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GMA Committee Members

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David Marsh:	<i>Webmaster</i> opus@opusdesign.uk.com
John Napper:	<i>Redline Editor</i> john.redline@yahoo.co.uk

Website

The **Guild of Motoring Artists'** current website is: <https://www.motoringartists.com>

Thanks to David Marsh for keeping this updated. E-mail opus@opusdesign.uk.com to submit photos and new or updated information about yourself and your work.

Facebook

The **Guild of Motoring Artists** has a new Facebook Page to which members are welcome to contribute. It is linked to the **GMA** Instagram page so a post on one will appear on the other.

GMA members on Facebook, please visit: <https://www.facebook.com/Guild-Of-Motoring-Artists-112345913727808/>

Thanks to Sean Wales for setting this up.

Instagram

The **Guild of Motoring Artists** has an Instagram page to which members are welcome to contribute.

GMA members on Instagram, please visit: <https://www.instagram.com/motoringartists/>

Thanks to Sean Wales for setting this up. To be included, please submit 2 jpegs to Sean. Hashtags are also required for each picture. E-mail seanwales@gmail.com to submit contributions or for more information.

ArtyFACTS

- 1 Who was Van Gogh's doctor?
- 2 What was the Lotus 14 usually known as?
- 3 Which artist claimed he had been tied to a ship's mast for 4 hours?
- 4 Who is F1 driver Max's dad?
- 5 Why does the Danish Museum of Modern Art want it's money back?
- 6 Which ex F1 driver/TV pundit from Hemel Hempstead has retired recently?
- 7 Which motoring artist shares his surname with a 40/50s crooner/film star/golfer?
- 8 In what TV car restoration series are Mike Brewer & Ant Anstead the presenters?
- 9 Where is the famous statue of 'Christ the Redeemer'?
- 10 Who started on his real F1 road to success when he bought a disused carpet warehouse in Didcot?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the Winter 2021 edition of **Redline**. Another year almost over. Where does the time go? If nothing else, it's been a better year than 2020 with things beginning to get back to normal at last, although we still have to be careful with the new Omicron variant now spreading quite rapidly apparently. The good news is that it doesn't seem to be as bad as earlier variants and, although the vaccinations won't necessarily stop you from catching it, fully vaccinated people are said to be only getting a very light dose, not even as strong as a bad cold.

As I write this, I imagine everybody is preparing for Christmas, hopefully a bit more of a normal Christmas than last year when all sorts of restrictions were in place due to the pandemic and many Christmas parties were cancelled or severely restricted to just close family, although it now seems there might have been an exception in Downing Street.

The **GMA** has managed to participate in a couple of exhibitions during 2021 and has high hopes of a return to normal on that front with several exhibitions scheduled or possibilities being discussed, including some new venues such as **Beaulieu** and the **Russian Embassy** in London. Non-members please check our website from time to time for more information on **GMA** exhibitions as they are confirmed and details become available.

The year started with severe travel restrictions and my 70th birthday party was only attended by local residents as everybody else that I invited was barred from travelling. It seemed that no sooner had I sent out the invitations than the restrictions were announced. Oh well, it was still a good party. Anyway, with the spread of vaccinations and fall in serious cases of Covid-19, restrictions were eventually lifted and I was able to travel again for the first time in 2 years!

I actually made 2 journeys to other cities in Brazil. The second was to São Paulo, principally for the Grand Prix which I imagine many will have seen on TV. Arguably Lewis Hamilton's finest win, overcoming a penalty for a rear wing infringement that meant he started last in the sprint qualifying race, but still finished 5th, and also a further 5 place grid penalty in the Grand Prix for changing an engine part but he still won! Clearly the wing infringement didn't make any noticeable performance difference.

Anyway, I also managed to fit in some museums including MASP art gallery which you can read a review of in this issue, along with a 'postcard' from São Paulo which includes a selection of excellent street art.

My first trip, in October, was to Curitiba. This was delayed by a year but worth the wait. You may recall that I have been there before and included a 'postcard' and review of the excellent car museum so

have chosen not to repeat myself this time. However, I did manage to visit a few museums that were new to me and very interesting. I would recommend Curitiba to anyone wishing to travel to Brazil and visit some of the not quite so well-known cities. One thing that caught my eye this time, and a few photos are included here, was this automotive sculpture in front of a barber shop. At first glance I thought it was a genuine 1920s 'special' racing car but closer inspection reveals it to be a modern work of art, accompanied by a 'dog'! I thought it was fun.



I hope you all enjoy this issue. Have a good Christmas and please make a New Year's Resolution to participate more in the **GMA**, starting with the delayed AGM and suggestions for the future of our **Guild**.

Onwards and upwards!

Regards,

John Napper



1938 Alfa Romeo 8C 2900, water colour on artboard,(18"x24") by Lake Como, this is hanging at a friends house in Southend on Sea as a gift

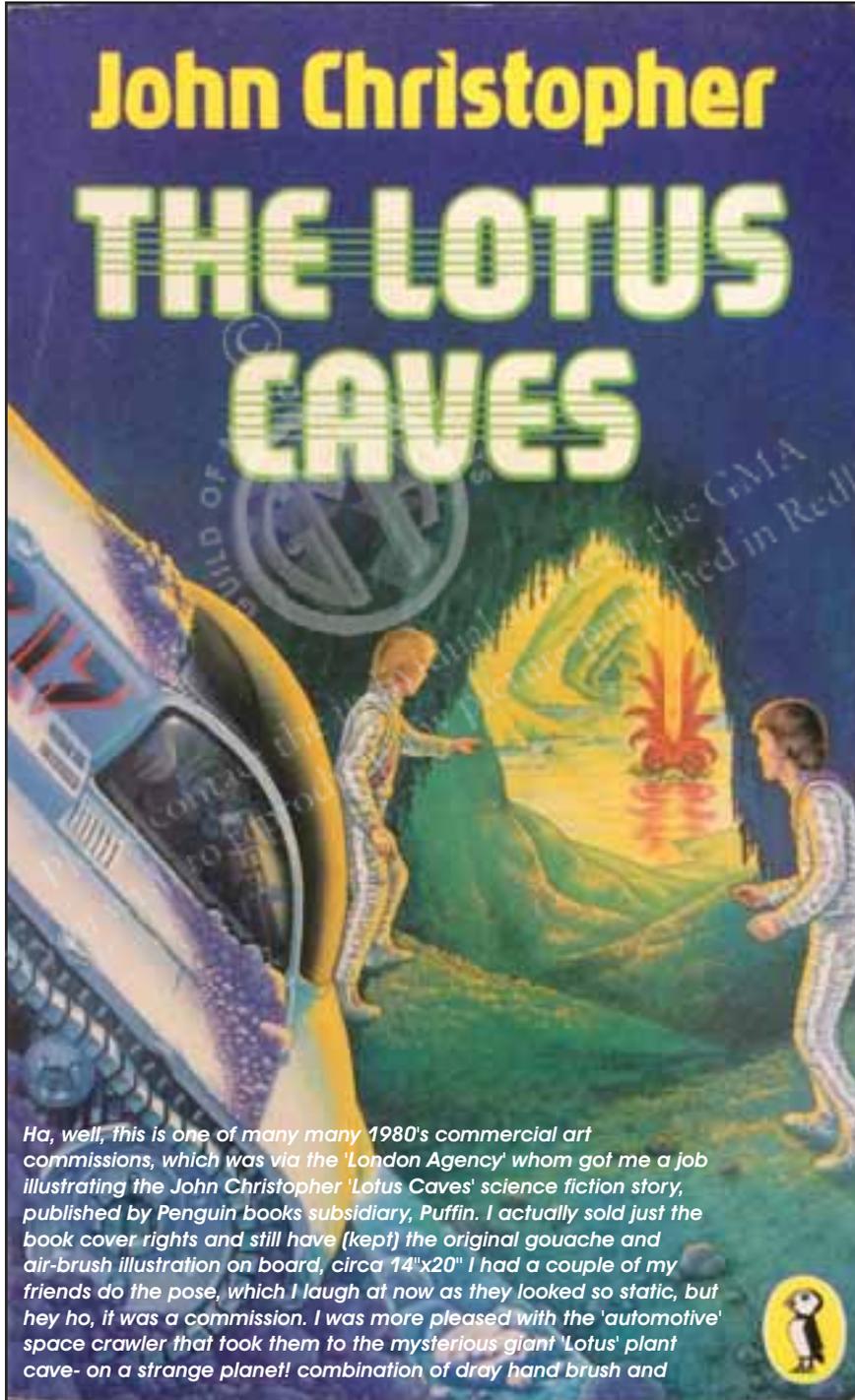
David Ginn

When John kindly asked me to be a featured artist again a couple of Redlines ago, I forgot that I had once been a featured artist a few years ago. but since then, not only have I painted a few paintings, I have found some more images of past artworks from way back when and no doubt include here a few that were not featured before. It also occurred to me that being the featured artist in 2021 Winter Redline, represents both my 35th year as a (founding) Guild member and my 10th year as Chairman (Chairperson). Which back in 1986 and 2011 respectively I had no idea I would be here today doing a featured artist article (for a second time).

I will keep this fairly short, as hopefully the painting images I sent to John for inclusion in this article have a sentence or two explaining either what the painting is or a musing on when or why I painted the picture, which I hope you find interesting. The paintings that are featured here span the 35+ years with one or two being painted as long ago as 1985 and of course a couple recently painted in the last few months or last year.

Again, many of you may already know I am not a full-time artist, I just paint for fun (many subjects other than just cars) and support the odd GMA or personal exhibition or very rare commission, though I did complete a commission this year. My day-time job is working for RLE International, a global automotive design engineering resource company, and I am one of the resources, contracted out to the wider car & truck industry, helping them develop, design, engineer and often help launch their new products, with both their supplier bases and production plants. You could argue this is creative, which it is of course, and enjoyable, though often as not very stressful with long hours and much travel.

This, over the years, has taken me from all the three main Ford UK, Germany, US Engineering Centres, many of their plants in the US, UK, Germany, Belgium, Turkey and Russia. Equally when I worked for a Tier 1 supplier (who both develop and make the parts) of Magna International, I worked in all the countries I did with Ford, plus Canada, Spain, Sweden, Eire and when working



with G&P Quality Management (who helped car companies improve quality and effect plant-based repairs and quality upgrades before the showrooms) I also worked additionally in East Germany and Holland. The OEM's (One Engineered Manufacturers) I have worked at and with include, Ford, Jaguar, Land Rover, Aston Martin, Volvo, GM, BMW, Porsche,

JCB, and the more- recent electric & robot car start ups, including those I am allowed to mention, Lordstown, Evergrande, Zoox and Dyson and one I am working on now I cannot mention. In all that time, I have worked in powertrain, seating, body, exterior trim, interior trim, Lighting & Electrical and more recently Closures (Doors, Tailgates, Hoods & Fenders).

In the 41 years of being involved with the automotive industry since 1979 leaving London University with combined BSC in Geology & Geography (yes, I know nothing to do with art nor engineering!) I tried to become a car designer (as my dad was a car design engineer from 1954 to his retirement at Ford in 1989, though he worked on contract with Magna International till he was 70 until 2001!).

I first worked as a technical illustrator for workshop manuals, variously for Gilbarco Petrol workshop manuals, then Ford Truck & Tractor workshop manuals. The truth is I wanted to go to art college but got talked out of it at school back in 1976 as I was told (the careers advisor told me I would end up without work and starve in a garret – harsh I thought at the time as I had just received an art prize at school!). So, I knew I did not want to look for oil on a windswept rig in the North Sea, look for fossils in the wilds of Dorset or measure streams in a remote field in Wales! I knew I wanted a creative job with car design. I tried to get into the RA to do Car Design MA, but was told they wanted engineers who could draw, not artists who wanted to be engineers (with a non-related degree in rocks & rivers ha ha ha!)

So, I worked in a pub (as you do) and set up my own art studio (at home) called **David Ginn Designs**, worked on my portfolio and worked at getting agency work in London for advertising, illustration and any commercial graphics plus asked friends if they wanted letterheads, brochures or any sort of artwork on their walls, or to hang up or painted signage on their power boats!

