



Although I am much better known worldwide for my railway paintings, my other passion since a very early age has been cars, and particularly motor sport. I was (and still am) a Ferrari fan, having been introduced to Mike Hawthorn's book 'Carloti joins the team', which I still have. Apparently I was inconsolable at school the day that Mike Hawthorn died, having seen the lurid photographs of his accident in the morning paper.

Although I was also a keen railway enthusiast, with a sizeable model railway, I was an early convert to Slot Racing, and was even the school Scalextric Champion one year.

Dad was an armchair enthusiast, and very mechanically minded, and we were lucky, in Lancashire, since we had two racing circuits close at hand.

Aintree was the nearest and I recall the Aintree 200 race where Jim Clark had a huge accident in 1964, and several sprints and autotests in later years' before the circuit was abandoned. It is still there. And I have walked part of it whilst attending a model railway exhibition at the venue.

The other happy haunt was Oulton Park. We went to the Oulton Park Gold Cup for many years, in addition to club meetings.

My Aunt and Uncle lived in Kent, and we went to Brands Hatch several times. The first British GP I went to was at Brands Hatch in 1968, when Jo Siffert won in a Lotus 49 for Rob Walker.

Though my dad was an artist and art teacher, up to this point, I'd never really taken much interest, but after A levels had finished, I had time on my hands, and gravitated to the Art Room, though my first motor sport pictures weren't very good, and none survive.

I did get one or two commissions during the 1970s, painted quite a few racing pictures for my own entertainment, and even had my pictures displayed at Donington Park for a time.

However I also had the pressures of holding down a job and bringing up a family, which meant that I did very little painting, during the 1980s and early 1990s.

I was asked to produce a first day cover for the Formula One Club in 1995, and was invited to exhibit my paintings at a

Jonathan Clay

charity event Brooklands Racing circuit in Surrey, which was run by an organization called the Formula One Club. Here I met other members of the GMA, which started me painting again.

By 1998, my girls had all left home, and I was becoming more and more disenchanted with the place

I have embarked on a little motor sport project – ‘Formula One World Champions’

I worked, and decided that it might be possible to earn something from my artwork. My wife and I sat down with a flipchart and a bottle of wine (or two), and brainstormed the possibilities.

Since I knew quite a few people in the railway world, that was the starting point. We attended various events the following year, and since then I have made quite a name for myself in railway circles worldwide.



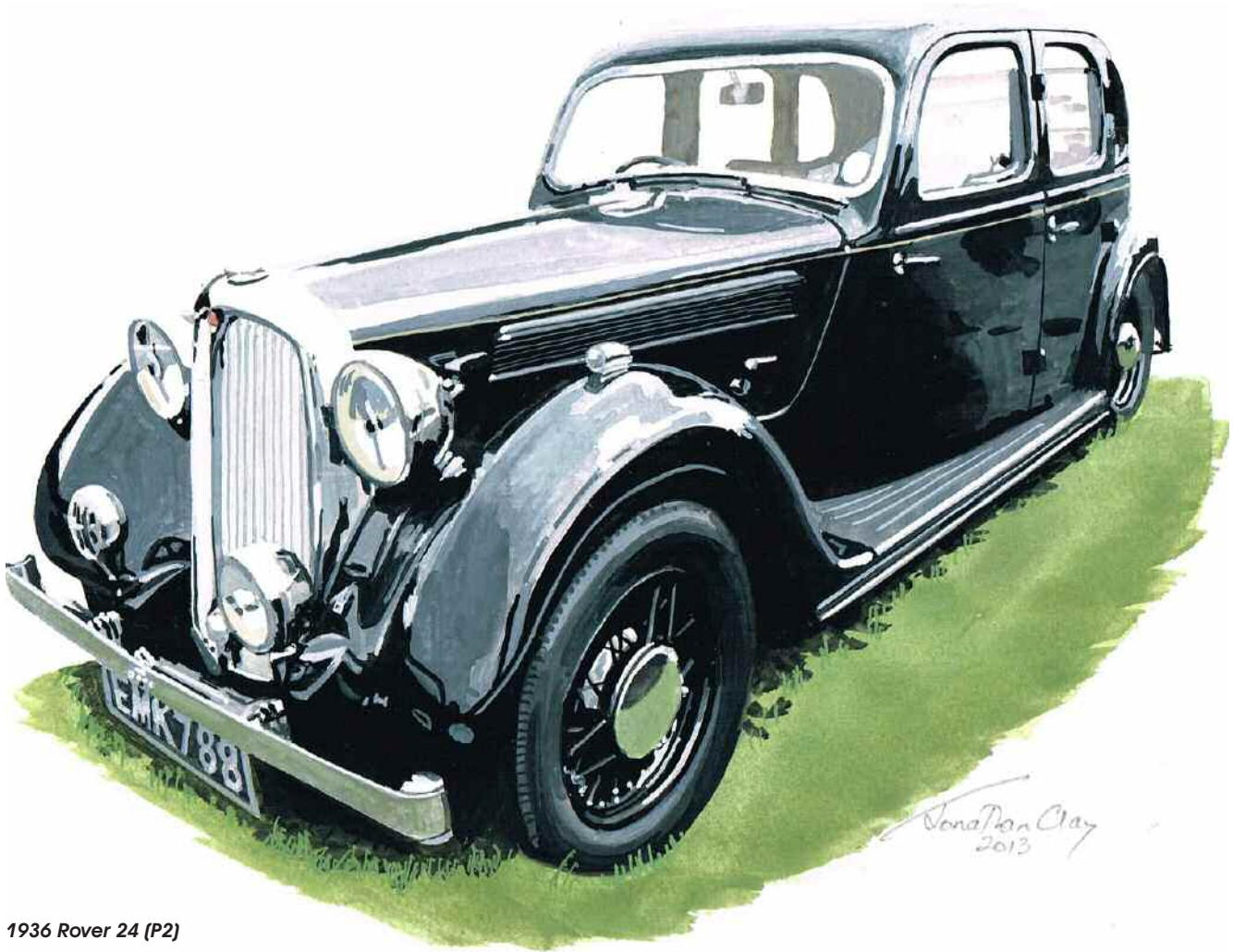
World Champion 1970 Jochen Rindt



Rosebud Dolls Dodge Van



World Champion 2010 - 2012 Sebastian Vettel



1936 Rover 24 (P2)



Tornado

Jonathan Clay

Foxcote Manor Cab Scene



Mull

I am a full member of the Guild of Railway Artists, as well as of the Guild of Motoring Artists.

