

After Action Review

NORTHEAST MILITARY MODELING ASSOCIATION

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Welcome to NMMA's first newsletter

The Prez Sez

The January meeting was cancelled due to heavy snow. The February meeting will be on Saturday February 14th at 7:00 PM. We are trying to find a way to put the shop demos on the website. No guarantees but we have people working on it. The Christmas party was a huge success as usual, everyone had a grand old time and got stuffed with food. We laughed a lot and had lots of Christmas cheer, and everyone left with a nice gift. There was quite a bit of swapping this year! John's video was a tour and demonstration of a working FT-17! Great footage!

I hope everyone had a peaceful and joyous Christmas with family and friends. May the New Year bring you health and happiness.

If you have not yet done so, please go to the new club website at <http://militarymodelers.org/> go to the bottom right of the main page, and register. Then go to the Forum and register for that. There are about 15 or so guys that have not done this yet, please take a moment to come on board!

Cheers,

Matt

Upcoming Shows

<p>3/28/09-Freeport, LI, NY Region 1, RepLIcon XXIV Freeport Recreation Center 130 East Merrick Road IPMS LI SMS Bob DeMaio 631-707-3442</p>	<p>3/29/09-Chicopee, MA Region 1, ValleyCon 19 Knights of Columbus 460 Granby Road IPMS Wings & Wheels Al LaFleche 413-733-9247</p>	<p>4/4/09-Wayne, NJ Region 2 MosquitoCon Wayne PAL PAL Drive IPMS New Jersey Bill Schwarz 732-567-3724</p>
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Welcome to NMMA

First let me introduce myself. My name is Jose.T.Rodriguez, most friends call me “panzer”. I have been part of the modeling scene in one way or another for over 25 years. I started out as a modeler, graduated to being a book, model distributor, and finally ended up running my own part-time cottage industry company. I have been a member of several IPMS modeling clubs and joined AMPS over 10 years ago. The most joy I have had in the hobby has being part of a great group of modelers and friends that was called AMPSCCT. You know us, don't you? The guys who run and put on AMPS East every year? Due to different reasons many of us are now in different states or different countries, but that physical separation does not prevent us from still being a great group of friend and modelers. No matter where we are, we will all continue to help run, and/or support AMPS East one way or another. Below is a message from our President and resident *Mahārāja* Matt Toms.

Northeast Military Modelers Association

AMPSCCT, the Connecticut chapter of **AMPS**, the *Armor Modeling and Preservation Society*, is expanding and improving. **AMPSCCT** is hereby changing its name to **Northeast Military Modelers Association**. We wish to reach more modelers in a larger geographic area and associate small groups of two or three which are scattered about the region.

Northeast Military Modelers Association will be the same **AMPS** chapter, with no change in organization. We simply want to establish a network of communication and organization with **AMPS** and **IPMS** military vehicle builders in the Northeast states. We have no intention of merging, annexing, or superseding any existing chapters. Our intention is to simply associate all of the military vehicle builders that we already are friends with and see at area shows on a constant basis.

Northeast Military Modelers Association has also submitted a charter application to become a military vehicle dedicated **IPMS/USA** chapter. We feel that our dual chapter membership will best serve our club members, our show, and our parent organizations. We hope that **IPMS** members will feel invited to join our chapter and expand our membership.

AMPSEast, our Northeast Regional **AMPS** show, will not change in the least. As *AMPSEast* has grown exponentially, the imperative need for more volunteer on-site staff has arisen. We believe that an expanded membership will provide us with the show personnel needed to make *AMPSEast* even bigger and better with each future show.

Northeast Military Modelers Association will, as a chapter, have no dues, no politics, no egos, no officers, no elections, no criticism, no pressure, and no bull. Anyone who joins will still meet in their local groups and is invited to attend meetings in Naugatuck, CT. Attending meetings will not be required for membership and long distance members can keep in touch through the club e-newsletter and the club forums on the club website. We plan on all meeting together twice a year, at the July cookout and at the September **AMPSEast** show. Membership in the parent organizations is not mandatory. However, we encourage all members to join the **AMPS** and **IPMS/USA** National organizations.

Anyone interested in joining **Northeast Military Modelers Association** should contact **Matthew Toms** at matt@ampseast.org. Please visit our club website (under construction) at www.militarymodelers.org.

Joining the club forums is open to all. As always, stop by www.ampseast.org for all the latest on *AMPSEast*.

Best Wishes,
Matt

The Armor Modeling and Preservation Society (AMPS) is an independent organization dedicated to serving those interested in the modeling of armor and military models. *Boresight* is the official publication of AMPS and features articles that are submitted by its members.

Membership in the Society is for a one-year period. Membership includes a one-year subscription to *Boresight*, access to the member's only areas of this website, and voting rights at the annual meeting, among other privileges. *Boresight* is published six-times per year and mailed to members using Third Class Bulk mail in the U.S. and Printed Matter rates for all foreign locations.

Continental US:	\$25.00
Canada/Mexico	\$30.00
The rest of the World:	\$35.00

All payments must be in U.S. funds, by check or money-order. All foreign payments must be made by bank-draft or money-order drawn on a U.S. bank. Membership begins with the first issue after the membership application is received.

New! You can now pay for your membership using Visa or MasterCard through PayPal. Just click on one of the button below and follow the instructions:

<http://www.amps-armor.org/ampssite/membership.aspx>

If paying by check, send your membership dues, along with name and address information, to:

AMPS
 Membership Department
 PO Box 373
 Elma, NY 14059-0373

AMPS is run by member volunteers - just like you. Please allow two weeks for your membership or renewal to be processed.

If you want to volunteer to improve AMPS, please contact your regional VP.

<http://www.amps-armor.org/ampssite/sendMail.aspx?Who=14&Subject=AMPS%20Membership>

IPMS/USA NEW MEMBER APPLICATION

IPMS No.: _____ Name: _____ FIRST _____ M _____ LAST _____
 (leave blank)

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ email: _____

VISA/MasterCard Account # _____ - _____ - _____ - _____

Exp. Date: _____

Signature: _____

Adult: **\$25** Junior (17 years old or younger): **\$12** DOB: _____

Canada & Mexico: **\$30** Other Foreign: **\$32** Foreign Air Mail: **\$55**

Family (Adult dues + \$5, one set magazines, # of membership cards required: _____)

If recommended by an IPMS member,
 list his/her name and member number _____ (name) _____ (IPMS#)

IPMS/USA

Check out our web page: www.ipmsusa.org

**P.O. Box: 2475
 North Canton, OH 44720-0475**

Hobby Shops who give our members discounts



<http://www.tigerdio.com>- 20% discount to NMMA & AMPS members.

