



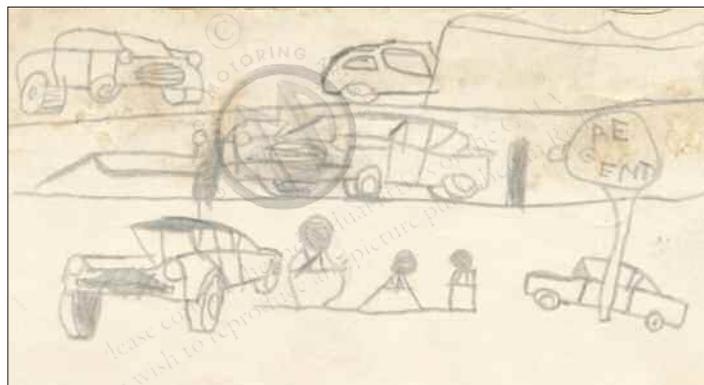
Jaguar E-Type Series II

My motoring art dates right back to early on in my childhood. I grew up at a filling station on one of the main routes to Dover. Back in those days, self-service and supermarket fuel stations were unheard of, and most cars ran on petrol. When I was old enough, I helped my parents out by serving fuel.

I inherited my father's interest in cars, and I became fascinated by the variety of styles and liveries of the many buses and coaches that passed by, which also became an enduring interest.

I was always drawing from a young age, and cars, buses and lorries were frequent subjects for my childhood art. Luckily, my parents kept most of my early efforts, so I was especially pleased to re-discover the example here amongst a box of old pictures, as it was one I remembered doing! The angled pillars of Vauxhall PAs and a Ford Anglia

can be identified, although I am not sure why I choose a Regent garage when ours was BP!



I continued to draw cars and buses into my early adulthood, and when I first started driving, can remember doodling and drawing some of the Cortinas I aspired to own.

Pagoda



My formal art education ended with A-Levels at school, and art took a bit of a backseat for quite a few years of early adult life, until the 1990s, when I resolved to do more art. An opportunity to try an evening class led to long-term enrolment for several years, which at least made me do some art each week.

My increasing confidence led me to join first one, then several local art societies, with various sales and commissions following on. My subjects were varied but often tended to be local harbour scenes and wildlife, one of my other great passions.

I started doing a few drawings and paintings of cars and buses as gifts for friends, and this made me realize that it is motoring subjects that I find most enjoyable. As a result, I exhibited paintings of cars in local exhibitions. The success of this led me to actively seek motoring commissions, on an ever increasing basis.

I now specialize in portraits of cars, mainly classic cars from the same era that inspired me in my childhood.

My current output is almost exclusively commissions, sourced either from targeted conversations with owners at car shows, or from repeat clients. I tend to approach owners of marques I favour, and the outcome is probably evident from the gallery on my website!

By choice, I most enjoy portraying cars with lots of

curves and chrome to reflect the sunlight. Amongst my favourite subjects are Jaguars, and I was lucky that Atlas Editions choose one of my images of a Mk 2 to offer as a free gift to subscribers of one of their models.

I have quite a lot of involvement with portraying Land Rovers, which followed a chance conversation with an owner at a show back in 2008, who commissioned his Post Office Land Rover. His connections in the historic Land Rover movement, have resulted in quite a few other Land Rover commissions on an ongoing basis.

He organizes an annual Charity Land Rover convoy of Series Is and Series IIs on a brief cross-channel trip to raise money for various charities. For several years, I have been designing the artwork and supplying a commission auctioned as part of the weekend's proceedings.

My website dates from 2011, initially using the name the ArtOmotor, but recently re-branded to the much snappier ArtOcar a year or so back following my increasing specialization in classic cars.

My motoring art is self-taught through trial and error, as well as studying books and the work of existing artists. I constantly strive to improve my ability and techniques, and I hope progress is evident from some of the newer images on the site.



Land Rover Series I Fire truck

“I like the fact I can re-activate and re-use the paint left on the palettes!”



Jaguar Mk 2 – not the same painting as the Atlas Editions print

My work is almost always in gouache on hot pressed watercolour blocks. Gouache allows a fair degree of overpainting, and I tend to build up the paint in layers. I like the fact I can re-activate and re-use the paint left on the palettes! I make extensive use of other media to enhance the detail, including fine-tip drawing pens and coloured pencils.

I find it very satisfying to create an image of a client's car, once I've overcome actually getting started! The motivation increases as I progress, to the extent that at the end, I probably spend too long in getting details right, even when this is not fully visible. I leave the painting 'on review' at all stages to evaluate it.

With a full time job (in Highways) and family commitments, I don't get anywhere near as much time for art as I would like. As a result, much of my painting is done very late at night, in poor lighting conditions. I often can't fully gauge progress until I see it the next morning in daylight!

My paintings are an even mix of those with or without a background, depending on client's preferences. Although I prefer the outcome of images with backgrounds, I am pleased when one is not needed, as it is the cars I really enjoy painting!

Wherever possible, I like to work from my own photographs, and take quite a few to fully understand and correctly portray my subjects. However, there have been occasions when I have had to be reliant on photos sent to me, often not from the right angle, which does make things more challenging!

I attend many classic car shows, to the extent that nowadays I attend shows most weekends during the show season. I must thank my partner Natali and 12-year old daughter Rebecca for their



Jaguar XK120 silver

understanding when I am not around most Sundays! (But maybe, they're glad to get rid of me!)

The cars I most like are those I remember from my childhood, especially Jaguars (my Dad had several) and other classic sports cars from the same era.

My own motoring history was exclusively Fords for a long time, and I owned a succession of Cortinas and



Capris, so I am a big fan of these. My best ever car was an amber gold Cortina 1600E, and I hope one day to once again own one, although it would have to be aubergine!

I take numerous photos at car shows, both for reference and for their own intrinsic appeal. I arrive early and stay late to try and get shots that look less like they're taken at shows. Many of these photos are featured on my Facebook page.

One of my other great interests is wildlife, especially birds, and I used to do line drawings of birds for the

local RSPB newsletter that I edited for many years. I have a passion for wildlife art, with an extensive collection of wildlife art books. A couple of my annual highlights are visiting the Art Marquee at the BirdFair, and the preview show for the Society of Wildlife Artists Exhibition.

I have developed a range of greetings cards based on my images, and these are on sale at Brooklands Motor Museum and Mercedes-Benz world, as well as other events I attend. I encourage clients to have the image made into a card, especially if the image is a surprise gift.

My future aspirations are to continue to improve my techniques and seek national recognition. I am trying to drive my subject matter upmarket, and amongst future commissions are a Bentley Blower, 1926 Rolls Royce (just started) and an Aston Martin DB7, plus inevitable Land Rovers!



Southern Roadcraft SRV8
An earlier stage of the painting is inset



I am grateful to have recently been accepted as a full member of the Guild of Motoring Artists, which I see as a step towards the recognition I strive for.



From the EDITOR

Welcome to the first Redline of 2016. I hope you all had a good New year and all is well in whichever part of the World you may be. Thanks very much to all who have contributed to this issue.

Members of course receive the full version of Redline complete with Chairman's Letter which gives details of GMA events, much of which can be found elsewhere on this website.

All photos in this website issue have had a 'watermark' added for copyright reasons. Anybody interested in downloading any of these photos should contact the artists concerned directly or via the committee (contact details on the last page).

For the benefit of anybody who has just discovered the GMA and never read Redline before, this is a quarterly newsletter produced by members for members with various articles relating to motoring and/or art plus information about the GMA, most of which is in the Chairman's Letter that I have already mentioned.

Major regular items in Redline are the Featured Artist and Gallery. Each issue features a different GMA member giving us a potted biography accompanied by a selection of his or her work which I personally always find interesting as everybody is different and has different reasons for turning to motoring art. The Gallery at the back is a selection of recent work submitted by various members, sometimes with some background information, but this is not compulsory. It is an interesting opportunity to compare styles and also subjects as the term 'motoring' covers a wide area of potential subject matter. Racing is certainly very popular, but a long way from universal.

Of course there is no substitute for seeing the actual works of art which are frequently much larger and more impressive than you might think so do make the effort to visit any GMA exhibitions that may be near you. See details elsewhere on this website.

Regards,

John Napper

ArtyFACTS

Questions

*CLARKYFACTS – A Special JIM CLARK Edition of ArtyFacts
in honour of the Guild's Jim Clark Room Exhibition this year.*

- 1 In which town is the Jim Clark Room?
- 2 What is the name of the Clark family farm?
- 3 In what car did Jim win the British Saloon Car Championship?
- 4 Where did Jim win the first race for the Ford Cosworth powered Lotus 49?
- 5 Who was sacked from Team Lotus at the end of 1961 having just won Team Lotus's first Grand Prix, having to make way for Jim as Lotus team leader?
- 6 In which years did Jim win the World Drivers Championship?
- 7 What was the name of the Scottish Borders team that Jim drove for early in his career?
- 8 In which Grand Prix did Jim lose a lap to the whole field, make it up and lead again?
- 9 Which year did Jim win the Indy 500?
- 10 Which year did Jim win the Monaco Grand Prix?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

The Revs Institute for Automotive Research, Inc.

