



# redline

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## GMA Committee Members

David Ginn:	Chairman <a href="mailto:davidginn@btinternet.com">davidginn@btinternet.com</a>
Sean Wales:	Membership Secretary and Financial Officer <a href="mailto:seanlwales@gmail.com">seanlwales@gmail.com</a>
David Purvis:	Administrator <a href="mailto:davidpurvismotorart@btinternet.com">davidpurvismotorart@btinternet.com</a>
David Marsh:	Webmaster <a href="mailto:opus@opusdesign.uk.com">opus@opusdesign.uk.com</a>
John Napper:	Redline Editor <a href="mailto:john.redline@yahoo.co.uk">john.redline@yahoo.co.uk</a>

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

## ArtyFACTS

- 1 What does HF on a Lancia stand for?
- 2 What is the art name for a difference in light and shade?
- 3 What do the letters FIAT stand for?
- 4 What innovation with regard to portability enabled the Impressionists to travel and paint outdoors?
- 5 Which manufacturer made the Urraco car?
- 6 What modern paint colour was originally derived from Lapis Lazuli ?
- 7 Who was the 2021 FIA Formula One race director?
- 8 Who painted 'The Gleaners'?
- 9 What does the E in Porsche 911E stand for?
- 10 Who painted that lovely lady behind 'A Bar at The Folies Bergère' ?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

Welcome to the Spring 2022 edition of **Redline**. I hope that everyone has had a good Christmas and New Year. The good news is that the Covid-19 pandemic currently seems to be diminishing at last and restrictions are being relaxed. Hopefully all will be normal soon and all our scheduled **GMA** exhibitions will go ahead as planned this year.

In January, we had the delayed 2021 AGM which was a well attended on-line meeting and much was discussed. **GMA** members will have already received the minutes in the full version of **Redline**. It is hoped that the **GMA** will get stronger now that we can hold exhibitions again, and a number of ideas to improve the **Guild** have been put forward. Watch out for announcements on the **GMA** website.

Meanwhile, life goes on, and so does **Redline**. There's plenty to read, even in this cut down version, minus the AGM minutes, Chairman's Letter and Administrator's Amblings which are intended for members. Any motoroinhg artists reading this, and wondering what they are missing, can always apply to join the **GMA**. New blood is always welcome.

This issue's Featured Artist is one of our newest members, **Richard C. Neergaard**. As you will no doubt have already noticed from the Gallery section in the Winter 2021 issue of **Redline**, Richard has a very original style, combining painting with 3D effects and incorporating actual car parts which is something that I have not seen before..

By coincidence, we seem to have something of a Chevrolet C2 Corvette Sting Ray theme running through this issue, with a painting by our Chairman, in the Gallery, another painting by 'Mike', also in the Gallery and a large scale model in **Richard Palmer's** latest article. A spectacular looking car for sure. A curious piece of trivia is that when General Motors named this car, they called it Sting Ray, whereas it's successor, the C3 Corvette, was called Stingray. I have no idea why the earlier car name was 2 words and the later one just one word, but that's the way it was, written in chrome on the side of the cars!

The Stingray name was dropped in 1976 although updated versions of the C3 continued in production until 1984. In my opinion, the subsequent C4, C5 and C6 Corvettes all had rather bland styling, certainly compared to their predecessors, but the C7 was an improvement and saw a return of the Stingray name, which continues on the current mid-engined C8.

Of course, as always, we finish this issue with the Gallery of members' recent work which I'm sure you will enjoy. Should you wish to contact any of the artists whose pictures are in the Gallery, e-mail addresses are included and commisions are, of course, welcome.

I recently got my brushes out, after a long break from painting, unless you count the walls on my balcony that were in serious need of refurbishment! Not a motoring subject, but a result which I think is pretty good, so I decided to slip it into my editorial, rather than the Gallery section, due to it being a cat rather than a car!

This is an acrylic painting of Brena, a cat belonging to my American friend, Nick. Last year I took a photo of her that I liked, and i guess Nick did too since it is the 'wallpaper' on his iPhone screen. I thought it would make a nice painting so decided to have ago, without really knowing how to go about it. It's only my second ever pet portrait, the first being my parents' dog which I painted nearly 40 years ago. After pencilling in an outline and the main features for position guides, I decided to have a go at dry-brushing, using a couple of old brushes that I'm surprised i hadn't thrown out. However, the now rather rough bristles worked fine for the fur and I think it worked out well in the end. It's a small canvas, 20cm x 30cm, but still larger than life-size.



I gave the finished picture to Nick for his birthday on March 12, and I'm pleased to say that he loved it. Now I must start another picture before the mood goes. My next project will be big and may be in the next issue!

Regards,  
*John Napper*





Founders series – Ford

# Richard C. Neergard

Like most of us, I was always crazy about sports cars and restored and raced my first car aged 15. I grew up attending Formula 1 races, back in the '60s when you could actually get into the pits and meet the teams. A little bit of amateur racing and a lot of track days followed. But as an artist, I guess you could say I'm a late bloomer, having started art at the age of 53.

Creativity had always been part of my job having worked 10 years in marketing in Procter & Gamble and 20 years in senior management in their competitor, Reckitt. Among the many innovations and marketing

activities in which I was involved, probably the most recognisable one is that I invented the *Finish PowerBall* tablet which goes in your dishwasher – you know, the little blue and white tab with the red ball in it.

After 30 years of moving all over the world in high pressure jobs it was time to call it a day and find something else, which turned out to be car art. Living between London and Los Angeles, I attended classes at the University of the Arts, London Central Saint Martins, The Art Academy, and Otis Art School in LA. My interest was to use original car parts from race cars, exotic cars



Aston Martin – Shaken, Not Stirred

and classic cars and turn them into real art, not the man-cave decorations you normally see with car parts like the front of a Ford Mustang hung over the bar or the engine block made into a coffee table base. It should be art first and car themed second. My test of success is if the wife allows the piece into the living room, not just the husband's den. I would also like to think I give a "second life" to various beautiful car parts which would be left in a box in a garage if I didn't mount them in art.

I had enough racing friends who donated old parts that I could get my start. One of my earlier pieces was a James Bond Aston Martin piece entitled "*Shaken, Not Stirred.*" This was actually made out of the tail of a 1963 Turner Mark 3, a relatively obscure car used for racing, which looked so much like a DB5 that I restored it, painted it with Aston Martin's official James Bond colour called Silver Birch, and mounted it in gloss wood with martini glasses cut in half. That was my first sale at Sotheby's Aston Martin Classic Car Auction.

Next came a series of four pieces which set out to capture the spirit and essence of some of the most charismatic founders of great car companies: **Henry Ford**, **Enzo Ferrari**, **Sir Henry Royce** and **Colin Chapman**. Each piece expressed the colours, equity, sense, most famous founder's words and a key part from their cars.

Ferrari's was a dramatic red sprayed on the pages of a racing car manual with a branded red valve cover with Enzo's famous words: "*What's behind you does not matter.*" (sold at the Royal Automobile Club, London)



Turner bodywork that formed the basis of the Aston Martin







*"...My interest was to use original car parts from race cars, exotic cars and classic cars and turn them into real art"*





Ford's was black and blue, including a 1931 Model A radiator grille, which I restored, and his famous words **"Any color as long as its black."** (sold at the Royal Automobile Club Exhibition, London)

Rolls-Royce's had an elegant silver and gold swirling together to form the brand's Spirit of Ecstasy in stars, like the interior roof of a Rolls, of course a Rolls-Royce grille and Sir Henry's famous words **"Small things make perfection, but perfection is no small thing."** (on permanent display at the British Motor Museum in Gaydon)

Lotus's was black and gold inspired by the JPS livery with Colin Chapman's favourite expression, **"Simplify, then add lightness"** written in liquid rubber on top of the pages of a Lotus Formula 1 manual and including a Lotus

branded Cosworth twin cam valve cover. (on permanent display at the British Motor Museum in Gaydon)

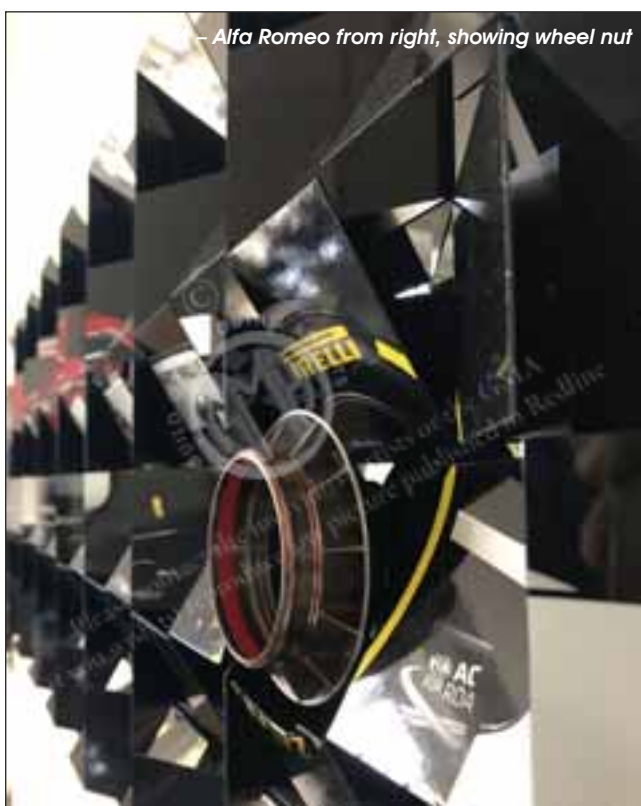
The Zimmerman Automobile Driving Museum in LA liked them so much that they commissioned me to replicate the Ford piece, which fits their American classic car theme, as well as a sculpture for their central room. I asked what interesting car parts they had which I could use for it and they invited me to dig in an old 40 foot container which hadn't been opened in years. I found a drum full of old Ahoogah horns from the '30s, welded stems on them and made a large flower bouquet.

