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GMA Committee Members

Richard Neergaard:	<i>Chairman</i> richardneergaard@gmail.com
Sean Wales:	<i>Membership Secretary and Financial Officer</i> seanwales@gmail.com
David Purvis:	<i>Administrator</i> davidpurvismotorart@btinternet.com
David Marsh:	<i>Webmaster</i> opus@opusdesign.uk.com
John Napper:	<i>Redline Editor</i> john.redline@yahoo.co.uk
David Ginn:	davidginn@btinternet.com

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 seanwales@gmail.com to submit contributions or for more information.

ArtyFACTS

- 1 Which is the most famous trials car that always went up the muddy hills with a big bang?
- 2 An L.S.(Lesley Stephen) Lowry painting is going to be auctioned by it's owners. What is the famous painting?
- 3 Who is now the youngest-ever World Rally Champion?
- 4 Where will you find Edouard Manet's painting, 'The Bar at the Folies Bergeres'?
- 5 Who is the 3 times-in-a-row W Series Champion?
- 6 A bronze bust of a Portugese footballer was mocked online after its reveal in 2017 – who was the statue meant to resemble?
- 7 Who was the famous F1 Mauro who died recently aged 87?
- 8 Lucian Freud painted a naked portrait of which English supermodel in 2002?
- 9 Which F1 team was (very nearly) punished for exceeding the cost cap?
- 10 Who was one of the early lady presenters of the original Top Gear TV programme who died from motor neuron disease recently?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the last web edition of **Redline** for 2022. For the benefit of casual online readers, this is a lower resolution version of **Redline**, with watermarked pictures for copyright reasons, and a couple of **GMA** member specific articles removed. Naturally, if you successfully apply for membership of the **GMA**, you will receive the 'full fat' version of **Redline** e-mailed direct to your inbox every quarter.

It's been a momentous year, one way or another. The biggest event for the **GMA** has been the change of chairman, and **Richard Neergaard** is certainly making an impact with a drive to expand membership which is already making a difference. You can read a profile of one of our new recruits, **Anna-Louise Felstead** in this issue of **Redline**. This article first appeared in **Octane** magazine, and we are grateful to them for allowing **Redline** to reproduce it for the benefit of our readers.

It is hoped to make the New Member Profile a regular feature as we will hopefully be getting new members on a regular basis and our new chairman has suggested that it would be a good idea for new members to introduce themselves in **Redline**. I agree. This will just be a short piece while they find their feet so to speak, rather than a full featured artist article which they can provide at a later date.

Our featured artist this issue is **Malcolm Davies**, who was initially accepted into the **Guild** over 20 years ago, but let his membership lapse at some point, as you can read in the article, but rejoined more recently, so I guess we must be doing something right! As you can see from his selection of paintings, he is somebody we shouldn't have let slip away.

For sure, our new chairman has been very busy, not just recruiting new members and exhibiting his own work at several events, but also supplying articles for **Redline**. Thank you very much **Richard**.

One of his contributions to this issue is the second in his new Inspiration Corner series which is very interesting, showcasing a different approach to sculpture, using resin and some techniques that I for one was completely unaware of. I always assumed that resin was something that you poured into a mould and left to cure before turning out the finished shape, which, of course, is what it is commonly used for, either on a small scale for things such as model kits, jewellery etc, or on a large scale in conjunction with such fabrics as glass-fibre, carbon-fibre or kevlar for items such as full size cars. However, thanks to **Richard's** article, I now know that, if you catch it at the right time during the curing process, it can be shaped by hand. Amazing, as are his results! It's a great read!

This is, as you know, the age of social media. There are so many social media platforms these days, **Facebook**,

Twitter, **LinkedIn**, to name a few. The **GMA** has been concentrating on **Instagram** recently, and it seems that this is a good platform to be on. The **Guild** is currently working on building its **Instagram** presence, which is in addition to the **Instagram** sites of individual members. **Richard Neergaard** has supplied an article written by **Dinura Dassanayake**, a consultant who **Richard** has been using with success, on the subject of **Instagram** marketing tips. For sure, that's well worth reading for anyone using **Instagram** to sell their art, or anything else.

Elsewhere in this issue, those who have been following **Rick Herron's** autobiographical saga, will find the final installment. If you haven't been following his story, and wish to follow it from the beginning, the earlier episodes are in previous editions of **Redline**, which are all available as web versions on the **GMA** website. Part 1 is in the Summer 2019 issue.

Of course, there is also our Gallery at the back as usual with plenty of new works from a number of our members. E-mail addresses to contact the artists are included if you wish to commission an original painting, or perhaps enquire if the one in our **Redline** gallery is for sale. Some are, while many are commissions, so already sold, but you can ask if the artist will produce a similar work for you should you really want that picture on your wall. In some cases, an artist may have issued a limited run of prints which is a cheaper method of obtaining a favourite painting. There's no harm in asking if prints aren't mentioned.

Elsewhere, you will find another 'postcard' from me, this time from Utah. I believe I promised a Museum Review for this issue, but the 2 museums I had hoped to visit were closed. However, I did get to Bonneville Salt Flats which is somewhere I have wanted to visit ever since I first heard about the Land Speed record runs there. Here's a selfie from Bonneville to sign off.



Regards,

John Napper

Given that most of our members paint, and some painters like to coat their art with resin to get a deep gloss, I thought I would go through some more innovative uses of resin to prompt some brainstorming.

Like most of you, I do other kinds of art as well as motoring art, to explore creative ideas. One area in which I have worked is epoxy resin but more to create effects than just a gloss finish. Since resin is so glossy it looks like water, I tried to see how far I could go down the water route, both related to automotive art and in other subjects.

With a bit of planning, good timing and patience, you can sculpt resin without a mould by pouring it roughly into the shape you want and then shaping it when it is still pliable, but not sticky, runny or too hard. That timing varies but it's around 3 hours. Once you make the basic shape, you can trim it or cut it and then add many layers to get a flowing or splashing effect. You can also colour the resin with special dyes to various levels of translucency.

I made two motoring pieces using parts of a real tyre I cut up, splashing through black "water", called Racing in the Rain and Splashed Away. One sold at Salon Privé and the other at the RAC.

Starting by deciding roughly the shape of the splash, I poured the shape onto a piece of plastic from an art folder which can then be curved. During the hardening process, the resin tries to run into itself to form a shapeless pool, so you need to repeatedly push it back to the shape you had in mind until it stops being runny. Once it stops flowing but before it gets stiff, I draped it over a large cylinder which had the curvature required. When it's hardened it does not have thickness or drippiness to look final so you need to go over it with 4 to 6 more layers, again timing it so the resin is barely runny so when you paint it on and hang it in the direction you want the splash or drip, it begins to drip but then stops mid-air. This is the most difficult part because the time window when it all works is about 10 minutes, then it is suddenly stuck to the brush and doesn't move and applying it then ruins the art with big clumps of stringy mess.

After making the waves, splashes, drops, puddles, tyre groove marks, etc., you assemble it using braces, clamps, hooks or whatever works and then "glue it" together with a bit more resin at the joints. I tried various glues, but they end up reacting with the resin, causing discolouration or odd swirls in the final resin layer. Lastly, you pour one or two more coats of resin on the whole art to make it look like one piece.

The best supplier I have found is Eli-Chem in UK who does both online or pick up. Aside from being somewhat time and labour intensive, there is a relatively high cost to resin. A single layer of a one square metre canvas can cost £20-30 depending on thickness. But the upside is it really looks amazing when you get it right.

I've tried to show examples of making the above tyre pieces but also some different non-motoring ones to give ideas:

Racing in the Rain:

This was a basic sports tyre cut screwed into an aluminium dibond panel which was boxed at the sides.

Resin was dyed black to create a kind of reflecting pool. The large one metre square size give the impression you can look into the wall it's on to infinity.





Splashed Away:

Made on the same base as Racing in the Rain but I added a sexy pair of feet so it looks like a lady was standing too close to the curb and a car drove through a puddle so fiercely that it blew her away, leaving only the feet.





Asian Hair:

This is actually a portrait of my wife. I masked off the shape of the hair and after pouring it, sprayed gold paint on top and dragged a hairbrush through it while wet.

I experimented a bit trying to use this effect for movement on a race car, like speed lines, but it never looked quite right. Maybe one of you can make it work.



Murano Rain:

You have probably all heard of Murano glass from Venice which has quite famous blended vases using these and other colours.

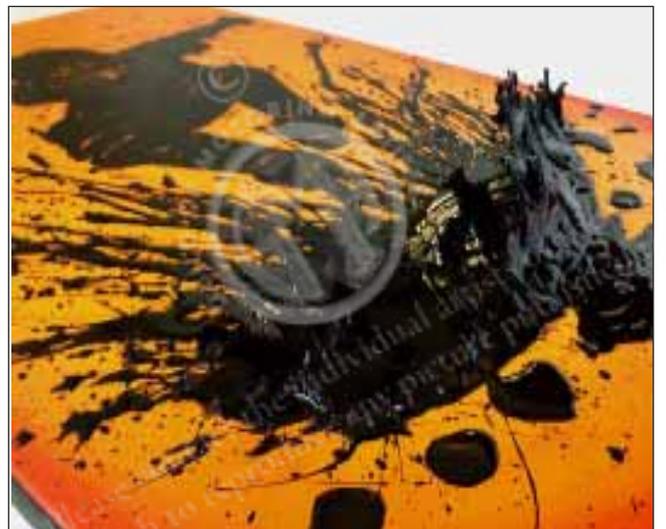
I made a full metre of heavy rain in which each drop splashes up to form a mini Murano vase. Required using two colours of resin blended to make each splash as a $\frac{3}{4}$ ring and then sticking it together as a cone and hanging it on a sort of plastic tent while it dried. Again, this was followed by many layers.



Puddle Jumper:

Not my prettiest work, but I include it to give an impression that you can combine two dimensional painting and three dimensional resin to make unique effects.

I'm sure there are ways to get an amazing automotive scene in the wet using this basic idea.



Richard Neergaard



Ferrari 365 GTB/4 Daytona Competizione - As driven at Le Mans

Malcolm Davies

My story begins back in the early 1970s in the Midlands, when I studied art at school. The best we had in those days at school were the large pots of liquid 'poster paint' to work with, but having said that it helped me develop a style which I still use to this day in some of my work.

The paintings I did then, as I do today revolve around subjects which I am interested in. When I was at school all I ever wanted to do was to be a pilot, so my subjects were generally aviation based and these were predominantly military types of aircraft. I particularly liked the display teams used by nations around the world, with their bright and jazzy colours.

Following a different theme at the same time, I was seriously into Formula 1. This was the era of greats like Niki Lauda, James Hunt, Emerson Fittipaldi, Ronnie Peterson and Clay Regazzoni to name but a few. Like the air display aircraft I enjoyed painting, these wonderful race cars were great fun with their bright colours and plethora of adverts.

The often basic coloured subjects in both the aircraft and cars worked well with the limited range of colours then available. However, when including backgrounds this did give the opportunity to learn and develop skills in colour mixing. All of this, at the time, presented a great challenge for the young artist.

These 'poster paints' that school provided were the reason I developed a style of working with dense paint, to which I found a close similarity in the Acrylics that I started to use some years later and that I have now used over the last 40 plus years.

Leaving school with an Art GCE, was the pinnacle of my educational attempts in the subject. Having looked at the syllabus for Art A Level, I decided that it wasn't for me, so my attempts at painting continued in my own time and under my own steam. Trial and error was the main principle I followed.

In the mid 1970s I moved to the North East with my parents and continued my education here, but it still did not include art. My art very much took a back seat during these last few years at school, before starting work.

What did happen at this time, was that my interests changed. I had achieved part of my childhood dream, in that I gained my basic Glider Pilots licence after flying solo, but after an abortive attempt to join the RAF, I joined my local Territorial Army (TA) Battalion and bought a motorbike to get around. Spending a large amount of time with the TA, perhaps not surprisingly subjects of my paintings became both military vehicle and motorbike based. I also started following motorcycle racing and attended the British Grand Prix at Silverstone

Malcolm Davies

on a couple of occasions. I was still painting, but my work rate was sporadic and at times non-existent.

In the late '70s I was intent on a career as an Army officer and was part way through the process of achieving this goal, when a complete change of heart, directed me to joining the Police. Rather surprisingly it was through joining the Police in 1978, that my real path on the road to becoming a serious automotive artist really began. I also started using Acrylics as my medium of choice around the same time.

When I started work I found that several of my work colleagues, were what you could only describe as 'car nuts', owning such beauties as a Jensen CV8, a V12 E Type & several Mini Coopers. It was through these owners that I developed an interest in all things car. Once again my artistic subjects changed, this time to cars. One of the 'bad habits' I began to develop was an increasing attention to detail and cars did nothing to stop this, because, as we all know, cars are very detail intense.

As a result of painting a significant number of cars, with my car owning friends watching the progress with interest, this generated my very first commission for a picture of the Jensen CV8. The owner specifically asked for the car without any form of background, to differentiate it from a photograph. This I did and I was pleased to find that the owner was 'over the moon' with the result. This commission was keenly followed by others and rapidly resulted in a number of further car orientated commissions. Unexpectedly, all without fail asked for the same format of car without background. I follow this format even now.

