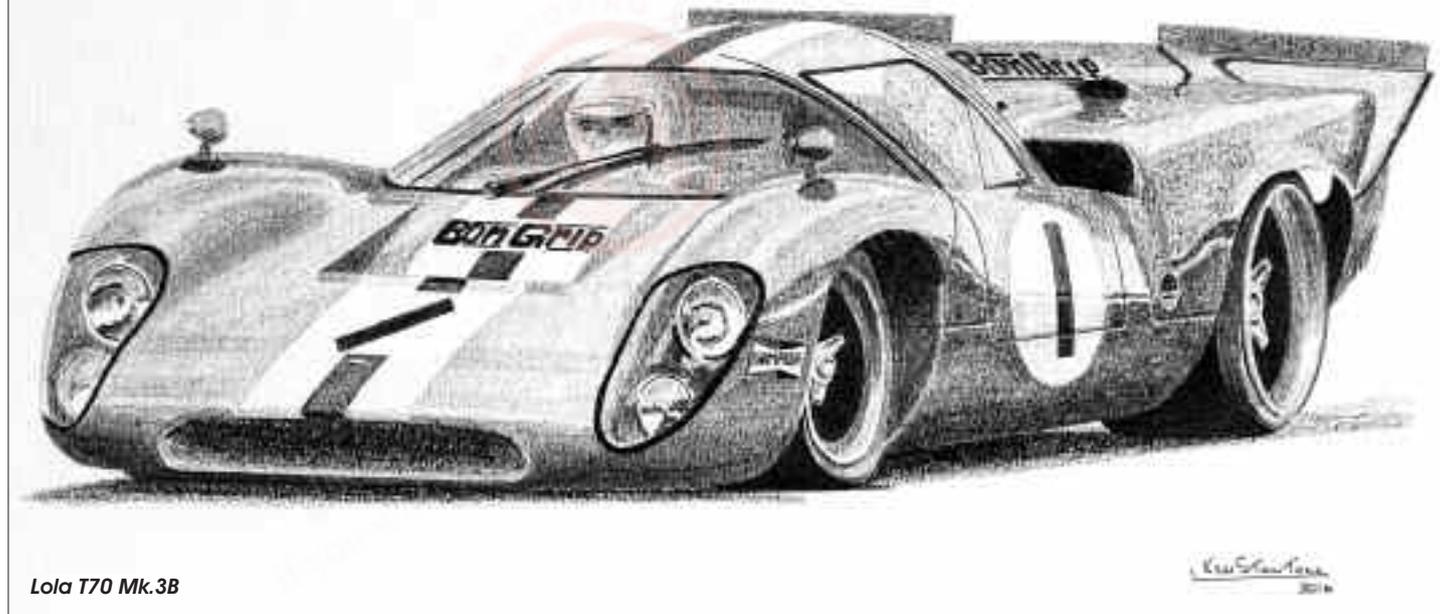


Ken Stanton



Hello, I'm Ken Stanton. I am a Chartered Engineer who retired from Ford Motor Company in 2005 after forty enjoyable years. I joined Ford as an apprentice and spent that time at the Apprentice Training School in Harold Hill, Romford. I trained with Ford as a Body Design and Layout draftsman. Visits to the London Art Galleries formed part of our drafting training.

During my time with Ford at their Dunton facility I transferred to Engine Engineering as a draftsman, then as a Development Engineer working on carburettor calibration. After this I became a Design Engineer on carburettor development and then moved into Fuel Injection System Engineering.

New EU regulations dictated that only 'Professional Engineers' could sign off safety/critical vehicle systems so I studied for my B.Eng. (Hons) and was then accepted as a Member of the Institute of Mechanical Engineers.

As a draftsman I would often find that people had difficulty looking at an engineering drawing and being able to visualize the component in three dimensions, so I would make a small sketch to show them. Today's CAD draftsmen do not have that problem as they work in 3D most of the time.

I have always had a love of aircraft, as well as cars, and when early retirement was offered I thought that I would combine that love of aircraft with art. I joined a local art group and started out with water colour and inks and began to create aircraft pictures like this one which is pencil and ink wash on water colour paper:



It occurred to me that I might be able to use my new found art interest to make a present for a friend who owns a Triumph Bonneville so I produced this pencil drawing for him.

Ken Stanton



I'm happy to say the gift was well received. It led to a commission to produce a pencil drawing of a Triumph Rocket III from a member of the Triumph Owners' Club. It was done on the basis that I would only be paid if he was satisfied with it. The owner of the machine was satisfied and, after having it framed, money and drawing changed hands!



Continuing the motor cycle theme for a moment; in 2012 I exhibited at Marks Hall in Essex and the lady who organized the show spotted this as I began to arrange my work:



She bought it from me before the show opened as a gift for her husband!

My friend who owns the Bonneville also has an original ('A' Frame, coil over shock) Lotus Cortina, so his 2007 Christmas present was an easy choice.



There then began a run of pictures for other friends. One, whose son-in-law had just become a Dad and had to part company with his VX220, commissioned me to produce a drawing for him.

One of my wife's friends loves her VW Golf convertible so Hazel asked me to make her a picture of it as a Christmas present.



During one of my trips up to London, just an hour away from us in Rayleigh, I spotted a Routemaster bus parked in a side street. As an apprentice I used to travel from my home in Dagenham to Harold Hill every weekday and frequently it was a Routemaster on the 174 route, so I indulged myself.





“The owner was pleased as was I”



Things went a little quiet on the 'vehicle' front after that.

I am also an Associate Member of the Guild of Aviation Artists so a lot of my time is taken up with aircraft pictures. However, in 2013, the lady who has cut my hair for the last 20 years or so asked me if I would create a painting of her friend's 1947 1½ Ton Ford Tipper truck.

I have made lots of paintings of aircraft but had never tackled anything like this in paint. So, again, I said 'yes' on the proviso that no payment would be made unless the end result was acceptable.

My client tried to e-mail me a photograph of the truck with the intention of keeping the project secret so that it would be her friend's surprise birthday present in April 2014. Unfortunately, technology failed us, as not even her teenage daughter could get the photograph off her 'phone and onto her computer! Plus, we were now into February 2014!

In the end we had to 'fess up' and ask the owner if I could visit and photograph his truck. It was just as well, he wanted it shown in its 'careworn' condition. Also, he asked if I could depict the correct mirror on the driver's side! The project was a bit of a challenge, but an enjoyable one. The owner was pleased with his birthday present as was I.

One thing often leads to another. Via my website I was contacted by a chap who lives in Hong Kong. He and a group of friends own a Nanchang CJ6A (a Chinese built Trainer) and I was tasked with depicting it over the coast of Queensland: and no, he wouldn't pay for me to pop over there and take some aerial pictures!

Using Flickr, I found a suitable photograph of Pumicestone Passage and Bribie Island. I made a quick concept sketch and all the co-owners recognized the location of the background that I had found – happy days!



One of the co-owners of the Nanchang races a 1965 Lotus 7 in the Hong Kong Classic Car Club / Asia Classic Car Challenge. After seeing the Nanchang painting he commissioned a painting of his race car.

