

REDLINE



GUILD OF
MOTORING
ARTISTS

AUTUMN 2025



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Chris Craft Brass Bell magazine cover
by Featured Artist **Mike Harbar**

Mike Harbar



Featured Artist **8** **MIKE HARBAR**

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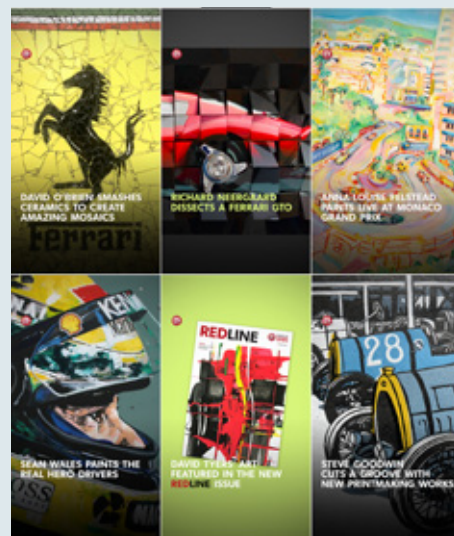
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Redline's photographic spot

Welcome to the Autumn 2025 edition of Redline.

In this issue, you can read about another successful GMA exhibition at Ford Britain, Dunton Campus, which once again coincided with their annual Vehicle Enthusiasts Day. Thanks go to David Ginn for organising the show and for his article in Redline. David has also written a review of motoring related art in the annual Royal Academy Summer Exhibition. Some interesting pictures, and sometimes mind-boggling prices there!

This issue's Featured Artist is Mike Harbar, an Englishman now resident in Australia, whose work includes art for Australian postage stamps. I think that's the first time that stamps have been included in an edition of Redline. No doubt our other Australian members will be familiar with them, but perhaps not aware that they are the work of a GMA member.

Elsewhere, Jonny Ambrose has contributed a useful article about the GMA's use of Social Media. This is something that the Guild has been trying to use for promotion purposes for some time. It was decided at the AGM that we need to 'up our game' in this area and Jonny, Dave O'Brien and Sean Wales are taking steps to do just that, but it obviously won't work without members' participation, so please read this article and respond.

Jonny has also supplied a report on the recent Shelsley Walsh Exhibition of Speed, in which several GMA members participated, and also a short piece about the trophy that he created for the @magnetomagazine 'Art of Bespoke' Award, presented at 'The Quail' during Monterey Car Week.

Of course, we have all the usual features in this issue, including the Gallery showing new work from various members, so plenty to keep you informed and entertained as we enter the final quarter of 2025. I hope you enjoy it.

Regards **John Napper**

ArtyFACTS by Barry Hunter

1. Who is in contention for win the 2025 World Championship in only his 3rd F1 season?
2. Which Italian city is most famous for its mosaics?
3. Which F1 team principal was summarily told to clear his desk in Milton Keynes?
4. Which self-taught artist studied Aerospace Engineering at university? He specialises in F1 portraiture and sculpture, and has worked with Sir Alex Ferguson, Theo Paphitis, Roger De Haan, Chris Moyles, Instituto Ayrton Senna, Jenson Button, Red Bull, Lewis Hamilton, Jake Humphrey and McLaren.
5. When was the last time a Ferrari driver won the F1 World Drivers Championship?
6. Which French term means 'trick of the eye'?
7. What car manufacturer produced the Manta and the Monza?
8. Where did a nazi-looted artwork recently turn up in a house sale?
9. Which 1950s sports-racing car was the first to successfully utilise disc brakes?
10. André Edouard Marty, Tamara de Lempicka, Jean-Gabriel Domerque, René Lalique, George Barbier, Edward McKnight Kauffer and Erté were all prominent in which art movement?



Committee Members

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David Purvis: Administrator
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John Napper:
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David Ginn:
davidginn@btinternet.com

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 (details above) and you will be sent a link.

Website

<https://motoringartists.com>

Email Steve to submit photos and new or updated information about yourself and your work.

Facebook

facebook.com/guildofmotoringartists

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.

