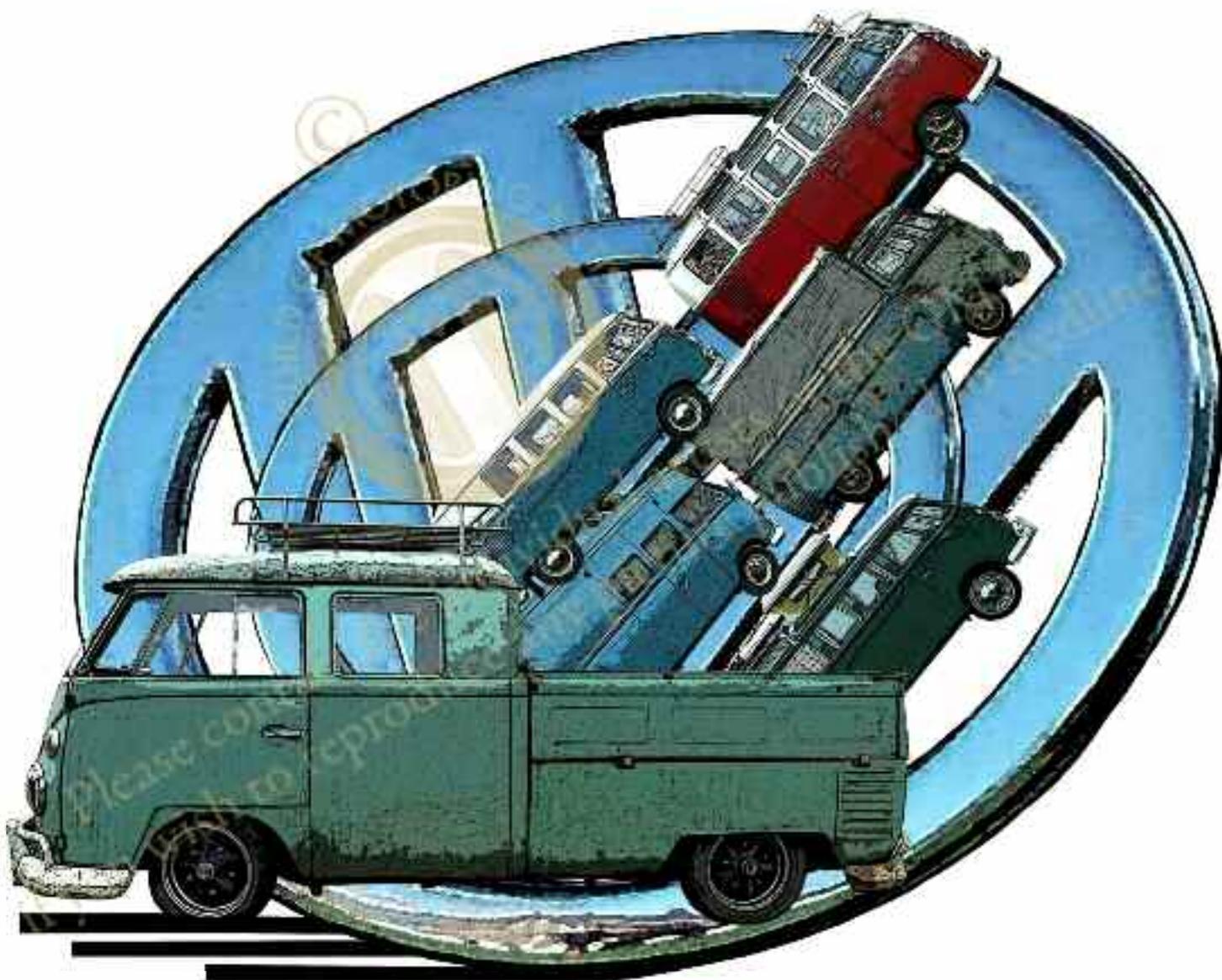


# Rob Robinson



**I was a car crazed child. At school I was known as 'the one who draws cars' – always pencil sketches with the occasional splash of colour. I loved cars, their appearance, the sound, the smell and the colours. I grew up in Cardiff and had a huge pool of new and interesting cars to capture my imagination.**

My Dad worked in a car showroom at the time and would bring home something different most nights – sometimes

he even took me out for a ride. On one occasion I remember being stuck in a Daimler Conquest, admiring the woodwork, after it ran out of petrol!

In my teenage years I wanted to know more about how cars worked so chose to follow a career path into engineering. I spent evenings and weekends working in a local garage as a pump attendant and later helping out in the workshop.

# Rob Robinson

Great times! I helped with servicing, MOT's and building Rally Cars (well it was in Wales!).

I bought many car magazines, built many scale models and became interested in 'classic cars' which were just old cars at that time. I was still sketching but now had the pull of real cars to play with. I was always restoring some relic from the '50's in my Mum's garage.

I was fortunate enough to be sponsored by Jaguar whilst doing my degree in Automotive Engineering and Design. I spent my non-academic time working at various plants in the Midlands, learning the craft of designing and building great products.

I attended various art classes and developed my skills in life sketching, watercolours and art history. I exhibited my work locally.

In the mid-eighties I left Jaguar for Aston Martin Lagonda where I progressed to the role of Chief Engineer, initially covering Powertrain (nice big V8s and V12s) and later had the opportunity to cover Electrical then Chassis. I now lead the Chassis and Vehicle Integration teams.

I have worked in Product Development for over thirty years leading teams of talented engineers to deliver fantastic products. As the work stress increased

*“As the work stress increased I found myself drawn back into my art as an escape”*



# Rob Robinson

I found myself drawn back into my art as an escape. I have always found creating artwork very therapeutic and relaxing.

I moved into the world of Digital art after my wife bought me a Wacom tablet one Christmas and I found the transition both difficult and frustrating but ultimately rewarding.

My motoring subjects have to be things I would like in my garage and are inevitably of the 'classic' variety. My interests are broad but Hot Rods, VW's, Porsches and Americana always touch a nerve.

I try to attend a range of old car events every year where I capture multiple images to develop into artworks in my studio. I normally try to attend at least one VSCC Hill climb as I love the craft of the special builder, "the man in a shed", as well as the more trad sportscars.

A real weakness is aero engined Edwardians – the first Hot Rods! I was at Chateau Impney this year and caught the recreated 'Beast of Turin', an awesome fire breathing monster of a car – 28 litres... the ultimate Fiat!

Other events that have inspired me this year were the Hot Rod Supernationals, Stanford Hall VW show and I went to Essen for the first time.

Over the years I have gathered more than 2000 images into my archive, and I like to dip into these and see where the inspiration takes me.

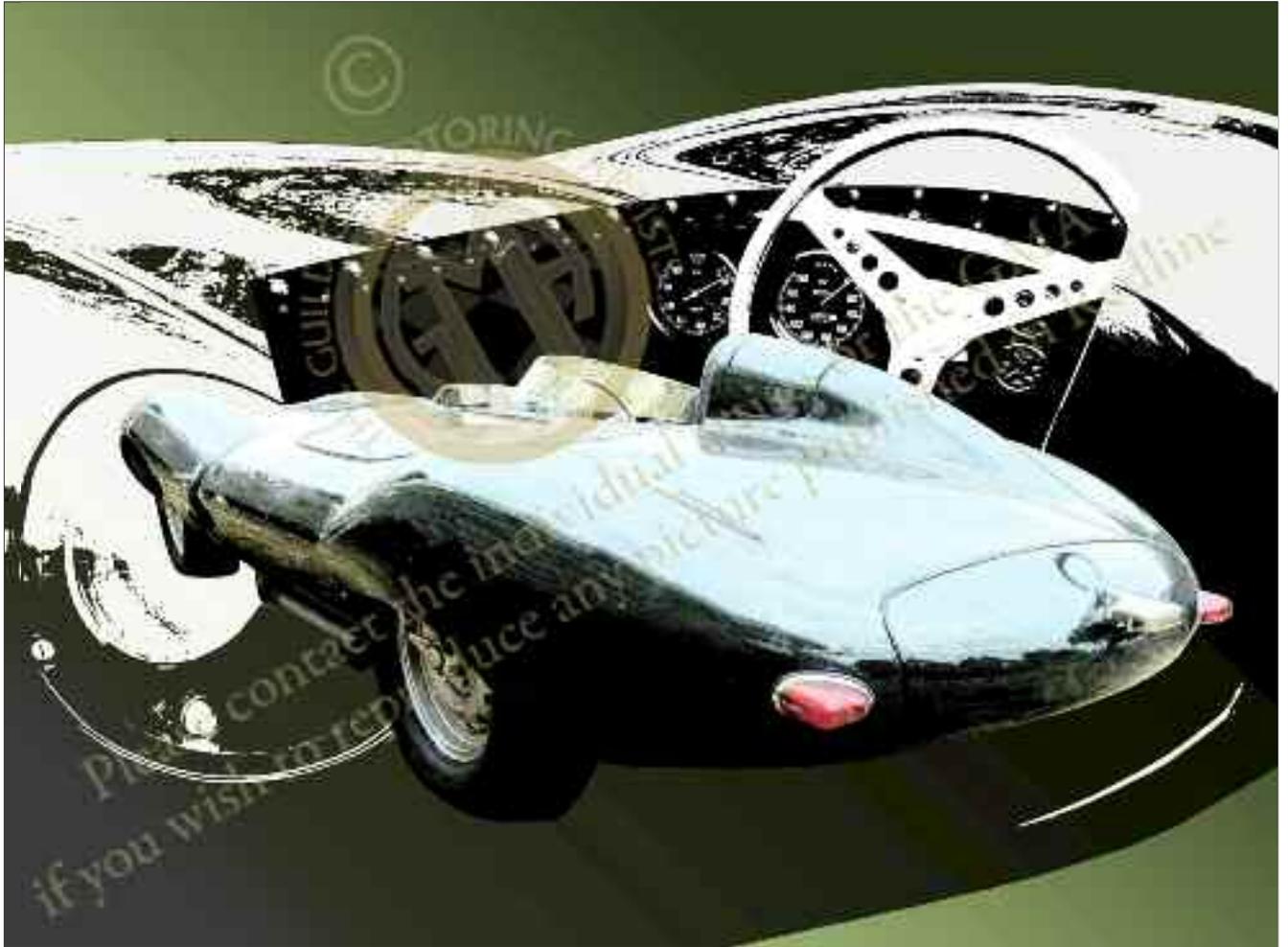
As there are so many talented artists creating representational and motorsport themes, I have chosen to focus on abstract treatments for my subjects as this is what I enjoy most. It also makes my art a little different from the crowd. I like to experiment with the various tools available in the software packages that I use (PSE and Corel) – unfortunately, many pictures get trashed when the experiment fails!