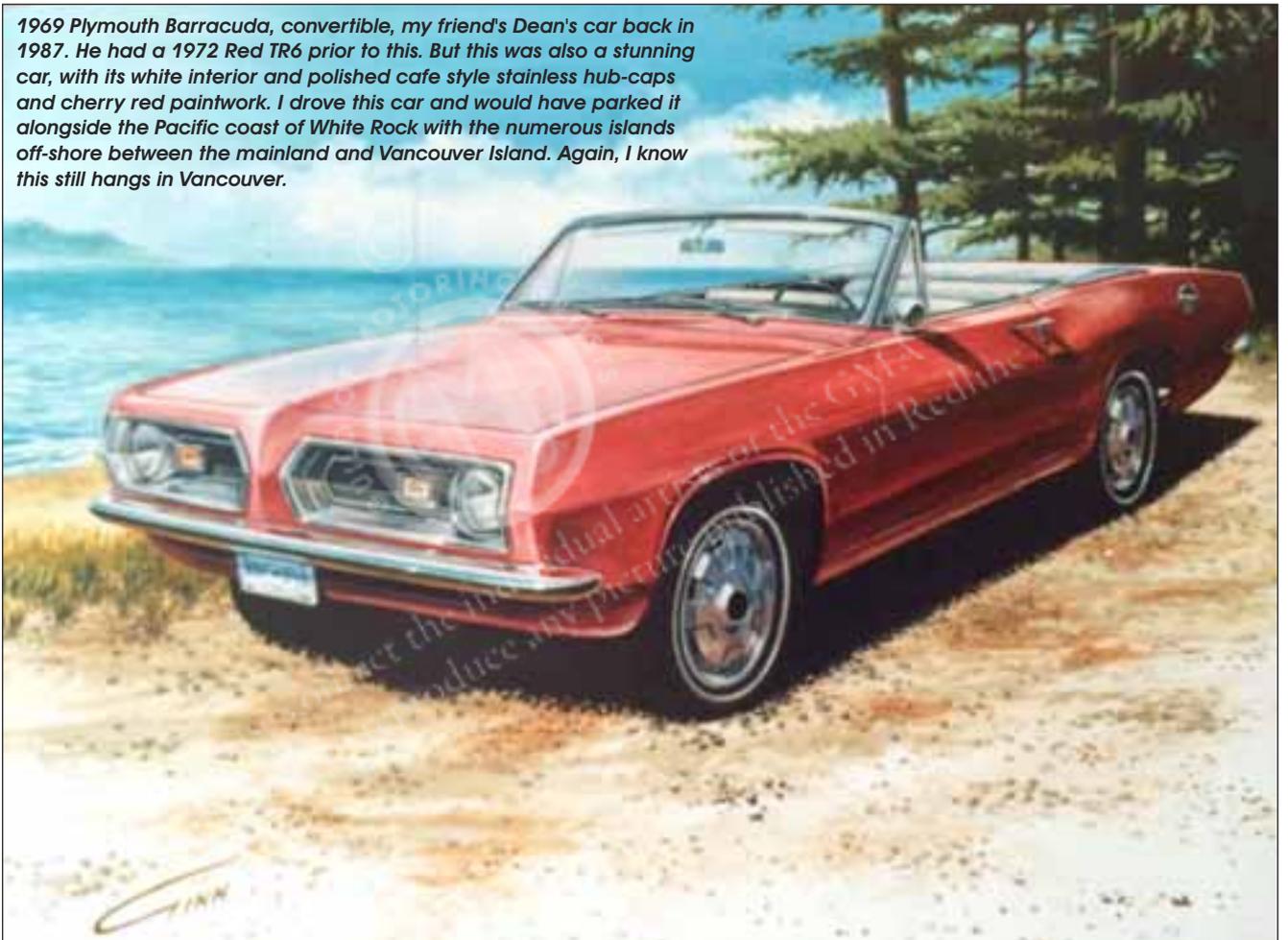
I tried & did every conceivable type of artwork you can imagine. It paid a wage though not much and not regularly! But I also got involved with running the local Essex Area MG Owners club in Chelmsford, found

"...the careers advisor told me I would end up without work and starve in a garret – harsh I thought at the time as I had just received an art prize at school!"

1954 Lancia driven by the 'Silver Fox' Taruffi, over the Italian Dolomite mountains, trying to capture both the sense of height and cold, as the Lancia sweeps down the pass in gouache and water colour painting, circa 10" x 14" one of a pair of Taruffi 1954 Lancia paintings. I still have these two paintings, as I wanted to keep them



1969 Plymouth Barracuda, convertible, my friend's Dean's car back in 1987. He had a 1972 Red TR6 prior to this. But this was also a stunning car, with its white interior and polished cafe style stainless hub-caps and cherry red paintwork. I drove this car and would have parked it alongside the Pacific coast of White Rock with the numerous islands off-shore between the mainland and Vancouver Island. Again, I know this still hangs in Vancouver.



more friends to do random artworks for and started doing all sorts of designed products for MGs initially and later for all sorts of sports cars. These included, mostly silk screen artworks for posters, kick sills and dash badges, and side stripes (on clear tape!). An article in itself one day, but I also developed with my mum, an all-weather 'cockpit' cover that had an elastic rope & 4 plastic boat hooks, tailored over the top down MG (Midget, MGB, MGA, MGC, MG TC, MG TA etc). This was called a 'stormcover' and marketed via a secondary company called 'Sharkstar Designs' (named after a sci-fi painting I had done) and they sold like hotcakes via the MG Owners club & then national car magazines. This then led to us extending the cottage industry to produce them for every British sports car you can imagine, this got so successful the MG Owners Club bought the copyright & templates off us and continued producing them themselves & marketing them!

In this surreal time of doing artworks and working for various art agencies, in London, Essex, and at the GEC (Marconi) Research Centre graphics department and ended up creating the so called 'Star Wars' slides for management reports which was all a bit surreal, though got me more experience in engineering (fighter aircraft & missiles alas, not cars!).

*Mercedes Racer, aquarelle and waterwash.
Circa 18"x12" – sold at a GMA exhibition*

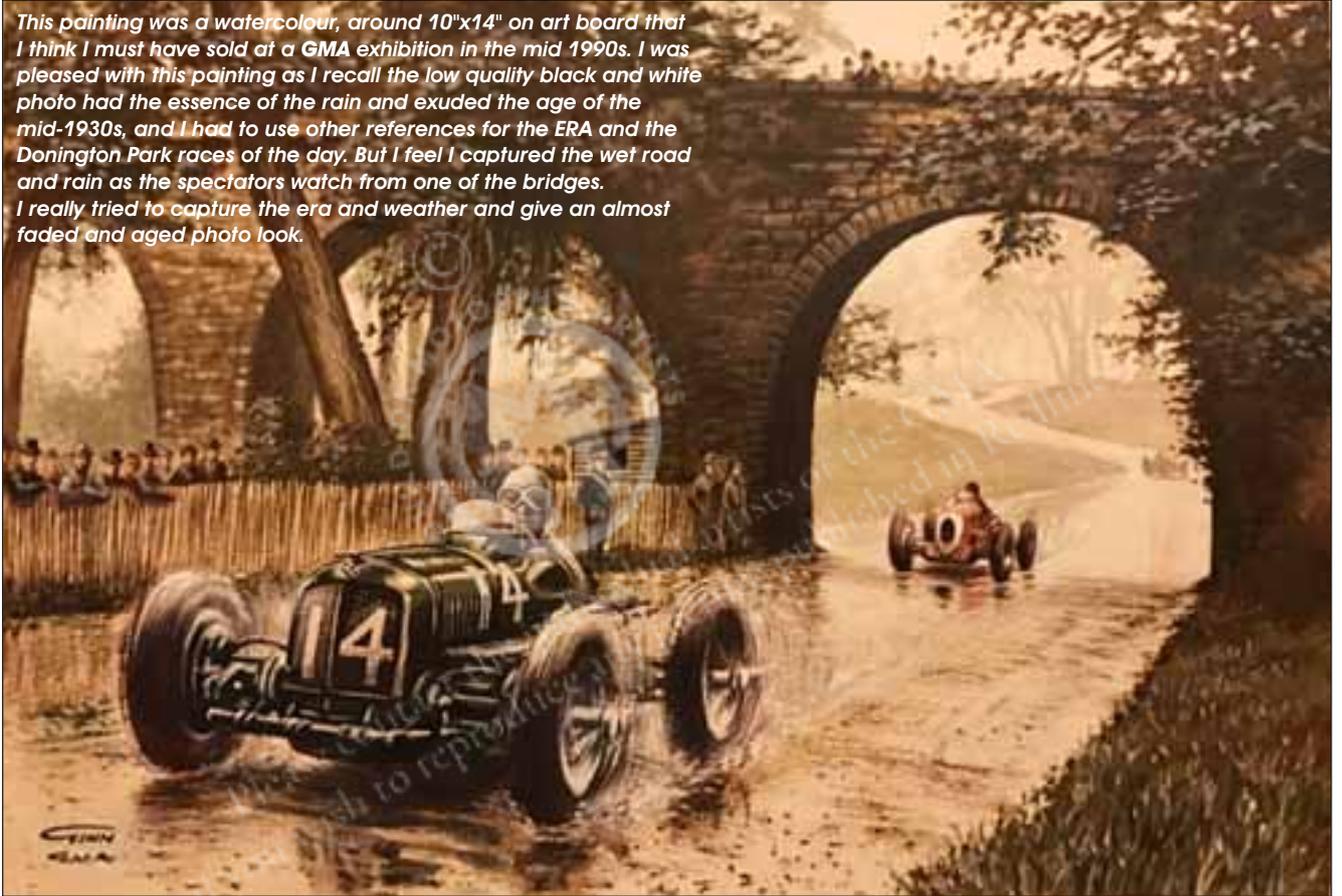


Then my first real break into the car world, I started freelance working at Ford Warley (Ford Europe HQ, Brentwood Essex) at first in quality audits. Though with this I progressed to working at Ford Trafford House in Basildon on prototype Transit parts chasing and working at the Aveley 'pilot' plant. It helped that I could speak

