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GMA Committee Members

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|---------------|---|
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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 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 What is sandbagging in motorsport?
- 2 What picture set a new sale price record for a portrait recently?
- 3 Which country has won the most drivers World Rally Championships?
- 4 Which famous painting recently got ambushed by a cake?
- 5 Who was the chief designer of the Range Rover?
- 6 What did the Australian Cultural Terrorists steal?
- 7 Which of the Beatles was a petrol-head and Ferrari fan?
- 8 Which prominent British artist is recovering from bladder cancer ?
- 9 What great motor race is held on Memorial Day?
- 10 Which artist is most famous for her close-up perspective paintings of flowers?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the latest website edition of **Redline**. For most of you, it is now Summer, while those of us in the southern hemisphere are now experiencing Winter. Hopefully all is well wherever you are. At risk of putting a jinx on, it currently looks like things are returning to normal after the pandemic and we can now hold **GMA** shows once again. The **GMA** show at **The Three Hares Gallery** in Olney, Buckinghamshire, has now just finished. Thanks to **David Purvis** for organising that.

This Summer issue, but there's plenty to entertain readers, of course! As usual, there is a broad spectrum of articles, including the conclusion of **Richard Palmer's** super-detailed 1/8 scale Corvette model story, another interesting installment of **Rick Herron's** autobiographical saga and, of course, another excellent featured artist, **Patrick Ball**. Do take some time to check that out. There's also a book review, and our regular pictorial features, the Gallery and Star Photo, which I hope everybody will enjoy.

As it's name implies, the Gallery is a selection of new works from **GMA** members. Some of these paintings are for sale and e-mail addresses of the artists are included if you wish to enquire about possibly buying one of these works, or perhaps commissioning something personal to you. The Gallery is a regular feature of **Redline** and other artists are represented in previous editions which you can view on this website.

As things now seem to be getting back to normal around the world, I hope that **you** are getting out and about once more, maybe visiting or participating in local events, showing off your own classic car if you have one. Perhaps you visited Olney to check out the **Motorama** event and saw the **GMA** show.

Here in Rio de Janeiro, we finally got to hold Carnival in May, postponed from February because of Omicron.. There was still a ban on blocos parading through the streets, which are normally a big part of the event, although a few stationary blocos were permitted, and a couple of small unofficial groups paraded illegally. However, the main parades are always the Samba schools in the Sambodromo, and they were certainly worth waiting for.

This year the duration of each parade was reduced from 75 to 65 minutes. I'm guessing that this was because they always sell costumes to tourists who participate, but obviously there were fewer tourists this year so, presumably, fewer people swelling the ranks, although it wasn't obvious. There were fewer gimmicks this year and I guess budgets were lower, but it really didn't show. If you ever get the chance, you really should experience at least one Rio Carnival. It certainly puts Notting Hill, and even the Platinum



Jubilee in the shade. There was just the one float with a motoring theme this year, featuring a street scene with representations of a Chevrolet Opala and Volkswagens which were more realistic than the Opala as you can see in the photos.

Finally, I hope that visitors to the **GMA** website will enjoy this issue of **Redline**. If you are an artist yourself, specialising in motoring related subjects, or a range of subject matter that includes motoring pictures or sculptures, perhaps you would consider applying for membership of the **GMA**, in which case you will receive the full version of **Redline** every quarter, without watermarked photos and with the **GMA** specific information included in the Chairman's Letter and Administrator's Amblings which do not appear in the web version.

Regards,

John Napper



Niki Lauda – Monaco

Patrick Ball

First of all, I was very honoured to have been asked by John to be the featured artist for the Summer edition of Redline. I have to pinch myself when I realise I'm in the same group as some incredibly talented artists whose work is synonymous with collectors and fans across the world!

I have not been featured anywhere with regards to my work before. I call it that, but it's my safe haven, a passion and something I take great pride and enjoyment from.

Whilst at school, my art teacher heavily criticised my work and said I would never amount to much. There are a few trains of thought from this...

1. He gave me the kick up the backside to focus more and practice my then skills.
2. He really didn't like me.
3. He was wrong

Whichever way I took it at the time, it wasn't really a concern. I left school and pursued a career in fast pace

retail at several airports in the UK into my early 20s before working in the family automotive business near Bristol.

In my late 20s I picked up a pencil and drew a portrait of Michael Schumacher in one of his many successful Ferraris, the F310B. My twin brother and I have always been car mad and we regularly blagged our way into F1 tyre testing days at Silverstone. I was lucky enough to get Michael to hand sign this portrait and it has been one of my prize possessions ever since!

With a young family and work still centre of attention, I occasionally painted but I didn't pick up a brush or pencil properly until I was 43. Quite a long gap and I hadn't thought about it until then.

As life seems to catch you out at the strangest times, I found myself lying in a high dependency cardiac ward bed having suffered quite a serious heart attack! As you are reading this it is quite obvious that I survived but I had a number of weeks to convalesce and contemplate my entire life and direction.

“...people began to ask and buy original works and copies that I had produced”

It was during that time that I really fell in love with painting for the first time. I was not being pressured into it, time was not an issue and I was not being judged. Just enjoying the moment. I have always had the full support of my better half and two boys, they've put up with my many hours of being squirreled away zoning out to '80s music and are also my best critiques whether constructive or not!

It was a very interesting time for me, I began to paint regularly and within several months people began to ask and buy original works and copies that I had produced. Probably similar to many of you like minded artists, I am not the biggest fan of my early work. I was, and will always be, learning my craft, the styles, movement of paint and mood, until I physically can't anymore.

More recently my subjects have become quite diverse and probably more so after a chance encounter with Guy Martin. Being lucky enough to live in the Cotswolds my daily commute took me past the lovely Castle Coombe circuit where I would regularly see track days and organised events. On one specific day I just turned into the entrance to see if anything was going on and was confronted by the Honda Racing Team trucks and



Senna/Mansell at Adelaide



Bright Lights, Big City – Piccadilly Circus

support vehicles. Guy was there to test his bike before the TT and other events and I had the pleasure to talk to him about bikes and his upcoming races.

We talked about artwork and I asked if he would be interested in signing a painting to raise funds for the British Heart Foundation. He very kindly agreed and three weeks later I met him back on track at Castle Coombe where he signed several copies and I gave him a signed and framed copy to keep! He was thrilled with it and said it was the first time an artist had given him a copy!

From that point and having really enjoyed painting his Pikes Peak bike I then completed a series of portraits featuring Valentino Rossi and several other riders which were extremely popular.

