanded after gluing in the balusters and before assemling the whole lot to the hull!

The balusters are only glued in after painting!

Painting the Stern: Baluster

I keep getting in many questions about the painting techniques of the stern. Therefore, here are some tips and hints. Since I traditionally work only with brushes, here are only hints on this painting method.

When painting with a brush, it is better to apply several thin layers than one too thick one. As a rule, I thin the paint so that it only covers after two or three times. After all, the parts are so fascinating because they have such fine details and they should not be pasted to death.

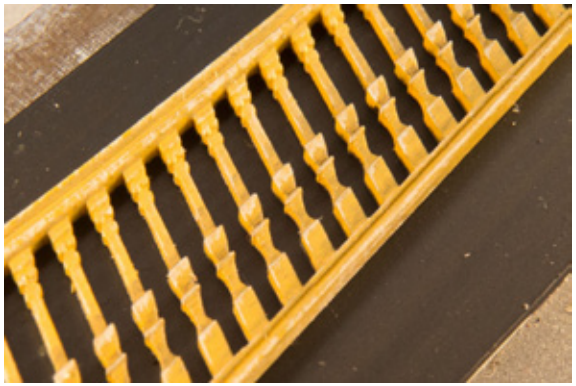
First I paint from the front in two to three thin layers. Make sure that no fuzz or air bubbles remain.

When there are no more black spots on the front, work the spaces in between coming over the back side.

Do not paint the back itself. Sand the paint on the back off by rubbing the balusters flat on sandpaper.

Classically, only the base colour is applied in ship model making. But if you want, you can go a little further.

Dilute some ink and apply it to the inner edges. As the ink dries, the capillary effect pulls the ink particles into the edge, which profiles and gives depth. Then dry paint the edges with white using a suitable brush, this also increases the appearence. It is best to try this effect on an old model or junk box parts. This is not weathering and is only for modulation.



Painting the Stern: Surfaces

Then it's time for the black bases. Here, too, it is better to apply two or three thinner layers than one that is too thick.

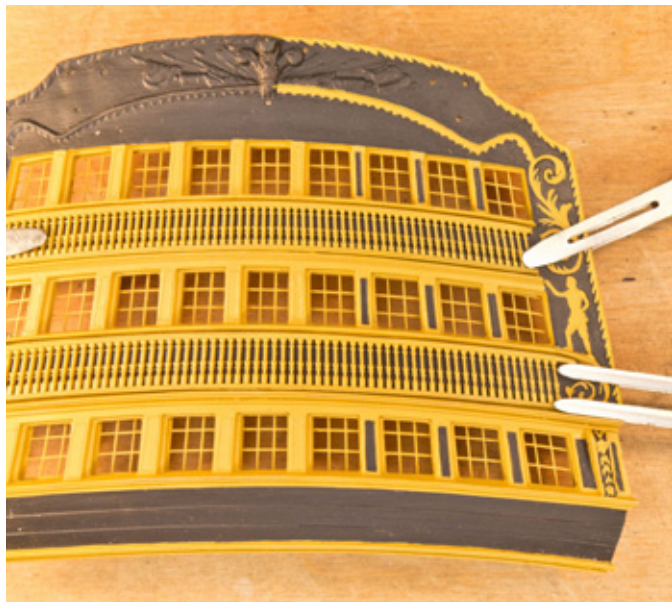
For each profile and each edge, an optimal workpiece position and brush position is chosen and then everything that can be done in this orientation is painted. Then, for the new task, part is rotated, brush position adjusted and drawn through. That's why I did the profiles above and below the balusters first.

The first pass is always messy with me. After that, I use thinner paint and thus an easier-running brush for the touch-ups. At this point I painted several times with ochre and black until the edge was right.

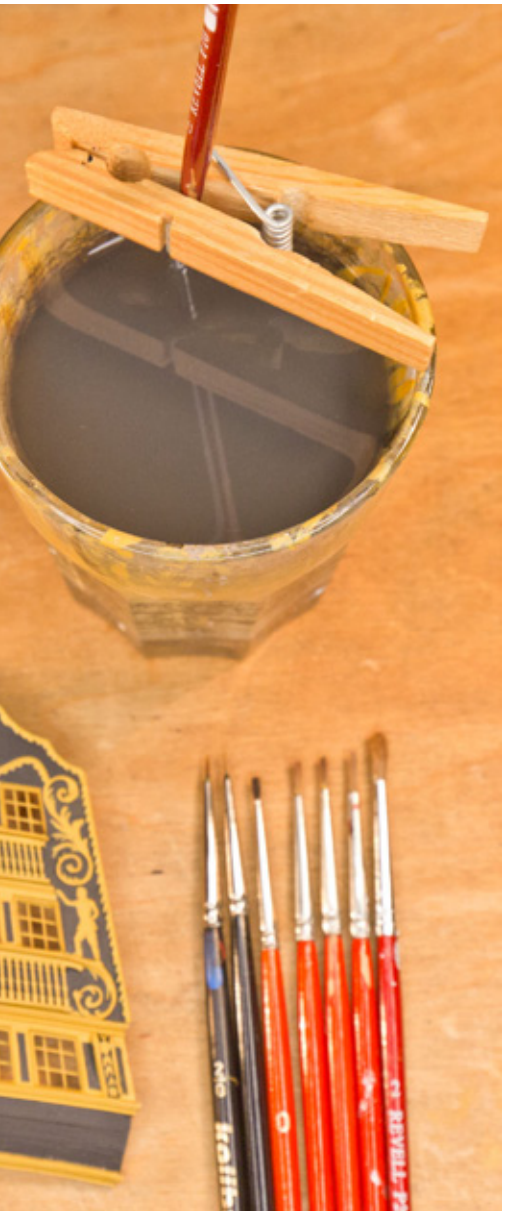
My recommendation is to first define this inner edge of the balusters really cleanly. Then the brush will run more evenly in the next step.

Apply well-diluted paint with a thin brush so that the ochre protrudes about 1 mm into the black field. This area will be covered by the top and bottom strips of the balusters and so there will be no black flashes after the assembly. Check the width of this ochre line with the help of the resin part, not that it is too wide.

And then straight back to the test fitting.

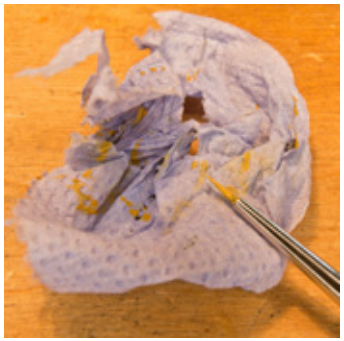


Painting the Stern: Basic Hints



To prevent the paint from drying on the brush, a clothes peg over the water glass has proved useful.

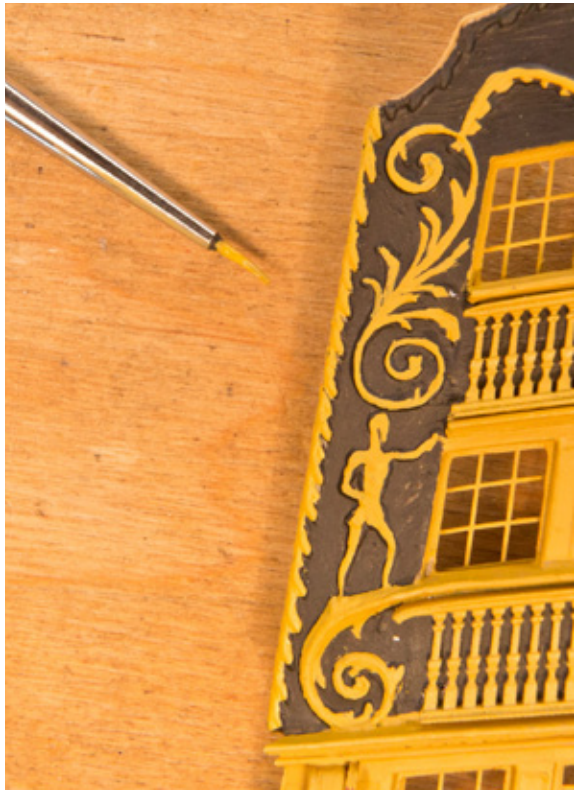
A piece of paper to wipe off too much paint or to reshape the tip of the brush is also very useful.



When painting, always support the ball of the hand and the workpiece to allow precise guidance and little wobbling. Never work in the air.

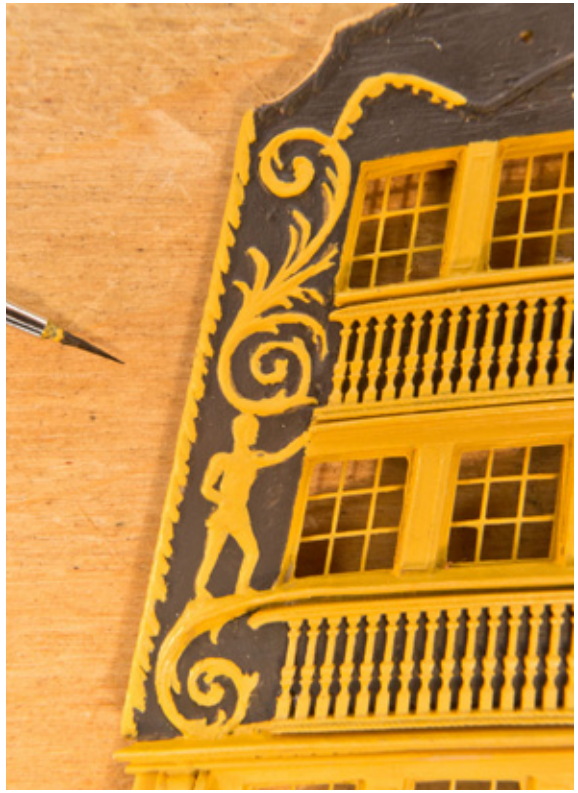
Painting the Stern: Figures and Garlands

In the first pass, only the surfaces of the gingerbread men, the volutes and the garlands are painted up to just before the edge. Here, a slightly wider brush is used and the paint is also slightly thicker than in the next steps.



In the second pass, the contours are worked out with a fine brush, using much thinner paint. The direction of painting is always from the surface outwards to the contour. In this way, you can work your way forward a tenth of a millimetre at a time and give the man some volume.

Then come the touch-ups with black, which further refine the contour. Then the colour is switched as often as necessary and the contour is refined further and further until the result is pleasing. For me, this can take up to a dozen times back and forth. Therefore, always use very thin colour.



Glueing in the new Balusters

Before gluing in the balusters, it is essential to check the fit again.

- Do the balusters fit well everywhere?
- Are there any dents or scratches in the black background?
- Are there flashes of colour?
- Are there lumps of paint or fluff on the balusters´backside?

Here, too, it has proved useful to look at the part in different light sources, a desk lamp is best suited for this.

Finally, check again whether there are any paint residues on the back of the pilsater that could prevent a clean bond.

Take another close look at the position of how much space there should be on the left and right. I also recommend placing the balusters on the bottom profile.

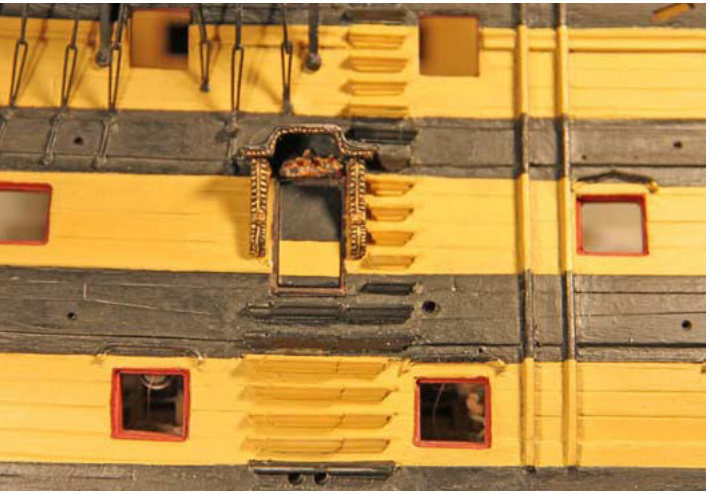
If everything fits, use very little glue, apply well to both side ends and otherwise only selectively in several places, apply as previously tried and fix with clamps and let dry.

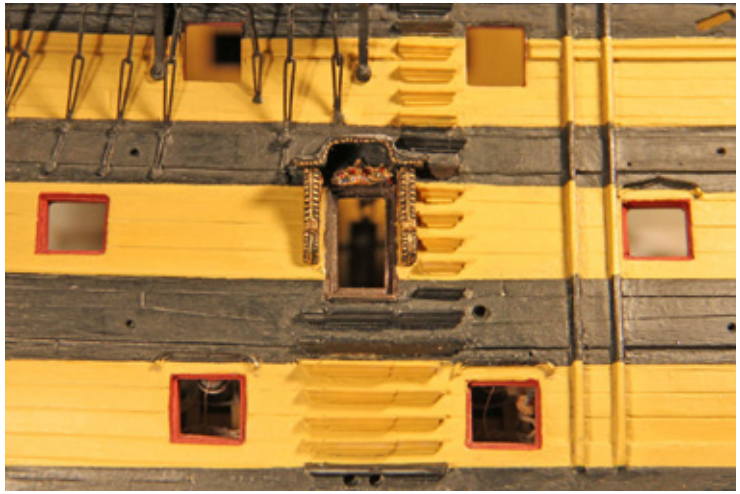
Resin 2 Side Entry Port

Side Entry Port and Steps

Whether or not there was a side entry port at Trafalgar is a matter of debate. More recent research tend towards no port. Nevertheless, it is simply a beautiful modelling challenge, which also corresponds to the present-day appearance of the ship.