This space is empty, help me fill it.

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Making Real Rust

By Jose.T.Rodriguez

I have seen a lot of people who are interested in buying products that can reproduce realistic rust. Being a fan of the do it yourself (and possibly the cheapest is the best) this is what I do to create my own rust. With this method and an investment of a dollar (or a euro) or so, you can fulfill your rust needs for a lifetime...

Ingredients

A- some iron wool (can be found at supermarkets in the dish soaps dept)

B- a jar (whatever kind - glass, plastic, aluminum - doesn't **mat-ter**)

C- tap water

D- something to stir with (an ice-cream or cocktail stick, a scrap piece of plastic or wool)

E- a bit of patience



How to

Step 1 Put some iron wool in the jar

Step 2

Fill the jar with tap water (The iron wool in the jar filled with tap water).

Step 3

Put the jar somewhere outdoors (a sunny place helps to speed-up the process)

Step 4

After one day get the jar and stir its contents with the stick. Put the jar outdoors

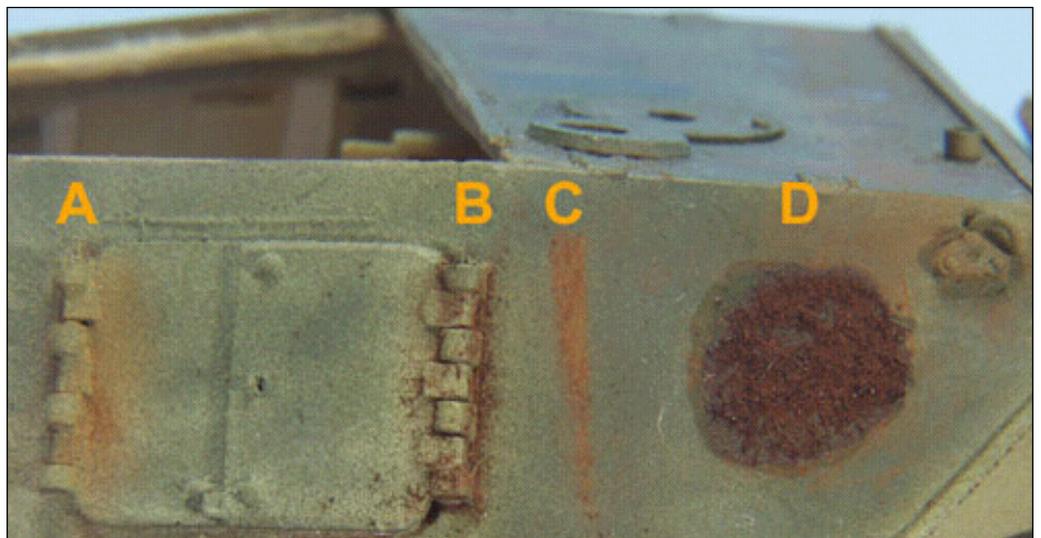
Step 5

Repeat step 4 until stirring the content gives you pure rust dust (because you have to wait several days, use here your patience if needed...)

The (realistic!) rust is now ready

Step 6

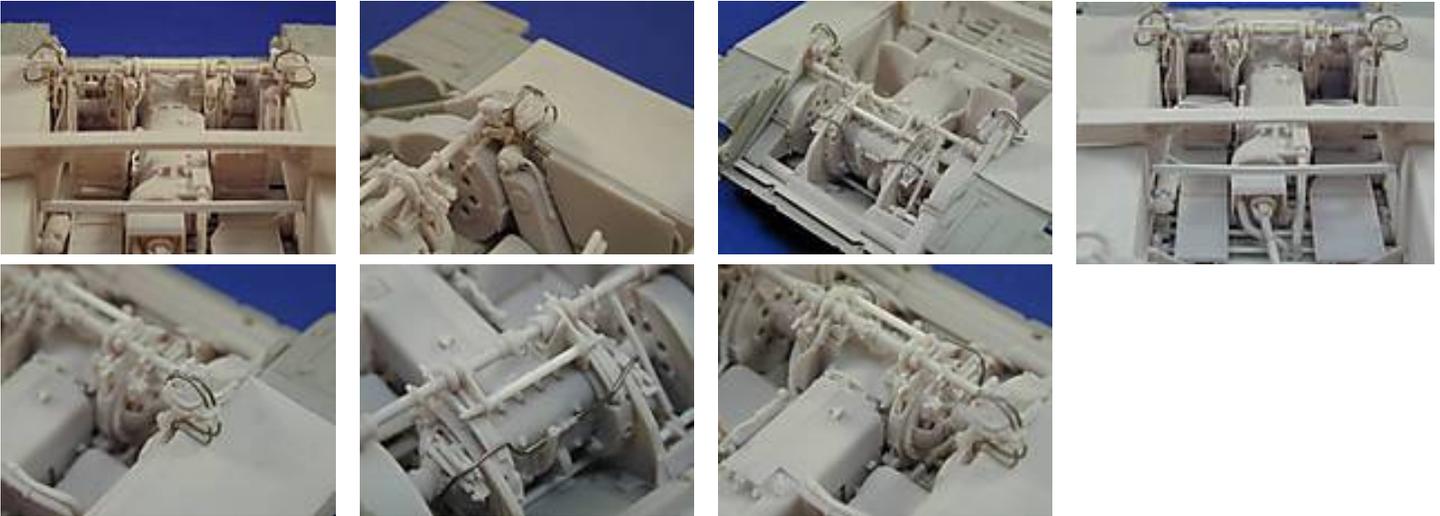
The (realistic!) rust applied on your model



Tiger Model Designs BergePanther Conversion 1/35 scale

Courtesy of Saul Garcia come a major photo update of **TMD's** Bergepanther conversion.

The conversion is designed for the Dragon Panther Smart Kit Ausf. A/D. A later release will be for the Ausf. G. This set may be used as a foundation for a straight Panther interior from TMD at a later time



By Jim Rae from Armorama.

A surprising though **VERY** welcome announcement from **Dragon Models**.