Recently though, in the midst of all my other work, I have embarked on a little motor sport project – 'Formula One World Champions'. The intention is to produce a painting of each of the 32 World Champions since 1950, and I guess I'm about half way through.

I have tried to be disciplined, and produce these in order, although several commissions have been produced out of sequence, and I have sold another two, so I'm not sure what I'm going to do with them. The plan would be to have them exhibited en bloc somewhere, which will now prove a bit difficult.

I have included two railway pictures. One is from my range of 'Locomotive Portraits' which now number over 800. Incidentally, my book of the same title will be published in May, and contains 152 of them.

I also attach a railway scene, of which I've produced many, – and a rally car, I have produced a picture for the Tour of Mull for over ten years.

Along with my railway work, I have produced paintings of all sorts of road vehicles, and some are used to illustrate this article. I would welcome any comments or observations from my fellow members.

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From the EDITOR

Welcome to the Spring 2015 edition of Redline. It only seems a few weeks ago that I was on Copacabana Beach with a couple of million others watching the New Years Eve fireworks, and now it's March already. I hope that all GMA members had a good Christmas and New Year and 2015 is looking good.

There was a good response to my request for pictures and articles. Thanks very much and keep them coming please.

As usual, the focal point is the Chairman's Letter in which David fills us in on future Guild exhibition plans along with progress on the new GMA website which many have been asking about. Sample page designs are included.

Thanks to Johan Rabe for his 'Postcard' article (another is on the way). It's good to see what's happening in other countries that many of us don't know.

Steve Smith has contributed a review of the new Riverside Museum in Glasgow which I hope will prove interesting.

Trevor Neal (sorry you didn't get an Oscar Trevor) has an interesting idea to accompany a commission, and we have a packed Gallery. Enjoy.

Best Wishes,
John Napper

ArtyFACTS

Questions

- 1 Which British-based Formula One team is making a come-back in 2015 against all odds?
- 2 On which mountain is Australia's most famous circuit?
- 3 Who recently said that Damien Hirst had set back art by a 100 years?
- 4 Without whom did Monet say the Impressionists would never have survived?
- 5 He was a very famous actor in a legendary TV series. He was a talented artist-photographer, art collector and patron who he died recently at the age of 83 in Los Angeles, who was he?
- 6 What competition did Jody Clark win to portray UK Royalty recently?
- 7 What is the new sculpture to inhabit the fourth plinth at Trafalgar Square?
- 8 Can you name two current lady Formula One Team Principals?
- 9 986, 924, 981, 928, & 944. What am I?
- 10 Who had been told a year after he had won Le Mans (fortunately erroneously), that he only five years to live?

*The quarterly ArtyFacts quiz is compiled by
Barry Hunter*

Chairman's Letter

March 2015

Dear Guild Members,

I hope you are all well and feeling the sap of inspiration rise in your paint brushes as Spring blossoms! I hope you enjoy the Spring edition of the GMA Redline, with many thanks again to John Napper for pulling together the editorial content, and thanks also to all of you have kindly submitted articles and artworks. In the end, the Redline is your platform for discourse, entertainment and updates.

I apologize to John again for being tardy with my Chairman's Letter and by default the late issue of Redline. I have been busy, but at the same time there have been a lot of things I have been chasing up to compile a GMA events schedule for activity or exhibition, so this Redline and this letter provides a schedule for 2015, although I appreciate new things and opportunities will pop up or get discussed and included in our calendar as the year progresses.

So the following will run in a sequence of events that I hope will form a framework for the rest of the year ahead. Of course, if there are any thoughts and suggestions to add to this, please let myself and the committee know and we will be happy to review and enlist support for your ideas.

So, in sequence...

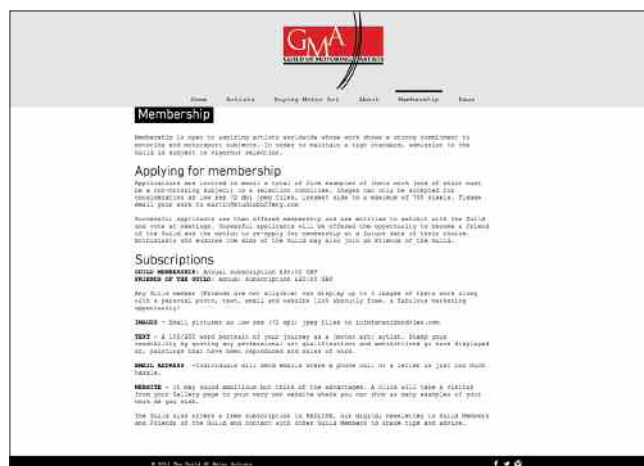
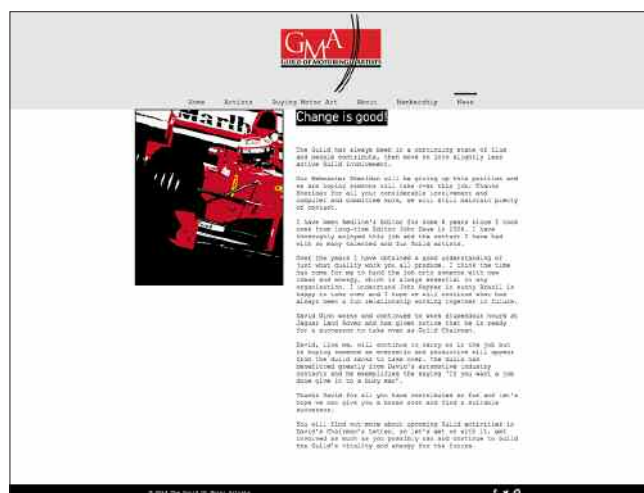
GMA New Website: March-April

I spoke to Jonathan Ashby this past week and he has kindly agreed to take over the mantle as Web-Master for the GMA website from Sheridan Davies.

