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## GMA Committee Members

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## 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](mailto: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](mailto:seanwales@gmail.com) to submit contributions or for more information.

## ArtyFACTS

- 1 What does the W.O. in W.O.Bentley stand for?
- 2 Which 86 year old Portuguese lady has an exhibition at Tate Britain until October 24th 2021?
- 3 What car made an appearance in the 2007 film 'The Kite Runner'?
- 4 Whose portrait was recently compared to a rugby prop forward or corgi having had a stroke?
- 5 Which famous 'Doctor' retired recently?
- 6 Which pop singer was recently the subject of a portrait 'in the style of Van Gogh'?
- 7 On September 15th 2021 Netflix released a new documentary about which great driver?
- 8 Which lady sculptor did memorials to Oscar Wilde, Benjamin Brittain & Mary Wollstonecraft?
- 9 Which iconic British sports car hit it's 60th birthday this year?
- 10 Which London gallery re-opens in November 2021 after a 3 year re-vamp?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

**Welcome to the Autumn 2021 edition of Redline. Another bumper issue thanks to all the members who have contributed once again. As usual we have a good selection of new paintings in the Gallery along with a number of interesting articles?**

Unfortunately the Covid-19 pandemic is still with us but hopefully things are getting better. Restrictions are being progressively lifted in many countries and the GMA is able to participate in exhibitions again as I'm sure you can read about elsewhere on this website.

This issue's Featured Artist is **Kevin McNicholas**, one of our newest members, whose work is recognised by several Formula 1 Team owners. It's a fascinating read. This spot was nearly occupied by our esteemed chairman, but **Kevin** got in first so **David Ginn** will be featured in the Winter/Christmas issue. Rest assured it will be well worth waiting for.

Elsewhere you will find what are now our usual features, the Star Photo, **Richard Palmer's** model cars, this time focussing on some relatively more modern vehicles than the last few issues, and of course the latest instalment of **Rick Herron's** fascinating story, now getting quite topical with his work on designing proposed electric vehicles.

As an aside, it has just been announced that Sir Clive Sinclair has died. That name is unlikely to mean anything to **Rick Herron**, but he was very famous in the UK where he came up with a number of inventions and electronic developments with varying degrees of success. He started with what was claimed to be the world's smallest transistor radio. This was followed by the world's first mass-produced pocket calculator, a device that really did revolutionise the world for a time although many bigger companies soon took him on and prices tumbled. Nonetheless, he started it and sold enough to move on to his next advance, the Sinclair Black Watch, the first digital wrist watch with a black screen that lit up with led numbers at the press of a button, rather like a primitive smart watch. Certainly well ahead of its time in appearance. However this was his first commercial failure.

From there he moved on to computers and another world first, the extremely successful Sinclair ZX80 (released in 1980) which was a pretty basic device that plugged into a TV and also connected to a cassette tape recorder to load programmes. Images were black and white and low resolution graphics but a number of programmes were available including many games and it was possible to programme it to create your own games. Many children got into computers via the ZX80 and its successors, the ZX81, ZX Spectrum (colour graphics and proper keyboard) and the less successful but more powerful QL.

If you don't know about Sir Clive Sinclair, you are probably wondering what the connection is with motoring and **Rick Herron's** article. That was, unfortunately, another failure, The Sinclair C5 electric car.

To be honest, it was stretching things a little to describe the C5 as a car but it was a single-seater 3-wheeled vehicle powered by an electric motor. It was very small and totally open, so not ideal for British weather. Although I'm not aware of any accidents, it did not look very safe and I wouldn't want to be in one hit by a normal car. In appearance it was rather like a lay-down style bicycle and, like these bikes, it was not unusual for them to carry small pennants on thin poles to help others see them. An interesting thing is that it was developed in conjunction with Lotus so I assume that it didn't handle too badly. For a brief period Team Lotus used a couple of C5s as pitlane runabouts, painted in JPS colours. Production vehicles were all unpainted pale grey plastic.



*Ayrton Senna tries a Sinclair C5*

Many now reside in museums. Apparently there was a larger and more 'normal' C10 planned but the failure of the C5 ended that project before it got to prototype stage. Who knows where this could have led had it been more successful?

Elsewhere in this issue we have a book review and a preview of a forthcoming Motor Racing film about a hero who you have probably never heard of and which is planned to start filming in Spring 2022. I don't know if it will be a major cinema release or just streamed online, but I'll let you know when I have any more news because it sounds as though it will be well worth watching. I do hope that it reaches Brazil by whatever means it is distributed. Unfortunately not all films do, even when streamed online, but that's my problem although I guess it could also apply to some of our more far-flung **GMA** membership.

I hope you all enjoy reading this issue.

Regards,

*John Napper*



# Kevin McNicholas

**My interest in motor racing began when I was just a young boy. As I grew older, I became fascinated in not only the racing aspect of the sport, but increasingly about the cars, how they were designed, built, developed and then raced.**

As I was limited to following motorsport by only being able to watch it on TV, or read about it in magazines, I became frustrated by this and wanted to find a way to get closer to the action, to see where the cars were made and to meet the people involved. However, this was never going to be easy, as motorsport, especially Formula 1 (F1), is highly technical and the teams taking part are extremely secretive and guarded about their work. This makes it highly unlikely or impossible even, for normal fans like me to be entrusted with access to their domains.

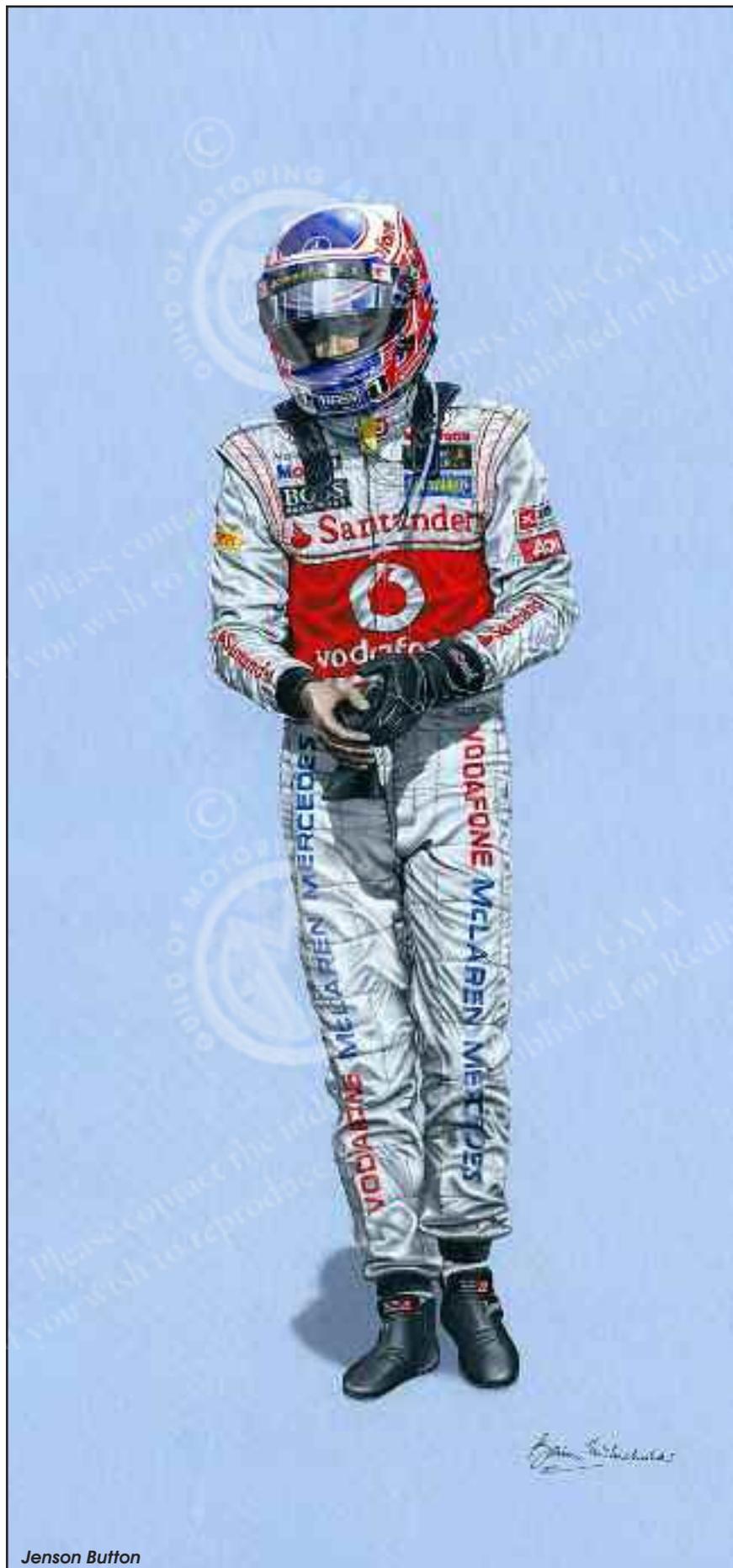
However undeterred, I had an idea. I enjoyed painting and had inherited some talent for it from my Dad. The idea was for me to paint a picture of an F1 car and offer the painting in exchange for a visit to one of the F1 Headquarters. Team Lotus was my favourite team,

so I sent a photograph of my first F1 car painting to Frank Dernie, who was the Technical Director, with the exchange offer. To my amazement Frank accepted and I went by train to Norfolk and spent a full and thoroughly enjoyable day with Frank at the Team Lotus Headquarters, seeing all aspects of the team's work.