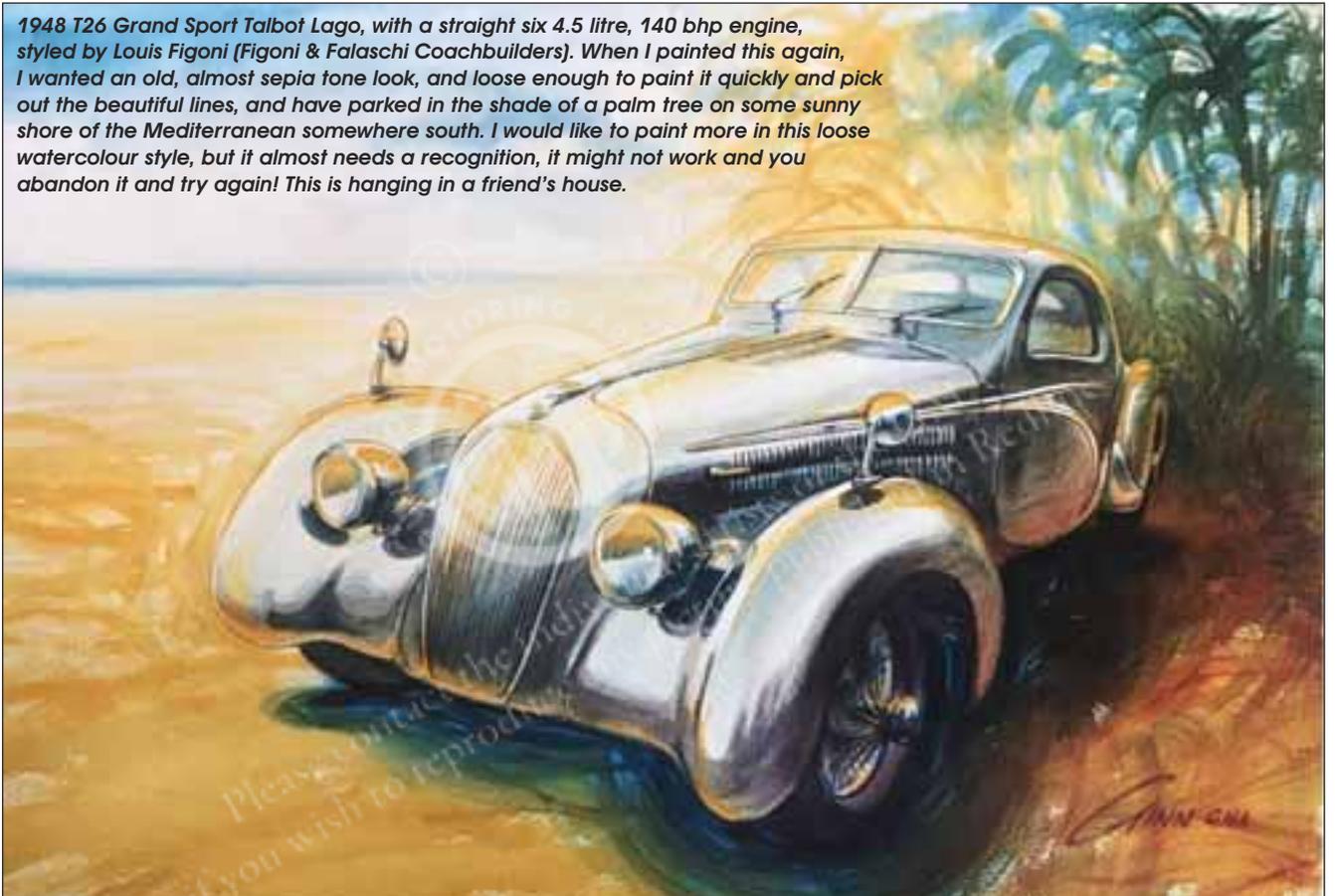


*Aston Martin DBR1 racing in the USA at Lime Rock – gouache illustration.
This was a painting I did for a poster competition for the USA BMW sponsored
Classic Car race meeting at Lime Rock USA. I cannot remember who won the
poster competition, but I did sell this painting to someone in the States. (c.1990s)*

This painting was a watercolour, around 10"x14" on art board that I think I must have sold at a GMA exhibition in the mid 1990s. I was pleased with this painting as I recall the low quality black and white photo had the essence of the rain and exuded the age of the mid-1930s, and I had to use other references for the ERA and the Donington Park races of the day. But I feel I captured the wet road and rain as the spectators watch from one of the bridges. I really tried to capture the era and weather and give an almost faded and aged photo look.



1948 T26 Grand Sport Talbot Lago, with a straight six 4.5 litre, 140 bhp engine, styled by Louis Figoni (Figoni & Falaschi Coachbuilders). When I painted this again, I wanted an old, almost sepia tone look, and loose enough to paint it quickly and pick out the beautiful lines, and have parked in the shade of a palm tree on some sunny shore of the Mediterranean somewhere south. I would like to paint more in this loose watercolour style, but it almost needs a recognition, it might not work and you abandon it and try again! This is hanging in a friend's house.



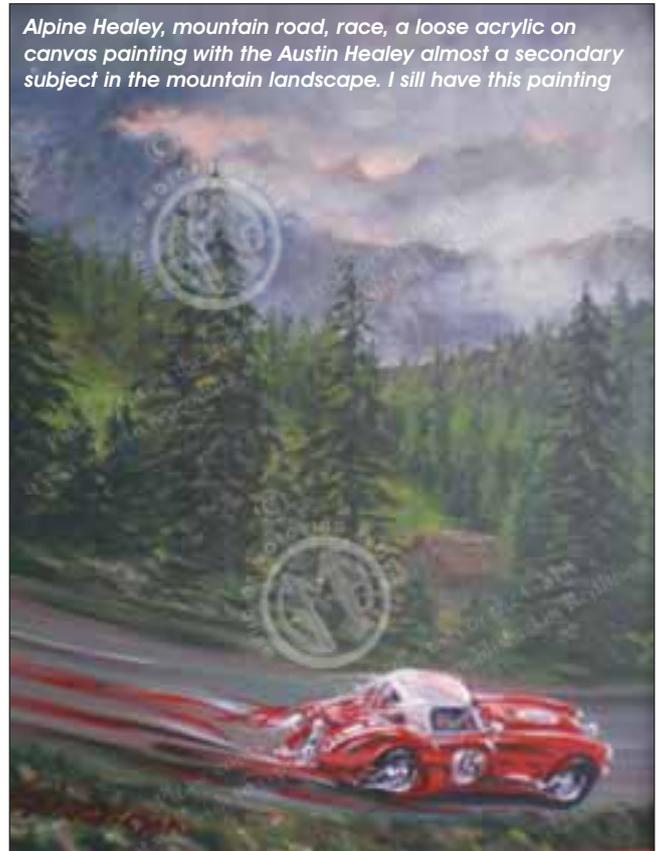
This was a commission by a colleague at Ford Duntun, back in 2016, who wanted me to paint the winning Aston Martin DBR1 at Le Mans in 1959 (in acrylic on canvas). It was on a budget so it ended up being smaller than I had wanted, as I would have painted it on a larger canvas. This was only 18"x24". I was however pleased with the classic feel and look of the painting.



German (from school), chasing up the German suppliers, but it got me even closer to real engineering.

It was also during this time in 1986, I got approached by **Charles Thompson**, who was one of the Ford Duntun Design Managers working with father who was working as a design engineering supervisor in the studio there and knew of my interest in car art. I used to go to **Charles'** house for art instruction sometimes which I remember well and proved invaluable. For those who know **Charles** his automotive and aviation art was superb and a great teacher for me. Anyway, suffice to say I was invited to the first ever **Guild of Motoring Artists** meetings held as I recall in **John Norbury's** house, in Hertford, around his dining

Alpine Healey, mountain road, race, a loose acrylic on canvas painting with the Austin Healey almost a secondary subject in the mountain landscape. I still have this painting



Himalayan Healey mountain road race. gouache & water colour. This painting sold at a GMA exhibition back in the mid 1990s to Mayflower car design studio



Lando

room table there were eight of us, including current well established and talented artists **Richard Wheatland** and **Rodney Diggins** amongst the original eight. Between us and from there the **GMA** evolved, with our first committee meetings, held in Hertford or later in London not far from the Marble Arch at Hyde Park Corner along Edgware Road, and we held our first exhibition that Autumn in the Steering Wheel Club in London. The rest as they say is history.

Then in 1987 & 1989, I went on a couple of 7 & 5 month job sabbaticals after selling my MGC to raise money and leaving my life behind in the UK. I first went to Vancouver Canada and bought an old 1975 Plymouth Volare straight six 4 litre station wagon and drove over 10,000 miles from the Canadian Rockies to Mexico and back up the Pacific Coast of the USA, the plains, mountains & deserts. I painted a lot out in the US & Canada, which was great and a few of those pictures are in the article. Its funny I paid CDN\$800 for the car and in 10,000 miles I just changed 2 tyres, bought one battery and one headlamp and still managed to the sell the car 7 months later for CDN\$800 (£400 back then when there were 2 CDN dollars to the Pound sterling and 'gas' (petrol) was circa 80 cents to one dollar 10 cents a 'gallon'!!!

Then, a year later, I did a backpack trip round the world (with no camera) but did lots of 'plein-air' paintings of my travels, which to this day are my most precious paintings, only A4 or A5 and only taking 30-60 minutes each to paint!

Don't forget that in the 1980s we had no internet as we know of now and certainly no mobile phones. Also when I went to London with my art portfolio it was actual artworks, and a few slides and we used actual land lines to book appointments or write letters with photos in them! It was a different world to now.

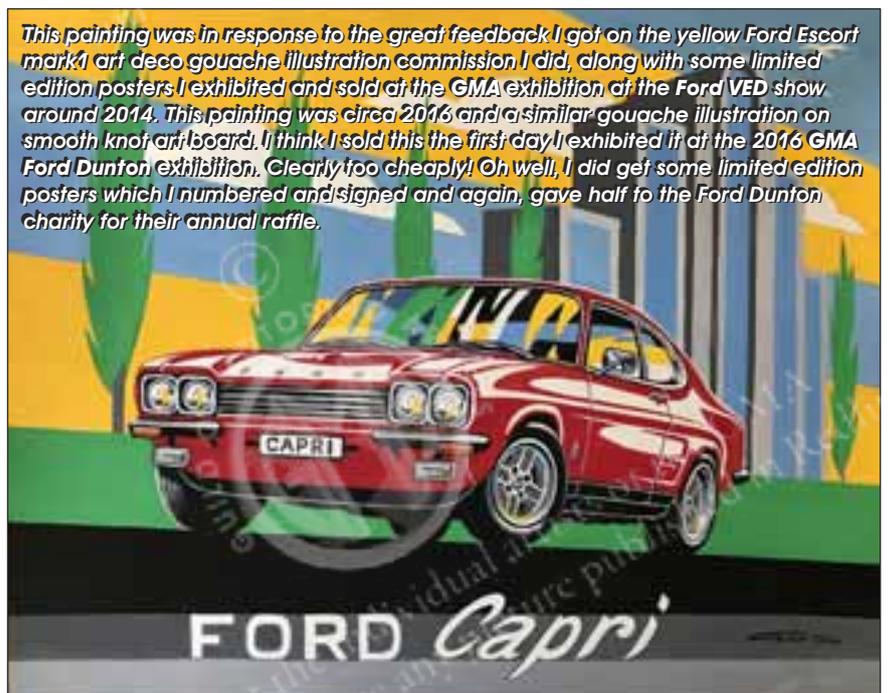
However, my 1980s came to a close, (which my friends thought I was 'out to lunch') without marriage, no kids, no mortgage, no financial responsibilities and no formal career for that whole decade! I must admit it was my equivalent drop out '60s! I finally got a real job at Ford Dunton Engineering Centre in 1990 as a quality engineering specialist from my quality audit days at Warley & supplier quality days at Aveley (don't ask how I did it, I still don't know to this day!) I have been working directly in

the car industry since 1990, some 31 years later. I also within a year or two got engaged, married, a mortgage and kids! And although my life since has seen many twists and turns I have essentially been a full-time engineer ever since and my art has taken a back seat for the fun of it with some years painting more than others and some years hardly picking up a pencil or paint brush! Also while at Ford I was lucky enough to get sponsored for a Ford MSc in Mechanical Engineering and had

This was a commission for a friend's sister, who owned this yellow Mark 1 Escort. The brief was to paint this 1960s car in a 1930s art deco style, which was great fun.



This painting was in response to the great feedback I got on the yellow Ford Escort mark 1 art deco gouache illustration commission I did, along with some limited edition posters I exhibited and sold at the GMA exhibition at the Ford VED show, around 2014. This painting was circa 2016 and a similar gouache illustration on smooth knot art board. I think I sold this the first day I exhibited it at the 2016 GMA Ford Dunton exhibition. Clearly too cheaply! Oh well, I did get some limited edition posters which I numbered and signed and again, gave half to the Ford Dunton charity for their annual raffle.





This painting I was pleased with, as I pushed the boundary of a photo of the December 1972 NASA Apollo 17 Lunar Rover being driven by Eugene Cernan, collecting rocks and exploring the moon's surface. Definitely an automotive first and I pushed the limits of colour, but artistic licence I felt gave me the leeway for a touch more colour than the monotonous grey of lunar dust. I would certainly like to paint another such Lunar Rover from Apollo 18 in 1974 the last NASA manned mission to our Moon. This must have sold at a GMA exhibition. I cannot remember which one, but it would have been in the 1990s.