Strangely I then started to be asked to complete commissions including aircraft and trains. Being a petrol head and having worked at Heathrow in the early '90s it's no surprise that I had a particular passion for Concorde and I have a lot of works dedicated to the Queen of the Skies!

Perhaps one of my personal favourite portraits features the Red Arrows flying over New York, the main driver for this painting was again was to raise funds for charity. I managed to get a copy signed by all of the pilots

from the Squadron and sold out of all subsequent copies.

More recently I have finished a couple of paintings depicting the Dukes of Hazzard, this was an idea created by a friend of mine in the USA who asked me to paint portraits of the Union Pacific "Big Boy" Steam Locomotive. He lives quite close to the original film location for the Dukes and is good friends with Cooter, one of the characters from the original show.

Ben Jones, aka Cooter, has owned and managed a Store and Museum for the Dukes of Hazzard and has both copies of my paintings hanging behind an original "General Lee"! The cast visit sporadically for events and are signing a separate copy for me, so far it has the signatures of Tom Wapat (Bo Duke) Catherine Bach (Daisy Duke) and Ben Jones (Cooter). Hopefully John Schneider will visit soon and that will be the entire surviving main cast!

With the ongoing nature of social media, websites and groups I am not sure what direction my work will take but safe to say motoring will always be at the heart of what I do!

I hope you enjoy my gallery and I look forward to meeting some of you in the near future.

