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Did you beat the Editor's 3/10?

Happy
New Year

GMA Information

GMA Committee Members

David Ginn:	Chairman davidginn@btinternet.com
Sean Wales:	Membership Secretary and Financial Officer seanlwales@gmail.com
David Purvis:	Administrator davidpurvismotorart@btinternet.com
David Marsh:	Webmaster opus@opusdesign.uk.com
John Napper:	Redline Editor 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 Facebook Group to which members are welcome to contribute.

GMA members on Facebook, please visit:
<https://www.facebook.com/Guild-of-Motoring-Artists-518130378366893/>

Thanks to Caroline Jaine 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 seanlwales@gmail.com to submit contributions or for more information.

ArtyFACTS

- 1 Who was the first winner of the W Series World Championship in 2019?
- 2 Which famous chimpanzee has had an exhibition in London in 2019? I kid you not!
- 3 Who or what was Hagibis?
- 4 Which famous British artist's drawing of a horse is coming up for auction before Christmas?
- 5 Which London gallery narrowly avoided losing two Rembrandts in November?
- 6 Where in London will you find a major exhibition dedicated to the Car, this and next year?
- 7 In what car do 'All Creatures Great and Small' TV stars Christopher Timothy & Peter Davidson drive in 'The Great British Classic Roads' TV series?
- 8 What new exhibition has opened to the public this year at Britain's premiere race-track?
- 9 Which 2019 film charts the history of '....only Henry the second's' race car, as a famous Italian car manufacturer dismissively described him?
- 10 What is Susie Wolf's 'Dare to be Different' scheme?

The quarterly ArtyFACTS quiz is compiled by Barry Hunter

Welcome to the Winter edition of Redline. Christmas is coming and there's plenty in this issue to stop you getting bored during the break.

This is another 'bigger than ever' issue of **Redline** with much to hopefully entertain you. **David Ginn** has supplied a review of the recent Antony Gormley exhibition at the Royal Academy as well as another of his interesting Step-by-Step painting articles. Personally I find these fascinating and would welcome similar articles from other members whose styles and work methods will obviously be different.

There are reviews of the new film 'Ford v Ferrari' aka 'Le Mans '66' (UK & Europe title), plus a review of what appears to be a very interesting book about the life of Sir Stirling Moss by someone who worked with him for many years.

Of course we have the Gallery showing members' new works. Feel free to contact them using the e-mails in the Gallery should you wish to commission a painting or perhaps buy an existing work or print where available. Several **GMA** members produce limited edition prints of their paintings so why not drop a line to someone

whose work you like and see if they can sell you a print if you would like one. Even if prints aren't available, sufficient interest could change that and the worst that can happen is a polite apology if it's not possible.

Rick Herron continues his fascinating series of articles covering his fascinating personal story as the son of a US diplomat working in various parts of South America backed up by appropriate photos of relevant cars and of his own art. If you find it interesting, and are new to the story, the first 2 parts are in the Summer and Autumn 2019 issues of **Redline** which are already online on this website so you can catch up if you wish and don't forget there will be another instalment in the Spring 2020 **Redline**.

For those who are interested in photography we have another in our 'Star Photo' series, this time taken on an iPhone 11. Mobile phone cameras have certainly come a very long way!

I hope you will enjoy this biggest ever issue of **Redline**.

Regards,

John Napper

Land Speed Record Update

Bloodhound LSR



Since the last Redline, Bloodhound has been to Hakskeenpan in South Africa for high speed testing. This was always part of the plan, but you may recall the original Project Bloodhound SSC ran out of funds and entered administration in October 2018. It was literally days away from being terminated and assets sold off to cover unpaid bills when millionaire supporters' club member, Ian Warhurst bought the project on December 17, 2018.

Ian Warhurst has pumped an undisclosed amount of his own money into the project in order to get to this stage which he hopes will generate sponsorship to take it forward to a new Land Speed Record and ultimately to break the 1000mph barrier provided the record run analysis indicates that the car can do it safely.

For the record runs and 1000mph, Bloodhound is designed to have a booster rocket to assist the jet

engine currently fitted, but that is still to come. The recent tests, in the proposed location for the actual record runs, were primarily to see if everything is working as intended and there are no unforeseen problems. A series of runs were planned, steadily increasing speeds and analysing data before proceeding to the next step.

The original plan was to reach a peak of 550mph. However, by the time of the final run they were aiming for 600mph and actually recorded a peak speed of 628mph. There were a few glitches along the way, but nothing major. Of course this is what testing is all about and the team has returned to the UK feeling upbeat.

For more information: <https://www.bloodhoundlsr.com>

Aussie Invader 5R

Meanwhile, down under, Rosco McGlashen's rocket car is progressing but behind schedule for various reasons. As reported earlier, sponsors have been found to overcome financial problems but there has been a change in propellant necessitating design changes to the rocket motor.

As yet there is no news of any testing date.

For more information: <http://aussieinvader.com>

John Napper

Administrator's Amblings

Ambling motoring visits



New Silverstone Experience

It finally opened in October – really interesting historical immersive experience of Silverstone's complete history, suitable for all ages. Fantastic

Goodwood Revival

Hadn't been for a few years, incredibly hot this year, went with some friends and dressed up. Excellent racing, but access not as easy as before.

The 'Over the Road' area had little motoring art and had descended to a stand selling pillows and another radiators – why?



Sywell Pistons & Props 21st/22nd September



A good Northamptonshire based 'car club' event, plus some great aerial action.

Ian Guy, motoring artist (50s/60s Americana) had a stand. Not really a Guild Exhibition venue – too reliant on good weather!



Sywell MX5 '93'



One of those funny events that worked.

Our local Northampton MX5 Club wanted to beat the previous record number of MX5s to attend a monthly meeting. The record was 40 something, we got to 93 with cars still turning up when it got dark!

Le Mans 66 –

Must see film, best motor racing film I've ever seen.

See reviews elsewhere in Redline.

David Purvis

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Antony Gormley Exhibition

Royal Academy 2019

This Autumn, I visited the Antony Gormley RA exhibition, having seen one of his exhibitions a few years ago at the Hayward Gallery on the South Bank of London. That exhibition was great and that year he had placed numerous steel figures on roof tops all around London too, which caused those not realizing they were art installations to make a few calls to Police by the concerned public! Like many of you too, seeing the scale of the Angel of the North as you drive past near Gateshead is always awe inspiring.

As a world renowned sculptor, I personally see him as an artistic engineer, due to the fact his materials and their design require great engineering knowledge to craft each piece of work. I read that he sees the human figures he often portrays as 'vessels for feeling' or a 'place of experience'. I must confess his 'humanistic' images are always evocative and leaves you feeling a little disturbed or inspired by the use of the material and construction of his figures. His abstract pieces always drive a theme, but as so often such abstract installations, leave the viewer to their own interpretation.

The RA exhibition this year however was certainly something very special, both for its variety of work, some 13 themed 'room's spanning his whole career, from the 1980s to the present day, and by the scale. The pieces ranged from the tiny life sized iron baby (modelled after his 6 day old daughter) in the expanse of the courtyard as you enter the RA quadrangle, to the huge 'cage' hanging in the massive main exhibition hall that defies the scale and weight hanging from the ceiling!

As already stated, what I really enjoyed with Gormley's work was his engineering expertise that went into so many of his installations, from the intense and huge, to the simple and sparse. It goes without saying these iron, steel, aluminium, plaster, stone, multi-media, sand and 'sea-water' installations, all the exhibits, are installed with a great engineering expertise to model what are basically industrial and natural materials.

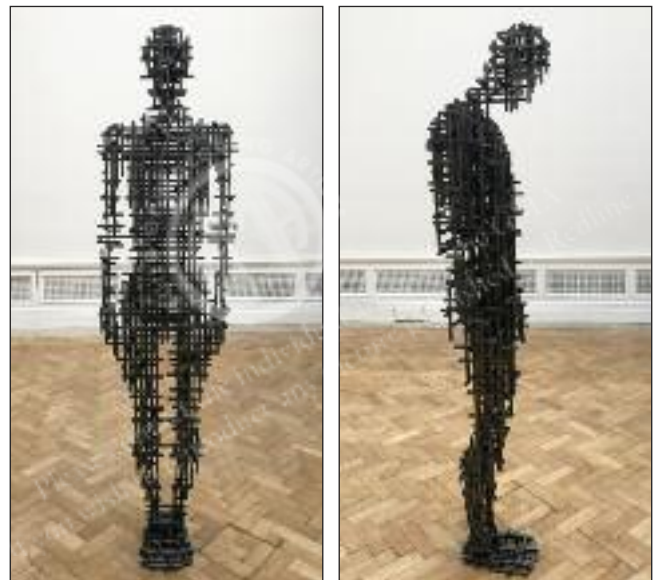
Each of the 13 rooms had a theme and began simply enough from a room entitled 'Slabs' of steel blocks, laid out on the floor to stacked up representing many things from people, to city scapes.

The 2nd room entitled 'Early Works' included many natural materials including a giant organic piece of toasted bread in way (made up of hundreds of pieces) with an image of a body cut out as a hole! Almost like a nuclear blast shadow!

The 3rd room called 'Clearing' was simply amazing and bonkers! It was a big room that was essentially 8 (yes EIGHT) kilometers of 8mm square aluminium tubing! Google it, it's crazy!! You had to walk, climb, and pick your way through it (kids loved it!) It was simply mad but brilliant!



The following 4th room, was one of my favourites which was empty except for a single tall abstract life-size figure, standing in the centre with its head hanging down. It was a grid of geometric series of steel bars. It was so evocative.



The 5th room was perhaps the most insanely massive, geometrically volumetric piece called 'Matrix III'. It was technically 21 interconnected cages, hanging from the ceiling (which in itself seemed impossibly heavy). There must have been kilometres of steel wire bars, which hung some 9 feet off the ground, just above head height. A brilliant piece of engineering which seemed to defy gravity. It's supposed to represent 'a ghostly space of dreaming'.



The 6th room was another 'sparsely' filled room, but technically brilliant. It was just three high tensile steel rods held onto three sets of opposing walls between room 5 & room 6. The '3' wires though all individual and did not touch missing each other at their closest points by several feet, all had an X, Y, Z access and if viewed from a specific point in the room, all intersected, as you would imagine a 3 dimensional axis. It was simple but brilliant!

The 7th room, has the most items, with 'Drawings' on the walls and in cabinets and had dozens of his notebooks, that showed his development of artworks, both small and simple to the Angel of the North. Most were in pencil but there were other mediums too from inks to oil (as in industrial oil1).



The 8th room was called 'Lost Horizons' which was one of his set pieces. It had probably 15 to 18 life size lead casting of human figures, roughly cast and all the same, but they were placed, positioned or hung (standing, gravity defying) upside down on the ceiling (standing, gravity defying) upside down on the ceiling, all facing in different directions. The idea was to show the sense of horizon and space changes with different perspectives!



The 9th room called 'Body & Fruit' which included various casts, with wooden structure and finally cast in iron which had Gormley's own body impressions that formed them. The rusty nature of the casts also giving the pieces a sense of age.

The 10th room was almost a reverse of room 9, as these were concrete blocks with voids in them and hand, arm, foot, leg imprints. This was supposed to represent 'a meditation on the relationship of our organic bodies with the geometrics constructions that we live in. (?)

The 11th room, though not as massive as the 'Matrix' gallery, was big and tall and in it was a massive geometric, cubical cave system, in (made to look like rusted steel plates, though I think was probably wood painted to look like rusted steel. You could walk around the structure or through the centre, with twisting turns that you had to initially to duck in dark passage-ways that opened within to a huge space, with light coming in from open surface high up, as you might expect in a natural cave. It was a really cool experience.



The 12th room was a series of 'Drawings II' again using pencils, but mostly bushes with the media ranging from natural oil, natural earth and even some of the artist's own blood! This room of artwork was mostly inspired by Gormley's experience in Australia and the natural landscape there.