Instagram

instagram.com/motoringartists/

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

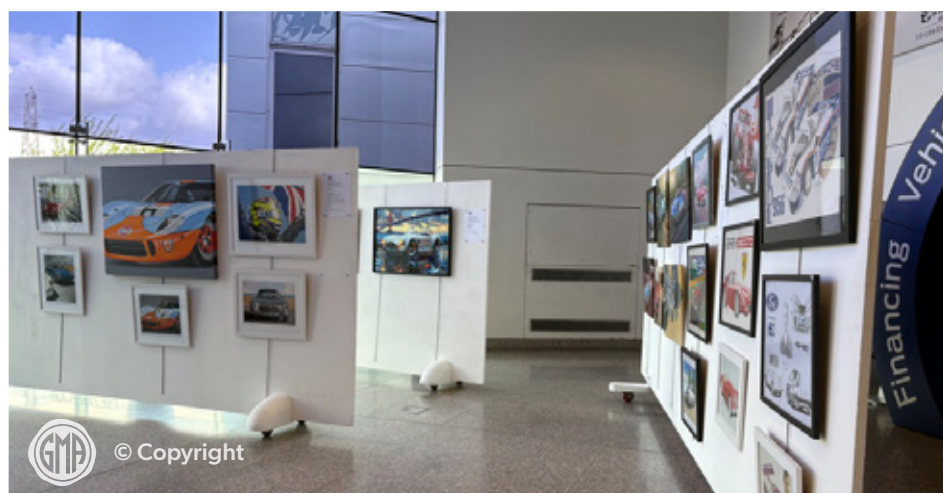
To be included, please submit 2 jpegs, hashtags are also required for each picture. E-mail Jonny to submit contributions or for more information.

FORD DUNTON EXHIBITION

VEHICLE ENTHUSIASTS WEEK 14TH-18TH JULY 2025



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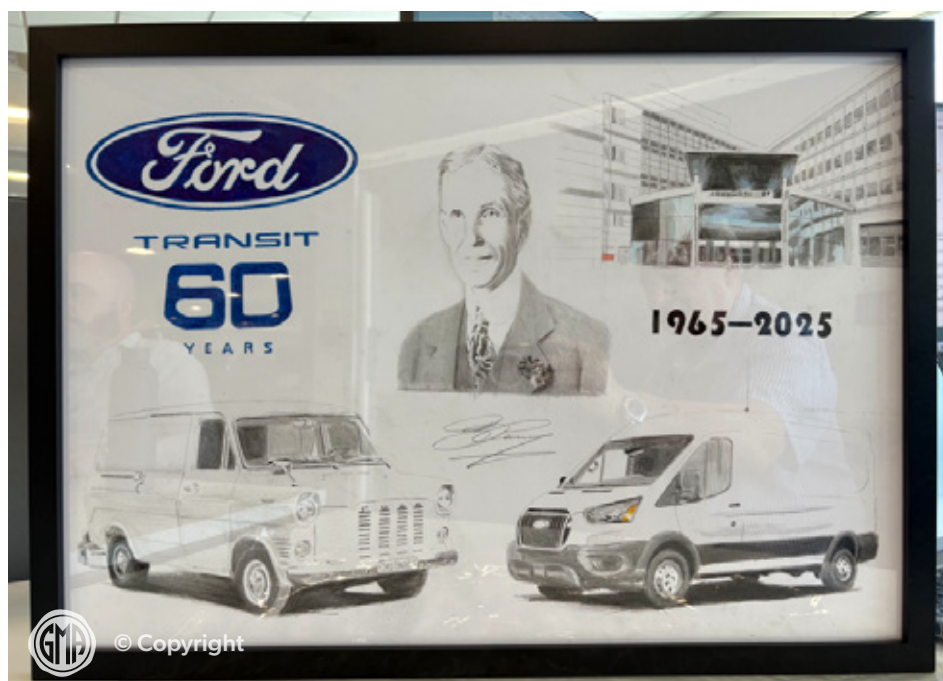


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This year GMA was actively invited again to support the annual Vehicle Enthusiasts Day (VED), at Ford Dunton, which was earlier this year in July (15th), and, as in the past years, we were allowed to exhibit the whole week, so this year we set up on the previous Saturday 12th & taking down on the 19th.

