



Opening Screen

This is the convention logo used for the GMCMI convention at Goshen, Indiana. The convention was held in September of 2011. This is the convention graphic I've done for GMCMI. The first graphic was for the DuQuoin convention. The second was for the spring convention in Louisiana.

When Kim Weeks took on the position of convention manager I approached her with the idea of doing graphics for each convention. This was something I had been doing for the rallies of Eastern States. For my artistic effort I get a free T-shirt. (Cheap work if you can get it.)

PRINCIPLES OF GMC PAINT SCHEME DESIGN

Byron Songer

EDITOR FOR GMC EASTERN STATES

FORMER OWNER —



Introductory Screen

In this session I'll present some ideas regarding the guidelines of creating a good paint paint scheme for the GMC motorhome. These are the principles an artist would use in developing a design for the GMC given it's shape and construction characteristics. Good design always takes into account some "givens" and works the "variables" within those boundaries.

You may agree with some of the principles and you may totally dislike some. It's a free country and you're welcome to your opinion. However, keep in mind that I'm the one that was asked to do the presentation and not you.

By the way, Paul Deesen, who formerly worked in the design studios or GM, said he's glad to see that some of owners have made the GMC look better. Of course, the reverse side is that some have done a good job of making the TZE into a rolling mess.

PURPOSE

- Great Schemes
- Constraints of Design
- Considerations for Color
- Original Designs (and commentary)



Purpose

With all of that introductory stuff out of the way, we'll move on in the following manner.

First, we'll look at some illustrations of some great schemes right after we look at one I consider to be a great mistake.

Second, I'll present the things be aware of in creating a design. I'll also talk about some considerations to give to color and how you can rely on the work of some experts in the field of color.

I'll then present some of my "original" designs for your consideration. I'll point out what the objective was in coming up with the design. By doing so hopefully you'll pick up on how to put the principles into practice.

BASIC TENETS

- Scheme must endure years of wear on the eyes.
- Deserves to be as timeless as the GMC design itself.
- Simple is better and more sturdy.
- Avoid fads.
- Think “curve”; sharp angles need a reason.



Basic Tenets

My basic tenets are pretty simple and straight forward. The are:

- Scheme must... You and others will be looking at it for a long time.
- Deserves to be... One of the interesting aspects of the GMC is that its shape looks as good today as it did in the 1970s.
- Simple is better... In painting classes you'll always hear the old axiom, “the fewer strokes the better”. The other wise statement is the acronym KISS. These are two, excellent rules.
- Avoid fads... Avoid them unless you plan to sell your coach in 24 months or so. Also, ask a majority of the owners and you'll find that they hold one thing in common: Those big swooshes and swipes on the big coaches really look like they don't belong.
- Think “curve”... The predominant feature of the GMC is that it has curves. In fact, you'll not find many sharp angles on the GMC so don't use them in your designs unless they make some obvious sense. In fact, the sharpest angles will be the corners of the windshield or the corners of the windows. That's pretty insignificant. So, think the obvious – “curve”.



WHAT'S WRONG HERE?

Let me count the ways.

What's Wrong Here?

This is the paint job a “professional” put on the coach of some friends from Texas. This is a stretched coach. It was damaged in an accident less than six months ago when a guy jumped off his tractor and let it roll into the front of the GMC while the owners were stopped to refuel.

I’m not making fun of the owners. That’s not the reason for showing you this photo. It is to show you what can be created by someone that doesn’t know what they’re doing. I’ll let you figure out what seems to be wrong.

EXISTING DESIGNS

- How well do the following schemes hold up?
- What concepts of design do they embrace?
- What concepts of design do they ignore?

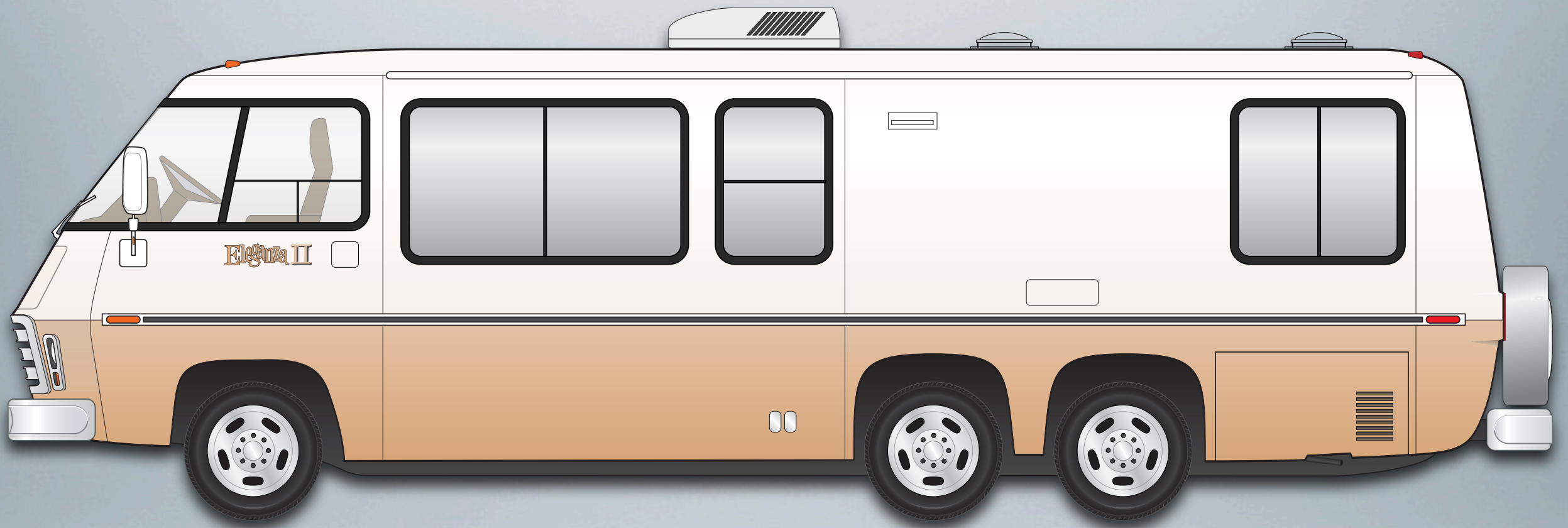


Existing Designs

OK. Enough with “death by design”. Let’s move on and look at some illustrations of good design. The reason for the illustrations is so you can focus on just the GMC and not be distracted by other elements which invariably show up in a photo. Also, with an illustration I can control the lighting. These illustrations will focus on the passenger or driver side views. Using such a consistent approach will aid our pursuit of knowledge.

In looking at the illustrations, ask yourself the questions listed on the slide.

In some of the slides that follow you’ll see the basic image followed by a slide revealing a blow that I’ll call to your attention.



BASIC, TWO-TONE
Darker tone below, no other striping.

Basic, Two-tone

Most of you will recognize this as the design used by Steve Ferguson on the 26-foot Eleganza he refurbished a few years ago. Steve sold the coach to the Garmans who are present at the Goshen rally (after having a minor accident on the way here). The Garmans bought the coach from Steve after their first GMC was destroyed by fire when driving home from an Eastern States rally last spring.

This scheme is simple and straight forward. It won't wear out your eyes.



BASIC, TWO-COLOR

Darker tone surrounding windows and open space.
No striping.

Basic, Two-color

Here's the basis of a lot of designs or repainted coaches. It's the technique of putting a mask around the window area. The first development of this technique was on the transit and over-the-road coaches produced by GMC in the late 50's and early 60's. However, in my opinion, this scheme cries for something else to make it more complete.



BASIC, TWO-COLOR WITH PINSTRIPE

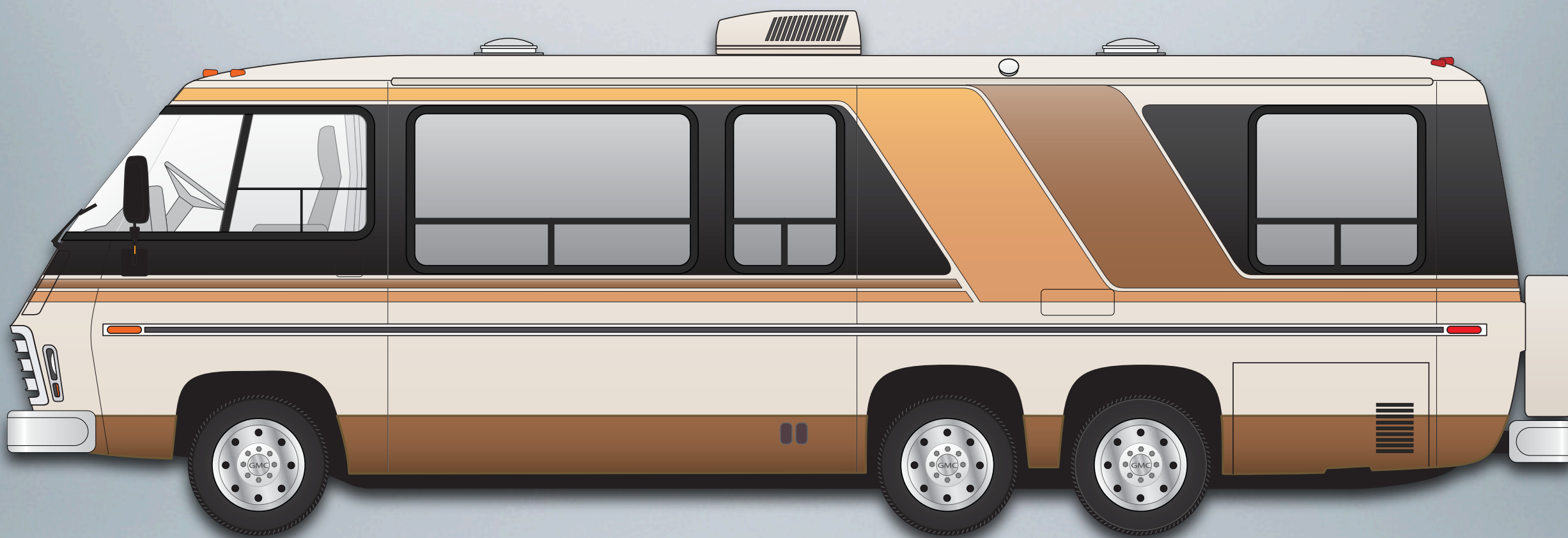
Darker tone surrounding windows and open space.

Thin striping for accent.

With Pinstripes

By adding red tape stripes below and above the black mask the design is given some character. The red is a great compliment to the simple colors. In fact, this is just what I did to our Royale we purchased in 2007. It had been repainted using silver and black. It was a descent paint job at 20 feet but needed something to enhance it from that distance and when looking at it up close.

Here's a secret. The paint strip covered up the crooked line separating the silver and black. This was the sign of unskilled artisans left for perpetuity. I covered over that big mistake within the first week of ownership.



“RACCOON” LOOK

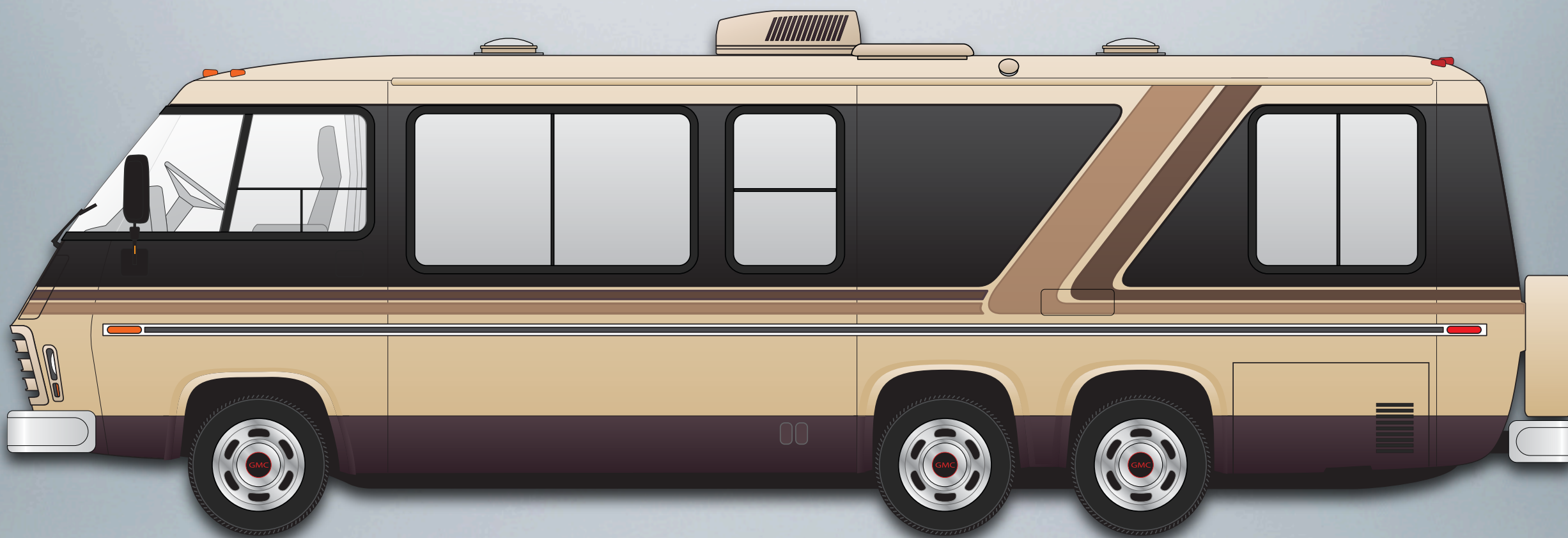
Painted frequently at Topeka. The slant is the opposite of the windshield angle. Three colors plus background color. Lower body color offsets the upper body area to achieve balance.

