



I guess I was a petrol head first (long before the phrase was invented), then an artist, fed by the need to surround myself with as many car related things as possible.

My profile can best be divided into four stages – early influences, artistic development, Guild involvement (a sort of mini first time part history of the Guild), and professional life outside of the Guild and my 'Big Fix'.

To my surprise my last Guild profile was in 1998 and was a black and white article by John Dawe, GMA Pitstop was posted to members...

*“Analysing the work of art heroes like Michael Turner helped develop my technique”*



*Aston DB4 Zagato - Winter Works Service Newport Pagnell*

## Early influences

My earliest memories feature a fascination with cars and a Dad modified red Tri-ang pedal car (with 'car car' allegedly being one of my first words – along with a distinct memory of a Morris 1000's rasping exhaust note as it changed down!). Happy days where you could recognize a car by the noise it made before you saw it!

Early years were spend 'designing' cars, their interiors, sectioned details, all finished in coloured pencils. So my early ambition was to become a car designer – join the RAF, get an engineering degree and progress from there. However there was a slight problem – I was rubbish at maths and physics. I remember my deputy head saying when I took my £8/10 to re-sit my Maths O level for the third time "David, I wouldn't waste your parents' money".

I ended up joining the Coats Patons textile group business apprenticeship scheme, joining the Ladybird Childrenswear Publicity Department – I've been in or around Retail Marketing ever since.

I'm still rubbish at maths, but have successfully managed £8m marketing budgets in my commercial career...

## Artistic development

Drawing pictures at every opportunity fuelled my artistic development, large chalkboards at my dad's college, birthday cards, more car designs, art at school, further strengthened by a fantastic art master (at first encouraging my loose 'Constable style' then steering me to a more graphic style for exam purposes) culminating in a Distinction at Art A level and exhibiting successfully at the local Slough Arts Festival.

Sadly the 1970s reality of Grammar School life and parental pressure steered me away from Art College.

Gradually I started getting requests to paint pictures of people's cars, one of the first being a friend who drove army tankers for the TA – I can still remember the tear in his eye when he received it....

I've always been a prolific artist, (it eventually becoming my Big Fix in life) so my late teens and early twenties were filled with paintings of my early cars (Austin A40, Fiat 127, Vauxhall Chevette and then a series of MGs – Midget, Jubilee GT, Maestro), along with a variety of racing cars (Jackie Stewart always was and still is my hero) so Matras and Marchs, then the famous Tyrrells were constant subject matter, painted in watercolour, then discovering the addition of gouache highlights

Winter Steam Olney

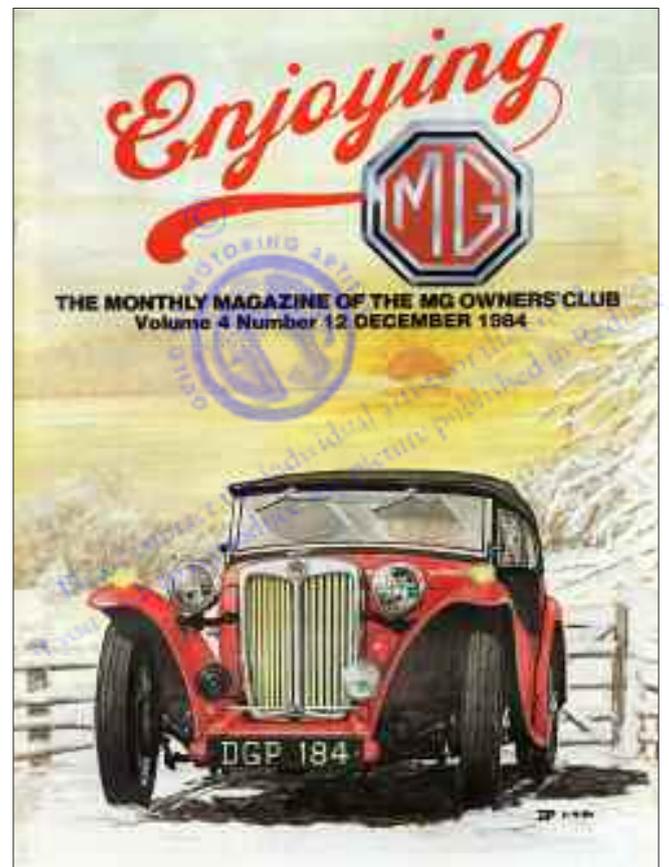


that is still my medium of choice today. I tried oils once but hated it, I was too impatient. At the time I drew stuff then painted it, until I developed a style that combined the two. I'd use French curves and ellipses to finish off edges and wheels, using a capillary paint or Rotring pen (remember trying to wash those out!).

Influences included F Gordon Crosby, Michael Turner, James Dugdale and Norfolk artist Malcolm Roote.

I was soon gaining commissions from the MG Owners Club (being an active owner and member) then in 1985 I won a prize in Autocar to design a future MG and had my first published work the MG Owners magazine front cover December 1984 winning a tripod(!) for one of the year's best covers.

I first became aware of the Guild in 1987 seeing a magazine ad for their first London Show at the Wingfield Sporting Gallery in Clapham, (where I later found out a major sponsor went bust jeopardising the future of the Guild). I was delighted to be invited to submit work for Membership at the Victory Services Club in London. This was a regular London based haunt of the Guild Founding Members – John Norbury, Stuart Hine, Ken Aitken and Richard Wheatland (who with some guidance admitted me as an Associate to the Guild).



Basilica di Santa Maria della Salute Venice



Summer of '76



Silver Arrows – Monaco '37

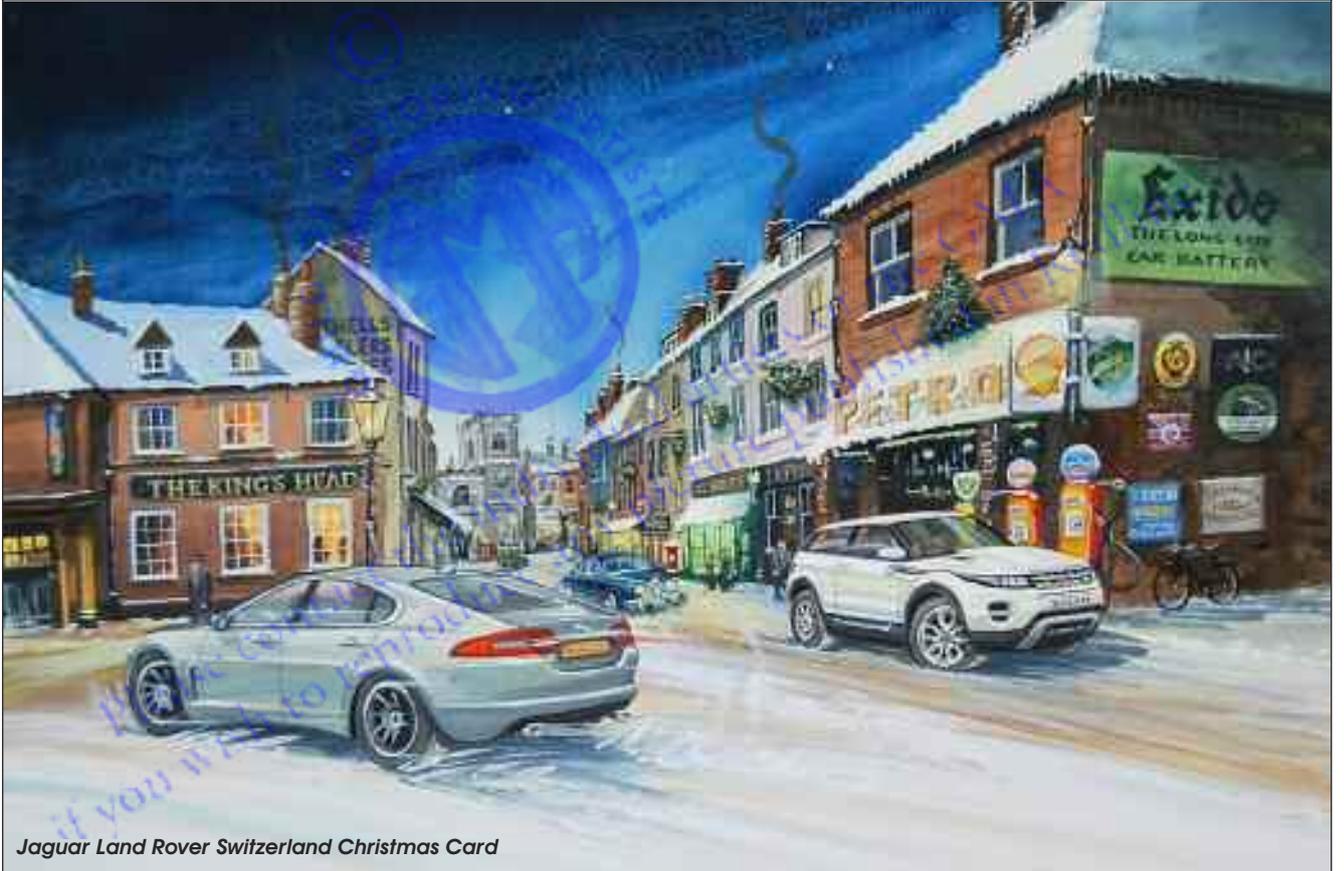
I have been a full Guild Member since May 1998. At the time Honorary Members included Ford's **Sir Terence Beckett** and **A F Rivers Fletcher**, with the artist **Michael Turner** being an Honorary Fellow.