2500 S. Horseshoe Drive
Naples
Florida 34104 USA

<http://revsinstitute.org>

In our annual bid to try and avoid the rigours of Canadian winters, my wife and I travelled to Naples, Florida a couple of years ago. Adjacent to the Everglades and within easy driving distance of many State Parks, our interests in hiking and bird watching were well satisfied. In addition, I was aware that the famous Collier Collection of over 100 significant automobiles was also located in Naples. Needless to say a visit was deemed essential.

In order to view the Collection you have to make reservations as walk-ins are not permitted. This allows the centre to control the numbers so that, unlike the Louvre or Uffizi for example, one can stroll around and spend as much time as one wishes without having to struggle for a chance to view specific vehicles. Also, there are no partitions or barriers surrounding the cars so unimpeded photos and viewing is possible.

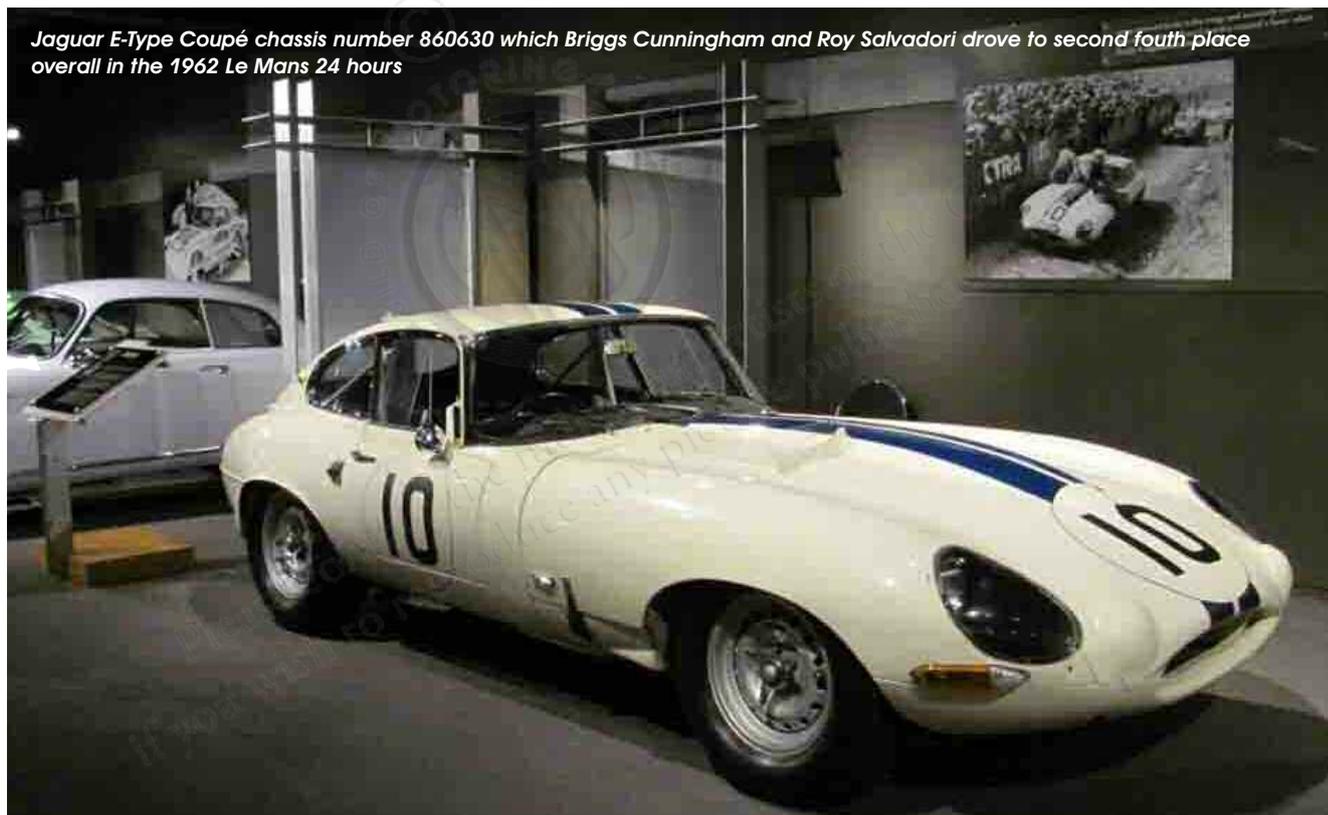
Smartly dressed volunteer staff are present and more than willing to assist with any additional information you may require beyond the comprehensive display panels that accompany each vehicle. The Collection is housed in a striking, modern facility surrounded by landscaped grounds dotted with the palm trees that are ubiquitous to Florida.

The cars in the Collection are chosen for their technical or aesthetic qualities, cars that have literally shaped the world and they range from a 1896 Panhard & Levassor to a 1995 McLaren F1.

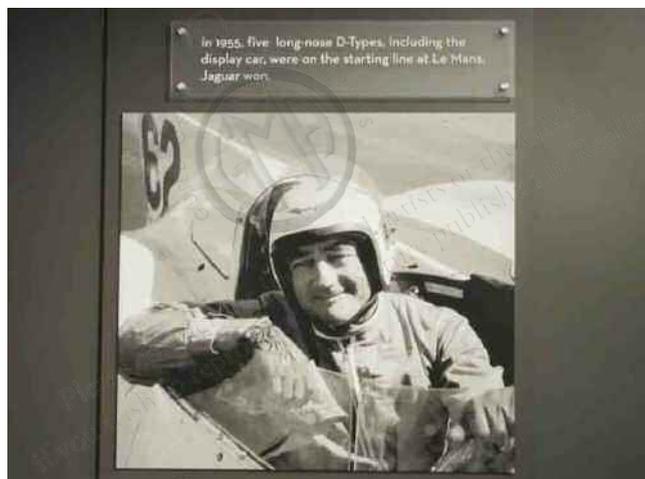
However, the gallery that intrigued me was the one housing competition cars: the first Ferrari imported into U.S. (a 166 model brought in by Briggs Cunningham), a 1939 W154 Mercedes-Benz GP, 1958 Vanwall GP (chassis number V10), 1954 Lancia D50 GP, 1966 Ford GT40, 1962 B.R.M. GP and the list goes on. Sports racing cars, Indy cars, Formula 1 cars, small wonder that we managed to spend over two hours slowly drinking in the delights on view.

I had read a while ago that the Colliers had acquired the Briggs Cunningham Collection and this proved to be my personal favourite display. An example of every one of Cunningham's cars is present from the amazing 1950 Cadillac 'special' that the French at Le Mans dubbed "Le Monstre" to one of each of the Cunningham-constructed sports racing models from the C-4R up through the C-6R. In addition, there are Cunningham's 1955 Jaguar D-type, 1961 Maserati Tipo 60 "Birdcage" and 1962 Jaguar E-type coupé.

Jaguar E-Type Coupé chassis number 860630 which Briggs Cunningham and Roy Salvadori drove to second fourth place overall in the 1962 Le Mans 24 hours



Jaguar D-Type chassis number XKD 507 which was driven by Phil Walters & Bill Spear in the 1955 Le Mans 24 hours.



The reason I found this gallery so fascinating is that all the cars, finished in their classic American white-with-blue-stripes national racing colours, proudly carry the scars of competition. So many of yesterday's racing classics are today refinished to a standard that exceeds how they left the factory, but Cunningham's cars still have the chipped paint, small dents and scratches legitimately earned in competition.

While lingering over the D-type (a personal favourite, as anyone who checks out my website will know!) one of the attendants approached me and, pointing to a large period photo of Briggs sitting in the D's cockpit that was mounted on the wall behind the car, drew my attention to a small piece of masking tape visible on the cockpit surround by his left shoulder. He then informed me that, all these years later, it was still on the car. "What is on it?" I queried. Shaking his head he told me did not know. At this point I leaned over and read the faded pencil on the tape: XKD 507.

Turning to the attendant I informed him that it was the car's chassis number. He appeared impressed and commented how I seemed to know my Jaguars! He then showed me an example of the famous DOHC 4 cylinder XK engine sitting on a stand nearby, and told me that it was the only one in existence. I gently corrected him and informed him that at least one other existed as I had seen it in Terry Larsen's collection in Mesa, Arizona.

