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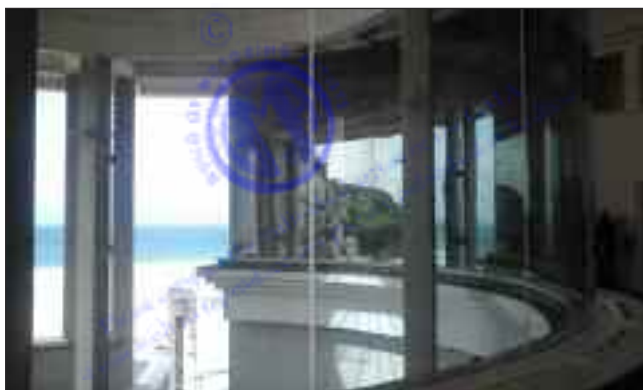
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GMA Information

GMA Committee Members

David Ginn:	<i>Chairman</i> davidginn@btinternet.com
Sean Wales:	<i>Membership Secretary and Financial Officer</i> seanlwales@gmail.com
David Marsh:	<i>Webmaster</i> opus@opusdesign.uk.com
John Napper:	<i>Redline Editor</i> john.redline@yahoo.co.uk
Stuart Booth	
Martin Buffery	
Barry Hunter	

Website

The Guild of Motoring Artists' current website is:
<https://www.motoringartists.com>

Thanks to David Marsh for keeping this updated. E-mail opus@opusdesign.uk.com to submit photos and new or updated information about yourself and your work.

Facebook

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

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

Thanks to Caroline Jaine for setting this up.

Instagram

The Guild of Motoring Artists has an Instagram page to which members are welcome to contribute.

GMA members on Instagram, please visit:
<https://www.instagram.com/motoringartists/>

Thanks to Sean Wales for setting this up. To be included, please submit 2 jpegs to Sean. Hashtags are also required for each picture. E-mail seanlwales@gmail.com to submit contributions or for more information.

ArtyFACTS

- 16, 18, 21, 24, 25, 33, 49, 72 – What F1 car am I?
- Which blue is German?
- Who has just bought the Silverstone-based Force India F1 team?
- What nationality was 1930s artist Otto Dix?
- Where is the wide-smiling Danny boy off to next year?
- Which British artist is doing a tv series on the great rituals of life?
- Who has just finished a tv series on The Art of Germany?
- Which British driver has landed a drive with McLaren next year?
- Which country lost it's National Museum to a devastating fire recently?
- Martin Eberhart & Marc Tarpenning founded which ground-breaking company in Texas in 2003?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to website version of the Autumn edition of **Redline**. Thanks very much to all who have contributed to this issue which I hope you will enjoy reading. There are a couple of new names in the Gallery which makes a nice change. We have quite a few members who have yet to exhibit in **Redline Gallery** and the occasional contribution from some of these would be most welcome.

This issue sees a return of the 'Postcard', this time from Rio de Janeiro, which I hope will go down well. This time it is a brief report, with plenty of photos, from a recent Classic Car show which was excellent with many very rare cars and free admission! I attended the same show last year, which I think was the first year for this show, and all the cars were different this time which made it all the more worth going.

The bad news for me is that, assuming it is repeated at the same time next year, I will probably miss the next one because I am planning to visit the UK during August 2019. Unfortunately it's not possible to be in 2 places at once and I really want to attend the International Mini Meeting in Bristol celebrating the 60th anniversary of the BMC Mini. The IMM is an annual event that visits England every 5 years and I have been to every one in England so I feel I have to go, if only to catch up with all the friends I have made through Mini shows over the years. I'll send a postcard, via **Redline**.

Meanwhile, my next 'Postcard' will be from Buenos Aires where I am going for the first time this month because it is somewhere I have yet to visit that people tell me is a beautiful city with great food and of course Tango dancing. I have timed this visit to coincide with a Copa Truck race at the famous Autodromo where they used to hold World Championship F1 Grand Prix and 1000kms sports car races. You have probably noticed that I have become hooked on truck racing in Brazil so when I saw that this year's championship includes a round in Buenos Aires I decided I had to go.

I have booked to stay for 5 days which I suspect will not be long enough but I can always go again another time. This time, apart from the race, my top priority will be to visit the Automobile Club Argentina Museum which I will report on in the next **Redline**. I get the impression from online comments that it is quite small but with some very interesting exhibits. I'm really looking forward to it!

Returning to this issue of **Redline**, there is a new, hopefully regular feature. **David Purvis** included an excellent photo of an Aston-Martin Ulster with his Goodwood article but it wasn't from Goodwood so, what should I do with it? It seemed too good a photo to leave out but didn't really fit. Then I had a 'lightbulb' moment and decided to create a new feature which I am calling this feature Star Photo and will choose one

photo for each issue. Of course I only had one to choose from this time, but, if it proves popular, I am hoping to have difficulty in selecting one outstanding photo for each issue of **Redline**.

It's not a competition, so no prizes I'm afraid, just the kudos of having your photo selected for what is effectively a single exhibit photo gallery if that makes sense. The criteria for selection are that it has to be a motoring subject – car, motorcycle, bus, lorry etc., engines and drivers will be permitted, but it has to be what you consider to be a great image. This is an opportunity for those who consider photography to be art and want to show off their camera skills.

In this digital age it is difficult to exclude some retouching and I have no problem with that provided it is restricted to cropping and minor enhancement such as altering the contrast, brightness etc. but please, no obvious manipulation. The sort of picture created by our digital artist members is something for the Gallery and strictly speaking not a photograph. For the Star Photo I am looking for a picture that looks like what you saw in the camera viewfinder, or viewing screen. If you think you have taken a photo that is a bit special, send it to me for possible selection as the next Star Photo. One photo per member per issue please, but you don't have to wait to e-mail it to the usual address: john.redline@yahoo.co.uk

Of course, **GMA** members can also send any other contributions to **Redline** to that address at any time. No need to wait for my reminder just before the deadline.