How the port was closed is also beyond our knowledge at the moment.
There is no evidence of any fittings or fixed doors, so the assumption is that it was a simple bulkhead made of wood or canvas.



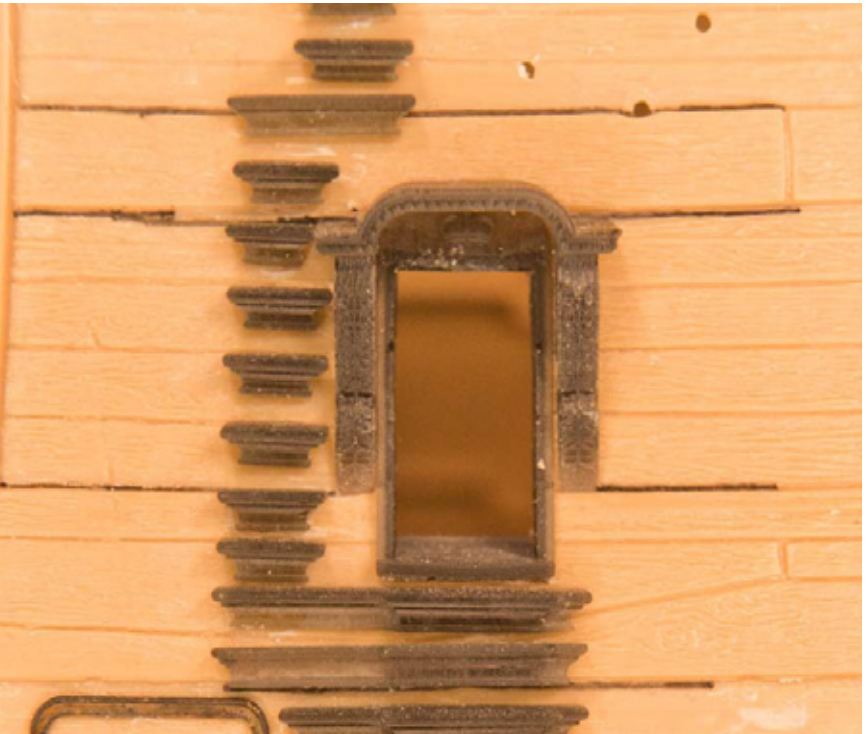


Pictures of the prototype, the new printed parts are even better than what was built conventionally back then :-)

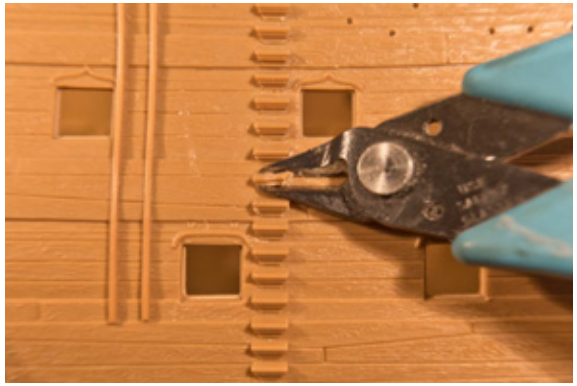
Preparation of the Side Entry Port

The port consist of 3 components each: Passage frame, canopy and steps.

The steps already have the correct back slope for their location and must therefore not be mixed up. It is therefore recommended that they are only removed from the support plate immediately before installation, or parked on a strip of adhesive tape to prevent them from shifting.



The first step is to remove the old staircase. For the first step, my beloved electric side cutter without bead has proved its worth.

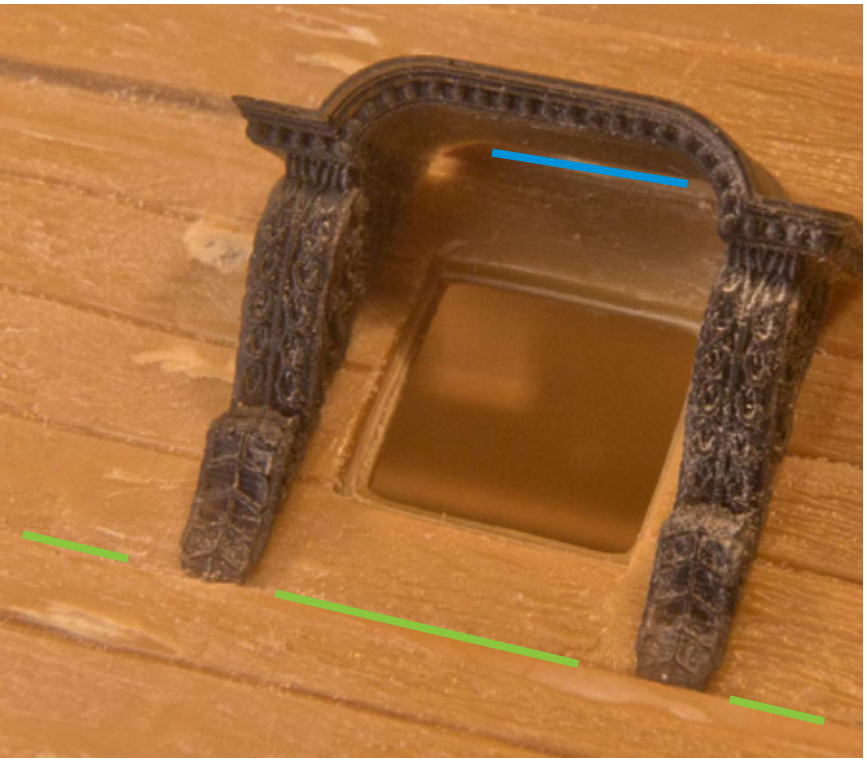


It is then easier to use a scalpel. The best way to do this is with a transverse blade.

This was followed by sanding. A small piece of wood with fine sandpaper stuck to it with double-sided tape proved its worth. The supreme discipline is to trace the planking with a scaler. You can actually manage to make the stairs disappear very inconspicuously.

Positioning of the Side Entry Port

The canopy is decisive for the positioning. The lower edge of its supports sits exactly on the middle wale - see the green line. At the side, it is centred on the gun port. The inner top edge - blue line - and the side edges can now be scribed.



To open the port, I first used a coarse file, but you can also use a scalpel to slowly work your way round. First, work out the width in the upper area, always check with the passage frame.

Then work upwards, checking again and again with the canopy and passage frame.

Once the top of the frame has been adapted to the canopy, only then is the length downwards well defined and can be scribed and worked free. The stepping back of the passage frame cheeks should now also match the upper edge of the bar wood.

When fitting, ensure that no pressure is exerted on the through-frame at any time so that it does not break!

Fine Adjustment of the Side Entry Port

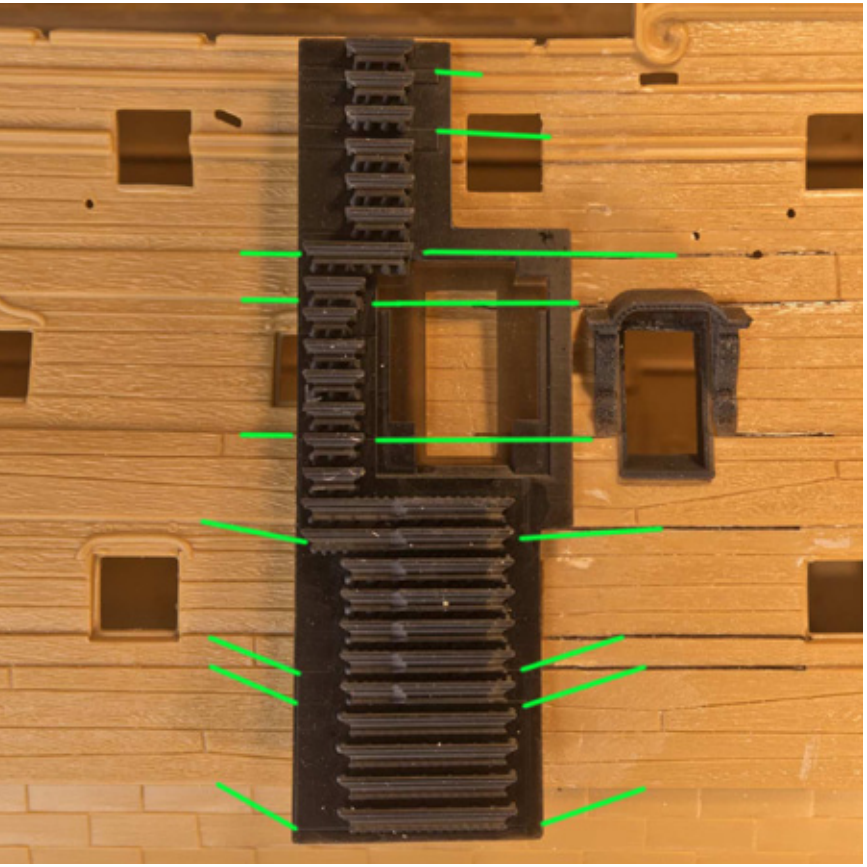
Trim the corners of the opening with a sharp scalpel. Here you can see that the upper edge of the cut-out almost reaches the wale.

The sides can also be easily straightened with a sanding board by sticking fine sandpaper to a narrow strip of wood using double-sided adhesive tape.

The passage frame should then slip in loosely under the canopy and not form a gap at the top.

Positioning of the Steps 1

There are slight steps on the support that serve as a guide to the position of the wales. Due to the curvature of the hull, however, this is not entirely uniform, see the sketch.

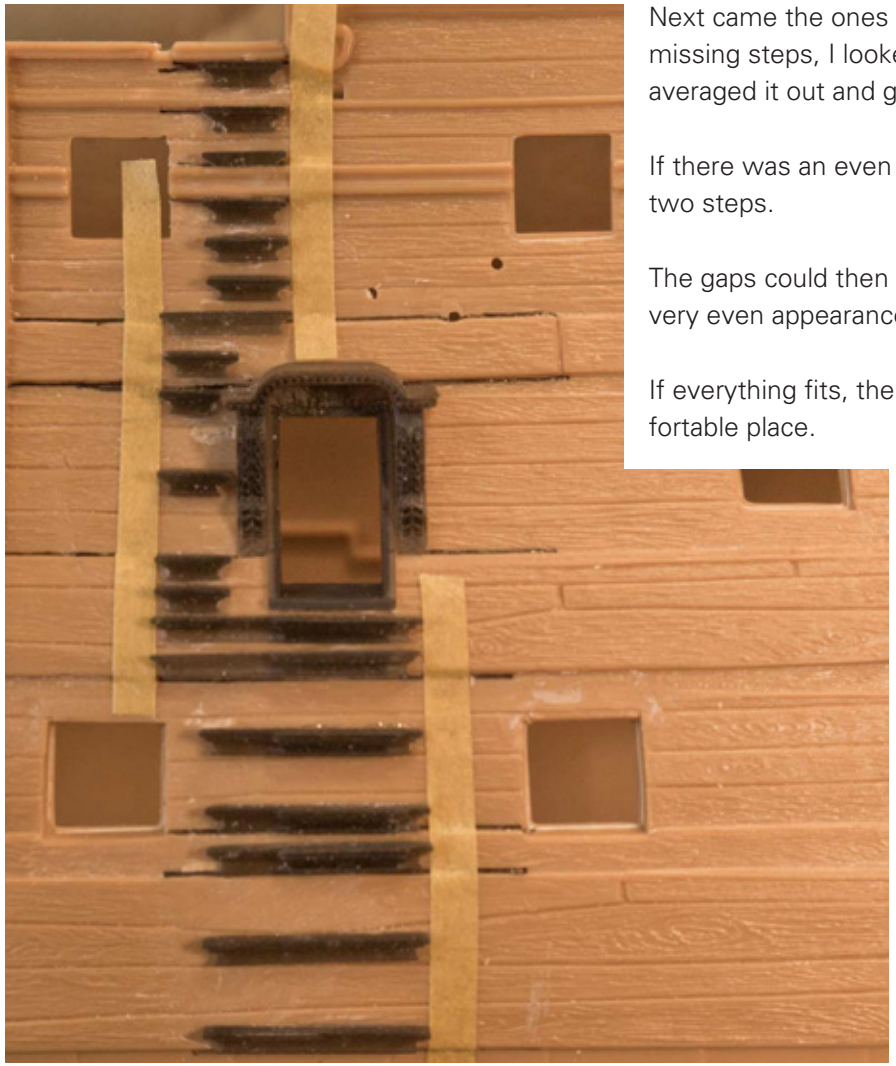


The following procedure has proved successful. Firstly, the two steps under the gate are positioned. Here, the lateral alignment must be observed so that the small steps still fit in on the fore side!