Most of my work features multiple views and fractured forms – Abstract Realist meets Futurist – but then again I can just as easily fall into a representational piece – I just enjoy seeing how the work develops. I always start with a theme in mind but rarely end up with a finished piece that quite matches it – this is all part of the fun of the creative process.

I still sketch, especially when on holiday without a computer, and like to capture my surroundings, usually with water colour pencils – whilst digital is fun it's just not the same as sketching, it creates different sensations for me.



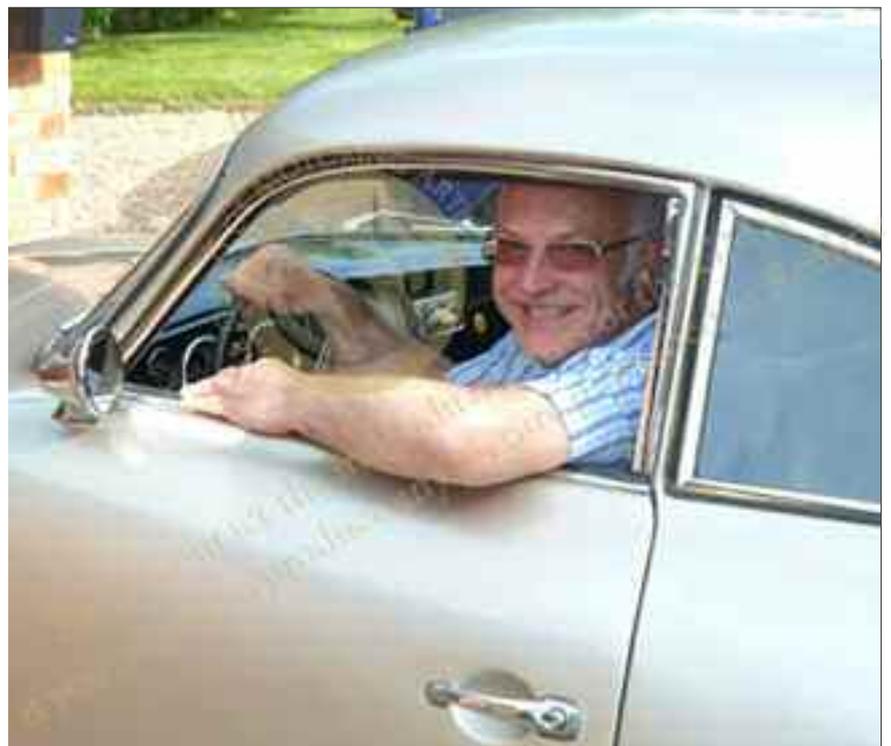
# Rob Robinson

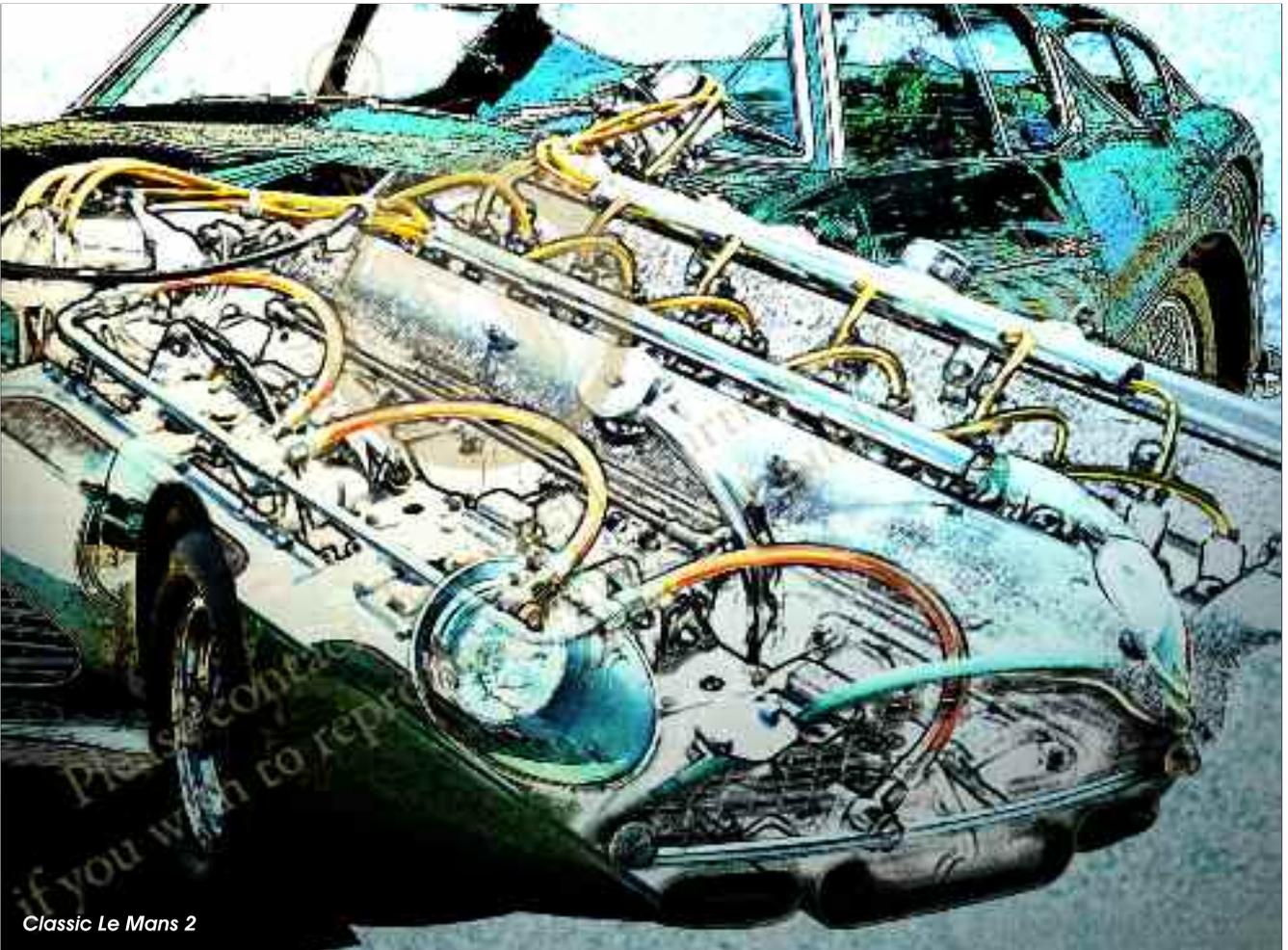
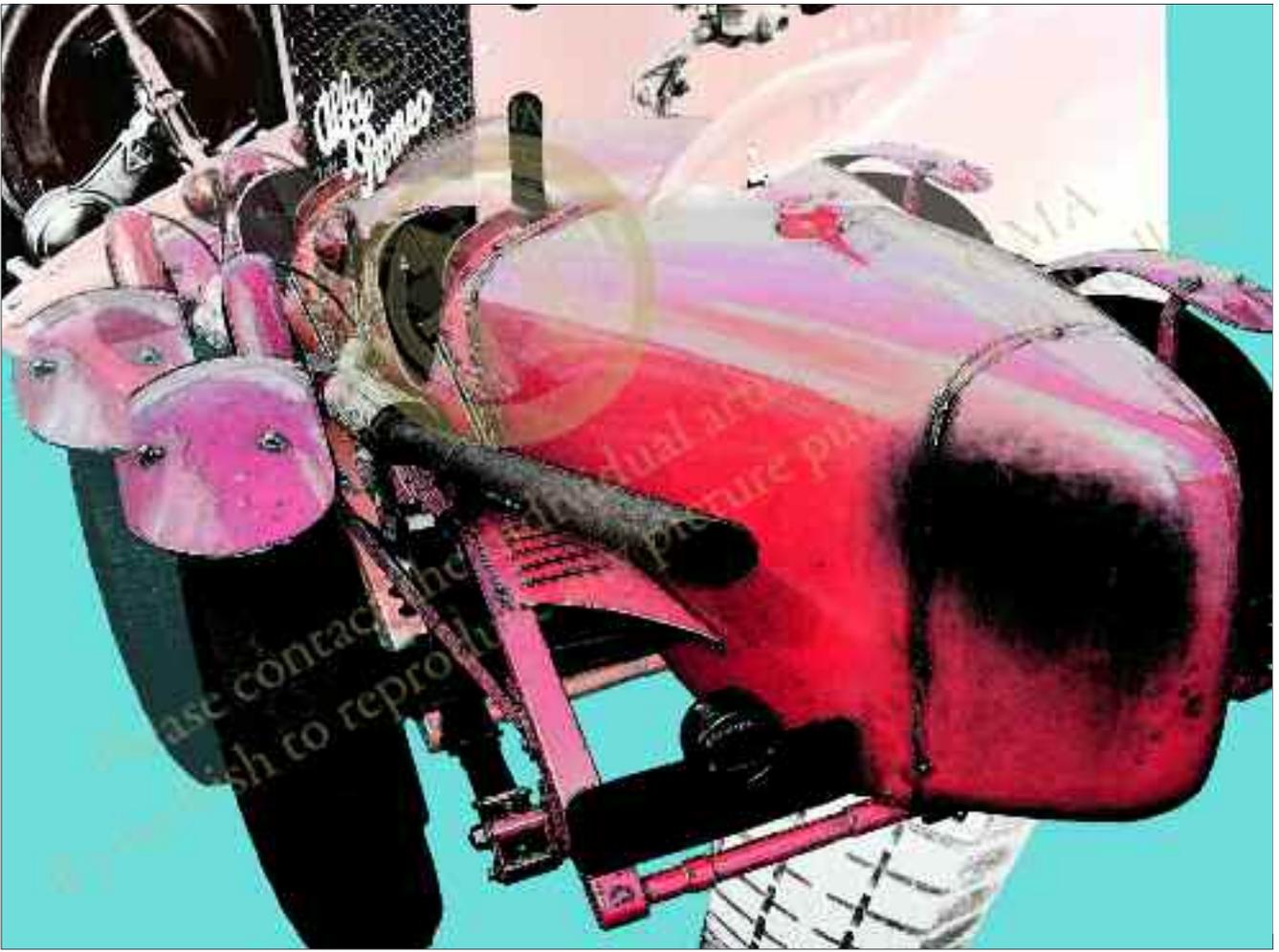