The 13th and final room could only be viewed from a tall wide doorway and like so many great exhibitions, saved the best, or at least most dramatic to last! The room was called 'Host'. You look out onto a full floor expanse of natural sea clay and sand covered by some 10 inches of natural sea water! It looked totally out of context with the huge gilded 19th century ceiling and door frames! It was supposed to represent the basic organic elements of earth, and air! It was truly amazing!

I hope you enjoyed this personal description of what was a great exhibition and certainly made you stop, look and think about what you saw before you. I include a few of my favourite sights from the exhibition. I hope you enjoy the images too!

David Ginn

Jaguar XE, modified in a much more modern take on the Steve Kirk style.

I added a lot of carbon fibre, shaker hood scoop and Volk TE37s. I could have started with the R Sport or Project 8 front bumper and kit, but I really like the base model front bumper which I've just chopped and integrated a similarly shaped splitter into it. I did replace the grille with a mesh one, but other than that and all the CFRP add-ons it's fairly standard.



Mike Gillett

I've been told that as soon as I could pick up a pencil, I've been drawing cars. None of my family are particularly artistic, but most of them were in to cars. My Uncle in particular was service manager at Jaguar and then Ford when I was growing up, and now runs his own garage specialising in American cars and Hot Rods. I took an early interest in cars, particularly Hot Rods and the pastel coloured Custom cars of the early 90s.

One of my earliest drawing influences was Steve Kirks illustrations in the 'Motorvation' section of the UK Hot Rodding magazine Street Machine. I would still describe them as illustrations as opposed to artwork, as they had the goal of trying to show people what a car could look like with a few modifications, a different set of wheels and a loud paint scheme. These were not drawings of cars which existed and they didn't have backgrounds or context, just a shadow and a reflection box at most. They were not photo realistic, instead having basic but effective reflection and highlights added to give the vehicles some depth. This is a style I believe I still emulate to this day.

Throughout my time at school I always took interest in the art classes, trying many different styles and media but often reverting to drawing cars which didn't always get as high grades as everything else I drew or painted. I took Art at A-level and moved more towards paints and landscapes for a while, but this was probably the last time I painted seriously. Whilst at College I visited a large Motor Show in London where I remember seeing a pair of designers on the Nissan stand. Nissan must have launched the 350Z that year as the designers were mostly sketching it in a typical stylised fashion which appealed to me when I first saw it there. I asked one of them how someone could become a car designer and was told to go to Coventry.

After a stressful interview and portfolio session I got my place on the Automotive Design course at Coventry University in 2006. For a few weeks only in the first year of the course we were taught how to use traditional methods to illustrate cars, in particular using Marker, Pastel and Wax Pencil on coloured Canson card. This was a method used since the earliest days of automotive production to illustrate cars as the colour

of the paper is used as the mid-tone, with the illustrator only having to add shadows, highlights and reflections to create the image. This appealed to me especially as most design and styling images of cars from the 60s and 70s were drawn in this manner, whereas this was the period of time when designers were moving much more heavily towards digital illustration. We were also taught digital illustration, 3D modelling and rendering, which I got into and still use to this day in the professional environment. But I always return to the hand drawn methods taught to me then, partly as a release from having spent all day in front of a computer and partly because very few people still use this method and it's a process that I believe should be kept alive.

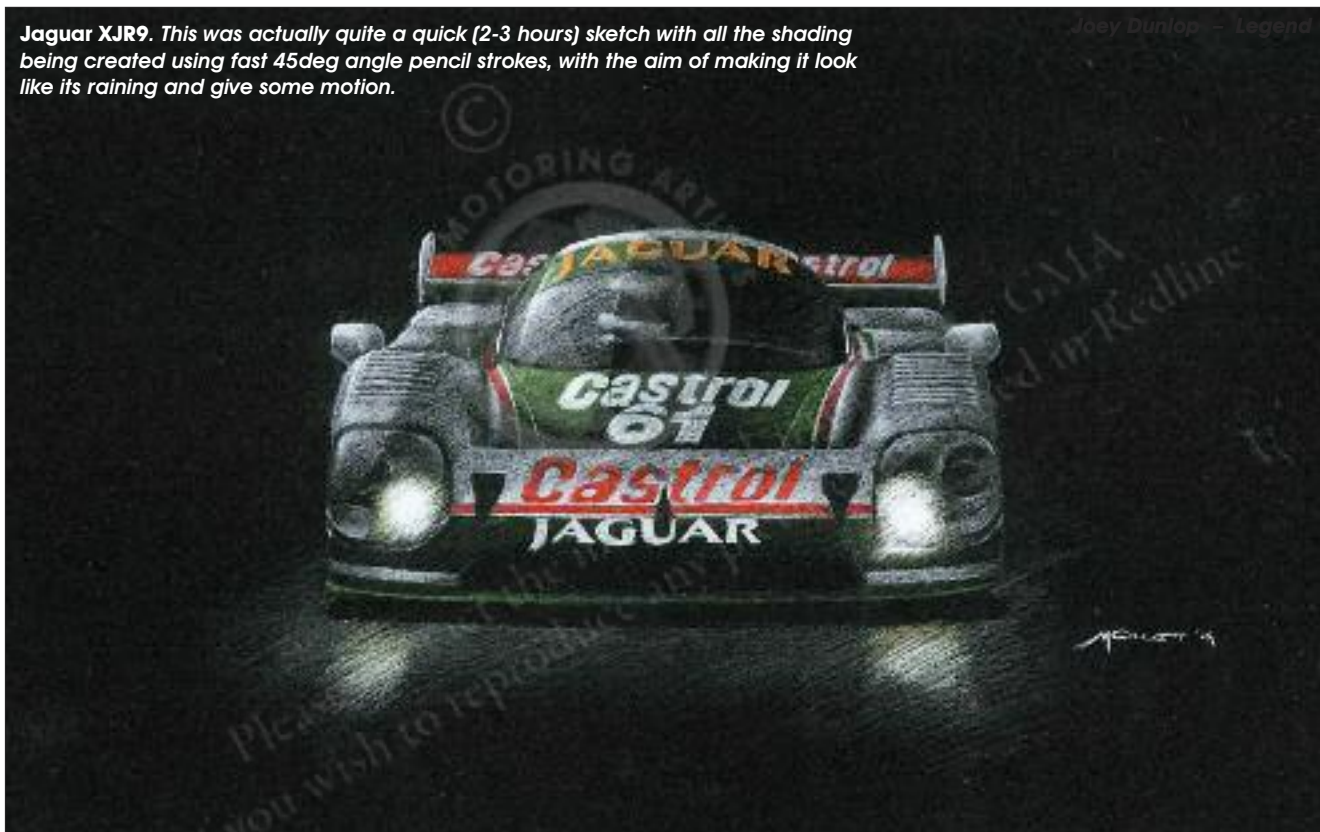
I would hazard a guess that only about 20% of the students from each year's Automotive Design course actually become fully fledged stylists at an OEM after graduating. I was one of the larger groups of people who did not manage to land a spot in a styling studio, but instead found myself in a different but related area of the Automotive Industry. I started working at RLE about 9 months after graduation as an illustrator, trying to portray some of the engineers' ideas which could not yet be turned in to full CAD models. Since then I've become an engineer myself, learning CAD and going on to work on many different projects. My education in styling and ergonomics has helped me understand many more aspects of the car design process and over t

"I started my first Instagram page based purely on my artwork in a hope that it would encourage me to create more"

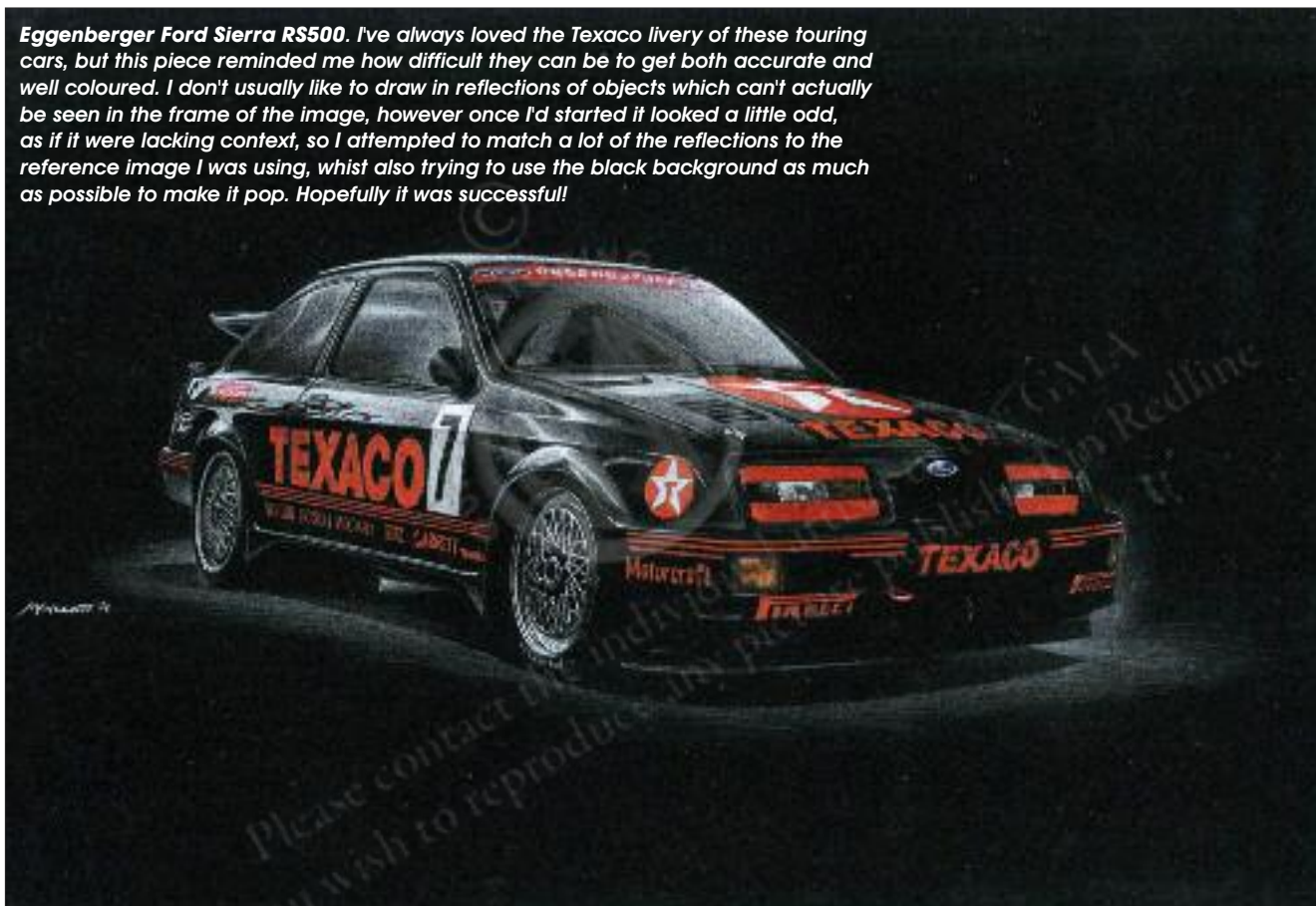


Jaguar XJR9. This was actually quite a quick (2-3 hours) sketch with all the shading being created using fast 45deg angle pencil strokes, with the aim of making it look like its raining and give some motion.

Joey Dunlop - Legend



Eggenberger Ford Sierra RS500. I've always loved the Texaco livery of these touring cars, but this piece reminded me how difficult they can be to get both accurate and well coloured. I don't usually like to draw in reflections of objects which can't actually be seen in the frame of the image, however once I'd started it looked a little odd, as if it were lacking context, so I attempted to match a lot of the reflections to the reference image I was using, whilst also trying to use the black background as much as possible to make it pop. Hopefully it was successful!





