



CENTRAL NOVA SCOTIA MODELERS

MODEL SHOW

20 SEPTEMBER 2014

Bible Hill Junior High
741 College Rd, Bible Hill, NS.

Model Competition Rules

Introduction

Competitions provide a collegiate forum for modelers to discuss techniques, improve their skills, and share information about the real items that are of common interest

The Judges look at what the modeler started with, what he finished with and what he did to get there.

We acknowledge that judges are human and some judging calls are subjective, not objective. Thus, each model is judged by a team of judges.

Overview

The judging system is designed primarily to have each entry viewed and evaluated by a group of fellow modelers. This provides an opportunity to give the entrant's work formal, structured feedback from fellow modelers.

Junior - modelers age 15 will be judged as a separate category. Juniors are generally modelers new to the hobby or with basic modeling skills. Modelers at this level generally build their models with minimal tweaks, and often have never competed before or are new to the hobby. It allows members who are developing their modeling skills to be evaluated and encouraged through the feedback provided by fellow competitors and the judges.

Categories for Competition:

Aircraft – all types;

Automotive – non-military all types;

Military – Tracked & Wheeled Armour, Soft Skin Vehicles, Artillery (SP, Stationary or Towed),

M/Cs, Armoured Trains or rolling stock;

Figures – All types;

Dioramas & Vignettes (figures, or figures & vehicles and landscape combined);

Ships – All types;

Sci-Fi/Fantasy Machines; and

Juniors - This category is limited to entries of modelers age 15 and under who do not wish to compete in other categories.

Display Only - This category is for models that the builder does not want judged or past winners which are placed on display for the public. It is the only category where models are not judged.

Scale is not a factor in these categories. If a large number of entries of a specific scale are present, the categories may be administratively divided up for display purposes as the Chief Judge sees fit. Such separation is purely for display and has no bearing on judging or scoring of any model.

A Recorder will enter the entries on a tally sheet or in a computer for each entry by number. The Recorder will monitor input from the Judges to determine that all entries have been judged fully. The Recorder tabulates the results, notes those that are winners and their levels of achievement and prepares an awards list for the Chief Judge.

Prior to judging, the Judging Team will be prepared and briefed on show standards and requirements by the Chief Judge. All categories will be judged by a team of three lead by the Chief Judge. Judging will be conducted in the "open" room (show in progress). Judges will attempt to be as inconspicuous as possible but will take all necessary steps to ensure complete and fair judging of entries. Judges will read the remarks section on the entry sheet to ensure the entrant receives due consideration as to the desired effect, achievement, level of skill displayed and any unique characteristics of the entry. Often, one judge will read the accompanying materials aloud to the other judges, as they begin examining the model. Judges, especially the Chief Judge are strongly encouraged to engage in dialog at the request of entrants, at any time, in the hopes of transmitting modeling tips and ideas from the judges to the modeler.

Each Category will be judged with the top three in each being awarded a Bronze, Silver or Gold. Each entrant is eligible for a maximum of one award per category entered. For example if a modeler entered two models in the Category Aircraft, one of which was judged Silver and the other which was judged Gold, the modeler would be awarded a single Gold.

Dispute Resolution: Any disputes over final model placement are to be referred to the Chief Judge. The Chief Judge's decision will be final. The job of the Chief Judge is to organize and supervise the competition, set up a judging area for records keeping, monitor judging and evaluations, assist in tabulating the lists of winners and oversee the presentation of awards. The Chief Judge is also arbiter of the rules, categories and eligibility of any entry or entrant.

Judging Criteria Guidelines:

Construction - The judges will look at how well the kit parts go together. Of importance is how part halves meet, alignment of hatches, doors, canopies, etc. They will look closely to ensure that seams are clean, kit weld marks are not sanded off, panel lines are clean and any filling done is clean, etc. The judges will look at how the suspension or landing gear is assembled. Do the tracks/tires sit on the ground and are the tires/road wheels/ landing gear aligned? Are the major attached suspension components installed cleanly? Is there a problem with toe-in/toe-out? Detailing parts must be properly cleaned, aligned and installed without glue marks.