Any artists checking out the **GMA** website and **Redline** for the first time who specialise in motoring subjects are welcome to apply for membership of the **GMA** of course and can then contribute to **Redline** as well as receive the full version of our newsletter by e-mail 4 times a year. Of course, as a member of the **GMA**, you can also participate in **GMA** exhibitions and exhibit examples of your work on this website as well as the **GMA** Facebook and Instagram sites. See page 2 of **Redline** for details which are also on the website.

The **GMA** AGM is coming up soon. Feel free to contact **Sean Wales**, our membership secretary, if you would like to come along and bring some work for assessment by the committee in order to apply for membership. The more the merrier.

If you are not an artist but enjoy art in general and motoring subjects in particular, and have read this far, please take the time to check out the Gallery pages at the end of **Redline**. Feel free to contact any artist whose work you like.

That's it for my ramblings in this issue. Regards,

John Napper



Stuart Spencer

I left school aged 15 and started a five year apprenticeship as an artist to the printing and allied trades, the company specialised in letter headings and business card design which gave me a very tight, disciplined art style. On completing my apprenticeship I left to join a small advertising studio working on anything from box carton design to cinema and TV adverts.

I have always had a keen interest in cars and aeroplanes and after four years in the advertising studio I joined Humber, Rootes Motors, as a technical illustrator

in the Body in White Design Drawing Office, body in white is the design of the vehicle body structure before paint. Soon after I joined the Rootes Group they were taken over by Chrysler UK and I was placed in the Advanced Design Engineering Department working on blue sky projects, very interesting. One of the projects was to design a vehicle to be used in third world countries that would be cheap and simple to produce and maintain, the project was designated "Spartan". Many years later I think Gordon Murray came to some similar conclusions as Chrysler UK.

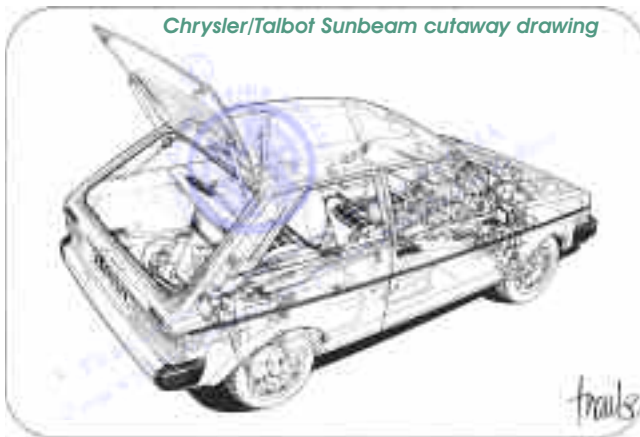
I also worked in the Dodge Truck Body Engineering Department.

Being very interested in motor sport I spent many hours in the Chrysler, later Talbot, Competitions Department, taking some of my holiday entitlement to support the Race and Rally teams on events. Des O'Dell the Competitions Director commissioned me to produce paintings which encouraged my wife to set up a business to sell my paintings using the pseudonym Spencer Trauts; Trauts is Stuart reversed.

During this period of time I started to create cutaway drawings several being used for the launch of the



Stuart Spencer



Chrysler Avenger and Sunbeam, also the Talbot Sunbeam Lotus Rally car.

We moved house and I thought some artwork would liven the entrance hall so painted a full size mural of Jackie Stewart in the Tyrrell-Ford 006 at the Nurburgring, you require a very understanding wife and family to get away with this!

Chrysler was taken over by Peugeot and I was relocated into the Advanced Design Department. An extremely interesting project was the ECO 2000, the

“The painting featured as a giveaway print in the Autocar November 1988 British Motor Show publication”

My wife, Mary, had prints made from my originals and this one is signed by the Talbot 1981 World Rally Championship winning team



Stuart Spencer

brief being to design and construct a car capable of consuming 3 litres of petrol per 100 kilometres (94.1 mpg) whilst transporting 4 adults.

I was never a designer but on occasions I was given the opportunity to create what I thought would be an interesting car. I took photos of the Talbot Tagora and photo retouched them (no photoshop then just air brush) into my ideas of a 4x4 pick up, also an estate car.

Peugeot relocated its Design and Engineering to Paris and closed the Whitley site. I was made redundant and went to work for Jaguar Cars in the Design Department.

I was involved with the Technical Launch of the Jaguar XJ40 (1986 XJ6) and created many illustrations for the technical press also cutaways. I thought whilst I had the opportunity I would tackle a cutaway of the magnificent Series III Daimler Double Six V12 saloon,

