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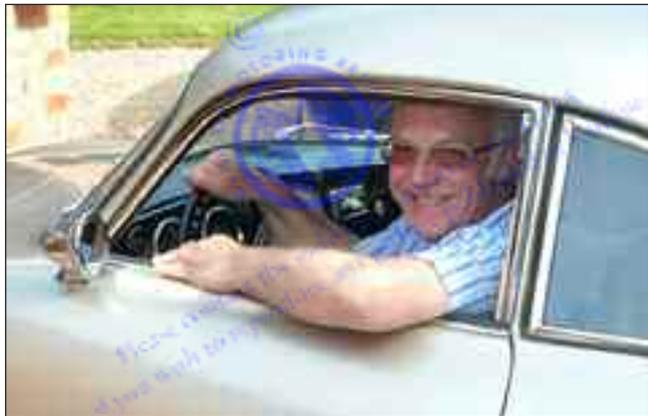
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*How many did you get correct?
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GMA Information

GMA Committee Members

David Ginn: *Chairman*
davidginn@btinternet.com

Sean Wales: *Membership Secretary
and Financial Officer*
seanlwales@gmail.com

David Marsh: *Webmaster*
opus@opusdesign.uk.com

John Napper: *Redline Editor*
john.redline@yahoo.co.uk

Stuart Booth

Martin Buffery

Barry Hunter

Website

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

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

Facebook

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

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

Thanks to Caroline Jaine for setting this up.

Instagram

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

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

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

ArtyFACTS

- 1 Which king's Titian painting was given to his plumber as payment for a job?
- 2 Which great American driver was 'the one Jim Clark feared'?
- 3 A great Dutch artist is having his first exhibition in Britain this year since 1969. Who is he?
- 4 Which famous American oilman's art collection is soon coming up for charity auction?
- 5 What beautiful adornments (in Niki Lauda's unreconstructed opinion!) is F1 dispensing with in 2018 and NASCAR isn't?
- 6 Which manufacturer designed the first diesel car to win the Le Mans 24 hour race?
- 7 Which famous artist's plate turned up in a sock drawer recently?
- 8 Which distinguished British racing driver recently retired from public life at 88 years young?
- 9 Who is Britain's best known street artist?
- 10 Which F1 designer recently published his biography entitled 'How to build a car'?

The quarterly ArtyFACTS quiz is compiled by Barry Hunter

Welcome to the website edition of the new-look **Redline**. I hope you like both it's content and the makeover. Please read my article on page 11 for an explanation of the changes and a little look back over my personal involvement with **Redline**.

One thing you will notice straight away is that the editorial not only looks different, but is considerably longer. In the past it has been basically a brief resume of the content of the latest **Redline**, giving you some idea of what is in that issue but not really having much to say. It was something that, since I took over the Editor's chair, has been written at the last minute just before publication by which time I obviously knew exactly what was where and what to draw your attention to, but to be honest, I wouldn't blame anyone for skipping it.

Having now given the front page over to contents, the old style editorial is basically redundant so I have decided to take the opportunity to use the editorial as more of an opinion piece. For this reason I must stress that this is very much the thoughts of the editor and does not in any way represent the views of the **GMA** Committee or **GMA** policy although I don't intend to be too radical.

If you are still with me, I would like to use this first new-style editorial to talk about where **Redline** and the **GMA** are at the moment and where we might be going in the immediate future.

First of all, **Redline** is the newsletter of our organization and not a professionally produced magazine. In terms of appearance I like to think that it does look professional as it should since I earned my living producing artwork for over 30 years. In that respect, I am a professional, or at least a retired professional. The content on the other hand is entirely produced by the membership. As far as I am aware we have no professional writers or journalists amongst our number and we certainly don't have any equivalent to a staff reporter. That means I do not have the luxury of being able to tell somebody that I need so many words on such a subject by the copy date. Instead I put out reminders and hope for a good response.

The only people you could consider to be the equivalent of staff on **Redline**, which is to say people whose contributions are required for every issue, are the Art Editor (me), the Editor (also me), the Chairman whose 'Chairman's Letter' is the most important part of the full, members only version of **Redline**, being the source of news and information about the **GMA** and it's activities, and last but not least **Barry Hunter** without whom we would not have the ArtyFacts quiz that is so much part of **Redline**. It's rather like a newspaper crossword puzzle, it doesn't contribute anything essential but you would certainly notice if it wasn't there and I'm sure I would receive complaint e-mails were it to be omitted.

The rest is up to the membership, and I have to say that members' contributions are always good with many interesting articles over the years as well as the Gallery. I hope this situation continues as it would be a very dull newsletter otherwise.

As for the **GMA** itself, **David Ginn** has been passing on various suggestions for the way forward in his Chairman's Letter, following his membership survey and it is very much down to the membership as to where we go in the future. Are we holding enough exhibitions and in the right places? Is the **GMA** progressing in the right direction? Hopefully our membership will respond to this and will submit their opinions to **Redline** and/orin person at the forthcoming AGM.

This brings me to the situation of the Chairmanship. Personally I feel that **David Ginn** has done an excellent job and moved the **Guild** forward but he has reached a point in his life where he is just too busy to give the position the attention it deserves. He has assured me, on a regular basis, that this year he really will stand down at the AGM even if nobody steps forward to take over. I honestly don't think that it would be good for the **GMA** to try to muddle through without a Chairman so I do hope that someone with good organizational and motivational skills will step forward when the time comes.

The **Guild** is still mainly UK based, especially as far as exhibitions are concerned, so it seems logical for someone in the UK to volunteer for the post, but such is the connected nature of the modern world, it's not inconceivable that one of our overseas members could do the job provided he or she can successfully liaise with somebody on the spot where exhibitions are concerned. I confess that this isn't my thing but I'm sure there are some members reading this who do have the necessary skills and can find the time to move the **GMA** on to the next level.

To be honest, I have a feeling that many members have been thinking that **David** is doing a really good job and won't put themselves, or a fellow member forward in the hope that **David** will stay on and this has been what has happened in recent years when **David** has mentioned stepping down. However, this time he means it so hopefully someone will go to the AGM and volunteer. The committee, including **David Ginn**, will be happy to help them get the hang of it.

I look forward to working with the next **GMA** chairman or chairwoman and to greater things in the future.

I hope this editorial hasn't been too boring, or parochial for non-members. If you are a motoring artist reading **Redline** for the first time, I hope you enjoy it and consider applying for **GMA** membership.

John Napper



Classics' Sunset

Doug Vince

I was born in 1954 in Woolwich, South East London, and grew up not far from there, in Plumstead. I think I was born a transport enthusiast. As long as I can remember, I've had an interest in road transport of all types, as well as railways. One of my earliest childhood memories is of not settling down to sleep until I'd looked out of the bedroom window above my parents' greengrocers' shop, in Wellington Street, to watch the London buses passing! As a macabre aside, the shop has long since been demolished, but stood very close to the spot where Fusilier Lee Rigby was murdered in May 2013.

My Dad was a talented hobby artist, and several other members of my family are artistic. I can remember drawing and painting many pictures of cars and trains as a child. My childhood ambition was to become a car designer, and I often passed the time sketching out my weird and wonderful ideas. At school I chose to study Technical/Engineering Drawing, instead of Art, as it was more appropriate to my aspirations. On leaving school I discovered, to my dismay, that car designers

spent a great deal of their time designing and drawing small bits of cars like door handles and switches, etc. The idea seemed much less attractive at that point so, with the fickleness and immaturity of youth, I didn't pursue it any further!