spent some time reviewing different ways of marketing my material. I decided to develop a presence on a 'print on demand' website. I thought this would offer wider exposure and the opportunity to print my art on

a range of different products. I have been on RedBubble for the last 3 years and they are constantly adding new product lines, at the last count my images can be printed on 26 different products from art prints through to phone cases, stationery and clothing. Sales are steady but slow so I am hoping that my GMA membership will help grow my exposure through exhibitions and further links.

My POD site can be found at:  
[www.redbubble.com/people/scat53](http://www.redbubble.com/people/scat53)





Classic Le Mans 2

# Print Service Offer

**Guild Member Jonathan Ashby has recently started a printing business and is offering Guild members a discounted print service.**

Jonathan's company is called **PrintPlusNI** and can print anything from business cards to pop up exhibition stands to large outdoor PVC banners and all orders are shipped free within the UK.

If any members wish to avail themselves of Jonathan's offer, or just get further information they can contact Jonathan at [jashby@printplusni.co.uk](mailto:jashby@printplusni.co.uk) or through his website [www.printplusni.co.uk](http://www.printplusni.co.uk) or [www.facebook.com/printplusni](https://www.facebook.com/printplusni)

## From the EDITOR

**Welcome to the first online version of Redline, the newsletter of the Guild of Motoring Artists.**

In the past this newsletter has only been distributed to GMA members, but it has been decided to incorporate a slightly modified version into the new GMA website which we hope will encourage awareness of the Guild, both to artists who may wish to join and to a wider audience looking for original works of motoring related art.

In order to protect our members' work, all photographs in this version of Redline, a 'watermark' has been incorporated into all photos which I hope is not too intrusive. Should you wish to see unmarked versions of the pictures, original works of art or limited edition prints where applicable, please contact the artists concerned via their e-mail addresses in the Gallery section, their contact details on this website, or via the GMA committee members using the contact details on the final page.

For those new to Redline, this is published quarterly and each issue features the work of one of our members on the cover and following pages. After that we have the Chairman's Letter with all the latest information, followed by various articles of interest and the Gallery for members to show off their latest work. Enjoy.

Regards,

*John Napper*

Redline Editor

## ArtyFACTS

### Questions

- 1 Which artist recently re-gained his passport?
- 2 Where in the UK were paintings recently stolen from an exhibition?
- 3 Which driver was so popular and well-regarded that he was jokingly nick-named 'Badass'?
- 4 Which tough guy 60's F1 driver and team owner died recently at the age of 85?
- 5 Where was it that someone was sent to jail for putting his fist through a Monet canvas?
- 6 Where did a boy do something similar recently and not go to jail?
- 7 Whose recently published autobiography is called 'Formula One and Beyond'?
- 8 What device uses exhaust gases to create more engine power?
- 9 Where is the Circuit des Remparts?
- 10 I am driving off to Beaune in Burgundy in November every year to collect some drinks - what am I on?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

# Chairman's Letter

## June 2015

Dear Guild Members,

I hope you are all well, enjoying the late summer weather and still painting for fun, commissions or work.

This letter is to summarize the Ford Dunton exhibition, talk about the website, new logos, the potential for another exhibition and a brief note on my visit to the RA Summer Exhibition and automotive art on display there, which was both surprising and impressive.

### Ford Dunton Technical Centre GMA Exhibition: July 6th-17th 2015

After a well supported annual exhibition in June at Leamington Spa, the GMA put on a great exhibition at our welcome annual invite to Ford Dunton Technical Centre through 6th-17th July 2015. Again, as last year we were able to exhibit for nearly two weeks, which coincided with the Annual Dunton Vehicle Enthusiast Day, where Ford employees show their vintage to classic to recent specialist cars on the test track. The turnout for this is always impressive with a startling array of makes and models. Though many marques are on display, there are always an incredible array of Fords. This year of course was the 50th anniversary of the Transit van and the first time the new Mustang will be sold in Europe and in the UK (as a right hand drive). The first models will arrive in the dealership from Flat Rock Michigan, USA this Autumn. I understand that already 2000 have been ordered and each order required a £1000 deposit to secure a car that would be 6 to 12 months wait! Mostly the 5.0 V8 has been ordered over the V6. So yes, some impressive Transits and Mustangs from 1965 to the present day.

The week of 13th-17th was the official Transit 50th Anniversary. The Guild show, as ever, was in the main Dunton lobby, sharing it with a new Transit display and a remarkable and rare 'Ford Taunus Transit' from 1964, that was built in Germany, before the famous and well known British built Transit was launched in the UK from the Southampton plant. Sadly the Southampton plant has now closed. That used to be the old Southampton airfield in the 1930's and has a grade two listed terminal building that was used until recently as the Transit plant engineering office and still had its amazing art deco exterior and swirling stair case! During the 1940's it was also the home of the Spitfire assembly plant, which of course then became the Transit plant. In 2000 Ford built a huge new Transit plant in Kocaeli, Turkey, which is a state of the art facility some 90 kms east of Istanbul by the coastal town of Izmit. At its height



of production, Southampton was producing some 75,000 RHD Transits for the UK market. Currently Kocaeli are producing over 200,000 Transits for the European market. With the new Ford Transit plant in the Kansas plant in the USA (for North American market) and the new Ford China plant, the total annual output of Ford Transits will be some 500,000 units, a huge number by any standard.

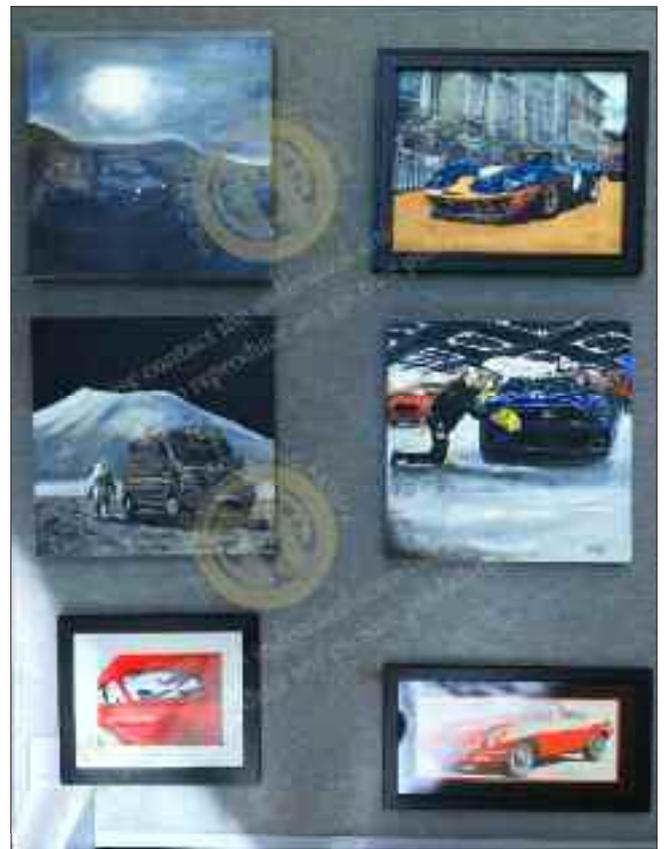
So, as you can imagine, this year being the 50th anniversary and Ford Dunton being the engineering centre for the last 48 years (where prior to that it was Aveley and Dagenham since the 1930's to 1968), the Transit heritage has meant great deal to Ford Dunton, where the team there are still progressing the latest Transit models for 2018 and 2019 model year releases. There was a show of heritage Transits through the some 6 series from 1965 to 2015, including the pre-1965 Ford of Germany Taunus that owed more of its body styling DNA to the VW Van & Camper (as you will see from the photos). Outside the Technical Centre stood new Connect, Custom and Commercial Transits painted in gold livery. There were press key suppliers and senior managers who visited Dunton through-out the week, when the GMA were on display in the lobby at Dunton, which was great exposure to the Guild. There was a BBC programme on the Transit too, which I include embedded in the letter should you wish to see it.

In conjunction to the Transit of course there has been much press over the Mustang arriving in the UK with several new and old Mustangs on the test track on the Vehicle Enthusiast's Day itself which naturally drew a lot of interest.

