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Welcome to the latest issue of our newsletter. We try REALLY hard to publish this each month, but sometimes stuff happens, or you know, CRS flair ups occur. Of course, what’s published in this newsletter is probably out of date, known by everyone already, or completely off-topic. Maybe everyone will like the pretty colors, but then your ink cartridge will probably run out after only printing a couple pages. This paragraph is what’s known as “filler text”, which we needed since we added the snazzy table of contents and this area was kind of empty.

Check out the “Classified Ad” section near the end of the newsletter. This section will give you a space to advertise items you want to barter, swap, sale or trade. Or even a request for research material. Check it out. Contact the seller directly. Note personal email addresses are not listed on the public site. Contact the seller directly via his/her email addresses.

Check out our website for more info & photos:
<http://www.ampscentralsouthcarolina.org/>



Visit us on Facebook at:
<https://www.facebook.com/ampscentralsouthcarolina>

Regular Meeting Minutes, 11 October, 2017

Our last meeting was held on Wednesday, October 11, 2017 from 6-8 pm at the HobbyTown store in the Publix Shipping Center (North Pointe Shopping Center), Two Notch Road, Columbia (NE). Mike Roof, Chapter Contact, was absent, and Ralph Nardone, Treasurer, chaired the meeting. We had 25 members in attendance, including junior members Noah Brandes and Morgan Cicimurri. The modelers brought 23 models for Show & Tell, plus Daniel Karnes sent pictures of his SW

Millennium Falcon a few days later since he thought it might rain the night of the meeting. For the Raffle, we had a Dioramas Plus 1/35th scale resin base "Juno Beach House", won by Matthew Goodman. Please see our website for photos of the models that were brought in for Show & Tell, the meeting, raffle prize and winner.

- 1) Dorchester Armored Command Vehicle & Commonwealth Tank Troops (ACV) (AFV Club + Italeri), 1/35 – Michael Child
- 2) T-35/85 (DML + Kaizen T-34 500mm Track (Model M42) workable tracks, Aber Metal Barrel, Shapeways 3D printed AA MG, FcModeler Tips), 1/35 – John Currie
- 3) SU-100 (DML + Eduard PE, Kaizen T-34 500mm Track (Model M42) workable tracks, Aber Metal Barrel), 1/35 – John Currie
- 4) Krupp Protze 6x4 Kfz.69 Towing Truck w/3.7cm Pak (Tamiya + Eduard PE), 1/35 – Daniel Karnes
- 5) M60A2 "Starship" (AFV Club w/ Full Interior), 1/35 – Daniel Karnes
- 6) Schwimmwagen Type 166 (Tamiya), 1/35 – Tom Wingate
- 7) Schwerer Panzerspahwagen 8 Rad Sd.Kfz. 232 (Tamiya + Tamiya DAK figures), 1/35 – Robin Evans
- 8) M4A3E8 Sherman (Hasegawa + HQ72 Resin Base), 1/72 – Tom McCoy
- 9) "Bearclaw" Jeremia Johnson (Mitches Models), 1/20 – Tom McCoy
- 10) Alemanni Warrior (United Empire), 75mm – Tom McCoy
- 11) Confederate Bugler (Artists Preservation Society), 80mm? – Tom McCoy
- 12) British Armored Car Saladin Mk.2, AFV601 Alvis (DML Black Label + Castoff Updates, Scratch-built & Spare Parts, Tamiya Figure w/ Hornet Head), 1/35 ~ Keith Frape
- 13) SU-101 (Trumpeter + Magic Hobby Metal Barrel), 1/35 – Dave Varettoni
- 14) M109A6 Paladin, 1-178 FA/218 MEB/SCARNG (Italeri + Scratchbuilt items, SC Clay for weathering), 1/35 – Ben Brandes
- 15) HMMWV M1025 (Tamiya), 1/35 – Ben Brandes
- 16) M3 Lee (Tamiya), 1/35 – Noah Brandes
- 17) BTR-70 (Trumpeter + wire Antenna, resin Base), 1/72 – Bob Kerfonta
- 18) Type 94 Tankette (IBG), 1/72 – Bob Kerfonta
- 19) M4 HS Tractor (Hobby Boss), 1/72 – Bob Kerfonta
- 20) Sd.Kfz. 184 "Elefant" (DML + Cavalier Zimmerit?), 1/35 – Dave Cicimurri
- 21) King Tiger on a M19/M20 Tank Transporter (Takom & Merit International + Archer Tiger Mix #1 transfers, RB Model Metal Barrels & Towing Shackles, Friulmodel metal Tracks, 0.4mm dia lead wire, Elite metal Turnbuckles), 1/35 – Phil Cavender
- 22) 88mm Flak Gun 36, Rommel's Game, Flak Gun 10 Matilda's 0, Libya 1941 (Tamiya + Archer Kill Markings dry transfers, RB Model Brass Shells, Microscale Air Recognition Flag), 1/35 – Herb Horvath

- 23) "Box 'O Parts" Sd.Kfz.182 King Tiger, Henschel Turret (Tamiya 35160, Cavalier Zimmerit, partial Verlinden Interior, Aber PE), 1/35 – John Sherrer
- 24) Millennium Falcon (DeAgostini + scratch-build Landing Gear & Details, Engines, Light Kit, 3D printed Cannons, Figure), 1/43 – Daniel Karnes (mailed after the meeting)

Photo Album on our webpage: <http://www.ampscentralsouthcarolina.org/meeting-photos.html>

Business items:

- 1) Treasurer's Report: One deposit - \$24 for a bank balance of \$5,287 + ~\$65 cash-on-hand = approx. total treasury \$5,352.
- 2) There were no changes on the status of the FSB RIPCORDER project for the Confederate Relic Room (CRR) and Museum. In the absence of any communication or news from the museum, there will be no further action taken on this issue. In the event that that museum re-contacts us about the project we will revisit the possibility of the club taking on the job. Since we cannot predict if or when this might ever happen, it is unreasonable to keep the club "spun up" ready to commence work. The FSB RIPCORDER museum diorama project has been tabled.
- 3) Upcoming events addressed:
 - a. 21 Oct Charleston SCMA show
 - b. 28 October Model Build Day at Hobbytown, starting at Noon.
 - c. 11 November RDU Con in Raleigh
 - d. 18 November Airbrush clinic at Hobbytown, starting at noon.
- 4) A brief discussion of this month's club newsletter and "Boresight" took place.
- 5) The June contest draft rules were discussed, no comments or changes.
- 6) A possible NACM tour was discussed.
 - a. Dave Varettoni suggested that it may be better to do a club-only trip, possibly in January. 12 members indicated that January was good for them.
 - b. The general feeling was that if the Atlanta AMPS group did offer a tour in conjunction with the Atlanta show, that would be fine, but most of our members wanted a separate tour.
- 7) The NACM donation was discussed. 20 in attendance voted for the club donation to go forward. 12 members indicated they would do an individual paver donation as well. It was discussed for the club to match the individual donations vs. a hard \$250. No vote was held on the latter.
- 8) A 10-minute shopping break began at 1845. The meeting re-adjourned at 1900.
- 9) Ten raffle tickets were sold. The raffle prize was a 1/35 Dioramas Plus "Juno Beach house", won by Matthew Goodman.
- 10) The floor was opened for new business:
 - a. Keith Frappe discussed judging for several minutes.
 - b. Jeff Nelson circulated the draft 2018 Show Poster. No further action taken at this time, but reaction was favorable.
 - c. Ralph Nardone led a discussion on favorite field expedient and low-cost tools, which was enjoyed by all.

11) The meeting adjourned at 1945. 11 members attended the after-the-meeting meeting.

Regular Show & Tell: See the meeting photos for all of the completed and works in progress brought to this month's meeting!

Tentative Agenda, Regular Meeting, 8 November, 2017

Our next regular meeting will be held on Wednesday, November 8, 2017, 6-8 pm, at the HobbyTown store in the Publix Shopping Center (North Pointe Shopping Center), on Two Notch Road, Columbia (NE).

