

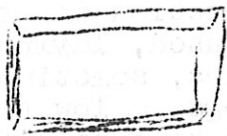
clippings from actual bushes can be "planted" in pot or troughs made from box lids and bottle tops. Little flags for in and out jumps can be made with a toothpick and a piece of construction paper, or material of some type. Barrels are also sometimes used, laying down or standing upright with a log across them. Rough jumps, sometimes required in hunt classes, can be a stack of the ol' logs, a low brick or stone wall, brush pile, or a water jump, which can be a simple shallow trench dug and filled with water. A hurdle is generally before or after a water jump. A "brick" wall is often made by painting cardboard or using construction paper. A little more elaborate one can be made using cement and small stones. Make a cement form about 6" by 8" or 5" by 7", and about $\frac{1}{2}$ to $\frac{3}{4}$ inch deep. Mix enough cement to fill it. Place the form on a board larger than itself and pour in the cement. Press the stones, pebbles, or gravel in until the surface is covered. Put them in nice even rows for brick, or stagger them for a natural stone look, your preference. Cover with layers of wet newspaper and let stand for a day or two until the cement is firm, but not totally dry. Remove from the board, and push form up cement piece until it is almost off. Lay a piece of screen over the dry cement and pour in enough cement to fill. Add stone like before for the other side now. When this layer is dry you may remove the form and add shrubbery, logs, etc. to finish the jump. This is a bit of trouble, but more realistic than the cardboard jumps. A roll top jump can be made using long, thin wood and cutting to half circles about 3" high and 4" long and about 12 or 14 strips 7" long by $\frac{3}{4}$ " wide. Starting on one side of the circles begin gluing the long pieces on one side of the jump to the other. When it is done it can be painted or stained. Your Breyer Jumper can with a wall, but can jump any obstacles with some clear fishing line tied around the tail and neck and held up by a dedicated friend or handy tree limb. If you are good with your hands, any jump can be made, gate jump, chicken coup, anything you would see at a real show. Just be sure the size of the obstacles fits your models. It shouldn't be way above his head, or below his knees either (unless you're making cavalletti—a series of low jumps used to school beginning jumpers). Again, none of the obstacles are that hard to make and the materials, balsa wood and glue, are generally available to you.

Stock/Games Obstacles

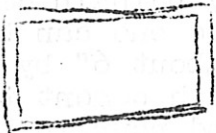
The games consists of barrel racing and pole bending. It is confusing in the mind of those who didn't grow up in an area where EVERYONE goes to playdays/gymnastics I will explain the two events you will see most. Barrel racing and pole bending are timed events. A clock starts when the horse crosses the starting line at a run, does the pattern, then recrosses the line - now the finish line, and the clock stops. The fastest time wins. Barrels and poles are stood on ends and the two patterns run are shown below. The horse should keep close to the obstacles as wide turns take more time, but not so close to the obstacles they bang their rider on it, or knock it down, which adds a time penalty or causes disqualification. Barrels can be made of various cans (soup for Traditionals) with the paper removed then

OBSTACLES

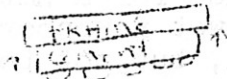
MAKING "THE WALL"



frame for cementing



fill with cement
press marks



now do it again!

To make side #2
Lift frame almost off side #1



MAKING ROLL TOP



cut two

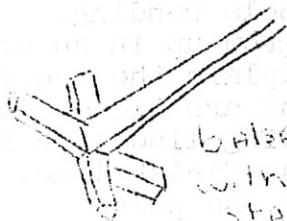


now add long strips

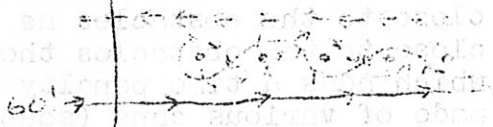


finished jump

BARRELS



balsa wood sides with "x" to add stability



painted or colored with markers. They can also be covered with construction paper. These are the perfect size for tradition breyers. Smaller molds may use juice cans, kids toys, or even toilet paper rolls cut down to size. Spools can be used for stablemates. Do your best to make the model look like its going around the barrel or pole and not too loose to the obstacles. Poles are easily made using that jaded old set of Tinker Toys, soda straws, or even new pencils can be used stuck in a "bucket" of sand or using an x-shaped base of balsa wood to hold them up. Don't just stick them into the ground - this can be very dangerous for a real horse/ride, and will never be seen at shows.

Stock classes are roping and cutting. Any kind of string or heavy twine will do for rope, jute is also good, preferably not pure white in color, but off white, tan, or light brown, which is closer to the actual color of hemp rope. Sometimes stock is required in roping, it is always required in cutting. In roping any stock can be used. If you use another horse be sure the loop is close to his head or over two forelegs near the fetlocks and not too tight. If you use cattle take care not to rope (or cut for that matter) cattle bigger than your horse....Another alternative for roping, especially in the case of ponies or youth horses is goats. Mountain sheep in bone china, goats from kiddies farm sets, etc. can be found in a multitude of sizes to fit every scale. Cattle are a bit harder to find for the larger horses. Breyer calves are probably the best, and better if they are repainted as STOCK cattle (black Angus, red & white Hereford) rather than dairy cattle, which are NOT used in gaming. Since Breyer calves are disc. they are hard to find anymore. Just keep your eye out for cattle in toy farm sets, or china decorations and such (your Flea Market comes in handy here again). If you are real good with your hands you might consider carving one in the right position/scale or making a ceramic mold? There's always room for an artist in model showing!!

There are a few people who make obstacles for others. They are listed below, again this isn't necessarily an endorsement, but if it wasn't decent merchandise it probably wouldn't sell. Still, ask for a photo first.... and always always send SASE with inquiry..!

Chris ~~XXXX~~ Bertlesen
1012 Union St.
Alameda, CA 94501

Lydia Griffith
6277 Lamphorne Rd.
Rome, NY 13440

Rebecca Herwaldt
(see also in rep/rem listing)

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Rt.#2, Box 379
Dandridge, TN 37725

REPAINTING/HAIRING/REMAKING/RESTORING

Repainting

Everyone has a dream horse. Most of us have seen the astounding effect created by other repainters/remakers, and wondered how it was done. Through your first efforts may not look like much follow these suggestions and ideas gathered from several top rep/rem (thanks to Rebecca Herwaldt, J. Maness, B. Brown, C. Abelson, K. Maestas) and with practice and your own innovative ideas you'll be turning out your own dream horses!

This section is written in the order that most people get started. First learning to repaint, then hair, then on to the hard part of remaking. When actually working on a model you will (if necessary) restore first, then remake, repaint, and lastly hair the model.

I will start this section with a description of the various horse colors and coat patterns along with diagrams of the same.

Albinos-pure white, brown, hazel, green, blue or pink eyes, pink skin, pink hooves, white mane/tail.

Whites-white or creamy colored, black or grey skins, dark eyes, light mane (white, cream, silver)

Chestnut/Sprrel-is a combination of red and yellow hair, a reddish gold color that can be very red, or very gold, or any shade between. Skin is grey or black, eyes are dark. Mane/tail may be the same shade as body, a little lighter or darker, or flaxen (gold).

