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## GMA Committee Members

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## Website

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

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

## Facebook

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

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

Thanks to Sean Wales for setting this up.

## Instagram

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

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

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

## ArtyFACTS

- 1 What happened to Constable's 'Haywain' in the National Gallery and 'The Last Supper' in the Royal Academy in July this year ?
- 2 Which great rally driver's middle name was Barron and had an MBE?
- 3 What does M stand for in J.M.W. Turner?
- 4 What is the Rally of the Thousand Lakes now called?
- 5 Which British artist is burning many of his works?
- 6 Which ex-F1 multiple World Champion lost his British Racing Drivers Club membership and was banned from the F1 paddock for racist comment?
- 7 Where was Monet's home town?
- 8 Christ Church College Oxford, Barrister, racing-driver, F1 team owner, privacy-campaigner – who am I?
- 9 Which famous American and his wife were recently presented with portraits of themselves at The White House?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

Welcome to the latest web edition of **Redline**. A lot has happened since the last issue. The most recent news that is currently dominating the World's media, of course, is that Queen Elizabeth II has died and the UK now has a new monarch, King Charles III. All rather sudden, just a couple of days after her majesty accepted Boris Johnson's resignation as Prime Minister and granted Liz Truss permission to form a government after she was elected leader of the Conservative and Unionist Party.

Of course, that has little to do with the **GMA**, but it is something that you can't avoid. More relevant is that we now have a new chairman. One way or another, it's all change at the top!

It is with great pleasure that we welcome **Richard Neergaard** to the position of **GMA** chairman. He has some good ideas for the future of our **Guild**, and is already working on a new **GMA** exhibition at the RAC headquarters in **Pall Mall**. details will be announced on this website in due course

**David Ginn** has been to the **Royal Academy's** annual Summer exhibition and found some motoring related exhibits which he has reviewed. it's an interesting article, although, as **David** points out, it's doubtful that some of the artists would get into the **GMA** with these works!

Another thing that has happened since the last issue, is that I have been to Florence. You can read about it in my 'Postcard' and also this issue's Museum Review. There are so many museums in Florence that I could fill the whole issue with museum reviews. There's even a giant model railway that is new for 2022. It's actually been under construction for many years, finally reaching the point where it was considered worth opening to the public and has been relocated to a disused cinema where it's known as Museo HZero (it's HO scale). One of the largest layouts in Europe, it's well worth a visit, as, of course, are all the famous art collections and churches. It's a truly amazing city.

While I was there, I took a day to visit the Ferrari museums in Modena and Maranello. Like here in Brazil, most museums in Florence are closed on Mondays, but the Ferrari museums are open, so it made sense to take a train to another town and take in some exotic cars. I won't review these museums as that has already been done by another member in an earlier issue of .

As far as cars are concerned, there's not much to see in Florence, but I doubt there is another city in the world with so much great art in one location.

Before going to Italy, I completed another painting. Again, not a motoring subject, so not appropriate for the Gallery. This one's large, 1 metre x 800mm, and depicts my friend Luiz De Castro, who prefers to be known simply

as Dicastro. He is the lead guitarist of 'Sangue da Cidade', a Brazilian rock band, and my painting is based on a still from a 2004 video, which is on YouTube: <https://www.youtube.com/watch?v=nTYcotuAHh0>

Here is a photo of the painting which I hope you will like. The laser beams are artistic licence.



I have already planned my next work, which will be a motoring subject, so I can include it in a future **Redline** Gallery. However, I am currently having trouble finding time to get on with it! I thought retirement was supposed to be a time for leisure, but there just aren't enough hours in the day sometimes!

Of course, one of the more enjoyable things that takes up some of my time is producing **Redline**, which brings me back to the subject of this issue. Of course it has all the usual features, including the Featured Artist, which this time is **Esta-Jane Middling**, one of our newer members.

There is also a new feature, instigated by our new chairman, Inspiration Corner. I hope that this will prove interesting and not only give our members some new ideas, but perhaps encourage others to think about joining the **GMA**. It's not just an organisation for those who concentrate on photo-realistic painting, not that there's anything wrong with that! If it's art and motoring related, we welcome it.

As always, I hope that you enjoy this issue as we enter a new era with our new chairman. Onwards and upwards!

Regards,

*John Napper*



An artist in Indonesia has turned one of the most iconic cars ever produced into a giant ball. The aptly-named Beetle Sphere is a sculpture from Ichwan Noor, a Jakarta-based artist who molds cars into three-dimensional spheres and cubes. With Beetle Sphere, Noor chose a yellow 1953 Volkswagen Beetle as his subject matter, combining it with polyester and aluminum materials to create a giant sphere.

Beetle sphere takes the vehicle's iconic curves to the extreme. Responding to the car's loaded political history and signature design, the work features the twentieth-century design classic warped into a sphere comprised of authentic and fabricated components. To avoid the damage involved in reshaping a real car, Noor carved a spherical polyurethane replica of the vehicle's body and then cast it in aluminium. A separate spherical interior was produced and fit to the cast exterior. The resulting sculpture is augmented with original car parts by the manufacturer to complete the illusion.

Noor's work, Beetle sphere, is part of an ongoing series the artist began in 2011, featuring the 1953 Volkswagen Beetle (or 'People's Car'), reimagined in a variety of new shapes.

The large-scale sculptures leave the uncanny impression of being instantly recognizable, yet leaving you wondering just how the artist constructed them. It's the immediate familiarity that initially attracted Noor to using the cars as a medium in the first place. "I see the VW Beetle as one of the most successful designs, one that people will always be familiar with," he says about the ongoing sculpture series.



I took the shape of the VW Beetle, which is an oval, and returned it to its basic shape, a sphere. I modelled and moulded the work using cast aluminium then added original VW parts to ensure people recognised elements of the classic car even though they aren't seeing it in its usual context, driving along the highway. At auction, these have fetched £100,000.

He is someone I would love to recruit as a member eventually.

Best regards,

*Richard Neergaard*







*My husband's BMW E46 M3*

## Esta-Jane Middling

Like many, my love for art was found at a young age. Coupled with being raised in a family that loved cars, it was pretty much a match made in heaven to mix 2 of my most favourite things into one! Most of my childhood was spent drawing, and any opportunity I got, I would hide away in my bedroom with a sketch pad and a myriad of pens and pencils I'd collected or won over the years, and draw for hours! Whilst on the whole I don't really recall too many specific drawings from my childhood, there is one that does stick in my head... I had a desire to be a car designer when I grew up, and spent lots of time piecing my favourite parts of certain cars into one 'perfect' car - one such creation, a derivative of an Aston Martin V8 Vantage, I had even gone so far as to point out specific features. This one had a full width rear brake light, that glowed at different intensities depending on how hard one braked – boy do I wish I had patented that now!

After school, I continued with my art at college for a year, still fully intending to go through with the idea of being a Car Designer. I don't recall exactly why, though I do seem to have a vague recollection of overhearing

a conversation on the subject at college, but at some point in my first year it dawned on me that actually, successful art related careers were not only incredibly difficult to get into, but that when you failed, you would not exactly be on a good income. This was the early



# Esta-Jane Middling

'00s, Social Media and the internet were not a reliable (or really known of) income solution, so before the year was out, I started to apply for apprenticeships with motor manufacturers – I figured if I couldn't do the arty side of things, I was definitely going to be doing something with cars!

Before the start of the next Academic year, I found myself with an Apprenticeship place at Jaguar Cars in Coventry – they were just merging, and in fact it turned out I was actually a 'Jaguar Land Rover' apprentice. I moved away from my life, family and friends in the West Country and embarked on a new adventure, sans pencils, in the West Midlands.

Time moved on, I completed my 4 year apprenticeship, got sponsored to do an Engineering Degree, and spent many more happy years at JLR in a very hands-on, car-centric role. In that time, balancing work with studying outside of work hours, needless to say, drawing

didn't get a look in. In fact, it was probably around 10 years between leaving art college and picking up a pencil yet again...