When I was a child, in the late 1950s and early 1960s, there were still a lot of older cars in everyday use on our roads, many of them dating to the pre-WWII era. "Foreign" cars such as Peugeots, Renaults and Citroens were quite a rare sight, too. Japanese cars had hardly been heard of, apart from appearing in the pages of "The Observer's Book of Automobiles". I remember my Dad owning a 1935 Standard 9 which, at that time, would have been over 25 years old. I think that's why classic cars, especially of the 1930s, 40s and 50s still spark memories and interest in me today. Whilst the definition of a classic car is always hotly debated, for me, they include the everyday cars we used to regularly see and take for granted on our roads. Whilst there's no disputing the beauty and performance of exotic machinery such as Ferraris, Jaguar E-Types,

Aston Martins, etc., I believe the cars we used as our workhorses, and which were unceremoniously scrapped when they'd worn out or rusted beyond economical repair, are now rarer and truer symbols of our motoring heritage.

In my mid-teens, my attentions turned to owning and tinkering with vehicles instead of drawing or painting them. Aged 15 I bought a Lambretta LD150 which I prepared in time for my 16th birthday but, soon afterwards, decided I'd prefer to drive a three-wheeled car instead. My first car was an Isetta 300, followed by a Bond Mk F, then a Reliant Regal Mk VI. On graduating to four wheels, I went to the opposite end

of the size spectrum, and bought a Ford Zodiac Mk III. It was amazing what £40 bought in those days!

“Lorraine suggested that I should try painting what I was most interested in – transport”

It wasn't until the early 1980s that I started painting again. My wife Lorraine bought me my first "starter set" of oil paints, as a Christmas present, soon after we were married. For a while I dabbled with lots of subjects, and soon found out what I wasn't any good at! Landscapes were OK, but animals and people were a real problem; they still are! One day, whilst keen to paint

something, but struggling for inspiration, Lorraine suggested that I should try painting what I was most interested in – transport.





Like many of us, when we first start painting, my pictures were only seen by family and (very) close friends! One day, when the pictures I was producing had started cluttering up the house, a few of my workmates cajoled me into taking some to work to show them. Their unexpected, positive comments and encouragement gave me a new confidence, so I decided to join the local Art Society where we were then living, in Faversham, Kent. Through some of the Society's indoor and outdoor exhibitions I showed, and sold, some of my work.

My career, quite rightly, took priority in my life, although I still enjoyed painting as a hobby, when I had the time. I was fortunate in working for many years in management in the Road Transport and Distribution industry, so was able to get my "fix" of being around vehicles! When I first started work, the vehicles in the haulage industry reflected the cars available, and most were British made. I well remember drivers clamouring to avoid the Ford D-Series or Atkinson units, and get behind the wheel of one of the new Volvo F86s or Scania 80s.

I'd often thought that I'd like to become a professional artist. At that time it wasn't viable financially, with a mortgage and other commitments; and we liked eating too! My career later diversified into Personnel,

Training, and Management Development. Having moved to our present home in Wilsford, Lincolnshire in 1993, to take up a new job, I had the opportunity to show and sell some of my work at our village craft fairs. I was also getting occasional requests for commissioned work, although I was unable to carry many of them out due to work commitments.

The opportunity to realise my ambition, came out of what could have been a very bad situation. In early 1996, I was diagnosed with a chronic illness from which I couldn't fully recover. My condition started to improve, and I carried on working for another two years. I suffered a severe relapse in 1998, however, and this forced me to take "early retirement" from my job and career. As my health started to improve I got my paints out, as it was good therapy for me, needing to think positively about what I could do with my life, rather than all the things I couldn't do. I realised, after a while, that becoming a professional artist would be a strong possibility. I had plenty of time on my hands, so used it to think and plan, including formulating a Business Plan, as well as painting.

All the planning finally came to fruition and I became self-employed in July 2001, trading as "Classic Transport Portraits". The thrust of the business was selling prints, greetings cards, and other items with images

Doug Vince

taken from my original works. Most of the sales were at Classic Car and Transport-related shows and events. As classic car owners and enthusiasts, it suited us really well! There was some internet and mail order business, and I produced a fair amount of commissioned work.

Although it was hard work at times, we had some fun, most of which came from dealing with the public! On the trade stand, all of the framed prints were displayed with labels showing their titles. One of my most popular pictures has always been a composition made up of a Spitfire aircraft flying over two Triumph Spitfire cars. I called it "Spitfire Flypast". (I sold the original of this at a Guild exhibition at a London Classic Motor Show at Alexandra Palace.) One day, at a classic car show, a father was pointing out the picture to his young son and was overheard saying, very knowledgeably, "Look at that, Son. Two Triumph Spitfires with a Hurricane flying over them!"

On another occasion, we were loading stock into the car for a show at Woburn Abbey on a hot August day. We both looked at the boxes of Christmas Cards and decided there was no point in taking them with us. The cards had another composition on them, which I'd achieved by using a pretty, unidentified, snowy scene I'd seen in a magazine, and adapted for my needs,



Anglia Cameo

adding an Austin 7 Ruby as the subject. We had just a handful of these cards with us, so put them on the stand counter for a bit of fun. It wasn't long before we had a queue wanting to buy packs of the cards: The Austin 7 Owners Club were in attendance at the show, and it turned out that the image was of the village of Flitwick, just a few miles from Woburn! We ended up taking orders and posting packs out to people.

In 2005 I ceased trading as Classic Transport Portraits, and returned to full time employment as I missed



Spitfire Flypast



Model A



Farina Family

working as part of a team, and the business was all-consuming at times, for comparatively little return. I also found that the business pressures spoil a perfectly enjoyable hobby. Having been forced to "retire" again in 2013, due to my health issues, I now enjoy painting as a pastime, as health and time allows.

I still paint all of my original works in oils. I've tried working with watercolours, but I just can't achieve the depth and strength of colour that I like with oils. I sometimes think I'd like to try acrylics in the future, but it's just easy to stick with what I know. I also intend practicing painting people and animals more, in the hope that I can then include the "life" that I sometimes feel is lacking in my work.

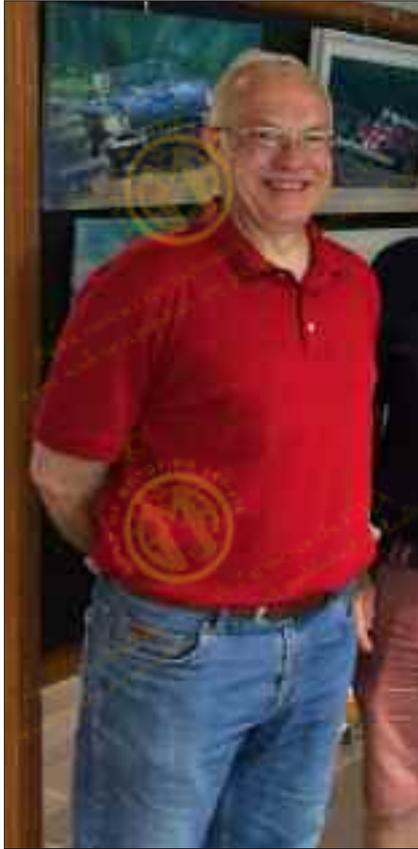
1950s Dennis Fire Engine



Ruby in the Snow

Obituary

Rob Robinson



Rob Robinson pictured at the 2016 GMA exhibition at JLR Gaydon

Dear Guild Members,
It is with great sadness that I inform you one of our keenly supportive and talented artists, **Rob Robinson** passed away on **Boxing Day** last December and his funeral service was held near his home at the **Catholic Church of Our Lady and St Wulstan in Southam on the 15th January.**

Rob apart from his passion for art, was as well a respected Chief Chassis Engineer at Aston Martin Lagonda (AML) in Gaydon, Warwickshire, which is alongside the Jaguar Land Rover (JLR) facility.

Rob had been with AML since 1984 and was one of Aston's longest serving employees and a key part of the senior management team there. Rob was both a mentor and inspiration to his work colleagues and will be greatly missed by his wife Lyn, family, friends and colleagues both inside and outside of Aston Martin as he was well respected throughout the automotive development industry.