In light of my success with Team Lotus, I was spurred on to do my next project, which was a painting of Alain Prost, driving a McLaren. I followed the same method, sending a photo of the painting to Ron Dennis, who was the CEO at McLaren. Once again, to my astonishment, my offer was accepted and McLaren arranged for me to be flown down to London Heathrow Airport, where I was picked up and taken to their facility in Woking. After meeting Ron Dennis and presenting him with the painting, I spent the day with Peter Stayner, their Marketing Director.

During the course of the morning, one of Peter's colleagues approached him and asked if he could take a call. Peter politely excused himself then returned a few minutes later with a wry smile on his face. He told

# Kevin McNicholas



Jenson Button

me that the call was from Gerhard Berger, one of their drivers. Peter explained "You can put these guys in an F1 car and they will drive it at 200mph, but ask them to find their hire car in the airport car park and it's completely beyond them". Gerhard had flown into Heathrow Airport, en route to Silverstone, where the team were scheduled to undertake some testing that day. Ayrton Senna was their other driver and also one of my heroes. He had also been at the factory on the morning of my visit, however unfortunately I missed meeting him by 5 minutes, as he had already left to go testing, by the time I arrived. Later that year I was a guest of McLaren at the British Grand Prix.

My next project was a painting for Nigel Mansell. After becoming F1 World Champion in 1992, driving for the Williams team, Nigel had decided to leave F1 to participate in CART Indycar racing in the USA. Although the painting was finished, I was in discussions with Nigel's PA about getting the painting to him, but this was proving difficult, as Nigel was in the process of moving to the States.

At the time I was working at Newcastle Airport and I got a call at home one day from a colleague to say that Frank Williams (Nigel's ex-boss and Team owner) had arrived at the airport. This was not as unusual as it sounds, as Frank was born in the North East in South Shields and his mother still lived there, so Frank would fly to Newcastle in his private jet to visit her. I therefore decided to take the Mansell painting into work the next day to ask the Captain of Frank's aircraft if the painting could be transported back with them to Oxford, the home of the Williams team, where I could then arrange for Nigel's PA to pick it up.

The Captain apologised and said that he didn't have the authority to

# Kevin McNicholas



Kevin McNicholas and Frank Williams

*“The idea was for me to paint a picture of an F1 car and offer the painting in exchange for a visit to one of the F1 Headquarters”*

Ayrton



# Kevin McNicholas

make that decision, however as they were due to depart at 1.00pm the next day, if I came back then, I could ask Frank myself. I duly turned up with the painting to meet Frank and make the request. Frank replied by asking if he could have a look at it. On seeing it Frank said that he would be prepared to take the painting to Oxford, on condition that I did a painting for him. I was delighted with this agreement.

It took around 12 months for Frank's painting to be finished, which was of Nigel Mansell driving the World Championship winning Williams FW14B and was entitled "Thunderbird 5".

I was flown to Oxford in a private aircraft and presented Frank with his painting. Frank asked me how much the painting cost, but I said I had not thought about putting a price on it, as I was happy enough to be rewarded with the factory visit. Frank asked me to come back and see him at the end of the day with a price in mind. After another brilliant day, it was time to go home, so I went to say goodbye to Frank. At this point Frank asked me again if I had made up my mind about a price for the painting. I apologised and said I had forgotten all about that.



Three days later I received a rather large cheque in the post from Frank, along with a photograph of Thunderbird 5, which had been hung in the Williams F1 Team boardroom.



# Kevin McNicholas

Lewis I



Lewis II

Rainman



I continued painting and in 2010, a chance encounter occurred which led to my work being given a wider platform. A local businessman had plans for a new and unique venture. An art gallery showcasing the work of talented artists, either from or living in the North East. The North East Art Collective opened its doors in Eldon Gardens in Newcastle city centre in November of that year, with my work included.

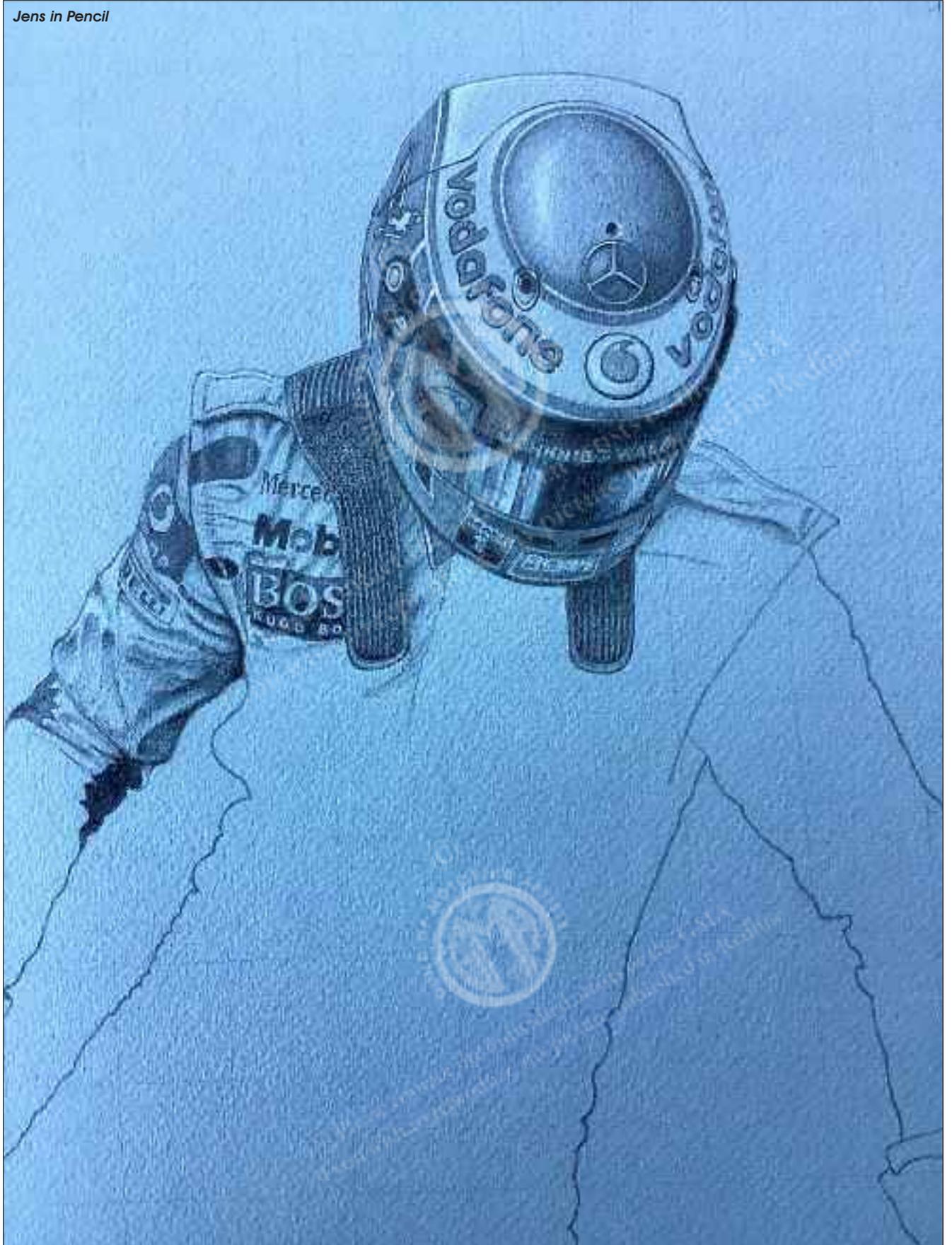
The gallery has been a tremendous success and has just celebrated its 10th anniversary. My art can still be seen there, with my paintings now being enjoyed much further afield than the secretive world of F1 luminaries. I also now have a website; [www.f1paintings.com](http://www.f1paintings.com)

Ron Dennis and Kevin McNicholas



Lando

Jens in Pencil





## Number 13

### Jeep Renegade Rear Light

A close-up photo of the rear light of Jeep's smallest model which I think is an attractive design.

The photo was taken with my Canon PowerShot SX170 IS pocket camera.

*John Napper*



## Part 4 – An assortment of post-war sports and competition cars

### Dragster

I thought that this model may be of interest to some of our readers. A slingshot dragster from around the late '60s era. The engine is a supercharged 327 cu. inch Chevrolet. Its features include realistic fuel lines, spark plug wires, connected dials, detailed frame work with front spoked wheels and even the cable release for the parachute pack attached to the rear.

I airbrushed the metallic paintwork and applied a clear coat finish. The finished size is over 2 feet long. It includes the full face helmet in matching colours.

I personally was never all that interested in dragsters, but rather intrigued by the layout. I feel it is almost insane to race one of these monsters, never mind the cost! It is a highly dangerous sport and often results in death!



I purchased the model purely for the sake of acquiring spare parts. This 1/8 scale kit had two supercharged engines and I used one of the engines for a street rod.

I only recently built the dragster and had to make a few parts to complete it. I also thought that the single

engine looked far better in appearance model wise. The airbrush gave it the finishing touch. The twin engine version was also rather ugly, so I scored by utilizing the kit to the maximum. The spare engine was used in a unique 1932 Ford model.



### Jaguar C-type & Mercedes-Benz 300SLR

I thought readers might be interested in these beautiful 1/18 scale models, although I did not build these ones. They were birthday presents.