When I look back on those paintings I did in the late '70s I can see the start of my artistic journey to where I am today, although they were very basic and naïve. It is to this journey, which I often refer back to, when people say to me "I wish I could paint like that", and I tell them it didn't start like this, you just have to keep practising, learning and developing and with some perseverance and luck you will get there. Two early paintings are shown here.



Ferrari 275 North American Racing Team (NART) Spyder



Ferrari 250 GT Coupe

I continued working on my car paintings until in the very early 1980s, my soon to be Father in Law, introduced me to a fellow clay pigeon shooter, who was an accountant, and also the owner of a collection of interesting cars and motor bikes. After having seen my work I gained several commissions for the likes of a Gilbern Invader Estate, Ferrari 250 GTE, Lotus Elan Sprint, Vincent Black Shadow and a Harley Davidson to name but a few. The big break came however when this gentleman asked if I had ever done any work for the Ferrari Owners Club, which, on replying in the negative, he wrote a letter of introduction for me. So began my love affair with the marque, and the aspiration to own one at some point.

1982 was the first year I attended the UK Ferrari Owners Club (FOC) annual concours and put on a small display of my artwork. It was also the first time I ever heard the sound of a 1.5 litre V12 in a Ferrari 166MM. If you have never heard one, then you really need to, it's awesome!!

The event introduced me to many cars that I had only ever seen in magazines, to take photographs of them and pleasingly also gained a few commissions.

Malcolm Davies

Over the following few years I continued to go the concours event and started to build my reputation and order book, with work going well beyond the UK. In the late '80s, through a number of commissions from someone who became a good friend, I was introduced to two Italian brothers, one of whom worked in the UK as a publisher and the other who worked in Italy. The brothers were also keen collectors of some of the early and rarer Ferraris and were about to start production of a new magazine, called 'Ferrari World' which complimented other single interest magazines, such as watches and wildlife (produced as the BBC 'World' magazine) and an in-flight magazine for Richard Branson's airline. This contact resulted in a series of commissions for paintings, from which copies were made and which were to be included as a 'free print' in the back of each issue of the magazine. I was also commissioned to produce a series of scale miniature side views of the whole range of cars produced by Ferrari from their beginning in 1949. These were then used as a month by month 'buyers guide'. My artwork appeared as prints in 6 of the first 9 editions of the magazine. The biggest challenge with this project was that I would get a phone call on a Friday evening and be told which car was the subject for the next painting in the magazine and then be asked if I could have it in London early the next week. This resulted in much burning of the midnight oil to get the work done and then packed up and off in the post (couriers were still something of a rarity at this time). On receipt of the painting in London I would then get a phone call asking for a second identical painting which was to be sent to Italy for the other brother. I have never minded doing the same car twice, but I always like to do a different view. I don't know about you but I found this very difficult and things never, however hard I tried, turned out exactly the same, similar yes but the same?, no.

As time progressed, the amount of work increased, helped a lot by appearing in this magazine, and I found I was painting cars and motorbikes across the whole spectrum from the 1930s through to present day, from saloon cars to single seater race cars, from sport bikes to classics.

In the late '80s I went with a friend to Donington Park Race circuit to watch a sports car event, which

included many Ferraris. It was whilst here that I met a chap by the name of **Pete Waterman**, who was there racing a 250 Testa Rossa, with gusto I might add. I introduced myself to him and, after showing him my work, he asked if I did any larger work. At the time my work was predominantly in the A4 to A3 size. When I asked him how much larger, he opened his arms to their full extent and said "about this size". Not wanting to miss an opportunity I said yes and he told me that he owned a **Niki Lauda** Formula 1 championship winning

Ferrari 312T and would like that painting. After a visit to a local art shop I was directed to Arches watercolour paper which could be bought on a roll in a large enough size for my needs. Never having done anything of this size, and being used to working on a board on my knees this was a mammoth challenge. A huge piece of hardboard, with the paper taped to it and laid on the floor was the solution. I didn't possess an easel and wasn't keen on the idea of not painting on the flat so I went with the plan and although difficult, it did work

and the results were pleasing. The outcome to this was, that on the day of receiving the painting, I got a call to ask if I could now do his **Gilles Villeneuve** F1 Championship winning Ferrari as well. Oh well back to the drawing board, or in this case hardboard and the floor!!!! I continued the liaison for a while longer doing commissions of his Ferrari Testa Rossa and the Ferrari 330LMB which he had also been racing at Donington.

By 1991 my artwork had covered a large chunk of the globe and a wide range of marques and I finally took the plunge to become a classic car owner myself, and after much searching (which is a story in itself) I bought a 1977 Ferrari 308GT4. A dream come true and the joy of driving it home from Bristol to the North East for the first time left me with a big daft grin I can still remember. The car, which I owned for 16 years, went all over, was

"You just have to keep practising, learning and developing"



My 1977 Ferrari 308 GT4 Dino

entered in the annual concours a few times, and caused interest wherever it went. I still remember a friend saying one day "You are the only person I know who, if they won the pools, would buy 'another' Ferrari". The comment did and still does make me smile.

Around 1989 after a long time being frustrated at the lack of flexibility (in my hands) of the Acrylic medium, I decided to 'have a go with watercolours' to see if I could achieve some artwork that I found impossible with Acrylic.

My first work was a small fishing boat at Whitby (a town not too far from where I live) and I was very happy with the result. This spurred me on to try other things. Some photographs sent to me by a client who had commissioned various pictures such as, Ferrari 365GTB/4 Le Mans Daytona, Ferrari 500 Superfast (SF) and a poster for his new Ferrari & Bentley dealership in Yokohama in Japan, had his 500 SF in front of a disused RAF Control Tower. I was so taken with the image that I painted it in watercolour. This painting is one of the few of my own work which I still have and it has been on my wall for many years.

As my use and knowledge of watercolour expanded, I moved into the Porsche world, attending many of the UK events through the '90s into the 2000s, gaining many commissions in the process.

It was around this time that I made my initial application to the **GMA** for membership, and at a subsequent meeting in Coventry, after peer review, I was accepted and became an associate member. I remember this day well as I went from prospective member in the morning of the meeting, to being accepted and by the end of the day becoming a committee member.

In 2002 I had the good fortune to be asked to work in Budapest on behalf of the UK Government as part of the EU Accession process for Hungary. This work revolved around the transport of Dangerous Goods by road, which had fallen within my remit, whilst working for the Police.

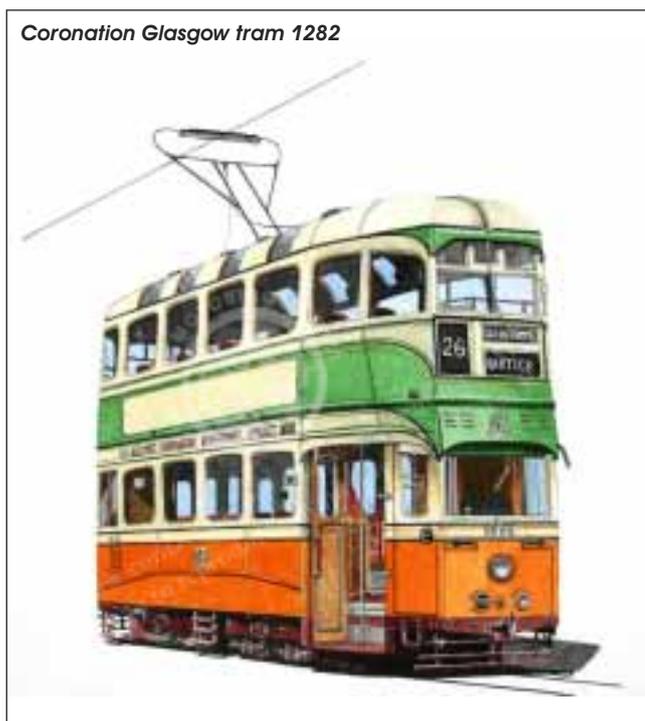
At this time the city of Budapest was still running trams which dated back to the 1940s and 1950s and I had many a chance to ride on them when travelling to and from work and also for sightseeing. The chance to paint such trams was too good to miss.

In 2004 I attended a driver experience day at **Crich Tramway Museum** in Derbyshire, and shortly afterwards joined as a volunteer conductor, and eventually a driver. Once again the subjects of my artwork changed, this time into the world of trams, and with these I chose to use watercolours, as unlike my car



Budapest UV tram

work, backgrounds were commonplace and I found that with this medium I could have a much better stab at obtaining a good result. Several commissions resulted, both of the same format as my cars, i.e. without any background and then several where a street scene was an absolute necessity.



Coronation Glasgow tram 1282



Southampton tram 45 in front of the Red Lion pub at Crich Tramway Village

I found myself often stuck with a particular aspect of a picture and how to paint it. The solution often was to trawl the art book publishers for other artists instructional tomes on 'how to' paint a subject and practice until I was confident that I could present a successful result. I still do this today as I find nothing better than taking inspiration from others.

Throughout my 31 years service in the Police, I was asked on many an occasion to paint pictures of a colleague's favourite Police vehicle. Spending time on the motorbikes, traffic cars and accident unit provided opportunities to drive, photograph and paint a wide range of interesting vehicles.

On retiring from the Police in 2008 I was once again fortunate enough to be able to acquire another Ferrari, this time a 1991 example of a 348 ts, which was in such



Ferrari 348 ts



Cleveland Police Saab 9000

great condition that it subsequently won best of class at a UK FOC Concours. I owned this car for about 5 years before moving into vintage buses (another story!!).

Around 2010 I added a tortoise to the hare, when I purchased a 1937 Austin 7 Ruby. This car was a complete contrast to anything I had ever driven before and, with a 750cc engine and cable brakes, took some acclimatising to and learning how to drive it alongside modern traffic. It was however great

Malcolm Davies



1937 Austin 7 Ruby

fun and always got people talking whenever you stopped. I found it ran best on cobbled streets.

By now the emphasis of my artwork began to change, with a move away from primarily cars.

My watercolour skills had progressed and I found that the desire to take on subjects not done for many years, or as yet not attempted increasing. I got back into painting aircraft, but also started doing scenery, diesel and steam locomotives, horses, and canal boats.

In 2019 my extensive work with railway based paintings led to me to apply for membership of the UK **Guild of Railway Artists**. After a Peer review, my work was deemed of a high enough standard to be accepted as an Associate Member.

With the arrival of Covid, I was given the opportunity through having the time, to attempt many paintings that I would never have previously considered trying. I embarked on a series that I called 'Abandoned', starting with a St Louis, Presidents Conference Committee streetcar, then an EMD 9a diesel locomotive and finally a 1940s Ford Pick-up.

During 2021, the UK based **'The Artist'** magazine ran a series of monthly competitions to celebrate their 90th anniversary. I submitted my Abandoned EMD 9A locomotive, entitled 'sleeping giant' into the March competition, which had to be anything on the subject of 'Silent'. I was honoured and humbled to be chosen as the winner, that month. The painting was

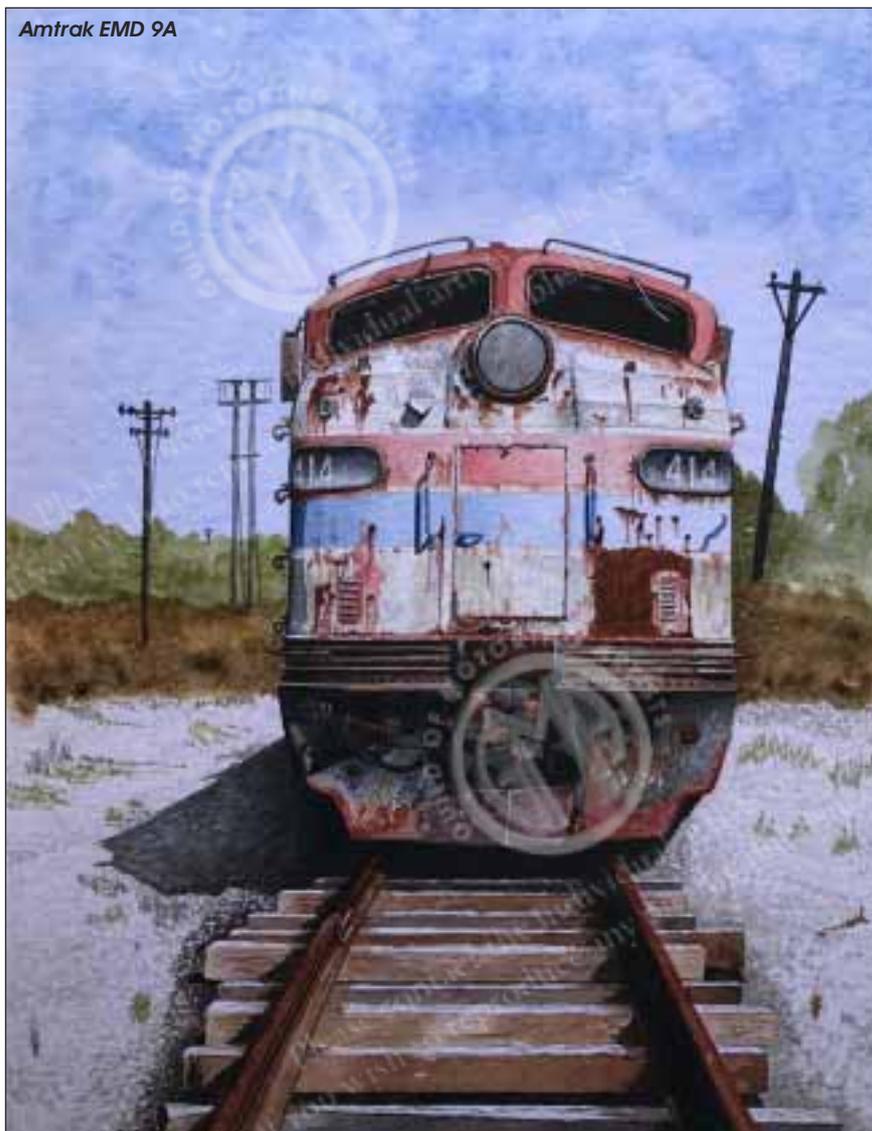
later included in a **Guild of Railway Artists** exhibition, in Spring 2022, and was sold, along with the Glasgow Coronation Tram street scene, on page 1 of this **Redline**.