Here it is depicted at Sepang in Malaysia. This was a very enjoyable commission which brought some small challenges. My client wanted the car depicted in its current form, not as it was in the source photographs supplied as reference material. I added recently fitted wheel arches and rearranged the advertising logos, plus showed revised engine cover venting. My client was very happy with the result and it was recently shipped to his home in Antrim.

Although aircraft are my primary interest I am also happy to paint or draw anything that has wheels. We used to visit many heritage railways with my late father-



in-law and I was very impressed with David Shepherd's 2-10-0 Locomotive 'Black Prince' when we visited his railway at Cranmore. Looking for something a little different to paint, I produced this.

I was quite pleased with the way it turned out. In 2014 it was donated to the Gloucester and Worcester Railway where 'Black Prince' was residing at that time.

I am attracted to unusual or historic events. When Lockheed built the 5000th P38 Lightning they painted it Vermillion and used it to promote the company's success.



Lacada Point



When working on carburettor design and manufacturing I spent a lot of time at the Ford facility in Belfast and often got the chance to roam around the beautiful countryside. I also made a lot of friends there. This is Lacada Point (Port Roestan) which is a little bit east of the Giant's Causeway. Here, many ships from the Spanish Armada foundered trying to find an escape route back home.

This painting lives with a good friend in Lurgan, County Armagh.

I often create presents for family and friends. Our son has had a love of Kingfishers ever since we saw one on holiday in Hampshire.



Another is my cousin's husband's cabin cruiser, Graylag, at Cobb's Quay, Poole.

When John put out his request for a 'Featured Artist' in Redline I decided to take the plunge. I then became aware that I had little new automotive work other than the Lotus. So I decided I'd do something just for this occasion. I thought I had plenty of time, but other things got in the way. However, pencil drawings are a little quicker to produce (3 to 5 days if I'm lucky) so here is my homage to what is, in my opinion, the prettiest racing car ever; the Lola T70 Mk III, depicted as Jo Bonnier's car as raced at Thruxton in 1969.

I am now inspired to do more in preparation for any GMA exhibitions that may come up.

For pencil drawings I use A3 size Daler-Rowney Fine Grain paper and Conté Graphite pencils. I bought boxes of these pencils (H and HB grade) some years back and have used them exclusively. They are not as 'grey' as other pencils I have used and I like the ability to get the contrast that suits my style. Now that I need to re-stock, I find that Conté have updated their range and that their 'new' H grade is almost the same as the 'old' HB; bother! Looks like a box of 2H then!

For painting I work almost exclusively in acrylic on canvas boards. My preference is for canvas boards because I'm not one for adhering to the 'standard sizes'. The Lotus 7 picture

Ken Stanton

is a prime example. After some composition sketches were made, a 20" x 24" canvas board was marked out to 14" x 24". This gave the car some 'space' to 'drive' into and maintained the dynamism of the attitude and movement of the car. To have done this with a proper canvas would have been quite involved, plus I'm not really happy working on canvas.

I am currently dipping my toe into the world of oil paint but confess that it is proving to be a struggle. I'm beginning to see the benefits compared to acrylics but still finding them incompatible with the way I like to work. I'll not give up on it though, I plan to give oils (and me) a fair chance of making them work for me.

Thank you to the GMA for accepting me as a member and to John for giving me the opportunity to display my work here.



From the EDITOR

Welcome to the Summer 2016 edition of Redline, or Winter for those of us in the southern hemisphere, which is an increasing number of our membership. With that in mind, if anyone has any suggestion for an alternative way of identifying each quarter that would be correct for all members, please let me know.

This is the website version with reduced quality, qatermarked photos and without the Chairman's Letter which is basically repetition of his blog on the website. Please contact individual artists or the GMA if you wish to see better quality pictures. or buy art.

I hope you all enjoy this edition which includes my trip to Curitiba and Trevor Neal's California Road Trip so maybe some holiday inspiration there, albeit a long way from home for most members. Also we have an interesting autobiographical article by Stuart Spencer reprinted from Jaguar Enthusiast magazine, and an article on ex-F1 driver Jack Lewis whose portrait has been painted by Caroline Jaine and a Step by step feature from John McLaughlin.

Also, once again we have a packed Gallery showing the latest works of some of our members who will be happy to be contacted.

Regards,

John Napper

ArtyFACTS

Questions

- 1 Who got himself the sack after throwing his dolls out of the pram for the sake of a hot meal?
- 2 Who is now the youngest ever Grand Prix winner?
- 3 Which London art gallery staged a Rolling Stones exhibition this year?
- 4 Which British artist recently created a sculpture in celebration of the London's banking industry?
- 5 Where do English Heritage want to save some old war graffiti?
- 6 Who got demoted for crashing into Sebastian Vettel once too often?
- 7 What is the stick called that painters use to steady and support the painting hand and avoid touching a wet paint surface?
- 8 Which art movement included Holman Hunt, Millais and Rosetti?
- 9 Which Dodge car carries the name of a snake?
- 10 Which Top Gear presenter wows the ladies with his greeting of "How ya doin'?"?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

California Road Trip

On the 5th of March my wife and I landed in LA on the start of a 2 week Road Trip. We arrived tired late at the Regency Hyatt Hotel so went straight to bed. Opening the blinds the following morning revealed through the rather dirty window of our hotel room the Long Beach F1 Circuit in the foreground and the Queen Mary on the horizon.



We then collected our hire car with a rather interesting number plate, and spent the next 4 days visiting Beverly Hills, Hollywood, Venice Beach and Laurel Canyon.



As expected in the affluent areas there were some very exotic and noisy cars in evidence, Maserati Quattroporte and GranTurismo in particular were a rather regular sight.



We called in at the Getty Villa near Malibu on our way north and enjoyed a half day in glorious sunshine and enjoyed the fine collection of Greco Roman antiquities.



Next stop Santa Barbara for a bit of a rest from the hectic sprawl of LA in a beach front cottage for 2 nights.



Monterey next port of call for 2 nights with a couple of visits to the nearby town of Carmel By The Sea, a picture postcard town and mecca for art lovers. About 30 galleries, Art and Photography in 6 square blocks.

Rain for about 4 hours driving north to San Francisco. We dumped our hire car as soon as we arrived in SF as on a previous visit found it not a particularly car friendly city, unlike LA where the car is king.



