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GMA Information

GMA Committee Members

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Stuart Booth	
Martin Buffery	
Barry Hunter	
Anthony Knight	

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 Facebook Group to which members are welcome to contribute.

GMA members on Facebook, please visit:
<https://www.facebook.com/Guild-of-Motoring-Artists-518130378366893/>

Thanks to Caroline Jaine 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 Which American company named after a Greek god helped McLaren manufacture the first carbon-fibre Formula One car?
- 2 Who is Mexico's most famous lady surrealist artist?
- 3 The N4 is a national primary road in which country?
- 4 Which art school celebrates its centenary this year?
- 5 Which car brand includes the Defender and Discovery?
- 6 This British artist just keeps on cropping-up here, he got stuck in a lift recently, who is he?
- 7 Which automobile manufacturer's motto means 'Advancement through Technology'?
- 8 For what sort of art is Alfred Munnings famous?
- 9 With what team did Michael Schumacher make his F1 debut?
- 10 William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti founded what art movement?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the first **Redline** of 2019. For most of you, those in the Northern hemisphere, Winter will be coming to an end and you have warmer, lighter days ahead. Easter is a few weeks away and I imagine many of you marked the beginning of Lent, 40 days from Easter, with traditional pancakes and I know David Purvis will be well acquainted with the annual pancake race in Olney. I too made pancakes on Shrove Tuesday as I always do, but here in Brazil it is the day after Carnaval which is much more exciting than tossing pancakes! It did rather interfere with Redline production for which I apologise. I hope it's worth the wait.

This month's featured artist is David Briggs who specialises in commercial vehicles, particularly the heavier ones and I hope you will agree that his work really brings these large workhorses to life and certainly makes a change from racing and rally cars.

Motoring of course covers all road transport with wheels and its own power so it's fine to include trucks and buses especially when painted to such a high standard, I'm sure readers will agree. David is also a member of the **Guild of Railway Artists** and has included some railway paintings (one including a car and bus in the foreground so all points covered so to speak. Also his feature includes some other subjects such as aircraft and a ship, all to the same standard. David Briggs is versatile as well as talented!

Moving on, our third Star Photo is, in my opinion, a magnificent shot of the nose of a 1961 Ferrari 156 Sharknose replica taken by David Purvis at Goodwood. If it was my photo I would be using it as the basis of a painting as soon as I have put **Redline** to bed, but that's his prerogative, not to mention copyright. He has supplied a few other excellent photos which may well appear in this spot in future issues, but I would really like to see some new names. Photography is art too, maybe not the kind of art that this **Guild** is about, but art nonetheless and certainly related to our painting, drawing and sculpture. As such I believe motoring photos have a place in **Redline** provided they have sufficient artistic merit. Have a look at David's contribution and see if you don't agree.

So far all Star Photos have been taken recently but there is no restriction on age. If a **GMA** member should submit an outstanding photo from a few years ago. The only conditions are that the photo has to be taken by the person who submits it, has to be motoring related and I have to consider it good enough to be included. I apologise if not everybody agrees with my opinion every time. but somebody has to make a decision and I am the editor so, provided I am not bombarded with complaints, I will assume that I am doing a reasonable job. That said, it's up to **GMA** members to supply photos!

Held over from the last issue is a revue of Museo Nacional das Bellas Artes in Buenos Aires which I hope you will find interesting and consider paying a visit to should you ever visit Argentina's beautiful capital city. It's Argentina's National Art Gallery and houses an excellent collection of international works covering several centuries and including many famous artists as you can see from the article.

No postcard this time. I considered a postcard from Rio de Janeiro featuring Carnaval but I have done that before and you really need to be there to appreciate it. However, I am including one photo with this editorial. As well as the famous parades in the sambodromo there are hundreds of street parades called blocos over a four week period and many people dress up in costume to follow the blocos. This year I spotted none other than Lewis Hamilton, or at least a man in a very good representation of his race suit with many correct logos, accompanied by Supergirl.



