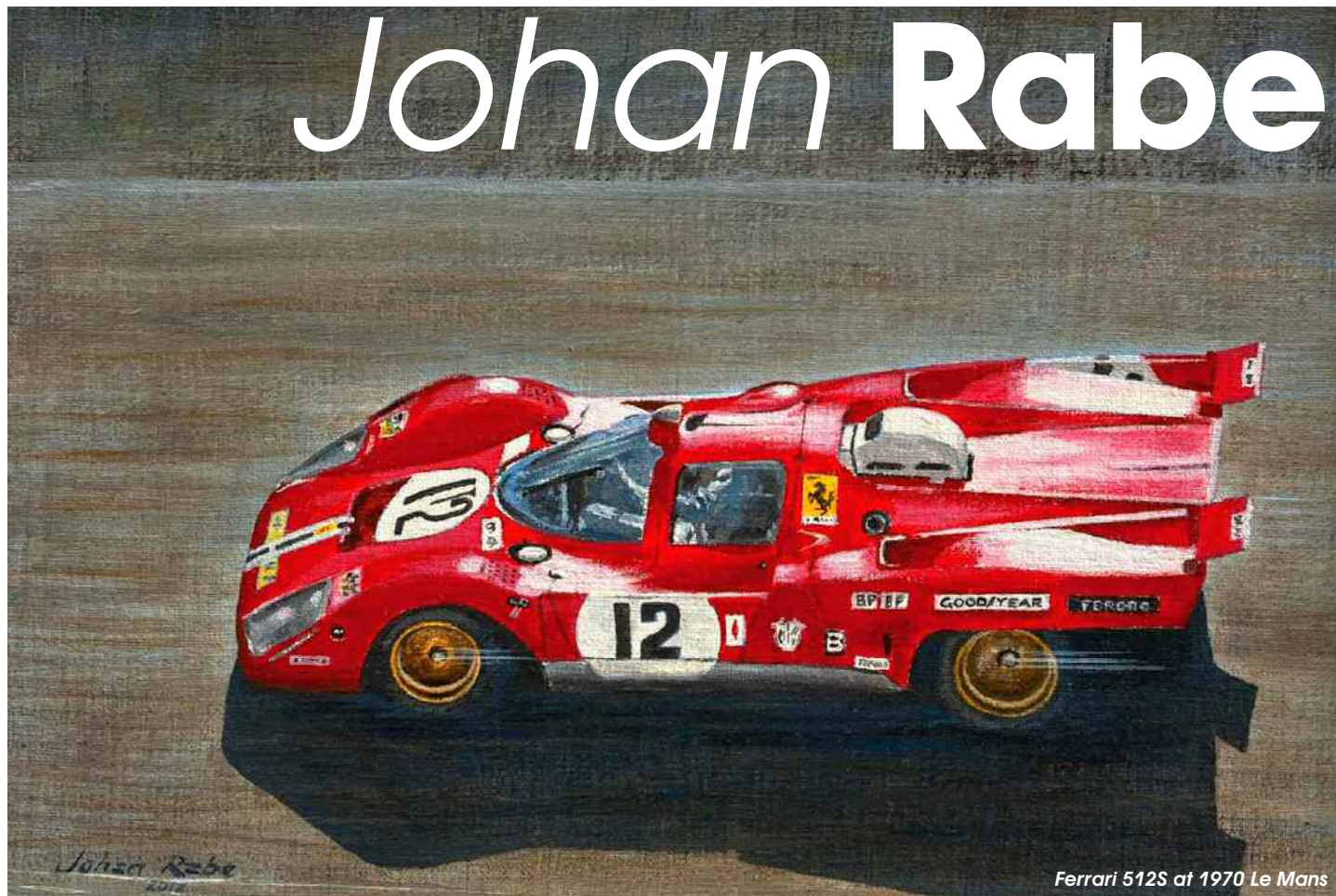


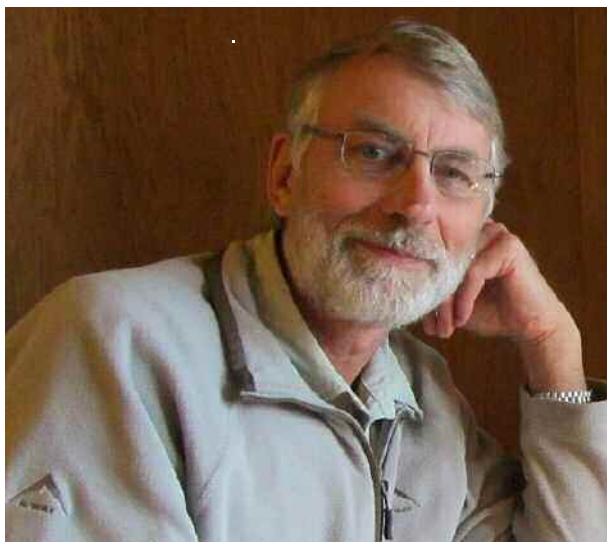
Johan Rabe



Ferrari 512S at 1970 Le Mans

To start off, I think I'm the first South African to become a member of the Guild, and hopefully not the last. I was born in Cape Town in 1952, and for as long as I can remember, had a passion for art, as well as for working with wood.

From a young age I started to do pencil drawings, mostly of racing cars. This was the result of my father taking us as a family to race meetings in the late 1950's. When we, my older brother and I, were still in primary school, my father would take us to race meetings at the Killarney race track outside Cape Town in the morning and pick us up early evening. We followed as much racing activity as we possibly could. For many years we never missed a race meeting, or even practice days.



At school I enjoyed every opportunity to draw. I can remember how we had to draw, for example, insects, and the challenge was always to do the best drawings. At home I continued with my pencil drawings sitting at the kitchen table with my mother as my critic.

During my last two years in High School, I took metalwork as a subject, and part of our homework was to draw various tools. My aim was to draw the tools as accurately and realistic as possible, and I got high marks for the drawings which was a strong motivating factor. Unfortunately I never had the opportunity to take Art as a subject, so I developed my skills over the years by looking at professional artists' work, reading art books etc, and keeping on drawing/painting

Johan Rabe

because 'practice makes perfect'. However, 'perfect' I will never reach!

After school I joined the South African Navy as an apprentice Engine Room Fitter. I soon discovered that it was a wrong career choice, although I had a keen interest in all things mechanical.

"I like to think of my work as realistic, but definitely not as super realistic"

Then one day an advertisement of the South African Air Force appeared in the Daily Orders of the Wingfield Naval Base where I was stationed. They were advertising for trainee pilots. Seeing that I had the right qualifications, I decided to apply, although I never had any interest in becoming a pilot.

