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GMA Information

GMA Committee Members

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

Website

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

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

Facebook

The **Guild of Motoring Artists** has a 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 to submit contributions or for more information.

ArtyFACTS

- 1 Who designed the 1958 Austin A40?
- 2 Two of the The Tate Galleries are in London, where are the other two?
- 3 What do the initials 'DB' stand for with regard to Aston Martin?
- 4 'A Rake's Progress' is a series of eight paintings by which English artist?
- 5 Who was chief designer of the Ford Mustang ?
- 6 'Nighthawks', a 1942 oil on canvas painting that portrays people in a downtown diner late at night, is by which artist?
- 7 Pink Floyd drummer Nick Mason bought which car with royalties from the 1973 album 'Dark Side of the Moon'?
- 8 Which nationality is the artist Frida Kahlo?
- 9 Which manufacturer has made the Tiguan, Passat and Arteon?
- 10 Which surrealist painter was born in Figueres, Catalonia in May 1904?

The quarterly ArtyFACTS quiz is compiled by Barry Hunter

Welcome to the Autumn 2020 website edition of **Redline**. Another bumper edition which I hope you will enjoy. You will immediately notice that this editorial is a little shorter than usual which you may consider good or bad depending on what you normally think of it! This is to fit in **Stuart Booth's** recollections of meeting **Sir Stirling Moss** which is certainly worth reading.

It's good to see that quite a few members are keen to contribute to **Redline**, especially the Gallery, which once again is packed and a number of works have been held over for the next issue due to pressure of space. This is becoming a regular occurrence, but rest assured submissions not yet included will appear in a future issue, probably the next one.

This issue's Featured Artist is our first ever Russian member and not only is **Ilya Avakov's** work impressive in my opinion, but his story is unusual and interesting too. There are times when I receive members' contributions for Featured Artist articles and/or the Gallery when I wonder what I'm doing in such company and this is one such instance. Great stuff.

Sadly, 2020 has been a very flat year for just about everybody everywhere, except for manufacturers of face masks and hand gel. As you are aware, for obvious reasons beyond our control the **GMA** has not held any exhibitions this year apart from the Jim Clark Museum

gallery display which no sooner opened than was forced to shut down due to the Covid-19 pandemic.

However, we have good news now. The museum has re-opened in a limited way and no less than 3 paintings have been sold at the time of writing! Anyone reading this who is a fan of motor sport and has the opportunity to be in the vicinity of Duns in the Scottish border region really should visit this excellent museum, which I reviewed for **Redline** a year ago, before the **GMA** exhibition had been organised. Of course our exhibition is a positive addition to the permanent display and you can also buy an original work of art by a **GMA** member artist while visiting the museum should you wish. Of course admission is currently by advance booking only because of the Covid-19 restrictions but don't let that put you off. You can find plenty of information on the website <https://jimclarktrust.com/jim-clark-motorsport-museum/> where you can book admission.

Work appears to be progressing rapidly on vaccines for Covid-19 so, fingers crossed, we could get to something approaching normal next year and get some exhibitions up and running. Again, see the Administrator's Amblings.

There's plenty more to read this autumn which I don't have space to mention here. Dive in and enjoy!

Regards,

John Napper

Sir Stirling Moss obituary postscript

I had the honour of meeting Sir Stirling twice and once experiencing a close encounter on the road. The road encounter happened back in 1963, en route to my first British Grand Prix at Silverstone. I was one of four apprentices crammed into my best friend's modified pre-war Morris Eight, on a baking hot day in the inevitable queue to get into the circuit. Whilst bemoaning the distant sound of cars coming out for the first supporting race there was a commotion behind, horns blaring and headlights flashing, and then we were overtaken in a cloud of dust, off-side wheels on the grass, by a pale green Mini with an SM number plate, driven by a small bald-headed figure – the man himself clearly late for his guest appearance!

Many years later I visited Sir Stirling's London home where he was to sign prints of my painting of him driving a Vanwall to victory in the 1957 Pescara Grand Prix – '**Beating Those Bloody Red Cars**'. Of course, the signing was a commercial arrangement but **Sir Stirling** and his wife were most friendly, welcoming and

complimentary about the artwork, although I suspect this equally applied to other artists on similar occasions! However, I was somewhat taken aback a few years after when the BBC documentary, **Racing Legends – Stirling Moss**, was broadcast, to see the framed presentation print and litho plate on the wall of Sir Stirling's hallway whilst being interviewed by Sir Patrick Stewart, the narrator – quite an honour.

The second occasion was a year later when I was invited to a celebratory charity dinner to mark the 45th anniversary of the famous Vanwall victory in the British Grand Prix; the event being attended by the then four remaining drivers from that day – **Stirling Moss**, **Tony Brooks**, **Jack Brabham** and **Roy Salvadori**. One of the guests purchased the original of '**Beating Those Bloody Red Cars**' and asked if **Sir Stirling** would sign the painting; as he appeared to be in deep conversation with **Jack Brabham**, I approached his table with some trepidation but again he was very courteous and readily added his signature.

Stuart Booth



Ilya Avakov



I was born in Murmansk, 1984. Murmansk is a northern seaport. To be honest, I was only born in Murmansk, though my childhood had passed in the European South of Russia, in a town called 'Lermontov'. In high school I started preparing to enter a University. My parents helped me with that a lot. My father is an artist and interior designer and my mother is a sculptor.

As soon as I had left the school I entered the Saint Petersburg State Art Industrial named Baron Alexander Stieglitz University in the industrial design department in 2001. The main subject was composition-design but there were also classes of academic drawing and painting.

In my opinion, Saint Petersburg is the most 'European' Russian city. The university itself had been founded by Alexander Stieglitz with his own funds in 1876. Alexander Stieglitz, an ethnic German, is famous for being a banker, merchant, manufacturer and maecenas. The building of the University with its glass dome is an example of the incredible architecture.

Many of our University graduates took part in the designing of Soviet/Russian automobiles such as Niva, GAZelle, Gaz-24 Volga, RAF-77, buses et cetera. Nowadays they work as automobile designers all over the World (including UK).

I had been studying since 2001 to 2007 at the department of industrial design. My diploma was the project of the ceremonial limousine for taking parades. My diploma teachers were Sergei Khelmianov and Svetlana Mirzoyan.

Svetlana Mirzoyan is an automobile and industrial designer, the creator design of bus RAF-977 and many other pieces of engineering and design. Sergei Khelmianov is a head of the department of the industrial design now.

The reviewer of my diploma project was G. Vilibakhov, who is the main herald master of Russia. I remember me and teachers visited his parlor once, which was located right in the building of Hermitage museum. In front of the parlor of Hermitage director, Piotrovski.

While studying, I tried to do some part-time job and so worked as a gaming designer in 'Saber interactive' company.

After I'd graduated from the University, I worked in several companies, designed retail store equipment POS material and exhibition stands.

I had been living in Saint Petersburg until late 2008, got married but then the crisis of 2008 disrupted my plans and we returned to my hometown. In 2009 I moved to Rostov-on-Don, a big city with well-developed industry, where I got a job in Rostselmash company. There I had been developing the design of interior and exterior of agricultural machinery. It was quite interesting especially at first, when I went to work and those monsters were rushing pass me by. During that period





I saw pictures of automobiles by the artist Camilo Pardo on the web and his works had shocked me. I liked them a lot, especially Formula one series, so I decided to paint my first picture.

At that exact moment I was renting an apartment, so I couldn't organize an artist's workshop right there. That's why I optimized the process, I painted the basis of the picture on a PC then printed it out on canvas and polished it with acrylic paints. I liked the result, so I got the nerve and wrote to the gallery called 'Elysian Fields'. That was a decent gallery in the center of Rostov owned by a French, former Parisian, named Pierre.