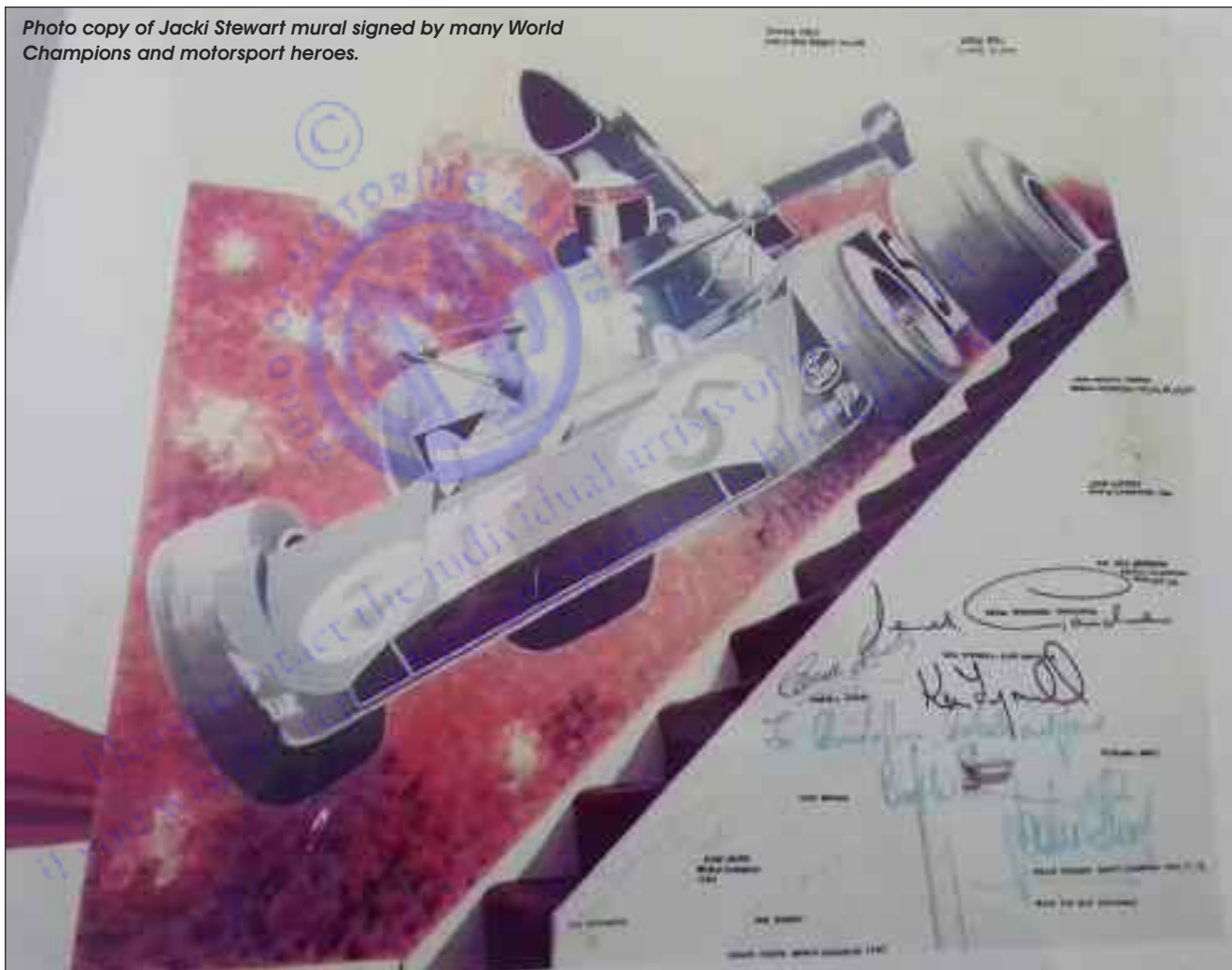


My airbrush design for a Talbot Tagora pick up



My airbrush design for a Talbot Tagora estate

Photo copy of Jacki Stewart mural signed by many World Champions and motorsport heroes.



working in my own time after the normal working day had finished.

I used to visit the production line and examine items I was trying to understand, one evening I was stopped by two security guards

who said they had been observing me on CCTV and wanted to know what I was doing; fortunately they found my explanation amusing.

When Jaguar won the 1988 Le Mans with the Jaguar XJR-9LM

I attended meetings at Tom Walkinshaw Racing (TWR) with Tony Southgate, the designer, who was extremely helpful allowing me to take several photographs and sketches to produce a cutaway of the car. I placed a Porsche 962C in the mirrors which Jaguar Public Relations liked.

I was requested to produce a cutaway of the XJ220 supercar which is possibly the most difficult cutaway I undertook because it had to be ready for publication dates six weeks before the car was completed. It was a V12, 4 wheel drive concept, there were few engineering drawings, and the car was being constructed off site, by hand. I visited the site where the car was being constructed and took photographs and measurements of the 'egg crate' body former. I then studied engineering drawings

Cutaway of George Thomson design (SA 117) for ECCO 2000 project



Stuart Spencer

Series III Daimler Double Six (V12) cutaway.



of the power train and suspension and calculated where the components fitted in. I placed a Ferrari F40 in the mirrors of that

The painting featured as a giveaway print in the Autocar November 1988 British Motor Show publication, I estimate that publication and subsequent publication releases from Jaguar Cars has placed over 300,000 prints in the market place.

I was still enjoying painting in my spare time and was commissioned by several motor sport competitors to produce paintings of their cars.

In 1989 I was promoted to Jaguar Design Studio Manager one of my responsibilities was for the creation of the clay model cars. Because the motor industry is continuously developing new ideas and technological advances, Designers and Sales and Marketing will always request changes up to the 11th hour. Part of my responsibility was to decide what could be achieved, to the correct standard, in the time available. This inevitably leads to a large amount of change requests



Cutaway of the Jaguar XJ40 (1986 XJ6)