The reason for that was because I had a baby! Now the advice I was given was that, when baby slept, I should sleep. However, I am not much of a 'napper' and short stints always left me feeling awful when I woke up again, so I gave it up as a bad job and looked at doing something else in the short breaks between feeds and nappy changes. That's when I turned to drawing again!

At first, I was just sketching out cars on printer paper with a standard HB pencil that most people have knocking around somewhere in their house. My first drawings were my husband's car, followed by my car. I shared the photos on Facebook with my friends and family, and the feedback was encouraging – and this is where I went back down the deep dark hole of art – and the expense that goes with it, ha ha!



*My husband's BMW M3, my first drawing.*

*My second drawing, of my own car at the time.*



To get some practice in, I started drawing my friends' cars. There really was a marked improvement as time went on, and I found myself turning my drawings from sketches to 'proper drawings'. I had a desire to create photorealistic images, and this is where I turned to Instagram and YouTube to find fellow automotive artists who either inspired me or shared fantastic tips on how to improve your drawings – even simple things that I had forgotten over the years – pencil grades, papers, and rubbers, as well as being introduced to new tools, such as french curves and ellipse stencils!

Within 6 months I was ready to take the next step, and this is when I eventually gave in and purchased a beautiful set of 120 Faber Castell Polychromos pencils. I was mesmerized and drawn to the photorealistic style

and I was sure that colour pencils was the next step to achieving this. The set arrived on New Years Eve, and just like every other Mother with a baby, my NYE was going to be spent at home – so I might as well make it a good one! And it was – at some point between 2016 and 2017, I drew my first colour pencil car – I opted again for my husbands striking M3 – and I couldn't have been more proud – Note, I still had not invested in any ellipse stencils at this point!

I continued practicing with colour pencils regularly until I went back to work full time. The drawings then became something to do on evenings and weekends only, but I had picked up a few customers along the way by this point, and I was thoroughly enjoying myself! I've drawn some fantastic cars along the way, I would



# Esta-Jane Middling

love to list them all, but if I were to choose a handful that stick out to me, perhaps the first would be a Triumph TR4a, where I was asked to draw 4 views of the car. The customer had paid for this, but a few weeks after he had taken delivery of the drawing, a package came through for me – it was filled with Puffin Poo, and it was from my customer! Now, I will leave you to ponder on this, but perhaps if you google this, it might give you a clue as to where this customer was based – the only hint I will give is that Puffin Poo is delicious!

Another commission was a set of 4 historic racing drawings that my client wanted for a wall in his

garage. These were notable moments in motor racing, and my client had his own reasons for choosing these specific ones, but one of the drawings was of Sir Jackie Stewart. Roll on to this summer (2022) and my customer took this one drawing to Thirlestane Castle, where Sir Jackie Stewart was a guest of honour – and amazingly he signed the drawing for my customer! He was over the moon, and it's something really special he can cherish and share for years to come!

Perhaps the most unique commission was one that came through from my Mum and Step-Dad. They had recently toured the automotive bests of Italy, and had wound up seeing some amazing original sketches of some of the most well known Italian cars in a little Hotel – one such drawing was Gandini's original sketch of the proposed QP4 for de Tomaso. With the family's blessing, they took a photo and allowed me to reproduce the drawing for my parents! What an honour and what fun!

It was around about a year later, in 2017, when I started to notice an increase in people using markers for their car drawings. I was absolutely blown away by the utter realness that many artists were creating with these markers, and I took great pleasure in watching these talented artists time-lapses on YouTube and Instagram and seeing their drawings really come to life. I had briefly spent time in the Design Showroom at Jaguar in my apprenticeship, in the clay studio, and one of the designers at the desks took great pleasure in showing me his Copic markers and his work. It was rather akin to Chip Foose, who was probably the only person I really watched on TV at the time. Their sketches were amazing, and inspiring, but were by no means realistic, so it was amazing to see how these markers could also

be used in such a different way. Of course one thing this designer had pointed out to me was how expensive these markers were, so I knew I wouldn't be getting my chance to buy markers anytime soon. Fortunately, they can be bought individually, so that summer I took the plunge and purchased around half a dozen colours to try my hand at drawing an NSX for my husband. I was excited! When the markers arrived I went straight to my desk to give them a try and I was absolutely horrified by my effort! So much so, that I tucked the pens away in a drawer, hoping to forget how much I had spent on them, and carried on drawing in colour pencil!

Technology can be good at times, and it was exactly a year later when my phone popped up with 'Photos taken this time last year' – and there in my gallery were several photos of my failed Copic attempt! I don't remember why I decided to dig them out again, but I did, and I recall sitting on the floor with my young children whilst they drew, and I sketched out another NSX ... and then I added the colour ... and amazingly, this time it all came together! I was probably the most excited I had been over all my drawings, seeing this

*“There really  
was a marked  
improvement  
as time  
went on”*



Sir Jackie Stewart



Honda Integra Type R

NSX finally come together. Worried it was a fluke, I put a request out to some friends and family for good photos of their cars to work from, and I churned out several more marker drawings. Not only was there a huge improvement, but each looked so much more realistic than the last. I was hooked, and other than using them to add details to my marker drawings, I haven't drawn fully in pencil since!

I continued on with my drawings as a paid hobby, but I never really advertised. I had started to only offer work in A3, as it was easier to add the smaller details, but with that came an increase in the amount of time it took to draw a car, as I had grown from knocking out a drawing in a handful of hours, to spending almost an entire working week perfecting each piece of art. At this point I also got much better at taking professional photos to edit for prints! Roll onto the Covid years and I was back again to drawing very little. Unlike many, I was fortunately not forced to furlough as I could do my job at home, but it did mean that I was picking up the duties of those on furlough and having to home-school two young children around my day job. I had very little spare time, and to be frank, I was tired. This went on for over a year when out of the blue, I was told I was being made redundant – along with 2000 other

employees! Having worked through the Pandemic I was deflated and devastated that I had been chosen – this was, after all, the same company and career I had chosen all those years ago, leaving my family and home for. Nonetheless, I like to see the positive in things, and I wondered if this was the opportunity to give drawing full-time a shot!

Unfortunately, this wasn't to be the case – after all, with so many in the same boat, spending money on a car drawing is a huge luxury really. But, things have come full circle, it's funny how life works out sometimes. I am now working for myself, as a Graphic Designer – one of the subjects that I was studying at college before I embarked on Engineering – so things do happen for a reason. That year wasn't wasted after all, and I'm very happy to be in a creative role after all these years. I have the pleasure of working with some automotive companies, and have another beautiful car myself (which I really must draw one day!!), so there is plenty of automotive to surround myself with. And of course, I can still offer my automotive drawings on the side, but as someone once told me years ago, sometimes it's best to leave the things we love as hobbies rather than jobs, so we don't fall out of love with them. So that's what I shall do.





Mazda MX5 Turbo



Land Rover Defender



*My last car,  
a Nissan Silvia S15,  
before I traded it for a  
supercharged Roush Mustang –  
which I must get around to drawing!*



My husband's BMW E46 M3



Eleanor



Mitsubishi FTO, from Ireland



Honda NSX





# Esta-Jane Middling

Nissan 240SX



Gandini drawing copy



## Number 17

**Jaguar SS100  
at Bicester  
Scramble**

Taken with my Nikon  
D5300 DSLR

38mm lens. 1/200 at F7.1

*David Purvis*

# Royal Academy Summer Exhibition 2022

## London Piccadilly, Royal Academy, Summer Exhibition 2022 – Car Paintings that got in

The famous Royal Academy Summer Exhibitions of 2020 (252nd) and 2021 (253rd) did not run through the normal June to August summertime period. Both got delayed to September to January and I believe the 2020 exhibition was a socially distanced event. So Covid had its effect as it did to so many art shows. However, this year's 254th Summer Exhibition, did take place under more normal circumstances, from late May to late August. In March, I, like so many other artists, did submit a couple of jpegs for possible selection, but alas, none were selected. I only got selected once, back in the mid 1980s, but never hung. The first selections are effectively to get you into the short list! It's an entirely different thing to get hung! Each year I think the statistics for getting in, is only 1 in 10 and most that do get hung are, of course, already Royal Academicians, so that leaves the likes of you and I down to a 1 in 20, or lower chance of getting in!