I then gradually defined the side edges with tape. The positioning of the steps was always based on those whose position in relation to a wale is clearly defined:

- the two small steps on the centre wale
- 3 steps on the lower wale
- 3 steps on the upper wale and thus defining the rear (here right) line
- and finally 2 steps in the upper area

Positioning of the Steps 2

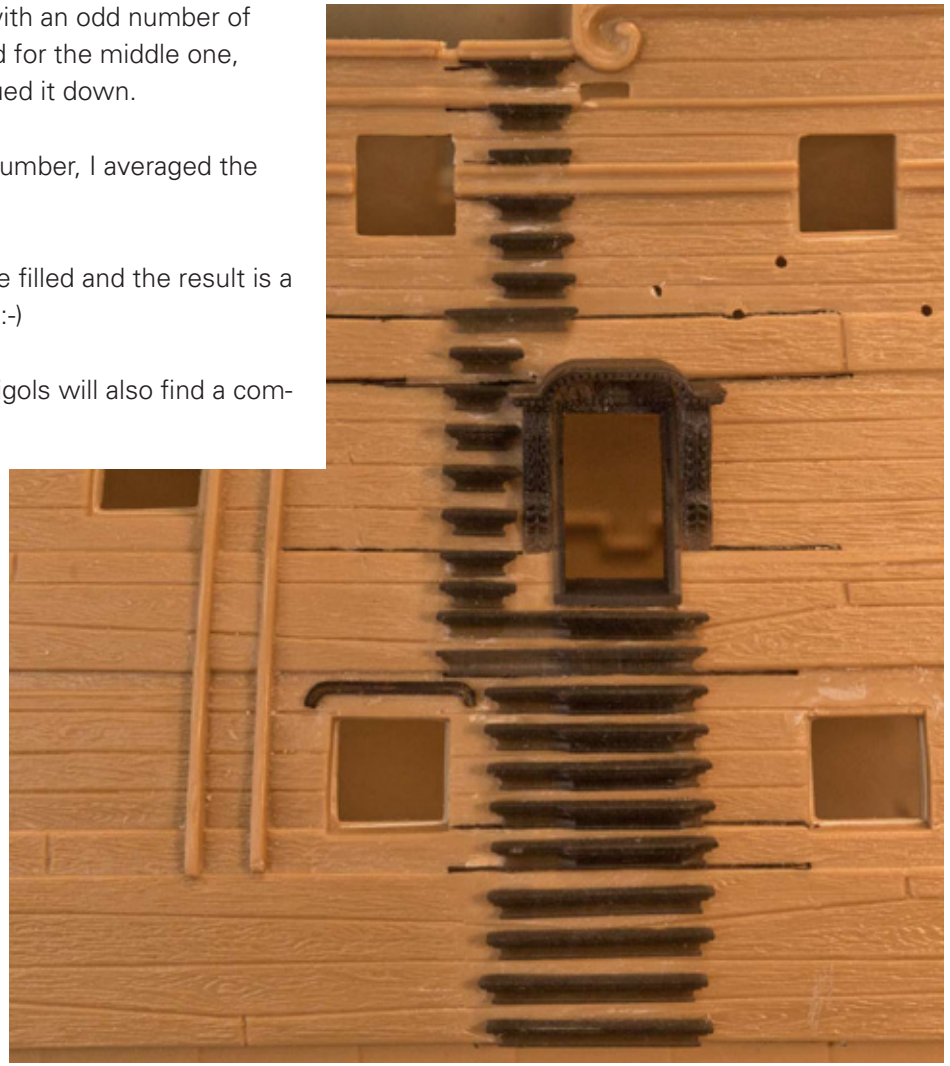


Next came the ones with an odd number of missing steps, I looked for the middle one, averaged it out and glued it down.

If there was an even number, I averaged the two steps.

The gaps could then be filled and the result is a very even appearance :-)

If everything fits, the rigols will also find a comfortable place.

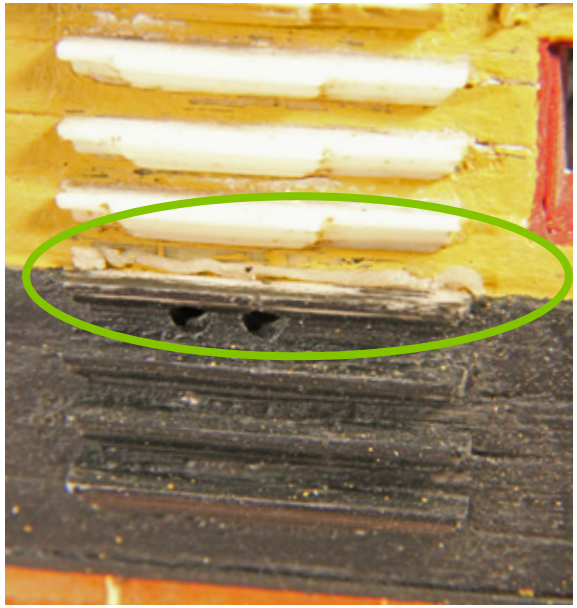


Fairing of the Steps

The angles of the steps have been pre-adjusted, but if there are still gaps, I recommend the following procedure.

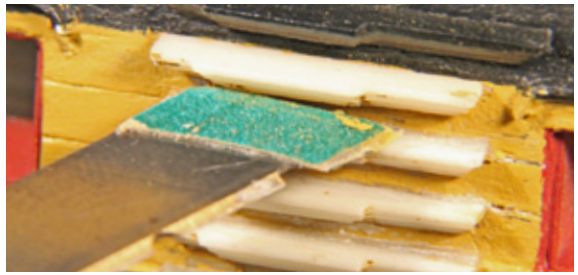
Instead of the usual car levelling compounds/fillers, I have recently started using 2K modelling compounds for repair work. Longer open time and, above all, much easier to place and mould.

My favourite here is Apoxie Sculpt, formed into a thin sausage, 0.3 mm thick and placed specifically on the gap ...



... and pressed into the gap with a pointet and slightly damp stick, modelled and excess material scraped off immediately.

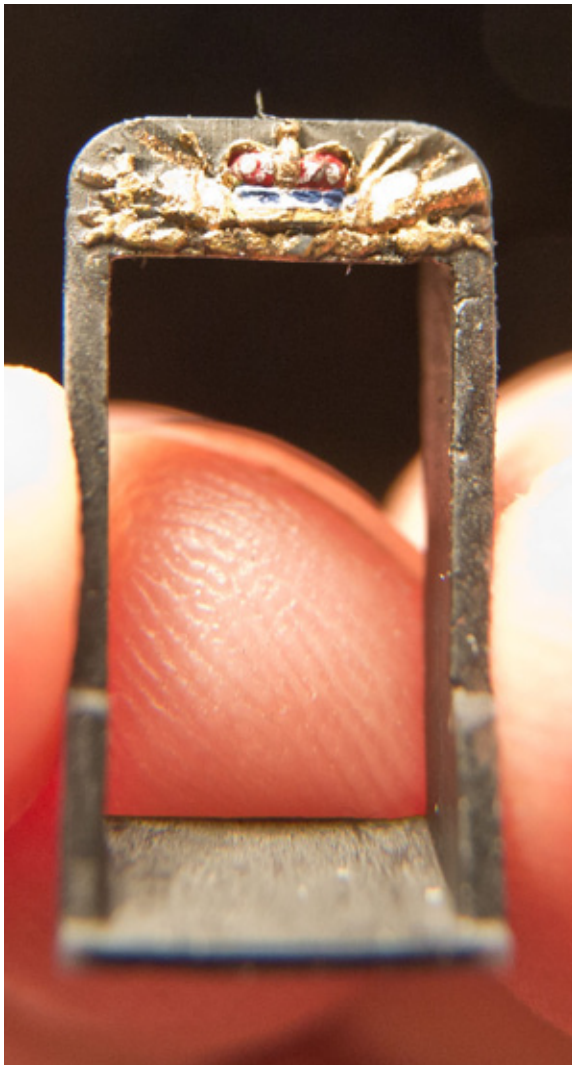
After drying, it is smoothed with a damp stick and after hardening ...



... finely sanded. I glued some sandpaper onto an old blade to go in between :-)

Painting the Side Entry Port

The moulding of the decorations is designed so that the raised surface can be easily painted with a flat brush that is not too wet.



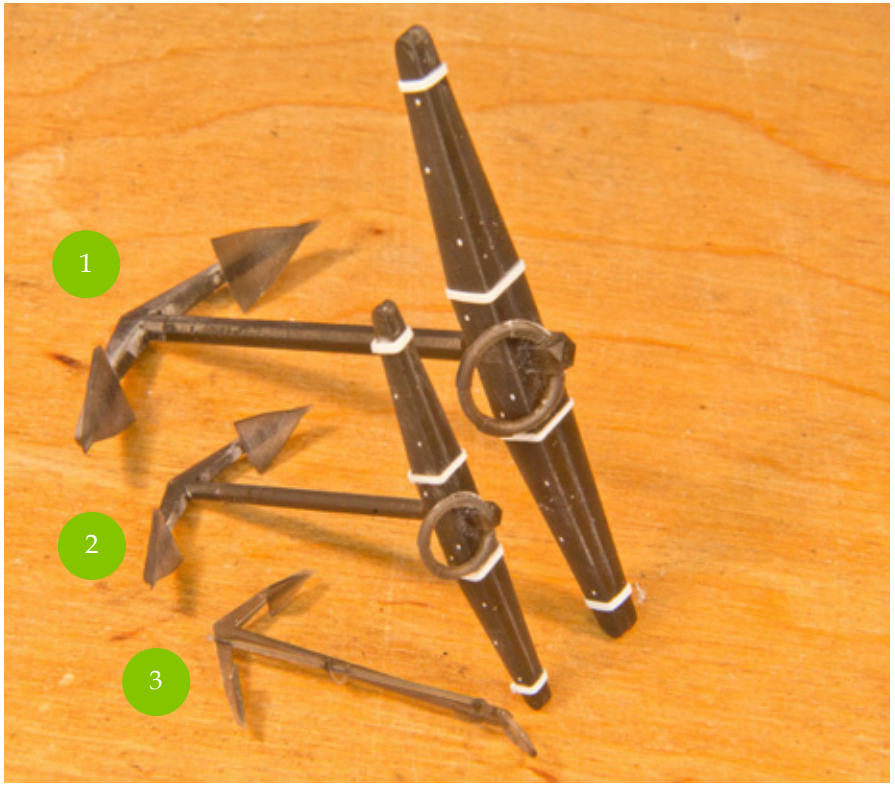
Resin 3 Anchors

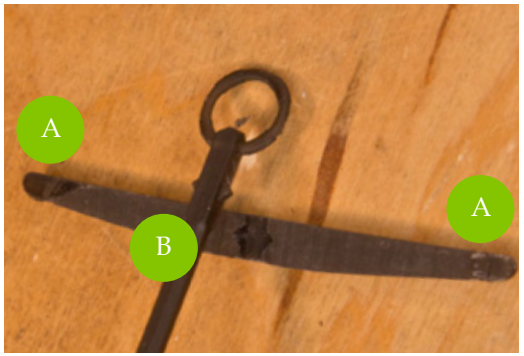
Anchors

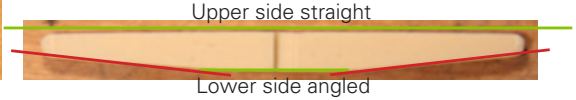
Bowers, Stream- and Warpanchor

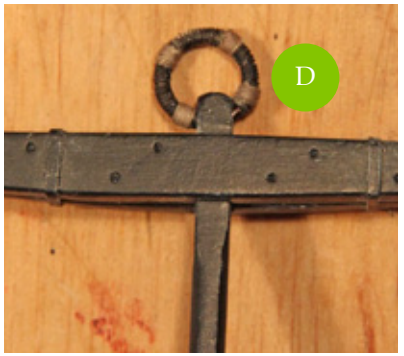
1. 4 bowers: 2 on each side of the ship on the foremast channel boards.
2. 1 stream anchor: on the aft port bower
3. 1 warp anchor: on the aft starboard bower
   (alternatively starboard mizzen chanel board)

- Only glue the anchor stocks together at the tips, A
  a small gap remains where the stock meets the shaft!
- The nut of the anchor shaft engages in the recess of the two halves of the stock. B
- Take cardboard or thicker paper and attach 4 anchor bands of approx. 1 mm width for each stock. The recesses in the stock are not for sinking in the bands but only for positioning C
- Use printed anchor rings (spare rings are enclosed) or bend rings of the appropriate size from wire and dress and smart properly. D