As an aside, if you have never been to Carnaval in Rio de Janeiro, you really should go at least once in your lifetime. It really is "O melhor show da Terra" (the greatest show on Earth) as it is often labeled here. Notting Hill Carnival and New Orleans Mardi Gras don't come remotely close.

At the beginning of May I will be spending 10 days in Peru including Lima and Macchu Picchu so there will definitely be a postcard next time, plus there's a car museum in Lima so hopefully I will be able to visit that and submit a report.

There is also an art-related film review and lastly but by no means least, the Gallery! Our regular exhibition of recent works from **GMA** members. Members' art is of course what the **GMA** and **Redline** are all about so please take the time to visit our gallery. As always, for security reasons these pictures and others in Redline are watermarked. You can always contact the artists for better quality pictures if you wish.

That's about it for this Spring, or Autumn for those of us in the southern hemisphere. I hope you like it.

Regards,

John Napper

Life on the open road

A shaft of sunlight brightens the gloom of a stormy day in the west of Ireland. The driver of the Volvo FH12 concentrates on the job in hand as he hustles the big Swede along a challenging road.



David Briggs

I was born in 1955 in Lisburn, Northern Ireland, where I still live. Despite my interest in transport I spent most of my working life in various management roles in the textile industry until that industry went 'east' in 2006, that's when I decided to take early retirement and concentrate on my many interests and hobbies. I have always been what is generally described as a 'petrolhead' and have been a keen motorcyclist for over 40 years. When my friends were buying comics as a youngster I was buying car, motorcycle and commercial vehicle magazines!

I have a passion for all things transport related particularly the heavy end. It is perhaps a little strange that I've not been asked to paint a motor racing scene yet, that's just how it has worked out and I would be quite happy to do one.

Painting and drawing has always been a hobby throughout my life although not continuously. It is only since retirement that I have tried to 'push' it on a bit. I have no training whatsoever and am self taught, but I am reasonably happy with my efforts. I think when I

switched from watercolour to acrylic some years ago that things improved dramatically as it's such a versatile medium, indeed if I had discovered it years ago and pursued some professional training perhaps my life may have taken a different course!

Since concentrating my efforts in the last 12 years I have gained membership of both this Guild and the Guild of Railway Artists, and I must say it is difficult to disguise the feeling of satisfaction that comes from that.

Most of my work goes to commission, I standardise on 30"x20" canvas board purely because I like to get the detail in! Most of my work can be seen on my public Facebook page 'The Transport Artwork of David Briggs', and you can contact me through it if you are interested. Whilst there are many well known artists in GB specialising on the transport subjects here in Northern Ireland or the Republic there are very few if any, so I started off concentrating on local subjects to try and promote my little corner of the U.K., as people have discovered my work I have picked up work from all over the British Isles and a few further afield too!



When Fodens roamed the Earth

It's 1968 at one of Boyds of Carnmoney's quarries north of Belfast and a brand new RB-22 has arrived from the dealers on the company's 1953 Foden S18 (120 Gardner powered) double drive and Dyson lowloader. It will replace the NCK 304 seen in the background still working up to the last minute and seen loading one of the companies 6 wheel off-road Foden dump trucks.

The sand quay

It's 1967 and we are on Scotts sand quay in Toomebridge on the northern shore of Lough Neagh where the Lower River Bann exits the lough en route for the Atlantic. The company's S21 short wheelbase tipper is loaded and the driver has his docket. The crane will then unload the barge Ellen May which has just berthed with a fresh load of sand sucked up from the bed of the lough. The Lough has for many years provided some 25% of the building sand used in Northern Ireland.



"I have a passion for all things transport related particularly the heavy end"



Early delivery

The painting features Lisburn based heavy haulage firm 'Mar-Train' manoeuvring a transformer into Park Avenue in Dundonald east of Belfast for the Northern Ireland Electricity Service. A 300 tonne Grove crane from Beatties Crane Hire also of Lisburn is seen reversing into position ahead of the Volvo FH in preparation for lifting the transformer into the substation. The dawn sky promises a better day after heavy overnight rain

Painting for me is a glorified hobby and I tend to paint over the winter months, usually from about September to April, when I see what some artists charge for their work it makes my eyes water, however I don't need to earn a living at it so charge a fairly humble price in comparison. Typically it takes about 80 hours for a commercial vehicle painting for example. My 'studio' is in the attic of my home and my 'set up' is fairly simple/homemade. I don't go in for any of the gimmicky accessories from the glossy brochures however I do use good quality branded canvas boards and paint (particularly Liquitex heavy body). As for brushes I use a good budget type from an online supplier, because I find acrylic paint is hard on brushes regardless of the brand chosen.