So this year some 16,000 submitted and only 1,465 pieces were hung, spanning paintings, prints, drawings, photographs, sculptures, architectural models and multi media, including video installations! The range is always eclectic to say the least. As you walk around the exhibition, the rooms all have a common theme or style too. In some, the walls are crammed, other rooms, the walls are more sparse. There are numerous 'room curators' who create the look and feel they are trying to convey, so it is always an assault on the senses. Each year you are left in awe, shock, humour and disbelief on what gets hung! That said, it is always fun trying though. And it's great to travel to London and grab some lunch there. As a Friend, you can also use a private cafe, in addition to the nice public restaurant. An all round enjoyable day out! One Day I'll get hung ha ha ha 😊.

Each year there is an underlying theme, though of course not exclusive. On that note, the purpose of this article is to focus on the 11 car related paintings I did see. There may have been more that I may have missed, though I was very Thorough looking out for them. Of the 1,465 items hung, stood or displayed, only 11 were automotive! So as you can guess as automotive artists, it was very disappointing. That said, it was both encouraging and shocking what did get in as a car related painting. Forget vehicle accuracy, perspective or simply a good painting. Most, as you will see are all about shock or a descriptive artwork, with a climate change or age, degradation of cars. There are a couple of almost cartoon like images too. One in particular you needed to see up close to see the cartoon detail and pure fun detail.

Anyway, for your interest, and hopefully inspiration to submit in next year's 2023 Summer Exhibition with a car painting (picking up on the show's theme for whatever that will be in 2023), enjoy the next few images, which I comment on the title, medium, price and my own brief comment, in the order I saw them, rather than numeric order. Enjoy and be prepared to be bemused. I saw the show on the last Saturday of the exhibition (20th August), with just the Sunday 21st to go, so those sold or not sold still had another day to sell.

**638 'Left on the Scrap Heap' (Acrylic painting) Nastasha Armstrong £350 (unsold)**



This was a fun painting of an old VW Beetle. I actually really liked it, and at £350, it was a bargain, considering it was hanging in the summer exhibition. I should have bought it myself 😊

**920 'Climate Change Car Park' John Daffern (pastel) £1,200 (sold)**



This pastel picture was spot on regards the theme of the exhibition, and whilst you can argue the artistic merit of the cars was not what we would expect in the GMA, the composition, subject and the fact the abandoned



dilapidated cars were all half submerged in water and long grass was fun and exactly what you would expect a 'car related' picture to catch the judges eyes. So well done **John Daffern** for getting it right!

**1212 'Roadside Picnic' Johnathan Ablibone (oil and acrylic) £4,900 (sold)**



Again, same room with these wrecked, abandoned vehicles. This painting was one of the largest in the exhibition with a car theme (circa 3' x 4'). Its actually quite well painted as a 'vehicle' in perspective. It has the strange and disturbing van side pictures of the dancing stag, skeletons and a nanny & child? Not entirely sure what this painting is trying to convey, other than the van (Transit?) is half buried in a field and hedge? All very strange. It sold though!

**737 'Moon above St Johns Street' Timothy Hyman RA (oil on wood), £5,250 (sold)**



This was another RA artist and whopping big price tag, yet it sold! Admittedly the car in the painting was incidental, but for the purpose of this article it counts! I personally did not like this, but that's just me!

**685 'A Car Owning Democracy' Chris Orr RA, (Cartoon print – 8 sold) £1250 (25 off at £950 each)**



This was a fun ink and stencil drawing, with so much detail of cars in an urban scene, and the interaction of pedestrians, owners and the buildings around the cars. Of all the car related artworks, this certainly would have taken the most time to create! It was great fun and I liked it very much. It was by an RA artist.

**1372 'Black Palm' Douglas White (blown out tyres and steel) £45,000 (unsure if sold?)**



Wow. This was not only the most striking sculpture in the last but one gallery room, but was one of the most striking sculptures in the whole exhibition! It stood over 10 feet high and I just took the palm tree top of the tyre & steel structure. Brilliant and not sure if it sold, as there were no stickers around it where it stood. A really cool shredded tyre palm tree indeed. \the tyres look like truck tyres due to their size.



**1208 'Keep the Car Running' Sarah Nelson (acrylic on paper) £285 (sold)**



Though the painting of the car is very loose, I liked the colour and atmosphere of the painting, with the striking red of the car against a dirty purple grey industrial landscape with the crane in the background (breakers yard?) Again it sold and it was a very reasonable price.

**984 'Culpable' John O'Keefe (acrylic on paper) £NFS**



Ha ha ha, well, all I can say is, well done John O'Keefe, the painting is technically terrible as a piece of car art, but it got in!? It's painted with 'police crime scene do not enter' tape around the car (not sure what car it's supposed to be). But of course that is not the point. I suspect the judges thought the car is going the way of the dinosaurs and we should stop using cars? Who knows?

**1381 'Mothballed' Alison Wilding RA (paint on laser cut card and plastic) £18,000 (unsold)**



This was one of the smallest car related pieces on the wall, floor, and hung near the entrance at the end (start) of the exhibition. You would miss it unless you stood close and peered at it. It was only by looking closely I saw it

had a little Jaguar E-Type model painted in a mottled red and black. Not quite sure what the RA (Alison) artist was trying to convey with this piece at £18,000? Anyway, it was an E-Type and a cool piece of abstract art.

**1215 'Chicken and Chips on a Friday Night' Kate Mieczkowska (oil) £2,200 (sold)**



There was a theme of wrecked or abandoned cars, in this room and this painting was of a car crashed and rolled over with police aware tape around it (bit like the 'Culpable' painting). I liked the fact there was a hint of the road off to the right with a petrol station (Shell) and the McDonalds 'golden arch 'M' – hence the chicken and chips title.

**I cannot remember the title or number.**



It was near the car owning democracy and was just a big blue 'blob' with 4 black blobs for wheels and a black blob for the windscreen. It was so funny and looked like an infant painted it, but it got in!!

Of course there was so much to see, and take in, and my dad and girlfriend really enjoyed the whole show, including strolling around with a chilled glass of white wine at one of the gallery bars. All very civilised, though often bizarre!

I hope you enjoyed my summer exhibition report and hope this finds you well.