Some weeks later I was ordered to report to the Valhalla Air Force Base in Pretoria because I was one of those who were selected to





Porsche 917 versus Ferrari 512S



1926 Bentley



Mini Cooper

undergo some very stringent medical, psychological and aptitude tests. In those days you were booked on the overnight steam train running from Cape Town to Pretoria, more than a 1 000 miles away. This was to be my first visit to Pretoria where I met the other recruits from various military bases around the country that were also selected. The two weeks of intensive tests, evaluations etc was very interesting, and to pass everything was quite something! However, when my eyes were tested the phone rang at precisely the moment that I reached the line of letters that was too small for me to read with my left eye. During the time the nurse answered the phone, I quickly memorized the last two lines (reading it with my right eye), so when she continued with the test, I passed it! At that point I knew if I failed the next test which was due in six months I would not be allowed to carry on with my pilot training, but would be 'demoted' to navigator training.

On the final day after all the tests were done, all candidates had to appear before a selection board consisting of about eight senior officers and Air Force officials. This was quite nerve wracking for an eighteen year old, but I got through it, and about three months later I was informed that I was selected for pilot training. This was really a surprise because in those days large numbers of young men strived to become air force pilots. Although I felt very good for being selected, I had no real interest to fly, as already mentioned.

The next thing was my transfer from the Navy to the Air Force, which meant that I again had to report to the Valhalla Air Force Base in Pretoria. To cut a long story short, when we were told that the Air Force will decide on the terms of your contract, short, medium or long term, I refused to sign! I was already under a long term contract

Johan Rabe

in the Navy which was a real problem for me. I was therefore not prepared to enter into a contract again where I could not negotiate the terms. The result was some pretty disappointed Air Force officers who saw this as a huge missed opportunity for me, but I was adamant. So I was transferred back to the Navy in the latter part of 1970. This meant that I had to catch up on the classwork I missed, but I still ended the year with the prize as the best first year apprentice!

In January 1971 a number of apprentices, of which I was one, were transferred to the SA Navy frigate, SAS Paul Kruger which was to escort South Africa's first submarine, built in Toulon, France, back to South Africa. It was a three months trip during which we visited Luanda (Angola), Las Palmas, Lisbon, Syracuse (Sicily), Naples, Toulon, Gibraltar, Sao Vicente and Walvis Bay before arriving back in Simon's Town. This was a great experience and sparked an interest in travelling. Nowadays my wife and I enjoy cycling holidays in Europe.

Seeing that the 'art thing' remained in my mind, and not wanting to pursue a career in the Navy, I started to look for other career possibilities. One option was to become a draftsman, but being a car fan, I also considered a career in the car industry. At that time BMC had an assembly plant in Blackheath outside Cape Town, so I applied for a position, and at the same time applied for a Learner Civil Engineering Technician post at the Cape Provincial Administration's Roads Department. After a short while I was offered both posts! As we were brought up with the belief that job security is VERY important, I took the post at the Provincial Administration. I then resigned from the Navy, and had to buy myself out, but I had no other option. The Provincial Administration sent me to the Technical College for Advanced



Alfa Romeo 8C 2300 Monza



Alfa Romeo GTV



MGB Classic



Carroll Shelby with Cobras



Dave Charlton

Technical Training in Pretoria to do a Diploma in Civil Engineering.

During my time as a student, I carried on with my pencil drawings. One specific drawing I remember very well was of Jody Scheckter in his F1 Tyrrell. I also met my wife to be while I was studying in Pretoria. During that time, I attended as many race meetings as possible at the famous 'old' Kyalami race track outside Johannesburg. The most memorable was the 1973 South African Grand Prix.

Back in Cape Town I started working in water colours, but found that it was not really suitable to capture the action of a racing or rally car in action. For Christmas 1978 my wife, whom I married in 1976, bought me a set of oil paint. I liked the medium a lot, and did many paintings working fast with not too much detail as can be seen from the pictures.

When our first child was born at the beginning of 1980, family commitments brought a temporary end to my art work. My woodwork, however, took up most of my limited spare time because it created a welcome and much needed extra income. Even today I spend a lot of my spare time doing woodwork. This includes all the frames for my paintings.

In the late 1980's we moved to Simon's Town after I worked for several government and semi-government organizations, to join the Works Branch of the SA Navy. The Works Branch was responsible for maintenance and provision of all facilities, eg buildings, roads, harbour infrastructure etc in all the Naval bases along the South African coast. During that time I joined the Fish Hoek Art Society. I was again working in water colours painting stationary cars and some other subjects as well. This was due to the fact that my wife cannot stand the strong smell of turpentine used with oils. Belonging to the Art Society gave me the opportunity to

Johan Rabe



Valentino Rossi, Ducati

take part in exhibitions, and having my work judged by professional artists during 'crit' evenings.

By the middle of 1992 rumours started doing the rounds that Works Branch was going to be restructured. During September we were informed that 60% of the staff would be retrenched by December. This resulted in us relocating to Oudtshoorn in the Southern Cape which is the 'capital' of the ostrich industry in South Africa. The reason we chose Oudtshoorn was to get my oldest son to attend a technical high school because of his interest in all things mechanical/technical. Here I must add that I took my two sons to race meetings and motor rallies from a young age. This has created a very strong desire in my older son to compete himself. Today he is a qualified mechanical engineer working for South Africa's largest petro-chemical company, SASOL, in their fuels technology department. He also realized his dream since late last year by competing in the Western Province Rally Championship after navigating in the National championship in previous years. He is on the verge of clinching the 1600cc class championship in his first full year of competition.

Since relocating to Oudtshoorn, I took up painting again while starting a small specialized cabinet making business. This I did for six years until a post became available at the District Roads Engineer's Office where I started a second career as a Civil Engineering Technician



Valentino Rossi, Yamaha

on 1 October 1998. Also in 1998, I visited an artist who came to retire in Oudtshoorn after a career as a graphic artist in the advertising industry in Johannesburg. He does the most amazing paintings in acrylics of old farm houses that can be found around Oudtshoorn. I showed him some of my work, and he suggested that I should try acrylics which is great for detail work because of the very short drying time. I followed his advice, and found it to be perfect for my type of work. The painting of the rally Golf was my first in acrylics.

For the past five years I have held regular exhibitions at the George Old Car Show. This show is rated the best car show in South Africa, and it gives me a good opportunity to showcase my paintings. I also exhibit at the annual Knysna Motor Show which is fast becoming a very good show due to the strict selection and variety of cars and motorcycles. These exhibitions resulted in a fair amount of sales and a few commissions. I am also doing smaller exhibitions from time to time which sometimes surprise me with the positive reaction and sales.

About three years ago I introduced myself to the publisher of the SA CAR CLUBS magazine with the view of getting more exposure through the magazine. I was very well received, and the end result is that I write a monthly article about the cars I paint. Included in the article is a photo of the painting. Once again the feedback from readers is very encouraging.