Tentative Agenda Business items:

- 1) Treasurer's Report: No Changes. The Treasurer, Ralph Nardone, will be absent due to business.
 - a. **Total Treasury** = \$5,352.00.
 - b. **Bank Balance** = \$5,287.00.
 - c. **Cash on Hand** = \$65.00 (with treasurer).

- 2) Determine if any members are traveling to the RDU Con show this Saturday, 11 November. We would like to send up some basic show flyers along with copies of our vendor solicitation letter to start promoting our June, 2018 contest.

- 3) Update on our 2018 show preparations:
 - a. The event title has been decided: "South Carolina Scale Model Mega-Show."
 - b. Draft show posters have been made by Jeff Nelson (AMPS) and Jodie Peeler (IPMS).
 - c. Tim Darrah has begun to officially solicit vendors for the show. Vendor tables will be \$30 each for 8' long tables. Please refer any vendor contacts to Tim, or get the vendor's contact info and pass it on to him for action.
 - d. A coordination meeting between the AMPS and IPMS clubs has been tentatively scheduled for Sunday, 19 November. Time and location TBD.

- 4) Confirm that the club wants to conduct a trip to tour the NACM in January, 2018.
 - a. Determine the best primary and alternate dates.
 - b. Mike will contact our POC, David Hobbs, to coordinate.

- 5) Discuss and vote: Do we want to repeat our donation to the NACM building fund for this year (2017)?
 - a. If yes, do we want to do the same thing as last year (\$250 club donation with ten, \$25 individual donations for a total of \$500)?
 - b. If we have more than 10 members who would like to make individual donations, we will have to structure the donation so that the club donation is \$300 vice \$250. That means that we will need at least 12 individual donors. We could go as high as 20 individual donors in that case, although there might be a limit as to how much the club can donate / match. \$300 would have to be the minimum, though.
 - c. FIRM commitments have to be made by all of the individual donors. The club will have to pay the full amount up-front with the individual donors reimbursing the club.
 - d. Mike will contact the NACM fund raising POC and arrange the donation if the vote is to do this.

- e. Keep in mind that our real support of the NACM is recognized and that it sets us apart from most of the other folks who ask for special tours without giving anything back to the museum.

6) Floor will be open for New Business.

7) Round Table Discussion: Expedient modeling tools and / or modification and non-standard uses for commercial modeling tools. Members are invited to share and discuss their own ideas and tips.

Regular Show & Tell: to follow the business portion of the meeting. Finished models, works in progress and cool new stuff – Bring it all with you to share!

Mike Roof

Michael D. Roof

AMPS #1632

Chapter Contact

AMPS Central SC “Wildcats”

REMINDER: **The HobbyTown store will close at 7:00 pm (1900).** This means that all purchases at the store must be made before then so that the cash registers can be closed.

6:15 pm (1810): Admin business and Show & Tell.

6:50 pm (1850): Break: Shopping & Social Mixer. Cash registers close at 8:00 pm.

7:10 pm (1910): Reconvene: Continue Show & Tell: Builds and WIPs

8:00 pm (2000): Meeting ends (officially)

Regular meetings are held on 2nd Wednesdays of each month at 6:00 pm (1800) at the HobbyTown store, 10120 Two Notch Road, Suite 5, Columbia, SC 29223, (803) 736-0959.

Up-coming Events

RDUCON 2017 will held by IPMS Eagle Squadron Chapter on November 11th, 2017 at Wake Tech Community College, 9101 Fayetteville Road, Raleigh, NC.
2018 Show Theme: “History’s Turning Points – Years that Changed the World”.
<http://ipmseaglesquadron.org/rducon2017/>



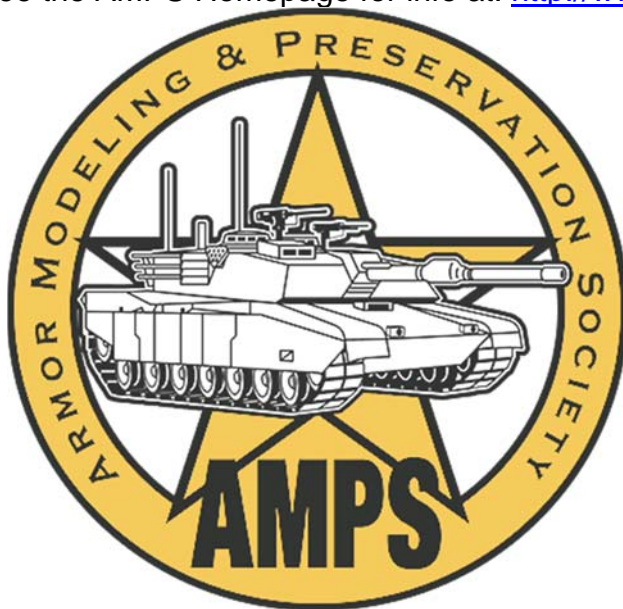
AMPS Atlanta 2018, Atlanta Armor, Figure, and Modeling Contest and Exhibition, February 16-18, 2018. Atlanta Marriott Century Center, 2000 Century Blvd., Atlanta, GA 30345, 404-325-0000. **2018 Show Theme: "REFORGER 1969 - 1989"** (Any Tracked or Wheeled Vehicle used by a NATO country during any REFORGER Exercises). See the AMPS Atlanta Show page for info at: <http://www.ampsatlanta.org/amps-atlanta-annual-show.html>



AMPS 2018 International Convention, Hope Hotel and Richard C. Holbrooke Conference Center, Dayton, OH, Phone: (203) 794-0600, May 3 to 5, 2018.

2018 Convention Theme: Mishaps (and Oh...).

See the AMPS Homepage for info at: <http://www.amps-armor.org/SiteShows/ShowMain.aspx>



2018 South Carolina Scale Model MEGA-Show, co-hosted by AMPS Central South Carolina Wildcats and IPMS/Mid-Carolina Swamp Fox Modelers, will be held on June 22-23, 2018. Location: SC National Guard Armory, 1225 Bluff Road, Columbia, SC, 29201, 803-299-4200. **2018 Show Theme: "I Want My MTV! ~ I love the '80s"**
 See the following web links for more information: <http://www.ampscentralsouthcarolina.org/> and www.ipmsmidcarolina.com.

AMPS CENTRAL SC "WILDCATS"
 in Association with
 IPMS / Mid - Carolina "SWAMP FOX Modelers"

SOUTH CAROLINA SCALE MODEL MEGA-SHOW

Show Theme: "I want my ... MTV"

9am - 6pm Saturday, June 23, 2018

SC NG Armory & SC Military Museum
 1225 Bluff Road
 Columbia, SC 29201
 I-77, Exit #5
www.ampscentralsouthcarolina.org
 IPMS Mid-Carolina <https://ipmsmidcarolina.com/>

Theme Award Eligibility: AMPS qualifying model subjects that were in-service between 01 January, 1980 and 31 December, 1989, inclusive of all nationalities and locations. Markings, camouflage, and other technical or historical aspects of the model must accurately place it somewhere along that timeline. Subjects that are depicted with technical or historical features or aspects that fall outside of this timeline will be ineligible even if the subject "basis" for that model was existent during some period within the specified timeline. Hypothetical, imaginary or sci-fi model subjects must be based on recognized fictional works that were first published or broadcast during the specified timeline. Neither the specific genre of the fictional work nor the media by which it was published or broadcast will be the basis used to determine eligibility. Models of proposed vehicle / weapon / equipment designs must be based on sources that were first published during the specified timeline. It will be the entrant's responsibility to provide, on request, corroborating information of his or her model's theme eligibility. This may be done by submitting "Research Bonus" information IAW AMPS rules. However, theme eligibility does not require accompanying "Research Bonus" material. The entrant may use some other method to corroborate his or her model's eligibility if it is questioned. In all cases, the entrants must notify the show registrar and Ram Rod of his or her model's eligibility for the theme award during registration. Failure to do so may result in that model being overlooked by the judges. **Any questions about eligibility will be decided by the Chief Judge whose decision will be final. See our website for complete rules and registration information.**

2018 AMPS Central SC Show Theme Eligibility Rules



Show Theme: “*I Want My MTV! ~ I Love the ‘80s*”

Eligible models must be of AMPS qualifying subjects that were in-service between 01 January, 1980 and 31 December, 1989, inclusive of all nationalities and locations. Markings, camouflage, and other technical or historical aspects of the model must accurately place it somewhere along that timeline. Subjects that are depicted with technical or historical features or aspects that fall outside of this timeline will be ineligible even if the subject "basis" for that model was existent during some period within the specified timeline. Hypothetical, imaginary or sci-fi model subjects must be based on recognized fictional works that were first published or broadcast during the specified timeline. Neither the specific genre of the fictional work nor the media by which it was published or broadcast will be the basis used to determine eligibility. Models of proposed vehicle / weapon / equipment designs must be based on sources that were first published during the specified timeline. The proposed design may have been classified during the theme period and not released to the general public, but in any case the design itself must have originated during the theme period.