DRA6379 - U.S. Marines Guadalcanal 1942

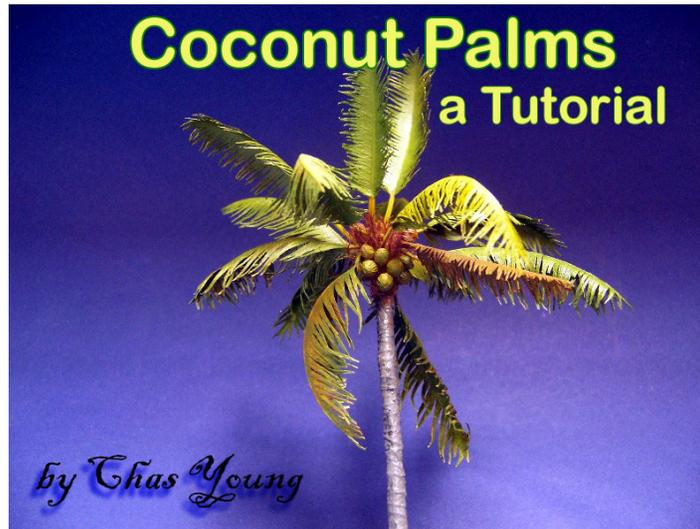
Will be a four-figure, 1/35th set. Catering for an area which has rarely been done before - Early War USMC figures. Not much more to add, suffice to say, with the vehicles which are now beginning to appear (and existing ones) from this period of the Pacific Theater, this is going to be an incredibly useful release...



From the Editor

Please remember, this is your newsletter. Help me keep it filled with articles, stories, photos, and other information. It is not just up to me to keep these spaces filled. Do your part to make this the best club newsletter around.

Jose



Coconut Palms a Tutorial
by: Chas Young

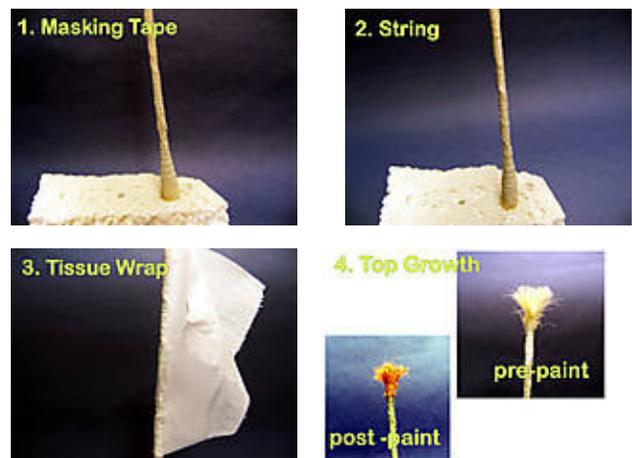
Introduction

Many modelers have tried to create palm trees, some have done very well, some have failed, and some could still improve their techniques further. The coconut palm is one of the most common palm trees throughout the Asian/Pacific region. They are cultivated in large plantations throughout Asia, and large populations exist on small tropical islands throughout the Pacific. They are characterized by their long, broad fronds, tall slender trunk and dense coconut growth. Mainly due to the nature of the fronds, coconut palms can be quite a difficult piece of flora to model convincingly.

Materials

All that is needed to complete a coconut palm similar to this tutorial is:

- 1 bamboo skewer
- Masking tape
- Approx. 15 ficus benamina leaves
- Coriander seeds
- String
- Wood glue
- Tissue paper
- Hemp rope or static grass
- Paint



Trunk

The trunk structure is replicated using a bamboo skewer about 20cm long (7m in scale). Soak the skewer in hot water and then bend slightly to give the impression of a heavy canopy. Wrap the trunk in masking tape, winding gradually upwards. According to my own observations of palms in nature, different areas of the trunk have different thick nesses. Wind more tape on the bottom 2cm's of the trunk to replicate the thick trunk base. Please note, this will not be the final texture! The masking tape is used only to build up thickness at different parts of the trunk. Image 1

Next, wrap some fine string around the trunk in a criss-cross pattern to simulate the trunk's rings. Apply some wood glue, thinned with water, to the trunk. Wrap a single ply piece of tissue paper around the trunk. Now you have the final trunk texture with the rings showing through. If you cannot see the rings made by the string, you have wrapped too much tissue paper around the trunk. Image 2 and 3

To represent dead growth at the top of the trunk, use static grass or cut-up hemp rope and glue it to the top of the trunk. I suggest spraying the fibres with hairspray to give added strength when you come to attaching the fronds. Some fibres can also be added to the bottom of the trunk to represent exposed roots; this can be seen on heavy laden or leaning trunks which have been partially uprooted. Image 4

The next stage is painting! First, give the trunk a complete dry brush of Tamiya acrylic black, then a coat of grey, then highlight the rings the rings with deck tan. Paint the dead growth with a variety of reds, oranges and browns. I used Humbrol enamels for this stage. Image 5

Coconuts/seeds

Wild coconut trees produce small coconuts (fit in your hand) and are green throughout most of their growth. At the end stages they turn yellow, then brown and shortly after, fall off the tree. Cultivated coconuts tend to be larger and more plentiful on the tree. To replicate coconuts, coriander seeds are the perfect material to use. Glue them to the tree and paint a green, yellow or brown colour. Be sure to position the coconuts taking into account their weight. They should droop towards the trunk, not sticking out or balancing on top of the trunk. Image 6 and 7

Fronds

Ficus benjamina leaves are very waxy and do not curl up very much at all once picked and painted. Ficus benjamina trees are common household pot plants, you should be able to find one at your local garden centre or in nature if you happen to live in a tropical region. If you cannot find these leaves anywhere, you can always use tracing paper as I've heard it is a good alternative for making fronds. You might not get the natural look though. Image 8