I used to watch Stirling Moss take these cars around the Goodwood track when he was in his late 70's! I have a photo of me next to the real car (Mercedes) in which he won the Mille Miglia, and a book, personally signed by him of all his races. Fond memories indeed!





**Ferraris**

These are some photos of an exceptional Ferrari F2002 formula 1 kit from 2002 when Michael Schumacher was at the height of his career.

I was fortunate enough to be at the podium at Silverstone where I had to keep an eye on the actual car after the race!

The Testarossa is a metal kit, 1/8 scale. A truly beautiful Spyder version.





**Alfa Romeo Zagato 1967**

**These photos show my 1/16 scale Alfa Romeo with body styling by Zagato.**

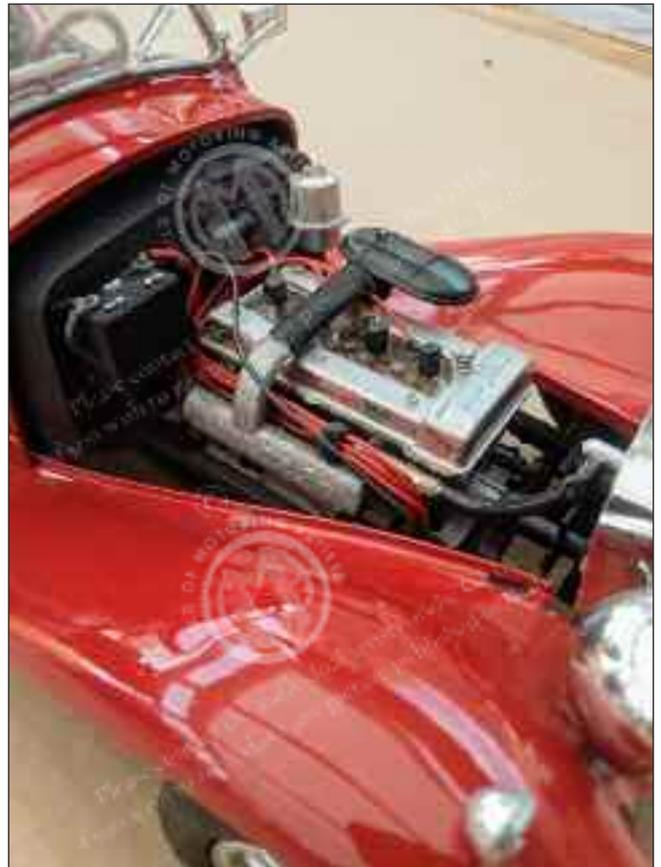
This model was given to me as a piece of scrap, but I thought it was too rare to throw away. It was in really bad shape. Even the rubber tyres had disintegrated.

I rechromed all the parts, upholstered it, rebuilt the engine and applied a good coat of Alfa red. Some parts were made and re sourced. The result was pleasing and worth the effort. I do enjoy 'restoring' unique models like this.

After some research I discovered that it was actually a type of 'replica', built in 1967! It looks like a car from the '30s or even early '40's, so this surprised me.

Nevertheless, in reality, it is still a very collectable vehicle and I was pleased with the result of how accurate my model restoration turned out.

It should, ideally have black mudguards, but I prefer them in red.



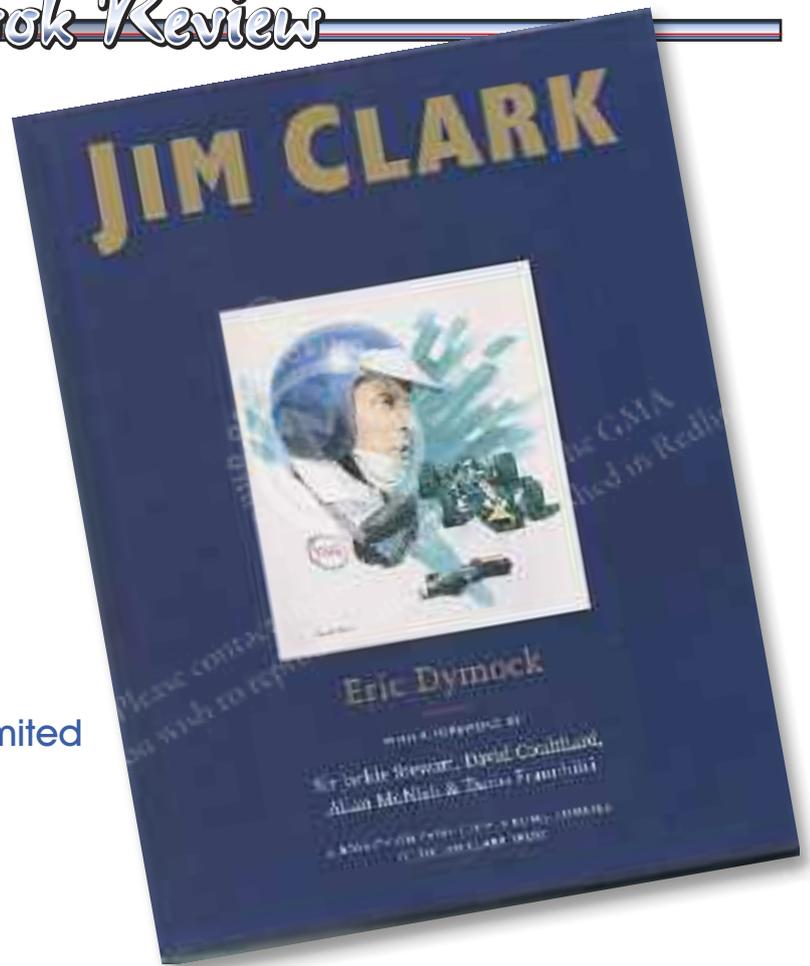
*Richard Palmer*

**Jim Clark**  
*Tribute to a Champion*  
 Eric Dymock

ISBN: 978-0-9574585-5-0  
 Hardback  
 Size: 285mm x 216mm  
 176 pages

Published by Dove Publishing Limited  
 First published 1997,  
 Revised & Updated Edition 2017

£25 from the Jim Clark Museum



**In case you haven't guessed, this is a book that I purchased when I visited the Jim Clark Museum in August 2019 (see the Museum Review in the Autumn 2019 Redline). If you can't get to this excellent museum, do visit their website, [jimclarktrust.com](http://jimclarktrust.com) which has some top quality merchandise for sale that can be posted to you, including this book. My copy is signed by the author. They may still have some signed copies.**

Of course there have been a number of Jim Clark books over the years and I have some of them in my own library, but generally they concentrate on his racing career whereas this book is more about Jim Clark the man. If you want to know what he was like off track and how he got on with his rivals, or what his early life was like growing up as a farmer's son with 4 older sisters, then this is the book you need.

The author is a respected Scottish motoring journalist and was also a friend of Jim Clark so has a personal insight into the life of the great driver as well as being in a position to talk to Clark's friends and family. The result is a first class biographical work that really brings the great man alive.

Amongst other things, this book dispels the myth that Jim Clark was a sheep farmer. He was happy to pose for photographers with his shepherd's crook and sheepdog but actually the family farm was mixed agriculture although it did include sheep.

This book includes many photographs that I have never seen before, including family photos and even one of his first ever race.

There are also a number of art pieces included in this book including some French language cartoons by Dessin de Boivent Duffar first published in 1965. More traditional art included are a number of Michael Turner paintings, an oils sketch by Alan Fearnley and the cover illustration by Graham Turner. According to the acknowledgements, the original 1997 edition had a cover illustration by Dexter Brown, although that isn't included in the revised edition. Along with these pictures there is a photo of a statue of Jim Clark by David Annand near Clark's birthplace at Kilmany, Fife.

A royalty on every copy of this book sold is donated to the Jim Clark Trust.

*John Napper*

## Charlie Wiggins Film is coming



**At this point I suspect many, if not all readers are asking the question: Who is Charlie Wiggins? Certainly not a name on everybody's lips and I confess that I had not previously heard of him, so why is Hollywood making a film about his life and why is Redline's editor so excited about it?**

Charlie Wiggins was an American racing driver in the 1920s and 1930s who won the 'Gold and Glory Sweepstakes' race 4 times between 1926 and 1935 driving a car of his own design and construction. He was inducted into the Automotive Hall of Fame in Detroit on July 22 this year.

So, the big question is, if he was so good, why has hardly anybody heard of him, or indeed the Gold and Glory Sweepstakes? Sadly there's a very simple answer. Charlie Wiggins was an African American and the Gold and Glory Sweepstakes was an annual race at Indianapolis State Fairground organised by the Colored Racing Association which came about because in those days only white drivers were allowed to compete in the Indianapolis 500 and other major races.

The nearest he got to participating in the Indy 500 was in 1934 when he worked as a mechanic on Bill Cummings' winning car, but even this was a disappointment as the rules barred a non-white man from being a member of a pit crew so he had to watch the race from the 'colored section' of the stands.

Filming is due to start in 2022, with backing and promotion from Firestone and the Indycar series



amongst others. The title will be 'Eraced' which I think is rather witty and appropriate.

A problem I have had with some recent Motor Racing films based on real events is that they often take liberties with the story giving an inaccurate version of events that I remember well. I am sure that this will be very much a Hollywood version of the Charlie Wiggins story, but I will have no problem with that because this is a story that is new to me and I suspect there is not sufficient documented information to tell the full story in great detail anyway. For sure anybody who witnessed any of his racing career is now either no longer with us or around a hundred or more years old, and would have been a child at the time.