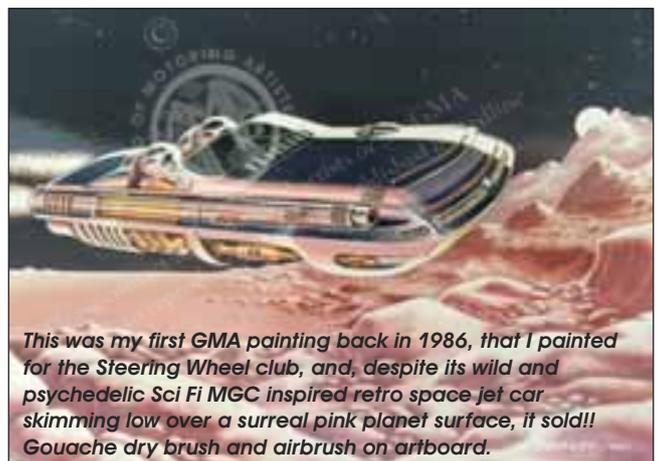
numerous training courses since (as we all do in the car industry each year) and like so many of my colleagues became a chartered engineer through the IMechE, so I feel like a real engineer now, which is a far cry from my life painting in the 1980s.

That said, I have managed a few personal art exhibitions, notably at the Southend Beacroft, including getting into 3 Essex Opens and selling at each and almost getting hung at the RA Summer Exhibition 0(I got a selected artwork, of a railway carriage that was (still is) bizarrely out on the flooded Roman Oyster beds as a fishing hut, near Great Wakering, Essex, but it was never hung!). One day perhaps, maybe a car art picture?

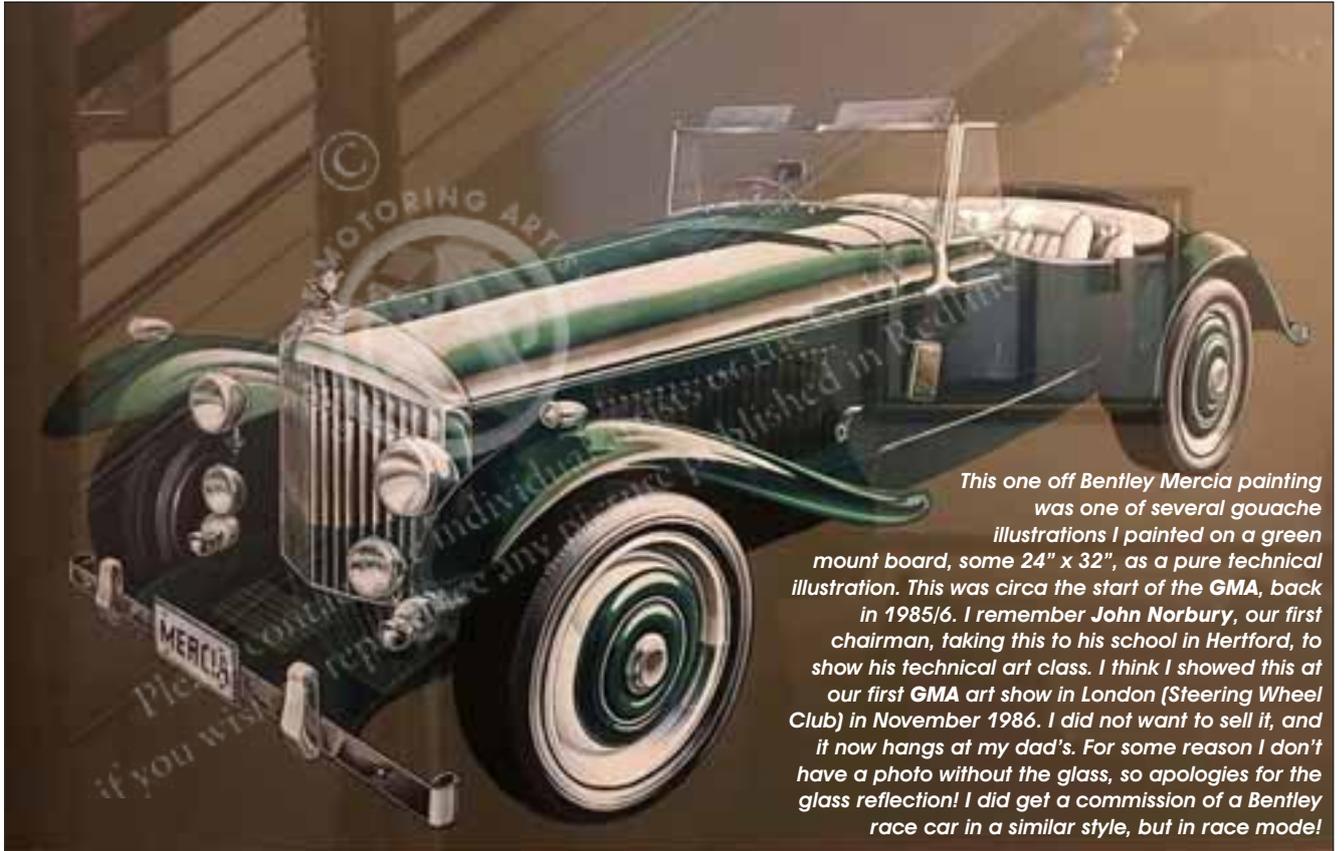
I have of course supported countless GMA art exhibitions over the years, including those I helped set up at Ford Dunton and Jaguar Land Rover & Aston Martin Gaydon. I look forward to many more GMA art exhibitions and hopefully, when I retire in a few short years from now, I would really like to set up an art studio again and hopefully an art gallery myself. So the artist in me will hopefully prevail once more and I can hang up my engineering slide rule and laptop!

I hope you enjoy my gallery of automotive paintings.

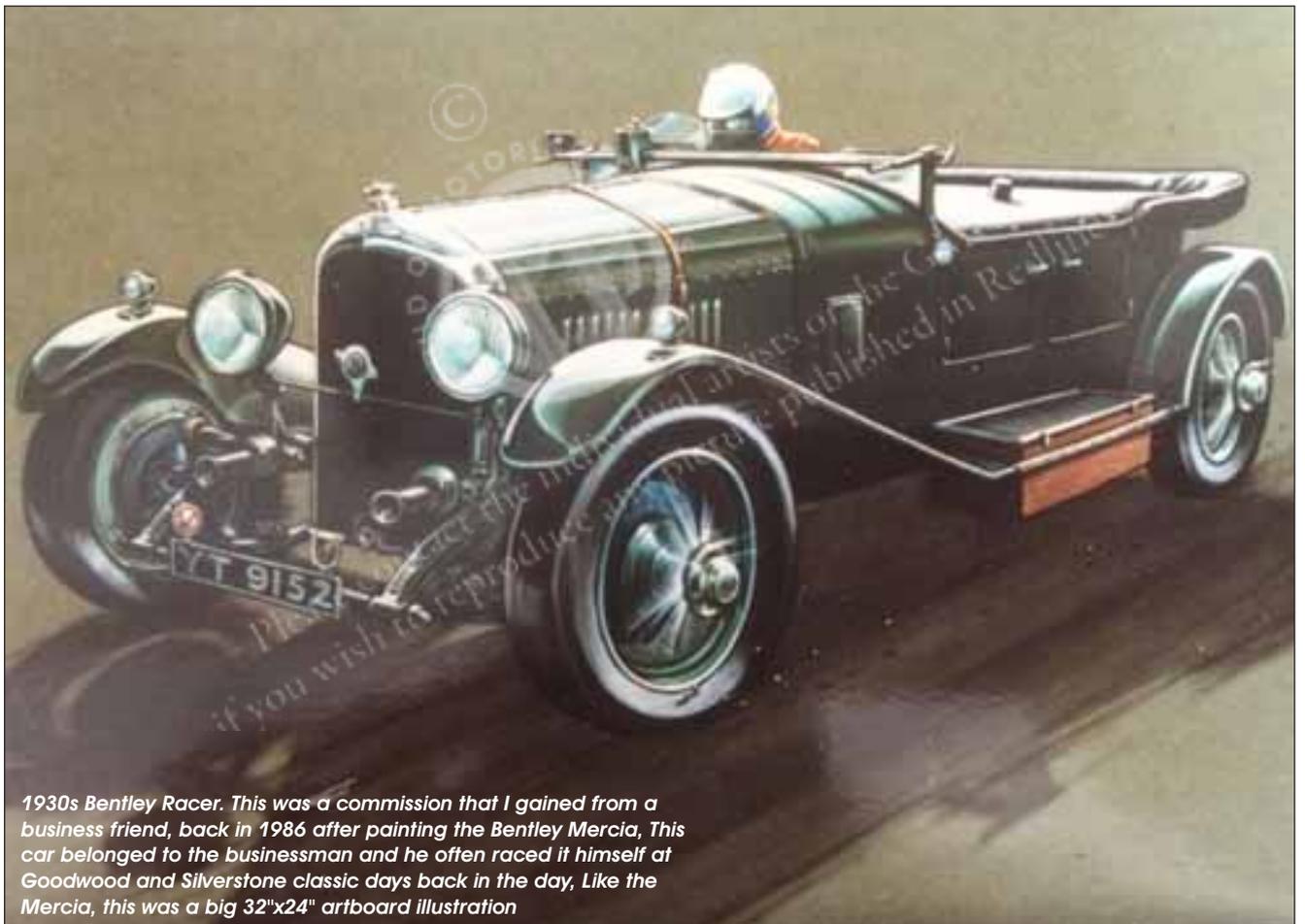
This was just pure fun and escapism, a space car, jet hopper and planet surface skimmer on a far away red orange planet painted in a retro style harking back to Dan Dare! Bonkers but fun. A painting yet to exhibit or frame!



This was my first GMA painting back in 1986, that I painted for the Steering Wheel club, and, despite its wild and psychedelic Sci Fi MGC inspired retro space jet car skimming low over a surreal pink planet surface, it sold!! Gouache dry brush and airbrush on artboard.

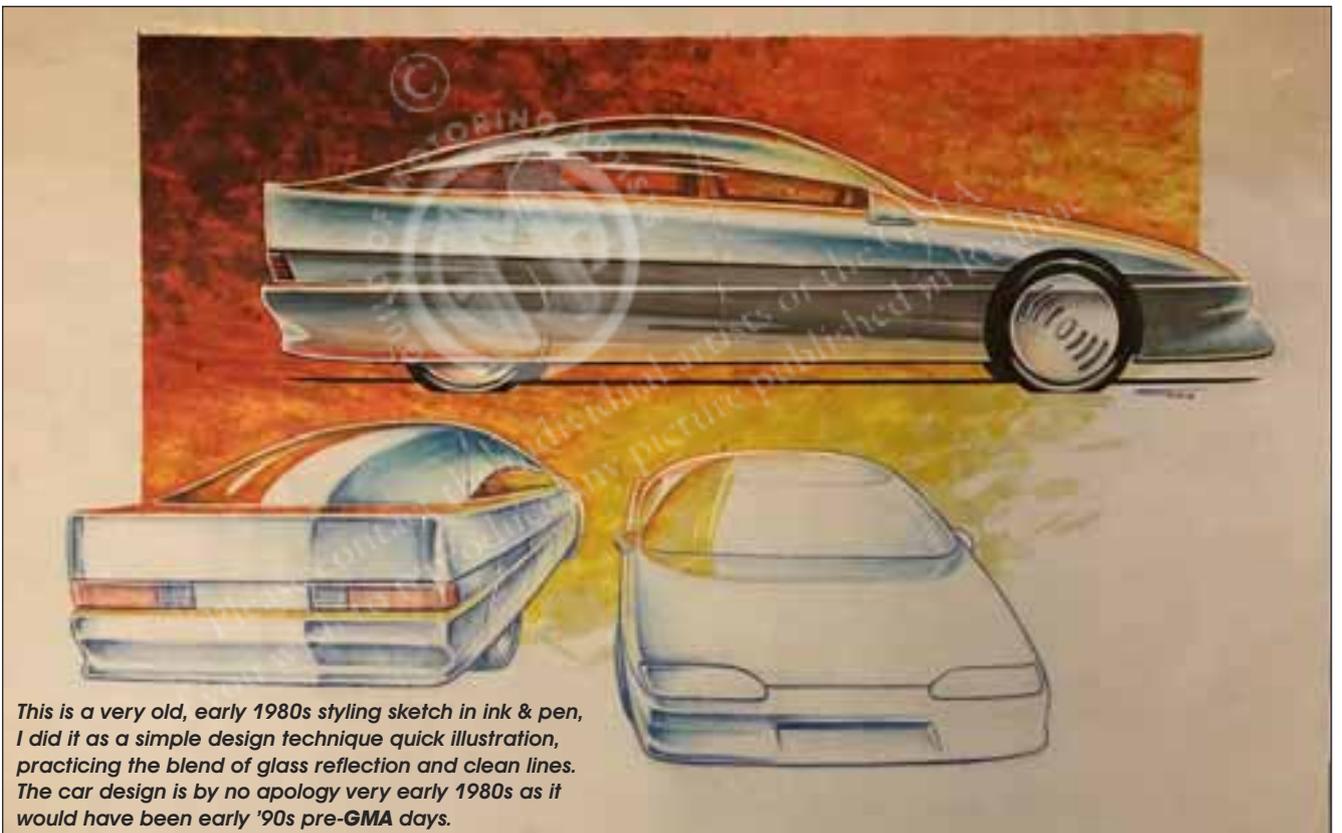


This one off Bentley Mercia painting was one of several gouache illustrations I painted on a green mount board, some 24" x 32", as a pure technical illustration. This was circa the start of the GMA, back in 1985/6. I remember John Norbury, our first chairman, taking this to his school in Hertford, to show his technical art class. I think I showed this at our first GMA art show in London (Steering Wheel Club) in November 1986. I did not want to sell it, and it now hangs at my dad's. For some reason I don't have a photo without the glass, so apologies for the glass reflection! I did get a commission of a Bentley race car in a similar style, but in race mode!