They answered we could meet. It was summer 2010, I remember I was late so I had to run to this meeting. The gallery owner, Pierre, said: I can exhibit your pictures if you paint some more. He suggested to paint not only automobiles but ships and planes too. Unfortunately, I've managed to complete only one more picture for Pierre.

In 2013 our child was born, shortly after I quit Rostselmash company because it was a regime enterprise, so it was difficult for me to help my wife with our child. It was a new experience for us. We returned back to South and settled in Pyatigorsk.

Pyatigorsk is a resort town with many sanatoria, majestic nature, mountains and mineral springs. Resort season lasts almost for the whole year. Every year more and more tourists came here to spend their vacation. The

history of Caucasian Mineral Waters resort's development is quite long. One of the most important aspects is the architecture. In XIX century one of the most iconic figures was an architect named Samuel Upton, son of an English engineer and architect who moved to the Russian empire. He built Elizabeth's ('Academic' nowadays) gallery, Sulfur heat baths, Mikhailovskaya gallery. Sanatorium 'Hot spring' he built as his own house. Many buildings miraculously survived WWII, while some other beautiful pieces of architecture were blown up by Nazis during their retreat.



I started to work as a freelancer in 2013 while being engaged in developments in the field of industrial design. I continue to work as an industrial designer to this day, although I prefer to do car painting.

I came across pictures of the artist Camilo Pardo again in 2015. I was a bit tired due to my main job, so I decided to diversify my activities with picture painting as a hobby. Looking at the pictures of Camilo I tried to see how exactly they are made technically, in what



sequence it's painted. I watched videos on the internet and step by step this artist had become a teacher, an example for me, without his knowledge. I even made a copy of one of his works just to examine it. That's how I started to paint cars in 2015, enjoying the process of creativity. I'm fond of any materials: canvas, oil paint, paper, acrylic, pencils... also I paint in Photoshop. The difference between traditional and digital painting is gradually disappearing but for me it's still more convenient to work with traditional

materials, standing in front of the easel. I started to exhibit my works on Instagram and soon I got my first orders. For instance, I made illustrations for Luc Chopard classic Moscow weekend rally in 2015, there were two cars: Bentley Blower (because it was a car of one of the Luc Chopard directors) and Ferrari 250 GT – these were digital illustrations made with Photoshop. Sometimes people ordered pictures and illustrations but most of the hobby time I spent on painting pictures, so I've accumulated many works in my home. Friends

*“Friends asked me
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asked me “what are you going to do?” so I thought about looking for a gallery. I wrote tons of letters with an offer of cooperation either in Russia or worldwide. One day I had luck, Rupert Whyte, owner of the Historic car art gallery, Derby, UK, answered he was interested in my paintings, I sent him a list of what I've made and he chose some works. Soon he wrote again and offered me to take part in the Art of Motoring exhibition in Pall Mall gallery in London 2017! I opened Google Maps

and 'walked' a bit down the streets of London, traveled to the gallery. A friend of mine said that it was the best gallery in London... And I was thrilled! Then I saw a photo report of the event and thought that was the best exhibition I had ever participated in. Incidentally, next to my paintings were works of famous masters of automobile painting. In a short time, my works were bought, which made me believe in the Cinderella story, maybe my hobby would become my profession.

Then my paintings 'RACE RETRO', '50 years Martini in Motorsport' and others were on display in the gallery 'Historic Car Art' taking place in the Royal Automobile Club. I wanted to thank Rupert Whyte for participation of my art works in this exhibition.

In 2018, I started working with the German magazine EXPLORER as an illustrator on the topic of "Houses on wheels". I drew diagrams of motor homes and made sketches of inventions for motor home users.

In February 2019, my first personal exhibition took place at Happy Gallery Pyatigorsk, Russia. This was the first car-related exhibition that I attended physically. During the opening, gallery supervisor Diana Kondra came up with the idea of live drawing. I was drawing and the progress was being broadcast on a projector for the audience in the hall, so I didn't even get to have a drink with my friends...

In July 2019, I got a call from the curator of the project Dmitry Baranovsky with an invitation to participate in the official exhibition of Formula 1, which was called the Greatest Race and was to be held during the Russian stage of Formula 1, the Sochi Grand Prix September 2019.

Especially for this event I made a triptych called "Formula Ferrari" each 80x80 canvas of which depicted a race car from 3 different eras: 1. Alberto Ascari, 2 Niki Lauda, 3 Michael Schumacher. When the works were actually ready, we sent them to the representatives of Formula 1 for approval. The answer was that in one of the works I need to remove the inscription Marlboro because of the promotion of tobacco smoking. That was the first time I faced censorship...I had to obey, but I strongly disagree with this. In my opinion, this is part of the story. Cigarette company logos are as natural on race cars as smoking Steve McQueen. The exhibition had taken place and I liked everything very much. And it was also my first visit to Formula 1 races.

Then I had an interesting experience with the art world of America. Automotive Fine Arts Society (AFAS), which is a fairly closed Union and it is difficult to become a member because the number of permanent members is no more than 30. But



they provide an opportunity to participate in exhibitions as a guest artist. I decided to write a letter to the Chairman, the famous automotive artist Klaus Wagger, saying that I wanted to participate in the exhibition as a guest artist.

I was lucky and soon received a response that they (Klaus Wagger and Ken Eberts) reviewed my work and I was invited to participate in the exhibitions "Concours d'Elegance", "AFAS", "Boca-Raton 2020 Miami, USA". I was again helped by Rupert Whyte from the Historic Car Art gallery, who took responsibility for arranging the shipment of paintings from UK to the USA, which presented some difficulties due to some unforeseen situations and delays at customs.

Among other artists, Camilo Pardo participated in this exhibition. It is amazing to realize that my paintings were next to an artist whose work influenced the fact that I picked up a brush.

The Internet had also provided me amazing opportunities. In November, I visited the website of the