“Raccoon” Look

Gene and Joan Dotson own this coach. It was one of the first ten jobs done at Topeka Graphics. (Topeka, owned by Larry Bontrager, is located 14 miles on east of Goshen.) This design, which is very sturdy and appealing, was used as a basis on many coaches he painted early one. In fact, it was so popular it could be called The Topeka Look. There are some things I want to point out about this design.

- The slant of the angle between the kitchen and rear window (where all that upper space above the belt line exists) is at the same angle as the windshield. I just happens to be the mirror image.
- Note also that that black provides a good contrast to the light beige. This leaves room for the other two colors, the medium brown and the yellow-brown.
- The brown is balanced by the color of the “rocker” panel.
- Also not that the yellow-brown isn’t repeated. This give is a unique role.

By the way, if you haven’t noticed I try to emulate the effect of light upon the curvature of the coach. If you haven’t noticed it in the previous three images you’ll see it showing up in the remaining illustrations. This isn’t a painting effect though it could be. The reasons I do this effect is so you can see how light might effect your design. No color looks flat on the side of the GMC. It always is effected by and takes on the character of the light shining upon it, direct or ambient.



“RACCOON” LOOK

Similar to the previous with bold stripe in opposite direction; with the windshield. Three colors plus a base tone.

“Raccoon” Look

This is similar to the look on the Dotson coach but the stripes between the windows are narrower and are parallel to the angle of the windshield. The Royale owned by the Tanners is very similar in design. Since it is a rear bath Royale the stripe is near the back of the coach since there is a window over the bogie wheels.



“RACCOON” LOOK

Darker color to contrast against the background.
Implementation of small stripe to add character
at the belt line.

“Raccoon” Look

See how popular the look has been? This is an illustration of the coach belonging to the Swartzendrubers. It is done in two colors of great contrast (blue and white) with a subtle red stripe around a uniquely lighter band of blue that is just above the belt line.

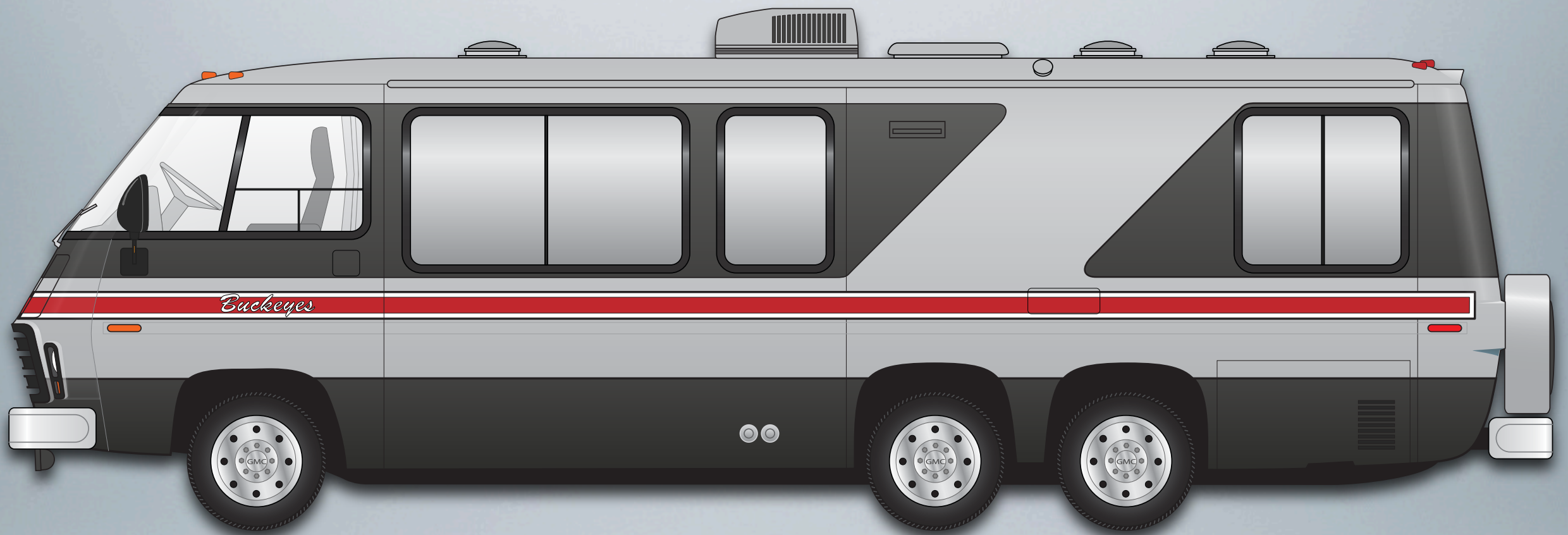


“RACCOON” LOOK - WITH ACCENTS

Darker color to contrast against the base color. More colors would ruin look. Flairs over the wheels and lower striping adds great character (complimented by the bump stripe).

“Raccoon” Look

Yet another variant. This use of the design is on the coach owned by Tom Whitton of Paducah. The lower body striping helps build a strong character complimented by the same color being used to surround the rub strip. The flares add to the smooth look of the coach.



“RACCOON” LOOK - TAILGATER

Darker color to contrast against the background as in the previous implementation. The Ohio State theme is carried out on the wide, red stripe.

“Raccoon” Look

I’m sure most of you are familiar with with coach. Bill and Bob Brown show up at rallies in this coach painted to show that the Brown’s are Ohio Buckeye fans. In fact, you’ll notice that the coach is named “Buckeyes”. The interior is done with reds and gray tones. Again, notice that there is a stripe that contrasts with the rest of the coach.

The angles on this paint scheme lean a bit more than the typical raccoon but they still are tastefully done. Did you notice that the angles on the other coaches are rounded. This coach happens to have two sharp angles. They are subtle and used at opposite positions so that they balance one another without throwing off the character of the design.



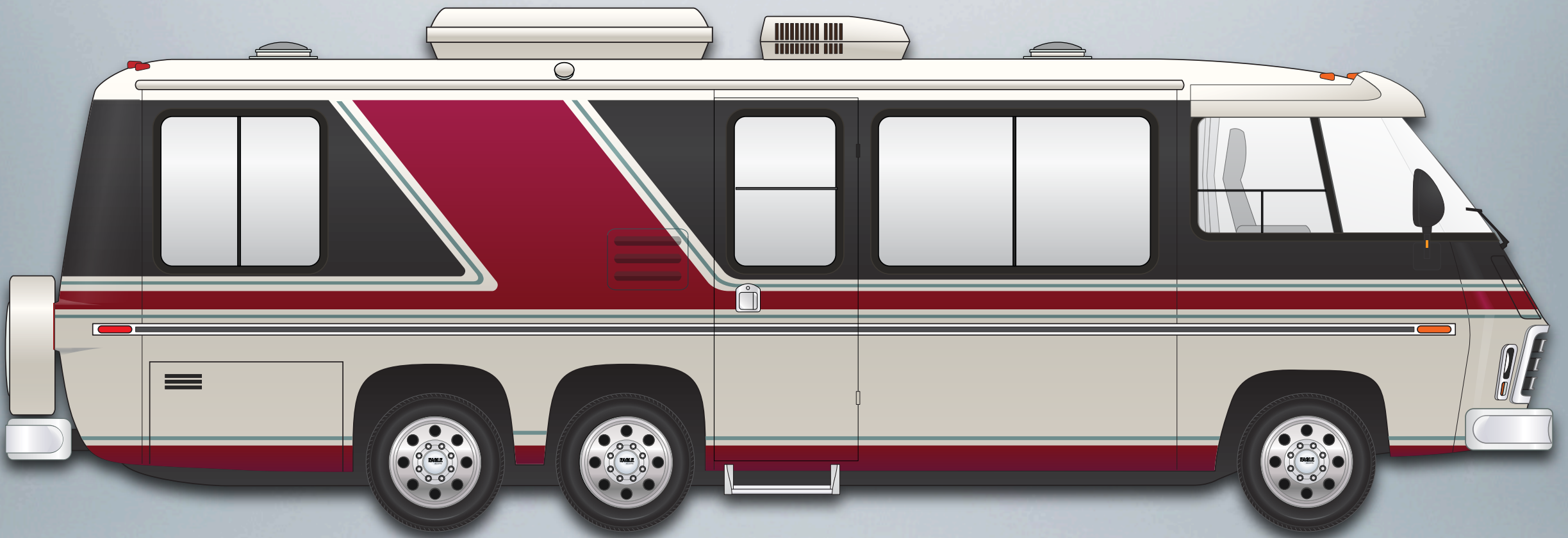
“RACCOON” MEETS COACHMEN

Elements of Royale stripes preserved. Panels around windows are dark but not black. Colors change depending on direction of light.

“Raccoon” Meets Coachmen

Coachmen had just one design for the Royale regardless of the number of windows on the side. Coachmen used TZE’s without windows, which is why you see the variation from the stock GMC MotorHome design. They stuck to one color scheme, also. Here the Weidners chose to preserve some of the look of the original Royale stripe while yielding to the mask surrounding the windows.

By the way, the colors used on this coach are quite deceiving. You have to see it to believe it.



GOOD CONTRAST

Champaign base color, wine stripes (angular and horizontal), contrasting blue pinstripes. Typical black mask.

Good Contrast

Frank Folkmann of Princeton, Indiana sent me a photo requesting that I do a rendering based on that photo. This is the result. What stands out in your mind when you first look at this image?



GOOD CONTRAST

Champaign base color, wine stripes (angular and horizontal), contrasting blue pinstripes. Typical black mask.

Good Contrast

Look at how the thin stripes are a contrast in blue to the wine red color used predominantly with the bolder strip. This type of contrast really sets this coach apart though the design is just a variant of The Topeka Look.

I think you'll agree that it all "hangs together" well. I like to call this scheme Fine Wine and Formal Times.



OTHER DESIGNS AND COLORS

Updated Topeka job. Monochromatic theme is broken by the one silver chevron. Parallel feeling broken gently by wedge shape of belt stripe.

Other Designs

This is the design used on a coach by John Wright, if my memory serves me correctly. This coach was also painted at Topeka. It is definitely based on an updated look and comes off well. Notice how the color where the rub strip used to be spreads as it moves to the rear. This tends to be a great treatment that gently moves away from the totally horizontal emphasis. The colors are carried out in the painted GMC moniker under the driver window.



OTHER DESIGNS AND COLORS

Updated Topeka job. Similar to coaches painted in Mexico. Monochromatic theme is broken by the one silver bend. Parallel feeling broken gently by wedge shape of belt stripe.

Other Designs

In particular, look at how the varying widths of the open chevron appear. The diminishing sizes of those open chevrons are carried out well. Nothing is overpowering about this design.



OTHER DESIGNS AND COLORS

Same paint scheme, totally monochromatic. Three colors plus base color.

Other Designs

Here you get a second look at the design but in a monochromatic blue theme on white.

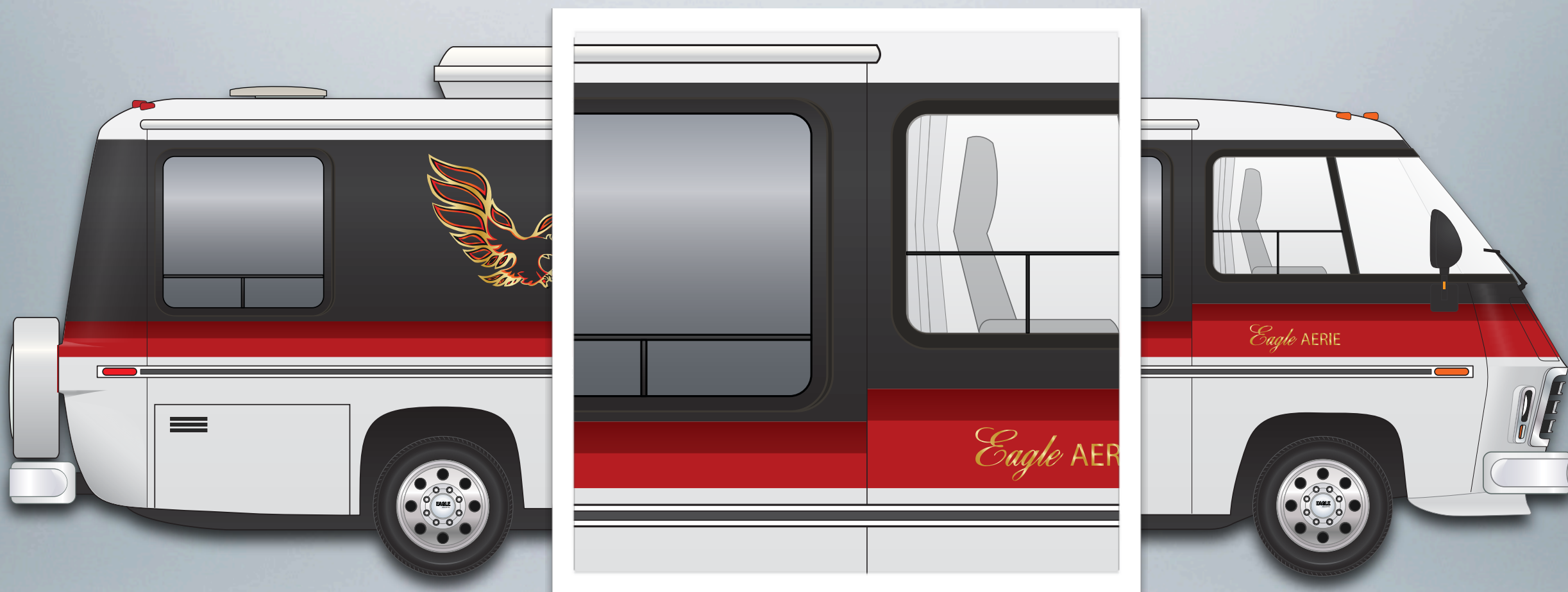


PONTIAC INSPIRED

Strong, horizontal character, good color contrast, cab and house cleanly defined. Silver body contrasted by gold tone of eagle and coach name. Good example of handling the window offset.