During 2021, I decided to apply to rejoin the **GMA**, as my membership had lapsed some years earlier, and was again successful.

Through 2021 my work on British rail based subjects expanded, with several commissions resulting. I finally took up the ultimate challenge for me that year, a portrait. This had to be of someone I held in high esteem, so I chose the leader of the Dambusters raid during the last war, **Wing Commander Guy Gibson**. I present the result for you to make you own mind up as to whether this was a success.

Having left off painting cars for some time, it was during Covid that I received several requests for car paintings, which helped renew my enthusiasm. My work included a large number of American Cars, which I have always loved and it also re-ignited my desire to own another

Amtrak EMD 9A



Ford pick-up

Wing Commander
Guy Gibson

classic car. Towards the end of 2021, I 'bit the bullet' and bought and imported a car from the USA, this time a 1955 Mercury Montclair, with which I intend to hit the car shows during 2023. A 1950s 'land yacht' with a lump of a V8 is different to drive and like my Austin 7 will take some getting used to.

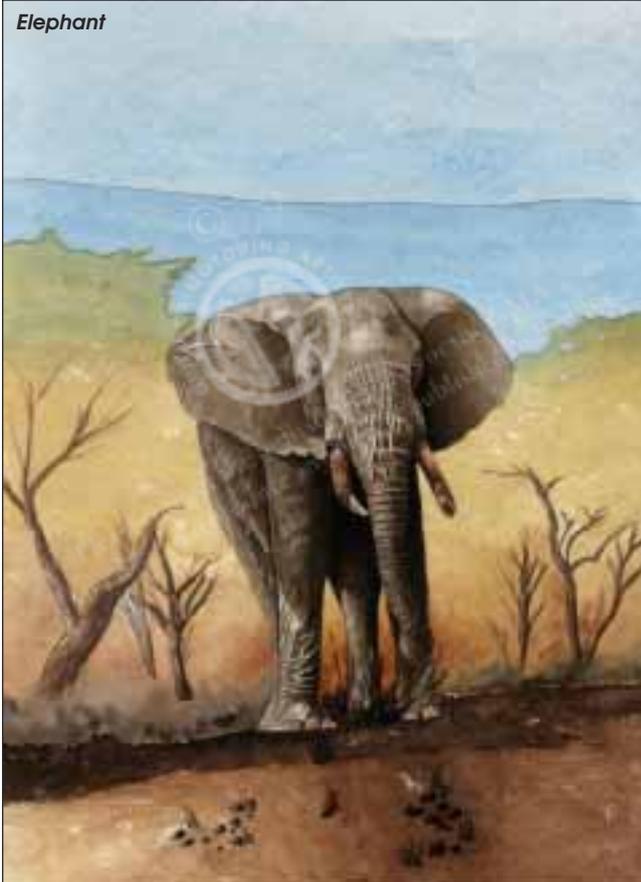


1955 Mercury Montclair

At the start of 2022 a friend, out of the blue, asked if I could paint an Elephant, something I had never done before, but being up for the challenge, I said I would have a go, and if they liked the end result he could buy it, but if not, no problem. It was sold straight away, so both my friend and I were very happy.

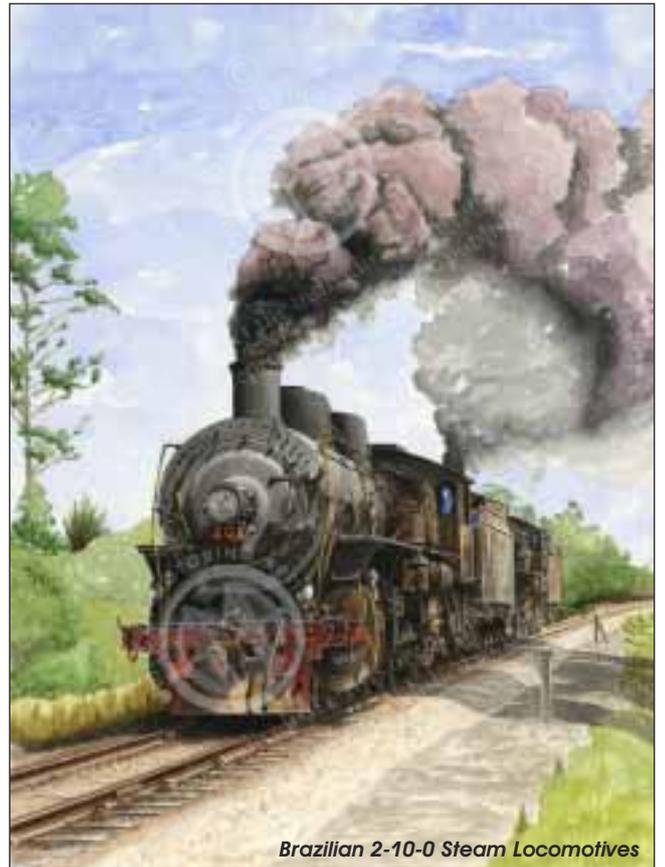
Malcolm Davies

Elephant



Bringing my artistic life up to date, in October this year I presented my artwork to the **Guild of Railway Artists Council** and was further reviewed by my peers and very honoured to be elected as a Full Member of the Guild.

I present here the latest rail based offering, a pair of 2-10-0 Brazilian operated steam locomotives.



Brazilian 2-10-0 Steam Locomotives

Honda CBR 1000 - Acrylic





Jaguar 3.4 Bonnet – Acrylic

VW Camper – Acrylic



Malcolm Davies



Porsche 911T Multi View – Acrylic



Hartlepool Trolleybus – Watercolour



Ferrari Enzo (After Warhol) – Acrylic



Ford Focus RS – Acrylic



White Rhino – watercolour

Hawker Hurricane – Watercolour



Malcolm Davies



1960s Toronto Streetcar, with a wide selection of period cars – Watercolour



Racehorses at Thirsk races – Watercolour



Number 18

1929 Ford Model A hotrod

Taken with my Canon PowerShot SX620 HS, a pocket camera that I carry everywhere for that "if only I had my camera" moment. I prefer not to take photos with a phone unless there's no other alternative.

I stumbled upon this car while walking around São Paulo. It had 2 rear number plates, one local and one from Michigan, which I assume is where it lived before being sold to it's current owner. The interior is all modern and it is fitted with alloy wheels, but otherwise it looked fairly original apart from the gleaming chrome. I believe this horn is original, but probably didn't leave the factory painted body colour. I have no idea about the engine compartment.

John Napper

Instagram Marketing Tips

Instagram followers are part of your online community; they are more than simply just numbers. Thus, expanding your Instagram following can build brand awareness, boost your website's traffic, enhance your sales, or even make you a trend-setting influencer.

Having spent a considerably large amount of time offering consultancy services to well-known brands within the automotive industry such as Salon Privé, and the Guild of Motoring Artists' Chairman, Richard Neergaard's very own brand; RN Car Art, and so forth, I have developed somewhat of a large understanding around growing brands within this industry. From the strategist who has created Instagram accounts with over 42,000 followers, posts with over 500 likes on average, and viral Instagram reels with over 25,000 views and 2000 likes, here are a few of my top tips for growing your Instagram followers.

1. Make a good first impression.

A well-planned Instagram feed that clearly displays your niche is critical for converting profile visitors into followers. When someone visits your profile, you want them to understand what your account is all about right away.

The content you post on Instagram should represent who you are, and what your brand is, the right way. You must consistently post high quality content, which plays a massive role in attracting more likes and followers to your Instagram account. Let's be honest, no one likes to see a 144p video or a highly pixelated image amongst all the other high-quality content on their Instagram feed. It's 2022!

2. Quality content is (still) king.

Even if you post excellent videos and photos, if they're not providing your target audience with valuable information, it does you no good. Therefore, it is absolutely crucial that you keep in mind that every post you make on social media should contain valuable information, and a specific call for action. For example, if you as an artist would be taking part in an upcoming exhibition, it is essential that you make a few posts towards event build up and redirect your followers by including any relevant links within your posts and Instagram bio.

This acts as an excellent tool to increase your profile/website visits (if you have one) and enhance your SEO effectiveness. Instagram is an excellent platform to show off your best content, and people want to see content that is compelling. Your company's website can see a significant increase in its domain

authority as a result of more links to it, or as a result of something going viral.

3. Create content on Instagram reels

You may be missing out on a significant opportunity to increase your number of followers if you haven't yet posted Instagram Reels to your account. One of the best ways to reach new users on Instagram is still the short form, looping video feature on Instagram called Reels.

Viewers in the Reels feed, in contrast to the majority of the Instagram experience, are presented with content that is of high interest from both users they follow, and those they do not, resulting in increased engagement. Even if Reels does not seem like a good fit for your brand, there are still ways to succeed.

4. Collaborate with Partners & Brands

Partnering with like-minded influencers and artists is a major win-win.

You will have access to a new pool of potential followers and reap the benefits of brand association. The best news? Associations don't need to burn through every last cent.

Furthermore, you do not necessarily have to work with supersize influencers to make an impact as Micro influencers typically have higher engagement rates than Macro influencers, and typically have lower rates for sponsored posts.

Growing an Instagram account isn't easy, however, the tips and tricks I have listed above should take you a long way in terms of growing your follower count.

As a digital marketing consultant, I am open to completely take over your Instagram account and grow it organically for you, so you would not need to worry about anything else. From tailored content creation to increasing likes and followers of your Instagram account, your Instagram account could reach it all. As a result, you will be able to build greater brand awareness, increase your consumer audience, boost website traffic, and ultimately generate more sales for your artwork.

If you would like to consider hiring me as your digital marketing consultant or schedule a one-to-one meeting to discuss how you could grow your Instagram account, please do not hesitate to contact me via email as I would be more than happy to help.

Dinura Dassanayake

Email: dinura.dassanayake@gmail.com

LinkedIn: www.linkedin.com/in/dinura-dass

Over the past 3 months I participated in 5 exhibitions, all of them very well organised, prestigious and with relatively good footfall, so I thought I would give my own impressions of them, so our members can consider them in future.

I would be happy to attend all again next year even if some are more for brand development and networking than selling.

Salon Privé at Blenheim Palace August 31-September 4



This was a Concourse D'Elegance with some of the most valuable cars on earth and a very wealthy audience coming to see and buy very expensive cars as well as compete in the concourse with globally recognised judges. A number of guests arrived in helicopters. Exhibitors included Rolls Royce, Ferrari, McLaren, Lamborghini, ProDrive, etc.

The first 4 days were focussed on classic cars and entry tickets were £350 per day. The last day was modern super cars and entry was £50. Needless to say, it was a different crowd.

Other members attending were Ella Freire and Anna-Louise Felstead. All of us sold well and far more than offset the cost of participation. It was also an outstanding networking event as the audience was quite interested in motoring art, both to buy what we had and give commissions for their own cars. For many of the visitors to the artists' booth, their attitude was that if they wanted it, they would buy, regardless of the price, so you could charge at the top end of your range or even add to it.

The only downside was that you had to be there all day, every day, for a set up day and 5 event days. Cost for



a 3 metre booth for 5 days was £1,800. Attendance was estimated by the organiser at 9,000.



Royal Automobile Club Pall Mall, London – solo show September 30-October 27



This was the third time I had a month-long solo show at the RAC and I am very positive about them. It's a club with 17,000 members in a beautiful location in a spectacular building. They have exhibitions year round so they are very organised with it. The exhibition takes place in the downstairs corridor which leads to the cloak room so there is a lot of traffic, especially in winter. That is why I secured the best month for footfall for the Guild in February 2023 when everyone who enters has a thick coat to check.

This year I exhibited 25 pieces of varying sizes from 60cm to 160cm wide and there is plenty of space and availability of hangers on nylon lines with hooks which

are height adjustable. They promote the exhibition with emails to their members as well as an online shop.

The only downsides many artists see is that the club takes 40% because they do it to financially support the club. On the other hand, there is no cost to exhibit there so if you don't sell anything, you don't lose much. Also, as a members club, it's not open to the public and more difficult for you to invite prospective customers if they can't go with a member.

This year my art was about a third automotive and two thirds other types of art. I sold 5 pieces, although only one was automotive and the other 4 were abstract. Apparently, despite the high number of members, only about 20% are avid car enthusiasts.



Sleeping With Art: The Art of Cars Hedsor House October 25-26



This was a beautiful event in a gorgeous location. This is a grand house used to film a dozen famous movies.