I hope you enjoy this little look into my painting world as much as I enjoy looking at yours and would welcome any comments critical or otherwise!

Big Cat in its natural environment

We're doing a bit of motorway construction in the North East circa 1980. The big Cat D8 is flexing its muscles and the scraper is digging in. Don't breathe that dust in!



David Briggs - 2018

Bibby's Beaver
 Queensway Lambeg 1960,
 and Bibby's (Knockmore Mill Lisburn)
 Leyland Beaver is kicking up the spray
 after a recent cloudburst.
 W D Irwin's (Greenhill Lambeg) early
 Bedford TK tanker is waiting to exit from
 the village under the railway bridge
 (built by the Ulster Railway company
 in 1837) which carries the main
 Belfast to Dublin railway line.
 This particular Leyland was exhibited at
 the Commercial vehicle motor show.



Fire up the Foden

This time we are in Basset's yard in Tiffensor (near Stoke on Trent) set in the early 70's. The main vehicle is a Foden S36, a 1969 model. The other vehicles in the painting are of significance to the Foden's owner namely a Basset's Plaxton Panorama 1 coach on a Bedford chassis of about 1966/7 vintage and a lovely little Ihd Fiat 500 from 1971. Meanwhile looks like another heavy shower coming!





Another day begins

A Foden Alpha 2, 6x4 tipper of WJ McCormick & Sons Ltd. is depicted exiting the Ballynahinch quarry Co. Down, on the first job of the day. Its driver is very proud that he still drives one of the last great British trucks everyday, some 13 years after the famous Sandbach marque ceased production. Only the toughest survive.

RAF Short Sunderland

RAF Castle Archdale in County Fermanagh during WW2 was a large flying boat base. Being the westernmost base in the UK it provided the required facilities from which these aircraft could operate to try and protect the North Atlantic convoys from U boat attack. A Short Sunderland Mark 5, ML 778 NS-Z, of 201 Squadron Coastal Command is depicted commencing its take-off run. Approximately 750 Sunderlands were built including 133 at the Belfast factory.

The aircraft was flown by Wing Commander J Barrett (commanding officer Castle Archdale) on the last operational sortie of the war undertaken by Coastal Command.



The Coalisland Goods

Set in Autumn 1964. The scene is typical Ulster Transport Authority with No. 67 (former GNRI 202 Louth) heading a short goods working to Dungannon. A UTA Leyland PS1 single decker heading to the same destination. It's not hard to imagine the two crews eyeing each other up sensing a race to Dungannon was on, not that that sort of thing ever happened of course ☺. The scene is completed by a smart MG Midget Mk1 with the hood most definitely in place due to the heavy downpour which is just passing, sadly no such comfort for the railwayman heading home with his bicycle! A Bedford TK tipper is bringing up the rear.

Little grey Fergie
 Ferguson 35 'Gold Belly'. The tractor is depicted with Scrabo Tower near Newtownards as a backdrop, which is about 25 miles from the birthplace of one of this country's greatest ever engineers, Harry Ferguson who played a pivotal role in the development of the modern tractor and made affordable mechanisation available to farmers the world over. The farmer in the painting looks pleased with his purchase!



Sunshine on the Greenore line
 The painting features an afternoon train of the Dundalk Newry & Greenore Railway en route to meet the Holyhead steamer. The train is travelling from Dundalk and depicted crossing the Riverstown viaduct. The line closed in 1951. Viewers from GB may be familiar with the colours of the train as the D N & G R was owned by the London North Western and used the company's livery.