One of his colleagues, who I knew from JLR, Alan Bennett, said that Rob had been a great help

advising him, while Alan worked at AML for 13 years said he learnt a great deal from Rob and how to survive in the Automotive industry, which is high praise indeed. I know Rob worked with my colleagues from RLE International as well who knew him well and appreciated his guidance and advice.

Within the GMA, Rob has been a member for the past 5 years and his work was exhibited at all our most recent GMA exhibitions including JLR Gaydon and Ford Dunton and at one of our annual shows at Leamington Spa. His work was a mix of digital and multi-media with a splash of abstract observation and, combined with his keen engineering eye for detail, his work always had an exciting edge. I had in the past bought two of his pieces myself at a JLR show back in 2016 and Ford show last summer of 2017 called; 'Little Deuce Coupe' a colourful hot-rod abstract and a fantastic 'engine close' up called 'Offenhauser' which I am pleased to own and cherish.

Rob also sold to other buyers in the last Ford show which is testament to his work's appeal. Rob was also a great help and found time from his busy high profile role at AML on both the hanging and taking down days at our last JLR show in 2016, for which I will always remember Rob for and his positive 'can do' smile and great artworks!

I still have a few of Rob's artworks from the last Ford show which his wife Lyn, kindly gave me permission to exhibit one more time at our upcoming GMA art exhibition at the Forum Southend Art Gallery in this May. Thank you again Lyn.

Thanks Rob, you will be missed!

Kind Regards

David Ginn
GMA Chairman

DB4 GTZ – an Aston Martin inspired work by Rob Robinson



Redline and Me

When I was originally accepted as a member of the **GMA**, the newsletter was called **Pit Stop** and was printed out and posted to all members. It was relatively short but nonetheless carried information about the organization and colour renditions of members' work much as **Redline** does now, but the number of colour pages was restricted for obvious reasons.

Eventually technology advanced to a point where almost everybody was online and it was decided to revamp the newsletter as an electronic publication. At the same time the **GMA** logo was redesigned in a more modern style and a new name was created for the newsletter, **Redline**. The first issue appeared in Summer 2006, almost 12 years ago and the opportunity was taken to put colour on every page which was a great leap forward. A double whammy for the **Guild**, because we got a better, more colourful magazine while saving on printing and postage costs.

Barry Hunter was appointed Editor of the new **GMA** publication while **Richard Maby** was Art Editor and immediately set a high standard for the look of **Redline**. I personally think his choice of *Avant Garde* for the main typeface was inspired being clean-looking, easy to read and having a good selection of weights. The look of **Redline** was firmly established and the same typeface

is used today. The **Redline** logo has received one small change since I took over so the magazine is still instantly recognizable as a descendant of the 2006 original.

After 4 years, **Richard** decided to step down due to his work situation and an advertisement for a new Art Editor appeared in the Spring 2011 issue. At this point I was in the process of preparing for 'the big move' from Milton Keynes to Rio de Janeiro which eventually happened at the start of September that year. Despite this I decided, after a few weeks dithering, to throw my hat in the ring and got the position basically because I was the only candidate!

At this point, **Redline** was often as short as 8 pages. One of the reasons for this was the state of technology back then. Pictures take a lot of memory and bigger pictures mean more memory. Back then many members' computers were not very powerful, some still using dial-up internet access and many internet deals had restrictions which resulted in e-mail inboxes getting full quickly and large files being rejected so **Redline** size was still somewhat restricted by technology. However, this has come on a great deal since and we are now able to use lots of large pictures and more pages as a result. It's a long time since I last received a complaint about being unable to download **Redline** due to file size.

During **Richard Maby's** years as Art Editor, **Redline** gradually evolved, getting slicker over time and my initial policy was to continue with the same basic design style with further gradual evolution.

By the end of 2013 I thought I had taken it as far as I could and a small make-over followed. Initially I decided to make the pages right and left handed with facing pages saved as spreads which was not universally popular and the spreads were abandoned after one issue following complaints about difficulty reading them on a smartphone screen. At the time I had considered the possibility of occasionally running pictures across the 2 pages, there being no actual fold but it wasn't to be. However, the 'handed' pages continued until the next small make-over.

This came about at the end of 2015 when the current **GMA** logo was introduced following a design competition and obviously had to be incorporated into the **Redline** banner. Since this meant a fairly major change to the front page, I took the opportunity to freshen up the **Redline** logo although this was only a colour change which you can see by comparing the current logo with the reproduction of the first issue on this page. At this point the pages all became left-handed since there doesn't seem much point in having alternating left and right handed pages on something that does not have a printed edition.

The front page of the first issue of Redline





The Spring 2011 issue that contained the ad for a new Art Editor

By this time Barry Hunter had decided, in the middle of 2014, that his 8 year stint as Redline Editor was enough and David Ginn asked if I would like to take over. I replied that I would give it a go if nobody else came forward, expecting him to circulate the membership with a call for volunteers to be Redline Editor. However, when his e-mail on the subject actually appeared he stated that I had agreed to take over as Editor so it's his fault!

That brings me to the present day and the latest makeover which is still evolution rather than revolution but it is more of a shake-up than before, inspired by some of the responses to the recent GMA Questionnaire. I don't actually know how many people made the various comments so maybe it was just the one member and everybody else disagrees, but one thing that I thought was worth responding to was the opinion that the Editorial and Chairman's Letter should come first.

Why have I been putting the Featured Artist on the front page? Apart from it being nice to make a big thing about promoting one of our members, the only real answer is because that's the way it's always been! In the case of the first issue, it was preceded by the Editorial but this was an exception to introduce the new magazine and the Featured Artist was still on the front page. After almost 12 years I think it is time for a change so the front page is now a contents feature following the style of most printed magazines in the high street. This is followed by GMA information, promoted from the last page, along with the ArtyFacts quiz, not because this is particularly important, but because it is a

convenient space and it draws attention to this page which is otherwise dull reading that will rarely change, but nonetheless important should you wish to contact any of the committee or submit anything for the GMA's Instagram, Facebook or Website pages.

The Editorial is now on page 3 with the all-important Chairman's Letter starting on page 4. The Featured Artist then follows as a start to the articles.

That's about it for the makeover apart from the 'chrome' style headings for regular items and a slight change to the headline style for the articles but it should be enough to freshen everything up.

As you will have seen, the Editorial is now more of an opinion piece which I hope you will approve of, but I will go back to the old introduction to the issue style if that is what members prefer. Let me know what you think. Being Editor gives me the power to write what I like and decide what goes in but I have never been one for abusing power and am only too willing to respond to members' views.

This brings me to the comments about Redline in the questionnaire. I did not actually see the responses so I don't know if some were repeated by several members or if it is only the view of a single member, but the fact that someone bothered to make a comment means it is worth taking note and the new order of items at the front of Redline results from one of these comments, which I thought made a lot of sense so please let me know if you agree, or disagree.

Redline after I took over. I think this was my second issue.





The last makeover when the new GMA logo was introduced.

Most of the comments regarding content can all receive the same reply. As I mentioned in my editorial in this issue, somebody has to write the articles and that is basically either me or you, the members. I don't think you would want Redline to become the John Napper quarterly so I really need as many members as possible to submit articles, especially if you have a specific knowledge of a subject. In my opinion we have had a number of very interesting articles from various members in recent years and I for one would welcome more. If you feel that you could write something, ideally accompanied by photos, please have a look at the Redline section of the questionnaire results in the Autumn 2017 issue and our Chairman's analysis of the questionnaire response in the Winter 2017 issue. If anything triggers an idea based on your own memories or expertise, please hit your keyboard and submit the resulting article.