Aston Martin DBR1 1959 Le Mans winner



Matra MS670 1972 Le Mans winner

Johan Rabe



Kassie Coetzee Golf

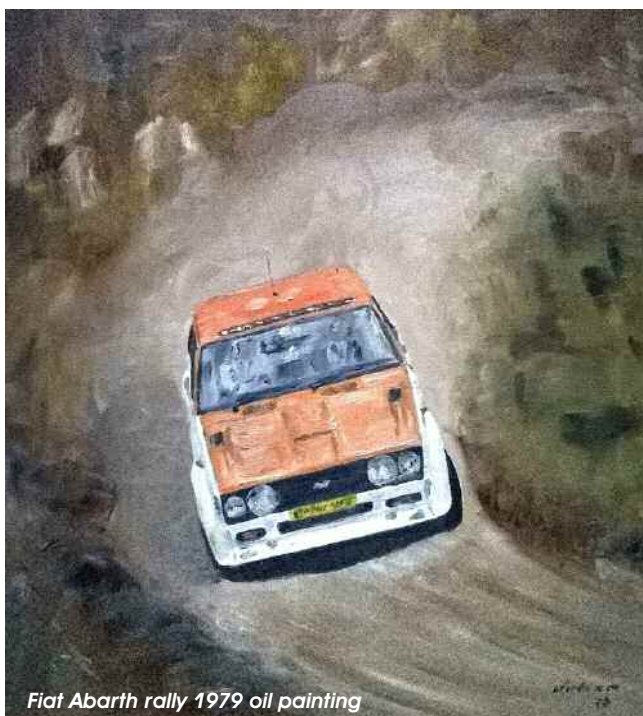
Here in South Africa the market for motoring art is very small, but I believe that over time the interest will increase, and hopefully the economy will do the same so that sales can increase as well. I trust that I will get good response through the Guild. I can mention that I've sold a number of paintings to buyers from England and Germany.

At present I'm busy with a series of Le Mans winners. This will keep me busy for quite some time, but I really enjoy painting these wonderful racing machines. I must add that I love the cars of the 1950's and 1960's.

I also like to do portraits, and hope to do a series of Formula 1 world champions with their cars in future. I also welcome commissions.

Lastly, I like to think of my work as realistic, but definitely not as super realistic. I feel very blessed and thankful to paint and to share my passion for art with car and motorsport enthusiasts.

johanrabe1@gmail.com



Fiat Abarth rally 1979 oil painting



Anglia, Lotus Cortina, Escort Mk.1



Koos Swanepoel 1973



Auris

From the EDITOR

Welcome to the Winter edition of Redline, and many thanks to all who responded to the last issue which has resulted in an extra large newsletter just in time for Christmas.

As you progress through the pages you will notice that there are a number of letters from members responding to my article regarding the future of Redline, together with a few editorial comments. Feel free to add to this discussion.

There is also another review of the film 'Mr. Turner' by Barry Hunter whose opinion differs a little from mine. This is followed by a fascinating article by Trevor Neal who actually appeared in the film as an extra!

Trevor is also one of 3 artists featured in the Gallery section. It's good to see that return. Keep those photos coming please.

As usual David Ginn has the latest information on the GMA's exhibitions and future plans in his Chairman's Letter and we hope that members will continue to support these in 2015.

Best Wishes,

John Napper

ArtyFACTS

Questions

- 1 Which car manufacturer is based at Santa Agate Bolognese?
- 2 Which famous British artist's middle name was Mallord?
- 3 Who was the 2014 winner of the Turner Prize?
- 4 As a totally mischievous supplementary question - Do you care?
- 5 What and where is the Fondation Maeght?
- 6 Who is the new 2014 F1 World Champion's girlfriend?
- 7 Where can you find a totally brilliant LEGO exhibition outside Legoland at present?
- 8 Who was the number one driver at Red Bull in 2014?
- 9 Famous German Expressionist member of Die Brücke, whose work was considered 'degenerate' by the Nazis and painted 'Berlin Street Scene' & 'Self Portrait as a Soldier'.
- 10 Who are we all praying for who has been recently moved to a Nice hospital from Japan?

Bonus Quiz from the Editor

On the right I have placed a photo of a monochrome drawing by a very famous 20th century artist which I took at a recent exhibition of some of his work in Rio de Janeiro this year.

As far as I'm aware, this is the only work of this artist which ever featured a car, which can be seen near the top launching off cliff into the sky. Judging from the large bonnet mascot, I suspect it is meant to be a Rolls-Royce.

This is one of his earlier works and far removed from the paintings that he is best known for.

Please accept my apology for the photo being not quite sharp as the lighting was dim and flash not permitted.

The identity of the artist concerned is revealed in my 'Postcard' piece on Page 15. I wonder how many will guess correctly, or if anybody actually recognizes the work?

John Napper



Chairman's Letter September 2014



Dear Guild Member,

I hope this new Redline finds you all well and looking forward to the Christmas and with paints and brushes poised for the new year!

I will be brief this time around as there are only a few things to report that are new with regards to exhibitions or events, but a few reminder notes from the last Redline, a reminder about supporting the website, a look to the new year in 2015 with the GMA, plus some recent art exhibition notes from London that you might be interested in (if you have not had a chance to see them yet or will be unable to make to the city before the shows end), and finally a few closing images and notes from Ford Dunton that are both art related and festive to hopefully make you smile. So perhaps not so limited after all in number of items being covered but all short and sweet!

Ford Dunton

In reprise, of our successful Ford Dunton GMA exhibition this past October, I can confirm we sold as a direct result 5 pictures by 4 artists and amusingly enough a 6th painting by a 5th artist just last week!

So in summary Mike Gillett sold two digital prints, Roger Lighterness sold a print, Stuart Spencer sold a print, Martin Buffery sold two paintings and I sold a print. The total was circa £550 and Martin wrote a cheque on

behalf of the Guild, a 20% sales charity donation for £110, which I handed over with many thanks from the Ford Dunton Charity committee. So to all those who sold, well done. The fact we are able to each year hand over a charity cheque is great too, as we get invited each year and the support Dunton always give us to provide space and boards and as much time as we want, is terrific and we are lucky to have such a prominent platform amongst automotive engineers and car enthusiasts. I need to check with Brian James as there was an engineer who remembered his amazing BMW Alpine picture from a year or so ago for a limited edition print. I know if I had more time to be available to attend the exhibition we may well have sold more, as I know often a sale is made with presence at the exhibition, so something to consider in the future.

Thanks again for Steve Francis, Roger Lighterness and Steve Smith in doing a great job in setting up the exhibition with me (which took us 3 or 4 hours) and for Roger and Steve (Smith) being able to help me take down (which is always quicker but still took us over 2 hours). Thanks to my friend Howard Enstone to assist me to load my car to take up to Dunton and then unload the 60 odd pictures collected from my studio going up (which seems to take an hour! And then unloading the 50 odd pictures and returning to my studio for safe keeping until return to all the artists!





I have since returned some of the paintings (good luck to David Purvis for his recent one man show, let us know how it went David). I will now through the new year ensure by my travels or post get the other paintings back to all the artists who kindly supported the Ford show, which did look great as ever (I think gets better each year in terms of polished presentation and quality of the submissions)

On a closing amusing note, although I am now working back at Ford Dunton myself, having transferred within my engineering consultancy back to Ford, only 20 miles from my home, after nearly 3 years working up at Jaguar Land Rover (JLR) and living at Leamington mid week out of a suitcase with a 300 mile round trip early Monday to late Friday, I now need to rely on a colleague Ron Allix (still doing the same, who comes





from Essex too) to return the Midlands artists paintings. With thanks to Ron for returning Jason Legon's cool illustrations.