Northbound on the Derry Road
 Great Northern Railway of Ireland's 171 Slieve Gullion slows to a crawl to allow the crew to surrender the single line staff to the signalman at Omagh South cabin on a cold winters morning in the early 1950s. The train is en route from Belfast to Londonderry and will have left the mainline at Portadown Junction for the challenging route to the Maiden City known by locals and railwaymen alike as the Derry Road. Although 171 survives in preservation, the Derry Road is but a distant memory having closed in 1965.
 'All aboard'



Red Leader 1

During an event to commemorate the 2013 armed forces day at Carrickfergus a single Red Arrow flew south from the main display and low over the Knockagh war memorial overlooking Belfast Lough from the northern shore.

This is the scene I have depicted.

**Mammoth R**

This was my first commission outside of my own small corner of the British Isles, so is a significant milestone for me! This is the Hoveringham Foden S21 recovery vehicle known as 'Mammoth R', depicted in 1973 and wearing one of the most iconic liveries of any company of the era. It was built from a retired tipper and as I write this its restoration has just commenced.





Belfast over Belfast lough

XR 362 prototype and first of 10 Shorts Belfast long distance heavy transports delivered to the RAF 53 Squadron based at Fairford and Brize Norton in 1964. Withdrawn in 1976 and scrapped 1994, the Belfasts were well regarded by aircrew and ground crew alike and could carry heavier cargoes than the later Hercules. They were the first military transports anywhere in the world with automatic landing capability. When withdrawn from the RAF, 5 were purchased by a private company, Heavy Lift Air Cargo, and chartered back when required for the Falklands war and first Gulf war. One Belfast was still in service in Australia as late as 2009, not bad for an aircraft designed in the late 1950s!

Farm collection

We are down on the farm in Lincolnshire collecting grain in the late 1970s in one of the last AEC Mandators built, indeed one of the last vehicles to carry that famous name. A Fordson Major is powering the auger and the dog is keeping a careful eye on proceedings.



Last of the Line

The Inishowen Head was the last in a long line of cargo ships owned by the Head Line of Belfast. Formerly the Ulster Steamship Company but always referred to as the Head Line because its vessels were named after Ulster headlands. A typical route for the Inishowen Head was Liverpool to the St Lawrence seaway and hence to the Great Lakes of Canada and the USA and I show her here on a return leg to the UK, in the North Atlantic Bridge to engine room 'full ahead'.

Cassidy's coach.

Maurice Cassidy founded the Erne Bus Service in 1929. In the autumn of 1953 he ordered this vehicle at the Earls Court motor show and it was delivered in 1954.

It is a Leyland Royal Tiger with Burlingham Seagull bodywork. It was the first of its type anywhere in Ireland and was the pride of the fleet, with such luxury features as a 'heater' and 'wireless' no less!! Such was the significance of 'the coach' as it was known that over two hundred people turned out in Enniskillen the night it arrived just to see it. It is depicted here on the Loughshore road from Enniskillen to Belleek in the town land of Blaney en route for the Donegal seaside resort of Bundoran with a full complement of day trippers. Lower Lough Erne forms the backdrop of the scene.

**Nice view from the office**

Diamond Sawmills of Coleraine's Seddon Atkinson 4.11 double drive loading with freshly felled timber in the mid 1980s. The vehicle is depicted in the Banagher forest, Co. Londonderry on Altnaheglish hill overlooking the reservoir.

Down at the docks

Belfast docks 1961, Robert Taylor from Draperstown, AEC Mammoth Major, and David Patton from Monaghan, Leyland Octopus loading spuds onto the Head Lines Torr Head IV.

A UTA Bedford S type artic is supplying drums of lubricating oil at the rear.





The milk round

The painting commemorates the early years of Virginia transport, now Virginia International Logistics, Co Cavan and Irish haulier of the year for 2018. The tankers are heading out 'early doors' to collect milk from local farms and transport to the creamery in Dublin. Depicted are a Scania 141, a Couple of Hinos a MAN, and their first vehicle, a Nissan Diesel.