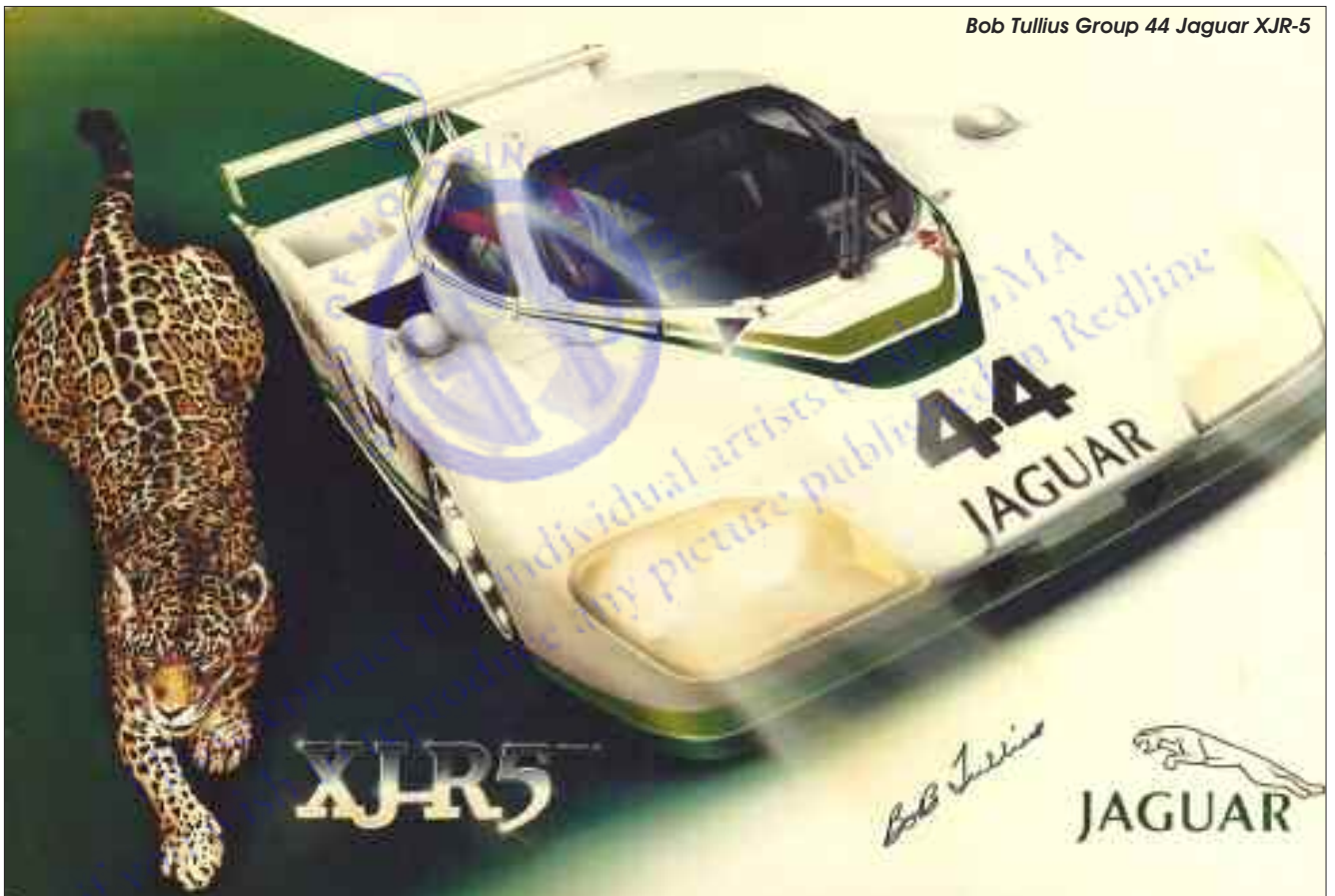


1988 Le Mans winning Jaguar XJR-9 LM

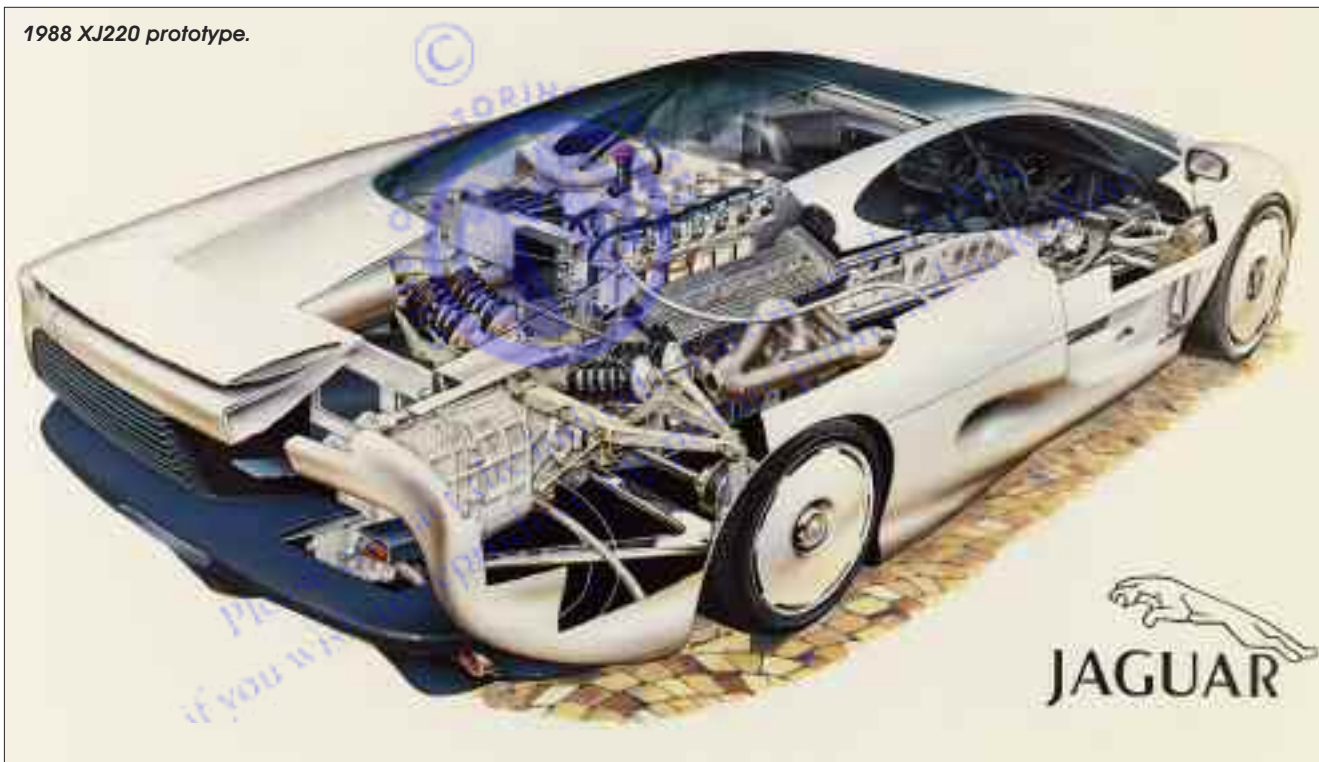
Stirling Moss and Norman Dewis competing with the Jaguar XKC 005 in the 1952 Mille Miglia