Since then I've submitted work to I think every Guild exhibition – the big thing about the Guild for me has always been the thrill of displaying work next to established artists (my 'Big Fix' has always been a hobby). From the late 80s to early 2000s the Guild exhibited in the USA at Hershey's, throughout the UK at Beaulieu, Brooklands, Silverstone, Donington Park, Museum of British Road Transport Coventry & Gaydon BMIHT Heritage Motor Centre together with shows at the NEC and Alexandra Palace.

Early advice from members like **Charles Thompson** (a Ford designer whose portfolio included the Cortina's rear lights – see the article in Practical Classics September 2017) a brilliant real life oil painter and **Rod Diggins** (a marvellous all round artist – motoring, aviation, lifestyle), **Roy Puff** whose clean graphic style was a revelation, plus analysing the work of art heroes like **Michael Turner** helped develop my technique. Back then the Guild had a wealth of 'old school' artists and sculptors – from different disciplines – oils, pastels, acrylic, watercolour, pencil, cutaways, bronze casting and magic marker.

I got a major coup in 1992 when I painted the image for the Christies Silverstone International Historic Festival Programme front cover and assorted material.





Jaguar Land Rover Switzerland Christmas Card



Napier-Railton, Brooklands



I was (one of many I later found out) runners-up in the 2000 Grand Prix Sportique Motoring Art Competition. Commissions, artwork, calendars and motoring event posters from the Porsche GB, Chesil Sportscars, Jaguar, Morgan, Land Rover Switzerland, Austin Healey regional clubs and members kept me busy with other commissions from the commercial world.

## Guild involvement

Following the initial London base, the Guild had become largely Midland based – **Roy Gardener** was Administrator, **Ken Aitken** was Chairman and **John Dawe** edited and compiled **GMA News** (all from handwritten contributor text!).

I found myself at the 1996 AGM (at The Museum of British Road Transport Coventry a regular **GMA** venue – before the refurb) where some of the team wanted to step down – ending up at the end of the AGM as Guild Administrator. **John** stayed on with **Stuart Hine** becoming Chairman, **Mike Plant** becoming Treasurer and Membership Secretary. There were 85 members including France, Germany, Australia and India, (always interesting at subs renewal time!). I was then elected to Chairman from 1998 until the end of 2007, (not necessarily as a direct result!) membership increased to over 100 members.

The Guild base now moved to Hertfordshire with support from **Mike Plant**, **Rod Diggins**, **Pete Hardwick**,

# David Purvis

**Graham Bosworth**, **Stuart Booth**, **Stuart Spencer** and later a newly elected **Barry Hunter** and **Brian Casey**, plus anyone I've forgotten due to ageism, it was a period of change and activity for the Guild.

We held a diverse range of exhibitions from Chiswick based Gibson Moore Gallery, Alex Reade Motorsport, the Bexhill 100 (on the promenade where the concourse winner could select a **GMA** artist to paint their car), a joint **GRA**, **GAvA**, **GMA** Planes, Trains & Automobiles Exhibition, Porsche GB at Highclere (before Downton was thought of) and successful long running exhibitions at Donington and Beaulieu. 'Guild Transport' often involved an MFI van full to the brim with a couple of beers at the end of the day! In 2008 with the help of USA member **Mike Jekot** we successfully transported across, exhibited and transported back a pallet load of paintings to the Art of Velocity in Minnesota.

We grew the commercial standing of the Guild with professional display material, hanging systems, the AGM Website, Online Gallery and a colour and eventually digital magazine (a far cry from my handwritten Administrators' Amblings).

A useful lead led us to work with Haynes the publishers, to create a **GMA** motoring art book of motor racing history. The quality of our work was great and I remember sifting through piles of transparencies (no digital files!), but sadly there were too many repeats and too many holes in motor racing history for it to succeed.

Jag E Type 50th



B.Bira Brooklands



Fifties Ford Fill Up - Olney



New member selection was always interesting (often at Mike Plant's FCA attic office in Baldock), and rather than a sucking of teeth and head shaking we developed a positive critique for unsuccessful applicants that they could build on, many improving, re applying to successfully join.

One we held in a pub went well until one chap who hadn't been selected, became very aggressive and abusive towards us and the Guild as a whole, reckoning we were a bunch of hypocritical crap artists who damaged his paintings by resting them next to a radiator – happy days!

Because of the large membership, the AGMs were lively affairs with endless debates about what the Guild stood for, what it could do for them and very anti digital.

The question of 'What can the Guild do for me?' was a recurring one, the response then and as relevant now is 'What can you do for the Guild?' It's still a bunch of passionate people who keep it going.

Sadly pressure of work meant I eventually had to step down, with Sheridan Davies becoming Chairman in 2008 and moving the Guild to the next chapter that David Ginn now so generously and tirelessly manages.

## Professional life and my 'Big Fix'

**I've been in Retail Marketing since 1978, working for MFI for almost 30 years, as In-store Marketing Manager, then a spell as Marketing Director in Print Management, finally setting up a retail marketing agency in 2010 with B&Q becoming a major client.**

To counter this art has been my 'Big Fix' – I'm prolific with over 650 paintings to date, on average taking 8-12 hours to complete. It's not just motoring art, since moving to Olney over 17 years ago I've produced a large number of local scenes – often with a motoring twist, including local Christmas Cards and Art around Olney Calendars, plus had three successful one man exhibitions. As a Scout Leader I took my troop through the artists badge teaching them watercolor techniques in painting Olney Church by the river – it resulted in 40 paintings of the same scene – but each one totally different!

Hobbies include photography, tinkering with cars (restored on MX5 NA over the past two years), a growing family and motoring and flight experiences that my wife Gail treats me to.

However I've yet to create that perfect painting, some have come close...

GUILD OF MOTORING ARTISTS HISTORY

*why the guild was formed ...*

The Guild of Motoring Artists was formed in 1986 by a group of artists interested in depicting the motoring scene, both past and present, to provide a link between kindred spirits and to promote and publicise original motoring fine art produced by its members.



*membership ...*

Its membership includes both professional and amateur artists working in virtually all recognised media. A number of members have had painting published as fine art prints, greeting cards and calendars, as well as in the motoring press and books. Many include the portrayal of other forms of transport, such as railway and aircraft, in their repertoires.



*exhibitions ...*

The Guild had its first London exhibition in 1987. And has since exhibited regularly at various venues in Britain and the USA. In order to maintain a high standard all work submitted for these events are subject to selection by a panel of members, and the meetings at which this takes place offer further opportunities for members to meet.