Semi decker

This is a semi decker on a Leyland PS 2/10 chassis, fleet number B 8940 of the NIRTB, built at the Dunmurry workshops in 1948 and depicted nearby rounding Market Square, Lisburn when on road test for senior management's appraisal. The unusual wheel arrangement utilising a second steering axle with smaller wheels was simply to get around the 27' 6" length restrictions on two axled vehicles in force at the time, this vehicle being 30' long. The large boot was intended to accommodate heavy parcels traffic, but ultimately they did useful service on airport work.



Star Photo No.3



1962 Ferrari 156 Sharknose Replica

Taken at the 2018 Goodwood Festival of Speed, using a 10 year old Nikon D60 camera with standard 18-55mm zoom lens used nearer the 55mm end.

Not so long ago there were no Ferrari 156 sharknoses in existence, but thanks to the skills of various craftsman and much research there have been 4 replicas built, although the second one was 'sacrificed' to provide parts for an even more accurate car, one of a pair based on the cars raced in the tragic 1961 Italian Grand Prix. The car in my photo has the 65° V6 engine while it's sister has the 120° V6, both genuine surviving engines.

These 2 new cars are owned by American Jason Wright who commissioned them to be built using 1960s techniques by Roach Coachworks and Setford & Company who have done a magnificent job.

The car in the photo is a replica of the car driven by Ricardo Rodriguez which retired while the 120° V6 car with race number 2 is a recreation of Phil Hill's Monza winning car.

David Purvis

Museo Nacional de Bellas Artes, Avenida del Libertador 1473 Buenos Aires

This is Argentina's National Gallery. It is located in Avenida del Libertador in the Recoleta district and is easily accessible by Subte (Buenos Aires Underground/Metro/Subway) train. The nearest station is Facultad de Derecho which is the northern end of Line H, the yellow one on the map. This station opened in 2018 and is located in a pedestrianised square with some very attractive abstract street art brightening concrete walls around.

The museum is a short walk from the station in a large imposing building between a University and a park. Like many museums in South America it is not open on Mondays but entry is free when it is open.

The bulk of the collection is on 2 floors. Apparently there is a small upper floor with an exhibition of photos and a sculpture terrace which I somehow managed to miss and found out about later! Oh well...

The ground floor has 24 halls, mostly containing paintings, with an excellent selection of works from the middle ages up to early 20th century with many famous international artists represented plus some Argentinian artists of high standard. There are also a few huge tapestries and a small collection of Rodin sculptures.

The first floor has 8 halls containing 20th century abstract art and instalations, mostly from Argentinian artists but also including a few major international names such as Marc Rothco and Jackson Pollock. Mostly not to my taste I confess and I spent much more time on the ground floor but others may disagree with me and find this floor worthwhile visiting.

There are no motoring related subjects on either floor.

In addition to the permanent collection there is an extension for temporary exhibitions for which there is a charge. A Turner show was being advertised which I would love to have seen but it opened after my return to Rio. The admission was 100 pesos which at the time was about £2.50 so not a lot. Incidentally, should you visit Argentina, the symbol for the peso is the same as for the US dollar so bear this in mind or you might get a shock when you see prices!

This is an excellent art gallery that is well worth a visit if you are in Buenos Aires. Photography is allowed without flash and I have included a few examples to give you an idea of the quality of work on show (all from the ground floor, sorry if you were hoping for a Pollock!).