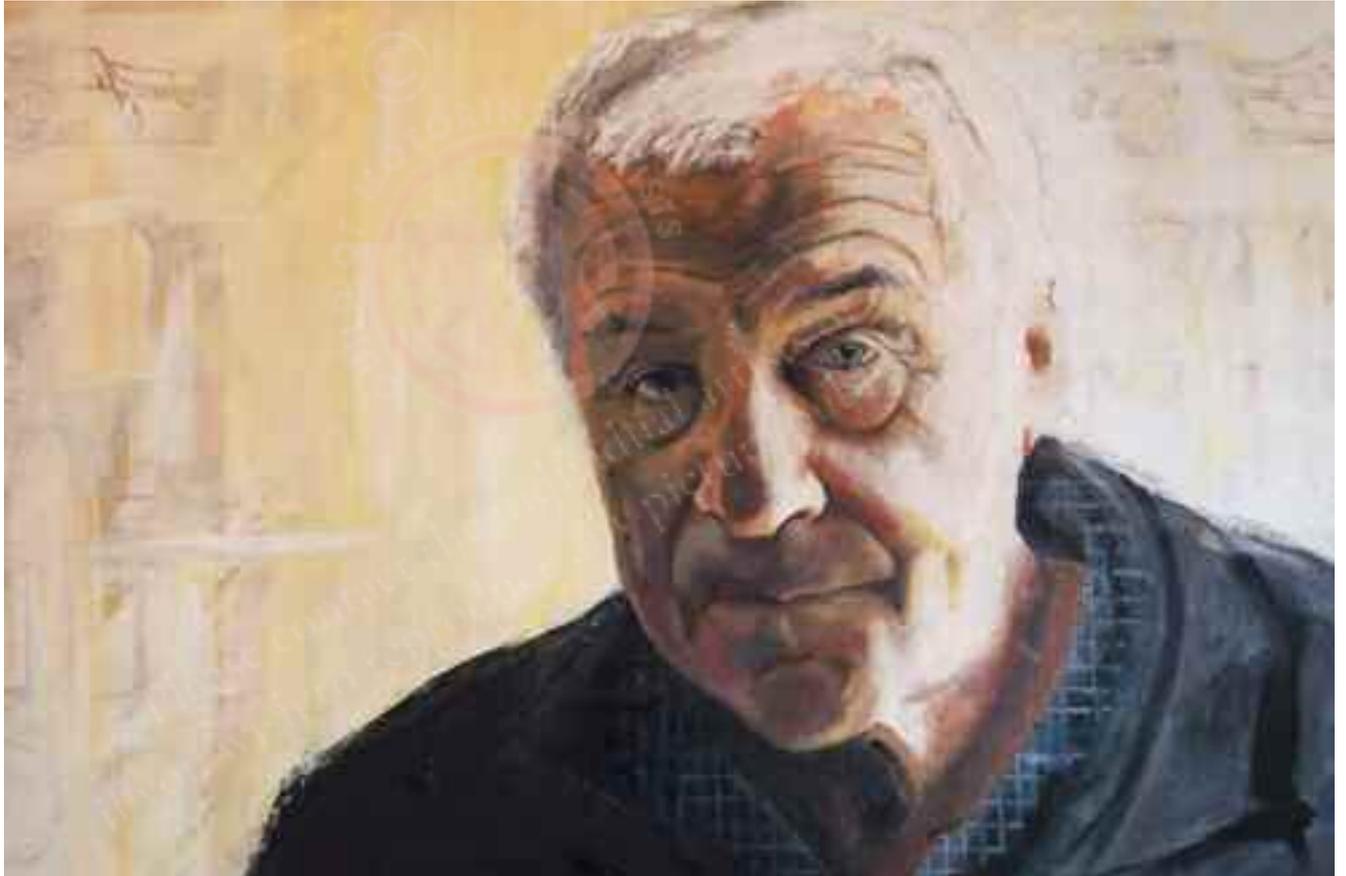
Parking and in particular valet parking can be extortionate so the next 4 days were spent on foot and the excellent and affordable public transport system.

All in all a very interesting trip and like many of our members being on holiday does not impede on our interest in all things on wheel. Whilst I took over 800 photographs and drove over 700 miles I'm not sure that there will be a painting or sculpture inspired by our visit.

Trevor Neal



Jack Lewis – Former F1 Driver



I met Jack Lewis when I first moved to Stroud in 2015. He was a wonderful talker and told great stories of his childhood in Stroud, I warmed to him straight away. Jack was born in Stroud in 1936 and went to Wycliffe School in the town, and although he stayed in the Vegetarian House there, he said he used to sneak home to Westward Road for his mum's sausage and mash. He told stories of his military service and trial-bike riding. I learnt that Jack's father, also named Jack Lewis, used to race motorbikes and ran H&L Motors of Stroud. This peaked my interest: I love motor sport and I had just finished making a series of paintings of cars and classic motorbikes.

After our first meeting I decided to search for information about Jack online. There felt something unsaid about him. I could hardly believe it when I discovered that this friendly humble man was once a Formula 1 racing driver – at a time when the sport was most dangerous. I hastily



arranged to meet him again, already thinking that he would make an excellent portrait subject. Jack agreed to meet and we have had many conversations since.

He currently lives happily in a battered World War II caravan on land that was once his father's, and a few unpolished racing trophies on display are the only signs of his motoring career. Nevertheless he allowed me to take photographs of him and ask many questions about his life.

Aside from some trialling, and despite "growing up on two wheels", Jack never wanted to compete on anything but four wheels. Jack wanted to be a racing driver from



school age and he got his first opportunity aged 22 when he attended the Cooper Racing Drivers School.

In the same year Lewis bought a Formula 3 Cooper-Norton from Cheltenham based Ivor Bueb and made his debut at Mallory Park in May 1958, remarkably coming fourth. At Brands Hatch he made front page news for surviving a crash – a lucky photographer captured Jack’s upside-down Cooper with Jack’s hand appearing to hold the car up.

Just a week later he came first at Full Sutton and then won again at Oulton Park. In his first season in Formula 3 he raced 13 times – he won three of his races and was on the podium for a further four.



A year later, Jack Lewis Snr helped his son buy a Formula 2 Cooper-Climax and won his first F2 race at Paris Montlhéry – winning by over two minutes. The following year Jack’s determination paid off and he took the F2 champion title – ahead of Australian World Champion and racing legend Jack Brabham. He also got married in 1960 to Andrea Larsen.

The following year he tried his hand at Formula 1 and purchased a Cooper T53. He made his Grand Prix debut in Belgium at Spa in May 1961. His maiden season showed much promise – often qualifying mid-grid and finishing ninth in his first ever race at the

Nürburgring. He achieved fourth in Italy and the world prepared itself for a new champion.

Aside from Stirling Moss, Jack was the only independent driver to score any points in 1961 and was listed as a Grade A driver for the following year.



But things did not go as well as hoped. In 1962 Jack formed the Ecurie Galloise (Welsh Racing Team) sponsored by the Western Sporting Press and his father’s business H&L Motors of Stroud – of which Jack was now also a director. He bought a 1961/62 BRM V8 P48/57 to race, but the car was unsatisfactory and eventually it was bought back by the factory. He was forced to return to his Cooper which he had used the previous season.

Although Jack achieved 7th place at the Dutch Grand Prix, it was overall a disappointing season for Jack. The politics of F1 were beginning to effect him – he had been quicker than three works drivers at Monaco, yet had been denied a starting slot by the organizers. Jack also survived a few dangerous moments – losing a wheel at speed at Oulton Park and ramming Graham Hill in the French Grand Prix.

By 1963, feeling despondent, Lewis retired from a promising racing career and took on a farm in Llandovery, Carmarthenshire where he bred Arab horses. He returned to Stroud in later years.

Although Jack never became a champion Formula 1 driver – he was a brilliant champion Formula 2 driver and considering the age he was racing in, his achievements should not be overlooked. As he said himself – “You were never quite sure who would still be alive at the end of the season”. It is for this reason that I included a quote from Jack in my painting of him. I hope my portrait also catches his tenacity and his youthful spirit – for a man nearly 80 he is incredible.

