

# Maddog Monthly

*The official newsletter of IPMS Boise April 2005*



Howdy guys! This month is the Spring Show in Seattle and I think there will be quite a few of us there instead of here. Best of luck to all and be safe in your travels. Details about the convention can be found by going to our web page and following the link to the Spring Show.

Thanks to John Thirion we have photos of everyone's models last month. The results are inside for your viewing pleasure. I believe John will be back with his camera this month, so be sure and bring your models. Also be sure and thank him for his time and effort to the club.

*Editor- Randy Hall*

## **Theme Contest Calendar**

May: It's Alive, A model of something living.

August: She, Anything that would be referred to as "she".  
Like, "she's a good ship".

November: Heavy Haulers, Anything that hauls a heavy load.

## ***Executive Board Members***

President – Brian Geiger: Vice President – Ian Robertson  
Secretary- John Thirion: Treasurer – Kent Eckhart: Editor - Randy Hall  
Chapter Contact – Bill Speece

Check out our website at:

[www.maddog.delta-v.org](http://www.maddog.delta-v.org)

## MARCH 2005 MEETING MINUTES

Ian Robertson, presiding in the absence of Brian Geiger, opened the meeting at 06:00 pm. 29 members were present. Bill Miller introduced a new member, Jeff D'Andrea, Jeff builds mostly aircrafts.

### Display only models

Randy Hall brought his radio controlled PT 109, an old Lindberg kit brought back to life. This boat looks great in the water.

Dave Stansel had a diorama (not yet completed) consisting of a camouflaged Panther being strafed by two P-47. Being from Dave it is not very large!

### Model of the month

Mark Oliver – Promodeler 1/48 F4F-E, ex-Hasegawa kit. Mark got the inspiration for this model from an article in Flight Journal, “Chico” the gunfighter. The following aftermarket parts were used; Two Bob’s decals, Black Box cockpit, True Details bulged tires. The model was finished with Model Master Paints and coated with Polly Scale flat.

Dick Orr – 1/72 A4 “outlaw” Italaeri kit.

Herb Arnold – 1/72 North American P51 H. A Rarebirds vacuform fuselage and Hasegawa wings.

- 1/72 Republic P-43, a vacuform Rareplanes kit.

- 1/72 Sopwith 11/2 Strutter. A 2 Seatters with fairing over one of the cockpit.

Ian Robertson - A 1/48 Tamiya P-51 Mustang, minimal decaling to enhance the metal finish.

Howard Carpenter – 1/25 Hooter Taurus by AMT, Howard used Stixx decals.

- 1/25 AA/Altered Bantam Roadster, another AMT kit, finished with Testor.

Ray Sweet - 1/72 Airfix German “S” boat or “E” boat if you are using Allied nomenclature.

Rattle can paint was used, minor modification were made to represent the 10<sup>th</sup> boat build.

Bob Olson – A M-41 Walter Bulldog, 1/35 Tamiya kit.

Gary Maslonka - DML 1/35 KfD2 2 50/3 , “Grieg”, the vehicle used by Rommel during the war in North Africa.

1 <sup>st</sup> Place	Herb Arnold – 1/72 Sopwith Strutter
2 <sup>nd</sup> Place	Herb Arnold - 1/72 P-51 Mustang
3 <sup>rd</sup> Place	Gary Maslonka - 1/35 Grieg
	Ian Robertson – P-51 Mustang
	Howard Carpenter – 1/25 Bantam Roadster

The auction begin at approximately 06:30. Our two auctioneers, Tom and Bill did an excellent job in keeping the “ball rolling along”. Ian Robertson, our VP acting as President was also acting as treasurer. Tom has the thankless (or should I said tankless) task of having to move the armor kit. Armor modelers were present in force but not willing to part with their hard earned cash! The auction record was established in October, 2004, with \$ 750. We came close with \$713. Kits that bought the largest amount of cash were; Tamiya 1/48 F-117, Monogram 1/48 Helldiver, and the Revell 1/48 Intruder. Dave Stansel was the biggest spender while Ray Sweet got the most kit. Again thank you to the auctioneers and to all who participated. JPT

# High Tech Modeling



Last month I commented on the state of the scale modeling hobby. That prompted me to ask, "What has been the biggest innovation to the scale model hobby over the last ten years?" Without a doubt, my answer would be the Internet. I know that there are still plenty of hobbyists that never go on-line and I don't mean for this to make anyone feel left out. However, if you are one of these people, perhaps I can shed a little light on what you're missing. We are fortunate to have some very accomplished web authors in the club so they already know how much modeling activity goes on in cyberspace.