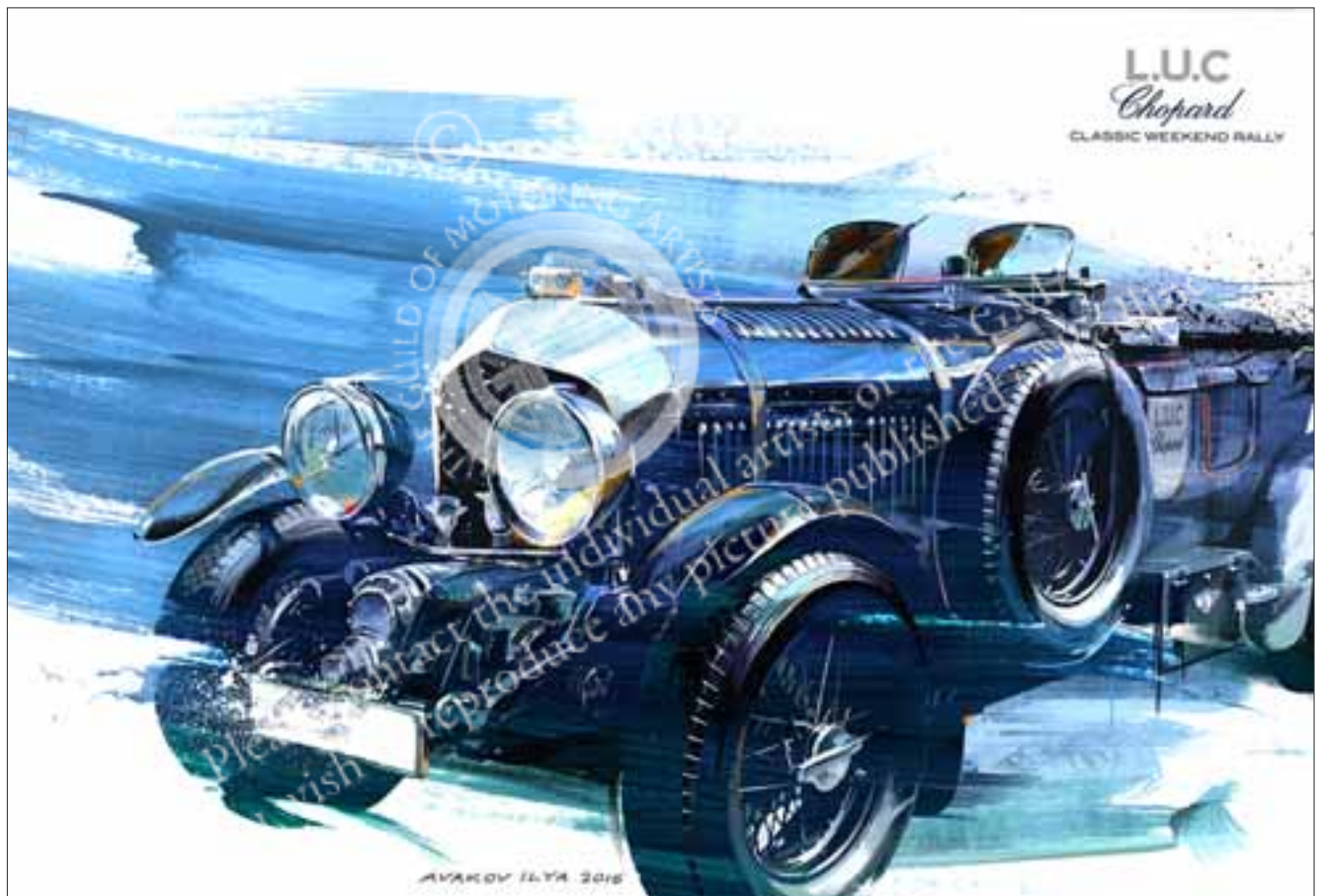




Guild of Motoring Artists of Great Britain. Not for the first time, UK had been friendly to me. Keeping in mind all the positive things, collaboration with Historic Car Art and Rupert Whyte, a number of publications in magazines, as well as exhibitions... I decided to try my luck this time with filling out an application to join the **Guild**, and sent an email to **Sean Wales**. A few weeks later, I received a reply that they had reviewed my works and decided to make me a Member of the **Guild of Motoring Artists** of Great Britain. This is amazing! This is a great honor for me! I sincerely hope that in the future I would take part in many exhibitions of the **Guild** and I would have the opportunity to attend exhibitions personally, and make automobile painting and illustration my profession!



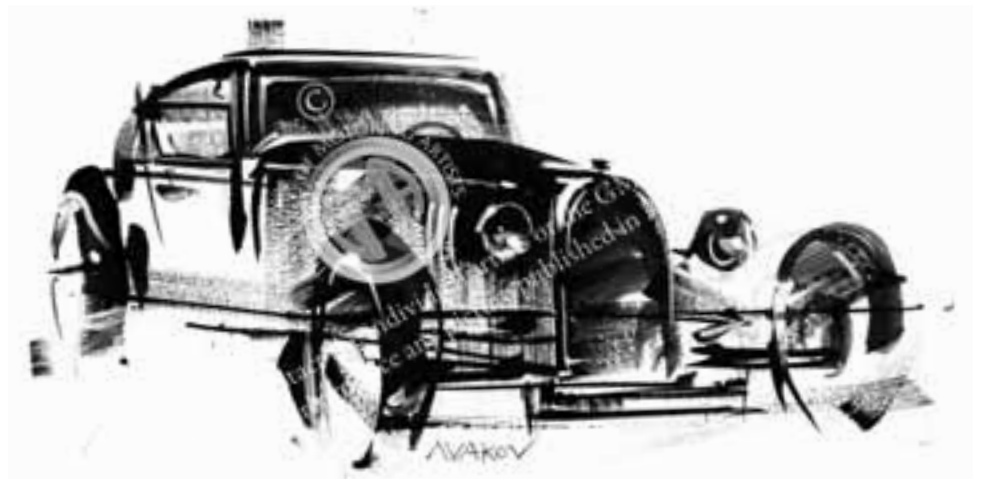














Lledo 'Days Gone' diecast vehicle models Advertising Artwork

Back in the 1980s, when I was still a freelance commercial artist, I picked up a lot of off-beat, fun and bizarre commissions and contracts. I was also doing some contract work doing technical illustrations for Ford Truck & Tractor plant workshop manuals, as well as for Gilbarco fuel pump workshop manuals (when I worked for Rugby Designs). That eventually led me on the path to working at Warley HQ on Quality Engineering audits and Market Research, which then enabled me to work at Trafford House for Truck Engineering as a progress chaser for the Aveley pilot plant, where I would chase up suppliers for the old V184 Transits, including German suppliers, because I could speak German! It was an equally bizarre route in to Truck & Car Engineering at Dunton thereafter, but that is how things work out! It was also about the time I joined the embryo GMA!

Anyway, back to the point of this article and one of my more fun and unusual art commissions. Back in about 1983, one of my friends who was also my accountant had a client associated with the Lledo diecast models. Lledo was the name of the founder Jack Odell, with the surname Odell, spelt backwards. Anyway back in 1983 to 1987 Lledo brought out a collection of diecast models of old vehicles called 'Days Gone'. These were similar in concept to the early Matchbox 'Yesteryear' models which Jack Odell had been involved in designing. He worked for Matchbox for many years before deciding to go his own way after Matchbox got into financial problems and sold out to Hong Kong company Universal Toys. Production was moved to Macau and Jack Odell bought much of the old Matchbox tooling and machinery and started his own company, Lledo. Lledo then produced their own series of collectable models called 'Days Gone', launched in 1983.

Although it was some 37 years ago, I am sure it was Jack O'Dell himself I was introduced to when I was commissioned to produce illustration artwork, to give the new diecast models advertising a more authentic turn of the century feel. So I was literally given 6 of these first in the series of 18 models and proceeded to illustrate each one as faithfully as possible, but of course making sure they looked like the models! It was both a challenge and an honour. I was in retrospect paid a pittance (as was the case often in those days). I did get a couple of posters, but I was asked for the models back, which is a shame as I would have liked to have kept them, which I thought was a bit mean! Oh well at age 27 as a poor starving commercial artist I was in no position to argue at the time ha ha ha!

Anyway, attached to this article are the 6 images of the paintings (illustrations in gouache I did that were each

circa 12" each that were then zoomed down to about 4" each on the main A1 poster. The effect came out well, and I would be hard pressed to improve on them now, in fact I know I could not paint them that well now!

Also included is a photo of some of the boxed models themselves, which I believe fetch good money from collectors to this day!

David Ginn



DG1. Horse Drawn Tram



DG2. Horse Drawn Milk Float



DG3. Horse Drawn Delivery Van



Star Photo No.9



Harley Davidson Fatboy

Americans like their chrome. There's certainly plenty of it on this bike!

Harley Davidsons are quite popular in Rio de Janeiro and their owners must spend a fortune on chrome cleaner and polish because you never see a dirty one.

I spotted this one parked in a service station one evening so took the opportunity to grab a couple of photos with the Canon SX620HS that I keep in my pocket for photo opportunities that occur when I'm not expecting them. I probably could get decent shots with my iPhone, but I prefer what I call a proper camera and this is a nice one.

John Napper

Museum Review

Cyprus Historic and Classic Motor Museum

Tucked away in a quiet street on an industrial estate just to the West of Limassol is this modern building housing a collection of historical, classic and collectable cars and bikes. First opened in February 2014 it moved to its current location in November 2015. The bulk of the collection is from the personal collection of former WRC and Rallycross driver Dimi Mavropoulos who is credited as the founder of the museum.