Of course, the pinnacle of the racing world is Formula 1 so it was only natural to set a goal to find a way to make Formula 1 art and place it with the teams. As an





# Richard C. Neergard



– Alfa Romeo from right, showing wheel nut

amateur unknown artist, it's hard to get your art in anywhere but especially into racing teams which are under so much week-to-week pressure that they can't be distracted by silly things like art. I bought some wheel nuts from the auction when the Manor Team went bankrupt and made pieces using Ferrari and Red Bull photos mounted on aluminium tiles bent at 30 degree angles, mounted on black gloss acrylic and integrating the wheel nuts as if they are a full wheel leading to an interesting 3 Dimensional look with an original F1 part. I used them as examples to contact a number of teams and finally the Alfa Romeo Racing team said they were interested. They sent me high quality photos of their car as well as some wheel nuts and I made a piece for their HQ as well as another for one of the aerodynamicists who liked the piece so much he ordered one for his home.

Armed with this success, I re-approached some of the other teams again and both McLaren and Williams were interested and sent photos and wheel nuts to make similar style art for their HQ's. In fact, McLaren has two, a basic car which is in the conference room of their mobile trailer which tours all the European races and the other in the VIP room of their HQ in Woking.



F1 - McLaren

# Richard C. Neergard



JPS piece includes an original F2 fin:



RAC exhibition





# Richard C. Neergard

The style of the pieces also works well with classic cars when using a bold chrome knock off spinner. The Jaguar Heritage Museum commissioned two pieces to celebrate the 60th anniversary of the first E-Type roadster, which they own; a side view with a spinner and a front view with a piece of the bumper that includes the Jaguar face. Both were revealed at the Jaguar Festival at Bicester Heritage and are on permanent display at the Jaguar Heritage Museum in Warwick. And the director commissioned a red side view version for himself since that is the car that he owns.

February 2020, I was fortunate to have a one month solo exhibition at the Royal Automobile Club on Pall Mall in London, right before Covid caused havoc and sold a number of pieces. The Club is an outstanding venue for automobile artists since the audience is the right one and they have 17,000 members. I was invited back in 2021, and had a two month solo exhibition. Unfortunately, due to the lockdowns and travel restrictions at the time, footfall was extremely limited so sales were half of 2020 despite a lot of extra effort by the staff to add web sales, video of the pieces, emails, etc to try to turn it into a virtual exhibition. So it seems there is no substitute for seeing this kind of art in person, but I would expect that once travel is uninhibited, footfall will make exhibitions worthwhile again, and I have my next exhibition at the RAC in December, 2022. I include some of the pieces from previous RAC exhibitions.



**'Racing in the Rain' by Richard Neergard**

Friday 2 July to Friday 6 August

Richard's passion has always been cars, including building a car to race and doing track days.

After studying at University of the Arts in London, Central Saint Martins and The Art Academy, Richard combined his artistic side with his passion for sports cars to integrate the engineering excellence of exotic cars with the artistic presentation to make art which projects this experience.

He makes art with original exotic, race or classic car parts. There are a lot of "man-cave" decorations made from car parts, but his concept goes further to make real art pieces which are beautiful enough to hang in living rooms, not just a den or office, and which have interesting stories behind them. He develops his own one-off pieces but can also be commissioned if you have a car part you prefer to display artistically than leave in a box in a garage.

His pieces are displayed in the British Motor Museum and Jaguar Heritage Museum in Warwick and the Automobile Driving Museum in Los Angeles. He has been commissioned by McLaren F1, Alfa Romeo F1 and Williams F1 for works at their HQ's.

Richard also brings the world of water to life with unique high gloss resin works including splashes, raindrops and driving in the wet. The two themes are combined in this 'Racing in the Rain' exhibition at the Royal Automobile Club. Despite the water theme, the face of the resin art pieces are actually waterproof, making them an outstanding choice in bathrooms and kitchens where other art might suffer from humidity or splatter.

For further information, or to purchase a piece of art, please email: [picturegallery@royalautomobileclub.co.uk](mailto:picturegallery@royalautomobileclub.co.uk) or scan the QR code and visit the Online Club Shop.



PICTURE GALLERY



**Ferrari 250 GTO with original Borrani spinner**



As with many artists, I dabble in various styles and types of art and one of them is resin art. So I also include this piece from the RAC exhibit called "Racing in the Rain" which includes a piece of a tire as it might be seen from underneath the road splashing through a puddle. Some pieces include painting, including a piece sold in LA which is a pop art painting of a famous James Hunt photo with some of his many women on a McLaren 12C bonnet mounted on black gloss acrylic and a Rolls-Royce windshield with a cheeky version of the Spirit of Ecstasy flirting with an art deco man mounted on a chrome backboard.

Feel free to view more of my works on [www.exoticcarart.org](http://www.exoticcarart.org) or follow me on facebook.





# Richard C. Neergard

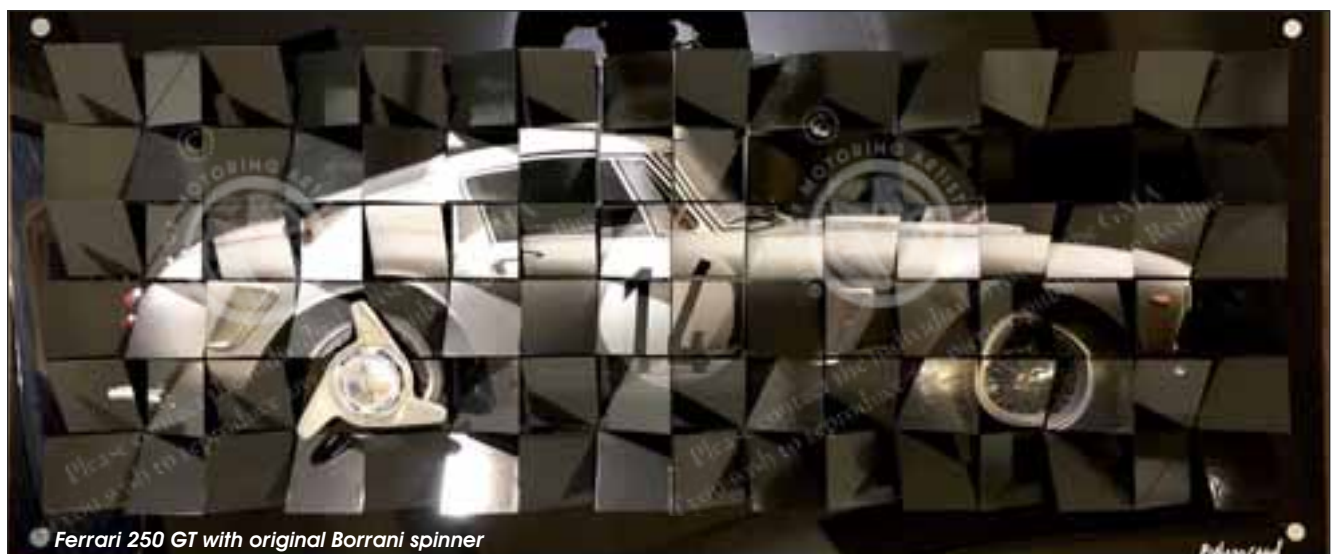
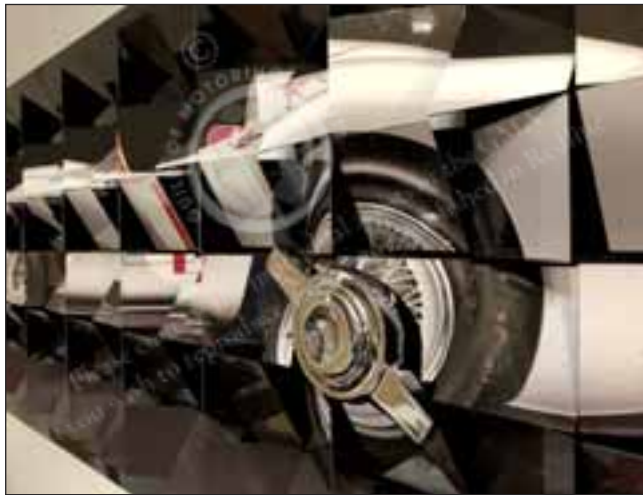
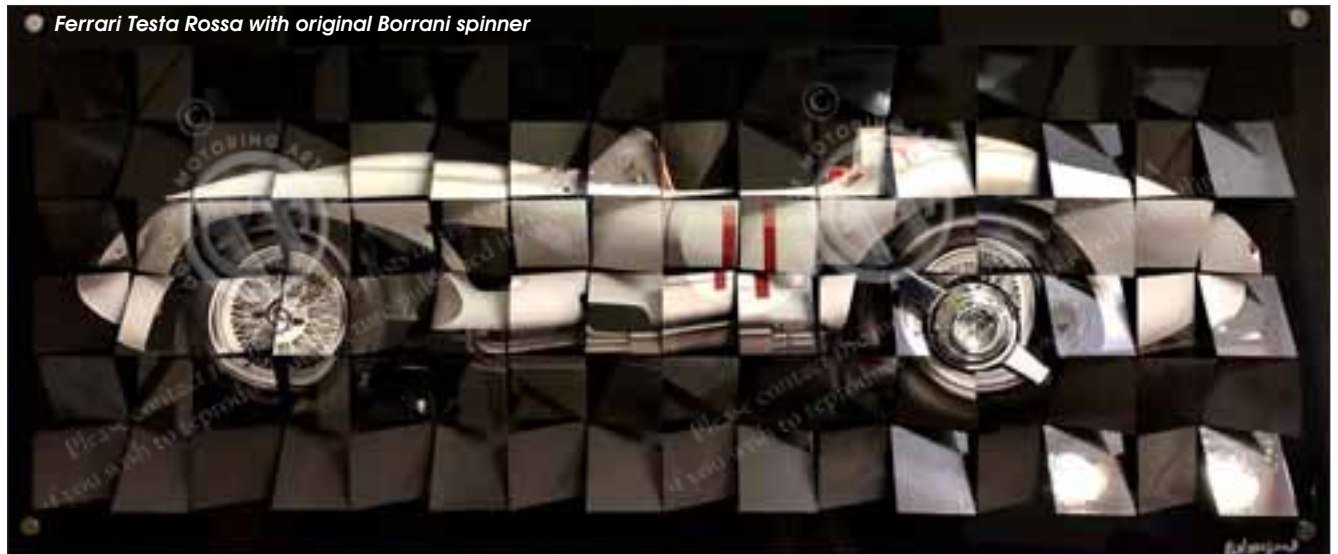
*Spirit on Rolls windshield*



