Ghost ship - 1/200 scale

22/06/2013 — Advanced Techniques



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: "Le bateau de l'angoisse" (Ghost ship)... Ce film d'horreur essaie de relever le niveau "scénaristique" du genre et les décors sont très travaillés y compris la maquette du bateau - j'ai eu envie de faire cette épave flottante qui a des t...



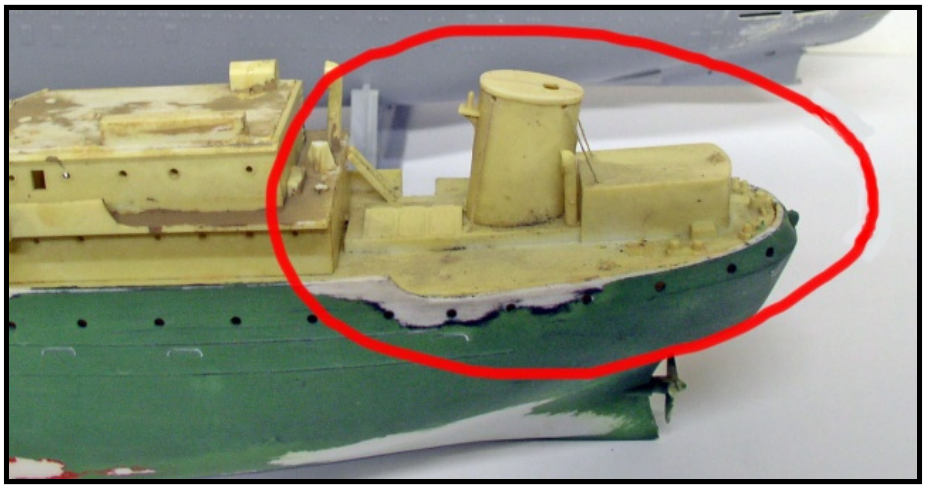




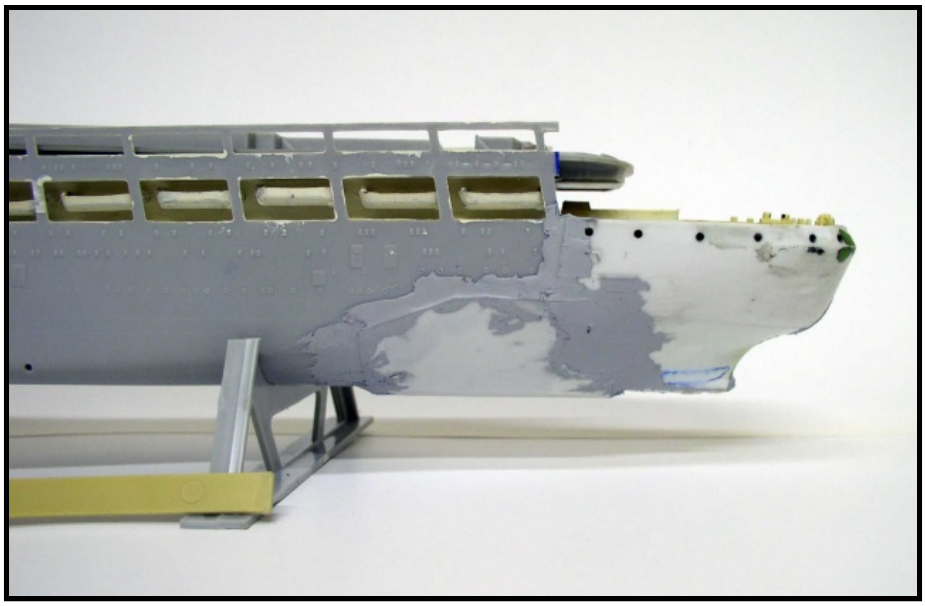
This horror movie tries to raise the "scriptwriting" bar for the genre, and the sets are very well crafted—including the model of the ship. It made me want to create this floating wreck with its interesting hues...



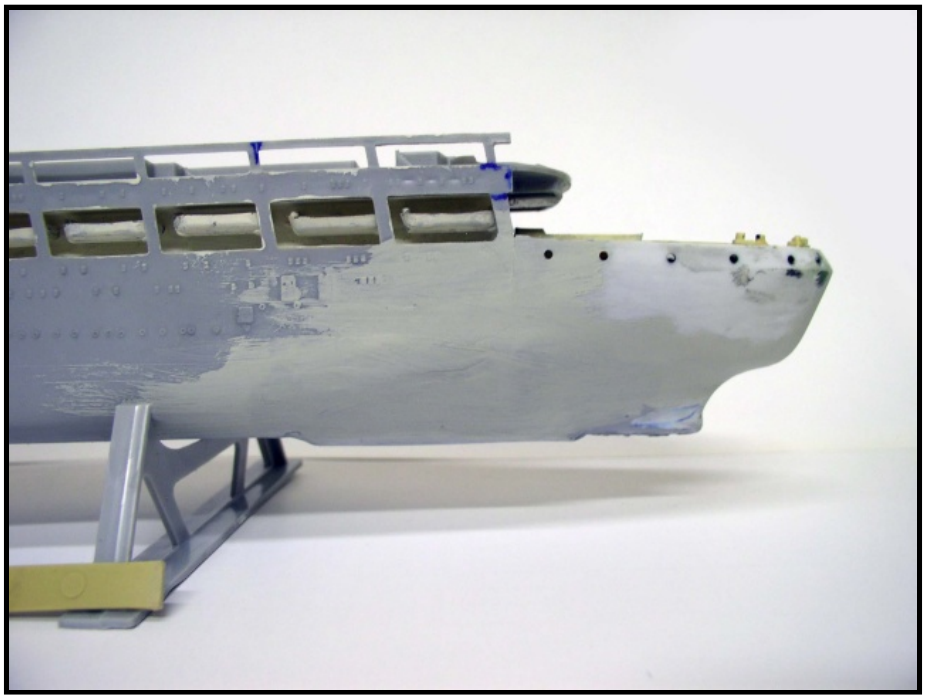
At first, I needed an ocean liner. I found the "Camberra," although it was too modern—the beginning of the film takes place in 1962—for the overall look...