*David Ginn*



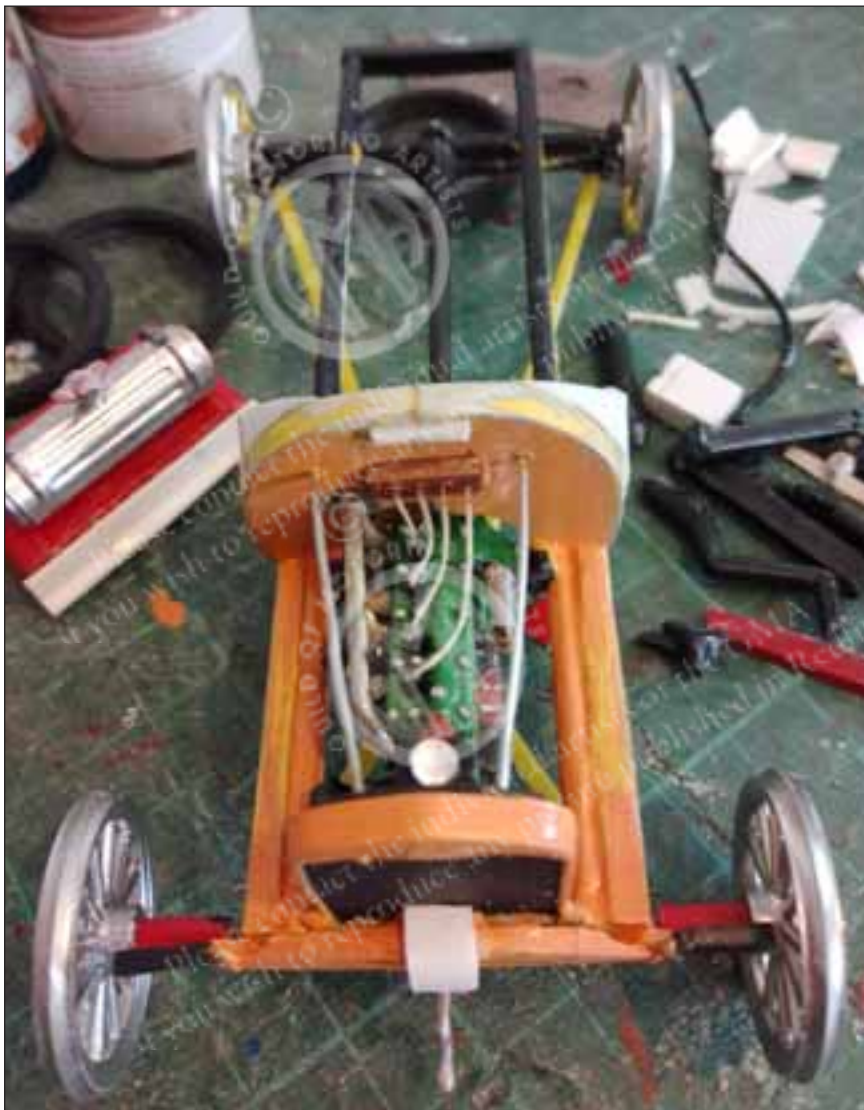
### **Part 8 – 1/24 scale Scratch-built Model-T Ford speedster**

**I always enjoy the challenge to make something out of very little, or nothing.**

Sifting through my pieces collected over the years, I found a model T engine and 4 wheels, and decided it would be interesting to see if I could make something out of them.







I constructed a simple 'straight' chassis from the 'trees', (the straight pieces that the parts are attached to in a kit), and fitted the engine and suspension to give me a 'rolling chassis'.

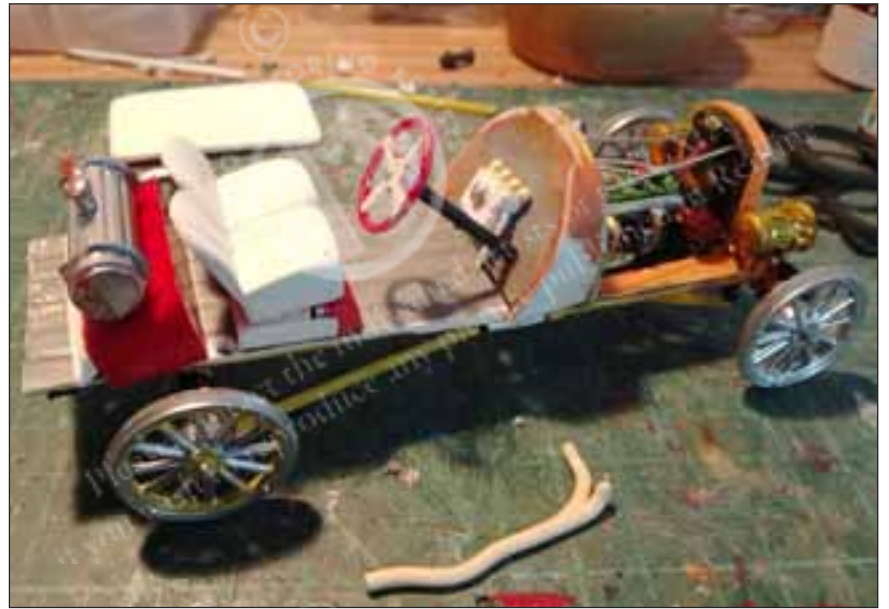
Not as simple as it looks, because one has to look ahead to work out how to make and attach the body parts.

Finding suitable pieces of plastic with the correct curves, bending and twisting, etc takes time.

At this stage, I mixed the correct yellow colour to be brush applied. This was matched as closely as possible to the Mercer raceabout.

Scratching through the bits and pieces, I found some old 'Cortina' seats, a suitable tank which I brassed and various other things.

I applied hand 'woodgraining' to the floor and dash. All the other pieces had to be hand cut and shaped. All part of the fun.

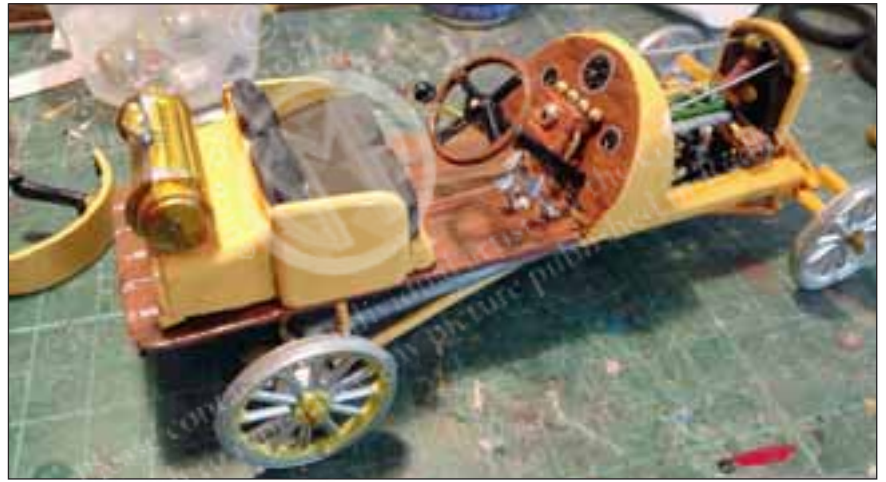




The rear mudguards (fenders) were fairly simple, but the brackets were a little tricky. The front mudguards were the most difficult and had to be made from scratch by joining small pieces together, finished with some body putty etc.

The 'windscreen' (round disc type) was cut out of a square, corners cut off, and filed to a perfect round shape and attached to the steering column via a handmade wire bracket! The spare tyres were formed from rolled epoxy putty, a very handy medium indeed!

The bonnet (hood), was going to prove to be the most difficult part to get the correct curves and shape, but with some time and patience, this was achieved.







Finally, the usual finishing touches were applied on this 1/24 scale 'homemade' model. Black pinstripes, steering wheel details, thin leather straps and tiny wire buckles for the bonnet for a more realistic appearance.

All in all, a reasonable result, better than what I had expected!

*Richard Palmer*







## Postscript

**I have a Model A Ford that I restored myself many years ago and I still use it on regular outings with my wife.**

I was honoured this month to have it featured on the front cover of our club magazine for the second time!

I literally built this car from scrap and achieved a gold medal after entering it in a Concours event. I left no stone unturned in the restoration.





## POSTCARD FROM FLORENCE

**No doubt, many members have been to Florence, and know what a wonderful city it is, but this was my first time. I would describe it as one big museum. There seemed to be more tourists in one city than I have ever seen before, and the Italians I met all seemed to speak good English, no doubt as a result of earning a living in some aspect of the tourist trade.**

I have to say that it was an error on my part to not visit Florence when I was living in the UK, which is obviously a lot closer than Brazil! This trip came about when I saw an ad on the internet in 2019 offering 8 nights in Florence and return air travel from Rio for 1,995 Reais! This is about half what I would expect to pay for just a return flight to Heathrow, so a huge bargain. I did wonder if it might be a scam, but it was so cheap that it was worth taking a chance. The catch is that you have to book 2 years in advance and select 3 preferred dates, then wait to see which date you get. In my case, there was a further year's wait due to the pandemic preventing flights from Brazil to Italy last year, but it was well worth the wait, and the 3-star hotel was excellent, although breakfast turned out to be extra. Not a big deal.

