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## GMA Committee Members

Richard Neergaard:	<i>Chairman</i> <a href="mailto:richardneergaard@gmail.com">richardneergaard@gmail.com</a>
Sean Wales:	<i>Membership Secretary and Financial Officer</i> <a href="mailto:seanlwales@gmail.com">seanlwales@gmail.com</a>
David Purvis:	<i>Administrator</i> <a href="mailto:davidpurvismotorart@btinternet.com">davidpurvismotorart@btinternet.com</a>
Steve Goodwin:	<i>Webmaster</i> <a href="mailto:steve@inkycrow.art">steve@inkycrow.art</a>
John Napper:	<i>Redline Editor/Art Editor</i> <a href="mailto:john.redline@yahoo.co.uk">john.redline@yahoo.co.uk</a>
David Ginn:	<a href="mailto:davidginn@btinternet.com">davidginn@btinternet.com</a>

## WhatsApp

The **Guild of Motoring Artists** now has a WhatsApp group for members

If you are not already signed up to this group, please contact one of the administrators, **Richard Neergaard** and **Sean Wales**, at the appropriate e-mail address above and you will be sent a link.

## Website

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

Steve Goodwin has now taken over the updating. E-mail [steve@inkycrow.art](mailto:steve@inkycrow.art) to submit photos and new or updated information about yourself and your work.

## Facebook

The **Guild of Motoring Artists** has a Facebook Page to which members are welcome to contribute. It is linked to the **GMA Instagram** page so a post on one will appear on the other.

GMA members on Facebook, please visit: <https://www.facebook.com/Guild-Of-Motoring-Artists-112345913727808/>

Thanks to Sean Wales for setting this up.

## Instagram

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

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

Thanks to **Sean Wales** for setting this up. To be included, please submit 2 jpegs to **Sean**. Hashtags are also required for each picture. E-mail [seanwales@gmail.com](mailto:seanwales@gmail.com) to submit contributions or for more information.

## ArtyFACTS

- 1 How did the legendary Carroll Shelby memorably describe his Aston Martin's handling to the team's owner David Brown?
- 2 What freely available art app will send a different painting to your phone every day, with all the lowdown about it??
- 3 What do the letters 'RS' stand for in the Ford RS2000 & RS1600 names ?
- 4 What great American painter of the 1800s, painted 'Madame X'?
- 5 What do the letters 'DN' stand for in the name of Tom Pryce's F1 Shadow DN5?
- 6 Which Italian painter painted Holy Roman Emperor Rudolf II, of Hapsburg, as Vertumnis, the Roman god of The Seasons? The 'Emperor's portrait was composed from seasonal fruit & vegetables.
- 7 Whose 2013 Grand Prix winning car was auctioned for £15million at Sothebys in Las Vegas recently?
- 8 What does the 'Op' in Op Art stand for
- 9 Which family hatchback car's performance version carries the letter 'R' ?
- 10 The Lady Lever Art Gallery is in which British city ?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

Welcome to the Winter edition of **Redline**. I wish everybody a Merry Christmas and Happy New Year. 2023 saw the **GMA** return to running exhibitions, something that we hope to build on in 2024.

Thanks to everybody who contributed to this edition, which I confess was difficult to stop getting too large. I'm sure that this is a good sign for the future, indicating the enthusiasm of our membership. It's especially nice to see so many of our newer members submitting contributions to **Redline**.

Of course, this issue has the regular features that you would expect, including a very full Gallery. In addition, there is a report from the recent, successful, **GMA** exhibition at **Ford Dunton Engineering Centre**, now renamed **Ford Britain, Dunton Campus**. This has been a regular venue for **GMA** shows over the years, until the pandemic intervened. It's nice to know that we are back there, and selling art.

If you read the Featured Artist article, and the New Member Profiles in this issue, which I'm sure you will, you will no doubt notice more references to the Covid-19 pandemic, and resulting lockdown. The saying is that it's an ill wind that blows nobody any good, and it seems that the pandemic provided an opportunity for a number of people to pick up brushes and start painting motoring subjects – to a high standard if this issue is anything to go by! I wonder how many more are out there and not yet aware of the **GMA**?

If you are one such artist, reading this issue of **Redline** on the **GMA** website, why not make contact with the **Guild** and enquire about membership? As a member, you will receive the full version of **Redline**, which includes important information for members regarding upcoming shows, as well as showing off any work that you may submit to the Gallery, in all its glory, without a watermark.

One of the **GMA**'s founding members, **Richard Wheatland**, has written a fascinating article about his 50 year connection with **Brooklands**, and how it inspired him to take up painting. As you can see from the accompanying photos of his work, **Brooklands** has been a constant inspiration for **Richard**.

I have contributed some light reading in the form of a 'postcard' from my recent holiday in Porto Alegre, along with reviews of 2 excellent car museums in the nearby towns of Gramado and Canela. Anybody who happens to be in that part of Brazil would do well to visit the **Hollywood Dream Cars Museum in Gramado**, and the **Museu do Automovel de Canela**.

I have also written an article about what goes in to producing **Redline**, which I hope will be of interest. I have been Art Editor of **Redline** for almost 14 years now, and Editor for around a decade, during which

time it has changed quite a bit, hopefully for the better, and grown in size significantly. I'd love to take credit for all the growth and improvements, but, of course, I only put it all together. Admittedly, I have written a number of articles over the years, as you can see in this issue, along with many editorials, but the bulk of the content is supplied by the membership. There's no way that **Redline** would be anywhere near as full, or as good, without the **GMA** membership. In particular, the Featured Artists and the Gallery submissions. After all, we are an organization for artists, so displaying our art is one of the primary purposes of our quarterly newsletter, **Redline**.

The other main purpose, as far as the membership is concerned, is the dissemination of information about **Guild** activities, but these items are not present in the web version that you are now reading.

One of the things that members have been made aware of in previous issues, is that I intend to step down from my 2 posts after the next Annual General Meeting of the **Guild of Motoring Artists** in the Spring. At that meeting, my successor(s) will be decided, and I anticipate a seamless transition. I have really enjoyed my time working on **Redline**, and I don't mind admitting that it was a hard decision to take. However, I feel that I have taken it as far as I can, and a younger person probably has a better grasp of how things are going, what with the arrival of AI.

About 5 years ago, I gave advance notice (2 years) that I was considering resigning from **Redline** when I reached 70. Then I said no more. My 70th birthday came and went, and I carried on because I was enjoying the job, and everybody seemed happy with how things were going, including me. However, as I now approach 73, it feels like the right time to hand the magazine over to new blood. For sure, I'm going to miss it!

That said, I will continue to submit articles and to paint, which means you can expect to see my name in the Gallery occasionally.

Meanwhile, I have one more issue to produce after this, and I'm hoping to finish on a high. I think this has been one of the best issues so far, so it will be difficult to improve on it for my final **Redline**, but, I'm sure the membership will come up with some great pictures and articles as always. Please return to the **GMA** website in 3 months' time to check it out, then 3 months after that to see what my successor(s) will do. I anticipate that 2024 will be a very interesting and progressive year for both the **GMA**, and **Redline**. It will be interesting to see what happens. I expect it will feel a little odd for me, looking from outside so to speak, but it should be good.

Regards,

John Napper

## Guild of Motoring Artists – Art Exhibition – Ford Dunton

**Vehicle Enthusiasts Week –  
18th-22nd September 2023**

It was 5 years ago, in 2018, when the GMA last exhibited at the **Ford Dunton Engineering Centre**. We had exhibited there for, I think, every year for 10 years previously dating back to 2009. We had some of the biggest and most successful sales in the last few years through 2015 to 2018, so it was good to be invited back again.

The site is now simply known as **Ford Britain, Dunton Campus**. The site now includes the whole Ford UK business unit for engineering design and development, Sales and Marketing Service hub, half of all Ford Europe testing with a test track and numerous laboratories, test rigs and climate chamber. The site now also has a new 'Advanced Propulsion Laboratory' facility. Overall, even with the worldwide Ford company downsizing, the site still accommodates around 4,000 staff.

The GMA was invited to support their re-established **Vehicle Enthusiasts Day (VED)** that was cancelled 2019-2021 of course, due to the pandemic, and was re-established last year. However, I was not able to support the VED last year as it was short notice, but this year it was advertised in advance,

As in past years, there were hundreds of classic cars and new exotic cars covering all brands and marques, owned and brought in by employees and retired Ford personnel, though of course there were many Fords. There was also the latest Ford Motorsport Rally Focus, the latest Ford Le Mans GT and some classic 1960s GT40s. All the vehicles were parked out on the test track and were available to view for the main day of the 19th September. I applied to include my 2007 model year Jaguar XK Coupe, (one of the first all aluminium bodied XKs) as one of the non-Ford cars. On the day itself, by complete coincidence, and apart from the 2 classic 1960s GT40s and new Ford GT, I was parked alongside the newest, most expensive car that turned up, a new Ferrari (F8?!). See photos. Needless to say most people ignored my Jag XK in favour of looking at the exotic red Italian supercar and seemed oblivious to my old silver XK Coupe that was (and still is) in stunning condition for its age, inside and out.

Anyway, the art exhibition, as usual, was held in the main foyer, which is a great location for all the staff that would walk in and out of the main building. I must give my thanks to **Lesley Ireland**, the facility coordinator, who had the new Transit Custom E-Van removed to give us the space, and **David Gwiliam**, the House manager who invited the GMA. Also, thanks to the Design Studio Feasibility Supervisor, who I know well, **John Hancox**, who kindly allowed me to use three big double sided display boards on wheels one 7 metres and two 5 metres long (and 2 metres high) boards.



*All artworks unloaded and ready to commence hanging*



*The hanging team: Maurice Ginn, Steve Francis and Richard Wheatland, plus David Ginn taking the photo*





*The taking down crew; Brian Casey, with wife and daughter, Maurice Ginn and Steve Francis.*



*David Ginn & Jaguar XK, plus Ferrari F8 Tributo spyder*

At my request, the paintings were hung on Saturday, 16th and taken down the following Saturday, 23rd, so the show ran for 5 days, including over the main VED event on the 19th.

The hanging was on Saturday, 16th, with thanks to my father, **Maurice Ginn**, **Richard Wheatland** and **Steve Francis** who helped me unload some 60+ pictures I had collected, and still had in storage, along with some pictures they had brought along themselves. With the various steel hanging rods and brass & steel slide hooks, and the extra bags of picture hooks, we spent over 3 hours hanging some 75 pictures, across many sizes, mediums, subjects, makes and models, though we had a lot of **Ford** related subjects too. Unlike past years, we decided to hang the pictures mixed up with the respective artists, so the boards were hung to look balanced and good with a variety of artists, styles and mediums, though we did aim to harmonise the pictures. Of the 75 pictures, at least 50 were originals, with some 25 limited edition prints. We did have one board side for the prints and a few prints were intermingled with the originals. All the artworks were clearly marked either original (with the medium) or, if prints, their print number/run and type of print, as some were on high quality paper and some were giclee on canvas prints.

I had information sheets, with all the artists names, picture titles, and prices, that I pinned to one of their most dramatic artworks, as well as contact details for each of the artists. Each picture had a number that coincided with the information sheets as well, on all the pictures. All the information sheets had the latest **GMA** logo as well. I also had made up an information sheet about the **Guild**, and my contact details as well, as I was on-site at **Ford Dunton** that week. The show did look good from all angles on all the boards.

As noted, the exhibition ran for the whole 5 days, but such are the times that even at **Ford** now, with hybrid working, Mondays and Fridays were very quiet, with just Tuesday (in particular as it was **VED** event day), Wednesday and Thursday being the busiest days. But because of the hybrid working, apart from the Tuesday the old days of up to 5000 walk past, in practice, it would have only been 2000 to 3000 each day. That said I did get a lot of very positive reviews and the exhibition was very well received. The **Dunton** office was so pleased to have the **GMA** show that week, we were not expected to donate any percentage for sales, as we have in the past.