Bay-is a combination of red, gold, and black hairs, ~~it~~ tends to be darker or deep red than the chestnuts with black or grey skin, dark eyes, black points (for knees down, hicks down, around face) and black mane/tail.

Brown-is only yellow and brown hair, on dark skin, with dark eyes, and with mane/tail of the same color or only a shade darker or lighter. Browns can range from very light to very dark. Seal brown is almost black, but gives itself away by having yellow hairs around muzzle, flanks, and under belly.

Black-a horse with ONLY black hairs, on black skin, with dark eyes and black mane/tail.

Greys-a combination of black and white hairs (flea bitten refers to greys who also have brown hairs) on dark skin with usually dark eyes. May range from almost white to almost black and usually varies in shade over the horse's body. Mane/tail can be white, black, grey, or a combination. Greys are born black and gain more white hairs with age.

Rose Grey-a color only on Arabs where a horse has a combination of grey and chestnut color type hairs.

Roan-BLUE-black and white hairs but does not grey out to white in old age, though the roaning may increase. On dark skin with usually dark eyes, mane/tail may range from white to black and combinations. RED-red/brown and white hairs, usually dark skinned, dark eyed, mane/tail may be black, white, flaxen, red or any combination.

Most roans are characterized by a great deal of white around the face on legs, and under belly.

Buckskin-DUN-yellow hairs on dark skin with slightly darker points and brown or yellow mane/tail.

RED DUN-yellow and red hair with slightly darker points, red n/t.

BUCKSKIN-yellow hairs, dark skin and eyes, black points, black n/t.

GRULLA-mousey grown and brown hairs on dark skin, dark eyes, with usually black points, black n/t.

All of these variations will show a darker dorsal stripe down the spine, some also have striping across the shoulders, and may even have some tiger striping on legs. Duns or light (cream) buckskins may occur with striping.

Palomino-gold haired on dark skin, usually with dark eyes and a n/t lighter than body color through not necessarily white. Usually, but not always, have white points. Black shading allowed on face but not legs. Amber colored hooves.

Paints/Fintos/Apps-are seen in all of the colors above with their own distinctive coat patterns. This would be difficult and lengthy to explain so I will show some examples of possibilities. If you're not sure, look for a pic of your dream horse. This will especially help if you are not familiar with patterns of paints or apps. Apps must have white eye scalars (white around eyes) and striped hooves.

A diagram showing the common markings of face and legs is also shown. Extensive white in the face, especially if it encircles the eye can cause a blue eye, pink eye, or green/hazel eye as seen in albinos. A horse can have one blue eye, and one dark. Horses often have pink skin under their white markings and dark skin everywhere else. Arabs always have black skin all over. So be sure and look up your breed for common and permissible colors. Hooves are grey in various shades with dark legs or lighter grey/pinkish hooves where the legs are white.

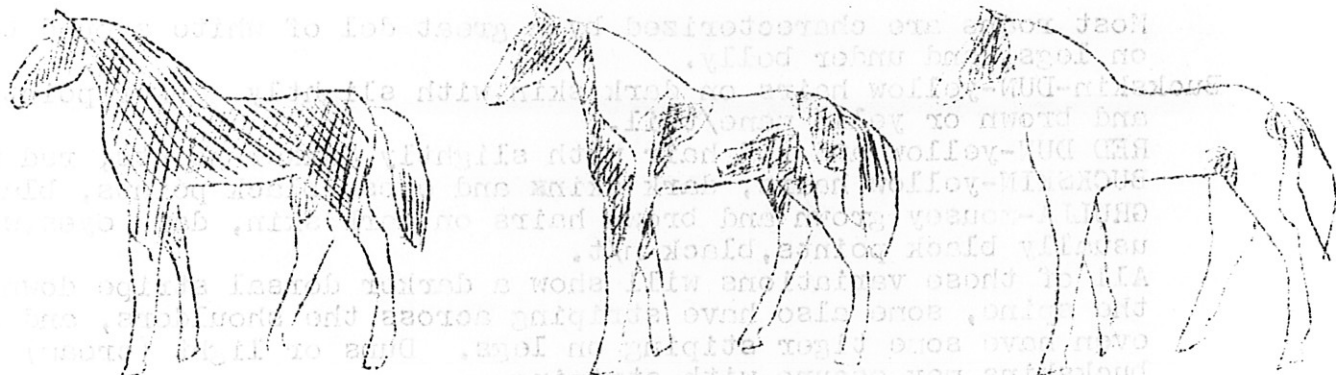
A number of little touch ups can be done on an original finish model and they can make a surprising amount of difference in the model's look and show records. Fingernail polish remover will also remove the paint on most plastic molds, useful for adding white markings, socks, blazes, I've even seen a nice App done entirely this way. Be careful though, or you'll start out adding a sock and wind up with an albino. Once the remover hits the paint, it literally wipes off. Also NEVER use acetone remover in Hartlands-they melt (which is quite a sight....),

You can also add black markings with a bit of paint but you need to be sure and use flat black on matte finish molds, and gloss black on glossy molds - or it'll look fake and added.

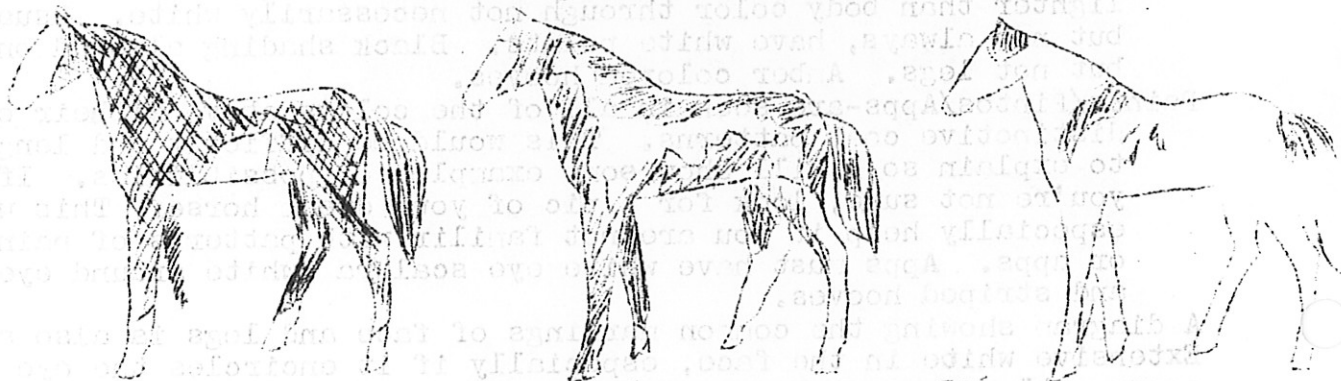
Touching up the eyes and face will work wonders! The cream or flesh color of model enamel is perfect for pink noses, or grey, or black to outline the eye, fill in nostrils etc. Be sure to blend into original color tho. -28-