If you want to see Renaissance period art, you really can't beat Florence. Of course there is the famous Uffizi

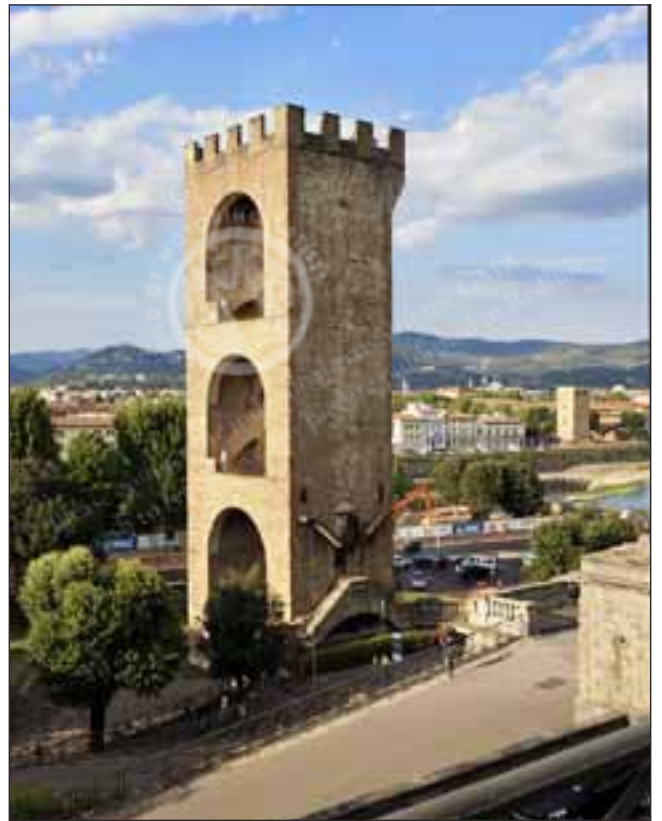
gallery, which is a sensational collection, in a building with art of its own, with statues lining the external walls and paintings on many of the ceilings. Then there is the Galleria dell' Accademia whose collection includes the famous statue of David, along with a number of unfinished sculptures by Michaelangelo.

Ceilings with fantastic paintings by famous artists are everywhere in Florence. All the churches have works by the great names, even smaller churches that you can enter free of charge, but it's really worth paying for the Basilica di Santa Croce and Basilica di Santa Maria Novella, both of which are better than the Duomo (cathedral) in my opinion, not that you should miss the Duomo and associated buildings. Then there's the Capelle Medici, Palazzo Medici Riccardi and Basilica di San Lorenzo, all close together and just wonderful. Also, you shouldn't miss Palazzo Vecchio, close to the famous Ponte Vecchio and the Uffizi. This palace has room after room that are just "Wow!". What did rich people do before there was TV? In Florence, it would seem that they looked at their ceilings!

It's not a huge city, you can get round all the attractions on foot, but a week is not really enough to see Florence.

*John Napper*







## Museo degli Innocenti, Florence, Italy

If you have just read my 'postcard', you will know that I have recently visited many museums in Florence, including the most famous ones. I imagine most members will know about the obvious places to visit in Florence, and none are car related, so I thought I would review a lesser known, but none-the-less excellent museum that I would recommend visiting.

Don't let the name confuse you. This has nothing to do with license-built BMC cars and Lambretta scooters! The name translates as 'Museum of the Innocents', and, for over 500 years, the building was a home and hospital for abandoned children, mostly from unmarried mothers. Infants were passed through a grill that was just large enough for new-born babies, and thus became residents.

The building, like many in Florence, including the Duomo, was designed by the architect, Filippo Brunelleschi, and is worth visiting just for the architecture.

The museum is divided into 3 separate exhibitions which are all very interesting and well laid out. Turn right on the ground floor and you will find the story of the Ospedale degli Innocenti, which includes portraits and sculptures of various important people involved in running the institution over the centuries, and some 20th century photographs. I found it very interesting.

Return to the entrance and turn left for a very different exhibition, albeit with a link to children. This is an exhibition of Italian comic book art which includes books, merchandise and original artwork which is well worth a look. It's a very specialized art form, not intended for putting on walls for exhibition in galleries, but highly skilled and I spent quite a while examining the exhibits at close range. You can see how Roy Lichtenstein got his inspiration. When I saw the Tex Willer section, I couldn't help wondering if growing up with these comics had inspired the likes of Sergio Leone to create the spaghetti western films. I was surprised to see that some of the stories involved the main characters interacting with Batman, the Justice League, Freddie Kruger and Groucho Marx! Presumably all with appropriate permission granted.

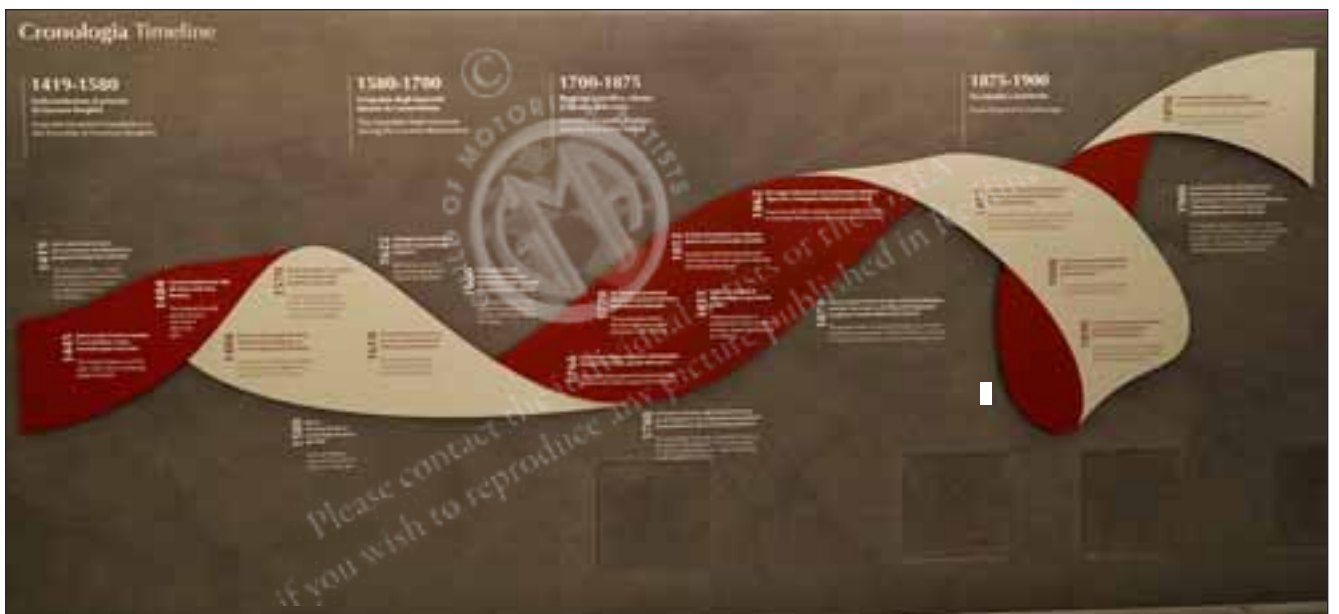
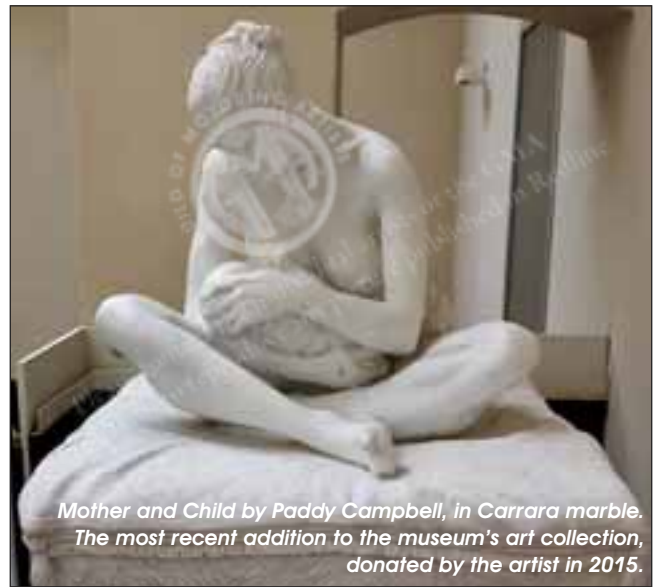
Upstairs is a collection of paintings, sculptures and religious artefacts that have belonged to the Ospedale degli Innocenti since they were created. Not surprisingly, there is a mother and child theme.