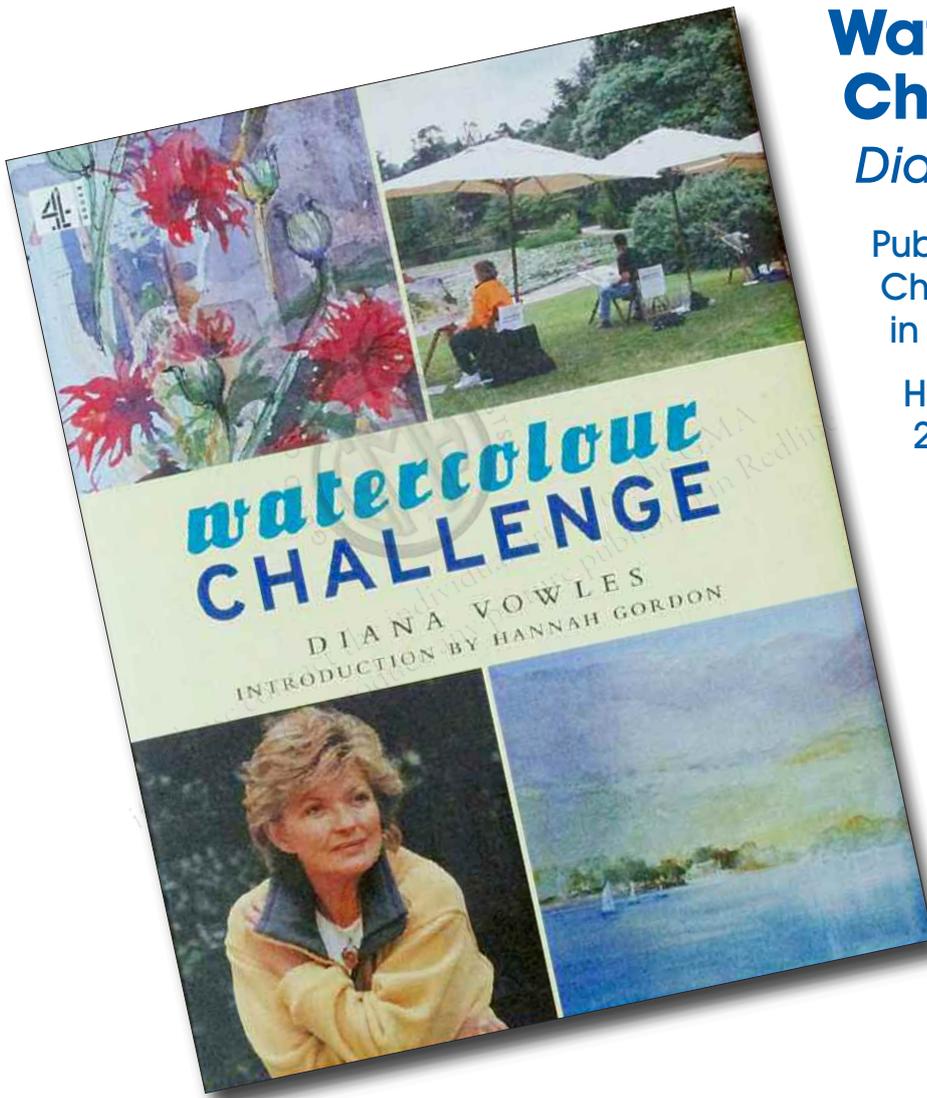
From the Ferrari 250 LM and Lotus Elite in the front lobby to the superb Porsche collection upstairs, the Revs Institute for Automotive Research, Inc. is well worth the enthusiasts' visit should you find yourself in the Sunshine State.

Many of the mouth-watering examples on display can be viewed at www.revsinstitute.org click on: **The Collier Collection**. My only cavil was that the gift shop should include reproduction prints of some of the cars, for example, I would love to have a copy of the Cunningham C-4RK coupe.

Chris Phillips

The author alongside the D-Type with the Cunningham C-6R behind





Watercolour Challenge

Diana Vowles

Published by
Channel 4 Books
in 1999.

Hardback
252mm x 195mm

160 pages.

ISBN 0 7522 18069.

Amazon has new
from £13.99

or used from 1 penny!
All plus £2.80 delivery

No doubt many members will remember the Channel 4 TV series *Watercolour Challenge* from the turn of the century. It ran for a total of 4 series from 1998 to 2001 and I very much enjoyed it. It was a daytime show, repeated in the early hours of the following morning so, unless you were at home in the afternoon or stayed up very late, this was a must for the Video Recorder which had the added bonus of enabling you to rerun anything that was particularly interesting.

Maybe it wasn't great entertainment for the sort of person who would just be tuning in for some afternoon entertainment and wasn't popular enough to continue beyond its fourth year. However, when it was running, there was a 30 minute programme (including commercial breaks) broadcast every weekday for 10 weeks.

In each episode Hannah Gordon introduced 3 amateur artists who





were competing plus an expert who offered advice and judged the paintings at the end of the episode.

There was a different location each day and the competing artists had just 4 hours to produce a picture. Although obviously recorded and edited to fit the broadcast time, it was clear that the 4 hours was real time and they had to cope with whatever the weather threw at them including rain on occasion, although substantial umbrellas/sunshades were provided.

I recall that at least one of our members took part, but it is over 15 years ago so can't recall who and no longer have the relevant newsletter, which I think was still Pitstop back then, so I apologize to the artist concerned. By all means write to me about the experience if you wish as it would still make good reading I'm sure.

In 1999, Channel 4 Books published this spin-off book which I think is excellent. It features 11 selected episodes from the first series with one chapter per episode. As you can see from the photos herewith, one chapter is transport related, being the Crich Tramway Museum of which I have fond memories.

Each chapter is split into the following subheadings: The start; One hour; Two hours; Three hours; The home Stretch & a final summary section with a different heading for each location. There is also a description of the location at the beginning, followed by a brief biographical piece on each contestant, and an introductory paragraph relating to the specific challenge.

There is also a separate page in each chapter dedicated to a particular technique as demonstrated by the day's expert during the programme, plus there

are a few side bars with general information on topics such as composition and sketching.

The book is well illustrated with various stages of the three paintings in each challenge including the finished works of course.

Personally I think both the TV programmes and this book are very informative, especially for those who have little or no experience of the watercolour medium.

In addition to the chapters dealing with the various episodes, there is an introduction from Hannah Gordon giving interesting background information, followed by a chapter entitled Getting Started which I suppose GMA members may wish to skip, but it gives a good overview of materials and equipment used by watercolourists which can be more complicated than some might think.

The next chapter is Meet the Experts with biographical notes on the 4 experts doing the judging on the programmes as well as giving tips, Michael Chaplin, Susan Webb, Kurt Jackson & Sarah Holliday. This is followed by the 11 programme chapters mentioned earlier.

Finally there is a Glossary of technical terms, a list of Societies and Courses (unfortunately the GMA is not included in the list) and Further Reading which of course lists useful books.

The last page before the Index tells how to apply to enter Watercolour Challenge, but that is not much use now I'm afraid.

To summarize, this is a book primarily aimed at those inspired by the TV series to take up painting and some

Tramway Museum

The National Tramway Museum in Crich in Derbyshire dates from 1959, when the Tramway Museum Society, founded in 1955 by a small group of enthusiasts, set out to preserve a much-loved form of transport that was fast disappearing from British streets, succeeded in finding a suitable home for their vehicles. Electric trams first came into use in Britain in the 1870s and by the 1930s there were about 14,000 trams in operation, but after the war the traffic was so rapid that trams were becoming an endangered species. Fortunately, the dedication of the Society's members in such skill more than fifty of these splendid beasts are now preserved in shining order, extended mostly for the benefit of the thousands of visitors who pass through the large iron gates of the museum, once a part of the Great Central Railway's terminus at Mansfield.

The society's aim is to preserve also what would be regarded as the trams' natural habitat, and a typical tramway street is being painstakingly reconstructed. Gas lamps, ornamental pillars, letterboxes, street signs and advertising hoardings have been collected from all parts of Britain, and the trams trundle back and forth past Victorian shopfronts. This was obviously a location for Watercolour Challenge contestants with a sense of history.



Polly Birchall

Polly says that painting was her strongest subject at school, but as an adult she didn't manage to find time for art until the last eight years or so. She had always intended to go back to painting, but she was actually enrolling for a French class at college when she saw an art class advertised and signed up for that, too. She is still attending the French course, but the art has taken precedence and she goes to the class to Forthby, near her home in Southport, Merseyside, twice a week. She often travels up to the Lakes to take art classes at an adult education centre in Bowness-on-Windermere and also the Lake District society as being her favourite subject to paint.