Open seven days a week, closing at 5pm in winter and weekdays in summer and 8pm on weekends in summer. Entrance costs a reasonable 9 Euros per adult or 5 Euros for children. Family tickets and elderly concessions are available. 1 Euro from every entrance ticket is donated to charitable and philanthropic institutions. Easiest to get to by hire car but a local bus route from Limassol is close by. The building is well lit, high ceilings and with reasonable space between most of the exhibits for photographers and has dual language display boards alongside most of the exhibits, although there were a few incorrect details noted.

The earliest vehicle noted is the ubiquitous Ford Model T, this particular example being a Roadster from 1912, and runs through the years to a 2003 Smart Crossblade. Some of the highlights include a Rover P5 Ministerial car from the era of Maggie Thatcher, complete with correct rear headrests. The 1978 Cadillac Fleetwood built for The President Archbishop Makarios III, which he never actually used and was passed on to the Presidential Guard, weighing in at over 4 tonnes with its armour and associated protection. A selection of British vehicles from the 1950s to the 1990s and a group of larger 1970s and 1980s Mercedes-Benz saloons which seem to be very popular on the island with many seen still in use outside of the museum.

All the exhibits appeared to be well looked after and in good condition with a few marked as due for restoration work. A separate hall had vintage farm and mechanical vehicles, engines and pumps, all looking factory fresh and an area at the rear of the hall had a 1963 Dennis Fire Appliance with caravan and a 1983 Leyland Titan red bus. With around 100 vehicles and bikes on display at any one time there are apparently a few that are moved in and out over the course of a year – including the only Ariel Atom on the island, whose owner I met briefly over a beer or three one evening.

The Museum also has a classic car rental service with a driver, available for weddings, tours of the city of Limassol or just for an experience on your holiday. There





is the obligatory cinema area where all visitors can enjoy the "Motoring through the Ages" movie. The museum holds various car events and rallies in association with the Cyprus Historic & Classic Vehicle Club (L.I.K.O.K.) throughout the year. There was a small shop area on site with a visitors book and the staff were very happy to talk about the museum and exhibits. All in all a great few hours break from the sun, sea and sand and worth a visit. Child friendly but really only for those children with an automotive liking.

Paul Gold



How I constructed the models Valkyrie and Stiletto

I am old enough to have been around before computers were available to the masses and before 3D printing. Always wanting to visualize a design in depth and having grown at a time when plastic model kits were the hobbies of all my peers, I went ahead and built some original scale models that would have opening doors, bonnets and boots. The last three projects took months to build but were well worth it. I wonder how many of us belong to the age when model kits were the rage and when in the U.S., entering the Fisher Body Craftsman Guild contest was any boy's dream.

<https://www.hemmings.com/stories/2014/04/01/the-models-of-the-fisher-body-craftsmans-guild-reunion>

<http://www.fisherguild.com/author/john-l-jacobus.php>

In the following article I try to keep to a minimum of words so I can include more photos of the process I used to build the 1/24 and 1/18 scale models below. For the Valkyrie and the Stiletto I purchased two scale replicas, one each of the Jaguar XJ 220 and the other a Lamborghini Diablo. That way I could forego building or scrounging for parts for the chassis, engine, seats, or suspension components from discarded models to cobble together. The bodies were hand built and finished but I suppose today one could produce the parts using a computer and 3D printer to get a more exact finish. This is what I had at the time – an Exacto knife, super glue, and sandpaper. It is not the same as a life-size clay model or even a tabletop clay model of smaller scale, which would still require a studio and the investment in costly equipment including armatures



1. Throughout the years I have used Grumbacher Sculptor's clay, and balsa wood to create models, as noted in the earlier articles; not a good resource for this type of modeling. I turned to sheet plastic after having a difficult time creating a balsa model with opening doors and interior. The balsa in sheets was too flimsy to work with, breaking all the time. The sheet plastic worked fine and could be glued in laminated layers. This was the first scratch built plastic model I put together. The engine is from a Stratos 1/25 scale model and the seats and wheels from a parts kit off the shelf. It needs side windows and taillights.

I made the windshield and rear window from clear sheet plastic thin enough to put a curve to it.

For the photo I superimposed one image over the other to create the three views.

and bridges, but it gave me some form of representation at 1/18. It would be nice to be able to sculpt a 4/10 version using Chavant modeling clay with DI-NOC film stretched over it, but I did not have the facility or equipment to do so. There is a good reason for using these products and methods as scaling up does not always look right and the clay can be added or subtracted as needed with the changes and measured for accuracy. For me it sufficed as it helped to visualize how the doors opened and to accommodate the wheel wells, seats, etc. Not perfect.

I sanded both the independent assemblies and the sections after they were attached as needed, filled in with super-glue or plastic shaving as needed.

It took 8 months or more to build, working a bit each day and weekends. I consider it a sculpture and entered it in the Modelers contest in Fairfax, VA with the results as shown respectively. (photos)

The gold Valkyrie was completed first and is my favorite of the two designs. There is a third design that remains unfinished on a Ferrari F 50 Chassis it is of a clamshell door design like the original '62 Corvair Monza GT Show Car.

Air dams were in vogue at the time so of course I added one to the lower body. It can also be removed. With computer design and digital printing this might be something I would try.

Now where can I find a 1/12th scale model chassis and a digital 3D printer? – Just kidding!

2. I did not photograph the Valkyrie's construction, but it followed the same process as the Stiletto below which began as a vellum and marker drawing. I learned there are many stages to creating a design from concept sketches.



3. I borrowed a Lamborghini Diablo chassis, which I thought would fit the design. It was 1/18 scale, and easier to work with than 1/24. Using the vellum drawing as a guide I worked out the crude shape of the body using card stock for the first time.

Except for the curvature of the body panels, it worked better than I thought and began to look like my original rendering. There are some alterations to accommodate the windshield and an easier to sculpt brake engine intake. As with any design tweaking is always needed.

In the U.S., there has been a flourishing custom body industry that builds special vehicles for Hollywood movies such as Knight Rider or the Batmobile built on production car chassis for TV show. These are usually one offs and today there are TV series' dedicated to showing the building of minor customs to completely re-bodied cars. This harkens back to earlier times when all luxury cars had specially built coachwork. Today those are gone or were absorbed into the larger manufacturers, which included once independent companies such as Fisher into GM or Le Baron into Chrysler. In Europe there were whole marques based on the designs of carroseries that took the basic chassis/engine and build production cars around them. Examples are Pininfarina and Ghia. So designing a body for a production chassis is not unique. It has been around in Europe since man rode in horse drawn carriages.



4 & 5. Using the cardboard templates as a rough, starting with the most critical components, a good place to begin was the passenger compartment and doors, as these needed reinforcement. I used sheet plastic and brass, cut out the parts, and super-glued the brass to add structural integrity to the roof as well as to the A and B pillars and the top of the doors. This made it easier to form where the doors fit into the roof.

When needed, both an identical left and right panel were cut and then glued together. Engine and spare tire covers are one piece.



6 & 7. Once dry, both sides of the passenger compartment now completed, the assembly is fitted over the passenger compartment and secured with scotch tape. The rear section is then glued in place and shaped to accommodate the upper air intakes and engine cover.



8 & 9. To build the engine cover and assembly shown in 7 required a number of parts and assembly. Two sections are put together and a screen from a sheet of plastic netting, bought from a hardware store, is glued to the bottom of the engine cover frame. Metal rods are extended from the deck assembly for the cover to rotate once it is affixed to the deck assembly.