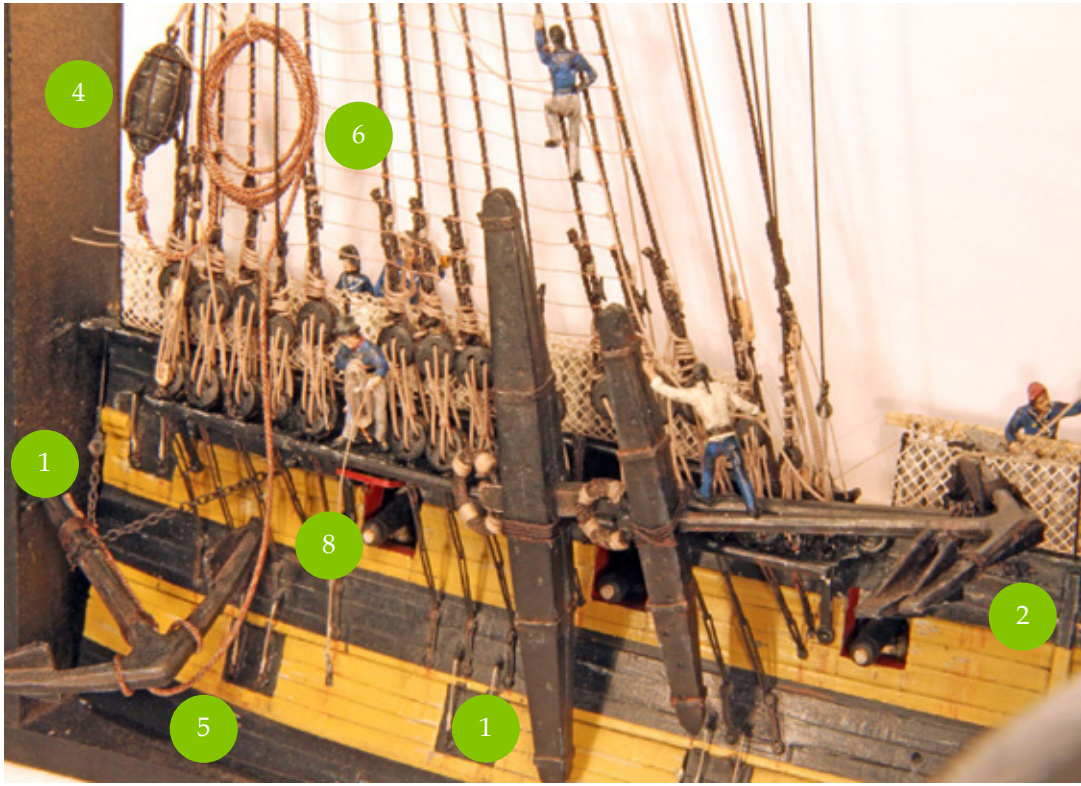


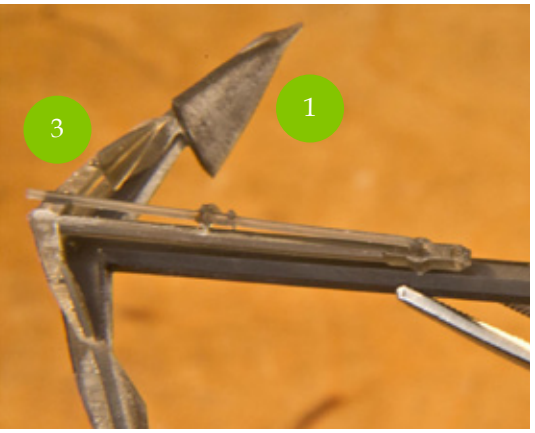


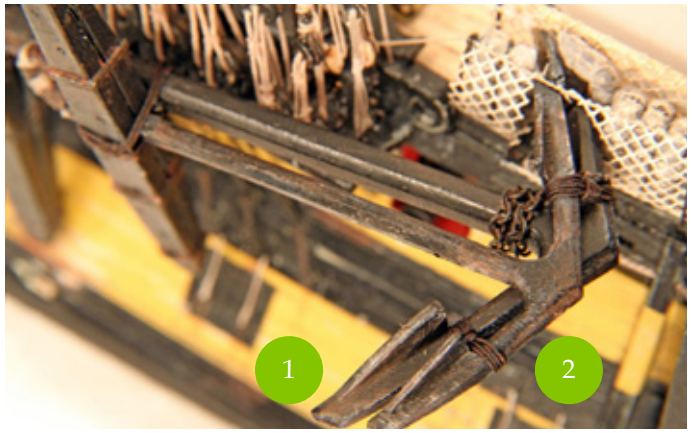
Anchors

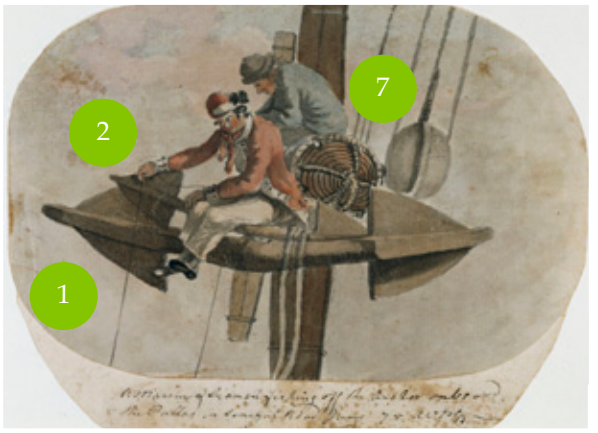
Anchor positioning, buoys and anchor shoes

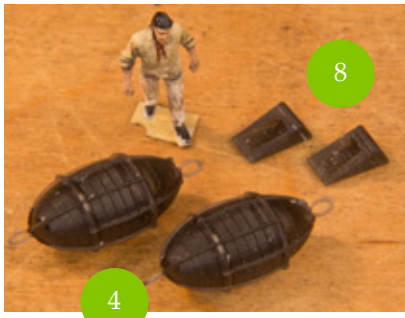
1. bowers: 2 on each side of the ship on the foremast channel boards.
2. stream anchor: on the aft port bower
3. warp anchor: on the aft starboard bower
   (alternatively starboard mizzen chanel board)
4. Buoys: One buoy each side hanging from the front foremast shroud.
5. Buoy rope goes to the shank.
6. Overlength hangs coiled in the foremast shrouds.
7. The second pair of buoys can be stowed on the aft anchors if desired. (See sketch by Gabriel Bray 1775, NMM PAJ2013).
   The buoys are supplied with the printed rope eyes (incl. replacements). If desired, a real rope eye can also be glued instead.
8. Move the anchor shoe one iron aft.





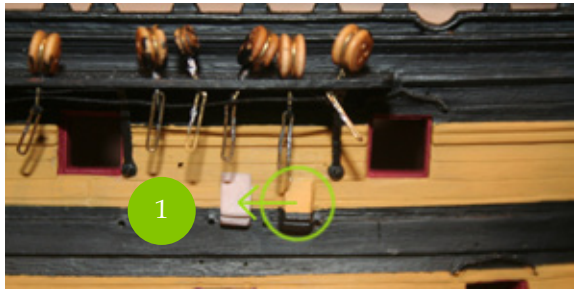


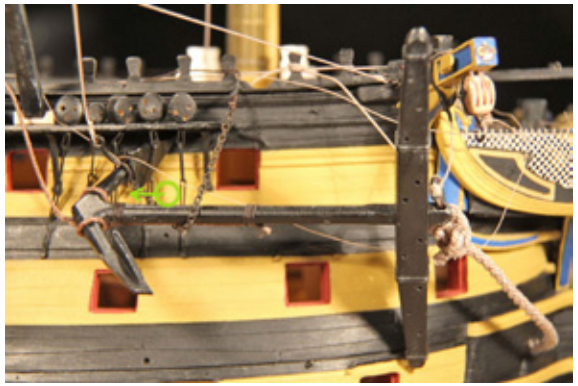




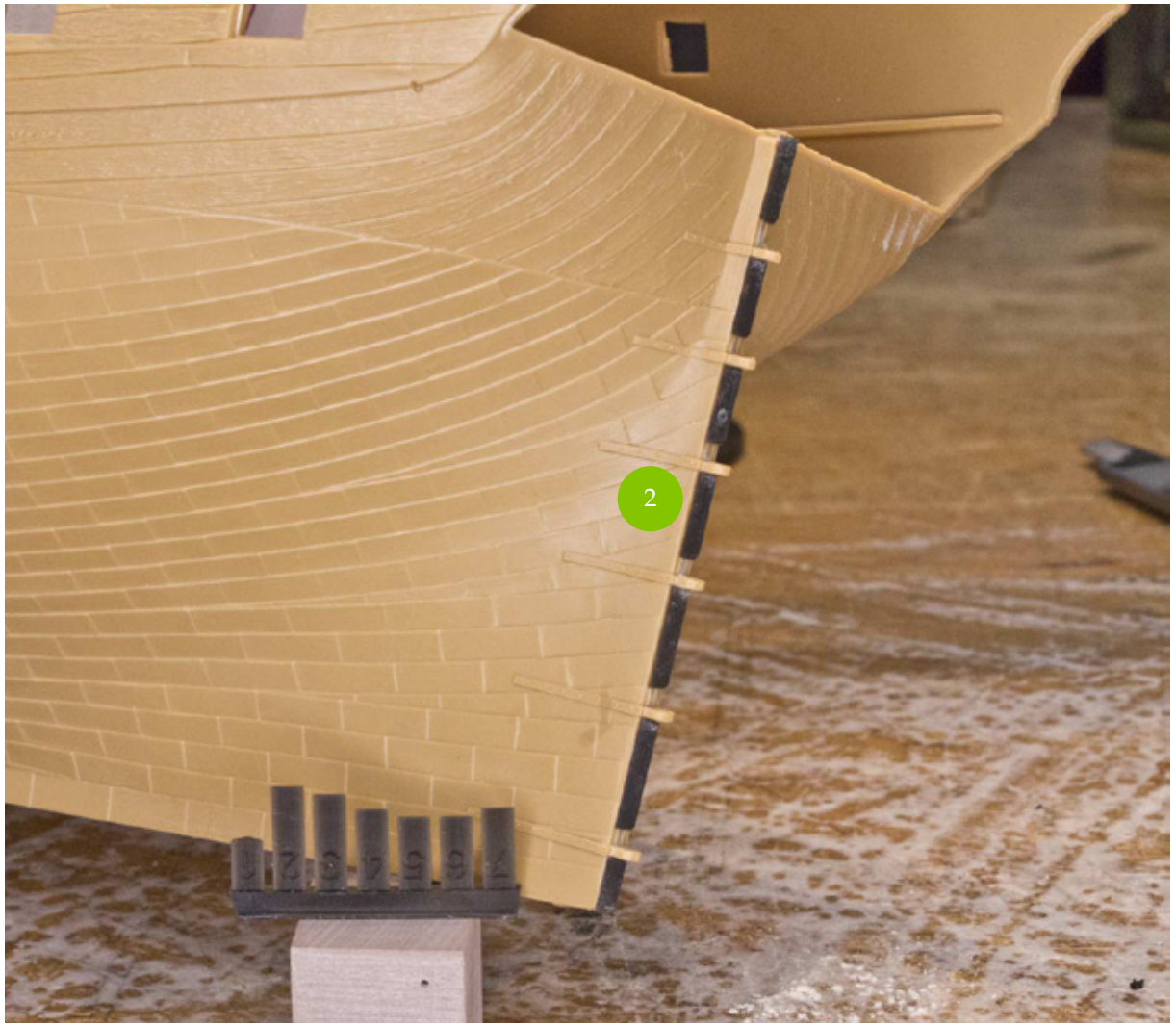
Anchor Shoes and Stern Post

1 Move the anchor shoe one iron aft for that the anchor may hang straight.





2 Closing the gap between the sternpost and the rudder. The numbers on the inside indicate the sequence. The parts are fitted at the top to the hinge, with the bevel always facing downwards.