A member of the Churchtown Art Club in Southport, Polly shows work at the club's annual exhibition and also at the Paley Club exhibition, held in Seton. Her style is mainly traditional and representable.



Kelvin Burgoyne

Kelvin's working life has been a varied one: first an apprentice printer, he became a professional musician and then joined the prison service in 1975, where he remained until he took retirement for medical reasons in 1995 while in his mid-forties. For two years he was employed by Durham Education Authority to teach art to young offenders, and is proud that a pupil of his won the senior of one of the Kessler art awards which are given annually to prisoners. He has painted as long as he can remember, and thinks his interest in art may partly stem from a period he spent in an isolation ward as a suspected case of polio when he was only a toddler. Lacking company, he entertained himself with crayons and pencils. As an adult he worked in oils and pastels before turning to watercolour fifteen years ago.



Sheila Gill

While she has had no formal art training, Sheila's interest in painting led her to run a business that incorporated an art supplies shop, gallery and picture-framing service. Now forty-four, she had to give up the business for health reasons but her creativity finds expression in her own painting - though she claims she is a gardener first and artist second, as she originally picked up a jug of blue when the beauty of the flowers in her garden made her think, 'I wish I could paint those.'

Sheila lives near Chesterfield and belongs to the Cuthbert Art Group, an amateur society where the twenty-four members have the local chapel for one afternoon a week to paint and chat. Sheila says, 'You do have to practise to understand what watercolour does, but if you stick to it you get great rewards and once you've grasped it you've got it for life.' Her favourite subjects remain flowers and gardens, her starting point seven years ago.



of it is necessarily basic, but it is also very comprehensive with enough ideas that were new to me at the time to make it worth reading.

It is also very interesting to see how 3 artists sitting next to each other painting the same subject can often come up with 3 very different pictures as this book ably demonstrates.

As an aside, I wonder how many of us would have the courage to volunteer to produce a painting of a previously unknown subject, in 4 hours, in front of TV cameras, in competition with 2 other artists?

If there are any current GMA members who took part, please write to Redline about it.

John Napper

perhaps they would sense the noise - I would like to think so. I think what this picture says about me is that I'm not convinced I can draw accurately! But I'd like someone looking over my shoulder while I painted to think, 'I could do that', rather than 'I could never do that'. I love painting, and I find I can lose myself in it and forget all my problems. I wish everyone could paint!

But it was like Chaplin who had the final word on the paintings: 'Polly's painting is very subtly seen, in spite of all that intense technical activity. The form on the front of the tram is shown with subtle changes of tone, and the tower on the reverse wall at the far side of the building reminds me of a Dutch interior. She should be very pleased with herself.'

The children have been looking for adults about today, so it's appropriate that all three figures in Kelvin's painting look the way into the picture. You take your eye from the attitudes of the figures, which is a very subtle way of leading your eye round the picture.

The cool and warm areas in Sheila's painting keep our eye travelling back and forth. When you put down paint very loosely, like she did, it finds its own way into the paper. Watercolour doesn't get any better than that.



Little figures painted with several shades of blue, from the top of the picture down to the bottom, adding to the feeling of movement.



In the final stages Kelvin defined the form of the building and the shape of the tram in soft, subtle changes of tone, and the tower on the reverse wall at the far side of the building reminds me of a Dutch interior.



Sheila's chosen painting, she has defined and defined the color of the old tram, which was on display in the background. In the foreground, the watercolor teacher of Peter's school and the watercolor teacher of Peter's school are shown in the foreground of a glowing sun scene, and also the top of the tram, the old.

National Tramway Museum

Crich Tramway Village
nr. Matlock, Derbyshire
DE4 5DP.

<http://www.tramway.co.uk>



Having reviewed a book which includes paintings of the National Tramway Museum, I decided it would be a good idea to add a review of the museum itself. At this point, I confess I am not sure whether trams qualify as a motoring subject or railway vehicles, and I suspect the latter although they are intended to share roads with buses, trucks, cars, motorcycles etc.

However, this is an excellent museum which has a number of special days which frequently involve cars. I myself visited for their annual Mini show, several years running although I didn't get much opportunity to look around due to being a trader at the show. However, I had a friend helping in 2008 which did give me an opportunity for a quick look round and to take the accompanying photos.



The location is very pretty and includes a woodland park with walks and picnic areas, arranged around a 'village' which is a number of old buildings, many of which are shops or trade premises, some of which are of the traditional museum type just to look at how shops used to be back in the 1930s when trams were



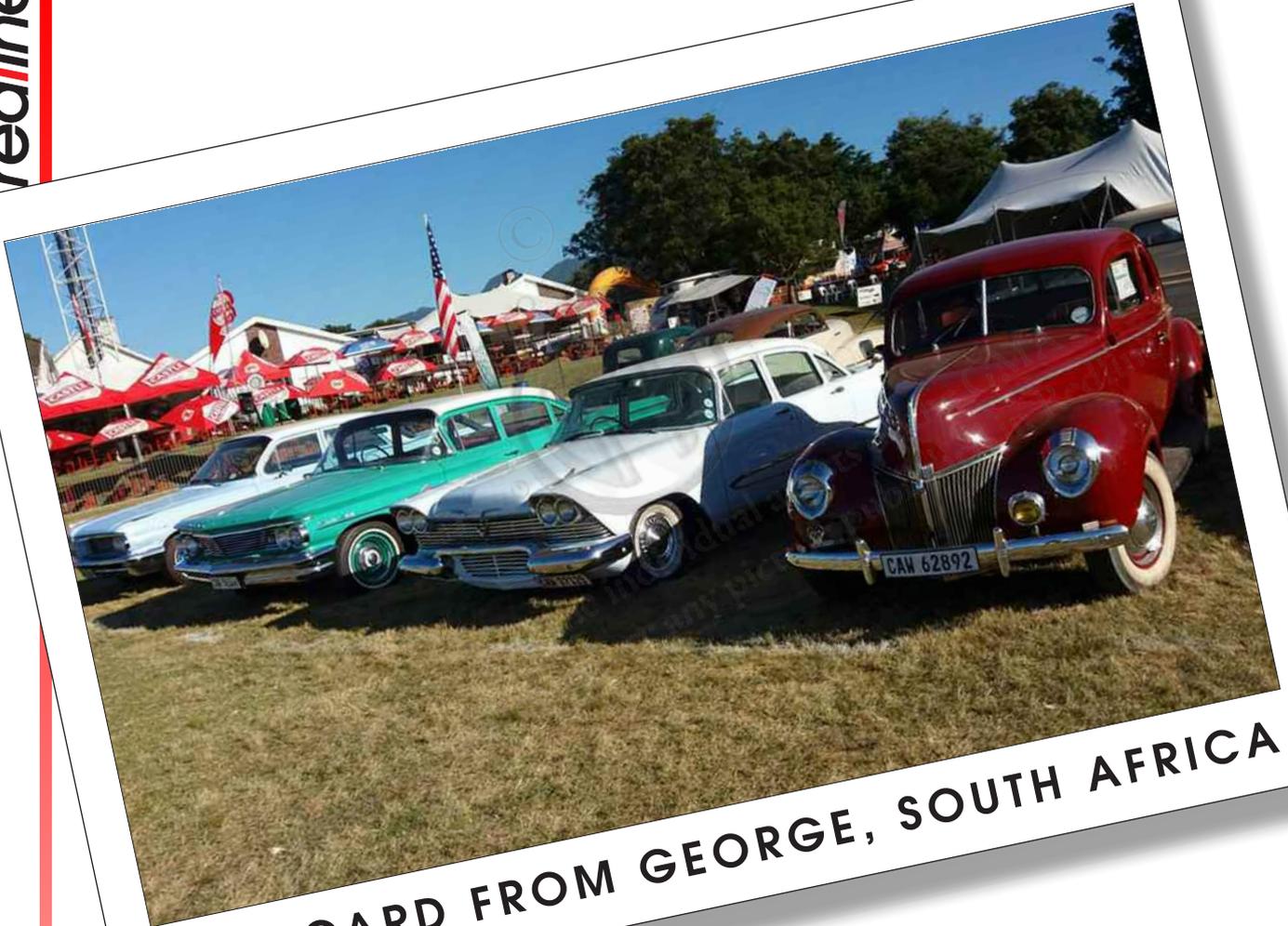
common, while others are actually in use selling souvenirs, sweets, ice-creams etc. and the pub sells real ale.

Naturally the main street has tram lines running its length and various trams run during the day giving rides to visitors. There is also, naturally, a tram shed where the bulk of the museum's collection live.

The museum has an excellent website which has all the information you might want including an events calendar and classic car owners can take their cars onto the street provided the car fits the relevant event which is nice and adds to the atmosphere in my opinion.