Everything about it was done to maximise the artistic and creative impression it gave. It was sponsored by Polestar and some other corporate sponsors so the budget was ample and artists did not need to pay anything to enter and there was no commission. Artists were asked to donate some of the proceeds from their sales to **Artist for Ukraine** but the artists I spoke with didn't sell anything.

I don't have an estimate of footfall, but it was not huge. I had the impression that most visitors had some kind of connection to the event rather than just being from the general public. But there were a lot of artists and it was an excellent environment for networking. I recruited a few new members there. And **Sleeping With Art** has an excellent social media campaign which highlighted all the artists so publicity and building up recognition was good. New member **Heidi Mraz** gave a very impressive presentation there as well as one from the head of interior design from Polestar.

There were a number of art cars, car sculptures and the reveal of a new limited production car from Lotus. I will attend again next year simply because it was



enjoyable and rewarding to be a part of it, not because of any expectations to sell.

The only negative beside lack of sales was that you needed to bring your own easels to display your work. There was no option to hang on the walls of this prestigious house. No requirement for artists to be there the whole time but it was worth spending time to chat with both other artists and guests.

Sotheby's The Art of Motoring Sotheby's London October 31-November 5

Curator Andrew Marriott. One of the world's top locations for selling art on New Bond Street and we had the full Conduit Gallery for motoring art. Half a



dozen GMA members had displays and there were about 25 well-known artists in total with about 150 works. Although there were limited sales, it was well organised and promoted on social media by Historic Car Art, as well as all the artists so exposure was excellent. There were both hanger and wall systems and staff to help hang art and take it down.

There was a very nice opening night with a dinner afterwards in their trophy dining room at the RAC which was quite special. Cost to participate with a space of about 3 metres was £352 and there was no commission. I will gladly participate next year even with limited prospects of sales.



London Motor Week Royal Automobile Club Pall Mall, London October 31-November 5



This was a parallel “teaser event” at the RAC to support the main event at Sotheby’s. The artists there were the same as at Sotheby’s but had only one or two pieces on display in the same corridor I described above called The Picture Gallery.

The objective was to encourage the members to go to Sotheby’s to see the main event. I don’t know if there were any sales but I’m sure footfall was good. No cost for participation, but I assume the usual 40% commission by the RAC.

Richard Neergard



Thanks to delays caused by the recent pandemic, my travel plans have been re-arranged and, like buses, all my holidays seem to have come at once, which wasn't the plan when they were booked. In October, I went with an American friend to his Family's home in Salt Lake City, Utah, and we did some travelling around the state, which has some extremely beautiful sites.

The photos on the 'postcard' above are from the Alpine Loop, which is gorgeous in Autumn, Bonneville Salt Flats, the Great Salt Lake and Bryce Canyon National Park. We also went to Zions National Park which has many trails if you wish to do some hiking. Of all these, I have to say that Bryce Canyon is the most spectacular with its red rocks that have been carved into amazing shapes, called Hoodoos, by centuries of wind erosion.

This really is a great location to visit but you will need a car. I was slightly handicapped in this respect. On the plus side, my friend's Family supplied a car, which he drove, but that did mean that I was restricted by where and when he wanted to take me, whereas renting a car would have allowed me to choose my own itinerary, and probably would have seen more, but it was still pretty wonderful, and I took hundreds of photos, most

of which are now in albums on Facebook, as a few of you may have seen.

One place I insisted on going to was Bonneville. The trip was timed to coincide with my friend's mother's birthday, so I was unable to go during Speed Week, but, even without record runs, it's something I can tick off my 'bucket list', and the salt flats are quite impressive. There is also a wacky tree sculpture in one part of the salt flats, which I photographed, but don't have space to show it here. One odd thing about this huge landmark in the middle of nowhere, alongside the interstate highway, is that there are signs saying that you shouldn't stop there, although various items attached to the fence around the 'tree' suggest that many do, including us.

The only real disappointment was that the Price Museum of Speed and Classic Cars International museums were closed and nobody answered the phones when I rang. Maybe I could have arranged a visit had I had the foresight to make contact before my trip. They both have answering machines, but I declined to leave messages due to having to arrange my schedule around my friend's plans. Maybe another day?

John Napper

Anna-Louise Felstead

I know everyone says that no two days are the same in their life, and that's true, but it would be more accurate to say I have two completely different lives. I have my single-mum life when I am at home in Fulham, London, with my autistic son Freddie, and I have my classic car life when I could be anywhere in the world, painting live at Historic festivals and attending events. Neither is a life I could have imagined 15 years ago.

I was born and brought up in London but went to boarding school in Eastbourne from the age of seven. I was always obsessed with drawing and art and the facilities at St Bede's were superb, so I totally immersed myself in it. I went on to Francis Holland, did my Foundation in Brighton, on to Central St Martins and then the Royal College of Art for my MA. As graduation neared in 2003 I panicked about what I was going to do, then I was advised by the late, great war photographer **Tom Stoddart** to find a niche. I have always been good at drawing mechanical things and people, and my style has always been very reportage, so I started doing themed exhibitions on London's glamorous Restaurants or behind the scenes at London Fashion Week.

At that point, I had a day job at **Reed Exhibitions**, but I was always drawing people: in the hair salon, at the dental surgery and even strip clubs. Having arranged to do some live drawing at **Stringfellows**, I turned up, and Geoff – Peter's brother – said: "Hello love, are you here for the audition? Get your kit off and let's see what you can do. I was appalled and really flattered at the same time!

I was always good at pushing open doors that were slightly ajar, and after a chance meeting with the right person, I went full-time. I got a lot of work with the **Royal Navy**, painting ships, Harrier jump-jets, and helicopters. Then in 2008 I met the fantastically supportive **James Wood**, who told me I should go to the **Grand Prix Historique de Monaco**. He promised to introduce me to some people (by which he meant everyone!) so I went, even though I was broke. I sat in the paddock and started drawing an Alfa Romeo. Soon someone tapped me on the shoulder and asked if I would do their car next. And that was it...

Jason Wright also took me under his wing and I started not just painting historic race and rally cars, but competing in them, too. I love the cars now, especially pre-war cars because they have so much character. **William Medcalf** has recently indoctrinated me into pre-war Bentleys, but my favourite marque is Alfa Romeo.

Over time my work has become a bit more generic, which it has to be unless you want to restrict sales to a

car's owner and maybe a couple of prints. At one point all of my work was of old cars, but, with barely any events over the past two years, I diversified into portraits and pictures of people's houses – whatever gets you through the lockdowns.

That meant more time in my London studio where, having been known for my ink and paper work, I am expanding my repertoire with more oils on canvas.

I would say 60% of my work is still car-focused. This year I have been to **Monaco** and the **Le Mans Classic**, the **Savile Row Concours** and the **London Concours**. I had a stand at **Salon Privé London**, will go to **Pebble Beach** and take a stand at **Salon Privé at Blenheim Palace**. I am never happier than when working on location with my 18x24 sketchbook, my inks or my watercolours next to me, a tiny A5 portfolio and my stack of business cards. There are other things I want to do in the car world, but I don't know what they are yet! I designed the poster for the **2014 Concours of Elegance at Hampton Court**, an area I would like to explore further – designing the **Pebble Beach** poster is on my bucket list.

My other life revolves around Freddie and that's more normal, slightly. I get up at 6am and get him ready for school, which is near the showroom of another great friend and supporter, **Joe Macari**. I often drop in there after getting Freddie to breakfast club at 7.40am. I might force myself to run around the park before going to my studio, where I always work with music on, whether it's Ella Fitzgerald or drum 'n' bass. Freddie goes to after-school club, so after I pick him up at 5pm, it's all about getting him home, feeding him and getting him off to bed. Then I do my admin – there is so much of it, that if I did it in the daytime, I wouldn't get anything else done. If I don't fall asleep in front of the computer at 9pm, as has been known, I will tend to work until 11pm and then go straight to bed.

There are other elements to my life, of course: I spend too much time on social media, but I love the way it connects people. Plus, **Instagram** now brings in 50% of my commissions so it's crucial for my work.

I also reflect on how charmed my life is most days. There's a lot going on in my personal life that is really challenging that perspective at the moment, but I've got my flat, I've got my kid, I've got my studio and I've got my little car world. And via my art career I have been able to do the most amazing things – yes, I've flown in a Harrier – and to meet the most amazing people including **Sir Stirling Moss** and **Sir Lewis Hamilton**, by whom I was embarrassingly starstruck. What would I have to talk about if I just sat in my garret painting all day?

I am also thrilled that my style has become sufficiently established that people now recognise it even when I do non-car paintings. It is equally gratifying to be recognised a little on the circuit, though not always. At Salon Privé I met a lady who asked what I did. When I told her I was a motoring artist who worked on location, she responded: "Oh, there used to be someone else who did that. Quite a fat girl, a brunette, who messily splashed the ink everywhere". How dare she accuse me of being messy!

Anna-Louise Felstead



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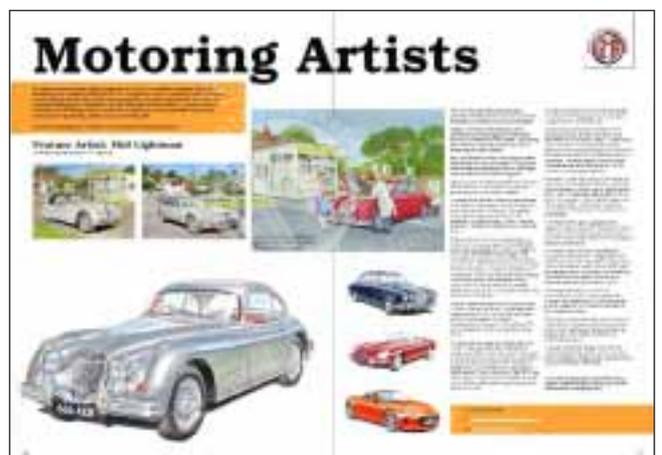


Readers of Redline will no doubt recall that Xclusively Jaguar magazine recently asked for any GMA members who have created pieces of art featuring Jaguar, Daimler or SS cars, who would like to see them featured in Xclusively Jaguar, to contact them.

Phil Lightman has done just that and is featured in the current issue, which is available to subscribers online, and as a hard copy.

If you are interested, please contact Leticia Mace: letitia@exclusively-jaguar.co.uk

High resolution jpegs will be required.



Original 3D designs and paintings

I would not be an automotive artist if I didn't like automobiles. That goes without saying, and I learned how to paint with oils while in Puerto La Cruz, Venezuela when it was a small oil refinery town. I don't know why, of all my fellow siblings, my mother decided to give me the oil paints and blank canvas to paint whatever I wanted on, but soon I was in charge of a paint palette with oil paints she had stored away and a couple of paint brushes.

What to paint? There was a view from the balcony of the consular residence looking down from the hill onto the French Mediterranean style red tiled roof of the vice counsel residence on the main road, which our driveway extended up from. There were two paintings I did that were rather primitive, mostly studies in perspective. One was the house of the vice consul. In the distance can be seen the small colonial town of Puerto La Cruz with the church prominent on a hill overlooking the town. The other was of the interior of the living room of our modern house with a view of the balcony. Its floors were of black and white conglomerate tile inside a mid-century style house with shiny glass and metal windows, sliding doors, and aluminum structural frames for the glass and railing along the balcony. It, in a way, is what I later envisioned as the house in Peru, belonging to the villain Zoroaster Paricia where Jane Lamond, the MI6

agent in "Ring of Fire" stays with Evan, his son. I am lining up an agent for publication.

If I am like other Guild members, then our passion often is not limited to just paintings of automobiles or even other transportation but can extend out to include buildings and "Landscapes", be they of nature or of cities and villages. The sea and even animals and sculpture are often included. Some of the members of the Guild of Motoring Artists have worked for the automotive industry as engineers or designers and others look to that art as something they may want to do if they are given the chance.

I decided to look up what a Medieval guild was set up to do and found that it was to protect the members when they traveled in groups, and to have power with the crown to remove onerous taxes from landlords under a medieval system of serfdom. It was the forerunner of the trade unions and moved society away from a feudal system. It also had the purpose of allowing for the continuation and promotion of their craft by instructing apprentices and passing on their knowledge to those just beginning in the trade.