*Porsche 917 with its original titanium axle hub*



# Richard C. Neergard







**Number 15**

### **BRM V16**

Front wheel and suspension of the BRM V16 Tool Room recreation on display at the January 2022 Bicester Scramble

The photo was taken with my Nikon DS300, 1/125sec at F5.6.

*David Purvis*

*This is how I received it.*



## Part 6 – Upgrading a 1960s Corvette model

Above is a photo of the original 1/8 scale Chevrolet Corvette Sting Ray manufactured by Monogram model company in the 1960s. Whilst I always thought it to be a beautiful model, it bothered me that, for such a large model, it lacked in detail. For example, the doors were fixed, so it was difficult to appreciate the interior details. The engine simply lacked detail too which I felt was so disappointing for a model of this size.

Today, these models are hard to come by and the copyrights have been sold to China resulting in inferior quality. Nevertheless, I was fortunate to find another one, albeit, made in China!

I felt I had nothing to lose and should have a go at adding the details that I thought it should have had in the first place. Revell took over Monogram and now manufactures all their models in China which often leaves much to be desired for the experienced model builder.







**The kit I acquired was moulded in black with a red bonnet!**

The first step was to carefully cut the doors out. For this I used a razor sharp Stanley knife for the straight sections and rigged up a surgical blade attached to a soldering iron for the curved bits.

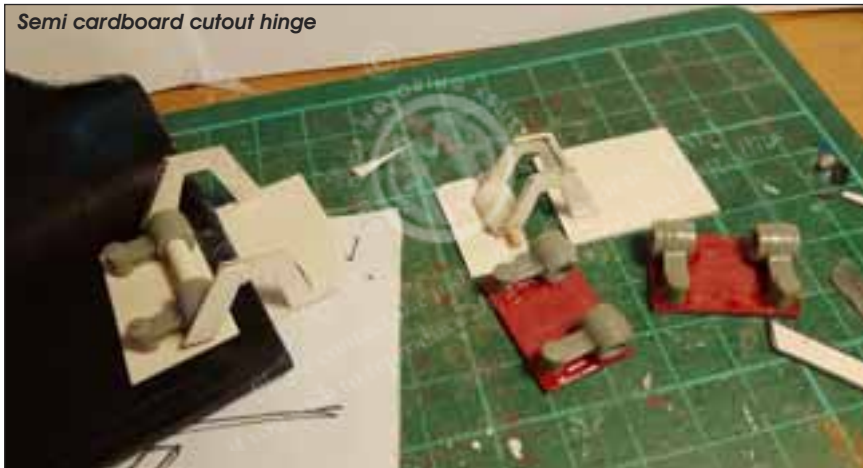
It was essential to have the heat to do the curves, as I would not have been able to cut it out otherwise without causing some major defects. The rough areas then had to be painstakingly built up with epoxy putty to gain a perfect fit.

Fitting the door was just the first stage.

I would now have to design door hinges and all inside panels which obviously did not exist due to the original fixed door system. Quite an 'art' to work out!

I did several design sketches of hinges and made up a semi cardboard prototype to check the function.

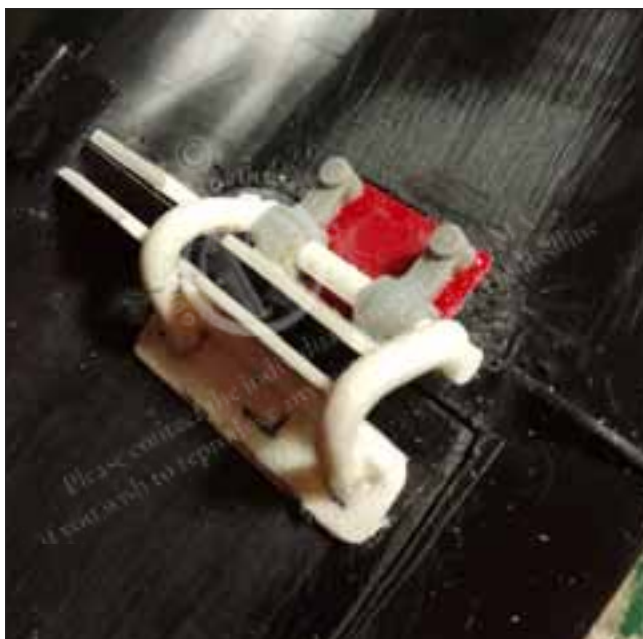
*Semi cardboard cutout hinge*



*Several design sketches*

Once I was satisfied with the angle of the hinge, I made a wooden jig to ensure that each piece was to the exact angle. Each piece was heated with a hairdryer until it was soft enough to bend around the jig, resulting in 4 identical pieces. The pieces were carefully trimmed to interlock with the main hinge pin. I worked on both hinges simultaneously to ensure that left and right were identical mirror images.

I made up two perfect round sleeves for the main pin (king pin) to pass through and attach to the angled pins which were then fixed to two flat mini mounting brackets as seen in the photos. With the doors taped in place, the brackets were cemented, one to the inside door and one to the inside body and left to dry for 2 days.







Another point of interest is that the first new Corvettes of 1963 had split rear windows that were discontinued the following year due, I believe, to irritation to some owners. Ironically, this has led to the 1963 Corvettes being the most collectable among enthusiasts.

So I decided to 'convert' mine to a split window which requires some sculpture work. Whether this will add value to the model, I'm not sure, but should make it quite unique! Other differences are the side vents and vents on the bonnet, otherwise everything else is identical.

I will be using different wheels which will require some body modifications, so I will not be sticking to originality.





After the doors were in place, the inside framework for the doors had to be made up to take the inside door panels. The inside panels will only be attached after the body has been sprayed.

The doors will have magnets to act as door latches.

Door panels being made using a combination of plastic and epoxy putty.

Interior cutting out resulted in having to replace sections in the seats. A special red matt paint was used to achieve a more realistic appearance.





Final touch to the seats was to add white piping for good effect by very careful masking and using a special oil based white matt.

This is an ongoing project. A follow-up article will appear in a future issue of Redline when the model has been completed.

*Richard Palmer*



# Xclusively Jaguar Magazine

## An opportunity for GMA members

Are there any **GMA** members who have created pieces of art featuring Jaguar, Daimler or SS cars, who would like to see them featured in **Xclusively Jaguar Magazine**?

Everyone has different tastes and styles, so it would be great to feature these and help to give some members a bit of publicity among Jaguar owners. Some relevant information relating to the artist and their featured work would be very useful, along with contact details and price range.

**Xclusively Jaguar** magazine is both online and printed as a hard copy, so therefore, images featuring artwork must be high resolution.

If you are interested, please contact:  
[letitia@exclusively-jaguar.co.uk](mailto:letitia@exclusively-jaguar.co.uk)

Below is the announcement for the January issue of the magazine:



## Xclusively Jaguar January 2022

**Welcome to the January 2022 issue of Xclusively Jaguar – and a Happy New Year to you all!**

We are kicking the year off with some Special Offers, exclusively for our readers! Well, we need something to cheer us up now all the Christmas excitement is subsiding and we enter a gloomy, wet January...

Free shipping from Jaguar Classic – exclusive code inside this issue!

**AND...**

Win a day at Salon Privé with Lockton Performance – details inside this issue.

And that's not all. As well as these special offers and our usual features, we also have some fantastic stories and articles to help keep you entertained through this mid winter, including:

- *Headlight advice for getting through your MoTs*
- *Racing updates from Brands Hatch*
- *An interesting write up on Patron Howard Hunt's retirement*
- *Another Tea 'n' Torque meet*
- *JDHT tell us about their vehicle preparations for the Blackpool Tour*

Did you know? Our e-magazine can be read online, BUT for people using smaller devices who may struggle with the size of the text, you can also download as a PDF! This can then be read at your leisure, offline, on a computer, an e-reader or even printed! Just look for the little download icon at the bottom of the magazine.