This way of painting eyes is one of the best looking ways. Use a brush with a fine tip, or a toothpick even for the tiny models. You'll need black, tan, white, and dark brown paint (model enamel or acrylic works well). First paint the entire eye ball white. Let dry between each stage. Paint in a tan circle almost filling in eye (leave more room on Apps of course, and tan can be replaced with red-brown, or green/blue, etc). Line the upper part of the eyeball with a thin line

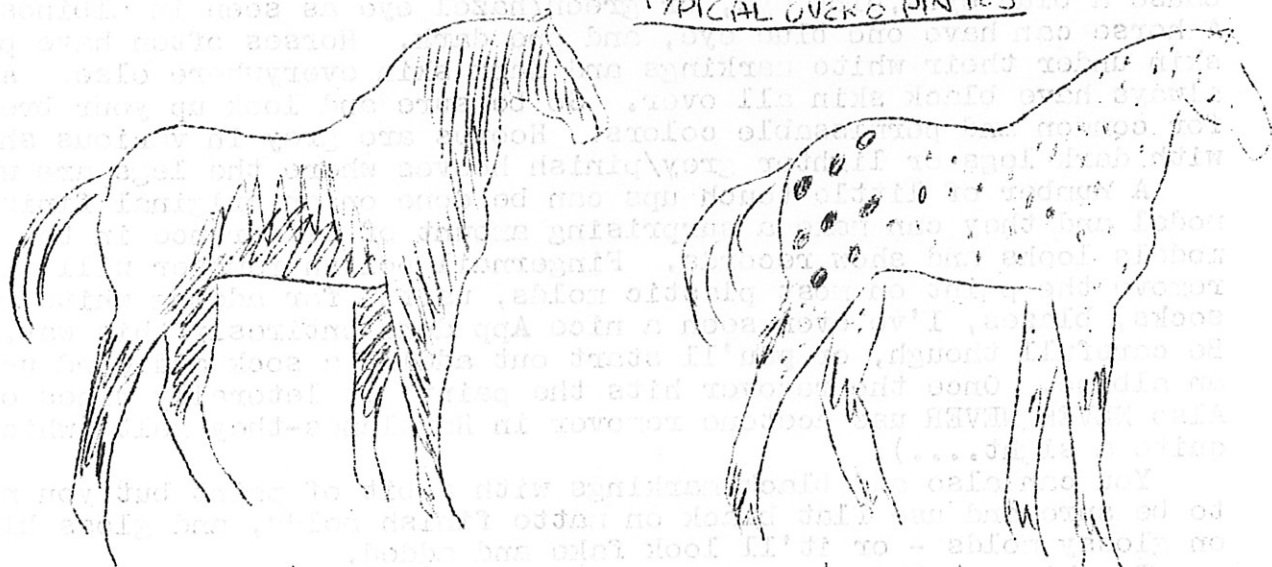
COAT PATTERNS



TYPICAL TOLLAND PINTOS



TYPICAL OVERO PINTOS



blanket
w/ or w/out spots

APPS usually have



streaked horses

AND



SCALE: AROUND TE showing
AROUND EYES!

of black, and line the lower part of the eye and the tan circle with your dark brown (or a darker shade of eye color). Be careful, this takes a steady hand (and good lighting never hurt). Last, with just the tip of the brush, using the white, put a "twinkle" in the eye near the top!

Repainting is the perfect solution for an orig. fin. which is badly scratched, rubbed, discolored, has a break that shows, etc., even disc. molds in bad shape can be used. A repaint job can also do wonders for a hundrum Honk Kong or common Breyer mold. Repainting can be done in many ways with many kinds of paint. Just to list the main types- spray paint, acrylics, oils, model enamel, and air brush. For your first repaint job experientn on an inexpensive mold, so you don't waste a big investment if you boo-boo.

Before you begin painting you'll want to sand off any mold marks, seams, and mane/forelock if you intend to hair the model also. If the model is the victim of other paint jobs you might need to remove then for a smooth finish. Acrylic is the easiest to remove, it pretty well peels off in one piece after a night soaking in warm, soapy water. Others, except for oils, generally respond well to fingernail polish remover. With Hartlands, you will probably have to sand it off- a lengthy process. Spray paint doesn't remove except with sanding, but it generally leaves a smooth surface anyway.

Spray paints are great for body color, shading, and patterns on roans and Apps. Try to get the flat colors, a SHINY model usually looks "unreal". Be sure and hold the can 6" or so away from the model and use light strokes (especially on china) to avoid running. This is perfect for solid color horses or base coats as it avoids brushmarks. Then take your acrylics or model enamels and brushes to do the detail work like eyes, nose, hooves, markings, etc.

When using acrylics or oils it is a good idea to put a spot of paint on the model first to see what color it will dry. With experience you will learn how much of a difference drying makes and be able to skip this step. Since you can mix colors an infinite variety is possible. I personally prefer acrylics since I think they are easier to work with being water based and they do dry faster than oil. Brushes and hands wash clean with water and maybe a dab of soap. It won't wash out of clothes however! Before starting you need paint, brushes, and a bowl or glass of clean water along with a rag or paper towel. Do not use brushes with stiff bristle, artist brushes of softer bristles such as erminette are best. You'll need three sizes, more depending on how many different size models you'll be painting. You will need a large brush for body color, a smaller brush for markings and shading, a tiny brush for the eyes, and detailing. Occasionally dip the brush in the water to keep the paint from drying on the bristles and if you are using tube acrylics you will need to thin to use. Mixing your paint in an old metal jar lid or a sheet of aluminum foil is easier than trying to use them directly from the tube. Now, time to mix colors! (This can be great fun...) Below is a guide line for a few colores:

Palinino-yellow ochre, plus a small amount of raw sienna for a dark palinino, add white to lighten. A touch of thalo gold gives a nice tint. Be careful to avoid an "orange" color.

Buckskin-raw sienna plus a touch of yellow ochre to lighten, raw umber or burnt umber to darken. Be careful, DO NOT add black to darken-you'll get green!

Bays-many base colors can be used, burnt sienna for a red bay, burnt umber for a brown bay (NOT do not add white to burnt sienna-you get pink) For shading many bays have black over their hips and on their shoulders. For lighter shading mix a color w/ more burnt sienna, for darker shadings add more burn or raw umber.

Chestnuts-burnt sienna, thalo copper can be added to make a darker red. For a lighter chestnut raw sienna can be added.

When painting there are 3 ways to add shadings. 1) by blending while you are painting the base color, 2) by dry brushing after the base coat has dried, 3) by using an airbrush.

With 1 or 2 mix your shading colors by making up a big of paint a little lighter and some paint a little darker than your base coat. For a guideline of where horses are shaded, use a color photo of a real horse. That will guide you as to where the darker areas and lighter areas are.

Start by painting a solid base color on the model. Always use thin coats, otherwise your end results will be rather gloppy looking. You'll probably need 2 or even three coats of your base color on the model to completely cover the original finish. While you are painting on the 2nd coat look to see if this coat is covering the orig. fin. well. If not, go ahead and finish the 2nd coat and start the third. Always allow the paint to dry for 20-30 min between coats. If the 2nd coat is covering well you can start blending in your shadings. Otherwise begin on the third coat. Carefully blend in the shadings-you want them to be subtle and you don't want the model to look like he has light and dark patches all over!