1930s Bentley Racer. This was a commission that I gained from a business friend, back in 1986 after painting the Bentley Mercia, This car belonged to the businessman and he often raced it himself at Goodwood and Silverstone classic days back in the day, Like the Mercia, this was a big 32"x24" artboard illustration

This was an acrylic on canvas of a 1957 Ford Thunderbird. I think when I painted this I had not been long back from travelling to British Columbia and driven down the Rockies and wanted to recreate the look of the Grand Tetons in the background, assuming this to be a high up mountain road. I also wanted the look of the 1950s so the picture has an almost old sales advert look. Anyway, it one of the few paintings I still keep.



This is a very old, early 1980s styling sketch in ink & pen, I did it as a simple design technique quick illustration, practicing the blend of glass reflection and clean lines. The car design is by no apology very early 1980s as it would have been early '90s pre-GMA days.

Alfa Romeo racing through the dark shadow of a bridge at Donington Park, circa 1930s. Although I wanted a period painting from the 1930s this was as much an exercise in sunlight & shadows that must make driving through such dark shadows difficult for the drivers when taking bends and corners under bridges and through tunnels at breakneck speeds! Gouache and watercolour, on a 12"x14" board. Assume sold or lost!?



Two Alfas racing head to head at speed around a corner, aquarelle and waterwash. I sold this to a friend who was a work colleague, at a GMA show at Ford Dunton





Number 14

**Aston Martin
DB5**

**DB5 out in the rain at
Desmond Smail's**

The photo was taken with
my iPhone 6S.

David Purvis

This is how I received it.



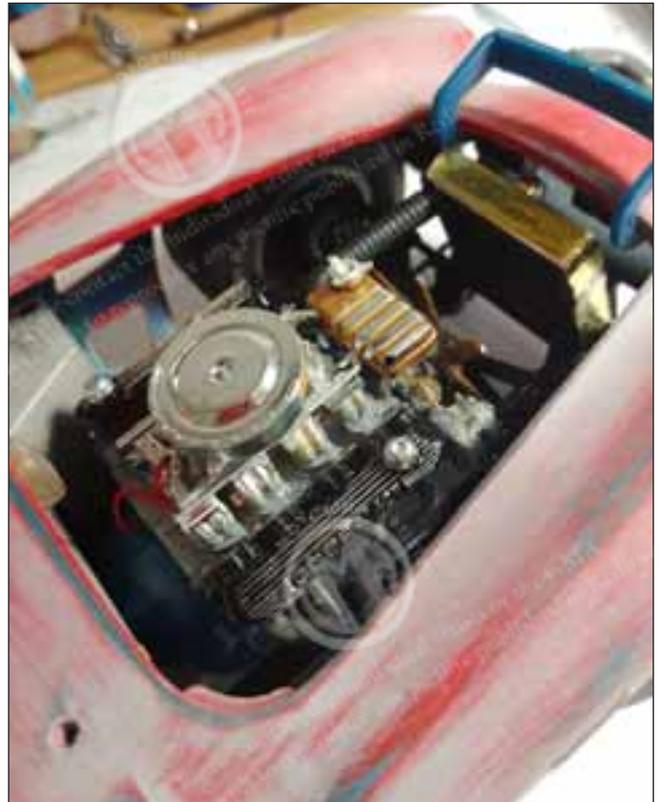
Part 5 – Resurrecting a Cobra

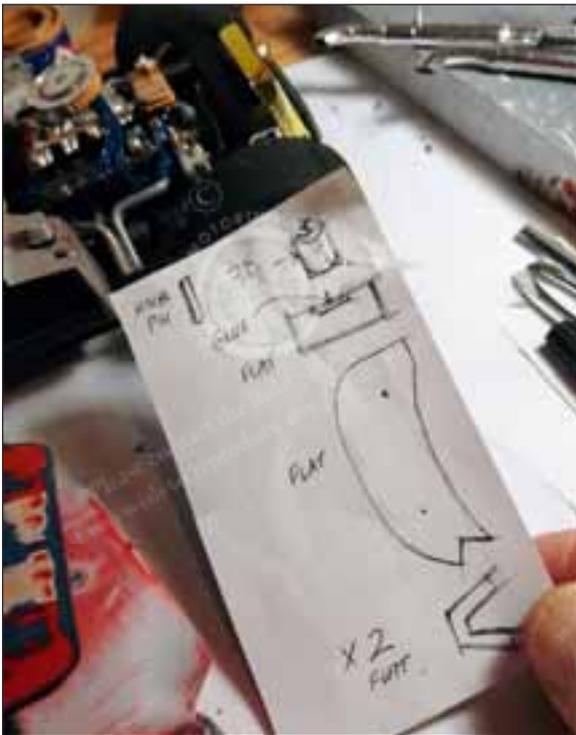
This model has a sad side to the story in that I was asked by the owner to rebuild it, and he never saw the result as he passed away from a heart attack.

Someone had previously tried to build this model and failed. The parts had been thrown into a box and many parts went missing.

I was left with an engine block and valve covers, one door hinge and very rough body pieces. All the detailed bits such as windscreen wipers, inside door trim, new hinge and petrol cap etc would have to be remade from scratch. Most engine parts were missing, so I had to search my 'spare parts division', and make it look convincing, working from reference on the internet.

I enjoy these challenges, so the first item to be tackled was the engine which turned out very convincing, but not one hundred percent correct to the original car.





Then I drew an outline from an original hinge that fortunately wasn't lost and had to carefully and accurately replicate the design. It turned out well and actually worked better than the original one!



Then I decided to really get carried away and fitted real tartan upholstery fabric with carpets which added a special touch to this model. I was beginning to enjoy the rebuilding of this model!





Preparing to spray.
Intricate masking



The metallic blue was matched from photos to what I thought was closest, although the colours seemed to vary a lot. I was pleased with the airbrush finish.

Next, was more masking for the Shelby stripes.

This is the part I enjoy when the model comes alive!

After the stripes, the body is clearcoated which gives it that outstanding finish. (All paint used is real automotive 2k paint)



The door panels were covered in fabric, inside door handles (for show only), pedals, gear lever, spare wheel (I managed to match up one), fire extinguisher, real miniature petrol pipes connected to twin petrol pumps etc.

Most parts of the bumpers had to be made up, tail lights and more.

I wish my friend could have seen the finished item. I will try to pass it on to his son in France.

..for the observant, I have yet to make the 427 badge for the side.

Richard Palmer





MASP – Museu de Arte de São Paulo

This year I visited São Paulo for the fourth time, and finally got to see inside this famous Art Gallery. There are various reasons for not doing so before, mainly to do with available time, not helped by it being closed on Mondays. São Paulo is not the sort of city that I would visit just to explore the attractions. To be fair, it does have a number of interesting places to visit, including this museum, but it's not like New York, Paris, London or Rio de Janeiro where people go just to enjoy what the city has to offer. For this reason, I have only ever visited São Paulo as a long weekend trip centring around another attraction, which usually means a Grand Prix at Interlagos, and I then fit in whatever I can in the time remaining.

This was no exception, although the name of the Grand Prix has been changed from Brazilian Grand Prix to São Paulo Grand Prix. Anyway, I opted to pass on the Friday practice sessions and instead had a day wandering around and taking in a few museums. Of course MASP was the highlight.

Apparently this collection is a privately owned non-profit gallery and is considered the finest collection of western art in the southern hemisphere, a very bold claim, but I'm not going to argue.

As you can see from the photo, the striking building is elevated above a wide open area which I imagine attracts a crowd on rainy days! It consists of 2 floors, the lower of which is used for temporary exhibitions, currently Maria Martins. I confess that I don't know anything about her, but she has clearly produced a lot of work over the years, ranging from paintings to sculptures to installations.

The upper floor houses the permanent collection, or rather part of it because there is too much to show at once so the exhibits are rotated. As good a reason as any to return some time in the future!

The lower floor is laid out fairly conventionally with divider panels on which paintings hang. The upper floor however is very open with a unique method of displaying the paintings on large glass panels so that they appear to be floating in the air. The only slight downside of this is that the information about each painting is mounted on the back so you can't read about it and view the picture at the same time.

The permanent collection display starts with recent Brazilian works at the front and progresses back through time as you work your way to the back of the floor. Works on display during my visit included examples by Picasso, Van Gogh, Gauguin, Monet, Degas, Toulouse-Lautrec, Manet, Renoir, El Greco, Goya, Velasquez, Van Dyck, Holbein, Hieronymus Bosch,





Rembrandt, Delacroix, Botticelli, Titian and Raphael amongst other famous names. No doubt there are others in the collection whose works were not on display at the time of my visit.

Photos are permitted without flash, although all the paintings are behind glass, which I'm sure is a recent addition in many cases, and this does pick up some unfortunate reflections.



The building is on a corner of a crossroads where the huge Avenida Paulista crosses Alameda Casa Branca. At the moment a tall building is under construction on the next corner, the other side of Alameda Casa Branca. I mention this because the new building is an extension to MASP that will be accessible by an underground tunnel. No doubt much of the new building will be offices, workshops and, maybe, library and study areas, but it's reasonable to assume that much more of the permanent collection will be on display once this is completed.

According to the Internet, admission is normally 50 Reais for adults (about 7 pounds or 10 US dollars) with half price for students, disabled and over-60s. However, when I went there was a sponsor deal with Unilever which meant that you got to wear a sticky label with the Unilever logo on it and paid nothing! That was a nice surprise. Not that it was straightforward, it wasn't possible to just queue up and go in, you have to book in advance online with a specified entrance time

although in practice, by the time I had filled in the form on my iPhone, the next available entry time had arrived. It was a little annoying, but I suppose if the company is going to pay for my admission it was only fair to give them my contact details. As yet I have not been bombarded with the expected advertising.

To sum up, this is a first class art gallery, which will no doubt be even better once extended, well worth the full admission if you have to pay it. It is very easy to find, being in the middle of Avenida Paulista and a short walk from the Consolação Metro station.



São Paulo has an excellent Metro system by the way, with 12 integrated lines. Locals will argue that you shouldn't use the term Metro for all the lines since they are not all operated by the Metro company, but one ticket will get you access to all of them so I don't see that it matters. Basically you pay when you enter whichever station you are at and travel on as many trains as necessary on as many different operators' lines as necessary until you reach your destination. A single ticket is just 4.30 Reais with over-60s going free. I admit that I don't know if that applies to tourists but flashing my Brazilian ID card worked fine.