After finding two cargo ship hulls in the surplus bin, the stern of one of them would make a great replacement for the "Camberra"'s, which wasn't rounded enough...



After cutting out the two stern sections, I adjusted the one for the cargo ship and glued it in place. Although the two ships aren't to the same scale, that's not a problem...



After filling and sanding, the new stern is in place... We're ignoring the lower part, which won't be visible...

Ghost Ship Set

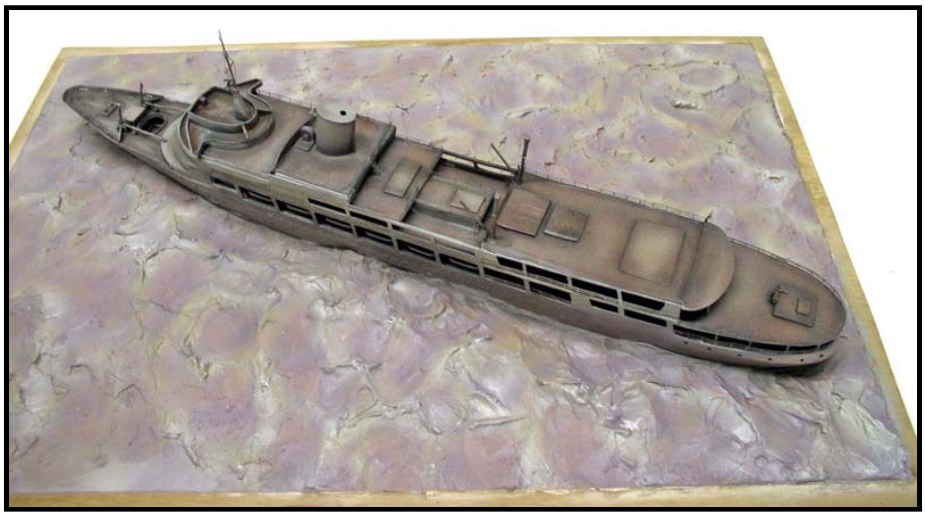


The model of the ship mounted on its plaster base. The original model was modified to resemble the ship from the movie as closely as possible...

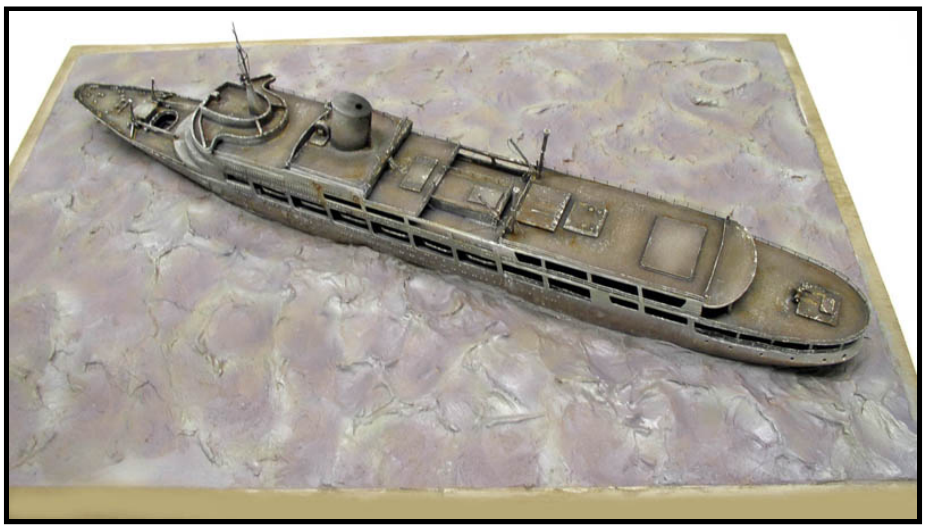


The Camberra's decks have been reworked, the rowboats removed, and all the railings replaced with photo-etched parts. The twin funnel has been removed to match the profile of the cargo ship's funnel... The most extensive remodeling work was done on the rear half of the ship...