**First Generation Chevrolet Corvair,
lightly modified.**

**The midtone of the paper here
is used as the background
and reflective colour
on the side of the vehicle**

The past few years I've taken on more interesting programs, often working from the starting concept stage all the way up to help launch production vehicles.

My Design Engineering role does often mean long hours and very little time to complete drawings. However in April 2019 I started my first Instagram page based purely on my artwork in a hope that it would encourage me to create more. It seems to have worked, as I have created more pieces this year than any previously. I believe I draw in a few different categories currently; I still create pieces on coloured card using it as the midtone, trying to evoke a 60s styling-drawing feeling. Mostly I do full coloured pieces on either black or coloured card of either existing motorsport vehicles, or modified versions of cars to my own design. Nearly all of these heavily rely on markers (either Chartpak ADs or Letraset Promarkers depending on the paper) and wax pencil (Polychromos). I'm very comfortable with this media and will likely stick with it for some time, although I always plan on adding more and more background and context to my pieces, attempting to transition from illustration to what I would consider full artwork. Whilst this is something I always have planned, I often don't achieve it successfully but next year could be the point of change!



I've just started a new series which will be just iconic wheels. They will all be on A5 black paper, so far I've drawn up the **Cragar SS**, famous for being used in muscle cars and street trucks in the 70s, and the **Cadillac 'Sombbrero' Wheel trim** from the late 40s which found notoriety on the custom cars of the 50s.

I plan to do lots of these, all aftermarket wheels and all in the same format as lots of detail can be found at this scale.

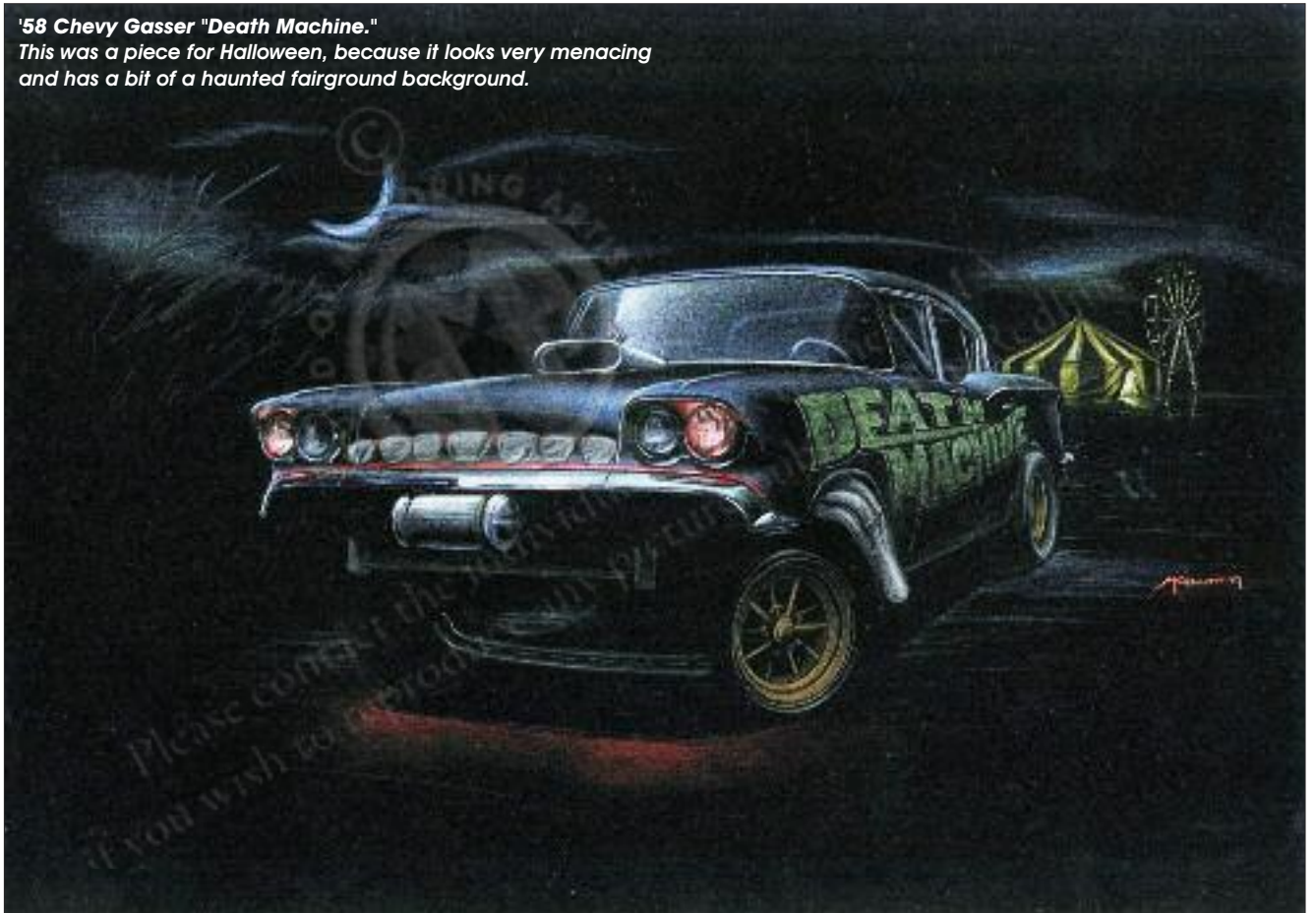
I think a full set of these could look quite interesting framed identically and hung together.



*'Left but not forgotten'
1954 Chevy, abandoned lowrider*



*'58 Chevy Gasser "Death Machine."
This was a piece for Halloween, because it looks very menacing
and has a bit of a haunted fairground background.*



Caprice*Wide-arch Pro-touring style 1986 Chevy Caprice*

1977 Ford F100. This is what I would consider a Steve Kirk style piece, and is a re-draw of a sketch I'd created digitally back in 2013. The original idea was for a 60s or 70s truck cabin on a custom chassis, using a big V8 truck diesel and the full air-system for the brakes, suspension and steering from a full size haulage truck. I like the idea of the sound you'd get from the pneumatics in a passenger sized truck. This Ford cabined version uses the engine from a Mercedes Actros (a little oversized for effect in drawing, admittedly...) with Honda RA273 inspired headers. The background represents the interior trim material, picking up on the 70s cab theme where native American style patterns became popular.

Challenger
Dale Earnhardt "Saturday Night Special" Dodge Challenger



Oldsmobile Toronado

BMW E12 (1972-81 5-series).

This is an example of using the papers colour as the midtone.
Clairefontaine Maya Coloured Card happens to be available
in this very 70s shade of green which was popular on this model



1975 Buick Electra

Star Photo No.6



1952 Jaguar X120 Montlhéry Record Car

This photo was taken at Gaydon on the day of the GMA AGM.

This car was driven by Leslie Johnson, Stirling Moss, Bert Hadley & Jack Fairman for 7 days and 7 nights at an average speed of 100.31mph in August 1952, altogether setting 5 new class records and 4 world records.

I took the photo head on, standing with natural exhibition lighting simply using my Apple iPhone 11.

No extra filtering or editing by the phone camera. But it was a nice and dramatic angle to emphasise the bonnet and fenders/

David Ginn



Le Mans '66

If like me you have followed motor racing since you were a lad, you could come to this film with a critical and beady eye. Don't!

It's a film aimed at a wide audience and tells the very broadly accurate, if somewhat embroidered story of how Ford conquered the Le Mans 24 hour race.

I thought Christian Bale looked like Ken Miles, Carroll Shelby's irascible Brummy ace test driver.

For me, Matt Damon as 'Mr Chicken-shit' (ex poultry-farmer), cowboy-boots, stetson-wearing, 1959 Le Mans winner Carroll Shelby, didn't look anything like the lanky laid-back Texan. But of course he does a perfectly competent, pivotable and believable job. Incidentally Shelby the creator of the Cobra was married seven (yes 7!) times. He had suffered heart problems from the age of 7 but this is not thought to have had any connection!

The Ford executives are made out as the villains scrabbling around on their corporate climbing-frames all hoping to impress big-boss Henry Ford II. When Henry tries to buy Ferrari outright and fails, an entertaining and colourful version plays out. Henry is not happy and so Shelby American Inc. after various bouts of corporate double-dealing, gets it's chance of glory and teaching Enzo a lesson.

Often motor racing film dialogue is all a bit self-consciously heroic etc. This film seems generally to avoid this pitfall, the story runs at an entertainingly fast pace and the action sequences are very good. I found it enjoyable fun – and as for those glorious P3 Ferraris...

Barry Hunter

Ford v Ferrari

This is the same film as Barry reviewed above, but the original title used in North and South America. I have no idea why they felt the need to change it for Europe and the UK.

I'll keep this short. I don't want to give anything away if you have yet to see it.

It's certainly entertaining and well made. They make a big thing of not using CGI and that's a definite plus. It all looks very real. The racing scenes are great.

However, it's not a film for people like me because I know too much about the real story and this film is largely fiction. I could write a very long article about what didn't happen, who was written out of the story etc.

Don't let me put you off. It's well worth seeing. I rate it as the second best Le Mans film ever.

John Napper

Historic Ford Victory at 1966



A trio of Ford GT40 Mk IIs cross finish line at Le Mans 1966.

'Ford vs. Ferrari' Remembers 1966 24 Hours of Le Mans

Reproduced with permission from @FORD magazine

There has been great interest from employees, dealers, partners and Ford fans in the upcoming film *Ford v Ferrari* (or *Le Mans '66*, as it is known in Europe). The major motion picture starring Matt Damon as Carroll Shelby and Christian Bale as Ken Miles is slated to arrive in cinemas worldwide next month.

Ford did not have an active role in the production other than providing historical photos and videos for reference. However, from what we've seen in official trailers and read in press reviews, the movie looks to an entertaining dramatization of the events surrounding the 1966 24 Hours of Le Mans race where Ford won a historic victory. Ford entered eight GT40s in the race and ended up sweeping first, second and third places to become the first American automaker to win the world's most famous endurance race. The remarkable achievements leading to our team's victory at Le Mans remain a source of pride for our company, employees, partners and family members.

It was a significant undertaking from Ford engineers and team members around the world to develop such an iconic racing car and the story of that remarkable win is one of the most well known in racing history. The *Ford vs Ferrari* film provides an opportunity to look back with pride on all that was achieved over that period and to recognise everyone who worked so hard to make it happen. It is telling that the producers should choose this story as the one that they want to tell, and shows how even 54 years later, this is such a compelling story for Hollywood to bring to life.

The development of the GT40 and the legacy of those who designed, built, raced and supported its victory continues to be an inspirational and integral part of our commitment to performance and innovation. There is also an interesting parallel between the story of 1966 and our winning return to Le Mans in 2016 – in both cases, a number of the innovations seen on the track quickly found their way in to series production showing the direct link between innovation on the racetrack and innovation on the open roads.

As with almost any Hollywood movie based on a true story, *Ford v Ferrari* takes dramatic license and is not intended to be a perfect historical record of events. Even so, the spirit of Ford's and its partners' triumph in Le Mans coming to the silver screen is a moment we should all enjoy and a moment of pride.

If you would like to know more about the story, there are a number of online resources worth exploring. The links below will direct you to a series of illuminating short videos and documentary films telling the story of this remarkable race.

This Time Tomorrow: The 1966 Le Mans documentary

Lost Footage Discovered from 1966 | Le Mans

The Grand Tour S01E06

James May's Le Mans Film GT40 vs Ferrari

8 Meters: Triumph, Tragedy and a Photo Finish at Le Mans

Additionally, you may be interested in the articles and other historical materials available on the company's official website, which may be accessed via the following links:

- [Ford Motor Company | History](#)
- [Ford Performance | Heritage](#)

Book Review

CIAO STIRLING

by Valerie Pirie.

ISBN:

978-78590-463-9 Hardback

Size:

6.26"/160mm x 9.5"/240mm

328 Pages,

Published by

Biteback Publishing. £20

I got a new copy on Amazon post free for £9.25.