Bob Tullius Group 44 Jaguar XJR-5



1988 XJ220 prototype.



in the last week of the modelling/ painting time. My longest non-stop shift was 42.5 hours followed by 4 hours sleep then another 18 hour day. I did 3 x 36 hour shifts when I was aged 61. I loved my job but you have to be prepared for lots of frustrations.

In September 1996 my wife and I were privileged to be invited by Jaguar Public Relations Department to take part in the Mayflower Shakespeare run, an event that involves driving classic cars around Warwickshire and the West Midlands. The icing on the cake being I was to drive the Jaguar C-Type (XKC 045) registered NDU 289, value then £1,000,000, value 2018 £6,000,000+.

Geoff Lawson the Jaguar Design Director, said Jim Padilla (CEO Jaguar Cars) wanted me to paint portraits of Jaguar executives, this became a very sad event two years later when Geoff Lawson was suddenly taken ill at work and died. Geoff had been my boss for 15 years and I have always regarded him as a brilliant

designer, orator and leader. Jaguar board requested I paint Geoff's portrait which I found extremely difficult.

When I create this type of portrait I try to include pieces of the subject's life that will please them and possibly surprise those who ask "what's that". Geoff was responsible for the design of the cars on the right, the cars under cover not yet into production. The sketch at the top being my exact copy of the last sketch he made. He had been a designer at General Motors and owned an immaculate 'big block' Corvette which I show on the left together with his interests in classic furniture design and drag racing. Geoff was a keen mountain biker and he collaborated with Dawes to create a Jaguar bike. He was also a keen blues guitarist and was involved with the design of the Fender Jaguar FK- 50 Stratocaster guitar which I depicted Robin Trower (one of his heroes) playing. His other interests were modern art and guns.

I retired from Jaguar in 2002 but the company still commissioned me for some projects one being the design of a commemorative piece of artwork which was part of a folder given to all Browns Lane employees when the plant was closed in 2004.

Another commission was to paint Stirling Moss and Norman Dewis, competing with the Jaguar C-Type (XKC 005) in the 1952 Mille Miglia. This event was to assist Jaguar in the development of the disc brake. 60 prints were published signed by Sir Stirling Moss and Norman Dewis OBE and myself.

I also received commissions from several other clients some of which I show below.



Mary, my wife, and I taking part in the 1996 Mayflower Shakespeare run in Jaguar C-Type XKC 045.

Stuart Spencer

Portrait of Geoff Lawson Director of Design Jaguar Cars



The portrait of Wayne Cherry (Vice President Design, General Motors) was commissioned by the General Motors Advanced Design Studio and presented to him on his retirement in 2004. It shows him with his first drag racing car also the Ferrari and Rolls Royce from his classic car collection. The cars from the left down to the Cadillac at the bottom are some of the cars he had design involvement with whilst being Design Vice President for General Motors, Opel and Vauxhall. He collected large floor standing clocks and was a keen fan of Batman.

Each year I try to donate a painting to charity, in 2016 I thought two events should be supported, the first event being Troop Aid which is a charity supporting injured troops when they arrive at the Queen Elizabeth Hospital in Birmingham. Jaguar Land Rover had donated a Land Rover Discovery to Troop Aid and they suggested a painting of military Land Rover Defenders. Dr Ralf Speth (CEO Jaguar Land Rover) signed the original.

"DEFENDERS"



The other painting was to support the Andrew Whyte Memorial Lecture which is an event that takes place every year at the Jaguar Land Rover Castle Bromwich plant. The main speaker for 2016 was to be John Surtees CBE. John approved my painting and requested prints for him to sell at his lectures to raise money for the Henry Surtees Foundation. Unfortunately John was taken ill a week before the event and never recovered, fortunately the person who purchased the painting, with the understanding John would sign it when he recovered, understood the situation.

Painting to commemorate the Closure of the Jaguar Browns Lane plant.