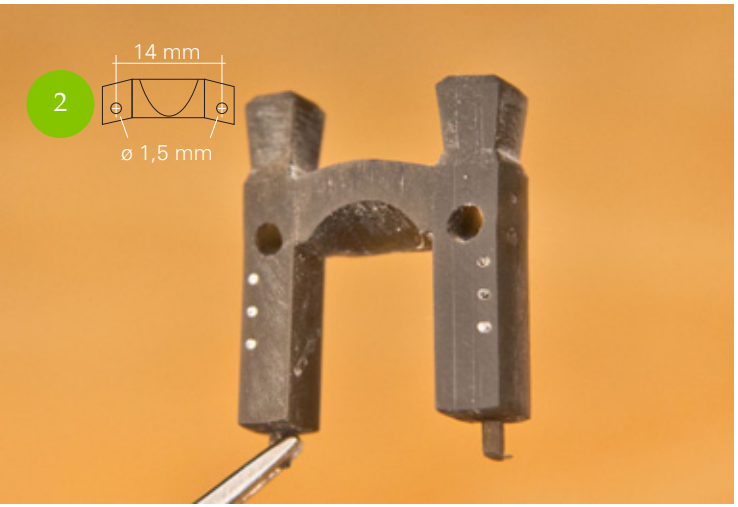
Resin 4 Timber Heads

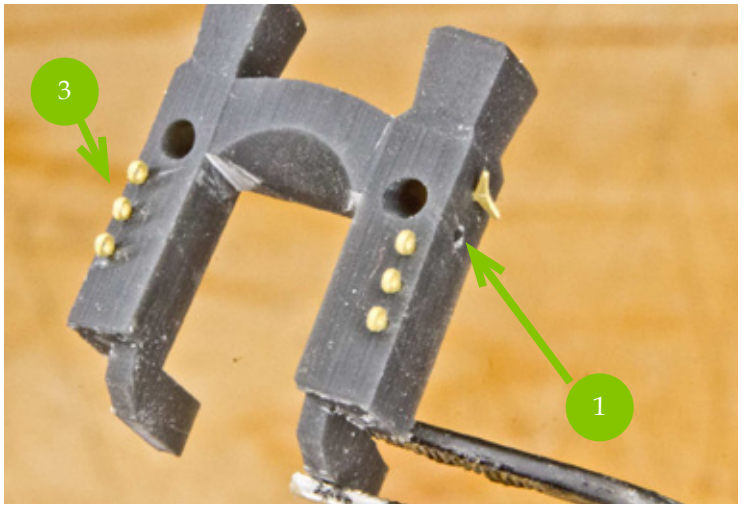
Timberheads

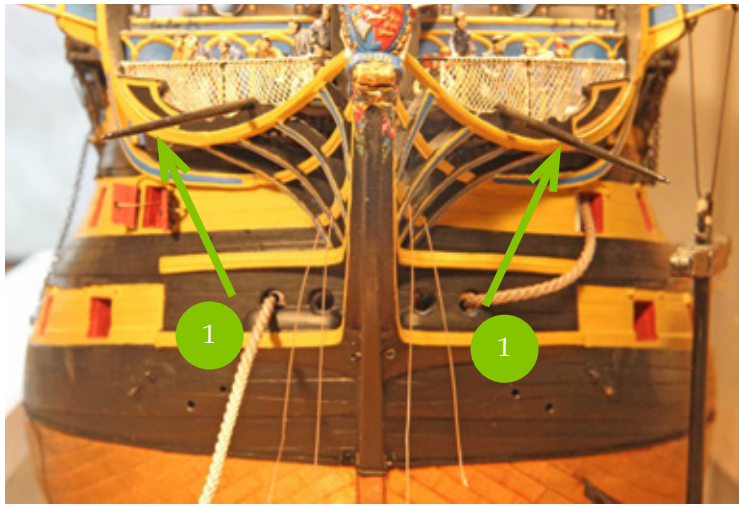
- Check parts for print steppings and sand if necessary.
- Check the width between the timbers and the width of the bowsprit.
- Adjust the curvature of the heads´ transom well to the bowsprit.
- Apply 3 ring bolts with outside approx. 1.3 mm, inside 0.5 mm on the front side of each timber
- one cleat 3 mm on each side atop 3.
- 1 a 0.5 mm wire on each side as a fastening for the bulins. Also drill the foot of the bulins accordingly to fit.

- Determine the position of the timberheads. Drill two holes of 1.5 mm ø and a distance of 14 mm. It is best to use the paper template for this. Print out in 100%. 2 Measure the distance and pierce the centre of the hole with a needle. Check and then drill.

A revised version has longer tenons that fit into the slots of the deck.

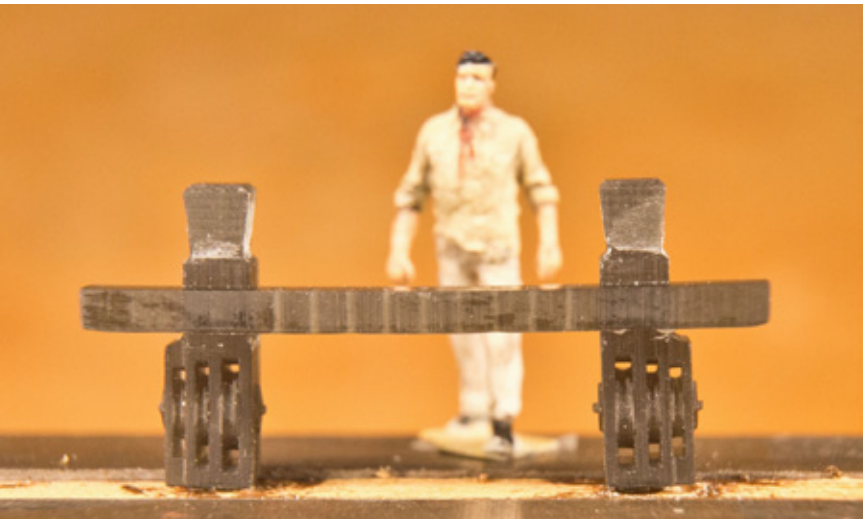


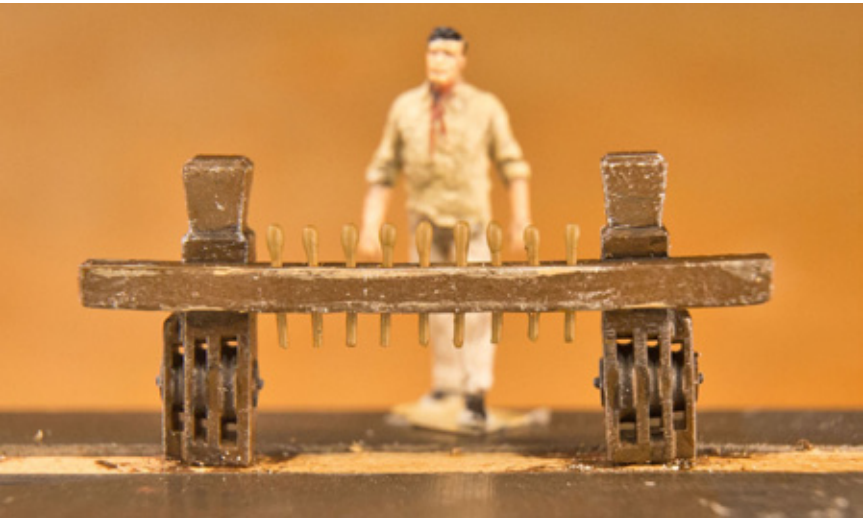




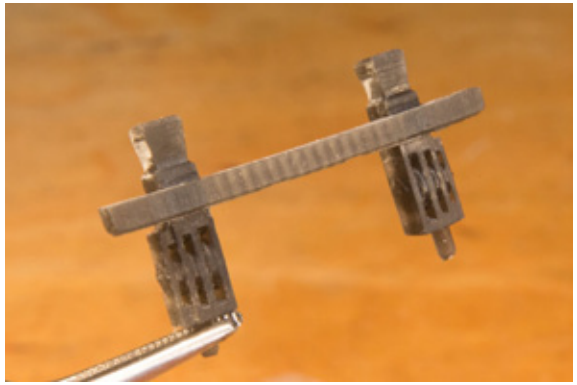
Resin 5 Bitts

Bitts

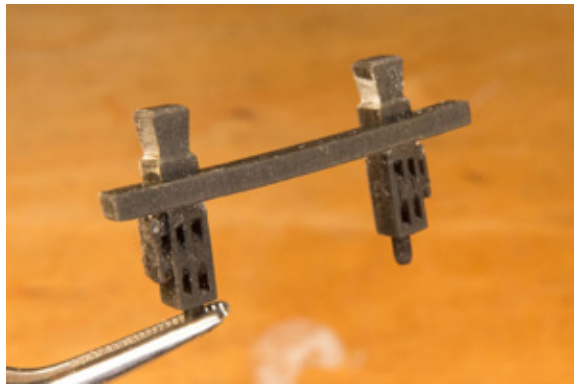




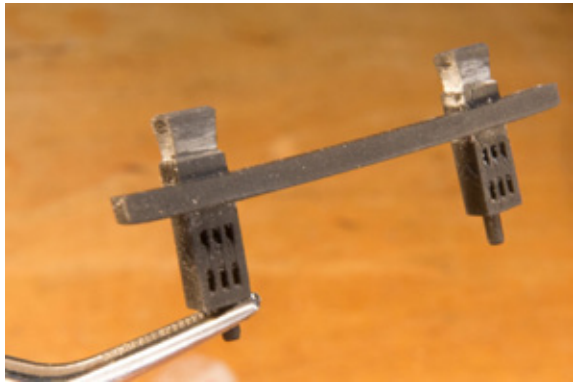
The number of belaying pins in the bitts is based on McKay's rigging plans, although in my opinion there are still many open questions, especially the tight occupation of the front foremast bitt.



Front foremast bitt with 17 pins and additional rollers attached to the sides.



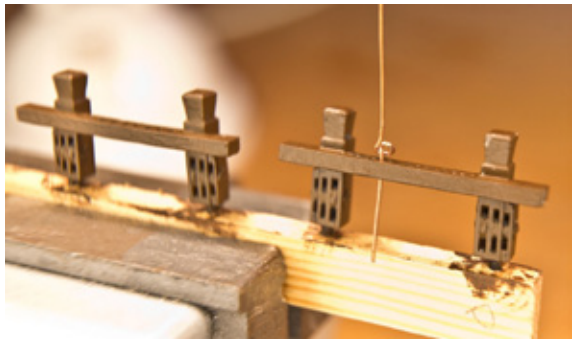
Aft foremast bitt with 9 pins and additional open rollers attached to the sides.



Mainmast bitt with 12 pins

Mizzenmast bitt with 9 pins

Assembling the bitts



When painting the bitts, always immediately use a wire to clear the holes from the wet paint. Do not work with pressure if the paint is already too dry, so that the crossbar does not break. It is better to drill it out with 0.5 mm.

If you want to give the parts a little more life, you can try the following:

First, let very diluted ink flow into the corners with a thin brush, this gives depth.

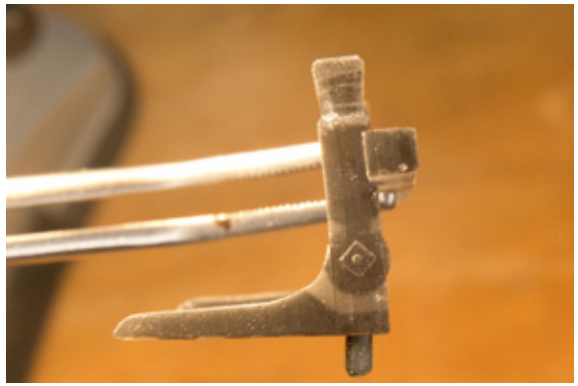
Then dry paint the edges with white paint to emphasise the contours.

If the whole model shows signs of use, you can use light beige to show all the scrubbing traces of the ropes on the wooden edges.

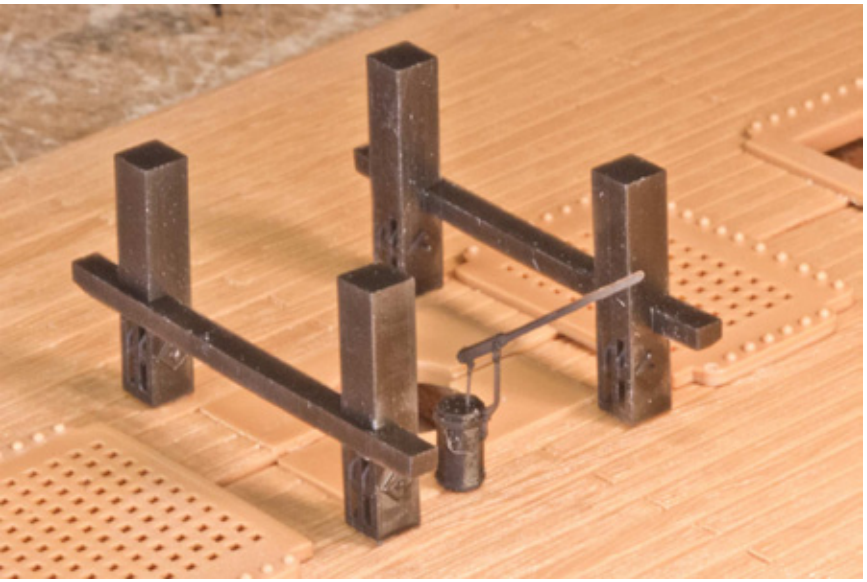
The two knees must be glued to the mizzen bitt.

Caution: The vertival supports are not at right angles to the lower edge of the knees!

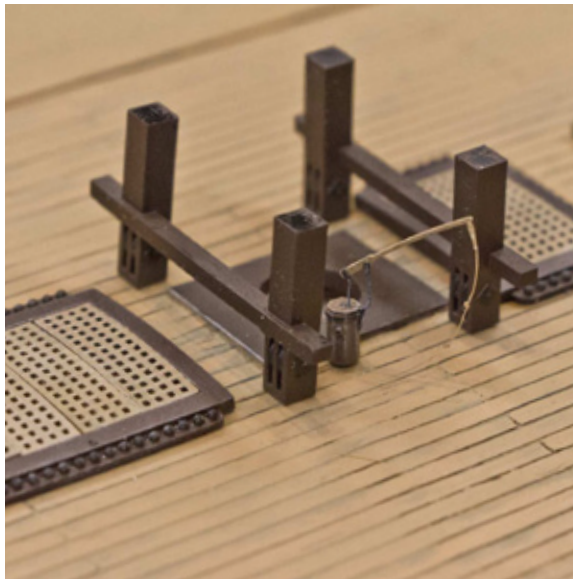
Make sure that the two rope passages remain open and that no glue flows into them.