I am delighted that Stroud Museum – “The Museum in the Park” has acquired my portrait of Jack and look forward to seeing it on display at their upcoming Stroud motoring exhibition.

Caroline Jain



POSTCARD FROM CURITIBA

Since moving to Brazil I have become hooked on Formula Truck, the local version of Truck racing which is rather more exciting than Formula 1 these days in my opinion! There is one race per month for 10 months, all live on TV, and I decided I would go to see one of these events live this year.

After going through the calendar and checking out the various locations online to see what else might be worth seeing, I decided on the Curitiba round in early April. Surprisingly, it was only after I had booked my flight and received a free guide to Curitiba from the travel company, Decolar.com, that I discovered that Curitiba has a car museum. You can read my review of that establishment elsewhere in this edition of Redline. Suffice it to say that I chose the right city to visit!

Curitiba is the capital of Paraná state a short flight to the south-west of Rio de Janeiro, and slightly inland so has no beaches. However, it does have a number of interesting public parks in which the locals can relax, including the Jardim Botânico (Botanical Gardens) with its large greenhouse said to be inspired by London's Crystal Palace and Kew Gardens.

There are also a number of interesting museums and some fascinating architecture old and new. One famous building that fits both descriptions is the Oscar

Niemeyer Museum with its eye shaped structure in front of the main building which is accessed under the large water feature that surrounds the 'eye', the doorway and long curved ramp seen in my photo being the exit museum exit.

Another fascinating building is Shopping Estação, a huge shopping centre that was originally a mainline railway terminus and incorporates a railway museum alongside the shops.

Also worth viewing is the Centro Historico which has a number of attractive old brightly coloured buildings, 2 churches, a very interesting modern cultural centre, a beautiful pedestrianised square with a floral clock and the ruins of the São Francisco de Paula church. A colourful mosque is nearby.

Curitiba is a city that has attracted migrants from many different countries over the years and has areas and parks that reflect this. There is a Japanese Garden, a German Wood that has a walk incorporating signs relating to the Hansel & Grettel fairy story with a representation of the witch's gingerbread house in the centre and the Pope John Paul 2 Wood incorporates a memorial to the 19th century Polish settlers which includes a number of old wooden buildings that have been relocated there as a small museum. Another



park includes a Ukrainian memorial and there is an arab memorial near the centre of the city.

As mentioned in my museum report, there is an excellent hop-on/hop-off double decker bus tour which covers most of the main tourist attractions and you are allowed 5 journeys on this trip for one 40 reais (about £8 at current exchange rates) fare with no time restriction so you don't have to use all your trips on the same day. For my first trip, I did about three quarters of the tour before alighting for the car museum, and then went half way round again to the Jardim Botânico. I did another circuit with stops at other locations the next day so I think I got value for money.

Curitiba also has an excellent and cheap bus system which uses unusual elevated tubular designed bus shelters with turnstile entry and exit where you pay your fare and the bus doors align with gaps in the sides of the tubes when they stop and everybody just gets on the bus at one of the entry doors while others get off the bus at one of the exit doors. It is very quick and efficient and tourists can buy small models of the tubular bus shelters in souvenir shops!

Some of the buses are double bendi-buses said to be the longest buses in the world and I took one to the race track for the Formula Truck event which was as good as I had expected with much side by side racing



and some spectacular smoky blow-ups which are not unusual in this sport.

There was a stunt truck show before the race which was very entertaining, and the race drivers were paraded around the circuit on a truck.

These races are split into 2 parts, the first being a set number of laps after which the pace truck comes out for a couple of laps and points are awarded before racing restarts and continues until one hour after the original rolling start. More points are then awarded. Anyone who has dropped out during the first part can rejoin at the back for the second part without their missing laps counting against them although nobody did this time.

Admission for this popular event is a very reasonable 35 reais which covers the practice and qualifying on Friday and Saturday as well as the race on Sunday and well worth it in my opinion. However, I only went on race day and expected to pay half, being over 60. When it was my turn at the ticket booth I was asked my age and then told to show my ID at the entrance gate which I did and got in free!

In hindsight, my 5 day trip to Curitiba wasn't really long enough as there is more to see than I anticipated and I will probably return another year.

John Napper



Museu do Automóvel

Av. Cândido Hartmann, 2300 -
Parque Barigui - CEP: 80.710-570 –
Curitiba - PR
Brasil

<http://www.museuautomovel.com.br>

I appreciate that few members are likely to be visiting Curitiba, but if you ever do then this museum is a must. It is situated in a large but fairly bland park and the museum buildings don't look too exciting either, but the contents more than make up for that.

For me this was actually third time lucky with regard to visiting a car museum in Brazil. In 2013 I went to Fortaleza which I already knew has a car museum but I failed to find it! Checking on the internet when I got home I discovered that I did get very close to it but there are no signposts to it and it is not marked on the tourist map. If I had possessed a smart phone back then I'm sure I would have found it courtesy of the maps app, but it will have to wait for another time.

Last year I went to Brasilia and stumbled upon a car museum which I was not aware of and is also not on the tourist map of the city. Unfortunately it was 6pm on a Sunday night and museums in Brazil are usually shut on Mondays, which would have been my only opportunity before my flight back to Rio, so that too will have to wait for another day.

I was determined that Curitiba's Museu do Automóvel would not escape! The good news is that it is not only on the tourist map but also on the route of the Curitiba city tour buses, open top double deckers which you really don't want to be on when it rains (speaking from experience).



Both the Curitiba tourist guide and the museum website, which I checked out after my visit, state that the museum has a collection of around 150 vehicles which are shown in rotation as the museum only holds about 50, although most of those I saw are also on the website and few of those on the website were absent during my visit so I can't say I missed anything very exciting, but I certainly saw enough to make it well worthwhile.

Having found the museum and paid my admission, 12 Reais (about £2.40 at current exchange rates) or 6 for oldies like me) I entered the first building which houses a small collection of racing cars and other vehicles that don't quite fit the main collection.

I immediately spotted a 1974 McLaren M23 raced by Emerson Fittipaldi in his second World Championship year. This classic F1 design had a long racing life and there are quite a few around so not too rare a sight, but a surprise none-the-less.

I suspect it may actually belong to Texaco who co-sponsored it and who appear to be sponsoring this museum as there are a lot of vintage Texaco pumps on display plus some large old photos of Texaco fuel stations and one wall in the main hall representing such a building as you can see in the photo below. Curiously I have never seen any Texaco filling stations in Brazil which makes their presence in this museum rather strange. The Texaco theme works well with all the US cars though.



Unfortunately this McLaren has a damaged windscreen and only one rear view mirror, which doesn't look correct for the car, but otherwise it was good to see it and the paintwork looked to be genuine 1974 vintage.

This small hall also had a Reynard-Toyota that Maurizio Gugelmin drove in the 2000 CART series, a selection of racesuits and trophies in glass cases and some odd cars, namely a 1972 Manta 2 litre sports prototype; a 1969 Casari single seater which looks to have been used in a children's formula being the size of a Kart but looking like a scaled down Formula 3 car from the pre-wing era; a 1992 Aurora 122C which is an attractive locally made sports car that was killed off by a relaxation in import duty making it uncompetitive; an Austin J40 pedal car and a beautiful Bugatti inspired children's car which I imagine is electric and quite recent but there was no information.