Like many of us, Jonathan is busy with his own work and business, so we really appreciate his time in pulling this together. Jonathan sent me a few images of the website to be, with a new address and a clean sheet of paper (e-web platform) and so we will be requesting very shortly for all our membership to start to send in their latest biogs, their own url links to their web-pages and images for their artwork in our new gallery pages.

As with all transformations of websites, there will no doubt be a few teething problems, but with Jonathan's professional approach and fresh ideas, with your support (the membership) of your latest materials we are sure this will be a great success. We will also of course have Facebook and Twitter links and, should any members wish, we could have blogs from the Guild, should this fit in with the Guild's schedule and exhibitions.

It will of course assist a revamped look and be PR for the guild as we embrace the new social media environment of advertising and show-casing the Guild.



Of course, should anyone have any additional ideas in this area of the new GMA website, please let Jonathan and the committee know, with many thanks in advance of your support. I attach a couple of images of the site but of course we would like your input too. Timing of this being ready with requests for input from the members will be through April and May. We want the new site up and fully established by the time of the AGM in late May.

GMA AGM & Annual Exhibition Submission: May



I have now spoken to John Bishop at the Gaydon Heritage Motor Centre (HMC) just off the M40 next door to Jaguar Land Rover Technical Centre at Gaydon, where we have held our AGM the previous 2 years. We feel this is easy to get to and central to the rest of the country of course.

I was going to suggest the AGM to be late April early May, but due to the GMA new 'Annual' exhibition scheduled for June in Leamington Spa (*see next item*) it made sense to hold our AGM in late May, so we can transfer paintings straight to the Leamington Spa exhibition.

So our 2015 GMA AGM is now scheduled for May 31st 2015 at the HMC at Gaydon. We shall run the actual AGM between 1200 to 1400 hours. I still await the exact conference room details to be confirmed, but I will send out the exact room details closer the date in April with a follow up reminder in May.

We will have the conference room for some time either side of the AGM, so we can request that all our artists able and feasible to support in person, bring their artwork for consideration and submission to our new annual exhibition.

I will issue the AGM agenda of course just prior to the AGM, but it will naturally include the summary of the Guild's activities, membership status, financial review, website update, exhibition and art show details, with any walk-in discussion topics the membership wish to raise from the floor. We will of course be looking for any fresh blood for considerations for committee

membership. Remember, my Chairmanship will also be 4 years old and I will be more than happy to hand over to new blood and fresh eyes, should anyone wish to consider the Chair!

So, anticipate arriving between 1100-1200 to bring in your pictures or 3D sculpture or installations. You will all be invited to bring between one piece or several (maximum of 6) for consideration. You may also be a Friend and wish to be considered for Full membership, in which case the same applies. Please bring in as many as you can (up to 6) for review, critique and perhaps Full membership acceptance and submission into the exhibition(s) that follow.

The plan will be that after the AGM, soon after 1400 hours to 1500 hours, the committee will agree the paintings to be accepted for the annual show and the artists can be informed afterwards and, if and as applicable, receive any paintings or pieces back that may not make the exhibition this time around.

Do not forget, that both prior to the AGM and straight after, GMA members will be most welcome to have courtesy access to the Heritage Motor Centre exhibition, which is always changing and being revamped, and well worth a walk around for those who have seen it and those who have not.

So we look forward to your positive support for both the AGM and the Annual Exhibition submission at the Gaydon HMC off Junction 12 of the M40.

GMA Annual Exhibition: June – definite schedule

With many thanks to Martin Buffery who has done a great job in reviewing exhibition sites and galleries in and around Leamington Spa, which of course is just 10 miles north up the M40 off Junction 14. Martin did have a gallery in the centre, but the owners have now moved their art gallery 'Artsrail' to a really cool old automotive garage just on the edge of town, which is also easy to get to and, most importantly, park. The site is spacious and offers potential to bring in and park up any members' classic or vintage cars in the forecourt of the garage, especially for the Private View, which we have also booked for the GMA Annual Exhibition.



The idea for the new Annual Exhibition will be threefold;

- 1 Provide an annual event that will be planned to coincide with the AGM, to assist submissions, and have as comprehensive involvement and support from the GMA membership as possible, including new artists.
- 2 Provide a platform for the GMA that will be well publicised via local media and of course our website through social media, enhancing the Guild's visibility and wealth of art and artists
- 3 Provide an opportunity for the Guild's artist members to submit to the Guild's premier art exhibition and be considered for recognition and award. It will of course provide an individual platform for each successful artist accepted to hang a chance to sell their art or services for commission.

The art exhibition will hang from Monday 1st June where we will require volunteers to set up the exhibition, and will then hang for a whole 4 weeks through the month of June, whereupon we will take down on the 29th June. Again we will require volunteers to assist with the take down. Ideally, and in practice, the artists' work would need to be taken away and back by the successful artists themselves. I recognize that both in hanging and taking down there will be instances of successful artists being unable to hang or take down. In these cases we will work with the artists. I again can look after a small number of works but it might be, depending on geography, that a select few committee members or artists would assist getting the paintings back to the corners of the country for artists unable to make it on the day of take down for collection later. I make this point, as I still hold artwork from some of artists from 2014 art exhibitions. This is something I will not make a habit of through 2015 onwards after their return.