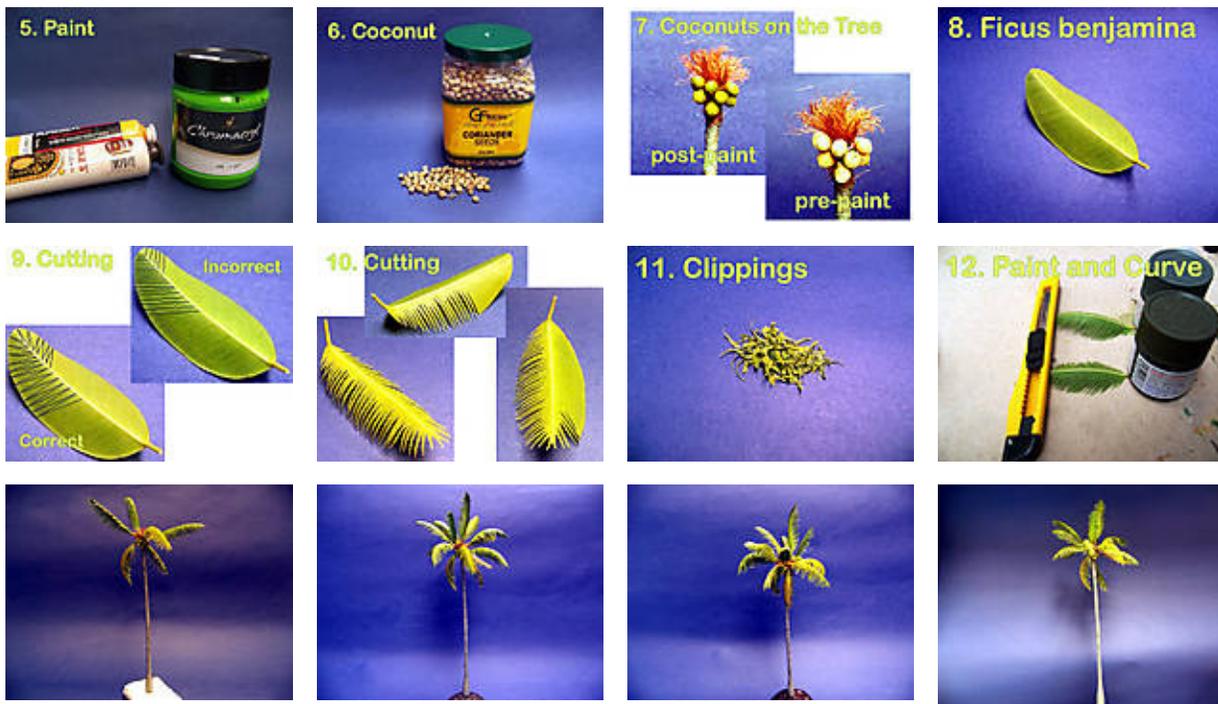
Once the leaves are picked, cut the blades immediately. My diagrams illustrate the correct and incorrect way to cut the blades. After cutting correctly, you should be left with small trimmings. Don't throw these away as they can come in handy for making other tropical plants or grasses. Image 9 and 10

Paint the fronds using a variety of greens, yellows and browns to gain a realistic colour. I used cheap artist acrylics (dry brushed) for the job, but any paint type should do the trick. Healthy fronds are a dark to light green colour, unhealthy/dying fronds begin to yellow at the tips, and dead fronds are completely brown. The stem which runs down the centre of the fronds should be a green-yellow colour. After painting they will curl slightly, and this adds to the realism. If you want to have a little control over the shape of the fronds, leave them a while before painting and they will get a natural curve. Keep both ends under weight and the centre should bend upwards. Image 11

Once the fronds are painted, it is time to begin attaching the fronds to the trunk. A healthy, fully grown tree would have anywhere between 15-25 fronds. Attach the unhealthy/dead fronds at a low angle and work your way up, dying fronds should rest roughly horizontal, healthy fronds at a high angle.

Conclusion

The final result should give you a very accurate representation of a coconut palm, equal if not better than a result using photo-etched fronds. It is certainly cheaper! Credit goes to Santiago Tre (csago) for 'introducing' me to the ficus benjamina frond method, which I adapted for the writing of this feature.



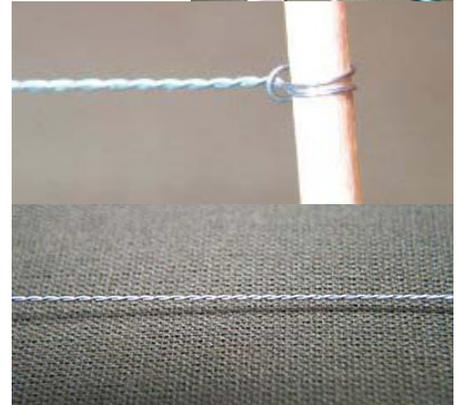
Making Barbed Wire by Marty from Armorama

Well here it is, an article on making barbed wire. No the idea isn't mine. I can not quite remember where I read about it first. Perhaps it was a book or maybe a newsgroup. Since I have not seen it documented with pictures before, I have decided to write this short article. Here are the steps I take to make barbed wire:

First off, I gather my tools. As you can see there are not many of them. I use a 34 gauge soft wire, two colors of paint, paintbrush, super glue, a pair of wire cutters, and a toothpick.

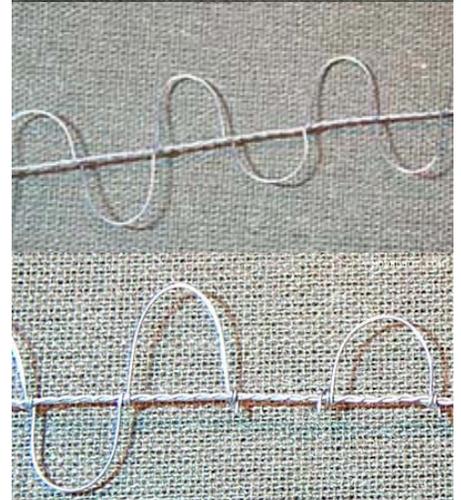


I start by cutting a long piece of wire. I then fold it in half and tie one end to the toothpick (used as an anchor) and the other end gets tied to a weight (in my case it is a screwdriver). The screwdriver is used to twist the wire. I twist it until I am satisfied with the size of the twists.



Here is the wire after it has been twisted. It is now ready to receive the barbs.

The way I start to make barbs is to cut a single strain of wire. I then loop it around the two twisted wire making small coils. I usually loop the wire 2 1/2 times every 1/4 of an inch. I would prefer to do it every 1/8 of an inch but my hands are too big for that. Once all the loops are done I apply a little bit of super glue to each of them to hold them in place.



Next I start to snip the looped wires. Now the barbs start to take shape.



When all the excess wire has been removed the whole thing gets a paint job. First with Tamiya's German Grey, and then with a wash of Burnt Sienna.

Here is the final product. Good luck with your project.



Washing & Drybrushing Armor

By

Mike Taylor (Ohio, USA)

I'd like to address washing and drybrushing armor kits. I know I touched on this topic briefly before but I'd like to discuss armor specifically before I get into seam work. I realize I'll be repeating myself, but I feel it's important to discuss these techniques as they pertain to armor.