All in all, this is a very interesting museum, and a bit different to the majority of museums and churches in Florence. It's well worth taking a couple of hours to look around. A fascinating piece of history.

*John Napper*















## Further and final exploration of the SX, comparisons with the SA and the changes to the greenhouse glass

**1, 2, 3.** SX Coupe with spoiler and flush wheel covers. The headlights had yet to be completed with a fully developed nacelle including glass. I must have had some free time as I even turned the steering a few locks to the right in a couple of the images. It had a clear Plexiglas removable roof and the location of the A pillars was outlined.



The last version of the SX was a rather clean design. I was itching to learn more on SolidThinking and to one day get a chance at a real wind tunnel or if a 3D design could be finalized, to place it in a virtual wind tunnel. There were plans to work on this in a University facility in North Carolina. I am not sure if it was at the UNCC facility or another one. We certainly did not need a hypersonic wind tunnel which is the one most people read about. Both North and South Carolina manufacture European vehicles for the American market.

There was a question that crossed my mind as I was building my first balsa wood model car in our apartment in Arlington, how much effect do airfoils, air dams, ducktail spoilers, chin spoilers, and other aerodynamic aids have on a cars stability and how big is the tradeoff with the increased drag these devices generate? I had done a bit of reading on Alexander Lippisch, one of the fathers of aerodynamics and his aircraft designs. For automobiles Wunibald Kamm developed the Kammback, which



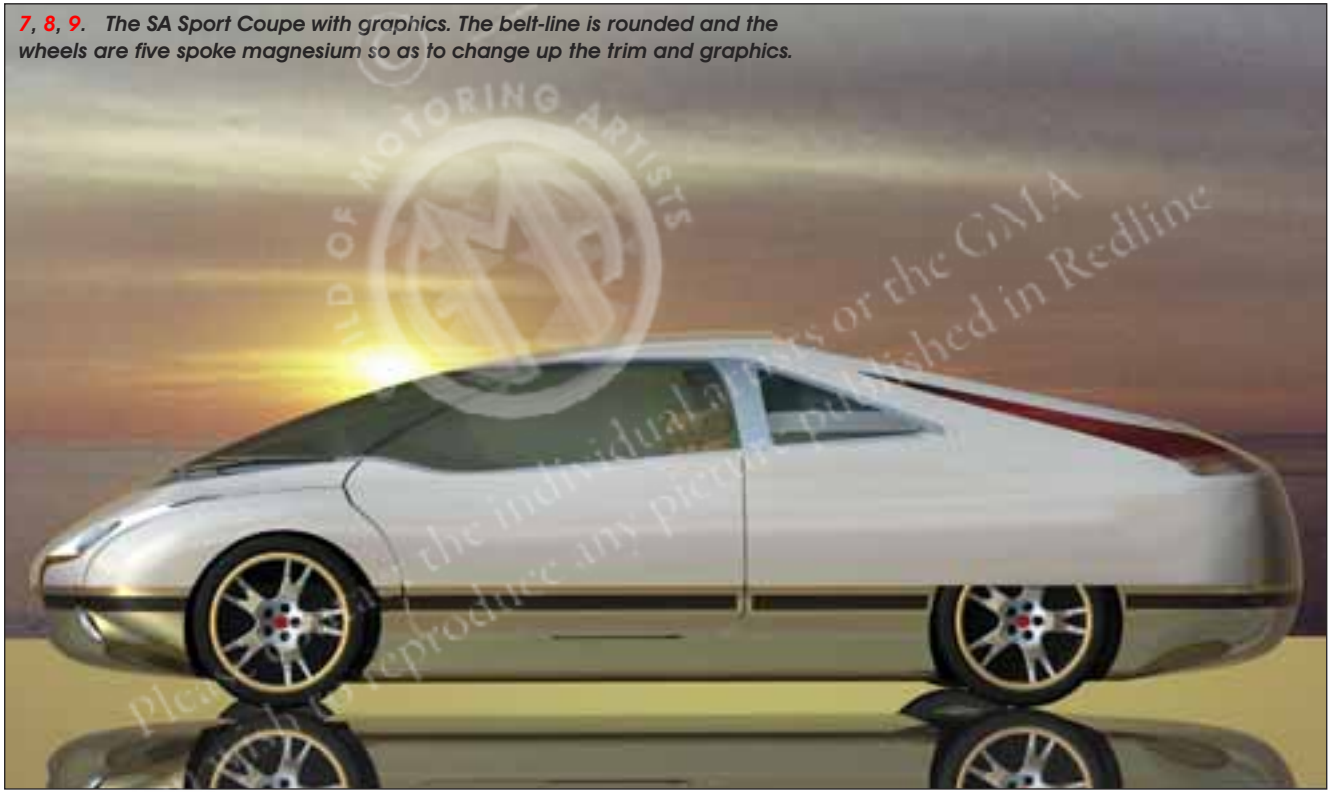
results in the '60s and '70s with the development of the Porsche Le Mans winners as well as the Ford GT40s. These vehicles were the high-speed test beds for these ideas and later confirmed in an article on the McLaren F1 as it was being developed for racing. A car with aerodynamic aids will generate more down-force than a clean car but use up gas and require more horsepower to move. If one watches today's Formula One racing this is often discussed in great length by the commentators as new aerodynamic designs are added to the racing cars, season by season and even race by race.

The Ford explored the idea of the Kammback where the wind is channeled upward at the back to provide stability and reduce drag with a smoother transition at the rear of the car. This led to the J car as a natural development, which was proved unworkable with its straight back roof but let to the Mark IV. The Porsches experimented with all types of aero cheating designs from the high wing at the back to the long tail versions, where like a teardrop the transition at the back is incremental and steady. Of course there were many versions, and famous racers developed

**4, 5, 6.** For comparisons, directly above are images of the SA placed here so the reader can make comparisons with the SX at the top. The fender lines and belt-line are more rounded in this version and the rear quarter window or opera glass is not included



7, 8, 9. The SA Sport Coupe with graphics. The belt-line is rounded and the wheels are five spoke magnesium so as to change up the trim and graphics.



from the 907-917 to the 962 and all the 911 variants. The conclusion was that the more stability one induces on a vehicle the less aerodynamically slippery it is. In a fighter plane, because one is not going to run into a wall up there, stability is less important than maneuverability. Shorter stubby wings that are highly swept back make for great fighters or interceptors but are certainly not very stable platforms, which is the reason for their maneuverability.

Until the Germans began to reveal the secrets of aerodynamics, which led to British experimentation in supersonic flight and finally the breaking of the sound barrier by the Americans, it was the need for more power that would get one there until the understanding of drag and compression were revealed. The one-piece horizontal stabilizer was crucial in breaking the sound barrier, by removing the turbulence inherent in the two piece design of the earlier Bell X1. The non-race prepared McLaren F1 was faster in acceleration and probably top end than the competition version, but stability is key in motor racing and more important than straight out speed.