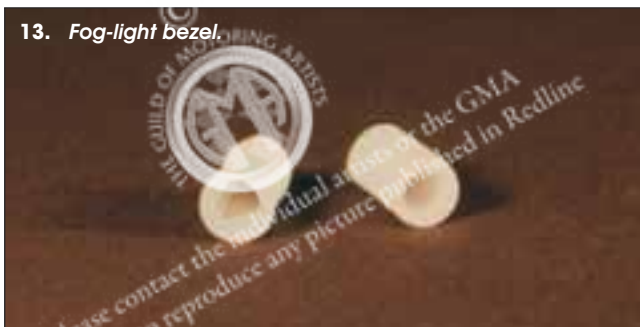
10 & 11. Rear fender assembly panels, front fender hood panels. These sections need to be glued together adding a long strip of plastic where the panels join. See images 14 and 15 below.



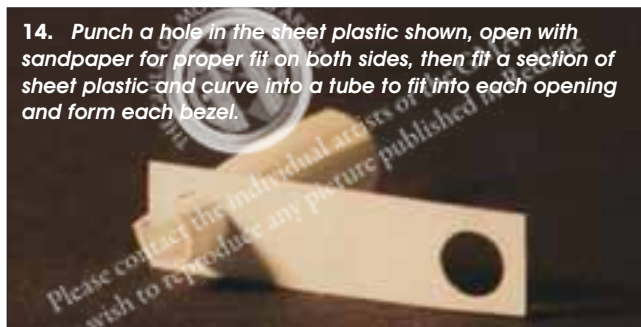
12. Line up the front and rear fender assemblies to the model and make adjustments as glue dries. Use tape to secure position and when dry use super glue and plastic shavings to fill gaps. The outer door panel will be cut from the rear fender assembly. Also glue headlight bezels in place, (see image 13)



13. Fog-light bezel.



14. Punch a hole in the sheet plastic shown, open with sandpaper for proper fit on both sides, then fit a section of sheet plastic and curve into a tube to fit into each opening and form each bezel.



15. Front end clip. Plastic strips are glued to the underside of the front-end clip.



16. Rear deck C pillar assembly and bracing. Note, in area of the C pillar side windows, rods have been glued in place for engine cover hinge. A simple paper clip cut to size will do. Also a gap is left as an intake near where fender and C pillar meet the rear deck. The intake opening is more clearly seen on the finished model.



17 & 18. Shown are the Inner door panel sections, and hinges. The outer door panel when cut from the rear fender assembly will form the outer door, image 18 and be glued to the hinged inner door. Use a large enough gauge wire or paper clip to form the hinge. The higher the gauge the smaller is its diameter.



19. Here is shown fitting the door assembly to the doorjamb, cutting and attaching the front fender bulge, and likewise cutting out from the fender assembly and attaching the rear fender bulge to the door. Note the rear upper fender intake behind the C pillar and the large exhaust ducts, inner rear of fender.



20. Scissor door hinge (trimmed paper clip). Brass roof and A pillar supports.



21. The outer door is attached, the tire and engine cover hinges affixed, and the chassis screw mounting brackets glued to the under body.

22 & 23. The door assembly including the rocker panel are shown, with a support strip added to the back of the door and fender assembly to later affix the long side intake to.



24. The door is attached to the hinge and the inner body panels glued in place.



25. A modified side intake is attached to the rocker panel. The intake design was later modified to allow for a better flow of the overall aesthetics and to make its attachment to the body easier. Note the front fender panel is already cut to shape for the door bulge at the front fender.

26. The images are not always in sequence. In this case the hinged doors are not shown but the engine cover is completed. As can be seen, the seams need to be filled and the body sanded. Online at model tool sites, such as Stew Mac, one can purchase a pack of 3M of varying grit flexible polishing paper for use after sanding the curves to get a smooth paintable finish. Light grit sandpaper can be purchased at any hardware store for the major sanding of curves and filler once dried. I used super glue to fill the seams. For a clay model this would be done with steel sweeps, battens, scrapers and other modeling tools.



27 & 28. A rear view of the fender assemblies attached to the passenger compartment. Not shown are the screw posts to affix the chassis in the back. The back end will level out when the rear end taillights, housing, lenses, exhaust ducts and vent are added and the whole assembly attached to the chassis with the original screws.



Since the body is made by hand and exact measuring is not taken one has to eyeball the results as one goes along. In the past this was done when bodies were built by hand including Ferraris. After WWII CMMs (Coordinated Measuring Machines) were built in order to accommodate the need for greater precision in the designs due to the complexity of the curves on the machines. A good resource on the subject is *Automobile Design Techniques And Design Modeling* by Frederick E. Hoadley.



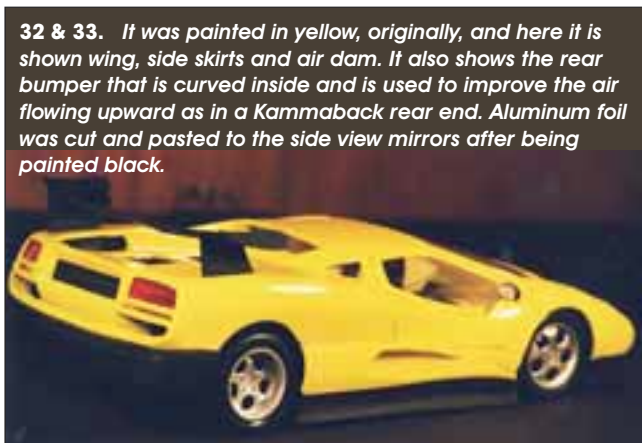
29 & 30. The rear end assembly is fitted and glued to the rest of the body. This is done by visually.



31. Turn signal, valance panel, spoiler and spare tire cover added to the front. All that remains is sanding, finishing, and painting. Here the Siletto is shown with a front-end spoiler. I will remove it on a later version and add an air dam and side skirts. The fog lamp nacelles need rounding.



32 & 33. It was painted in yellow, originally, and here it is shown wing, side skirts and air dam. It also shows the rear bumper that is curved inside and is used to improve the air flowing upward as in a Kammback rear end. Aluminum foil was cut and pasted to the side view mirrors after being painted black.



34 & 35. Stiletto In yellow with the doors open and from a front overhead view.



36. A side view in yellow. With passenger side door open and flat black cladding...



37 & 38. Rear view. Images of the vehicle painted in yellow and blue. Note the taillights. Using clear plastic, I painted the backside with clear red. The un-attached engine cover would not stay in place and would flop out. In the blue version I added louvers and removed the wing, air dam and side skirts



39. With engine cover and driver side door open. Also includes the side skirts and air dam. In image.



40. I have attached the rear bumper, and wing.



41. The car in blue devoid of cladding. In this view one can see the inner door painted tan and black to go with the unchanged interior and color.



42. Sans the wing and rear bumper.



43. Both models were entered into the Fairfax County IPMS modeler's event but in separate years. The Stiletto seemed to be preferred over the Valkyrie. Or, maybe the build and finish was a bit better, I'm not sure.



44 & 45. Stiletto and Valkyrie respectively.
 Maybe one day I will create a 4/10th scale model out of modeling clay. Chavant once sent me a number of samples of the clay but I just didn't have the tools, oven, table and other equipment to even consider it.
 For now using a 3D program will have to do.
 I have always loved the F15 and I tried to emulate its jet intakes and exhaust nacelles on the Valkyrie.
 I was able to do so with the intakes on the car but the nacelles as taillights were a bit more complicated.
 In a future article, which I hope to include with a V8 design of the Stiletto I have, represented them in an orthographic and 3/4s rear view.



Correction

In the Spring Edition 2020, page 38 right column, on the second paragraph about the brakes on the old T-Bird, the pads should be shoes instead. And the TR3 should have had a burnt out generator instead of alternator. It is the very last line of page 38 right side. Sorry.

Next Part 7:

Farming in France, building a home, a closer look at European designs in planes, trains and automobiles.

Rick Herron



Lotus proposed Technology Centre in Wellesbourne



I found this article back in July and apart from a positive article about investment in Lotus in the UK and for a new engineering centre, linked with Warwick University, I was impressed by the cool illustration that headed up this article! Enjoy.