It will be the entrant's responsibility to provide, on request, corroborating information of his or her model's theme eligibility. This may be done by submitting "Research Bonus" information IAW AMPS rules. However, theme eligibility does not require accompanying "Research Bonus" material. The entrant may use some other method to corroborate his or her model's eligibility if it is questioned. In all cases, the entrants must notify the show registrar and Ram Rod of his or her model's eligibility for the theme award during registration. Failure to do so may result in that model being overlooked by the judges.

The theme award is open to all skill levels. Models must be entered into one of the judged categories. Models entered in the "Display Only" category are not eligible for the theme award. In the event of eligibility questions, the show's Chief Judge's decisions will be final.

Notes:

- 1) See the AMPS Rules for basic AMPS qualification / eligibility rules and descriptions.
- 2) Models of subjects that existed during the specified timeline but which are depicted by markings, camouflage, technical or other historical features / aspects to represent subjects outside of the timeline are ineligible. As an example, a US M1 Abrams tank depicted as in current (2018) service is ineligible even though the basis for the model, the M1 Abrams tank, was in service during the timeline. Eligible models must depict the subject as it would have existed during the timeline.
- 3) See the AMPS Rules for the requirements for submission of "Research Bonus" information. Other methods to corroborate an entry's theme eligibility may or may not be accepted. The show's CJ will have the final decision.

Michael D. Roof
AMPS #1632
Chapter Contact
AMPS Central SC "Wildcats"

2017 New Releases

- **StuG.III Ausf.F**, Armor Pro, Dragon, 1/72nd scale, kit # 7286.



- **IJN Type 2 (Ka-Mi) Amphibious Tank w/ Floating Pontoon (Early Production)**, Dragon, 1/35th scale, kit # 6916.



- **M1240A1 M-ATV MRAP All-Terrain Vehicle (M-ATV)**, Panda, 1/35th scale, kit # PH-35027.



- **Sd.Kfz. 171 Panther Ausf. A Late**, Meng, 1/35th scale, Kit # TS-035



- **Bundeswehr Tank Crew**, MiniArt, 1/35th scale, Kit # 37032



Members Build Blogs

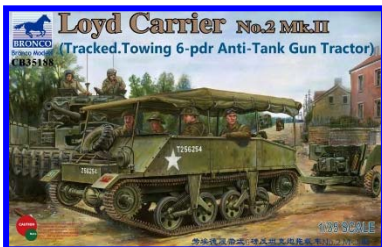
Build Blogs give an in-depth review of the construction process and allow the builders to share their knowledge. We are fortunate to have some of the members in our club with build blogs on modeling web sites. Please note that due to a recent change with Photo Bucket, many build logs have been impacted and linked photos may not show. While some modelers have/are relinking their blogs to a different photo hosting site, many older build logs and postings on various forums will likely never show the original linked pictures again and are lost forever. A posting on Missing-Linx provides a (temporary) work-around for Mozilla Firefox and Google Chrome browsers:

<http://www.network54.com/Forum/47211/message/1504035816/PB+-+extension+to+make+photos+viewable+again>

Mike Roof has 2 on Track-Link.com:



MiniArt T-44 Soviet Medium Tank, Kit # 35193
http://www.track-link.com/forums/site_blogs/27686



Bronco Loyd Carrier No. 2, Mk II (Tracked Tractor), # CB35188, towing a Riich British Ordnance QF Mk. IV A-T Gun 6 Pdr, # 35042
http://www.track-link.com/forums/site_blogs/22053

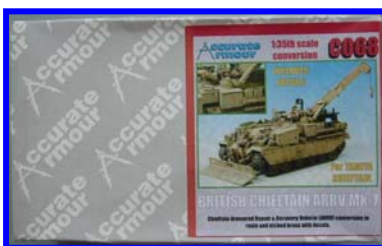
Jeff Nelson has 1 on Armorama.com:



Fine Molds Japan Ground Self-Defense Force Type 60 APC, FM40
http://www.armorama.com/modules.php?op=modload&name=Squad&file=index&req=viewtopic&topic_id=213731&page=1#2056793

Additionally, Jeff did an In-Box-Review of this kit.
<http://armorama.com/modules.php?op=modload&name=Reviews&file=index&req=showcontent&id=9272>

Keith Frape also has 2 on Armorama.com:



Chieftain Mk. 7 ARR (Tamiya + Accurate Armor Conversion)
http://www.armorama.com/modules.php?op=modload&name=Squad&file=index&req=viewtopic&topic_id=241027



Up Armored Scimitar LEP with Bar Armor (AFV Club + Castoff Models Conversion)

http://armorama.com/modules.php?op=modload&name=SquawkBox&file=index&req=viewtopic&topic_id=212968

Bryan Moeller has one on Armorama.com:



Flakpanzer IV "Kugelblitz" (Cyber-Hobby's 1/35 scale "Orange Box" Series Kit #09 + Dragon's 1/35 Pz.Kpfw. IV Ausf. J Mid Production, Smart Kit #6556)

http://www.armorama.com/modules.php?op=modload&name=SquawkBox&file=index&req=viewtopic&topic_id=250681#2120546

Interesting Articles – Results of 2017 SCMA Show

The **South Carolina Modelers Fall Contest** was held in North Charleston on October 21, 2017. Below are pictures of our club members entries along with awards received. Although several members entered non-armor items, I have just included those armored vehicles. The show was an excellent local event as always. Several vendors were present as well as a good raffle.



Tom Wingate's "Panther D", 1st Place, 1/35th scale or Larger Axis



Tom Wingate's "Sdkfz 251/22", 2nd Place, 1/35th scale or Larger Axis



Tom Wingate's "Type 166 Schwimmwagen", 1st Place, 1/35th scale or larger Axis



John Currie's "British Mk. V Heavy Tank (USA Service)", 2nd Place, 1/35th scale or Larger Allied



Phil Cavender's "M48A1", 3rd Place, 1/35th scale or Larger Allied



88mm Gun Flak 36
Rommel's Game
Flak Gun 10 Matilda's 0
Libya 1941

Herb Horvath's "88mm Gun Flak 36", 1st Place, 1/35th scale or Larger Axis



"Repairs" 1942
T34/76

Phil Cavender's "Repairs 1942 – T34/76", 1st Place, 1/35th scale or Larger Allied



"1949 Mercury", 1/160th (N) scale.

Here's something interesting we saw at the show. The description of work done included: removed top, scratch built interior, motor wiring and plumbing added, hinged hood and hood support, working fiber optic lights (reason for red button), a drive-in tray with burger added, and remolded front and rear bumpers. Modeler won a 1st Place Award.

Some of the "Lookie-Lous":



Well done, Wildcats!