John Napper



Rembrandt Van Rijn



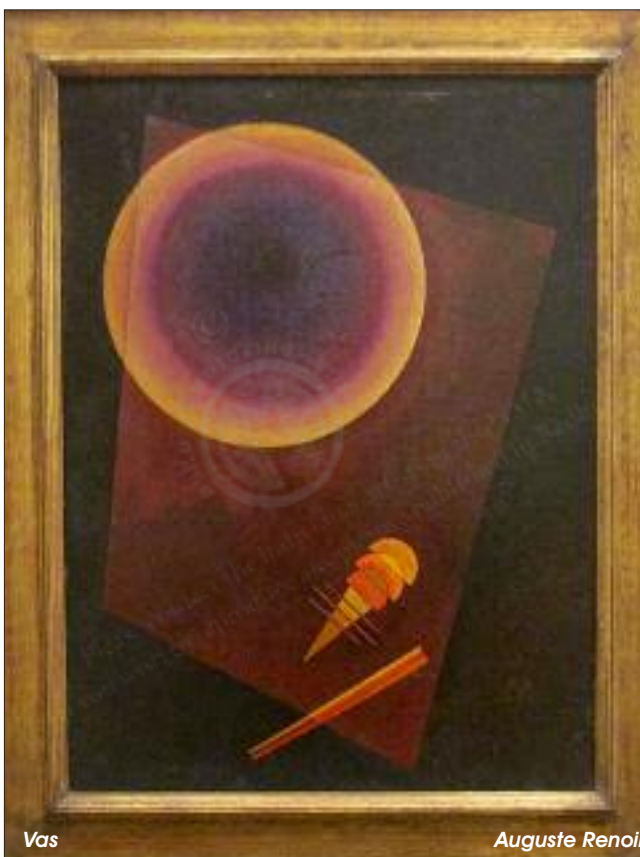
Claude Monet



Claude Monet



Auguste Renoir



Vas

Auguste Renoir



Paul Gauguin

Vincent Can Gogh



Angel Della Valle
This small photo cannot do justice to this magnificent large canvas by an Argentinian artist



Francesco Guardi



Auguste Renoir



Edgar Degas



Henri de Toulouse Lautrec



At Eternity's Gate



By the time you read this, I imagine this film will have been and gone from cinemas around the World, but you can obviously still find it on DVD and probably online or maybe even on a long distance flight should you be travelling and looking through the available entertainment.

Naturally, as an artist and fan of Van Gogh's work, I felt I had to see this film even though I knew little about it before my visit to my local cinema.

It covers the last 2 years of the life of Vincent Van Gogh when he was at his most productive as a painter, living in Arles and Auvers-sur-Oise in France.

As you can see from the poster, Willem Dafoe, who received nominations for Best Leading Actor in the Oscars and Golden Globes for this film, really looks like the great artist as portrayed in his self-portraits and certainly played the part well.

As stated earlier, this film only covers a 2 year period and is not so much a biographical work as an insight into his state of mind at the time. Without going into too much detail it attempts to explain why he spent time in mental institutions and also not surprisingly covers the famous incident when he cut off part of his ear.

I don't wish to give too much away if you have yet to see this film so I can't really go into any detail. I am assuming that you already have a pretty good idea about his life but you might be surprised by some of the revelations in this film especially the ending which was certainly a surprise to me and disagrees with the popular belief as recounted on Wikipedia.

According to the captions at the end of the film, this revelation is true but not generally known about. See the film and decide for yourself.

There is also a final revelation of a discovery in 2016 which must surely have been reported at the time but I confess I don't recall.

To summarise without giving too much away (apologies if you think I already have said too much) this is an excellent film, very different to 'Lust For Life', the old Kirk Douglas film which I imagine we have all seen. It jumps about a bit and is very much about trying to explain his motivation and his mental problems than simply a colourful bio-pic. As such there is not so much emphasis on his paintings. Naturally a number appear in the course of the story but this is about the man and his work is almost incidental.

I found it enthralling. It's not a happy film obviously but it definitely worth watching,

John Napper

Gallery

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

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

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

This issue features contributions from, in alphabetical order, Anne D'Alton, Paul Bennett, Richard Lewis, Phil Lightman, Richard Palmer, 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.

John Napper

David Purvis

davidpurvismotorart@btinternet.com



Austin 7



The Bull

Another possible jigsaw subject matter (plus the pub chain wants to buy it) The Bull (refurbished after the fire) in Olney.

Jigsaw success –

Since the last Redline I've sold 36 of my Olney jigsaws and created a lot of local interest.

My next one might be my painting of the Bull – that's why I added evening clouds to the painting – to give enough meat to all background areas to make it possible to complete the jigsaw.

David Purvis



Brain paintings –

A phrase I've used many times to describe a car, a scene or a type of sky that sticks in the brain for future use. For the second year running I've given a presentation to our local car club (OCC Olney Car Club – and designed the logo that now adorns various regalia and clothing, designed to match our Olney Town sign) on my local and motoring art. This year had the pleasure of **Guild Member Barry Hunter** attending.