Ayrton Senna – Monaco





Guy Martin – Pikes Peak



Guy Martin shaking hands with Patrick Ball at Castle Combe

Concorde take-off from New York



Concorde taking off from Heathrow

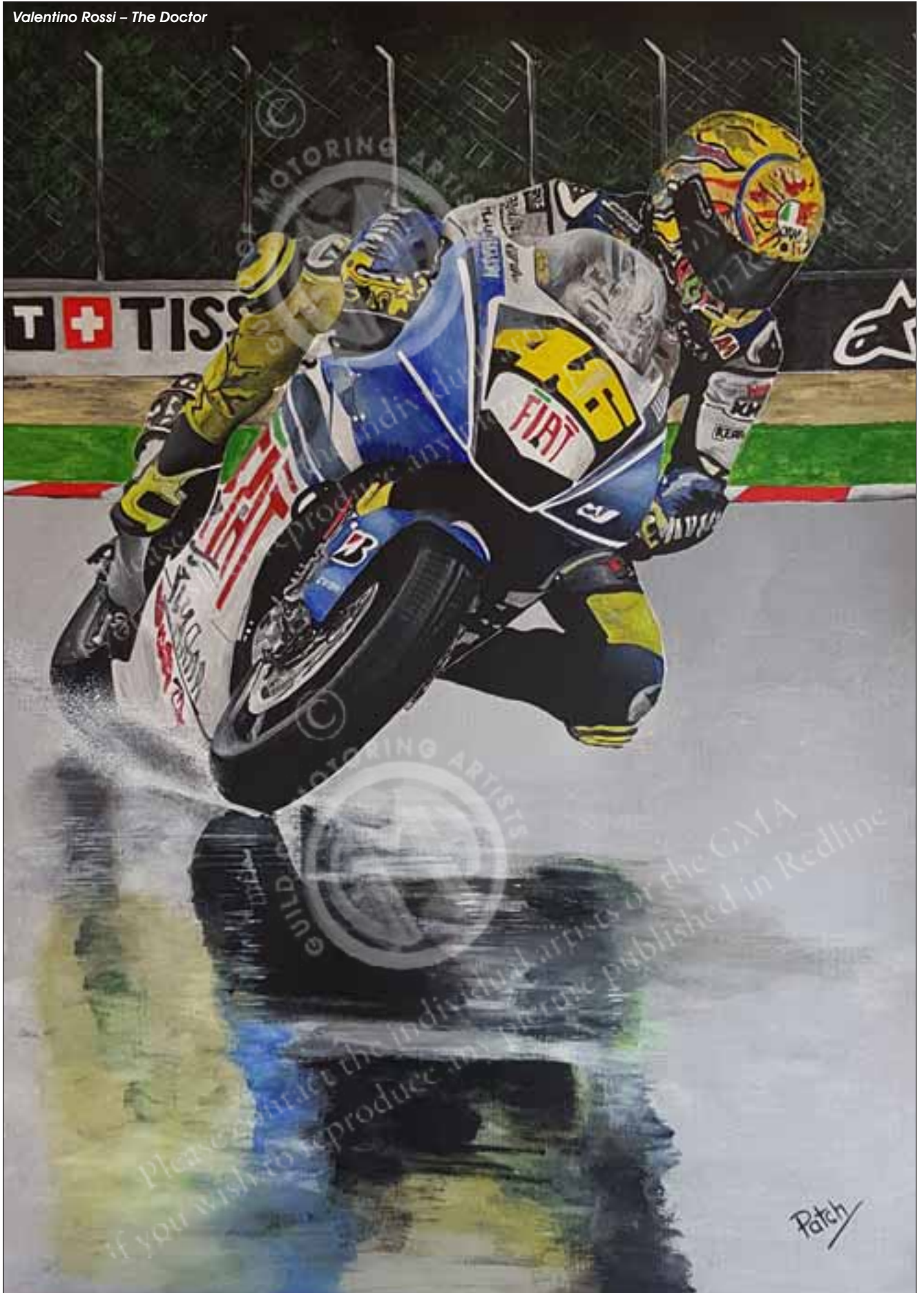


Lewis Hamilton – Mexico



Lewis Hamilton – Monaco in the wet

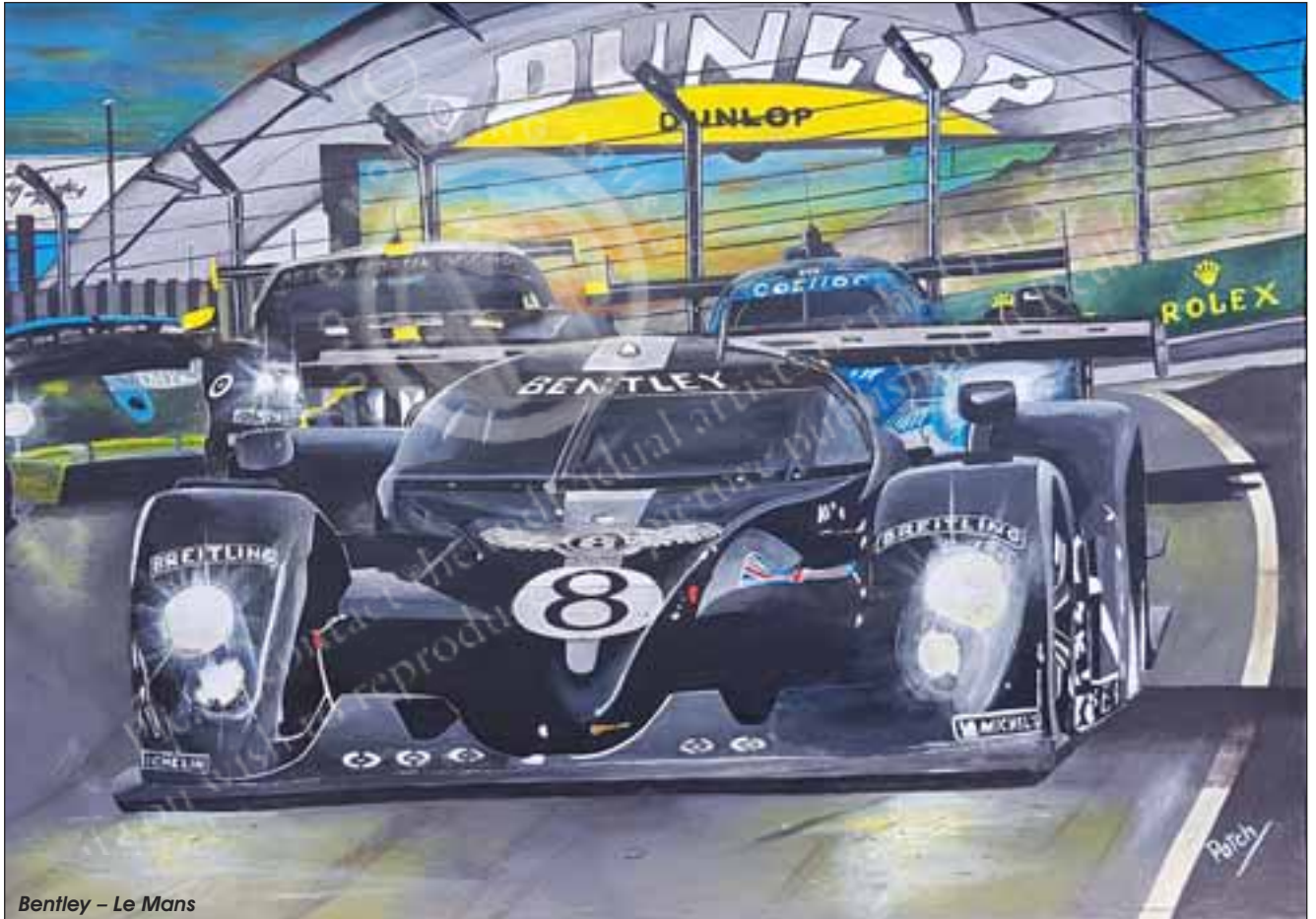
Valentino Rossi – The Doctor



The Dukes of Hazzard



La Rascasse – Ayrton Senna – Monaco



Bentley – Le Mans



Nigel Mansell – Adelaide

Red Arrows over New York



"Amazing Grace" Red Arrows - New York 2019

OC - Wg Cdr Keith Red 1 - Sqn Ldr Pert Red 2 - Flt Lt Cambridge Red 3 - Flt Lt Critchell Red 4 - Flt Lt Turner Red 5 - Flt Lt Simmons

Red 6 - Flt Lt Bond Red 7 - Flt Lt Ogston Red 8 - Flt Lt Green Red 9 - Sqn Ldr Morris Red 10 - Sqn Ldr Collins

Number 16

**Talbot 4 litre
at Laon**

Taken with my Nikon
D5300 DSLR

35mm lens. 1/200 at F7.1

David Purvis

Richard Palmer's Model Cars



The finished model alongside an example of the original kit, built straight out of the box, with no modifications. In the background is one of my paintings

Part 7 – Upgrading a 1960s Corvette model continued

Another problem that had to be attended to was the obvious moulding lines that had to be sanded down to obtain a smoother overall finish.

Then an unexpected problem appeared.

The chassis was badly twisted at the left rear side, so much so that the body and interior would not fit. I tried 'hairdryer' heat without much success but had to be extremely careful as this could make it worse. Finally I had to resort to building it up to the correct level, which fortunately turned out to be the best decision, and was virtually undetectable from the underside of the car.





The next step was fitting door magnets and spraying the final metallic black finish to the body. The door magnets give the doors a realistic 'clunk' sound when closed and work very well. Two days drying time followed by intricate masking for the red body stripes.



Masked up, undercoat, final red colour and result.



The next step is measure and cut out templates for the interior roof upholstery, cut it out in white felt, and solder the wiring incorporating the interior light.

Inside top upholstery, wiring and sun visors complete with disguised on/off switch built into rear air vent.



Photo of interior on/off light.



General shot of car with my painting in the background for effect.

More photos of completed car showing interior and engine detail.

There are leather inserts under the bonnet, or "hood", as the Americans term it!

Note, the battery is inside, behind the seats. Later I added a red custom made suitcase to fit into the rear section and hide the battery!

While the model is by no means perfect, I took some big risks and feel a managed to create a reasonable effect.



Close up of hidden on/off switch to operate interior light.



The main case was shaped from wood and colour matched. The original idea was for the case to carry the battery to power the inside lighting, but I had a better idea. The case now holds a memory stick with photos of all the stages of the build, while a smaller case houses the battery and completes the custom look. I also included a "Corvette" decal on the main case for the final touch!