Phil Cavender
AMPS # 3060, IPMS# 50085
Editor, "The Wildcat"

Interesting Articles – “Shelf Queens” & “Bench Warmers”

“Shelf Queens” & “Bench-Warmers” ~ *The Plague of AMS*

When Phil sent out his solicitation for a newsletter article showcasing a technique or approach to modeling that might be of help to our fellow Wildcats, I offered up a slightly different topic. Given my track record for the entirety of the time I have been a member of the Central South Carolina AMPS chapter—I have no fully completed model to my credit—I doubtless seem qualified to write an article about building anything. For those of you who know me from before AMPS, I mean really far back, you'll recall that the majority of my model building occurred in the 1980s, particularly during those years that I was employed at the Hobby Scientists, where I met Keith, who nurtured my hobby with advice and, often, supplies and kits, occasionally with my finding something to offer to him as a trade that he actually could use or liked. It was then (1986 through 1990) that I began building my stash of kits (and Verlinden aftermarket goods) for the days that I could work on them. My summers and Christmas breaks were the natural times of year that I cranked out a lot of models, and often, pretty detailed dioramas. The library began to be built then, too. To review, youth coupled with time and a pipeline of plastic, resin, literature, etc. equaled unencumbered productivity. The model-buy/model-build gap was quite narrow and easily bridged during the course of a few weeks, at most.

Fast forward to graduate school (part 1), I stumbled across an M-84 Mortar Carrier (derived from the M-59 APC) at Ft. Jackson while researching the M-41 Walker Bulldog that was, at that time, largely derelict and whose interior was easily accessible for inspection. (After all, if you were going to build the Tamiya kit back then, you might as well do it right and open it up a bit.) Following the completion of the M-41 with a scratch-built interior and plenty of exterior details, I plunge into amassing as much information about the M-84 as possible. Maybe, just maybe, I could build this simple box-like beast. That was in December 1991. I wouldn't finish the M-84 until August 1996. Bear in mind, this entire time I would get my plastic fixes by picking up a DML figure kit each time I went to the local hobby shop (Ron Volstad, my meager wallet hated you, you wonderful illustrator you). With the build of the M-84, I officially developed the early stages of AMS (Advanced Modeler Syndrome). Nothing was ever the same afterward. No kit was good enough; everything could be improved, through research and patience. Concurrent to this was what could be considered a strategic plastic arms race:



attempt to collect so you could build the typology of a vehicle's evolution. Shermans, Panzers, halftracks, APCs, the list went on. And, at that time, so too did the aftermarket sets, because if you were going to build the *%\$# thing, it better look good and be the best out there. After having the M-84 published in the April 1998 edition of Fine Scale Modeler, I had a spate of progress cranking out a Tamiya M-60A3 (Reforger); a Lifelike Tilly the Toiler; and a CMK DAK Beetle. But, despite these "accomplishments," trouble lay on the horizon. I had continued to collect and to research . . .

By this time the model buy/model build gap had grown to proportions that most likely each of you have known either personally or through a close friend. In fact, the lag in building models assumed such a degree that enough time had passed in which one-stop shop kits were being released whose offerings out-of-the-box eclipsed the potential results of what one, with some skill, could hope to achieve with a base Tamiya, DML or otherwise and a collection of upwards of five to seven aftermarket super-detailing sets. So, now your investment of effort (it took time to amass everything for that "perfect" build) and money (these cottage industry types hook you with the little things and then, like a drug dealer with a long-term plan for your demise and a guaranteed source of income from you) amounts to a financial boondoggle on ground even less steady than real estate short sales.



In lieu of actual building, more researching, some tinkering, some trading. The time had come to actually construct something, and that something was the Tamiya King Tiger II, with all of the inspiration to make it the best model I would have fielded in my hobby career.



Renwal Skysweeper

(Before the Tiger, there were flirtations with a Renwal Skysweeper [partially built and super-detailed]; an M-7 Priest [actually the Testors Kangaroo mated to the Testors 105, because the Priest was long-since out of production at that time]; and a DML Hanomag (what Tony K. would call a “dog of a kit”) diorama [figure painting drained the life out of me] in which I repainted the halftrack three times).



M-7 Priest



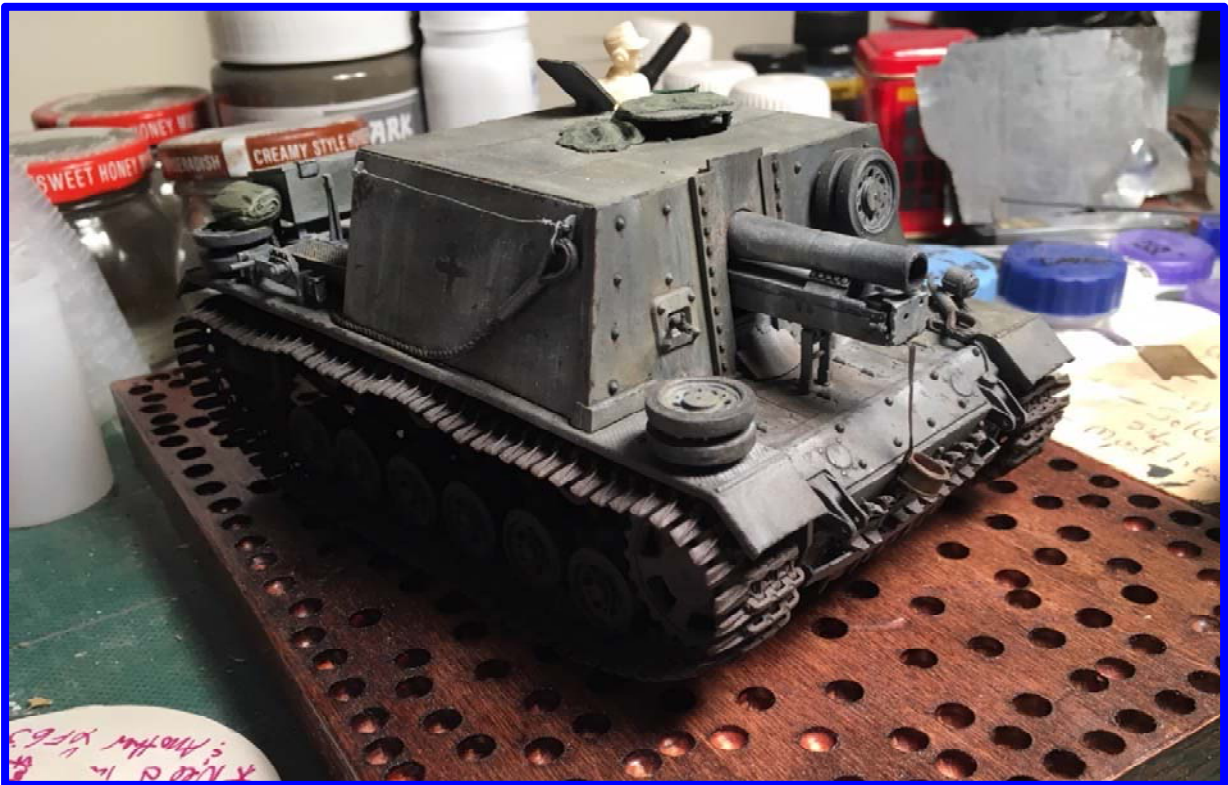
DML Hanomag diorama



Oh, and there was the very brief, one-week stand with the RetroKit M-75 APC, whose resin craftsmanship was so wanting, that I was back to, “I’ll scratch-build this one, one day”. So much for throwing good money at a bad kit.

This all has led me to where I am now: I took a break from the Tiger II for about a year constructing a SiG-33 (the old-school DML version before the newly tooled one was released [SMH]).