On solid color models markings are added last. You'll probably have to use 4 or even 5 coats of white for white markings because white doesn't cover well. Use THIN coats. Socks should blend in to color of the leg - this is most easily done by using a dry brush method. Paint the sock/stocking on, then clean the brush and squeeze most of the water out. With an almost dry brush dip the end of the brush into the paint and by brushing the brush on some paper remove any excess paint. Now lightly stroke the brush around the end of the sock (usually going from white to dark color) and blend the stocking into the body color. You will have to dip your brush into fresh paint several times, so be sure to remove excess paint from the brush each time.

For pintos spray paint or make a base coat of white (or the dark color if he is to have less white than color) in several thin coats, then add markings of the desired color again in thin coats.

Hairing

Hairing is easier shown than explained so the following several pages will illustrate several methods for different types of hair. Before hairing, especially on models with a lot of molded on hair, you will want to sand down the original mane/forelock and possibly remove or cut down the original tail. This is done BEFORE repainting.

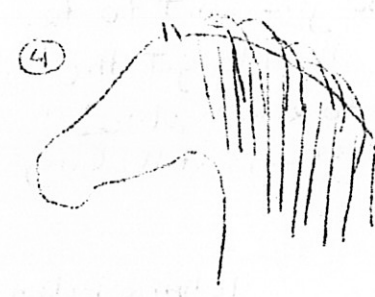
The CHEAPEST - Embroidery thread - combed out before or after making "mark" model



② USE measured straight out several of this length



CAREFULLY glue VERY straight down marks neck - just glue onto top edge. Let dry well! (can't glue - fine)



brush all to one side, trim to desired length you're ready to show!

for tail - measure again + glue on top edge - you will need to turn down plastic tail!

ACRYLIC FUR OR OTHER HAIR/FUR ON BARKING

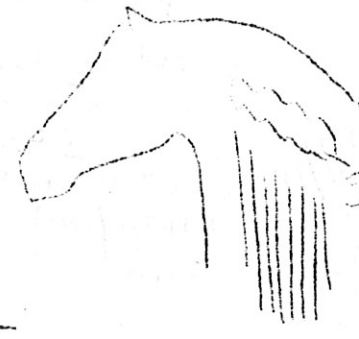
- ① Brush fur down meaning
- ② Brush small amount pressed in opposite direction so it stands up and can be cut and left sticking



Handled carefully it will stay together



start brush to where you want mane to begin make a line of glue - add fur let dry - now make line further up etc. connect these together make thick m/t further apart glue thin m/t



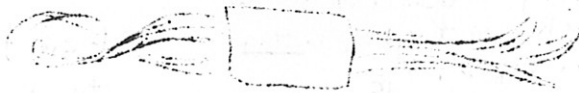
HAIRING-FOREBACKING CONT

for tail- remove from backing as before and repeat the same process starting at bottom of tail + working up. Remember the hair tail will be longer + thicker than plastic case, so you want to taper it down. Don't forget the neck band to reach places! While glue is still dry.



Make hair like good attachment

Use fast drying glue such as for modelling



Kits (if long is not ok, rock on) you will need to remove mane + for tail + reduce tail or reduce with care with the leather comb

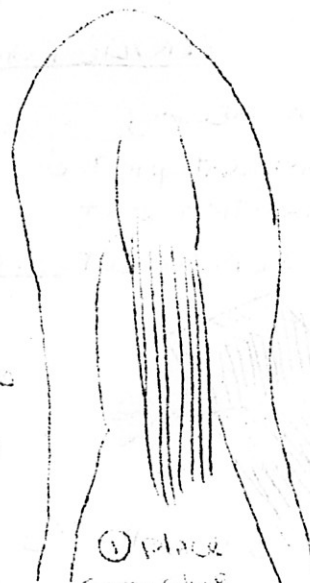


① thin line of glue
not so thick
correct to be more
to straight

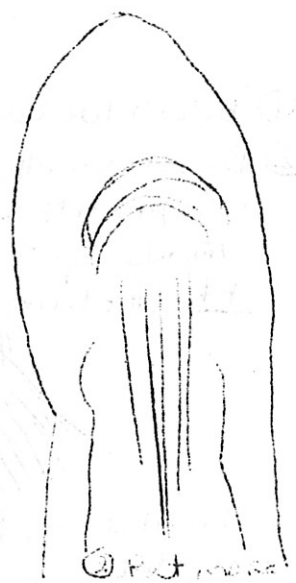
② place in 1/2 inch
between neck + head
in glue, set dry

③ carefully trim
hair to top
of neck + tail
with 1/2 inch
+ 1/2 inch
Trim

to trim
to top
same all
1 side



① place
some glue
about 1/2 down
tail + place small
section of hair
down +



② Put more
glue on top and
place a piece
of hair
③ Take a piece
of hair + trim
to length of
tail

Almost forgot the info on AIRBRUSHING! This is really a method, not a type of paint, and can be very effective. An air brush sprays the paint on to the model. There are many types of airbrushes and even a "cheapie" will cost \$30 to \$40. You can hook them to a compressor or buy cans of propellant, check the operating instructions on your particular airbrush.

An airbrush can be used for base coats or for shading over black areas on bays and browns. They are also VERY good for roans. To do the shadings you will usually flow the muscles, or work from a color photo. Don't try to cover the model completely, move the airbrush over the area to be shaded pressing the button to make the paint come out. The black will not completely cover the base coat, allowing a little of it to show through for a nice effect. Acrylic paints are usually used, thinned enough w/ water for the brush to work properly.

Airbrushes are best for roans. For blue roans you'll use black and white paint. Cover the horse with black or white. Then apply a thin layer of white (or black) using the airbrush moving it quickly across the model, you want a bunch of tiny speckles. Then do the same with the black (or white) paint. Alternate back and forth between the black and white paint until you have the effect you desire. You can practice with an airbrush using a piece of paper to paint on. The quicker you move the airbrush over the area to be painted the less paint will get on the area. If you hold it in one area, it will cover more thoroughly. If you want a solid area its best to use several thin coats. If you try to cover completely in one "pass" of the airbrush, the paint will probably run since you'll have to move very slowly. Learning to use an airbrush is more a matter of practice than something which can be explained. Have fun learning!

Renaking

Although renaking is reated last here, because its the most difficult and usually lost step in learning to "customize" models - when working with your own models you will want to renake first, then repaint, and the finishing touch will be hairing - for a completel new model!

The tools you will need are 1)a small saw (small coping saw, small hacksaw), 2) Sandpaper of several grains, 3) Some sort of filler (modeling paste, some sort of epoxy filler, plastic wood filler, body putty, modeling past will crack as it dries so be prepared to fill in as it dries), 4) and a fiarly sharp file or rasp.

First you need to sand all seams and burrs that may be on the model to get a smooth finish with first the medum grain sandpaper and then the fine grain paper. Remove plastic mane and forlack. This can be done by sanding it off by hand, but this takes forever. It is easier to file off most of the mane and then use the sandpaper to smooth the surface. Models with a lot of molded on mane (such as Class Arab Stallion or Running stallion) you can even saw most of the mane off before filing and sanding smooth. It is usally best to shorten the plastic tail some, depending on what type of hair you will be using.