That all said, although the footfall was not as high as back in 2018, nor did we make the number of sales, including painting selling in the hundreds, (even one sold for £1000 back in 2018) the sales this year were very modest. We sold 9 artworks across 5 artists, though although 8 were below £100 and one at £200, and mostly Ford, they were at least successful sales. So, well done to **John Napper** (GT40 based **Mirage M1**, watercolour & **Stewart Ford SF-01**, acrylic), **Steve Francis** (**Shelby Cobra**, acrylic), **Brian Casey** (**Mondeo Rapidfit** and **BMW Roadster**, multi-media),

**Jonathan Ashby** (limited edition prints of *Portrait of Jackie Stewart, James Hunt & Into the Light*). In addition, I also managed to sell a limited edition print of a fifth generation **302 Boss Mustang** in front of **Dunton**, of the original bought by a supplier in previous **GMA VED** exhibition. I was also lucky enough to get a commission to paint a 1970 **Bentley**.

I can only reiterate my great appreciation to all the 11 artists who supported, by allowing me to exhibit their work and those who went out of their way to drop off and collect artworks, before and after the show. Without all your support, the exhibition would simply have not been feasible and with 75 pictures it did look impressive.

Thanks of course to those who helped take down the exhibition, with many thanks to **Maurice Ginn**, **Richard Wheatland**, and **Steve Francis** again, also **Brian Casey**, and his wife and daughter, Although the hanging took longer than the taking down, we could not have removed all the pictures, and repackaged them as quick as we did. It made a big difference, I still took over 50 pictures back to my house to send back, or have collected. With thanks to **Ray West** for dropping off and collecting from me, both before and after the show. Much appreciated. I will store the few I have and arranged to drop off as agreed on my travels.

So thanks to all the 11 supporting artists, in no particular order, but in the order that the paintings, drawings and prints were listed, as follows: **David Purvis**, **Ray West**, **Steve Francis**, **Brian Casey**, **Jonathan Ashby**, **Gary Speak**, **Phil Lightman**, **John Napper**, **Richard Wheatland**, and myself making 11, **David Ginn**.

In closing, and in retrospect, perhaps the fact the **Ford Dunton Campus** is now working in a hybrid fashion, not open to the public, and the staff numbers are not as high as in previous years, plus the current economic climate put pressure on the total sales. But there were sales. I know here is a growing argument within the **GMA** to have a minimum price of all artworks. Plus the old argument not to exhibit limited edition prints, though we have done so in the last decade or more and successfully,

I also appreciate all the artworks that did sell, all bar one were sub-£100 each, though total sales were several hundred pounds overall. However, with 75 artworks of different sizes at the **Ford Dunton** show, some were older stock, and of course, some limited edition prints, and some were clearly going for many hundreds to a thousand plus. The overall artistic quality was still there across the board, but we need to look at what should be a minimum price, and if we do exhibit limited edition, make sure they are separate when hung (as we did aim to do at this exhibition).

One technical comment and observation, and this would go for any **GMA** exhibition, as it is something that plagued me both in, transport, hanging and after sales at the Ford show this year, is framing quality and hanging mechanisms. I had to get a couple of frames



*Caterham 7, Lancia Fulvia coupé & other classics*



*Porsche 911 Carrera*



*Rover 3,5 Litre coupé (P5B)*



*1965 Lotus Cortina, in the Ford line-up*



*Ford GT40 Mk.3*



1966 Ford Mustang hard top



repaired before and during aftersales, as frames fell apart or were damaged or glass fell out and broke. I would strongly advise a good quality frame is used by all submitting artists. At least a robust one. Also, please have proper 'D' rings at the back with string or wire. The 'plate', teeth type of hanging, without string or wire, does not work with the brass hooks, or at least not well. So that should be a given in the future.

The other factor, which I also mentioned is that neither the **GMA** nor **Ford** expected or asked for any hanging fee or any commission on sales. Had the paintings all had at least 40% to 50% added to cover such costs then fine, the prices must reflect this. **Ford Dunton**, is an exception in this case and we have had some great sales in the past, with only a nominal 15% commission to the **Ford** charity.

For me personally, I am happy that the **GMA** put on a great show, and there is appetite for **Ford** to invite us back in 2024, if the membership would like to support again. I will be happy for prices to be adjusted to a new format, and will be happy to organise it again, in what will probably be my last year at **Ford**, though I work for **RLE International** (a global engineering services company). I plan to retire next Christmas, 2024 (maybe).

Anyway I hope you find this article both interesting and food for thought, and I look forward to support this same show next year, should the **Guild** membership so wish.

Kind Regards,

David Ginn

## Ask the Membership



### Drawing/painting Commissions.

Hello, my name is Gwyn and I'm a new member (my profile was in the last issue, I draw & paint motorcycles).

One of the reasons I wanted to join the **Guild** was to be able to discuss with like minded folk about issues that affect us as artists... and one of the main issues I have (not a pleasant one to have to discuss) is the issue of getting payment when I've done a commission for someone.

Unfortunately this year I have had two incidences where a very enthusiastic client has wanted a commission but when it comes to paying my invoice they've suddenly gone quiet!

I know I should have asked for a deposit, I am far too trusting but most people are ok and genuinely want the commission.

I always make the price very clear before starting work on anything, but I've had to chase the client several times recently and in one instance I am very much out of pocket after painting a mural in a business premises (which is now having problems and after handing them several invoices it's unlikely I will see any payment).

I'd be very interested to know if any other members have had similar problems, or is it just me being very naive?

Going forward I am definitely going to be asking for a deposit (especially when it is a 'personal' drawing of a track day, a picture I cannot sell on to anyone else).

Please let us know your thoughts and experiences!

Thank you!

Gwyn Baker

[www.motoartdesigns.co.uk](http://www.motoartdesigns.co.uk)

*I photographed these three very special Porsches at the 2023 Goodwood Festival of Speed – my favourite subject – historic Porsche racecars.*



## Jon Stevenson

*I had no idea the very Porsche 908 I had photographed at Goodwood and painted would be at Boxengasse – a great photo opportunity*



After 25 years working in the corporate world, I decided to take a break, but didn't really have a plan as to what I would do next. I enjoyed art at school, and almost went to Edinburgh to study architecture, but ended up going down another path not involving anything that you would remotely call creative. COVID lockdown allowed me some time to start sketching a little, but it wasn't until August 2022 that I really started painting.

I have always had a passion for cars, and have owned a variety of classics: Alfas, Fiats, Lancias and a few Porsches. I have owned my 1958 Porsche 356A for nearly 10 years. It's been a lot of fun and is pretty cheap to run. I enjoy historic motorsport and attend Goodwood a few times every year and like to do the



*This is David Gandy's 356 – I handed the painting over to him during the Savile Row concours earlier this year – a real gent.*



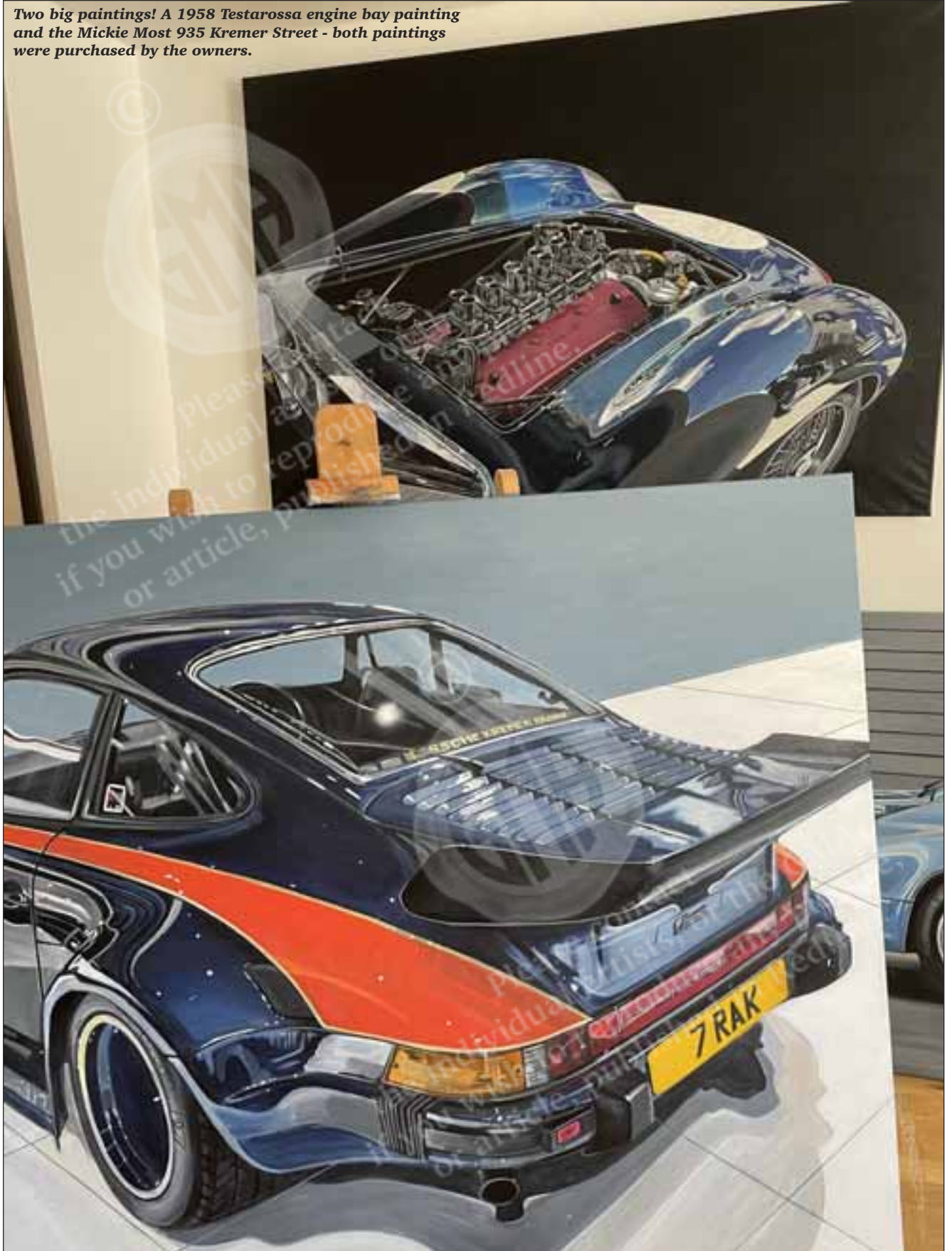
*"I like to work on a large scale as it seems to suit my evolving style"*

occasional track day. So, it was probably unsurprising that when I started painting, I chose to paint subjects I had spent a lot of time (some would say too much time) looking at and enjoying.

I decided to use acrylic paint as it's a friendly medium – I haven't braved oil paints yet. My grandfather retired from the civil service and turned his hobby of painting portraits into a profession. He used oils and I can still remember the smell of his house – a mix of oil paint and linseed oil... and I remember the state of his studio!! I am not sure that oil paints would go down that well with my wife and kids, given that our spare bedroom is now my studio. I think I will stick to acrylics for now.... at least they wash off without too much effort and don't smell too bad!

I like to work on a large scale as it seems to suit my evolving style (and worsening eyesight!) I work off my own photographs, drawing freehand onto canvas using a basic grid and then start painting. I tend to focus on Porsches and historic racing cars but am happy to take on anything (albeit nothing too modern).

Two big paintings! A 1958 Testarossa engine bay painting and the Mickie Most 935 Kremer Street - both paintings were purchased by the owners.