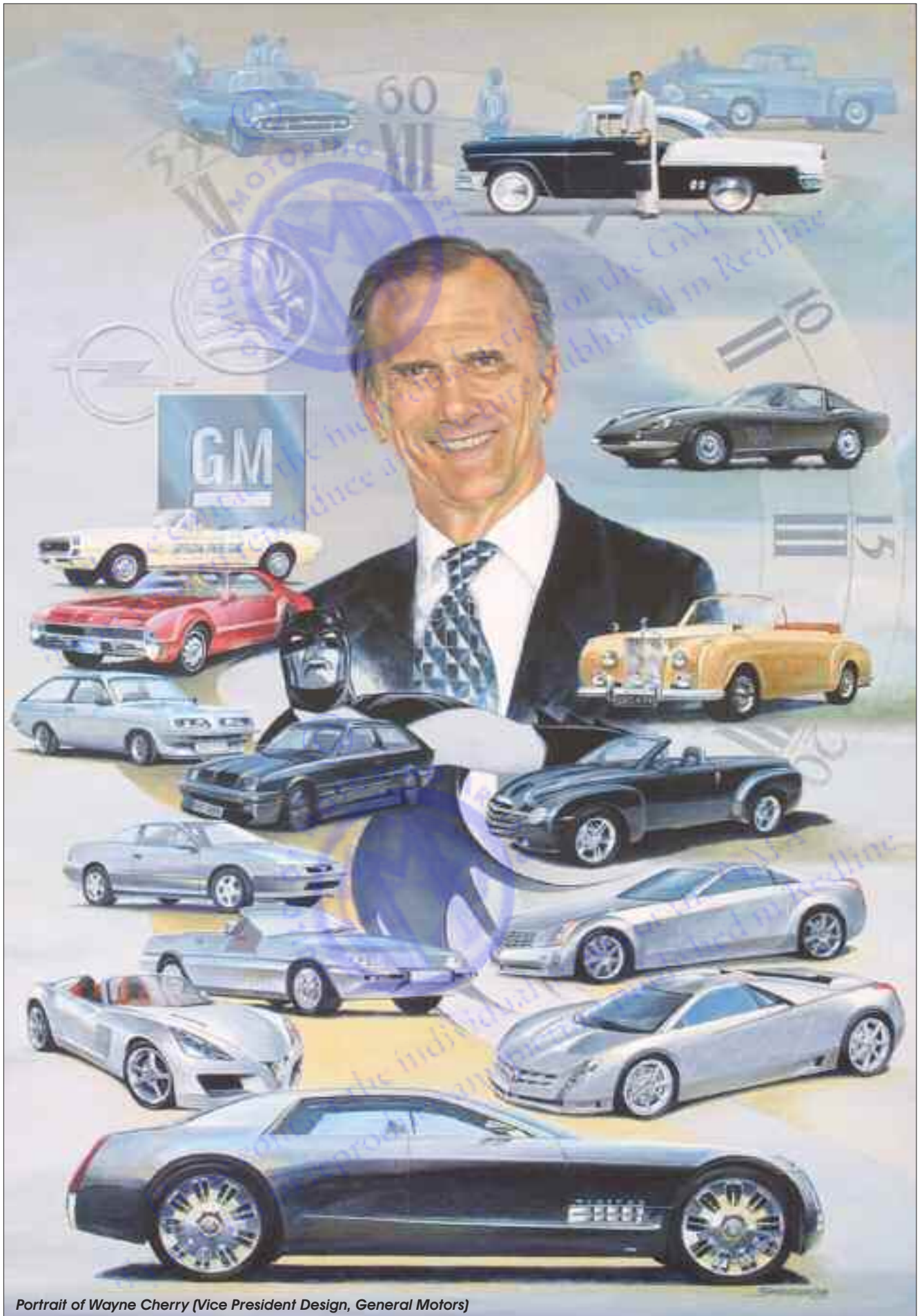


I am still busy enjoying painting in my studio, I'm sorry if this has been too long but I have spent 63 years of my life in art studios and that is a lot of artwork!



Matchless motor cycle. (Private commission)





Portrait of Wayne Cherry (Vice President Design, General Motors)

Tate St Ives



A visit to the newly extended Tate St Ives is a must for any artist finding themselves in the far south west of England. The gallery opened in 1993 as the second of the Tate's regional outposts, set in a spectacular but cramped location above Porthmeor Beach, it rapidly became so popular that an extension was essential. Opposition from some factions in the town forced the abandonment of plans for a large new building on the hill and the solution was to quarry into the hillside. The result is a huge new gallery filled with natural light that filters down from light boxes and through the massive concrete beams supporting the ceiling.

The extension opened in October 2017 and this year Tate St Ives was awarded the Art Fund Museum of the Year 2018, the most valuable museum prize in the world (although for the motoring enthusiast it's probably a matter of regret that the winner wasn't one of the other finalists – ie Brooklands Museum!).

I have visited several times in the past, but this summer was my first opportunity to see the new extension. The original building houses a series of galleries that explore the story of modern art in the Cornish town, with works from prominent British and international artists. 'Modern' art is not to everyone's taste and the works on display are certainly a world away from the output of GMA members, but the exhibits, arranged roughly chronologically, provide an interesting introduction to modernism in the 20th century and the connections to the artists who moved to St Ives and the surrounding area. I particularly enjoy galleries seven and eight which look out to the beach and sea beyond, both of which are reflected in the windows curving around to the front of the building.

The new gallery is certainly impressive, almost on the scale of an aircraft hangar, with the natural light creating an atmosphere of calm; partial walls to increase the hanging capacity, create smaller areas

without losing the overall feeling of space. On display was a retrospective exhibition (open until 30th September) of the work of Patrick Heron, an influential British modernist who lived in nearby Zennor; you may not be a fan of abstract art taste but these large canvases seemed ideally suited to the space. A typical example was *Cadmium, with Violet, Scarlet, Emerald, Lemon and Venetian* (some title!), a huge vibrant canvas some 15ft wide; at first sight one assumes this might have been created with thinned paint and a decorating brush or perhaps an airbrush, but closer inspection shows the surface to be full of minor variations and was in fact painted with small Japanese water colour brushes (and I often think I use too many small brushes!).

If you buy a combined entry ticket, a walk of a few hundred metres takes you to the Barbara Hepworth Museum and Sculpture Garden. Here the artist's studio is preserved just as when she last worked there, whilst the garden is a magical place, with glimpses across the St Ives rooftops and out to sea, spoilt only perhaps by the number of other visitors at busy times. The



Interior of the new extension



Patrick Heron - Cadmium with Violet, Scarlet, Emerald, Lemon and Venetian

sculptures fit naturally into their surroundings and it's surprising just how many are to be found in such a small space. I was especially drawn to Conversation With Magic Stones a group of six bronzes which I felt exuded an inexplicable mystical aura. Altogether a wonderful place to while away a half hour or so.

Stuart Booth



Barbara Hepworth – Conversation With Magic Stones

Star Photo No.1

Welcome to what will hopefully be a regular feature in Redline, the Star Photo.