If you have been a lifelong fan of Stirling Moss then there is little unknown about his illustrious racing career which ended some 56 years ago against that grass bank at Goodwood.

Valerie Pirie was to become his Personal Assistant/Girl Friday/Confidante but started as his young secretary after lying about her age and secretarial experience in 1958.

This is an intimate portrait of 'The Great Man' as she sometimes calls him with I feel a mixture of love, respect and exasperation. She quickly realises that this man is a complete whirlwind of energy but with very precise and pernickety ideas about how things should be done.

Father Alfred Moss has a dentist's practice very close to Trafalgar Square which is where Stirling's office is originally located. Eventually he moves to Shepherd Street in Mayfair and then further up the street where Stirling builds his own bespoke office/flat. Through these moves Valerie keeps the show on the road and also copes with the boss's exacting standards and the builders, not a job for the faint-hearted. This is of course a man we learn built a cubbyhole in his own room in the parents house in Bray to hide his crumpet! But not because he was hungry for food!

In the middle of all the building difficulties Stirling then has his Goodwood crash and the family and Valerie are all doing their turn on the hospital coma rota. When he regains consciousness his first words are not those reported in the press!

Valerie gets to know many of the drivers and has to cope with the deaths of a number of them.

Funny and personal stories abound and many famous people have hidden sides to their characters checked out. She sees how Stirling carefully controls the money, and he is often penny-pinching and regularly forensically checks restaurant bills to make sure each person pays their absolutely correct share. There is also the story of when Valerie has to collect forgotten items from Stirling's flat to take to Le Mans for him and she gets something of a surprise...

...and then there's the story of the one-armed sofa in the loft....

It's a really entertaining, page-turner of a book. from an unusual perspective, so personal and revealing. A story of a great British hero – definitely not to be missed..

Barry Hunter

1906 French Grand Prix Renault



Those who follow my Instagram account, will have seen me post a step by step photographic record in the Autumn (Fall) of my Renault GP race car, from 1905. Here though is a more descriptive background to both the car and the references I used to build up the picture. I hope you enjoy the article.

First, I would like to remind you of the great BBC TV series, 'The Power And Glory' (a century of motoring racing), circa 1990-1991. The terrific book that accompanied the series, by the same name was authored and edited by Ivan Rendall, published by BBC Books in 1991. If you would like to look it up, ISBN 0 563 36093 3. It is a great book, with photos, artworks and excellent descriptive stories and accounts of racing dating from the late 1880s to late 1980s of course.

I have often used the images as guides or for atmospheric cues. The painting I chose was the Renault race car, that won the 1906 French Grand Prix, driven by the Hungarian, Ferenc Szisz. It had 12.9 litres with just 4 cylinders, and developed 90 bhp at 1200 rpm with a top speed of 103 mph. The Renault also had just 3 gears, with the drive through a shaft to the rear axle, instead of the typical chain drive which was common at the time. However one of the keys to the successful win was its wooden wheels with the cleverly designed detachable rims with Michelin tyres on them, which meant they could change the rimmed tyres within 2 minutes, rather than the 10 to 15 minutes needed for the typical tyre & tubes that needed to be removed from a complete wheel, which also needed to be unbolted. This early road side, pit-stop time saving strategy gave the Renault an edge to win the race. The famous American William Vanderbilt was so impressed with the win he bought three of these Renaults to ship back to the USA.

I read that there are only 3 left in Britain (as of 1991) and it was a 1991 photo that I used, plus some 3 other images from the book, that had a photo of Ferenc Szisz, the car at the race and a Gordon Crosby drawing and water wash of the race with the Renault driving flat out past a competitor car whose driver and riding mechanic were struggling with a wheel and tyre change! A wonderfully evocative painting.

The painting I show here, has the angle of the modern photo, but the rest of the painting completely made up from my imagination, inserting Ferenc Szisz and his riding mechanic leaning around a corner, with a scene of spectators and trees on a gravelly road. I had planned to do this in a more Gordon Crosby style myself (a style I have used before of this era of racing car), and I had bought a new set of aquarelle pencils! However, after drawing the car and scene out in detail, I ended up painting the background first, the car and road shadows and systematically the rest of the car and the driver/co-driver and each step instead of the draft water wash style I had intended, I did overpaint using both water-colour and gouache and ended up finishing the whole painting to a more detailed watercolour-gouache illustration then planned. That said, it is one of the larger such water-colour-gouache automotive action paintings I have taken on, which I really enjoyed.

I hope you like the step by step pictures to see how I built up the painting and hopefully injected some movement, colour, atmosphere of the era and humour with the drivers into the finished picture.

David Ginn

Step 1: Drawing

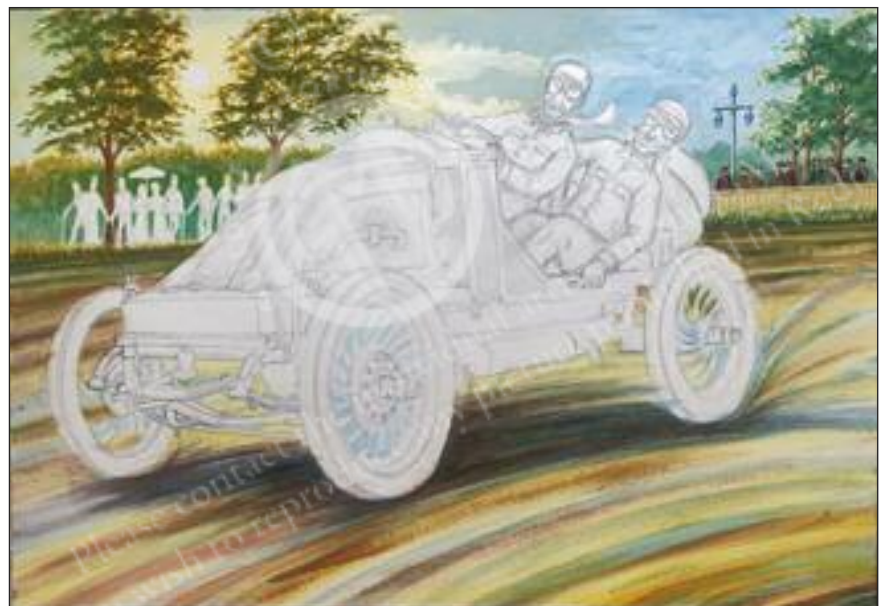
In this first step I have finished the drawing, adding a background of spectators and putting both the driver and riding mechanic into car leaning into the corner.

Art board size is 30"x20"



Step 3: Trees and Road

By the third stage, I started to detail and strengthen the background with the trees, fencing, street lamp and spectator silhouettes, and strengthened the road colours and car shadow





Step 4: Spectators and Drivers and Shadows

By the fourth stage I have painted in the spectators and started the driver and co-driver, plus stated the darker shadow and detail areas of the car engine cowl and spare tyres.

Step 5: Undercarriage and Wheels

As I progress the painting I wanted to detail the dark undercarriage and wheels and tyres, starting to introduce the dark red, crimson, bodywork into the wheel hubs. All the time strengthened the car shadow on the road and tyres, skidding on the semi gravelly road surface to provide speed. I also darkened up the dark engine cowl detail and stated the brass hood detailing.



Step 6: Red Bodywork

By the 6th stage I am well into painting the crimson red bodywork and completing the brass detailing and body shading and adding to the undercarriage shadowing and tyre skidding to emphasis the darker areas.



Step 7: Completion

By the 7th stage, and roughly 28 to 30 hours, from start to finish on and off in my spare time over several weeks, the painting is complete with final crimson red bodywork detailing and enhanced detail on the driver and riding mechanic and the odd touch up here and there making sure the painting looks complete and the level of detail looks consistent throughout.

I thought about darkening the road more but I did not want to lose the sharp contrast of the car and its undercarriage shadowing, so I was happy to leave the road fairly light in the end as a blend of colours I had used throughout. I hope you enjoyed the trip through the stages.

Shelby, Lola, Ford GT40 facing Ferrari in a land of plenty

Ford GT40 latter day from the mid 2000s – I believe a competition version was raced at Le Mans but don't know its story.

This is a digital painting.



Efficiency was a hard pill to swallow. The midship concept is explored.

In this article, the Cord 810/812 needs further mention as the car and its innovative design, plus its successful front wheel drive system was instrumental in the design of today's power trains. Its streamlined front end, and later the search for speed, balance and packaging, owed much to its innovations including the further development of the unibody chassis. The 1937 Cord was known for so many firsts. Almost all were necessary for the development of the modern car. I will get back to that.

Lancia can be credited with the invention and production of the first unibody vehicle, the Lambda, manufactured for 10 years from 1922 to 1931. Opel followed in Europe and Nash in the US. This was key to the future development at the Auburn Cord Duesenberg Co. Without these concepts put into practice we would not have the race cars we have today and without them the progress of automotive development would have been stunted.

As concerns engine layout, there were three front engine front wheel drive vehicles that stand out as exceptional and revolutionary. Mentioned in earlier articles were the Citroen Traction Avant, with a very long and distinguished run and the 810/812 Cord. The third and equally important for its efficient packaging was Alec Issigonis' Mini, a sub-compact with an integrated engine trans-axle layout widely used today. It not only provided the impetus for the Miura but for future Lamborghinis. The Miura V12 was mounted transversely in a mid-ship location behind the driver, a formidable accomplishment in anyone's book. This compact integrated engine transaxle layout proved so effective it was used in many later rally automobiles. The Miura is still considered one of the most gorgeous automobiles ever designed aesthetically and in its packaging.

One could insist that if all automobiles from the original Benz were included one could find automobiles with engines and transmissions both in front and in back



A photo of a row of Minis in a wood at the "Britain on the Green" car show in Northern Virginia – I try to put detail into the paintings and digital art I create and it takes at least 3 months of preparation to create any of the art. So to show the vehicles I had to go through old photo files which I had taken in search of the cars that I include in these articles to bring coherence to the story.

since day one. We could write endlessly about this history, but we have to move up to the classic era and pass over mention of these antiques and horseless carriages as they had very primitive suspensions, sat very high on carriage platforms, and belonged to an era that was transitioning from wagons to truly defined touring automobiles. These three designs stand out at a time when the drivetrain form was being set to a front engine - rear drive axle standard that remained for many decades and is still with us today. It took a while for the concept of the engine, integral with the transmission, to take hold. Further development in four wheel drive, and the development of hybrid electric vehicles were needed for the electric car to blossom, a stage we are in the midst of today awaiting further development in battery storage.

One needs to consider that the 810/812 was more powerful and a great all around car: the earlier 1929 model, not so. This reintroduction of the Cord truly set the driving world on its head when it was introduced in 1937 as the earlier Cord lacked the power to go up hills at any reasonable speed. Necessity is the mother of invention and the 812 was one of the most excellent

time wholly encompassing the modern age of personal transportation. Their luxury cars were also Grand Tourers of the highest caliber. Across the automotive spectrum, on both continents, many manufacturers introduced innovations. The sleek Pierce Arrow Streamliner of the 1930s though foreshortened and truncated offered aerodynamic flow. The later Chrysler Airflow was so impressive the nascent Japanese auto industry copied it as a design worthy to be imitated. I believe it was of unibody construction. It never caught hold with the American public for its ungainly looking front end. There were Cadillacs with electric starters and interchangeable body and engine parts and winner of the Dewar trophy of 1908. There were the immense Royales produced by Bugatti and of course the many wonderful Mercedes-Benz, Auto Union, and Maybach Grand tourers of Germany and the Alfas of Italy. Every major luxury car manufacturer had something to tout. Ah, but the Cord came of a desperate time for a manufacturer struggling to survive and emerged as the most truly modern design of its time.