Feeling pleased with what I had seen so far I then moved on to the next building and was amazed by what I saw. This is an excellent selection of mainly American cars. I imagine our US members may not have been as impressed as I was, but there were so many cars I have never seen before.

One of the first cars I saw was a Lincoln Zephyr V12. I think I've probably only ever seen 2 or 3 such cars in the UK so that was good. This museum had no less than 4 on display from different years and with different body styles.

And it got better! Turning the corner I spotted a Cord 812 Westchester sedan! "Wow!" I said out loud, "They've got a Cord!" Maybe it's just me, but I love Cords. I remember how excited I got at the age of 12 or 13 when I first came across what was described as a 'coffin-nosed Cord' in a library book. I thought the shape was wonderful plus it had a V8 engine, front wheel drive and pop-up headlights! This last was something that Lotus had just come up with in the Elan and was considered a new idea. It was like an Oldsmobile Toronado 30 years earlier!

Ever since then I have loved these cars but only ever seen 3 or 4 in the UK, one of which was a modern copy of the 812 Phaeton. All the genuine ones I had seen had been 810 Beverley sedans. I was aware of the earlier L29 but had never seen one so any Cord is a big plus for me.

I presume the Auburn, Cord, Duesenberg Museum in the USA has a good selection of Cords on show, but how many other museums have more than 1, especially outside the US. This museum has 5! The others are an 812 Beverley sedan, an 812 Phaeton, an L29 convertible and an L29 brougham.

For me those Cords alone were worth the airfare to Curitiba. If I ever get to visit Mississippi I must go to the Auburn, Cord, Duesenberg Museum. A review would be very welcome if any GMA member has been there.

There were a number of US Fords including a GPA amphibious Jeep and 3 assorted Model Ts including a



1974 McLaren M23B and 2000 Reynard Champcar



1990 Aurora 122C



Miniature Bugatti of unknown origin



1967 Simca Esplanada



1947 Lincoln Zephyr V12 Club Coupe



1929 Cord L29 Brougham



1937 Cord 812 Phaeton



1962 Harley Davidson Police Servi-Car



1953 Henry J Corsair DeLuxe sedan



1919 Ford Model T delivery van

lovely van. Also from Dearborn was a 1953 Mercury Monterey Coupe with a huge amount of gleaming chrome, so typical of the 1950s.

General Motors are represented by various Chevrolets, Cadillacs including a 1952 type 75 Presidential Limousine that was originally used by the Paraná state governor, a Buick and an Oldsmobile.

Other American exhibits include a 1928 Chrysler, a 1930 Hupmobile, a 1946 Hudson Super 6 'Big Boy' pick-up, a cute little 1942 Willys Americar coupe and a Henry J Corsair De-luxe 2-door sedan! A what? I confess I had to look that one up! Of course it is in G. N. Georgano's marvelous book, 'The Complete Encyclopedia of Motor Cars'.

It seems that it was an attempt at a cheaper brand introduced by Kaiser-Frazer in 1950 and named after company founder, Henry J. Kaiser. The Henry J was not a success and production ceased in 1953 when Kaiser-Frazer bought Willys-Overland and moved away from car production in favour of Jeeps. It's a rather dull car, but now extremely rare so worth preserving what is almost certainly the only one in South America.

There are also a few Brazilian built cars including a 1967 Simca Esplanade, a 1991 Gurgel BR-800, a Chevrolet Opala Comodoro coupé, a DKW Candango (Auto-Union Munga in Europe), a Fiat 147 pick-up and a couple of Fuscas (VW Beetle/Bug/Kafir depending on where you come from). I imagine that there are more 'local' products amongst the other cars in the collection.

From Europe there is an imposing 1928 Fiat 520 tourer, 1937 Mercedes-Benz 230 Cabriolet-B, a couple of early 1970s Mercedes-Benz models looking rather mundane alongside all the older American machinery, a German built DKW Sonderklasse which seems a little odd since many were built in Brazil, and a late 1990s Mini Cooper.

Also on display were a pair of ex-police 1950s Harley Davidsons, one being a 3-wheeler Servi-car, a type I have seen in old films, but never a real one until now.

It seems there are around 100 other cars in the collection tucked away somewhere so a return visit will probably reveal more pleasant surprises, but what I saw was more than enough for me. It's not the biggest car museum by a long way, but it is surely one of the more interesting collections and I thoroughly recommend a visit should you be planning a trip around Brazil.

The museum is located in Parque Barigui so I had a walk around the park to wind down after my visit. There is a large lake in the middle and it seems to be popular (it was a Saturday) with many families picnicking and people jogging, so anyone with a family not excited by cars could happily leave them to soak up the sunshine or feed the ducks.

John Napper

I have just completed a somewhat self indulgent piece, something I have never attempted before, a self portrait in my preferred medium, pencil.

It's me on my 1960 NSU Prima, the original picture of me & the bike was taken in Manchester recently, so I felt a period Brooklyn backdrop would be more fitting.

I have attempted a photorealistic slightly out of focus background, I am happy with the results.

Here are some pics in the studio on the board & some close-ups of it progressing, nearing completion and the final finished work which I am very happy with.

John McLaughlin





Stuart Spencer's Jaguar memories

This article first appeared in *Jaguar Enthusiast* magazine and is reproduced here exactly as it appeared originally, with kind permission. The words are Stuart's own.

Operation Cat Flap

Stuart Spencer recalls his involvement in the technical launch of the XJ40



Stuart Spencer, a great artist and some of specialist work on the XJ40 is shown later.

Some background

Stuart started his career as an apprentice in the printing trade at a Birmingham advertising agency where he specialised in typography and airbrush illustration. In 1966, he joined Rootes Motors as a technical illustrator in their Engineering Department. Rootes were taken over by Chrysler UK and subsequently Peugeot, Talbot, and Citroen where Stuart worked

in the Advanced Design Studio. In 1983, when Peugeot moved their Design Studio to Paris, Stuart joined Jaguar Cars, and during his time produced some fascinating artwork for the company.

In 2000 Stuart retired from Jaguar Cars as their Design Studio Model Manager to concentrate on painting. For two years he was also responsible for the Aston Martin Design Studio. He has produced bespoke Jaguar paints for the Club and if you would like more information on him or his work, visit his website at www.spencerartworks.com

The cat gets the cream

On August 28th 1986, Jim Randle, Director Product Engineering- Jaguar Cars, gave a technical paper on the Design and Development of XJ6 (XJ40), at the Institute of Mechanical Engineers in London.

Several months earlier he requested the Styling Department to be involved with the artwork for the paper and its presentation, specifically requesting a complete car be on a stage, something which had never been achieved before. His idea being after the technical presentation he would ask the invited audience from the motoring press to examine the car. I thought this sounded an interesting challenge and volunteered my services to the project manager, Malcolm Oliver. Malcolm was an extremely dedicated engineer working long hours to ensure success.