One of the comments was that the Gallery should include work from a wider number of artists and that the same names come up time and time again. The answer to this is simple. To get more different artists' work in the Gallery, more different artists have to submit photos of their work. I can't include work from those who don't send anything in. Nobody gets excluded.

One of the items on the 'least liked' list was the Postcard. This actually started out as a filler article and was not much longer than a genuine holiday postcard, but it grew since it was easier to write in greater depth about whatever aspect of my life in Brazil was covered in that issue. Sometimes submitted articles were

considered appropriate for 'Postcard' treatment too. I confess this was partly to avoid having to think up something different every issue, but also to expand the locations visited around the world. The Postcard is basically a short article giving an insight into an aspect of life somewhere where most members haven't been. In my case that sometimes genuinely includes holidays.

It's a bit of light reading often, but not always related to cars or art somewhere around the world and I have no intention of dropping it completely, but it will now be an occasional piece depending on whether I think anything particularly interesting has happened in my life or if something appropriate has been submitted by one of our members, either on their travels or from somewhere exotic where they happen to live. I don't imagine you want to read about Rio Carnival at this time every year so there is no postcard in this issue. However, if anyone else wants to submit something for a future Postcard, please go ahead.

On the list of things that respondents said they wish to see in Redline, Readers' Letters was mentioned and I certainly agree with that. Personally I always enjoy Readers' Letters in well-known magazines and I have occasionally had letters published in Autosport over the years, as Barry Hunter has spotted. Sometimes a reader's letter is interesting opinion (that I don't always agree with) and sometimes some obscure factual information. Whatever, it is always interesting to see what readers think. So why so few in Redline? At risk of giving you a feeling of deja-vu, I can't include what I don't have so please, please e-mail your feedback and I will print it unless you ask me not to. All feedback is welcome no matter how critical. If you think the new look is a step in the wrong direction, please say so. The only thing I ask is that you make it interesting with reasons for your opinion. Nobody wants to read a page of 'Good job keep it up' or 'the latest Redline was awful, go back to how it was before' over and over again.

Please don't worry if you have problems with spelling or punctuation, That can be corrected before publication, subject to your approval of course. This also applies to any article you may want to submit.

As I stated at the beginning, I have been Art Editor for almost 7 years now and Editor for the last 3 and a half years so I think I am getting the hang of Redline now (feel free to disagree). However, none of us are getting any younger and I am now just 3 years away from the big seven-oh which I think would be a good time to step down. I am therefore giving you all fair warning that Redline will require a new Editor and Art Editor from 2021 which could be one or two people depending on who comes forward and exactly what they wish to do. It's been fun and I am proud to be Redline's longest serving Art Editor but all good things come to an end and someone younger will no doubt breathe some new life into Redline.

John Napper

Still going after all this time

My contributions to the **Guild** have sadly fallen to zero over the last few years. As part of my preparations for 'The Art of Motoring' exhibition at The Mall Galleries in November, I needed to get some images together which I also sent to **John Napper** for possible inclusion in **Redline**. Thank you **John** for including them at was a very late stage in the process. It was interesting to read **David Ginn's** comments received following the recent questionnaire that he conducted. Like **David**, those of us who have been involved in the **Guild** since the early days will have seen most of those comments and concerns many times before, and that set me thinking back over 30 years to when all this started.

My involvement goes back to day one, a meeting around the table in **Rod Diggins'** dining room in St Albans to discuss the setting up a 'Guild for Motoring Artists'. It was Sunday May 19th May 1985, the day of the Monaco Grand Prix as I remember, for me I was truly impressed to be in somewhat esteemed company. Also present at the meeting were **Michael** and **Graham Turner**, **Nicholas Watts**, 'Motor' magazine staff cutaway artist, **Brian Hatton**, a former 'Profile Publications' artist with 'Classic Car' magazine connections **Lionel Burrell**.

The two architects of the proposal to form a group of Motoring Artists were of course present, **John Norbury** and **Rod Diggins**. I had been dabbling in the genre since I was a kid but it was only some two years earlier that I had first exhibited my paintings in public, I had recently decided to put my work into print and it was my advertisement in Motor Sport which brought my name to the attention of **John** who had been assembling potential artist members for some time.

I doubt if many of our current members will know of the late **John Norbury**. **John** was an art educator from Hertford. He was passionate about his art and Alfa

A futuristic take on the MGC by David Ginn. The first painting ever sold at a GMA exhibition.



French Grand Prix at Pau, 1930 by John Norbury

Romeos, his art was big and bold, clearly influenced by the motoring art and artists of the 1930's. It's fair to say that they were not necessarily perfect renditions of the vehicle, the way many of us set out to create, but his oil paintings had a style and character all of their own, 'more painterly' is a term used to describe that type of style these days. **John** could be opinionated and was very definitely 'old school' in his approach to all things in life. If he had a failing it was that he had this belief that the 'mainstream' art business would have the slightest interest in motoring art. We all now know that has never been, or ever likely to be, the case. I got on very well with **John** and respected his art experience greatly. I was new to all this, picking up my art techniques from my school days some eighteen years earlier, where I gained a certain recognition for my artistic abilities but left somewhat disappointed by the art tuition or rather lack of it that I had received.

Rod came from a different art background having studied at 'Camberwell School of Arts and Crafts' before working initially in advertising and then going on to establish a career in the printing industry. It was to be changes to that industry brought about by computerisation that led **Rod** to become a freelance artist. **Rod** had a passion for painting aircraft and he had been accepted into **The Guild of Aviation Artists** in the 1970s, finally attaining full member status in 1988. Now in his 81st year **Rod** is still very active especially with his aviation art and still regularly wins awards at the **GAvA** Annual Exhibitions. Back in the day **Rod** was a regular contributor to several classic car publications, his paintings illustrating feature articles and centre-spreads. In the mid-eighties the opportunities for technical artists within the motor industry may have been diminishing, but at the same time the 'old car' business was really starting to take off, opening up new opportunities for artists wishing to specialise in that field.

Looking back at that Sunday it was an interesting meeting of people with a common interest. Some of the professionals and those with an aviation art



Sorcerer's Apprentice by Rod Diggins

background already knew each other while the rest of us were meeting for the first time. We had people present who had strong connections with the magazine industry. It was generally felt that this might provide the path to success for a new group of artists should it happen. We also had prominent artists from the already well established **Guild of Aviation Artists**. The way the **GAVA** operates was discussed at some length and it was generally accepted that their proven model would be a good basis for our **Guild** if and when it was finally set up. The meeting concluded and I left feeling that progress had been made, **John** and I were now in fairly regular communication by telephone, no e-mails in those days.

It was to be well into 1986 before a second 'inaugural' meeting was convened, this time at **John's** home in Hertford. By the time we held this second meeting word had got out that the proposed **Guild** was about to launch. **Rod** had been in touch with a number of fellow aviation artists who had an interest in working with motoring subjects, **Charles Thompson**, **Ron Wong**, **Frank Munger**, **Ken Aitken**, **Eddie Miller** and **Stewart Hine** were all present at that second meeting.

Between us we had made contact with several other motoring artists that we knew and an encouraging number of mostly southern based artists sat around a much larger dining table and formed the first **Guild** committee. Only the four from that first meeting would

actually become founding **Guild** members, **John**, **Rod**, **Brian Hatton** and myself, **Richard Wheatland**, although some years later **Michael Turner** would be invited to become our Honorary President. **John Norbury** was elected the first Chairman, we needed someone who could use an old fashioned typewriter and it was agreed that **John's** wife **Enid** would act as honorary secretary. Amongst the 'younger!' artists, **David Ginn** and I were keen to become part of that first organising team and I volunteered to be the first membership secretary.