What's truly amazing is that as recent as ten years ago, one would actually have to hunt to find model related info on line. Fine Scale Modeler came out with an issue featuring a half a page or so of modeling links. A current Google search for scale modeling yields more than eight million results.

Users who previously had to search for broad topics to get results, WWII aircraft for example, and now find oodles of hits searching for a specific aircraft. Moreover, they're bound to find reference photos of the actual subject, detailed kit reviews of available kits, a slue of aftermarket parts & decals, blow-by-blow build articles, and galleries of well done models, not to mention hard core porn. Often times the kit reviews will show the decals and pictures of each individual sprue.

Modeling is too often lonely work, but there are ongoing model meetings on line, 24/7. Web forums continue to spring up, offering a direct line of communication to some of the world's best modelers. Can you imagine the effect on the art world if Renaissance artists had the ability to type messages back and forth and discuss their techniques? I'm amazed at how generous modelers are about sharing their tips. Wayne commented on the improving quality of models we've seen in our own club. I see this happening on a whole as better models are being continuously displayed. The realism bar continues to rise, I believe, as more modelers are able to see what's possible and discuss just how to do it.

One downside however, is that with so much information available, it's easy to fritter away free time web surfing and screw yourself out of modeling time. Is that why this MiG is taking me so long?

If you haven't experienced the Internet modeling community, I suggest you give it a try by doing a web search on whatever you're working on at the time. If you don't own a computer, go to a public library, sign up for a time slot and you're there. It's that easy.

On a personal note, I'll miss seeing everyone at this month's meeting since I'll be at the Seattle Spring Show. However, I'll take some pictures and be sure to post them... on the web.

Surf's up!... Brian

## Oil paints, technical revolution in the Renaissance

Before the Renaissance tempera paints were used. To make tempera, the pigments were mixed with egg yolk, the result was a thick, very bright paste which could be diluted with water. Tempera was a very quick drying mixture which did not allow the blending of the colors on the painted surfaces.

Many historians credit the Dutch painter Van Eyck with the invention of oil paint it is now obvious that the medium had been used since the mid 13<sup>th</sup> century, albeit on a small scale. Also it is believed that the Egyptians already knew the technique of melting amber and mixing it with linseed oil to produce some type of clear varnish.

Nevertheless, Van Eyck was the first painter to use the oil based paint almost exclusively.

Not everyone was convinced of the advantages of oil over tempera. Indeed it is not possible to use oil for fresco, therefore Michelangelo used tempera for the Sistine Chapel. Da Vinci used oil for the last supper with the well known disastrous consequences. The cause is that the lime plaster is alkaline and will break down the acidic linseed oil.

The most common oil used was linseed oil obtained from the flax plant, the same plant was used to make linen for canvases. Not everyone was using linseed oil, some were using walnut oil, poppy and safflower oil.

Most artists at the beginning were grinding their pigments and mixing their paint themselves. How the pigments were obtained and how the color were named is a story in itself.

**White.** The Egyptian already had the correct technique to obtain white. Lead was soaked in a vinegar solution then buried in a manure pile. After a while the lead is incrustated with lead carbonate which is a pure white substance that was scraped away and mixed with oil.

**Browns.** Most of the browns and flesh tones have their origins in clay. Clay with iron oxides found around Sienna Italy produced the colors known as Sienna, they have a red hue. The clay originating in France had a yellow hue and are called ochre. Clay containing iron oxide and manganese yielded a greenish brown hue. These clays could be used in their natural state and were called "raw".

When mixed after heating they were called "burnt".

**Black.** Sooty lamp did provide a perfect medium for the black pigment. There is a color called "lamp black". For a different shade of black burnt

powered bones provide a reddish tinged. For a blue hue carbonized grapevines were used.