Pontiac Inspired

Here's a unique design. It's based on the scheme developed in the design studios to modify a coach for use in promoting the Pontiac Firebird Trans-Am. You may recall the photo. The eagle was a rendering I did since I didn't want to steal Pontiac's and pay a licensing fee to GM. You get the picture.



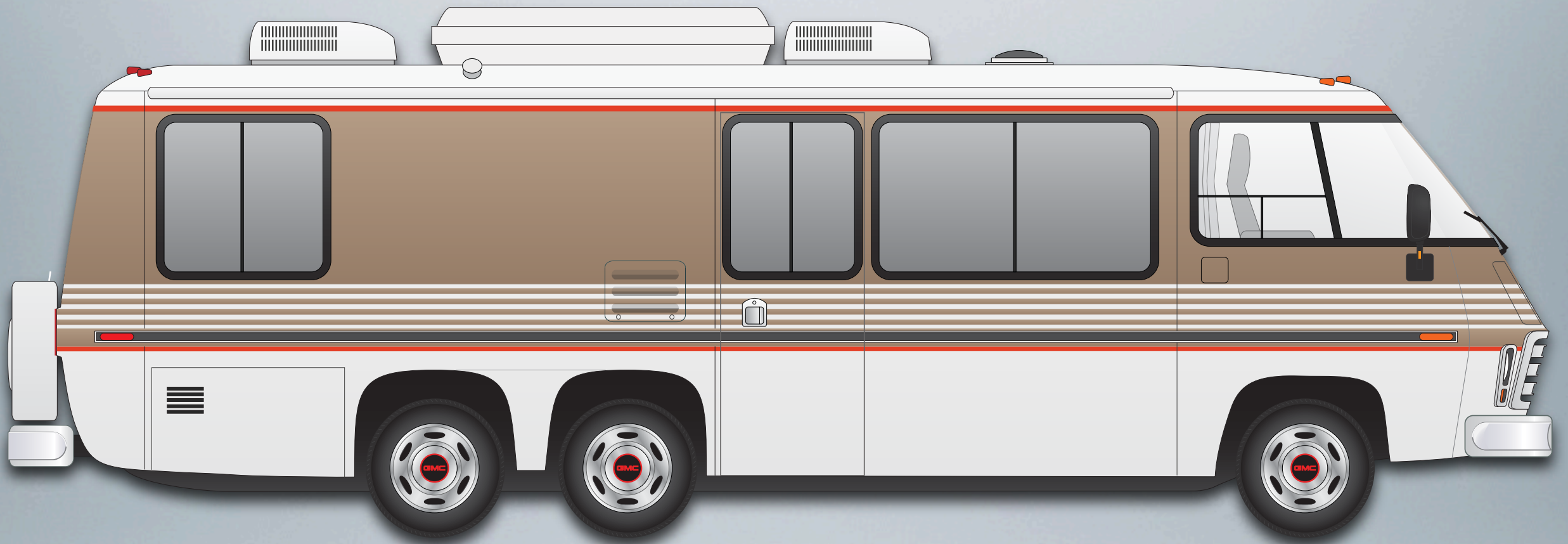
PONTIAC INSPIRED

Strong, horizontal character, good color contrast, cab and house cleanly defined. Silver body contrasted by gold tone of eagle and coach name. Good example of handling the window offset.

Pontiac Inspired

I especially want you to pay attention to how Pontiac's studio addressed the issue of the transition from the shorter cab windows to the taller house windows. There was no trying to bend the stripe or even keep the color the same all across the length of the coach. Instead, what was done is simple and effective – stick with the distances established for below the windows and just make the shift on the body line that runs vertically. What really helps this effect is the intermediate coloring.

In my drawings I call this design Eagle Aerie.



GM-DESIGNED

Striping adds interest, creates separate texture colors.
Accent striping in contrasting color adds character
and interest.

GM-Designed

Bob DeKryuff, who used to work at GM in Pontiac, asked a friend in the design studio to come up with a paint scheme. This is what resulted. The red striping sets off the golden area. Even the multiple stripes of the same width lend a good bit of character to this theme. Again, this is a design that will wear well over the years. In fact, John Shotwell liked it so well he had Topeka do a variant of this scheme except that Shotwell (who is now maintaining the Registry) wasn't brave enough to go with a contrasting color like red.

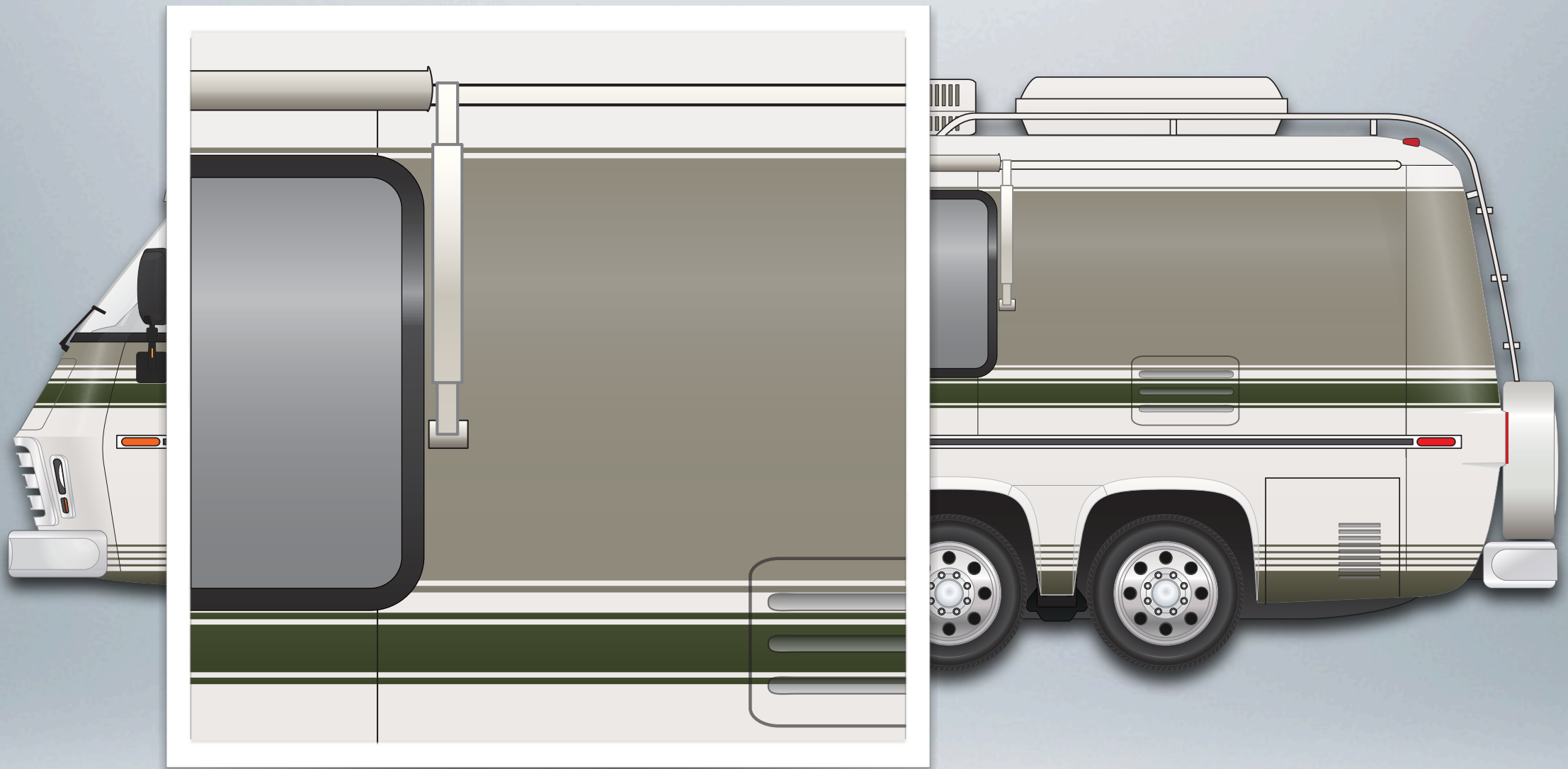


CLASSIC LINES, CLASSIC COLORS

Good use of color. The addition of pinstripes on either side of solid areas adds sense of definition. Design will wear well over the years

Good Contrast

Ah! here we are with one of the more elegant designs that just goes well on a 23-foot coach. It's the scheme on the Branscombe's coach. The use of color is great as is the striping. On the traditional rocker panel area there is a wide stripe with four narrower stripes above. They work together well as a unit.



CLASSIC LINES, CLASSIC COLORS

Good use of color. The addition of pinstripes on either side of solid areas adds sense of definition. Design will wear well over the years

Good Contrast

The theme is carried out in the stripes that are also used on either side of the stripe and window mask area. This type of pinstriping says: that the theme is well carried out. It looks stylish without being out of style; very tastefully and artfully done.



ADDING GRAPHIC ELEMENTS

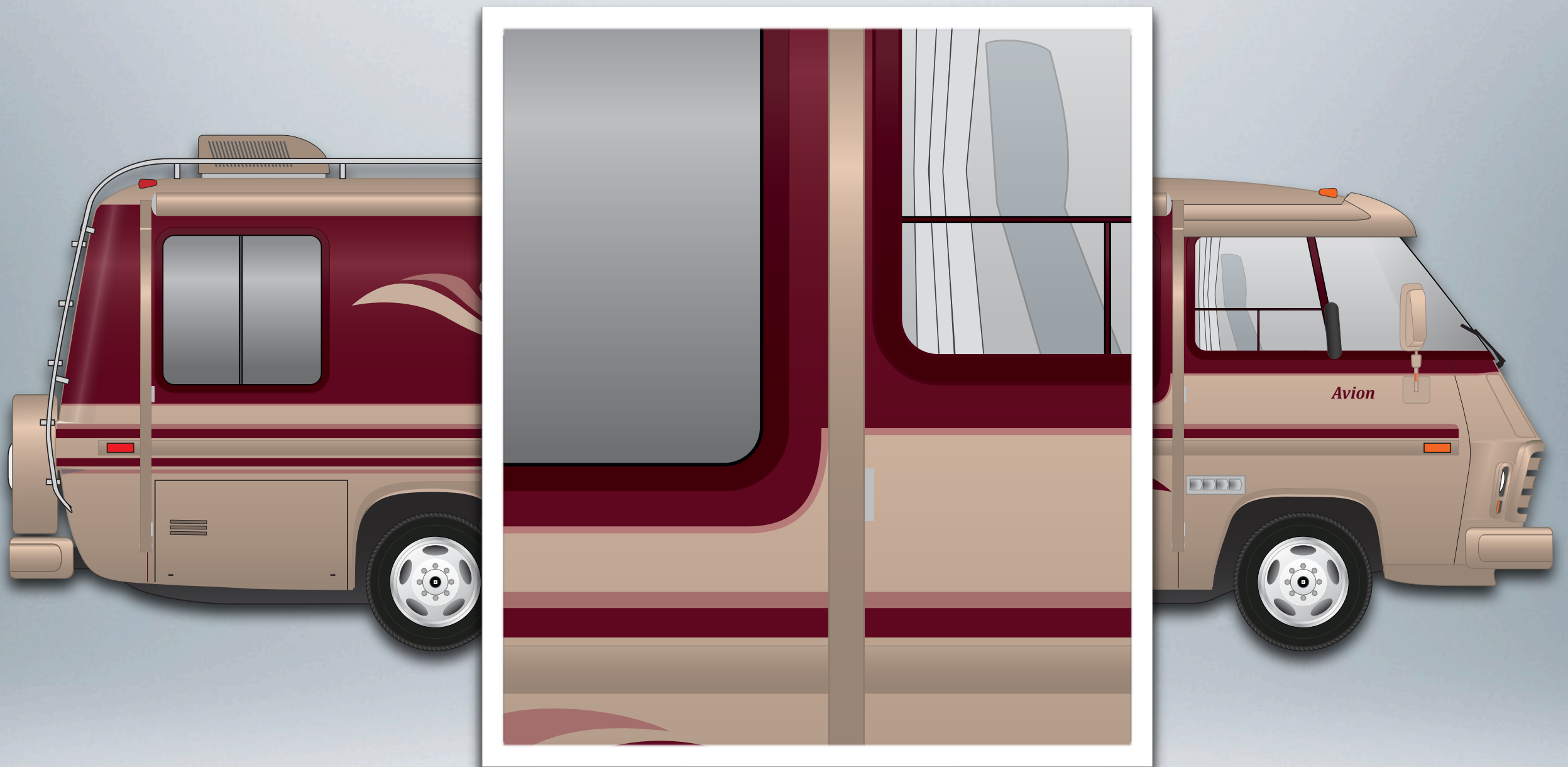
“Personalized” flair of a graphic element adds tastefully. Note how the colors or the graphic play with the color scheme. Painted bumpers, too.

Adding Graphic Elements

Here’s a takeoff from everything I’ve shown so far. Look at this paint scheme closely. It’s on Dave Perry’s coach. Dave says he had some help on this design. Whether he did or not is immaterial. It just looks nice without going “over the edge.” So, what’s good about this scheme.

First, notice that the graphic (which was used a lot by printers back at the turn of the 20th century), is reversed from the other. Not only is the direction of the graphic reversed but the colors change somewhat. What stays the same (and holds the theme together), is the middle ribbon. It’s the same color on the top or the bottom.

On the darker top the color of the lower body is used and vice versa on the lower body.



ADDING GRAPHIC ELEMENTS

“Personalized” flair of a graphic element adds tastefully. Note how the colors or the graphic play with the color scheme. Painted bumpers, too.