This new film is going to be based on a documentary and book, 'For Gold and Glory: Charlie Wiggins and the African American Racing Car Circuit.', both written and produced by Todd Gould.

Charlie Wiggins was one of the founders of the Colored Speedway Association which organised races on dirt tracks throughout the American Midwest between 1924 and 1936, with the Gold and Glory Sweepstakes being the crowning event, a 100 mile race in Indianapolis.

Unfortunately Wiggins had a serious accident in 1936 which ended his driving career having to have a leg amputated. This did not stop him working on cars for the rest of his life. He died in 1979 aged 81.

Joint producer of the film is Ed Welburn who was General Motors Vice President of Global Design, and until his retirement in 2016, the highest-ranking African American in the US automobile industry. Welburn spearheaded development of the feature film after watching Gould's documentary.

Having grown up in and around his father's auto shop and spending his entire life devoted to automobile design and auto racing, Welburn was both mesmerized by Charlie's story and shocked that he had never heard of him or the African American racing car circuit known as the Gold & Glory Sweepstakes. After watching the documentary he decided he had to bring Charlie's story to life and set up the independent film company, Welburn Media Productions. With this kind of backing I'm sure the film will be as authentic as possible and well worth waiting for.

For more about Charlie Wiggins and African American racing drivers, visit this website:

<https://www.automobiledrivingmuseum.org/charlie-wiggins-black-history/>

*John Napper*

## Proposal For Cab Forward Vehicles, Large Heavy Duty Vehicles and Buses

**Who doesn't know buses? If they haven't ridden a bus then they are missing one of the most common forms of public transportation. Each time I ride on a bus it becomes an adventure to me as well as a journey of discovery even if I have been on the same route before.**

I grew up in the fifties when America's rail system was on the decline. That was partially due to the advent of air travel. I was lucky that for long distances we already had the modern diesel locomotives and all the safety features that we enjoy today. An example was the Westinghouse air brake system introduced in 1869, which was as pivotal for rail transportation as the Otis elevator was for vertical transportation. Until the '60s, travel by train was the major way to get around; that is if you had to travel long distances. As a five year old, I remember taking the bus down from our home on Sanford Street to the City of Alexandria railroad station and then on to Union Station in Washington D.C. where we boarded our train early in the morning for a journey north to New York City. From there we embarked on the old SS Argentina to sail down to Buenos Aires.

Jet travel had yet to be introduced and it would have been long and tedious to travel by prop all the way south to the Argentine capital though it was done often. There were now six of us siblings and it would have been a headache for all involved.

One of my most vivid memories, and that of my sisters, was the two-way train trip from, and later back down to, New Orleans. We had arrived at a New Orleans hotel named the Monteleone on arrival from South America on a Delta Line ship, the Del Norte, about the year 1957. It was one of my most cherished memories on our home leave visit to see our grandparents who would arrive in Alexandria from Paris. In the coming decade we took a few more train trips but none as long, and after the early '60s we arrived either by bus or airplane. The two-day train ride from the port in New Orleans and the adventure of that port city opened my eyes to the divisions separating Americans, for a young kid of 7 it was an incredible awakening. It was also unfathomable that New Orleans would later feel the wrath of hurricanes and be inundated by Katrina.

I do remember the old hotel with the large rooms and hearing the radio blare the new hit "Singing the Blues" by Guy Mitchell. Little did I know that other artists would one day imitate the work of the true bluesmen which I must have heard in the taxi or on the streets of New

Orleans in passing. Marty Robbins' recording though also more rock than blues had great energy, and a great piano section. Later I would be introduced to the songs of George Handy and another St. Louis Blues. I am thankful about that as at least it opened my ears to blues, rock n' roll and some Jazz.

From then on with the exception of a couple more train trips it would all be traveling by bus and this was understood as in the early fifties the bus became the major mode of interstate travel. A Greyhound bus was made famous by the movie "Bus Stop" with Marilyn Monroe. I must have seen it at a Buenos Aires cinema near the home in Acassuso in the outskirts of the Argentine capital. Film had gone over to color for many of the important films and all I can say was that the color was glorious and so was Miss Monroe. Those processes such as Technicolor were expensive but well worth watching. I soon became fascinated with toy cars and dinky toys and would trade a box of Post Toasties, which my Mom had packed as a snack. More interested in the toy cars a friend would bring, I would trade even up for it and give him the snack as he was always hungrier than myself. The first one was a bus like in the movie. It didn't matter to me at that age. It had wheels on it and became my most treasured possession until I got the Dinky toy F1 Talbot Lago race car. He was probably advised by his parents to stop trading, so that was the last one I was able to trade for.

Now if I get started on transportation, the sorry state of crowded air travel and the loss of the Old Ocean liners, I might never stop. Back then, the port calls were as important as the voyage. We learned about culture and had time to reflect on the natural beauty around us or just spend hours on deck looking out over the ocean, or as we entered the harbor and docked in an exotic place.

It was pleasant with fewer passengers and one wasn't constantly being shuffled about by underpaid staff living in cramped corners below decks seeing the light when they went up to tend to the work of keeping the passengers happy or busy like it is today. Don't get me started on air travel as the best flight I ever took was on a Icelandic airline on an old L1011; bumpy as heck but very satisfying. At least there was room in the seats.

On my first overnight trip alone on a bus around the summer of 1957, I boarded a bus in Buenos Aires leaving my parents and siblings behind to go to a boy's camp in the foothills of the Andes. It was late afternoon when we started out and the bus carried us all through

the night and into the afternoon. I spoke hardly a word but was given seven marbles on the way up. I was the best-behaved boy of the bunch. Actually uncertain about where I was going I was somewhat frightened of the uncertainty ahead. There were some odd and scary moments but I got used to being there at camp and got along with my American roommates.

Bus trips are memorable as train trips but they have an even more immediacy to them as they travel places a train cannot. Years later the long trip up from college in Southwestern Virginia took ten hours. It wound through mountain roads and stopped at every major town including Richmond. The trip forced me to buy a car against my dad's wishes, a '63 Galaxy 500 fastback, which I bought that summer. These roads have long been bypassed as have the small gas stations and family inns now lost or hidden in Appalachian hollers.

Anyway I knew busses just about as well as anyone had a right to know. When Jim Hogarth asked me to include them as platforms, all sorts of images came flooding back. One of those images was of an old maroon bus with a Cadillac engine, GM truck chassis, and '30s custom fabricated body. Owned by the bus driver, he drove us each day to St. John's school for boys. We used to play for round rugby-player tokens by letting them drop from the top of the seat bench to see which one would fall closest to where the two seat cushions met. I usually lost as these boys had been doing this for years and I had just begun the game. I don't know if I had any left after a few days ride. From that window I saw my first 356 Porsche. I thought it lacked a proper roundedness to the lower part of the car but the other boys had to take a look out the bus at it. A bit dumpy-looking compared to my toy Mercedes W196 streamliner. Little did I know how important that make would become.

**1, 2, 3, 4** Type A school bus with a superimposed and forward tilted cab. The chassis was widened and lengthened as on a large truck, background atmosphere was added, the vehicle body was colored gold allowing for viewing the reflections, important for the initial placement of the 3D objects; then was rotated clockwise, the windshield opening cut out, and the windshield added. The GVWR (Gross Vehicle Weight Rating) required was 10,000 pounds or less for the A-1 and 10,000 pounds or more for the A-2.



**5, 6, 7, 8, 9.** Author's background photo of Santa Monica Pier and a street in the city leading down to the pier and PCH (the Pacific Coast Highway). Note that the interior of the school bus has been left empty in order to better visualize the interior space.

The SW version is represented in all these images. It was the more fully developed model of the second iteration S (Super) and W (Wide). Not all markings have been placed. Emergency doors have been cut out and warning lights installed front and rear. Drive door opening could be lower as well as the overall height of the A Type bus. Continuously on cameras placed on the dashboard or overhead in the drivers view would assist in safety. Not shown is the full complement of safety mirrors as well as spot mirrors, a crossing arm and rotating stop sign warning oncoming traffic.



Back at the computer I began to seriously consider how I would fit buses into the scheme of things as these seemed to lack much streamlining and were rather blunt objects.

I was tasked to use common body parts. It took some careful thought to determine how the windscreen on buses and tractor-trailers would be positioned. The obvious solution required taking the roof, wraparound windshield, front end clip, and cab portion after the B pillars and placing the 3D model over the template of a city school bus type A to compare. The dimensions of city buses were used as examples for the configuration of the transit and larger buses in the same way. The 3D model was superimposed on a grid and tilted to allow for the elements of the design package to fit within the parameters. The chassis remained the same as used on a wider SUV or Truck chassis depending on the type of bus platform desired. Once the angle was determined then all bus cabs could be tilted accordingly. The window areas were identified and the 3D model begun. Carbon templates would be cut out to fit doors and glass, and carbon panels added to increase width, height, and length where needed. This made sense in order to be able to use the same forms with flat panels for added width and height.

ERRA planned to provide all 7 or 8 types of school buses including the D type bus or transit style bus.

Like the special bodied medium trucks, the larger bus construction would be relatively uncomplicated to manufacture with more of a rounded cross section. The medium trucks would require a manufacturer specializing in the construction of trash compactors, stake beds (rack body), and beverage trucks. The sub-frames would be beefier and in some cases as shown in the low floor transit bus the special vehicles would have dual wheels and/or tandem rear axles.