Let's consider that you have your kit assembled and the finished paint scheme is applied. Give it a good coat or two of future to gloss it up and set it aside to dry (about an hour). Now that your kit has a nice sheen the wash will be able to "flow" around surface detail. For armor I use a reasonably dark brown wash-never black! You may want to use a slightly lighter shade on desert vehicles. We don't want the tank to look like the details are "outlined" just to look like there's an accumulation of grime. Take your wash and a fine brush and let it flow around the details like antennae mount bases, hatches, rivet heads and so on. Remember, if you get a bit too much, you can clean it up later with a q-tip moistened with thinner. I like to do the wheels before they're attached. This allows me to lay them flat so the wash doesn't puddle at the bottom. German armor with zimmeritt is the only exception I have to my "never wash the entire vehicle with a big brush principle". You need to wash in the pattern of the zimmeritt so using a medium sized brush give those areas a wash. When it's dry lightly remove any excess with a cloth dampened with thinner.

When drybrushing armor I differ from my aircraft technique by using shades of tan instead of lighter shades of the base color. This lends to a "warmer" look. The color of the piece is not a factor. Begin with a drybrush of medium tan-whatever color you may happen to have on hand. For desert vehicles look for a color a few shades lighter than the base but not too light. Subsequent drybrushes should be with incrementally lighter shades of tan while drybrushing with lighter pressure. Your last session should be with your lightest shade and only accenting the highest spots. Areas that have "battle damage" can then be drybrushed with a dark metallic (I like Model Master exhaust), and finally with a rust color. I also paint my tracks with exhaust then drybrush with aluminum followed with an airbrushed mist of rust.



Color Modulation by Adam P. Wilder

I have been airbrushing different tones in my base-coats to add depth and contrast helping to differentiate various details from each other on the recent models I have finished. I have further differentiated the assorted tones more and more on my recent projects in an attempt to discover just how much variation and contrast I can obtain without it being too obvious on the completed model. I am now referring to this technique as The Color Modulation Style. With this method I am using different amounts of lights and darks in the colors starting with the base-coat, then continuing with the chipping and finishing with the earth-tones. I am calling this a style and not a technique because I am simply shifting existing finishing methods.

It is also important to know that I use lacquer thinner to thin the Tamiya paints I am using for this style. 96% Isopropyl alcohol has always been the means for modelers to thin Tamiya paints because of the false assumption that they are acrylics. Tamiya paints are not acrylics. They are only advertised as so to probably make them look less toxic. Tamiya offers both an alcohol type thinner and a lacquer thinner. The quickest way to distinguish the two thinners is that the alcohol type thinner contains a blue cap while the lacquer type has a yellow cap.

You want the Tamiya thinner with the yellow cap. Tamiya paints spray much better and go on much smoother when using the lacquer thinner. You will also notice less of that dreaded sandy build-up on the surface of the model often obtained with Tamiya XF paints. This is very important because I apply successive layers of paints when working toward the highlights. Therefore it is very important that all of these layers spray on smooth to help ensure a nice sound base-coat.

Color Modulation uses different tones throughout the models painting and weathering but the most important step is in applying the basecoat. For this article I am going to quickly explain how to apply the base-coat into a simple Panther turret using other models I have painted to further aid with visual reference.

Getting started

Photos 1 thru 3

I will be explaining the Color Modulation style in this example using a sand-yellow base-coat. To start, I applied a dark brown base over the turret focusing mostly in the lower and recessed areas. A darker mix of the color can be applied inside each of the corners and lower areas if you feel it necessary.

Photos 4 and 5

Now it is time to apply a dark yellow over the brown. I focused on the mid and upper parts of the turret while quickly applying faint coats to the lower sides, front and rear for color. Note that the angle of the airbrush is tilted up. The dark yellow was applied on top of the turret at an angle from the front to keep the brown shadow under the mantlet.

Photos 6 thru 10

After adding some Deck Tan to lighten the tone and a drop of Blue for added color, I airbrushed more highlights onto the turret. Note that I used tape to mask the lower part of the turret while applying this lighter shade to the upper part of the mantlet.

You can even take it one step further by masking and applying lighter tones to individual components breaking up the model making it more three-dimensional. After removing the tape I simply continued airbrushing lighter coats onto the upper parts of the turret top and sides to subtly blend the different shades. Again, note the upward angle of the airbrush when applying the tones onto the sides of the model. You can also see how I angled the turret to keep overspray from getting on the top parts allowing me better control over the build-up of light tones.

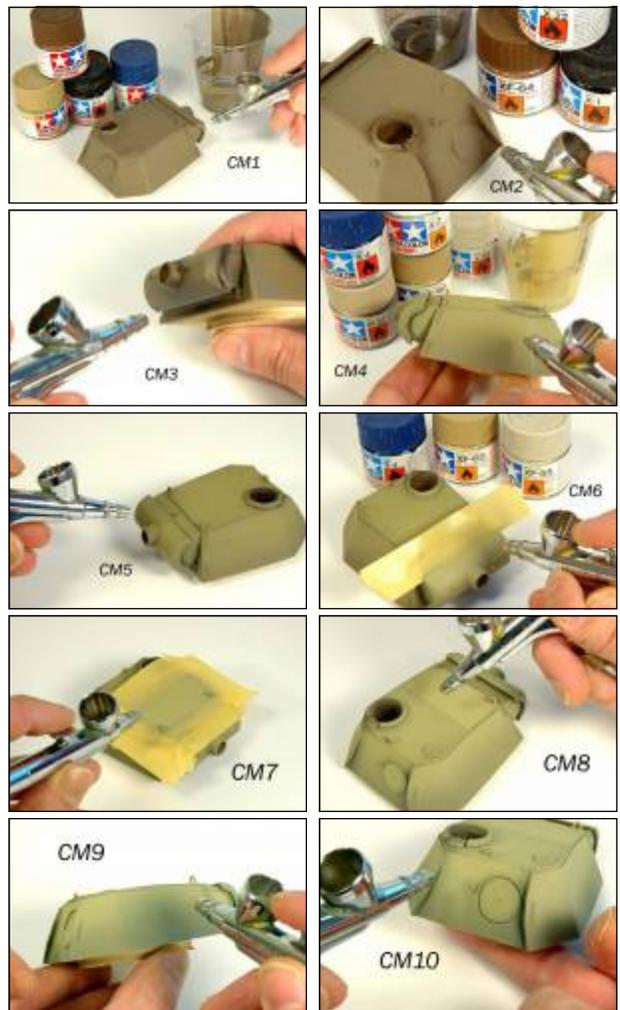


Photo 11

To finish the base-coat I applied almost a white color to the top of the mantlet, the most upper part of the model. Paper is also a quick means of masking areas where you do not want overspray. Now might be a good time to go back with the original bark brown for more shadows to the corners to cover any overspray that occurred while adding the lighter coats.