*Leticia Mace*



# Getting To Know More About California

**1, 2, 3.** SX sports coupe. Some members of the board had pressed for a sporty vehicle in the form of a sports car. Jim had wanted to exclude this model or roadster version as he wanted to concentrate on the bread and butter models but eventually relented. So with the SX model I went ahead and created a sports version also shown in Chapter 10 in the SW models and above as a sports car. It had a more arched belt line. Those who study automotive design history will note the Crown Victoria plexiglass, as part of the roof, and the Lamborghini Countach styled rear wheel opening. It is hard to resist some styling cues from the past.



## California Dreaming

Now that we were in California Vickie and I took the time to explore the state. We visited Hollywood and the downtown area of Los Angeles. All American cities seem to have a central business district with the courthouse rising above the rest of the city and in LA it was no different; thoughts of The Wizard of OZ and the view as Dorothy approached the Emerald City came to mind. In LA we got to see some early 20th century skyscraper designs including the famous LA Courthouse shown on countless fifties through eighties TV shows such as Dragnet and Mathnet. California needed a rapid transit system and came late to it with the metro still being built when we got there. I have ridden the buses and the metro both. We visited the eco car exposition in Santa Monica and I paid special attention to the buses, which have always fascinated me. There were all differing years of design, including many fifties models still running strong. Cars don't rust in Southern California as they do elsewhere. I was also tempted to visit a Tesla Dealership next door to the music store, but my wife, not wanting to be confronted by salespeople, kept me away when I went to pick up a used Rivera guitar amp, with L34 tubes. It was designed and manufactured by Paul Rivera and is a sought-after California amp by some guitar aficionados.

Jim and I had discussed his interest in a hyper-loop type system for covering the expansive state before we moved west. I had never heard of it before I got to California; a vacuum tube placed underground? Seemed a bit of an

engineering challenge to me and probably would cost too much to build. But now that we were here it made some sense. The first time I arrived in California, Vickie had purchased a place in the San Fernando Valley. It was hot and we had to drive up from LAX along the 405. The need for high-speed rail made more sense here than other places I could think of.

While on vacation in around 2006, I had the good fortune to talk with the director of Water and Power in the San Fernando Valley. He had the time to talk with us about the State's need to conserve water. California is always jumping with ideas. There has been a cadre of naysayers that claim solar power and wind power are not full time solutions. To some that deficiency can be solved by moving water from a low area to a high area when there is sun or wind available, and using hydroelectric power and gravity at night or when there was no renewable energy to access. Water would be pumped up from one basin to the upper reservoir then during peak hours allowed to flow down to power the hydroelectric generators. This has met with resistance among some environmentalists, but something has to be done if we as a civilization keep growing.

We were finally able to visit the Los Angeles Griffith Observatory, of James Dean fame, after it had been refurbished. I had wanted to do a painting of Dean's Porsche 550 Spyder but could never find a shot I liked to place it in, so I used the photo of the car for another art piece. When we got there we were invited by the Mayor of LA's aide to ride up to see where they were planting tress after a severe forest fire in the hills above the observatory. It was a way of them explaining what needed to be done to protect this great state and one of the bread-baskets of the world. With my heart condition I could never have made the trek up myself. We were grateful. Vickie's

**4, 5, 6.** The SW-X 4 door Sedan. Generally the 2 and 4 door sedan would be the first renditions done as they provided any changes to the chassis. New developments in the upper body shape included glass as well as headlight and taillight treatment. Other changes were done before committing to the wagons, delivery vans, trucks and SUVs. It is an intermediate rendering of the SW and SX. Note the different headlights, intake and brake cooling duct treatment. Slowly the designs began to take shape and became more refined. Such things as bright-work, headlights and taillights could be moved from one iteration to the next as body development continued or if A-pillar and fender treatment changes were requested. Note the spoiler on the rear deck. Wind tunnel testing would determine if one is needed and where to place it.

In these renderings I have shown the doors extending into the monocoque. This may work for the sports or 2 door sedan because less than 30 inches of its length may be all that is required for access to the batteries. For the four door sedans a system with access under the car may be required. This system is being investigated in China today where a vehicle can drive into a shop for a quick battery change. Or the batteries may be reduced in size and weight needing smaller access doors. As battery technology advances it is likely that their size and weight will continue to decrease as range increases, removing space considerations as a concern. Something to consider is that if self-driving cars ever become a reality, will bumper height, headlight and turn signal regulations become universal worldwide on guided roadways already lit up?





**7, 8, 9.** In the SX, I began to explore more complex compound curves. I retained the wheel openings, door openings and wipers, but changed the headlight design by adding a wraparound side turn signal. I loved the GMs of the fifties under Harley Earl, especially the lower chrome valance and rocker panels and two-tone appointments in some models. The backdrop for many of the 3D images are photos taken on the Pacific Coast highway near the Chumash village and before Point Mugu Naval Air Station. In a design there can be a theme, so I added the front turn signal to wrap around the sides like on the rear or the wrap around windshield. A gap would be added to indicate the demarcation between the bumper headlight valance panel assembly and front fender. I added more texture to the taillights and a deeper chrome bezel for the bulbs.



French nephew and his friend who were visiting, were nonplussed by this kindness, thinking this was done for everyone. We did not dissuade them, as they did not speak English. It was a one-time event as the aide was going up to check progress on the planting anyway.

Without water there is no way to put out fires, nor power to run hydroelectric dams and to make the fine wines that are now considered on a par with the best French wines. I was cautious to mention this to Vickie but when we went back to Nice to visit she couldn't stop talking about the industry after seeing the movie "Bottle Shock".

I joined a writers' group and developed long friendships with writers of short stories, novels, poems and scripts. Denise, the head of one writers' group, invited us to a Temecula wine tasting and so we went out into the desert. I might say that wine is as popular in California as it is in France. Overcrowded Southern California has nowhere else to go but into the desert or the canyons that run down from the Los Angeles National Forest to Highway One and the coast near Point Mugu and the naval base. It is proving stressful to the environment, the electric grid and conservation of water among other things. Now there have been very destructive fires blamed on the power and electric companies that have no choice but to provide power to an ever-expanding population growing into these canyons. One woman who lived in this area, evacuating with her children and those of her sisters, asked who allowed this to happen. Reminds me to next time do a painting of a fire truck in dedication to these volunteers. We were treated very well as new arrivals in LA.

My sister Maggie was instrumental in raising money for the National Museum of the American Indian to get it built. She introduced us to her friend who also worked at the Smithsonian in Washington D.C.

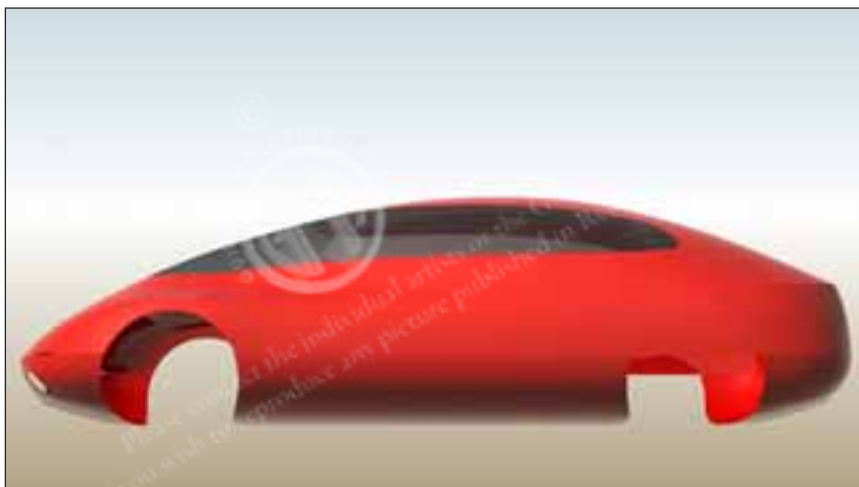
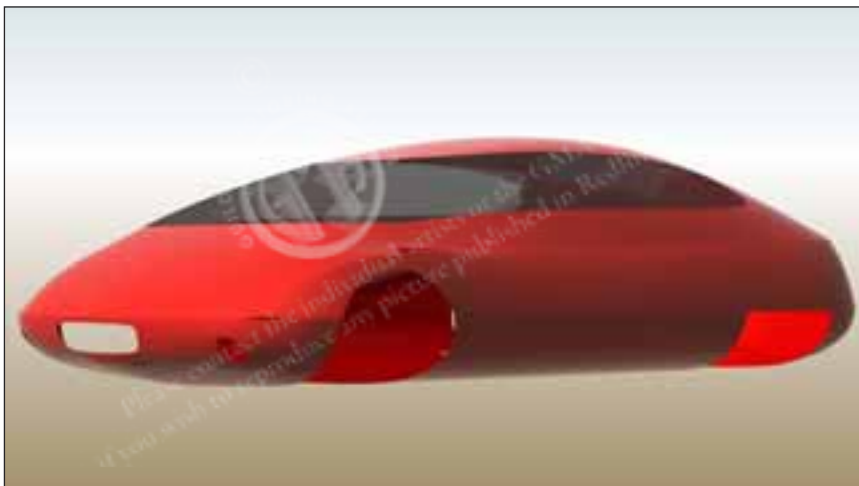
When we visited before our move, her friend invited us on a personal tour of the Gene Autry Museum of which she was then the director at the time. One can visit the movie studios or Disneyland or even Lego Land but you would do yourself a disservice if you did not take the time to visit the important museums and art galleries up and down the coast. The Will Rogers Ranch, the Getty and the Petersen Automotive museums are a few examples.