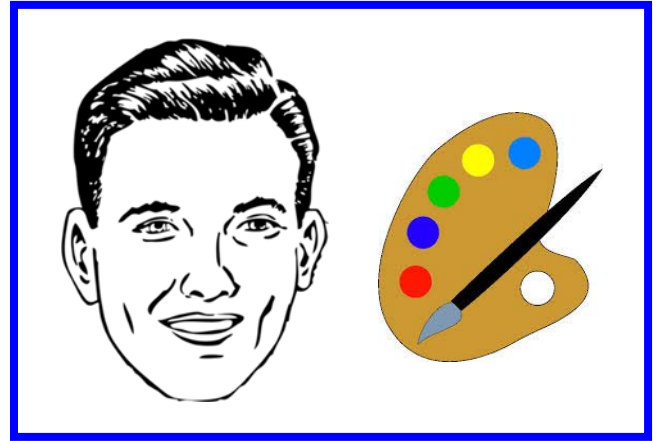
The vehicle is complete, except for the figure and the final mud weathering. (What is preventing me from completing it? Maybe the prospect of having to pull out all of my diorama supplies in order to build a base for it.) The Tiger II has seen the light again, after, and only after, I had a little confab with the inner demons and sent them packing over my decision to abandon the turret interior super detailing and move on to assembling the kit with a partial interior, that is, what Verlinden resin I could not pry out of the hull section) and looking forward to brighter rewards with my Takom and Meng Tigers, which stare down from the build pile each day. The Tamiya Tiger will be completed (I think I have five years invested in it thus far) one day. But, I am not giving myself a deadline, because each time I do, something comes up that challenges that timetable and makes me a little resentful of getting myself into this mess. I want to enjoy the satisfaction of completing something, from beginning to end, and with results that are worthy of my efforts and that reflect what I know I can (could?) do. Hopefully, along this journey I'll be able to remember that some projects are marathons and not sprints. Thanks to all of you whose modeling skills and productivity offer me some measure of accountability, you allow me to remember to have fun along the way . . .

John Sherrer
Contributor
AMPS Central SC "Wildcats"

Interesting Articles – Face Painting

The Small Faces (with apologies to the band of the same name)

Painting figures is a subject in and of itself, and can take many pages to cover completely. In fact, the Late Sheperd Paine did exactly that with his book "Building and Painting Scale Figures" (Kalmbach, 1993. ISBN 0-89024-069-8). Out of print for a while, you may be able to source a copy on Amazon. I highly recommend this book for anyone who wants to start painting military miniatures, whether as an accompaniment to your models or as a stand-alone hobby in and of itself.



In addition to the Paine book, our own Mike Roof covered the subject a few years ago in a three-part seminar at the club meetings. His slideshows are posted on our website. Go to the "Group Builds and Demos" page and scroll to the bottom. They're listed as "Figure Painting in 3-Parts", and they're very informative. As is Mike's norm, he covers the subject from soup to nuts.

Rather than re-tread old ground and repeat what has already been said (and written), I'm only going to cover an alternative method for painting hands and faces. Now, there's nothing wrong with Mike's and Shep's methods, they work quite well. The colors used are minimal, and the results speak for themselves. What I plan on passing on to you folks is another method which lends itself to a little more flexibility in varied shades of a basic flesh tone and another method of application. Who was it that said "There is nothing new under the sun"?

What follows was taught to me by a master miniaturist, Keith Kowalski. Like most modeling techniques, it is not native to him—he got a lot of the color recipes he used for guys like the Late Bob Knee and Phil Kessling. See how this hobby works? When we all share techniques, it is a better hobby, indeed.

Here are the things you'll need, if you don't already have them:

From an Art Supply store:

1. Winsor and Newton Series 7 brushes. Two each #1, #0, and #3/0 will do the trick. If you're working in a large scale, a #2 may be in order.
2. Any manufacturers' "Filbert" or "Bright" brushes for blending. #1, #0 and #2/0 will do. Keith used to use Grumbacher 626-B, but those are no longer available. I've found that Princeton 4000 series are fine.
3. Artists' Oil Paints. WN=Winsor and Newton, OH=Old Holland:
 - o Alizarin Crimson (WN)
 - o Blue Black (WN) (optional--for hair, veins, and tattoos. A great weathering color, too!)
 - o Brown Madder (WN) (makes a great weathering color, too!)
 - o Burnt Sienna (WN) (optional--although it is a handy color to have on hand for all sorts of uses)
 - o Burnt Umber (WN)
 - o Cadmium Red Deep (WN) (Cadmium Red works for this, too) *
 - o Cadmium Yellow (WN)*



- Gold Ochre (WN) (optional--for hair)
 - Ivory Black (WN) (optional--but you may as well buy it—you'll need it sooner or later, anyway)
 - Naples Yellow (WN)(optional--for hair)
 - Payne's Grey (WN)(optional--for Five O'clock Shadow)
 - Purple Madder (WN)
 - Raw Sienna (WN)
 - Raw Umber (WN)
 - Titanium White (WN, but any should work just as well)
 - Yellow Ochre (WN)(optional--for hair)
 - Mars Brown (OH)
 - Mars Orange-Red (OH)
4. Turpenoid (odorless thinner) or Distilled English Turpentine. Mineral Spirits works, but may lead to glossy paint.
 5. J&B Brush Cleaner (a bar of Ivory Soap will work, too)
 6. Small palette knife
 7. Dorland's Wax Medium (optional)

I used to buy all my artist supplies at the late, lamented Pearl Art and Craft. These days, you can shop online at Dick Blick (www.dickblick.com) or, my favorite online shop, The Merri Artist (www.merriartist.com). Prices are comparable between the two.

You will have to determine uniform colors yourself. Look online and in books to get color recipes. Buy a color wheel. It will assist you in mixing your own colors. A few tips:

Basic flesh: Burnt Sienna + Titanium White + Yellow (or Gold) Ochre = base flesh tone)

Black + Yellow+Red = Olive Drab (add blue or red to tone)

Black + White = Gray (add more of either to lighten/darken, add blue, green, or red to tone)

Play around a while. Mix a tiny amount and see how the different paints react—some are very powerful (reds and blues, particularly), some are transparent, some are opaque. If you want to see what a color might look like, add some white to it and look—is it a red-brown, or a yellow-brown? Is that black a dark brown or a dark gray? You'll get more out of an hour or so mixing paint that I can teach you. If it doesn't work out, toss it. Try again. The Color Wheel is invaluable when doing this sort of trial and error work.

From the Kitchen or grocery store:

1. Wax Paper, Freezer Paper, or sandwich bags for a disposable palette.
2. Paper Towels.
3. An empty, clean, plastic butter tub or Cool Whip container. For storing paint between sessions. See Mike's slideshow.

4. Toothpicks. You can use them to “stamp” irises into eye sockets and clean wayward paint.
5. Q-Tips. Why not?

Other handy stuff:

1. White 3X5 Index Cards. Stick one into a sandwich bag, and you have a great palette.
2. White Primer (I used to use Floquil Reefer White enamel. These days, I have been using Vallejo's White Surface Primer)
3. Acrylic paints for the eyes—you'll need a color (or colors, depending on how detailed you want to get) for the iris and black for the pupil. (I used RAF Mediterranean Blue for the Werner Voss bust's irises)

Some notes:

These supplies won't come cheap. Shop around, get the best deal. A full set of W&N Series 7 brushes set me back about \$120 in 2004. But remember, buying a great tool just once in a lifetime is cheaper in the long run...

There are alternates for the Winsor and Newton brushes—they make another line of sable brushes under the Artists' Watercolor Kolinsky Sable name (Tom McCoy suggested Cheap Joe's Art Stuff at <http://www.cheapjoes.com>. Their prices on Series 7 isn't much different than the other suppliers, but they have the WN Artists Series for low prices). I have used Loew and Cornell Golden Taklon (synthetic) brushes, but they tend to “hook” at the tip during use—stick to Kolinsky Sable if at all possible...

And don't be waylaid—the Series 7 brushes are indeed intended to be watercolor brushes, but they are sublime for any type of paint. And if money is tight, get the smaller Series 7 brushes (3/0) and find a substitute for the larger ones. The Series 7 brushes come to a needle point and hold a nice amount of paint, the tip is what is most important. The larger brushes' tip need not be so precise.