You should already know what position you want to move the horse to before you start. ~~xxxx~~ Working from the photo of a real horse from magazine etc in the position you want will help and you'll be sure they gait the model ends up in will be correct.

As far as I know only plastic models can be remade. The most common methods all involve heating the model to make the plastic pliable. Remember Science class? Heated air expands and will cause your model to BLOAT! So your first priority is to make a tiny hole where it is least likely to be noticed (under the belly, in a nostril, under the tail). This can be done with a heated knife, scissors, or by using pliers to hold a nail or strong tack in the head and when piercing the model. You can heat these tools by holding them over a flame (candle or gas burner) or laying their tips touching the burners on your electric stove. A heated knife can also be used to separate a tail, smooth parts, or trim excess plastic, although I find it still easier if the model is also heated. Models are usually heated by placing them in hot or boiling water. Some tap water gets hot enough for minor changes (tucking head, raising or extending leg a bit), or to heat model for knife cutting. More extreme changes will require a good sized pot of good, hot, boiling water - this will damage the finish on most models so plan on repainting. Use a cloth between yourself and the HOT plastic. Use your heated knife to cut tiny notches (often I use only slits, which close by themselves and don't require filler only sanding) where excess plastic will interfere with a change of a certain part. Put the part of the horse to be moved into the water and let it sell for 30-60 seconds. Remove from water and (with cloth or glove on hand!) check to see if the plastic is soft enough to bend without breaking. No great strength should be required to move the leg, head, whatever, unless you need to remove some plastic with a notch. Work on one area at a time, one leg, the head, etc. Above all, BE CAREFUL! Look for hot water to get into the model and come out through your little air hole. I put the model down on a towel or the counter. When "burning" with heated knife do not work too long, and DO NOT inhale those tiny black x fiberlike smoke you will see - it is poison!! Occasionally stand the model to be sure he CAN stand (unless you're planning to put him on a wood, etc stand) and look him over to make sure you don't cause faults in his conformation. Some faults may be corrected with filler.

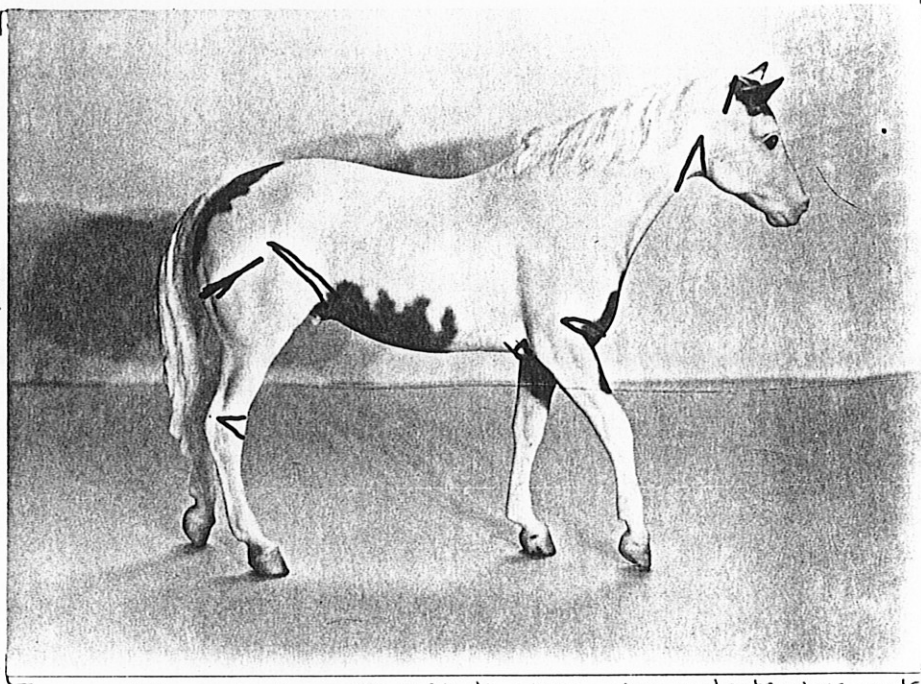
When moving the head to a more vertical position you will need to make two "cuts". One will be a wedge taken out just behind the jaw bone, the other will be a simple cut just behind the ears. The edge of the wedge should almost, but not quite meet the edge of the cut behind the ears.

When moving legs almost anytime you move a leg you will need to take out a wedge on the side the leg will be moved towards and make a cut on the other side. This applies mostly to the knee joint. To move the entire leg forward or back, you will have to work a little higher up. For the front leg this will require working on the lower shoulder area, just about the elbow and on back legs it will require working above the stifle joint most of the time. When working on the back legs hold the model by a front leg, if you hold it by its head, neck, or anywhere on the body you will cause caved in places because the model is hollow in these places.

Rebecca Herwaldt was good enough to help us out with a pair of "demo" horses, sending before and after pix with step by step details of "how it was done" which will be shown in the next few pages (THANKS)

SAN DOMINGO REMADE TO PASO FINE

- 1) Sanded off plastic mane and forelock, detach tail from rear leg and shorten
- 2) Make appropriate cuts and wedges. The head was reset, right fore and hind leg moved forward.
- 3) Use boiling water to soften plastic enough to move (holding parts to be moved in the water-remember its best to work on one part at a time.

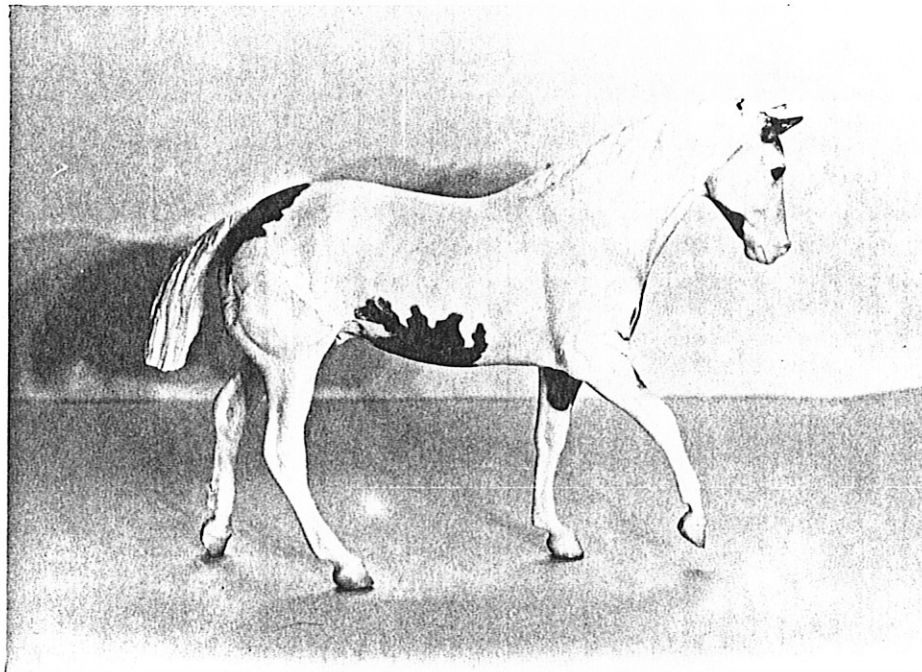


Model original - marks indicate where wedges and cuts were made

- 4) Allow to cool and then fill in areas needing filler.
- 5) Sand filled areas smooth.