Adding Graphic Elements

Now, take a close look at how the design “obeyed” the transition from the house windows to the cab windows. By this I mean that the curve around the window was respected with the arch being the same. Then, it’s a straight shot from there forward. Even the lighter color of the stripe, which separates the window color from the body color, is compliant with what’s going on. Also, the vertical support of the awning doesn’t cover the fact that this transition was done correctly.

THE PREVIOUS DESIGNS

- Previous designs are excellent examples.
- They have a “classy” look
- Use of color done well

Designs are not my own; those are next



Previous Designs

We’ve just taken the 50-cent tour of some schemes that work well and should provide interest for years to come. All of these are excellent examples and have something going for them that works. They have a “classy” look and the colors are all done well.

Keep in mind that these designs preexisted before I came along and got interested in creating schemes for GMC owners. We’ll look at these next. But, first...

ESTABLISHING GUIDELINES

Establishing Guidelines

...we need to go over some guidelines for paint scheme design.

SHAPE COMPOSED OF:

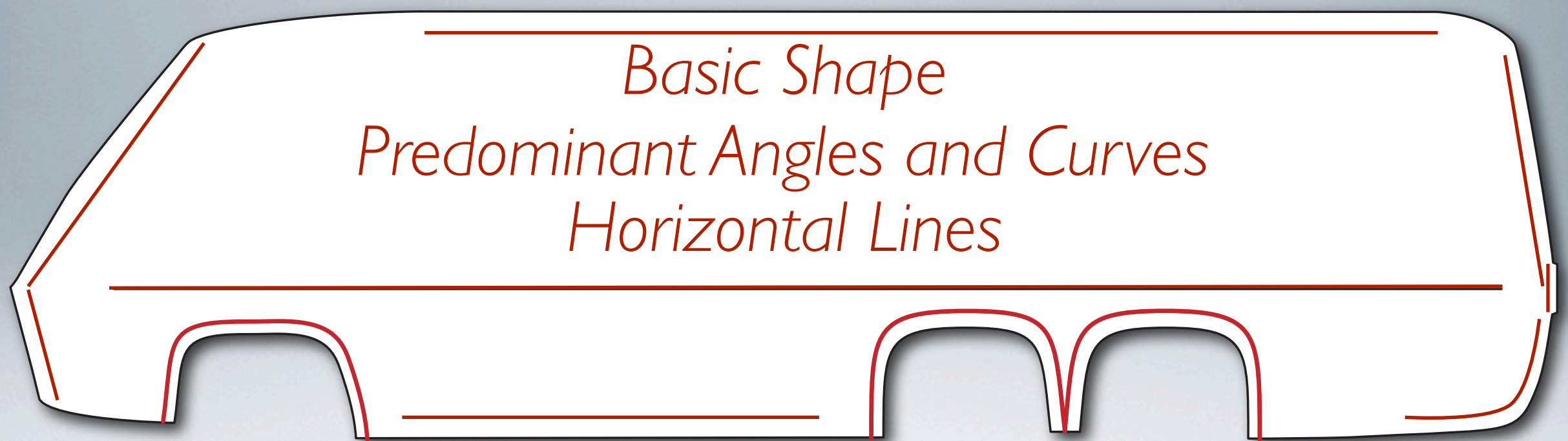
1. Built in angles, curves and horizontal orientation
2. Windows, open space and accent items



Shape

There's nothing we can do about the shape of the GMC. In fact, not many of us want to do anything about that great shape. But, let's take a look at what's there to be dealt with.

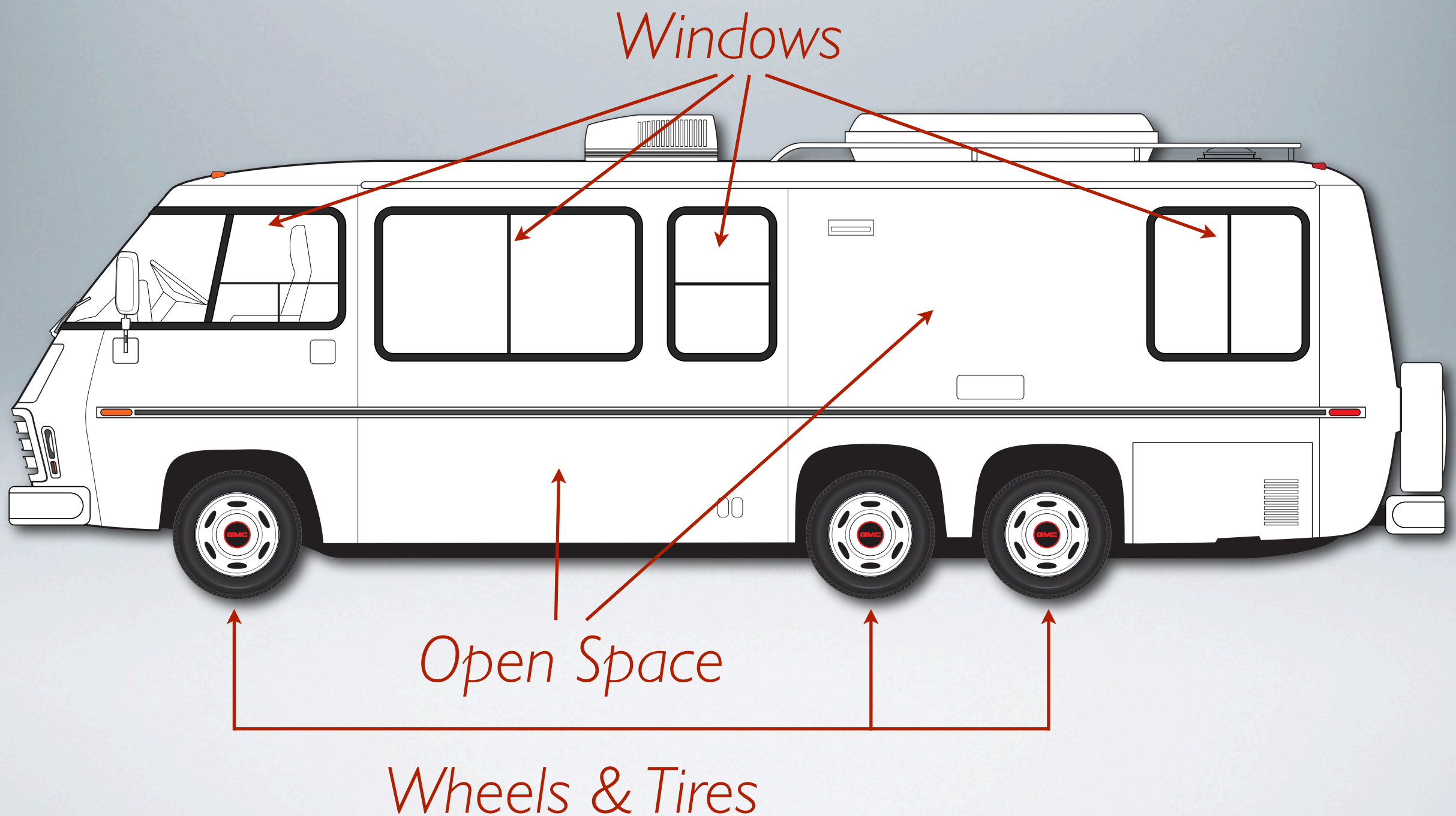
CONSTRAINTS



Constraints

Here is the basic shape of the GMC, the predominant angles and curves as well as the horizontal emphasis. All of these elements are here to be dealt with in some way.

CONSTRAINTS



Constraints

We also have to contend with some elements of the design we can't mess with; the windows and wheels. Then there's the open space above the bogie set and the open space below the living area. Though we have a blank canvas to work with it isn't all blank. There are some things to be aware of. They want to be worked with and not ignored.

USE OF COLOR

- Consider the Color Wheel — see *<http://www.colorschemedesigner.com>*
- Monochromatic: One color
- Complimentary: Two colors
- Triad: Three colors or their variants
- Analogous: Adjacent colors
- Additional Resource — *<http://kuler.adobe.com>*

Use of Color

Not everyone is an expert when it comes to color and understanding it. In fact, I'm one of those that isn't an expert when it comes to picking it out. However, I have learned to notice what looks well together and what doesn't.

Now that we have the Internet help is as close as your computer. Once you learn how to manipulate the interactive nature of what's at ColorScheme Designer you'll begin to understand what will work and what won't. You'll also learn a good bit about other aspects of color.


For some color samples done by professionals check out what Adobe has to offer at their Kuler web area. You don't need a membership to query the site and see what comes up.

Use these tools as a guide for determining what might work for your coach.


UndoRedoRandomColorblindColor spaceExportHelp

Color Scheme Designer


2002-2010 © Petr Stanicek • Version 3.51 • [NEWS](#)




mono




complement




triad



tetrad



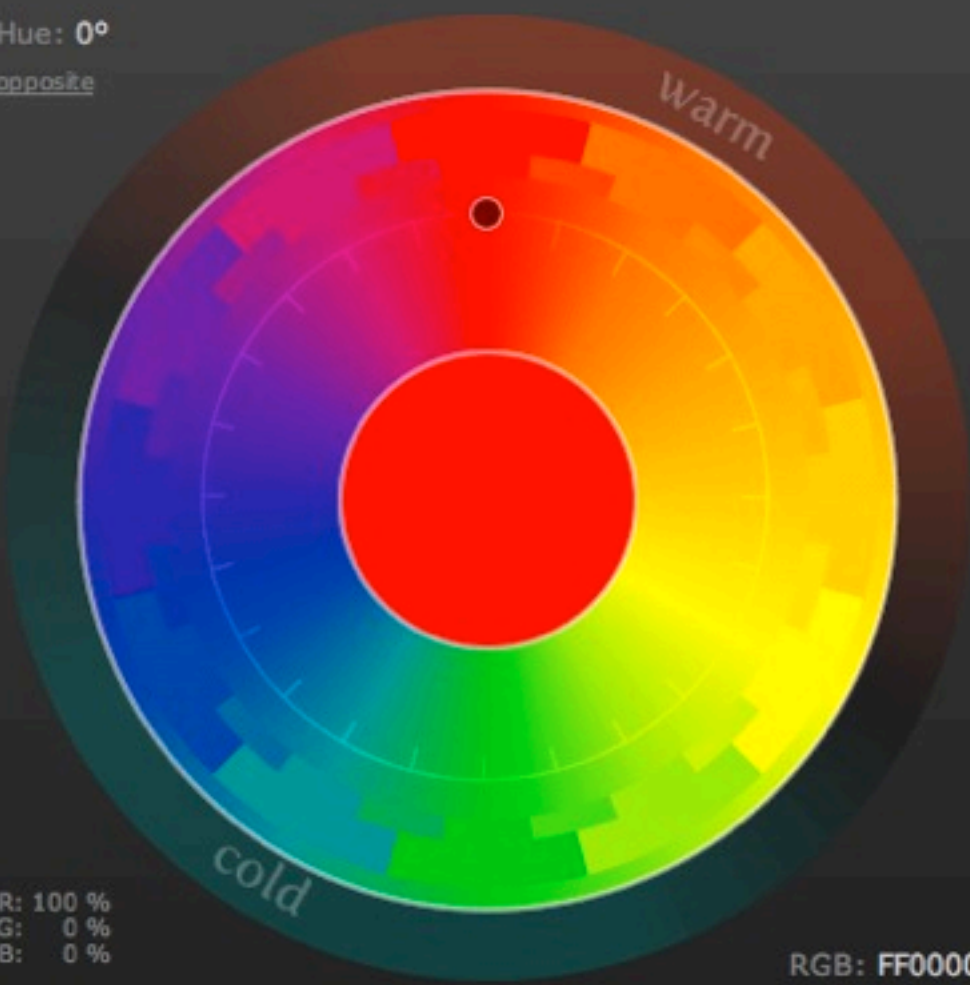
analogic



accented analogic

Hue: 0°

[opposite](#)



R: 100 %
G: 0 %
B: 0 %

RGB: FF0000

Hues

Adjust Scheme

Color List

Scheme ID: [0011Tw0w0w0w0](#)

Show sample text

Preview

Light page example

Dark page example

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Color Scheme Designer

Don’t let this image intimidate you. You can use the dial to change the colors. The area on the right shows you what color blocks are appropriate based on the selection you make with the small dials just under the title of the site. Interestingly, this site was designed for web masters to use in selecting colors for a web site. You can use it for getting a handle on what will or won’t work for your coach.

ku kuler

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- Last 30 days

Newest

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Cinnamon Chai

★★★★★

Buttercup

★★★★★

brilliant vintage

★★★★★

Vintage Chocolate ...

★★★★★

INCOMPETENT

★★★★★

summer sizzle

★★★★★

Well Worn

★★★★★

FRESH SOAP

★★★★★

Falling For Fall !

★★★★★

Rave

★★★★★

(1 - 10 of 11053)

Cinnamon Chai

by nadiajunaideen

Created: 2011.08.20 at 06:10 AM

Rated: 4.12 (12 votes)

Downloaded: 38 times

More Info

Comments: 4

Post on: 2011.08.20 at 04:56 PM by mariagroenlund

So delicious colors

Post on: 2011.08.23 at 08:21 PM by dianesteinberg

beautiful combo

Post on: 2011.08.26 at 11:11 AM by piahr

Wonderfully appealing.

Post on: 2011.08.26 at 11:17 AM by dezi9er

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Kuler

Adobe pronounces this word like “cooler”. It is a cool site.

Here’s a color scheme called Cinnamon Chai. Look at all the other color swatches you could click on. Put in a word in the Search area and get more ideas. As I stated earlier, these colors are put together by experts who know what they’re doing.