In the midst of the depression, many luxury car manufacturers were put on the ropes and few could

compete with those who put out less expensive or more utilitarian models and trucks. Auburn, Cord, Duesenberg was one of those lacking the resources to stay afloat. The design of the 810/812 Cords was to reduce cost and thus the removal of running boards, the heavy chrome grille, and headlight nacelles that required some deep thinking on the part of the designers. This was done to buy time. The result was a louvered front end that became known as the coffin nose, and the hideaway headlights in the graceful pontoon fenders. Sorry Corvette, you weren't the first! The Cord automobile used plastic for its interior knobs, because it was easy to make and cheap to



Gordon Buehrig's design was once described as rolling sculpture. Here is a photo of an 810/812 Cord Convertible Phaeton I took at the Nethercuff museum in California.

form and produce. Kind of like Linoleum when it came out at the Crystal Palace fair put on by Prince Albert in 1850, a novel luxury item at the time, later becoming commonplace.

For the Auburn Manufacturing Company, the parent company of the Cord, to cut corners, innovations and original ideas had to be seriously considered, one being the plastic, or was it bakelite, used on the knobs. Chemistry had come to save the day for the company. Plastics were a wonder but as we now know, with a heavy cost attached, it hangs around forever. Without it though, automobiles and transportation systems would not be where they are today. The age of plastics brought about many wonders. Through chemistry, this malleable product opened the age of possibilities, and with the desire for space exploration we would later be able to get to the moon. NASA fostered incredible science and spinoffs to make one's head spin. Without chemistry we would still be in the Dark Ages. So take one's pick. As they say, it is not the invention that is at fault it is the application and/or its use by the nut behind the wheel. Without it to realize man's dream of colonizing space will be impossible.

I have yet to do a painting of a front drive car like the Cooper or Austin and maybe one day I can find the time to do so. Its creator Alec Issigonis did change the thinking about how to package a car and his formula has been used for over half a century. It certainly allowed others such as Lamborghini to consider this efficient option. Change has always been hard in a world that puts profit and the path of least resistance first, even if it is understood as a necessity. For me as a twelve year old in the early 60s, drawn to the look of the Mustang I prototype with its small midship engine, I began to have a deeper interest in the packaging of automobiles as it relates to design. I had no idea where it would lead, or until later to understand its connection to the vaunted Mini. It took me time to absorb all this as it was happening. With electric vehicles and plastic as a byproduct of petroleum polluting our oceans we are in the throes of a new energy revolution. Can change happen quickly enough?

A new Ford and road trips in an exotic land.

We sailed around 1966 on board the Santa Maria, a cargo steamer of the Grace Line with capacity for about twenty passengers, on our journey south to Venezuela. From the U.S. it took over a week to get there. As a cargo ship with paying passengers it would be allowed into port ahead of other dedicated cargo ships. The port was close to the Sinclair camp on the eastern littoral of the country nearer the Orinoco river, much closer than Caracas about 5 hours drive to the west. We would, through the years, spend many happy days and nights making new acquaintances. Our new home, however, required traveling a few

kilometers down the coast to our destination, Puerto La Cruz. On the outskirts of this colonial town was the Mene Grande camp belonging to, I believe Shell, a rival company to Sinclair. Each had its own operators and their children attending their own schools. We would spend our days at the Mene Grande, where we would be attending their school and meeting new schoolmates. To get to it one had to drive down the hill of the consular residence then through the town of Puerto La Cruz. In the camp was the center of activity, the clubhouse, where we spent most of our time watching outdoor movies or swimming when we were not hanging out at the homes of our new friends.

Unfortunately Maggie and Lillian our two older sisters would not be with us, as they had to remain in Arlington, Virginia finishing their high school education and preparing for college. There was no English speaking high school at our new home in the Mene Grande camp or anywhere else in this region of Venezuela.

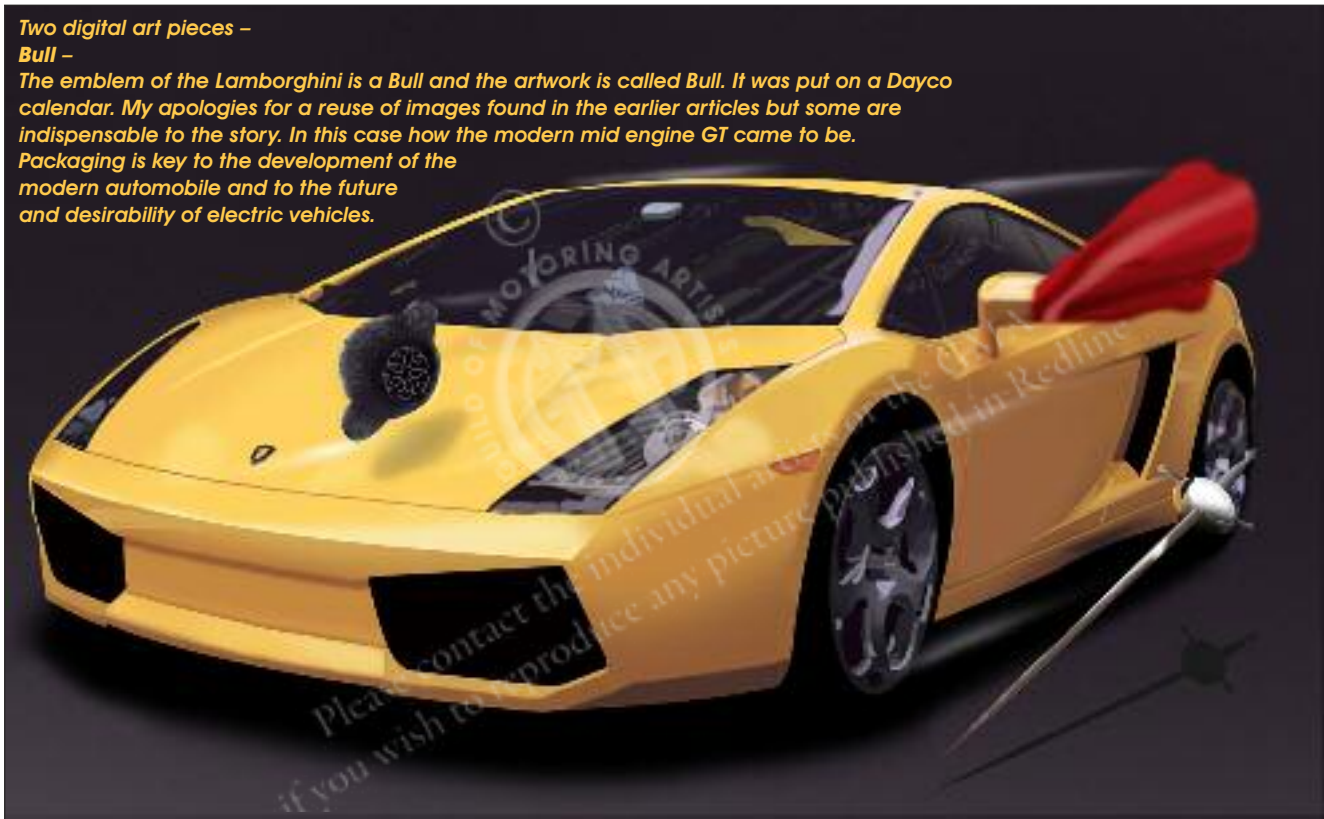
The afternoon we disembarked from the Santa Maria we were picked up by the Vice Consul, Mr. Bruno, who



Two digital art pieces –

Bull –

The emblem of the Lamborghini is a Bull and the artwork is called Bull. It was put on a Dayco calendar. My apologies for a reuse of images found in the earlier articles but some are indispensable to the story. In this case how the modern mid engine GT came to be. Packaging is key to the development of the modern automobile and to the future and desirability of electric vehicles.



Sweet is an image of a Lamborghini in an apocalyptic world. This was the age of the mid-engine Exotic car, introduced by the Lamborghini Miura. A close descendent of that transverse mid-engine vehicle was the Gallardo: beautiful in its simplicity and used for road racing. Ford followed the Miura with the De Tomaso Mangusta and Pantera. I think the Mangusta was a better-looking design. It was an exciting time for high performance exotics with the wildest show cars around. Ford and Ferrari were locking horns on the racetrack. What could be better? Auto design often mimicked military aircraft and rocket design. Fins were replaced with midship engines and a cleaner close packaged styling. The Mercury Cougar production car looked like a Gemini space capsule. Its engine however was not behind the driver.



helped the family with the luggage, placed it into the Jeep, and drove us many miles through lush seemingly endless jungle in the Consulate Jeep Wagoneer.

The trip, this first time, seemed endless just to get to the town of Puerto La Cruz. Then, a quick drive through to the outskirts of the town, and up to the modern house on the hill and we were there. We had arrived at the Consular residence in Puerto La Cruz, high on a bluff

overlooking a quaint small town built on the Spanish Colonial model. It had a plain Catholic Church as its centerpiece, built on a knoll with faux marble painted on its inside columns. It sat prominently on a hill and was visible in the distance.

Freshened up, we paid a quick visit to the Mene Grande camp and the clubhouse. All our activities would be centered around the camp that housed the

Photo taken at a car show in Northern Virginia. This is a Ford Galaxy 500 convertible. I later owned a convertible as well as two door hardtops.



cultural paradise and something I was fortunate to experience growing up in. Puerto La Cruz would be our home for over two years. A few days later my bicycle arrived as did everything else and the house, as modern and new as any glass and steel mid-century modern style dwelling found in the U.S. It became home. The glass windows and polished hardened conglomerate floor on the balcony allowed for a fine vista. We could sit there and look out at the port and the bay with an Island smack in the middle of it. For the first week or so we were driven around in a government car my father would use to get to work. Soon, however the family car arrived.

children of both the American and Venezuelan managers and operators. They were in charge of the equipment used to pump the crude or refined petroleum into the tankers that would come in to load up their holds. I am not positively sure which. But whatever it was would push the hulls of the tankers low into the water, down to the waterline.

To give an accurate view of life there, back in the sixties, would require a biography, so suffice to say it was a

Dad bought an American made Ford and imported it to Venezuela even though Venezuela had a Ford plant. He must have researched the popular cars in each country he was posted to and what they would fetch when sold. The quality of the homebuilt cars was considered below the American ones. But I never found out if this were true or why.

We went to the loading dock to fetch it at the same embarkation dock we arrived on.

Making Travel Plans –

The SS United States moving through a passage. One of my favorite GT500s the 69 convertible was at the time not favored by the motoring public. It and subsequent Shelby's had grown in mass but the NACA ducts were all the rage. I think the reason may have been multifold. Maybe the 428 or the styling of the car as a convertible had something to do with it. I don't know.





Tunnel Vision –

Acrylic Painting sold at auction for charity at the famous Seiberling Mansion Concours D'Elegance, home of the founder of Goodyear. I decided to paint with acrylics and not thin them too much so as to have the painted art and the digital art have the same consistency when printed on a support. Acrylics can be made to look like impasto, oils, or watercolors.

I fell in love with the Navajo Tan, 64 Galaxy 500 sedan and was in charge of keeping it clean. I still relish washing my own cars to this day. We traveled everywhere in it. My three younger siblings and I fighting over the shotgun seat. Now that we were all old enough we joined my parents on summer vacation to visit various parts of the country. My father made sure it was part of our education though he never said so. We drove everywhere in it. I have to say that Venezuela is a very beautiful country and can see how the Spaniards had become enchanted with it. We had arrived at the best time in history to appreciate it, a time when development had not made it like every other populated place on earth. And I felt lucky to be there. Venezuela was a country of stark contrast in wealth disparity, but it had a great advantage as it was the richest country in South America, and like the Middle East brought in many European immigrants. Its middle class was growing.