*exhibitions ...*

St. Thomas' Hospital - London	October 1986
Wingfield Sporting Club - Clapham	October 1987
Lower Mark Auto Art - USA	September 1987
Hendon Auction, Auto Art - USA	October 1989
Derbyshire	January 1989
Southgate Town Centre Festival	August 1989
Lower Mark Auto Art - USA	September 1989
Hendon Auction, Auto Art - USA	October 1989
London City Fair	August 1991
Southgate Town Centre Festival	August 1991
'Top of the World' - Maxwell Gallery, Bristol	August 1991
Derbyshire	October 1992
MBHT Historic Race Motor Club - London	1993
St. Paul's Gallery - Preston	1994
MB Gallery - No. 10, West	September 1995
Loughborough University	May 1994
MBHT Historic Race Motor Club - London	May 1994
Derbyshire	20th - 21st
Photography Gallery - Nottingham	October 1997
St. Paul's, Derby & Nottingham, 1998, 1999	June 1998
Clarendon Motor Club - London	September 1998
Clarendon Motor Club - London	April 1997
AK/De - Derbyshire	June 1997
Red Line - Derbyshire	July 2003
Or Art House Gallery - Nottingham	June 1997
Photography Gallery - Nottingham	July 1997
Museum of Transport, London	July 1997
Red Line (UK) Ltd	July 1997
London	October 1998/1999
	Nov 2000/2001

*published works ...*

A number of our better known members regularly have works published as limited editions or have illustrated books, race programmes and posters. The Guild has also sold work to and gained commissions from the motor industry. Michael Turner is an Honorary Fellow of the Guild.



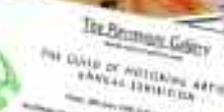
*Making history with a brush and a camera*



*the Guild's future...*

As a Guild we have the ability to organize exhibitions, book illustrations and commercial artwork. We are always looking for alternative Exhibition Venues and Sponsorship opportunities.

GUILD OF MOTORING ARTISTS



*want to know more!*

Contact either:  
 Michael Plant FCA  
 Treasurer, Membership Secretary  
 11 High Street  
 Baldock  
 Herts SG7 6AZ  
 01462 895737  
 David Purvis  
 Administrator & Chairman  
 78 Dogledonry  
 Clony  
 Bucks MK46 5ET  
 01234 241705  
 david@motorart.co.uk

## From the EDITOR

Welcome to **Redline**. Hopefully all members had a good Summer in 2017 (or Winter for those of us in the southern hemisphere). At the time of writing Mother Nature is really wreaking havoc in some parts of the world with one hurricane after another, earthquakes and heavier than normal monsoons. I do hope that none of our members have been caught up in any of this environmental destruction.

On a happier note, we have a hopefully interesting **Redline** for you. If you haven't already read it, our featured artist, **David Purvis**, has incorporated a short history of the **GMA** in his profile, he being one of our longest serving members and a former Chairman. I found this fascinating especially the paragraph about member selection. It reminded me of my own initial application. I came away from the selection meeting in 2 minds, a little disappointed that I had not been accepted as an associate member (as it was then full members being a very special limited category) but pleased to have been accepted as a friend. Most importantly I was given some useful constructive criticism which I took on board and subsequently reapplied with 3 new paintings and was accepted as a result. As you can see, I'm still here!

As usual, this website version of **Redline** has been edited with 'watermarks on the photos for copyright reasons. Please contact the relevant artists or the **GMA** should you be interested in purchasing an original painting or a print where available. The Chairman's letter has also been omitted although much of what he has to say appears in his blog elsewhere on the **GMA** website. **GMA** members of course get the full version of **Redline**.

Once again our current chairman, **David Ginn**, has contributed a 'step by step' article which shows just how much work goes into an original painting.

There is also a feature on current challengers for the Land Speed Record which ties in with this issue's book revue. This is all timed to coincide with the first 200mph test run of Bloodhound SSC in Newquay this October.

I hope you enjoy everything in this packed issue, not just the items already mentioned.

Regards,

*John Napper*

## ArtyFACTS

- 1 Which famous artist was 'brought back from the dead' recently?
- 2 Which F1 driver wanted to know 'When did I do dangerous driving'?
- 3 What car is a 'neunelfer'?
- 4 Who painted 'The Laughing Cavalier'?
- 5 Which Impressionist painter often painted Mount Sainte-Victoire?
- 6 He had an Paris exhibition closed down for gross indecency and was regarded as a degenerate philanderer addicted to hashish and opium. He had no commercial success in his lifetime and died penniless from tubercular meningitis at 35 years old. His pregnant partner committed suicide 2 days afterwards. A reclining nude painting of his sold in 2015 for \$170 million. Which artist could this be.... ?
- 7 What will Formula 1 soon share with the angels?
- 8 Who was the founder and creative genius behind Lola cars?
- 9 Who is the Mini Monet 15 year old watercolour artist prodigy from Holt in Norfolk?
- 10 What is the significance of Willy Lott to art?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

# Step By Step Ford GT Le Mans 2016

My Ford GT painting was started back in June 2016 just after the Ford GT class win with number 68 at the Le Mans 24 hours race. I was hoping to get it completed in time for the GMA Ford Dunton Vehicle Enthusiasts Day (VED) art exhibition. Needless to say I never got remotely close to getting it finished, maybe 1/3 done which I still exhibited on an easel as a work in progress painting with a paint pallet and a few old acrylic tubes and brushes as a prop.

Suffice to say this painting took another year to complete, only days before the Ford Dunton 50th anniversary event where of course the GMA had a great show, as reported in my Chairman's Letter.

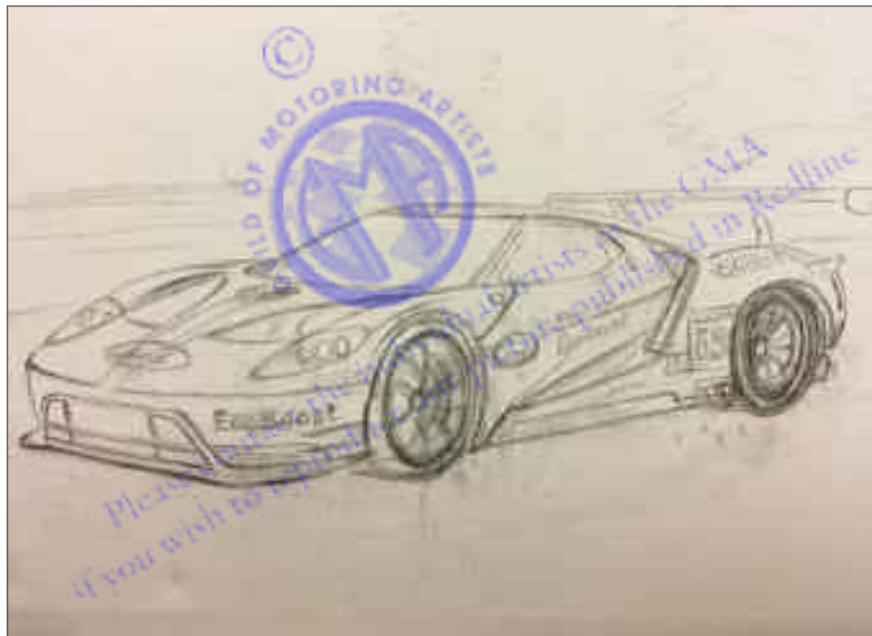
I did get some 25 limited edition prints made as an A3 on high quality card kindly reproduced by the Ford Dunton reprographics studio which I signed and numbered and gave away 10 as part of the 50th anniversary event free raffle (along with 10 similar signed and numbered Ford Capri mark 1 Art Deco style prints of mine) this was a great GMA PR exercise and very well received and appreciated by Ford Dunton 50th organiser, Ruth Freeborough, who kindly invited the GMA to attend and exhibit.

So this article is a step by step illustration of the progress of my Ford GT acrylic on canvas painting that is a circa 20" x 30" landscape picture, which I painted around the sides.

I just have a few confessions regards this painting, which I will tell you now and then later what is 1. strictly speaking incorrect, 2. missing three things & 3. artistic license! Can you spot them towards the end?

So the first image as ever, is the pencil drawing that took awhile to get right, perspective-wise and of course got modified slightly as the painting progressed.

## Step 1



**Pencilled out the Ford GT – wheels as ever always need sorting and front end need playing around with during the painting. The background, as is often the case with my automotive paintings set entirely made up and evolved as the painting progresses.**

My first confession is I used a pristine publicity shot of number 66 (not 68), but I painted in 68!

## Step 2



As with all my acrylic paintings, after the drawing (and in this I also added some more (imaginary) background to give the picture depth and perspective, I have started with the monochrome wash using burnt sienna shades.

This picture shows just the background, leaving the car for the moment, so I can get the light and dark of the background washed in, including around the edges.

## Step 3



I am now washing in the monochrome burnt sienna and giving the car some form, shape and graphic definition.

Its all very rough so far, but gives me something to build on later.

## Step 4



am filling in more of the car's definition, including the wheels and adjusting the perspective too using just burnt sienna monochrome, which helps me just focus on the shape, perspective, light and dark.