Richard Palmer





Black Sheep In The Fast Lane

Ian Scott-Watson

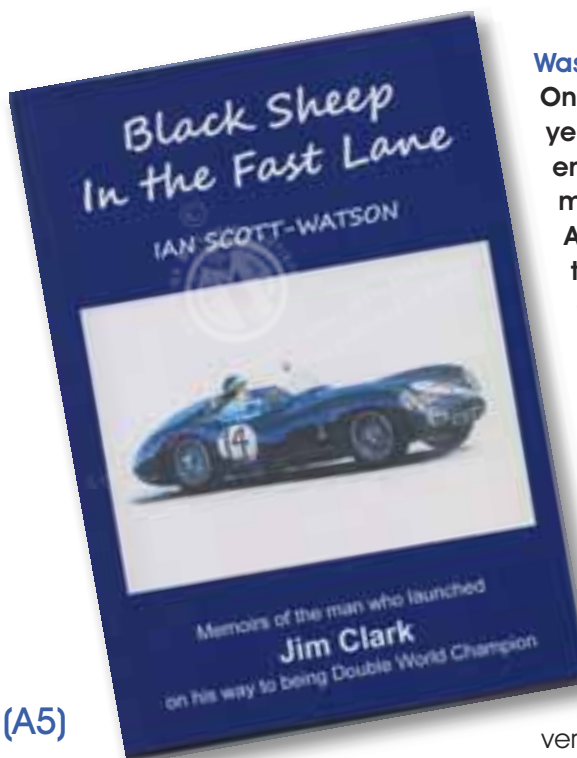
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paperback
Size: 210mm x 147.5mm (A5)
136 pages

Published by Border Design Books
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Reprinted 2020 by the Jim Clark Trust

£22.50 + P&P from the Jim Clark Trust

There is a story behind my obtaining this book. I saw it on the Jim Clark Museum website in May 2020, and decided to order a copy to be posted to my home in Rio. The postal service here is not great, so I wasn't expecting it to arrive quickly, but months passed and I suspected it had been intercepted by Customs who were holding it until they got around to opening the package and adding duty, which sometimes happens, when I got an e-mail informing me that it had been returned to sender. That was in September 2020. I was asked to confirm my address, which was correct, and the package was resent.

By now the pandemic was at its height and flights were cancelled so no surprise that it was taking a long time this time. However, it was again returned to sender in March 2021. Time for a Plan B! I have a friend who frequently spends time in Rio so I arranged to send it to her London address, for a donation to the Jim Clark Trust to make up for all the extra postage they had been paying out. She brought it in her hand luggage, although I still had a long wait since there were no flights at the time, thanks to Covid-19.



Was it worth the wait?

On the whole, I would say yes. It's certainly a very entertaining read with many amusing anecdotes. As the author points out in the introduction, it's "not another Jim Clark book", but it certainly includes quite a few stories about Clark, some of which are published for the first time in this book. Likewise, some of the photos are previously unpublished.

It is not exactly an autobiography either, more a collection of very interesting and often amusing stories related to the author's life. Most of the book is about Motor Sport, and, of course, Jim Clark features in many of those stories. Also included are tales of Scott-Watson's early life, including a rather scary one about his father teaching him to drive which was, thankfully, at a time when there were few cars on the roads of the Scottish border country! There are also stories from his career as an architect which was clearly not as dull an occupation as you might think, plus a chapter on his sailing hobby.

Chronologically, it jumps about a bit. It's definitely more a collection of memories rather than a story, but memories worth recounting.

My only real criticism is that it is self-published and suffers from a common problem with this method. When a writer signs up with a publishing company, all he or she has to do is to present the publisher with a manuscript, plus photos if necessary, and the publisher will pay people to lay it out and check for errors. If a writer publishes his own work, he or she has the choice of paying a professional to turn the manuscript into an attractive and easy to read book, or do everything him/herself. Likewise, the writer can arrange for someone to proof-read it in order to avoid errors. This book has rather too many minor errors such as missing word spaces and a paragraph break in the middle of a sentence. It is also clearly not laid out by a professional. I have seen much worse, but it could be considerably better, which would make it easier to read.

That said, I would still recommend this book to anyone who fancies some Jim Clark related light reading.

John Napper

Americans have always been a nomadic nation and our vehicles reflect that aspect of our culture

1, 2, 3. The SX two-door wagon reminiscent of the Nomad put out by Chevrolet in the mid 50s. How can one resist borrowing from such a fine design. The colors are white over bronze. The SX was the last designs I made for ERRA. The sports coupe and sports car however received special designations SXA or SA as there were distinctive changes. On the two-door a simple line shows where the A pillar would go.

The 2 Door wagon was derived from the sedan. The lights on the original renderings submitted to Jim were more fully developed. I had come a long way in understanding the functionality capabilities of the solidThinking program and was able to create more polished renditions but still need more practice.



The automobile and aircraft industry developed from the technology they shared with each other. That cannot be denied. Today the need for self driving cars may require them to be placed on guide rails to move them along from city to city. When arriving at their destination they would be decoupled at a terminal, moved off the guide rail and driven by the occupant to their individual destinations. It could also be possible to transfer each one onto an intercity system with branches like our current metros and, when arriving at their destination, the driver would take it the short distance on asphalt roads. A symbiosis between rail and the automobile industry would most likely be necessary, at least for short intercity distances. The above does not reflect the view of others, only my own.

The individuals at ERRA were looking into various modes of transportation back in 2006 and possibly earlier when they were involved in the first groundbreaking electric car to travel over 300 miles on one charge. Jim Hogarth discussed with

me his view that new rapid transit systems could be built to be able to shoot vehicles at incredible distances through tubes from city to city. Today, plans have been proposed by other companies to do so in California but the cost to buy right of ways and to continue construction have posed problems throughout the proposed thoroughfares. I am not sure it will ever be possible, at least in the near future, as the cost and engineering requirements are immensely huge. It took the dedication of the Japanese government to construct the bullet trains and a number of European governments to implement the TGV (Train a Grande Vitesse.)

When I rode it to Paris from Marseilles back in the '90s, I was impressed with how the times were cut in half and how smooth the ride was. It may be the way to go if aviation takes a hit in the coming years with energy costs. The electrical grid is ideally suited to such a system in the U.S., if at least two high-speed rail systems were built to go cross-country with a northern and a southern route. This might be accomplished with the infrastructure money this country needs.

4, 5, 6. An ERRA version of the station wagon might have looked like this



7, 8, 9. SX two door wagon..



In any case, once the oil lobby loses its grip on policy makers, and with the approach of rapid climate change becoming more evident, we need to think clearly about what modes of transportation best suit the United States and its citizens, not the needs or wishes of private industry in the U.S. The aviation and automobile industries, through the states, receive the greatest funding of all transportation systems from the U.S. Government. It is used to improve and build highways and airports. We should look to using rail again in newer forms. When GM replaced the streetcars and trolleys with busses in Los Angeles, it was the end of at-grade city rail transportation as the dominant people mover throughout many US cities. Will the U.S. replace it with self-driving automobiles and adapt the high-speed rail concept of the Asians and Europeans? We will see.

With the SUV now dominating the market for used vehicles, is there still room for a station wagon in the future of automobiles, or has the crossover, in whatever form it comes in as an all purpose carrying vehicle, replace the venerable wagon? This may be a mute point because the vehicle designations were different back then, based

on the ladder frames and suspensions of a passenger car, differing from a truck.