SOME DO'S AND DON'TS

- The GMC is a timeless design and deserves a sturdy scheme
- Avoid fads — it needs to last a long time
- Don't copy the big boys — their challenges are different and not always well done
- Simple is better — cheaper, too
- Judicious use of accent adds character
- Curves and lines should compliment the coach

Do's and Don'ts

OK. Time for review. These are the principles to use as a guide.

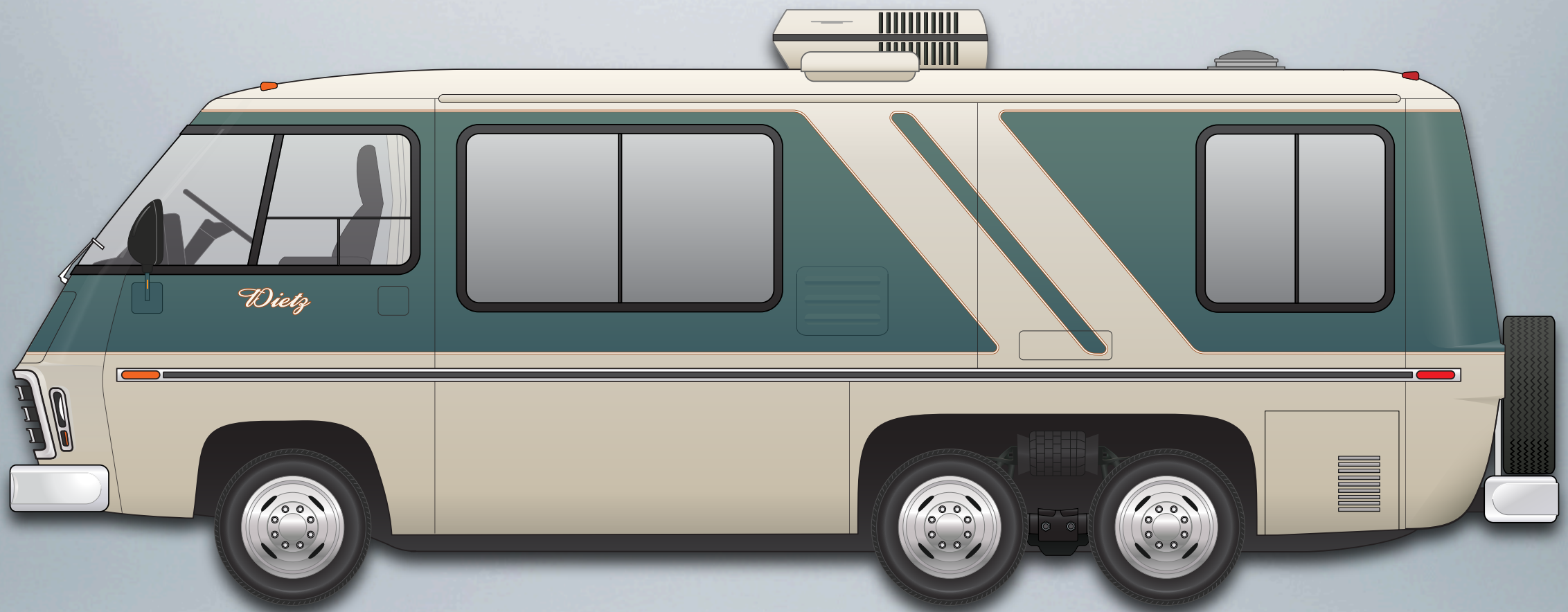
ORIGINAL DESIGNS

- How well do the following schemes hold up?
- What concepts of design do they embrace?
- What concepts of design do they ignore?

*Scheme must endure years of wear on the eyes.
Deserves to be as timeless as the GMC design itself.
Avoid fads.
Simple is better and more sturdy.*

Original Designs

Let's put my designs to the test and see what we get.



SIMPLE 230

Meets basic design goals; simple and stable.

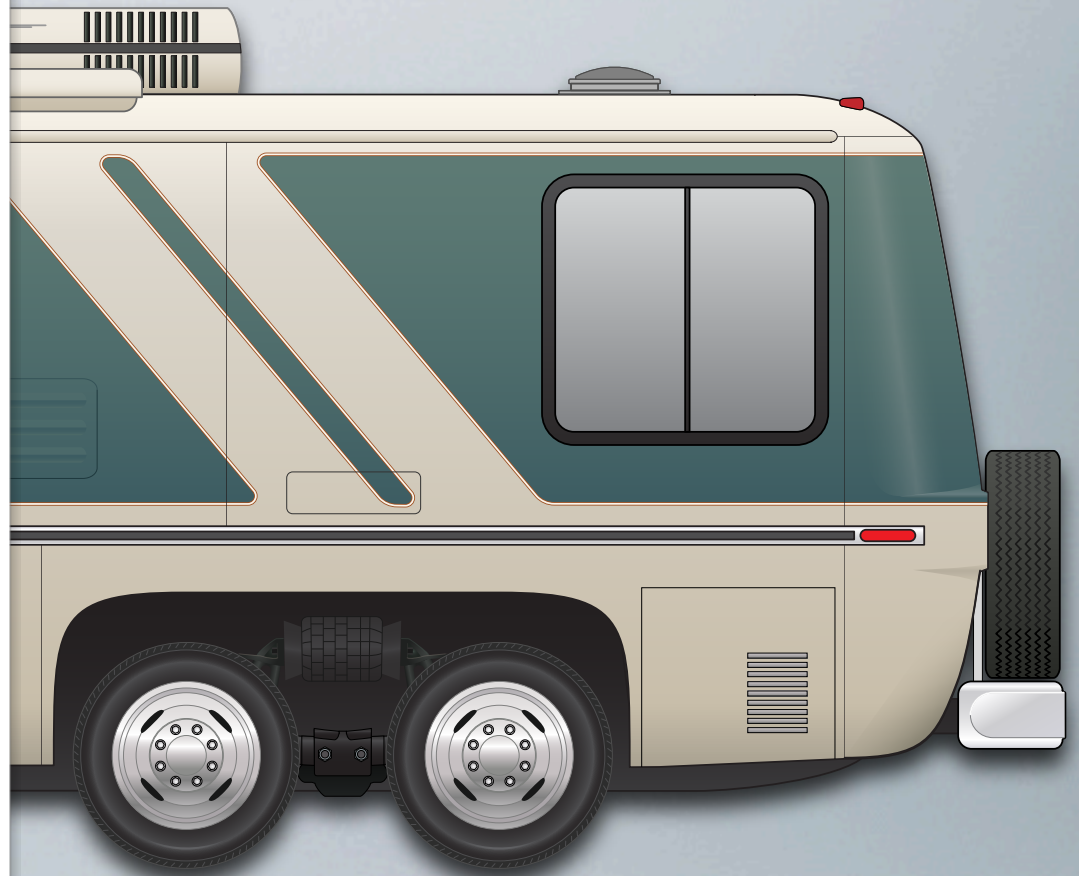
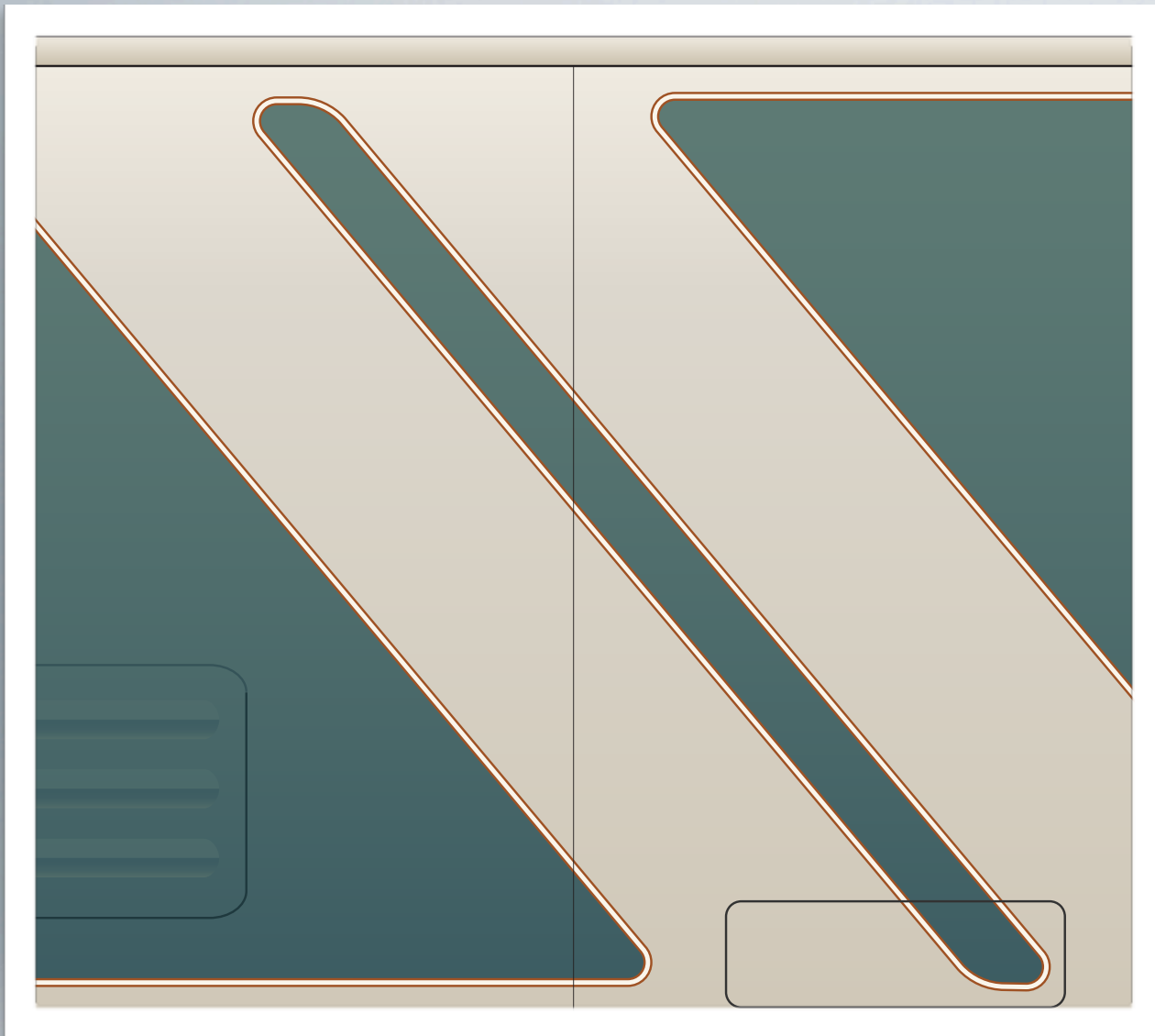
Angles derived from windshield.

“Racing” stripe in the mid section. Pinstripe around color.

Dietz Cruiser

Simple 230

Kelvin Dietz is into racing Datsun vehicles (not Nissan, by the way). He wanted a design that his racing buddies might also enjoy but he didn't want it to appeal only to a bunch of guys. This design is simple and stable. The parallel bars look nice, especially when trimmed with pinstriping.



SIMPLE 230

Meets basic design goals; simple and stable.

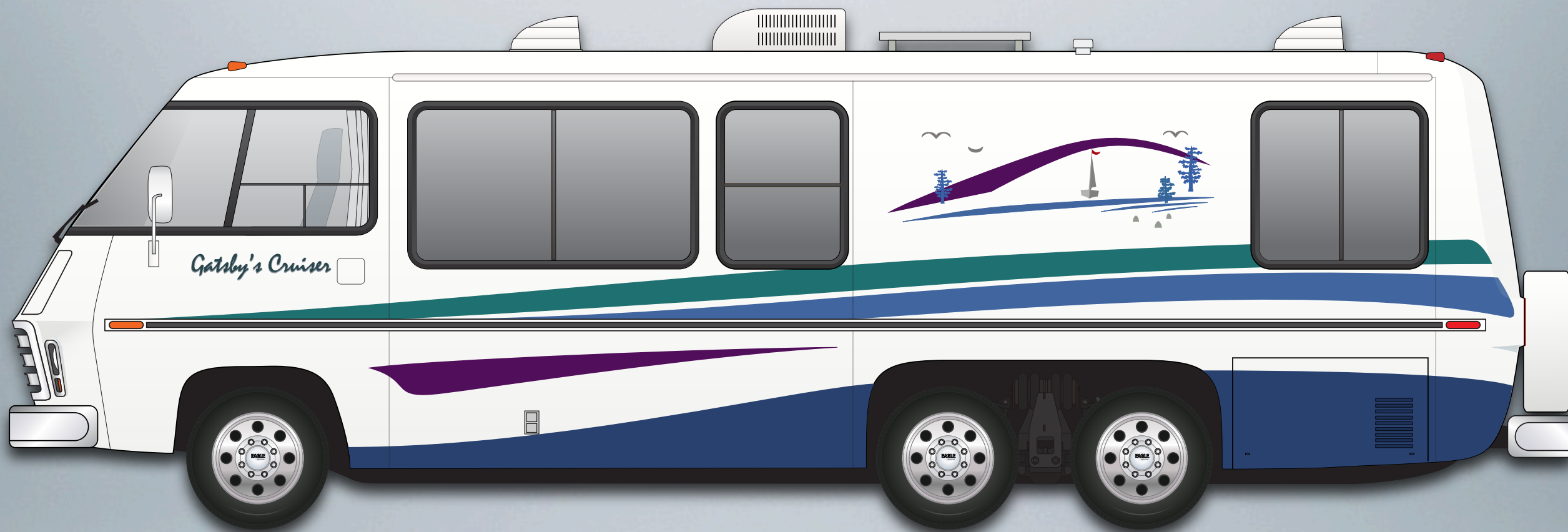
Angles derived from windshield.

“Racing” stripe in the mid section. Pinstripe around color.