John Napper

More California, Passenger Vehicles, Sport Vehicles SW, SX, SZ

Where else outside of Europe can one find better collections of "classic" and historic automobiles than in Southern California. I had always heard about the climate there as being conducive for reasons of preservation with its low humidity and temperate weather. The film industry had moved to Los Angeles from New York for this reason at the end of the 19th century. Celluloid deteriorates in humidity and so do electro-mechanical systems. In the Sixties when my parents were stationed to Puerto La Cruz, Venezuela we had been told that the climate was like that of California. My siblings and I were ecstatic about the move to the Caribbean littoral even though we had no idea what the climate in California was like and only had classic Hollywood movies as reference, but the fame of the film capital had engendered great interest in all of us and we could only think of images of California till we got there. The information on the climate was right on but the coast of Venezuela more than lived up to the writings of some of the 16th century explorers as next to paradise in its beauty. They were not wrong. If this was how Southern California was then it had to be a place to at least visit and the rationale for the film and music industry was not misguided at all.

Vickie and I moved to LA with great expectations and were not disappointed, we loved the climate, food, Latin culture and in particular the auto museums and local car shows of which the most impressive was the annual Rodeo Drive, Beverly Hills event that featured a different historic Marque each year. Vickie and I could not get our fill of these beautiful Italian sports cars featured the year we went to it. They were cordoned off from the impressive regular cars, which included modern exotics such as the new Bugattis and McLarens. In Virginia we would have been awed at the regular vehicles that far surpassed anything we had seen on the East Coast never mind the stunning array of historic Italian carrosserie of Bertone, and Pininfarina, et al. It was not the first of many fine Concours D' Elegance we attended in LA, unheard of in the nation's capital.

Not only was the selection impressive, there was so much of it. If one wanted to see all types of American cars one only had to go to a local Spring show held in local parking lots.

We also visited the Nethercutt museum but have not found time to reserve tickets for the Grand Salon showing, which includes some of the most important



1. The Rodeo Drive car show with a Bugatti Veyron and 2. (below) the winner of show for the 2011 Rodeo Drive, a V8 Fiat Ghia Supersonic.



3, 4 and 5, a Ferrari and an Alfa Romeo Zagato and a Ghia Bodied Plymouth Explorer at the Trump golf course concours





Images 6 & 7.
Trump Golf Course car show.
A Delahaye 135 competition convertible
and, below, an Auburn 8-88 Boat-tail Speedster.



American vehicles one often reads about but never gets to view in person like the streamlined Pierce Arrow and Duesenberg twenty grand.

The difference between a Rodeo Drive car show and a Concours d'Elegance is that the cars in the former tend to be more post 50s vehicles and new 'Classics'. This event is held every year, or used to be pre Covid-19. Often a certain era, marque, or country of origin is featured and as in a Concours d'Elegance they are beautiful and most are well restored.

This event is free and on Rodeo Drive, known for its boutique clothing and accessory stores, it attracts everyone who is visiting Los Angeles. Of course many tourists come to Beverly Hills to spot a star or starlet, Vickie and I no less than anyone else. We were told by long time residents that one should not go up to them asking for autographs. We soon got used to catching a glimpse of a movie star or two on our outings and treated them as no different than anyone else. The year our daughter Virginia came to find work and stay with us we went to Rodeo Drive. It was the event with the Italian bodied show cars, Pininfarina and Ghia being examples represented. My daughter, Virginia, is a good looking young lady and is tall and slim especially with the stiletto heels she loved to wear and some beautiful dresses reserved for going to special events. I would dress in old black Levi boot-cut jeans, a wide belt, sneakers or wellington boots and button down dress shirt. If it was warm I would roll up the shirt sleeves: a decent attire but not relatively expensive. Men have it easier in that respect. This workingman attire can be found on anyone even movies stars. Anyway, we walked around looking at the vehicles, and the young men also looking at the cars paid as much attention to Virginia as they did to the cars, sometimes even more.

When we got home Virginia had achieved the effect she had wanted and that was to make an impression, especially on the opposite sex. She smiled and said. "Dad, do you know what those two guys were talking about. I heard them say I wonder if those two, referring to us,' are a couple." I said that could not be, then Vickie I believe confirmed hearing something to that effect. She was standing a few feet away near them, looking at the crowd, the shops and the cars. I had to smile. I was proud but a bit embarrassed. Nothing like this happened when we visited shows on the East Coast. But then again when one visits Beverly Hills and other haunts of the rich and famous, expectations and impressions are different. These two young guys probably thought we owned one of the expensive automobiles parked along Rodeo Drive. When actually we had arrived in the old Volvo S40 in a parking garage two levels below the street, somewhere underneath the shops. It was flattering none the less for an old man.

One thing I must say is that the climate was much better than at the shows on the East Coast with their high humidity. At the shows we attended in the nation's capital, all three of us couldn't wait to get to a burger joint just for the air conditioning and later to be home and be able to turn the thermostat down. The ride in the car rarely cooled us down enough. The weather was always fine in LA and we probably went to the famous 'In n Out' burgers near LAX airport where we watched big jet liners landing near where we sat.

Vickie joined a walking club in Santa Monica and got to feel the pulse of the social life in Los Angeles. Some of the ladies, pre the "Me Too" movement, were in their forties, and fifties and divorced but rich. It shocked her as something she may have seen in Southern France but not near the U.S. Capital, how different attitudes toward status reflect the wealth and culture of a city or region.

Vickie had always wanted to live on the West Coast and as a young girl had gotten ahold of books on Hollywood. To be honest however, her first interest was England which made sense as she grew up in the late sixties. Her favorite band was the Rolling Stones as opposed to my favorite being the Beatles. But the difference in age had something to do with that. She did want to live in England and in that we shared a commonality.

She loved the styles, the music and the culture of Great Britain. In the sixties the hip culture of London lead the fashion world over the haute couture of the French styling houses and if you did not wear mini skirts or had your hair long and straight you were not hip. Even the cars from England, probably because of the movie influence of James Bond, were the ones everyone wanted. For a time there was no more desirable car than a Jaguar E type or an Aston Martin, and Rock 'n' Roll had found a new home in London and Liverpool. These things seem to go in tandem. That may have been the reason we visited the Rodeo Drive Car show,

fashion and cars. We attended a few car shows the first years we were there including the Concours D' Elegance held at the Trump Golf Course, as well as a custom car show held at the Point Fermi Park near San Pedro with plenty of Woodies alongside forties and fifties model automobiles and many Low Riders with their exquisite paint jobs. I wish I had taken photos of them and maybe will go back to do so in future.

A few years later and next on our list was the Nethercutt Collection. A museum I had never heard of or didn't recall reading about. I always had problems with photos taken inside and always hated the ropes they put up to keep people away from the displays. The lighting made everything dark, claustrophobic and hard to get a good shot of the subject matter. The reflections were not so good and made making a painting of the image difficult to do. I took a bunch of photos anyway.

We rented an apartment in Playa Del Rey while waiting on the movers to get across country with our furniture. When we filled the rental with our possessions we decided to move to Cross Creek Village, a block way. Both are on the West Side of LA and up the hill from the beach. It was relatively cool all year round, helped by the marine layer, a cloud formation wafting in from the Pacific that formed just about every morning to cool the coastline. This new rental was a bit bigger and was our residence for a year and a half as we looked around for a condo to purchase in the same development. We slept on air mattresses that constantly needed replacement as we would wake up with aching backs on the hard floor some mornings after they had deflated. We had to move our furniture to the new residence a second, then a third time. I unpacked my computer and hard drive with the SolidThinking program and the files I had already started on and went back to work. I also contacted Jim Hogarth and was officially hired, and I agreed to take stocks as part of the remuneration. I got to work.

I wasn't through with the SW model. Though finessing the SolidThinking program required a bit more understanding of the software which took more practice and learning. I tried a few things which I found were more easily done on a design program than on a paper drawing taped down on a drafting table. I went ahead and made minor changes to the SW models as I was not quite satisfied with the results so far. In the back of my mind were issues such as the strength of the windshield without the A pillars and internal bracing. More and more an A pillar seemed the way to go but that decision would have to wait till later.

Looking critically at the design I considered whether a slight fender bump would add some character to the front end clip, best noticed on the side and front 3/4 views. I also wondered if a true studio could be built on a campus to do clay modeling which is what Jim had wanted me to do.

The headquarters for ERRA were now in Texas, and building a new design center would cost money. For now 3D provided a way to flesh out ideas. I sent Jim, now in San Antonio, TX with the other members of the board and engineering team, every update and modification I was requested to do including some styling ideas I had of my own. There are very good reasons why 3D renderings have not replaced clay models. Plasticine is a good way to show the effect of lighting and reflections on the proposed models and is easily modified if requested. With the model present in the room each individual can walk around it, get close to it, look at it from a high or low angle and see the vehicle displayed in its proper dimensions. The problem I had was there was no room to create even a small model in the condo. It is good to do 3D modeling initially to determine the packaging and its constraints. Even if improved functionality of the algorithms, through doubling of computer processing power, allowed for the computer to improve the work flow, using just Plasticine may never be enough. With a real life vehicle representation on the floor one can make critical judgments by just walking around. We love the reflective arts so much we need them as reference. If you ever see an Auguste Rodin sculpture in a museum you understand. Computer modeling allows for very rapid changes in form however, but when doing a digital art piece I do find that the printout on canvas looks much better than the image on the computer screen. It comes to life.

Learning the SolidThinking program took longer than expected. I could see that I needed improvement with the surface development and had much to learn with handling the program to remove the inevitable



8 & 9. Talbot Lago Teardrop Coupe and Bugatti 57 SC Atlantique (below).



10 & 11. A first rendering with headlight turn signals and taillight assembly.

I decided to add a two-tone to accentuate the curved belt line, and changed the color of the wheels to Gold. The headlights were recessed into the urethane bumper but later removed. The bumpers were not well defined and it was in contention whether a partial fender skirt would be included. It also was not the best placement for the lights or adherence to bumper height regulations. In my mind a two-tone car invokes the image of a custom body Phaeton of the 30s.



depressions and kinks in the NURBS (Non-Uniform Rational B-Spline) curves. I was given help by individuals at SolidThinking. Their support system was excellent; but the need to develop the platforms took most of the time and the company lacked the resources to spend on other hires, and frankly more time was needed. One or two of the principals from ERRA, Inc passed away. The larger project to include automobiles was abandoned to just pursue the storage and energy end of the company which involved development of battery technology, geothermal, and wind. I look forward to the day when I can upgrade the software and rework some of my own renderings discussed in parts 14 and 15.

Every line lends to the overall look of a vehicle. Instead of a door stopping at the monocoque I considered having the door extend below it and cover the battery access panel. It did add a level of side impact protection to the battery access compartment. On the sports car and 2 door sedan versions there would be enough room behind the front seats and within the monocoque to accommodate the battery and battery access doors, but on a four door this would be more difficult. The access panels could be hidden by the doors extending down to cover them. It would also increase overall strength and integrity with the added carbon fiber moldings and mylar surface to protect it from side impacts.

In April of 2010 we moved into our new condo and out of the rented condo in Cross Creek Village. We were in a bigger place and everything had been set up. It was located about a mile from the coast up the hill and close to everything one could need as far as grocery shopping, pharmacies, auto repair shops and medical facilities. I began to unpack and set up my studio for both art and music and on weekends we went to



restaurants, malls and found some favorite places for tacos. The tacos in LA were nothing like those served by the large fast food chains. Henry, a schoolmate of my daughter's, a friend and host of my sites still living in Virginia warned me about how good the tacos were here. That they were not made with ground beef as in Northern Virginia but with Carne Asada. I admit they were wonderful. Also because of the movie industry one could get in to see a film before it was released and for free. Imagine that. All one had to do was fill out a questionnaire after the film was over so that they could fine tune it for public release. It was one of those pop teenage movies current at the time. It was a decent film is all I can say.

We saw plenty of brand new automobiles camouflaged in cladding going through street trials in Santa Monica to see how they worked in traffic, fuel economy, handling, etc. without revealing the new bodywork. I suppose they must have done the same for more winter-like areas of the country, Michigan for instance,

12 & 13. No front lights and a hump over the front wheel wells. The sides below the B pillar are a bit truncated which I corrected later.