One of the first aims of the group was to be to mount an inaugural exhibition to promote the new **Guild of Motoring Artists**, a London venue was found, a wine bar with a downstairs gallery space near to Tower Bridge. The new **Guild** members were invited to submit for the exhibition as were established professionals **Michael Turner** and **Alan Fearnley** as well as some student artists. The committee worked hard on the promotion of the show and even attracted some television coverage from 'Anglia Television'. **John** and I travelled up to Norwich with paintings and appeared on a local evening regional magazine programme.

The exhibition itself had rather mixed results, **David** and I both sold paintings, mine being the painting that had been up to Norwich and appeared on TV. The wine bar had good lunchtime trade but was very quiet in the evenings something we hadn't anticipated not being city dwellers. We managed to



Himalayan Healey, an early GMA sales success for David Ginn

staff the gallery with volunteers, the exhibition was held over November half-term week so that **John** could devote his time to the exhibition. I remember my rostered day I shared the staffing duties with an artist who painted nothing but buses and underground trains. Although sales were small it was generally felt that the exhibition had been a success and the opening night had attracted a good crowd. There was some fall out caused by the trip and expenses charged for the journey to Norwich, this caused some disagreement in committee and as a result our first treasurer decided that the organisation wasn't for him. We also had some negative comments from one of the well established artists taking part about the quality of some of the other work on show and as a result he wouldn't be getting involved again. Minor setbacks and teething troubles perhaps, but it didn't put us off as we set about getting the word out there about our new organisation.

In the first year we did some presentations to interested groups and also exhibited a few paintings at The Institute of the Motor Industry at 'Fanshaws' in Hertford. The next major event that we did was at the Silverstone finish of the Norwich Union Classic Run. The run was a major event in the classic car calendar at the time with cars taking part from various starting points around the country all coming together for the finish at Silverstone where the participants were given a reception and at the end of the day allowed a lap of the circuit at a strictly controlled pace.

I had navigated for a friend on the event in 1986 so I knew something of it and approached Norwich Union to see if there was a possibility of exhibiting paintings in the reception marquee. Fortunately they thought this was a good idea and they kindly arranged to have display boards in place for our arrival. We put up a good representative display of work and a few artists turned up to host the show. No sales but the

exercise was worthwhile promotion and we hoped that the Norwich Union contacts might perhaps lead to some help in the future.

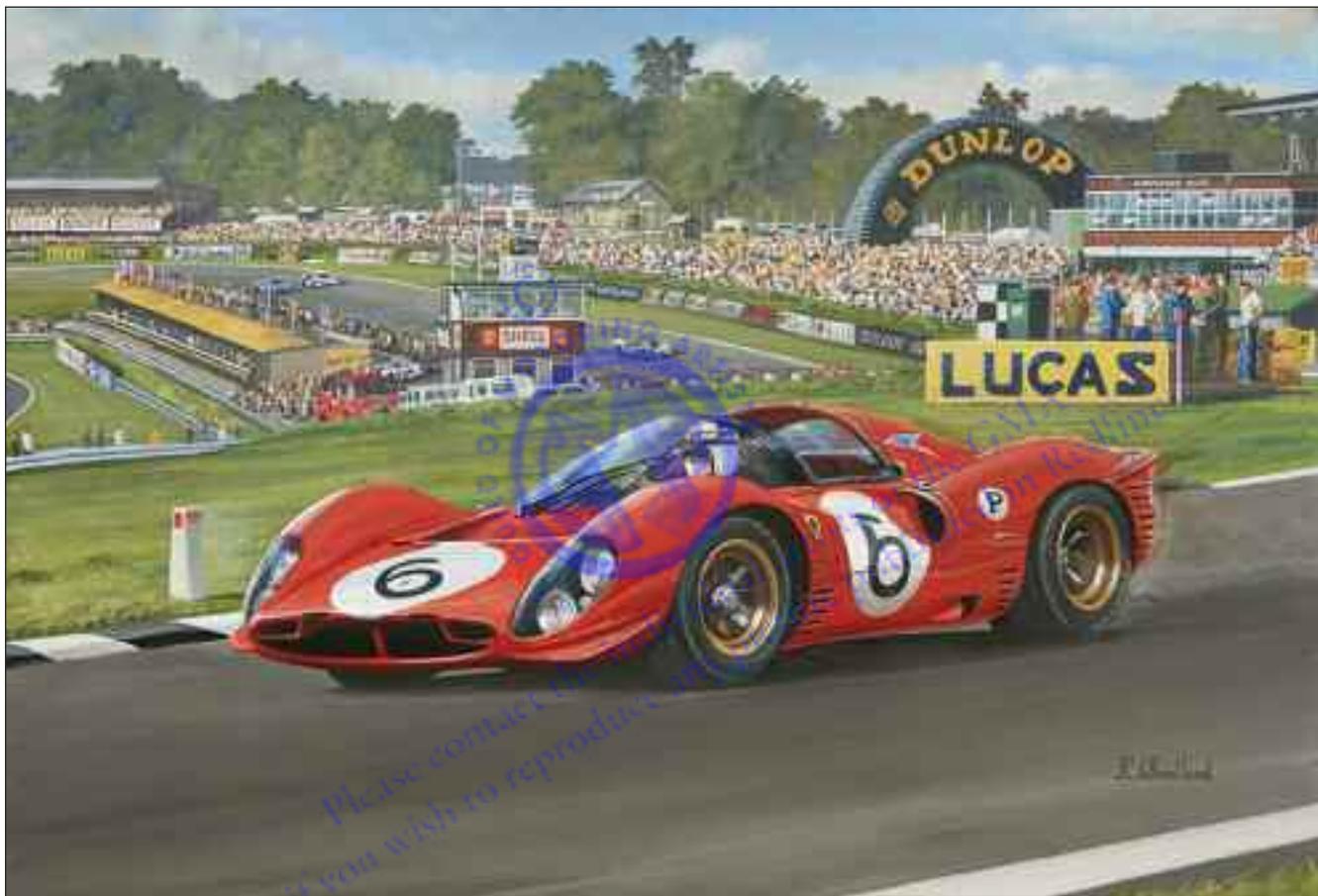
From the outset of 1987 we hoped to stage a second London exhibition in the autumn, **John** had looked at a number of possible venues but we had two problems, anything vaguely suitable was already booked and we didn't have a great deal of cash in the account. At the time I had a gallery contact in Clapham, South London. The couple who owned the recently refurbished gallery specialised in Sporting Fine Art', traditional paintings of hunting shooting and fishing that sort of thing. They had started to expand the genre into other sports using contemporary artists, I was invited to exhibit my motor sport art and there were other artists covering golf, football, rugby, cricket, boxing, snooker and so on. The market for original contemporary art at this time was pretty good and their exhibitions seemed quite successful, for me anyway.

They were keen to get a return from their gallery so I approached them to see if they might be interested in hiring it to the **Guild** for two weeks in October. The gallery itself was situated on the Northern edge of Clapham Common, which although not exactly 'Central London' did have price advantages and as we thought most visitors would be coming by car there was on-street parking nearby. The timing of the exhibition was to coincide with the Earls Court 'Motorfair' a major bi-annual Motor Show that alternated with the Motor Show at the NEC. It was felt that London would be in a 'motoring mood' and we might stand a chance of attracting some motor-related publicity as a result. Although looking back now quite how we thought motoring people would be interested in crossing the river from Earls Court to Clapham to look at a few paintings – it never was going to happen.

Unfortunately the venue didn't enjoy universal support from all the committee members, **Rod** had a major concern that **John** 'and the rest of us' were pushing the whole thing too fast, unfortunately this eventually led to his resignation from the committee which was a real regret for all of us, since **Rod** had played a large part in the **Guild's** formation. Financing the show was always

MGC in Snowdonia by David Ginn





Second Was Enough by Richard Wheatland

going to be tight, membership was up into the thirties by that point but we hadn't raised that much commission from sales in the few events that we had done. We had just about enough in the account to cover the gallery hire, but there would be other costs to cover like advertising and hosting the opening event. Everything was 'long hand' in those days. No internet. Everything had to be typed, copied and posted. Most of us were working full time and couldn't be available for daytime phone calls to businesses or media.