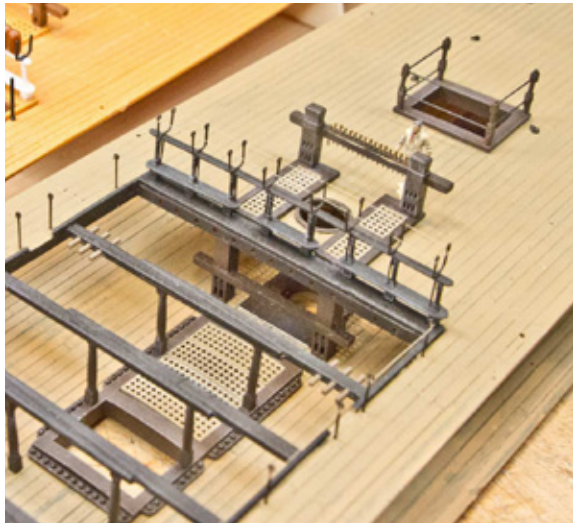
Installation Bitts upper battery Deck

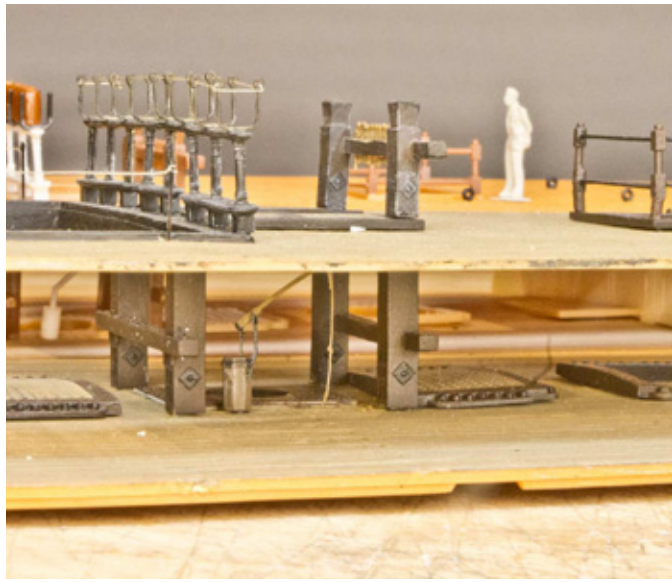


The set has been expanded to include the two main mast bitts. This also includes the elm tree pump.

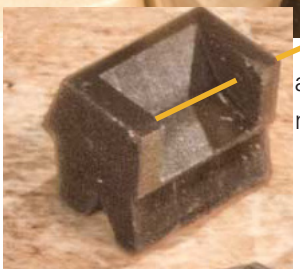


You can see how the rear bitts sit exactly on top of one another. Leave the small resin 10 gratings open to make rigging easier.





The tree nail holders 74+79 and the shot racks 85 on the quarterdeck are replaced with resin parts. The treenail holders because of the wire nails, the others because they look a bit better.

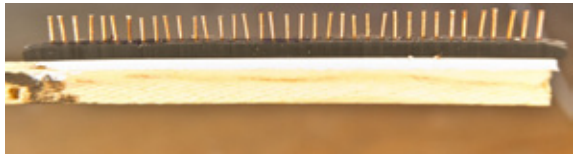


Preparation:
I made a template for cutting the nails to length, with a wire feed from the left and a catch basket underneath, it works fast, all cut to 7 mm quickly and well.
Then I glued the assembly bar with through holes to a wooden stick or similar with double sided mirror tape and filled it with the wire pieces.

Belaying Pins

The double sided tape secures the wire pieces against falling out.

Then the lengths are straightened a little ...

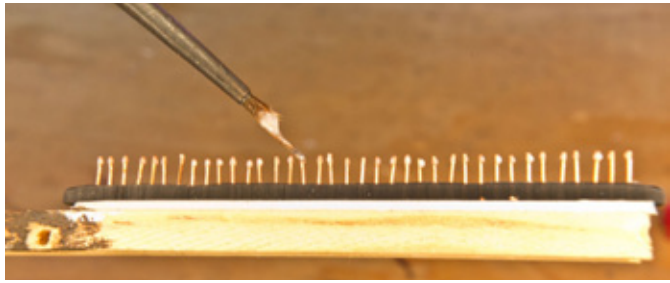


... and it looks like this:

Then prepare the nails´ heads. White glue in a small bowl 2, water in the next bowl 1 and the mixture in a third bowl 3. And for that the brush does not dry out when the pin´s head is left to dry, it is brought to the right height with a clothes peg so that its tip is in the water. 4

Then spread the glue on both sides of the head in several layers. The thinner the glue and the more layers, the more even the result. So do not make the first layers with too thick a mixture of glue and water! And always let it dry. That's why I use the white glue express version, so that also works quickly.

By the way, it took me 6 to 8 layers. When the head is the right size, let it dry briefly and paint it :-)



Why are the pins not printed? The resin is too brittle for rigging, with wire there is no danger of breaking away during rigging.

Resin 6 Coat of Arms

Figurehead Heraldry

The coat of arms is quartered and represents the parts of the country, here the simplified description:
In the 1st and 4th square, i.e. top left (heraldic right) and bottom right (heraldic left), the coat of arms of England: three golden lions on a red background.
In the 2nd square (top right) the coat of arms of Scotland: Gold with a red Scottish lion rampant within a double tressure flory counter-flory gules.

In the 3rd square (bottom left) the coat of arms of Ireland: a golden harp with silver strings on an azur background, symbolising Ireland (since 1927 only Northern Ireland).

The inescutcheon in the centre is crowned with an elector's hat (or bonnet), in the centre a reproduction

of the the Crown of Charlemagne.
Field 1: in red two golden, facing, striding lions one above the other (Principality of Brunswick),
Field 2: in a golden field strewn with red hearts a blue lion (Luneburg),
Field 3: in red a silver, leaping horse (Hanover).

Figure Head Lettering

There is a groove on the back of the shield into which the extension of the stem is glued. The groove in the groove serves as a guide that the short side is used.

The motto „Honi soit ...“ is already printed and can simply be painted. However, you can emphasise the lettering by carefully scraping off the printed letters and replacing them with the etched letters from plate 5, so they also match the „Dieu et mon Droit“ on the banner on the stem.

To do this, use a toothpick to place a medium-fast superglue at the target point and position and press on the letter.

Allow the glue to set briefly and press the letter onto the curve of the sign by rocking it with a wooden stick.

And that‘s it.

Painting the Figure Head

For easier handling, the adapter of the stem has a hole at its bottom for gluing in a piece of wire. This wire is then inserted into a champagne cork or similar.

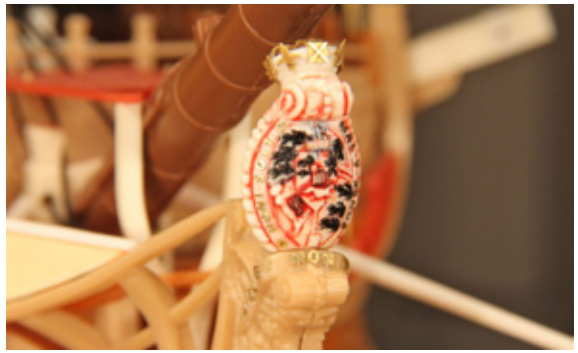
This makes it easy and comfortable to hold the figurehead without having to touch it.

The coloured backgrounds are painted first. The reliefs of the figures are designed in such a way that they can be easily brushed with a very flat brush and a small amount of colour.

Even I do plan several correction steps for my work

A very fine brush should then be used for these.

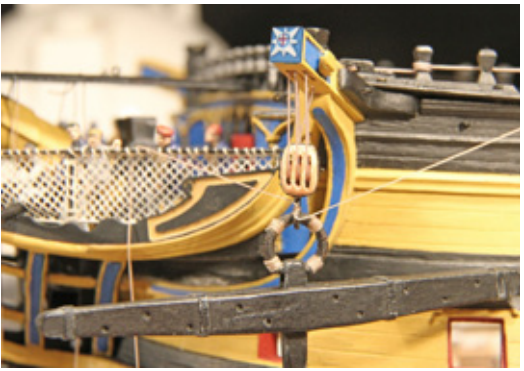
Finally, emphasise the depths and inner edges of the coat of arms and lettering with thinned ink to add depth. It is where the red color sits in this prototype. Then brush the tips that surround the crest with a lighter gold colour or white.



The angels and the cropwn come from the kit or from olate 5.
Here is a comparison with the original part of the kit.

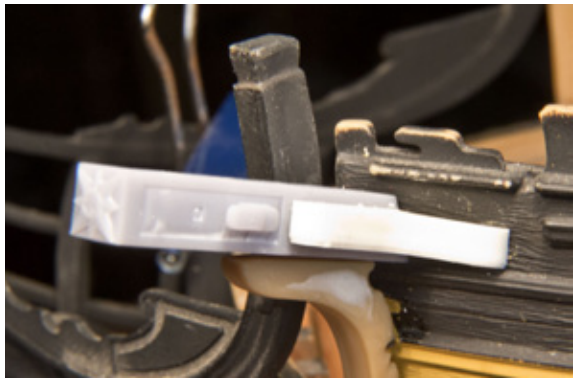
Resin 7 Cat Head and Cat Block

Cat Head and Cat Block



The cat head davits have a triple pulley and the star of the Order of the Garter, which can be found on all contemporary depictions of the Victory.

There is also a matching triple pulley cat block.



Installation is carried out using the parts in the kit. As usual, I recommend adding a little ink to the inner edges of the faceting and brushing the outer edges white.

The cat blocks come with a printed hook and a spare hook. As these are very fragile, I recommend replacing them with brass wire.

The tip should be tapered with a file before bending. The surplus resin hooks can serve as a bending pattern.

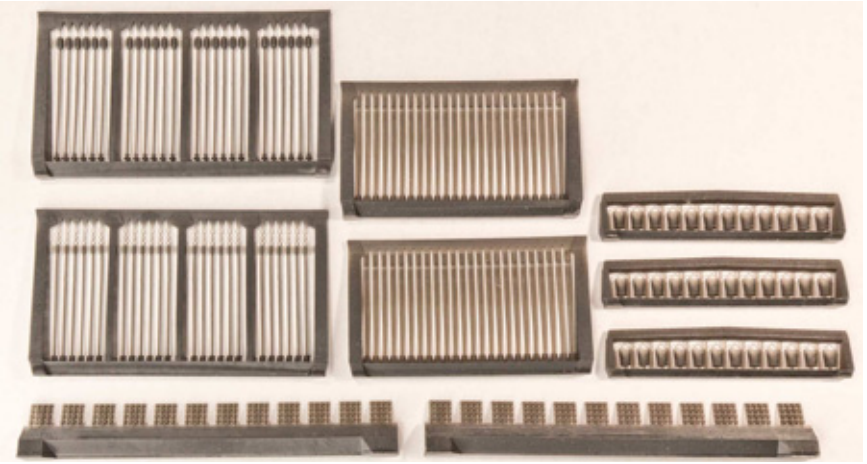
The base colour is a medium wood/earth tone, with a very light brown brushed over it, then a little ink, and finally the edges and fittings are brushed with white to emphasise them.

The shape of the block and hook is based on the cat block of the St. George, which ran aground off Thorsminde in 1811 and is now on display in the museum there.

If you prefere the crown as seen today, simply file off the star and use the part of the kit. The main reason for these new parts are the pulleys.

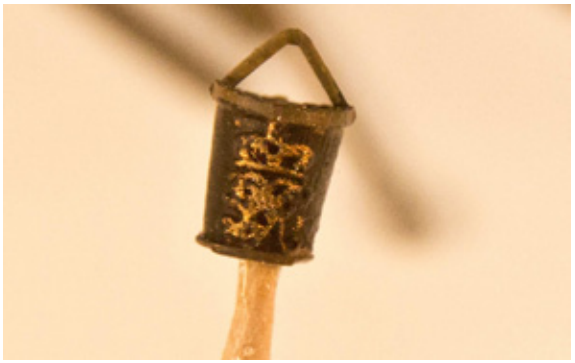
Resin 8 Gun Accessories

Gun Accessories



alt: 24 Spanges/Rammers, 24 Worms, 48 Crowbars, 36 Buckets with monogram, 24 Shot Racks

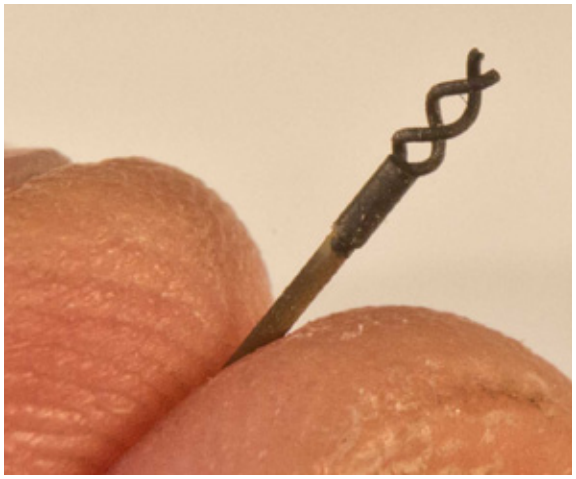
neu: 24 Spanges/Rammers, 24 Worms, 48 Crowbars, 36 Buckets with monogram, 24 Waterbuckets and Tubs, 24 Shot Racks, 24 Salt Boxes, 24 Cartridge Holders, 24 Barrels with Lint Stocks



It is advisable to paint all the parts before removing them from the sprue and then simply touch up the cut lines afterwards.

It is best to apply the paint to the bucket decorations using a flat brush with paint that is not too wet. Alternatively, you can temporarily attach the buckets to a toothpick.