One thing we were instructed never to do in designing an automobile was to not have a rear window. The window was not put in out of time constraints. I provided myself the luxury, as I wanted to explore form and not functionality.

The name Daytona has always intrigued the automotive press. The industry has named a Dodge and a Shelby by that name and importantly the Ferrari 365 GTB/4 Daytona, all referred to as Daytonas. The Ferrari version is to me a masterwork in refinement of form, which I only got to appreciate when I saw one in the flesh in Southern France. Any photograph of the car fails to do it justice. It was on one of my first visits to Saint Tropez or Nice. I cannot remember exactly where. There it was sitting in a parking lot in all its glory, red paint shinning in the sunlight.

What amazed me was the jewel-like assembly of the glass chrome turret interface in the back and rear side windows. The formation and insertion of glass and chrome, to me, defy description, a lovely example of compound complex curves in execution. The transitions were so perfect I could only wonder whether it was because of the way it was designed and hand fitted or because of the precision of the hammering and glass forming during the build process. The SX above was my attempt to create a curved rear side window that flowed as smoothly as the Daytona. Alas there are tooling and manufacturing costs to consider and it may be that

**10, 11, 12, 13.** This SX body form exploration was to get a visual 3D view of the surface treatment.





**14, 15.** The SX sports a chromed chassis and intake treatment as well as a vent in the C pillar. This version does not have headlights or wiper-blades, yet it retains its unusual air intake.



the Daytona achieved the effect with an intake behind the rear side windows and careful handling of the surface treatment and joining of the window body interface where the cutout lines were made.

I was getting up to speed with the program and beginning to flesh out the vehicles, following the directives I was tasked by Jim and the other members of the board to complete. The vehicles that most influenced my approach to the designs were the Cord 810, the Hudson Hornet and the Ford Taurus, though the latter today may seem dated.

All was not work though, engrossing as it was. I continued to write songs when I could. I was getting a bit old to actually perform so I recorded instead.

Everyone comes to LA, the entertainment capital of the U.S., which ranks as number one for film and music, though that may be questioned by those from New Orleans, Chicago, New York, London or Liverpool among others. I found out that the competition is tough in all the arts but that is why people come to LA. It is the case in any industry, go where the action is.

Whenever Vickie and I moved to a new place we would explore every aspect we could of the community and immerse ourselves in the culture. We never loved to be tourist sand avoided the tourist spots unless we were just visiting or they were historic places or sites involving technology.

I have always been interested in the Civil War and to understand it one

has to visit the battlefields. My dad took us to the major engagements like Gettysburg, Antietam, Harper's Ferry and Manassas. It was during the Civil War centennial and there was a different attitude about the history whatever your feelings about it and its participants are today. One could place themselves better in the times and conflicts individuals faced when having to make choices on loyalties, and life decisions that today didn't seem as clear cut.

When our daughter Virginia was growing up, I wanted to continue my dad's tradition, teaching her the history of the state of Virginia. Whenever we visited a new place, I would wake up early in the morning to get some coffee and she or Vickie would join me. We would get in the car and go look for an all night breakfast place. It was still dark out. There were few cars on the road and few people out. After breakfast, we would see if we could drive around the city on the interstates or local roads to get the lay of the land.

Today in the South the attitude toward the southern generals has changed, but history happened and it doesn't hurt to read about both sides and put oneself in their shoes. I was as interested in the hardships Ulysses Grant faced, raised by a father who was a tanner by profession or how it might have made him injured to the bloody conflict of the Wilderness Campaign. I also think I understand his counterpart Robert E. Lee's hard decision to join the south. It is difficult to judge these men or women from today's perspective and without their military examples, could we have entered the world wars and produced men like Patton, Bradley or Eisenhower? Whatever you think of them, could we have had our American military tradition without all of them? Many forts and bases in the south were named after confederate generals including Lee, Bragg, Pickett and AP Hill. It was also a place to

understand the efforts of Clara Barton and scores of other women who helped heal the awful scars, both physical and mental that the war left on everyone.

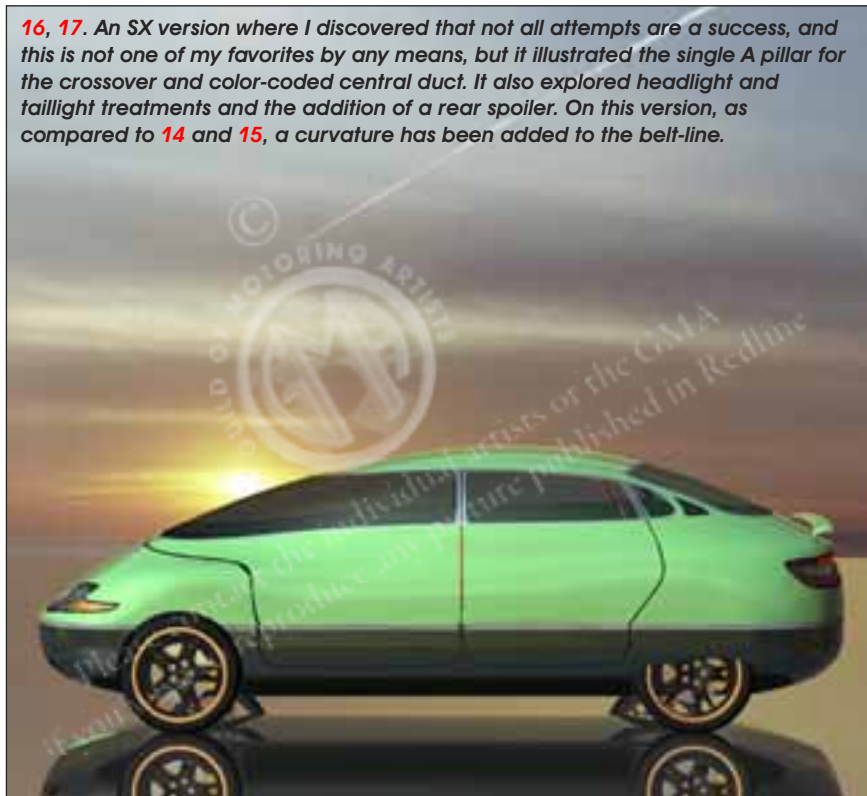
The American Civil War was the first modern war with locomotives, ironclads, machine guns, and aerial balloons as well as medicine, photography and communication. It cannot be disregarded nor those who fought there.

I loved reading about Mosby, Jeb Stuart and General Sherman. Sherman was vilified by Southerners for his introduction of total war, later fully implemented during WWII. He caused extreme suffering to the civilian population on his march to the sea. Cavalry officers helped to introduce the concept of "one can never do enough reconnaissance", not doing so usually left their side in jeopardy as happened to Lee when Stuart, his best cavalry officer, was late arriving at Gettysburg.

Our first week-long foray as a family was to Tennessee where we visited Chattanooga. Early one morning, about 2 am, unable to sleep, I left the motel alone with a map and was able to circle the city. I took the interstates and major state routes indicated on the map and circumnavigated the city. Later I was able to know where we were by looking at the exit ramps or highway numbers. I have done this with Vickie and Virginia every time we visited a new place and stayed for a few days. It was a wonderful way to get to know the area. Exploring a town, city or region was something that I had picked up from my dad when in Venezuela, as his task was to get to know the different provinces and peoples of the country and send in reports to the State Department.

When we traveled, Vickie, Virginia and I would stop at pancake houses or breakfast places and sit during the early morning hours watching the sunrise and conversing with the waitresses when there were few people in the

**16, 17.** An SX version where I discovered that not all attempts are a success, and this is not one of my favorites by any means, but it illustrated the single A pillar for the crossover and color-coded central duct. It also explored headlight and taillight treatments and the addition of a rear spoiler. On this version, as compared to 14 and 15, a curvature has been added to the belt-line.



restaurant and they were not rushed. I highly recommend doing this. They love the company and will tell you anything you want to know about their town over coffee, bacon and eggs.