*Gorgeous Ferrari Daytona Competizione photographed at Autoitalia at Sywell this year and displayed at Hexagon Classics*

Trying to establish myself as a new automotive artist has been a completely different challenge to my previous working life. I was fortunate to get into a local gallery who have been very supportive, and I have also sold work through **Argent Timeless** who, until recently, had a shop on Saville Row. Painting live there this year during the **Savile Row Concours** was a new experience that allowed me to make some good contacts. I have shown at various Porsche themed events – Megaphonics at Boxengasse and I partnered with Porsche Hatfield to put on a show at a client event they organised at Hexagon Classics. Working on a larger scale does present some logistical challenges but I have resisted the urge to buy a van (so far!)

I did the usual thing of setting up a website ([www.jonstevensonart.com](http://www.jonstevensonart.com)) and, whilst I don't love social media (I am still trying to figure out the magic formula there), it's an effective way of reaching out to owners of cars and I have had some success selling via contacts on **Instagram** (@[jonstevensonart](https://www.instagram.com/jonstevensonart)).

I am learning as I go along, have appreciated the support and advice from established artists and have a lot of respect for anyone that can make a go of this as a career, as its one thing painting and quite another selling! It can be frustrating at times, particularly when things don't quite go to plan on that front, but then I refocus on painting a subject I like and that gets me back on the right track.

I have some interesting opportunities coming up which I hope will come to fruition and look forward to meeting more members of the **GMA** in 2024.

# Jon Stevenson

*A photo taken at Goodwood of an awesome Lister knoblyl – I like the pre-race anticipation moments and enjoyed the composition of this one and displayed it at Bell Sport & Classic coffee morning recently.*



*please contact the individual artists, or the GMA, if you wish to reproduce any picture, or article, published in Redline.*

*A very shiny 356A convertible photographed at Bicester. This painting is with Argent Timeless for sale. Dean at Argent has been very supportive.*

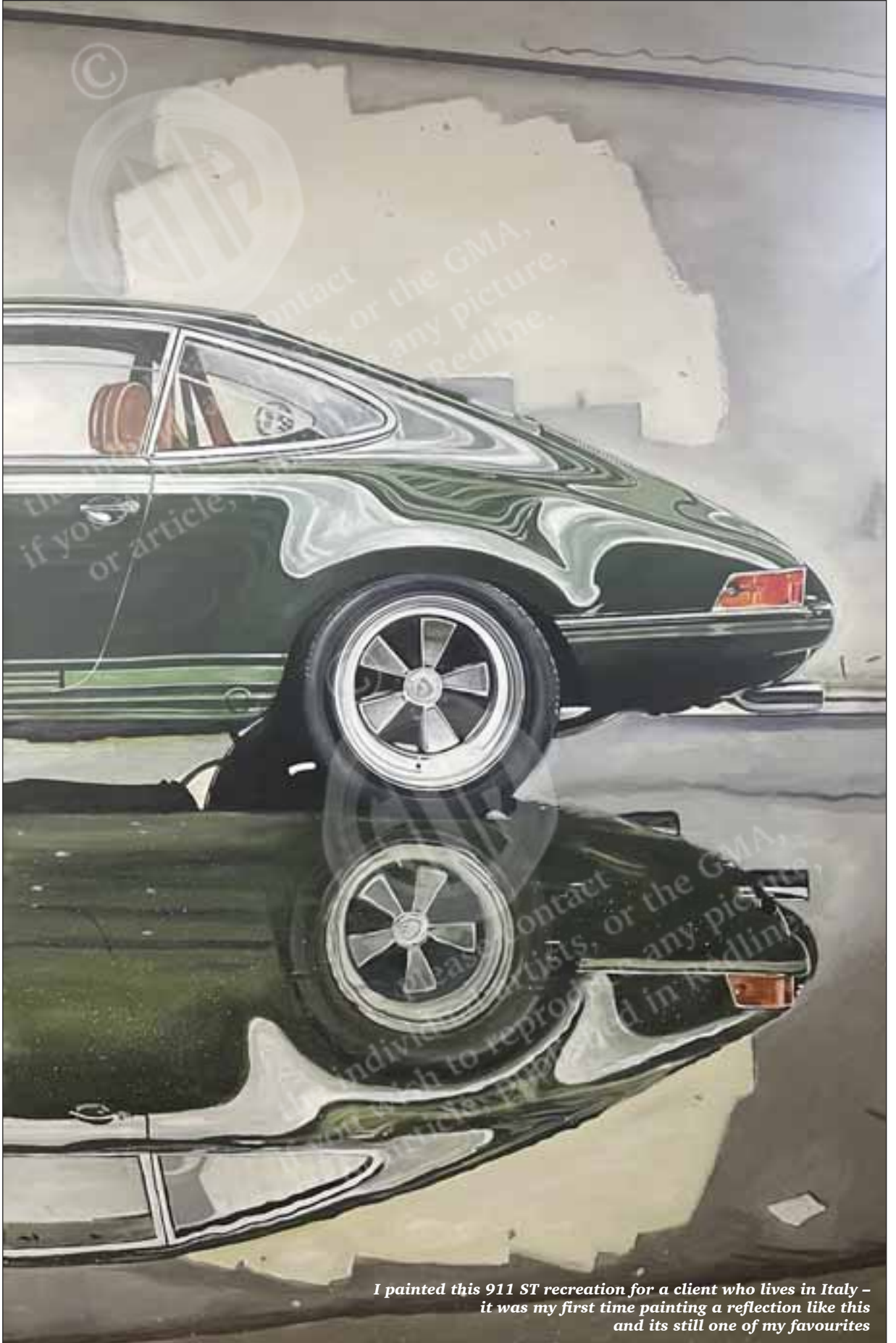


*A very special Ferrari 250GTO/64  
photographed some years ago at the Goodwood  
Members Meeting.  
I want to do more action paintings in 2024.  
The painting lives with the car*



*Photographed at Bicester Heritage, this painting of Frank Cassidy's 356 outlaw is one of my favourites.*





*I painted this 911 ST recreation for a client who lives in Italy – it was my first time painting a reflection like this and its still one of my favourites*





*I was fortunate to display at Megaphonics Porsche event at Boxengasse which featured these two incredible cars – the "hippie" 917LH and Repsol 962. A big painting at 150 x 120cm.*

## How Redline comes together

I first became involved with **Redline**, back in 2010, when the Art Editor position became vacant. With over 30 years experience in graphic design, I felt qualified for the position, and have been artworking **Redline** ever since. It's been fun, but all good things come to an end. Page layout is creative, somewhat mathematical, but definitely artistic, and I get a great deal of pleasure on seeing the finished magazine. I still find it difficult to believe that I used to get paid to do something that didn't feel like work. Of course, there's no remuneration for producing **Redline**, but you do get to be a member of the committee, and have the satisfaction of knowing that you are contributing something important to the **Guild**.

In 2010, **Barry Hunter** was the Editor, and I think we worked well together. He organized the content and fed it to me to lay out. He then sent out the finished magazine to the membership once it was approved. One day, **Barry** decided that it was time for someone else to edit **Redline**. I guess I was doing something right, since I was asked to take over his job too.

Now, I feel that I have reached the point where I should hand over **Redline** to someone younger, so both positions will become vacant after the next issue, in time for the AGM. You can apply for either or both.

So, how does it all happen? Obviously, we start with the copy deadline, printed on the last page of each issue, which is the last Sunday of February, May, August, and November. Members can send in pictures and articles at any time before this date. With my Editor's hat on, I send out a round robin reminder e-mail about 2 weeks before the deadline. I find that this works well.

It's not always necessary, but the Editor has to chase regular features, which are essential for every issue of **Redline**; *The Administrator's Amblings*, *ArtyFacts* quiz, and, most important of all, the *Chairman's Letter*. **David Purvis**, **Barry Hunter** and **Richard Neergaard** are responsible for these, plus other items from time to time. They are the backbone of **Redline**, along with the all-important Featured Artist article. Much of the time, someone volunteers, and sometimes there is even a queue. However, at other times the Editor has to pick someone, and ask them if they will agree to be featured. Usually, that's not a problem.

As Editor, I have to decide what to include, how important it is, and what, if anything, to leave out. The Editor is also responsible for checking spelling, grammar, and possible errors, so gets to read everything first. With my current dual role, I can actually do that as I am laying out the pages. Of course, there's also the editorial to write, which doesn't have to be long.

As Art Editor, I have to format all the text and make everything fit, in the **Redline** style, which I update from

time to time. There's nothing to stop my successor from giving **Redline** a completely new look. This is where it gets creative. You can't change the style too often. **Redline** needs to be recognizable from issue to issue, and this makes the Art Editor's life easier since each new issue starts by using the previous issue as a template. Saved style sheets and established graphics simplify things.

I use **QuarkXPress** to lay out the pages, because that's what I'm used to, but **Adobe InDesign** is just as good, and you can convert **QuarkXPress** documents to **InDesign** if you wish to start with my final **Redline** as a basis for your first issue. If you have another DTP program, that you are happy with, I'm sure that will be fine, especially if you wish to start from scratch. I also use **Adobe Photoshop**, primarily to resize photos, making it easier to import them into the document. I also use **Adobe Illustrator** to create graphics such as the chrome-look headings and **Redline** banner. It's very satisfying when you create something new, and attractive. These are saved as eps files and imported.

As for how long each issue takes to create, that varies. Generally, I aim to get it finished in 2 weeks at the most. The amount of time that I spend on **Redline** each day varies between 1 and 4 hours, depending on what else I have on. One thing that does take up time is picking out words, such as **Redline**, **GMA** and members' names, in bold, which has to be done manually. It emphasizes important words, and helps to make a long piece of text look more interesting, but it's just a style thing that could be dropped as part of a new look. Text, headlines, and subheads are formatted using style sheets which mean I can format copy at the click of the mouse button. It's easy and satisfying.

The final task is to check that the page numbers are correct, and to update the contents list on the front page. The finished document is then exported as a pdf.

I'm a great believer in independent checking, and always sent the 'finished' **Redline** to **Barry** for checking when he was Editor. Now I have it checked by the Chairman and Administrator. Once any corrections are done, it is e-mailed out to the membership using the list supplied by **Sean Wales**. An up-to-date copy accompanies this issue of **Redline**.

After a few days, to allow for any late corrections, because some things do occasionally slip through, the next task is to produce the web version. The **Guild** specific pages are removed, page numbering and front page updated, and watermarks added to the photos. The editorial also usually requires some rewriting. It is then saved as a low-res pdf and e-mailed to the webmaster, with copies to the Chairman and Administrator. It's quick, and easy.

John Napper

## It all started at Brooklands

I can trace my creative streak back to my artistically gifted Aunt, who first introduced me to the world of drawing and painting at a young age. She always had a good supply of quality materials, far better than the equipment that we were expected to create with in the school classroom. Once my interest had been noticed, then my supply of painting materials became regular Christmas and Birthday presents. At school my art was being recognised, it was something that I found I could excel at, fortunately along with mathematics. When the time came to choose a career, much as I would have liked to pursue the art route, it was engineering that won the day, like so many others who followed their fathers chosen occupation. So painting would remain a spare-time pursuit and I would have to wait until later life, before I could paint in daylight hours.

Living under the flightpath from the Vickers/BAC test establishment at Wisley, the sight of Vickers aircraft overhead was familiar to me. In the 1960s, Viscounts, Vanguards, VC10's and One Elevens would circulate all day, flying over the school playground and pass my bedroom window in Fetcham on their way back to the airfield. After visits to the Farnborough air shows in the 1960s, sat perched on the roof of Dad's Vauxhall Velox, It wasn't surprising that my interest in aviation soon transferred to my sketchbook and school projects.

My interest in motorsport came about around the same time, the '60s were exciting times in motor sport, drivers like **Jim Clark**, **Graham Hill**, **John Surtees**, **Jack Brabham** leading the way in Grand Prix racing, **Ford** challenging **Ferrari** at Le Mans and **Mini Coopers** winning the Monte Carlo Rally. Thanks to collecting magazines, photographs, model cars and a well-known slot car system. It wasn't just aircraft in my sketchbook, now there were motorsport drawings inspired by top professional artists like **Michael Turner** and **Dexter Brown**.