## Interior

**Creating the seats was a challenge. I first had to study the designs of seats on various vehicles including my own Volvo S40 as well as the Jeep Cherokee and Dodge Stealth I used to own. I took plenty of measurements and studied the ergonomics of the passenger compartment for such things as ease of reaching window cranks, pedals, AC, radio and other knobs and accessories. Once the person was placed inside, so that all aspects of the cabin were within reach and there was plenty of room, then adjustments would be made with cabin mockups.**

Either holographic boxes or clay models allow for further fittings. How the exterior lights reflect off the surfaces and the dashboard itself need to be considered when placing the gauges, steering wheel, levers and knobs. Holographic models and mockups also provide for a multitude of other adjustments in a real space, as needed. One has to consider how much head clearance is available on each platform,

the required foot clearance, how much space the batteries use, and their placement within the monocoque. Depending on this and the type of seat designs, head clearance would vary.

Wire frames of the seats were created within the passenger compartment in 3 dimensions to see if three abreast could easily be placed within the compartment as per the requirements.

Below is a link to a manual online of the tools in the modeling program for those interested: [https://solidthinking.com/tutorials/solidthinking\\_80\\_vol1\\_modeling\\_eng.pdf](https://solidthinking.com/tutorials/solidthinking_80_vol1_modeling_eng.pdf)

The NURBS (Non-Uniform Rational B-Spline) wire frame was later given form with NURBS surfaces. By using the proper tools and later modeled to look like cloth, metal or glass as examples a good representation of the interior was possible.

It has been a few years since I opened a SolidThinking program and would have to refresh my memory in its use. I also need to update the program which has gone through a few revisions and improvements since. It was a rewarding learning process and if I had the time I would love to upgrade and go through the tutorials

again. Other manuals can be found online. SolidThinking is one of many 3d programs available on the market today which I am sure are just as excellent. I have only used Autodesk as a free limited time download.

Sports cars, who doesn't like a sports car? I was not tasked with creating a rendering of a sports car though I had asked about it, and I don't think it was included because of the size of the vehicles in question. With demand from other members of the team I was eventually allowed to do one.

Generally speaking this is what most designers would love to do instead of stodgy upright sedans, which to many designers may seem like just another appliance with room for four people and wheels.

I love sports cars though I never owned one myself; I never had the money or the time to maintain one. I loved the thrill of driving them, which I was able to do during my years at Eudy's and later at a dealer that sold British Leyland and Fiat automobiles. The

sheer number of platforms that ERRA wanted to be represented had enough to keep anyone busy and interested. I surely was. And when given the go ahead I delved right into it.

It would be a big car but I think that using the parameters available it could be done.

I thought back to the Tesla Roadster and had fallen in love with many of the Lotus automobiles even enough to rib my brother I told him that his Miata was only a facsimile of the Elan. The Europa was not a good-looking automobile and there were some ungainly four seaters but there were others that were right on the money. The Esprit was exciting enough to be used in a Bond movie along with the Aston Martins.

The ERRA sports car would be the opposite of a minimalist Morgan or MG but it could be made interesting or even trimmed down.

Going with not changing anything on the platform, not even cropping it further, at least in my mind, until a clay model or mockup could be built, I thought back on the Easter break I had taken with a friend to work with his father on roofing in Bristol, Tennessee. He had fallen in love with an AMC Marlin, which was a large car. Not the first, but similar to the early Chrysler Charger, they were touted as the man-sized sports fastback, whatever that meant. I suppose the dad could run around with the family and feel young again in it. I don't know. The Charger with a model change was a hit but not so the original Marlin. It did have disc brakes on the front in 1966 but my friend had to sell the car as he could not find replacement pads or rebuild kits for the brakes. Which was a shame as it was not a bad looking car but should have been sold as a personal luxury car instead, in my view. Then AMX, more a muscle car than sports car, was introduced with two seats. It may have been AMC's answer to the Shelby Mustang.

**10, 11, 12, 13, 14, 15, Low Floor and Transit Buses.**

*Low floor transit buses are used to allow for easy access to wheelchairs and handicapped persons on intra city transportation. The floors are at the same level as the curbside. The placement of the rear doors, wipers, mirrors and license plate nacelles were left out until the vehicles had been further developed as with the other 3D designs. Battery compartments remain in the same place.*



I took the standard coupe design of the WX version and from the belt-line up made some changes. In retrospect on the WZ version I would have done even more but I will try to get to that in the next chapter.

So what is a sports car? In some people's books it is strictly a light, high performance two seat vehicle with very few creature comforts. It can stop quickly, turn on a dime and, rattle its occupants even in inclement weather without much protection from the elements. This later changed to encompass closed coupes with softer springing and better interiors and sometimes even enough to fit four passengers such as the Avanti, various Ferrari models, Jensen Interceptors and many more. So there was much more to choose from in the size and number of occupants.

Turning to interiors, I found SolidThinking to be a great program for creating interiors; a bit easier than when rendered freehand. In the program there are many functions to allow the designer boundless creativity with lighting and camera angles. It is a full functioning design program, and any issues found in the results I present here are purely the fault of the author. Below are three views of the earlier SX sports car. It is the second iteration of the SW version. After review and feedback was presented by the board, changes were made to the SW version.

The development of the interior went in stages and not all versions are shown. The ST program in 2010 already provided plenty of functionality and tools to select from for renderings including chrome, brushed aluminum, plastic, Naugahyde, leather, vinyl and ways to manipulate them. They may have included engine turned aluminum to apply to dashboards as on the '60s GTO. I will look next time I open up the program.

Much has changed in the years since 1969 when I learned how to



drive. Would paddles or rotary knobs replace gearshifts? Would the three pedals on the floor no longer be needed as all cars would be automatics? It was hard for me to comprehend such a change as I was used to four on the floor and without the anti-lock, anti-sway and traction control systems, as well as all the collision warning bells and whistles on vehicles today. There were none of these ADAS systems when I was young.

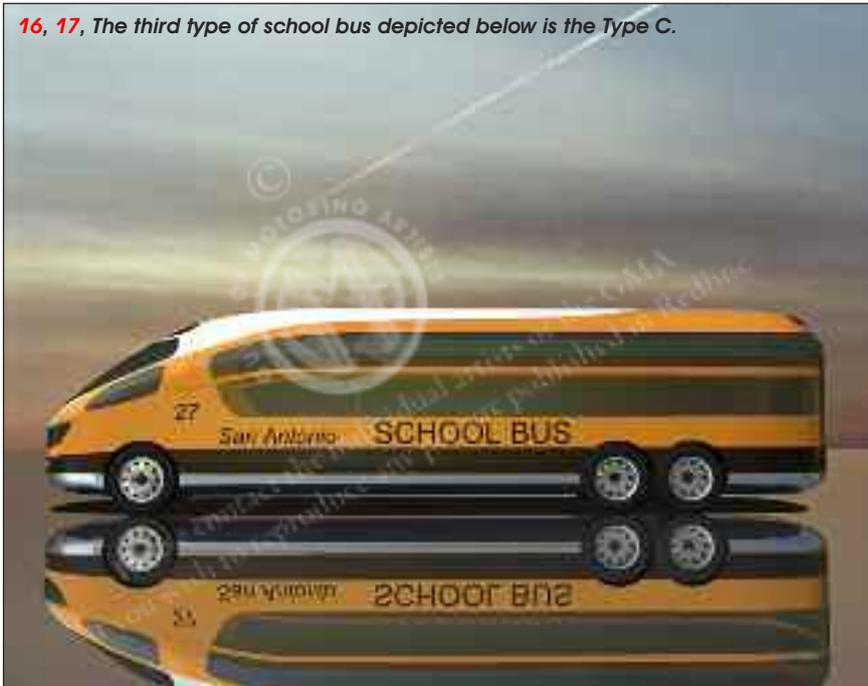
ERRA was working on a fly-by-wire system used on aircraft, and this is what I thought it might look like. At the time, especially self-driving vehicles were only a thought in the engineer's mind for potential use on American roads. It is a system which still faces many hurdles before being considered for adaptation by the Federal government. I had read about the crash of the Airbus A320 in 1988

after talking with Paul, my nephew-in-law, about it when Vickie and I were living in France. It had crashed because of a computer glitch according to the Air France pilot. Paul had worked as a French Air Force mechanic and was proud of the French accomplishments. It was a setback but only for a time. Now all auto manufacturers are actively looking into developing self-driving cars and in some way electronics or fly-by-wire will be needed to automate such a network. So the technology is rapidly advancing in only ten years. If drive-by-wire were not allowed or untenable in the future then a standard steering linkage with upper control arms, tie rod ends, ball joints, etc. would be used for the ERRA vehicles.