My dad, Frank Herron, as American Consul for this region of Venezuela, took his job very seriously and reported on the progress of the nation now flowing in petroleum money. One summer vacation, we were able to visit a coffer dam being built to hold the waters so that the Guri Hydroelectric Dam could be built, and an iron mountain, Cierro Bolivar, was wiped of the face of the earth as the iron was removed for smelting and manufacturing. From the other end of the mountain at a safe distance, the family actually witnessed a dynamite blast tearing the rock apart. We had all been given hard hats. It was one of many big explosions and a very big mountain, now gone. We also visited a steel plant where pig iron was being stacked in piles outside. It was the result of

removing impurities from the iron ore in the process of making into finished steel. I was inadvertently steeped in the processes that lead to the manufacturing of steel for automobiles and heavy transportation. Venezuela had jumped technology from horse and buggy to a road network of automobiles bypassing the Ferrocarril stage of development, the iron rails as it were. The Guri at the time was the biggest hydroelectric plant being built anywhere. All I could remember was that the tires on the earth-movers were taller than the height of a modern day pickup truck stood on end. For me this was more interesting than a week at an amusement park and a thoroughly worthwhile summer vacation.

We had been in Puerto La Cruz a year and a half and I remember the day the production Mustang was introduced about the middle of 1964. In this refinery town all the vehicles were utilitarian sedans and there were few magazines. The most exciting vehicle around was the Jeep Wagoneer. I had forgotten about the original Mustang I and only occasionally was able to purchase a car magazine; if I was good. Suddenly there was a buzz around the house about a visit from an important person to this outpost and that they would be driven by their secretary all the way from Caracas. I do not remember the details. Anyway, the high official from the American Embassy was to visit and every one was getting prepared to look their best. Maracaibo was the most important post as it was where the oil was drilled but Puerto La Cruz had a couple of refineries and plenty of American sailors on oil tankers getting thrown into the local jail after a drunken night's brawl or some other misdemeanor.

The Coming Storm – Photo Lamborghini Miura, P400S. Ferruccio Lamborghini named his first mid-engine car Miura after the Spanish bull who killed a famous Matador in 1947. Taken at a car show in Palos Verdes, CA.



On that day during the summer I was asked to wash the '63 Plymouth my dad drove to work. A job I rather enjoyed as I was fascinated with its rakish hood and angled wiper blade trough. It was the Exner design at its most taut. I was scrubbing away with a wet Chamois, when a dark blue Mustang notchback pulled up to the gate. All thought of the Plymouth vanished. "Is this the Herron residence", she asked. By the time I had responded that it was, the whole family had come out to greet her. I never got all the details and had no idea where the Ambassador had been put up, as she was alone in the car, but I did get to look over the '64 Mustang while asking her as many questions as I could get in before my dad had gotten into the Plymouth and followed her into town. It was the first Mustang ever seen in this part of the world and I was thrilled to have caught a glimpse. The occupant of the car had caught everyone's attention not for having brought the important dignitary from Caracas, but for the car and being a young woman professional driving it. She was the Embassy head secretary as proud and pleased as she could be, having driven 200 miles down the coast on one of the most beautiful coastal settings in the world, the littoral of Venezuela, in a car that was already on everyone's lips. I can imagine what all the locals servicing the car or seeing it pass behind an embassy security sedan down the long route must have felt and said about it. The phenomenon was hard to imagine but all eyes were on her and on the Mustang hitherto only seen in photographs. I would have spent all afternoon gazing at the car. The amazing thing is that it had already been dubbed the young secretary's car as such a glamorous vehicle could be purchased by any young person and was a favorite of young women secretaries getting into the workforce. This was at the beginning of the sexual revolution we must remember. Ford and Lee Iaccoca had done a masterful job of anticipating the market. There were others instrumental in the looks and

results who had been enamored of European styling. Ford Motor Company was on a roll and was building automobiles of astounding quality, this one built on a Falcon chassis. By any measure it was a masterful coup.

It was a great life for an adolescent but it wasn't to last. We always knew that soon we would be traveling again. The hard part was leaving friends, but the adventure, not knowing where we were headed, made the thought of new vistas

very exciting. For teeny boppers, two years out of country had made the United States seem an almost exotic place. Change was very noticeable back then. We always asked how long before dad was given another assignment.

My dad's reporting and his concern for and understanding of individuals both local and those belonging to the diplomatic corps of other nations made him an asset and he was to be transferred to Caracas after a short stint in Washington, DC on home leave. His knowledge of the Latin American people was deep and well founded. And he made sure we not only understood the role of the United States in these countries but of the culture of the places we visited. Without realizing this, each of his children had an education outside the formal structures of K through 12, which could serve us well if we were paying attention.

Ford Challenges the European Racing Establishment and Wins. My first peek at the exotics.

After being back in the U.S. for a half-year we were headed back to Venezuela; this time to Caracas. Because of his detailed work covering his consular duties we were able to visit a country unspoiled with

There were so many 250s built with varying coachwork, it's hard to keep track – A burgundy Ferrari 250 GT coupe by Pininfarina.





A 275 GTB – If one pays close attention to the design of these Prancing Horses one can see their graceful evolution and why they required homologation. In Caracas I was able to look at a 275 GTB and noticed that the left side was not the mirror image of the right side. They were hand built the Italian way. The method of getting both sides symmetrical has always been a challenge for hand built vehicles.

full bore modernity from the Andes city of Merida to the Guianas where the Orinoco flowed through the Amazon Jungle and down to the coast. We must have visited every town along the coast including some on the popular island of Margarita. It was a wonderful experience.

We arrived in Caracas by jet airline as air travel had fully come of age and drove up and over the mountain to the valley where we settled into a hotel called the Pinale so that my mom could explore the houses available for rent by the Embassy and decide on which one would do for the family.

The city of Caracas was a more modern vibrant city than I had been accustomed too. Not like New York which was an already aging testament to modern architecture but one where ideas and shapes could be experimented in the new '60s ways. It wasn't exactly mid-century but more in keeping with the trend set by Eero Saarinen for almost free flowing large public spaces like the JFK airport in NYC. This trend would continue wherever cities acquired wealth through petroleum or export of other valuable commodities to afford such structures, and Caracas had an abundance of crude.

To top that off American companies had come down to open branches of all imaginable types of department and specialty stores and the Japanese were not far behind. China would soon be on the ascendancy but now it was the turn of the Japanese and their miniaturization and transistors. Change was accelerating very quickly.

For a young boy though, finally there was access to plenty of auto magazines and a variety of stores

with electronics and scale model kits. The only computer around was the modern IBM machine that was fed by rows of punch-cards which printed out line drawings of simple objects or data sheets using the alphabet and symbols. This was high tech at the time and just as interesting to any young person my age.

As for products, there seemed to have been as many of the things that had been available in the US and the newfangled Japanese electronics flooding the market. Having sold my Hercules bicycle to an employee of the Puerto La Cruz Consulate, I had no personal transportation, so I walked everywhere and would spend a half hour making my way down to the shopping center or the American Embassy to wash the cars of the embassy personnel during the summer. I had to hoof a quarter mile, but the types of cars that tooled around our neighborhood included everything from DKWs to Ferrari GT250s and America coupes? Some vehicles I had never seen in the U.S. Including a 300 SL convertible and an AC Cobra and even got to see a few Borgwards. Some of my readers know what they are. I could eyeball and in some cases touch these vehicles. One could say I had hands on experience of the shape of these fabulous cars.



A Testa Rossa 250 at the Rodeo Drive car show with a 250 SWB behind it.

Two 56 T-birds, one an early acrylic painting, the other a later photograph taken at the Sully Plantation car show in Fairfax County VA. One of the biggest Father's Day events in the area. It was a better, more powerful design than the early Corvettes but could not compete with the European sports cars of the day.



On the west coast these beautiful Italian designs inspired Americans to build better sports cars and there were many I have not included such as the Scarab and Chaparral. But if the '50s belonged to the Italians the '60s would belong to Ford Motor Co. in a big way. Many of these cars ended in the benign climate of California.

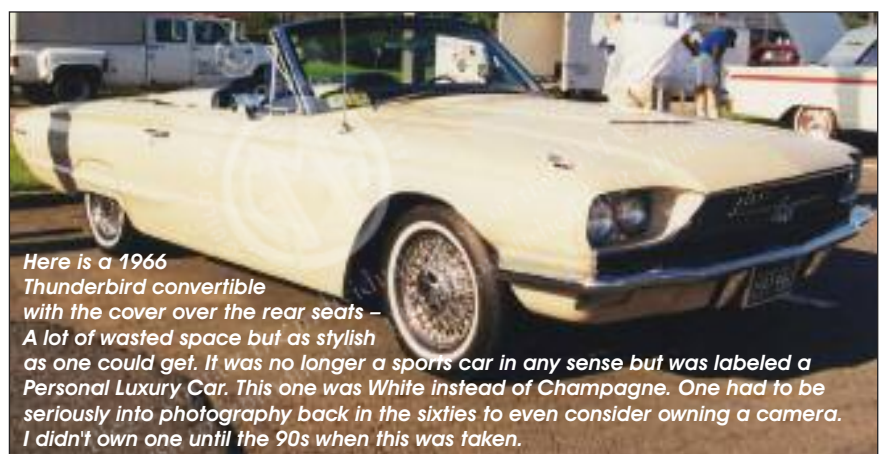
One summer day a friend told me about a Ford GT40 he had seen tooling around town. I told him he must be mistaken as the original GT40 was very limited production at the time and even the son of a Venezuelan Oligarch could not afford one as they were unavailable anyway, in 1968 that is.

One day coming back home from the Embassy I saw this yellow car parked a block from the country club. I was startled. At first I thought my friend had been correct, but it was either too low, (impossible) or much longer than the Ford racing car. I approached this luminescent lime yellow exotic car. I had never seen a Ford GT 40 in real, but it seemed less blunt and squat for a GT40. Were my eyes deceiving me? Was my friend correct in his

assessment? Had news magazine photos been unable to represent the car properly with some magical trick of foreshortening? As I approached I realized it wasn't a GT40. I was disappointed at first until I saw the badge. I had seen this car touted in the magazines. Turned out the car was as exciting as the Ford race car, to me anyway. A Lamborghini Miura had startled the world at the Geneva Auto Show and looked like an even sleeker Ford GT. My friend was close but got no cigar. There were cars in my Caracas neighborhood I had never heard of or did not expect to ever see except if I went to California, certainly not in a staid old southern city like Washington D.C., a town of grey and blue government vehicles.

Besides the cars and architecture, the culture of Venezuela entranced me as did its people and its food. Have you ever tasted an ayaca or an arepa with goat milk cheese melting inside? But the cars were of the highest caliber and of thoroughbred classification only found in such abundance in certain parts of Los Angeles or in auto Museums in the US and Europe.

Racing in GT took hold big time in Latin America, if not specifically in Venezuela, but in Brazil and Mexico with great drivers from both countries. The sixties GT race cars looked more like street cars than the Formula 1 or Indianapolis cars and because of this similarity to the everyday sports car I became interested in their shape and functionality. From early on I wanted to become an automobile designer and I began to paint and draw pencil drawings of cars. I even wrote Lee Iacocca and American Motor's chief designer Dick Teague and got responses back from them. I think I still have Dick Teague's letter but lost the one from Lee Iacocca. Their



Here is a 1966 Thunderbird convertible with the cover over the rear seats – A lot of wasted space but as stylish as one could get. It was no longer a sports car in any sense but was labeled a Personal Luxury Car. This one was White instead of Champagne. One had to be seriously into photography back in the sixties to even consider owning a camera. I didn't own one until the 90s when this was taken.

advice was to study math and keep drawing shapes. Those were simpler times and I was lucky to be posting in an Embassy diplomatic pouch. That must have gotten their attention and I was grateful for their response. In any case though, I was side-tracked from becoming a designer for either respective companies. There were no art classes in high school and my art education was stunted. I had to do catch up when I got back stateside. So I concentrated on drawing and playing guitar, my first love. I am not one to tend to specialization so maybe I was lucky. Sometimes getting into the stream of things at the wrong time can result in frustration. For me the end result could very well have been doing designs of taillights or dashboard fascia for one of those companies: not very appealing.