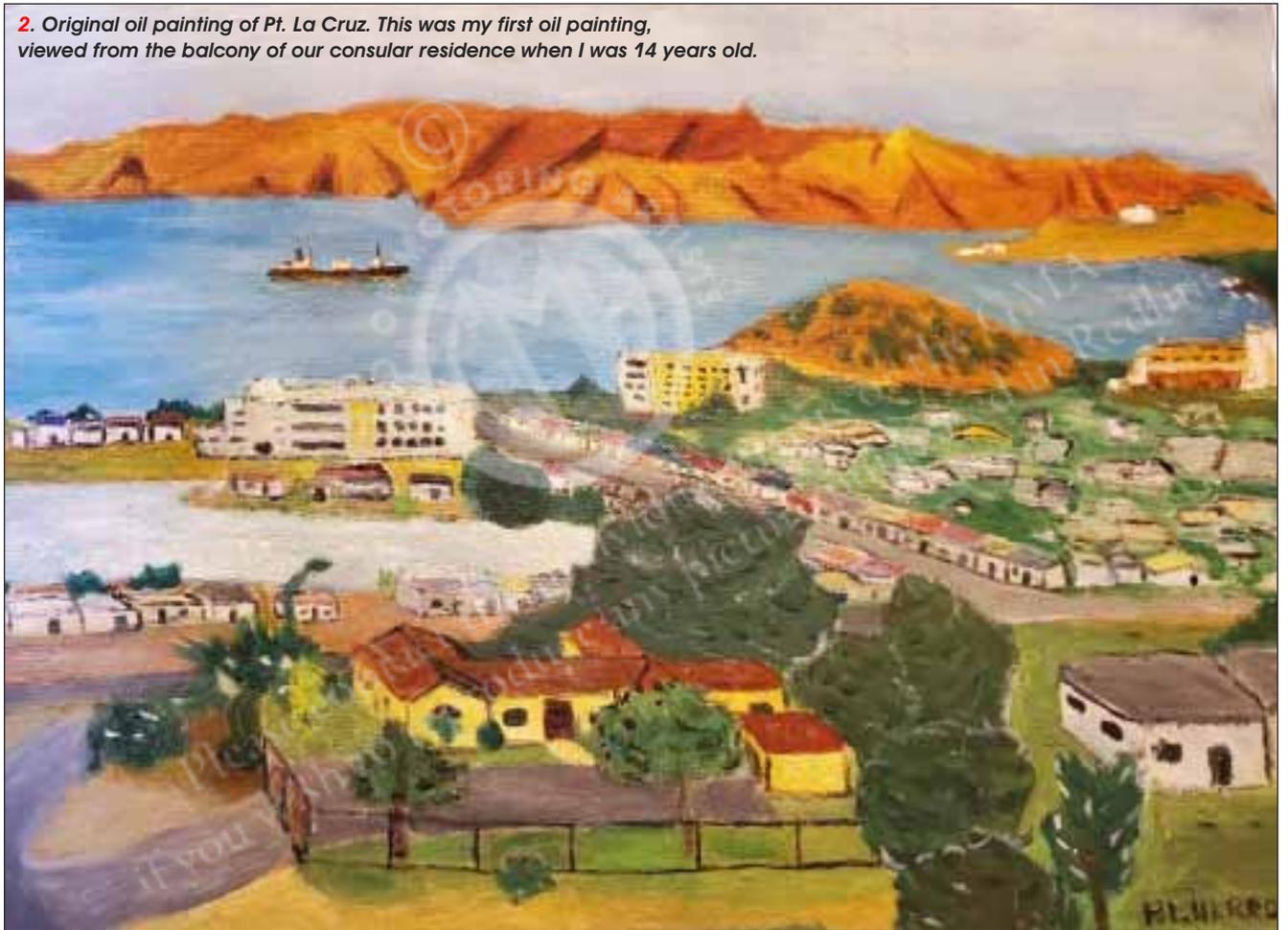
I took to writing these articles as a way to impart any worthwhile knowledge I may have to newer and younger members of the Guild. At a time when there

1. Shown is the house in the novel at the promontory I named the Eagles Nest on the coast of Peru. It was used to illustrate for ERRA, Inc the renewable energy systems which Jim was looking for funding to produce. It included solar panels, bubble 1, batteries, bubble 2, and heat pump and HVAC systems 3 and 4.

To reflect back solar heat, a thermal solar system proposed by Ye Tao and the Rowland Institute of Harvard University might be used instead of the solar panels. It may be a good idea to place in cities on West Coast rooftops to reduce global dimming and to help to restore mountain snowcap and arctic ice and cool down the surface temperature of the planet. The automobile under the saucer living/dining room is an ERRA SA sport car.



2. Original oil painting of Pt. La Cruz. This was my first oil painting, viewed from the balcony of our consular residence when I was 14 years old.



was a constant need for contributions to the **Redline**, I was allowed to write my story. I hope it has helped open up some techniques and tools used in the trade, as well as options in a field of automotive art and design that is rapidly expanding with the introduction of applications and software, which have made the creation of 2D and 3D objects involving automobiles a very interesting field indeed.

What is automotive art and does it qualify as fine art? Those are questions still debated. The **Guild's** title includes the words motoring artist which I take to mean anything with a motor on or in it, an automobile, motorcycle, trike, small prop driven airplane or small ocean craft like motor boats. Motoring art can literally mean depicting an object with a rocket motor in it. It can be a portrait of a car or a scene or an image with one that has a narrative or just a portrait. I use automotive artist instead of motoring artist but the question is, can it include designs that never get manufactured and are therefore non-functional? I think it can.

There have been books and articles on what automotive art is and here are some links to those authors if interested. The scholarship community, many from museums or involved in automotive art, present arguments as to why auto design should be included as Fine or High Art. They are interesting articles and include books that are worth reading to get a better understanding of the scholarship and

history on the subject. *Are Car Designers Rendering Fine Art?* by Wallace Wyss

Read this article on the internet to get a better view of the symbiosis between auto design and automotive fine art, and the reasoning the designer's drawings were kept in house. Also, an argument as to why these drawings today deserve to be called fine art.

<https://www.hemmings.com/stories/2019/09/26/are-car-designers-renderings-fine-art>

Here is another link to an article on Auto Design as art. http://www.autolife.umd.umich.edu/Design/Gartman/D_Overview/D_Overview5.htm

A History of Scholarship on American Automobile Designs by David Gartman. *The Postmodern Validation of Auto Design as Art.*

He discusses, lamentably, how auto engineers began to control auto design over its aesthetics in the 1970s. Today we see that there is a renewed symbiosis between auto design and the need for automobiles to be taken as high art.

Elevating the design of an automobile as fine art does more to enhance automotive reflective art in its quest for acceptance as fine art like architecture and sculpture. One day looking back we will see the major importance this "Rolling Sculpture" had on world civilization in the 20th, 21st centuries. Its impact has been immeasurable.

3, 4, Moving van with ERRA logo on the side. The tractor in these images is part of the trailer. Dividing the two and leaving the tractor with the sleeping cab separate, so that it turns with the front wheels might be better.



To quote the article in Bayley's 1983 book, 'Harley Earl and the Dream Machine', a British university lecturer in fine art and the director of design at the Victoria and Albert Museum in London, Bayley was the first scholar since his countryman Reynier Banham to take a high-art approach to car design. And he started with what was obviously the most important individual in the field, Harley Earl, "the first man to head an automotive design department..."

One should read it if they love automobiles, painting, drawing, design and its development and history.

The Automobile as Sculpture

Flights of Fancy

I was always intrigued with designing an automobile and did so first using Gumbacher clay, not a good idea, as it has pebbles or large grains of sand which make it difficult to finish and paint. For that type of, sculpture it was best to use special formulations such as Chavant or Plastilina or using card stock or sheet plastic as shown earlier in this series. Today various malleable substances are used and 3D printing is gaining adherents even for automotive sculptures and as models. When the work with Erra was over, I was allowed to keep the SolidThinking program. Now that I had the program to create original designs, it was hard to resist the chance to delve in flights of fancy. The program is very good and doesn't cost an arm and a leg as does Autodesk. It is similar. In painting reflective art of automobiles knowing what goes into them should be considered akin to knowing the skeletal frame, musculature and function of the human body as well illustrated by Leonardo Da Vinci.

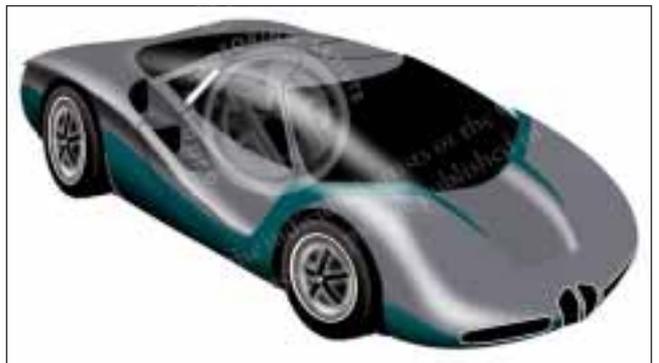
My first foray into creating a wild Tractor Trailer was while I was still working with Erra but it was too far out to be used to sell to investors. Its inspiration I owe to Luigi Colani.

Anyone interested in automotive art as true rolling sculpture should look at his work. His name implies Italian heritage even though he was German born, but his roots extended to southern Switzerland. He began studying sculpture and fine art before going to the Ecole Polytechnique in Paris so he had a background in these fine arts.

His being born into an Italian milieu made me wonder if there was some cultural propensity for those of Italian heritage to be drawn to sculpture, and could it be the genesis of what looks like an approach to automotive design as sculpture?

This is fitting because Italy has a long history in producing some of the finest sculptures in the world such as Michelangelo's Pieta or David and works by Filippo Brunelleschi who is said to have discovered the principles of perspective. It is hard to say, but most certainly the forms of its automobiles must have deep roots in the Renaissance, perspective, and sculpture as well as

5, 6, 7, When creating a design, it helps sometimes to put it to paper where it is easier to work out the crude forms. Here is a perspective drawing of a sports racing car which I later designed as a BMW in Photoshop.



8, 9, 10, 11 The Lagonda is an old and venerable luxury sedan from Aston Martin. After I had begun to do digital art, I decided to create some vehicles of famous marques. One that had always fascinated me was the Aston Martin Bulldog. I may have gone a bit too far with the double windshield glass. I think the reasoning behind the bar a third of the way up on the glass was for a place to put the wiper motors and wipers. This is the four-door sedan and shooting brake. The original Bulldog was quick for its time but a bit



architecture and fine art. It is also the most recognized home of automotive art as sculpture as demonstrated by the works of Gandini or Giugiaro or the products of Maserati, Ferrari, Ghia and many other Italian Carrocerias. This is not to say that other countries did not create beautiful auto designs but the curvaceousness, innovativeness and sheer impact of Italian design has kept them in the forefront for most of automotive history. To me, second would be the Americans which must include England. Others may suggest German and some French. The point is that automobiles can be considered, in my view, as fine art not just a craft or

technical trade, especially when presented as just a proposal from the artist's drawing or sculpture.

Going back to Colani, he was the first designer of a full-sized show car tractor, I can recall. Many manufacturers have created experimental trucks and many auto designers have painted futuristic scenes with futuristic trucks. Syd Mead is a good example. Though many of the painted concepts are exaggerated and the sculptures of Colani most certainly; it is what gives them that appeal as objects of pure beauty if less so in their functionality. So, I dabbled in the truck concept.

Original Designs 2D Photoshop

With Some made into 3D using SolidThinking

None of these images portray actual vehicles and the road. They are purely flights of fancy and represent what I consider non-functional in their present form as objects created in what should be considered pure ornament and to some maybe even beauty.

If you can create a design in perspective, you can better understand the concept of an automobile through its form and function. It helps even in representing them as reflective art.

Now I was free to experiment with freehand drawing. I didn't have to worry that an aspect of the vehicle was off as it was a flight of fancy. I was able to get some practice in drawing perspective freehand. I don't know if everyone has the same problems with it as I seem to have but that didn't keep me from trying my hand time and again. The idea was to experiment and allow the muse to take over, then work the drawing or design until it looked right to me and not adhering to a specific client's vehicle model and color. I hated paper and pencil because I had to erase too much and no paper could stand that kind of abuse, which I put it through. Later drawing to tracing paper helped to avoid this and clean up the design. With digital design though things became a lot easier and made it possible to reference the orthographic views in order to do the perspective. It can also facilitate the understanding of line and shape as well as color, shadow and reflections. There is the cone of vision system used in perspective drawing and the creation of isometric views but then you need to account for foreshortening due to distance.

Here is a link to the creation of an isometric view, but a 3D design program simplifies this process immeasurably if you have the time to learn it.

<https://www.youtube.com/watch?v=NEKJ9S28Fh8&t=10s>

When living in Buenos Aires in the late fifties, my dad worked at the USIS (United States Information Services) and used to bring back large glossy photographs of US Air Force aircraft and early defense missiles. He also brought back illustrations of submarines from the first

12, 13, I named these as the *Inverse Lifting Body*. I was beginning to feel comfortable with orthographic drawings using guidelines. The drawing was just doodling. I began to wonder if at the proper angle this could improve ground hugging abilities of the vehicle with less drag. It does seem that the rear undercarriage is quite open and might allow more unrestricted airflow under the body with downforce being applied to the relatively flat but angled upper surface and wings front and back for stability. A wind tunnel study on a model would be nice to have.



Holland prototype to the nuclear ones of that era. I spent hours looking over these craft and that was what hooked me on them. These images were what the US Embassy would make available to those Argentine sources who wished to know more about US capabilities but did not include any classified or highly secret information.

It is what first attracted me to forms of transportation as well as the occasional magazine my mother used to buy for me, which in an unforgettable year included all the new model 1958 automobiles.

She loved the Edsel in particular. I suppose because it was so unique and except for its horseshoe collar front end was a relatively clean and beautiful design compared to other makes like the '58 Buicks. We owned a 1957 which I still think was the most beautiful GM car of that era along with the '58 Chevrolet Impala and the '57-'58 Cadillacs. In those years, as for styling, GM cars far outclassed the competition. They were voluptuous compared to the Fords and Chryslers of 1957 and 1958. All their offerings were rounded and sexy. It was only when the fins came into vogue, did things get a bit out of hand but what can one say, it was the Jet age. Rationality finally took over in the sixties. The Edsel had no fins to speak of and very little chrome by comparison.