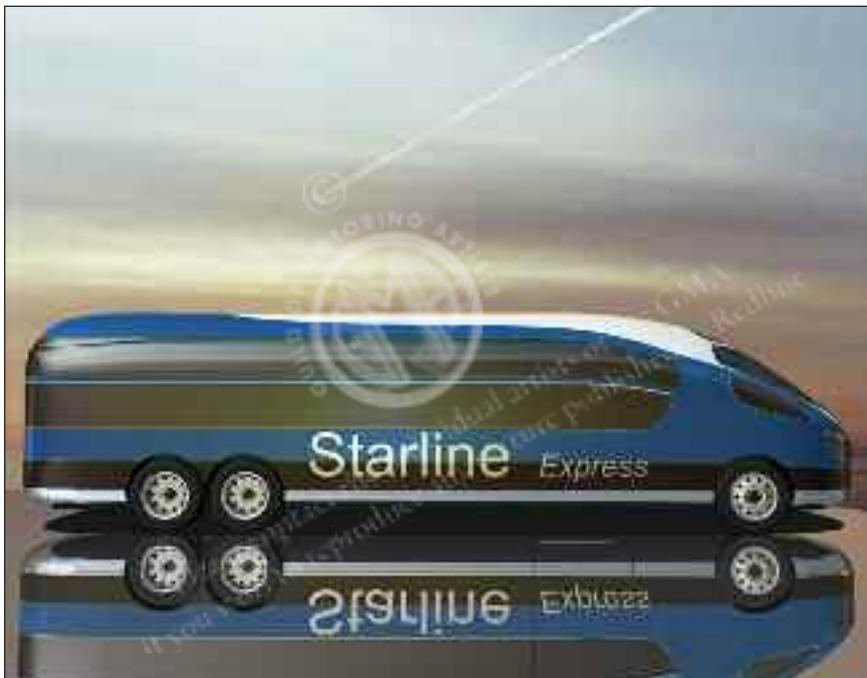
Self-driving vehicles may be a hard sell because of their complexity, for insurance reasons, and resistance by driver enthusiasts toward current automation that is taking away the seat of the pants driving. I think its development would probably have to continue though if only for special roadways with guide systems developed for this type of driving. If self-driving cars and fly-by-wire were ever instituted then it would make manufacturing a world car much easier to do. But along the way it would make driving less exciting and challenging. Would there be a system for actual hands on driving when taken off these roadways? With this system as envisioned above, before shipment, the steering wheel and gauges would only have to be rotated over to the left or right side and bolted in a rigid position, the pedal assembly unplugged and a left or right side assembly substituted and plugged in. One could ship their own vehicle anywhere in the world without worry about left or right-hand drive situations except for considering the drivers acuity and memory when accessing the non-guided highways.

I had fun with the SW design. Feeling more confident where I was going with the requirements, I settled on a common monocoque chassis and the continuous curve of the bonnet to boot line. There was room for separation of the platform designs with more significant changes to the cabs and chassis if their commonality didn't work. But these were the basic concepts per the requirements.

16, 17, The third type of school bus depicted below is the Type C.



**18. 19.** Images of a cross-country bus such as used by major passenger bus companies. The light bar over the cab and in back would indicate the bus route and the destination for passengers waiting at the stop or wanting to board at a terminal. Doors for luggage and A/C openings would be custom fit for the purpose. Note, the carbon-fiber spacer, it is fitted between the headlight nacelles and destination bar at the front of the bus to where the front passenger doors are, then continued to the back of the bus. Since these sections are vertical and follow the outline of the monocoque there should be no problem adding them to the body and the vehicle would meet the safety crash standards of the bumper system at the very front of the vehicle.



## Styling cues and best practices

The idea to have a one piece windscreen was still being considered. If memory serves me this was the reason for the low front-end clip to allow for clearance of the front fenders as the roof/windscreen/front doors were moved slightly up at an angle and forward. Since the dashboard or storage compartment next to the firewall remained where it was, the only thing needing major consideration was attaching the wiper blade motors under the windscreen and adjusting the depth of the door jambs (not shown) so when slightly raised and tilted could clear the height of the fenders over the wheels. This idea might have worked on two doors but there would still be a problem in that if there were rear doors they would probably need to be opened sideways, obviating the side clearance requirements.

It seemed reasonable to proceed with the sedans using some of the European styling cues found on sports sedans from makes such as BMW, Mercedes, Jaguar, Renault and others throughout Europe at that time. Though these design cues would be used in the other platforms such as SUVs, wagons, trucks and other models, because of the commonality of parts, the 2-door and 4-door would naturally be the base model that would inform the other platforms. It was important to get the styling cues right and to look into the facility in opening doors, and the locations of door handles, side view mirrors and/or rear and side view cameras, seating for three passengers, where to place brake, battery and interior cooling intakes, location of the battery compartment, and exterior lights. It was critical to develop a theme and a usable concept. Later, bumper height, headlight placement and regulatory considerations would be included in mockups and clays to accommodate specific models. Many renderings lacked details which were only added at the later stages after the SW versions, and when well into the SWX and finally SWZ iterations. It took time and learning on my part to work out how to join the NURBS surfaces, fitting of bezels, and integrating intakes and wheel wells cleanly into the design. Most importantly there were the specialty truck and bus

models shown previously that needed to be upgraded to the newer iterations, and vehicles for limited model editions with graphics added to show special investors, or as commemorative vehicles. On these vehicles I removed all graphics from the ones I have included in consideration of the trademarks.

The original 3D renderings are dated as they were created though not shown in the article itself, and I try to explain as I follow the narrative with detailed explanation of the models and platforms. I was thankful that Jim insisted I used the dates they were created, which gave me a reference point for day and month they were rendered, a big help in putting this chapter together. I do not always follow this when depicting the images but try to hold to it for consistency when applicable. I also tried to include three views for representation

where possible, which included side,  $\frac{3}{4}$  rear, and  $\frac{3}{4}$  front.

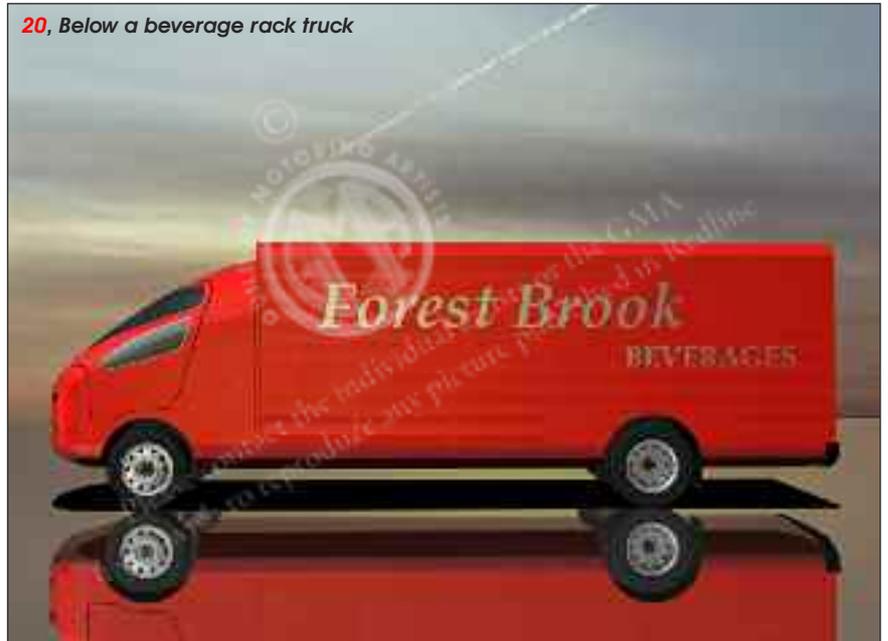
I regret that there was not enough time to learn a bit more of the ST program. Funding was difficult to raise as there was an atmosphere of caution about electric vehicles. The joining of the NURBS (Non-Uniform Rational B-Spline) surfaces in some places needed to be smoother and other issues of model refinement also needed development and better understanding of the program on my part to which I take full responsibility. ST was there to help, but alas there wasn't time. Further on more refined results were now beginning to show as I became more confident of using SolidThinking

With wind tunnel testing, and mockups the proper articulation of all the opening doors, the location of A pillars, front and rear lighting bezels, mirrors and engineering drawings of suspension and drivetrain parts would have been needed to complete exact CAD drawings for machining where tolerances would be critical.

Until these facets of the design were settled for all the platforms the overall renderings would have to do as a start. To get an idea of the manufacturing process used by Porsche and BMW to develop high end vehicles I have included a number of references to view the complex use of robot arms, forming of door jambs, and mating them to the composite body panels. With the Japanese leading the way in fully incorporating computer manufacturing and their development of robotic arms the auto industry has come a long way.

There are also tradeoffs. Tires can only be so narrow depending on their intended purposes. Even the width of the car can impede airflow. The width of a vehicle can cause drag as much as its height, and increased tumblehome in relation to its belt-line would have to

20, Below a beverage rack truck



21, 22, Showing a trash truck,  $\frac{3}{4}$  front and rear view. Note the windshield has been revised so that it fits under the protective awning above the roof.



**23, Stake bed truck.**

be considered with the initial requirements looked at with a critical eye. The vehicle was intended as a car the average person could afford, safe, efficient, cost effective to build, easy to repair and maintain. The main selling point of the ERRA, Inc. Group was the battery technology which was, and still is, the strongest point of the design prototyping program.

**Next Part 11:**  
**More California,**  
**Passenger Vehicles,**  
**Sport vehicles SW, SX, SZ**

*Rick Herron*

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**"Altair: Discover Continuously. Advance Infinitely – Only Forward."**

Altair Engineering,

started out with SolidThinking Evoque design and modeler programs.

Today there are numerous modules in the parent company product line and Evolve may be the most recent, but since its been years and the company has introduced many software design products if interested one should contact Altair.com to decide what one requires to bring their designs to the next level.