Ford Motor Company was on a roll and greater things awaited with Henry Ford II having taken over the company after his father's death. Hank the Deuce, as he was called, had turned the company around with the new slab sided '49 Fords and there was plenty of enthusiasm for something fresh and new in the country. Slowly throughout the industry the buggy fenders had become full-bodied pontoon fenders. They were then incorporated slowly into the body like some vestigial afterthought until becoming a bulge in the sheet metal and disappearing altogether into the full envelope body with the production '49 Ford. For me Ford was the company to watch. It was going places.

Now in this modern city of Caracas the contrast of newly painted American cars long, low, and finely sculpted against a very modern architecture ethos was sublime and compelling for a young boy growing up. Ford was competing internationally and GM had yet to catch up. In 1965 Ford or its European partners were on everyone's lips. The Mustang I and then II and finally the production Mustang had caught everyone's



Red Bizzarini GT, Iso Griffo – I believe it had a Chevrolet or Chrysler engine.

attention. I remember washing a 1966 Ford Thunderbird Landau hardtop, and every time it went by my gaze was held by its crisp fantastic design. Occasionally I got to wash the new 1966 Ford LTD in the Embassy parking lot. Though not as exciting, the car was advertised to be quieter than a Rolls Royce for a fraction of the price. But the new Thunderbirds opened up a new era.

For the Mustang and later pony cars much inspiration had come from the beauty of the Italian sports cars of the fifties but with a new more angular design to round out the more voluptuous bodies of the Italian marques. Some included American engines: long bonnet, short boot. The Italian designs were hammered into shape whereas American designs reflected a creased machine stamped form.

Life in Caracas during the summers was as noteworthy as in any of the great Latin American cities: good weather, good food. Summer mornings, for a time I would walk the half-mile to the American Embassy to work in the Chancellery checking visa applicants in. During the weekends I also worked in the commissary. On my lunch break I would go out to talk with the mechanics mostly from Peru and Ecuador whom I had befriended to see what was around the lot. Ford was not the only US Company that held my interest, or that of the young American staff. Buick came out with the '63 Riviera

as its first personal luxury car and what followed were incredible designs by all of GM's divisions with their E platforms including the Cadillac El Dorado and Olds Toronado. The latter was a front wheel drive vehicle. However Corvettes remained a status symbol among American young men, and one of my favorite cars to wash was a '62 Corvette belonging to one of the Marines who had me wash it every Friday night for his date with his girl. For a time I wanted to be back in the U.S. and even attempted to enlist to go to Vietnam. I had no car,

The first car I ever thought of buying was a '49 Packard. Unlike the photo at the Springfield Days car show its color was rust. I had known about Packards as a kid and knew of their reputation. They were bought out in the mid fifties. The one above is beautifully restored.





A shelby Cobra was the same car as an AC Cobra. I believe the earlier Ace and Bristol had different engines than the 260 Ford in the Cobras. I am not familiar with the engines in these cars produced up until 1964 but they were great road cars also. I appreciate the consideration of Carroll Shelby and his Carroll Shelby Licensing which has done much for children around the world needing heart surgery. I was given a 1/18 scale model of the Shelby Cobra to use as reference from Carroll Shelby Licensing. I would send three copies for their file and their approval of the artwork before being allowed to sell the prints with their consent.

no driver's license and even if I wanted to purchase one there were slim pickings and no insurance to be got anyway. I needed a set of wheels. I was coming of age. If I had to travel far to see a girl there was already an early version of Uber, which only cost a Bolivar; about the equivalent of a quarter in U.S. Dollars. It was called a Por Puesto and was ideal for getting around. It would take one along the main highway up and down the spine of the city from station to station as it were, much like bus stops. Louis, one of my best Venezuelan friends I had met at the Country Club showed me the ropes. The cars belonged to the individual operator who worked for a company. At school there always seemed to be a schism between the Venezuelan and American students. I had to defend myself constantly, so I relied on locals I met outside La Castellana, the high school my brother and sisters and I were attending. I got to know the local citizenry who used this form of transportation every day

to get about and were always willing to talk with me in spite of my broken Spanish. I had no problem outside the school and had many Venezuelan friends.

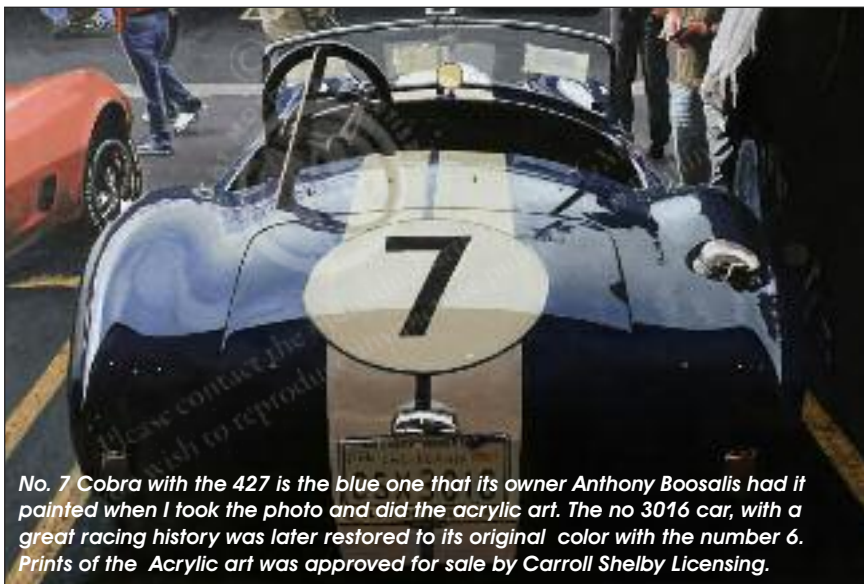
On weekdays I would be making some extra cash washing cars as usual and when there was no work, went over to hang out with Louis when the Venezuelan 'bachillerato' high school was out, or go hang out with Greg the son of the Peace Corp Director. When overseas one tends to develop friends from those other Americans they meet at school. But Greg was different as are all siblings of Peace Corp officers whom themselves are of an adventurous nature and of exceptional abilities, resourceful, and accepting as well as intelligent. Greg and I would go out car spotting if there was such a name for the thing at the time.

It was expected that if my friends among the Marine guards would chose to own Corvettes, the sons of

Oligarchs would tool around in their fathers' Ferraris until they got their drivers' licenses. These rich kids would borrow their fathers' cars and almost run down pedestrians who stepped prematurely to cross the road as they raced past. But for me I had my eye on anything I could afford, wishful thinking I now realize. On my forays to different parts of the city I encountered an old rusted out '49 Packard that I had the audacity to hint to my dad that I wanted to buy and restore. At the time I knew little about the inner working of automobiles beyond the name of the parts under the hood



1952 Ferrari Barchetta - Photo taken at the Rodeo Drive cars show a few years ago. If the Ferrari Barchetta does not resemble the early AC Bristol I will eat my Ferrari. Thankfully I don't own one in case I am wrong.



No. 7 Cobra with the 427 is the blue one that its owner Anthony Boosalis had it painted when I took the photo and did the acrylic art. The no 3016 car, with a great racing history was later restored to its original color with the number 6. Prints of the Acrylic art was approved for sale by Carroll Shelby Licensing.

labeled on a plastic model assembly sheet. My parents looked at me with concern and pretended not to understand what I was asking. That's what teenagers have parents for, I guess. I would have been in an awful mess had I purchased the thing. For a time that old rust bucket had caught my eye but it was an AC Bristol I would look at in a parking lot when Doug and I went car hunting that I lusted after, knowing full well it would never be mine. I even knew there was little distinctions other than badging and the engine in them between the Shelby and AC cars. Every time I looked it over I was enchanted. It was small and lithe and British/American not Italian. I was seeing my first AC Bristol and already knew in its heart was a 260/289 Ford engine, in my book the best Ford engine ever built.

It may have been the last hurrah for dominance of the front engine GTs and sports cars as prototypes soon dominated the Endurance races. This was long before the LMPs of the 2000s were introduced: In my opinion nothing but a glorified single-seater, ungainly looking if effective but hardly a development exercise for practical sports cars meant for the public.

I already knew the names Carroll Shelby, Colin Chapman, and Enzo Ferrari along with those who raced their cars. Soon the movie Grand Prix would be out and the Ford GT40 camera car was revealed in an article in a magazine at the news-stand. Together Greg and I grew with enthusiasm over the developments Ford was making in GT and sports car racing. Back then national pride rated very high. Ford had gone overseas to race and pretty much left the sports car market in the U.S. to Corvette and Zora Arkus Duntov but that is for a later chapter.

Henry Ford the Second had hired the right men to manage his

company while still retaining final approval. He wanted to acquire Ferrari and bypass the efforts Chevrolet had spent on developing their sports car. Ford had made two attempts at a true American sports car. The first of course was the two-seat Thunderbird. In every way it was a better car than the early '54, '55 Corvette but they got greedy for profits and made it into a four door in 1958, and sold more for a greater profit as a sporty personal luxury car.

An attempt had been made on creating a midship engine sports car but it was too radical in concept and design for the times. I

should one day do some better research to see its connection to Lola and the Ford GT. Their concepts are remarkably similar. An English four cylinder was placed transverse in back of the front seats. It looked like a mini Ford GT 40 and became the Mustang I. Never mind that it wasn't produced, it led to new thinking in sports car design, at least for Americans.

From 1963 Ford in conjunction with Lotus and related Formula 1 manufacturers had created race-winning Indy cars and teamed up with Cosworth to create a Formula 1 engine in 1967. Mario Andretti won at Indianapolis and Ford with Cosworth dominated Grand Prix for the next decade or two at one time winning more Formula 1 races than any other manufacturer. A record it held until Ferrari dominated F1 in the 80s, I believe. Ford was at the top with its 260/289 derived engines.

But the prize for Henry Ford was to be able to beat Ferrari in endurance racing. Grand Prix racing was a long-term commitment and did not have the appeal among Americans as did sports car racing. Ford did compete as an engine manufacturer and won in the Lotus at the Brickyard in 1965 with Jim Clark at the wheel. It ended the dominance of the front drive Offenhauser powered specials, and racing would

I believe this was a '60s Offy powered Indy racer I took a photo of at the Springfield days cars show in Virginia. Don't get me wrong, these cars were thrilling to watch and listen to and were the aspirations of many red blooded American boys and girls to build, own, or race. Many famous American racers like AJ Foyt began their careers in these type of cars. But the Offenhauser's days were numbered.



never be the same. The mid-engine cars of Cooper and Lotus dominated open wheel racing for the next couple of decades.

Cooper won in Argentina in 1959 with a Coventry Climax engine driven by Stirling Moss. The writing was on the wall and soon these light agile cars built by Cooper and Lotus were adopted by other teams and manufacturers resulting in their long chain of victories in FI. It forced the big, previously dominant car companies to adapt the new engine-chassis layout. But these pure race cars were not what Ford was after. It wanted to sell cars in the U.S. where the self-imposed ban on racing passed into history and the dictum that racing sells cars, again dominated the U.S. Market. The best way to do it was a win at Le Mans. The historic French endurance race was the most prestigious for a manufacturer to win. It proved a manufacturer's worth, always did, always would. Henry Ford needed to take the bragging rights from Ferrari. To win this race had always been the goal and no American car company had ever done so even for a single year. Wanting to buy Enzo's company, Ford was elated when Ferrari agreed then angry when Il Comendatore equivocated and changed his mind, unless he could still run the racing team. Ford refused and the deal was ended. The age of the midship engine layout had arrived in Europe if not yet in the U.S. The question now was how to win at the 24 hour endurance races still dominated by front engine race cars, and who would get there first with the superior mid engine layout. Both Ford and Ferrari were working on the problem of packaging, different than on open wheelers. Ferrari would present

the 250 LM for the '64 race season as a prototype. Lola with a Ford 289 had already fielded Mid engine GTs with the Mk6. Its weakness was the transaxle.