I began to look more critically at design and lucky for me the jet age brought on great leaps forward in aerodynamics.

During the early sixties, as the Mercury and Gemini programs were advancing, NASA had been studying re-entry vehicles. As a young boy, now in Washington DC, and like most of my friends I was aware of these reports and photographs of these aircraft, though I was baffled

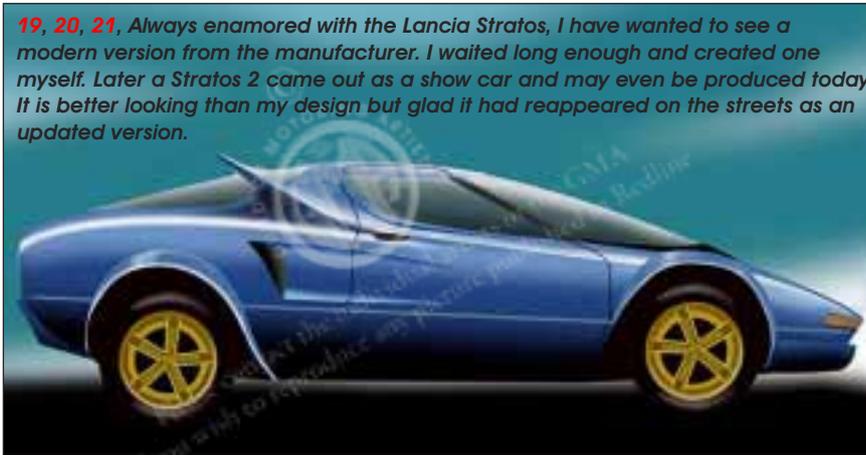
14, 15, The images above were done in Photoshop. Below are 3D designs of the same ideas. **16, 17, 18,** The trick is to try to recreate it in 3D as faithfully as possible but with improvements. Nothing is final at this stage so if I were able to, I would go back and make changes necessary for production of at least a 3D model. With Photoshop one can have a more painterly result but a 3D program will give you a more refined and exact representation. If I worked more on the design, I would probably take design elements from both. Any design goes through iterations, analysis and refinements.



16, 17.,18, 3D Version with changes made to the front and rear fenders.



19, 20, 21, Always enamored with the Lancia Stratos, I have wanted to see a modern version from the manufacturer. I waited long enough and created one myself. Later a Stratos 2 came out as a show car and may even be produced today. It is better looking than my design but glad it had reappeared on the streets as an updated version.



at the full implications of their purpose. That would not be revealed until much later during the Shuttle program. Here were these stubby ugly-looking objects that were supposed to be aircraft but looked like pebbles pulled from a stream. They were flat on the top and rounded on the bottom, called lifting bodies and looked nothing more than curved door wedges. The later, more airplane, like were called Dyna-Soars. The exciting X15 was doing its job but would be phased out. It was credited with technically reaching the boundary between outer space and the atmosphere.

These new shuttles had stubby wings like the Dyna-Soars but were built to re-enter the atmosphere. The tiles were supposed to keep the astronauts safe but as we know not enough was being done to make sure they were, and flaws were revealed in the design. Much of its technology with the rockets will be showcased when

that famous car designed by Giuseppe Figoni, who I have read has been called the creator of the most sensuous automobile designs ever. I started first with 2D drawings then with 3D renderings. There are significant differences between the front and back of the two. The 3D images are more precise as can be noted.

Thunderbird

I had always wanted to do a modern version of the original 2 seat Thunderbird. Though I also have been a great fan of the Square-bird or later personal luxury car models and in particular the 1966 Landau. When Ford produced a new version of the two-seater, I was thoroughly disappointed. I understood why it did not have fins but I thought they could have done a much better job.

the Artemis launches, hopefully before the year 2022 is over. We wish NASA success in this vital program to put a permanent base on the moon and to begin man's journey to the planets and asteroids. We need to give Mother Earth a rest and begin to use the resources we were blessed with in our planetary system. That is my opinion however.

Automotive artists and designers are very expressive people and love to come up with fantastic settings and, sometimes incredible, or impossible futuristic automobiles. One thing that the Italian Carrosseries have given us is their beautiful one-off show cars. Some became special production automobiles, others were single, hand-crafted builds. They are good at this and lead the world. Other nations at times have gotten into a run of developing show cars but that usually does not last more than a decade or two. In the fifties GM led the way with the designs created by Harley Earl and, later, Bill Mitchell. In the '60s it was Ford, to an extent, and in the '90s, Chrysler led the way with the Chrysler Atlantic. It resembled either a Figoni et Falaschi '30s design or a Bugatti Atlantique.

Like any possessed artist or designer, I had to try my hand at recreating a famous car of the past. Who wouldn't want to? I attempted a rendering of a Talbot in Photoshop with changes to make it unique but resembling

22, 23, 24, Thunderbird Convertible top down front and back 3/4 view and rear view with top on.



It had to have a family resemblance to Ford Products and to reflect designs from earlier Thunderbirds. I sat down at the desk in Springfield, Virginia and began working on a version. I had complimented a friend for whom I had done a painting of her husband's Plymouth Fury convertible and mentioned how nice her two door T bird looked. I got to get a good look at its dimensions when I photographed her husband's car to paint later. I decided to combine elements from the 66 Landau and the 55-56 T Bird.

From the 55-56 the roof with porthole was redesigned to give that angle forward B pillar found on the '66 Landau. It included a front fender side design and round taillights like on the 55-56. The hood, grille and headlights reflected the refined grille of the 66 along with the side sculpture and the vents behind the roof. When the top was off a tonneau cover could be placed like on the 66, dividing the seats and reaching down to the center console if desired. It had fender-flares and would be a high-performance model making up for any power deficiencies it had in the '50s. Today it might be electrically driven.

Another vehicle that always fascinates me is the DeLorean. I was disappointed in the final results with the smaller engine. It was a good-looking car but not as breathtaking as the Stratos production car. In this updated version it would be a bit longer and with electric power.

Today a prototype has been created. It is a beautiful car but has lost something to its competition in its roundedness and similarity to most sports cars today except that now it is a four-seater.

Some think that the Hyundai Vision N74 looks more like a DeLorean. I agree.

<https://www.businessinsider.com/new-delorean-electric-alpha5-concept-car-photos-2022-6>.

25, 26, 27, The DeLorean, was to have a Lotus Esprit V8 turbo but instead ended up with a Renault V6. I have nothing against V6s but when the engine was changed, I was disappointed. The car lost its interest as time went on until final production, and the styling had become passe so I decided to spruce it up and created a new design. I sent the proposal to a DeLorean rebuild shop in Texas but got no response. I also have heard that an electric version is being considered.



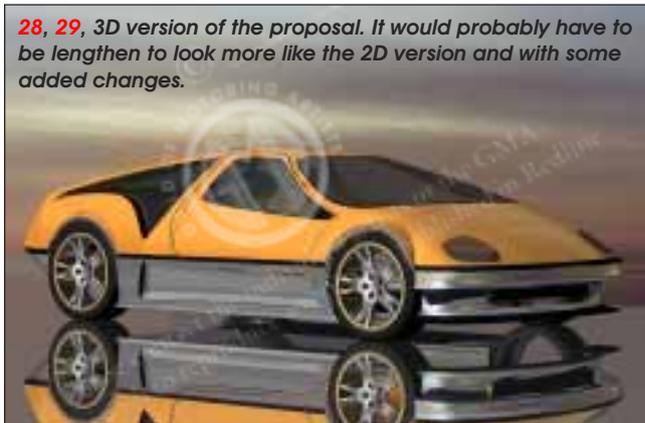
3D Designs

While living in Caracas, Venezuela which at the time had a middle class made mostly of Italian immigrants, I would walk down to the main business and merchant area of the Savannah Grande to get a coffee and look through the car magazines that were available. I didn't dare purchase one and bring it home thinking I would always be questioned about my homework and to my parents this seemed frivolous. Most of the vehicles showcased were of Italian Ferraris and mainly European sports cars.

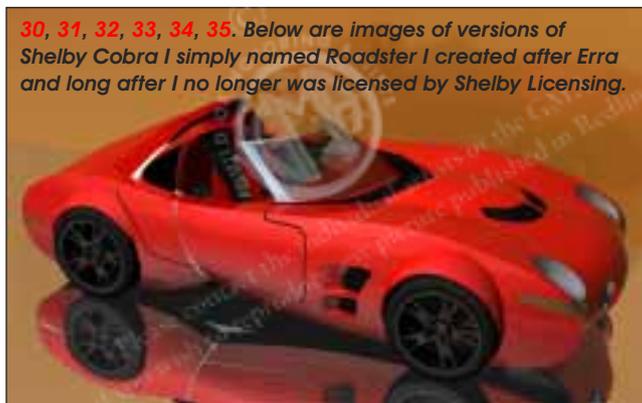
Having been brought up with an appreciation of Italian and French history, I couldn't help but see a connection between the sculptures of old and the new automobiles coming from Italy. It was the age of Lamborghini and Ferrari design and their representative Car design houses. Every car manufacturer was going to Italy for their high-end sports cars including Ford with Ghia, Giugiaro's De Tomaso Mangusta adapted as the Pantera, Aston Martin's DB5 by Touring, the AC 428 by Frua and others having a hand in production vehicles. I began to wonder why the attraction to Italian design and designers? My personal conclusion: they still retained the need to sculpt car bodies, which must have come from the Italian tradition of sculpting of human figures as statues during Roman times.

I have always thought that automotive design should be considered a high art as is architecture and often standing alone as prototypes or limited mass produced one offs, should be compared with modern sculpture. Eventually I believe it will be recognized as such. There are a couple of studies on the subject and papers

28, 29, 3D version of the proposal. It would probably have to be lengthen to look more like the 2D version and with some added changes.



30, 31, 32, 33, 34, 35. Below are images of versions of Shelby Cobra I simply named Roadster I created after Erro and long after I no longer was licensed by Shelby Licensing.



written. I don't have the room to write a review of these scholarly works but have included links to the sites below where you can read the articles themselves.

For **Redline**, I believe this comparison is an explanation as to why I have included the Erra vehicle development, and also designs of some of my own concepts. They may never be produced so in a sense they will remain non utilitarian and not to be considered practical.

I also believe that **Redline** can continue to open the doors to its members to what is possible in their creative

thinking and urge them to explore many avenues. To understand automobiles and be able to paint them as a portrait, or to tell a story with them requires understanding of their development and internals just as a human body, its musculature, and skeletal frame are necessary for creating the proportions of a statue or painting as demonstrated in Leonardo da Vinci's notebooks. Any organization dedicated to the enhancement of their art needs to explore as widely as it can information on the subject matter of that art.

The members of the **Guild** have and I am sure will

continue to move forward in that direction. It comes down to what is fine art. Here is a link to sculpture and architectures as fine art.

<https://www.eden-gallery.com/news/sculpture-and-architecture>

Now, how related is auto design to that of the process of creating a sculpture or designing a building. Design of transport must fall somewhere within. The question becomes, is it a thing of beauty, does it have utility, uniqueness or in the case of sculptures no utilitarian purpose and purely aesthetic value?

Is a concept car drawing or a clay model of a vehicle that is never produced or manufactured an applied art, or a work of beauty and in effect purely ornamental? And does fine art have an intellectual value in allowing the viewer to explore its process of creation? These are questions that have been discussed in many scholarly articles. I believe automotive art is a fine art especially when it is created by the designer as a drawing or painting and later by sculptors before it is discussed by engineers on its cost to build and its functionality. In this form it is a flight of fancy that can take the individual viewer in on a voyage just as a painting such as *The Ship Wreck* by **Joseph Turner** or *The Old Temple* by **Hubert Robert** which depicts a roman temple in decay revealing the elements of its construction. These paintings pull the viewer into the screen in various thought-provoking ways. A rendering of an automobile can take the viewer into such flights without providing a function. It is a concept and nothing more when

36, 37, 38. Finally, a true flight of fancy which would need to be tested and altered according to wind tunnel test results. Two different versions of the vehicles where the whole-body acts as an airfoil: The Red version has a full valance panel, headlights, Urethane bumpers and a rear quarter with brake intakes and airfoil. The orange version has an unrestricted rear end, unfinished rear bumper airfoil as is the front. The vehicles were done for visual excitement without opening doors and other body seams. In their current form and as reflective art they are hardly functional. The body shape allows the vehicle to act as a full wing with the front and rear spoilers to adjust it for balance. Here are some links to lifting bodies. Also, **39, 40** on page 41.



its build and cost has not been fully realized if it is feasible at all or buildable. It is not a utilitarian device in any manner or form. If predisposed the viewer can only derive pleasure from it when referencing his or her experiences of what an automobile is, and projecting his thoughts onto the image, just like seeing a painting of a shipwreck on a stormy sea, if you have been in rough seas or on a small boat, you can then relate to the painting. For those who are unfamiliar with his work they should also look at the art of **Syd Mead**.

For a few years I was licensed by Ford Motor Company and Shelby Licensing to create paintings of their automobiles. Though I was given images of Ford racing cars to use as samples for my artwork (I created a few images of their Le Mans winners Mk II and Mk. IV GT40s, the latter shown in an earlier section.) Ford Motor Company requires a fee that was too high for that honor so I no longer contracted with them. Shelby was another matter. I fell in love with his energy, his honesty, and openness to people which worked its way down to the people he dealt with. It was a wonderful and rewarding experience. Every painting or digital art I made of his cars went through a review process before I could sell them to the public.