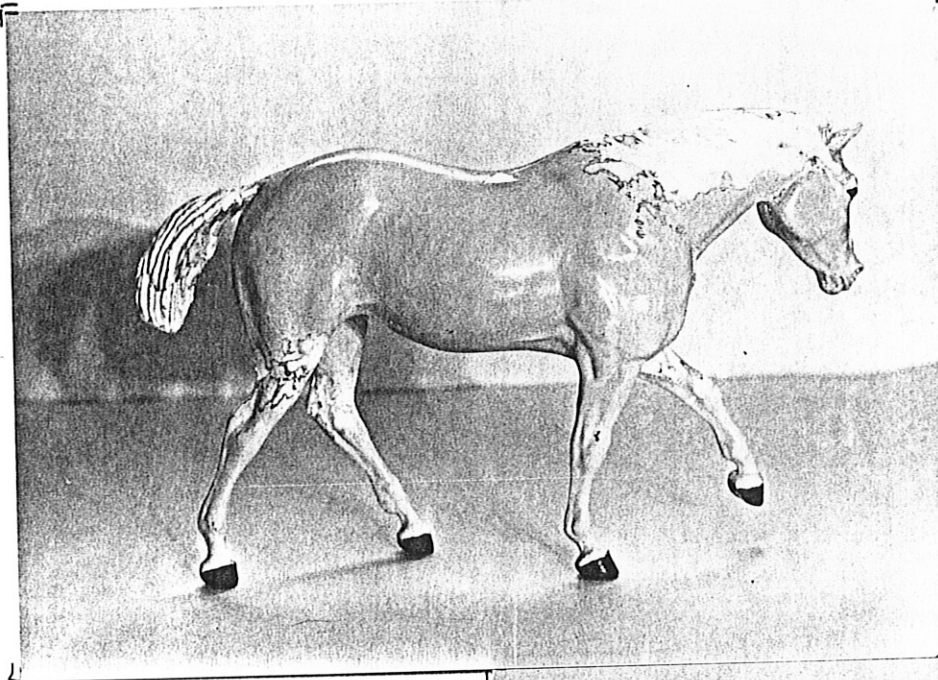
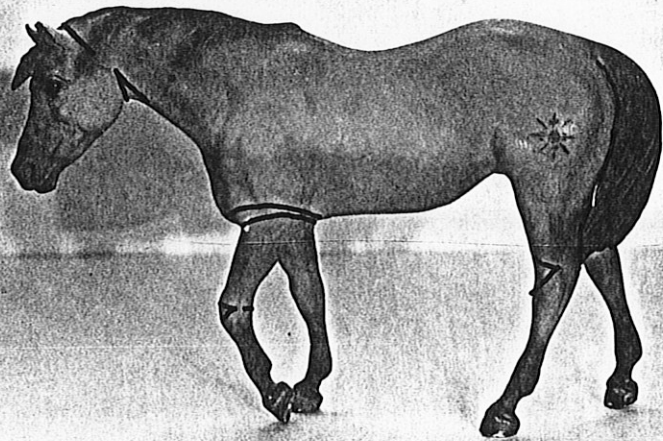
NOTE: Do not use chams to hold model in boiling water as they may leave marks. Use a pot holder or something similar. And be careful not to spill the water on yourself - it can cause serious burns!

FINIS:



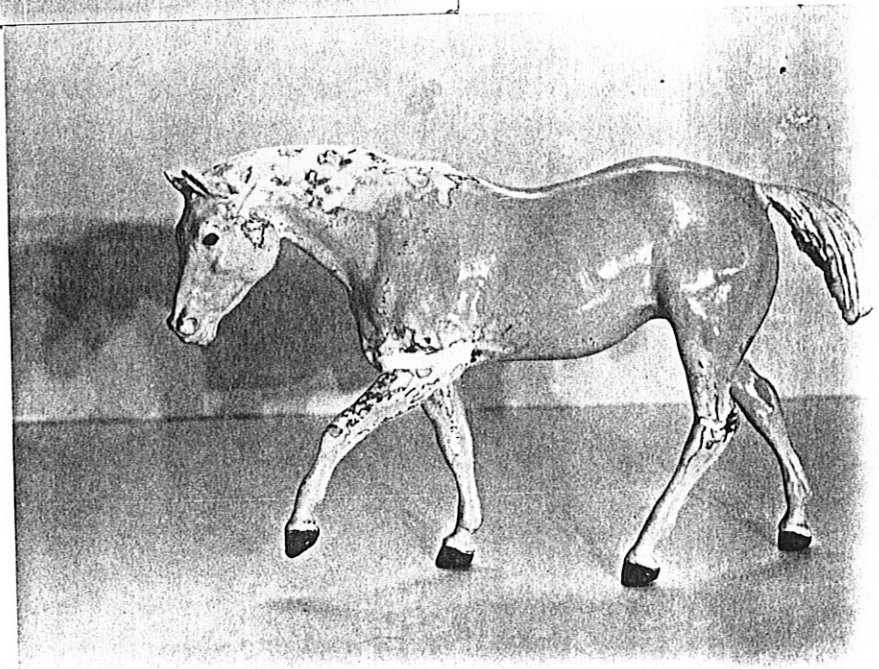
INDIAN PONY REM TO A
CANTERING POSITION

- 1) Sand off plastic mane and detach and shorten plastic tail. Also remove plastic forelock
- 2) Make cuts and wedges in appropriate places. The head was reset slightly and both hind legs and left foreleg were to be moved.
- 3) Place parts to be moved in boiling water. Complete work on legs, let cool, moved head and neck.



- 4) Allow to cool and apply filler.
- 5) After filler is dry, sand areas filled smooth
- 6) Ready for a paint job, hair, and a new life!

THANKS BECKY H.!!



Restoring

For older Breyers that have yellowed mix equal parts of vinegar and Clorox in a glass pan, deep enough to immerse at least half of the model. Soak each side for about 20 minutes. Watch the model closely during the soaking (if he appears to be drowning apply artificial resuscitation....), use rubber gloves, and be sure the process is done in a well ventilated area. I expect this would work on other plastic molds though I would hesitate to try it on a Hartland. Use only for original finish Breyers.

Removal of unwanted repaint jobs is covered in repainting section.

Normal plastic glue will not work for repairing Breyer Animals. The best method is to use acetone available at drug store. Put a small dab of acetone on each part and let it set for about 30 seconds before putting the two parts together. This gives the acetone time to "melt" the cellulose acetate (Breyer plastic). Carefully put the two pieces together and hold together for at least a minute. After thorough drying of about an hour the edges may be cleaned up with fine sandpaper or knife. When repairing any mold, you'll find SuperGlue and others of the same time but different names are REALLY worth it. Use only a few drops. If Elmer's Glue has been used and runs out of the repair it can be soaked and then gently removed leaving a clean repair.