Some painters keep a separate set of brushes for their metallics. If you don't, thorough cleaning is imperative, or the metallic will pollute your other colors (metal flake Union Blue, anyone?). When using metallics, a separate jar of thinner is a must—DO NOT use your color thinner jar for metallics too, or that metal flake effect will happen!

Dorland's Wax Medium is used by some painters to impart a flat sheen to their paint. You can use it, if you want, but use it sparingly. A dot the size of an average pen tip in blob of paint the size of a lima bean is plenty. Personally, I don't use it, nor did Keith Kowalski. The method he taught us tends to eliminate shiny paint because you're using such small amounts and spreading out. He also claimed that the English Distilled Turpentine killed the shine, too, but I couldn't abide the odor. If you do get a case of the glossies, a coat of clear flat will kill it easier than anything you mix into the paint.

Brush care is paramount to longevity. I use my figure painting brushes for precisely that—painting figures. I don't use them on models at all. When you're through using a brush, slosh them in thinner (you can use Mineral Spirits here-no need in wasting the expensive turps) and pull them across a paper towel. Repeat until there is no lingering pigment. Then break out the J&B Brush

soap. Put few drops of water on the cake of soap, then gently twirl the bristles to generate a lather. Rinse in clear water, pull the brush through a clean paper towel, and repeat. When the brush trail on the paper towel is clean, draw it through a clean portion of the soap, gently shape the bristles to a point, and store upright in a glass or jar. Don't scrub them on the bottom of a dirty jar or cup, don't ever soak them, clean them as outlined above and you'll get many years of service out of your brushes. This goes for the cheaper, hobby grade brushes we use, too, by the way...

A decent substitute for Mars Red would be to add the least little bit of Alizarin Crimson to Mars Red-Orange. A substitute for Brown Madder is Alizarin Crimson mixed with Burnt Sienna. If you want to play around with different mixes, be my guest. None of this is hard and fast, it is a baseline to work from.

The colors marked with an asterisk are Cadmium pigments, which can be expensive—more expensive than any other color. W&N used to make a Cad Yellow (hue) and Cad Red (hue). Technically, they're supposed to be the same color. Again, I haven't tried them myself, so your mileage may vary.

The original paint recipe specifies Grumbacher Mars Red, Mars Brown, and Mars Orange, but those colors have all but disappeared. The alternates I gave should work. Note that I have not actually used them...

Which brings to mind this: with all the colors, I specified a manufacturer. You can try using another manufacturers' paint, but they may not work the same as what's specified. Try it, if it doesn't work you'll need to get the paint specified. I know for a fact that some other versions of Purple Madder are more purple than WN. Also, the cheap starter no-name tubes are great to begin with and for weathering use, but comparing the WN/Old Holland/Grumbacher Artists' colors to the starter tubes reveals that the pigments in the higher end stuff are ground much more finely. As I said, use the starter set to get going, but I have a feeling that you'll eventually graduate to the higher end stuff.

As with the brushes, if you treat your oils right, they'll last a good long time. Clean the nozzle before replacing the cap. As I said in the demo during the meeting, if you have to transfer paint out of a bad tube, you can jar it for a short time, but best bet is to order some empty tubes from Dick Blick (Merri Artist doesn't carry them) and re-tube the paint. Simply fill the new tube (they're open at the bottom), then fold and crimp the end. Mark the tube, and you're golden (or Alizarin Crimson, or Purple Madder if you managed to get paint all over...)

Prepping the figure:

Since I'm covering just faces and hands, I'll spare you the litany of seam and mold mark cleaning, gap filling, pinning, etc. For our purposes:

Make sure the surface is clean—a wipe down with Isopropyl Alcohol should take care of things.

Prime the head and hands. I used to use Floquil's Reefer White lacquer/enamel back in the day, but the Voss bust was done with Vallejo white surface primer (acrylic). Airbrush if you can, hand brush if you must. Allow the primer to dry completely—this is usually overnight. Use the sniff test—sniff the primed parts. If you can still smell “paint”, leave it to cure a little while longer.

To under paint, or not to under paint...that is the question. When I first learned this method, Keith worked right on the Floquil primer base. He spread the paint out, and the white helped give an

idea of what the actual value of the paint was. Having painted many figures on Reefer White primer, I had to agree—it was nearly foolproof. However, (you knew I was going to say that) after painting this bust over Vallejo primer, I am probably going to under paint with acrylics the next time out. The Vallejo paint doesn't have the same “tooth” that the Floquil paint did, and there were several times I found myself blending right down to the white primer. If you decide to under paint, use one of the Vallejo flesh tones—look for one that is to the browner side of tan. You may airbrush or hand brush, either way should work...

Once your primer (and under paint, if you did that) is dry—again, wait at least overnight—you can proceed...

Lay in the eyes. You can use oils for this, but there is a danger that you could accidentally blend them into the face as you paint. Acrylics won't do that. Now, I'll be fair—I suck at doing eyes in the larger scales, and am even worse in the smaller scales. I have tried a few tricks:

1. Have a mirror handy, and compare what your eyes look like to what you want to paint.
2. Better yet, using your camera phone, take selfies, looking straight ahead, to each side, in bright and dim lights. Study these, and paint what you see.
3. I use the Shep Paine “Cross Method”—paint the iris color as a band through the eye socket from top to bottom. Let dry. Then center a band of black in the iris color. Let dry. Using your primer, cut the bands of color down to eyeball size. Round them out where the iris meets the lower lid. Round out the pupil, too. Then, if you like, use a dark brown to line in the upper and lower lash—the lower lash extends from the outer corner of the eye to about the center of the pupil. The top lash cuts all the way across. Pay attention to the shape of the eye—look at your references (the selfies). Eyes are wedge shaped, not almond or oval shaped.
4. Have the figure looking to the side rather than straight ahead. This step tends to make the “pop-eye” effect less noticeable. I have painted the eyes on the Voss bust looking straight ahead, but I've painted the lashes to represent a bit of a squint. Also, I used some Titanium White and Cadmium Red to mix a very faint pink, then added the least little speck of Brown Madder to tone it down. I dotted this into the whites of the eyes to kill the stark white color. Look at your own eyes—the corners usually show a slight red tinge to them...
5. If you have the fortitude of will and have cleared your mind of all impure thoughts, you can detail the iris with the flecks and rays using a light gold-yellow or complementary color according to your references. Add a tiny white “catch light” to the eye, then as a final act, flow some clear gloss over the eye once the colors have dried to give it a wet look. I use Future (or whatever SC Johnson calls it this week) since it will not lift with Turpenoid. If you accidentally slop some skin tones into the eye, a clean brush moistened with Turpenoid takes care of it. “Harry, I fixed it...”

For those who want to take the easy (?) way out, Archer used to offer eyes in his dry transfer range...

Reiterating some theory—when we paint miniatures, we assume that the figure's light will be a “Halo of Light” (also called “Zenithal Lighting”) that sits directly over the figure's head and throws light down upon the figure in a ring, striking the miniature at about a 60-degree angle.

When you add the “catch light”, remember this and place it accordingly.

When the time comes to start dabbing the miniature with wet pigment, remember to the “Stop Sign Rule”. Imagine a Stop Sign. On the horizontal top, that is your High Highlight. On the upper angled sides would be your highlight. The vertical sides would be the basic color. The angles lower sides would be your shadow, and the lower horizontal edge would be the Deep Shadow. When you add color, compare what you are painting to the Stop Sign and add the corresponding color.

The method we use is a cross between the color blocking method where we paint a swath of one color next to a swath of another color, then blend the border between them; and the wet on wet method where we put color on top of color and blend. Some paint rules:

1. Thinned Paint will stick to thinned paint.
2. Thinned paint will stick to thick (right out of the tube) paint.
3. Thick Paint will NOT stick to thinned paint.