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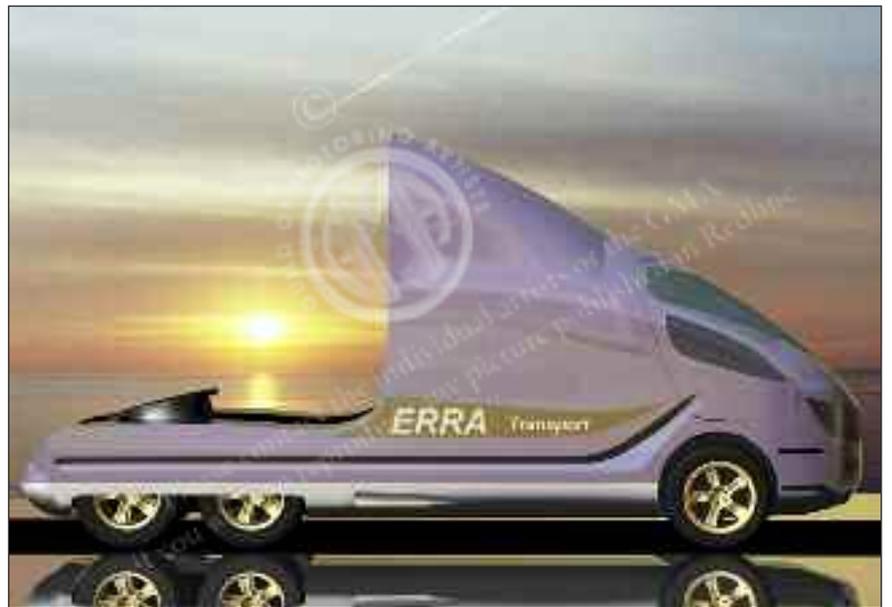
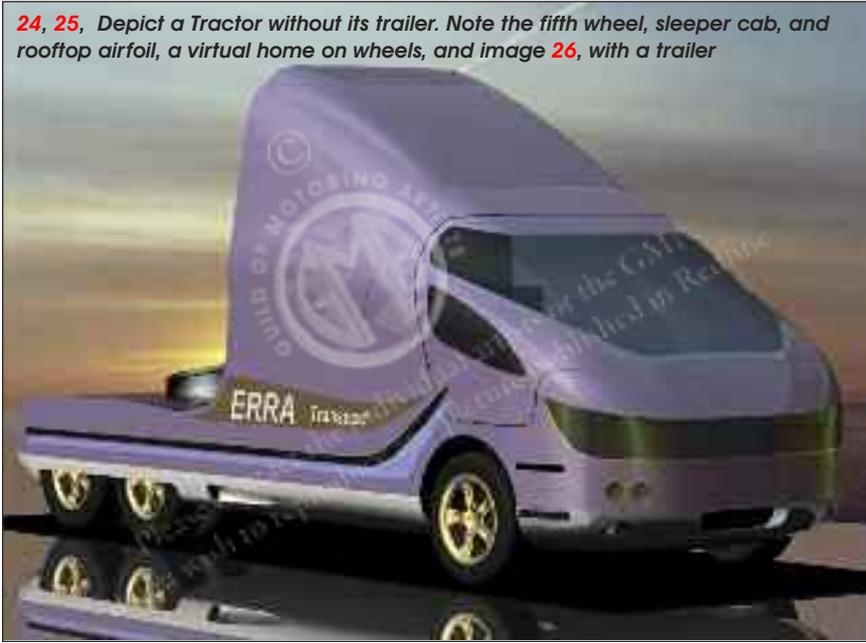
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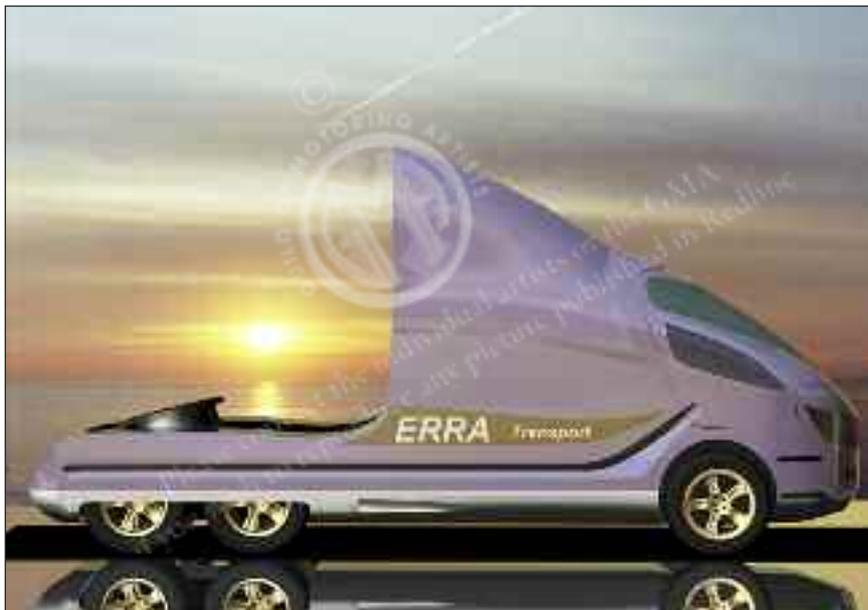
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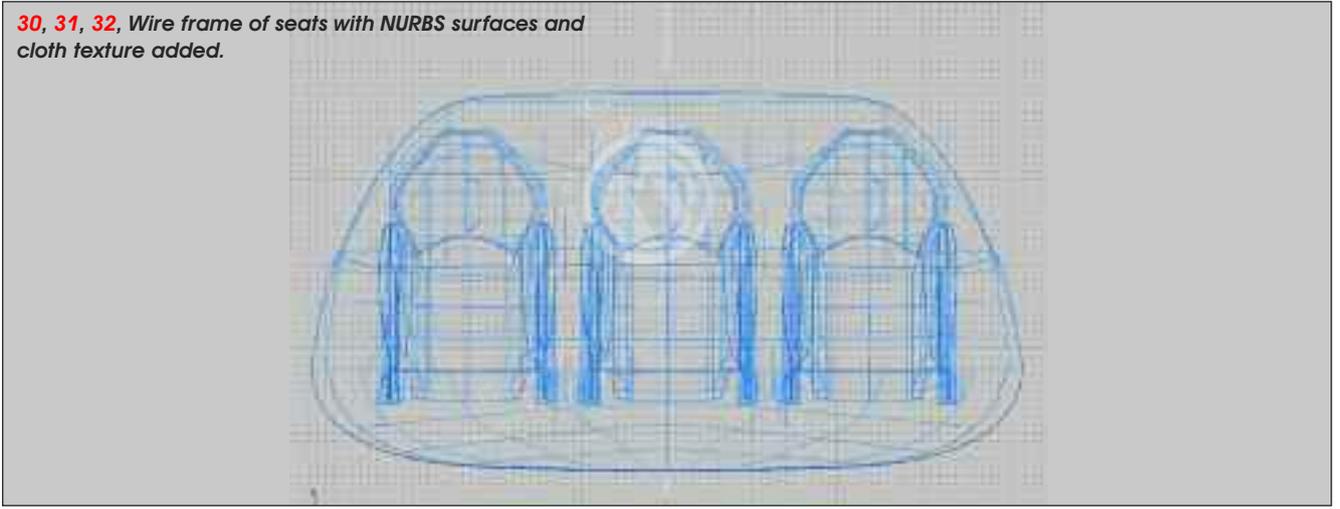
24, 25, Depict a Tractor without its trailer. Note the fifth wheel, sleeper cab, and rooftop airfoil, a virtual home on wheels, and image 26, with a trailer



27, 28, 29, Images of tractors and trailers with stylized ERRA logo. Vehicle height can be adjusted to include a higher cab, or lower rooftop, airfoil, and trailer, made possible with the adjustment of the carbon fiber spacers



30, 31, 32, Wire frame of seats with NURBS surfaces and cloth texture added.



33, 34, Four door with one rear seat and waiting to render the other two. Note the fender skirt over the rear wheel.



**35, 36, 37, SX Roadster.** Note the dashboard and steering wheel. The headlights are rather simple single sealed beams, the tires are narrow (for low resistance) and the wheel covers are flush so ducting would have to be created to cool the brakes. In the valance panel or bumper are intakes for cooling or fog lamps. There are fairings behind the driver and passenger and a rear side window. It would probably need a roll bar and C pillar. The belt-line is low but higher than the initial 3D designs not shown. Eventually the belt-line would move up to provide a more pleasing appearance. I believe the tumblehome on the earlier design was a bit too severe. In the third image the wheels are open and without a flush wheel cover to provide better cooling to the brakes. A crank down lower vent window is provided.





**38, 39,** Images shown depict an instrument cluster with analog gauges in black with white numerals. Included are a voltmeter, tach, and speedometer. Other gauges to the left could be used for battery capacities, GPS, and even tire pressure. A gear shift and pedals had yet to be installed. Later a more modern paddle system could be used to shift as well as camera screens for rear vision and a radio. Notice the chromed dual roll-bar. This interior would work with all models and could be adapted to other platforms where necessary.



40, 41, Images with cluster of gauges as pods. This arrangement is in front of an open space, with the dashboard eliminated. It eventually led to developing a set of cluster gauges on a movable arm. Since the vehicles could be adapted to use fly-by-wire electronics it would be possible not to have to connect directly to a steering mechanism



42, 43, SolidThinking allows the artist to place the camera view wherever it is needed to depict any aspect of the vehicle and also allows for special illumination and fish eye views as needed to capture the full image.



Image 44, Depicts a normal right hand drive vehicle and 45, a driver's education vehicle with two sets of controls.