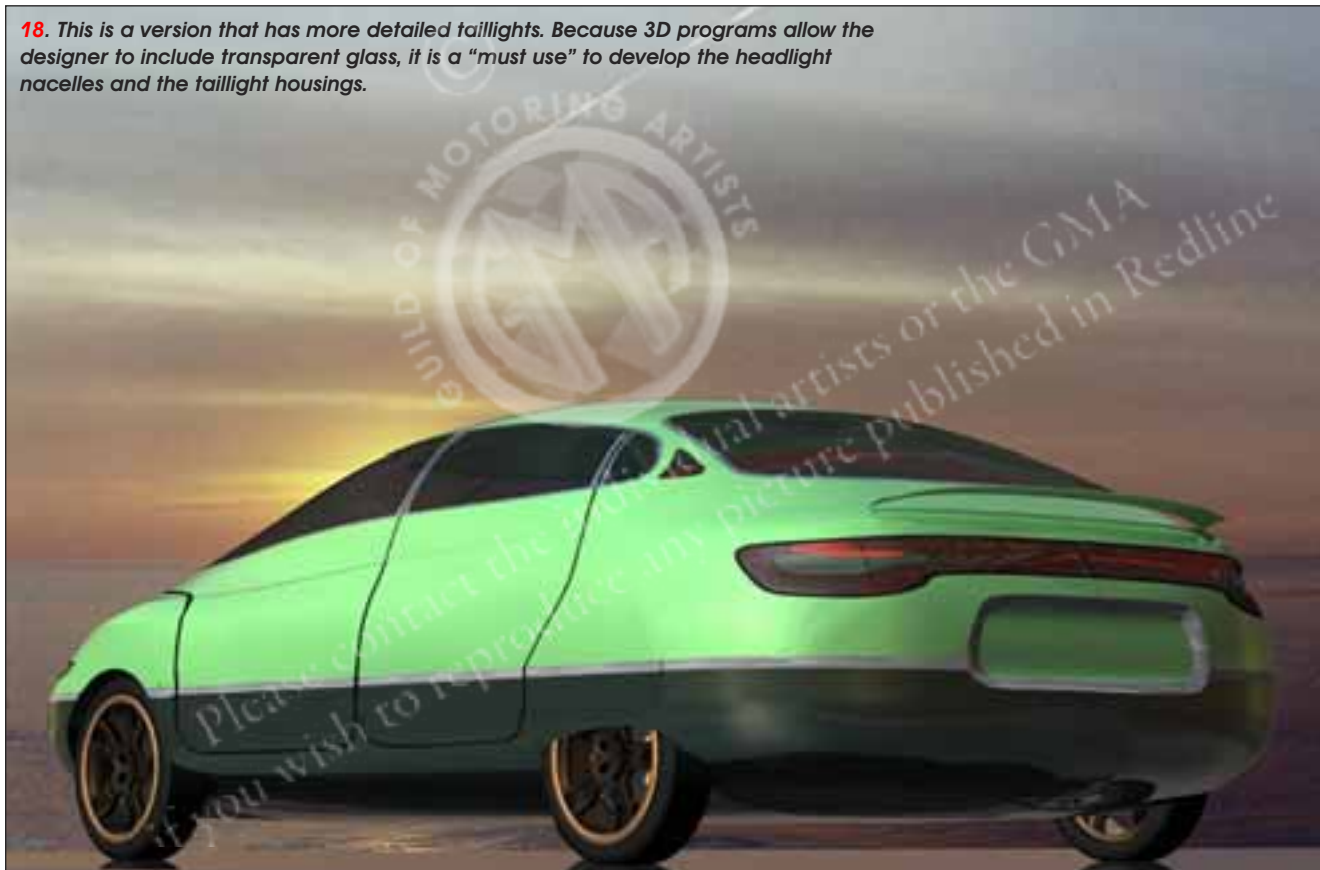
We did no less when we were in Los Angeles, and when we visited San Diego. On our trip to Lake Tahoe we were up before 2:00 or 3:00 am and circled the lake. We had no idea how long it would take, and circumnavigated it as the sun was rising. In LA it was more difficult to do this because of how sprawled out and densely populated the county is. LA highways are on a grid and one cannot circumnavigate

anything. Instead we had to fix on a place to go.

We met a musician songwriter with a keyboard on the Santa Monica Pier. It was a novel and a unique way for him to get noticed. Or maybe he didn't want to go with the crowd of musicians nearby on the pedestrian walkway. The 3rd Street Promenade in Santa Monica is closed off to automobiles so visitors can shop at stores and eat at restaurants while listening to musicians play in the open. It is what is done in major cities throughout the world. Later other musicians began to occupy the pier where our friend played, ruining



**18.** This is a version that has more detailed taillights. Because 3D programs allow the designer to include transparent glass, it is a "must use" to develop the headlight nacelles and the taillight housings.



his isolation. They are doing what is now called Busking. It comes from the act of busing in to perform from other places. If one wants to know the people and their thoughts and opinions this is the best way to do it. One has to be immersed in the local culture, or what is the use of visiting a place.

The 3D designs of SW and SWX show the influence the Cord 810 and Hudson Hornets had on me. As explained in earlier chapters, the Hornet was the most efficient American automobile of the late '40s and early '50s. It outperformed everything with a small six cylinder compared to the big V8s of the time and won on the NASCAR circuit because of its more efficient packaging. It was also very low, rounded, and streamlined with its step-down chassis. The big three were able to overcome this threat by copying the idea and putting in more powerful engines. The Cord 810 was an exercise in the further development of the monocoque chassis, developed by the Budd Company, and by cutting production corners such as

eliminating chromed metal parts wherever possible.

Today, as has been said before, we need smaller more efficient batteries. At the forefront of this development is international racing at events such as Le Mans and the American versions of Daytona and Sebring. Formula 1 is moving full force in the development of its hybrid systems and developing the technology for use in passenger cars, though not expressly stated.

The design of the wagon (23,24 & 25) is included here to illustrate how the placement of windows and doors can alter the look and functionality of the models from platform to platform. I would like to one day go back and fully develop the doors and their doorjamb, interiors, striker plates, cranks and in effect fully develop the concepts. I would also love to work on designs using 3D printing, which is now readily available.

It would be possible to test concepts by printing the pieces and seeing how they would work for each platform with these differences.

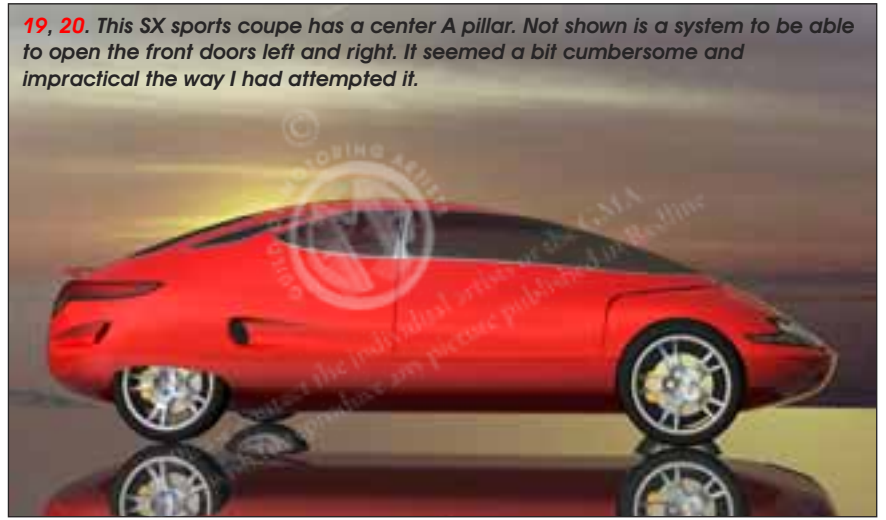
To create the van, a composite vertical riser was placed around and above the chassis as compared to the wagon and simple headlight and turn signals were installed instead of the full headlight bezel as on the wagons. A different window glass was used though the standard one could be fitted if wanted. In Jim's plan was the development of service buildings for the ERRA vehicles so that the customers could charge their vehicles, get them repaired and involve the customers at the outset in creating a custom design.

Also, as military men, and graduates of West Point, Jim and the Board had always believed that there was a need to reach out to disabled veterans especially at a time when the VA was having issues with the Press and Congress. I believe I was asked to render a van for the SX which included a wheel chair. It was a challenge and I am proud of the result. The van is a vehicle I am very familiar with as a parts driver for JK Auto Parts on the long runs into Maryland and out to Patuxent, MD or from Fairfax down

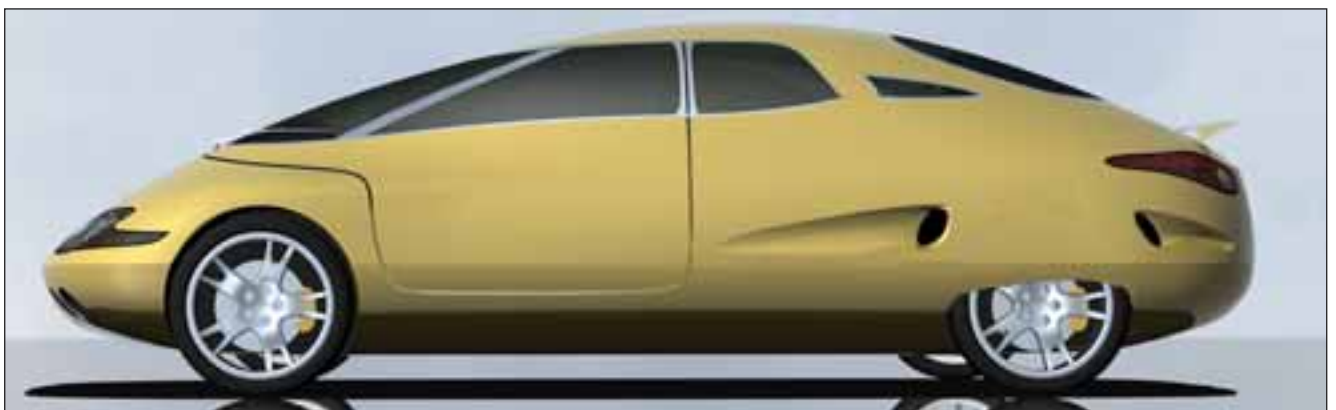
to Richmond, VA. The delivery vehicles were Ford Econoline Vans for the long haul and Vickie and I had considered a Dodge Caravan when we moved into our house in Springfield but purchased a Jeep Cherokee instead.