I just learnt that after Ron had been give the wrapped up pictures by myself to return to Jason and then drove them back to JLR SVO (Special Vehicle Operations), on handing over to Jason, mentioned he wanted to buy a painting of a classic Mini for a friend's Christmas present. Jason on hearing this, promptly unwrapped one of the paintings Ron had just drive 150 miles back to Jag to reveal just such a picture, which to both Ron's surprise and humour, he bought on the spot. So thanks and well done to both Jason and Ron!



On a final note about Ford Dunton, I attach some automotive art images that are on permanent display at Ford Dunton, that I thought the members may be interested to see. The first is a giant mural that hangs over the original Dunton front lobby, circa 1980s, and shows the history of British and European Ford Motorsport and some of it's characters. It is still there, but this is now a side entrance by the escalator to what is known as 'A' building. I attach a few images that show the complete mural for your interest (which is approximately 70 feet long by 7 feet). It appears to be a blow-up screen print of a series of water colours. I will find out who the artist was.

The second artwork is a recent one that has just appeared in the main corridor by the canteen and is also a big screen print of what could have been an acrylic or oil painting in a rapid stroke loose Ford GT40. A pretty cool and very striking 12 foot by 6 foot image.

Obviously all around Dunton there are images of old and new cars and trucks and car show prototypes which are all artfully shot. Naturally in the Design studio are the amazing products, from scheme boards to clays, from quarter to half size and naturally full size for the future which, like at JLR, I feel privileged to be part of the engineering development.

In closing, in the new main lobby which is the triangular main lobby where the GMA has it's exhibition each year, there is the usual Christmas display. This year apart from the tree and the full size Santa Sleigh, which is usually being pulled by a couple of life size models of Reindeer (which are still there off to one side) this year the Reindeer have been replaced by a couple of really cool and very amusing 'Ford EcoBoost' Engines with antlers and red noses which look great. I hope you enjoy the pictures too.



Southend Beacroft

Southend-on-Sea, where I live, now has transferred its main art gallery, the Beacroft, which is now both a listed building but in need of restoration and has already become too small for the art exhibitions it now attracts, has moved location to the old Library in down town, a more central location. The GMA can exhibit there too, but there is a waiting list due to demand.

I will see when the earliest slot would become available, though I suspect now not until later in 2015 or 2016. I will find out before the next Redline and let the Guild know, should we also wish to have a back to back exhibition with the Ford Dunton show each year, as the paintings would only need to be transferred some 15 miles.

Southend is a large town and there is a strong art club and art following (through the Leigh Art Trail) interest in the arts, so it may become an interesting option for the GMA in the future, if this is of interest. I think Southend is circa the 10th largest town in the country, so a large population to attract, with many commuters to the City as well living nearby.

The Southend Art Club (SAC) is apparently one of the largest by membership art clubs in Britain with some 250 members, now including me, and I have the honour of being their artist of the month in December-January, which proved a challenge to send 12 jpeg images of paintings I have completed of a variety of subjects rather than all 12 of cars! That was the hardest thing, to chose just 3 cars paintings from 12, but it was a lot of fun going through all the images and selecting

12 paintings that showed a complete range of mediums and styles and subject matter! If you are interested, I include the url link to the SAC artist of the month link if you would like to take a look at pictures that are not all automotive! Select or paste this link to view the SAC member David Ginn artwork:-

<http://www.southendartclub.org.uk/artist-of-the-month.html>



AGM & the Annual show at Leamington

The GMA will aim to hold our AGM this spring again in the Gaydon Heritage Centre, which is next to JLR and Gaydon. We will issue the exact timing for this by the new year, but it will also act as our 2015 submission day for the GMA annual exhibition, that we plan to hold at Gallery 100 in Leamington Spa, which of course is close to JLR and central to the Midlands automotive industry, so we anticipate a lot of interest for this show. Martin Buffery has kindly agreed to coordinate this, as he lives close by and of course we can advertise more of this annual exhibition in the new year. It may be we could enquire if the JLR Gaydon art exhibition could be held back to back, as the logistics would work, but this is something we need to discuss.

The AGM and the Leamington exhibition would be circa late April early May-June, but again, we can review this. This would provide an opportunity for Guild members to bring in their art, for consideration for the exhibition, appraisals for the Friend Members to become Full members, plus we could even set up a demonstration by one of our established professional artists (volunteers!!??)

2015 JLR & Ford

As already noted, we will exhibit at both JLR and Ford again in 2015.

Watch this space for information.

Website

The GMA website will get both a revamp in 2015 and a new Webmaster with many thanks to

Sheridon Davies our past Webmaster and welcome to our new webmasters, Jonathon Ashby and David Marsh. Again, we will send out more information on this and how we will develop the revamped GMA web presence, by also integrating into social media and bring it into the 'present' during 2015.

I know and imagine there will be a lot of interest and idea from the membership how this should take shape, so please start now by dropping myself and David Marsh a line on your comments and thoughts. Also we need existing web gallery members to resubmit newer images and biogs or updates to your own web based url links. Plus we would request members who have yet to submit anything to send something to David Marsh soon, with many thanks.

The Late Turner Show in London at the Tate Britain

I had the great pleasure to visit the Late Turners exhibition with my daughter and father, it was brilliant of course and dramatic and I was impressed by the range of work on display from water colours, sketch books and of course the huge oils. If you get a chance, I thoroughly recommend this show if you are able to get down and now I look forward to seeing the film

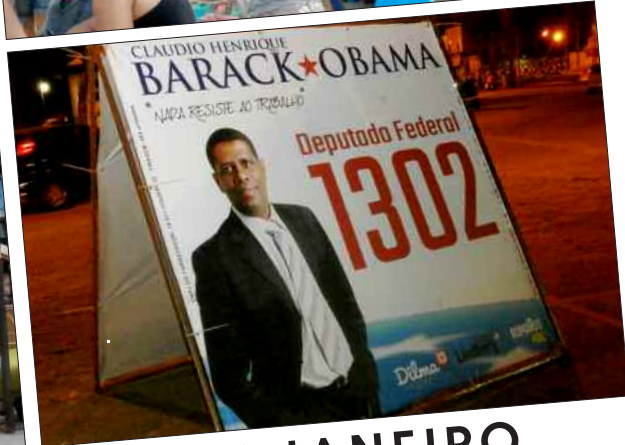
Next week I shall make my way to the National Gallery to see the Rembrandt exhibition. Should be good!.

In closing I wish you a Very Merry Christmas & a Happy New Year and look forward to seeing you and your artworks in 2015.