Photos 12 thru 14

Before moving into the further finishing stages I added even more highlights and tones by brushing acrylics onto the hatches and other details extruding from the turret. Photo 14 shows the different tones adding depth and contrast make a simple turret with limited details much more interesting.

Photos 15 thru 17,

After a few good coats of clear we are ready to start adding the oils and other effects helping to subtly unify the different shades and colors. Photo 16 displays the previous steps applied to a vehicle containing a dark-green finish. Photo 17 shows the Panther at the same stage. Note that I applied and blended oils onto the areas where the hull plates connect for even more contrast.

Photos 18 thru 22

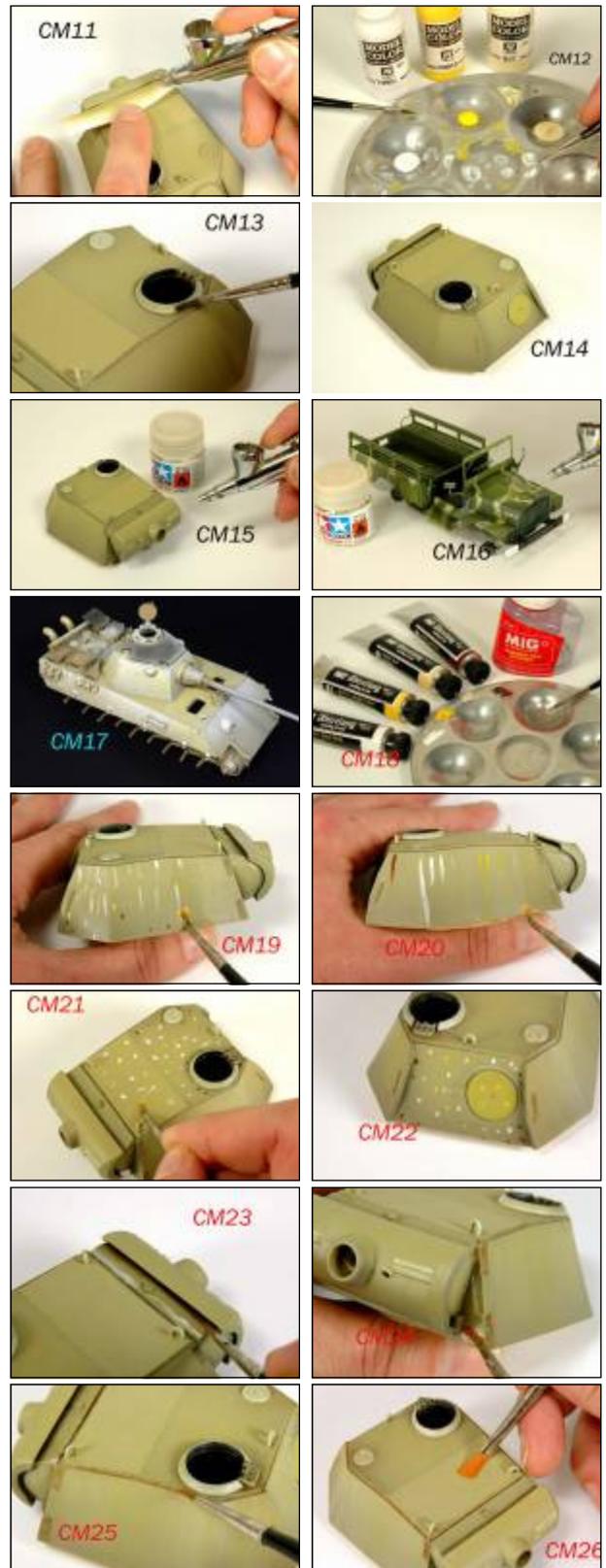
Now we will discuss how I applied the oils and washes to help unify all of the tones applied in the previous steps. The colors in photo 18 are great for fading a sand base-coat. The color Dark Rust is a good oil color for shadows.

I applied and blended the oils on one part of the turret at a time starting with the turret sides. You can see how I applied the lighter oils toward the top of the sides while placing the darker colors onto the lower parts. Use vertical strokes with the brush when blending the oils on the sides. You can add more colors again immediately after the first set and blend them again for added tones if you choose.

Use a tapping motion to blend the oils on the horizontal surfaces. Note how I placed the darker oils onto the areas where more shadows will be apparent. Photo 22 displays the layout of the oils on the rear turret wall prior to blending. Again, note the placement of the dark oils on the darker areas.

Photos 23 thru 26

Photos 23 and 24 show how you can use different shades of blended oils for further shadows and contrast. Thinned dark brown oils were also added to all of the welds and seams at this time. After all of the oils were applied I went over the turret and further blended them using a clean flat dry brush.



Next Page Please

Photos 27 thru 31

The last step I want to show you was the rather easy step of applying dark filters and washes to further break up the components of the turret while also unifying all of the different tones in the base-coat. I always use trays to mix the washes because I like to apply them at different intensities.

After mixing a brown shade I applied a filter over the entire turret. Use a brush to pick up and wipe the excess oils and thinner onto a clean diner napkin. With the turret still damp I mixed another darker wash and added it to the seams and welds.

Photos 32 and 33

These two photos show a few views of the turret ready for chipping and weathering. The different tones in the base-coat, although subtly unified by the oil fading and washes, will still be noticeable to an observer before they immediately realize what they are seeing. Painting a model in this manner will give it depth and an impression of shadows making it much more attractive on your shelf.

Finally

Further work with the colors will also be needed in the chipping and earth tones. You will be able to read more about this and the finishing of the Panther F in issue 40 of AFV Modeller. In the photos of the finished models you will see how the chipping and weathering play a further part in unifying all of the tones on the various components.



Brits 'N Space

A 20mm vignette

By Brent Watterson



Making Miniature Fake Chains and Springs

by: Rowan Baylis

Fake? Yes, they're non-functional - and chains (in particular) made with the technique below won't really stand close inspection, but they're quick and cheap to make and I find them a useful trick to have up my sleeve. I can't claim to have invented either trick - they're common knowledge, mixed with a bit of trial and error.

Making a fake chain

To give an idea how quick this is, making the fake chain for this demo took 5 minutes... including taking the photos.