John Napper





POSTCARD FROM GEORGE, SOUTH AFRICA

The George Old Car Show 2016

This year was the 20th anniversary of the George Old Car Show which took place on 13-14 February in the town of George in the Southern Cape region of South Africa. The theme of this year's show was American Cars. This show has become one of the prime motor shows in South Africa because of the variety of cars, tractors, motorcycles etc., as well as stalls for motor related items, model cars and food.

I adopted a different approach with my exhibition this year. Many visitors in previous years were impressed enough to spend time looking at and discussing my work, but in many instances were discouraged to buy because of the price.

I came to realize that car and motorsport enthusiasts very often like art but do not understand what is involved in producing good art, and therefore do not appreciate why good art is relatively expensive. I must also add that the market for motoring art in South Africa is still very small, and needs to be developed.

To accommodate car enthusiasts who want to buy art, I decided to exhibit my work without any prices, but to give people the opportunity to choose a painting they like, and then make an offer as a starting point to

negotiate a price. I stated that all reasonable offers would be considered.

The response was very good indeed, and by the end of the show I had sold 20 paintings and five high resolution prints! This exceeded my expectations by far. I obviously had to accept lower prices, but it was a win-win situation, and I believe that the exposure for my work flowing from these sales will most likely far outweigh the lower prices I received.

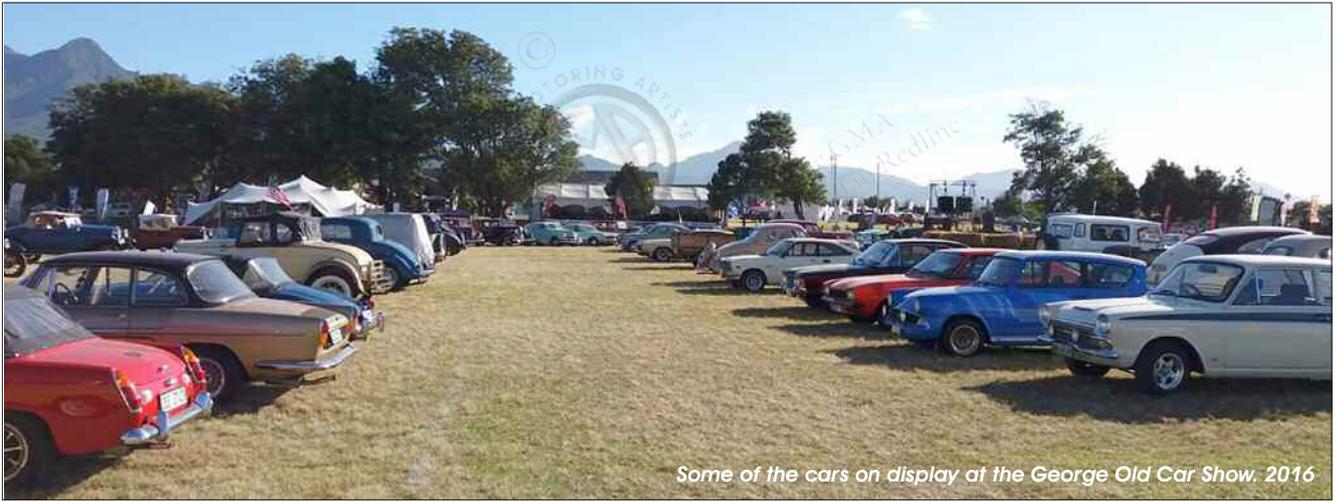
Many visitors enquired about possible commissions, and hopefully some will be confirmed in the near future.

The rest of the show went off very well. The attendance was way above previous years, so much so that the organizers ran out of entry tickets!

With nice warm weather, everybody enjoyed themselves and many stalls recorded the best sales figures ever, despite the poor state of the South African economy.

I've attached a few pictures for Guild members to enjoy. I must add that I took these pictures early before the crowds arrived.

Johan Rabe



Some of the cars on display at the George Old Car Show, 2016



Johan Rabe's stall



A beautifully restored Mk1 Cortina



Jaguar XK150



Old tractors



Pre-war Fords

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. Any additional information about the painting, drawing, sculpture etc, is always welcome, but not compulsory.

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, Mike Gillett, Paul Hunt, Barry Hunter, Phil Lightman, Mary McKelvie, Johan Rabe, Rob Robinson & Stuart Spencer.

Please continue to submit your latest works for inclusion in Redline Gallery during 2016. Occasionally pressure of space results in some contributions being held over, but rest assured they will be included in the following issue (subject to the organizational skills of the editor's aging brain).

John Napper

Barry Hunter

member@motorsportart.freemove.co.uk



Graham at Goodwood



Sixties Superstars

Stuart Spencer

spencertrauts@btinternet.com



Alain Prost (Le Professeur)