Moving forward a few years to the late '70s, by now I'd married Jane, in 1976, and the search for our first home took us to a maisonette in Byfleet, the village where Jane and her parents lived. One afternoon in June I noticed a Tiger Moth on its final approach to land on the old **Brooklands** runway, very unusual since the runway was no longer being used by British Aerospace. That afternoon there was the sound of engines on the site. I was out giving the car a wash when my new neighbours wandered past making their way back having found a hole in the fence and spent some time watching the cars and motorcycles at **Brooklands**. Enquiring about the event, 'They do this every year in June' I was told, 'The event is run by the **Brooklands Society** but you have to be a member to attend – unless you know about the hole in the fence'.



Wisley Flypast, the prototype Vickers VC10 G-ARVA flying over the Vickers BAC test establishment at Wisley. Watercolour and gouache 2021.



Brooklands Centenary, the first race meeting, a painting commemorating the centenary of Brooklands in 2007. Oil on canvas 2006/2007.



Delage 1927 British Grand Prix at Brooklands, Richard's first commission from the late Alan Burnard, placed at his 1983 exhibition. Watercolour 1983.



Brooklands Challenge, Harry Hawker in a Sopwith Tabloid flying over the Sunbeam V12 record car 'Toodles V' on the Railway Straight in 1913. Oil on Canvas 2019.



*Moth and the White Horse, De Havilland Tiger Moth flying over the Uffington White Horse and site of an Iron Age Fort, watercolour and gouache 2015.*



*Classic Trainer. Cockpit study of a De Havilland Tiger Moth. Watercolour and gouache 2022.*



*United at Gatwick, Vickers/BAC aircraft at Gatwick Airport in the mid 1960s, all British United Airways fleet aircraft. Vickers VC10 taxiing out, Vickers Viscount landing and BAC One Eleven on stand. Watercolour and gouache*



*Perfect Partners, BAC TSR2 prototype and its English Electric Lightning T4 chase aircraft. Oil on canvas 2010.*

By now my interest in current motor racing had extended into the world of motor racing history. Historic racing now regularly featured as support races in many motor racing events that we attended. **Tom Wheatcroft** had rebuilt the circuit at **Donington**, we were at the opening meeting in 1977 and took in a visit to his museum at the same time. I needed to look into this **Brooklands Reunion**, my father-in-law who had worked at Vickers/BAC/BAE since 1934, knew several **Brooklands Society** members, so acquiring a ticket for 1979 wasn't difficult. The following June I made my way through the factory gates showing my pass for the day and on to the clubhouse area where **Brooklands** period cars and motorcycles were packed around the historic site. Back then there were quite a few well known ex-**Brooklands** cars resident locally, and I ran off a couple of reels of film in no time on the exhibits..

The Test Hill was still overgrown and the Members Banking partly overgrown and littered with industrial debris. After the lunch break the meeting reconvened up at the Byfleet Banking where a section had been cleared and the surface deemed good enough to run cars in pairs for a short distance. Certainly a memorable day, the day that introduced me to the fast growing world of vintage motoring. I did notice in the 'autojumble and collectable' stands a couple of artists exhibiting their work. After chatting to them, I came away with the thought of perhaps my paintings might be good enough to do the same some day.

I came away from that day at **Brooklands** laden with past copies of **Brooklands Society Gazette**, and a selection of greetings cards by the renown **Brooklands** artist **Roy Nockolds**. My next move was to join the society and attend their winter film shows, conveniently held in the Charrington brewery distribution office which was situated on the Byfleet side of the **Brooklands** site. The film shows hosted by vintage racing driver, **ERA** and **Bugatti** owner, **Dudley Gahagan**. To a newbie like me, I found the film nights fascinating and soon I was taking a couple of like-minded friends along as guests. Sometimes we had guest speakers like **Rivers Fletcher** who would bring their historic racing films, the **George Monkhouse**, **Shell** films of the late 1930s Grand Prix racing were particular favourites. **Dudley** owned a large library of original **Brooklands** film and newsreel, he also owned film shot by Princes **Chula** and **Bira** on their travels while racing their **ERA** and **Maserati** all over Europe in the late 1930s. The film was old and fragile and regularly the lights had to come on to repair the breaks in the film. It was all valuable reference for the aspiring artist, the one thing that was missing in the period films was colour.

Those Society meetings were certainly both memorable and enjoyable, they became a monthly pilgrimage each winter season. From Charringtons the venue changed to Weybridge Services & Social Club and then finally to **Brooklands**, once the 'differences' between the senior society members and the museum were settled. Those

senior society members certainly had their own ambitions for **Brooklands** at one point, when the museum came into existence in 1987 I think it's fair to say whatever those ambitions were, they were now not going to happen. I found some of these senior members were more approachable than others, people like **Dudley Gahagan**, **Cyril Posthumous**, **Tony Hutchings**, **Len Battyll**, to name a few, were always very helpful, others, who shall remain nameless, were less so, at times. Because I was too young to have experienced **Brooklands** in period, I felt I was regarded as something of an interloper, perhaps treading on other people's toes.

In 1980, the Society co-hosted with **The Guild of Aviation Artists**, a memorial exhibition dedicated to the work of the much admired motor and aviation artist **Roy Nockolds**. The exhibition was held in a gallery space within the **Qantas** office in London. Although I would have loved to have met him, sadly **Roy** had passed away the year before I joined the society. With others like the former **Brooklands** driver **Kenneth Evans**, **Roy** had been a prime mover in protecting what was left of **Brooklands**. He was also a founding member, and former president of **The Guild of Aviation Artists**.

This was the first time I'd seen a live art exhibition dedicated to the two subjects that I was passionate about, aviation and motor racing. Many of the racing paintings were **Brooklands** subjects, not all necessarily painted in period, but it was fascinating to see **Brooklands** in colour. The outstanding aviation paintings on show, many of those stemmed from **Roy's** period and experience as a war artist. After a full morning at the exhibition, much of the time spent taking notes, I made my way home on the train, convincing myself that I could have an exhibition of my own, I just need more consistency in my work.

Up to that point something like one out of every three drawings tending to get consigned to the bin before the paint went on, I had to improve on that if I was to take commissions from customers in the future. I would also need something to build my display around. My solution was to set myself the task of producing a series of twelve paintings identical in size and using the media that I was now using, a mix of watercolour and gouache. I needed a range of subjects from different eras. By chance, up to that point in 1982, there had been 12 different British drivers who had won Grand Prix races, **Seagrave**, **Seaman**, **Hawthorn**, **Collins**, **Brooks**, **Moss**, **Hill**, **Clark**, **Surtees**, **Stewart**, **Hunt** and **Watson**. On completing the series of 12 paintings featuring the winning drivers in action, I was happy that I'd achieved the consistency that I'd been looking for and now I had a set of paintings to show off at my first exhibition. Added to these non-**Brooklands** subjects, I added a few **Brooklands** studies and with that, I applied for a stand space at the 1983 **Brooklands** Reunion.

The one thing I didn't have too much of, was spare cash, I had promised my wife that this painting

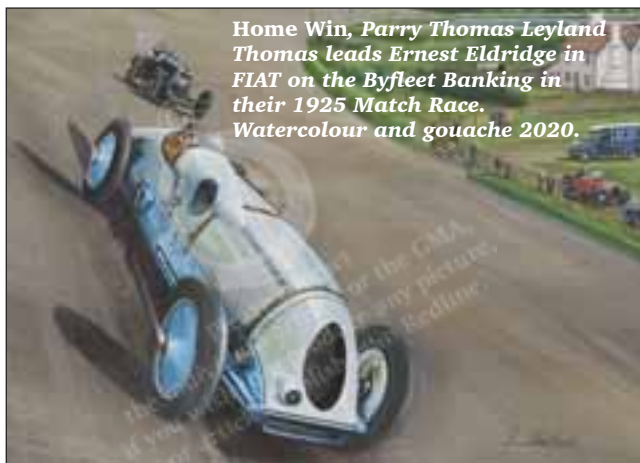
Early pre-exhibition '1987' press photo of Richard with his 1935 Singer Le Mans.



Birkin's Out, Tim Birkin's Blower Bentley Retires from the final of the 1932 British Empire Trophy at Brooklands George Eyston 'Panhard' and John Cobb 'Delage' race on to the finish. Watercolour and gouache 2020.



Home Win, Parry Thomas Leyland Thomas leads Ernest Eldridge in FIAT on the Byfleet Banking in their 1925 Match Race. Watercolour and gouache 2020.



Richard's first exhibition at Brooklands in 1983.

**Wings over Brooklands,  
Vickers Vildebeest over Brooklands  
in the early 1930s.  
Watercolour and  
gouache 2020.**



**Mountain King, Raymond Mays ERA R4D winning the  
1938 Mountain Championship at Brooklands.  
Watercolour and gouache, 2018.**



**Scattering the seagulls, 1933 Lagonda 3 litre on  
Fermoyle Strand, Dingle, Ireland while participating in  
the 2004 Irish Trials Rally, Richard navigated this car for  
his friend on the event. Watercolour and gouache, 2021.**



**Brooklands 1908 Match race, the cars assemble for  
the famous match race between Newton's Napier and  
Nazarro's FIAT at Brooklands in 1908.  
Watercolour and gouache 2020.**



indulgence wasn't to be funded from the housekeeping and if the exhibition didn't at least 'wash its face' then I'd call it a day. To minimise my costs I constructed my own display stands, fortunately the stands were to be housed inside a large wooden building that once stood on the left hand side in front of the clubhouse. So there were no worries about inclement weather. Framing was kept to a minimum, by recycling old frames and using inexpensive clip frames. For that year, the reunion didn't move up to the Byfleet banking in the afternoon as it had on previous years, so my exhibition was on show for the full day.

My paintings were well received and I even managed to sell enough to cover my costs, and picked up a couple of future commissions. So buoyed up by my success I made plans to return in 1984. I would do four of these 'Reunion displays', each year introducing fresh paintings, some **Brooklands**, others from later eras and well known racing locations. I made a lot of new contacts as a result, one year an American visitor purchased most of my stock before the show, red spots indicating that most of what I had on show had already sold.

I introduced a print in 1985 which was 'pre-digital' so quite an expensive process at the time. Although it just about covered its costs, advertising it effectively was expensive, but the exercise got my name out there. By 1987 the 1935 **Singer Le Mans** that I'd been restoring was ready to return to the road and now I had a car to bring to **Brooklands** instead of the paintings. Fortunately over these early years, my exposure to the world of motoring art had developed and new exhibition opportunities had come along. I had joined with other motoring artists to form **The Guild of Motoring Artists**, established gallery contacts and even found a contact in the USA. I'd also moved into Christmas Card art through the **Motor and Allied Trades Benevolent Fund (BEN)**. I was first commissioned to paint their Christmas Card image in 1989 and it's a task that I still undertake each year, 33 years on. The card brings much needed funds for the charity and exposes my work to a wide range of enthusiasts.

Forty years on and looking back, things are now very different, as a founder member of **The Guild of Motoring Artists**, a full member of **The Guild of Aviation Artists** and a 'foreign affiliate' member of **The American Society of Aviation Artists**. None of that would have happened had it not been for those early **Brooklands** exhibitions and the valuable lessons learnt.

I've re-discovered aviation art on the way and now divide my subject choices between aviation and motoring. Trends have changed over time, when I attended those **Brooklands** events in the late '70s and early '80s, there were people in attendance who had experienced **Brooklands** 'in period' even a few former drivers and mechanics. Things move on and thanks to events like the **Goodwood Revival** enthusiasts perception of historic racing these days tends to be more about cars of the '50s and '60s. As someone who

experienced a lot of live motorsport in the '70s and '80s I have more than enough reference to cover that era of motor racing history as well and for many years to come.