Finish/Weathering - The judges will look at how the modeler has applied paint and/or markings. Paint should be applied in a smooth, even coat with no drips, splotches or uneven areas. Markings and decals, if applied, should be viewed for edges lifting, silvering etc. Hand-applied painted markings should be viewed "in scale," i.e., the marking must not be too heavy-handed or thickly applied.

Judges Note: The absence of markings shall not reflect negatively, markings are simply part of the model's finish.

The judges will look at how the vehicle is weathered. The term 'weathering' does not necessarily mean action-related mud, peeling paint, and the like, but refers to treatment beyond the basic finish required to achieve the desired effect. The judges should access the model as the modeler presents it.

Judges Note: What is important in judging weathering is how the modeler has improved the finish of the model. No technique is mandatory; it is the final effect that counts. The use of washes, powders, dry brushing and paint chipping should improve the finish of the model. A model with no washes or dry brushing can still be weathered depending on possible subtleties in the applied paint.

The judges will look at how the modeler has blended the finish and weathering together to create a visually balanced and homogenous arrangement. Finish continuity does not mean a vehicle must be equally weathered over its entire surface, but it does mean the vehicle must be logically weathered.

Degree of Difficulty/Scope of Effort - The judges will look at the effort the modeler made to create a model that is something special. This may be reflected as extensive re-working of and additions to the kit, not merely replacing parts. Judges may recognize that the modeler built a very difficult resin or multi-media kit. Is it a jewel created from a rock? It is the responsibility of the modeler to provide the judges with details of the work that he/she has done, on the entry form, so that it can be recognized. Judges should look at what the modeler started with, what the modeler finished with and what the modeler did to get there.

Diorama / Vignettes Judging Criteria Guidelines:

Proper diorama construction requires a mastery of related but diverse modeling skills and the artistic talent needed to compose scenes and tell stories. Because of this, the diorama is one of the most difficult forms of modeling to execute successfully. Judging dioramas in competition is also difficult. Vignettes are similar to dioramas and are assessed in the same manner. The key difference is that vignettes do NOT have to tell a story. This category is designed and intended for modelers that have expanded out from pure modeling to include figures, groundwork and/or scenery, or for figure modelers who wish to set their figure(s) into a landscaped scene. It allows the modeler in this category to have his entire work judged without being put in the diorama category where storyline plays a key role. Judges must have a keen appreciation of all of the facets required of diorama construction from

the obvious, tangible modeling skills, such as construction and finishing, to the more abstract categories, such as composition.

Composition - Composition refers to the arrangement of all diorama/vignette components in relation to each other -- everything placed on the diorama base from the largest building to the smallest piece of ground work either adds to or subtracts from the story. Composition is the single most important part of diorama building. A story cannot be told properly without good composition. Composition includes the following considerations:

Balance: Are the diorama/vignette elements distributed around the base in a way that supports the story or is pleasing to the eye? Are they too close, too far apart, or bunched at one part of the base? Is the main idea supported by other, smaller components? Do supporting elements direct your eye around the diorama/vignette?

The size of the diorama/vignettes base: Is it too small or too large for the display.

Tension: Is it obvious whether the subjects are moving or stationary? Do supporting elements help to understand this? Does the groundwork support or detract from the level of tension in the display?

Clarity: Does the composition help or hinder the clear understanding of the story or display? Is it immediately clear what the story is? Is there too much going on, with no single focus? Or is there nothing at all going on?

Time: Can you tell what just happened, what is happening or what is about to happen?

The use of empty space: Does the space between components help or hinder your ability to understand the story and/or emotion of the diorama/ vignette?

How do the diorama/ vignette components interact with each other? Do they help to clarify the story or emotion of the diorama or do they distract from it by leading the viewer down too many unrelated side stories and dead ends? Is the path of travel realistic and logical?

Storyline - Regardless of whether the storyline is simple or complicated, can it be easily understood without any accompanying text other than a simple title? If the viewer can't understand what is happening without having to read a lengthy treatise on the subject, the diorama has failed to tell its story successfully.

Attention to detail - The modeler needs equally good research about uniforms, small arms, buildings, combat conditions, weather effects on men and machines etc. as on the vehicles or equipment. In addition to the obvious, physical details, the intangible details such as facial expressions, body positioning, or the sizes and arrangement of cargo loads in vehicles also are important.