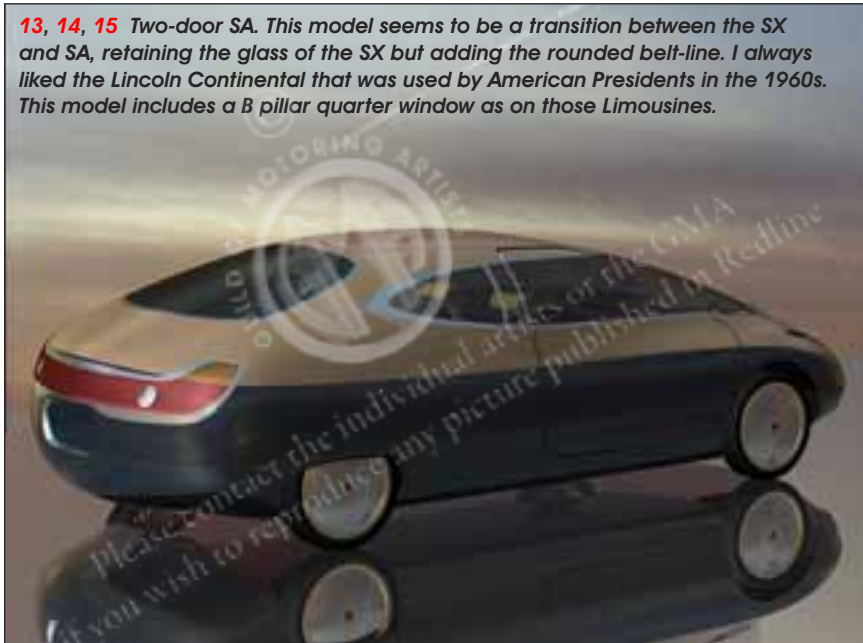


To streamline production not all models need to be updated to the new designs. In less expensive models, or according to customer desires, a tried and true carryover from the earlier versions would be advantageous in reducing tooling and costs. This was practiced by the major three U.S. automakers for decades. For me at the desk, I generally approached a model with an intention to change the tail light on an existing platform. I would then save that as an upgrade and continue with a copy to improve the headlight bezel or to add a glass roof, or most importantly to make big changes such as the shape of the greenhouse or the roundedness of the belt-line. Work flow continued and there were variants that would interest the customer from model change to model change. Differences and similarities in the brown and blue two-door sedan as compared to the fully blue one are noticeable with the reflection off the front fenders, the SX having a sharper definition all along the belt-line. I soon realized that the SolidThinking program had great functionality and it was no effort to change the color from tan and blue to red. It became addictive. On the four-door, the window openings and chrome bright work around the

**10, 11, 12.** Above the SA Sport Coupe variant. I sometimes wonder why I label the images the way I do. I called this the Glass version. It has a Crown Victoria style roof and a side glass similar to a Shelby Mustang. It also has a divider where the door would open, awaiting the design of the A pillar.



**13, 14, 15** Two-door SA. This model seems to be a transition between the SX and SA, retaining the glass of the SX but adding the rounded belt-line. I always liked the Lincoln Continental that was used by American Presidents in the 1960s. This model includes a B pillar quarter window as on those Limousines.



glass could be from the same assembly line feed as that of the two-door. The rear roof section or the sails (C pillar) would remain the same, and when a prefab section was joined in the middle and attached to the front and back body sections so too would be the middle chrome moldings, window glass and door jambs. The doors would all be different of course. If the dimensions of the cut between the front and rear body sections was maintained accurately they would fit fine. Not all areas of the body from model to model would be interchangeable. The project ended before I could work on a master template to identify the common panels

A computer aided design and machine manufactured vehicle is more of a precision machine than an old hand-made Rolls Royce from the '60s. Not as expensive and beautifully crafted yet a precision crafted machine nonetheless. I remember back decades ago reading an article in a car magazine that said that there were no bad cars made anymore except for maybe the products of some Eastern block countries. Today, with artificial intelligence, it seems we can have incredible accuracy on the assembly line and interchangeability is much easier to



do then anyone thought possible. We are on the cusps of becoming a space-born race yet we have climate change to deal with. When we get started in looking in earnest for ways to restore the climate then computers, robotics and artificial intelligence will certainly be needed. The weather patterns this Summer speak to a worsening situation and the process of restoring nature is going to take a long time.

An SUV. This is one of my favorite renditions. Look at where the B pillar and the closed door of the body are. You will see that the complex curves are the same for where the rear door jamb striker plate and latch would be, if the door were open and you could see them. If one were to separate these two sections they would see that adding an extra door would not disrupt the belt-line flow from front to rear, as all lines are horizontal at this critical section. Imagine you cut the vehicle in half and separated both front and back sections, then stuck a second door horizontally extending the belt-line in the middle. The body would flow continuously from front to back. I believe this design is a great improvement over the SW with its high arched belt-line. All auto design is an evolutionary process.

**16, 17, 18** Comparisons can also be made with the earlier iteration of the SX in blue and the newer SA in tan and grey blue livery pictured above it. A giveaway is the shiny upper front fender and the sharp crease on the side, above the wheel opening



**19, 20, 21** Front side and rear versions of the SX four door sedan in red.  
Notice the different chrome window moldings than envisioned on the two-door A.



## End of the Line

I had never given up on the electric car and still think the doors are beginning to open for more innovations and development. So who knows where these designs or concepts will go and what incredible advancement we will see in materials development and construction as well as the other things such as smaller, safer, more efficient batteries, lighter glass and composite manufacturing methods. Aerodynamic studies will continue as well as artificial intelligence, and robotics among other things.

I knew that the job might come to a halt, as there were staff individuals who were being cut. Still one cannot help but think of the next steps in the process. Jim had asked to see how the different body assemblies would work on each individual model. That was a hard task to illustrate. And it was in a way unclear or unfeasible without the other requisite developments in a full blown design facility. I decided to take a reductionist approach of most common denominator. By lining up the designs by platform it would be possible to first group these panels into their full assemblies sans the monocoque.



22, 23, 24, 25, SA SUV extended, though it is not a four door, this example illustrates how an extended version would work.



From that large assembly, treated as one stamping the common sections sans the spacers used for height, width, and length (X, Y and Z stamping. Stampings that were the same for all platforms would be isolated as units. These major units would be able to fit on all platforms and appropriate door angles, window and other cutouts would be removed from the carbon fiber leaving these areas open. If a bus needed a special door for its assembly it would be moved to a bus assembly line branch. The proper door jamb would be created to fit that platform or window frame designed for that specific vehicle. The door would be affixed to the jamb on down the line for every platform envisioned. The assembly line would branch out as a tree.

It would be a complex engineering process but could be done with the common templates and the use of computer manufacturing of scale models where the parts could be assembled to see how they would work with each platform. I think of the Dewar Trophy and Cadillac's win for its interchangeability of parts. Of course the requisite spacers would be added and that whole model placed on the monocoque chassis. This would be a very interesting project to do.

Getting on in the years, we had arrived in California and Vickie's

pent up wish to visit the state began with our forays up the coast toward Santa Barbara. I needed images to add to the backdrop and decided to photograph the Pacific coast in the early morning light. This was during the development stage of the SX that evolved into the SA. The images were taken just as the sun had come up and way before we passed Point Mugu, CA, as one reached the farm fields on the way to Santa Barbara. It took about an hour, probably more, to get where we were and the jet aircraft visible in the images more than likely were headed to Hawaii. It could have taken off from anywhere as it was hard to tell from the images. I like to think that the passengers had boarded the airplane long before we were leaving Playa Del Rey before sunrise and may have been in the air for some hours. From our condo it takes just a few minutes to get to LAX Airport and we were now further North. On this trip I began taking photos whenever I could, including Malibu, a small coastal town where a small house cost quite a penny. If we had time Vickie and I would love to find films that showed the Southern California Coast and see how they looked back in the fifties.

**26, 27, 28** SA, The Sports car was the last platform authorized. As noted in the below images the rear overhang has been shortened. I wish I had done it at the time. But it would take no effort to do in future. From the initial SolidThinking file It was altered with Photoshop instead of the 3-D program.