This includes etching some of the larger logo letters or blocks to at least get those roughly in the right place.

## Step 5



I start to fill in the background using cerulean blue, Naples yellow, white for the sky and some of the road and early morning misty fields at Le Mans.

## Step 6



Now painting in the background trees and field in greens with some yellows, and ochres. The colours are arbitrary but I tend to use whatever I have at hand, and looks good for each painting, as I never like to be too prescriptive.

As you see at each stage I tend to lightly wash or scrub in whatever colour(s) I have on my brush into the road to give it more coherency for the overall look of the painting, so even when (as I do in this painting) I over paint in greys I tend to allow some of the ground colour to show through if I can, though again this varies painting to painting how much of this shows.

## Step 7



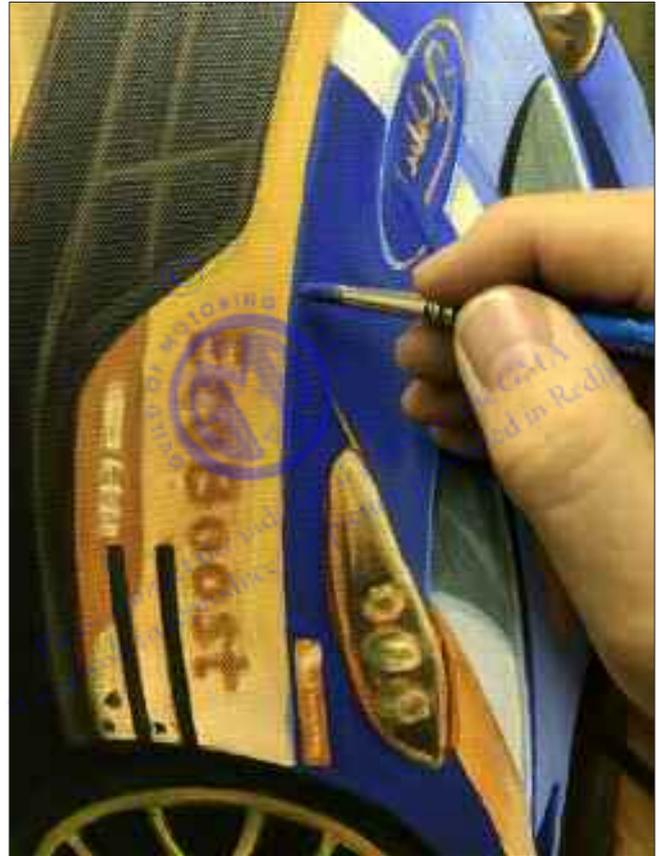
I start to paint in the darker shadows under the car and in the wheel arches, wheels and plastic spoilers, as well as the glasshouse and some more dark tones in the road surface.

## Step 8



I have finally started to add the colours on the car, starting with blue bonnet (hood) and I tend to rotate the canvas as best suits the angles of brush strokes or perspective lines.

It is always satisfying to start painting the body colours once the background and base wash have already been painted in as it helps me focus on the colours and sharpness rather than form, shade and light.



Close up of my painting the blue hood (bonnet) with the canvas tipped 90 degrees to make it easier to paint and keep a sharp edge against the white nose cone



The full picture in the correct orientation with the blue hood (bonnet) painted and the Ford logo started

## Step 9



I am painting more of the blue side walls and side logo as well as the white body and shadows of the wings, slow but sure and building up the body colour. All the time looking at the perspective lines & form using the colours.

## Step 10



At step 10 I am starting paint in the red bodywork and sharpening up other details as I spot them including the nose cone perspective and blending in the shadows all round and the glasshouse and lamps.

Also outlining the logo blocks. The wheels (rear in particular is out so will sort that out in the next steps, but these things do not show until the car painting evolves, so still plenty of time to correct.

## Step 11



I reworked the nose cone for perspective, tightened up the red, white and blue bodywork light and dark areas, sharpened up the air intakes, glasshouse, headlamps, front spoiler highlights, black fins, exhausts and logo boundaries and most importantly sorted out the wheels, and car shadows

## Step 12



By step 12 I have sharpened up shutlines, interfaces, lamps and glasshouse and spoilers, front and rear details and race strip.

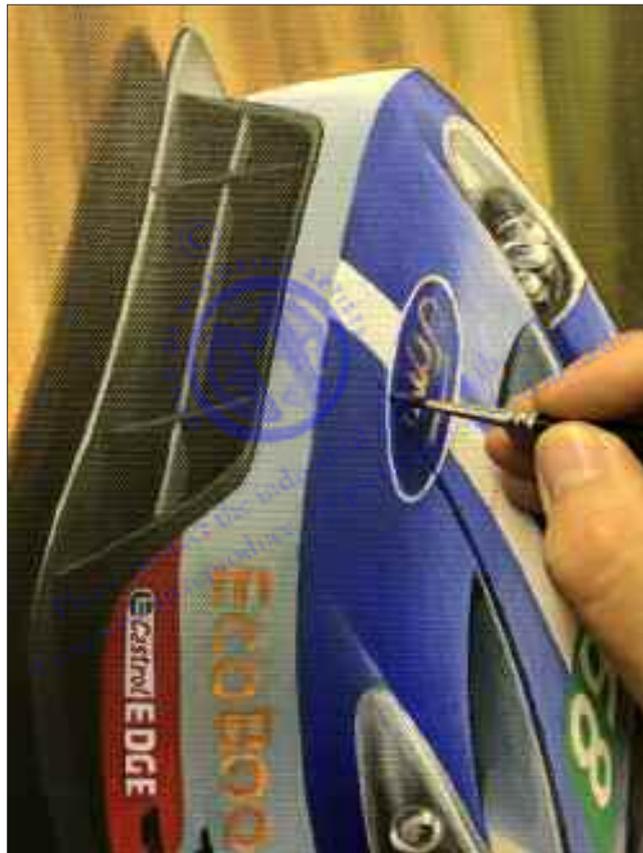
Although the wheels at speed would in reality have been a black grey blue (closer to the look in step 11, I couldn't resist detailing the alloy spokes which I will still blur to give the illusion of speed.

All the time I have been checking the subtle perspective lines

### Step 13



Full picture of step 13a, illustrating the logos of number 68 and Ford nose cone oval with Castrol and rear Edge icons detailed in.



Close up of the Ford nose cone oval being painted at 90 degrees rotation for ease of brush strokes

Step 14



At step 14, I am focusing on the EcoBoost logos as well as Michelin icons and have been rotating the canvas 90 degrees vertically and as shown here, 180 degrees upside down!

## Step 15



At step 15 the car is essentially completed with last few logos including Powered by EcoBoost and the Ford ovals sharpened up as well as front, top and side body paintwork highlights and shadows cleaned up.



Close up of the front half of the car completed.



Close up of the rear section of the car completed with everything painted in and body highlights and shadows and shut-lines all sharpened up.

## Step 16



**At step 16, I reluctantly painted in the darker grey Le Mans grey Tarmac road surface to complete the full painting after criticism and comment from some of my Ford colleagues of my more earthy coloured road surface which I quite liked as it gave greater contrast to the cars shadow and the road. I still tried to retain some of the earthy feel in the road though.**

I am however pleased with the finished painting and it was this image that I had the 25 limited edition A3 high quality prints made, signed and numbered, of which 19 were given away in the Ford Dunton 50th Anniversary GMA art exhibition.

So to my confessions of what is missing or incorrect which on reflection I will probably never fix in the basis of artistic licence!. Though I feel I do not really need to admit what these are, for the few of you who maybe pick up on these, I'll tell you now, three of them are obvious and already aluded to and two are not.

First, as already noted, this is in fact the number 66 car from 2016, not the actual winner 68, as the logo set up is in fact slightly different.

Second, as noted you would not see the alloy spokes at speed, they would just be a black or grey blur, but I couldn't resist painting them in albeit distorted to give the illusion of speed

Third I left out the driver, but arguably you might not see the driver due to glasshouse reflections and deep cockpit shadows so I preferred to focus on the glass reflections.

Fourth, ok you might have spotted this but I genuinely missed it until the painting was hanging in the exhibition, and that is the black round hole in the top door bodywork. This of course would be the hole to affix the door rear view mirror.

Fifth, again not spotted until the picture was hanging, in race mode of course there would have been central roof antennae for communications to and from the pit from the cockpit.