Martin and I also want to point out that the Artsrail gallery will be manned by professional gallery staff, which is another great advantage of this new Annual Exhibition. So a great opportunity for the GMA and it's membership. We anticipate anywhere from 50 to 75 paintings could be exhibited.

GMA JLR Exhibition: July – potential art show? highly likely

Although I have yet to confirm this, there is every likelihood that we can exhibit again at the JLR Gaydon Technical Centre in the 'Street' where many of you know we have always received a great audience and many sales, typically 6 to 7 pieces within 3 days!

Although this is not staffed and relies on the natural security of the site and GMA JLR members who can pop along to assist sales, this is still a good, highly positive, art show.

As you know this exhibition is free with display boards supplied for between 40 to 50 pictures. We typically submit 20% of sales to the JLR BEN charity.

We have now exhibited at JLR Gaydon twice in the past 3 years (2012 and 2014). At JLR there are now over 4000 employees, so a huge potential footfall for just a few days at the Street for the GMA show.



GMA British GP F1 Exhibition: July – at Silverstone? potential art show? highly likely

Again, this is a potential GMA art exhibition, that would be a result of the successful first time show held last year at the 2014 GB GP F1 art exhibition, hung in the BRDC Hospitality Marquee over the GP weekend Friday to Sunday.

This was kindly arranged, and brilliantly supported by one of the members, Sean Wales, who is an event manager at Silverstone. Sean and the Silverstone BRDC team there were very pleased with both the quality and variety of artwork we pulled together at short notice and it is very likely that the GMA could be invited back again to support the BRDC Hospitality Marquee. As you know several of us were invited around the BRDC club house, which was a special day indeed. So please bear this opportunity in mind too.



GMA Silverstone Classic: July? potential art show? very unlikely

The GMA have exhibited at this event over three days in July, but we have rarely sold here and for the cost we are unlikely to commit to this show again, though we know several of you do under your own steam.

But of course if you do exhibit and you would like some support with GMA materials for additional PR, we would be happy to consider this. Just let myself or the committee know. Thanks.

GMA Ford Dunton Exhibition: July – definite invite

Again, this year in July, Ford Dunton have invited the GMA back to support an exhibition, both in July and again in September.

The event in July, 6th to 10th would coincide with their Family Day and would be hung in the main reception lobby of the Ford Dunton Technical Centre, which is one half of the Ford of Europe engineering and product development centre of excellence. The other is of course in Germany (Cologne, Merkenich). Ford Dunton is now Ford Global Commercial Vehicle Centre where Transit Customer & Commercial is designed and developed along with the large Cargo trucks. Dunton is also the Ford of Europe Powertrain Centre and the Ford Motorsport & Special Vehicle Operations.

So plenty of things going on at Dunton. Of interest this year, the Ford Mustang will be coming to Europe and the UK, so there will be a lot of interest in the Pony Car this year, if you are thinking of what to paint!



Like JLR Gaydon, the invite is free and the display boards provided and being in the secure lobby, is very safe for the 5 days we hang and display and take down (volunteers again requested!). Also the GMA commits to 20% of sales to the Ford Charity of choice.

Also like JLR Gaydon, we always seem to sell very well over the 5 days there, selling 6 to 7 pieces each year, for up to 40 to 50 paintings we are typically able to hang.

The Family Day (I believe its on the 8th July) will be open

to friends and family for the Dunton employees, so will likely see up to 7000 people in one day alone which has countless activities, car track events, open studios and prototype shops and kids fair with the Essex Air Ambulance display. Then there will be over 4000 regular employees the rest of the week!

GMA Ford Dunton Exhibition: August-September ? – definite invite



We will also get asked to support the Ford Dunton 'Car Enthusiasts Day' which is for the Ford employees being invited to show and display their classic and vintage vehicles, where there is always an amazing variety of vehicles from all eras, marques and models!

So anything goes with respect to your artworks (including the Family Day in July!) The date is still TBC but it is typically in August or September. As for the July Dunton art exhibition, it would be over 5 days, though the event is on one day, with free invite, and boards supplied with 20% charity donation as part of the deal. This would give us two bites at being able to exhibit at Ford.

GMA – Southend on Sea – Exhibition: October-December-? This is a real opportunity

I can get an opportunity to exhibit at the main Southend Library (which is now the town centre main exhibition space). Of course this is something I could arrange with a few of the Southend GMA members, but Southend is the 10th largest town in the country, with a not insignificant potential footfall, many London commuters living in town here, making this an option to consider.

I will find out more and let the membership know, as this might be something we could consider for the 2015 Christmas time or New Year 2016. Watch this space.

In Closing 1: MINI Icon & Mini Wall

In my regular travels to London and the galleries there, and passing by York from a Mountain Bike trip, I came across a couple of comical Minis.

The first 'One', of which some of you might have also seen or read about, but either way, I took a couple of pictures and hope you will find them of artistic merit or at least artistic amusement! This is in the Ridley's 'Believe it or Not' Exhibition, off Piccadilly. A BMW MINI called the 'American Icon' has been created by Canadian artist Ken Burkitt who has totally covered it in small coloured Swarovski lead crystals, creating some 10 different iconic images from the USA. The effect is more incredible when looked at up close, but overall it's a work of dedication!

The second 'One' I think is more of a classic vintage, and only a partial apparition embed in a side wall with just the rear end of an old Red Mini off to one side of the very ancient York City Wall! I took a double take when I first saw it and took this picture, which I hope you find amusing too. Perhaps a modern take to the York city gate and more of a York city boot lid! The artist is unknown but no doubt notorious!