GM, thanks to Harley Earl, decided the wagon needed sprucing up in the '50s. The British auto industry may have influenced him with their shooting brakes reserved for the elite who could afford expensive automobiles to go hunting. He made style the thing and introduced planned obsolescence. As impractical as a sporty two-door wagon can be, it caught on among those who could afford the luxury and slight lack of utility back in the earlier part of the 20th century. The Nomad may have been created in response. It was much like the English brake and appeared as a model in the show car line of the new Corvette proposal. I had to include a Nomad styled vehicle among the renditions. The actual production car was based on the full size passenger car whereas the show car was an offshoot of the Corvette though both shared the same frames.

It has been said that Americans are nomads, that they cannot stay in one place for long. Whether true or not it, seems to have taken hold in the American character and especially in the purchase of vans, and now SUVs.

10, 11, 12, SX sedan had a bit of refinement especially on the headlight nacelles. In the rear are a clear separation of backup, stop, and turn-signal lights in their taillight housings. The belt-line seems to have been rounded off as on later model SXs and SAs.



13, 14, 15 SX Wagon in grey and maroon. Taking a page from an old playbook there can be some carryover of elements of the designs. The side panels and monocoques remain on the less expensive models. As new vehicles are introduced, the taillight assemblies, or window frames and doorjamb, if cost effective, can remain as shown on the examples of these changes.



Trip to Michigan in the Ford Country Squire

Up to 1960, the family had traveled to Argentina, Ecuador, El Salvador, where I was born, Uruguay and back to Argentina, with stays in Northern Virginia in between. We settled into our new home on Oakcrest Road in Arlington and sold the one on Sanford Street, Alexandria. There was now a bit of getting to know the U.S. All the siblings were now alive and kicking and awakening to pop music, AM radio, and vinyl records. It was the age of the tenors like Bobby Darin, Bobby Rydell, Roy Orbison and a few others and Elvis was still making hits. Dad had mom learn to drive, bought a used 1955 Ford Country Squire and purchased a Rambler for mom to take us to the Warwick Village Swim Club during the summer.

We were all enrolled in either Oakridge Elementary School or Gunston Junior High. New modern light brick and steel public schools were springing up everywhere and us kids could not have been happier. The boys would explore houses being constructed on lots where the woods were eradicated

and the girls loved to play with paper-dolls, which I have heard inspired the creation of Barbie dolls during the fifties.

We took the Ford to visit the Civil War battlefields in Virginia and Maryland but the first order of business for the summer vacation was for dad to visit his brother in Michigan and for us to get to know our cousins on my father's side. We took off early morning and headed northwest on a two-day jaunt. Today it would take some courage for a family of 8 to do this, as the vehicles on the road were actually death traps. But, it was par for the course. The wagon was old for being built five years earlier, the tires were four-ply, the headlights were sealed beams, no seatbelts or air-bags, nor any framing within the doors for crash protection. The GM cars were still using X frames instead of ladders and other inadequacies to the build of autos, but who cared, we were on vacation and going to Michigan.

The main concern for us kids was to have to stop to use the bathroom. The service stations on the Interstate provided that service. The main highways in America had progressed extensively during Eisenhower's administration, influenced by the Autobahn he had seen in Germany during the war. Howard Johnson had become a household name, as had Holiday Inn. We knew no better and this seemed like it would never change. There were many of us to feed and provide rooms for the night. We approached the motel, which my dad made sure to make reservations for in advance, and the clamor from us kids grew. We could care less how we got there or the other amenities, we just wanted to be sure that there was a swimming pool and TV in the two rooms he had secured. We were relieved when we saw the swimming pool since that evening's highlight was to go swimming, having the evening meal at a Howard Johnson, and not missing

16, 17, 18 SX Type A or SA coupe 2door with a single volume roof greenhouse. The object was to determine if a bit of character could be added to the greenhouse without upsetting the surface flow. Again a reflection on my observation of Italian coachwork and first decades of Lamborghini cars in particular Marcello Gandini designs. In this image the demarcation lines of where the body and glass meet was altered yet airflow was maintained.



our favorite shows on television broadcast nationwide, though at an earlier hour out West.

That old Ford, though it was five years old, seemed like 20, only had a battery replacement and that was it. There was something to be said about the reliability of good ole' American cast iron V8s.

We had a wonderful time at a bungalow on the shore of Lake

Muskegan. In the evening we would watch TV with our many cousins on their screened-in porch near the center of the town of Muskegan. They outnumbered us, but Uncle Ed had a supermarket and, with too many for a sit-down dinner, we were able to eat whatever we wanted. The food, which we had taken earlier from the Herron Supermarket, was added to their already well-stocked refrigerator. With such

19, 20, 21 SA, with the rear of the roof and B pillar now defined and separate from the glass. The changes made to the sedans and wagons were shown earlier.



a large family I can see why Uncle Ed had gotten into the food business. I think there were about 8 kids, maybe more.

Back from daydreaming in the past, I found myself at my computer desk thinking about what the SX would look like and began the process of making the body form in

3D that led to the images pictured in red, white, and blue.

These were for the SX sedan as the two-door sedan was the initial platform upon which everything else was derived and its design can be seen in everything from coupes to SUVs as well as trucks and busses.

Carrying Capacity for Every Budget

Sport Utility Vehicles, & Crossovers

First, what in the world is a crossover and is the nomenclature even needed? As the designs progressed, and in talks with the board, I began to wonder whether a line of crossovers was actually needed. As has been explained in earlier chapters, Citroen created the Traction Avant. Its power train had been fully utilized in its front-wheel drive H van and truck. Built with no ladder frame, the Europeans were well on their way toward dropping the major structural difference between a truck and car as monocoques began to be used everywhere. It was the introduction of the Jeep Cherokee which finally removed any need for a ladder frame on a truck as a four wheel off-road vehicle. It proved as strong and capable as any comparable tonnage truck.

The ERRA vehicles' main objective was to remove heavy ladder frames altogether and replace them by monocoques. It would have been interesting had we had the funding for further development of internal support structures and assembly line processes that could be amalgamated to lower costs. So if your 1 1/2 ton pickup truck was using the basic monocoque as the sedan, then this distinction was not needed except for model niche placement and marketing.

If I took the SA wagon and wanted to make a crossover, the customer would simply ask to raise the body up with a spacer. The vehicle would be shorter and taller.