Just when we were beginning to think that this exhibition wasn't going to happen one of our enthusiastic 'and more recent' members from Manchester approached **John** with an offer of a sponsorship deal which had come from this new member's brother. The brother had a business developing computer software and selling it to specific industries. He had a product that he wanted to sell to the motor industry and his plan was to tempt potential customers who would be at Motorfair, away from Earls Court to discuss his product and use our exhibition venue to do that. The artist member also ran an executive minibuss company and he would be able to provide the taxi service from Earls Court to the gallery. We met with all concerned and we decided that we would go with the sponsorship on offer.

With the promise of additional funds caused things to get ramped up somewhat, **John**, with his ambition to break into the 'art world', contacted an art publicist and then managed to convince the sponsor that it would be to his advantage to get professional help

in this area, and fortunately as it was to turn out, the sponsor agreed to make the cost of the publicist part of his contribution.

As the exhibition got nearer, as treasurer I began to get concerned that we hadn't seen any money in advance of the exhibition as had been agreed. Then a couple of weeks before the show we had a letter from an insolvency administrator who had been called in by the software company's creditors. That was it! No money and we were committed to something we couldn't cover financially. We cut back wherever we could but it was too late for most of the commitments made. The exhibition went ahead, we had a good representative submission of members' work, which looked great in the gallery.

Opening night was Monday 19th October, just three days after the '1987 Great Storm' that wreaked havoc in the South East and caused travel chaos, never the less enough people came to make it a very busy evening.

By the end of the fortnight we had sold a few paintings but the commission was never going to be enough to cover the costs.

Quite clearly the sponsor must have been aware of his financial predicament well before our event, probably from the outset. Who knows? I spent my time on endless phone calls to Manchester to try and track him down but each time he was 'in a meeting' as they say! We never did get an explanation or an apology from him.

I felt that we, as a committee should try and sort this out, inevitably we lost a few members as a result of our predicament which was to be expected. By and large however the membership backed our recovery proposals. The main amount outstanding was the gallery hire, we paid off the magazine advertising and the opening night costs fairly quickly by inviting members to pay their 1988 subscriptions early. As the gallery owners were friends of mine, I was able to talk them into waiting a while for their money.

At the time I had established an outlet for my work in the US through an 'automobilia' dealer in New Jersey. He was well established selling mostly tin plate models, mascots and motoring books. He had moved into Automotive Art and had been taking some of my paintings for a while. In 1987 he had held a successful automobilia auction at the famous 'Hersheys Swapmeet' and was keen to repeat the exercise at the 1988 event only this time concentrating on 'Auto Art'. We set up a 50/50 auction arrangement and the **Guild** artists were invited to enter work into the auction. My contact covered all the framing and airfreight costs in both directions should any of the paintings not sell. As I've already mentioned the environment for selling car paintings in the late 80s were somewhat better than it is at present, most of the work sold, our share of the commission was enough to put the **Guild** account back in the black, and everyone

eventually got paid, much to my relief. Looking back 30 years later I think it was mostly due to inexperience on our part. We had no knowledge of setting up sponsorship payment arrangements, when to expect payments and so on. We should have checked out the software company in more detail, maybe that would have revealed what was to come, who knows?

Whilst the fall-out from the '87 exhibition caused inevitable casualties the overriding will was to carry on and make the **Guild** a success. We put any ideas of holding London exhibitions to one side and looked for new opportunities.

About this time **John** suffered a serious car accident while on holiday in Portugal. His mobility was to be severely compromised for the rest of his days unfortunately. I lost touch with **John** eventually, only for him to track me down in 2007 when I was exhibiting at Silverstone. I was delighted to see him again and we talked at length about old times. Sadly **John** passed away after a short illness in 2009.

We continued to meet every couple of months at a meeting room in 'The Victory Services Club' near Marble Arch. The committee then comprised – **David Ginn**, **Charles Thompson**, **Charles' son John**, **Stewart Hine**, **Tim Whiteley** and me. In 1989 my contact in New Jersey arranged an exhibition at Lime Rock, Connecticut

Ferrari 250GT SWB at Le Mans 1961 by David Ginn





Jaguar E-Type in pencil, another early GMA sale by David Ginn

which supported an annual vintage race meeting at the circuit. That year the event was themed 'British Sports Cars' so they were keen to have British artists exhibiting alongside the established American artists.

Again shipping and framing were organised for us and we sold a good number of pieces. As is usual for US exhibitions a poster competition was organised and **Guild** members invited to submit designs. Three of us entered and the chosen painting was by **Peter Hearsey** which in turn launched **Peter's** career in the US and led to his subsequent inclusion in the prestigious American based organisation the '**Automotive Fine Art Society**', exhibiting at Pebble Beach and so on. During the next few years we managed to mount exhibitions at The Donington Collection near Derby, and later, with the help of **Charles Thompson** and **David Ginn**, we held a 'Ford themed' exhibition at The Beecroft Gallery in Southend.

I felt as if I was at something of a crossroads with my art, the whole '87 exhibition had understandably taken its toll, and holding together a workable committee in London was becoming more difficult what with many of us trying to hold down day jobs, travelling up to London by train for meetings and so on. I felt all this was costing me valuable time that I should have been spending on my own painting aspirations. I had tasted some success in the US and perhaps there was more to come but only if I could produce more work.

I wasn't to have known it but the buoyant US market was soon to come crashing down with the US and the UK entering the first Gulf War in 1990/1991. My Clapham gallery contact also disappeared around the same time when they received an offer from an estate agent to take over the gallery as their local office, such was the increasing demand for properties in the area. On to pastures new and back to the business of finding new markets of my own. By 1995 I felt I had given enough to the **Guild** and to be honest I was fresh out of ideas. There seemed to be a feeling within the committee that it was time for a change. When a group of members headed up by the late **Robin Owen** offered to form a Midlands based committee we jumped at the chance to hand it all over.

Not to be finished with committees, I took my 'experiences' to The Singer Owners' Club having owned a 1935 Singer Le Mans sports car since 1984. I was set to be a committee member with them for twelve years, and I was honoured to be elected Chairman for five of those.

It's fair to say that things changed quite a bit in the world of 'motor racing art' in the nineties, the first of the Silverstone Classic Festival events was organised in 1990 and sponsored by the auction people Christies, at last the UK had a premier international historic racing event. It wasn't long before a group of artists got together and approached the BRDC and put together exhibitions at the Festival events 'free of charge' for the invited artists. It took me a while to track down who to approach but I was added to the list and exhibited at final three BRDC art shows before the event briefly disappeared, only to return in the rather more commercial form that it remains today. I would go on to participate as a paying stand holder both inside and later outside the art marquee for twelve years. I called it a day in 2015 after a very wet and miserable weekend with no sales. The event and Silverstone has changed beyond recognition since the circuit was extended and the new Grand Prix 'Wing' added.

In earlier years the event was much more compact with the art marquee very much part of the event in the centre of the paddock, the current trading area is still adjacent to the old paddock but not anywhere near the money which tends to be down at the 'Wing'. Naturally the costs of exhibiting rise each year and the sales seem to get less, consequently the number of artists exhibiting at the Silverstone Classic has sadly declined over recent years.

Paying for my pitch was to be the way, I've exhibited for a long time now, some events like Goodwood are just too expensive to consider now, but it is without doubt the place to be, and if your work demands four figures then perhaps it's viable, but I've never had the confidence to put those sort of prices on my pictures. Maybe it's too simple but if buyers aren't queuing up to buy my pictures for £500 then what would make me think I could get double that? I've always enjoyed getting out there with my pictures, weather permitting I like to work on something at events, it's a great conversation starter which sometimes ends up as a sale or a commission. Fortunately I've discovered that it doesn't have to be a big ticket event to make a sale, sometimes the best contacts come from the more random events.