I often wished I had done more to help market the vehicle idea with the team. Time was a constraint and I had plenty to do in styling the vehicles. I was unable to go to a trip to the desert to meet members of a bus company considering bids. They later ran into problems with the reliability of the vehicles that they had decided to purchase. I should have made a greater effort, but I'm thankful we didn't end up like the winning bus company. There were many kinks to work out and more than likely changes in direction on design philosophy. Without the capital a proper studio and campus were never built and more people hired to work these details out.

**19, 20.** This SX sports coupe has a center A pillar. Not shown is a system to be able to open the front doors left and right. It seemed a bit cumbersome and impractical the way I had attempted it.



**21, 22.** The yellow SX below is shown with a left and right A Pillar inserted after the fact, though the door lines have not been changed. Due to time and development constraints, the final vehicles would probably use A pillars such as these.





23, 24, and 25. The SX as a 4 door wagon.



### Next Part 13:

**A nomadic nation and their vehicles reflect that aspect of our culture. Station Wagons, SWZ and an updated sports car.**

Woodies were the thing for the well heeled as was the Shooting Estate Brake in England to pack one's hunting gear. GM, thanks to Harley Earl decided the wagon needed sprucing up into the modern age. Possibly because of the British influence with their hunting brake. He made style the thing and introduced planned obsolescence. As impractical as a two-door wagon can be, it caught on among those who could afford the luxury and slight lack of utility. The Nomad was invented. It was much like the English brake and appeared as a model in the show car line of the new Corvette proposal. I just had to include a Nomad style vehicle among the renditions.

*Rick Herron*

26, 27, 28, 29, 30. Van with a lift and wheelchair included. The wheelchair was placed facing outward to show its 3D design.





31, 32, and 33. As parts delivery van.



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

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

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

This issue features contributions from (in alphabetical order): Ilya Avakov, David Briggs, Anne D'Alton, 'Mike', David Ginn, David Purvis & Richard Wheatland.

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

*John Napper*

## Richard Wheatland

[richardwheatland@aol.com](mailto:richardwheatland@aol.com)



### Star Drivers

**Goodwood Revival and the Friday practice day.**

The two star drivers, Romain Dumas (Cobra) and Andre Lotterer (Lightweight E Type) getting their first taste of the cars that they were to drive in the RAC TT Celebration event on Sunday.

Both guest drivers were regular WEC drivers and also have the distinction of winning the Le Mans 24 hour race.

*Richard Wheatland*





## A win first time out

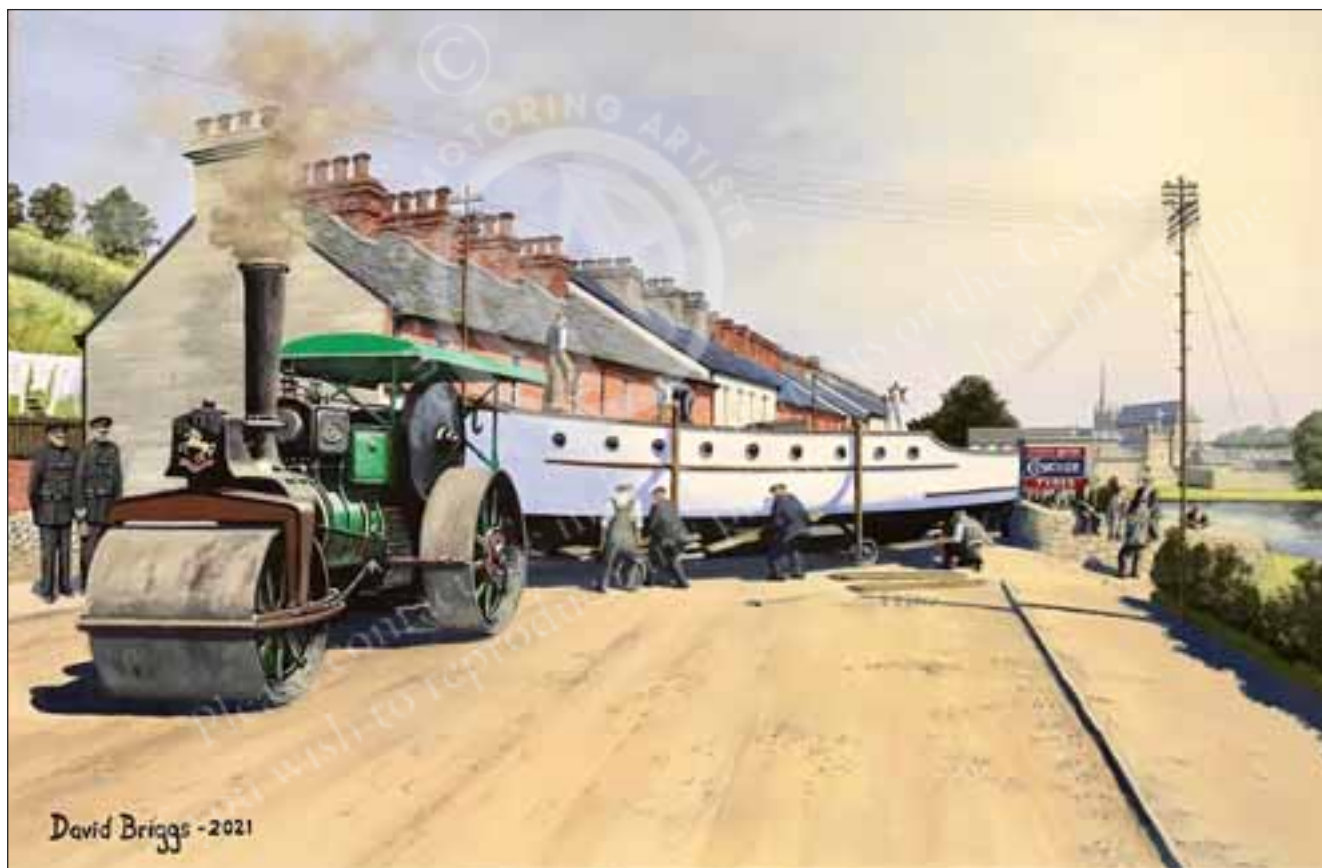
This is from the E type 60th Anniversary event at Shelsley Walsh on 12-13th June 2021.

I usually try and paint something at events and I chose an E type subject – the debut win for Graham Hill in the E type Jaguar at Oulton Park in 1961, shortly after the car was announced.

In between chatting to visitors and the other artists, I almost finished the painting over the weekend, I finally got around to doing a few finishing touches last week.

*Richard Wheatland*





## Launch of the motorboat Enniskillen

**The scene is set in Henry Street, Enniskillen in early June 1930 and depicts preparations to launch the motorboat 'Enniskillen' at Irvine's Quay. The vessel's purpose was to facilitate pleasure cruises on Lough Erne and it had just had a fairly adventurous journey to get to this stage!**

The 50' boat was built in Bangor, County Down, transported to Belfast by road then loaded onto a special well wagon for transport to the County Fermanagh town by the Great Northern Railway of Ireland. That part went well! On arrival the wagon was shunted into a goods siding opposite Beresford Place, known as the Derry pens, and once unloaded, a motor tractor had been acquired to haul the boat through the town to its launching place. The task however proved too much for the little tractor and the whole entourage ground to a halt straddled across the entire width of the street at a place known as the Pound Brae. Whilst the work gang scratched their heads, the local constabulary arrived in the shape of Sergeant Boyd who wasn't too impressed with the resultant traffic snarl-up (even in rural Fermanagh in 1930). He used his authority to requisition the nearest vehicle that looked remotely capable of the job, which turned out to be the county council's 1914 Aveling & Porter steam roller build number 8414).

The old roller was indeed up to the task and, although it wouldn't have been an ideal towing vehicle, the road was fairly level and the outfit proceeded to its destination at the usual steam roller snail's pace! A crowd of onlookers duly gathered and they walked the route with the roller and boat in what the local paper described as a funeral like procession! On arrival at our scene these 'hangers on' took up position on the wall at the quay, no doubt willing and very able to offer their 'expert' advice on how the job should be completed, 🤔. Sgt Boyd and his constable don't look too impressed that the boat is now blocking Henry Street but the mission was soon accomplished. The safety rails and life belts have still to be positioned on the deck of the vessel, they would have been removed for bridge clearance on the railway part of the journey. To the right of the view we can see Enniskillen castle and St Michael's and St McCartan's churches.

So there we have another little piece of transport history captured on canvas, the boat provided an almost 6 hour cruise with stops at various beauty spots on Lough Erne for 2/6d in the 1930s, up until the outbreak of the Second World War when it was commandeered by the military for gunnery practice and duly sunk. Sgt Boyd may have smirked at that news. Incidentally the roller survives to this day!

*David Briggs*





## Wheat harvest Western Australia

Wheat harvesting in Australia is on a huge scale, and a fairly intense operation once it starts. For those who aren't familiar with such things what is depicted in the scene from left to right is a combine harvester (a John Deere 9650 STS) discharging into a chaser bin (a 20 ton trailer towed by a John Deere 8330 tractor) whilst still on the move and cutting. Once the trailer is full it will head off to the large 'mother bin' parked beside the lane way. The combine continues cutting and can store the wheat in its own hopper for a limited time until the 'chaser bin' returns empty and reloads from it. The chaser is so named because it has to chase after the harvester which in the large fields of Australia can be quite a distance away and more than one chaser may be needed to keep the operation going.