I began to explore the possibilities in design changes for the SX "Crossover" as all the vehicles would have been pre-ordered from the assembly plant, which in the mind of the ERRA board would be located across the country and not relegated to specific manufacturing

sites. These would be home-grown industries and using the idea of regionalism to help sustain local economies.

If a customizable vehicle could be ordered by any individual, look different, and serve different purposes using standard parts, they would need a place to go to. They would not only look at what they could have built for them but during the vehicle life, have recharged, serviced, and repaired. This was ERRA's purpose and it was envisioned that recharging stations could be built anywhere around the country. In 2005 this was a bold idea and few were actually attempting to produce an electric car company such is this. There were challenges and problems to solve but the company was flexible and eager to build such a vehicle.

At the time there was great resistance to developing electric vehicles, let alone to produce one with a full line of platforms, but all team members were eager to try. The funding turned out to be the problem and the initiative was taken by Tesla with a program that was less adventuresome and bold, starting with a sports car, which in many ways was easier to do as a single model than the full line ERRA envisioned. The Roadster that came

22, 23, 24 SA Crossover. A spacer added to the monocoque to create a crossover. Whether the term crossover was retained by the industry was irrelevant. For the ERRA vehicles if monocoque body construction was feasible across platforms the point was mute in any case.



25 ERRA Charging station and showroom. At the recharging station are a number of the early designs, which were in my view a bit dated and with too much tumble home originating from the monocoque. These designs would have taken away space from the passenger compartment.



26, and 27 EA Crossover. What is different on the crossover was the headlights that took advantage of the upright front fascia. The design of the greenhouse was retained using the exploration of surface treatments on the development of the SX as shown in earlier images 16 through 20.



out was an adaptation of the Lotus Elise sans an internal combustion engine, and had Lithium ion batteries installed. As a first attempt at mass-producing an electric vehicle with caché, it succeeded. There was less development work and the requirement to create and manufacture a whole car was less costly and burdensome with Lotus involved.

Woodies were the thing for the well-heeled as was the Hunting Break in England used to haul one's hunting gear. There has always been a desire for a personal vehicle that served the purpose of an individual or couple and small family. The woodies in the 30s was a throwback to wood framed bodies and a way for Henry Ford to use up the wood on his vast tracts of forested land. They were designed as two and four doors.

The name Caravan was one of the first to be used as a trademark name as was Wagoneer taken from the pioneer days of which one can read about the Studebaker brand as the prime builder of Conestoga wagons. The vast expanse of the West made this need for a modern day wagon with room not only for a family but their household belongings and if necessary a place to sleep, protected from the weather. In the Conestoga wagon

28, 29 SA Crossover with removable rear glass. It was hard to resist designing a model with removable rear roof, which was reminiscent of off-road vehicles such as the Ford Bronco or Suzuki Vitara. The list is too long to include all manufacturers.



there was only a canvas top available. Station wagons and SUVs have always played a part in my life, first with the Jeep Station Wagon of the fifties when we were stationed in Argentina, the '55 Ford Country Squire during the sixties, then on to the Wagoneer which was the Consulate vehicle in Puerto la Cruz, Venezuela. I did not acquire an SUV until the '90s when Vickie and I purchased a used Jeep Cherokee. It was the most enjoyable vehicle I have ever owned and look to buy a new version in the future. As a family hauler these were indispensable tools for many American families.

Taking full advantage of our arrival in California, we visited San Diego and Lake Tahoe.

On an earlier trip before our move we had flown to Eureka, a backwater town where Ulysses Grant was stationed as an Army officer before the Civil War.

Working on the exterior design of these ERRA vehicles brought home that fact as well as memories driving in the old 55 Ford Country Squire wagon. My brother and I were always relegated to the back seat looking out at where we had come from until we showed such



enthusiasm on the one trip to Muskegon Michigan that the younger sisters Pat and Kathryn wanted to have a turn back there.

There was more grist for the mill in the memory tool-box including the wonderful Step Down Hudsons which humbly I have used as inspiration in coming up with these designs. Efficiency of energy and space was the mantra, thanks to Jim's goal for a new car for the common man.

I was always an early riser. Wherever we visited a new city, like my childhood heroes Mosby and JEB Stuart, I loved to know the terrain of

a place as soon as I could. I would get up before the sun rose and travel around the city I was visiting such as Ashville, North Carolina or Nashville, Tennessee. Usually I was up around three and out the door and settled into the Jeep Cherokee warming up with a cup of coffee. Looking through a map from the visitor rack in the motel lobby, I would find a way to circumnavigate the town or city, via the interstates or state roads. I have mentioned this before and recommend it, spending less time at tourist attractions. Without traffic, I was able to drive around most cities within about an hour or two

30, 31, 32 A Crossover. Shown is a variation on a theme with a full sized rear roof, glass and retracting rear window. It was not difficult to change the look of your vehicle after it had been purchased. Did someone say planned obsolescence? Hardly.



and be back when Vickie and Virginia awoke. Sometimes Virginia would join me. When we moved to California Vickie and I visited Lake Tahoe. Not able to sleep and since there was no large city to navigate, the closest being in Nevada, I woke up to see what I could learn about the topography, this time Vickie decided to get up and come along. We left before sunrise, drove around the lake and saw the sun rise over it. By the time we got back to town we were coming off the mountain and navigating across a narrow spur, it looked like one wrong move of the steering wheel, either way, would be the end of us. Looking back in the mirror I realized if we had driven it the other way it would have not looked so frightening and the topography of the mountain, its ominousness would have been diminished.

Some places, such as Gatlinburg nestled in a valley or Lake Arrowhead, with a large reservoir, cannot be circumnavigated easily or quickly. Along coastal state roads where there are no super highways such as the Cannery at Monterey, CA nestled against the ocean or

with Chattanooga, nestled between a river and Lookout Mountain, do not lend easily to circumventing. Chattanooga was a railroad town after it had been served with river traffic. They do have an excellent railroad museum you should visit if you are in the area.

California had everything an artist could want, it was the capital of music, instrumental in automotive design, and was influential in some architectural movements. The West Coast boasts some of the most beautiful homes anywhere and the ranch style of the mid century modern really took hold. We visited the ships and an aircraft museum in San Diego as well as historic aircrafts in Chico. These are interests that both Vickie and I share.

