



FORZA welcomes your letters at editor@forza-mag.com.

How'd they do that?

I really like your ongoing Market Report series, and am very curious how the illustrations that accompany the reports are done. They appear to be hand-drawn, but that seems very unusual in the Photoshop era. If it's not proprietary or confidential, can you reveal the process?

*Johannes Stymann
Via e-mail*

Illustrator Steve Anderson replies: The first step is to decide which vehicles will be illustrated, in what configurations and in what era-significant color combinations. The images are strict profile views, aside from the opener, which is in front-three-quarter view. This latter image, which we call the "hero," is a sort of pick of the litter. Using the V6 and V8 Market Report as an example, we decided that the most important car would have to be the one that introduced so many people to the mystique of Ferrari: Magnum, P.I.'s 308 GTS. We'll use that as an example here.

Once the cars have been selected, I begin looking for reference materials which will help me capture the nuance and detail that makes each one special. For this, I have been fed a steady diet of marque-related books by Doug Stokes at Autobooks in Burbank and Michael Duffy at Heritage Classics in West Hollywood. They were instrumental in finding rare books, such as Making a Difference and L'idea Ferrari. I also gather images from various concours and the pages of FORZA.

The actual illustration



process is a mix of traditional methods and materials with modern technology. The first 60% of the process uses traditional methods, the next 30% is digital (e.g., Photoshop) and the last 10% of final finishing is again traditional. I prefer using traditional methods (e.g. airbrush, gouache paints, colored pencils and markers) as much as possible, as it gives the finished work a sense of authenticity often missing from purely digital work.

With reference materials at hand, the first step is to create a line drawing that will be used as the basis for the illustration. Once the line drawing is completed, multiple copies are made—each will be used for a separate purpose.

Next, reflection patterns seen in the reference materials are mapped onto one of the line drawings; this map is then cut out as a mask and used for airbrushing the bodywork and glass.

Other copies of the line drawing are used to render the body, interior, wheel and grille areas, which are all illustrated and detailed by hand. These elements are done separately so that they can be scanned individually.

After each line drawing is scanned, it is imported into Photoshop, where it is cropped and matched to the other line drawings. Having separate scans enables a level of color balancing and "clean up" that can only be done on an item-by-item basis.

Once the composition is complete—shadows added, highlights perfected and so on—a giclee print is made on archival art paper. This piece is then hand finished using traditional methods to bring out the fine

in the mail

detail and “pop” the highlights. Finally, this print is scanned for use in the magazine.

Scuderia Styling

Is it just me, or is the combination of gold wheels and silver stripes on the 430

Scuderia [*“By Any Other Name,” FORZA #81*] about as tacky as wearing brown shoes with a black belt?

I’m a great fan of Italian design, and think the Italians can push the style limits like no others—witness the Lamborghini Gallardo Supperleggera’s stripes; they

shouldn’t work, but somehow do—but in this case, I think they got it wrong. Hopefully the car will be available in another color combination, or I predict we’ll see a lot of repainting going on!

That complaint aside, I think Ferrari and Pininfarina have done a fantastic job visually beefing up this model, particularly the race-ready nose. From the feminine 360 to the meaner Challenge Stradale to the aggressive F430 to the downright vicious 430 Scuderia, they have really explored the full gambit of what is possible from this one basic shape, and each version has only gotten better.

*Daniel Tanner
Via e-mail*

Fiats, Dinos and Lancias, oh my!

I have great interest in Ferrari history, especially for those cars that don’t carry the famous Prancing Horse badge. As the owner of a Fiat Dino 2400 Coupe, I really enjoyed issues #80 and 81. Reading the articles on the Lancia Stratos and the Dino 246, I can only tell you these “almost Ferraris” give the same driving pleasure and thrills as the “real thing”!

Maybe you can feature a Fiat Dino Coupe and Spider to complete the story of these magnificent V6-engined cars?

*Maarten Groenen
Via e-mail*

Thanks for the suggestion, Maarten, we’ll definitely keep it in mind. Interested readers should check out our Dino 246 GTS and Fiat Dino Spyder comparison test, which ran back in issue #49.—Ed.

No love for the 308 “i” engine

I wanted to reply to Regarding Dave Meredith’s letter, “There’s nothing wrong with the 308 ‘i’ engine!” in issue 81. In my opinion, Michael Sheehan was extremely kind to call this engine’s performance “less than adequate.” My first Ferrari had this engine. A far more accurate description would have read, “This thing is a slug.”

*Bob Ochsman
Via e-mail*