With kind regards,

David Ginn
GMA Chairman





POSTCARD FROM RIO DE JANEIRO

The Centro Cultural Banco do Brasil recently had a fascinating exhibition of work by Salvador Dali. At this point I have to confess that I did not know nearly as much about him as I should and learnt a lot from this exhibition which covered his entire career and I was surprised to spot a picture that included a car, which you will have seen as my little teaser earlier.

Not only was this not all melting watches, but there was only one which was part of a series of illustrations for Alice in Wonderland. It's no surprise that Dali's work is ideal for this surreal book. All in all, it was well worth a visit (free entry) and I now know much more about his work and life.

Following the World Cup, we went straight into election fever. Brazil has a system where voting is compulsory although it is possible to cast a void vote if you don't like any of the candidates. However, although I am a permanent resident, I am not a citizen so am not allowed to vote in Brazil.

All elections are for a 4 year fixed term, with local elections (city Mayors and Councils) being 2 years after (or before if you like) the elections for President, Senators, State Governors and State Senators which are the ones we had this year.

It is quite likely that you heard about the Presidential election which had a dramatic twist early on when one of the candidates was killed in an air crash and Marina Silva was promoted to take his place and received

much international publicity. Marina had actually stood before, 4 years earlier, when she was the Green Party candidate, but she switched parties afterwards.

This time she was standing for a party with more popularity and looked a serious challenger for a while, but her support fell away with about a week to go and she finished in third place.

There were a number of candidates for President, but only 3 received serious numbers of votes. Because no candidate received more than 50% of the votes cast, the top 2 had to run again and Dilma Rousseff continued as President, after an acrimonious campaign, with a small majority. Like the USA, she will have to stand down after her second term.

Brazilian elections are colourful affairs in many ways. People waving flags in the streets are a common sight, as are people on bikes equipped with advertising hoardings and loudspeakers pumping out songs about the candidates.

In the senatorial elections, candidates who don't have huge campaign funds grab attention by other means. There were a number of Barack Obamas and Bin Ladens for example, amongst other gimmicks. The São Paulo senator who received the most votes 4 years ago, and re-elected this year, is a circus clown.

It was fun while it lasted.

John Napper

The Art of the Brick Exhibition Review

Nathan Sawaya

@ The Old Truman Brewery, Loading Bay,
15 Hanbury Street, Ely's Yard, London E1 6QR

26th September 2014 to 12th April 2015

Box Office 020 3773 8995

See: artofthebrick.co.uk



Brick In Hand

I first saw details of this in a review in my newspaper and thought it looked very interesting.

Soon afterwards BBC London News also did a feature on this exhibition after the 6pm. National TV News.

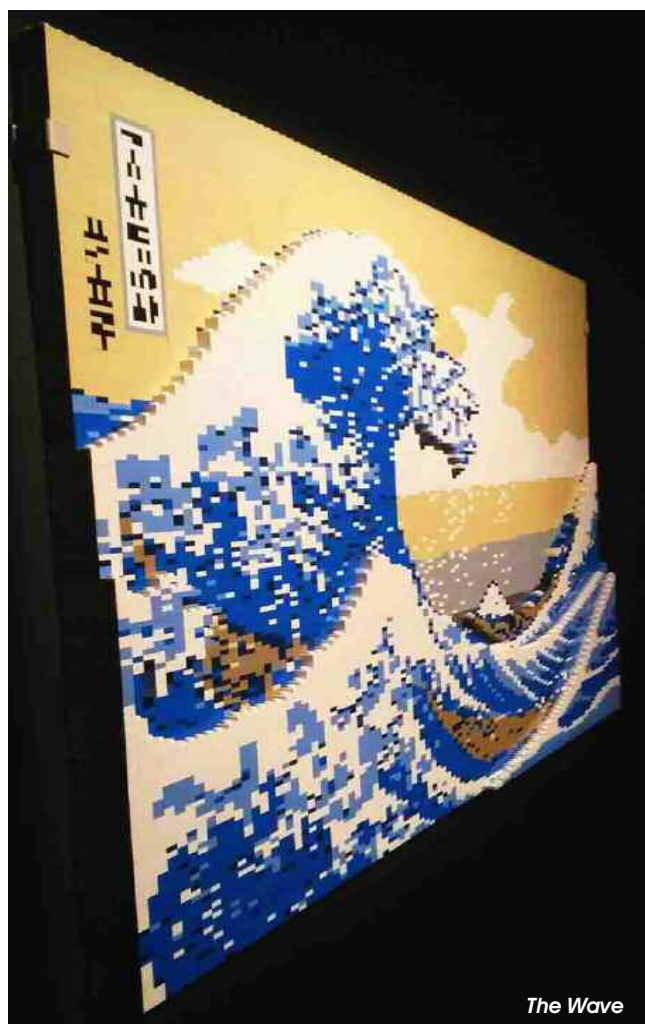
Nathan Sawaya used to be a New York Lawyer who came home at night and made Lego sculptures for relaxation and fun. What started as a hobby steadily turned into profit eventually with people wanting to commission specific works. As time went on he gave up being a lawyer and the Lego art took over full time. This exhibition in London is one of five he has running at present around the world.

To find the exhibition, take the tube to Aldgate East, then from Whitechapel Lane either walk north up Commercial Street or Osborne Street, which morphs into the famous Brick Lane, until you reach Hanbury Street. Dray Yard & Ely's Yard are the obviously very 'buzzy' areas! The exhibition is not well sign-posted so be prepared to explore in the last few stages. Of course Google maps or your phone maps would help.

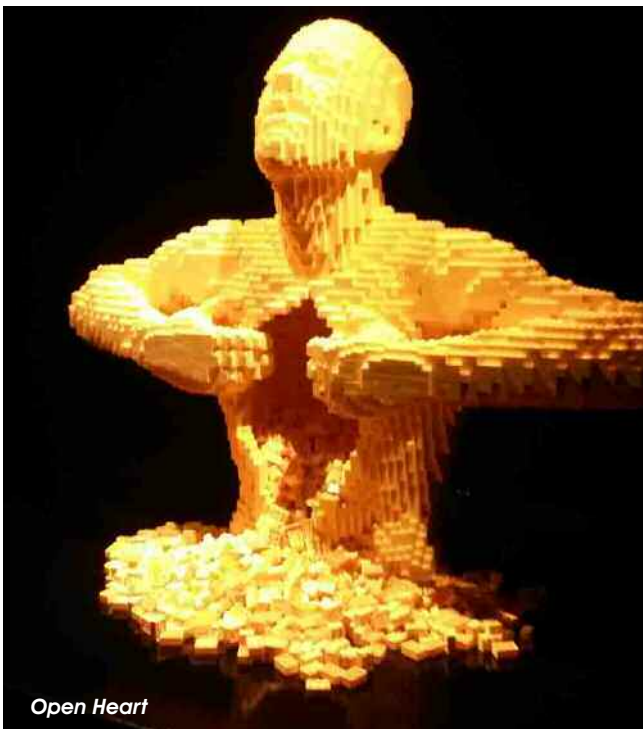
There is a room-sized Lego Tyrannosaurus Rex skeleton and renditions of famous artworks such as the Mona



Dead Child



The Wave



Open Heart

Lisa, Munch's *Scream*, Hokusai's *Great Wave*, Klimt's *Kiss* and Rodin's *Thinker*. He has also built Lego 'hang-on-the-wall' portraits of Jimi Hendrix and Andy Warhol.