I reluctantly parted with my trusty **Singer Le Mans** in 2019, it had served me well for 35 years. Although my contacts with **Singer** remain, my allegiance changed to another Coventry marque **Triumph**, with the purchase of a 1965 **Triumph TR4**, which I must say is a real pleasure, much easier to manage and keeps up with modern traffic. I loved the vintage car scene but it was time to move on, while I can still get in and out of a '60s sports car. I don't have garage space for two old cars, since half my garage is now my studio. I suppose my choice of classic mirrors much of the general trend in old car ownership these days. in a way that is also true with my art currently. It's probably the case that today an interesting painting of a **Ford Escort Mk1 Twin Cam** is likely to receive far more attention than a painting of a 1930 'blower' **Bentley**.

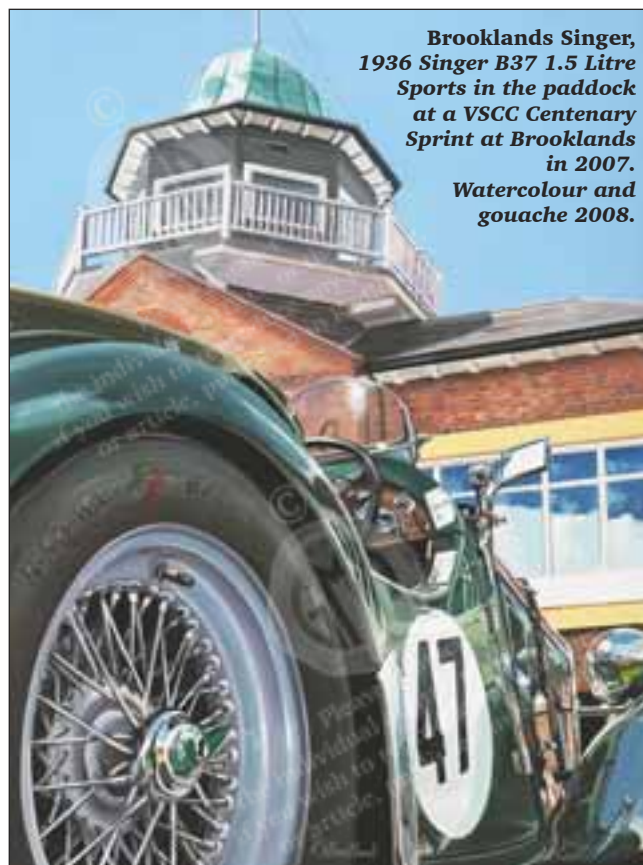
As far as exhibiting, following my efforts in those early years I moved on to taking exhibition space at major events like **The Silverstone Classic**, I've also been fortunate to be invited to exhibit at a number of group exhibitions at venues like **Goodwood**, **Shelsley Walsh**, and at the **Royal Automobile Club** in London. Taking premier event space individually is now very expensive ,with every square metre of grass carefully costed into the event. For artists, we not only have to devote time to producing our 'product', we then have to pay to frame them, hire the space, and sell the paintings to our customers. Its not surprising that it doesn't always commercially add up. I like to think I'm a better artist than a salesman, at 70 years old, setting up so-called 'easy up' marquees and display stands doesn't get easier. Finding someone to do all the marketing side would be great, but having found a few people over the years, I've yet to find anyone who lasts the course.

The world of aviation art is a rather different prospect. I would say that interest in aviation is if anything, more 'enthusiast based' that the world of the automobile. It would be fair to say that World War 2 militaria subjects, Spitfires in particular, still dominate the aviation art scene. There are exceptions with iconic post-war subjects like Concorde, Lightning, TSR2, Vulcan, etc having a place in the market, but today there isn't much happening in what remains of the UK aviation industry to inspire the artist unfortunately, a far cry from the '50s and '60s when the industry was positively buzzing.

Having 'migrated back' into aviation from motoring art, I find myself working on what I would best describe as 'restored' aircraft. I seem to feature quite a few biplanes and polished metal which must stem from painting all that aluminium and chrome on the cars. I don't consider that I've really come to grips with the market for aviation art. At the end of the day there are far more vintage and classic car owners to attract than vintage and classic aircraft owners.

There is always a place for early motor racing history and **Brooklands** in particular will always hold a special place in my repertoire. Over 40 years I've certainly acquired a fair bit of knowledge on the subject but it still throws up new surprises. The way the museum has developed since 1987 is fantastic, it's really moved with the times and remained relevant. It was a pleasure to be asked to host a few on-line video presentations for members over the lockdown period when the museum was closed to visitors. Over time I've done a number of art presentations at the museum and met and engaged with so many interesting people as a result. Long may that continue.

*Richard Wheatland*  
GMA. GAvA.



**Brooklands Singer,  
1936 Singer B37 1.5 Litre  
Sports in the paddock  
at a VSCC Centenary  
Sprint at Brooklands  
in 2007.  
Watercolour and  
gouache 2008.**



*Richard working on site at Shelsley Walsh 2021.*

## Porter Press Motoring, Literary & Art Festival December 2-3, 2023

I have just returned from the Porter Press Festival at Silverstone. The outcome was not good and it turned out to be a non-event for us artists. We spent the weekend just talking to ourselves as there was not anybody around to look at, or to buy any art.

From a constructive point of view, it was a good event if you were a middle aged petrol-head looking for like-minded people to chat to, and buy some motoring books. We can scratch this one off the list. It was a good idea to see how things went.

Brian Casey

## All the Colors of The Rennbow

With Porsche's 75th Anniversary celebrations creating a buzz in the air, I am excited to bring a vibrant and unique addition to the mix. I am thrilled to introduce you and other **Guild** members to my latest art series, "All the Colors of The Rennbow," a project that offers a fresh perspective on commemorating the brand's rich history through its exterior paint colors. As an artist, I hope you and the other **Guild** members will find this series to be a captivating exploration of the Porsche legacy.

This remarkable collection is a tribute to 75 years of Porsche's iconic color spectrum. It features over 600 Porsche-centric exterior paint colors and nearly a dozen interactive works of art, each unveiling hidden sports cars and the brand's legendary crest. The magic of this series lies in the transformative experience it offers – from vibrant geometric abstractions up close to a mesmerizing blend of colors that reveal new images from a distance. It is a captivating retrospective masterpiece that promises to engage and inspire.

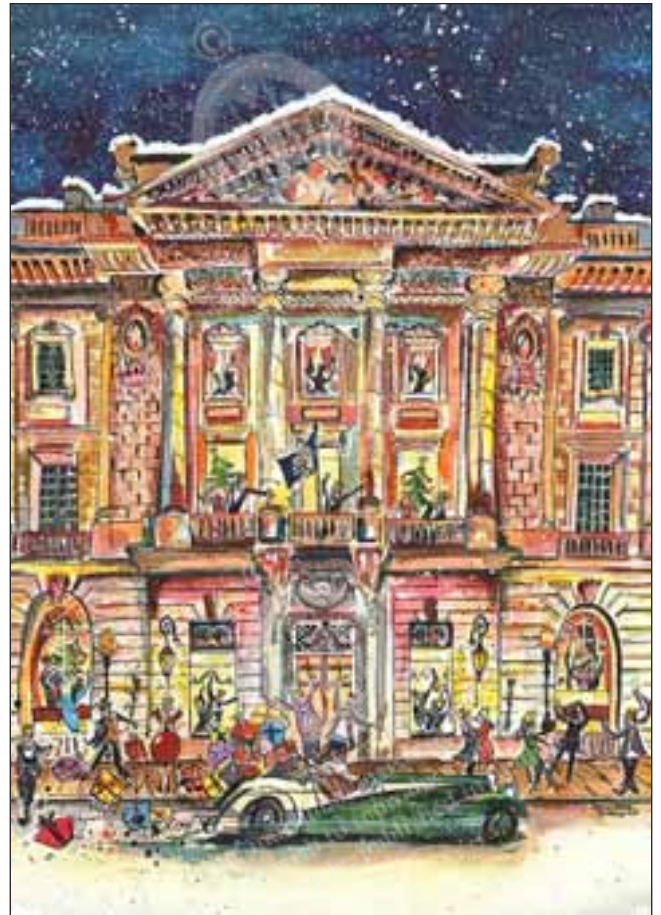
I recently unveiled the 'Rennbow' collection at Porsche Tysons Corner during The Driven Women and Cayenne Reveal event, where it received tremendous acclaim, and *Rennbow Crest No 3* is on the cover of Porsche PCA's, Panorama Magazine color issue.

To delve deeper into this groundbreaking collection, please find the press release and high-resolution imagery through the following link: <https://rb.gy/0a5tg>

For further details, please feel free to connect through WhatsApp or email.

Heidi Mraz

## Christmas Cards



This year The Royal Automobile Club are once again selling my Christmas Cards.

Club Christmas Cards (10 cards per pack).      £9.00

Anna-Louise Felstead, Artist  
Studio 62, Delta House Studios  
Riverside Road  
London  
SW17 0BA  
United Kingdom

Anna-Louise Felstead



# Selling the Dream

I thought the membership might like to see an article from New Zealand Classic Car magazine, where I get a reference.

Michael Nidd





Number 22

**Marchal headlight  
on a 1927 Rolls-Royce 20**

Taken with my Olympus OM-D E-M1 Mk.II, using  
Zuiko Pro 17mm F1.2 lens at 1/60 second.

*John Napper*

## Sterling Lee (aka Vince Edmunds)

By the age of around 13, I could pretty much draw a Spitfire, Supermarine not Triumph, with my eyes shut and this then morphed into designing my own cars, it was here that my petrol-headedness started. I would read car magazines all week from cover to cover and back again, I was a walking 0-60 encyclopedia.

As I approached my late teens, in the late '70s, all of this was put on hold as family circumstances demanded that I had to bring in the bread to support my family, as my parents divorced and only I had a paying job. So as duty called my pencils took a rest for a while, a long while.

Some years later in my mid 20s, after starting a family of my own, I had the desire to start drawing and painting, and oil paints were my preferred medium. The day finally came when I was given a set of them for Christmas, along with a few canvas boards and this started me off again.

Reading about art history was also a passion and this is how I became fully aware of the Impressionist movement, and particularly Degas, and I fell in love with his ballerina works.

Around this time my marriage failed, so to keep my children in their school, I decided to move out, and I return to my father's home where he was living with my step-mother, and I started life again in my mid-30s.

Around this time, I also discovered Jack Vettriano, and Fabian Perez, and these two artists really inspired me to get into my art in a bigger and more defined way. I would copy their pieces whenever I could and developed my craft.

Skip forward a few years and it was then a natural progression to try to sell my work, so I teamed up with Artfinder, and started to sell about 3-4 pieces a year, mostly female figurative pieces.

Then, in mid-2020, when the world was trying to fathom a way out of the Covid crisis, I experienced my third life changing event. I will never forget that August day that my daughter called me to tell me that my 34-year-old son had died unexpectedly through a massive cardiac arrest. To say I was devastated is an understatement of enormous proportions, something that I will never recover from.

I had to completely close down all of his business and personal affairs, which felt to me like I was removing him completely from the face of the earth, and this inspired me to begin my artistic life again and afresh,



under the name of his own recruitment consultancy (Sterling Lee Recruitment) that he had worked so hard to establish. So around October of 2020, Sterling Lee Fine Art was born.

Committed to making this a success in my chosen field of creativity, progressed to me booking a ballerina and studio to create what was to become my last female figurative pieces, a fact I was not aware of at the time.

The best 8 images from my photo session were then drawn on hand-made cotton rag paper, gilded with 24ct gold leaf all around them, and mounted in a floating frame. I was immensely proud of these 8 pieces.