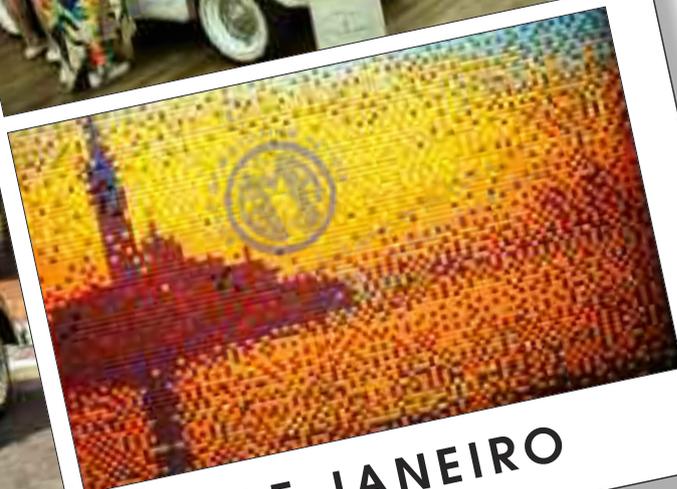
There are also another couple of minor errors, but they are my secret.

I hope you have enjoyed my past step by step painting articles and now this latest step by step article for **Redline**.

If you have any questions on this or wish to submit your own step by step painting article, please bring it to **John Napper's** attention for a future **Redline**.

Kind regards and happy painting,

*David Ginn*  
GMA Chairman



## POSTCARD FROM RIO DE JANEIRO

**Since the last Redline I have been to a number of events in different parts of Rio de Janeiro. Nothing anywhere near as big or exciting as last year's Olympics or the 2014 World Cup, or even the annual Carnival, but entertaining nonetheless.**

You will no doubt recall the amazing Lego exhibition by American artist Nathan Sawaya that Barry Hunter reviewed a few issues ago. This exhibition, *The Art Of The Brick*, is touring the World and recently visited Rio de Janeiro so I had to go when I found out about it.

It was housed in an exhibition area in one of the large out-of-town shopping centres in Barra de Tijuca which is a suburb several miles from my home but now easier to reach since the Metro line 4 was opened just in time for the Olympics. The station at the end of the line is integrated with a bus station for the new Rapid Transit buses which have dedicated lanes to enable them to move quickly and you soon arrive at the Village Mall. This is an upmarket shopping centre with big name fashion brands and Rio's only Apple Store.

As stated earlier, there is also a large exhibition area where *The Art Of The Brick* was located. It really is a great show and quite remarkable what can be done with these rather basic studded bricks that we have

probably all played with in our early years. Back in my day the bricks were only red or white but now they come in many colours which allows Nathan Sawaya to make some colourful sculptures as well as reproducing famous paintings and photos with Lego bricks!

You have to see it to believe it. If it comes to your part of the World and you haven't yet seen it, I recommend that you make a point of catching it!

In the same shopping centre I stumbled across a stall selling excellent Italian style ice cream from an old Fiat 500. This was a genuine car that had been modified to incorporate a freezer for the ice cream. Whilst it seems a shame to see a classic car being cut about in this manner rather than being restored, it was an attractive and original display as you can see in my photo.

I have also found time to take in the monthly classic car show which always has something different when I go. The star this time was a 1938 Plymouth which you can see in one of the postcard photos. It was only the second time I had been this year. I really must go more often.

My next 'postcard' will be from Foz de Iguaçu which I'm told is spectacular so I am going next month.

*John Napper*

I recently went on a Eurostar Art Trip to the Netherlands organised by Travel Editions. Our party stayed in Amersfoort, the home of the Mondrian Museum just east of Utrecht.

This was an illuminating visit as Mondrian is well known for his primary blocks of colour but well before he took to black lines and rectangles it is interesting to see how capable an artist he was. His studio is set up just as it was but you need to be fit to get around this museum as it has plenty of stairs. You can buy all sorts of Mondrian merchandise which still looks really modern and slick, including a pair of Mondrian Nike Air trainers!

In Haarlem we visited the Frans Hals Museum which has a plotter set up on one of his larger paintings x-ray analysing the paint composition. This is a long-running project and when completed will be able to show whether Frans Hals did all the work or if he had apprentices doing some of the work too. The visit reminded me of just how good a portrait artist Frans Hals was, and how each face he painted was so full of life. Haarlem is a buzzing and picturesque town but unfortunately I didn't have time to take the short bus-trip to visit the Zandvoort circuit which is close-by on the coast.

The Rijks Museum in Amsterdam is a short and pleasant walk across the Museumplein park from both the Stedelijk modern art museum and the Van Gogh museum. The Rijks Museum is essential for the great Dutch masters such as Rembrandt, Rubeens, etc. I personally find them a bit too dark for my tastes and it's Van Gogh who has always floated my boat, and who also has a number of paintings in the Rijks Museum.

I went into the Modern Art Museum and found that 'interesting/quirky' rather than rivetting or essential, so perhaps in my case, there's nothing new there then!



RijksMuseum



Seurat – Cypresses– Kroller Muller Collection

Rembrandt – The Night Watch – Rijksmuseum



The close-by Van Gogh Museum had big queues and was very good and I would thoroughly recommend it if you like a bit of wild colour. I could have stayed there for the full day. Also another reminder to look out for the 'Loving Vincent' animated film which is due for release on September 22nd this year.

The Kröller Müller collection is astoundingly good and is located further east between Arnhem and Apeldorn. It is a large private collection in a very modernistic building in beautiful grounds which include a sculpture park.

Here there are many Van Goghs and many very capable artists I have never seen before along with pointillist works by such as Signac & Seurat and much, much more. An excellent, absorbing and worthwhile visit.

I found the cyclists an eye-opener in that so many people use their unglamorous steel bone-shakers to get around every day. Few seem to wear helmets or lycra and generally display refreshingly sane and safe attitudes. There are very large bicycle parks outside railway stations and the buildings you would assume in GB were station car-parks, were in-fact chock-full of bicycles.

It takes a bit of adjustment to watch out for cyclists who have right-of-way on their many cyclepaths, but they seem quite laid back and still look out for you too. Our tour-guide told us that in Holland as a starting point, the larger vehicle is generally considered to carry the greater responsibility in the case of an accident. So the cyclist is considered to blame when they hit a pedestrian, or a lorry in a collision with a car, and so on. It seems to make for a simple starting point in encouraging people take more responsibility for each other's safety.

*Barry Hunter*



Van Gogh – The Bridge At Arles – Kroller Muller Collection

## The race is on for the next big target in Land Speed Record history

I got hooked on Land Speed Record breaking almost half a century ago, at the age of 9, when I borrowed a book on the subject from a public library. It was a relatively small book, close to A5 in page size with a few glossy pages of black & white photos inserted between some chapters. I don't recall the author.

Around that time, Donald Campbell was preparing to take his Proteus Bluebird to Bonneville Salt Flats to try to break 400mph and take the record set by John Cobb way back in 1947 and there was a lot of publicity surrounding the new Bluebird. There were actually several Americans attempting to take the record too, but the British media never mentioned them.

As it happened, all attempts on the record in 1960 were unsuccessful and Bluebird crashed heavily. It was eventually rebuilt with the addition of a stabilising fin and broke the record in Australia in 1964. However, the previous year Craig Breedlove had unofficially gone faster at Bonneville in 1963 in his jet-propelled Spirit of America. He and others proceeded to push the record higher and higher with pure jet cars in 1964 and 1965 by which time the FIA had accepted that this was the way to go and split the record into 2 categories for wheel-driven cars such as Bluebird and 'Specials' which were not restricted by method of propulsion although there was a stipulation of a minimum of 4 wheels with 2 being steerable so technically Breedlove's car was still illegal. He built a new 4-wheeler and set the bar at 600.6mph.

At this point the jet battle ceased and it was generally accepted that jet cars had reached their limit and the future would likely be rocket cars. This idea was confirmed in 1970 when Gary Gabelich lifted the record to 622.407mph in the rocket propelled Blue Flame. This was a long slim vehicle that looked like a 3-wheeler but actually had 2 front wheels very close together.

That was where it stayed until 1983 when Richard Noble achieved 633.468mph with his jet powered Thrust 2 at Black Rock desert in Nevada. The car was promptly retired, having reached its limit and now resides in Coventry Museum of Transport.