The most impressive pieces of work for me were the full human-size sculptures which usually have some sort of 'human-kind angst' expressed, and which are often both funny and thought-provoking. You can walk up close to all the exhibits and examine them closely, though touching of course is not allowed. You will find 'brick-counts' and 'build-times' amongst the labelling.

You can take the weight off your feet and sit for a while in front of large video-screens showing Nathan Sawaya at work on his sculptures and he explains some of his working methods.

At the exit there are the usual 'retail opportunities' and a large workshop in which you can build your own Lego masterpieces. So time-plan for a fascinating couple of very smiley hours.

Barry Hunter

Film Review *Mr. Turner*

Cast

J.M.W. Turner – Tim Spall,
Housekeeper Hanna Danby – Dorothy Atkinson
Mrs Booth – Marion Bailey
Director – Mike Leigh
Cinematography – Dick Pope

Running Time – 150 minutes.

Mr. Turner tells the story of the later years of J.M.W. Turner's bachelor life. Turner had fathered two children whose mother continues to badger him for money and support during the film.

His housekeeper Hannah Danby suffered from the skin disease psoriasis and is very well portrayed, ultimately as a faithful and loving old crone who remained with Turner for some 40 years. Early in the film, seemingly out of the blue, the poor woman is sexually attacked and 'serviced' by Mr. Turner. My elderly lady neighbour was understandably shocked by this sequence and thought it unnecessary. I suppose women have always been at risk to powerful predatory men and in those days it must have been far worse with little in the way of a safety-net for the starving.

Timothy Spall as always is an excellent actor but as I said somehow the film failed to get me to like this rough diamond monosyllabic painting genius who, according to this portrayal, tended to grunt a great deal more than he spoke. Tim Spall was also quite convincing when he had a paintbrush in hand and it seems he had done quite a lot of training for the painting sessions.

The photographic sequences richly and beautifully reproduce the scenes of the paintings he is working on in every case. We have 'Rain Steam and Speed' and 'The Fighting Temeraire' amongst others which are just visually beautifully reproduced scenically as Turner paints or contemplates painting them.

At the Royal Academy Varnishing Day the myriad relationships with the other exhibiting artists seemed to ring true to life and the vignettes of conversations and relationships with famous contemporaries such as Constable, Ruskin etc are entertaining if sometimes perhaps a little stereotypical.

Checking into a B&B on the front in sunny Margate Mr. Turner meets owners Mr. & Mrs. Booth. When Turner returns to the house for a later painting expedition Mr. Booth has since died and Turner eventually falls head-over-heels for the loveable Mrs. Booth. She is so very sympathetically played that Turner very soon fell for her 'mumsey' ways. Mrs. Booth was to become the later-life love of Turner's life, and though they never married he was to live with her incognito for the rest of his life.

At 2½ hours I found that the film 'went on a bit', particularly when you were less than entranced by the lead character's people-skills, so my personal opinion was that it would have benefited from being pared down a bit. So for me it was an interesting and visually stunning costume drama which might have treated Turner himself a bit more sympathetically, but certainly worth the watch.

Barry Hunter

Mr. Turner

The view from an Extra



I received a couple of emails from friends in March 2013, the emails informed me that a production company was scouting for individuals to audition as extras in a forthcoming film (at the time the film had a working title of *Untitled 13!*) on the life of JMW Turner.

The casting team were looking for people to play the parts of Royal Academicians on Varnishing day at the Royal Academy's Annual exhibition in the 1830's, later known as the Summer Exhibition.

I have had the good fortune to be hung in the Royal Academy Summer Exhibition on four occasions, so am quite familiar with what 'Varnishing Day' involves.

In the early years of 'Varnishing Day' exhibiting academicians were allowed to visit the final hang of the exhibition and check out the competition, varnish, adjust, add, remove, or overpaint areas of their own works.

How things had changed over the years, the ones that I attended in the '70s '80s and '90s were a sight to behold. All exhibiting artists were invited to the day and not a single artist brandished a brush or pallet! Instead vast quantities of free alcohol and food were on tap bottle and plate. Over one thousand drunken artists is indeed a sight to behold.

My hopes of being hired were not high as they asked for people 'Being a male artist, Great period looks and Longish hair' being an advantage. Two days before auditioning I had made a rare visit to Mustafa, my Turkish barber, for a 'Full Monty'.

However I went along to the Site Gallery in Sheffield and stood in a long line of all the usual suspects from Sheffield's creative and media circles. We were all photographed and details recorded and left with hopes of being hired.

A few weeks later I got the email saying that I was hired and asked to attend a costume fitting session at a hotel in Sheffield where I was fitted, suited, booted, numbered, photographed and sent home.

Filming was to take place at Wentworth Woodhouse, the seat of generations of the Earls Fitzwilliam, about 8 miles from Sheffield. A venue that I have exhibited at 3 times in the last 2 years.

The rise and fall of the Fitzwilliam dynasty makes a gripping read in 'Black Diamonds' by Catherine Bailey.

The great marble hall was dressed up to look like the Royal Academy and filming took place on three days in June 2013.



Day 2

Much the same.

Day 3

I phoned in sick. My problem was that before every take on the 2 previous days a technician wandered around the gallery with a smoke machine wafting smoke around to add a softness of contrast to the scene. This unfortunately aggravated an existing respiratory complaint I have. I was laid flat and not fit for purpose, so I missed the most exciting day, I was told, the fight scenes. I also missed out on the life changing and princely sum of £100.00 fee.

During the many 'Hurry up and wait' hours we extras spent a lot of time swapping stories and bonding and I think we all found it hard work but an experience that we would not have wanted to miss.

There was a sort of atmosphere developed whilst we were kettled and asked to keep quiet. Boredom, exhaustion, water drinking, lots of photography and a quiz helped while away the hours. A bit like the 'Big Brother Household', leaders arose and led, followers followed, some fell asleep, one did drawings and paintings of the other extras.

Mr. Turner, Directed by Mike Leigh, was premiered at the Palme d'Or at Cannes Film Festival in 2014 where Tim Spall won Best Actor.

UK and International release 31 October 2014

Trevor Neal



Trevor Neal in costume: filming at Wentworth Woodhouse

Painter Trevor in the frame for Turner film

Sheffield painter and photographer Trevor Neal makes a fleeting appearance in Mike Leigh's acclaimed biopic of landscape artist JMW Turner, which was premiered at Cannes.

He was an extra for two days, playing an artist, during filming at Wentworth Woodhouse in Rotherham. The scene was 'varnishing day' at the Royal Academy - a tradition which sees artists making final adjustments to their exhibits.