In my presentation I use a particular anecdote to illustrate Brain Paintings. Some years ago I was crawling up the A1 near Newark in the snow on a very early murky morning. By crawling I mean 5mph stop start. Suddenly on the other side of the road I saw what looked like an old transport café, covered in snow but with fairy lights outside and somehow (I've never worked this out) the word CAFÉ shining through the snow covered roof. I made a couple of sketch notes (shown) and thought it would make a great little transport café scene. It did as you can see and then sold it from my website. I passed there again and sadly the building had gone...

David Purvis



Time to say goodbye

Inspired by the song by Andrea Bocelli & Sarah Brightman

Paul Bennett



Dreams

Inspired by the song by The Cranberries

Paul Bennett



The Tail of Two Snakes

Here is my latest piece. It is called "the Tail of Two Snakes" It is a red AC Cobra reflected on a polished aluminum bodied AC Cobra. It is part of my "Fraternal Series" where one car is reflected on another. But, with the one rule that the car must be related. Having fraternal twin boys gave me the idea for the series. It is a " x 60" watercolor painting.

Also, I do have some pieces on tour with the following exhibit:

LUSTER: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting

Here is a link to the exhibit schedule:

https://www.davidjwagnerllc.com/Luster_Exhibition.html

Richard Lewis



1930 Aston Martin International

A recent commission of a 1930 Aston Martin International at the Goodwood Revival, Watercolour and gouache.

Richard Wheatland



Daimler SP250

This year is the 60th Anniversary of the Daimler SP250, originally due to be called Daimler Dart but prevented because that name was already trademarked.

This painting was commissioned as the winning bid in a Charity Land Rover Auction a year or so back (a painting of his Series I Land Rover will follow!)

The owner has had this car for some 39 years

This car was driven by Tim and Fuzz early in a 2014 episode of Car SOS (recently repeated) before they went on to restore one.

The painting was handed over at a recent Brooklands Breakfast event and is also shown on the windscreen of the car.

Phil Lightman



Jaguar XK140 Fixed Head Coupe

This painting was commissioned by a son as a surprise Christmas present for his father, who apparently loved the painting and really appreciated it.

I first saw and photographed the car at the Motors by the Moat Car Show at Leeds Castle in Kent back in the spring. Painting done in gouache and fine-liner type pens.

Phil Lightman



Vauxhall Vectra GSi

I got to know the owner and his wife because they live near me and regularly show a matching pair of white DTM-style Vauxhalls – a Vectra and a Calibra.

The owner re-acquired this car which he had previously owned when new, so has a special significance. It is due to regain the former registration number as portrayed. The painting was done as a surprise present for a significant birthday which fell just after Christmas.

Phil Lightman



Durban Car Show

1m x 1/2m. The show isn't real, but this is how I imagined it would be if they had one. They don't allow cars in this area.

The cars in the painting were my own choice of mainly 50's and 60's cars. The main cars are a '57 Thunderbird, '65 Chevrolet, '66 Plymouth Barracuda and a '48 Dodge.

Richard Palmer

ArtyFACTS

- 1 The Hercules Aerospace Inc. based near Salt Lake City cooperated with McLaren's Design Director John Barnard on the groundbreaking 1981 McLaren MP4.
- 2 Frida Kahlo
- 3 Ireland.
- 4 The Bauhaus.
- 5 Land Rover.
- 6 Not him again! David Hockney got rescued from a stuck lift at the Van Gogh museum in Amsterdam.
- 7 Vorsprung durch Technik is Audi's motto, mine is currently in the garage catching up!
- 8 Alfred Munnings was a British artist from Suffolk and was appointed as a war artist with the Canadian Cavalry Brigade in France during World War One. He is considered one of the greatest British painters of horses.
- 9 Jordan.
- 10 The Pre-Raphaelite Brotherhood in 1848.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Redline Summer 2019

Copy deadline for next issue is **May 28**

Please e-mail any Redline contributions to:
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