The buckets can alternatively be used for the railing on the cabin deck or for the guns.



The worms must be cut away with great care. As can be seen in the picture above, the entire spiral must be kept intact. It is best to use a new, sharp scalpel.

With the sponge/rammer, note that the wiper is on one side and the rammer on the other.

The ball racks are based on those of the St. George, which ran aground off Thorsminde in 1811. After painting, separate the racks from the support and smooth the cut edge.

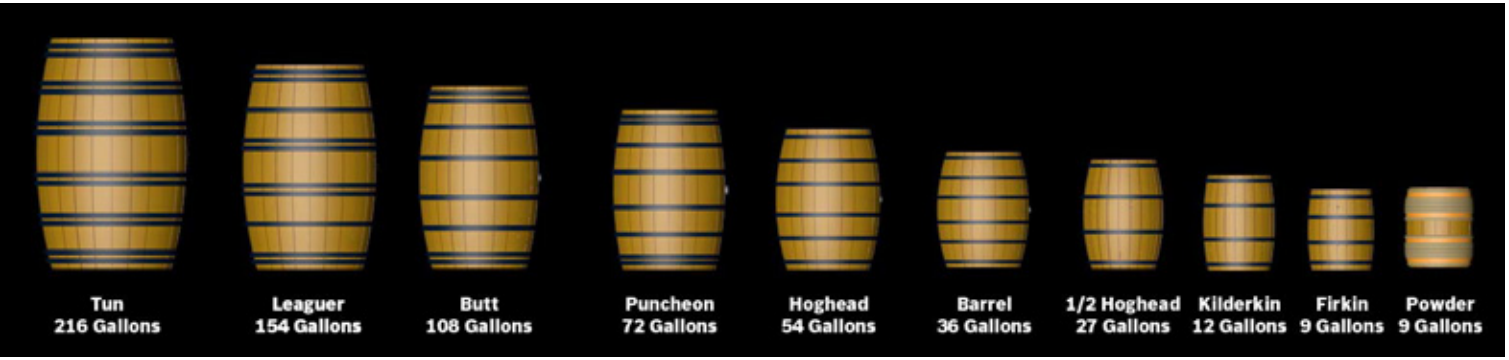
For the wads use 1 mm round Evergreen or heated and pulled sprue.

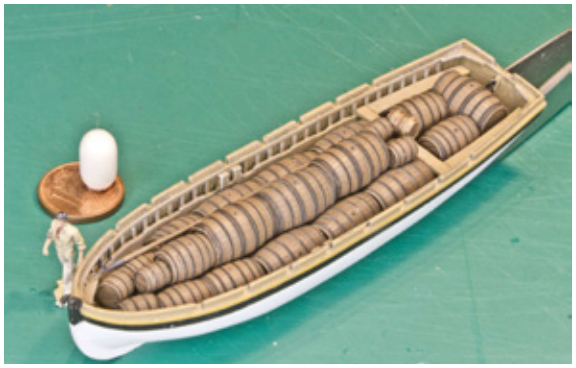
Resin 9 Barrels

Barrels, Buckets and Tubs

To ensure a reliable supply to the ships, the Royal Navy's barrels were standardised. As the volume increased, so did the number of hoops.

The powder kegs were a special case. Being the same size as firkins, they had copper hoops to prevent sparks, as well as additional wicker hoops, which were thicker than the copper hoops to provide extra protection.

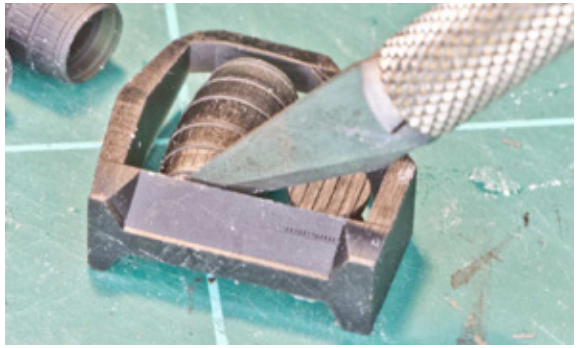




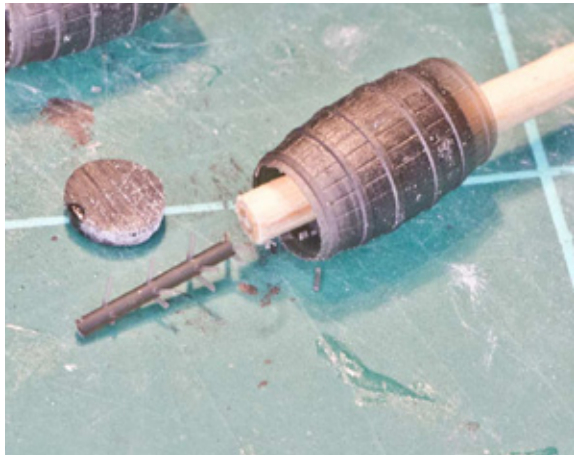
The collection of barrels has been expanded to include water buckets and tubs. A carrying rope can also be threaded through the holes on request. – Shown here with a Leaguer for size comparison.

Barrels Assembly

First, use a sharp scalpel to cut away the base of the barrels on both sides. Do this carefully, applying only light pressure, and use a cutting motion to prevent the barrel from splintering.



Then use a wooden skewer or similar object to push out the central support.



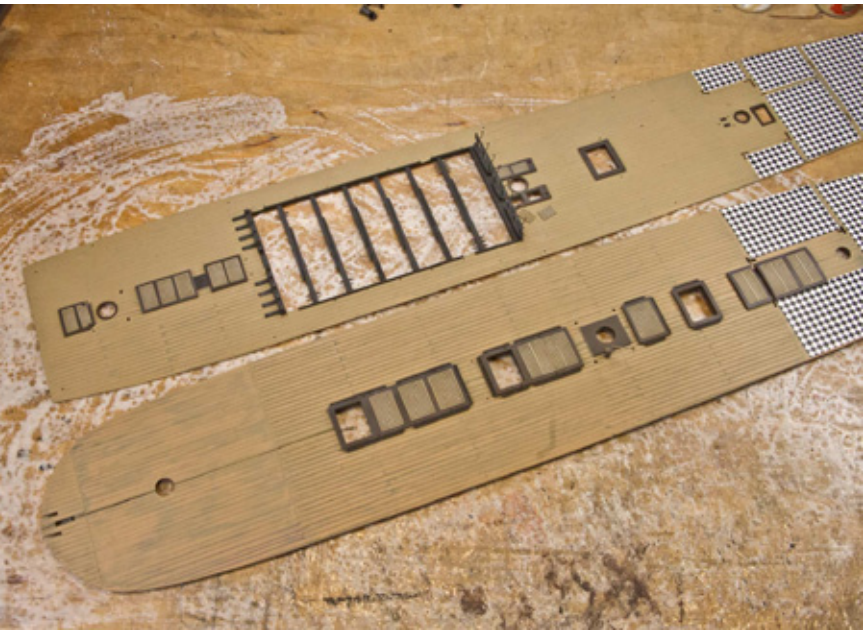
Remove the lids and trim the edges neatly. They must fit onto the barrel without any pressure, otherwise the barrel will crack. So test the fit first, then apply a tiny amount of glue to the inner edge of the barrel.

Then use the tweezers to position the lid and press it firmly into place with a wooden skewer.

Colouring: As the barrels are made of black resin, there is a very practical way to make the hoops stand out:
Paint the barrels in a wood-tone colour – they don't all have to be the same shade, by the way. Then apply some diluted ink on top to emphasise the staves.
A small wooden block with sandpaper stuck to it serves as a sanding tool; I've found 320-grit works well, though this depends on the paint type and thickness.
Then carefully sand the paint off the hoops; this works wonderfully if you sand lengthways along the hoops, turning the barrel slightly as you go.
After that, brush on a bit of white and you're done :-)

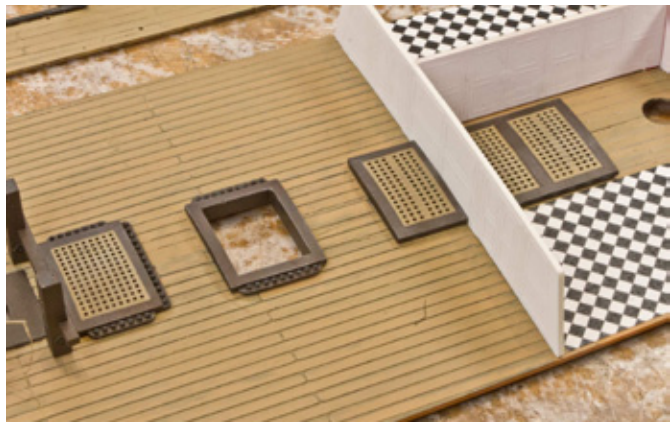
Resin 10 Gratings
Fo´Castle, Quarterdeck and upper Battery Deck

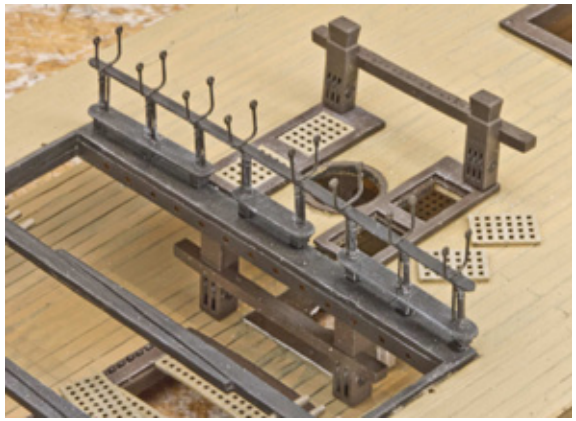
New Gratings

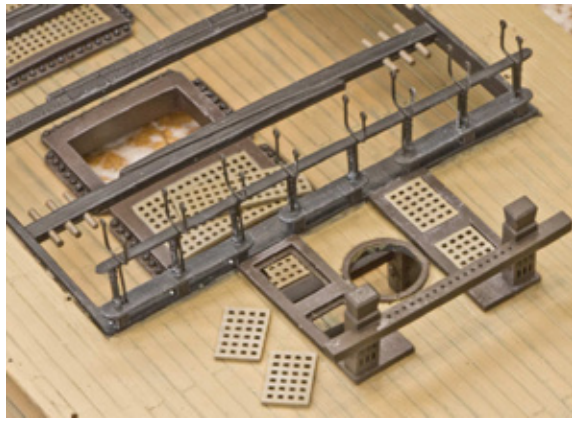


The new gratings have been designed to fit perfectly over the old ones, making them compatible with wooden veneer decks from various manufacturers.

All images show additional accessories or kit parts.







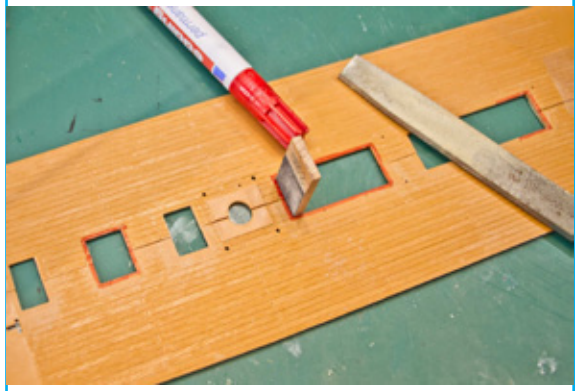
Taking out the old ones upper Battery Deck

But first things first –
it always starts with a bit of destruction.

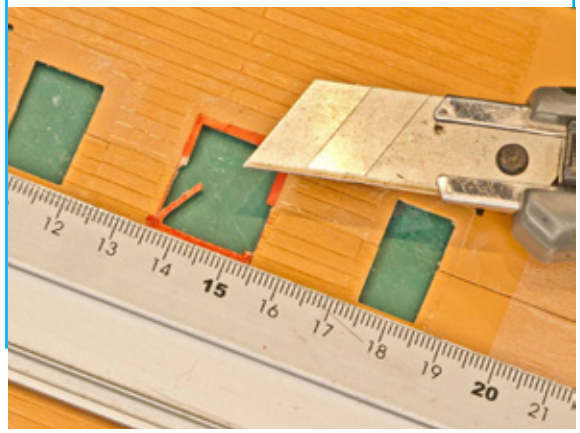
Cut out the old grating and file down the old edges with a coarse file. Gaffer's tape protects the rest.

Finish off with a cutter scraper and a key file.

A wooden block the same width as the opening, with sandpaper glued to it, ensures a smooth finish.

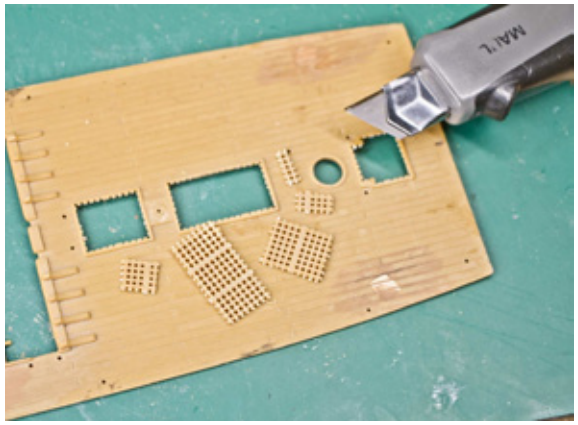


The openings with ladders have an inner frame. Mark the required extension with a red pen and cut it out with a craft knife.