Lotus to open new advanced technology centre

24 July 2020

By Dominik Wilde

The facility at the University of Warwick will welcome 130 engineers.

Lotus is continuing with its expansion in the UK by announcing that it will establish a new advanced technology centre at the University of Warwick's Wellesbourne Campus.

The facility will be home to Lotus' consultancy division, Lotus engineering, and represents a new partnership between Lotus and WMG (formerly Warwick Manufacturing Group) at the University of Warwick.

It comes after it added a new manufacturing site near to its existing headquarters in Hethel, Norfolk, and a new assembly hall right by its test track.

"This is a big step forward for Lotus and our engineering consultancy," said **Matt Windle**, executive director of engineering at Lotus Cars. "The new space, facilities and job opportunities at Wellesbourne will be in great demand as we rapidly build our portfolio of external projects."

"Our team and specialist skills have grown significantly in the last two years as renewed impetus has been put in to the business with new shareholders and management."

"The all-electric Evija hypercar is the first new Lotus Cars product for us to deliver, with significant focus on this at Wellesbourne as we complete the project and continue to advance its technologies for our future programmes."

The new facility will consist of office space, laboratories, and workshops, and will welcome 130 engineers to compliment the 500-strong engineering team at Hethel.

"Wellesbourne offers an excellent facility, with plenty of expansion potential, and will be the perfect home for our new advanced technology centre," said Lotus CEO Phil Popham. "Our engineering and R&D strategy around advanced propulsion systems is lock-in-step with the Government's vision and broader global ambitions for a low-carbon automotive future."

"We look forward to working in collaboration with Government and with our new campus neighbours on this future."

"Having research partners at the University and WMG will bring significant benefits, as will the Midlands location, which is both very accessible and home to a rich pool of automotive talent."

David Ginn

Gallery

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

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

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

This issue features contributions from: Anne D'Alton, Adrian Bradbury, Stuart Booth, Steve Francis, Mike Gillett, Paul Gold, Wayne Henley, Phil Lightman, Mary McKelvie, 'Mike', David Purvis & Ken Stanton.

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

John Napper

Mike

Full name and e-mail withheld at artist's request



Aston Martin DB3S



Customised Willys American

The painting also features the Dibble House and characters from the painting American Gothic by Grant Wood

Mike

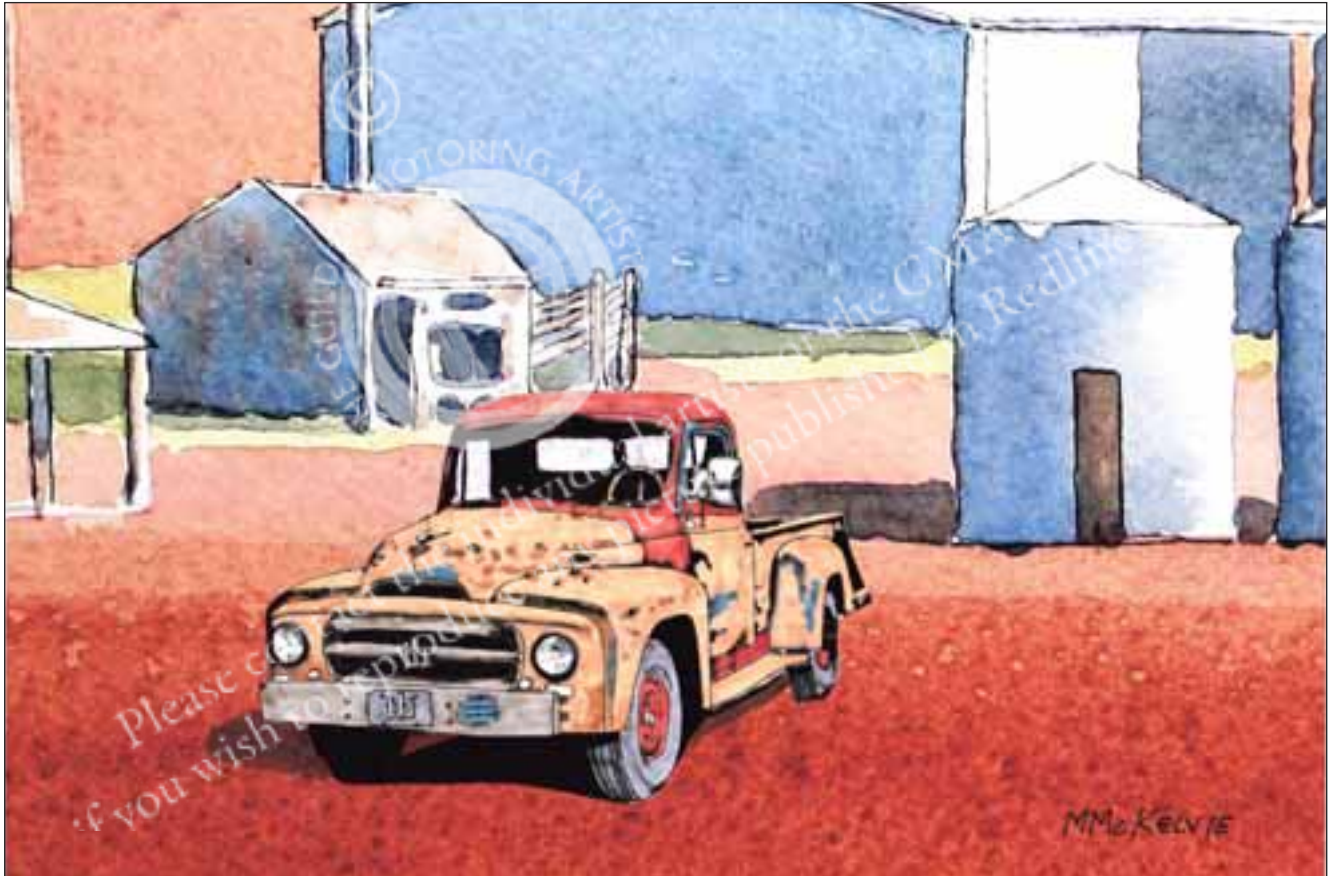
Bentley 4 1/2 Litre Supercharged

Pictured in Bridge Street, Comber, Co. Down on the route of the RAC Tourist Trophy Ards course.