There was still much to do but unfortunately no funds and no time left. Some of the things that remained were to create small mockups of clay, then using those to scan back to 3D. The common parts would then be printed out and for each specific model the internals would have to be addressed such as the crash-ability of each platform to comply with that specific vehicle's federal requirement. The bumpers, for instance, would have to accommodate a minimum and maximum ride height, and the impact area would have to be engineered with materials that were able to absorb impacts up to the current federal standards, etc. As stated before, suspension parts for the different platforms would have to be unique to those requirements, and of course many other things. It would have been great to be able to do aerodynamic wind tunnel tests and to use the new digital printers to see what modifications

would be needed to a master printed panel that would work on each platform. I was eager to work out what panels could be combined as one so as to reduce the numbers of common parts.

I could begin to imagine an assembly line that would start with these common sections and branch out to the various platform assembly lines like a tree, adding non common parts along the way. Or to branch out further for specific models such as type C school buses or transit buses. Alas that was not to be. It was a great career risk for Jim and the team to come up with the idea for the vehicles and their efforts to bring it to market. It was also part of a larger plan to include many renewable ideas to market but that is another story.

Because a sports car is such a specialized vehicle and of limited production, extra attention would be placed on body panels that could differ greatly from other platforms.

ERRA, Inc. was an ambitious group of individuals and, coming from a military engineering background, they understood the challenges and the risks involved. Today we are seeing advances that reflect the determination to overcome the challenges of climate change, put man into space on a permanent basis and bring universal benefits to all.

One last note: Manufacturers are making continued advances on processes for producing molded carbon fiber by many car makers. Below is a link to a Nissan Process.

Here is a link from Nissan on the technology to produce, in mass quantities, carbon fiber assemblies: <https://www.youtube.com/watch?v=KX8nnadn09M>

**Next Part 15:**  
**Original Designs; 2D and 3D.**

*Rick Herron*

PORTER PRESS

Motoring Literary & Art

FESTIVAL

6 NOVEMBER 2022



**Sunday, 6 November, 2022 Whittlebury Park**

**A brand-new event will be launched on 6 November and is set to be a first in the automotive world: a motoring-themed literary and art festival. Organised by Porter Press International, it will be held at Whittlebury Park – the motorsport-themed hotel located ‘next door’ to the famous Silverstone race circuit.**

In the same manner as established literary festivals such as Cheltenham and Hay, there will be a programme of distinguished speakers and panel discussions, plus talks by authors, drivers, engineers, collectors, restorers and designers.

The star line-up of guest speakers and VIPs will include **Lord Hesketh**. **Sir Jackie Stewart** is aiming to attend as his **'Race Against Dementia'** is the event's charity partner.

They will be joined by **Peter Stevens**, who has had an extraordinary career as an automotive designer that has seen him work with Lotus, Lamborghini, MG Rover, Prodrive, BMW and many others. He also designed the body for Gordon Murray's sensational McLaren F1 hypercar and is currently writing the complete story of another of his high-performance landmarks – the Jaguar XJR-15.

For more information, visit: <https://porterpress.co.uk/pages/motoring-literary-art-festival>

**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): Mike Gillett, Phil Lightman, 'Mike' & David Purvis.

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

*John Napper*

## David Purvis

davidpurvismotorart@btinternet.com



### 1906 French GP – Ferenc Szisz in a Renault

Work for a forthcoming publication





## Ford Escort RS2000

From the series "Sports Saloons of 1978".

This series has been very popular on LinkedIn, my first time posting artwork to that platform. Its been nice to get some traction there while Instagrams algorithm has moved people away from still images towards videos, which has meant my account there has suffered recently!

*Mike Gillett*



**BMW 2002**



**Vauxhall Magnum**





## Triumph Dolomite Sprint

From the series "Sports Saloons of 1978".

I started by wanting to draw the Triumph and the BMW as comparisons, but then really wanted to add the RS2000 too. I believe 1978 was the first year of the RS2000, whilst it's quite late in the life cycle of the others. Ultimately, I've ended up with four cars which I don't think I could choose between if I had to!

*Mike Gillett*



## Ford Corsair Crayford

Rare Ford Crayford Convertible dating from 1968, done as a surprise Christmas present and finished early this year.

A3-size in gouache with additional detailing using pens

*Phil Lightman*





### Morris Mini Cooper S

A4 size (as opposed to my usual A3) for use on a T-Shirt, not available in the UK.

*Phil Lightman*



### Nissan 370Z

Bought new by the current owner to replace his previous 350Z, which I have also portrayed.

*Phil Lightman*



### Aston Martin VB Vantage

This is a relatively quick A4 pencil sketch I did as a surprise gift to meet a birthday deadline. I only had 2 partial photos to work from, so all I knew was the colour, correct wheels and bonnet/grille. I had to turn to the internet for additional reference.

This is a prelude to an actual portrait, once I have photographed the actual car.

*Phil Lightman*



### Aston Martin DB7 V12 Vantage Jubilee

This DB7 is a limited-edition coupe dating from 2002 with production limited to 50 worldwide, finished in Jubilee Blue with magnolia hide.

Other features include 19" wheels, wide mesh chrome grille and chrome door mirrors. At the launch, all UK models were pre-sold.

*Phil Lightman*





© Phil Lightman / ArtOcar.com

### BMW 5-Series E60

The fifth generation of BMW 5-Series models are collectively known as E60 (estates are E61) and produced from 2003 to 2010

This painting marks my first use of a Fabriano Artistico hot-pressed block, as opposed to the Saunders Waterford that I normally use.

*Phil Lightman*



© Phil Lightman / ArtOcar.com

### Ford Escort Mexico Mk.1

The Escort Mexico was a special edition road version of the rally car introduced in 1970, following the success of Escorts in the 1970 London to Mexico World Cup Rally that year. The MK I Mexico remained in production until 1974.

This example has only had one previous owner and had been stored from 1979 when the original owner got a company car. The current owner acquired it in 2015 and has restored it to immaculate original condition. It is a matching numbers example with original engine.

*Phil Lightman*



**Ford Gran Torino as featured in the TV and film series Starsky and Hutch**



**Audi R8**

Pictured in  
snowy conditions





### Jaguar Mk2

This is the car featured in the TV series Morse and it is pictured on location in Oxford



Citroen Type H van, pictured in a market scene in Rouen





### Morris Minor van

In Mathewsons livery and pictured in front of Mathewson's pub, the Moorcock Inn, Langdale End, North Yorkshire



### Citroen Acadiane van pictured in Montmartre, Paris



# ArtyFACTS

- 1 Just Stop Oil climate protesters glued themselves to the frames of these paintings.
- 2 The ever-sociable Paddy Hopkirk who died at Stoke Mandeville Hospital in July aged 89.
- 3 Mallord.
- 4 Rally Finland officially but also colloquially as The Finnish Grand Prix and The Rally of the Thousand Yumps.
- 5 The UK's richest artist Damian Hirsts' Currency Project, linked his paintings to NFTs ie. Non-Fungible Tokens, which are unique digital identifiers. Buyers of the \$2,000 NFTs had the option to keep the NFT or exchange it for the physical artwork. The works not bought went up in flames at his London gallery on September 9th 2022.
- 6 Nelson Piquet
- 7 Le Havre.
- 8 Max Mosley ex-FIA President who died in May this year. After being told that he had weeks to live after a cancer diagnosis, the inquest found that he was found with a single fatal gunshot wound to his head.
- 9 Following a long-standing tradition ex-President Barack Obama and his First Lady wife Michelle were presented with their portraits at the White House painted by Robert McCurdy and Sharon Sprung respectively.
- 10 Ex-F1 supremo Bernard Charles Ecclestone who said he didn't know it was in his luggage. He paid bail, was freed by the Brazilian authorities and flew on to Switzerland.

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

## Next Issue

Copy deadline for  
Redline Winter 2022

**Sunday November 27**

Please e-mail any Redline  
contributions to:

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

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