When you blend paint, you are not so much stroking the brush back and forth—all you do then is become a “mud mixer”. You use a tapping motion (called “stippling”) by tapping the tips of the bristles along the color demarcation. You just want to blur the border to get a smooth color transition. Blending is done with a dry brush—this is mandatory. Wipe the blending brush on a folded paper towel frequently to remove excess paint. If you have to wash the brush in thinner, DO NOT go right back to blending with that brush! Get a clean, dry blending brush and proceed.

Okay, now that your face and hands are primed and the eyeballs are painted and dry, take straight Brown Madder and put a small dab on the palette. Using one of the 3/0 rounds, paint a thin line of paint around the hairline. Blend it out with a clean bright. Spread the paint out, don't be bashful. Apply the Brown Madder in the deep creases of the face—in the corner where the nose meets the eye sockets, along the crease on either side of the nose, the underside of the nose, the crease between the lower lip and the chin, in the creases of the ears, and at the neckline. Again, blend these areas out. Leave some stronger color in the creases themselves. This will be the deep shadows and define the deepest creases of the face. The same thing applies to hands—between fingers, in the creases of the palms, etc. Let this sit overnight. You can use this same color to cut in the eyelashes if you haven't already done so. If you're really wanting to be bold, use it for the eyebrows, too. I have done it both ways—eyebrows now and eyebrows after, either method works. After the colors are laid on is easier for me simply because I'm not having to be careful I don't cover them up with the other colors and I'm not worrying that I'll accidentally blend them in. Even sitting overnight and seemingly dry, the paint can be reactivated by the thinners and binders and will blend. That's one of the joys of oils—they can be worked and re-worked for a little while before they fully cure. You just have to be careful when you have painted a feature that doesn't need to be blended in, like lashes and brows...

Make sure to pay attention to the Stop Sign! The underside of the chin is in shadow, so blend the Brown Madder out to give a hint of a darker color under the chin. Also use the Brown Madder to shade the neck around the collar, and the wrists near the sleeves. If the figure has bear arms or short sleeves, treat the elbows the same way—brown madder in the crease, blended out. Armpits, the same way. Bare-chested Marines (since we all know that every Marine on Saipan, Iwo Jima, Okinawa, Chosin, Da Nang, or Khe Sanh was bare-chested, according to Monsieur F. Verlinden) follows the same rules, too...

Okay, enough talk. Let's mix some color...

Basic Caucasian Flesh:

Base—mix more than you think you'll need, as you use this as an ingredient for other mixes down the line. You'll mix way too much in the beginning, that's okay—better to have too much than to have to try and match the previous mix when you run out. After a few times doing this, you'll get the hang of mixing just enough to cover your needs.

Start with a blob of Titanium White.

Add a small dab of Cadmium Yellow and mix. It should look like pale butter.

Add a tiny dab of Alizarin Crimson to “pink” the mix up slightly.

Add a tiny dab of Mars Brown to “tan” the color.

Add a tiny dab of Purple Madder to tone the color.

Match it to your own arms or photos. Adjust the color as needed by adding tiny amounts of color, mixing thoroughly, and comparing again. Get this color as close to your final color as you can. There's no rush. Go slowly and work carefully. Got it? Good...

Shadow:

Start with a small blob of the Base color you just mixed.

Add a small dab of Purple Madder. Mix.

Add a small dab of Mars Red-Orange. Mix.

Adjust to suit as before. Ready? Next...

Deep Shadow:

Take a small blob of Base.

Add a small dab of Purple Madder. Mix.

Add a small dab of Brown Madder. Mix.

Adjust as before. Moving on...

Highlight:

Take a blob of Base

Add Titanium White. Mix.

High Highlights are simply teensy tiny dots of Titanium White blended into the colors on the face.

Ethnic mixes

(These are straight from the Hub Hobby Shop website at <http://www.hubhobbyshop.com/hintpt.htm>, and are Phil Kessling's suggestions in his own words.)

Asian:

To get a Japanese skin tone, I mix a little more Mars Yellow into my normal skin colors. To get some ideas a good reference to pull out is National Geographic magazines with photos of Japanese. This is always a good idea when painting ethnic faces.

When I painted the Amati 75 mm Samurai, I used:

Base: Cad. Yellow + Mars Yellow + Aliz. Crimson + Tit. White

Shadow: Mars Orange

Deep Shadow: Mars Brown + Brown Madder

Highlight: Base + Cad. Yellow + Mars Yellow + Tit. White

Light Highlight: High + more Tit White

Native American (You'll need additional stuff for this one):

Oil Base: Mars Brown + Cadmium Yellow Pale + Jaune + dab Mars Red + Titanium White + 2 drops of Stand Oil

Shadow: Base + Mars Brown + Mars Violet

Deep Shadow: Brown Madder Alizarin

High Highlight: Base + Jaune + Titanium White

Light Highlight: High + Titanium White

After dry, deep shadows of Brown Madder + Sepia; Light Highs: a mix of the original High and Light High.

Lips: base-Mars Red + Face shadow color

Shadow- Purple Madder

High- Jaune + TW

I also painted Poste Militaire's Cheyenne Wolfscout several years ago using the following mixtures.

Base: Mars Brown + Cad. Yellow + Indian Red + Titanium White

Shadows: base + Mars Violet

Deep Shadows: Brown Madder + Sepia

High highlight: Base + Cad. Yellow + TW

Light Highlight: Titanium White

(An alternate may be to take the basic Caucasian mix and instead of Alizarin Crimson, use Burnt Sienna. The toasty red color may be exactly what you are looking for. – Me)

African American/African:

It's important to consider the region the subject is from and then attempt to locate photos as references. Nubian skin tones are a very dark, bluish black whereas Zulu skin tones are a much warmer yellow brown.

For the warmer black skin tones, I like to start with a base color of Mars Brown + Cad. Yellow + Brown Madder + Tit. White. I shade with Mars Brown + Brown Madder; deep shadows are Sepia.

For highlights, Mars yellow with just a dab of Cad. Red. Add Tit. White for the light highlights.

For the darker Nubian skin tones, I use a base color of Burnt Umber + Indigo + Tit. White. Shade with Burnt Umber + Indigo; deep shadows are Sepia + Blue Black. For the highlights, I use the base + more Tit. White.

The best black skin tones that I have ever seen was on a Zulu bust done by Kevin Golden. Here's how he did it:

"Black skin has always been easy for me to paint, and I use a simple formula. I choose a base coat of any particular brown that suites me since there is such a wide variety of black complexions. For dark complexions I shade with Burnt Umber mixed with Mars Black. I highlight with Mars Orange and come back again with Naples Yellow. For super highlights I use just a touch of white sparingly."

"For lighter complexions I use the same formula except without the Mars Black mixed in the Burnt Umber. For very light complexions I use the same shading and highlight hues I use on Caucasian skin; shading with Burnt Umber and Burnt Sienna and highlighting with Naples Yellow and/or a light flesh hue mixed with white. Again, white used sparingly as a super highlight."

"Sometimes for the very light complexions I'll add a thin glaze of a color called Brown Pink by Grumbacher for an added warmth to the overall hue. Since I paint in acrylics also, I'll mix and use colors that closely match the oil colors. Vallejo has a Burnt Umber and Vallejo's Cavalry Brown mixed with a little yellow closely approximates Mars Orange. Vallejo's Orange Brown can be used in place of this mixture and Dark Flesh by Vallejo I'll use in place of Naples Yellow. I'll use white again where needed as a super highlight [again sparingly]. All these colors I adjust as I see fit (I never paint any two figures exactly the same). In acrylics I shade and highlight these colors with washes."

As Phil says, play around with colors until you get what you want. Keep a paint diary so you can get repeatable results.

Shall we continue on? Certainly...

Now is ze time on Schprokets ven ve paint:

I usually start by laying in the deep shadow alongside the previous application of Brown Madder, and blend it out. Then lay in the Highlight tone on the tops of the cheeks, the bridge of the nose, the forehead, and the tops of the ears, again blending it out. Next, I'll add a small touch of the base color in the areas in-between, and blend. Work back and forth, paying attention to high and low areas. Hold the figure at arm's length every now and then. Is the tone balanced left to, right? Adjust by adding more highlight or shadow color to the face and blend it in.