The Mercedes-Benz SK 8-wheel bulker coming up the lane in a cloud of dust is returning empty from the grain silos for its next load.

The mother bin already mentioned remains in situ and acts as a buffer stock which may be filled from multiple chasers and means any delay in empty trucks arriving, or chasers having to travel longer distances as the combines move across the fields, won't cause any halt in the harvesting which must take advantage of good weather conditions. As depicted here the shadows are lengthening in the evening light and the operation will continue around the clock if necessary. The tractor in front of the Mother bin (a Chamberlain 4690 – a locally built tractor now fully absorbed into the John Deere group) is not towing it, it is using its PTO to power the auger – the tube-like device feeding the grain into the truck's second trailer.

Lastly, then and so typical of the Australian trucking scene, is a Road Train. In certain states of Australia and the USA trucks can pull more than one trailer (in this case two). They can be an impressive sight when on the move, this one grossing 90 tons, and the motive power is provided by a Freightliner Century class tractor unit. So there you have it, something to think about when you are tucking into your Weetabix, 🍷.

*David Briggs*



## Thirsty work

Set in the mid '80s this painting depicts a Seddon Atkinson 401 artic of the still extant Scottish haulage company C & G Brewster of Forfar delivering a load of malted barley to Batham's Delph brewery behind 'The Vine' pub in Brierley Hill, West Midlands. Nothing like hand-balling a fully loaded 40' trailer single handed to get the blood circulating, 🤔.

Some redevelopment has taken place with the lower blocks of flats in the middle distance in more recent times and an entrance to the brewery yard now facilitates loading and unloading of commercial vehicles off the main road. Today the zig-zag road markings of a pedestrian crossing prevent vehicles parking where the lorry is sitting. The tower blocks are still a feature of the skyline.

Younger readers may be surprised to learn that this country once made its own commercial vehicles. Ahh – don't get me started, 🤔!

As an aside, those of you who follow motorcycle racing will recognise the Batham's name as a sponsor of one of our top racers, Michael Rutter (Batham's BMW)

*David Briggs*





### **Napier Railton**

Broke 47 Land Speed Records between 1933 and 1937, at Brooklands, Montlhéry and Bonneville, driven by John Cobb.

Pictured on the banking at Brooklands

*Mike*



**Mazda RX7, as featured in the film "Fast and Furious"**



**Chevrolet C2 Sting Ray, pictured in Carmel, California**





**Volvo FH of Maxwell Haulage Services, with "Liberator" Spitfire graphics.**



**AM General HMMWV "Humvee"**



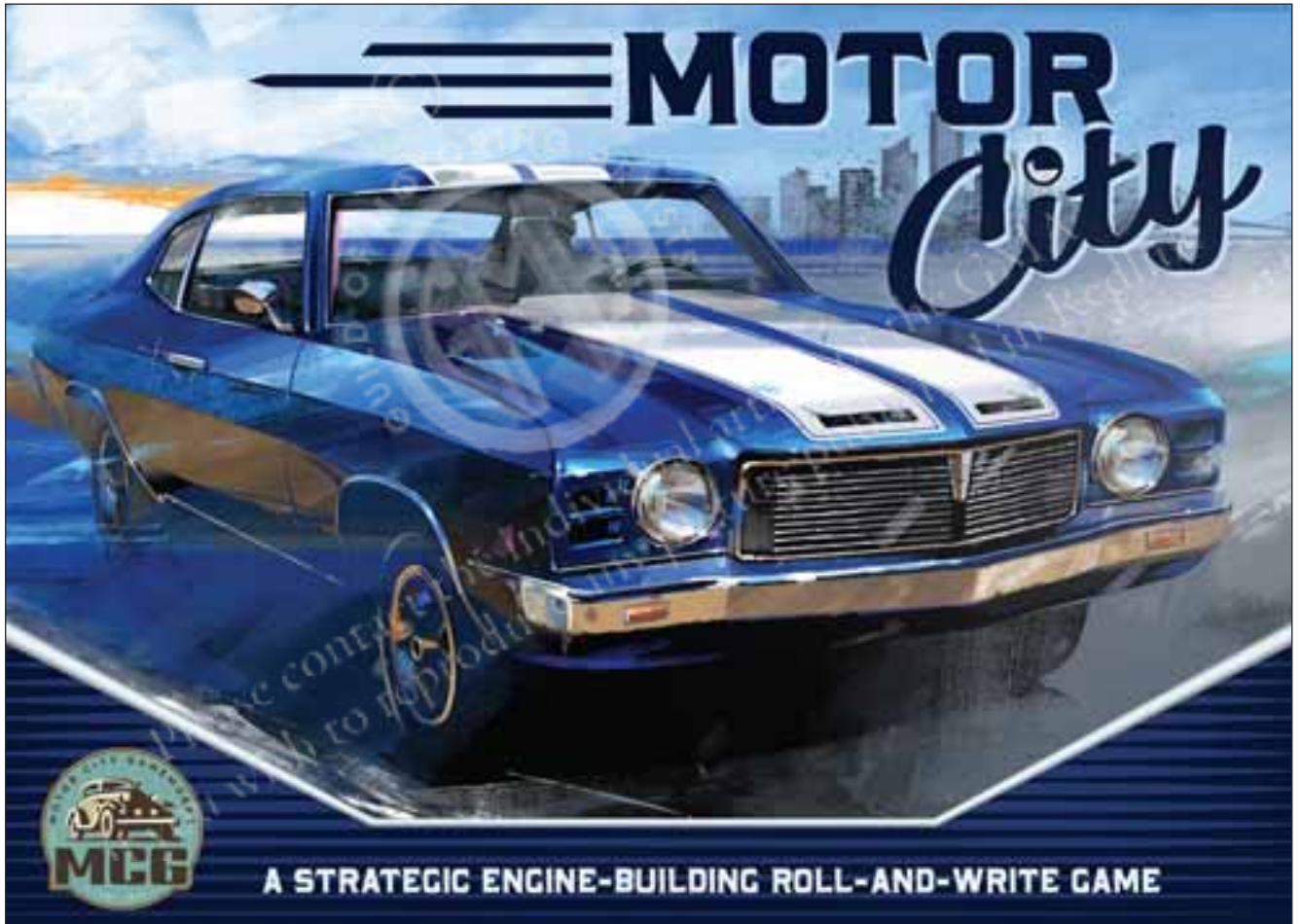
## Lavendon Mill

I've been busy with local scenes more than motoring. The scene at Lavendon Mill was a brain painting based on a volunteer at our museum's recollection of the Mill, he was born there and by the '60s had an MG TC, featured in the painting (with a Whitworths lorry from the local miller), just before the mill was demolished.

All that remains today is the old mill house on the right. I was also given a pen and ink sketch from 75 years ago and an ancient illuminated postcard of the mill from across the river. The painting is now part of my permanent exhibition on the stairwells of the Cowper & Newton Museum in Olney. Poet William Cowper would regularly walk from the church in my painting at Olney to the Mill a few miles away.

*David Purvis*





### Motor City

Digital illustration of a car for a board game –  
Motor City Gameworks

*Ilya Avakov*



### Ferrari 250 GTO

This was a commission illustration for a book (Alexey Nemov Charitable Foundation)

*Ilya Avakov*



### Lancia Stratos

Digital artwork.

*Ilya Avakov*





### Sheane Formula Vee

The single seater, a VW Sheane, was the brain-child of David Sheane, a farmer and metal fabricator from Blainroe, Co. Wicklow in Ireland.

This car first emerged in the very early '70s and proved to be very successful, due to its simplicity, its cost and its durability. It is easy to drive ( I know....) and it allows people on a modest budget to enter the other prohibitive cost of a single seater, to race one. The tubular construction, allied with a VW 1600cc engine, makes it lightweight and easy to maintain too.

*Anne D'Alton*



### DeLorean

The DeLorean was manufactured in Northern Ireland from 1981-3. The car was quite unique in style, with a stainless steel body, gull-wing doors and a 2.54L turbo-charged engine....

Unfortunately due to strikes and the failure of the then British government (and I suspect pressure from the British car industry) to fund the project properly, the car failed....and had "*Back to the Future*" been available at that time – its' success as an iconic vehicle would surely have been realized.

*Anne D'Alton*



### A Wave Across a Galactic Ocean

Acrylic on canvas. The idea came from some old 1950s science fiction books and artworks I have, showing a flying saucer terrorising the local humans as they leap from their cars.

I have hopefully created something with a sepia 1950s/early 1960s look, with a more benevolent alien visitor and a bemused car driver waving at each other. Why do two paintings of separate themes when you can combine them?! It was a lot of fun, which is half the battle with a painting, as you know.

David Ginn



# ArtyFACTS

- 1 High Fidelity or High Performance.
- 2 Tone.
- 3 Fabbrica Italiana Automobili di Torino.
- 4 Putting paint in aluminium tubes.
- 5 Lamborghini.
- 6 Ultramarine Blue – Lapis Lazuli is a semi-precious deep blue stone considered to have special healing powers. It's distinctive colour was used in Renaissance paintings of the robe of Mary of Nazareth
- 7 Michael Massi.
- 8 Jean Francois Millet.
- 9 Einspritzung – German for (fuel) injection.
- 10 Edouard Manet.

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

## Next Issue

Copy deadline for  
Redline Summer 2022

**Sunday May 29**

Please e-mail any Redline  
contributions to:

[john.redline@yahoo.co.uk](mailto:john.redline@yahoo.co.uk)

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