Photography is an art form in itself and I'm sure many GMA members will be skilled amateur photographers who would hopefully jump at the opportunity to show off their best work.

Of course the GMA is not an organisation for photographers so I think a Photo Gallery would be going too far as would including photos in the existing Gallery

section but I see no reason why we shouldn't include one good photo of a motoring subject in each issue of Redline starting with this submission from David Purvis.

As stated in my editorial, this should not be a manipulated image such as a number of our members produce. These are quite different and belong in the Gallery. Just straight photos please, but the kind that grab attention by being great images.

John Napper



Aston-Martin Ulster

This photo of an Aston Ulster was taken in nearby Weston Underwood when the Flying Scotsman Rally passed through.

It was one of those normal wet summer days (before the heatwave!) with little light, but pleased with how I captured speed and rain with driver and co pilot in perfect focus.

David Purvis



POSTCARD FROM RIO DE JANEIRO

Last year there was an excellent classic car show in the Village Mall shopping centre in Barra de Tijuca, Rio de Janeiro which I reported on in Redline. At the time I thought it was a one-off event, but it was back this year with over 150 exhibits, all different to last year. This has got me hoping that last year really was the first because I would hate to have missed a show this good – and free admission too!

Of course some of the cars are fairly mundane including the inevitable Fuscas (VW Beetles), this time all convertibles. There was also a good line-up of Porsches through the ages including a 911T undergoing restoration.

For this postcard I have concentrated on some of the rarer items, many of which I have not seen examples of before and a couple of cars I had never heard of!

Clockwise on the 'postcard' above are a 1940 Mercury Eight Convertible, 1956 Mercedes-Benz 300SL, 1934 Cord 812 roadster and a 1971 Ford Itamaritá which is actually a Willys design that Ford inherited when it took over Willys Brazil.

On the next page, from the top left going down the page are a 1929 Hudson Super Six sedan, 1937 International Jardineira bus, 1979 Ford Landau that was

used to transport Pope John Paul II when he visited Brazil, 1929 Chrysler 75 roadster, and 1954 Chevrolet Corvette just like Rick Herron's Gallery picture last issue.

Top of the right hand column is a 1911 Benz that originally belonged to Cardinal Arcoverde, Brazil's first Roman Catholic Cardinal, 1938 Cadillac, 1959 Ford Fairlane 500 Skyliner, 1926 Durant D65 and a 1940 Lincoln Zephyr Continental convertible.

On the left of the final page are a 1931 Packard Eight, a recently restored Team Willys Renault R8 Gordini racing saloon that Emerson Fittipaldi drove to his first race win, 1948 Land Rover series I, 1928 BMW Dixi HLE and a 1966 BMW 1600GT.

Finally, the right hand column shows a 1956 Lincoln Continental Mark II, 1976 Concorde which is a Brazilian replicar inspired by the Duesenberg SJ and based on Ford Galaxie chassis, 1988 Dacon Pag Nick which is a Brazilian car based on VW parts and is number 32 of 34 built, 1965 DKW-Vernag Fissore which is a Brazilian car with Italian styling based on the DKW F94 with a 1 litre, 3 cylinder 2-stroke engine, and finally a 1957 De Soto Adventurer convertible.

John Napper





Notes from Goodwood Festival of Speed

That's my son Euan with my all time hero Jackie Stewart at Goodwood. We were separated looking round the paddock but homed in on Jackie and son Paul who drove Tyrrells into the paddock. We queued either side not realising each other was there then suddenly bumped into each other next to Jackie.

Great photo, great man – a little unsteady as he got out of the car but still my hero. His autograph was perfect unlike a certain recently retired F1 champ whose signature was a scrawl... I saw a great print of him in 1971 on the Jarrott's print stand, again autographed – I commented to the lady on the stand that his autograph was as neat and precise today, 47 years later!!

Finally something that will inspire a painting. We walked up the hill through the rally stage (choked with white dust on a sweltering day) to be at the top of the climb where the runners park up. This is Mad Mike Whiddett's second attempt at sensible parking – unbelievable car control and noise. If you've never seen drift cars I thoroughly recommend it.

The car is a cross between a Mazda RX7 with an RX3 front end and a quad rotor (2 x RX7) engine giving around 650bhp in a car weighing 1150kg.... I wonder if it would fit my Mazda MX5 NA?

David Purvis



Gallery

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

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

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

This issue features contributions from, in alphabetical order, Anne D'Alton, Stuart Booth, Anthony Knight, Mary McKelvie, David Purvis, & Kirsty Tallen. It's nice to see some new names on this list.

The committee has decided that only full members of the GMA can be considered for the Featured Artist spot at the front of **Redline**, but friends and honorary members are welcome to submit contributions to the Gallery pages. The website version of **Redline** uses watermarks for your protection but members receive clear photos.

John Napper

Stuart Booth

stuart@clearways.plus.com



Fernando in Charge

Alonso and Schumacher, 2005 San Marino Grand Prix

Stuart Booth



Mister Monaco

Graham Hill and Jim Clark, 1963 Monaco Grand Prix

Stuart Booth



MG TA for David Jones

Collage of MGs





Christmas, Olney Market Place

A commission I did for a greeting card company that produces Christmas Cards for the BEN Automotive Charity.

It depicts Olney market Place in the sixties but featuring the current shop fronts in a Christmas scene. This is the first version – I had to modify it slightly to remove Costa (!) – as many Olney townsfolk would wish as well...I'm planning to use it as an experiment with jigsaws this Christmas as well.