Having gone through years of working in the automotive parts and repair industry and having driven or test driven a number of vehicles gave me a wonderful background in understanding the insides of a vehicle and served me in good stead. Every automotive artist should do as much to understand the function of an automobile before they involve themselves in depicting the product if they can.

https://www.youtube.com/watch?v=_YUoGnJLRw
<https://www.youtube.com/watch?v=WcRbHrKGnvc>

Rick Herron

39, 40 see caption on page 40.



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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): David Briggs, Brian Casey, Keith Leslie, Phil Lightman, Richard Neergaard, 'Mike', 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

David Purvis

davidpurvismotorart@btinternet.com



Grover Williams Bugatti T35 Monaco 1935

Recent work for a publication



Alfa-Romeo 308C
J-P Wimille 1946 Burgundy GP

Recent work for a publication



Talbot Lago 1949 Belgian GP pits

Recent work for a publication

Keith Leslie

keith_leslie@hotmail.co.uk



Neil's Mini

Mini World magazine competition prize.

Private commission. Pencil illustration.



Ian Thompson

1967 BSA A65 Lightning 654cc, the first BSA with a Unit Construction engine

Private commission.

Pencil illustration.



Hetty & Betty (Sunbeam & BSA)

Private commission pencil illustration.



Benelli. V6

Private commission pencil illustration.



Vespa

Private commission.

Pencil illustration.



Laura's MINI One

Private commission pencil illustration.



Against the clock

It's April 1973 and we are on the iconic Healy Pass situated on the Beara peninsula in South west Ireland. It's the Circuit of Ireland Rally and depicts a Group 1 (production class) 1970 Mini Cooper 'S' Mk3, driven by the late Seamus Kearney from Omagh. Only 1572 Mk3's were built making it a bit of a rarity nowadays although thankfully this particular one survives in preservation to this day.

It was used as a rally car from new although had a fairly short life, taking two second class awards in the Donegal International Rally, the Galway Rally, and the Wexford rally as well as finishing the 'Circuit', something a lot of more exotic cars didn't achieve!

The heyday of the Mini in rallying was in the '60s with our own (the late) Paddy Hopkirk becoming a household name in establishing the Mini as a giant killer, but by the 70's the Mini name was sliding further down the results sheets as the big boys arrived in Escort twin cams and Porsche 911' et al. However there was still a hardcore of diehard privateers such as the one featured in this painting campaigning the diminutive British motoring icon, and occasionally causing upset amongst the glory boys and girls particularly on tight and twisty stages where outright horsepower counted for less than the go kart like handling of a well set up Cooper S!

This particular car was laid up at the end of 1973 and quietly rusted in peace until it was 'discovered', rescued, and restored in 1992 and returned to its original colour of White rather than the 'Blaze red' it wore in its rally days.



Those of us of a certain age will always have a soft spot for the original Mini, and if you've never driven one you really should, to experience why they were such a hoot, even if it's only a lowly 850 and not the Q car 1275 'S' like this one that we all aspired to!

The restoration of this car was featured in the June 1994 edition of **Practical Classics** magazine should you ever wish to know more about it.

If you ever see 9990 NZ out for a Sunday afternoon drive with its Glacier white bodywork and black roof you'll now know underneath that gleaming paintwork lies the soul of a little Red Devil that once competed in the world's third oldest motor rally. As ever, enjoy.

David Briggs



A late '60s Albion Reiver tipper

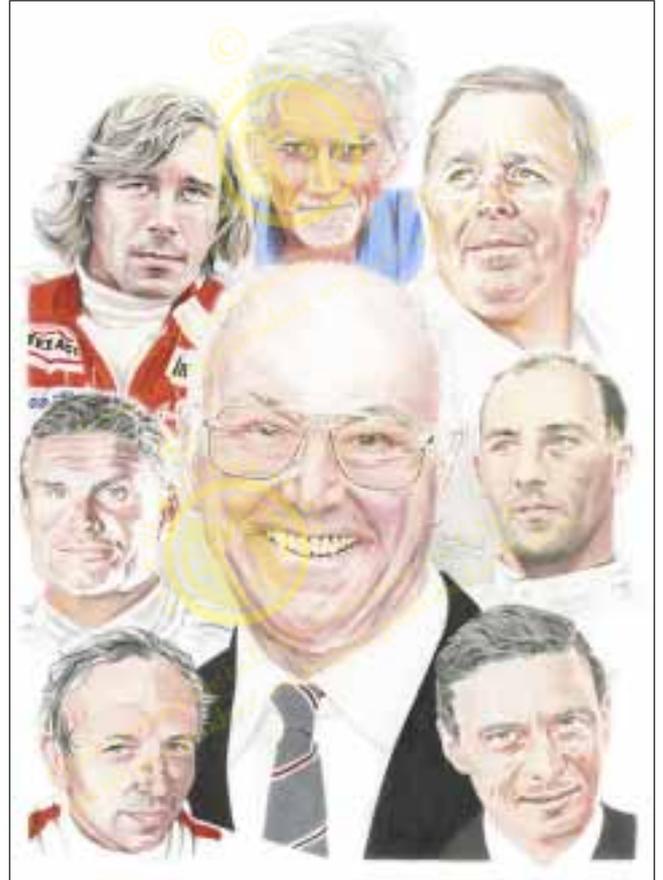
Alan Jones of Ingleton, waiting to load coal at Acton Hall colliery. Incidentally the first pit to close after the 1984 miners strike.



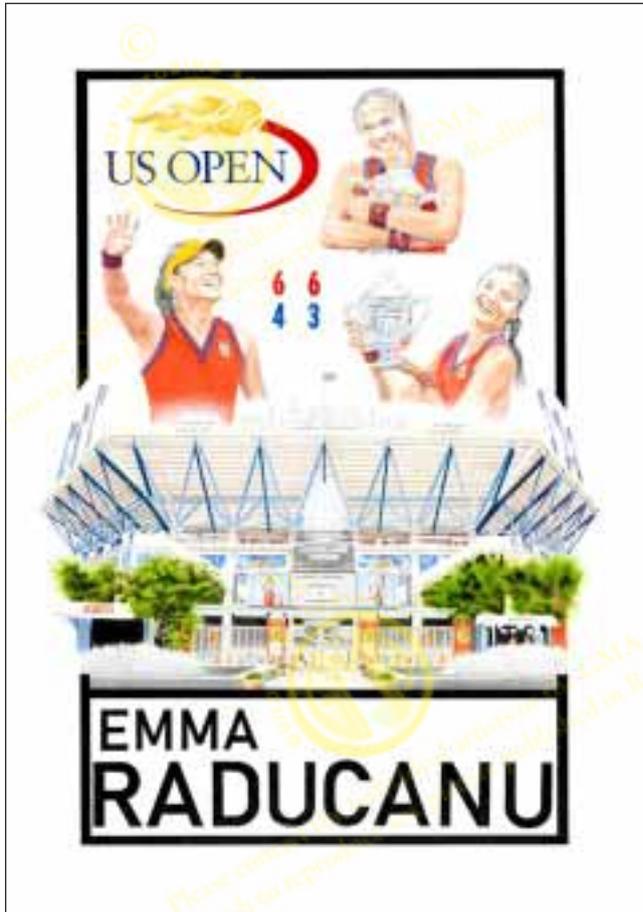
Tiger in the shade

A 1983 Leyland Tiger/ Duple Caribbean depicted at Keukenhof gardens Amsterdam, the 2 passengers chatting to the driver are actually my late parents.