One thing about LA was the draw of musicians to the city. I expected to easily find band-mates to work with but was unable to. There is one problem with California, everyone is doing his or her own thing in music and it is hard to get together to form a band on an equal footing. At my age there were few musicians who shared my love of playing classic rock in a band, instead I had to find an A-List musician, a drummer in this instance who cost quite a penny as

33, 34, 35 SX, though built on a monocoque it was the SUV model in its initial stages with an incomplete headlight bezel. Like the crossover its height was raised with the spacers and the added doors increased its length. There would probably be a beefier suspension installed.



36, 37, 38 As can be seen, the SA model had more of a truck-like appearance. Though the monocoque was the same.



the cost of living in LA proper is very high, one of the highest in the country. I could not find anyone though I tried. When I did release the recording "Rock America" I did hire a great drummer, Mario Calire, on my Mix Engineer's recommendation. If you are living here, in order to be taken seriously you need to assume the persona of actor, singer, musician, producer or any range of endeavors suited to the music/film industry and have a business card stating such. It is a tough business to try to get into if one cannot afford the cost in all respects. Everyone here is an actor even if they are looking for work and have been for years. In Fairfax, Virginia I was always able to find musicians to work with. The group or combo was the thing regardless of the Rock genre, from country (rockabilly) to blues to metal. It is now a gig economy especially after Covid and a vehicle is needed to haul your amp, and guitar or drums or camera equipment or whatever to sessions or gigs.

When Virginia arrived she inspired me to try my hand at writing. My daughter and I had shared the same interest in the arts and so did Vickie. We went to a campus event

for writers. I think it was at UCLA where we joined GLAWS (Greater Los Angeles Writers Society). I wrote my first script in LA, which was followed by others. I could never find a writers' group in Washington D.C., and I could never figure out why; but once in LA, the cinema capital, it began to make sense. Industries arise where there is a need and in the nation's capital the major need was for translators and technical writers.

When at Nova, studying graphic design, a student who attended the same photography class said he had written a script while in Los Angeles. I was intrigued. He had only written one and no more. I had always wanted to write a novel as my degree was in English Literary Criticism. I believed I could start with a script of an idea I had. When we moved into the rental at Cross Creek, a couple living in the apartment across the hall from us was working on scripts and I reviewed them and gave my thoughts on them. It made sense to put to pen and paper ideas I had had about novels into script form and I joined GLAWS as a way to learn about scriptwriting. It was a lesson in structure and organization. I was able to complete three or four scripts before I put them aside and later used them as the outline and framework for the "Lamond" Novels.

One can register a script with the Writers Guild of America West, but even submitting query letters is a long and arduous task. I think that is the best way to flesh out a story idea but to get a film made is almost impossible even for those who have done so often. It is all about funding. A script and a novel of course are two different forms. A script allows one to concentrate on a number of elements of writing found in both mediums. It includes description of scenes, action and of course dialogues. It also allows one to study in detail the story elements found in film or a novel

and how to draw the reader in with effective turning points, climax, and resolution. One learns through critiquing, how to make characters sympathetic and to develop why they are moved into the actions they take. When one reads a good spy or mystery novel these elements become apparent if they are well-crafted works. Having met wonderful people through this group I was invited by a published poetess named Denise to join her writing group, and I am forever thankful for the members of the group in helping me polish and correct my novels derived from the scripts.

Now you may ask why do I bring up writing in a magazine dedicated to art of the automobile. As I once said there is a commonality to all art. There are points of tension and relaxation. This can be seen in the principles of art and design, which include contrast, balance, movement, pattern, emphasis, rhythm, harmony and unity. Some lists may vary a bit but the idea is that the visual arts require a flow in time and place picked up when interacting with the art. This is familiar to all artists and can be described differently depending on the art form one is engaged in.

In writing, it is drawing the reader in with the inciting incident, character development, turning points, climax and conclusion. In reflective art it is the visual movement and using the principles of art to move the eye around the canvas. It is all about exciting the mind through listening to, and or viewing the work. Each art form directs the eye, and ears into thought processes and through its principles tease the elements of line and space, tension and relaxation into something interesting as well as beautiful as it keeps the mind engaged. There is a movement in time that brings satisfaction to the brain after it has been translated through the eyes into meaningful thoughts. Humans

can't help but either be intrigued or unconcerned about the elements of a painting or the movement of a new exciting car as it passes. For all the arts, the brain takes time interpreting all facets of a work in order to absorb the artist's creation often in a final resolution or conclusion of the work. This can happen while engaged in the art form, at the end of the work but often not until taking in the whole painting or architectural structure, in all its angles or a new exotic automobile after it has passed. The artist's objective is to make the work draw the viewer, reader, and listener in as they are engaged in it or upon its reflection. They share the same ability to intrigue the reader/viewer and carry them along while retaining a unified whole to the complete work. I am sure this is felt by all of those in the **Guild**, nay artists anywhere. This is my simple explanation.

Next Part 14:

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

Rick Herron

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

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

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

This issue features contributions from (in alphabetical order): Ilya Avakov, David Briggs, 'Mike', Keith Leslie, Kevin McNicholas, Richard C. Neergaard, David Purvis & Richard Wheatland.

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

John Napper

Ilya Avakov

i_avakov@mail.ru



Audi Quattro S1

Digital illustration.

Ilya Avakov



Giallo 0606

Ferrari chassis number 0606 started life as a works racing team 290MM. The car was upgraded to 'near 250 Testa Rossa' spec and sold in 1959 to Jean Louis Lacerda from Brazil who raced under the Escuderia Largetixa banner.

The car enjoyed some success before being involved in a serious accident, it then found its way to the US and acquired an American V8 engine. The car is now restored back to the condition that it would have left Italy in 1959. The current owner, American Mike Malone, raced the car in the Sussex Trophy at the 2021 Goodwood Revival.

I'm working on aviation subjects and my 'BEN' UK motor industry charity Christmas Card for next Christmas at the moment, this will be my 33rd consecutive year of doing their card!.

Richard Wheatland



A moment in time

The featured car is a mid-1930s Singer Le Mans – the sporty variant of the Singer 9, capable of over 80 mph when in good fettle.

The reg number is from Stoke but the setting is North Stifford. The pub is still there although it's had a few repaints since my depiction and the car park in front has been replaced by a garden area. The car park is now behind the wall where the Mark 1 Ford Zodiac is parked in this scene.

David Briggs



The Big Freeze of '63

For those old enough to remember the winter of 1963, you'll recall just how cold it was and how much snow we had. The snow started on Boxing Day, I think. I was 8 years old and my two lasting memories were opening the front window in our house and it marking a perfect arc in the snow, such was the depth, and my father building me an igloo in the front garden! It was a great hit with my mates and became our gang HQ until it finally melted in March!