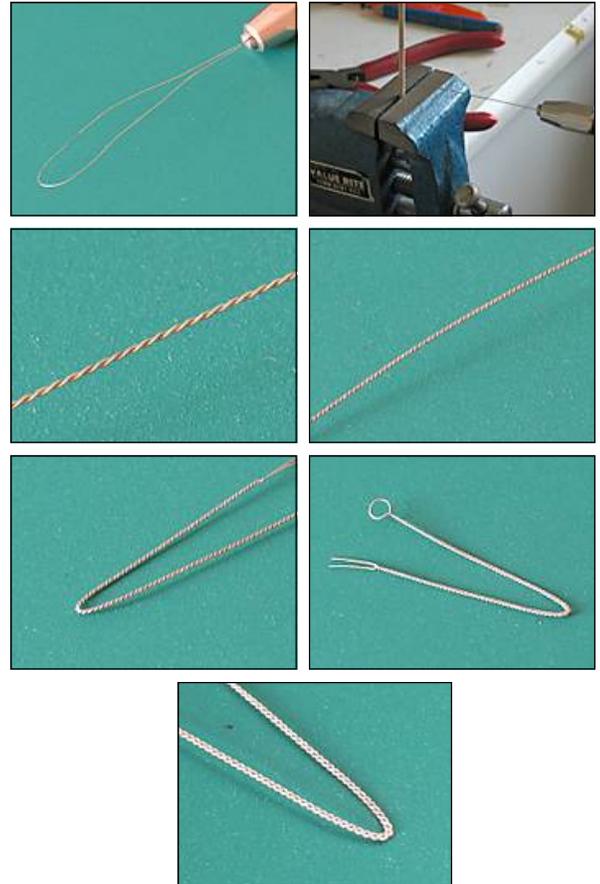
Stage 1: Make a loop of soft wire (in this case, fuse wire), and clamp the ends in a pin-vice. Allow plenty of spare, because it will get shorter...

Stage 2: Loop the wire over a nail or something similar held in a vice and twist 'till it's tight (too much will snap it). You could use a motor tool - but with fine wire you really need to feel what's happening - so I prefer to use a pin-vice and do it manually.

Stage 3: As an intermediate stage...you've just made a small-scale cable.

Stage 4: The next bit couldn't be much easier... to make a "chain", bend the wire to the desired shape and tap it GENTLY with a hammer... Voilà! It looks like chain...

Why bend it to shape first? Simple - once you've flattened it, it's harder to bend without distorting it. Obviously, this method isn't suitable for larger chains, because anyone will spot that there are no links, but for really small ones it's really useful.



Making a fake spring

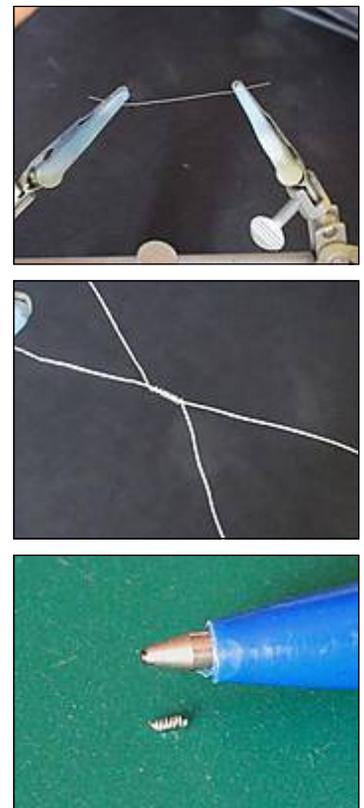
Finding this technique did involve a bit a lateral thinking. It stemmed from a question from Holdfast, asking if I knew of a way to make a working spring for a 1/48 scale aircraft aerial. Well, I failed on that one but, in the course of experimenting one Sunday morning, found this neat trick to create tiny dummy springs.

I started by with the obvious route of wrapping wire or stretched sprue around a drill bit; the results were OK, but still much bigger than I wanted... how to make something even smaller?

Here's what I came up with:

1. Take some fine fuse-wire (5 amp) and clamp it either end (I used a "Helping Hand").
2. Wrap a second piece around it as tightly as possible.
3. Slip the first piece of wire out, and cut the resulting "spring" to length.

Using this technique, the size of the "spring" is only limited by the gauge of the wire you use.



Matt Toms

President

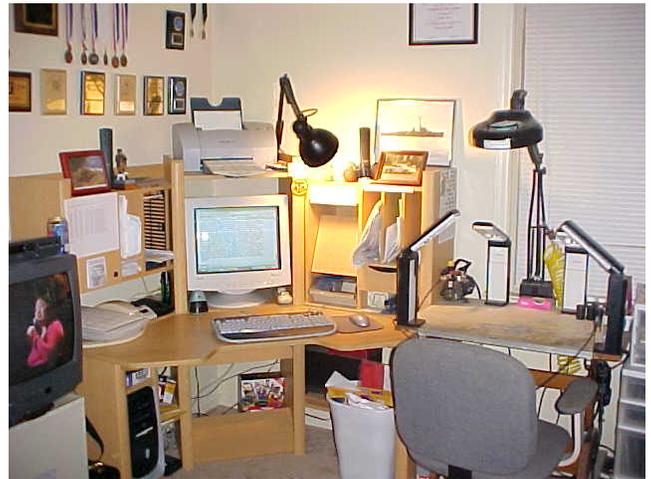
I built my first model in 1968, ran through the entire Monogram 1/48 line of wing-things, and went on to the Aurora 1/48 armor, then Bandai 1/48 armor. Being a child of the '60s, I also built every NASA model that hit the shelves. During the 70's I moved up to Tamiya 1/35 armor, but could never earn money as fast as I could build them. Along came high school and girls. I still built lots of models, though.

I graduated from Bethel High School in 1981 and joined the US Army Infantry in August 1982. My mom knew I'd wind up doing this ever since I was a kid – I guess me starching and ironing GI Joe uniforms was a dead give away! I wound up building lots of armor while moving from here to there, mostly for NCOs and Officers who asked for an M-something A-whatever “when you get the time...Friday will be good!” I moved up the ranks to E-6, Staff Sergeant, a TOW Master Gunner and instructor, did a stint at the NTC, and two combat tours in the Central American Games of the late '80s. Somewhere in there I also went to college. No matter what I drove, commanded, or blew up, my interest always lay in WWII armor, combat, and history. Ask anyone who knows me, George S. Patton is my personal hero and I have practically built a religion around him. A devastating accident in 1990 ended my career early and I was medically discharged in 1992 and given early retirement.