In Closing 2: A Beetle Icon

When at the British Museum late last year, I could not resist taking this photo of this 1953 black Volkswagen Beetle, which some of you may have seen in the newspapers, or even had the luck of visiting the exhibition of German culture over the last 600 years.

I took several pictures, but this side elevation is just fantastic. I cannot help feeling, as impressive as the evolving progression of the VW Beetle has been over this past 60+ years and is still an iconic retro style, the original takes a lot of beating, just a beautiful work of automotive engineering art in steel!

In Closing 3: Rembrandt

I had the great privilege, and in the end luck and pleasure, of getting to London's National Gallery with my dad on the last Saturday of the 'Late Rembrandt' exhibition.

I managed to join with annual membership otherwise I would never have got in as the queue was enormous. So with membership in hand we got in and enjoyed what was an astonishing exhibition.

Interestingly enough, it was not so much the obvious brilliance of his portraiture paintings (the one of the old lady looking down reading a book with up-lighting of the face was beyond belief for it's astonishing expertise), but it was his small black and white etchings and portraits, that were so expert you had to pinch yourself to realize these were hand drawn etchings and not photographs. Incredible!

If anyone got to see this too, I am sure you will agree, it was a special exhibition indeed.

Later this month I will make a point to get to the Impressionist collection at the National Gallery too! I admit not automotive, but wonderful art! I cannot wait to get my pigments out now too and work on that attention to lighting.

And finally:

Thank you for reading my letter and I hope I have whetted your appetites for the year ahead for the GMA.

It would of course be great to see as many of you as humanly possible at the AGM, with your paintings under your arms and I will send the agenda next month.

Happy drawing and painting.

With kind regards,

David Ginn
GMA Chairman

The Golden Woman

Helen Mirren stars as a relative of Adele Bloch-Bauer, subject of Gustav Klimt's painting. The film just going on general release in the UK, tells the story of the family's fight to get this wonderful painting back from the Austrian state after it had been 'acquired' under Nazi rule.





POSTCARD FROM CAPE TOWN

'Passion for Speed' race meeting, Cape Town, South Africa

The annual race meeting for classic cars and motorcycles was held on Saturday 7 February 2015 at the Killarney racetrack outside Cape Town.

This year the meeting was called 'Passion for Speed', and was the second of a series of two meetings. The other meeting was held on the Zwartkops circuit on the outskirts of Pretoria in the northern part of South Africa.

There was a lot of excitement amongst motorsport fans in the run up to the meeting because big names of the past were going to race some of the cars. This year there were visiting drivers/cars from the UK, the Netherlands, Finland and Sweden which gave the meeting a real international flavour.

On the programme were races for pre 1966/1968 Le Mans/Sebring Sport and GT cars, pre 1977 classic cars, Isle of Man motorcycles, Grand Prix cars of the 1950's and 1960's, pre 1974 International Sports Racing Prototypes as well as classic saloon cars.

The weather was absolutely perfect, the racing fierce and spectacular, and the good crowd turnout made it a memorable day.

A definite highlight was the demonstration runs of the Formula 1 Tyrrell with which Jody Scheckter won the 1974 British and Swedish Grands Prix. The car was driven by Jody's older brother, Ian, himself a former multiple champion and Formula 1 driver.

To complement the Tyrrell, ex F2 and Formula Atlantic cars also took part in the demonstration runs. All these cars belong to the wonderful Franschoek Motor Museum which is situated on a wine farm about an hour's drive from Cape Town.

The historic racing scene is very healthy here in South Africa, and is growing every year. The visiting teams really enjoyed their stay, and hopefully we will see even more teams next year to enjoy the racing in sunny South Africa.

PS Koos Swanepoel was the South African Saloon Car Champion in 1964 with a Lotus Cortina, and Sarel van der Merwe is a Multiple champion. He won the Daytona 24 hour endurance race in 1984 with two fellow South Africans, Tony Martin and Graham Duxbury, was eleven times South African rally champion, drove for the Porsche team at Le Mans to name a few of his achievements. Refer to attached photo.

Johan Rabe



Lola T70 Mk. 1



Cooper Maserati T51 in Centro Sud colours



Ford GT40



Elva-Porsche Mk.VII



Ford Galaxie



Chevron B19



Ford Mustang



Chevrolet Corvette Stingray



GSM Dart



Ford Anglia



South African legends:
Koos Swanepoel en Sarel van der Merwe

Museum Review

Glasgow Riverside Museum

The 'car shelf wall' at Glasgow Riverside Museum

Editor's note: when I first saw this photo, I thought it was a nice display of model cars. I subsequently did a double take as I realised from the article that these are real full-size cars!





Ford Popula 103E

Parking – big car park in front of building! This museum is one of those creations where the planning succeeds in accommodating a huge number of exhibits but for an engineer or anyone, such as a modeller or an automobile artist who needs detail, sadly almost defeats the point of going there. It's like turning up with a camera at Hawkinge Battle of Britain Museum and not being allowed to take pictures....because of previous theft.

For a detail-hungry visitor there are two immediate problems:

1) Exhibits are closely packed together, sometimes with information panels in the field of view of the only reasonable photo. In the case of large objects like railway locomotives it's impossible to get far enough away for pictures. Even vehicles would have to be isolated from intruding background.

2) Yes, there are occasions when one can climb on a bus or stand on a footplate but there is virtually no opportunity to open a bonnet, look underneath a vehicle. Wonderful shots of engine bays are impossible but worse are to come; because space considerations and design has been paramount, many vehicles are mounted high up on concrete shelves....completely beyond reach even by zoom lens. Of course I'm pleased that all these things are secure and housed in the dry but it's a museum for school children and impressions of time passing and of course, Glasgow.