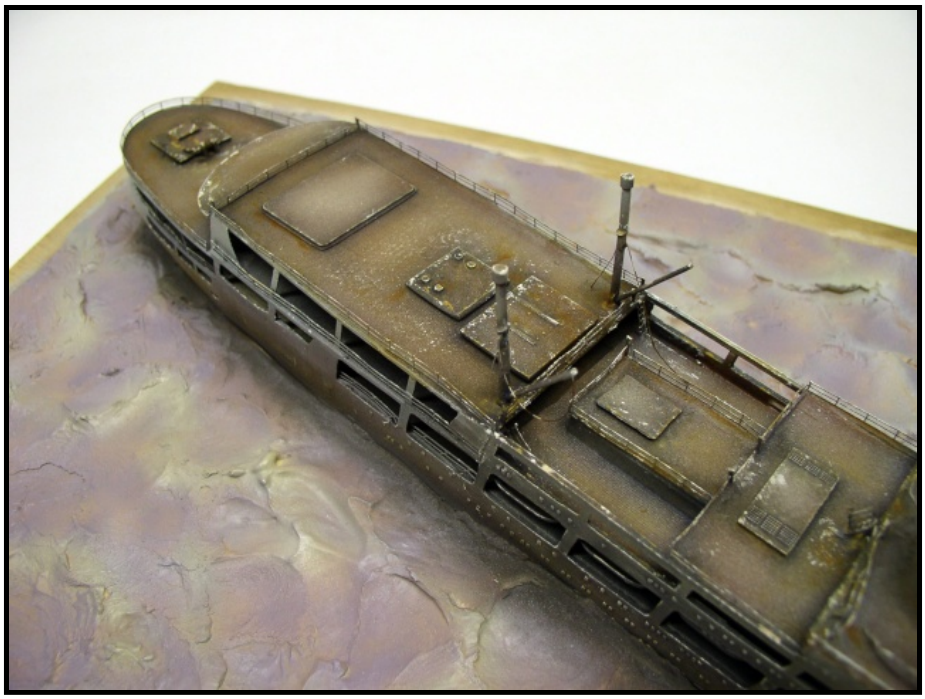
"Ghost Ship" Painting



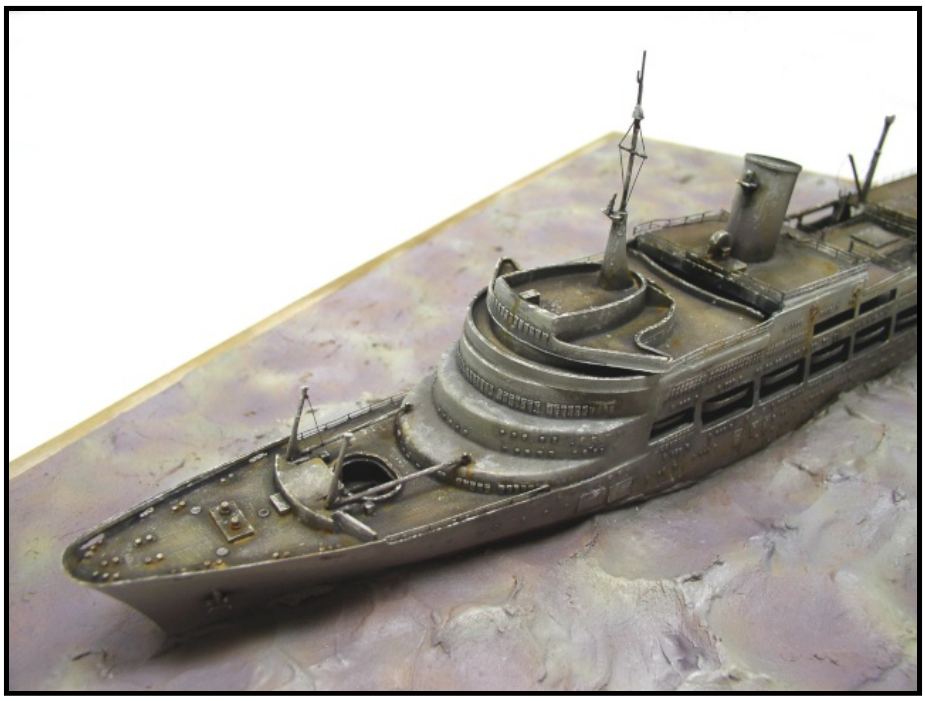
The goal isn't to recreate the movie's ocean liner down to the last detail, but rather to paint the model in a way that captures the film's "atmosphere" and colors, and to add a bit of originality to the model... Here, about ten Humbrol oil-based paints were used. The first layers were applied with an airbrush... We kept in mind that the most weathered parts are the various decks exposed to the elements. We start with black, then move from dark brown to light brown, followed by shades of beige, and finally a sandy yellow...



We continue dry-brushing the lighter areas, then use ivory and white to create a chipped effect with a very fine brush...



A view showing the chipping completed...



A final wash made from Sienna, Umber, and Payne's Gray will complete the worn and shaded effect...



The finished boat. The sea is sculpted from plaster of Paris and painted with Liquitex acrylic paint. The colors reflect the mood of the film...



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