The site is now simply known as Ford Britain, Dunton Campus. It also now houses the Ford of Britain HQ which includes, Ford UK Design Centre, Motor Sports HQ, the Global Transit engineering centre, Marketing & Aftersales Service centre, Durability and Safety Testing labs for Europe and the newly installed Advanced Propulsion research labs. Overall, despite recent downsizing globally, the Dunton site still houses some 4,000 staff.

This year also coincides with Ford Transit's 60th anniversary. It was in 1964 that Ford of Britain 'won' the design competition with Ford of Europe vs Ford of Germany (in Merkenich, Cologne) to become the design and engineering lead for the now globally built and sold Transit, in all



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EXHIBITION NEWS

its hundreds of complex combinations, in short, medium, long and extended wheelbases, low, medium, and high roof, vans, kombis, buses, chassis cabs, skeletal and box vans. With standard and special vehicle operation variants too, It is by far the most complex engineered vehicle within Ford worldwide and the highest selling commercial vehicle in the world and within Ford, so it's importance both in terms of its 60 year history, volume of sales and future of the Ford product line up, both the legacy diesel ICE (internal combustion engines) and it new full electric version cannot be underestimated. It is also now jointly engineered and built in Ford of Turkey, Ford of America & Ford of China. Truly global.

As in past years on the actual VED (on the 15th), 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. This year there were over 200 vehicles, including some classic motor cycles (including a beautiful 1924 motorcycle! There were of course many Transits, dating from the classic 1965 models through the various models of the 8 generations through to the latest 2025 full electric 'Custom' models.

I even had my 2006 full aluminium bodied Jaguar XK coupe on display too!

All the vehicles were assembled on the Dunton test track as usual. Fords on one side and all other models on the other side. Needless to say there were at least 100 Ford models and the remaining 100+ were non Ford. As ever there was a stunning original 1966 GT40 in its original Essex Wire Corporation race colours too, the car that was driven at Le Mans by Peter Revson & Skip Scott, but failed to finish. Next year will be the 60th anniversary of the GT40's first win, so that will be a great VED to support by the GMA as well, should any guild artists be interested in supporting the VED GMA art show in 2026.

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 lobby display vehicles removed and positioned the 3 big white Dunton Design display boards for us to hang



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EXHIBITION NEWS

over 50 paintings. Thanks as ever to John Hancox the Dunton Studio supervisor for allowing us to borrow the spare design studio display boards and of course David Gwilliam the Dunton Facilities Manager who invited the GMA.

The hanging on Saturday 12th was kindly supported by Steve Francis, Martin Smith and Brian Casey who brought along their own artworks and helped me unload some 40+ pictures I had collected from other artists and had in storage plus my own artworks too of course. The hanging as ever took over two and a half hours with various steel hanging rods and brass & steel slide hooks and the extra bags of picture hooks. We hung 55 artworks which were grouped by artist and also pinned up each artist's contact details and list of works I had typed & printed beforehand.

As noted, the exhibition ran for the whole 5 work days the following week, and I know from comments was very well received and appreciated, with the main event when a few thousand more Ford attendees were at the main VED day outside on the track viewing the cars, vans, trucks and motorcycles. David Gwilliam the site organiser was delighted with our GMA art show and very much wants us to return again next year in 2026 to celebrate the 60th anniversary of the GT40 Le Mans win, where there will no doubt be several GT40s on display.

That all said, although the footfall was not as high as the pre-covid days, due to hybrid working but I know next year, with the new 1st November global remit by Ford that everyone must now attend 4 days a week rather than hybrid working. So next year at least 4 days out of the 5 there will be even more of the 400 staff each day attending Dunton who will see the GMA exhibition.

We did sell 5 artworks this year by 4 of the artists, so well done, Martin Smith, Steve Goodwin, Greg Stirling and I managed to sell a framed print and I received a new commission as well. So though not as successful as previous years, we still had some success.