Alvis TC21/100 Grey Lady



1934 Bentley 3.5 litre Sedan Coupé

There are themed areas where even streets and shops are re-created. So it's clearly been a question of how to satisfy the majority and create a wide range of optical effects.

A less apparent problem is now being increasingly encountered in public spaces. The desire for large well illuminated spaces means that reflections and images of lights abound in metal panels of exhibits. Even a smart photographer will have a problem with these.

I couldn't spend long in this museum and had to rush around taking photographs as best I could and was disappointed by the shop which, as is the norm these



1935 Lagonda Rapide Open Tourer

days, abounds in things that one wonders why even children would want. There were some items relating to Volkswagen campers I noticed. Outside on the Clyde the sailing ship can be explored at leisure and will hold the fascination for a long time. Overall this museum is a wonderful place to visit and I am very glad that I went but it is best to go with the knowledge that detail acquisition for paintings will be a challenge.

Steve Smith

An Original Idea

A photobook to complement a commission

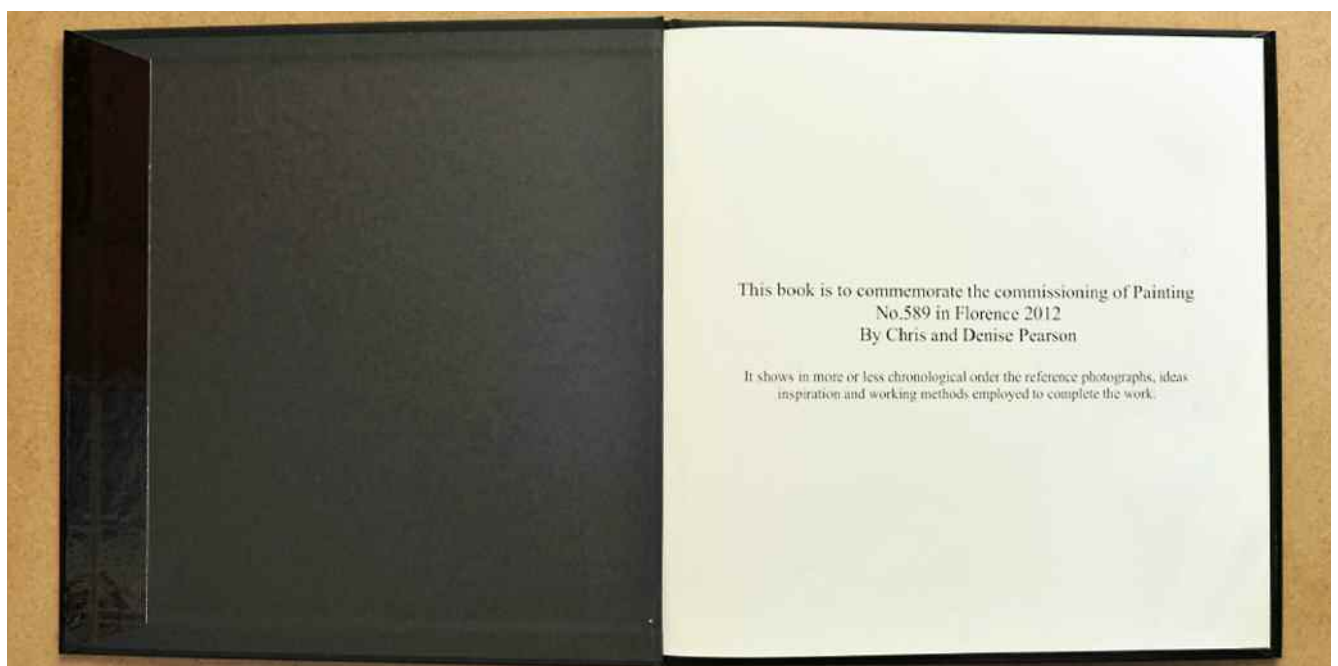


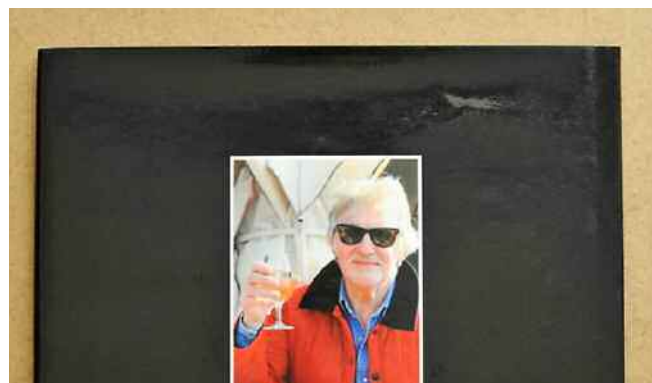
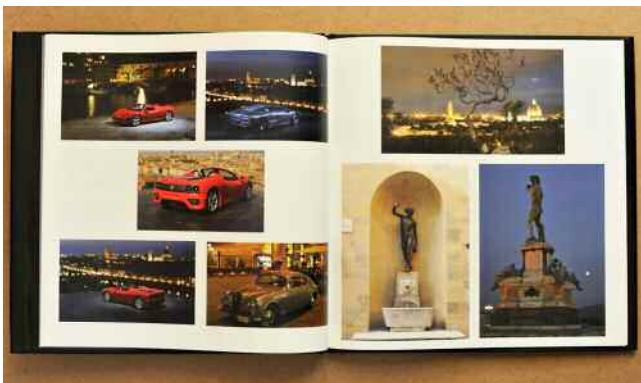
I produced this photo book as a 'Thank You' to a most enlightened client who was a pleasure to collaborate with on his recent Commission.