Mike



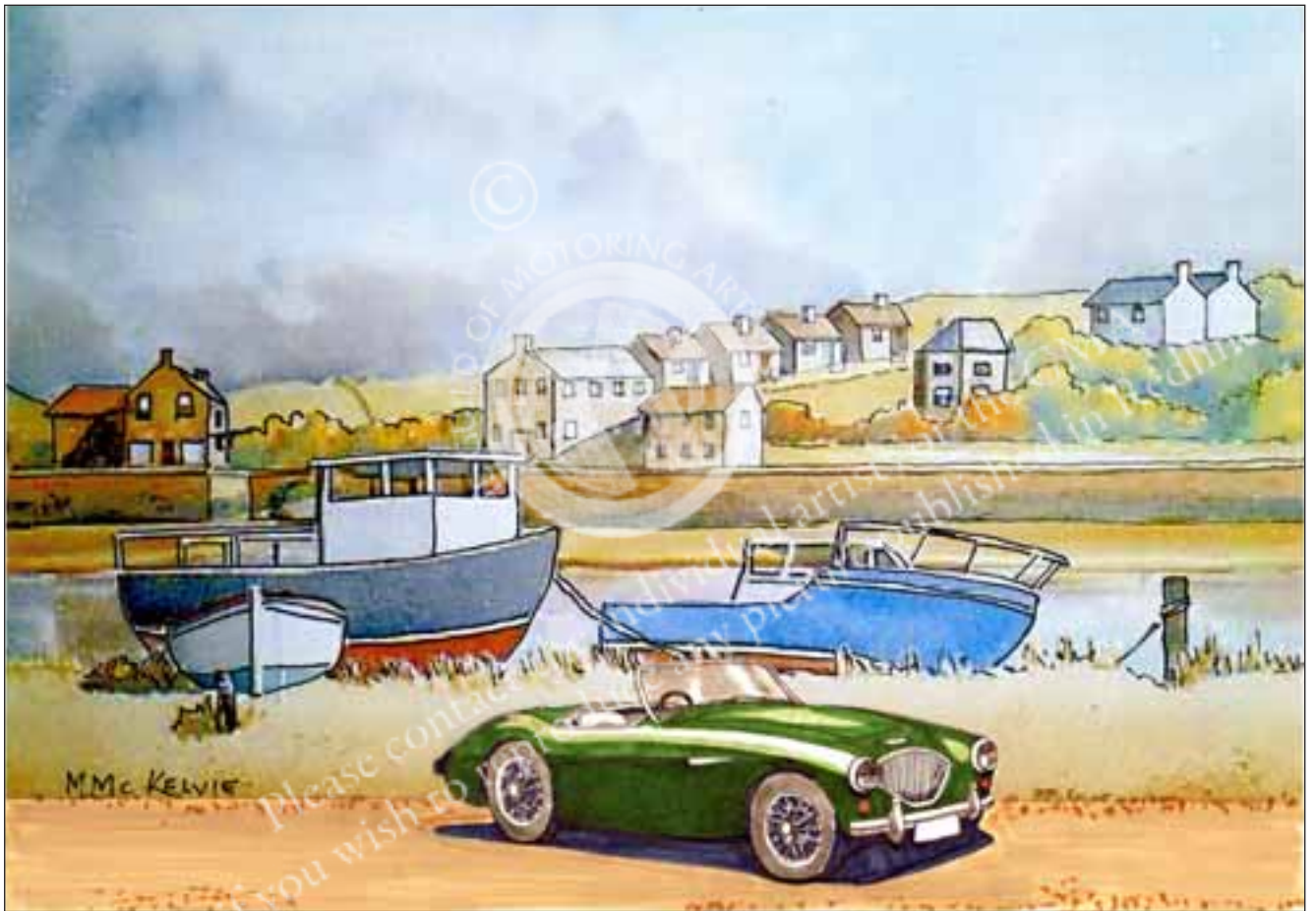
Bentley R Type Continental



International Harvester Truck near Kingaroy



Ford F100 Truck 1954 near Yass



Austin Healey at Whitby Captain Cook's Town



Chevrolet Corvette 1968 near Canberra



Chapparral 2J

My latest gouache.

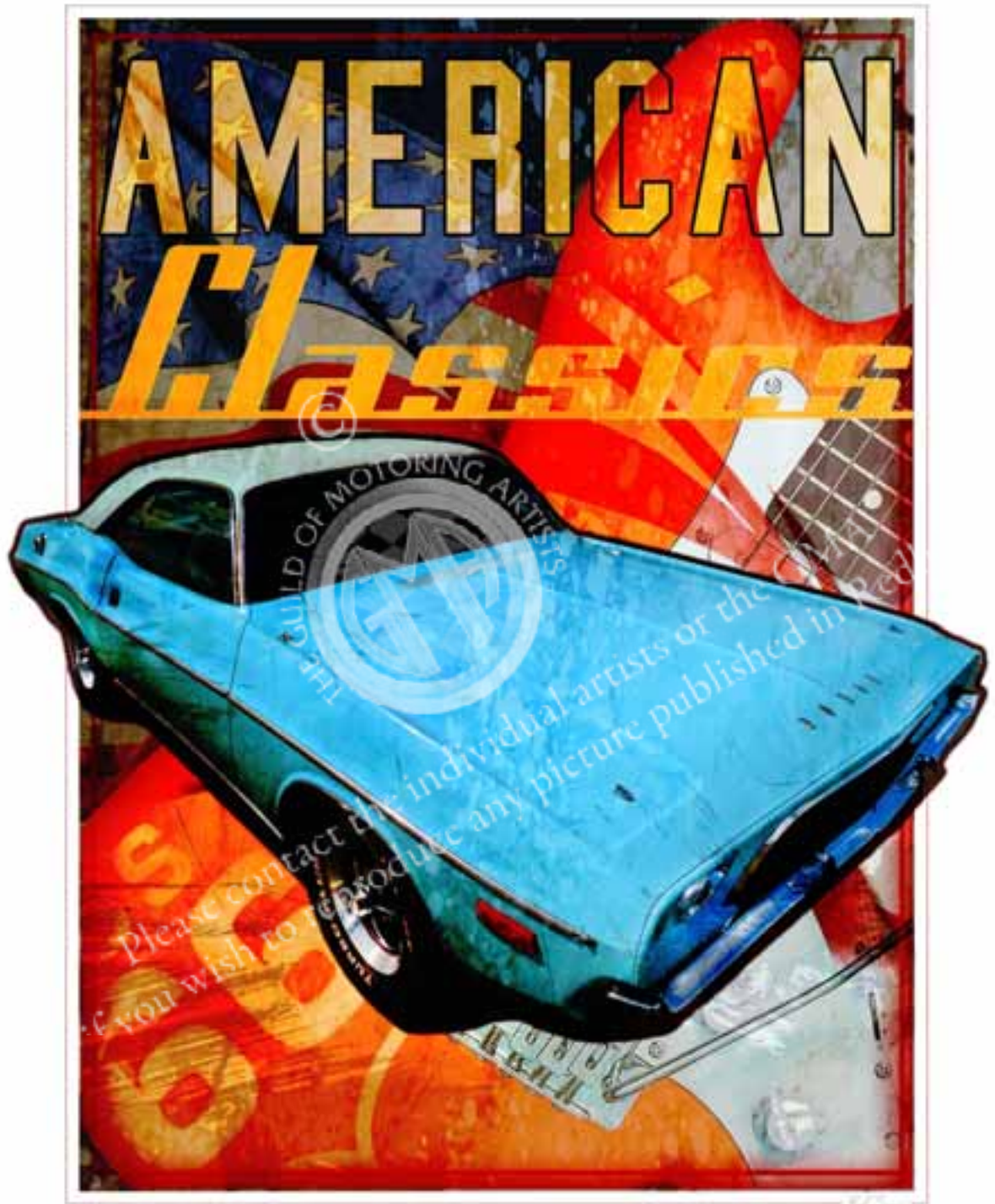
Steve Francis



Street And Road

This was part of a whole series I did for an American company a few years back, designed with T-shirts and auto memorabilia in mind.

Adrian Bradbury



American Classics – Dodge

Based on my love of American muscle cars of the '60s-'70s. These cars represented something magical to me as an impressionable 15 year old.

Who can ever forget the Mustang in Steve McQueen's Bullitt. These cars are all about straight line speed really less about handling in corners, with the glorious soundtrack of a big block V8 under the hood.

Adrian Bradbury



Alpine A470

Part of a self generated series of prints based on the World Endurance Championship Sportscars which has long also been a passion of mine.

They are such hi tech machines these days and I wanted to represent something of that with these minimalistic and clean designs, the addition of the typography adds to the sense of a collectors series.

My website is: <http://www.motorsportprints.co.uk> to see more.

Adrian Bradbury



Ecurie Cars Limited LM69

Created from the XJ13 concept by Neville Swales.

The LM 69 – Building the Legend.