Trevor, who lives at

Carter Knowle, and has been a painter and photographer for 48 years, had been to four 'varnishing days' at the Academy in London in the 70s and 80s.

Arriving for filming at 5.30am and in costume an hour later, it was "a tremendous experience", he said. "You begin to appreciate why a film costs what it does - the size of the crew and all the technicians and wardrobe assistants".

Mr Turner stars Timothy Spall.



Day 1

5.30 am wake up call, 6.30 am arrive for costume, hair and makeup, 7.15 am huge breakfast and then sit around in a small room and wait and wait and wait. Some days 12 noon was our first visit to the set.

My costume and shoes were rather ill fitting and uncomfortable and I noticed a certain hierarchy in the wardrobe department. The stars and talking parts were dressed in Savile Row and Jermyn Street, we humble extras were more TK Maxx and thrift shop.

There were several rehearsals for every eventual take and then about the same amount of takes. Some of the extras were static on one spot, some were up on ladders for hours on end, some had the luxury of walking parts, the day was long and exhausting arriving home at 7.00 pm.

Letters to the Editor

Following my article in the last issue requesting input from members regarding the future direction of Redline, the following replies have been received.

I have added my comments to each. Please feel free to e-mail your own opinions if you wish to agree, disagree or make another point.

You are also welcome to discuss any other topic that may be of interest to the Guild, or to comment on articles within Redline.

John Napper
Editor

Hello John,

Glad to see that redline is in good hands.

Just a personal comment about the layout – I found that when setting the view at say 75% or 100% to make the text easily readable, the side by side page layout meant having to use horizontal scrolling, whereas previously with the pages stacked vertically you could just scroll down through the whole document.

I agree that we should try and carry on with the gallery (I think I suggested it to Barry in the first place) and I'll send you an image or two but I wondered if there was scope for extending the idea a little so that in some cases the artist put some text with the image to tell the back story – eg. I've just done a commission of Ronnie Peterson winning the '74 Monaco GP so I could give a line or two about how the commission came about and something of the story of the race.

Best Regards

Stuart Booth

Thanks for the praise Stuart. As you know, I agree with your idea about the Gallery and members can see your Ronnie Peterson painting and associated story on page 23.

Incidentally, the Gallery was never actually dropped, it simply lapsed due to lack of contributions, so please keep them coming if you want the Gallery to continue!

When I gave Redline a makeover recently, I decided to make the pages 'handed' and laid out as spreads like a printed magazine. The first issue to the new layout was saved as single pages by mistake. However, I have taken your comment on board and dropped the spreads approach. It's not a problem on my 24 inch iMac, but I had not taken into account that some members are reading Redline on smaller screens and apologize for any annoyance caused.

Editor,

Would you like to see a 'Readers' Letters' section?

If sensible ie about interesting techniques – casting for example

Would you like to read more about non-motoring art and artists?

DEFINITELY but would never have dared to suggest it. Perhaps many artists have a wider repertoire than vehicles.

Would you like to see articles about car shows?

Yes but including classics

Would a museum review feature be a good idea?

Yes start with Glasgow Transport and trying to examine cars on high shelves

If so, would you prefer to read about motor museums or art galleries or perhaps both?

Both – perhaps some inroads into the techniques; these technical booklets are now £40 but our subs might build a library

Cheers, all the best,

Steve Smith

Thanks for the input Steve. It's all very encouraging.

However I need to emphasize that Redline doesn't just appear by magic and we need volunteers to write articles. Personally, I am more than happy to write articles about museums that I have visited, accompanied by plenty of photos, but I have never been to Glasgow so would welcome a contribution about the Glasgow Museum of Transport if anyone would like to supply it, or any other motor museum.

Hi John,

I have just been reading through the latest edition of Redline, I know you will continue to produce a great newsletter which I am sure we all look forward to popping into our inbox.

I am just taking a break from, believe it or not, producing layout for a newsletter. I have my own graphic design and photography studios. You are asking for some feedback from Guild members regarding Redline so here is mine:

I like Redline in it's current form. It's clear, easy to read. Maybe as space is not an issue, some of the images could be a little larger, I think a lot of people use tablets these days (the iPad kind) and the screens are a bit small.

I think 'readers letters' section would be a good idea. Maybe it would help to get members more involved, after all it's our newsletter.

I think a gallery section is almost essential. Lets get to see what other members are up to. Surely as artists we want to show off our latest endeavours, Could you publish email addresses with paintings so members can give some feedback straight to the artist?

It occurs to me, being a relative new member, that I don't know who the other members are or where they live in the world, there may even be another member living locally to me where we could share shipping costs or share travel costs to exhibitions etc. Surely I can't be alone in being interested in knowing about other members.

Car show articles, motor museums/cars shows reports all add interest to the Newsletter.

Non motoring art and artists, I am sure we all share an interest in most forms of art and we don't just sit in our bedrooms painting car pictures.

If I can be of any help in any way please let me know.

Kind Regards

David Marsh
Art Director

Thanks for the positive comments David. It's always good to have input from someone 'in the business' so to speak.

With regard to the size of images, the problem is not so much space as size. Not all of our members have the latest computer hardware or software and we have had adverse comments in the past relating to the number of gigabytes resulting in insufficient space in an inbox, or taking too long to download and being timed out. For this reason I have to try to juggle with getting the pdf small enough without losing too much quality.

I suspect I have yet to achieve the ideal settings for this and will be happy to receive any tips.

As for your comment about tablets, I think the problem here would be the small screen size which would go against large pictures. After reading your e-mail I did a test download of the Autumn Redline onto my Tesco HUDL tablet and found no problem, it being easy to increase the size of individual sections and pictures by swiping. Since the HUDL is a relatively cheap Android tablet with a 7 inch screen, I think it is a fair test.

I agree that publishing contact details is a good idea and, since this is a members only publication I don't envisage anyone complaining so have implemented your idea in the Gallery in this issue.

This has reminded me that Redline's printed predecessor, Pitstop, used to come with an annual list of members with their contact details. I have

suggested to the Chairman that this should be reintroduced and he agrees so this will be included with the Spring issue on an annual basis.

John

I've read your 'editor's message' in the latest Redline, and would like to comment as follows on the 'What do you think?' questions:

I like the current format of Redline, but a 'Readers' Letters' section would be welcome. Some motoring magazines have such a section, and I find it mostly very interesting.

I think non-motoring art should not form part of Redline. In my opinion, Redline should be dedicated to motoring art, and the promotion thereof.

Car shows can make interesting reading, provided enough photos are included.

In view of the great number of excellent motor museums the world over, articles from time to time on some of these will, again in my opinion, be a good idea.

As a relatively new member, I would like my details etc to be included on the Guild's website. Can you perhaps tell me how I go about it?

Good luck and congratulations with your task as editor!

Regards.

Johan Rabe
South Africa

Thanks for your comments Johan, along with your 'featured artist' biography and photos which I'm sure we have all enjoyed.

There seems to be a consensus in favour of articles about museums and car shows which is something that I will try to include on a regular basis. However, there is a difference of opinion regarding non-motoring art, so perhaps we need more members to comment on this?