The original plan was to offer a 15% of any sales to the Ford Dunton charity, but Ford happily waived that offer once they knew Martin and I donated 2 prints each, to support the VED day, all 4 were to be used for prizes for the best vehicles (Transits, Ford car & non-Ford car best in



EXHIBITION NEWS

show). So thanks to Martin for donating a GT40 print & and Mercedes SL300 print and I donated a couple of Transit prints, (a V347 Sports Vans & and 1964 Taunus & 2016 Custum print). Also at the end of GMA exhibition, Brian Casey kindly donated his multi-media '60th Anniversary of the Transit' original artwork which Ford Dunton were so delighted with it that it has remained on display at Dunton 'Hub' office from a window by the canteen and will be used as a prize in the formal 60th Transit Festival at Chelmsford Race Course, that will open to the public on the 20th September. So thanks again Martin and Brian for your kind donations and it was great PR for the GMA at Ford.

So thanks again to the 11 artists who supported and exhibited at the GMA VED show, it looked great and was well received, So thanks to (in the order the numbers ran through the list of works that number 1 to 55.

David Purvis, Brain Casey, Steve Francis, Steve Godwin, Gwyneth Baker, Mike Gillett, John Napper, Greg Stirling, Martin Smith and myself David Ginn

Thanks also to Brian Casey (his wife & daughter), and my dad, Maurice Ginn, Ford pensioner who was also involved in the early design of the Transit in the Studio at both Aveley in 1964 to 1967 and in Dunton (UK) from 1967, and many other models until 1990 including at Merkenich (DE) and Dearborn (US) later in his career. Steve Francis also managed to get to Dunton to collect his artworks too, with thanks. I have since managed to return the artworks to Martin and due to return David's works too.

For me personally, I am happy that the GMA put on a great show at Ford Dunton again this year, and as noted, the GMA have already been invited to return in 2026 for the GT40 anniversary. And hopefully we can make more sales next year with a 4 day working week ahead, which will mean more daily footfall in future through the Dunton main lobby, that will see the GMA exhibition next year. I hope to see many of you again supporting next year. It will also be my last year working at Ford, before I plan to retire by Christmas 2026! Then I can find more time to paint myself too. That's the theory anyway.

Kind Regards
David Ginn



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MIKE HARBAR

Classic Lines Artist



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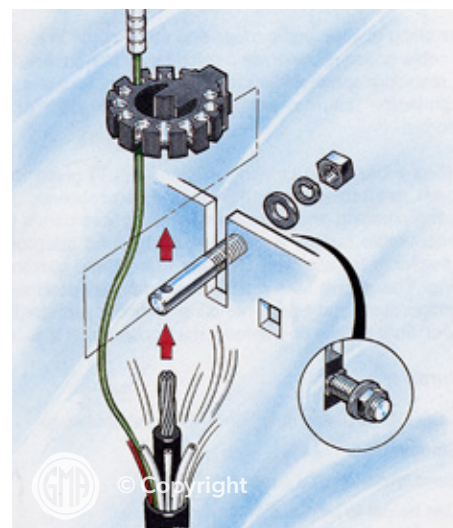
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“At high school I was taught to draw from the outside in. If we were doing a portrait, we started with the outline of the face, but at university, I was taught to draw from the inside out”

An hour's drive SE of Melbourne, Australia on the Mornington Peninsula, artist Mike Harbar creates drawings and paintings that are so realistic you can practically feel the movement in the subject. His work is world-renowned. He specialises in cars and motorcycles, boats and planes, but he can draw anything from portraits and landscapes to patent drawings and architectural illustrations.

From the time he could hold a pencil, Mike was sketching. His favourite subject and first love were cars and it remains so to this day. His parents were very hands on kinds of people. His mother was a dressmaker and his father an electrician. Mike was born in Essex, but raised in West London. His school was under the flight path of Heathrow Airport and he remembers seeing all manner of planes overhead including the Concorde. This piqued his interest in planes.

In high school Mike did his A levels in art. He went on to Epsom Art and Design College in Surrey for his foundation year where he studied a breadth of



△ BSA V TWIN



"The drawing has to be accurate, it has to be interesting, you need light and dark, you have to observe the reflections and show shape."