To replace missing legs take some modeling clay or other easily worked soft material and carefully, gently press the corresponding leg (if foreleg missing, use the other foreleg, or leg off same mold in better repair) in 50/50, first one side, then the other, up to half the leg. Carefully pull the clay away and set aside. Then take the two mold halves and set together, matching up the parts of the leg. You can either tape it together or glue or press together in some fashion. Pour into this mold plaster to fill the mold and create the new leg. Allow to dry or harden. Remove the new leg and set the molds aside in case you need them again some time. Clean the new part with sandpaper for rough edges or a small knife to carve away excess plaster/clay. Once smooth match up to the broken stump of the model. Remove any extra length by sanding or chipping away carefully. Once the leg and "stump" match close enough you can then glue it on using most usual glues. Allow to dry and fill in any gaps with any usual filler. Smooth once again with sandpaper and then paint it over. If you lack all legs you will have to carve your own set into the clay slabs or take a similar model and use it as the "donor". You might prefer poring the clay/plaster in the mold halves and then joining them together after drying. This can be a new lease on life for an older model!

Mineral oil or Vaseline will help protect your original finish model from damaging mold or damp air if stored in a damp area. To make original finish breyer shine like a well groomed live horse, rub a little baby oil on and buff off. You can also use some gel toothpaste applied with a facial brush then brush and buffed off and rinse with warm water. Finally, rub the model with a soft tissue for a beautiful shine. Neutral cake shoe polish can also be used if used carefully.

Some people are especially good at rep/ren beautiful models. These people usually give into demand and do some outside work, custom or just selling extra rep/ren they have done. These are professional rep/rener and some of their work is simply astonishing. The good renakers especially, usually have a well known reputation. Here I have listed from several model publications various rep/ren. Ask for a photo of their work and a pricelist. Before you send your model off write and ask for any special instructions on mail, etc, so they'll know to expect it. Remember as always, to send SASE when wanting a reply! These people are in no special order and this is not a special recommendation from me.

Futura Studio
Barbara Ding
28 Perot Ave.
Cherry Hill, NJ 08003

Laura Rockmaker
259 West 20th St.
Deer Park, NY 11729

Polly Nicklas
501 Portland Ave.
St. Paul, MN 55102

Sue Rowe
4867 Osgood Ave. N.
Stillwater, MN 55082

Cheri Elder
11577 Acadia
Lona Linda, CA 92354

Karen Malcor
2408 Hagen Dr.
Alhambra, CA 91803

Dragonquest Studio/Linda Leach
15131 Northville Rd.
Plymouth, MI 48170

Rebecca Herwaldt
Rt. 4, Box 414
Weddington Woods
Fayetteville, AR 72701

Cheryl Abelson
81-16 155th Ave.
Howard Beach, NY 11414

Bit of Rein Stables/Gayle Presley
6840 N. Chestnut
Fresno, CA ~~93710~~ 93710

Sharon Prucell
1819 San Jose Ave.
Alameda, CA 94501

Shannon Smith
336 Morningside St.
Medford, OR 97501

BRMS Orig/Tina English
RR. 1, Box 247
Spring Hill, KS 66083

E. A. Gundlach
17 Ferndale St.
Albany, NY 12208

Kathy Maestas
508 W. Maple
Farrington, NE 67401

Jennifer Raymond
159 Silverleaf Lane
Central Islip, NY 11722

W.F. Workshop/Polly Nicklas
501 Portland Ave.
St. Paul, MN 55102

Ren/Hairing materials are also available from Heather Hills Miniatures, see Cheryl Abelson above, and hair from Kathy Maestas, addy above.

PHOTOGRAPHY

All cameras have their good points and bad points, the idea is to know your camera. I've seen Instamatic pix I would swear was a live horse! But 35mm is the best close-up and shows more detail - and the realism if its there, it also makes faults more obvious if they are present!

Polaroid

Polaroids are x rare seen in model showing but can take some pretty pix. Their draw backs are in the lack of negatives for reprints, film is sometimes more costly the other types, and photos can fade (but so can all pix if exposed to too much light). Photos taken at their closest range setting (3.6ft for some, 1.5 for others) will be very well focused. Don't feel afraid to carry a yardstick around to be sure you are exactly 3 ft from the model. It works! The worst thing about them is mini's disappear from more than 2 inches away...

Instanatics

Instanatics will also take beautiful, realistic pix. On the basic pocket type the range is usally not marked though. Check in your owners manual if you still have it. If it doesn't say you may have to find it by trial and error - so take a roll of film, writing down how far you were from the model when you took each pic, select the best and you'll know your range. Some now come that are mini 35mm - with through the lens focusing, zoom lenses, and close up kits! I show with one of thse and the pix are very nice, even placing in photo classes against 35mm! The main difference, according to my camera dealer, is the negatives can't be blown up as large, but are you taking pix or making posters??

35mm

Since I have no experience to speak up with these, I asked Kay Hill, who has taken some of the nicest pix I've seen, to help me out here. This is what she wrote me:

35mm photography is for those who have reached a stage where Instamatic no long holds challenges. No Instmantic photo can honest be compared to the overall quality of the photo produced from a 35mm camera.

Photography would be easy if the camera "saw" like our eyes do; so learning basic control will make the type of pictures we want.

First you need to determine if you will be shooting indoors or out and get the correct film. Color film comes in a variety of film speeds, ASA25 to ASA400. For outdoor setting ASA400 is recommended while ASA100 is used for indoors. Personally I have used ASA100 both places with good results and most professionals will use a meium speed film. The higher the film speeed the degree of sharpness is lessened.

I use a Pentax K1000 which is simple. It has an easy to use scale, at the right side (looking into the viewfinder). I have a + on the top and a - on the bottom, when aperture and shutter speeds are at the correct exposure a needle is centered between the + and -. How simple.

When taking pictures indoors (and if you do alot of photo sessions) I have set up a permanent "arena". I made a box from plywood and filled it with kitty litter. Its deep enough so I can hide any model that is attached to a base. It is so unrealistic to see a horse attached to a piece of wood.

Invest in a tripod and a cable release. A tripod will give the camera a good steady base without jarring or causing the camera to move and bourr your pictures. Same thing with a cable release, one you have your model properly focused you don't hve to worry about depressing the little button 24 or 36 times and causing the camera to move.

I use two 500W photo corrective bulbs on each side about 3 to 4 feet away, using reflectors on both. About 3 feet above my "arena" I use a 300W bulb. By using these bulbs in this manner I cut down on shadows. Through experimentation you will find the combination that works best for you. I constantly experiment striving for that perfect picture. If you use a flash instead of lights be sure to shoot at an angle to keep from getting a glaring reflection. Sometimes I will get a glare from using photo lights, most of the time it can be corrected by adjusting the light a degree or two.

When using artificial light use an # 80B lens to get clearer color. When regular lights are used and no filter all pix come out with a yellow cost and really aren't pleasing to the eye. Outdoors I use an UV (ultraviolet) lens to reduce the bluishness of light on overcast days or when used in the shade; also it protects your lens. There are a variety of lenses to give special effects, such as the spot lens which keeps the main portion of the picture sharp while the edges are hazy. A lens hood which is too small will give you a bignette, a circular black edge on the pic. Great for head studies.