46, 47, 48, Images of the SW (Special Wide). In this version the tumblehome was less severe and the belt-line was raised from the centerline of the previous model. This enhanced the room for the passenger compartment and made a standard rear door easier to hinge so it could be opened from the side. It followed what might be considered a modern continental style, that might appeal to Edsel Ford if he were alive today, with quarter windows in the back and a convex belt-line like that on the Mercedes Benz C class Sedan. The French would label the car a one volume package.



**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): Anne D'Alton, Ilya Avakov, Paul Bennett, Adrian Bradbury, Malcolm Davies, Paul Dove, 'Mike' & David Purvis.

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*

## Malcolm Davies

[malcolm@malcolmdaviesart.co.uk](mailto:malcolm@malcolmdaviesart.co.uk)



### 1957 Mercury Monterey

A long living model in the Mercury range originally built in 1950 and lasting through until 1974. There were regular design changes throughout it's life.

This particular car is a 1957 2 door coupe. (Watercolour on Hahnemuhle paper, approx A4 size)

*Malcolm Davies*



### 1970 Plymouth Superbird

**NASCAR (National Association for Stock Car Auto Racing) car no 43 which is a 1970 Plymouth Superbird raced by Richard Petty who was the first driver to win the NASCAR Cup Series 7 times.**

This particular car design was built to lure Richard Petty back from Ford's NASCAR team, which he had moved to in 1968. Fitted with a 426 Hemi engine (7 litres) producing 425bhp it helped Petty to win 8 races in 1970 and be well placed in many more. Rule changes in 1971 made the car uncompetitive, resulting in a very short racing career. (Watercolour on Hahnemuhle paper, approx A4 size)

*Malcolm Davies*



### 1940s Willys Jeep

World War 2 era US Military Willys Jeep.

(Watercolour on Hahnemuhle paper, approx A4 size)

*Malcolm Davies*



### **Car Wash**

The most recent painting in my series inspired by hit songs of the past. This is perhaps stretching the idea of motoring a little.

This painting takes its inspiration from the song by 'Rose Royce', which was the theme song from the film of the same name.

*Paul Bennett*



## Dallara 1b

From a self generated series of prints based on the World Endurance Championship Sportscars.

I wanted to keep these images bold and graphic, almost minimal. It became about using some aspect of the cars colour scheme to create a supporting background and as though the car was embedded in the background and then have a very simple typographic element again confirming the minimalism of the image.

*Adrian Bradbury*



Ford Thunderbird as featured in the film "Thelma and Louise



Ford GT40, Winner 1969 Le Mans 24 Hour Race,  
Jacky Ickx/Jackie Oliver



**Dodge Charger General Lee from The Dukes of Hazzard**



**Landrover Shorland as used in Northern Ireland**



**De Soto Fireflite pictured at the Wigwam Motel,  
San Bernardino, California, on Route 66**



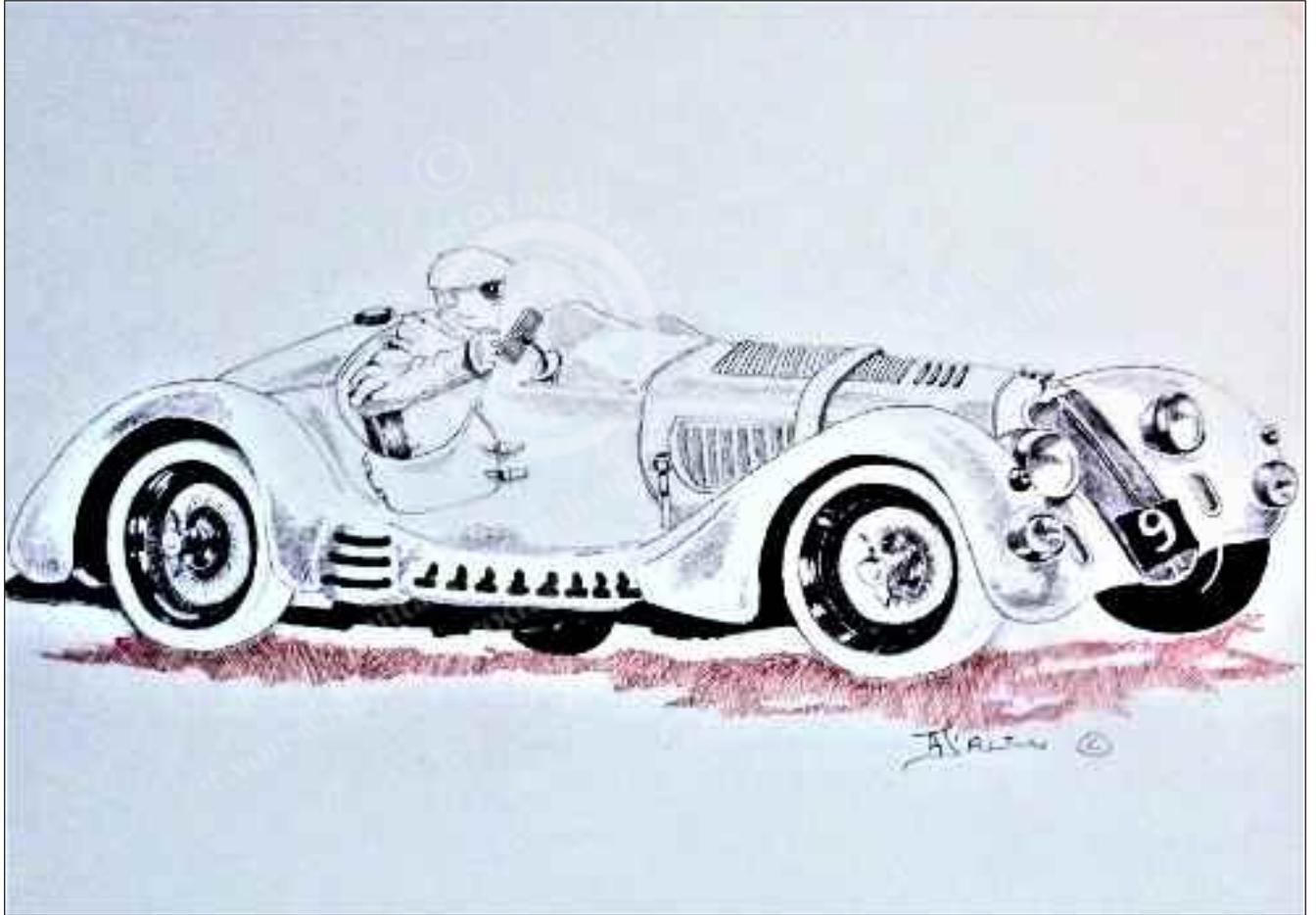
**Buick Roadmaster as featured in the film "Rain Man"  
pictured on location at Cogar, Caddo County, Oklahoma**



**Volkswagen 1200**



**Plymouth Fury "Christine" from the film of that name**



### **1934 Alfa Romeo Pescara**

**This is a 1934 Alfa Romeo of the Pescara genre.**

The engine size is 2.3L with double overhead high-lift cams and is powered by a 6 cylinder in-line engine. The brakes are drums all round. The top speed of this car is 145kph or 90 mph.....

*Anne D'Alton*



### 1954 Jaguar D-Type

The D type Jaguar of 1954, a monocoque construction, discs all round, sports-racing car.

This is a front engined car with rear wheel drive and interestingly the engine sizes ranged from 3.4L to 3.8L and than back to 3L – to fit in with the 1958 Le Mans regulations. It is, and has always been a highly desirable and highly competitive car, much sought after by racing drivers.

*Anne D'Alton*



### **1960s Commer exiting Olney Fire Station**

**Lots of local scene commissions – but only one car**

I think my 1960s Commer exiting Olney Fire Station (aka back of the Two Brewers Pub!) qualifies. Definitely a calendar image for 2023.

*David Purvis*

### In App Poster

On July 17-18, the first race in the Russian Federation on classic cars 24 hours CLASSIC 24 took place. This was held at the Moscow Raceway.

Due to a surge of viral infection, the audience could not attend the event live, but the event was broadcast on the Vkontakte network.

Well, I was lucky enough to make a poster for this wonderful event.

*Ilya Avakov*





**Surtees at Spa**

1966 Belgian GP –  
John Surtees, Ferrari.

(size 120cm x 76cm Acrylic on canvas)

*Paul Dove*



## **Racing Through The Storm**

1954 Le Mans –

Froilan Gonzalez/Maurice Trintignant, Ferrari

(size 120cm x 90cm Acrylic on canvas)

*Paul Dove*

# ArtyFACTS

- 1 Walter Owen Bentley.
- 2 Paula Rego.
- 3 A carmine red Ford Mustang owned by the main characters father. He sells it to people-smugglers in order to fund their escape from Russian-occupied Afganistan.
- 4 The Queen by Lucian Freud.
- 5 Valentino Rossi.
- 6 Ed Sheeran. Displayed at The National Portrait Gallery and painted by Belfast based artist Colin Davidson. It will be auctioned to raise money for Homestart, a charity to support Suffolk families.
- 7 Michael Schumacher.
- 8 Maggi Hambling CBE.
- 9 The E type Jaguar.
- 10 The Courtauld Gallery.

*The quarterly ArtyFACTS quiz is compiled by Barry Hunter*

## Next Issue

Copy deadline for  
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**Sunday November 28**

Please e-mail any Redline  
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