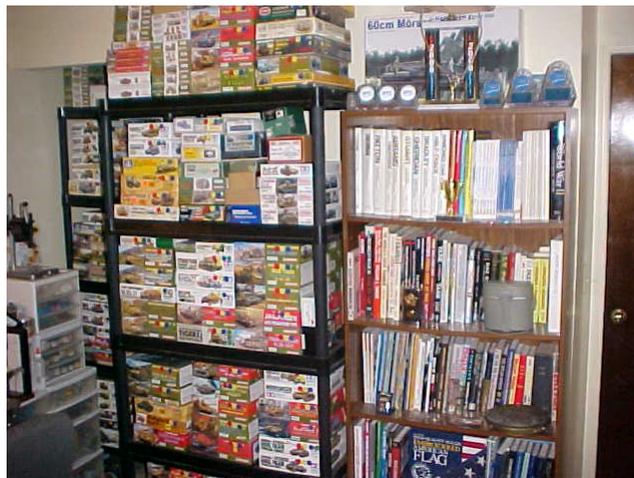
I now live in Naugatuck, Connecticut with my children Aimee and Evan. My kids love the hobby because it keeps me around the house and out of trouble. In 1999 Steve Zaloga said “I don't have the time to run a Connecticut AMPS chapter, but if there were one I would go.” I said okay and thus AMPSCCT was born. I wound up being labeled “President pro tem and Dictator for life”, but without everyone else on this site, AMPSCCT would not be the incredibly intense, not too serious, enormously successful club that it has become. My favorite times are the meetings, and traveling to shows with the guys, especially the AMPS nationals. I build mainly WWII, all nations, and I have an affinity for small tanks. I also hold the distinction of being the only person anybody knows to use every single piece of an Aber PE set (for the M4A3). Nowadays when I'm not building models or doing research for someone, I fill my ! time as a Naugatuck Fire Police Officer. Recently I found a mint-restored Willys MB for sale right here in town, but I really want to own a Ford GPA some day.



Smile! Say armor baby! Editor



My desk has never looked like that, Editor



Uhhhhh, Models! Editor



Tank with wall, or wall with tank?

Editor



Photo by Steven Zaloga

Editor



Sherman Tank, version # I have no idea. Editor

(hey I build Panzers you know).

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Reservations
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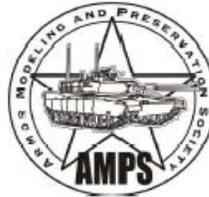
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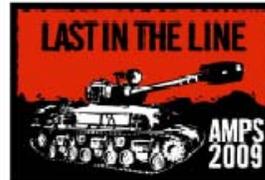
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Mark Corbett at corbett59@comcast.net before 1 April
2009 if you will be attending. For more information see
the Museum website. Please consider a donation to
the Museum to help maintain the vehicle collection.

For Vendor Reservations at AMPS 2009,

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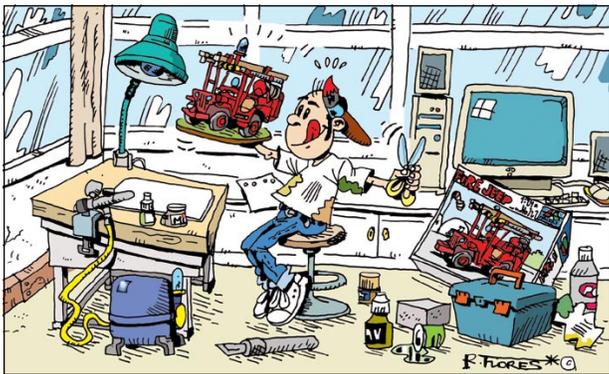
Patrick Keenan
patrx@sbcbglobal.net

For more information on AMPS 2009

See the AMPS webpage
(www.amps-armor.org)

Or

John Charvat
(j_charvat@cox.net)



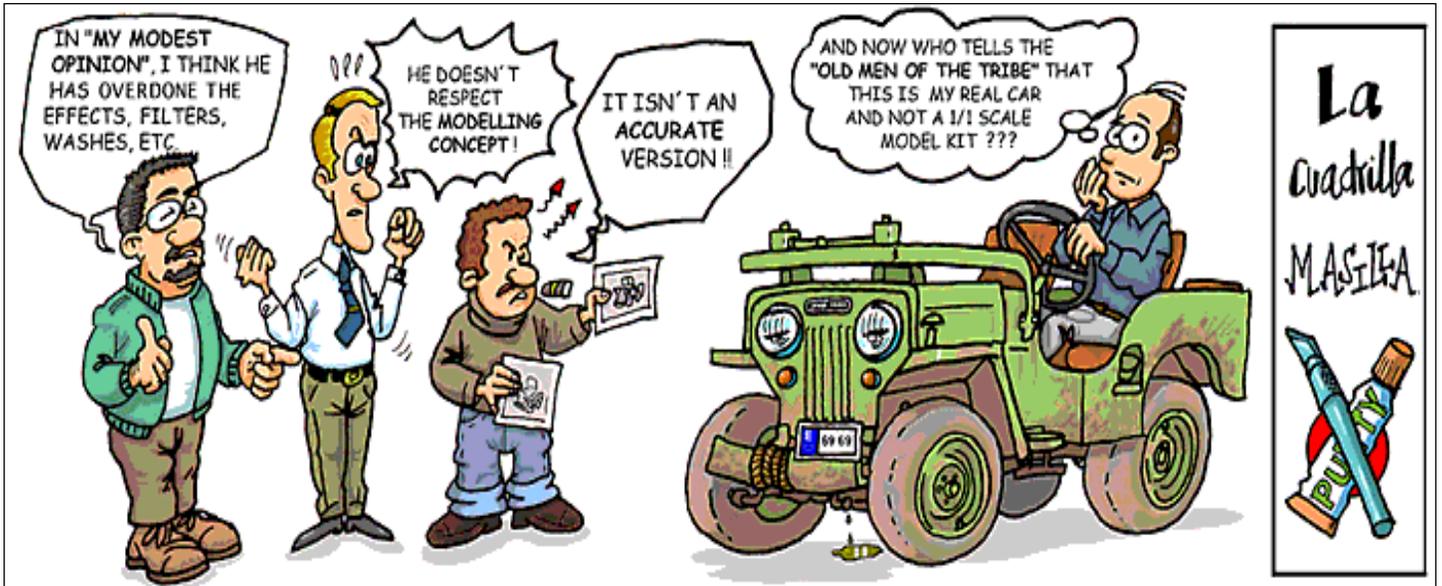
Cartoons

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