I decided to look at the building to see the complications and together with Paul Hunt took a full size, side elevation print

on plastic film, of the car and lay it on the floor of the I Mech E building to assess the possibilities. We already knew from given dimensions that a car on its wheels was impossible.

On my return to Browns Lane I approached George Mason, Superintendent-Experimental Department, showed him the photographs we had taken and asked for his assistance pointing out the car had to be on its side within a rig that didn't go outside the cars dimensions, and was strong enough to withstand the stresses of

transport from Coventry to London, AND be manoeuvrable around very tight corners. George was a wonderful person with huge Jaguar experience of being involved with all the Jaguar iconic race cars and especially the XJ13. Some weeks later he showed me a rig he had designed which rotated the car onto its side and then became a chassis with castors. He also designated to me several fitters who I could use on the project. Precise measurements were taken of the interior of the IMech E building and a plywood mock-up was created at Whitley to practise the operation and prove it could be achieved.

The Institute's entrance is approached from the pavement up six steps, therefore a scaffold had to be created on the night of the car going into the building and removed immediately after the car was in position.



A good view of the cradle specially made for the job of carrying the XJ40. On the platform from left to right are George Mason, kneeling down Stuart Spencer, in white overalls Denis Peacock, the man with the cigarettes/ scaffolder? and glasses Jan Young.



The street view of the work with George Mason, Stuart, the scaffold team, in white overalls with trolley job Gerry Costello and alongside the photographer Jim Randle himself, in the road Malcolm Oliver and Mrs Randle.



The building opposite St James Park Police Station.



That friendly Policeman with Jim Randle.

The next task was to find a flatbed truck with the same bed height as the top surface of the scaffold structure and capable of transporting the rig.

On Sunday August 24th that truck arrived in the late evening and was backed up to the scaffold. The team who had worked on the project, Malcolm Oliver, George Mason, David White, John Alderton, Peter Ash, Gerry Costello, Dennis Peacock, Jack Goe, Iain Young and myself, assembled it, confident but nervous. Jim Randle and Colin Holtum also joined us to advise and add muscle as required.

The rig was pushed from the truck onto the platform and all went well until the joint of the platform to the building entrance when the two front castors decided to stop. We gave the castors a strong lecture on their behaviour, fitted some packing to close the gaps and through the doors into the building it went. Through the corridors and inner doorways, over the plywood and steel we had covered the floors of the building with to protect them. By 3.35am the car was on the specially constructed stage, on its wheels.

Throughout the run up to the event I had to negotiate with three Police stations to ensure traffic would be able to flow, especially as it was the August Bank Holiday weekend. The Police were extremely helpful, working with us throughout, giving very good advice on several occasions re parking etc. I have attached a photograph



The cradle now inside the building.

of a friendly police officer pretending to give Jim Randle a parking ticket!!!

Several suppliers were invited to exhibit at the seminar and we allocated them a large area on the first floor. Jim Randle also thought it would be a good idea to 'Jaguarise' the designated dining area. Les Ward and I shaped foam core board to fill nooks and crannies around the room and fixed photographs to them. The LMech E. liked it so much they requested we left them after the event.



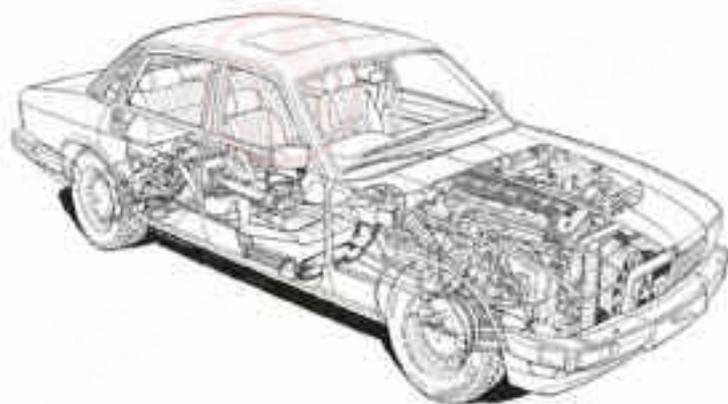
The technical seminar display and taking place.



The display XJ40 now looking natural on the stage for the seminar.

Some of Stuart Spencer's input into the XJ40.

The original cut-away drawing of the XJ40 prepared by Stuart and used by many sources.





Left: An even more detailed cut-away to US specification prepared by Stuart.

Below: A magnificent rendition of the XJ6 in its original form painted by Stuart.



Jaguar XJ6

Below: These sketches of a proposed facelift coupe and convertible were designs by Geoff Lawson's (then Jaguar's Design Director). Stuart translated these designs into illustrations for board presentation. What a pity nothing became of them, the nearest being the one-off prototype coupe still in the hands of Jaguar Heritage today.



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, Clive Botha, Brian Casey, Anne D'Alton, Phil Lightman, Mary McKelvie, David Purvis, 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

Anne D'Alton

art2cherish@orange.fr



Lola GT

This is my latest motoring Artwork, featuring the inimitable 1963 Lola GT – forerunner of the amazing GT 40.

This work is a watercolour, painted on Langton 300g/m² paper. The actual size of this work is 36cm x 26cm – unframed.

Anne D'Alton



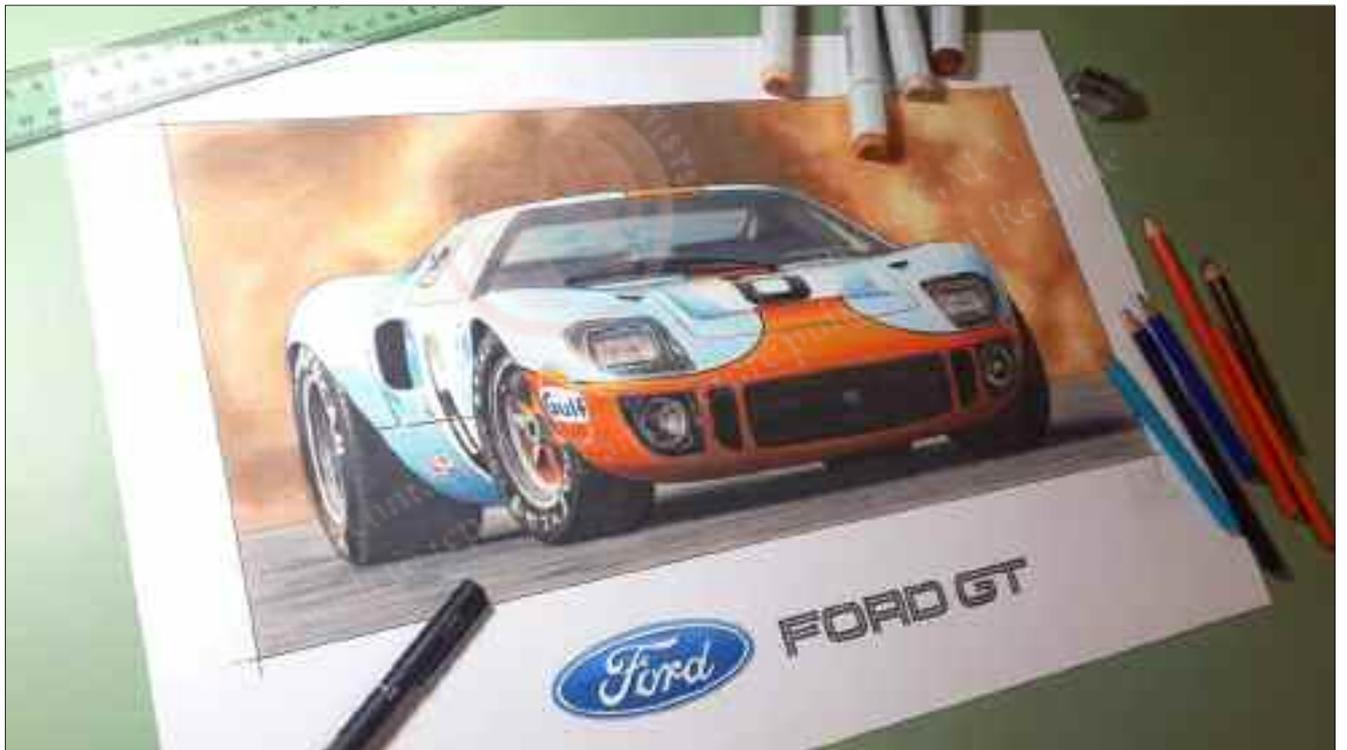
1958 Vauxhall Victor and Cresta on Rockport Road