Dietz Cruiser

Simple 230

By the way, don't get carried away looking at the detail of the airbags.



OWNER IDEA

Created for Larry Cielesz using customer-designed graphic and coloring. Many challenges to overcome.

Gatsby's Cruiser

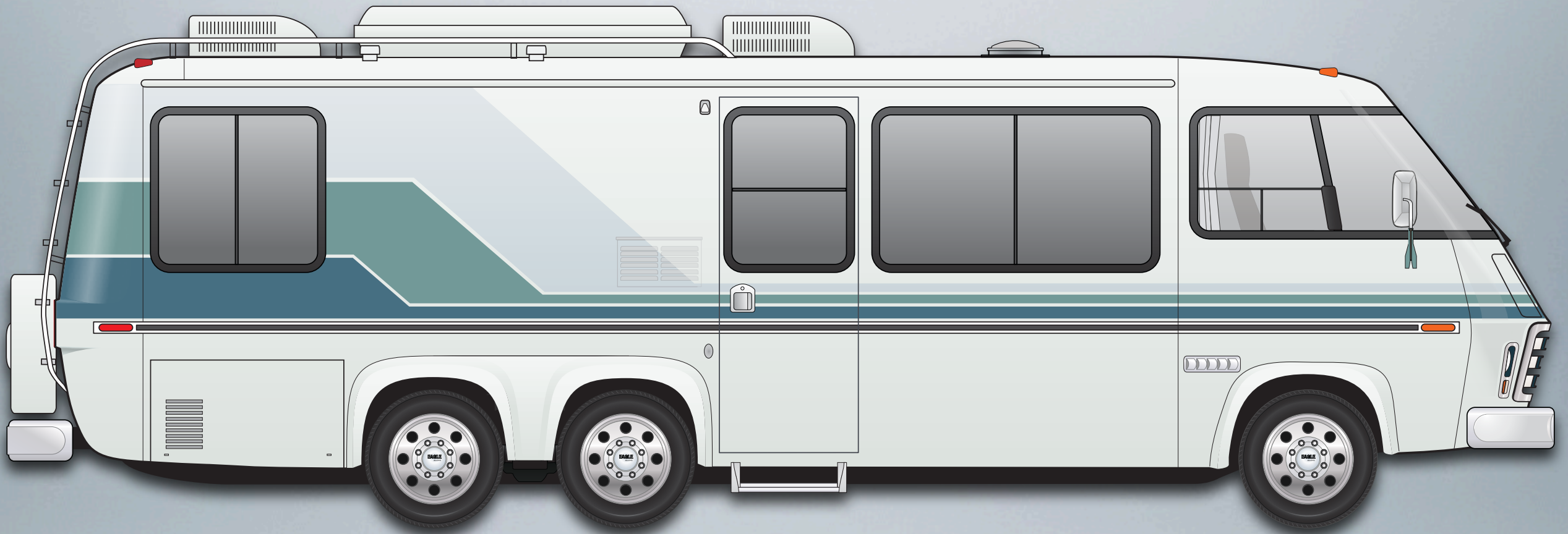
Owner Idea

Larry C., as he's known on the GMCnet, sent me an image and wanted it incorporated into a design somehow. He also sent me a low resolution design he had in mind. This is what I developed for him.

His image is between the windows. I'm not sure what's in it but I do know it's some type of seascape.

Notice that the "waves" all have the same flow to them. It allows the arch in his graphic design to stand out as the apex of the design. Larry also wanted the rib strip to remain so dealing with it required a bit of manipulation. By keeping the waves more horizontal than vertical it all works well with the 26-foot body.

Larry calls his coach "Gatsby's Cruiser."



MONOCHROMATIC

Meets basic design goals; simple and stable.
Angles derived from windshield.
Monochromatic coloring.

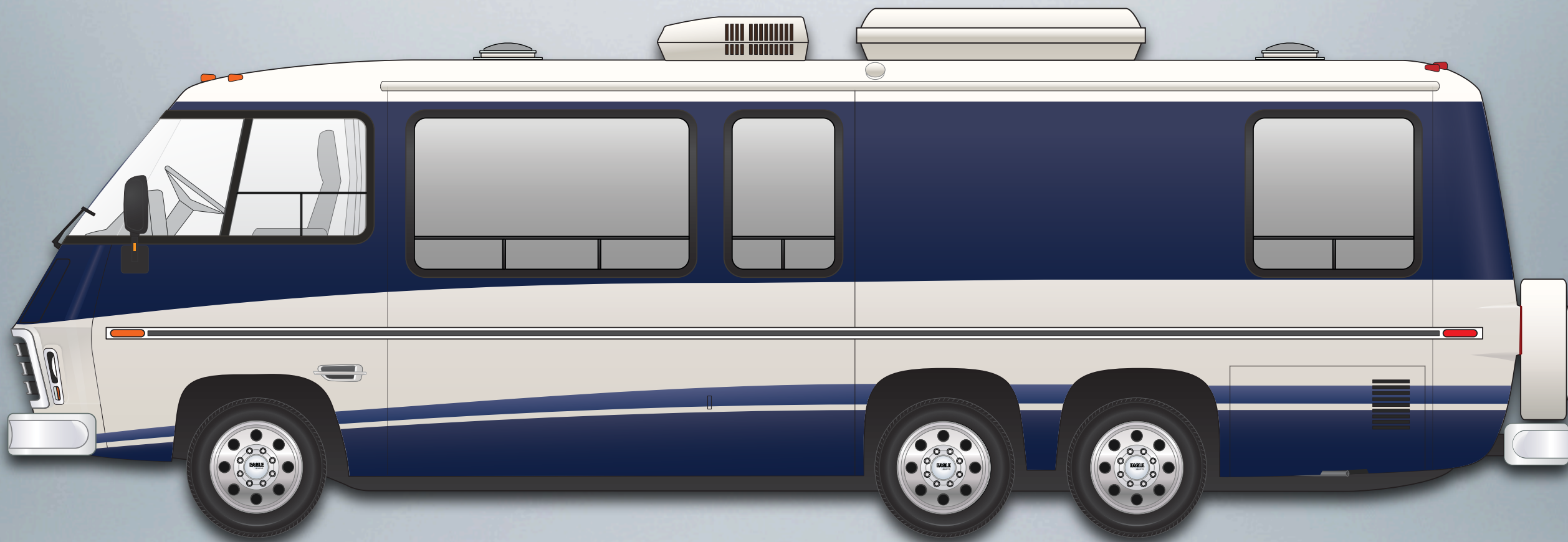
Simple Passions

Monochromatic

Wouldn't you know it? I thought this design was unique to me. Two months after creating it I saw something similar while poking around the GMC photo site. One of us was reading the other guy's mind.

This design keeps a lighter color for the body of the coach and adds color in large chevrons for the rear. I suppose one could use multiple colors but I think this pattern lends itself well to a monochromatic them. The top stripe is off just enough in value to add a sense of unrest to the scheme. In other words, it keeps the scheme on the dynamic side and doesn't become bland like a monochromatic design can do.

I call this scheme Simple Passions.



BASIC PATTERN

Contrasting color, simple design, easy to vary for personal taste.
Curved striping to get away from the straight, horizontal lines.
Clean and sturdy.

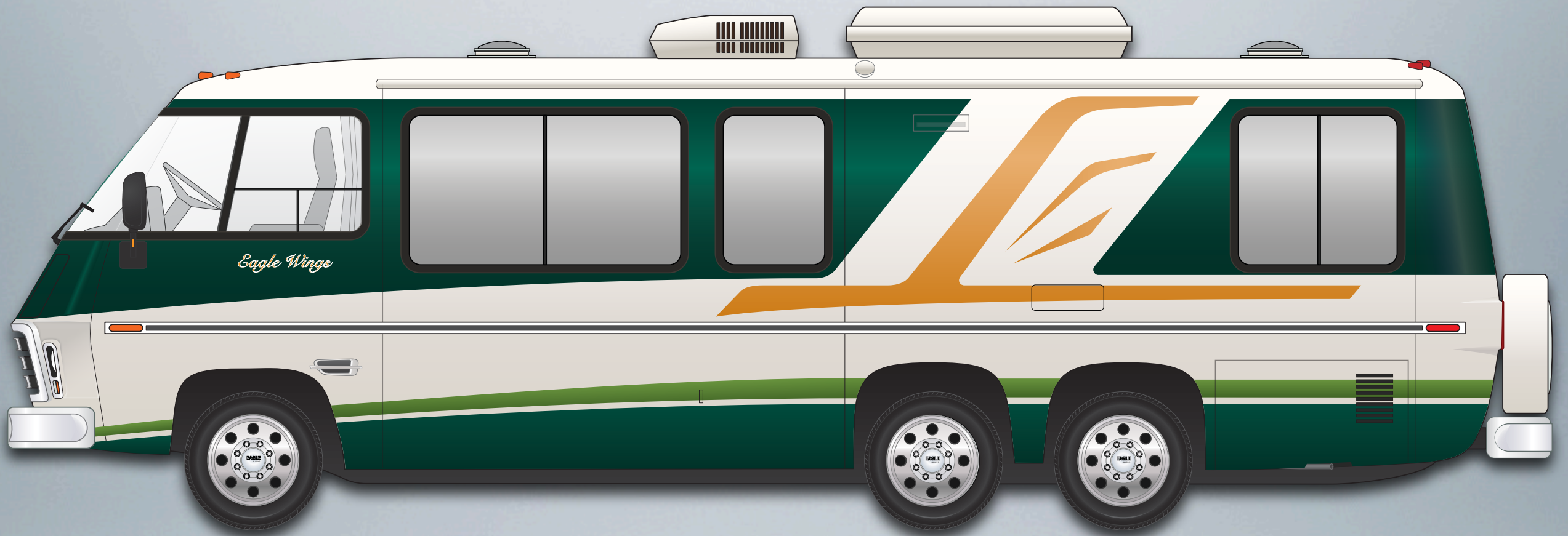
St. Louis Blues

Basic Pattern

I refer to this as my basic pattern. It's a way of breaking away from totally horizontal lines. By dropping the lines toward the front it is possible to achieve the look of a raked front end. It's basic because it's easy to tweak elements of the design for the personal tastes of other individuals.

I think the navy blue against champaign looks great. The slimmer stripe above the rocker area is really a lighter tone from the larger blue areas. It should be painted that way to keep the dynamic nature of the scheme alive.

By the way, this design compensates for the proper ride height that calls for the back being lower than the front. Because of the slight arch and the blue scheme I call this St. Louis Blues.



DERIVATION

Create an updated look. Retain the window surrounds, curvature of striping as in previous scheme. Downward slope toward front, parallel linearity.

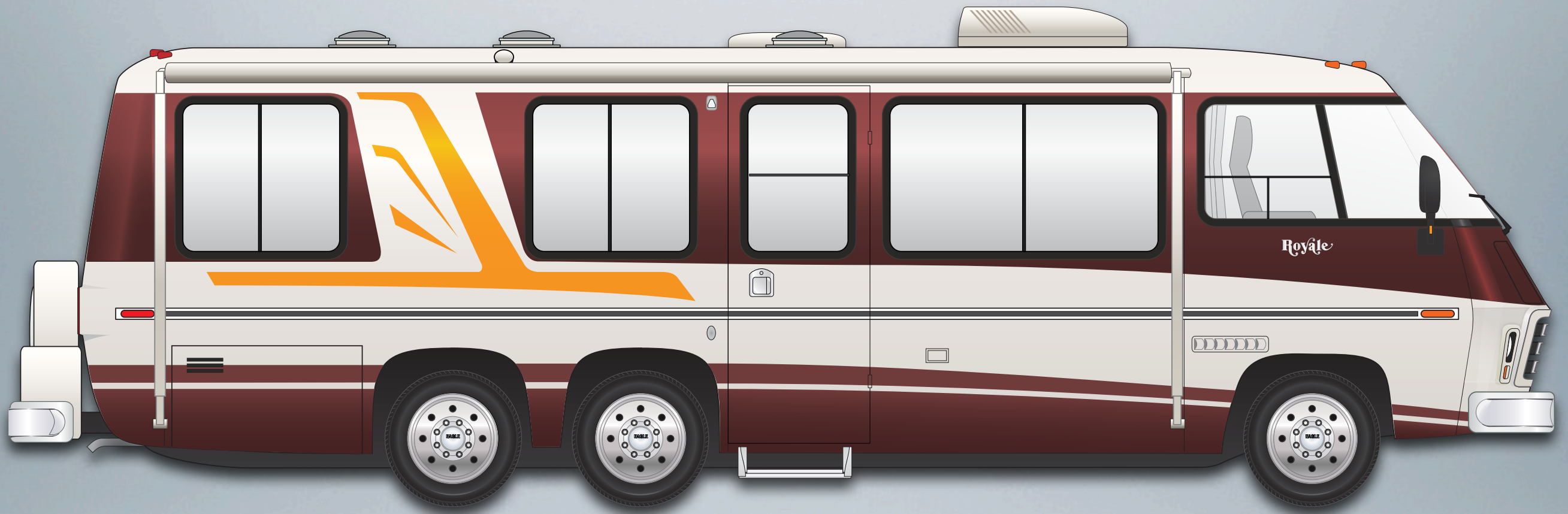
Eagle Wings

Derivation

Here's the first derivation of that basic scheme.

The mask around the window is retained, as in The Topeka Look, while adding a large graphic that fits into the angular flow of the design.

It's easier to see that the lower body stripe is a lighter color of the rocker portion.



MULTI-WINDOW CHALLENGE

Adapted for Ray Erspamer: Modified to fit center kitchen
Royale; based on Eagle Wings design.

Great Lakes Eagle

Multi-window Challenge

Ray Erspamer liked the Eagle Wings design but had a problem. He thought it wouldn't fit or look right on his center kitchen Royale. You know, the model with the extra window on the passenger side and only two windows on the driver side (the center kitchen has a dry bath on the other side).