I managed to get into the Sussex Art Fair of May 2022 and, fingers crossed, I set up my booth for the three-day show, hoping to sell some of my work. Not a single piece sold, and I dejectedly returned home feeling like a failure.

I decided there and then that I would not put myself through that experience again, and that I had to find a genre of art or subject matter that I felt I could work and progress with.

One day I was scrolling through Instagram and I came across a Spanish auto artist by the name of Manu Campa, and this lit a fire in me, the same as when I first saw a Vettriano painting, and I was off.

With a little tweak Sterling Lee Auto Art saw the light of day. Fast forward to now and I have just finished my first full year as a professional artist, having jacked in my proper job as a Mechanical Engineer to follow my passion, and here I am.

I have exhibited at Goodwood twice this year, as well as the NEC Classic Motor show for the second time recently, and I have just planned my 2024 exhibitions. It's not been an easy year, but my work is selling, and I am building up a collection of automotive works in my own style, and carrying on my son's legacy.

Here's to a more successful 2024, and creating and selling more art.

*Sterling Lee*

## Paul Toogood

My journey to where I am today started at the age of 15. I was always drawing before then, with a particular fascination for cars and all things mechanical. I remember seeing a cutaway drawing of a Cooper Climax and was wowed by the level of complexity and detail the artist showed. I knew that cars, especially, would always be my thing.

During my secondary school years we had two brilliant art teachers which really helped. One in particular helped me develop my style.

Which brings us to me at age 15. It was not long after the Ford Escort Reg FEV 1H won the 1970 World Cup Rally from London to Mexico. To celebrate Ford motor company and a national newspaper, The Daily Telegraph if memory serves me right, announced a nationwide competition to draw or paint an imagined scene from any stage of the journey. With my art teacher's and my dad's encouragement, I entered my painting of the car racing through the night rain.

Of the thousands entered, my picture came second. A photograph of the prizegiving of a beautiful artists case was recorded in the paper and the picture was displayed in the Ford design centre.

For me, it was a eureka moment. I made up my mind that I wanted to be a car designer. I worked at getting my O and A levels in art to qualify for art college. At the same time Vauxhall was running a design course under their Vauxhall Craftsmen's Guild programme. I joined up and enjoyed playing with it. But it soon became apparent that my families circumstances would not allow me to continue with further education. So I left school and started work in a solicitor's office.

While I alway kept my hand in, I gave up any dream of pursuing a career in vehicle design.

Then life took over. I married the love of my life at age 19. Two children came in quick succession. Apart from the odd drawing and painting, that was that... ..until Covid 19.

Like everyone else my wife and I were housebound. One day, while getting under her skin, she suggested, rather forcefully I might add, that I get back to drawing again. I agreed and my love for it came back with a vengeance. I began enjoying it so much it would take up entire days.

My favourite medium remains pencil, pen and ink and I have always loved the smallest details that you expect to see in any mechanical drawing. Additionally, I have always enjoyed the way light works on its surroundings and especially the way a cars bodywork and chrome reflects its environment.

Since the return to what we now consider a normal life. I have continued to read and learn from other

*At The Smallest Cog workshop Richard Hammond takes delivery of the drawing of his much beloved Ford Escort RS2000*



artists from around the world, such is the wonder of the internet.

One day while watching Richard Hammond's Workshop on Discovery Channel, it became necessary for Richard to restore and sell his much beloved Ford Escort RS 2000.

Being a fan of the car as well, I decided to draw it, initially just for myself. However, my nephew also appeared on the show as a judge at the show in which Richard was showing the car. I showed him the drawing, and he in turn showed it to Richard. He loved it, so I wanted him to have it. The next thing we knew we were being invited to the Smallest Cog to present it to him. He even promised to have it on the wall in his office when the next series starts. I was really honoured.

The next thing to happen was an invite to the 2023 Concours of Elegance event held at Hampton Court as guest artist. From that, one thing has led to another and the commissions have kept coming from owners of some of the greatest car collections. I admire a number of vehicle photographers who have also permitted me draw from their amazing photography.

I'm not great at marketing, but my sons insisted that I set up a website, which I now have.

I continue to draw for myself.

I still get that buzz from seeing something and just wanting to draw it. Anything from silverware to cars, planes and portraits.

*Paul Toogood*

## Simon Roberts

In a previous century, besides my freelance work, I would often take a stand at a car show and entertain the visitors with live airbrush demonstrations.

I was trying to sell prints of my airbrush work initially, but owners were keen for me to do airbrush paintings of their cars, which would have been expensive, so, I struck on the idea of retouching photographs of their cars, airbrushing them into a personalised background. That could be a Drive-In, Route 66, Santa Pod Raceway or a palm-lined beach. It worked really well! More recently I've come back to the theme, albeit digitally.

### My process:

Firstly, the client supplies me with a selection of photos of their car, truck or bike and we discuss compositional ideas. I then put a mock-up together and, once approved, will get on with the personalised artwork.

This can be taking the car back in time to an historical race setting or a favourite geographical location. The final artwork can then be delivered as a digital file as well as photographic or canvas print of any size.

### Personal art projects:

I'll often start with an idea and a series of loose visuals. Then I'll spend hours trying to find a high-res image of the car(s) online ideally at the right angle – not always easy.

The next stage is building a photo-montage background and then finally to pull it all together with hours of blending, tinting and digital painting. I love the process! There's a lot of really impressive photo-realism artists painting stationary cars, but for me the cinematic drama is the important part of the artwork'.

### Timeline

**1973 – 1976:** Studied Technical Graphics at Birmingham Polytechnic.

**1977 – 1984:** Munich, West Germany. Working in various Technical studios.

**1984 – 1994:** Bristol, UK. Worked freelance for Design and Advertising agencies.

**1994 – 1999:** Vienna, Austria. Worked freelance for Design and Advertising agencies.

**2000 – 2011:** Bristol, UK. Worked freelance for Design and Advertising agencies.

**2011-** South of France. Still working for Ad agencies in the UK but also



organising and running Painting Holidays in France, Italy, Spain and Morocco I now live with my wife Monica in the south of France.

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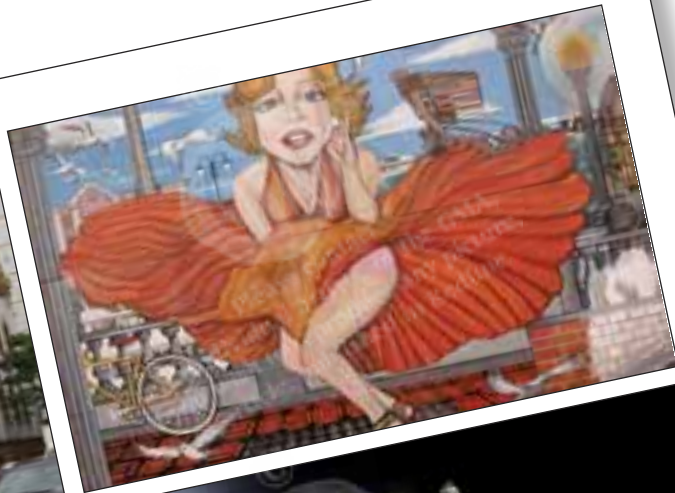
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Simon Roberts





## POSTCARD FROM PORTO ALEGRE

I have been going to **São Paulo** for the Grand Prix at **Interlagos** for the last few years, but am consistently annoyed by the regulation, which seems to come from F1's new owners, that prevents me from taking my best camera. They won't allow any camera with interchangeable lenses. Photographing racing is one of the reasons I bought it, so, this year, I decided to skip the GP and take in a truck race. **Tarumã**, on the outskirts of **Porto Alegre**, planned a double header, with races on both Saturday and Sunday. As I have never been to this part of **Brazil** before, I decided to give it a go.

As a bonus, **Porto Alegre** is a 2 hour bus ride away from **Gramado** and **Canela**, which both have car museums. See the reviews elsewhere in this issue. **Gramado** and **Canela** are officially two Separate towns, and I presume they were once, but now you can't see the join as **Eric Morcambe** used to say. This location is very much a tourist destination with many museums, themed attractions and 2 different chocolate factories that can be visited. There's even a **Hard Rock Café** with a genuine hot rod parked in front.

Unlike **Porto Alegre**, there is a hop-on/hop-off bus tour of **Gramado** and **Canela** that stops at most of the

tourist attractions, the others being a short walk between stops. My big mistake was to book the bus tour online a week before, when the weather forecast was fine. That meant I was committed to going on a miserable, cold, wet, foggy day, which was less than ideal, but the museums were dry and warm.

To be honest, there was enough there to warrant coming back again. It's possible to book the bus tour for 1, 2, or 3 days, and I would recommend spending at least 2 days in **Gramado** and **Canela** if you are touring the south of **Brazil**, especially if you have a family because there's something for everyone. I only did the one day, so I'm seriously considering a return trip some time, if only to visit one of those chocolate factories!

**Porto Alegre** itself is not the most wonderful city in **Brazil**, but it has quite a few places of interest, parks, art galleries, museums, a large botanical garden, also some good restaurants and some excellent street art. It's not really considered a tourist destination, but it's worth spending a few days, especially if you are using it as a base to visit locations further afield, as I did, and the public transport is good. There's even a Metro stop for the airport.

John Napper

## Hollywood Dream Cars Museum

This museum is in **Gramado**, in **Rio Grande do Sul** state of **Brazil**. You can spot it from the hop-on/hop-off tour bus by the front of a 1950s **Cadillac** protruding from the wall over the entrance.

It's not a huge building, but the presentation is excellent, with large mirrors lining the lower part of the walls, below the windows which make it look both bright and larger than it actually is. Music comes from a video of **Elvis Presley** live in concert on a large TV screen linked to a good, not too loud, sound system.

As the name implies, most of the cars are American, and most, but not all from the 1950s. There are also a **Jaguar Mk.VII** and a **BMW Isetta** painted red & white. There are a couple of **Fords**, including a 1958 **Fairlane Skyliner** with its folding metal roof in the part folded position, a **Mercury**, 2 **Lincolns**, a **Buick**, a **Chevrolet**, a **Chrysler** and an **Imperial**, but the bulk of the collection are **Cadillacs**, claimed to be the largest collection of **Cadillacs** in Latin America. I don't know if they are all runners, but all the cars are in concours condition.

There's a smaller floor downstairs with a few more cars, and a **Wurlitzer** jukebox alongside a lifesize figure of **Humphrey Bogart** at the top of the stairs.

*John Napper*



1959 Lincoln Continental MK IV



1930 Cadillac V8 Coupe convertible



1959 Cadillac Coupe De Ville



1946 Lincoln Continental



1968 Cadillac Eldorado



1957 Cadillac Eldorado Biarritz convertible



1928 Mormon



1947 Hudson



1978 Bianco S, a Volkswagen based sports car.



1987 Hofstetter. Turbo

## Museu do Automovel de Canela

This museum is a stop on the same bus tour as the **Hollywood Dream Cars Museum**, so 2 car museums in one day is easy, with both worth visiting.

This museum is larger, and the collection is different. There are a few American cars, mostly pre-war, and another **BMW Isetta** painted red and white! However, this museum has a really good selection of Brazilian cars. Not just the obvious ones, but some I've not seen examples of before, and even one I had not previously heard of, that has an interesting story.

The mystery car is called the **Democrata**. It dates from 1968, and was intended to be the first all-Brazilian car. It looks fairly ordinary, but apparently has an **Alfa-Romeo V6** (licence built in Brazil by **FNM**) in the rear. Clearly the radiator is in the front. According to the museum, this is the only prototype, and the project folded due to pressure from **Ford** and **GM**. However, a Google search came up with information claiming that 5 prototypes were built, and 3 survive. this website also had the more plausible claim that money raised for the project, by taking advance orders, was embezzled, and that's why it never made production.