There was now another quiet period which is not to say that there was no activity. In Australia, Rosco McGlashan built a Thrust 2 lookalike named Aussie Invader 2 with the intention of targeting 650mph. Unfortunately he crashed and destroyed the car in 1995. Aussie Invader 3 followed using a similar design but more compact with a smaller frontal area and other improvements.

By now there was interest in breaking the sound barrier on land and Craig Breedlove built Spirit of America Sonic Arrow with the intention of doing just that. Meanwhile, Richard Noble returned to record breaking with Thrust SSC (SuperSonic Car) to be driven by Andy Green, an RAF Tornado pilot. This car broke used 2 jet engines and succeeded in setting the current record at 763.035 and breaking the sound barrier after going head to head with Breedlove at Black Rock desert.

Thrust SSC then joined Thrust 2 in Coventry while Spirit of America Sonic Arrow was sold to Steve Fosset who was looking to modify the car and then try to beat the new record. Sadly he died in a plane crash while looking for a possible new site for his bid.

Aussie Invader 3 was now rendered obsolete but McGlashan wasn't finished.

These projects do not come cheap of course and require sponsorship which is easier to attract if there is a 'magic' target. The sound barrier has been beaten. The next logical target is 800mph, but the next 'magic number' is 1000mph and that is where both Rosco McGlashan and Richard Noble are headed now with cars scheduled to run for the first time soon.

The Americans aren't finished yet either, although it's really more wishful thinking on their part. North American Eagle is a brave effort but it is taking a long time, basically due to shortage of funds.

Amazingly it has been 20 years since the record was last broken, but 2 teams are both looking to move the goalposts a very long way quite soon with their ultimate target being a roughly 30% increase on the current mark although they will target that record first so we could see several new records in quick succession as they step up to the 1000mph goal.

## North American Eagle



This is a seriously low budget joint US/Canadian project that started way back in 1997 as an idea in response to the British breaking the sound barrier. To be fair, they are not cutting corners despite the amateur nature of the project. Safety is paramount and they want to do it properly which is why it is taking so long.

The car itself is a curious design using the short-cut of starting with the fuselage of a scrap Lockheed F104 Starfighter as the basis of the car. It has been considerably modified and has 5 wheels which is unique. They have 2 targets. The main one is to break the current outright record which may be possible but they need to have a serious attempt before either Andy Green or Rosco McGlashan raise the target out of reach.

The other target has already been reached although it was quite easy and not well publicised. This car has 2 official drivers, project co-founder Ed Shadle and Jessi Coombs. Shadle has tested the car at an unofficial speed of 515mph while Coombs has recorded an official 2-way average of 394mph to take the Women's World Land Speed Record previously held by Lee Breedlove, wife of Craig, since 1965. This was in 2013 and she managed a 1-way run at 479mph in 2016.

The Women's record was a target for North American Eagle from the start and this at least assures the team of a place in the record books.

<https://www.landspeed.com>

## Aussie Invader 5R



Rosco McGlashan has been chasing the LSR for many years. He first took up drag racing with home built cars before progressing to the Aussie Invader jet dragster and then to Aussie Invader 2 and 3 LSR cars mentioned earlier.

With Aussie Invader 2, McGlashan succeeded in breaking the Australian Land Speed Record set by Donald Campbell.

I don't know anything about Aussie Invader 4, presumably an abandoned project, but Aussie Invader 5R is a very serious rocket car project designed by John Ackroyd who was responsible for Thrust 2. Like Richard Noble's operation, this is a professional effort with several full-time employees working to the highest standards and using high-tech CAD/CAM systems. It is potentially the most powerful of the current challengers, but power isn't everything. The big problem with rocket power is the amount of fuel required for a record run.

This car was originally scheduled to run in 2016 but there have been delays. In particular 4 months were lost when the Australian tax authorities presented a huge bill for back tax which would have bankrupted the attempt. This has now been sorted out, the bill withdrawn and construction of the car back under way.

The car is now almost complete although the rocket motor still needs to be tested before the car can have a test run. They have also yet to finalise a source of fuel or a suitable location for a record attempt which McGlashan insists will be in Australia.

Funding is a combination of sponsorship and public support via the 1000mph Club.

<http://www.aussieinvader.com>

## Bloodhound SSC



**This is Richard Noble's successor to the Thrust series of cars and takes LSR car design to a new level. The car is due to make it's first test runs in Newquay in October this year which is what prompted me to write this feature and accompanying book revue.**

Noble started his first Project Thrust in 1976 and built a very primitive jet powered car named Thrust 1 with which he attempted to take the British Land Speed Record at RAF Fairford but a seized wheel bearing at 140mph resulted in Thrust 1 being written off although he did get national publicity.

The next step was to sell his Triumph TR6 and hire a stand at the Earls Court Motor Fair that year. At this point I had seen the news reports on Thrust 1 and assumed that this was a dreamer who was not capable of a serious record attempt. However, when I found the large Thrust stand at the Motor Fair I was impressed.

There were drawings of the proposed Thrust 2 which looked much more like a record car and included GKN logos suggesting big name sponsorship. Richard Noble was working for GKN at the time and had some help with the stand and drawings but no financial support. There was also a genuine Rolls Royce Avon jet engine on display which he had managed to borrow. I don't know who was manning the stand when I got there, presumably a volunteer, but I asked lots of questions and he gave acceptable answers to all of them. In the end I signed up to the Project Thrust Supporters Club launched at the show.

Of course I now know that at that point the project was almost non-existent and the stand was all show and represented all the money available when the show opened. However, it was all very convincing and enough of us payed our £5 Supporters Club fees to get things moving to the next stage which was to hire a designer. John Acroyd got the job and his Thrust 2 design was a similar layout to the drawing on the Motor Fair stand which was probably a happy coincidence.

It's a long story, but the record was eventually broken in 1983 and I am proud to have been part of it in a small way. During the years leading to the successful record attempt, much money was raised from

supporters like me by Club membership annual subscriptions, sale of merchandise and also a signature scheme where a piece of microfilm was carried on the car containing the signatures of all who had paid into the scheme. I think it was £10.

Richard Noble then pursued an aircraft project, the ARV Super 2 powered by a Hewland engine. This was successful for a while.

Eventually Noble returned to record breaking with the aim of breaking the sound barrier before Craig Breedlove who had announced his project. The Mach-1 Club was launched to raise money from supporters and naturally I joined. This time membership was on various levels according to how much you paid and Gold members got special offers.

By now Richard Noble had a reputation as a successful record breaker which made it easier to raise funding and attract designers and engineers to the project plus volunteers to drive the car who went through a rigorous testing procedure to select Andy Green. That made things easier except it was a much more expensive project so still struggled at times and about 25% was raised by the Mach-1 Club.

This time full size signatures were carried by supporters paying to sign the inside of the hatches in felt pen so once more my signature has travelled at record speed, and faster than sound no less!

Another aircraft project came to nothing and Richard Noble once again returned to record breaking to fight the threat from Rosco McGlashan down under and achieve 1000mph on land.

The big question is how to go about it. Jet engines were considered insufficient for the target speed, especially bearing in mind the increased run up required to reach record speed through the measured mile and the challenge of refuelling inside the permitted 1 hour for the return run since official records need to be an average of 2 runs in opposite directions over the same course in order to cancel out any slope or wind advantage. There aren't many rules for record breaking, but it's important to observe them all since it would be disastrous to have an attempt rejected for a relatively minor infringement.

Rocket motors have very powerful acceleration but need a lot of fuel. Blue Flame was effectively coasting through the measured mile back in 1970 because all the fuel was gone.

The solution for the Bloodhound team is a hybrid car using both jet and rocket power plus a supercharged Jaguar V8 auxiliary powerplant that will power a pump for the rocket fuel. The plan is to reach around 650mph with the jet engine and then fire the rocket which should enable the car to use rocket power throughout the measured mile. It will require much less rocket fuel than if it was powered by rocket from a standstill.

This is much more complicated than Aussie Invader 5R but should have power throughout the run. The car is of extremely advanced construction using carbon fibre composites and 3D printed parts including the titanium steering wheel.

Like its rivals, Bloodhound is behind schedule but nonetheless has overtaken the Aussies in the race to first run of a 1000mph car. Tickets are being sold to members of the public who can get to Newquay to witness the first test runs and you can buy them on the Bloodhound website. Sadly I can't go as it's a bit too expensive to fly from Brazil and back but I am with them in spirit as a Gold 1K Club member and my name, but not signature this time, will be on the car courtesy of the Fin scheme. It will obviously be very small, but for £15 you can have your name there too.

