

# High Plains Shifter

Newsletter of the NCRS Rocky Mountain Chapter

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## May/June 2012

<b>Chair Report</b>	<b>1-2</b>
<b>Vice-Chair Report</b>	<b>2-3</b>
<b>Judging Chair Report</b>	<b>2-7</b>
<b>Membership</b>	<b>4</b>
<b>Editor's Corner</b>	<b>5</b>
<b>Activities</b>	<b>6-7</b>
<b>Member's Feature Car</b>	<b>8</b>
<b>Merchandise</b>	<b>11</b>



### Chairman's Report

By Rick Reiff

During the past month there have been a couple of material events that will guide the focus of the Chapter in the future. One of those items is the Chapter being awarded a Regional Meet that is to take place in June 2014. As discussed at meetings in the past the RMC Board authorized Ralph Ridge and John Marsico to investigate potential sites to host a Regional and decided on the Embassy Suites in Loveland. Ralph and John submitted the proposal to the NCRS in December and we

recently got word that it is a go. As you know, hosting a Regional takes a lot of coordination and assistance. Ralph and John, the co-chairs, are both well versed in planning and coordinating a Regional. However, they can't do it alone and will need help from all of us. So, stay tuned as committees are put in place and preparations are made for what should be a great event.

The second event that will shape the Chapter's future is the election of new Board members that took place at the April meeting. Congratulations and thanks to the following members who will start their respective two-year terms on January 1, 2013.

Eckhard Pobuda	Chairman
Tom Di Rito	Secretary
Gerry Phillips	Membership
Dennis Dalton	Newsletter

Also, thanks to all of you that mailed or e-mailed your ballots and to those of you that attended the annual meeting and turned in your votes. I'd also like to recognize Jim Hilton for acting as the Chapter Secretary over the past three and a half years. Jim also helped develop the computerized judging meet registration program and presented at various tech sessions. The Hiltons have moved to

## May 19th

**Spring Road Tour  
to Estes Park 9am**

## June 13th

**Dealer  
Appreciation Day  
at Ed Bosarth  
Chevrolet 8:30am**



## Vice Chairman's Report

by Fred Koenig

By the time you get this we at NCRS/RMC will have sent the 9 News Health Fair people our check for \$1000.00 and manned the call in phones on April 27. The volunteers were Gerry Phillips, Ralph Ridge, John Marsico, Rick Nelson, Mike Bird, and Ted Smathers. If you members see any of these guys at a meeting or social event please thank them for giving up thier time for our RMC club. These volunteers help keep us in the Top Flight category with the NCRS. This club does not work without people volunteering to keep it going. For all you parts guys there will be a Swap Meet at Bandimere Raceway on Saturday May 5, 2012. I will be there picking through the greasy, rusty, treasures that come out of garages. Dirk Gaddis has a stall so stop by and cheer him on or buy one of his rusty, greasy, treasures. If you are planning on attending the National NCRS event in

North Carolina, so Jim had to resign as Chapter Secretary. We will miss Jim and Kay, but they plan to stay active in the NCRS and hopefully we will have a chance to catch up with them down the road.

At the April meeting we discussed and voted on submitting a proposal to host the 2015 National Convention. Eckhard Pobuda and Jack Humphrey are spearheading that effort and looked at various potential venues and whittled the list down to two locations; the Crowne Plaza out by DIA and downtown Denver at the Convention Center, both on the Front Range. We will learn more about which location best fits the NCRS's needs in the next few weeks so there should be more on this topic in the next newsletter. If we are awarded the National in 2015, we'll have a full, but manageable, plate over the next couple of years.

I'd also like to thank Jack Humphrey for conducting the judging school in March and Dirk Gaddis for doing an informative technical session on restomods in April (as well as Garry Steffens for opening up his shop essentially every month for us).

Best Regards,

Rick Reiff



Tech session with Dirk Gaddis

San Diego June/July you have until May 15 to get your paper work in. Kathy and I will be driving the 62 as it is the 50th anniversary for 62's and I will be way too old to make the 100th for the 62's in 2062. I did a big maintenance on the little red car this winter in getting ready for the San Diego trip more than the usual oil change, fluid checks. Kathy and I took the 62 to Estes Park on Easter Sunday to do a preflight. She ran like a well oiled machine up and back. When we got home I asked Kathy to check the taillights. She said no brake lights, taillights or signal lights on the right side. If something doesn't work on a C1 check the ground wire to it. That's what it was.

As my good friend John Marsico said C1's break just by sitting in a garage overnight, he has a C1 and knows what he is talking about.