'65/'15 Mustang

Wax pencil on card – A1 width

Prints will be available at the next GMA exhibition

Mike Gillett

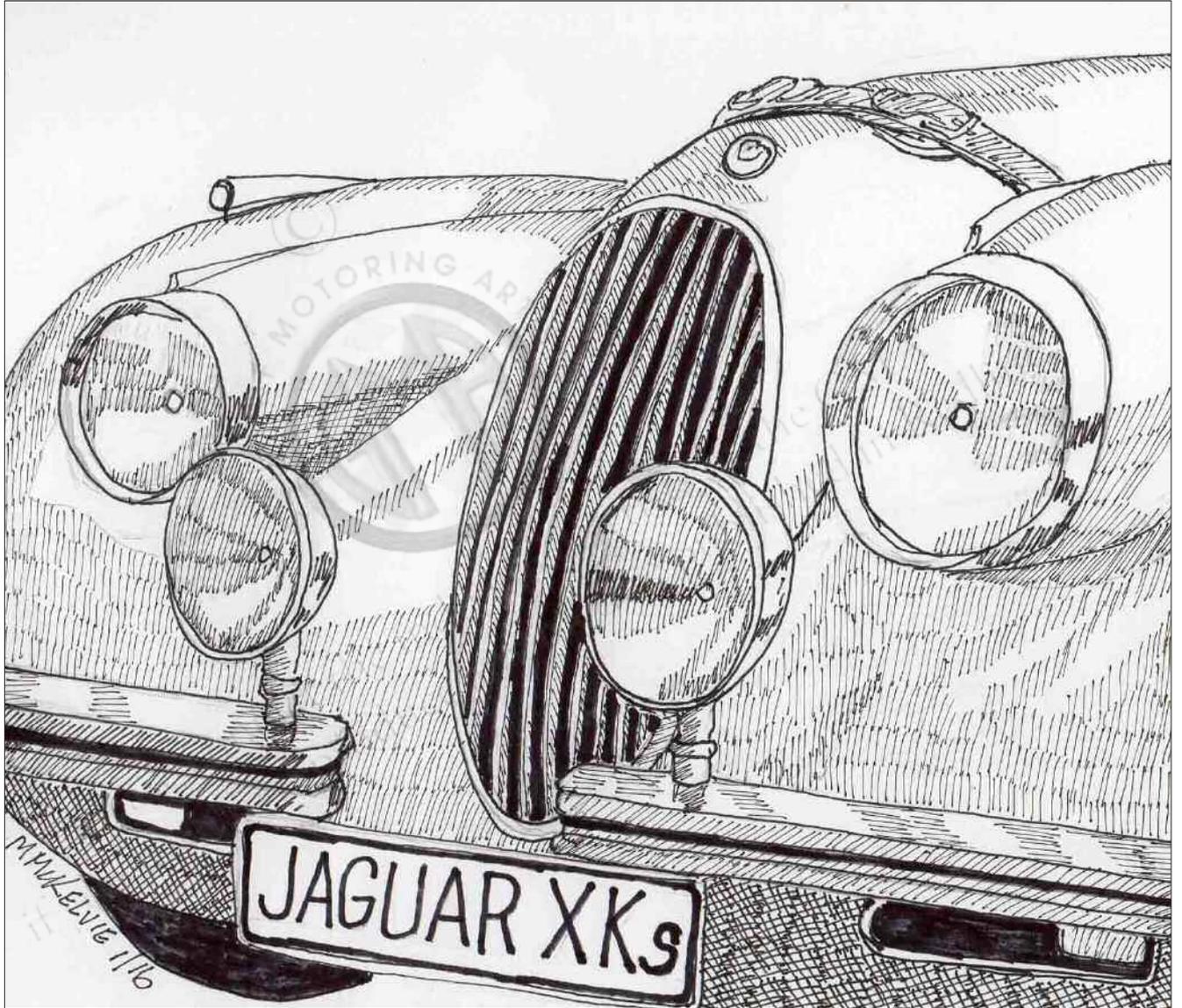


Chevy Truck

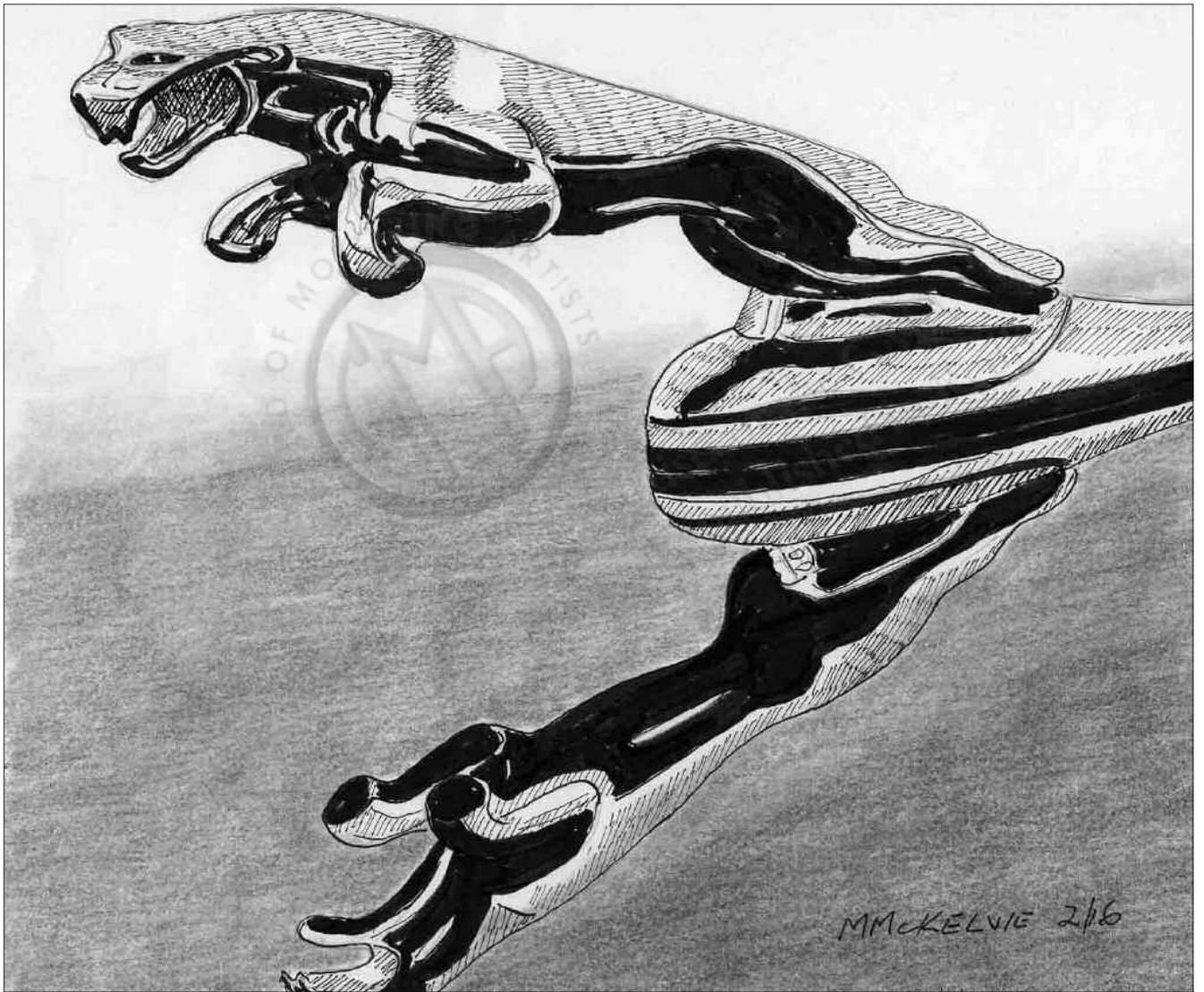
Wax pencil on card – A3 size

Prints will be available at the next GMA exhibition

Mike Gillett

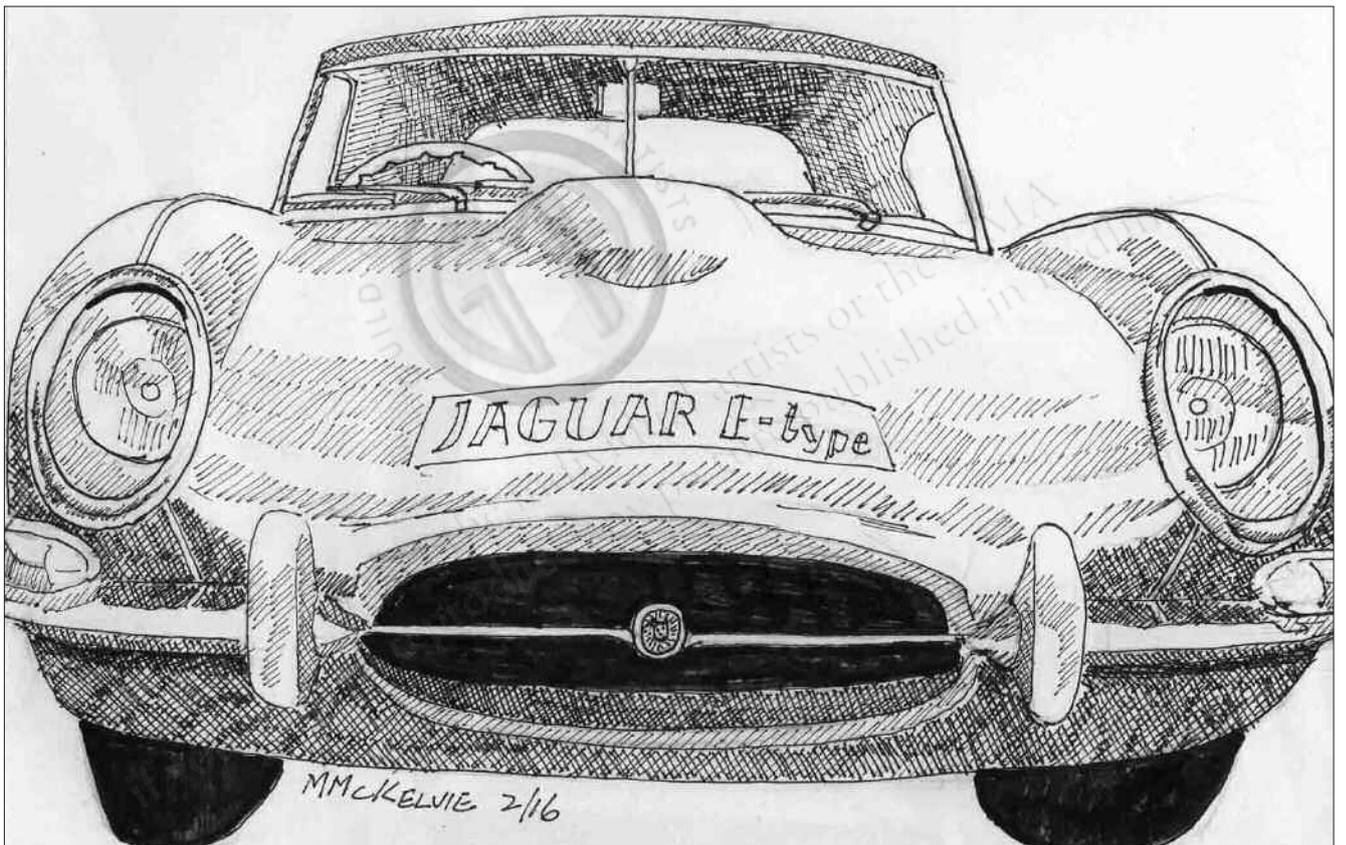