Though the GMA had a wide cross section of artwork on display, we had many Transits and Mustangs amongst our artworks, in many styles and mediums, which was great to see and well received,

The GMA Ford Dunton art exhibition ran from the Monday 6th to Friday 17th. It was with great thanks to Brian Casey & Steve Francis for helping me hang the show the 6th July. I managed to borrow my dad's S-Max again to transport some 70+ paintings with another 10 or so arriving via Brian and Steve and several being delivered by other means, with many thanks to all the artists supporting with submissions either via the Annual show at Leamington Spa or afterwards. In the end we had 21 artists represented with 81 paintings! An excellent level of support (around 33% of the Guild) and one of the largest shows the Guild has ever had outside the Gaydon Motor Heritage Centre back in 2013 when we had over 100 pieces (including 3D).

Although the Ford show was constrained to just one half of the main Dunton lobby, the facilities there allowed us carte blanche to lay out the show as we saw fit and gave us 5 big boards and 5 smaller free standing display walls that Steve, Brian and I positioned around a display Transit. As the photos in the article show, the display looked great. This year also after the lessons



learned at the Arts Trail gallery, I had help from a couple of work colleagues (thanks Rob James & Rob Gaskell!) to make up the 80 separate plastic pouches and labels for all the pictures, Thanks to everyone who supported the request to create their own labels using our new label template, I must confess though it took a while to complete and my dad helped me attach all 80 labels. On the 7th, the overall look was polished and professional looking. It was certainly a great improvement on the hand written labels, and, of course, the new label system avoids the time consuming and cumbersome brochure listing we used to use.

Throughout the display period the GMA artworks had many positive comments of both the individual artworks and the overall display, with an open invitation to return again next year. The results were nearly two or three paintings better in terms of sales, though several 'nearly sales' were only lost in the end due to indecision or me not being able to secure the sale on the spot, emphasizing the importance of GMA member presence at the shows to help secure sales. That said, I was able to secure several sales with some negotiating.

In the end the results speak for themselves: 21 artists represented, 81 pictures hung and displayed, Sales by 5 artists, of 8 pictures, totalling £725

GMA wrote the Ford Charity a donation cheque of 15% of sales for £110 which was well received.

For the record and interest the Artists selling included as follows:

**Brian James** (2 unframed Mercedes prints at £70 each), **Brian Casey** (2 originals in gouache & pencil at £50+£150 of an E-Type & Mustang 50th anniversary), **Richard Lewis** (2 xframed prints at £45 each), **Rob Robinson** (1 framed digital art print at £70 of a 356 Pre A), **Stuart Booth** (1 original oil on canvas at £225 of a Ferrari GTO). Strong Interest in purchase but not purchased despite best prices given were for **Stuart Booth** (Mustang Shelby in oil), **David Marsh** (Jim Clark at Monaco in acrylic), **David Ginn** (Mustang Shelby GT350 in watercolour), **Caroline Jaine** (Transit on the Moon – mixed media), **Sue Cartwright** (Minter motorcycle in watercolour). But that said, all artists received excellent accolades and I may have sold more if I had had more time to support the show, but considering the show was largely un-manned, it was a good result all the same.

With thanks in no particular order, other than my memory of the sequence of artists that we hung at Ford Dunton, and ladies first of course, to: **Caroline Jaine**, **Sue Cartwright**, **Richard Lewis**, **Adrian Bradbury**, **Mike Gillett**, **Jonathan Ashby**, **Rob Robinson**, **Stuart Spencer**, **Don Bryan**, **Trevor Beal**, **Barry Hunter**, **Brian James**, **David Purvis**, **Stuart Booth**, **David Marsh**, **Steve Francis**, **Brian Casey**, **Martin Buffery**, **John Napper**, **Mark Hurst** and finally of course, myself, **David Ginn**.

The exhibition also attracted several new membership enquiries, of which I believe one certainly formally applied and joined. We also had a commission request (which I am still chasing up, of a Land Rover, 'A muddy scene with a 200/300Tdi 90 in blue' with thanks to the artists expressing an interest in supporting.

Many thanks again for the excellent support from Steve Francis and my daughter, Ella, who helped me take down and re-wrap the 81 pictures and load into the S-Max, with thanks for Ella to transfer all the paintings to my studio for safe keeping until collection, return or re-exhibiting at the next show!

As noted above, please find the BBC Breakfast show '50-year history of the Transit, its cultural impact and its importance to the economy past and future. To view the video, copy the link:

<http://www.bbc.co.uk/news/uk-33605956>



## Royal Academy Summer Exhibition 2015

I am sure some of you may have also managed to get to see the RA Summer Exhibition this year, which I think is still on as I write this, but for those who haven't and those who did, it was another fascinating and, as ever, excellent show. There were some changes this year, where all the prints and the architectural displays seemed to have swapped rooms, with the prints in two of the main brightest halls giving them more focus. As ever there were a lot of Royal Academicians on display with some huge canvases and some fantastic 3D sculptures and installations.

However what pleased me was the amount of automotive art in the subject matter. And on that note, I would like to mention these, should anyone be interested in trying to enter next year, as it would be fantastic if someone from the GMA could get in one year. But I must stress that the artwork would need to focus on the composition, with the motor vehicle being almost either incidental or secondary to the composition, or at least part of the graphic theme.

To both illustrate and summarize the automotive art on show, there were a total of 17 automotive pictures, as follows (I give both the brochure code and description (rather than title) if you want to review these online for titles and prices. The 17 were as follows and ranged in size from circa A4 to over 6 foot square! The mediums ranged too from pen, water colour, acrylic, oil, print and photographs. There were even a couple of RA artists too who had painted automotive subjects.

From the RA Summer Exhibition List of Works 2015:

- 14: **Cover Pen-Y-Bont** (*print of a car under a car cover! A simple graphic image*) £975
- 68: **Flying Gator #1** (*shredded tyre tread, that was all, no vehicle, just the tyre!*) RA - NFS
- 103: **Billboard 1** (*photo of line of scooters, a cool graphic illustrative image*) £3500
- 120: **Untitled** (*c-type print, wrecked cars in desert (very atmospheric)*) £5000
- 126: **Bank Holiday** (*acrylic of road in rain through windscreen, great water smeared image*) £1450
- 127: **Rush Hour in Pouring Rain** (*oil of rush hour in rain looking*) £175
- 134: **Sorry** (*oil of two old petrol pumps, great image of classic petrol pumps*) £550
- 143: **5 Colour Painting 4** (*acrylic on birch plywood of caravan at night*) £1995
- 164: **Stolen Thunder** (*caravan in a winter field with snow on the ground, looked 'cold'*) £2200
- 177: **The City You and I live in – 1** (*ink & watercolour – London street with cars and bus*) £2800
- 198: **Tanglenet 5** (*acrylic, ink & tissue, of police car at night, great lighting effect*) £275

- 202: **Relic** (*oil of old dodgem car illustration, very simple image*) £475
- 225: **Untitled 2** (*oil of empty car park with park bays, very atmospheric*) £550
- 252: **Lower Mosley Street** (*oil of tram and car in street at red light, simple but effective*) £850
- 881: **Nothing to Report** (*old 2CV acrylic in junk yard abstract, simple but effective*) RA – £3900
- 912: **Red Bus Russell Square** (*oil painting of a Red London Bus, iconic*) £2800
- 963: **Gaewern Slate Mine** (*t-print, with car at base of junk heap bottom of a cave*) £8500

## New Exhibition Opportunities for 2015 & 2016

**For late 2015 I am hoping to confirm a short run (2 to 3 days) GMA art exhibition at Jaguar Land Rover at the Gaydon Technical Centre this side of Christmas (maybe October or November), if we can gain the support from the membership and a few local Midlands members to assist with the hanging, manning and take down. Though there is no necessity to man, but some local support and presence would be good and could assist with sales. I am no longer at JLR as you know, so I will not be able to man, but happy to assist with set up and take down.**

The Gaydon Technical Centre GMA exhibitions in the past have always been as successful as the Ford shows for sales and we do have an open invite to return. So I need a show of on-line votes (drop me an e-mail) who can and would like to support. I am already carrying a good number of artworks that we could use for the show, but of course any one whom I do not have paintings of or who would like to support with paintings or swap out paintings I hold, please let me know ASAP. Many thanks.

For 2016 we can exhibit at the Beacroft Art Gallery in Southend (which is on my doorstep) and I am being lobbied now by Kevin Marsh with art exhibition request, so if that is OK, I will follow this up and let the membership know more for 2016 and perhaps this could form the basis for our Annual show

I will also follow up on the Jim Clark exhibition up at Duns, in Scotland later in 2016 too and more on that in the next Redline issue and again support for that would be greatly appreciated

## The new GMA Website, status and roll out

**With many thanks to David Marsh who has been working hard in the background on the new WiX based GMA website. This is now almost ready to roll out, but we were hoping to also include the new GMA logos, which I hope will be selected at**



about the same time this Redline is issued. I will ensure the logos submitted are included in this Autumn issue of Redline.

To summarize, David Marsh has now received and formatted the input from some 20 Guild artists with both a selection of 4 to 6 plus jpegs and their respective biog CV profiles using the template which I sent out a couple of months ago. It would of course be great if we could get all the 60+ members to submit images and a biog, but for now, this is a great start and certainly is in line with the level of support we have experienced on our current website (soon to be phased out).

If there are any artist members who wish to be included, please let David Marsh have your biog and jpeg images soon. If you require the GMA biog template, let me know and I will resend it to you.