14. Blue version of a scalloped front end design, and **15,** with a fender bulge. The question was whether there would be enough wheel travel allowed and if the front door assembly could clear the front end clip. Could the design accommodate regular doors as well as the forward moving clamshell? In the design the headlight were raised and became simple circular lenses, brake air ducts were placed in the valence, as well as a grille opening if needed for battery and compartment cooling.



but it was the first time we had seen such a thing other than in car magazines. And the icing on the cake was something I have always wanted. We found a genuine Argentine restaurant in culver city where we enjoyed Argentine empanadas. I've tasted empanadas from Venezuela and the Philippines but these are my favorites. I still have to enjoy a genuine Argentine asado, but they did sell home-made alfajores, an Argentine cookie made with dulce de leche in between.

In the rental apartment I had been working on the larger vehicles of the SW model which included the pickup truck, SUV, and 2 and 4 door Crossover to try out the higher seating arrangement and was given the go ahead for a Sports car. I had also decided to include a 2 door sedan. After the move I set up my workstation and began work on the improvements to the SW which initially I designated as the SWX and later versions as the SX. Work on these designs began in February of 2011.

With the shell completed the 4 door sedan was followed by the 2 door sedan. The crossover with a higher belt-line was also included, note in the images further down in the article. A side elevation carbon fiber section was added to some models. If you have part 9 handy you can see that the SUV as well as the school bus, low floor buses, transit buses, and medium to heavy trucks with specialty bodywork are also made taller as discussed in part 10.

Climate change had become noticeable when we went to the air show where I photographed a C5 transport and other aircraft (cropped out of the image due to the ERRA boards request is my recollection). One could smell the smoke in the air from nearby wildfires. This was near where the forest had been burning for days. It was unpleasant but the show went on nevertheless. Southern California had had fires for ages but this was the first time we experienced a part of the effects it had on the state. This was in around 2010 and it has gotten worse. I went back to work and should have probably included a fire truck which would be an interesting project.

The high belt-line on the medium trucks and SUVs came out pleasing in my opinion and were the best looking of the SW models. I think it got its balance from the horizontal carbon panel extension and from the vertical spacer lifting the greenhouse area. Getting it right on all platforms is not always easy. The problem I found with the SW model was the starkness of the belt line as it arched up over the doors. On the longer vehicles this balanced out with the addition of a middle section. I needed to go back to the drawing board, so to speak, and do some more tweaking. Along the way I had the freedom to make subtle changes to other elements of the design such as headlight nacelles and taillight housings, intakes, window openings, etc. As I learned the ST program I felt more confident in making the designs more sophisticated.

Development of the interiors, glass, headlights, taillights, and intakes continued apace as I was exploring the capabilities of the program and submitting the images to the other members of the team in San Antonio, Texas. They were busy with securing investor funding and working on energy systems and projects, exploring the economies of scale all the while feeling pressure and opposition from those who supported the oil lobby, which Jim had warned me would be unceasing. As with all ventures it was a long shot but development never stops. Jim continues to work on renewable energy technology innovations.

Getting to know LA and surrounds

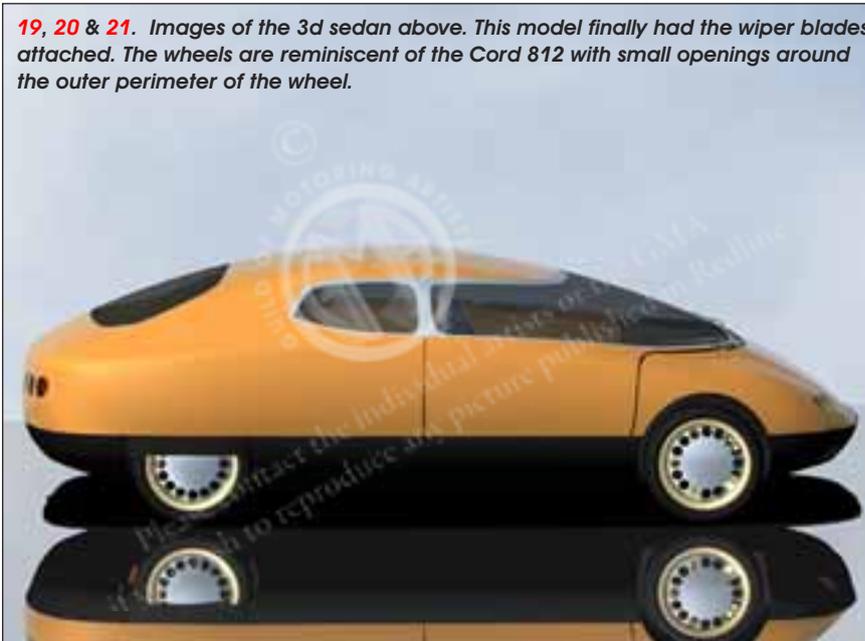
Vickie and I were becoming familiar with the West Side of Los Angeles, and she, having to travel to Santa Monica for work, encouraged me to go walking with her along the coast to the Santa Monica Pier. I took a lot of photos with the intent of using them in the program as backdrops, or for reflective art backgrounds done either in acrylics or digital. Maybe it is because I have honed my visual acuity from all the sketching and later computer graphics that during one early morning walk around the area of muscle beach I noticed a familiar visage of a man standing with his wife looking at the shore. He was talking to her as two muscle bound men in dark clothing stood by. I can't remember if they wore suits or not but it certainly was not beach attire. I did not notice anything about them that looked unusual aside from their purposeful visage and complete awareness of what was around them. I approached the man whom they were very attentive to and wished him "Good morning, Governor."

Vickie was shocked that I had approached a complete stranger but that I had addressed a totally

16, 17 & 18. Images show the SW version in green as that model was finalized in June of 2010. It represented the base cab design for all the vehicles from sports car to large trucks and buses, as seen in part 10. The platforms would determine the location of lights and ducting, etc., higher up for larger models. The front valance and rear bumpers would come from the same molds sans the ducting.



19, 20 & 21. Images of the 3d sedan above. This model finally had the wiper blades attached. The wheels are reminiscent of the Cord 812 with small openings around the outer perimeter of the wheel.



unfamiliar individual in this way. I also complemented his wife on her work and her dad's influence in setting up the Peace Corps, then we went on our way.

"Was that the governor?" Vickie later asked, "I thought," she quipped, with the usual statement people often make after meeting a movie actor especially and action figure in the flesh, "he was taller than that." She had worked at the Peace Corps which I noted to the Governor's wife for those who know about her father. Of course this could only happen walking along Muscle Beach, one of the governor's old haunts. This sort of thing often happened in California and respect was expected to be shown to people in the film industry, and especially one elected as Governor of California. He has become a true environmentalist, either for having to deal with the large fires, drought, and from the influence of his now ex-wife or all the above. His wife's father was the first director of the Peace Corps under President Kennedy.

Americans love their cars and we have been known as a nomadic nation. Long before there were SUVs and before every family needed a four wheel drive vehicle like the Cherokee, every young couple aspired to a station wagon. If you were a farmer you had a pick-up truck but that was not de rigeur for a suburban family. The station wagon was the thing and even back in the '30s and later the '40s the idea of having them built with wood framing was the thing to do. Why, I guess it was the rustic appeal of the whole thing long before tattoos and surfboards came onto the scene, along with surf music.

Design is in part illusion and certain shapes appear feminine and others masculine. What is it that informs the gender of shape? In my mind I had debated long and hard why trucks had bold, in your face aggressive postures, as if the wind blocking profiles were more

masculine. It wasn't until I was working at the City of Alexandria that I began to change my opinion of what was masculine or feminine in a design of a truck or if it really mattered. I was accustomed to seeing all types of vehicles from fueling truck tankers, school buses, street sweepers, and working next to the Alexandria Fire truck repair shop, with their imposing American La France 1000 series pumper engines. The latter were round and graceful fire trucks, at least the models of that time from around 1969. I suppose they had to be with a name like that, which implied feminine aspects. I spent time driving to tractor trailer dealerships to pick up parts. I had also wondered, long after the envelope body was developed in the forties, why big American trucks took decades to catch up. This was crucial to me to know what I was involved in, designing the exterior of these trucks with parts common to sports sedan and sports cars to everything in between. I remember seeing the first streamlined semi truck designs by Peterbilt and Kenworth and was astounded by their beauty, yet they retained their imposing stature with more rounded features. When the height was raised on the pickup its look became more aggressive and by adding a deep purple paint it was even more so. The same can be said of the SUVs.

Since I do not have a photo of the American La France or the Peterbilt and Kenworth, circa 1990 and later, you will have to search your browser for one yourself.

4 Door Sedan and Crossover

I'm not sure what the crossover really is, and I think I mentioned that to Jim when he proposed a platform dedicated to a line of them. They certainly come in many sizes and shapes and even baffled the expert car spotter. I suppose at a time when many family vehicles moved from frame-mounted bodies to unibody the concept of an off-road vehicle or one for carrying items from a local hardware store or lumber yard had to change. The distinction became blurred. People got bigger and needed to move more stuff. The Jeep Cherokee showed the public the utility in a vehicle that had great carrying capacity and used a unibody construction. It replaced the Wagoneer, was capable of off road use. and some had all time four-wheel drive.

The automotive landscape was changing. Some of the crossover models from major manufacturers could be derived from smaller platforms as all would be

22. *is the sport car of the SW as it was being developed.*

It is the earlier developmental version of the roadster with interior views shown as the SX models in Part 10. Since the type of platform effects the appearance of that overall vehicle design, with carbon fiber and automation, it is possible to make changes very easily. The sports car's roof at the back can have a carbon piece added as a spoiler or to aerodynamically extend the flow of air as required. Note the added faring as a spoiler.



unibody construction. The SUV was developed as an enclosed truck with a ladder chassis. Crossovers began to appear in many weight sizes and dimensions so long as it was derived from a unibody chassis. It probably came down to the idea that truck subframes and SUVs are heavier and more robust than sedan chassis developed with unibody construction. This was no longer necessary as proven by Citroen and Jeep.

The ERRA concept, beside a better battery, was that all vehicles would be using a monocoque, where a more flexible assembly-line system could be used. In future maybe each customer could customize the vehicle they wished to purchase. That may be what Jim envisioned with his idea of placing dealerships across the country as, charging stations, service buildings, and showrooms. In any case below are images of the crossover which to me seemed to overlap other platforms. Eventually the market would decide if there would be a distinction between an SUV and a large crossover. Not all of the renderings are included in this chapter, but below are selected examples of the crossover, delivery van, SUV, estate wagon in SX form which was a transition to the final and last SZ/SA renderings.

SWX (SX) Crew cab and truck design

I have to mention Luigi Colani and his inspired, if somewhat voluptuous and to some extent, excessive designs. They are delightful if impractical. I must admit he is one of my favorite designers/artists bur rather more like a sculptor. Why is it that the Europeans love to expand the limit of sculpture as design and take it to a place others are more reluctant to tread? It may be in their view of art and the artist which is often treated with more respect than in the Americas and praised as a profession.



23, & 24. are images of the SW pickup truck with extended cab. The side elevation was increased with carbon fiber panels bonded to the chassis and belt-line for height which would be used in the SUVs and crossovers. I couldn't resist including different sets of wheels. I experimented as the program became more fascinating and couldn't resist including the turbine wheels on these trucks. With the program design, interchanges of components is possible. The background of the pickups depicted a number of military planes but were later cropped out. In the hills that day there was thick smoke from the fires that firefighters had been working to put out . It was the first time we had felt the effects of a California fire.



Colani was German. Another one of my favorites was the concept artist Syd Mead, of 'Blade Runner' fame and an American. His are of reflective art scenes and the inclusion of his designs in film were in this vein also.

The history of design has many influences, much of it from Greek and Roman architecture and sculpture. Its modern age was influenced by the concepts of Louis Sullivan and Frank Lloyd Wright and others where the curtain wall was taken to its ultimate fruition in its use to build skyscrapers. This idea had a long development in the building of iron bridges and in the work of Alexandre-Gustave Eiffel. His tower and development of the internal structure of the Statue of Liberty provided the means to reduce stress on the structure with an internal iron framework to avoid using wood. The German design schools of the Bauhaus and Art Deco periods allowed a more flowing and sculptural element to designs. It has all been a progression throughout history.