I am sure you are not alone in wanting website details. I have already passed on the e-mail address of our new webmaster, Jonathan Ashby, and I hope that he has been able to help you. Jonathon's e-mail address now appears in the GMA Contacts panel on the final page for the benefit of all who wish to be added to the website or need an existing entry updating.

Thanks again to those who have responded and I hope to o hear from more members in due course as we endeavor to improve Redline.

Have a Merry Christmas and please make a New Year's Resolution to send at least one contribution to Redline during 2015.

Gallery

The Readers' Letters section shows that response to my request for a return of the Gallery has been good and no less than 3 members have provided contributions for this issue.

As you will have read in his letter, Stuart Booth has suggested that it would be a good idea to add some background information to Gallery contributions and I agreed so he has provided an interesting piece about his latest Ronnie Peterson painting on this page.

I suggest that this should be optional, but is a good idea.

Paul Hunt has supplied a selection of pencil drawings which make a nice change, and 2 also include appropriate aircraft. Paul is also a member of the Guild of Aviation Artists.

Finally, our star of the silver screen, Trevor Neal has supplied photos of his latest sculptures and drawings, on exhibition at Wentworth Woodhouse which was coincidentally where his part in 'Mr. Turner' was filmed.

Please keep the Gallery contributions coming, with or without accompanying stories.

John Napper

Stuart Booth

stuart@clearways.plus.com



In the last edition of Redline the editor asked if we should revive the gallery section and I agree that we should do this and use the opportunity to showcase members' work; studying other artists' work should be one source of inspiration for all of us.

I suggested to John that perhaps sometimes we could go a little further and feature one particular painting with the artist giving some background on the piece, possibly the inspiration, something about the event depicted and a little about the technique; I feel that we don't talk often enough of how we go about creating our images.

To kick things off I offered to write about a piece I recently completed.

The Lotus 72, especially in the John Player Special livery is one of the classic grand prix cars of all time and of those who drove it Ronnie Peterson was probably the most charismatic. One of my greatest memories is of Peterson at the British Grand Prix meeting at Silverstone in 1973. This was the infamous race which was red flagged at the end of the first lap, following the enormous pile-up resulting from Jody Scheckter spinning on the pits straight, but my mind goes back to practice

and Ronnie powering up from Abbey and throwing the car into a full four wheel drift through Woodcote for lap after lap. After several attempts, I eventually finished a painting that I was happy with, depicting Peterson drifting through Woodcote, and it sold earlier this year. Then just like the proverbial London bus, I almost immediately had another enquiry for the same picture.

I offered a commission of Ronnie in a 72 at any location and my customer chose the 1974 Monaco Grand Prix, with the car exiting Casino Square, giving me plenty of scope for lots of opposite lock!

By 1974 the 72 was into its fifth season and competing with much newer designs and having to use Goodyear tyres which didn't suit as well as the Firestones for which it was designed. At Monte Carlo Peterson qualified on the second row but spun early on and dropped from third to sixth. In his inimitable style Ronnie took the car by the scruff of the neck and worked his way up to second, helped by Regazzoni spinning his Ferrari out of the lead. With Lauda now in front, Peterson closed in for the kill but the Ferrari faltered and the Lotus swept past on the descent from Casino Square.

There is a short YouTube clip which includes the Lotus passing the Ferrari for the lead and I debated whether this would make a good image but my final choice for the composition was based on a previous work featuring Senna and Prost at Casino Square. I changed the perspective of the background a little to give more of an impression of vertical recession looking back up the hill, rotated the car in a clockwise direction to correspond to the sharp changes of camber apparent when watching action shots at Monte Carlo and applied a suitable amount of opposite lock to give the feel of a controlled slide. The intention was to get an impression of movement from the composition, with the contrasting angles of car and background with two following cars introduced to help the composition, Scheckter in the Tyrrell and Hailwood in the Yardley liveried McLaren M23; study of race reports shows this was a reasonably plausible scenario. A dose of artistic licence is apparent in the background trees, but I wanted to include a palm tree to help with the atmosphere.

For once I did try using paynes grey, as a short cut to producing the black hues for the car but the result was rather flat and tended to dominate the painting so I reverted to my usual recipe of mixing the blacks from various blues and browns. The car is nice and clean so as to allow scope for reflections on the bodywork; the scene would be early in the race but in any case I like my cars shiny! I introduce a certain amount of blurring of wheels, bodywork and lettering to help with the impression of speed and given more time would probably have gone further, but my client felt I had achieved the right balance so I left it at that. He was very pleased with the result and even reported that his mother in law thought it looked good in the living room!

Stuart Booth

Paul Hunt

daddyandgus@hotmail.com







ArtyFACTS

Answers

- 1 Lamborghini have been based at Santa Agate which is between Modena and Bologna in Italy since 1963.
- 2 Star of the Mr Turner film and one of our very greatest British artists – JMW (Joseph Mallord William) Turner.
- 3 Dublin born video artist Duncan Campbell.
- 4 Well I suppose like the Oscars it's a good marketing tool and it is worth 25,000 smackers!
- 5 The Maeght Foundation or Fondation Maeght founded in 1964 by Marguerite & Aimé Maeght is a museum of modern art near the mountain-top village of Saint-Paul de Vence not far from Nice. It has work by Bonnard, Braque, Calder, Leger, Miro, Giacometti & Chagall.
- 6 Double World Champion Lewis Hamilton's girlfriend is the ex-Pussycat Dolls singer the Müllerlicious Nicole Scherzinger.
- 7 At the Old Truman Brewery near the old Spitalfields market in London where American ex-lawyer Nathan Sawaya has full-sized people sculptures in LEGO and much more displayed until April 2015.
- 8 A trick question as it should have been 4 time World Champion Sebastian Vettel... But it wasn't... it was the ever amiable and smiling Australian Daniel Ricciardo.
- 9 Ernst Ludwig Kirchner.
- 10 25 year-old Nice born Marussia F1 driver Jules Bianchi, who suffered an awful head injury during the 2014 Japanese Grand Prix. You may also remember his uncle who is the great '60's driver Lucien Bianchi. Please remember Jules and his family in your prayers this Christmas.

*The monthly ArtyFacts quiz is compiled by
Barry Hunter*

Postcards postscript

For the last 3 years, ever since I moved to Rio de Janeiro, I have been writing a regular 'Postcard' for Redline which I hope has been of interest.

I have tried to avoid repetition of subject matter to try not to make it too boring, but it is getting harder and I'm sure readers would like a bit more variety.

The Guild is based in the UK so it is logical that most members are also UK based. However, we have a number from overseas and perhaps it would be a good idea to have different 'Postcards' to give us a flavour of other lands.

Johan Rabe has kindly agreed to contribute to the Spring 2015 issue and I'm sure it will be especially interesting to those who have never been to South Africa.

If any other member would like to contribute a future 'Postcard', please contact the editor by e-mail at: john_s_napper@yahoo.co.uk

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