In addition I have also sent in an updated description and background to the GMA. One of the things that we also want to do is to have a home page with the recent exhibitions, current activity and new exhibitions scheduled for the Guild in 2015 and 2016, so I will create some copy for the home page too. However if anyone has anything they would also like to submit of their own recent art shows or exhibitions they will be supporting or running that would be good information too.

In addition John Napper is to consider putting a consumer friendly version of the Redline on the website too, which is something we feel would help promote the Guild.

So in summary, the new GMA website is almost complete enough to go live and certainly I believe this should be feasible by early October once I have sent John the draft initial home page copy and we agree the new logo. If any members have any more ideas, including a link to Facebook, Twitter or a Blog for the GMA, your ideas will of course be greatly and gratefully appreciated. Many thanks again to all of you who have kindly responded and supported so far.

### In closing

We hope you enjoy the new Autumn 2015 GMA Redline, in which I thank all of you who have submitted material for articles, and our regular featured artist (with the great work of Rob Robinson) and of course the excellent work of our Editor in Chief, John Napper!

With kind regards,

*David Ginn*  
GMA Chairman

[davidginn@btinternet.com](mailto:davidginn@btinternet.com)

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Ford: 01268 401218

# Step by Step

## Preamble:

**This article is a series of Jpegs showing the step by step development of one of my recent paintings which I did for the GMA annual show this summer. This is my interpretation of a famous GT in a familiar setting. I have been taking progressive step photos of my automotive and coastal seascapes for a while now. I appreciate we all have our respective styles and different preferences for medium and subject matter, but this is one of my interpretations of the classic 3 litre V12 1962/3 Ferrari 250GTO in a Le Mans setting.**

I normally paint with very few colours, a limited palette of just 6 to 8 pigments. But for this particular painting, I must have used double that, 15 to 17 due to the nature of the advertising hoardings for the Esso, BP and Shell ads. I also used at least 4 different reds plus an orange for the Ferrari 'red' to get a contrast from the upper body where sunlight strikes the surface, to lower body where there is deep shadow.

I must confess I did not take note of the palette at time, but for the record I think I used the following colours though I am not sure if I used the 'raw' or the 'burnt' versions of the Siennas or Umbers. The pallets of artist acrylics I used (from the Windsor & Newton range though other brands are available!) were:

*Burnt Umber, Raw Umber, Burnt Sienna, Raw Sienna, Naples Yellow, Cadmium Yellow, Cadmium Orange Hue, Crimson, Cadmium Deep Red, Deep Brilliant Red, Permanent Green Deep, Sap Green, Olive Green, Indanthrene Blue, Cobalt Blue, Cerulean Blue, Titanium White.*

The painting was on a 20" x 24" canvas.

The original inspiration for this painting, was not the Ferrari, though I wanted to paint a Le Mans scene, but the three old advertising boards. I saw three separate pictures of the Esso, BP and Shell ad billboards in a dilapidated state, very atmospheric but I wanted to paint them in their pristine early sixties glory. So I knew I wanted the three billboards in a line (whether they would have been shown together is completely academic as this was a painting after all and I wanted all three together).

I then found some photos of a pristine Ferrari 250GTO (1962/3). The three front vent covers were in situ which I quite liked so although in reality I am sure they would have been removed and vents open in full race mode in the heat of the day, I decided to leave them in. I was not too hung up on that level of accuracy.

Finally, I wanted an early morning feel to the painting so I knew the sun would be low in the sky, but when I painted the picture I was not happy with the long

shadow at the front (as the light in the sky is from the upper rear so I reduced the length of the shadow. So I put my hand up and admit there are both technical and lighting inconsistencies in the painting,

As I said from the outset, this is my interpretation and one way of building up a car painting, there are, of course, no right or wrong ways in any painting, only someone's view and preference. This is a story of one of mine.

I will also confess I originally wanted to paint this quickly (within 7 to 8 hours) and make it really loose to give the Ferrari a sense of speed as I have done with a couple of earlier Ferrari 250GTOs I have painted and long since sold. However, I ended up spending a lot of time on both the billboards and the Ferrari, so the loose approach went by the board and I ended up painting a fairly tight painting, for the car and ad boards. Here than are the step by step images with a few words on what is a self explanatory build of the painting and composition.

The complete painting from research, drawing and painting probably took about 21 to 25 hours although I can't remember exactly but it was of that order and pretty typical for many of my acrylic paintings on canvas of this size.



*My canvas and easel drawing of the Ferrari by the Rayburn in my kitchen rather than in my studio*

**Image 1:**

The drawing, as always, took quite a while to do. Which began with the research of the various aspects, the ad boards and the Ferrari of course. The drawing also had to capture the form, perspective and composition. As noted above the car itself was from one book of stunning photos of super cars including this one, so the sharpness of the reference was not an issue, in fact, in my painting, I had to dull the glossiness of the paintwork from the original photo and I had to add the numbers, which were not there. I did reference what numbers were on the 250GTOs in the 1962 and 1963 Le Mans. I believe I have a correct number (24) on this one, though I think it was from 1963.

The three ad boards for Esso, BP and Shell, as noted, came from another three separate photos, all unrelated to any picture, which I had to sharpen up as the photos of the hoardings looked old, faded and corroded. I also had no reference to their actual size, so again this was made up and I made them all share a similar size for the purpose of the painting. I appreciate they may have been smaller (or larger) in real life and probably never grouped together.

The background was entirely made up from my own imagination with only the odd montage of old Le Mans photos to get a feel of what I wanted,

The drawing in image 1, at a guess, took about 4 to 5 hours to research, draw and redraw until I was happy with it.

**Image 2:**

After the drawing I typically paint the whole picture in a wash in burnt umber to get the basic form, light and dark areas of the picture. I tend to work out the source of light and key shadows. It helps me retain and build on that basic light and dark. The burnt umber (I have also used similar colours such as burnt Sienna) gives the picture a warmth and a ground colour too which is quite good and you can allow it to let it read through in some areas in the picture. Again this helps stitch the whole composition together.

With a landscape or seascape I tend to paint the whole picture like this first, but with cars I find leaving the body of the car unpainted (with the white canvas showing through) as a good way to define the car and sanity check the shape and perspective still make sense.

In this instance however, as the billboards were going to be a key focal point I left those white too. I also left the figures unpainted to check if the spectators form looked ok and in perspective along the fence as they would all be in front of the trees and background.

**Image 3:**

In this step I starting to wash in the spectators and started to define the three billboards still in burnt umber. I found keeping to the same burnt umber wash until all the 'white' canvas is washed in allowed me to focus on the light, dark, form and shadow and not get distracted by the colours.

I also started to fill in the car shadow and wheel arch shadow at the front.

**Image 4:**

Sticking with the burnt umber I washed and painted in the body and glass of the car, being mindful of where I wanted the highlights, shadows and a background reflection in the bodywork.

I still kept the figure, wheels, lights, and round number discs white and made sure the perspectives still looked more or less right. I also added to the car and wheel arch shadows.

### Editor's note:

**I think David has produced a very evocative painting of one of the most iconic Ferraris of all time, the classic 250GTO.**

By his own admission in this article, David has set out to produce an artistic interpretation rather than an exact photo-realistic image and it really works well, as you can see. However, as a Le Mans nut, I have a sizeable collection of books relating to the 24 hours and decided to research the GTOs that ran there.

I found this interesting and came up with the following information. As David says, the years they ran were 1962 & 1963, there being a new-look upgrade in 1964, known as the 250GTO64, which looked rather different and less attractive in my view. Only 3 of those were built and none of the original cars ran at Le Mans in 1964.

In 1962, number 24 was an Austin Healey 3000, but, Equipe Nationale Belge ran a red 250GTO in 1964 with race number 24. What's more, this car won the GT class and finished second overall driven by Jean Blaton (using the pseudonym 'Beurlys') and Gerhard Langlois van Ophem.

There are a number of minor points where the actual car differs from David's painting (no 2 250GTOs were exactly identical), most notably the position of the steering wheel as david has admitted, but, as he says, he was after an evocation rather than something to please rivet counters and the fact that the painting can be related to such a successful car is a nice bonus.

Thanks very much Mr. Chairman and I look forward to the promised similar article on his Ford Transit painting for the Winter issue. I hope you will too.

*John Napper*

**Image 5:**

By now in this fifth step, I completed the full burnt umber wash on the remaining white areas, with the number discs, and headlamps.

Again I took care that shadows, reflections and top lit areas all looked right.

**Image 6:**

By now I was ready to start opening the other colours and introducing the Cerulean blue and Naples yellow. I would have mixed with some burnt umber still and introduced the blue and yellow into the road colour too. I may have used some Indanthrene blue as well. At this stage I wanted to paint the furthest and nearest features (sky and road) and ensure the picture continues to stitch together with the colours at each step.

I also focused on the darkest area of the car with the shadow and wheels and introduced some of the titanium white with both the blues for the wheel alloys too. I also picked out a few other 'dark' areas of the car including the shark gills, triple vent and shark's mouth front grille, inner cockpit and elements of the headlamps. Again I was mindful of how I wanted the final reflection to look.

Image 7:



By step 7, I then introduced more of both blues into the background with the greens of permanent green deep, and olive green for the tree line. I can't remember if I used the sap green or not to be honest, especially as I was mixing the blues with the greens. Again, with any colour I was using, I would have introduced hints of them into the road too, just to maintain that stitched together look for the whole composition. I notice here in this image I was already picking out the exhaust pipe and rear vent shadow, along with the fog lamp shadow and shape.

By filling in the background trees I picked out the shapes and form of the spectators, making sure they looked natural in irregular groups, though the final treatment was quite loose. The billboards were also outlined giving me a chance to sanity check their perspective. I also started to outline the picket fence by putting in their background shadows.