David Purvis

Anthony Knight
 wheelsoncanvas@gmail.com



Blue Ferrari

20"x16", oils on canvas, 2018

Anthony Knight

Cortina Steelie

12"x12", oils on board, 2017

Anthony Knight





Woolhouses Yard

20"x16", oils on canvas, 2018

Anthony Knight

Red Fury

20"x20", oils on canvas, 2009

Anthony Knight





Junkyard Dog

16"x20", gouache on board, 2014

Anthony Knight



Blue Mustang

12"x12", oils on canvas, 2017

Anthony Knight

Graveyard

20"x16", oils on board, 2016

Anthony Knight



Austin Seven



Citroen DS

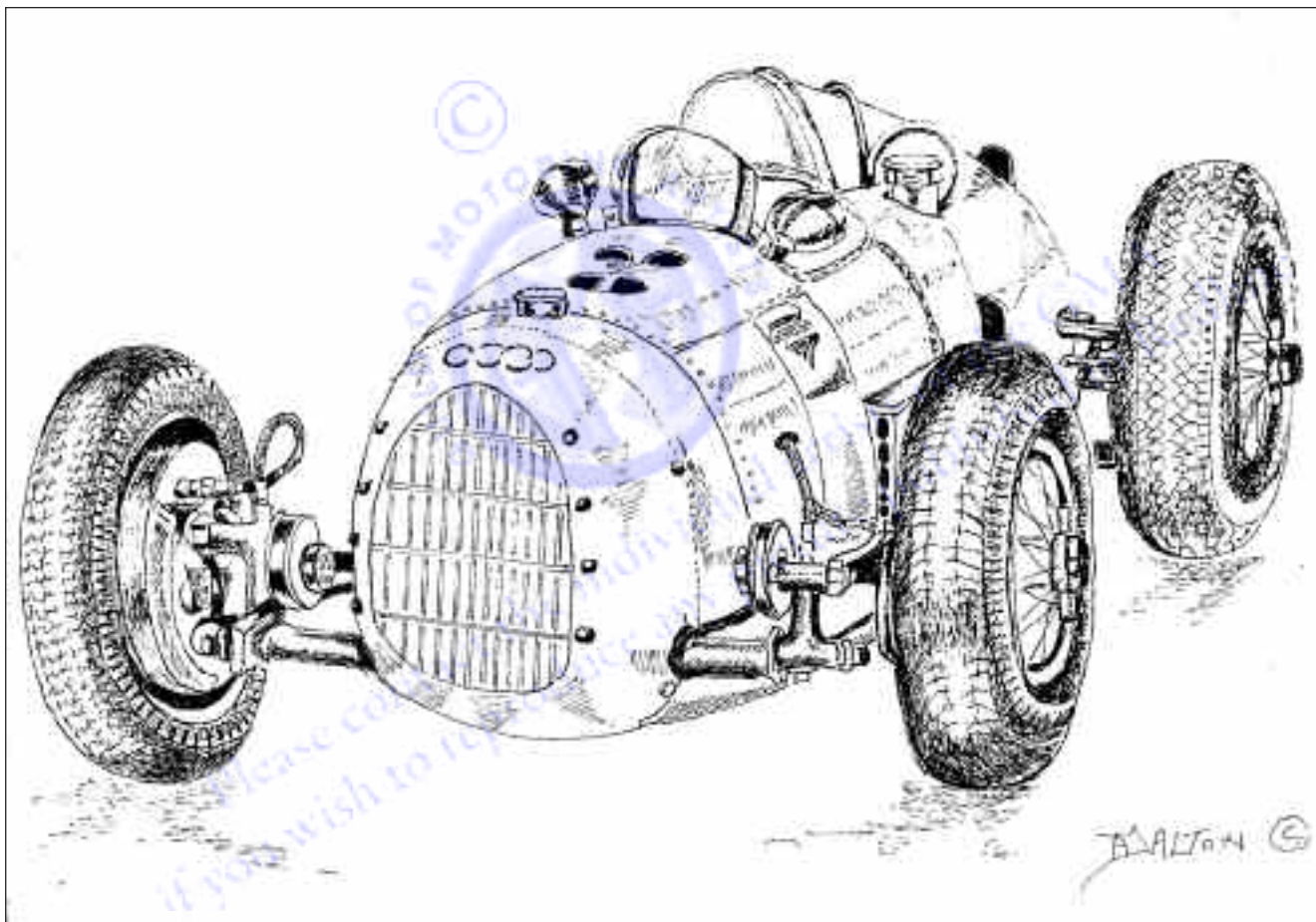


Nick's Bike



Rocket Fin



**Auto Union B-type**

Pen and ink drawing

*Anne D'Alton***Peugeot 308**

Watercolour

Anne D'Alton



Fire Engine

Oil on canvas depiction of our local fire engine
(commissioned) size 70cm x 50cm

Anne D'Alton

Anne, Peugeot 207

Watercolour

Anne D'Alton



ArtyFACTS

- 1 Lotus
- 2 Prussian blue
- 3 Lance Strolls dad Lawrence Stroll
- 4 German
- 5 Cheery Aussie Daniel Ricciardo is leaving the Red Bull Racing team to go to the Renault F1 team for 2019
- 6 Grayson Perry
- 7 Andrew Graham Dixon
- 8 18 year old Lando Norris from Bristol
- 9 Brazil. The Museu Nacional in Rio de Janeiro was built as a Royal Palace in 1888, 200 years ago, and housed an extensive collection of artifacts dating back centuries including many paintings, dinosaur skeletons, early human skulls, stuffed animals and even some Egyptian mummies although most of the content was from Brazil. It also housed important irreplaceable documents. It has been reported that 40 members of staff, alerted to the fire, rushed to the burning building and managed to grab some of the more important portable items so not all is lost. Also the largest meteorite ever found in the Americas survived and some items were on display in fire-proof cases but it remains to be seen if any survived the impact of falling rubble as the roof and upper floors collapsed.
- 10 Electric car giant TESLA

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Redline Winter 2018

Copy deadline for next issue is **November 25**

Please e-mail any Redline contributions to:

john.redline@yahoo.co.uk

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