John Napper



1968 Democrata



1965 Uirapuru.



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

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

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

This issue features contributions from: **Gwyneth Baker, David Briggs, Anna-Louise Felstead, Sterling Lee, Phil Lightman, Richard Neergaard, Simon Roberts, Greg Stirling, Paul Toogood, David Tyers & Ray West.**

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

*John Napper*

## Richard Neergaard

[richardneergaard@gmail.com](mailto:richardneergaard@gmail.com)



### Aston Martin AMR23

Commission of Alonso's car done for an American Aston Martin F1 fan who wanted to show the heritage by including a classic Aston Martin chrome wheel spinner.

*Richard Neergaard*



## The Calais Shopper

Here we go then, first painting of the new season, and we are in the port of Calais in the early 1990s. The **Little Red Bus** company operated in the Smethwick and wider Birmingham area. They operated from a yard in Rabone Lane, Smethwick, just opposite the old **Dunelt Cycle** company works who manufactured bicycles and mopeds in the 1950s and '60s, but I digress! They were best known for their small Dodge, and later Renault 50 series, based mini buses on local urban routes, hence the name, but they also operated full size buses and coaches including Plaxton Elite, Viewmaster, Supreme4, and ECW bodied Leyland Leopards. The flagship of the fleet was the one featured here, a Belgian built Van Hool Alizee C52FT on a Volvo B58 chassis. When featured here it would have already been over 10 years old but holding its age well, being a quality built vehicle.

The occasion we are marking was the company's first foray into continental work with a shopping trip to Calais which, as you may recall, was all the rage in the late '70s, '80s and '90s to take advantage of the duty free regulations, 'booze cruise' anyone? 😊. No doubt the coach's lockers will be well stuffed!

The ferry on ramp 7 in the background is the **Pride of Dover**, an evolution of the Spirit class built in 1987 for the **Townsend Thoresen** line, in fact it was the last new ship to carry the distinctive orange coloured hull of that company.

Following the **Herald of Free Enterprise** disaster at Zeebrugge in March of that fateful year the vessel was swiftly repainted into the livery of the new owners **P&O European Ferries**. As depicted here it features the club class lounge which was added on an early refit (the line of windows below the bridge), but before the bridge was modified when the 'wings' were fully enclosed, you may just be able to make out two officers standing on the open starboard bridge wing. The **Pride of Dover** and sister **Pride of Calais** were well liked by the travelling public for their comfort and facilities until withdrawal in 2010.

So that's my paint brushes revived again, and another delve into our transport heritage complete, appropriately on a **Little Red Bus** 😊.

As always, enjoy!

David Briggs



## End of a long day

Painting is set in Yorkshire circa 1970, overlooking Halifax in the valley below.

The star of the scene is a Caterpillar D6C 82A bulldozer built in Glasgow in 1967 and fitted with a Leverton cab. Leverton were a Caterpillar agent based in Spalding, Lincolnshire, since 1935.

Playing a secondary role is a 1964 Land Rover Series 11A, 88" wheelbase, truck cab. The 'Landie' needs no introduction as a well-proven workhorse since its introduction in 1948. Here, its driver has brought up diesel fuel in old oil drums to replenish the big Cat's thirst at the end of a long day's graft. The D6 will sup over 60 gallons!

Happily these two classics are still alive and in working order today over 50 years later!

Of course in time honoured fashion the two drivers will enjoy a good chat, no doubt putting the world to rights and catching up on the day's news, all while the sun sinks slowly in the west and the shadows lengthen. The crows circling overhead will have been attracted by the freshly pushed earth and keen for any pickings. You may have spotted incoming rain squalls on the distant horizon behind the bulldozer so it's a good time to call it a day, tomorrow they'll do it all again.

David Briggs

*Phil Lightman*

phil.lightman@ntlworld.com



**Volkswagen  
Golf GTI Mk.1**

This was requested as a Christmas gift and shows the facelifted version of the Mk.I GTI with moulded wrap-round bumpers, first registered in October 1982.

*Phil Lightman*



**Porsche 911 Turbo 997**

Dating from 2007.

*Phil Lightman*



### **Chevrolet Bel Air 1955**

A handsome car, in my view enhanced by the towel-rail style bumper trims and shiny wheels.

I got the colour wrong as the actual the car is a much greener turquoise, not especially evident from my reference photos taken last summer. I was unable to safely correct it, so I ended up re-doing it, but facing the opposite way. I therefore still have this original, which I actually prefer, and will show at one or two forthcoming exhibitions.

*Phil Lightman*



### **Ford Sierra RS Cosworth**

A pristine example dating from August 1986, in moonstone blue.

*Phil Lightman*



### **Jaguar XJS**

**Pictured is an XJS Celebration Coupe 4.0 Litre in Kingfisher Blue, dating from May 1995**

The painting was commissioned as a surprise 50th Birthday Present by the owner's wife, and was very well-received.

This is the facelifted version introduced in 1991 with revised glazing (enlarged rear side windows and no quarterlights), when the hyphen in XJ-S was dropped.

I met the owners for the first time at a subsequent car show, and they asked for a photo of me next to the car, holding a print of the painting!

*Phil Lightman*



**Bentley Blower at Brooklands**



**Volkswagen Golf GTI Mk.1**

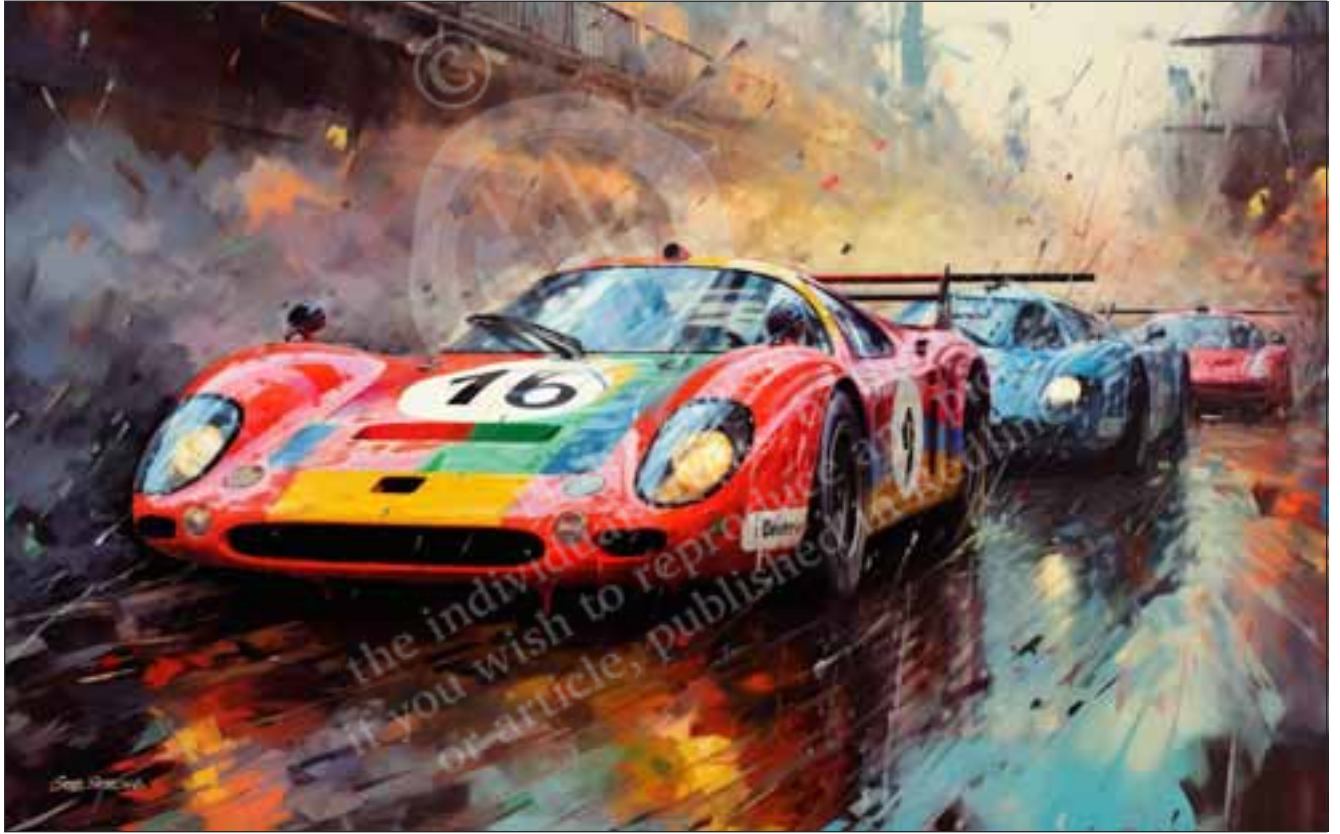


George Russell 2023





**Ferrari Emergence**



**Porsche 917 Le Mans Victory**

53 x 33 inches, September 2023 – sold at auction



**Porsche 911 GT3 RS blue New York**

3 x 33 inches, September 2023 – sold at auction



**Ferrari Formula 1**

53 x 33 inches, September 2023 – sold at auction



**Blue Porsche 917K**

53 x 33 inches, September 2023 – sold at auction



### Aston

A4 drawn with pastel pencils on pastemat.

I started this drawing as part of a 1-2-1 art lesson I was giving to the owner of this lovely car. I finished it off live drawing whilst exhibiting at the Helmingham Hall Car show.