Anyway I digress, we are on Platform 2 at Lisburn station looking across to Platform 1 and Mrs Logues 'emporium'. Her wooden bookstall stocked all those essentials for the railway traveller and was a feature of the station until demolished in about 1973 and replaced with a more modern facility in the main station building.

Platform 3 is out of sight to our left and joins the mainline just beyond the water tower and signal. Another feature you may have forgotten about if you are a local is that the footbridge was covered in corrugated iron sheeting and provided welcome protection in inclement weather.

The station master looks like he will be glad to return to his fire in the waiting room after the next train has been and gone.

The train arriving in the late afternoon is an 'all stations' from Great Victoria Street in Belfast and headed by UG class 0-6-0 No. 49 of the Ulster Transport Authority, known by most simply as the UTA. One can imagine the condensation running down the windows in the carriages and wet floors from the melting snow on the passengers' footwear.

The last rays of the sun setting behind the big villas and trees of the North Circular Road clip the tops of the incoming snow clouds from the east, and the cold air bites. The young school boy on his way home from nearby Friends school doesn't seem bothered to be wearing short trousers but of course we were tougher back then, 😊.

The mix of smoke and freezing fog always seemed to linger under the platform lights long after trains had departed, as did the distinct smell of a steam engine. Ah happy memories, 😊. You'll need your 'big coat' and a packet of Victory V's wouldn't go amiss either.

David Briggs



From the days when even the buses took the train!

his time we are looking at a scene in the early 1950s, and one repeated in June each year. The setting is Enniskillen railway station, the line to the left heading north and west, the train just departed from Platform 1 is for the Donegal resort town of Bundoran. Over on Platform 2 articulated railcar C3 will shortly depart for Clones.

Our main interest is however the two Great Northern Railway of Ireland's Gardner buses, fleet numbers 257 and 258 (ZC 4735 and ZC 5472). These date from a 1938 batch and although consecutively numbered, carry different versions of the road bus livery. Ultimately they would be scrapped in 1955.

The GNRI did good business each year with transporting folk by rail on their annual pilgrimage to the site of St. Patrick's purgatory on Lough Derg. The nearest railway station was at Pettigo and not wanting to miss further income they supplied buses to carry the pilgrims from the station to the lough shore.

The Great Northern's main workshops were in Dundalk which is where these two buses would have been overhauled prior to being worked up to Enniskillen on rail wagons specially built for this work. The railway had 4 such wagons and often transported new buses to their depots in the furthest reaches of the area served by GNRI. One has to remember the state of Irish roads was not good at this time and wooden framed buses like the Gardners suffered severe stress to their bodywork whilst in service, particularly in the north west, also the position of the border and the need to cross it more than once on this route had legal implications/costs for the bus owners, so it was deemed best to move the buses by rail on both counts!

What is happening in this scene is the omnibus wagons have arrived earlier on a goods train from Dundalk and are being shunted onto the middle road at Enniskillen to form the next morning's goods train to Bundoran. They will be dropped off at the goods siding in Pettigo on the way through. The shunter at the trackside is guiding the driver of A1 class number 59 (Enniskillen's long serving shunting locomotive) onto a rake of wagons just out of view on the right hand side of the scene. Hard to believe if you are standing in Lidl's car park in Enniskillen some 70 years later all this activity once went on beneath your feet!

David Briggs



Steady as she goes

The winter of 1961, and a wagon load of hay from Thirsk for the top of Wensleydale makes its way gingerly out of Leyburn on the A684 towards Wensley.

The TS3 powered Commer QX was one of three belonging to Robert Middleton from Burton in Lonsdale and a familiar sight in the area. One can almost hear the distinctive exhaust bark of the 3 cylinder 2 stroke engine echoing off the stone walls as Bob accelerates, having safely negotiated the tricky hill descending from the market square. A twisting road, snow and ice and a high load will test his driving skills today!

David Briggs



Bluebird Proteus CN7

1964 World Land Speed Record,
401.3mph, at Lake Eyre, Australia,
driven by Donald Campbell

Mike



CVA-253 Triumph TR3A

Pictured in front of Mathewsons Auctions, Thornton Le Dale, North Yorkshire. This is the classic vehicle auction as featured in the TV series "Bangers and Cash" on the "Yesterday" TV channel



Dodge Monaco, as featured in the film "The Blues Brothers"



Holden FX "Ute", pictured with Uluru (Ayers Rock) in the background



CVA-255 Hindustan Ambassador

This is the popular Indian Taxi, pictured in a local scene. This was manufactured in India from 1958 to 2014, and was based on the Morris Oxford Series 3



Moss & Jenks Mille Miglia 1955



Aston Martin Works Bodyshop (sold at GMA Exhibition)



Tarran Mackenzie

The painting was commissioned by Knockhill Racing Circuit to celebrate Tarran's win in the 2021 British Superbike Championship, 25 years after his Dad, Niall Mackenzie achieved the same success.

We are producing 225 limited edition prints, 95 (Tarran's race number) signed, and 130 unsigned.

Keith Leslie



Max

A graphite pencil drawing of Max Verstappen, which I did whilst on holiday, and just as a change from my usual acrylic work.

Kevin McNicholas



Senna Helmet

This was another interesting commission from Williams Racing F1. The objective was to celebrate Ayrton Senna with a piece of art which could be displayed with his World Championship winning car and some of his artefacts in their museum.

As it's his most iconic item aside from his own face, I chose his helmet, had Williams take a studio photo and applied it to my art style. This uses aluminium tiles which are laser cut, CNC bent and then powder coated and mounted on black gloss acrylic. The piece is 106 x 106cm.

Richard C. Neergaard

ArtyFACTS

- 1 Playing games to disguise the cars real speed.
- 2 A portrait of Marilyn Munro by Andy Warhol sold at a New York auction for \$170 million. When fees were added it totalled to \$195million.
- 3 Finland with 14 World Rally Championships.
- 4 The Mona Lisa was attacked recently and smeared with a cream cake.
- 5 Spen King.
- 6 Picasso's Weeping Woman was stolen from The National Gallery of Victoria in Melbourne Australia in 1986. A ransom was demanded but not paid and eventually the painting was discovered unharmed in a railway station locker. The culprits were never found.
- 7 George Harrison.
- 8 Tracey Emin.
- 9 The Indianapolis 500.
- 10 Georgia O Keefe.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Next Issue

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Please e-mail any Redline
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