The book is a pretty accurate account of my working practice on commissioned works and shows firstly inspirational photographs and ideas to present to my client and then a chronological series of photographs of how the painting took shape.

The last 3 pages show photographs of various interesting characters I encountered on my last day in Florence.

All short on negative film, a much neglected medium!





Trevor Neal

Gallery

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

Please e-mail the editor to submit your work for inclusion in the Gallery. Any additional information about the painting, drawing, sculpture etc, is always welcome, but not compulsory.

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

This issue features a new painting from Stuart Booth, Le Mans cars from Johan Rabe, some assorted images of bygone days painted by Neville Tarbath and a website update from Phil Lightman.

John Napper

Stuart Booth

stuart@clearways.plus.com



'Sharknose'

I have been trying to paint a 1961 'Sharknose' Ferrari for a long time; it's a car lodged in the memory from my younger days, in fact the season when I really became interested in motor racing and had (just) enough cash to buy some of the racing mags and even an occasional book.

These cars have achieved an almost mythical reputation; from that famous twin nostril nose intake to the long rear deck and louvered tail and those long, long exhausts, they were like nothing else before or since. Rumour has it that they were all cut up on Enzo's instruction and although a number of replicas have been created these don't somehow look quite right, at least from photos.

I've tried paintings of a 'Sharknose' from different angles but it's not easy to capture the essence of this car. From the side the long low profile makes it difficult to produce a satisfactory composition whilst from some angles it had a very bulbous appearance; rear threequarter views show off the long tail but of course don't include the nostrils!

After several failed attempts I ended up with this view which features the legendary nose but gives a hint of the long rear deck. I'll leave it to others to judge whether I've achieved my object of capturing this mythical beast on canvas.

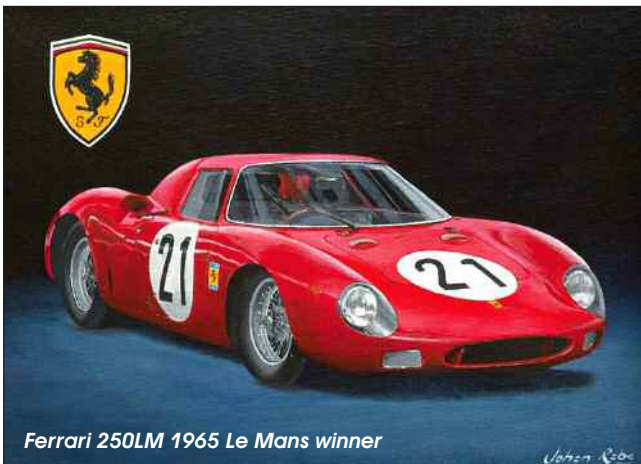
Stuart Booth



Jaguar D-Type 1957 Le Mans winner



Alpine-Renault A442 1978 Le Mans winner



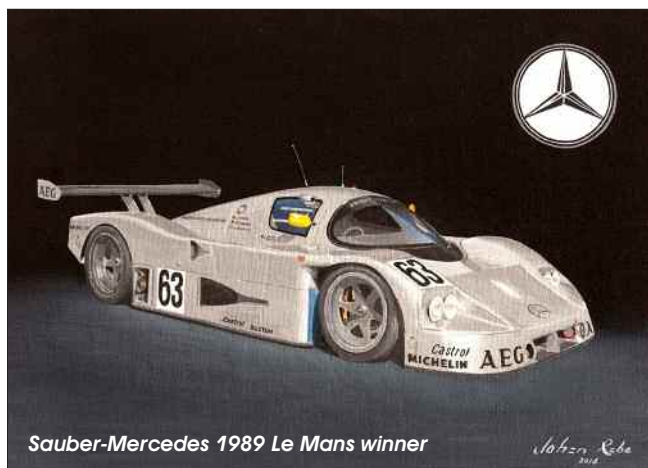
Ferrari 250LM 1965 Le Mans winner



Porsche 956 1982 Le Mans winner



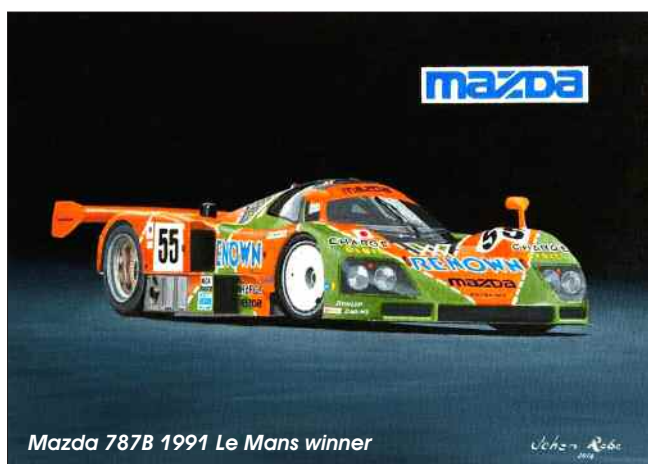
Ford GT40 1969 Le Mans winner



Sauber-Mercedes 1989 Le Mans winner



Ferrari 512S 1957



Mazda 787B 1991 Le Mans winner



Just Waiting



20's Riviera



Force 5



Nostalgia



Commission - No Title - Heathrow Airport

I have just had my website re-branded to www.ArtOcar.com a catchier name than the previous ArtOmotor.co.uk, with a re-vamp and quite a few new images.

The red Jaguar Mk 2 print currently being offered by Atlas Editions is my painting, and I am hoping for increased website traffic when the prints are sent out!

Jaguar Mk 2



Atlas Editions are currently offering a free Jaguar Mk 2 print to those quickly responding to a promotion for a die-cast model of one. The image being offered is a copy of a painting I have done. Leaflets for the promotion are included in many motoring, collecting and TV magazines.