The development of stronger structural materials and now with carbon fiber, the need for a heavy internal framework to provide strength and rigidity to a form may no longer be needed in automotive design. It freed the designer from building outward and instead they can now using a more holistic approach to design.

One place I had to visit was the the Art Center College of Design in Pasadena. I was impressed with the campus. I had applied back in the late sixties but had not even begun my Bachelors degree which was recommended at the time. The campus is a set of beautiful buildings, of mid century architecture. Thankfully it was frozen in time in a hilly wooded area and can be visited by anyone interested in the buildings and the design programs. I never attended. I later got to meet the director of the Automotive Art Department at a Concours d' Elegance in Beverly Hills where I was invited to display my automotive artwork. I got to meet him and examine his sculpture and chat with him about automotive design.

25, 26, 27 & 28. the SUV two and four door over an image of the parking lot of a beach in Santa Monica.

One of the special treats of 3D design program is the way one can insert photos into the background and rotate the 3D object to correspond to the horizon lines. It is much easier with a 3D program than to do it in 2D for the sketched outline of a painting. Vickie and I would take walks along the boardwalk toward the Santa Monica Pier and I would photograph as many places as I thought might be interesting. Here is the road from Lincoln Boulevard leading down to the beach parking. Lincoln was part of the Pacific Coast Highway complex that runs along the California Coast. We took the street seen in the background to reach the parking area by the beach.

In retrospect I should have taken more time to include the inner structure of the interior and tailgates. They can still be added.





29 & 30. Near Santa Monica and Muscle Beach are Images of crossovers. The crossover looks much like a sedan but sitting taller. If the lines got blurred enough some models (platforms) could be dropped or merged into others.



31, 32 & 33. Images of the Crew Cab pickup.
The carrying capacity would have to be considered when the subframes and rear suspension units were designed.



At the Greystone Mansion where the event was held my wife and I were able to meet other members of the **Guild of Motoring Artists** as well as the members of the **Automotive Fine Arts Society**. It was thanks to the suggestion of **David Ginn** and an introduction for which I am forever grateful. It may be one of the highlights of my art and design journey. I do not think the event has been held since at that location. There are many places one needs to visit in Los Angeles to best view and understand the history of the development of automobiles and was and will continue to be in the future. LA has had a wealth of history in design whether it be architecture, aviation or automobiles and there is much to view and learn about transportation, sculpture, art and design if you ever come to this incredible city.

Next Part 12:

Getting To Know More About California. More Iterations of the SW, SX and SZ, and a breakdown of design elements.

Rick Herron



POSTCARD FROM SÃO PAULO

As mentioned in my review of the Museu de Art da São Paulo elsewhere in this issue, São Paulo is not my favourite city in Brazil, and not a place I would suggest for a holiday. However, if something takes you there, such as business or, as in my case, a sporting event, it's still worthwhile having a look around. There are a number of interesting museums and parks among the skyscrapers for example, and a surprising number of attractive older buildings which never seem to get mentioned.

What São Paulo does have a reputation for is night life, which I admit I haven't sampled, and also a reputation for cosmopolitan cuisine with excellent restaurants of many types. Certainly much more variety than in Rio, not that I'm knocking Rio's restaurants because many are equally good, and standards have improved recently with more gourmet restaurants opening up, but it has a way to go to catch up with São Paulo.

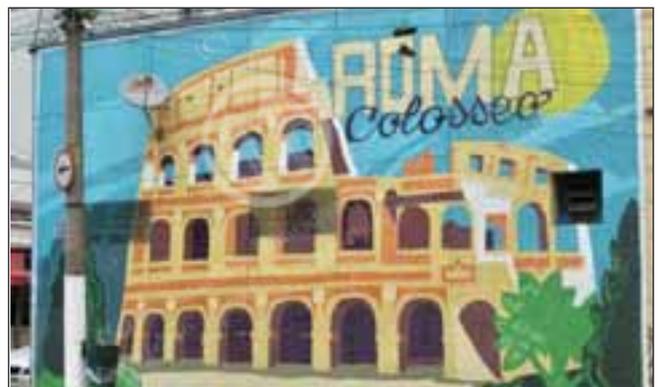
It's not really surprising since São Paulo is the largest city in South America and has a large number of immigrant communities who have all brought their home cuisines with them. If you want a particular type of restaurant, just ask Google maps. For example, I hadn't had an Indian

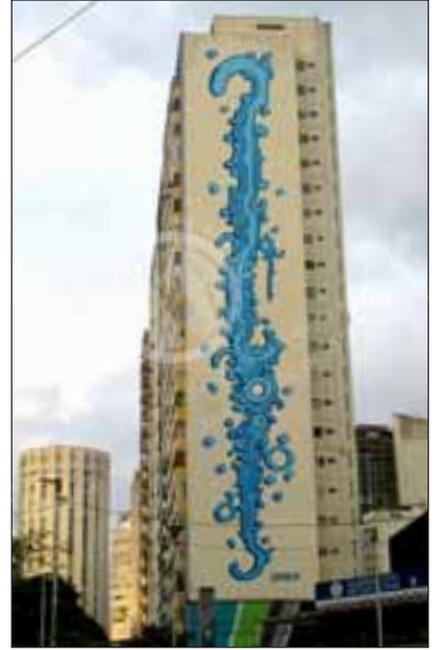
meal since I was last in the UK so I decided to ask Google maps to find an Indian restaurant near my hotel and it came up with one which was about 10 minutes walk away. The food was very good and seemed to be pretty authentic and not toned down for Brazilian tastes as is often the case with non-Brazilian restaurants in Rio.

As an aside, I find Google maps to be excellent, not just for finding your way round somewhere new to you but also for finding something in the area that you might like to visit such as, in this case, a specific type of restaurant, or maybe museums, art galleries, night clubs, shopping centres or whatever you may wish to sample. Google maps has never let me down in any place I have visited since the arrival of smartphones.

Another thing that São Paulo has a reputation for is street art. Rio also has a claim to good street art, but maybe not on the same scale. There are certainly many large-scale works of art on the walls of many of São Paulo's buildings which would otherwise be very plain and drab. I have included a selection on the following 2 pages and I hope you will enjoy the photos as much as I enjoyed the actual artworks.

John Napper





Redline gallery is an opportunity for GMA members to display their latest works to fellow members. We can't all get to GMA exhibitions to view the originals, but it's always good to see new works.

Please e-mail the editor to submit your work for inclusion in the Gallery at any time. Any additional information about the painting, drawing, sculpture etc, is always welcome, but not compulsory. Supply as much or as little as you think appropriate.

Please note that your e-mail address will be included under your name unless you specifically request it to be omitted.

This issue features contributions from (in alphabetical order): Ilya Avakov, 'Mike', Richard C. Neergaard, David Purvis & Richard Wheatland.

The committee has decided that only full members of the GMA can be considered for the Featured Artist spot at the front of **Redline**, but friends and honorary members are welcome to submit contributions to the Gallery pages. The website version of **Redline** uses watermarks for your protection but members receive clear photos in the full version. Enjoy!

John Napper

Richard Wheatland

richardwheatland@aol.com



Stirling's greatest Drive

Stirling Moss and Denis Jenkinson in the Mercedes 300SLR, on their way to victory in the 1955 Mille Miglia

Richard Wheatland



Prepared in the shed

1951 Cooper JAP MKV 500cc Formula 3 car & MG TC.



XKD 505

A Goodwood revival paddock study of the well known ex-works, 1955 Long-nosed Jaguar D type.

Richard Wheatland



Rising Star

Jackie Stewart in the 'John Coombes' Lightweight Jaguar E-Type leads Jack Sears in his 'Willment' AC Cobra at Brands Hatch in the 1964 British Grand Prix support race for sports cars.

Richard Wheatland



Ford Super De Luxe as featured in the film "Karate Kid"



Dodge Challenger as featured in the film "Karate Kid"



Lancia Fulvia HF



Water Cannon of the Police Service of Northern Ireland



Ford Model T C-cab van as restored by Fantom Works, pictured outside their premises



Renault 5 Maxi Turbo



Dave the Trimmer

My MX5 needed a new hood, I was recommended to a local guy Dave the Trimmer (another ex Aston craftsman) who did me an outstanding quality job.

We got chatting and he loved my work, commissioning me to do this scene, his concourse Porsche, Golf GTI and VW Caddy. He was blown away with it!

David Purvis



VKR

These are commercial illustrations for the VKR company, which is engaged in the sale production of special technic.

Ilya Avakov





77RW

Jaguar Heritage Trust commissioned me to create two artworks of their very own 1961 Jaguar E-type, 77 RW. These were unveiled on Sunday 4 July 2021 at the Summer Jaguar Festival at Bicester Heritage.

My work is displayed at the British Motor Museum in Gaydon and the Automobile Driving Museum in Los Angeles. I have also exhibited at the Royal Automobile Club in London and have been commissioned by McLaren F1, Alfa Romeo F1 and Williams F1 teams.

My passion has always been cars, including building a car to race, and enjoying track days. After studying at the University of the Arts in London, Central Saint Martins and The Art Academy, I combined my artistic side with my passion for sports cars to create pieces using original exotic, race or classic car parts.

Richard C. Neergaard



Williams piece

This piece for Williams Racing F1 was created from 30°-angled, aluminium plates and includes a genuine wheel nut from their 2020 F1 car.

Each of the plates are precision 'laser cut' aircraft-grade aluminium, bent using CNC machining.

Studio photo, computer calculated, and plotter cut so that each part lays in a specific direction to not be in the same angle as any surrounding part.

Mounted on high gloss black acrylic with chrome offsets.

Richard C. Neergaard



McLaren piece

This piece for McLaren was created from 30°-angled, aluminium plates and includes a genuine wheel nut from a McLaren F1 car.

Each of the plates are precision 'laser cut' aircraft-grade aluminium, bent using CNC machining.

Studio photo, computer calculated, and plotter cut so that each part lays in a specific direction to not be in the same angle as any surrounding part.

Mounted on high gloss black acrylic with chrome offsets.

I have included a screenshot of Lando Norris being interviewed in front of the piece I made for McLaren in their motor home which tours all the European races.

Richard C. Neergaard

ArtyFACTS

- 1 Doctor Paul-Ferdinand Gachet who treated Van Gogh for mental illness during his last weeks in Auvers-sur-Oise , you must have seen Van Gogh's portrait of him!
- 2 Lotus 14 was the original Lotus Elite produced from 1957 to 1963
- 3 J.M.W. Turner did this to enhance his understanding of waves and the power of the storm for his marine paintings
- 4 Jos Verstappen who drove for Benetton, Simtek, Footwork, Tyrell, Stewart & Minardi from 1994 to 2003
- 5 Artist Jens Haaning got €80,000 cash to paint 2 canvasses showing the average workers income in Austria & Denmark. Instead 2 blank canvasses were delivered, one called 'Take the money and run'. The museum is considering police involvement if the money isn't returned by the end of the contract in January
- 6 Anthony Davidson who drove for Minardi, Super Aguri & BAR F1 teams & won the 2014 World Endurance Championship with Toyota. He is now an F1 Sky TV analyst
- 7 The great Gordon Crosby 1885 - 1943 did his dynamic drawings for Autocar magazine and shares his surname with Bing Crosby the famous singer who sang 'I'm dreaming of a white Christmas'
- 8 Wheeler Dealers in which a classic car is bought on a tight budget, restored and then sold at a profit. View it on DMax, Discovery & Quest channels
- 9 The 125ft statue of Christ is on the top of Corcovado mountain overlooking Rio de Janeiro which was voted one of the New Seven Wonders of the World
- 10 Sir Frank Williams CBE who died on December 23rd 2021 started his Williams Grand Prix Engineering company with chief designer Patrick Head in 1977

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Next Issue

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Sunday February 27

Please e-mail any Redline
contributions to:

john.redline@yahoo.co.uk

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