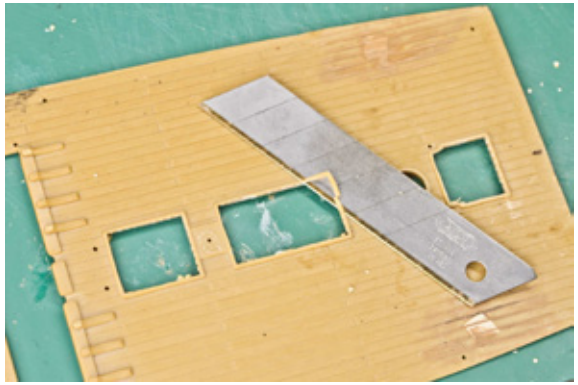


Removal of the Fo´Castle and Quarter Deck

The fore castle is a bit different, as the deck isn't split into two here. First, cut out the grating.

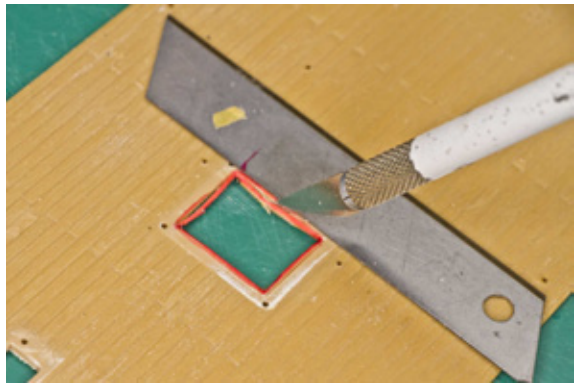


Then use a cutter to cut away the coaming. After that, use the cutter blade and key files to remove the rest.

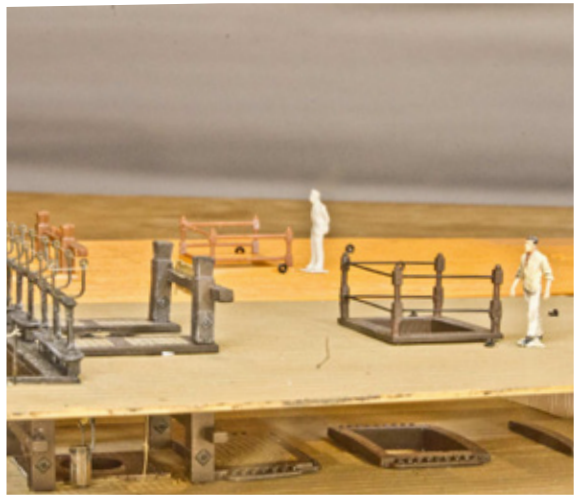


The coamings on the aft deck are thicker. To deal with this, remove some material at a 45° angle; this will make the rest of the work easier.

The rest can then be cut more easily with the flat cutter blade, and then scraped away and sanded down.

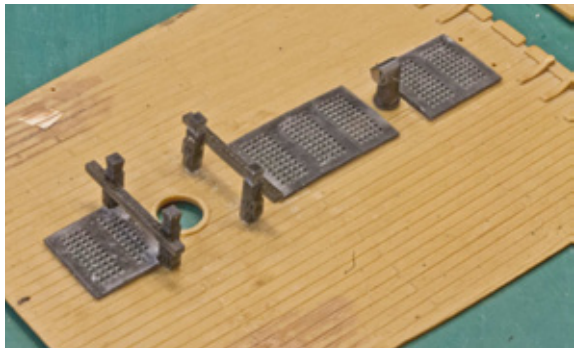


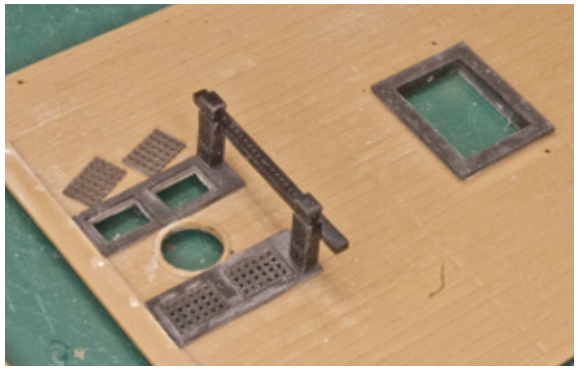
The companion way in the aft deck will also have an inner frame and must therefore be cut out. Once again, a red line serves as a guide for cutting.



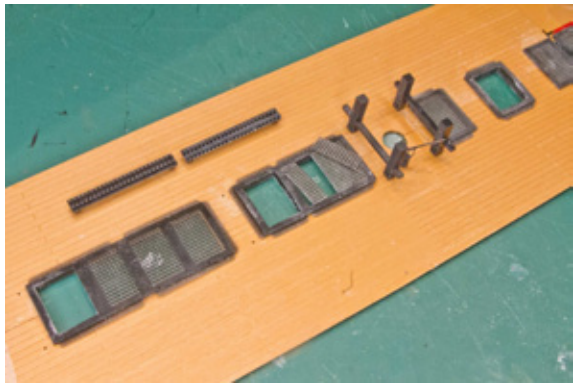
New Gratings

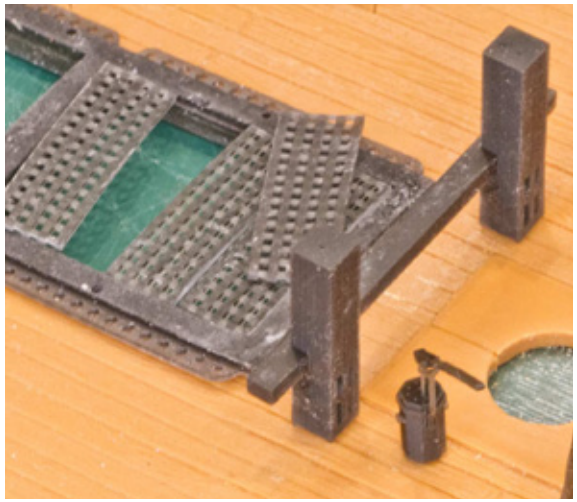
The gratings have markings on the underside to help identify them.
FC stands for Forecastle/Aft, and the numbers are counted from front to back.
The coaming next to the mainmast has four partial gratings, which should be left open for rigging.
The bitts are part of Resin 5 and are for orientation purposes.



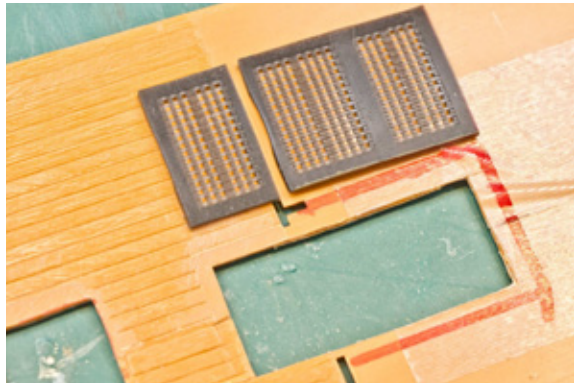


Similarly, the upper battery deck is numbered starting with number „3“.
The main hatch has four sections and can also be depicted as open.

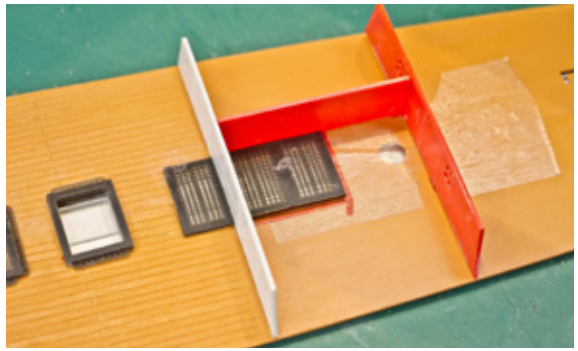




The openings in the cabin area need to be cut out. Use the bulkhead from the kit as a guide. Mark the outline using adhesive tape.



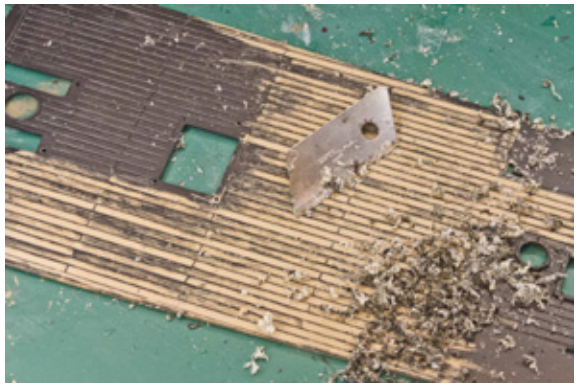
Then cut the opening, ensuring you leave the required space inside. The front section should abut the transverse bulkhead, whilst the rear section should also abut the longitudinal bulkhead.



Coloring the Decks

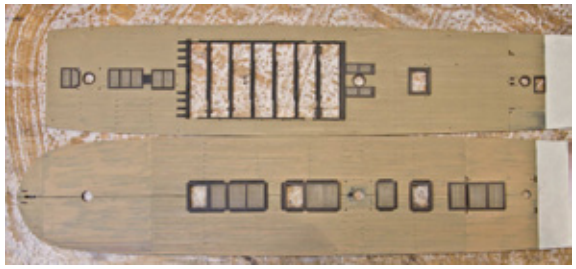
If you're not using a veneer deck and don't have your own technique for giving the decks a nice colour, here's an approach I chose for one of my models.

The deck was first sprayed black, then the paint was scraped off using a craft knife blade, so that the grain was sanded away and the plastic was revealed again. Black remained in the recesses and at the ends of the planks.



This was followed by three coats of a light wood-coloured glaze. The paint was applied very thinly and allowed to dry thoroughly between coats. Apply as many coats as necessary until the wood tone is right, but the grain is still visible.

I then added the missing plank pattern to the missing planking section of the upper battery deck beneath the fo´castle using pencil strokes.



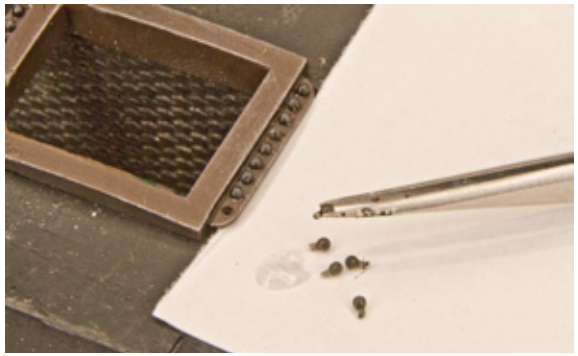
The coamings of the gratings were painted a dark brown; once dry, the frame was masked off and the gratings were painted in a lighter wood tone.

Before removing the masking, apply a little diluted ink to the gratings to highlight the edges slightly, then brush over with white to create a more natural colour effect.

After removing the masking tape, brush the edges of the coamings with white

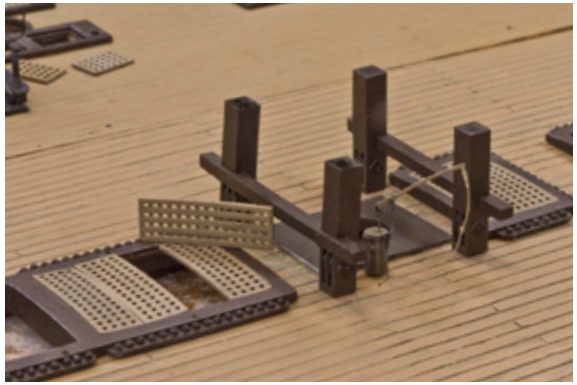
Fine Tuning Decks

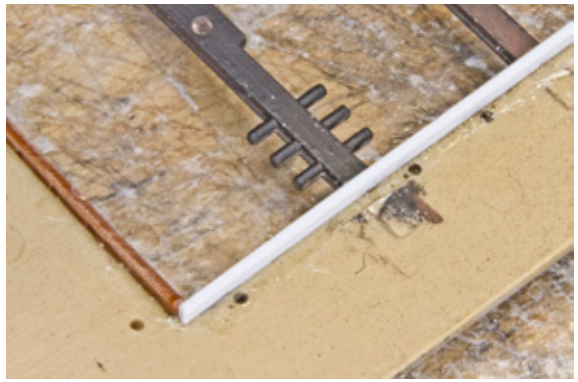
Paint the shot racks black and add a light white brush highlight.



Cut out a few cannonballs, apply a little glue to the base, dip the cannonball holder into the glue and position the cannonball. Then secure it on the back with superglue and, if necessary, carefully sand down any excess.

If you are using the photo-etched parts stanchions in the waist gangway, you should ideally fill in any holes that are too large before painting the decks. To do this, glue a 1 mm Evergreen rod into the hole, centre it with a centre punch, and re-drill it to 0.5 mm. A pulled-off sprue will also do the job, but it is more time-consuming.





The side edge of the gangway is also a bit thin; reinforcing it on the underside would be a good idea.