Mrs L. Valentine in a 1958 Vauxhall Victor alongside Mr C.S. Hardin in a 1958 Vauxhall Cresta. They are driving along the Rockport School Road, Craigavad, Hollywood, Co Down, NI. Rockport Road is on the shoreline of Belfast Lough.

Basically Mrs Louise Valentine was Ronnie Adams elder sister and she married the Mayor of Bangor, Charlie Valentine. My client wanted her to represent the very capable young female drivers of the 50s/60s. Charles Hardin was a tutor at Rockport School which has a very interesting alumnus. I assume my client studied there. This is the sixth or seventh painting he has commissioned from me. We have never spoken, all communication is by letter or e-mail!. They have been very interesting subjects.



Ford Mustang GT350 with Carroll Shelby



Ford GT40



Volkswagen Samba Bus



**Volkswagen Beetle "Herbie" 3D
Anamorphic Drawing**

Anamorphic drawing has a distorted perspective that appears three dimensional when viewed from a particular vantage point.

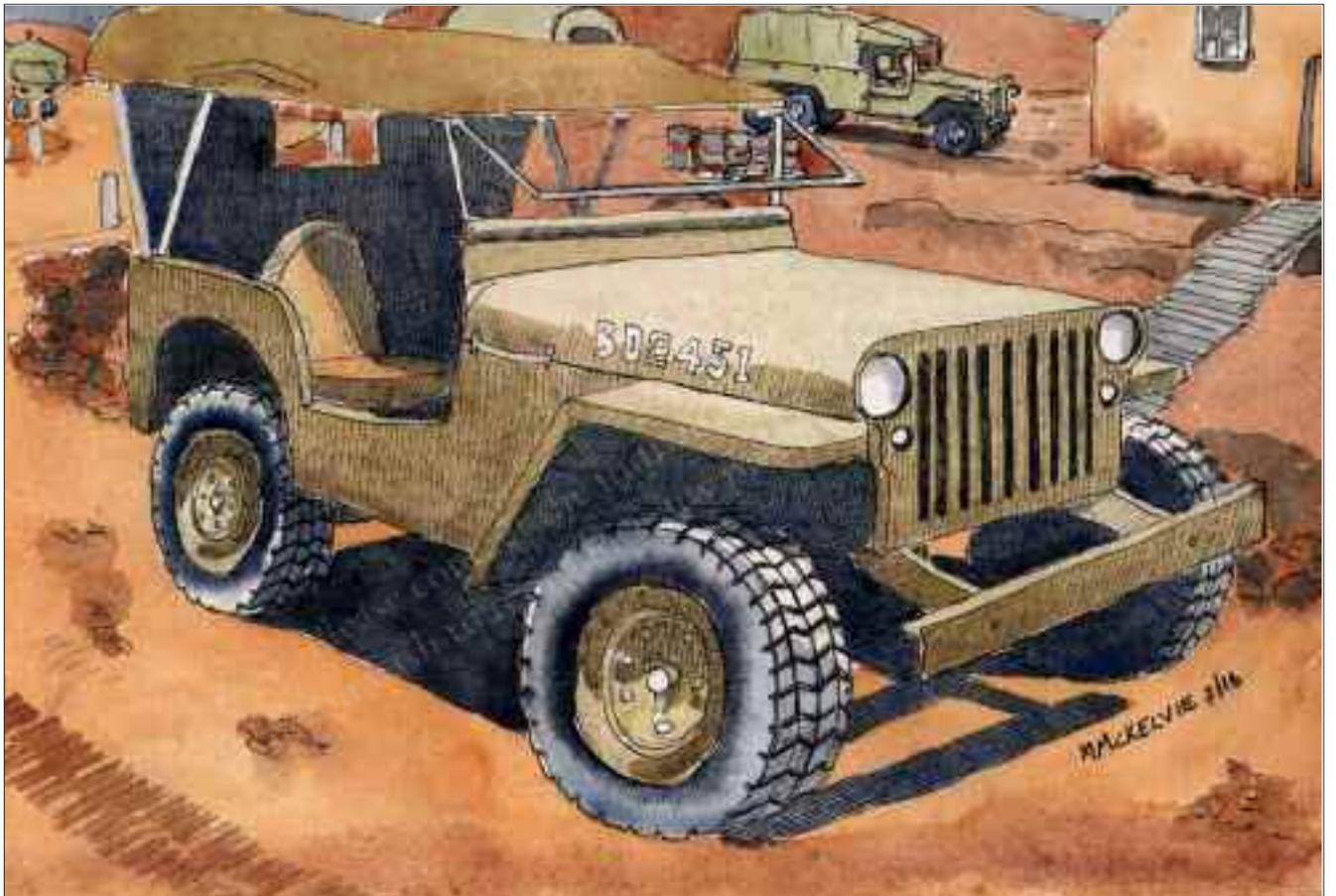
Google describes the word in more detail: 'Anamorphic' or 'Anamorphosis' is a distorted projection or perspective requiring the viewer to use special devices or occupy a specific vantage point (or both) to reconstitute the image. The word "anamorphosis" is derived from the Greek prefix ana, meaning back or again, and the word morphe, meaning shape or form.

Clive Botha



US Army Truck WWII – Australia

Jeep US Army WWII – Europe





Armoured Military Vehicle – Afghanistan.