Image 8:



By now I started to detail and fill in the three focal billboards for the Esso, BP and Shell sign-boards. So I am starting to use more primary colours such as crimson red, cadmium red, cobalt blue, permanent and sap green, cadmium yellow and of course continue with both the blues and the white. It gave me chance to work out how much light I wanted on the sign boards, without making them too 'loud' though they are always going to stand out, so they were in semi light and shadow.

With most of my paints now open I start picking out the colours of the various spectators, mindful to have them appear further away than the sign boards so their colours are more toned down. I think I started to put in the grass at the base of the fence by now too, thus getting most of the background set if not finished yet.

**Image 9:**

All I did at this step is focus on the billboards, sharpening them up, checking the perspectives and trying to get the colours right, completing the text ensuring the type face looked authentic and of course, including completing the Shell wording.

I also worked on getting the 'tone' of colour and brightness versus shadow of the sign boards looking right. I wanted to complete and then forget about the sign boards and backgrounds before the turning my attention to the car body in the foreground.

**Image 10:**

By now I was ready to turn my attention to the Ferrari bodywork, knowing the rest of the background was complete. Using all the reds, orange and white for highlights, I systematically filled in the body panels. With any car painting I typically starting at the top with the lightest areas first, with the lightest pigments and using less paint to ensure I get the brightest and most reflective surfaces completed before working down to the deeper reds and darker shadows.

I also filled in the cockpit and driver too. Yes, I now know I made a technical error by painting the driver in the right side of the cockpit, when it should have been a left hand drive! This was force of habit rather than a conscious decision. I also started to detail the headlights, fog pockets, and sharpened up the vents and grille mouth. I also picked out the chrome trim and hood (bonnet) details. I started to pick out the door, hood and glasshouse shut lines, plus the tail pipes and wheel arches.

I would have also played around with the outer form of the car too with subtle background and car body colour adjustments until I was happy if the profile and form looked right. The number discs though white still without the numbers added yet, would have received treatment for highlights, reflections and shadows too.

Image 11:



In this final step I added in the number '24' on both the white discs ensuring of course they carried through the disc body highlights, reflections and shadows. I added in the Ferrari icon sticker on the upper fender (wing) above the triple vent and I would have fine-tuned all the shut lines, lights, fog pockets and vent slots. Then, finally, I signed the painting, of course proudly adding 'GMA' after my name.

So there you have it, a 1962/3 Ferrari 250GTO at Le Mans in 11 easy steps in 24 hours of painting! After the initial drawing it was almost paint by numbers ;-)

I hope you enjoyed the article. In the Winter Redline I will write a similar numbered step by step article on my most recent Ford Transit painting I did for the Dunton show, which had a Ford of Germany Taunus Transit from 1964 alongside a brand new 2015 Custom model in an imaginary Black Forest (or Taunus mountain) setting and both vehicles are left hand drive with the drivers in the correct left hand side of the cockpit!

Regards

*David Ginn*



**This is the completed work that was mentioned in the last issue of Redline.**

In the mid 80's I had 3 exhibitions in St Petersburg, Florida and amongst the many friends and clients I got to know was a lady called Nancy Sacket. We have kept in touch over the years and I have kept her up to date with all of my car related works.

As mentioned in the last issue of Redline, I read an email from her whilst waiting for the last AGM to start. She was about to sell that car that she has owned for 8 years and wanted to have something to remind her of her cherished car once it moved on. The car was previously owned by Barbra Streisand so a reference to her was an obvious idea. Drawings and images were emailed back and forth and we agreed to proceed with the above idea.

There were some quite complicated issues with the reflections on the cars paintwork. The budget did not allow me to go to Florida to take my own photographs so the reference photographs of the car that I had to work from were taken outdoors and the reflections bore no relationship to the gallery interior that I chose as its setting.

The issues were resolved by using a 18th scale model of a Mercedes, some model making and photography.

All went well with the work and it was shipped out to St Petersburg last month.

There was a rather scary 5 days when I was out of the country. I kept getting text messages from a rather concerned client. The packing case went off the radar, somewhere in New Jersey, when Fed Ex lost all record of the tracking number.

All was well when Nancy opened the packing case and was absolutely delighted with the result.

The Mercedes scale model mentioned above will be the basis for my next commission.



Another client of mine had spent a small fortune restoring a Mercedes Pagoda barn find to concours condition. It was sold at auction and he now wants me to put my imagination to work on the scale model as a sculpture. My thoughts at the moment are to return it to a barn find state!!!

*Trevor Neal*



## POSTCARD FROM PEBBLE BEACH

### Pebble Beach Concours d'Elegance, Monterey, California 11-16 August 2015

Pebble Beach weekend is full of every type of car and car show you can imagine. There are way too many things to see in one week that you can't possibly see most of them. I got there on Thursday in time to see Cars On Ocean. This is part of the Tour D'elegance where the entrants of the Pebble Beach Concours d'Elegance take their cars on a tour around Monterey and stop for lunch on Ocean Ave in Carmel. While they have their lunch the cars are on the street free for anyone to walk around and take pictures. If there is a tie on scoring and one car went on the tour and one didn't it is the tiebreaker. It is always very crowded but I have gotten some really beautiful shots with the trees reflecting on the cars.

There are about half a dozen major auctions happening and they will charge you to go into the viewing areas. I was able to get a free pass into the Gooding auction and the RM auction. So I saw those on Thursday evening.

Friday is the Quail. It is a show that limits the tickets sales to 3500 tickets and is a lovely day with the best food from Carmel Valley included in the ticket price. The cars are a bit more eclectic at this show.

There was a display that had about 10 Paganis. The latest Lamborghini was unveiled at the beginning of the show. The entrants were anything from Jaguars to Bugattis. Most were in fabulous condition but now in the US we are finally appreciating the unrestored cars and there were a handful of those in a preservation class.

The Bonhams auction is free to get into with the Quail ticket. It is always fun to see people battling to spend a few million dollars. It looked like most of them did find a way to do that in the end.

Saturday I went to the Concorso Italiano at the Blackhorse Golf Course. If you love Italian cars you will be in heaven. There are fields of Ferraris, Lamborghinis and anything else Italian. Even some very rare models of each marque will show up.



1938 Graham Model 97 Saoutchik Convertible



1911 Pope-Hartford Model W Portola Roadster



1954 Fiat 8V Supersonic Ghia Coupe



1910 Speedwell Model 10-L Burr Landaulet Town Car



1937 Delahaye 145 Franay Cabriolet



1913 Stevens Duryea Model C Touring Car



1905 Pope Toledo Type IV Roi des Belges Tonneau

Sunday is the big day with the Pebble Beach Concours D'Elegance. I got on the field early to do the "Dawn Patrol". You can get a free hat, if you are lucky, from Hagertys Insurance who give out coffee and doughnuts as well to the early risers. It is literally Dawn patrol and we got on the field well before the sun was coming up. The sky when the sun did come up was wonderful. Streaked clouds with streaks of pinks and white with a blue background which made for some great reflections on the cars that were already there.

The crowd is always light at the early hours and I get a lot of my best pictures then. I was done by 11:30 and all told I had taken just over 1500 pictures during the weekend. I have often done 3500 pictures so this weekend I was obviously a bit more picky on my pictures.

*Richard Lewis*



1948 Talbot-Lago T26 Grand Sport Saoutchik Cabriolet



1961 Renault 4cv Ghia Jolly Beach Car



1967 Aston Martin DB6 Mk I Shooting Brake



1929 Du Pont Model G Waterhouse roadster



1903 Thomas Tonneau Rear-entrance



1931 duPont Model H Merrimac Sport Phaeton



1946 Delahaye 135 MS Pourtout Coupe Aerodynamique



1953 Chrysler Ghia Special Coupe only 18 made



1912 Simplex 50 HP Quinby Toy Tonneau



1934 Cadillac 355D Convertible Coupe



1970 Mercedes-Benz C-111



1953 Cunningham C-3 Vignale Coupe



1938 Alfa Romeo 6C 2300B MM Touring-style Spider Corsa



1935 Auburn 851 Supercharged  
Union City Body Co Speedster



1955 Ferrari 857S Scaglietti Spider



1939 Bugatti Type 57C Vanvooren Cabriolet

# Meeting John McGuinness, TT Champ



From left to right:  
Jean Settle,  
Geoff Settle  
then Deputy Mayor  
(now Mayor) of Warrington  
Sue Cartwright,  
John McGuinness, 23 times TT winner

After a lot of hard work and planning for this event, it was a great privilege to meet then 21 times, now 23 times, Isle Of Man TT winner, John McGuinness. Over the last number of months I had at last finished a watercolour painting of John racing down Creg-ny-baa in the IOM. The next stage was to invite him and his Honda Team Race Manager Neil Tuxworth over to Latchford, near Warrington to sign the painting and prints taken from it. (The 1st print was going to be auctioned at an event in December for the TTRA. This event raises money to help the families of riders who get injured)

On the 23rd October the Deputy Mayor, Geoff Settle and his wife Jean arrived at Picturesq, together with Geoff Kelly organizer for the TT event to be held in December. It seemed fitting these people were present as the 2 Geoff's are TT marshals and have been for many years.

Whilst all this was going on, most importantly the owners of Picturesq, Nigel and Teresa, put the kettle on.

Around 10ish, John and Neil arrived. Our local newspaper, The Warrington Guardian, interviewed John and myself. Photographs were taken of him signing the painting and prints and also Geoff Settle's marshall's top.

All of us thought it was a wonderful time as it was capturing a moment of history and we all agreed what a great bloke John is because he is really down to earth and such a talented rider to obtain so many wins.

## 5th December 2015 Parr hall, Warrington

We set up at the Parr Hall which was holding the TTRA event in aid of raising money for families of injured riders who race in the TT. I had learnt at Picturesq, from Geoff Kelly, that it takes 500 volunteers to man the TT course for the races to go ahead.