**Reds.** Vermilion was and still is one of the most expensive color. During the Renaissance, applying vermilion was as expensive as applying gold leaves! But soon someone found the secret of synthesizing vermilion by heating mercury and sulfur together and the prices came down, nevertheless it was a very unhealthy process for the one involved in inhaling mercury and sulfur vapors! Most artists did produce their own vermilion because unscrupulous merchant did mix brick powder or red lead resulting in a very unstable mixture.

**Yellows and oranges.** The best of those two colors were obtained from orpiment and realgar, which are the red and yellow form of arsenic. The name come from the Arabic rahj al ghar which mean powder of the mine. The powder found around the volcano Mount Vesuvius provide an orange yellow called "naples yellow" for the city nearby. Some very exotic color such as "Indian yellow" was obtained from the boiled urine of cows that were fed the mango fruit. Vermeer was found of that color to represent the sheen of yellow satin.

**Greens.** Verdigris, also known as copper oxide was the most often used to provide the based material for green paint. Malachite, a mineral, was also used. It had the advantage to provide different hues depending how finely it was grinded. The finer the paler and bluer.

**Blues.** This was one of the most difficult shade to represent. The ultramarines were produced by grinding some semi precious stones, this expensive mixture was out of reach for most painters therefore ultramarine was rarely used. More common blues were obtained by grinding cobalt blue glass.

The advent of oil paints did allow artists to paint on flexible surfaces such as canvas. Tempera did become very brittle when dry therefore had to be applied on a flat hard surface. For canvases linen was the material of choice, in France some lesser known painters did use canvases made of the Cannabis hemp. Making of the canvases was an ordeal in itself for the people involved. After being stretched on a frame a foul smelling solution of rabbit skin glue was applied to seal the pores between the fibers. Once dry the canvas was primed. In Italy the primer was a mixture of lead white, glue, and gypsum, resulting in a gemlike color. In northern Europe the primer was made of chalk and other pigments, creating a less vibrant background.

Now that you are aware of some of the difficulties, and ordeals that those artists that came before us had to endure, I hope that you will appreciate even more those readily available paints in tubes, bottles, and even thinlet.

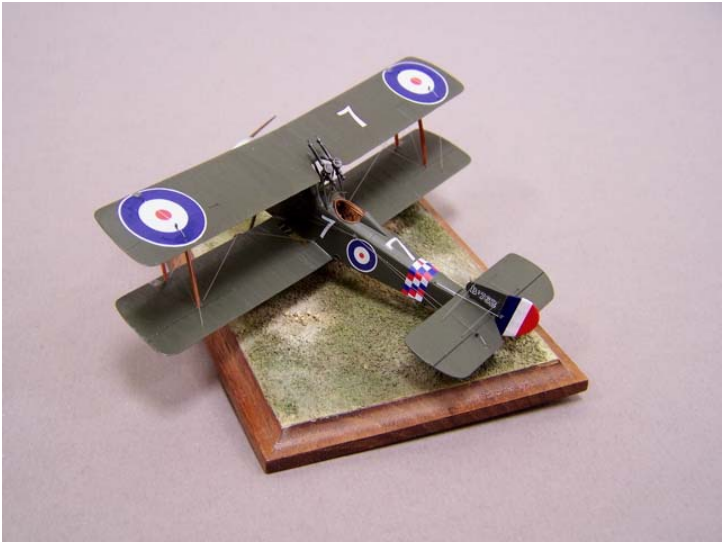
John Thirion

# IPMS Boise Show And Tell A Pictorial March 2005

Photos by John Thirion







**IPMS/USA NEW MEMBER APPLICATION**

IPMS No.: \_\_\_\_\_ Name: \_\_\_\_\_ (Last Middle First) Leave Blank

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Signature (Required by PO): \_\_\_\_\_

Adult: \$21  
 Junior (17 Years Old or Younger): \$9  
 Trade Member: \$21  
 Canada & Mexico: \$25  
 Other/Foreign: \$28

Family (Adult Dues + \$5, One Set Magazines, Number of Membership Cards Required: \_\_\_\_\_)  
 If Recommended by an IPMS Member, List His/Her Name and Member Number: \_\_\_\_\_  
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