The challenge called for changing the angles in the open areas and modifying the eagle outline. If you flip back and forth between the two images you'll see the difference.



... AND A TRAILER, TOO.

Make trailer appear as extension of the coach
and not a copy of coach.
Stylized eagle and eagle silhouette.

Great Lakes Eagle

Trailer, Too

Two months after having the coach painted Ray decided to get his motorcycle trailer painted, too. After several attempts at “the right design” I finally came up with this look. Larry, Ray and I all like it because it makes the trailer look like it’s a part of the coach without looking like a copy of the coach. In fact, the design of the motorhome seems to be completed with what’s on the side of the trailer — the light color moves skyward and the silhouette of an eagle (more detail than the stylized eagle on the vehicle) comes in for a landing.

Ray calls his coach “Great Lakes Eagle”.



STRIPES AND COLORS

Colors similar to current-day, big rigs.
Striping is more subdued, easier on the eye.
Gentle angularity and curving.

Wind Swept

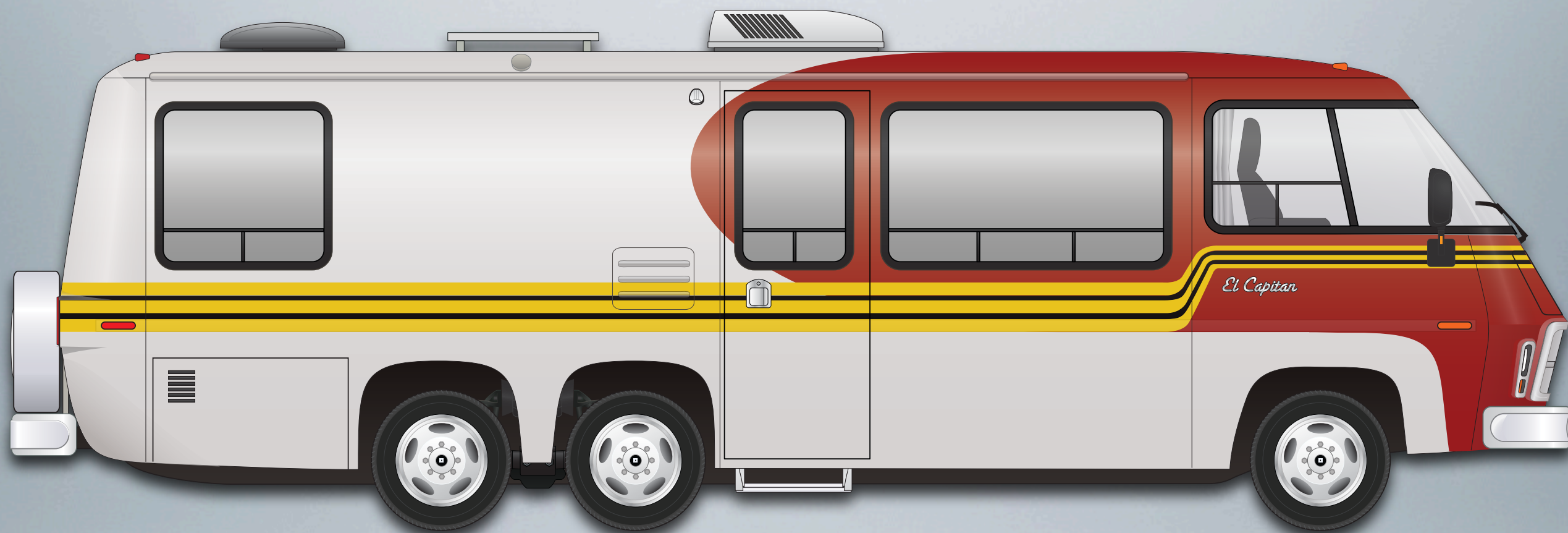
Stripes and Colors

Remember my making a comment about the big coaches and their swirls and swooshes? Well, I still maintain that they're overdone and that the typical TZE owner doesn't like them. I don't either. However, if those big coach patterns were toned down they might look OK. Here's my response.

This scheme uses the colors being used on a lot of full-paint finishes on today's class A motorhomes. By using gentle curves and putting in a gentle "swoosh" it's possible to have a more modern look. However, look at how the lower body color tends to be reminiscent of the look of cars from the 1940's.

This scheme is also interesting in that there are several ways to alter the coloring without altering the pattern. For instance, instead of four colors it's possible to do it in three colors by merging the top color with the center stripe or merging the center stripe with the swoosh that invades the lower body area.

This scheme also implements the use of the paintable strip over the belt line.



THE TRICKY SPOT

Stylized theme of Santa Fe “Warbonnet” livery;
example of handling different horizontal plains of
cab and house areas.

El Capitan

Tricky Spot

This scheme is in the presentation to show you how it’s possible to work with the transition from the cab to the house windows. “El Capitan” shows a good way of working with that transition area. The wider stripes are under the taller windows. They move through gentle curves to the thinner stripes under the shorter windows of the cab.

This scheme was done for a AT&SF rail fan. It’s a take off of the Santa Fe “Warbonnet” scheme. (AT&SF also has a scheme called “Cat Whiskers” that was more prevalent with freight locomotives).



THE TRICKY SPOT

Stylized theme of Santa Fe “Warbonnet” livery;
example of handling different horizontal plains of
cab and house areas.

El Capitan

Tricky Spot

Notice how the horizontal plain of the lowest strip (under the cab window) is at the level of the bottom edge of the house window. It’s important to keep this linear effect intact. Not “obeying” this architectural element of design will mean the scheme will look like something is wrong.

Do you see, now, what I mean by dealing with the design and shape of the GMC. This is a perfect example of what to watch for and how to work with it.

And, yes, the front end looks a little overpowering for the rear end but that’s how Santa Fe did it. Maybe we need a “B” unit coming along behind the “A” unit. Painting a tow or one of those Casita Travel Trailers to match might be an idea. Might not, too.



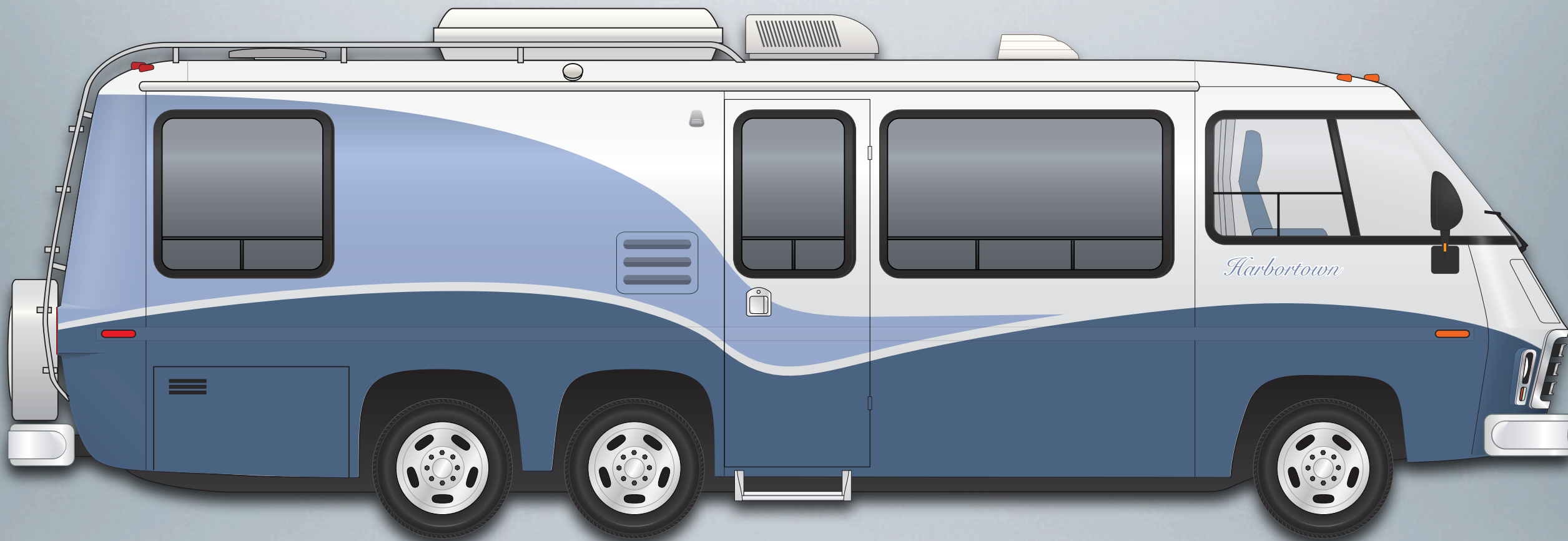
SUBDUED CONTEMPORARY

Swooshes of one color against horizontal stripe of darker tone.
Neutral background color. Rear bath Royale model design.
Adaptable to 23-foot Birchaven.

Windjammer

Subdued Contemporary

Here's another crack at a more "contemporary" look. The swirls are still kept to a minimum allowing them to only provide accent to the stripe along the lower level. Note that the bumpers, as I've conceived, are also painted. This design, however, is only suitable for the rear bath Royale. It would need to be modified to fit the standard window configuration of other models.



GENTLE CURVES

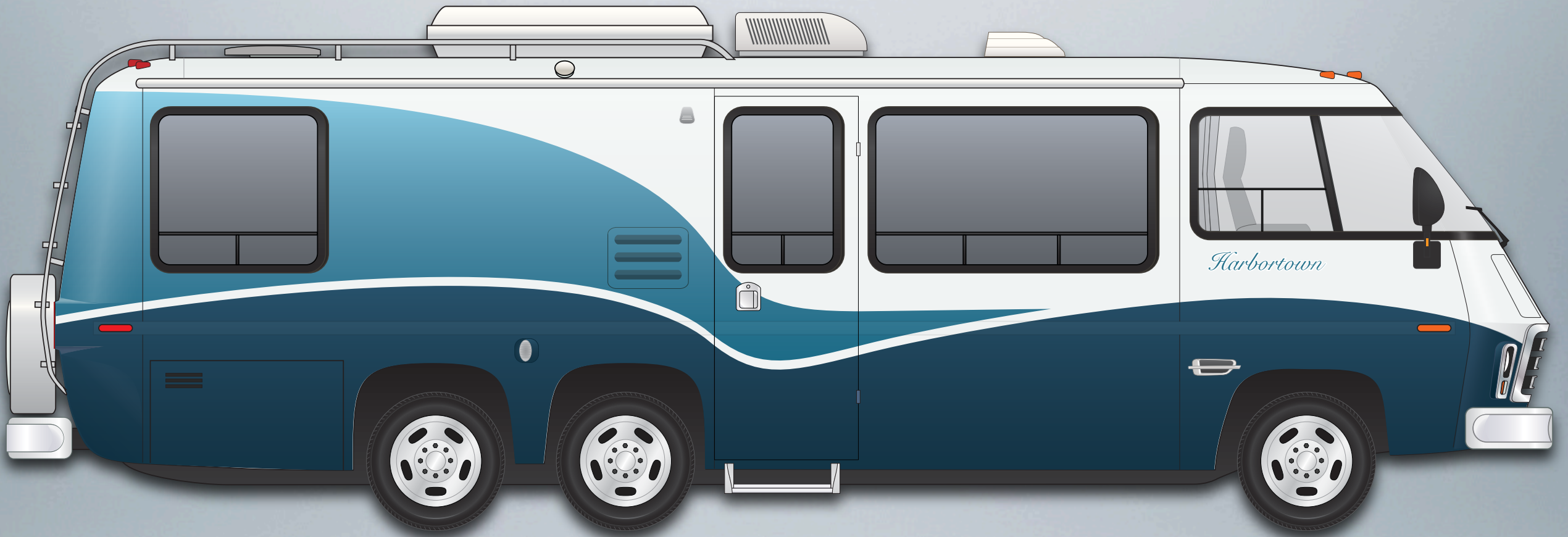
Three colors, stripe derived from base color.
Curves gracefully reduce the horizontal nature.

Harbortown

Gentle curves

Now that I'm going away from the beaten path, here's a look at what three colors can look like with some graceful curves.

Now, you may be asking yourself: "Why the curves?" The answer is simple. The "raccoon" look has been taken. The straight stripes wrapping around the coach have been around since the 70's. It's time to update the look with some options. Also, keep in mind the fact that curves, rather than sharp angles, look better with the rest of the GMC.