The proper sized lens hood can used outdoors to keep stray light from causing flare and ghosting. These are stray light sources striking the lens at an angle giving the pix additional expcusr.

A regular 50mm lens will work for close ups. I focus just behind the models withers (it pretty well centers the model). I move the camera forward until the model fills the view finder. Depending on what impressinn I want to creat I move the model close or away from the backdrop. The closer it is to the backdrop the sharper the back-ground and model. The further away the more blurred the background.

Thank you

Taking Photos

Getting to know your camera is a must, no matter what kind you own. Take several rolls of pix indoors, outdoors, at different distances, in different lights, of different sized models, and take notes on each and every photo. After developing compare the pix for the best focus and lighting conditions. Keep a file of your negs in case you need to replace lost pix, or want to get extra. You will soon get to know when are where your camera works best. Now you can start worrying about backgrounds and such. For show pix, you may be in a rush to show, but sending off several pix will only end with disappointment.

Now here this....no camera, no matter how good, can make up for a sloppy photographer or poor model. Many Instamatic and Polaroid pix don't show well, not because of the camera, but because our hurried shower didn't check to make sure the tack fitted, or Dad's car wasn't in the background. So here are some things to check for before you p sh the little button!

Background

- Is the car of family pet in it? NONONO!
- Is anything obviously out of scale to the model? (brick houses, fences, cars, etc)
- Is the background cluttered?
- Is your shadow in it?
- Can you see all of your horse?
- Is the grass (if outside) too high?
- Are there any glares? (Off snow, poster background, wht or glossy model)

Tack

- Does it fit the horse well?
- Does it go well with his color (purple blankets on fushia horses, ek)
- Is it the proper tack?
- Is it in the proper position? (Check tack section for illus in proper position)

Model

- Is it at a good angle?
- Are you level with it?
- Is it in the center of the pix (not so importat in performance pix)
- Does the whole model fit in the pic?

Obstacles

- Are they placed correctly in relation to the model?
- Are they the right size for the model?

Background are easily found if you live near a park or in a rural area with lots of big open type spaces. You'll need to trim the grass down to size ad remember that bushes are trees, and trees are....lets not talk about it.... Tall grass, even in the background, is out if its a taller or taller than the model. Fences are not good background, they are too out of scale, the same for houses. A fence you bilt yourself, to scale, can be useful tho. Making backgrounds where they are none is the model photographers most basic skill. A pile of large rocks can become a montain to hide the streets and fences behind it. They can also be hidden with a barn, even a false fron of one. Several bushes, especially the low, ground cover type, makes a handly little stand of "trees". Snow makes a pretty background, but on a ~~sh~~ sunny day snow GLARES! So be sure if you're going to use snow, to go out on a nasty, overcast, grey day and REALLY freeze your --- off - you'll get better pix for it. Watch out for winday days-models are not noted for their ability to withstand severe wêather. Rain is out, can't get

it to come down in drops to scale. Hot days also bear watching, tape and models can melt! Slightly overcast days do seem to give better effects and also cancel the glare of chinas or shiny models or models painted with oils which reflect alot of light.

Tired of the great outdoors yet? Nothing wrong with a nice indoor set using a poster or painting of an outdoor typey scene. One thing I've noticed in alot of these tho, is a stream or pond that just ENDS in the foreground. ZAP! It ceases to exist 2" from the models hooves. Be sure the things in the backdrop are in scale with the model, barns, trees, etc. Fake turf makes great grass for models and can be found at carpet/paint furniture type stores where remnants are sold cheaply or even thrown away. Nice terry towels can be turf of many colors, green for spring, tan or brownish for winter, or fall, soft white felt or cotton for winter snow. Some carpet scraps, if combed out, will also work. You can often find min bushes and trees in the artificial flower section of stores, or in hobby shops. Rocks make good rocks in any scale! If you just can't find a poster, felt or colored paper of a contrasting color behind and/or below your model will also work, tho I don't see much of it anymore. It does make a nice uncluttered background at least. Baby blue will work better than white, since white will glare, and dark blue works well for apps and paints with both light and dark colors to deal with.

Remember, you can hold the camera and look through its "eye" as long as you want to check the photo for errors, once you've pushed the button, its too late.

Halter pix should show off the horses conformation at its best. Therefore you MUST be able to see all of the horse. He needs to be at his most flattering angle, usually broadside. Don't go from 3/4 front if your horse has a narrow chest! Experiment with angles before you try showing them a tiny bit more to the left and you could make that horse donkey nose, sway backed nag, a bit to the right and you'll make him a Champion.

A showmanship pix should certainly be shown from the horses best angle with well fitting proper tack, preferably with a lead.

Pleasure pix (in this case, all performance pix without obstacles) add the demonstration of checking your tack. It should fit the horse well and compliment his coloring. It should be positioned properly. Girths need to be attached, reins laying smooth, not tangled, etc.

Performance pix also show an obstacles. To get it positioned right look at photos of real horses performing the event. Jumpers and Hunters should not be too close or too far from the jump and it should be no higher than their withers or lower than their knees. Standing molds can be positions as if they are about to start or just finished the course. Angles can be useful to simulate action where conformation is not as important.

Look for shadows. Some will flatter your horses musculing, others will hide it, and no one wants to see your! The shadow of an obstacle such as a pole shouldn't fall on the model but hopefully on the ground, if at all.

Taking a series of pix of the same horse at the same time is the easiest and best way. Do watch to make sure the tack is in the proper position for EVERY pic-it can slip out of place.

Don't be afraid to experiment! Know your camera? Okay, you are together now? Perfect angle? Perfect tack positioned properly? Perfect background? THE MOMENT OF TRUTH....time for the model to fall over.

If that kind of thing seems to happen to you a lot (it happens to me a lot, but it's windy in Oklahoma) you might prefer to try one of the professional model photographers I have listed here, again using ads in model publications. They can also solve other problems such as a lack of obstacles or tack which could keep you from taking your own pictures. And of course, they have top line equipment and experience. When inquiring send SASE for reply and ask for a sample picture. Most keep extras for that purpose, though they may ask for a deposit on it. Take a good look to see if detail is attended to. Be sure and ask if you need to use obstacles and/or tack, about rental and make sure what you need is available in the model's size. Try to see a picture of the tack and obstacles she uses if you'll be using it too! Also be sure and check on procedures for mailing their models and their return, some require you to make an appointment. Again, I can't necessarily recommend any of these good people, not having dealt with all of them.

Legion Farms Photography
Cheri Elder
11577 Acadia Dr.
Loma Linda, CA 92354

Black Horse Ranch
Karen Clemens
10358 McBroom St.
Shadow Hills, CA 91040

Flying Gold Horse Ranch
Kin Groverman
870 N.W. 87th Ave., Apt#304
Miami, FL 33132

KAY H. H.
12105E 36th St.
Tomball, TX 77455

Daryl P. P...
227 Santa Fe
Cockney, TX 77400