I was pleased to have been approached last year by Atlas, who had seen a Jaguar image on my website, and it has taken around a year for this to come to fruition. For me, the kudos of the image being used in a national campaign is very gratifying.

I originally did the painting for a local exhibition being opened by a local celebrity who had owned a Jaguar Mk 2. The painting has yet to sell but I have the consolation of keeping it on display in my study as inspiration for future projects.

I enjoyed portraying the sunlight catching the curves and chrome, and it is this that I most enjoy about depicting classic cars. The Mk 2 Jaguar is one of my favourite cars and the classic I would most like to own if I could.

The painting is mainly in gouache on a hot-pressed watercolour block, with other media used to create the level of detail I wanted.

Jaguar XK120



Like many of my paintings, this one arose out of a conversation with the owner at a classic car show. He asked me to portray the car against a backdrop of my parents' petrol station, based on an earlier painting I had done of the same location. To avoid it being too similar to the previous one, I reversed the orientation.

I completed the car first, based on many reference photos I took at that and subsequent events. I then used various templates and photocopies to plan the layout and perspective of the background, until I had an acceptable arrangement. There is an awful lot of detail in the background, and it took much longer to paint than the car! I had a late idea to include the client's other car, making a cameo appearance in the workshop.

I was initially sceptical that the detailed background would detract from the car itself, and I did a quick pencil sketch to show the client. He liked it so much he wants this as well! Someone who has seen the painting has asked me to portray his Daimler V8 250 with the same background!

The painting is mainly in gouache on a hot-pressed watercolour block. I've used various other media to create the level of detail I wanted.

The car is a Jaguar XK120 drophead coupe dating from 1954, the last year of production before the car was superseded by the XK140. The XK120 caused a sensation when it came out in 1948, and the demand was instrumental in changing Jaguar's fortunes.

Overall I am fairly pleased with the image (although always self-critical), and dedicate it to the memory of my late parents, who encouraged my childhood art and interest in cars.

Jaguar E-Type Series II



Another painting arising out of a conversation with an owner, this time whilst on a road run. I took a number of photos of participants at Dungeness, and the owner asked me to portray the car against this background. The significance for him was childhood fishing visits there. Dungeness also has a significance for me, as I have spent a lot of time birdwatching there.

At the time I took the photos, the car was primrose yellow but due to be re-painted over the winter. This revealed more work than anticipated, and the owner decided to have it re-sprayed in opalescent grey. I hadn't actually seen the car in its new colour when I did the painting.

I painted the car first and photographed it, so I also have the image available without the background. I then added the backdrop of the distinctive flat Dungeness landscape which has an attraction in its desolation.

Mercedes-Benz SLs

My own car is a Mercedes-Benz coupe (hopefully a future classic!) and, having shown some my artwork to the local dealership, they asked if I had any images they could display at promotional events.

As a result, I painted the Gullwing and Pagoda versions of the SL, since both are so timelessly iconic. Both paintings are available for purchase. Future plans are to portray the long-lived R107 SL and one of the classic cabriolets.



I have portrayed both cars without backgrounds, and I feel the cars themselves make a strong style statement; after all, the car is the star!

ArtyFACTS

Answers

- 1 The Marussia F1 team will return despite enormous financial problems.
- 2 Mount Panorama west of Sidney is the site for the Bathurst races.
- 3 Mary Moore, sculptor Henry Moore's daughter said that while her father's work had been about form and gut feeling, Damien Hurst's had thrown art back to a formality in which you had to read the label to understand what you were looking at. And also perhaps why!
Sorry that was my own comment.
- 4 Henri Durand-Ruel a Parisian art-dealer met Monet in London when they were both 'having a gap year' evading the Franco-Prussian war and it all 'kicked-off' from there and 'as they say the rest is history' (you all OK with clichés ?). Durand-Ruel also said the Impressionists would not have survived without the Americans who he said 'Didn't laugh they just bought'.
- 5 Bostonian Leonard Nimoy better known as the pointy-eared half-Vulcan Mister Spock of Star Trek died in February.
- 6 34 year old Jody got the job to portray the Queen's head for the Royal Mint on our coinage. This is only the 5th depiction of the Queen since she came to the throne in 1953. He studied at the University of Central Lancashire and has done medals for the Ryder Cup and the NATO Summit in 2014.
- 7 It is 'The Gift Horse' by German/American artist Hans Haacke. London Mayor Boris Johnson presumably looked it in the mouth when he unveiled it and described it as an 'emaciated quadruped'.
- 8 So very much lovelier than all the others they are: Claire Williams, Sir Frank's daughter who runs the Williams team and Monisha Kaltenborne who became Formula One's first-ever lady team principal at Sauber in 2010.
- 9 They are of course all Porsche type numbers – the 986 is the Boxster and the 981 is the Cayman.
- 10 Legendary AC Cobra man Carroll Shelby who won the 1959 Le Mans 24 hours with Roy Salvadori. He had suffered heart problems most of his life, taking nitroglycerine tablets when he raced (I kid you not!!) He died a bit later in May 2012 at the grand old age of 89.

*The quarterly ArtyFACTS quiz is compiled by
Barry Hunter*

That's All Folks!

I hope that you have enjoyed the first Redline of 2015. I am particular pleased with the Gallery and hope that examples of members' work will continue to arrive for future issues.

Remember that this newsletter is produced by the Guild for the Guild and is not like a magazine on your local newsagents' shelf where professional journalists earn their living providing content. In Redline, we the members are sharing information and pictures with other members so it's not going to magically appear without contributions from members. Please find some time to write something or to take a photograph or two for future issues if you can.

It's also worth bearing in mind that Redline only goes out to GMA members so it is not in the public domain.

All contributions should be sent to the editor by e-mail at: john_s_napper@yahoo.co.uk

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