As Zora said keep driving them

Thanks, Fred



### RMC Judging Chairman Report

by Jack Humphrey

## Tucson Regional

RMC folks showed up in good numbers to represent our Chapter at the Arizona Regional in Tucson, March 8-10. John Marsico presented his Crossed Flag 1992 as a display car. Ron Walker and family attended with their 1963 for Performance Verification. Ralph Ridge had his 1958 Flight Judged while John Hilborn and Dennis Kazmierzak presented their cars (1963 and 2006 respectively) as Founders entries.

The trip down was NASTY! Eckhard Pobuda and I drove my '99 Suburban down the back roads with our eyes peeled for out of the way scrap yards. Hey, we found a few! But, crossing New Mexico the day before the meet presented us with a sand storm that would've challenged real camels in caravan. Plus, the late winter snow storm that visited Colorado on the 9<sup>th</sup> and 10<sup>th</sup>, howled across northern Arizona complimenting the New Mexico sand storm. Once inside the Tucson city limits, the sun began to shine and things warmed up. Heck, Eck and I actually used the hotel's hot tub before we left!

### RMC Judging School

Later in March, I conducted a chapter judging school at Corvette City (March, 17<sup>th</sup>). Twenty eight members earned judging credit for their attendance and the on-line submission of points was completed within 24-hours. The subject was how to judge paint using current NCRS standards. Students learned NCRS separates paint into two line items: Color and Paint. In terms of originality, it's really a simple scoring process with four discrete standard deductions for each line item:

- (A) No deduction
- (B) 20% deduction
- (C) 50% deduction
- (D) 100% or Full deduction

THEN, the fun started as we walked through the actual consideration process! I used a portion of NCRS National's DVD training video followed by a short Powerpoint presentation. To enhance the school, Martin Egan brought his 1977 Corvette for viewing.

[See Martin's car featured on page 8. Ed ]



## Membership/Top Flight Chapter Award Report

By Bob Montgomery

We are winding down the 2012 membership drive. I am still getting a trickle of renewals. If you had intended on renewing and have not, it is as easy as sending a \$20 check to our PO box at:

NCRS RMC  
PO Box 204  
Morrison, CO 80465

If you would like to pay using PayPal send me an email and I'll send you the PayPal payment method. As of April 24<sup>th</sup> membership stands at 114.

As you know we have started accepting PayPal as a method of payment for membership renewals. An interesting statistic to me is how many members chose PayPal over sending a check to our PO box.

Thanks!  
Bob Montgomery

Martin's car is unique in that it has factory original paint and very low mileage. The car holds BOTH the NCRS Mark of Excellence Award (restored car consideration) and a 4-Star Bowtie Award (unrestored car consideration). In the restoration process it's easy to forget how 'sloppy' the factory original paint, body fit & finish process could have been! I think the school achieved its objective because discussion (question/answer) was quite active. Teachers know when they're missing the mark given a 'silent' classroom. That wasn't the case here.

## Post Graduate Seminar

One question came up that Eckhard Pobuda answered and I don't think we really heard what he had to say. Eck wasn't speaking from the lectern and I doubt those seated behind him could hear clearly. As a practicing architect, his answer was dead nuts on technically. So, I'll take some page space here to re-state Eck's teaching.

One of our standard deductions under Color, is 20% for incorrect shade. The exact NCRS judging rule for this deduction reads: "Color corresponds to the factory-installed body trim-plate color code (if applicable). However, the color shade is not consistent with the color shade applied at the factory." There is a technically correct definition of the term 'shade' and I do not believe it's what NCRS actually means.

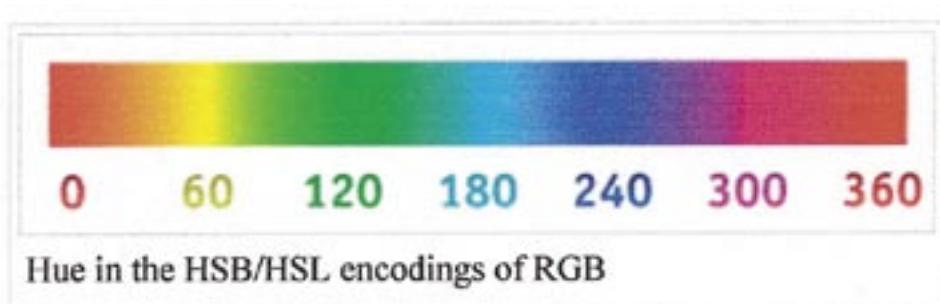


fig. 1

## Color Systems

There are several systems to model and define color. The most common is the RGB system (Red, Green, Blue). With the exception of Sharp/Sony, this is how today's flat screen TV's work. They vary the intensity of three adjacent pixels (one red, another green, the third blue) to make you think you're seeing a specific single dot of a given hue.