Following are some detailing highlights:

Figures: Weapon slings, web gear, buckles, small arms, small arms ammo, personal gear, poses, facial expressions, emotion, condition of uniforms and weapons.

Groundwork: Realistic building construction, realistic rubble and landscaping, attention to weather, season, natural-looking texture and color of ground, plants, and other objects. Each component of the

groundwork should be as detailed and as well-painted as the vehicles and figures.

Vehicles/equipment: How do they sit in or on the groundwork? Like figures, vehicles leave a trail during movement. Tracks or tires leave marks in soft ground or mud on clean pavements. Like figures, the path of travel for the vehicle/equipment should be logical and realistic and the level of vehicle/equipment detail should be consistent with that of the figures, e.g., straps, tie downs, realistic stowage. The groundwork, figures and vehicle/equipment should exhibit a uniform level of detailing, finish and weathering. This attention to detail helps support the overall composition of the diorama

Degree of difficulty/overall feel-

Does the diorama successfully tell a story that is difficult to tell because of its subtlety and/or complexity?

Has the modeler constructed an elaborately-detailed base that supports the story?

Is the action or arena of action portrayed in the diorama/vignette difficult to express successfully?

Is the climate or time of day being represented unusually difficult to portray successfully, e.g. night time, water, rain, snow, ice etc.?

Is the level of detail required for the story being told difficult to compose successfully?

This list is by no means conclusive. It is meant to convey the level of planning and detail that one expects to see in a well-constructed diorama/ vignettes.

Figure Judging Criteria Guidelines:

Stock figures: Commercially-cast figures; construction is limited to assembly.

Conversions and Scratch builds: Minor conversions consist of small changes in poses or uniforms. Major conversions consist of extensive rework of poses or uniforms. Conversions may also leave practically nothing of the original design except face and hands, which may also be altered.

Scratch builds offer many of the challenges of conversions only the modeler relies on components they've created from non-kit sources. Generally, Scratch built figures are sculpted by the modeler.

Assembly- Judges will look for correctly-treated mold seams, sprue and casting vents, components properly assembled, absence of glue marks, assembly areas properly filled and finished. Additionally, on conversion and scratch built figures the judges should look for mismatched or out of scale components (anatomy), unfinished areas between components, putty or sculpted areas, rough sanding or smoothing, fingerprints in the putty. The judges should also look at how the figure is attached to the base. The figure should be posed appropriately on the base with an appearance of correct scale weight, neither floating above the ground work nor sunk into it (exceptions would be mud, snow or other soft ground).

Painting- The judges will look for smooth paint with no brush strokes and no areas of primer showing. Some figure modelers allow for artistic impression in color choices, but unless they are trying to duplicate specific lighting situations (nighttime or firelight) the uniforms' colors should be reasonably

accurate. However, judges should remember that due to differences in material no two uniforms or pieces of equipment may look exactly alike. The painting of faces is of utmost importance. Eyes should be accurately located level with each other, and lacking the suggestion of the “pop-eyed” look.

The judges will evaluate how the modeler has rendered shadows and highlights both technically and compositionally. Technically, shadows and highlights should be painted with proper shades and blending. Compositionally, shadows and highlights should be where they belong on the figure. The judging team should carefully look for innovative or adventurous painting. This will include reflected lighting and color, creating the effect of moonlight or artificial lighting sources.

Groundwork- Judges will evaluate how the groundwork enhances the depiction of the figure. The modeler should use the ground work to stage the figure. Groundwork can be simple or elaborate; the groundwork and vegetation should be realistic in effect, appropriate to the geographic setting, and painted in a style commensurate with the figure(s). The figure should be tied to the base artistically, for example, a dusty figure should be posed on a dusty base; a muddy figure on a muddy base.

Degree of difficulty and scope of effort- The more detailed and difficult work the modeler executes the more credit they will receive. Judges need to always keep in mind the basics of assembly and painting; however, they need to take a critical eye on the conversion. Judges should look at the anatomy of change, muscle structure (e.g. is one arm longer than the other), scale and draping of clothing and equipment.

Pointers and Suggestions for Successful Show Judging:

The judges should have preprinted forms. Every judge must have a tally sheet and the judges must refer to the entry form accompanying the model to log in the entry number and note any remarks.

The entry form must list the number of the entry, its category and provide a location for the modeler’s remarks.