Jeep J8 Light Patrol Vehicle – Iraq





Flyer Gen II Advanced Light Strike Vehicle – Afghanistan

Jeep Light Patrol Vehicle – Afghanistan





Hummer Humvee Military Vehicle – Afghanistan

Military Reco Vehicle Ford – Afghanistan





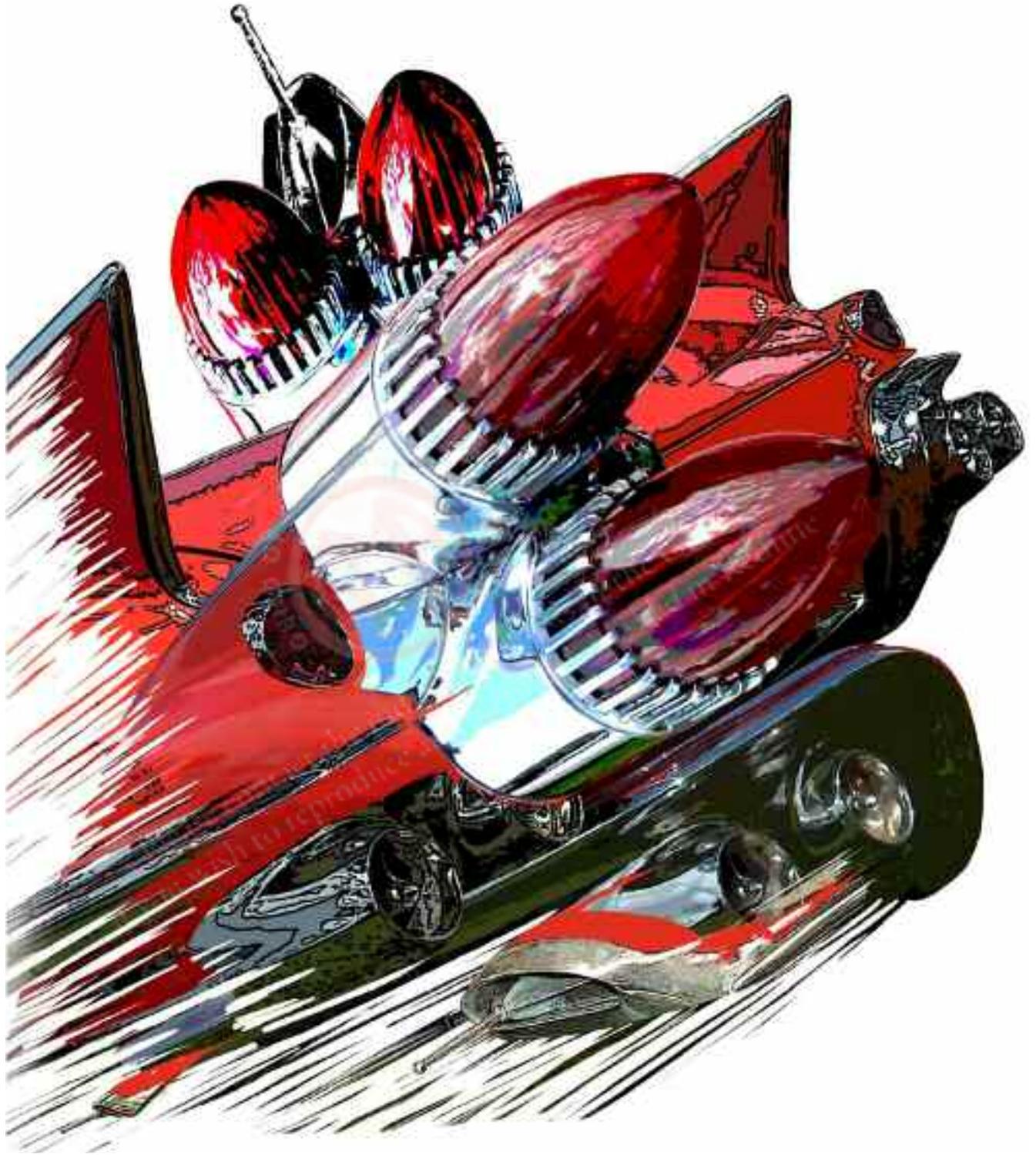
Jaguar D Type Moss 55 Le Mans

Gurneys Fish Shop Burnham Market





Beast of Turin Goodwood 2015



Rocketfunk

This image is available on a range of goods
from my POD shop at
<http://www.redbubble.com/people/scat53>

Rob Robinson



Jensen Interceptor R

The Jensen Interceptor "R" is a modern development of the original Jensen Interceptor. The 'R' is based on an original car, given a full and thorough restoration with many upgrades including a modern 6.2 litre LS3 V8, with six-speed transmission and digital engine management giving 430bhp, independent rear suspension, and modern brakes all round.

I had to turn this painting round in just one week, from receiving the reference photos (which weren't the actual car, but accompanied by a list of how the car should look) and the Birthday deadline it was needed for! I had to get it more or less finished a day earlier than that, to allow its use for a Greetings Card. It was a surprise present for the owner, portrayed outside his house.

Phil Lightman



© Phil Lightman / ArtOcar.com

MG Midget

The car was first registered in February 1962 and was bought by the current owners in 2013.

It is in Old English White, with a 1098 cc engine, and the original front drum brakes replaced by discs. The painting is due to be handed over at the end of May.

Phil Lightman

Jaguar Mk 2

This is a Jaguar Mk 2 dating from 1963, owned by the current owner for some 4 years.

Jaguars are probably my favourite marque, and the ones from the 50s and 60s make great subjects with their curves and chrome. I read somewhere that red is the most desirable colour for a Mk 2, and I certainly find it the best colour to paint. The painting is due to be handed over at the Bromley Pageant of Motoring in June. Luckily, I have 2 more Mk 2 commissions in the pipeline, although strictly speaking, one is a Daimler.

Phil Lightman



© Phil Lightman / ArtOcar.com



6 Moto GP Riders exiting the corkscrew at Laguna Seca

I set myself a personal challenge produce a 10 metre artwork. I have completed it. It took 4.5 months to complete. It consists of 9 pairs of Formula 1 Cars and Drivers, it worked out to be 2 cars to a metre. It is so long that I have not been able to find 33ft of space to have it photographed.

The dilemma I have is finding a gallery with a big enough space to exhibit it. On the same subject I have a 5 metre artwork which consists of 6 Moto GP Riders exiting the corkscrew at Laguna Seca in America. I can show you a photo of this artwork.

If any of the members know of any venues that could handle these large artworks I would be grateful.

GMA Committee Members

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>

Facebook

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

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

Thanks to Caroline Jaine for setting this up.

Redline Autumn

Copy deadline for next issue is **August 26th**

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

ArtyFACTS

Answers

- 1 Jeremy Clarkson
- 2 18 year old Dutch F1 star Max Verstappen
- 3 The Saatchi gallery in Chelsea.
- 4 Grayson Perry's sculpture was made as part of his TV series called 'All Man', but don't ask what shape it replicated!
- 5 Graffiti on a wall dating from 1916 from a conscientious objector held prisoner at Richmond Castle in North Yorkshire during the 1st World War
- 6 Russian F1 driver Daniil Kvyat had first lap collisions with Vettel in the Chinese and Russian GP's. Vettel understandably made a fuss and it's arguable that it triggered Kvyat's demotion from the Red Bull team to Toro Rosso and young rising star Max Verstappen taking over Kvyat's Red Bull drive at the next Grand Prix and subsequently winning it
- 7 The Mahl stick
- 8 The Pre-Raphaelite Brotherhood
- 9 The Dodge Viper
- 10 Matt Le Blanc

The quarterly ArtyFACTS quiz is compiled by Barry Hunter

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