## Editor's Corner

By Dennis Dalton

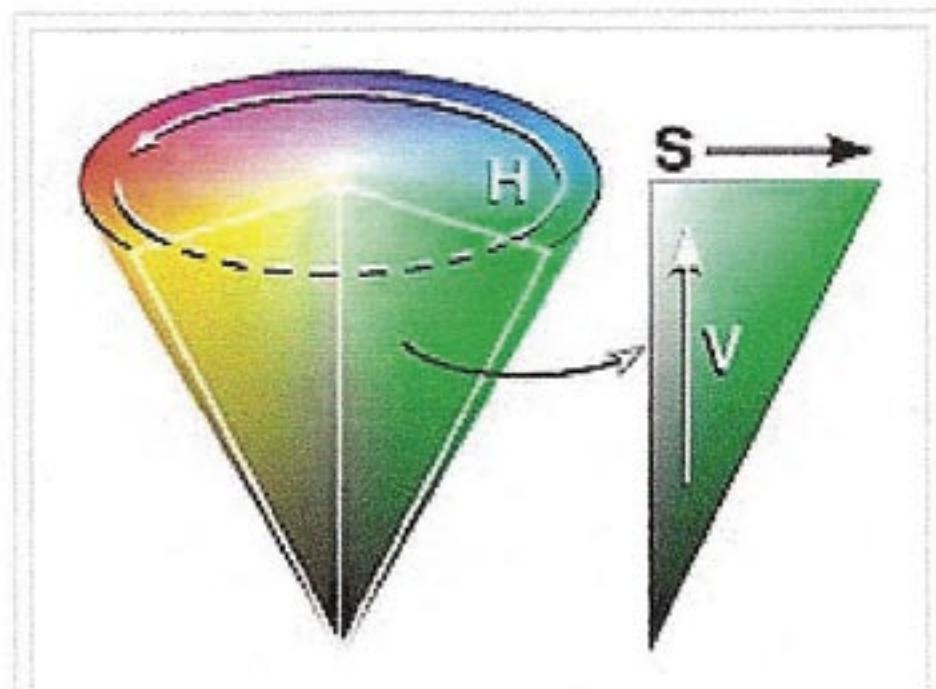
**B**eginning in this issue, we have a member's car featured on page 8. I would like to make this a continuous feature in every issue. I would like to encourage members to send photos and interesting stories about the Corvettes you own. It will add a special dimension to our newsletter. I will be sending out an eblast as the next issue deadline approaches.

Jack's article in this issue is informative and accurate. Most laymen (non artist types) describe variations of color by saying shade. Jack's conclusion is they should say hue. He is right. But, that car color could be a darker shade off. How can you tell?

Color is personal, theoretical, and physiological. Unless it is a cloudy day, in the middle of the day on a neutral colored concrete, your perception of a car's color is inaccurate. And, as you know, never put two cars of the same color next to each other on the judging field.

Another color system, sometimes called 4-color, is the CMYK system (Cyan, Magenta, Yellow, Black). This is commonly used by high quality publishers (like Restorer magazine) to yield a superior visual rendition of individual hues. It's also the way high end Sharp and Sony flat panels work.

In either case, the key word here is HUE. That's the fundamental wavelength of light we perceive. [*hue is commonly referred to as the color name-Ed.*] In addition to hue, there are other considerations associated with color, like saturation, lightness, shade, tint, and tone. Hue is simply one consideration. Personally, I think that's the English word NCRS really meant to employ in the Judging Guide instead 'shade'. But, that's above my pay grade!



**HSV color space as a conical object**

**fig. 2**

### Hue

As taught in most elementary schools, we take the visible light spectrum (just above infra-red and just below ultra-violet), slice it and fold it back on itself to form a circle, see Figure 1. Then, we assign the geometric identities of a 360-degree circle and you have what's commonly referred to as a color wheel.



## Activities

By Eckhard Pobuda

Thanks to Jack for sharing his knowledge on paint at our March tech session and to Dirk in April for his expertise on Retro Vettes. Check out the pictures.