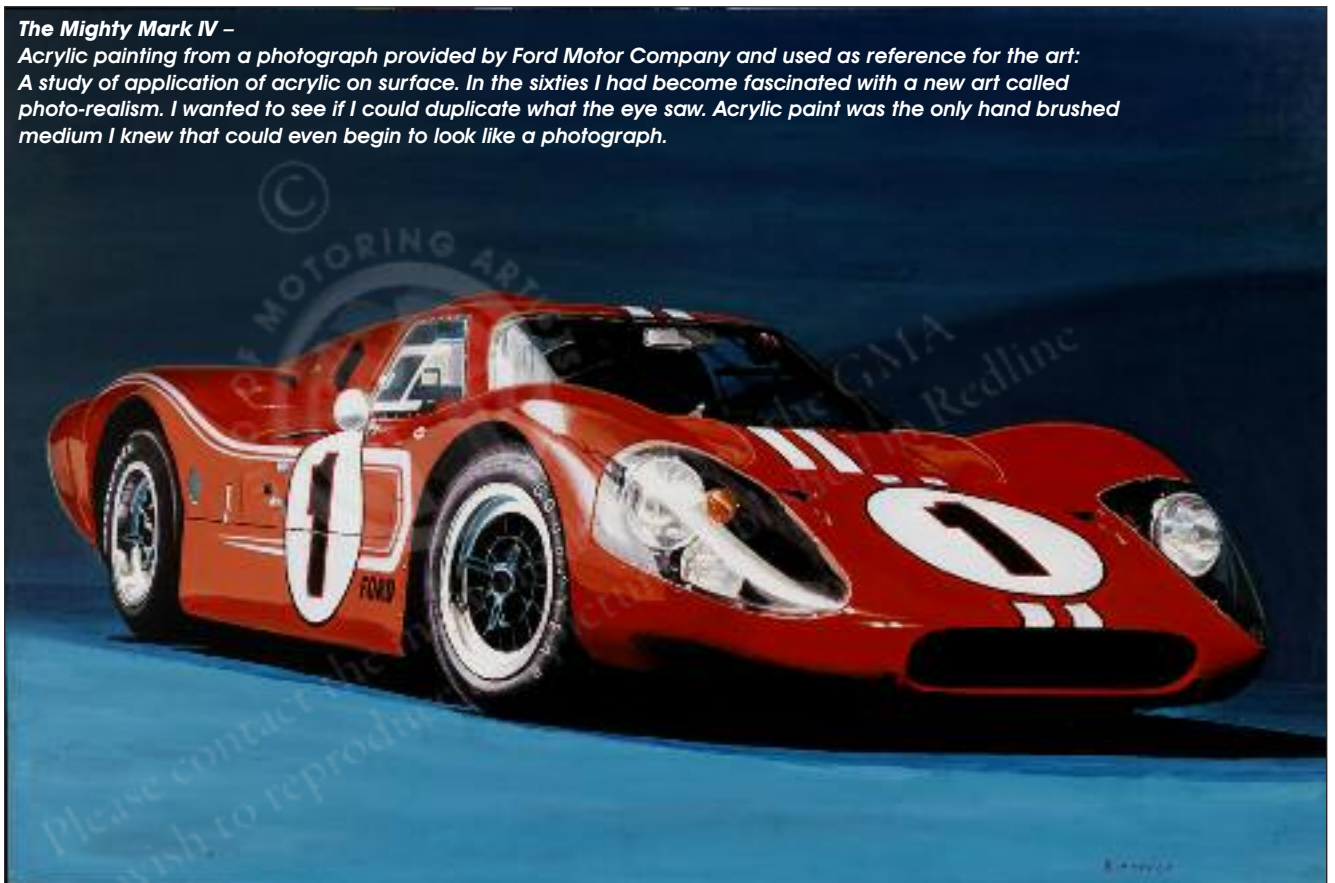
Ford had considered the layout of the Mustang two-seater but now that Ford was firmly established with British manufacturers Ford of England put out a call for a GT to be developed. It was finally settled that the Lola, already in development of and showing promise with its sports car would provide the chassis and technical knowhow to develop the Grand Touring Prototype for Ford. Ford acquired Lola and began further development. It fielded the venerable 289 while Holman Moody developed a monster engine using the 427 large block cast aluminum alloy it had developed for stock car racing. The Lola design was modified with track testing done at the World Championship races and after teething problems and a death at Sebring Ford finally came in 1-2-3 outclassing the Ferraris GT250s, LM s and later P3s. Here was an American big block 427 and now beating the best the Europeans had. Their refined engines had lost against brute horsepower and cubic inches.

Early on the small block GT40 chassis had development problems and the vehicle would bottom out. The Collotti transmission was not strong enough and had to be replaced. Eventually the GT 40 Mk II began winning.

Ford had one more trick up its sleeve, in the American developed Ford GT 40 Mark IV. It used aircraft construction methods. It was an echo of a time harking again back to the days of dogfights over France and

The Mighty Mark IV –

Acrylic painting from a photograph provided by Ford Motor Company and used as reference for the art: A study of application of acrylic on surface. In the sixties I had become fascinated with a new art called photo-realism. I wanted to see if I could duplicate what the eye saw. Acrylic paint was the only hand brushed medium I knew that could even begin to look like a photograph.





Not an original Ford GT 40 but as close as one can get. This one was a digital art-piece from an image provided by Superformance for a poster I am working on for the cover of a Novel. Surprisingly, for a long time many young Americans of that era had no idea of Ford's success in Europe, either in Formula one or GT Endurance racing. In the '60s and '70s attention was relegated to drag racing with stock car racing on the ascendency.

Germany. It was as unavoidable as the name Mustang or the prancing horse borrowed from the World War I Italian ace Francesco Barraca. Though it seemed to be a race between the Italians and Americans, soon the Germans would be back in the peacetime fray as deadly as any aerial dogfight. They had now taken the idea of lighter opposed engines to heart and would dominate GT racing for decades, especially in the prototype class taking the mantle away from Ford who, required to reduce the cubic inches in his cars, withdrew but allowed Gulf to race the smaller engine GT 40 and win for a couple more years. Porsche had been racing with rear-engine cars for over a decade.

Carroll Shelby was instrumental in helping Ford with the win in 1966 in the Mark II, 427. He had developed the car for Ford. Two teams had been tasked with the job and his was the successful one. It is interesting that one never knows who may turn out to be the greatest help in achieving a goal. So it is worth looking at the potential of and applicant in areas unfamiliar to the norms of those in the art form or discipline involved. Sometime a chance has to be taken. You may have to dig a little harder to see it but the diamond in the rough may be worth your while if you polish it a bit and the return may be tenfold. Shelby had raced for Aston Martin as Fangio had raced for Maserati and Hill had raced for Ferrari. Great race-car drivers are great development men and Carroll Shelby surely was that. He understood vehicles like a horseman knows horses. If you don't know the machine it probably won't last the duration it is needed for.

We were on the move again by 1968. This time I was happy to get back as a love infatuation had gone sour

and I missed the U.S. and the excitement being on my own would bring. I suppose I wanted to learn to drive more than anything. I would get enough of that in the coming years.

By the time I was about to graduate I had absorbed all I could about engine placement, chassis development and aircraft construction methods, but only from books and pictures. I read all I could about monocoque construction vital to later development of high performance and exotic cars. And the placement of radiators as well as the engine in back away from the front with a more efficient mid engine layout. But, I needed to get under the hood and behind the wheel. And experience what most American boys of the '60s already had.

It would be the age of the rally car. Oh look what you have wrought Mr. Issigonis. Soon exotic cars would come to the fore. Throughout the next decades of the '70s and '80s Chevrolet would promise a mid-engine car. And Americans would begin to catch on but not until 2020 would Corvette finally produce a mid-engine sport-car. There was no need to until GM began to develop cars that would win Le Mans. The long awaited Aero Vette had yet to arrive.

Next Part 4:

What makes a car run, vehicle dynamics, suspension, balance, drifting and the Rally Car.

Back in the US, Learning to drive, understanding a vehicles internal workings and handling dynamics. More bezier art, hand build models, sketches and original 3D designs.

Rick Herron

Gallery

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, David Briggs, Mike (a friend who wishes to be anonymous), 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 of **Redline**. I hope you enjoy it.

John Napper

David Purvis

davidpurvismotorart@btinternet.com



Ford Model B Hot Rod

Ford B Hot Rod for the future Ford exhibition.

David Purvis



Emberton Clock Tower

One of a number of my local art paintings for Christmas – there are two cars in there!.

David Purvis



Renault TN4F

Passing Moulin Rouge, Boulevard de Clichy, Paris



Willys MB pictured in Caen, Normandy June 1944

Jaguar E Type





BMW 2002 Ti

Cadillac Ambulance





1975 Leyland Reiver concrete mixer

This painting will be a Christmas pressie for the chap driving (now in his mid 80s) from his son.

It is set near my hometown of Lisburn Co. Antrim, and depicts the lorry having just exited one of the company's quarries on the White Mountain with a fresh load of concrete for a construction site. Being set in 1975 when not long new it is most likely heading for the City hospital Tower block in Belfast which was a major contract for the company at this time.

The vehicle was fitted with the Leyland 410 turbocharged engine rated at 155 bhp.

David Briggs



His & Hers

The 'his and hers' painting features a Ferrari Dino (still carrying its French plates although resident in Northern Ireland now) and a Porsche 356 Super 90, both part of a friend's classic collection.

The painting will be his Christmas present from his father.

David Briggs



Massey Ferguson 135

The Massey Ferguson 135 is resident in my home town of Lisburn in Northern Ireland and was restored by the guy driving it.

The church in the background is of significance to him and his family. The painting will be his Christmas present from his son.

I was just thinking that the little 135 was the main workhorse for farmers all over the globe for years, a far cry from the air conditioned, air braked, satellite guided monsters that seem to be a necessity on even the most modest of farms nowadays, progress I suppose!

David Briggs



Stars and Stripes

'Stars and Stripes' is a watercolour and gouache painting of Rodger Ward's 1962 Indianapolis winning 'Leader Card Special' Watson-Offy roadster.

A recent painting of mine for the 2019 Royal Automobile Club exhibition in Pall Mall, London held at the end of October. Seven of my paintings exhibited, one sold fortunately, but not 'Stars and Stripes'.

Richard Wheatland

ArtyFACTS

- 1 21 year old Jamie Chadwick, born in Bath in Somerset, won the first woman-only W Series at Brands Hatch in August 2019. She also joined Williams as a development driver.
- 2 Congo the Chimpanzee: 'The Birth of Art.' ran at The Mayor Gallery with 55 paintings from 3rd to 19th of December 2019. Some 400 paintings in total, were done by Congo and were part of research by artist/anthropologist/TV presenter Desmond Morris who decided to exhibit and sell them this year at prices from £1500 to £6,000 each,
- 3 It was the typhoon which hit Japan at the time of the Japanese Grand Prix and the Rugby World Cup.
- 4 Lucian Freud..
- 5 Rembrandt's 'Light' exhibition is running at Dulwich Picture Gallery until February 2nd 2020. Police gave chase to thieves who discarded the paintings in the Gallery grounds as they escaped.
- 6 Cars: 'Accelerating the World' runs at The Victoria & Albert Museum until April 19th 2020.
- 7 A Morgan Plus 4.
- 8 The Silverstone Experience' opened recently in a super-duper new conversion of that old World War II hangar just inside the main entrance gate.
- 9 Enzo Ferrari reputedly describes Henry Ford II this way in the 'Le Mans '66' film, which charts the story of the Ford GT40s journey to victory that year. It was followed again with victories in '67, '68 & '69. Ferrari's last victory at Le Mans was in 1965 with a non-works NART (North American Racing Team) run 250LM
- 10 Dare to be Different' is a non-profit organisation which aims to increase the participation of women in all forms of motorsport and change the views of women in perceived male-dominated industries. Dare to be Different holds events throughout the United Kingdom and invites local school girls between the ages of eight to fourteen to partake in motor racing related activities.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Redline Spring 2020

Copy deadline for next issue is Sunday **February 23**

Please e-mail any Redline contributions to:

john.redline@yahoo.co.uk

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