Sir Murray Walker

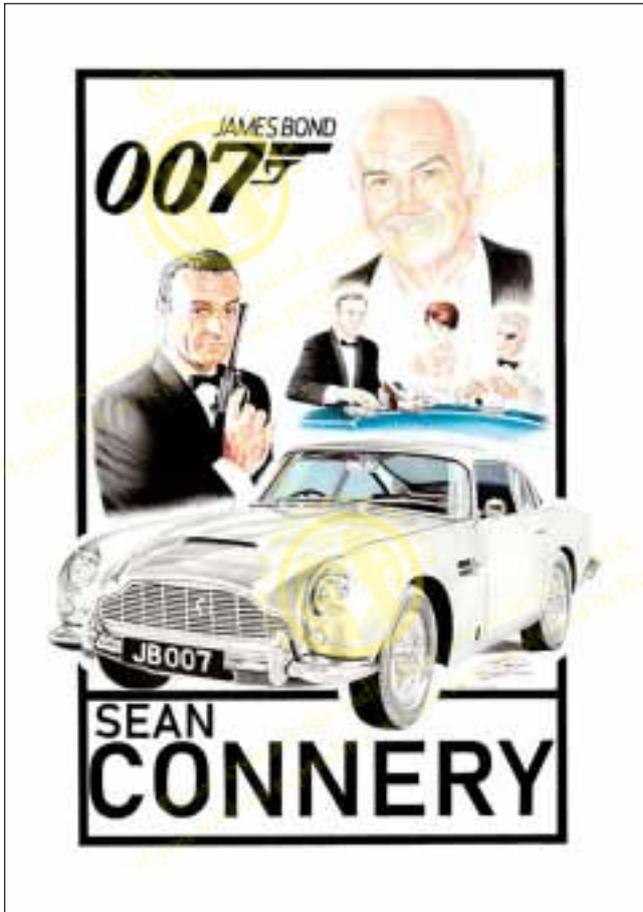


Emma Raducanu



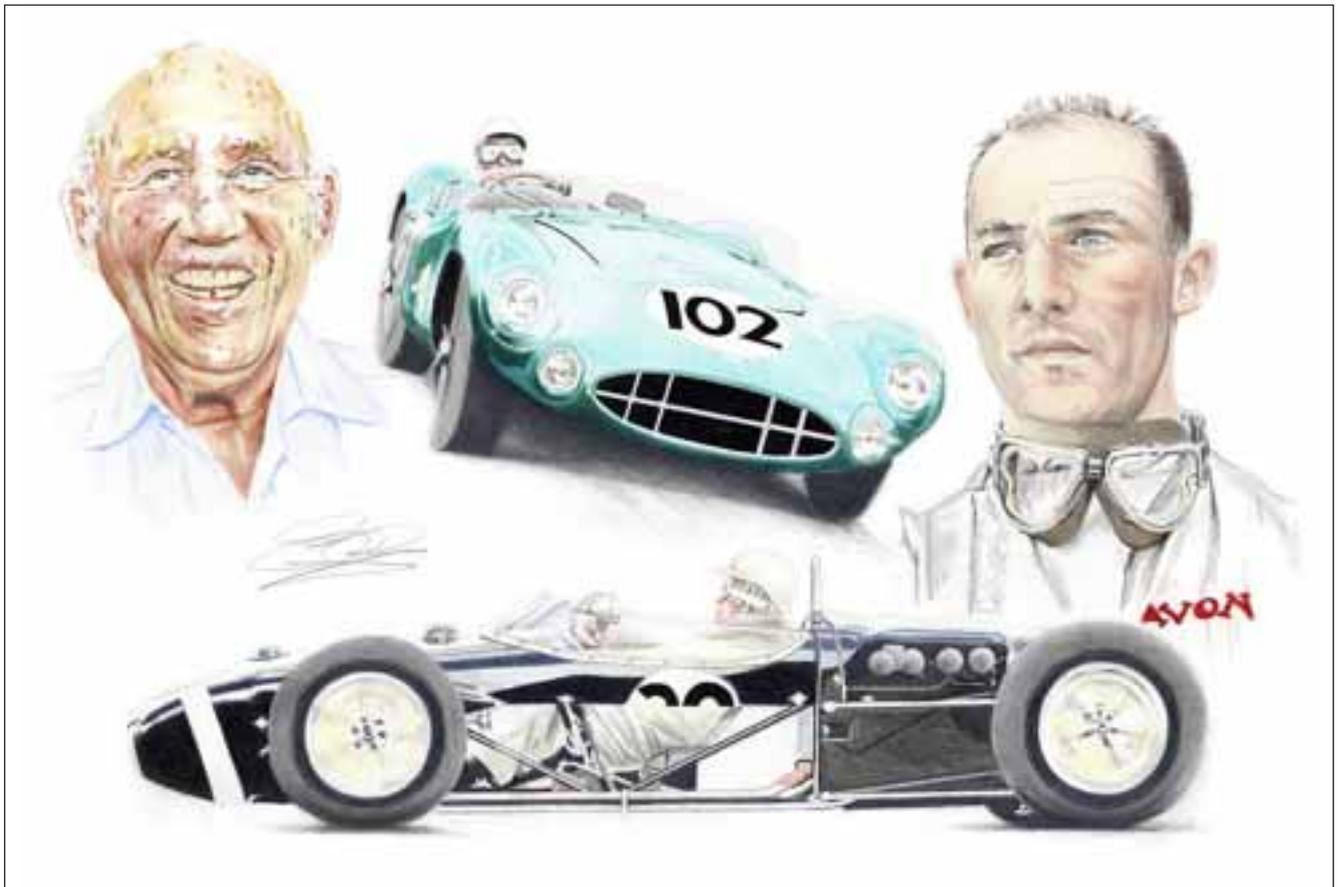
Sir Lewis Hamilton

Sean Connery



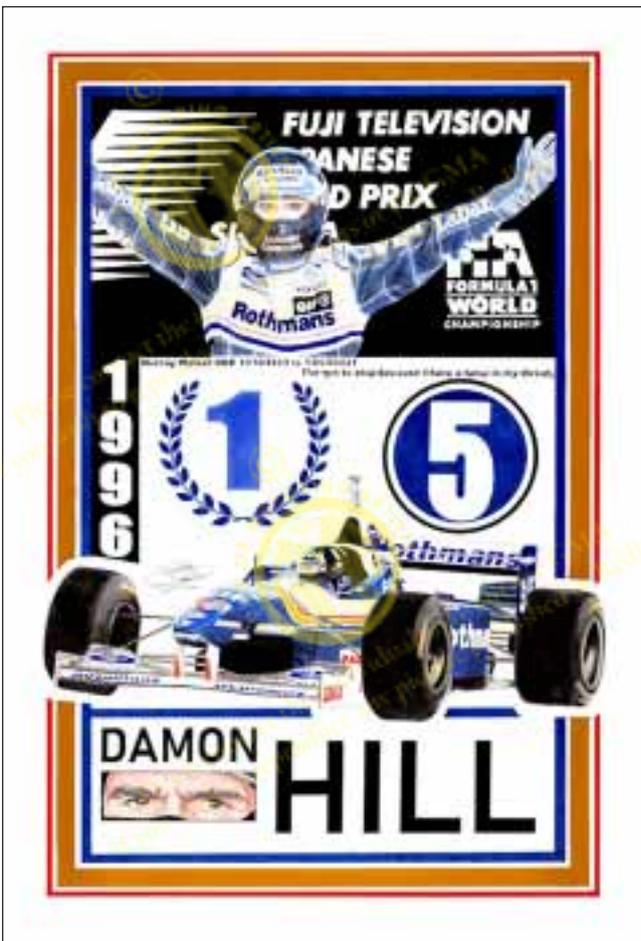
A Gentleman Driver

Tribute to Sir Stirling Moss





Marco Simoncelli



Damon Hill



Mercedes-Benz W108 280SE

Commissioned portrait requested as a memory of the car that had previously been owned by the client's father. This is not the actual registration of the car (which was an unusual shape), and I created 2 additional images with UK and German number plates, which I achieved by creating physical overlays of the number plates, as I am not clever enough to do this digitally. I flipped the German version using Picture Manager.



The Mercedes-Benz W108 was launched in 1965, designed by Mercedes-Benz stylist Paul Bracq, succeeding what had become known as the 'Fintail'. The W108 initially started as 250S and 250SE, but changes in 1968 saw them re-named 280S and 280SE, with a long wheelbase version introduced as 280 SEL.

Phil Lightman



Morris Mini Cooper S



Range Rover Evoque

Done for a friend.

This was done at A4 size on a type of Bristol Board (The Wall) using makers, pencils and fineliners.

Phil Lightman

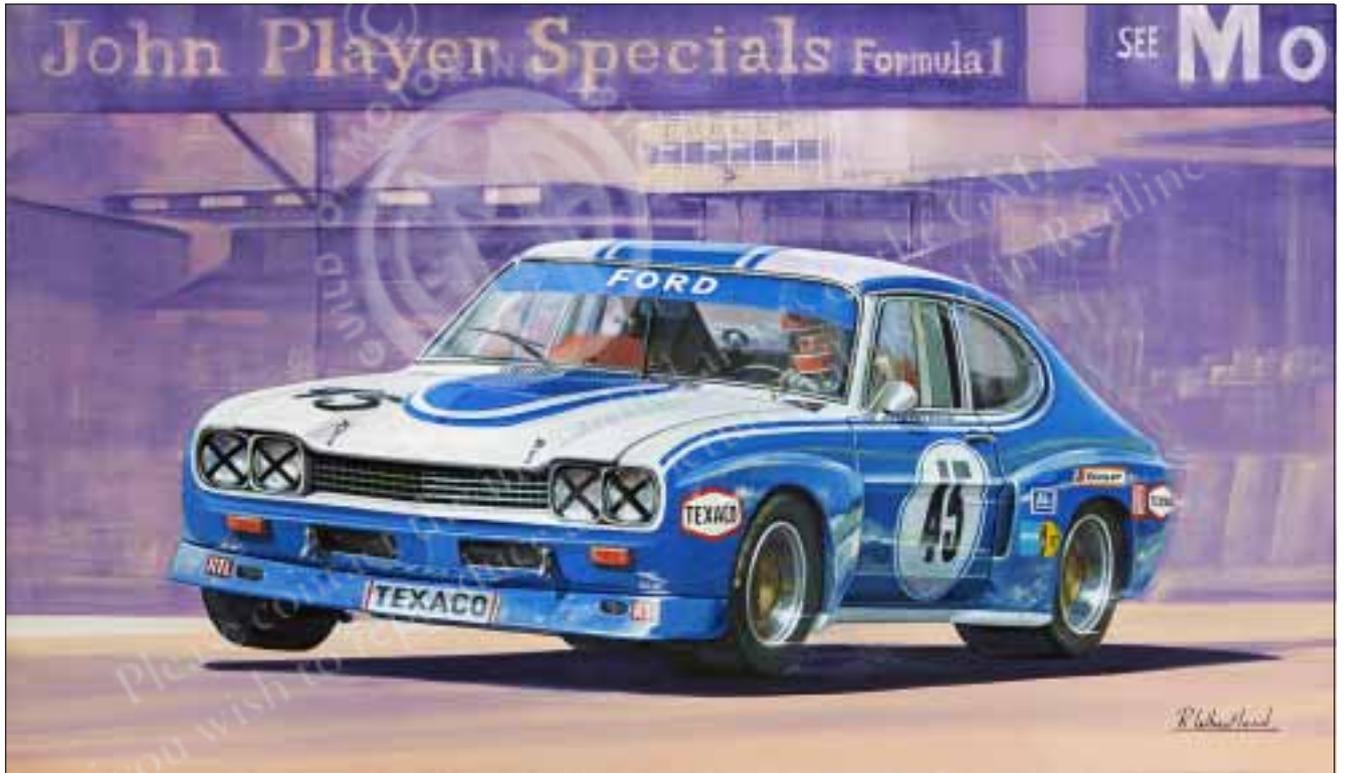


Ford Focus Mk II ST

Done for a friend.

This was done at A4 size on a type of Bristol Board (The Wall) using makers, pencils and fineliners

Phil Lightman



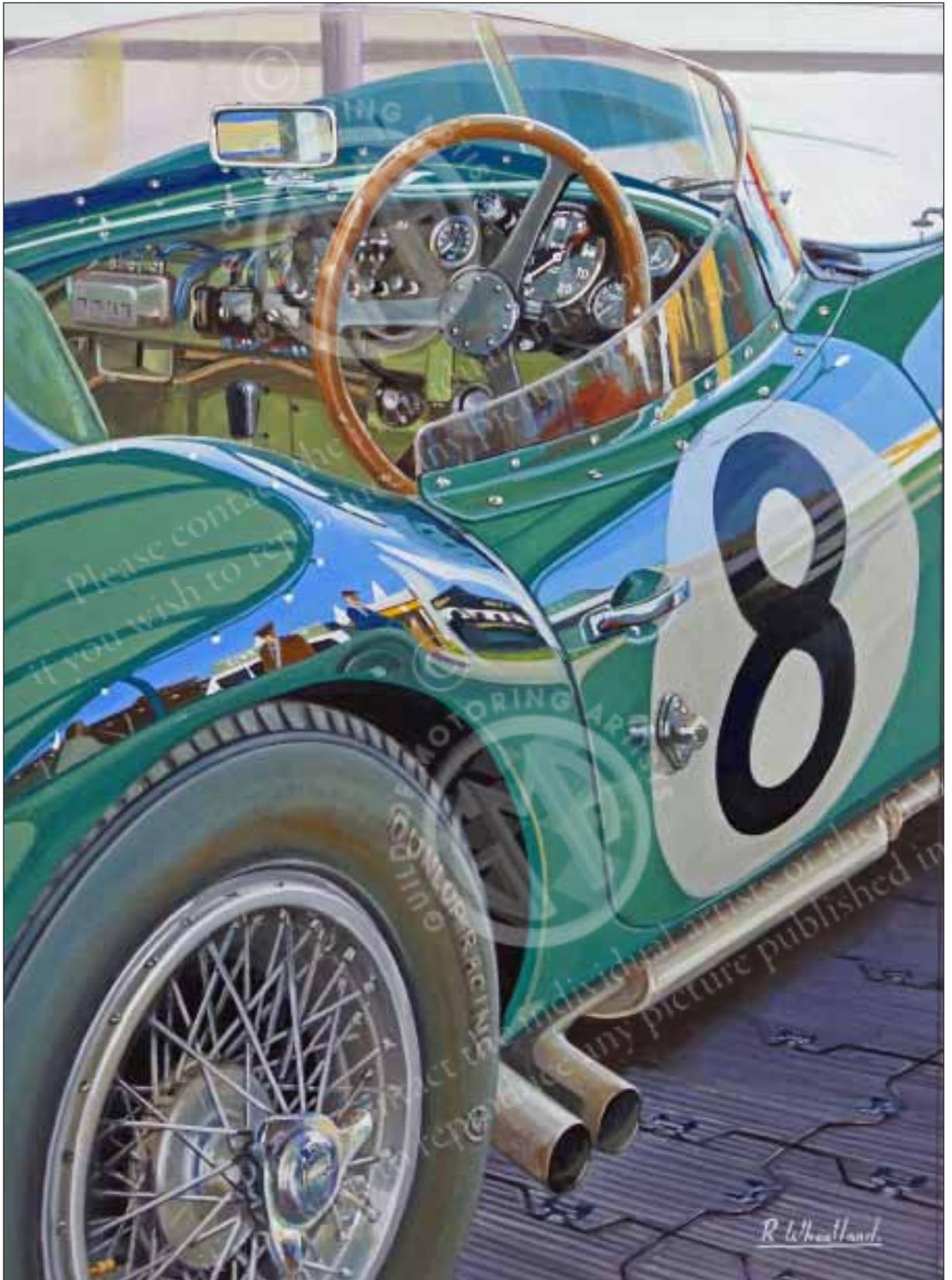
1973 Cologne Capri RS2600

John Fitzpatrick in the works Ford Capri RS2600 at the 1973 RAC Tourist Trophy at Silverstone. At this event, the Cologne Ford Capris were beaten by the BMW 3.5 litre CSL 'Batmobiles'. **John Fitzpatrick** later recalled the 1973 Capris as the "worst handling cars that he ever drove"

The poor handling and other issues were addressed the following year with the RS3100 and the Fords were once again the cars to beat in the European Touring Car Championship.

Watercolour and gouache.

Richard Wheatland



1956 Aston Martin DB3S

The car that finished in second place in the 1956 Le Mans 24 hours, driven by **Stirling Moss & Peter Collins**.

This paddock study was from the 2021 Goodwood Revival, the car being part of the 'Sir Stirling Moss tribute' parade.

Watercolour and gouache.

Richard Wheatland



1959 Cadillac convertible



**Humber
FV 1611**

Better known as a Humber Pig, of the Royal Ulster Constabulary, receiving one of its regular customised paint jobs, while clearing the way through a barricade

**Chrysler
Royal
"Woodie"
Station
wagon**

Pictured on
Highway 1, on
the Pacific coast
of the USA, with
Bixby bridge,
near Big Sur, in
the background



Landrover Discovery

Pictured in a very famous location climbing the bank, out of the River Stour at Flatford, Suffolk with Willy Lotts' cottage in the background. My apologies to John Constable



Porsche 917

This work features an original 917 titanium axle hub on laser cut and powder coated aluminium tiles with a plodder cut laminated studio photo mounted on high gloss acrylic.

Richard Neergaard



ArtyFACTS

- 1 The Cannon designed by Tasmanian Mike Cannon who, early on worked with Colin Chapman.
- 2 'Going to the match.' which has gone back on public display in Salford after it was bought at auction for a record-breaking £7.8m. The Lowry Art Centre bought 'Going to the Match' at Christie's recently after the Players Foundation, a charity which helps footballers, got a warning from the Charity Commision, they decided to sell the 1953 piece.
- 3 22 year old Finn Kalle Rovenpera.
- 4 London's Courtauld Gallery.
- 5 T.Jamie Chadwick.
- 6 Cristiano Ronaldo
- 7 The charismatic and excitable Mauro Forgiari from Modena was Ferrari's legendary engineer. He joined Ferrari from Bologna University and worked at Ferrari for 27 years. He began helping engineer the Sharknose. Then as chief engineer he designed the Surtees, Lauda, Ickx, P2 ,P3, Dino & GTO Ferraris. Then followed his Ferraris for Reutemann, Schecter, Gilles, Pironi, Arnoux & Tambay.
- 8 Kate Moss.
- 9 Red Bull Racing..
- 10 Sue Baker appeared in 100 episodes of Top Gear from 1980 before the Clarkson era. She was vice-president of The Guild of Motoring Writers and was The Observer on Sunday's motoring correspondent for 13 years.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Next Issue

Copy deadline for
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Sunday February 26

Please e-mail any Redline
contributions to:

john.redline@yahoo.co.uk

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