May 19 will be our Spring road tour to Estes Park. We will meet in Golden between 9:00 AM at the Table Mountain Inn, 1310 Washington Ave. We will travel up Coal Creek Canyon to Hwy 119 and on to Nederland with a break there. From Nederland we will drive to the town of Estes Park and have lunch at the Stanley Hotel, hopefully on their patio. The return trip will be down Hwy 36 to Lyons. I will send out a blast before the trip.

June 13 is Dealer Appreciation Day. We will place our cars in front of Ed Bozarth Chevrolet between 8:30 and 9:00 AM. Lunch will be provided. There will be tech sessions and programs throughout the day. Let's show our support for our sponsor by a large turn out of members and chapter Vettes.

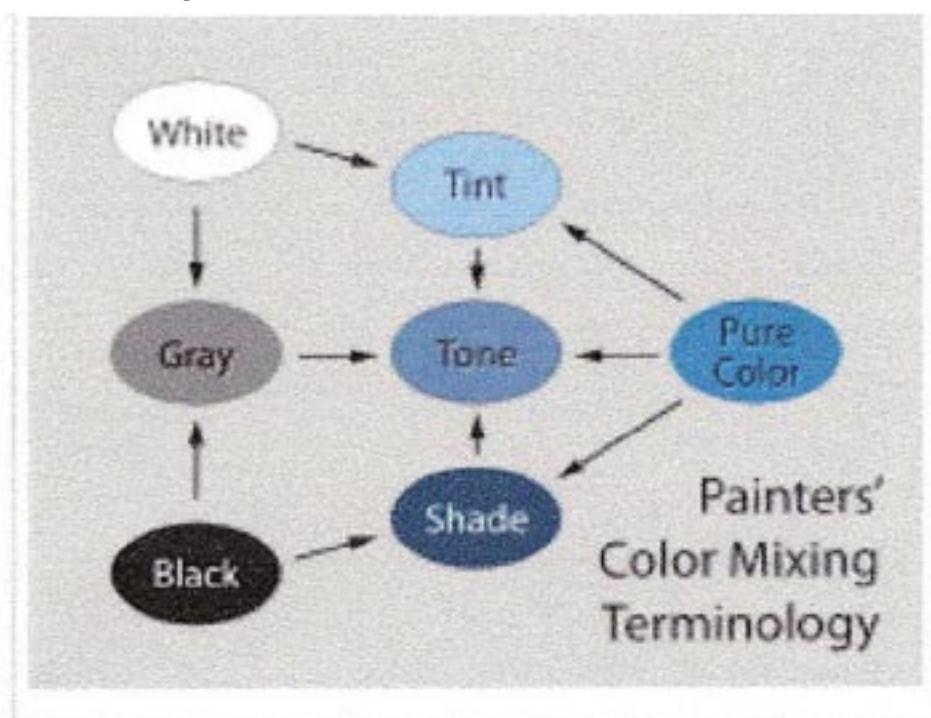
Hue is that specific point around the wheel's circumference that provides specific wavelength of a given color's FUNDAMENTAL spectrum. But, as I said, there are other considerations to color beyond its fundamental/dominant wavelength or hue.

## A Color Cone

If we blend grey with a given hue, we create the concept of a color cone. The color wheel extends into a third dimension. Depending on how much grey is blended, we create variations in 'tone'. See Figure 2.

We could also blend in pure white. That creates variations in 'tint'. Using pure black as a blend agent we generate different 'shades' of color. See Figure 3.

## The Color Sphere



## Some shades of blue

fig. 3

On June 24 many of us will be headed down the road with Ralph on the Rocky Mountain National Road Tour to San Diego.

Due to this event we have not scheduled a 4th of July party this year. However, we will replace the party with a car museum tour on July 21.

See you on the road (I'll be the one wearing the "hair hat")!  
Eck

Since grey is a blend of white and black, the color wheel can be transformed as a model in third dimension running from pure black to pure white. This introduces the concept of saturation or how 'pure' is a given color absent an influence of tone, tint or shade. We get the color sphere as a more robust model for color, see Figure 4. So technically speaking, the NCRS Judging Reference Manual is telling us the color must be fundamentally dead nuts on in terms of basic hue, but we'll accept varying degrees black blended into it to create different shades at the expense of a 20% originality deduction.

I don't think this is what we really mean. I believe the standard deduction text is technically incorrect as it's currently written. Those who've put on paint seminars for us at various Regional and National conventions teach there was a native variance in paint hue (and other parameters) from supplier to supplier and from paint lot to paint lot.