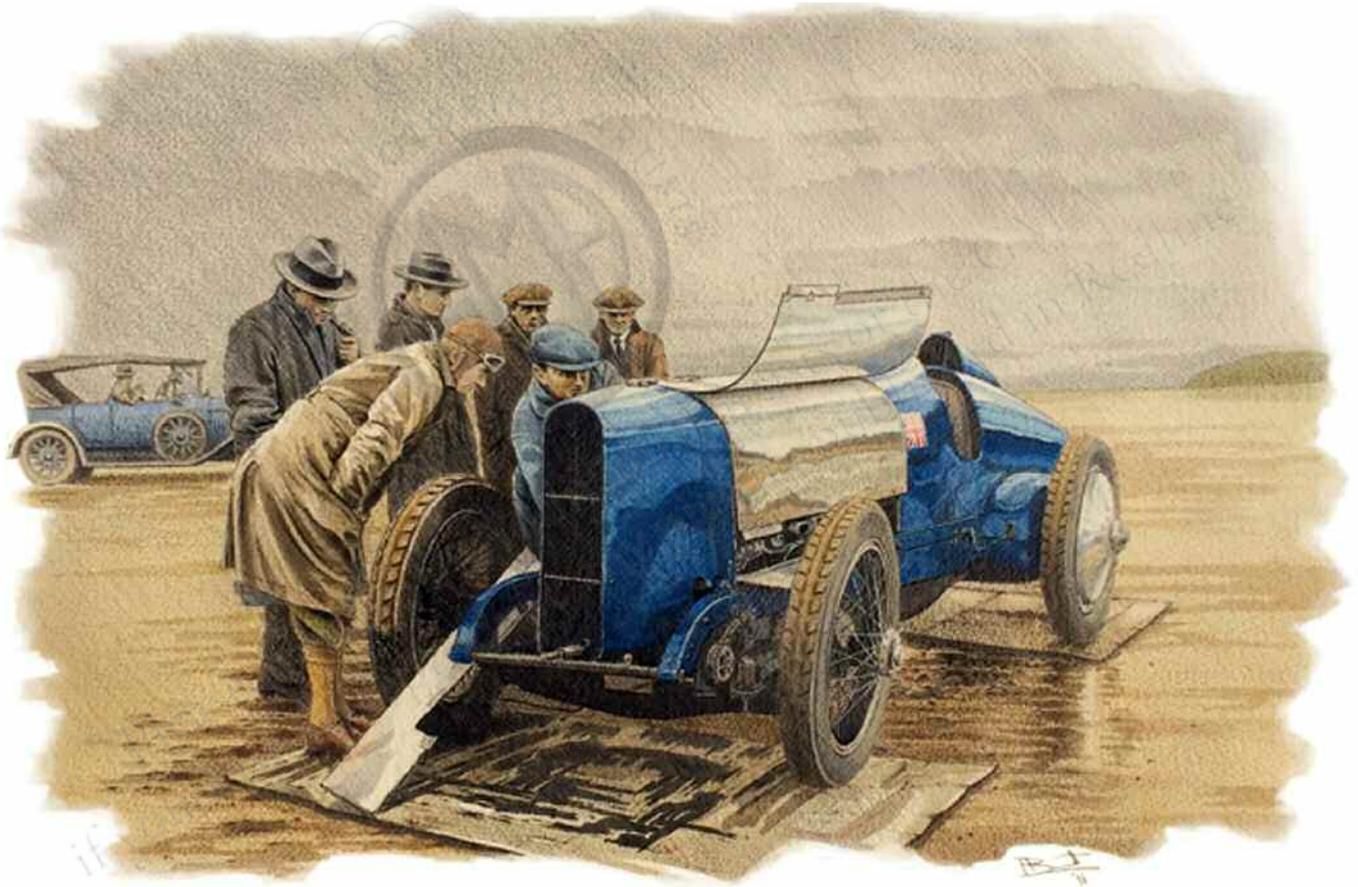
Jaguar XKs



Jaguar Emblem

Jaguar E-Type





Bluebird

I have just done three Bluebird illustrations and this one is of Sir Malcolm Campbell on Pendine Sands with his early Bluebird!

Paul Bennett



Restored to Beauty

This is a picture of a hot rod that I did in colour pencils. The size is 18 x 14 inches