With luck, if all goes to plan with the test runs, there should be an attempt on the record next year at the new South African site of Hakskeen Pan. The intention is to break the existing record and use data from this to improve the car before returning for an attempt on the 1000mph target.

<http://www.bloodhoundssc.com/project>



## Conclusion

**Personally I find this all very exciting especially as the British Bloodhound SSC car is breaking new ground technologically. Not so long ago it looked like Aussie Invader 5R was going to be the first to run but now it seems that Bloodhound will likely have first tilt at the record. There is plenty to go wrong and cause delays so we will just have to wait and see, but the car is now almost ready to run at up to 200mph which is good news. They also have a track prepared which the Aussies don't. That must be a big worry for Rosco McGlashan at this stage.**

I subscribe to e-mail newsletters from both projects and Rosco McGlashan seems confident and progress is certainly being made with the car nearly complete, but it is falling behind which I think is a shame.

With so much effort being put in by all three teams challenging for the record, what I personally would like to see is for North American Eagle to manage to have a record run before the others are ready and go just fast enough to claim the record. After all this time and effort they deserve some reward.

I would then like to see both Andy Green and Rosco McGlashan do some serious runs and raise the record in stages with Bloodhound SSC finally hitting the magic 1000mph to keep the record in the UK, but not before McGlashan has his turn in the record books. Too much time, money and serious effort has gone into his challenge not to achieve something. Besides, nobody from the Southern hemisphere has yet taken the record so it's time that someone redressed that. It is a World record after all!

It's also worth noting that these people are all very friendly. For sure they all want to beat the others, but they are all part of an exclusive group of record breakers and have no secrets from each other. It's a friendly rivalry and they have been known to visit each other's projects and offer advice. They are going into the unknown together so to speak and it's all very amicable which I like.

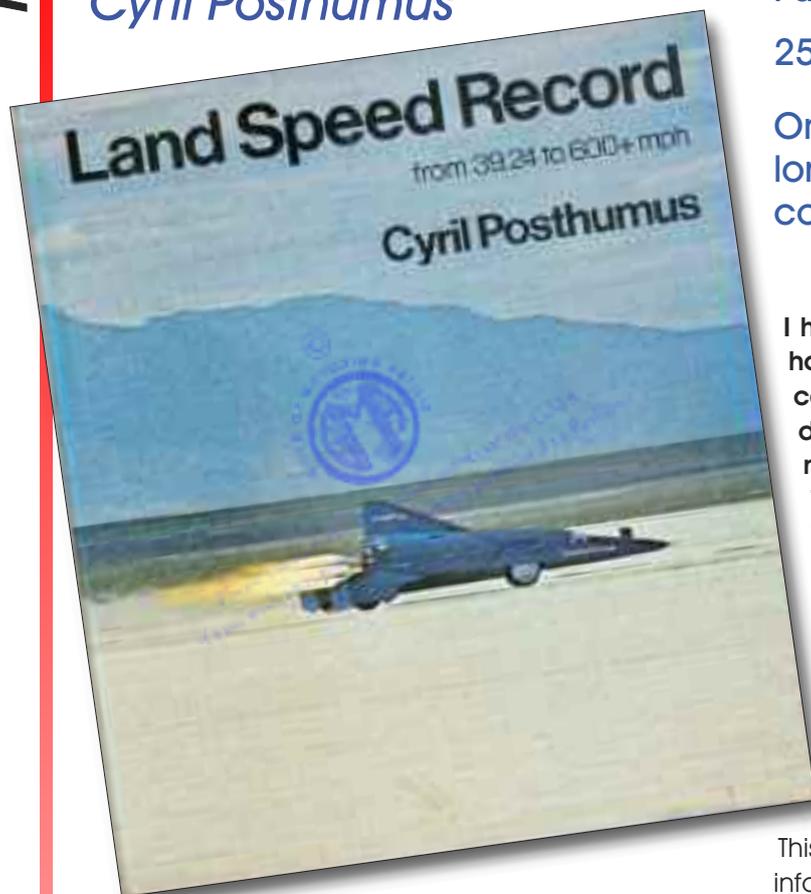
It used to be that the only object was to go faster than anyone else, but breaking the sound barrier on land made it much more complicated and now we have the 1000mph challenge which, as I have mentioned, involves further problems of having sufficient fuel for the run. It might not seem very far to travel, but at that speed a lot of fuel is required especially as they will be using full power from the start of the run in order to shorten the run-up to the measured mile by as much as possible. It's a delicate balancing act.

Thankfully modern computer technology and use of composite materials where possible are helping to create these high-tech cars. It's about breaking new ground. Good luck to all.

*John Napper*

## Land Speed Record

Cyril Posthumus



ISBN 85045 037 3

Published by Osprey in Hardback 1971

256 Pages. Size 10" x 8.5"

Original retail price was £4 but it is long out of print. However, there are copies on Amazon for around £20

I have had this book from new, so 46 years! There have been other books on the subject since then of course, but despite its antiquity this book remains definitive in my opinion. Having said that, I should mention that an updated edition was issued in 1983 with an additional chapter by David Tremayne about Thrust 2 with which Richard Noble had just broken Gary Gabelich's record.

This book tells the complete story of the World Land Speed Record from the very beginning up to the time of writing in great detail and includes every record attempt whether successful or not as well as the projects that didn't actually get as far as running.

This is a well-researched book with a lot of detailed information delivered in an entertaining style by a renowned motoring journalist.

The text is accompanied by numerous period photographs in black and white throughout the book along with various period cutaway drawings and a number of basic plan form diagrams of the cars drawn for the book to illustrate the various layouts of different cars which is very interesting and clearly shows the size and location of engines and transmissions (when appropriate) in a way that is very clear and not necessarily apparent from the photos or the text. It's a really nice touch that many would not have thought of. The drawings are uncredited so presumably the work of a studio layout artist working in conjunction with the author.

The 3 sections of colour plates are the real piece-de-resistance. These are superb side view illustrations of all the cars by Michael Roffe. Although it doesn't actually say, these illustrations all appear to be to the same scale which means the longer cars stretch across 2 pages.

The only criticism I have, if that's the right word since it is unavoidable, is that this book is so old. However, the outright World Land Speed Record has only been broken twice in all that time and Richard Noble's book 'Thrust' covers all attempts between 1970 and 1997 in great detail which means all until now.

*John Napper*



**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, Paul Bennett, Stuart Booth, Barry Hunter, Johan Rabe & Rob Robinson.

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. Don't be afraid of sending large files. Too big is always better than too small. The website version of **Redline** uses watermarks for your protection but members receive clear photos.

*John Napper*

## *Barry Hunter*

[barryhuntermesa@gmail.com](mailto:barryhuntermesa@gmail.com)



**Alistair Caldwell's Favourite Car – The Coper\*\*\*\*\*sucar in Rio**



### MG M Type

A small canvas commissioned by the owner's wife as a birthday present.

A straightforward subject just needing to observe the difference between the metal and canvas body sections.