## Color Spectrum

Paint professionals get the color match job done by defining the exact color spectrum of a given paint. Going from infra-red to ultra-violet, just how much of each wavelength is present in the target paint? That yields a specific curve across the visible light spectrum. There are several tools that measure/define this more complex approach to quantifying color. They include the colorimeter and the photo spectrometer. The first was developed to study/define the color of liquids. The second was aimed at solid surface reflections. Both machines have been around for a LONG time. And, given advances in technology they've gotten cheaper/smaller. They're used in the paint business to nail down the specific 'blend formula' for a given paint.

This is the approach that's used when you take an existing small part (gas door, painted molding, Etc.) into a savvy paint distributor for him to scan and create a duplicate paint from. The concept of defining the paint's visible spectrum not only nails down the fundamental hue, but it defines the various undertone content precisely.

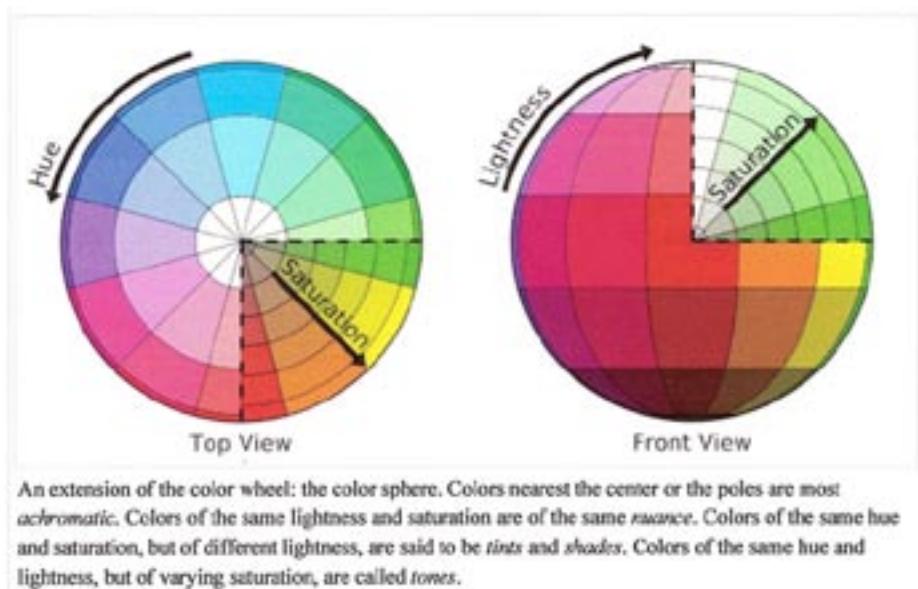


fig. 4

An extension of the color wheel: the color sphere. Colors nearest the center or the poles are most achromatic. Colors of the same lightness and saturation are of the same *hue*. Colors of the same hue and saturation, but of different lightness, are said to be *tints* and *shades*. Colors of the same hue and lightness, but of varying saturation, are called *tones*.



*Martin Egan's*  
1977

Mark of Excellence Award

4 Star Bowtie Award

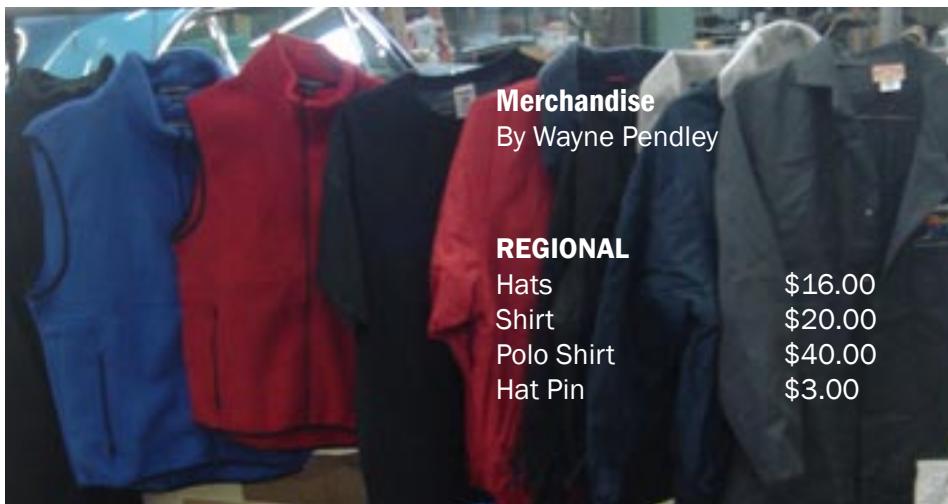


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## CHAPTER

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