Once I had established my own sales regime I started to look at painting some other subjects, I have painted just about every means of mechanised transport over the years, land, sea and air. I have always been fascinated by aircraft from an early age when the Vickers aircraft on test from Wisley in Surrey flew over our house and my school. Cars and planes

sit well on a canvas together and I soon found there was quite a lot of cross interest in both. Having drawn and painted aircraft in my younger days I thought I'd give aviation art another go and I joined the **Guild of Aviation Artists** as a 'friend' in 2010.

The way the **GAVA** membership works is that everyone no matter who you are, joins as a 'friend', entry to the **Guild's** annual exhibition is open to all levels of membership so your promotion to 'Associate Membership' is earned by having work accepted for exhibitions. Then with continued success over a sustained period your name goes forward to the existing full members, for consideration and election to qualify to also become a 'Full Member'. It's a well proven system that takes away the need for selection committees when joining, it encourages members to support the **Guild** exhibitions and goes a long way to maintaining the standard of work exhibited. Clearly this system can only work if the **Guild** are committed to providing an annual exhibition opportunity for the members to enter their work into.

My progress through the ranks was swift. I attended the 2010 AGM at Hendon Museum. New 'Friend' members are encouraged to bring along pieces to the critique sessions, and further encouragement is given in the form of an award in an unjuried show for friends. It was a successful exercise for me as my paintings won that award for two successive years, I've

successfully entered paintings into the annual exhibition every year since 2010, achieved my associate membership in the minimum period of three years and was incredibly honoured to be elected a full member three years later in 2016.

Looking to spread the aviation art net still further, I applied and was accepted as a 'foreign affiliate' member of **The American Society of Aviation Artists** in 2013. I've had paintings accepted and attended the last four of their annual exhibitions and forums, picking up awards on three occasions. So the studio output has changed somewhat with this swing across to aviation. Motor subjects are now about 50% of my output and I've invested in my own display equipment so that I can peddle my wares at events. Every now and again my old contacts from the Silverstone Classic days come up with exhibition opportunities which is great. The challenge is as always, to exhibit without spending a fortune to do it.

Now that I'm so involved in the **Guild of Aviation Artists**, I now see what we were aiming at all those years ago. When that initial influx of aviation artists arrived I remember being impressed by the standard of work that they brought to the table. Today the **GAVA** has a worldwide membership approaching 400. With such a large membership it has enabled the organisation to regionalise. The five UK regions all hold regular meetings, sketching, painting advice and critiquing sessions. I've

Duxford Cat by Richard Wheatland



taken over as area organiser for the South East region and we get together at various venues three or four times a year. It really works well. We have a mix of more well established artists right down to people who are just taking it up. We generally find that the more experienced artists are happy to give help and give encouragement to those who are keen to learn. Before I joined the **GAvA** no one had cast an objective eye over my work since I'd left school in 1969. I've found it most beneficial and having goals and objectives to aim at, I think my painting has improved as a result.

Where to next? I turn 65 at the end of January and with that, retirement from our family engineering business. I hope that will mean more time in the studio and the opportunity to paint in daylight hours. Unfortunately it will also mean less available cash to indulge in my art, so not so easy to just jet off to the States or take expensive pitches at events over here. I'd say that over the years my art has just about 'washed its face' let's hope it continues to do that for many years to come.

I hope to re-connect with the **Guild** a bit more, I'm delighted that an organisation that I was so involved in setting up, continues to thrive. I enjoy reading **Redline** and I think **John** does a sterling job from all those miles away. There are a couple of thoughts that I would like to share however.

The first concerns our **Redline** publication – Don't forget that the publication is available for all to see on the **Guild** website and as such it's important that the most prominent artwork featured in the publication impresses all who see it. I appreciate that getting input from the members is difficult and that the **Guild** should offer encouragement to all its members to participate with their latest work and experiences. But I do have concerns about the standard of some of the work featured from a number of members. I'm sorry if this seems a bit opinionated, it's not meant to be. Back in the day I was most uncomfortable when 'experienced artists' expressed similar concerns – now I find myself doing it. However perhaps the publication does need a little more scrutiny in this area? The other two 'art group' publications that I see, the **GAvA 'Quarterly News'** and the **ASAA 'Aerobrush'** are both hardcopy publications, posted out to members. With those publications the front-pieces and prominent featured artworks are always of very a highest standard. The **QN** does have a 'gallery section' within its pages which all members are encouraged to support and the regional sketching and paintings activities are usually covered with articles and photographs of the work done on the day. **'Aerobrush'** on the other hand is real quality publication, to even have your work featured in it, is considered something of a major achievement.

I think the other area that might be worthy of some discussion is the almost total 'electronic' nature of the current **Guild** organisation. For me this is highlighted by the need to 'advertise' for the next Chairman. All other

similar organisations and clubs that I'm involved in, when a Chairman wishes to step down or comes to the end of his/her term, a notice goes out to the membership for nomination(s) for the post of Chairman, the nominations are usually presented and considered by the committee in advance of the next Annual General Meeting. Very often there is only a single candidate who may well already be involved in the committee. Either way the candidate(s) name(s) go forward for formal election at the AGM. That is the way the **Guild** was set up, I hope that process is still seen to take place. When I saw that advert my thought was, "Are we advertising for someone to chair the committee? which technically is the role of a Chairman, or are we looking for someone to manage the **Guild** – a **Guild Administrator**?"

When we started the **Guild**, IT avenues weren't available for all. We all spent considerable time and money organising meetings, hours on the phone, driving for miles and posting things out to members. I can see that doing it electronically saves time, money and manpower it makes it possible to have a truly national organisation rather than one confined to London or wherever. But from my experience elsewhere I find there are still people out there, perhaps not that many, who either don't have access to, or who have a very limited access and knowledge of, information technology. Most of those will probably be of advancing years but nevertheless senior members have always been an important part of the **Guild** and contributed a great deal in the past. A strong IT presence is very important for organisations such as ours but I do get the feeling that we have effectively disregarded all those who aren't IT compliant.

Another downside of the reliance on modern technology is the lack of human interaction, if we do everything by e mail then no one ever gets to meet each other or maybe a very few do. Without doubt the most pleasurable aspect of being involved in an art group should be the opportunity to meet and talk with other artists. If the **Guild** wishes to run in the way it now does, then perhaps we need to look seriously at some regionalisation and encourage social get-togethers for the members?

I'd like to close this marathon article by thanking **David Ginn** for all you've done for the **Guild** both in those early days and carrying on the good work for as long as you have – you have been a true hero and stayed the course far longer than I did!

Richard Wheatland GMA GAvA

Gallery

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

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

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

This issue features contributions from, in alphabetical order, Stuart Booth, Jonathan Clay, Anne D'Alton, Phil Lightman, Richard Maby, John Napper, Kraig Richard & Sean Wales.

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

John Napper

Jonathan Clay

jonathan@jonathan.co.uk



World Champion 2016 Nico Rosberg

I have mentioned before that I was doing a project to depict all the F1 World Champions since the start of the official series started in 1950.

This is now complete, and all 33 pictures should be published in book form this year or next. I'm just waiting for my (American) publisher to finalise things.

To complete the series, I've now included 2016 champion Nico Rosberg,

Jonathan Clay



Porsche 356B

The Porsche 356 was the first production Porsche, introduced in 1948, and remaining in production until 1965.

Pictured is a Porsche 356B, identified by a revised front with higher headlamps.

The painting was requested by the sales manager, when I recently changed my car.