If your figure's face starts to look like one mid-tone, you've blended too much...be gentle, and stop frequently and look carefully at the boundaries between colors.

Once you're convinced that the tones are properly varied and blended, add those microdots of straight white to the tip of the nose, tip of the chin, very points of the cheeks, and blend. Hold the figure at arm's length—do the cheeks look too white? Blend some more.

This next bit is tricky. As I stated earlier, reds are very powerful colors, and a tiny bit goes a very long way. Using the most pointed brush you own, place a small microdot of Alizarin Crimson or Mars Red-Orange on the lips and in the hollows of the cheeks. Blend it very well—you should have a hint of pink on the cheeks and a reddish tint to the lips.

For the Five O'clock shadow, apply a few small dots of Payne's Grey or Blue-Black to the beard area and blend again. You should be looking for a very faint gray or black tint.

Treat the arms, torso (for those Marines), and legs, if required. The technique is the same, remember the Halo of Light and the Stop Sign!

Hands (and feet, if necessary) are done the same way. Brown Madder defines the wrist or ankle as it is exposed from the sleeves or cuff, the areas between the fingers and toes, and the creases of the palms and is left overnight. Once that's dry, block in your colors and blend. The finishing touches? A dab of Titanium White at the end of each finger or toe serves as the nail. Outline this with a very fine line of Brown Madder to define the nail bed. If you want to show the veins under the skin, use Blue Black and blend it as you did the Five O'clock Shadow.

Blue Black and Indigo are great colors if you want to tattoo your figure. Draw them on and very gently blend them if you're looking for a faded tat, or leave it distinct for fresh ink...

On to a hairy subject—hair. Forget whatever spaghetti the sculptor made on the figure for now. Simply paint the area. A neat tip we got was to paint it Brown Madder, then use a small amount of Raw Umber. Streak the Brown Madder with the Raw Umber, then blend the two along the direction of whatever the sculptor used to represent the strands of hair. In this case, blend using a stroking motion in the direction of the individual strands. It makes a very believable chestnut color...

For black hair, use Blue-Black and Raw Umber. For Blond Hair, I mix Brown Madder or Mars Brown with Yellow or Gold Ochre, apply it then tone it with Raw Umber.

Don't forget the eyebrows! Same deal—use the base color/highlight color you used for the hair,

and blend gently. For these, use the stippling blend. Same goes for a hippie's sideburns, those neat RAF mustaches, those full-bearded sailors and Longshoremen, Custer's Van Dyck, a hipster's goatee or strap beard, and any other full areas of hair on the figure. For those bare-chested Marines, simulate chest hair (and maybe back hair—it happens!) using the same technique as you used to simulate Five O'clock shadow...

A neat touch is to use a black/white mix on sideburns and beards for that “distinguished gray” look of an older gentleman from time to time...

I believe that about wraps things up. I hope you will all at least try some of the methods for painting figures. They add a great deal to a model—they give a great sense of scale, since people can relate to a human figure—and they add a bit of life to a scene. Done as standalone pieces, they can be used to display the vast world of uniforms, heraldry, and the evolution of military “stuff” the average grunt had to hump through the bush.

Ralph Nardone
AMPS # 2540
Chapter Treasurer

New Technique – Weathering Tires

I quite by accident ran onto this weathering technique while building my M9 trailer that the King Tiger sits on. The kit came with 26 soft rubber/vinyl tires which needed to be finished. I was reluctant to prime then paint the tires. Not sure if the paint would adhere. So, I tried a technique on one tire to see how it turned out. Low and behold, it looked decent. And the time was greatly reduced by not having to paint.



Products and Brush



Brush

The technique consists of using two pigments and a soft fluffy brush. Start by mixing a 50:50 mix of Natural Iron Oxide pigment with Yellow Ochre pigment. I used Vallejo's product, but I'm sure any brand could be used. Lightly brush on the pigments with the soft fluffy brush until the desired appearance is achieved. I wanted a natural used finish and I believe I was able to achieve this look. Other appearance could be achieved with different combinations of pigments. Since I was going to spray a light coat of clear flat finish to protect the tires, Mike informed me that I might have to add some more pigments since the flat clear tends to turn light pigments almost transparent.



Unfinished Tire



Finished Tire

Phil Cavender
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Editor, "The Wildcat"

The USA Historical AFV Register

Mike Roof has provided us with a great link he found that may be of interest to all.

"For those who are interested in preserved AFVs or photographing them for research, here's a link to the latest issue of the AFV Register Organization's "The USA Historical AFV Register."

The register is broken down by state and city, with the AFVs listed along with their exact locations (to include GPS lat/long coordinates). This is a good list to keep saved on your computer.

If you travel around you can plan accordingly (look up your travel destination or itinerary stops to see what interesting AFVs might be there), and if you need reference material on a particular vehicle, you can often contact one of your "virtual" friends online who lives near an exhibit to take some pictures for you".

<http://afvregister.org/Downloads/The%20USA%20Historical%20AFV%20register%204.0.pdf>

The USA Historical AFV Register

*Armored Fighting Vehicles Preserved
in the United States of America*

V4.0

March 2016

**Michel van Loon
Neil Baumgardner**

For the AFV Association



Picture by Paul Hannah

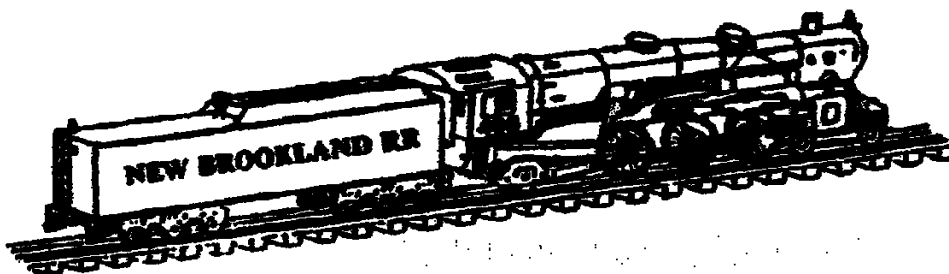
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Classified Ads

All submissions for entry into the Classified Ads section should be submitted to the editor two (2) weeks prior to the monthly AMPS meeting. Next submission deadline will be August 30, 2017.

Wanted: I am looking for the Eduard (35 233) 1/35 photoetch M110A2 SPH update set for the Italeri M110/M1102, and M107 kits. As with the Hobby Fan resin Kit, I kept waiting to buy one until it also was gone! -- Are you picking up a recurring theme here? **Contact Carl Wethington.**

Wanted: I am looking for the Hobby Fan (HF001) 1/35 resin M110A2 SPH update set for the Italeri M110/M1102, and M107 kits. As you can tell from the item number it was the first resin detailing kit make by Hobby Fan. It was an excellent set that replaced much of the traditional Italeri soft detail, and included an outstanding loader / rammer section. I kept waiting to buy one -- until, well, it was gone! If you come across one, I would be glad to "rent" the set to make resin masters for my M110 and M107 kits. Thanks for any leads you can offer!
Contact Carl Wethington.

“The Day Room”

In the US military, most company-level units have a “day room” in the barracks where the troops hang-out, relax, and BS. When you want to learn the latest in “rumor control,” you swing by the day room and chat-up the Joes and Janes hanging out there. They might not always get it right, but they’re always willing to tell ya just what they think! So, welcome to “the Day Room...”

Don’t forget about the upcoming events to show our support.

Also don’t forget to send me your favorite techniques you’ve learned through the years. We all would benefit. I’ll include them in our next newsletter.

Finally, if you aren’t a member of AMPS, now is the time to join. ***Join AMPS Now!***

<http://amps-armor.org/>

Happy modeling,

Phil Cavender

Editor, “The Wildcat”, AMPS Central SC “Wildcats”