GENTLE CURVES

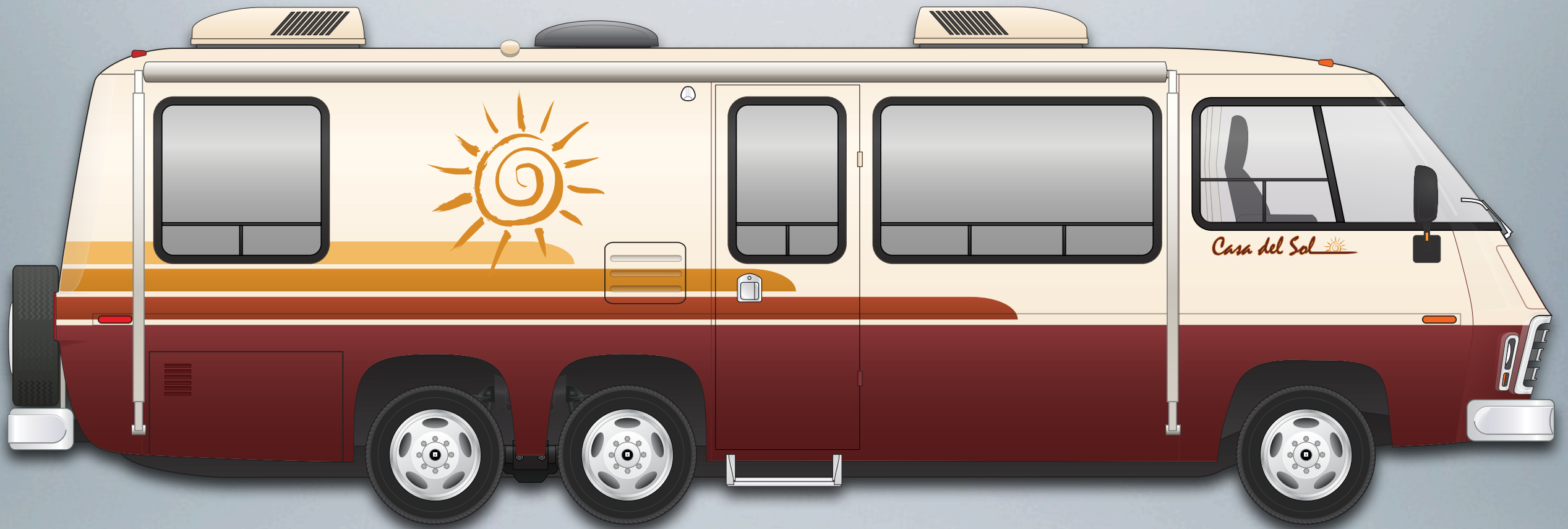
Three colors, stripe derived from base color.
Curves gracefully reduce the horizontal nature.

Harbortown

Gentle Cureves

Here we are. Same design. Bolder blues (more like aquamarine).

What do you think? These colors will keep you cool on a hot day.



HORIZONTAL WITH A TWIST

Modern graphic, monochromatic pattern, simple build of stripes helps break up horizontal effect.

Casa del Sol

Horizontal with a Twist

Just when you think I am opposed to straight lines here I come with a variant of the flat line approach. Casa de Sol was created with the horizon and colors of the southwest desert in mind. This scheme makes for a great adobe hut on the move. By making each stripe a different length and color we keep a visual effect from becoming static. The lighter color on the roof (with no black around the windows) means it'll be easier to cool inside.

Those of you from the hills of Tennessee and Kentucky may prefer some green coloring and a graphic of a half moon in place of the sun, especially if it's on the door. Kidding, of course.



GRAPHIC ELEMENTS, ILLUSION

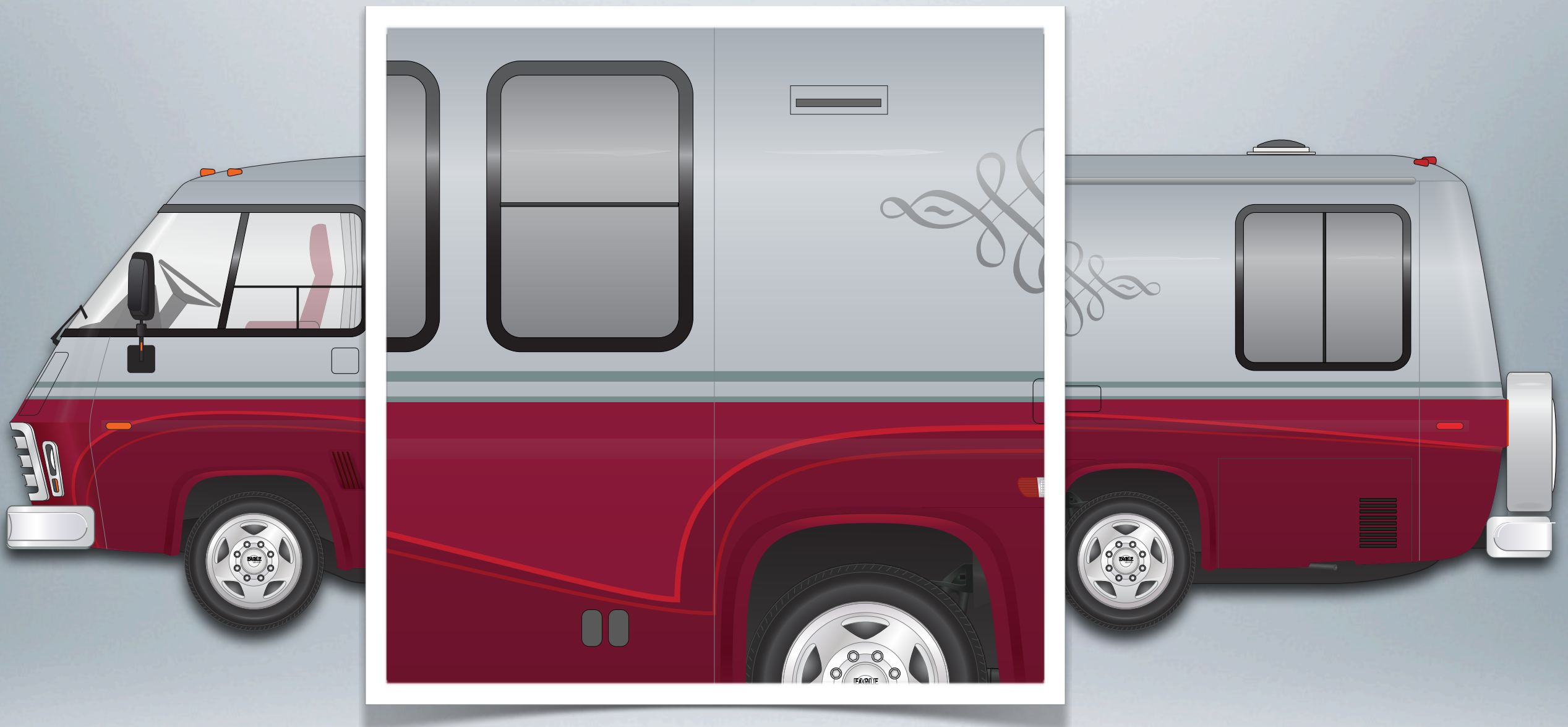
Tribute to British monarchy. Two tones of claret red. Accent striping reminiscent of Rolls-Royce (two widths, varied separation). Accent stripes on gray. One graphic element.

Claret Phantom

Graphic Elements and Illusion

This is another design that's deserving of two slides.

First, the coloring is taken directly from the colors used in the vehicles of the Royal Family in England. It is rendered in two tones of claret red with the upper body in a blu-ish gray. The lines of the lower body should remind you of the classic look of a Rolls Royce or a Bentley.



GRAPHIC ELEMENTS, ILLUSION

Tribute to British monarchy. Two tones of claret red. Accent striping reminiscent of Rolls-Royce (two widths, varied separation). Accent stripes on gray. One graphic element.

Claret Phantom

Graphic Elements and Illusion

Let's take a closer look at what is going on here. The lowest body color is a bit darker than the color in the middle. The colors are divided by two stripes of a bright red. They vary in width. The upper stripe is wider than the lower one.

This scheme also implements the use of flares over the wheels.



WHAT'S IN

Designed to mimic the contemporary style of bigger rigs but with GMC's dimensions and limitations in mind. Angularity is diminished, open spaces emphasized.

French Quarter

What's In

OK. Back to “loosing my mind” time again. For those of you that really think those big, bold swirls on the big rigs look great; here's another take on how to emulate the effect while adapting it for the GMC. The strong color contrast almost looks overpowering. In fact, it very well may be. This is subjective for sure. However, if this scheme was done with another tone of gray instead of black it might look a bit better. I chose the colors because these colors are used by the big coach manufacturers.

If you don't like this design you won't offend me by saying so. The one redeeming quality is that the paint strip separating the aluminum and fiberglass sides gets totally lost in this busy pattern.



DREAM ALONG WITH ME

Let's watch something take shape.

Summer Dream

Dream Along with Me.

I'm almost done. Before ending this presentation I thought I'd allow you to dream along with me.

Let's start with a "nude" coach.



DREAM ALONG WITH ME
Let's watch something take shape.

Summer Dream

Dream Along with Me.

Second, I'll add some stripes. One will be the reverse look of the '65 Mustang. Some of you folks, however, will say that this looks more like the look of today's Dodge Charger. It's just a design element that's been around a while.



DREAM ALONG WITH ME

Let's watch something take shape.

Summer Dream

Dream Along with Me.

Now let's add color. (We're getting there,)



DREAM ALONG WITH ME

Let's watch something take shape.

Summer Dream

Dream Along with Me.

Wheel flares to give it a bit more character.



DREAM ALONG WITH ME
Let's watch something take shape.

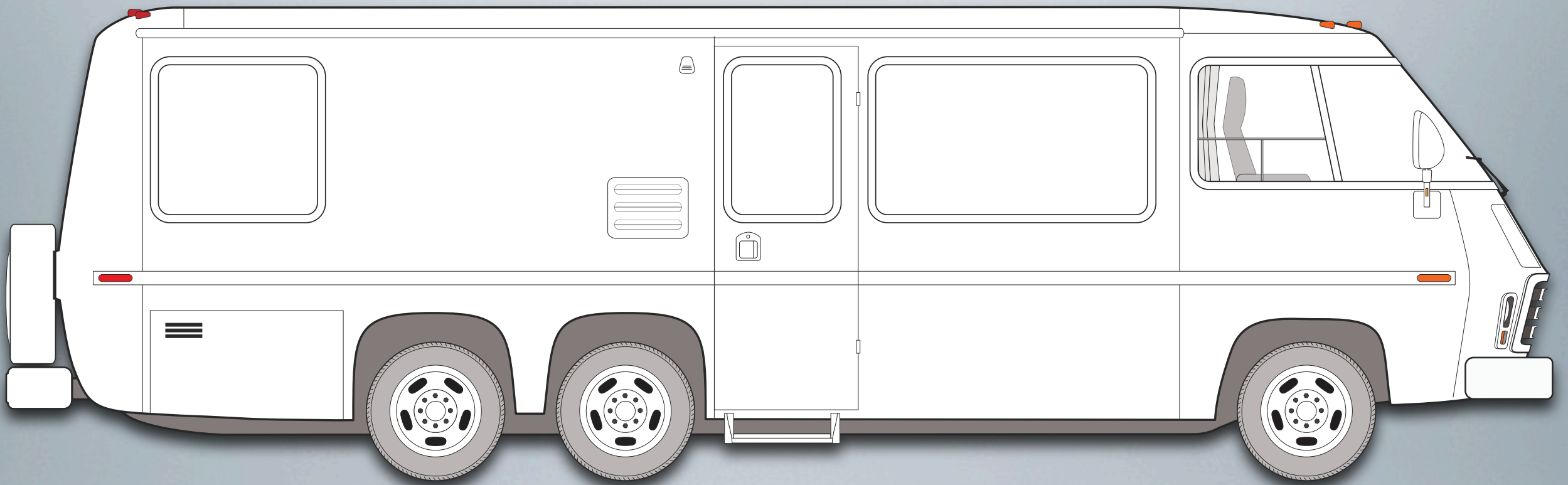
Summer Dream

Dream Along with Me.

Finally, I'll add the name and a palm tree as a graphic element.

The paint scheme could have been called Palmetto Pride instead of Summer Dream

The gentle change in angles agree with the basic horizontal nature of the coach but yet give it a bit of a fresher look.



CREATE YOUR OWN

Or, you can hire me to create one for you.
Illustrations available as vector (scalable) graphics.

Create Your Own

Now it's your turn to take a crack at a design. I even left the windows for you to figure out whether you're keeping the stock ones or putting in some new ones.



WHAT'S WRONG HERE

Let me count the ways.

What's Wrong Here

Remember this coach? Here's what is wrong.

- The transition between the cab and house doesn't use the geometry established by the curves on the window frames.
- The paint stripe gets hidden by the window frames. (Why have it if it's going to be hidden?)
- The “fin” between the windows is the only angular thing on the coach. It looks even sillier by the fact that the forward angles (top and bottom) are different from the ones on the trailing edge.
- The amazing amount of dark along the lower body means that it'll be hard to see at night.
- Again, the paint stripe, meant to be an accent, fails to perform it's duty.



FOUR CORRECTIONS

Four, small changes would help this scheme. Modify the “tricky” area. Take away the fin and surround it with a pinstripe. Make the pinstripe what it should be. Add stripe to bumpers.

Four Corrections

I told the Murdoch's, the owners of this coach, that I'd make a few suggestions to help with the obvious mistakes. I also said I'd not mess with the color because it's just a bit late for that. It is what it is unless the guy who painted the coach is willing to do an extreme makeover.

- The accent stripe is now just that and it doesn't come and go behind the window frames. It could be wider and still not hurt any.
- The transition between the cab window and the house window now looks right. It looks like it belongs and wasn't the result of a third grader's handiwork.
- The “fin” isn't connected to the lower body area. It is separated and the fin has the same stipe around it to set it off a bit. Also, the corner angles, diagonally opposing each other, make that element look like it belongs there. In fact, I think I'd add a capital M in an italic font just to give the coach a bit of identity.
- I'd also add a gold stripe on the bumpers to help with conspicuity for drivers in the front or to the rear. It also lightens up the heavy look of the dark color.

QUESTIONS COMMENTS

Q&A

You can contact me via email at “bsonger@songerconsulting.net” of by phone at 502-558-8219.

HOW MUCH?

- First rendering: \$25.00
 - A side view, driver or passenger
- Each additional rendering: \$15.00
- Four images (all four sides) \$100.00
 - Includes up to three, single-side, trial renderings and all sides of final selection



How Much?

I throw this in only because I know it'll be asked. The prices listed on the slide are for modifying an existing illustrations I have on hand. If some major tweaking is required, which involves additional time beyond normal, an additional fee will be charged. That fee is just \$65. It may well be worth it. If you're going to pay \$5,000 for a paint job, why not get a glimpse of what it might look like before making a \$5,000 mistake. Even at \$165 you've done yourself a favor. Think of it as paint job insurance.