Ray West

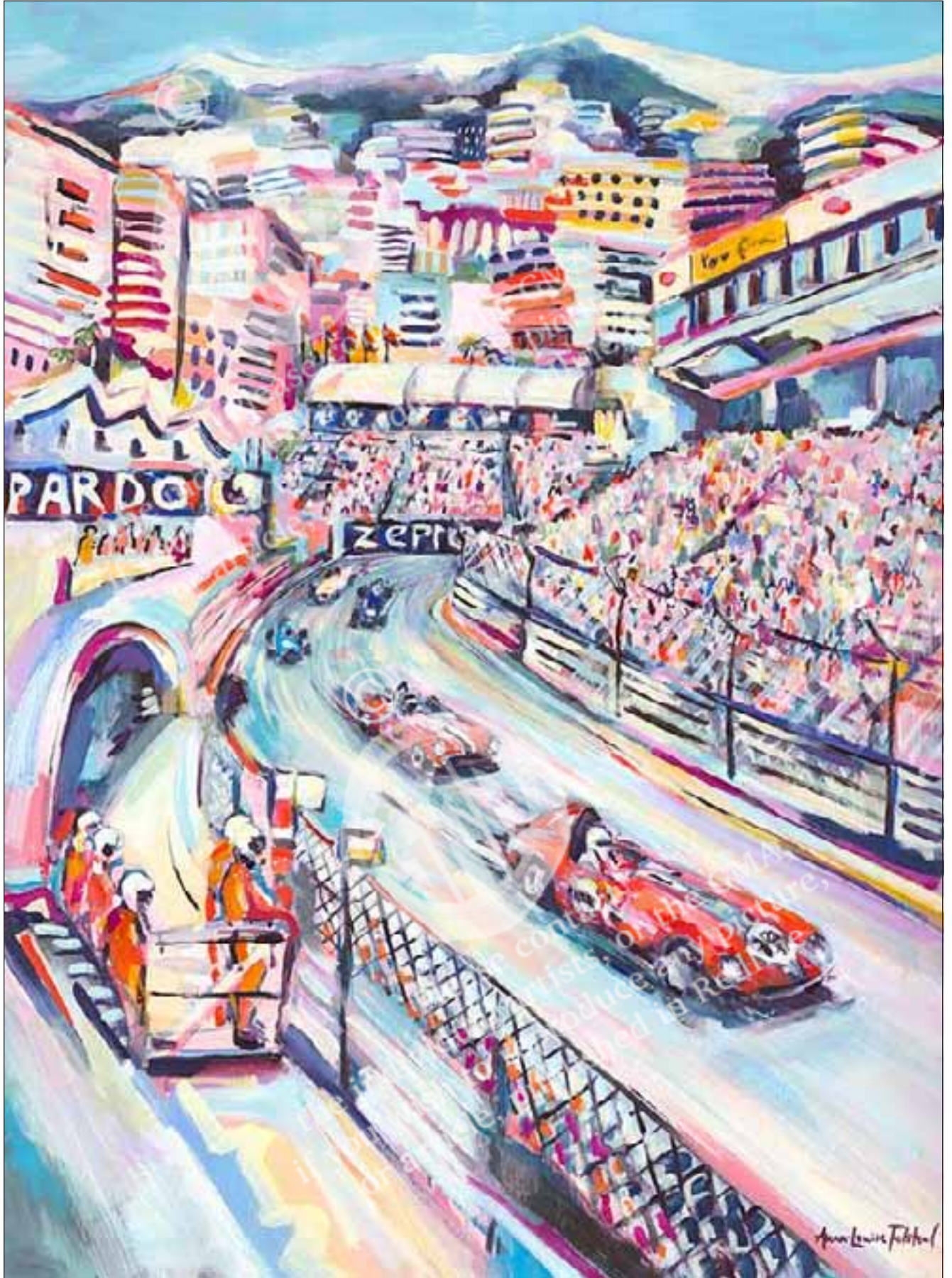


### Royal Crescent Rolls

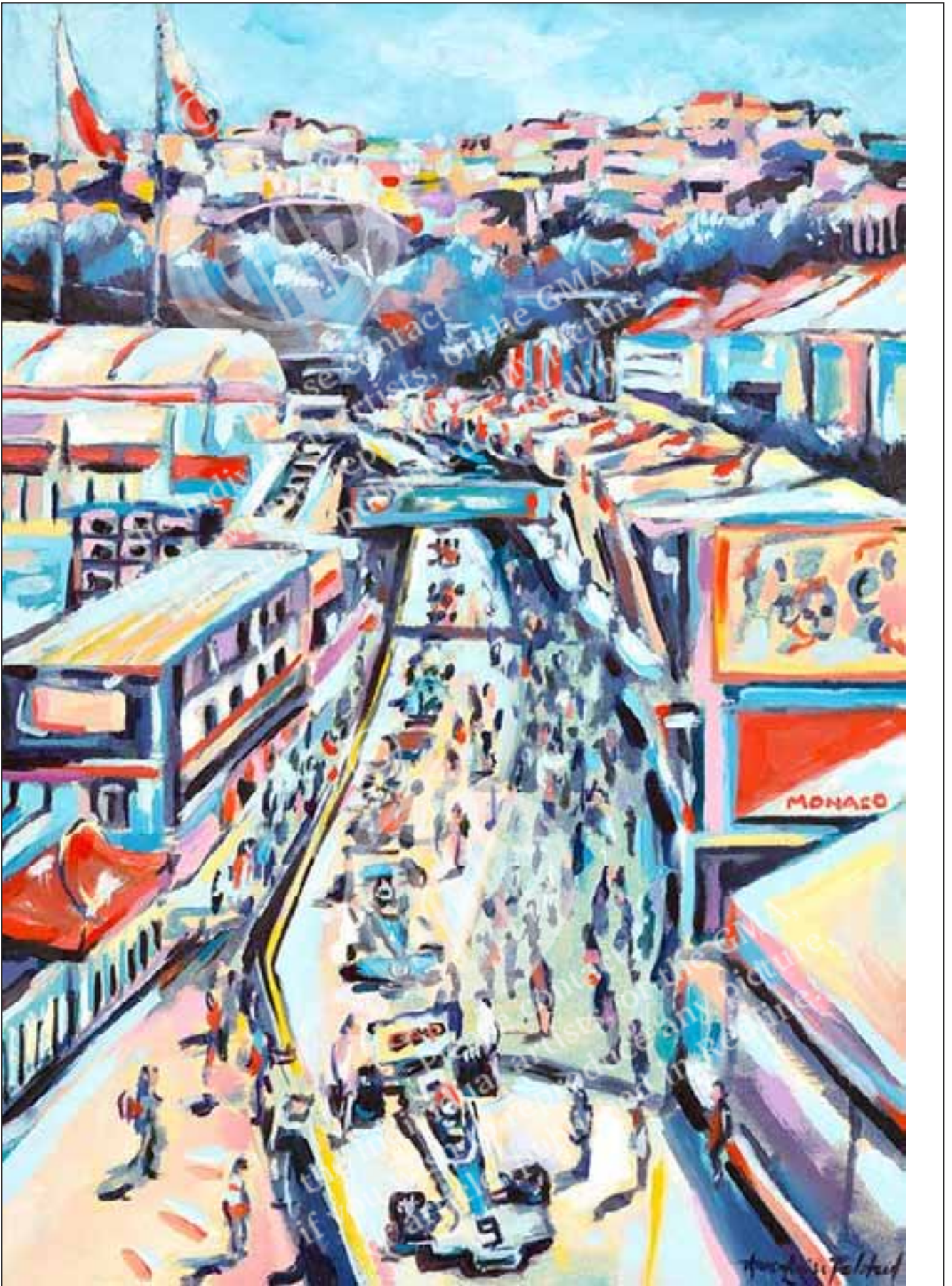
70 x 50cm painted B & W with pastel pencils and sticks on pastemat.

Drawn using my own reference photo taken on The Crescent whilst on holiday in Bath.

Ray West

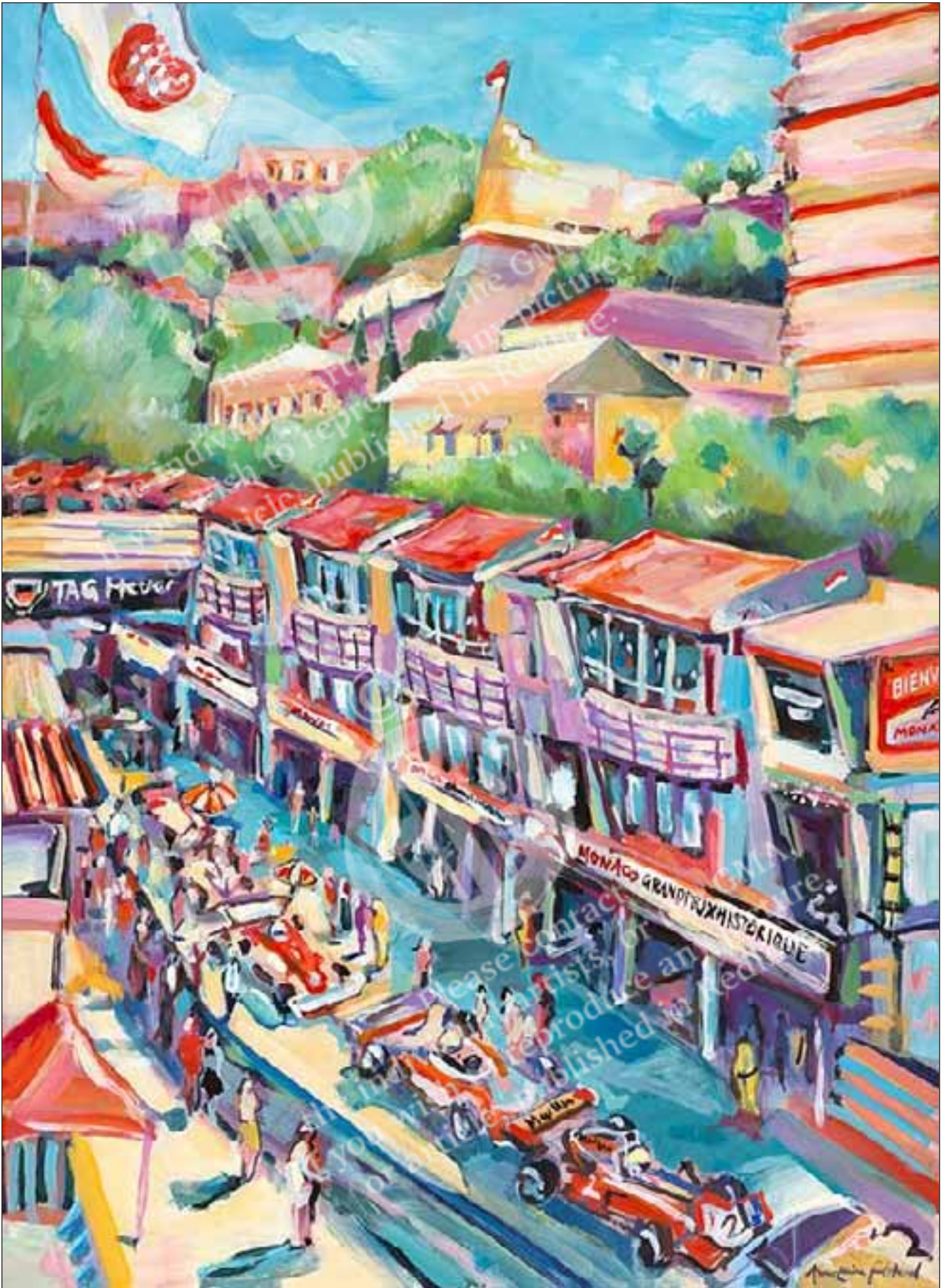


**In The Lead**



## Grand Prix Historique

Painted in oils



Marvelous Monaco



## Ferrari 275GTB

Presentation to the client's representative of commissioned work of his Ferrari 275GTB at the 2023 Concours of Elegance at Hampton Court London.

Paul Toogood







### Abandoned Truck

It's always fascinated me how decay can still make for a beautiful image.

*Paul Toogood*



### Bizzarrini 5300 GT

The builders of this beautifully crafted hand-built Bizzarrini 5300 GT are looking into commissioning a work of each client's car as part of a 'Thank You Pack' to go with every completed car.

*Paul Toogood*



## 1957 Chevrolet

From my own collection a classic Chevy.

I have an obsession with reproducing chrome.

*Paul Toogood*



John McGuinness



**Mike Hailwood**



**Mick Doohan**



**Barry**



**Xmas XK120 comp**





**Renault Alpine SBS**



# ArtyFACTS

- 1 Shelby described the cars handling as a 'Blivet'. When a puzzled Aston Martin team owner David Brown, asked the Texan what a blivet was, he was told it was 10 kilos of.... put into a 5 kilo bag!
- 2 Daily Art App is free download on Play Store & Google App Store. A different picture is sent to your phone every day, plus an interesting explanatory text, and they are drawn from a very wide range of artistic sources.
- 3 Rally(e)Sport.
- 4 John Singer Sargent painted Virgine Amilie Avegno Gautreau, a Paris socialite in 1884. The painting caused a scandal at the Paris Salon that year as the lady's dress strap was off the shoulder, Sargent was compelled to portray it in a less daring manner.
- 5 DN stands for Don Nichols, the American Shadow team owner.
- 6 Giuseppe Arcimboldo. This unusual picture, painted in 1591 can be viewed at Skokloster Castle, between Stockholm & Uppsala in Sweden .
- 7 Lewis Hamilton's car, in which he won his first Grand Prix for Mercedes, in Hungary in 2013.
- 8 Optical.
- 9 The Volkswagen R, standing for 'racing', approximate performance figures might be near: 315 to 328bhp, 4 wheel drive, 0-60 time of 3.9 sec, and a top speed of over 160mph.
- 10 V10. The Lady Lever Art Gallery is in the garden village of Port Sunlight on the Wirral near Liverpool. It was founded by industrialist/philanthropist William Lever, 1st Viscount of Leverhulme and opened in 1922. It has a large collection of Pre-Raphaelite paintings.

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*

## Next Issue

Copy deadline for  
**Redline Spring 2024:**

**Sunday February 25**

Please e-mail any Redline  
contributions to:

[john.redline@yahoo.co.uk](mailto:john.redline@yahoo.co.uk)

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