Geoff Settle was asked to open the event where Jamie Whitham then took over to do question and answers with John McGuinness, Clive Padgett, Roger Marshall, Ian Martin, and Tommy Robb. The auction took place halfway through the evening where many items were auctioned.

The 1st of my prints was sold to the Deputy Mayor, Geoff Settle. All in all the evening proved successful and over 10k was raised. The next event is hopefully going to be in 2016.

This year, for the first time in 15 years, I got over to the IOM with my husband on our 600 Honda. Prior to that I had been going over for 20 years as my husband, who worked for Michelin, was always over for the TT and Manx Grand Prix where he was employed to do the advertising.

It was lovely to be there instead of watching the coverage on television, it's the atmosphere and just talking to other bikers is all part of the TT event.

*Sue Cartwright*

# When Olivier Gendebien complimented me on one of my paintings

**As artists many of us are frequently our own worst critics, however, like most people we also thrive on positive feedback from others about our endeavours with the brush.**

I attended the art stream at secondary modern in England and, had the family not emigrated to Canada, would in all likelihood have moved into an agency or studio upon completion of school at the age of fifteen.

Arrival in Canada meant that I had to continue in high school, this was a rude shock to a fifteen year old who had been ready for the world of work. Probably because of this, I quit school after a couple of years and got a job in a small advertising agency in a nearby town. I also purchased my first car, an MG TF, and, in order to finance it, picked up a part time job working in a gas station. Long story short, the agency closed and I started full-time at the gas station.

The owner of the station raced an Austin-Healey and the garage was a hangout for the local sports car crowd who dropped in for gas, service and socializing. Indeed, my first commission was secured when the owner of a Lotus Mk 9 saw a painting I had done hanging in the office of the station and had me do a study of him racing the car.

Many of the patrons of the station and myself religiously followed the racing activities of the owner and his Healey at the local tracks and it became standard practice to drop by his business afterwards to swap yarns.

One evening after a race meeting at the then newly-opened Mosport Park track north of Toronto, a bunch of us were sitting around discussing the day's racing when a car rolled up and disgorged a couple of young

ladies and a gentleman. Taking an arm each, the ladies marched the gentleman into the office and those of us inside were shocked to discover that he was none other than the famous long distance sports car driver Olivier Gendebien!

Mr. Gendebien had competed at Mosport earlier in the day, but I never did learn how the young ladies had spirited such a famous racing driving from Mosport all the way back to Aldershot (or for that matter where Madame Gendebien might have been!) but there he was. He proved to be very amiable and chatted in heavily accented English with all of us.

At one point his attention was drawn to my painting hanging on the wall and he moved over to examine it. Someone informed him that I was the artist and he turned, smiled and complimented me on my work.

Soon afterwards the young ladies dragged him back to their car and vanished into the night. As they say, I dined out on that episode for some time, indeed still do!

Many years later, when e-mailing back and forth with Tony Bailey regarding using some of my artwork in his and Paul Skilleter's book on Mike Hawthorn, "Golden Boy", I got the same buzz from some words that he wrote regarding one particular painting. Specifically, Tony used the word "evocative" and stated that he found it, "quite an emotional painting for me to look at now". As I said to my wife after I showed the e-mail to her, "This is what every artist hopes to do, move somebody!"

It is instances like these that, for me anyway, keep me quietly working away.

*Chris Phillips*

## Editor's note:

**I personally found these two articles, from Sue Cartwright and Chris Phillips, very interesting and i hope that you have too.**

Due to the nature of motoring art, it is reasonable to assume that many other GMA members have had encounters with big names in the motoring world. If you think that you have a particularly interesting story of such an encounter to pass on to Redline readers, please e-mail me at [john\\_s\\_napper@yahoo.co.uk](mailto:john_s_napper@yahoo.co.uk) If you have a relevant photo or two that would be very welcome as well.

Much to my amazement, Redline has now reached 40 pages, which I feel is big enough for one issue, so I will try to make that a maximum for future issues. Bearing that in mind, articles received may not go straight into the immediate next issue, but please don't let that stop you sending in contributions. I will respond to all and endeavour to use everything in due course.

*John Napper*

## Gallery

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

Please e-mail the editor to submit your work for inclusion in the Gallery. 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.

The response to my request has been overwhelming. So much so that a number of pictures have been held over until next issue. Apologies to the artists concerned, but all contributors have some works included and you can rest assured that your remaining works will be included in the next issue.

Amazingly, after sending out just 1 e-mail I now have enough for the next gallery too, but don't let that stop you sending more. This gallery does not reject submissions, not when they are this good anyway!

*John Napper*

*John Dunbar*  
dunbar.art@btinternet.com

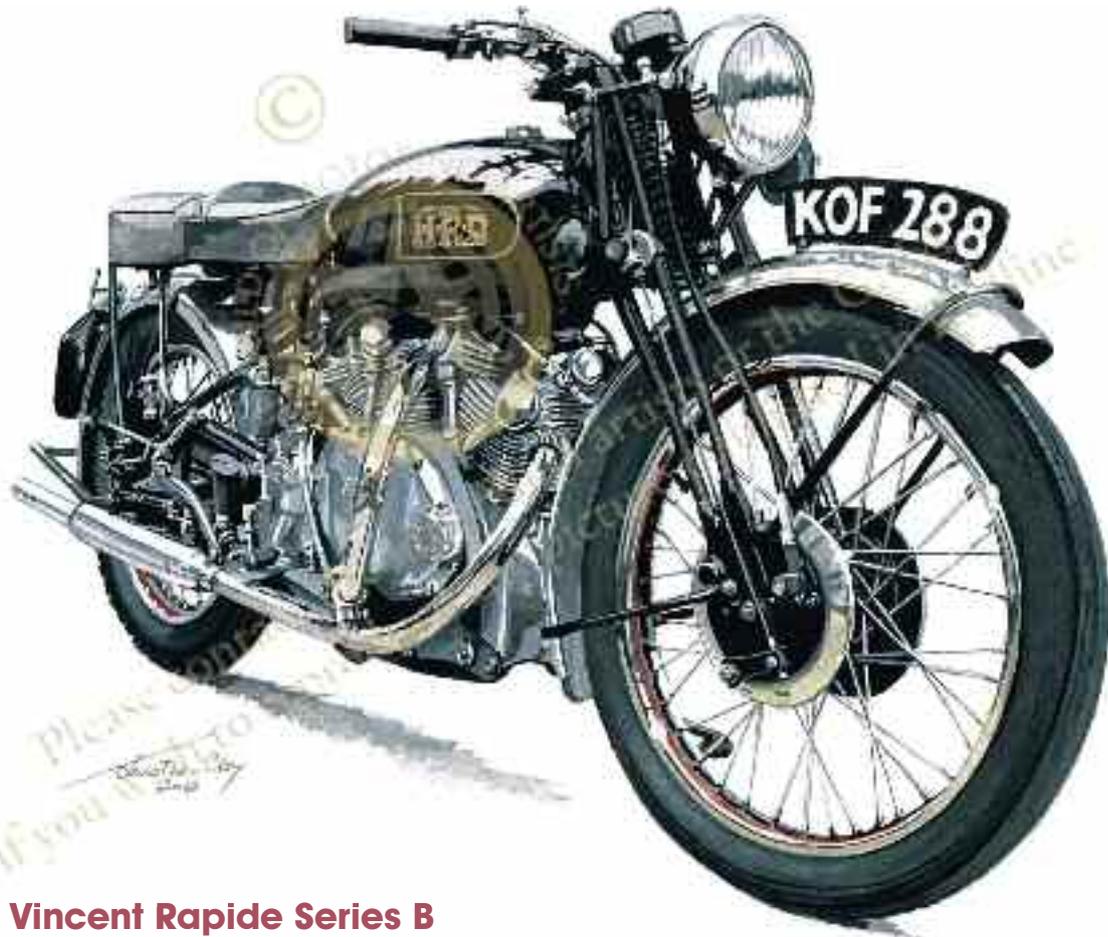


### **Riley at Bo'ness Hill Climb 1950**

**A recent oil painting of 1950 style hill climb at Bo,ness in Scotland.**

This track is revived again and drivers of the past include Stirling Moss, Jackie Stewart, Jim Clark

*John Dunbar*



1949 Vincent Rapide Series B

1967 Chaparral 2F





## Final Fling

**Classic car, classic livery, classic location, classic race - Jochen Rindt, Lotus 49C in Gold Leaf livery, 1970 Monaco Grand Prix**

The famous race when Rindt woke up towards the end of the race and put on a charge catching Jack Brabham hand over fist, until Brabham threw it away on the last corner of the last lap allowing Rindt to take the final victory for the now obsolescent Lotus 49.

This piece is somewhere between a study and a full blown canvas, with hopefully enough background to make the location obvious.

Although the move to commercial sponsorship was regrettable, I think this livery is an all time classic.

*Stuart Booth*

## Hispano Suiza Chrome

It took about 8 months to do but I was sidelined for a couple months due to a nasty hand injury. It is watercolor and is 40" x 60".

**Alfa Grille** is about 12" x 16".

*Richard Lewis*



Hispano Suiza Chrome

Alfa Grille





### David Harkes

The painting was commissioned by his mechanic's wife for his 50th birthday.

It features him racing his Ultima and Mini Cooper, both of them riding around the Nurburgring on his Suzuki GSX-R, and his portrait. It was completed using acrylic paint.

*Keith Leslie*



### Harley Davidson Speedster

This pencil drawing was commissioned for one of my Uncles' birthdays.