Phil Lightman



Alfa Romeo Alfasud

This painting was requested as a surprise Christmas present for the client's wife, who owns it, following a conversation at a Classic Car Show earlier in the year.

Phil Lightman



Ford Escort 1300E

This painting was commissioned as a surprise gift for former neighbours of the client, who are currently unaware of the painting.

By chance, I happen to know the couple who own the car very well from seeing them at car shows, as they have owned the car for some time. They have expressed interest in a painting of it in the past, so I know they will really appreciate it.

2018 is the 50th Anniversary of the Ford Escort.

Phil Lightman



History Maker

Stirling Moss and Denis Jenkinson, Mercedes 300SLR, 1955 Mille Miglia, followed by Eugenio Castellotti, Ferrari 121LM – the early stages of the race before the Merc collected various dents to the bodywork!

Oil on canvas.

Stuart Booth





Triumph

I recently I finished a transport work, my first in some time. Also my first British motorcycle.

Pics after cold working and also 3 bikes in the annealler.

Kraig Richard

Mercedes 2017 Champs



*Sean Wales poses beside
'Mercedes 2017 Champs'
in order to show the size of his work.*



Senna 01



Senna 02

Senna Stats



Luke Pilot





Abbie Eaton 01

Abbie has bought the painting after seeing it on Facebook



Susie Wolff 01

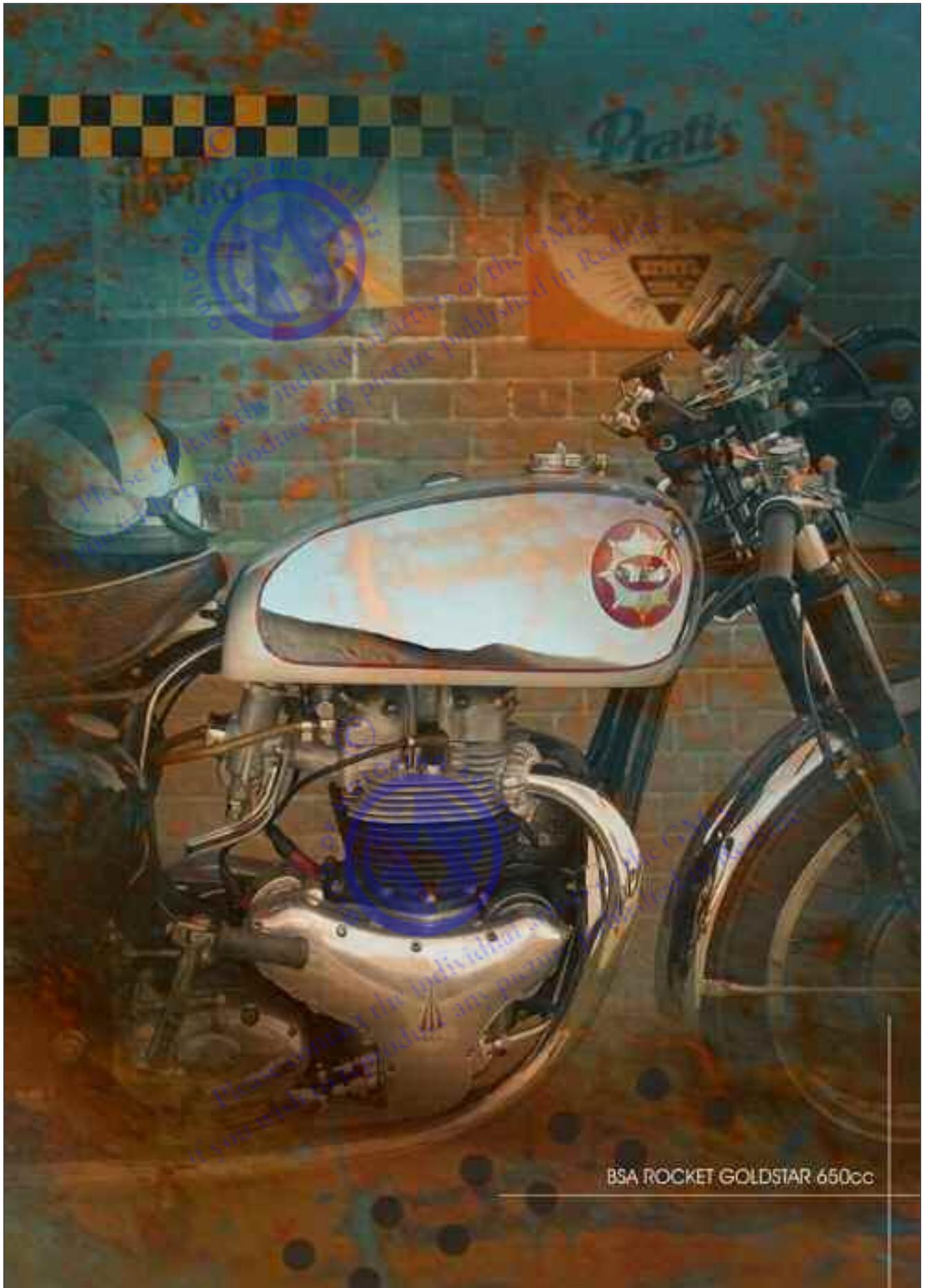


Old Volks Home



1939 AJS 350cc

AJS 39er



BSA ROCKET GOLDSTAR 650cc

BSA RGS



Michelle No. 1

This is an oil on canvas painting (Artists oils on primed box-framed canvas) size 70cm x 50cm featuring the French Rally Driver, Michele Mouton in the Audi Quattro, Group B, rally car.

Anne D'Alton



Father & Son

For more years than I care to mention I have been a member of the Mini Special Register run by Adrian Boyns and our paths have crossed at many Mini shows, usually when I have been trading, but sometimes I showed my Mini 30 on the Register stand, a couple of times even doing both when I had an assistant who could drive my Mini there in convoy with my Renault Kangoo,

Adrian is well aware of my paintings, having seen my work at the shows and when he decided he wanted a special present for his father's 90th birthday he asked me if I could paint a picture based on a 1969 photo of him with his father standing on a snowy road in

Cumbria and add the then family car. It was a bit of a challenge bearing mind that he is still in Cumbria and I am now in Brazil. I quoted a price which he agreed to and painted the picture in acrylics on watercolour paper which I successfully sent in a postal tube that arrived in plenty of time to get it framed before the birthday party where it was well received.

In hindsight I should have checked out postal charges before coming up with a price, but it was fun, the client was happy and I just covered my costs which is the main thing.

John Napper

ArtyFACTS

- 1 Charles 1st's art collection was sold off by Oliver Cromwell after the Kings execution.
- 2 Gentleman Dan Gurney who died recently aged 86.
- 3 Vincent Van Gogh whose exhibition will be at Tate Modern in 2018.
- 4 The David & Peggy Rockefeller of the great dynasty had an art collection of some 1,600 paintings which will be auctioned by Christies at the Rockefeller Centre in New York this May. Hurry along and get your catalogue now!
- 5 F1 grid girls are being axed in 2018 in favour of worthy young people.
- 6 The Audi R10 TDI won in 2006 driven by Frank Biela, Emanuele Pirro and Marco Werner.
- 7 A friend of Picasso was given a plate by the great artist and stored it in a drawer at home
- 8 Sir Stirling Moss decided to call it a day for the third time in a glittering career because of a persistent chest infection. We will all miss you Stirl. A class act!
- 9 Banksie.....but not on my house thanks!
- 10 Red Bull Technical Director Adrian Newey published his highly entertaining book in 2017. It revealed him to be a bit more anarchic than you might ever have expected!

*The quarterly ArtyFacts quiz is compiled by
Barry Hunter*

Redline Summer 2018

Copy deadline for next issue is **May 26**

Please e-mail any Redline contributions to:

john.redline@yahoo.co.uk

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