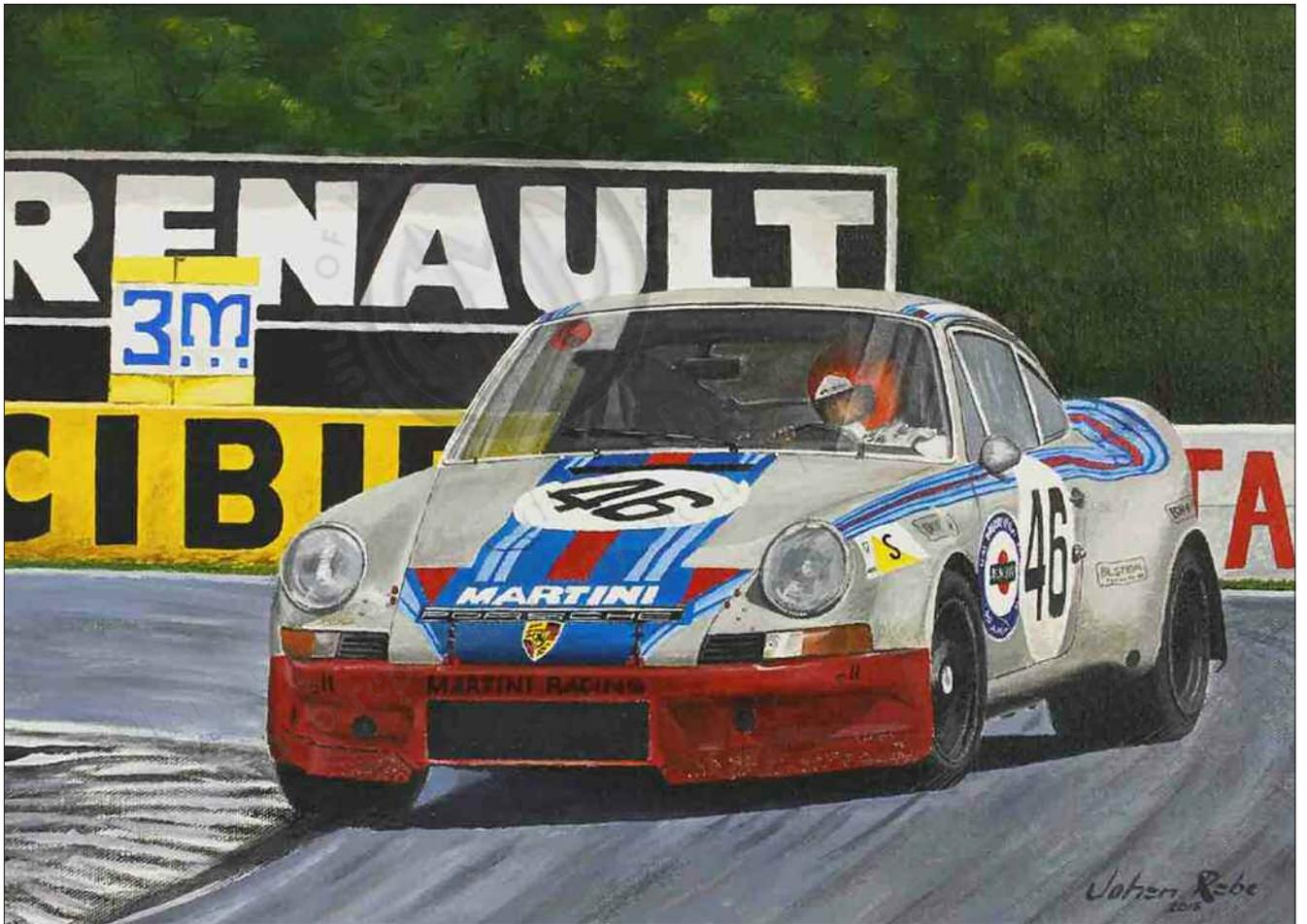
Paul Hunt



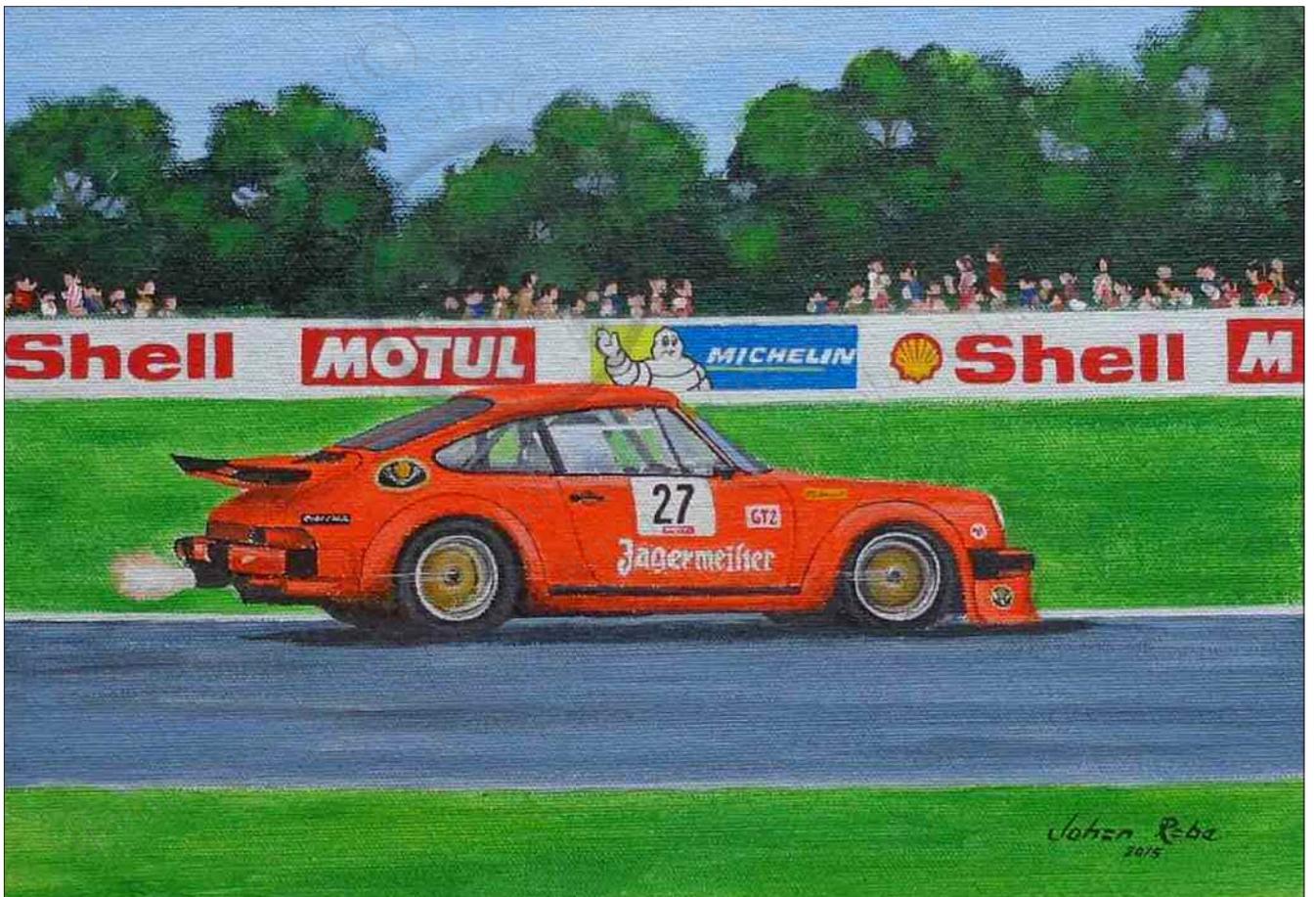
1962 Chev Corvette



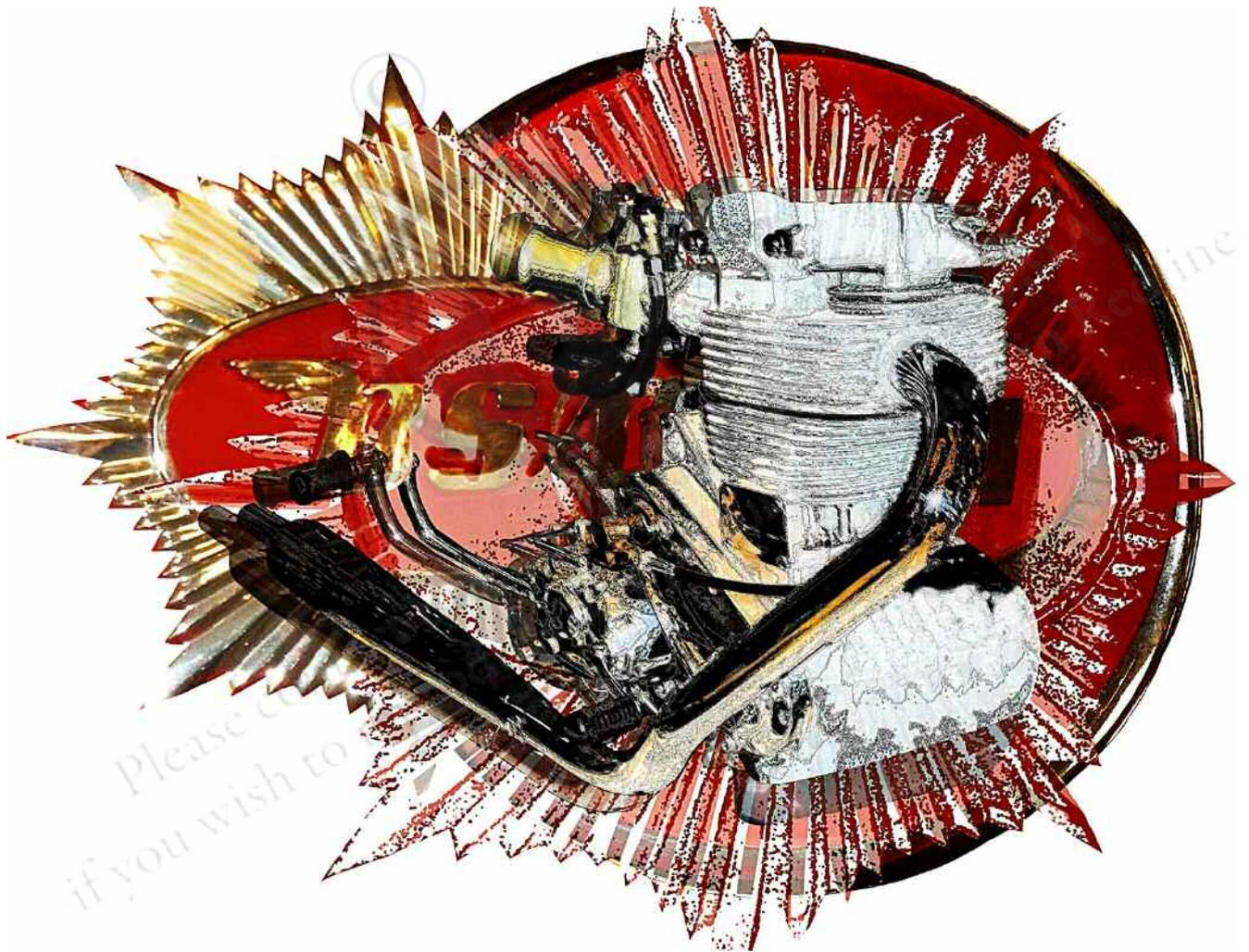
1972 Alfa Romeo Tipo 33T3



1973 Porsche 911 Carrera 2.8



1975 Porsche 911 Carrera



Goldstar

Title is a BSA 500 single from the fifties.

Available from my usual place:

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

Rob Robinson



Poppy's Goudhurst Flypast

"Poppy" is a Land Rover Series 1 80", one of a batch of four red "Fire Trucks" delivered to Derbyshire Fire Service at the beginning of 1949 based at Bakewell. This batch were the first red fire service vehicles produced by Land Rover.

The vehicle is one of a pair now in the same ownership, and was the subject of a full nut & bolt restoration in 2012, using knowledge and skills gained by the owner whilst helping his late father restore his Spitfire at their family business in Goudhurst during the late 80s and early 90s.

My desire to incorporate the Spitfire and the Garage as well as the vehicle was something of a challenge, composition wise. The painting was done as a surprise birthday present for the owner, who was very pleased with it.

Phil Lightman



March of the Titans



Taming the Brute



The Last Road Race

Ferrari 335S in the 1957 Mille Miglia driven by Peter Collins assisted by Louis Klemantaski

The 335S (and the similar 315S) is one of my all time favourite cars – it manages to combine brute power with 50's elegance and looks good from all angles – and of course one has just sold for a record £25m so

quite a topical car at present – the painting used a photo I took of one of these cars at Goodwood and the background is based on a real MM location – unfortunately there aren't many contemporary photos away from Brescia and some of the other main towns.

Stuart Booth



Black and Gold Fantasy

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David Ginn:	<i>Chairman</i>
Martin Buffery:	<i>Membership Secretary and Financial Officer</i>
John Napper:	<i>Redline Editor</i>
Stuart Booth	
Barry Hunter	
David Marsh:	<i>Webmaster</i>

Copy deadline for next issue is **March 27th**

Please e-mail any Redline contributions to:
john.redline@yahoo.co.uk

ArtyFACTS

Answers

- 1 Duns in Berwickshire.
- 2 Edington Mains
- 3 The Mk 1 Lotus Cortina in 1964.
- 4 Jim won in the car's debut race at the 1967 Dutch Grand Prix at Zandvoort.
- 5 Friend and fellow-Scot Innes Ireland who was understandably 'put-out' about it for some time.
- 6 In 1963 and 1965.
- 7 The Border Reivers team created by Jock McBain.
- 8 The 1967 Italian Grand Prix where he led, got a puncture, took 48 laps to get back an entire lap and lead again, only to have fuel-pump problems and finish third.

The race was won dramatically on the last corner by 'Il Grande John' Surtees in the 'Hondola' from Jack Brabham.

- 9 The first win for a rear-engined car a Lotus 38 (powered by Ford) at Indianapolis in 1965.
- 10 Sorry, trick question - He never did!

*The quarterly ArtyFACTS quiz is compiled by
Barry Hunter*

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