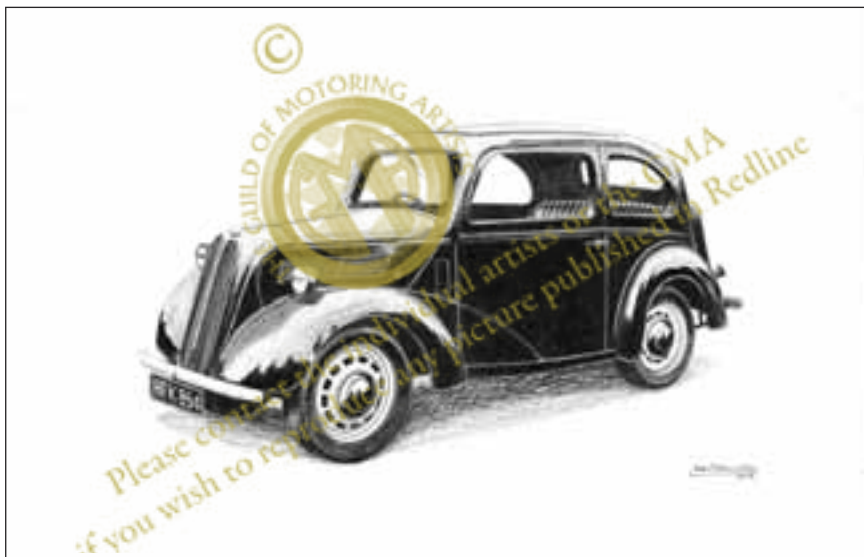
This unique car is the brainchild of Neville Swales and Ecurie Cars Ltd., upholding the original Ecurie ecosse name.

This vehicle is an updated re-creation of the 1960s Jaguar XJ13 of which only one model was ever built, a car tested by the late Norman Dewis.

The LM 69 has a quad.cam V12 engine – it is not for the faint-hearted – and, of course, contemporary transmission, suspension, electronics, etc.

Hand built bodies in aluminium are crafted with consummate skill. Ecurie Cars Ltd., are now based in Coventry, UK.

Anne D'Alton

Austin A35**Ford 100E Anglia****Ford E93A Prefect**

All of these drawings: the Anglia, the Austin A35, the Ford 100E Anglia, the Morris 1000s (Same car twice) and the Sunbeam Stiletto were all one commission from a very good friend.

The brief was to produce three 'framed groups' of his family's cars. All of them would need to be 'balanced' as six of them would be displayed together on one wall. Each was drawn on an A4 sheet of Cartridge paper and each image was 'manipulated' to be 8" (20cm) long to be centred in the same size aperture in each mount. The Ford 100E Anglia and the Ford E93A were his father's cars. They were in a single frame, one mount with two apertures. The Sunbeam, the Morris 1000 (A), the A35 and the MGA were his own cars and were in another single frame, one mount with four apertures. He bought the Morris 1000 from his sister, so the second Morris 1000 (B) drawing is the same car from a different viewpoint but in its own frame for his sister. The number plates were a challenge at that size, as were the hub caps on the Stiletto.

Ken Stanton



Morris Minor (A)



Morris Minor (B)



Sunbeam Stiletto



Ford Cortina 1600 Super

This was commissioned by a friend's daughter. He and I 'lift shared' to and from the Ford Apprentice (Trade) School at Harold Hill in Essex. Strangely, I could remember the registration number, but he could not!

I am now moved to draw the Ford Corsair 1700 Deluxe I had at the time.

Ken Stanton



American Beauty

Dan Gurney 1967 Belgian GP



American Revolution

Jim Clark 1965 Indy 500



Ayrton Senna hitching a lift from Nigel Mansell at Silverstone 1991



Max Verstappen



Lewis Hamilton



Nigel Mansell

Paul Gold
psgold.geo@yahoo.com

1963 Ford Lotus Cortina Mk I

HSCC Historic Touring Car Championship lifting a wheel cornering at Murrays, Snetterton Circuit April 2018.

I follow a lot of the HSCC races and take so many photographs. This is A3 pencil.

Paul Gold



'Acute Angle'

A Ford 105E based Supercharged Outlaw dragster. I attend Santa Pod raceway as much as possible (not much this year for obvious reasons) and draw and sell quite a few race car pictures to the owners, and have done a few commissioned T-Shirt designs.

Most drivers seem to update or make big changes every couple of years so I do get repeat custom. This is A3 pencil also.

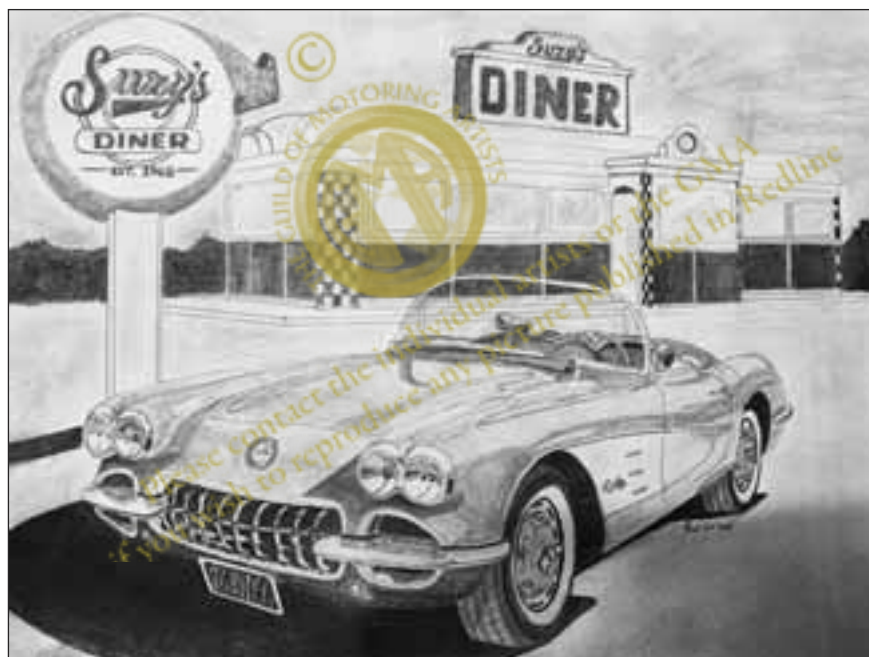
Paul Gold

Chevrolet Corvette

The Corvette is a C1 1960 model, as you probably well know. Its a well known one on the UK classic car scene.

A3 pencil.

Paul Gold





Aston Martin DB6

One of a trio of paintings for the same client, with an E-Type Series I Roadster completed and a DB7 to follow. The E-Type and DB6 are often taken to the same event. The commissions were several years after my initial conversations with the owner.

A3-sized gouache and fineliners on hot-pressed paper

Phil Lightman

**1960 Edsel Coupe****1961 Pontiac Coupe**



1971 Dodge Challenger



EMD Train Hotrod



Jaguar D-Type

This painting is based on a photo I took from the overhead gallery at Gaydon after our AGM, it was in for 'service' (!).

David Purvis

Chevy Stepside

A Lockdown commission with promise of Harley Bike at Christmas.





Alfa Villa D'Este

This was inspired by an old holiday snap of a backstreet shop in Lucca.

This, and the painting below, are 'brain paintings' where you have an image in your brain but not the complete painting – then you suddenly get it!

David Purvis

Merc W125

A dusk shot of Merc W125 being prepared for rest at Goodwood, (but in an entirely different setting)

David Purvis



ArtyFACTS

- 1 Pinninfarina.
- 2 Liverpool and St. Ives.
- 3 David Brown, the original owner of the company.
- 4 William Hogarth.
- 5 Gale Halderman.
- 6 Edward Hopper..
- 7 A Ferrari GTO for £37,000 (how much?)
- 8 Mexican.
- 9 Volkswagen.
- 10 Salvador Dali.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Redline Winter 2020 deadline

Copy deadline for next issue is Sunday **November 29**

Please e-mail any Redline contributions to:

john.redline@yahoo.co.uk

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