*Keith Leslie*



**C-Type Jaguar, Le Mans Winner 1953**



**Mercedes-Benz 300SL, Le Mans Winner 1952**



## Pride of Britain meets the Spirit of Britain, (the Red Arrows meet the Silver Arrow)

**Immediately I heard the news that the Vulcan Bomber was being grounded at the end of the flight season of 2015, I felt inspired to do a tribute to the Spirit of Great Britain. As a Motorsport artist I felt inspired to combine Aviation with Formula 1.**

I didn't have to go back too far. I remembered an unusually sunny day in June, Sunday 21st, 2009, Race Day at the British Grand Prix at Silverstone. The atmosphere was brilliant the crowds were really getting excited, the sound of the National anthem is played over the tannoy, then there is an unusually gentle rumble under foot, then suddenly the sky is filled with the roar of thunder and a gentle tingling around the rib cage. That's how I remember the Spirit of Great Britain, XH558 AVRO Vulcan Bomber heading up the flypast ahead of the Red Arrows display team.

Pivotal to the planning process was giving both vehicles equal weight in the artwork. The way I balanced this was to have the Home of British Motor Racing, the B.R.D.C. building, as the main focal point. At this stage I had the central and top sections evenly balanced, now to complete the overall balance, I merely travelled one year earlier to 2008. I had to include the Pride of Britain, Lewis Hamilton not only the winner of the British Grand Prix but he went on to win his first Drivers Championship. As a personal tribute I have Lewis in the McLaren MP4/22 Championship winning car.

*Brian Casey*



## LTA Wimbledon

my latest image, it is as much of Wimbledon as I could fit in.

The only way I can relate this to Motoring is to mention just to the right of Centre Court is a row of Motor Cars, and at the bottom left where my hand is there is another row of Cars in the road

*Brian Casey*

## David Purvis

[davidpurvismotorart@btinternet.com](mailto:davidpurvismotorart@btinternet.com)



## Silver Arrows



**Lewis Hammer Time Abu Dhabi 2014**



**Bentley leaving Tyrringham**



## Futura Charity Painting

This is a painting that was auctioned for charity in June.

Futura Design build some of the finest concept showcars in the world and for the past three years have held a charity golf day at the Forest of Arden Golf Club with all proceeds going to the Birmingham Children's Hospital. To date they have raised in excess of £40,000. I donated my painting of a Jaguar D Type with a Jaguar F-Type Project 7 for the event.

To raise the value of the artwork I contacted several members of the Jaguar team who very kindly made time in their extremely busy schedule to meet with me and sign the painting.

*Stuart Spencer*

Signatories are..

**Norman Dewis OBE,**  
Chief Development Test Engineer, Jaguar Cars,  
1952-1985.

**John Edwards,**  
Managing Director, Special Operations,  
Jaguar Land Rover.

**Ian Callum,**  
Director of Design, Jaguar Cars.

**Wayne Burgess,**  
Production Studio Director and SVO Projects,  
Jaguar Cars.

**Julian Thomson,**  
Advanced Design Director, Jaguar Cars.

**Adam Hatton,**  
Creative Director, Jaguar Exteriors.

**Alister Whelan,**  
Creative Director, Jaguar Interiors.



## Rossi

An oil painting (my first) of Valentino Rossi in time for the MotoGP visiting Silverstone at the end of August.

*Sean Wales*



## Lewis 04

I have found that despite my business going well enough I have more time to paint but struggled to find some studio space.

I have now got an agreement in place with a suite holder at Silverstone who lets me use his suite as a studio and in return, I hang my latest works in the suite when it is open for a race meeting. It is working well for me although a fair distance away.

*Sean Wales*



## Anne D'Alton

art2cherish@orange.fr



### Aston Martin DB3S

The famous Aston Martin DB3S in full song on a British Motor Racing circuit.

This work has been illustrated in watercolour on paper and is size A4

*Anne D'Alton*

# GMA New Logo Competition 2015

Dear Guild members,

Firstly thank you for all your support for the new GMA logo competition, both for the artists submitting ideas and members then voting for their favourite logo designs with all your positive and constructive comments. The logo competition summary by statistics were: a total of 11 'sets' of logos were presented, the original logo (by David Purvis) from the mid 1980's then some 15 years later the current logo (by Sheridan Davies) from the early 2000's. Now at almost the uncanny 15 years later point we now have the third generation logo. These first two logos were included in the vote with a surprising result, plus we had 9 artists who kindly gave their time to develop a logo (or multiple sets around a theme).

So thanks to the following 9 artists who submitted their new 2015 designs: Rick Heron (*idea set 3*), John Napper (*idea set 4*), Brian Casey (*idea set 5*), Rob Robinson (*idea set 6*), Stuart Booth (*idea set 7*), David Ginn (*idea set 8*), Adrian Bradbury (*idea set 9*), Jonathan Ashby (*idea set 10*) and David Marsh (*idea set 11*).

Thanks also to the 29 Guild members (including some of the submitting artists and committee members) who took time to review, comment and vote on their favourite logos. Remember, I asked for members to vote for their top 3, in priority of 1st, 2nd and 3rd. In some cases some voted for just one or two, some voted for up to 5 though most voted for 3. I collected the votes and, as noted in one of my e-mails, I weighted the 1st preference with 3 points, 2nd preference with 2 points and 3rd preference with 1 point.

It is worth saying that a total of 29 members voted, which is a terrific, circa 50%, of the membership. A great response.

In requesting the votes I also asked members to consider the scale of the logo, as it needed to look good reduced down, ideally without too many colours for print purposes and simple and striking. Without prompting either the design ideas or the voting, many of you commented that you wanted to see a new idea for the future, something with automotive (and or art) reference. As you know there were some great ideas and several logos aimed at trying to capture both art and cars and in some cases the focus was on the GMA acronym and some both the GMA letters and the words written out in full, Guild of Motoring Artists.

In the end though there was a clear new winner and a surprising top three logo choice. I have included the full list of 11 logo sets, with the names of the submitting artist, the votes received and polled order.

So in summary the results are as follows:

## Top three:

- 1st – new idea number 10 (*Jonathan Ashby*) – 34 pts
- 2nd – new idea number 8e (*David Ginn*) – 21 pts
- 3rd – original logo number 1 (*David Purvis*) – 13 pts

## Rest of the Top ten:

- 4th – new idea number 5 (*Brian Casey*) – 11 pts
- 5th – new idea number 3a/b (*Rick Heron*) – 10 pts
- 6th joint – new idea number 4d (*John Napper*)  
– new idea number 6 (*Rob Robinson*) – 9 pts
- 7th joint – new idea number 4b (*John Napper*)  
– new idea number 7 (*Stuart Booth*) – 7 pts
- 8th – current logo number 2 (*Sheridan Davies*) – 6 pts
- 9th joint – new idea number 8c (*David Ginn*)  
– new idea number 11d (*David Marsh*) – 5 pts
- 10th joint – new idea number 4a (*John Napper*)  
– new idea number 4c (*John Napper*)  
– new idea number 9-gma-4F  
(*Adrian Bradbury*) – All with 4 pts

## Honorable mentions:

new idea sets: 9-gma-series (*Adrian Bradbury*) with some votes spread – amazing selection

new idea sets: 11a to 11n series (*David Marsh*) with some votes spread – amazing selection

So in summary, thanks again to all who submitted and all who voted and well done and congratulations to Jonathan Ashby for what I believe will be a strong logo. I have had several kind offers to prepare any logos for film ready use, though I know Jonathan as a full time commercial artist will be happy to prepare and ready any aspect of the logo. I will ask if Martin (Buffery) can send a small GMA remuneration as a prize and thanks to Jonathan's efforts.

Thanks again to all of the Guild to make this logo competition such a success. Until the next time (in fifteen years?!)

Kind regards  
*David Ginn*

*All the entries are shown on the next page, with the winner at the top, displayed large, and the others somewhat smaller at a size they might have appeared on labels etc. had they been chosen.*



11a - 11n series

9-gma-series



# ArtyFACTS

## Answers

- 1 Dissident Chinese artist Ai Weiwei had his passport returned by the police after having it confiscated in 2011 when he was detained for 81 days without charge.
- 2 French wildlife artist Morgane Antoine lost 12 of her paintings and 9 sculptures from an exhibition at Rookesbury Park Manor near Fareham in Hampshire in late August.
- 3 All round good guy Justin Wilson from Sheffield was a gentle giant (6ft 4") of the sport. He died at the age of 37 from a head injury after a freak accident in the Pocono Indycar race in August.
- 4 Frenchman Guy Ligier was a paratrooper, champion rower and rugby player before he raced a Cooper-Maserati in the 60's. Later he ran the Ligier F1 team in the 70' 80's & 90's employing, amongst others, Jaques Laffitte, Didier Pironi & Patrick Depailler.
- 5 In 2012, a Dublin man was given a six-year prison sentence for damaging a Monet painting in Ireland estimated to be worth €10 million (£7m). Andrew Shannon, 49, pleaded not guilty to punching through "Argenteuil Basin with a Single Sail Boat", painted in 1874 by the French impressionist. It took 18 months to restore the Monet painting, which is now back on display at the National Gallery in Dublin. Shannon said he had been dizzy and fallen forward.
- 6 A 12 year-old Taiwanese boy tripped accidentally in the Face of Leonardo exhibition in Taipei damaging a 17th century painting by Paulo Porpora. The gallery decided not to charge the family with the painting's considerable restoration costs.
- 7 Love him or loathe him, you might have more time for him if you read it. This well-written and hard-to-put-down book is by ex-FIA president Max Moseley.
- 8 The Turbocharger.
- 9 Yes this historic race is in France – at Angouleme which is close to Cognac and Bordeaux.
- 10 The Beaujolais Run of course!

*The quarterly ArtyFACTS quiz is compiled by  
Barry Hunter*

## GMA Committee Members

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