*Stuart Booth*



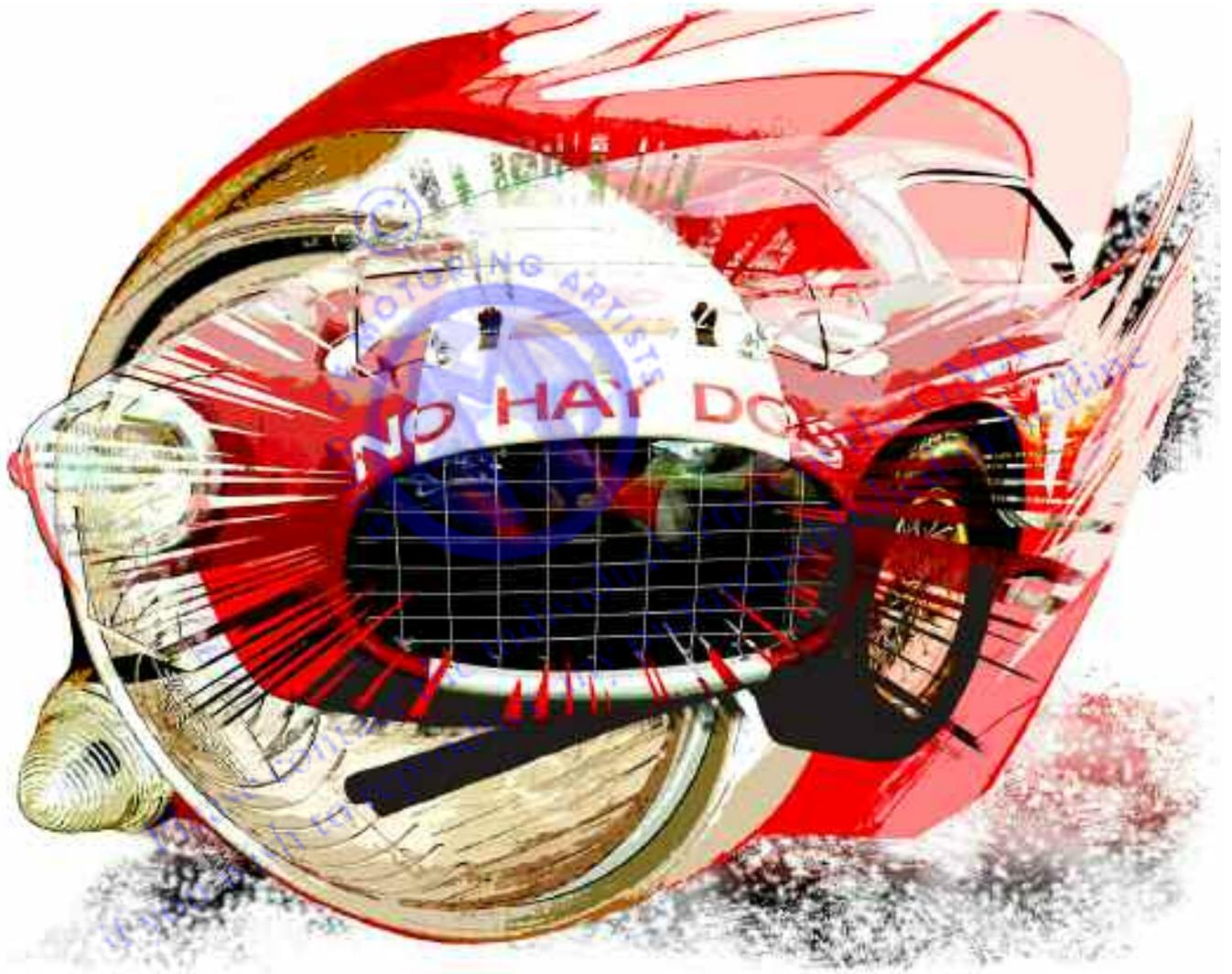
### **'In the middle of nowhere', Dusty Springfield – July 1965**

All my pictures these days are entitled after British pop songs of the 60's. This one is Dusty's 4th top ten hit which reached number 8 in the July of '65.

Times were moving fast then as huge areas of inner city terraced housing was torn down, creating vast expanses of wasteland that awaited the tower blocks of the '70s.

It was grim time for many, but the jolly ice-cream man added a much needed touch of colour and glamour to the grey landscape!

*Paul Bennett*



## **No Hay Dos**

A '53 Ferrari 250MM fresh from the Carrera Pan  
Americana available in a range of different formats  
at my POD shop as usual

<http://www.redbubble.com/people/scat53>

*Rob Robinson*



Schumacher 1995

Schumacher Mercedes 2012





**Alfa Romeo TZ2s at Sebring 1966**

## Reader's Letter

### Sunbeam Tiger

**I wanted to make a small comment on Stuart Spencer's painting of the Sunbeam Tiger in the last issue.**

I was an Armstrong Siddeley Motors apprentice (the company later became Bristol Siddeley Engines and then Rolls Royce) and well remember the basic Sunbeam Alpine production line which was set up in the old ASM Burlington Works at Parkside in Coventry.

Having finished my apprenticeship and then being employed by Bristol Siddeley Engines as a Production Engineer, each day I had the pleasure of walking to my office through the Alpine line.

Although the car was officially the Alpine/Tiger, it was known domestically as the RAS (Rootes Armstrong Siddeley) and it has long been a favourite of mine. It is certainly a model which is on my list to be sought out if I ever win a substantial amount on the lottery.

I do not specifically recall any Sunbeam Tigers on the line at Parkside, being more than content to imagine the day when I might own either an Alpine or a Tiger.

Apologies if I have rambled a little but it was so good to see the Tiger illustrated in 'Redline' since it seems to be a model often ignored in favour of Jaguar and Triumph sports cars.

Sincerely,

*John Dawe.*

#### Editor's note:

*I was not previously aware of Armstrong Siddeley's involvement with Sunbeam Alpine production, although I do know that Tigers were all produced by Jensen Motors in West Bromwich, along with Austin-Healey 3000s and Volvo P1800s.*

*Checking with Wikipedia, which is not always reliable but usually good, it seems that Armstrong-Siddeley built Series I & II Alpines until 1962 at which point I assume production was transferred to Coventry. It doesn't say.*

*Tiger production commenced in 1964 and was based on the series IV Alpine so it's certain that John Dawe would not have seen any Tigers on the Armstrong-Siddeley production line.*

*John Napper*

## Answers

- 1 Salvador Dali's body was recently exhumed to obtain his DNA to settle a paternity case.
- 2 Sebastian Vettel asked his team the question after he had a 'red-mist' moment driving into Lewis Hamilton during the 2017 Azerbaijan Grand Prix..... he got off scot-free..... again... last time he swore at the race director!  
  
....in the light of subsequent events you may feel free to update the answer to this question!
- 3 Neun is German for nine and elf is German for eleven so a 'neunelfer' is a 911 - Porsche of course!
- 4 Dutch portrait painter Frans Hals.
- 5 Paul Cezanne painted a series of paintings of the mountain near his house in Aix-en-Provence in southern France. The National Portrait Gallery in London has an exhibition of Cezanne Portraits from October 26th 2017 to February 11th 2018.
- 6 Amadeo Modigliani was the owner of this tragically chequered life. Most of his uniquely stylish nudes are united in an exhibition at London's Tate Modern from November 23rd 2017 to April 2nd 2018.
- 7 The Halo, which is a ring-like safety device over the cockpit which will help to protect drivers heads from wheel and other impacts from next year.
- 8 Eric Broadley MBE who died on May 28th this year aged 88. Among many other achievements his Mk6 Lola GT was the inspiration for Ford's GT40 Le Mans winner and Lola cars won the Indy 500 three times.
- 9 Kieron Williamson was the subject of a BBC TV documentary called Mini Monet recently. Attracting attention from the age of 6, by 2013 at the age of 10, Kieron had made an estimated £1.5 million from his paintings. Try mini monet or kieronwilliamson.com in your search engine.
- 10 It was Willy Lott's cottage that was the subject of Constable's Haywain painting

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

## Facebook

The Guild of Motoring Artists now has a Facebook Group to which members are welcome to contribute.

GMA members on Facebook, please visit:

<https://www.facebook.com/Guild-of-Motoring-Artists-518130378366893/>

Thanks to Caroline Jaine for setting this up.

## Instagram

The Guild of Motoring Artists now 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](mailto:seanwales@gmail.com) to submit or for more information.

## GMA Committee Members

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Sean Wales:	Membership Secretary and Financial Officer
John Napper:	Redline Editor
Stuart Booth	
Martin Buffery	
Barry Hunter	
David Marsh:	Webmaster

## Redline Winter 2017

Copy deadline for next issue is **November 23**

Please e-mail any Redline contributions to:  
[john.redline@yahoo.co.uk](mailto:john.redline@yahoo.co.uk)

## Stop Press!

### Beacroft Gallery May 2018

I have just heard that we have been given a cancellation booking slot for the Southend on Sea Beacroft gallery, for the month of May 2018 (a year ahead of when I thought we would get in):

*"Exhibition Offer*

*We are pleased to offer you an exhibition slot of:*

*Thursday 3rd May – Tuesday 29th May 2018 (inclusive of set-up and take-down days)*

*Full Gallery."*

This is fantastic news at one of Essex's premier galleries, where they in fact always hold the Essex Art Open as well, here in Southend on Sea – we have a month long exhibition space. More news in the Winter Redline.

Honestly I can't believe it and I'm so pleased we got in so fast – I think the request I sent in with the GMA new website & a few cool jpegs blew them away and they are pleased to host such a prestigious Guild.

*David Ginn*

## Stop Press!

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*Please send items for inclusion in REDLINE (pref. as a WORD doc or .jpg file format) to:*

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