✓ Bugatti Type 57 Car Show Poster

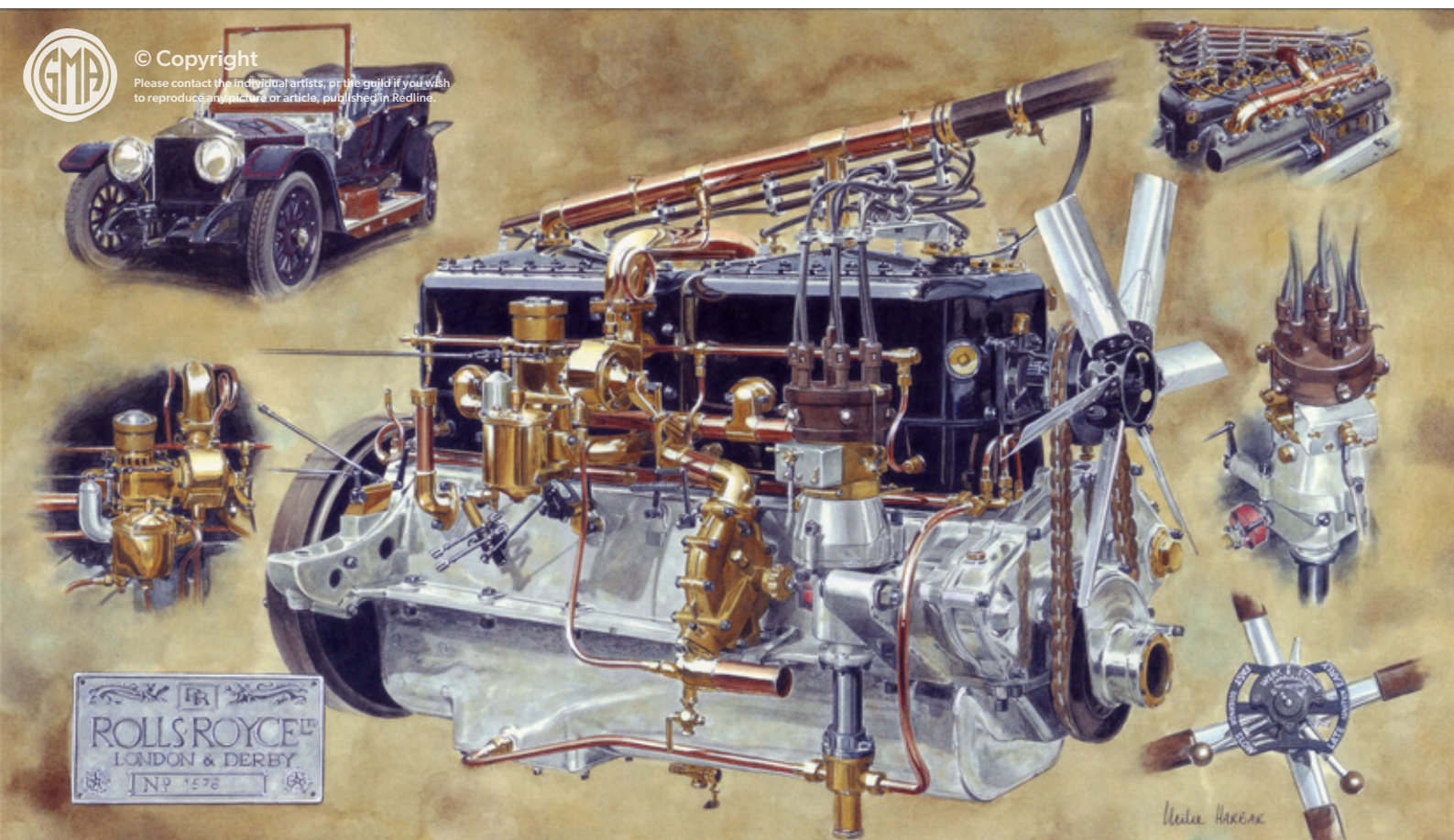
art subjects and created a folio for his university application. He went on to Leister Polytechnic where he completed a Bachelor of Arts in Industrial and Product Design.

"At high school I was taught to draw from the outside in. If we were doing a portrait, we started with the outline of the face, but at university, I was taught to draw from the inside out. We'd start with the eyes and draw from there. It's a much more accurate approach," he says.

At Leister Polytechnic he did lots of concept drawings and renderings. He spent a great deal of time thinking of form and function in three dimensions. It was a brilliant underpinning for a later career as a fine artist.

Drawing led to many interesting pathways such as his first job as a graphic designer for Marathon Oil where amongst other





things, he worked with geologists in the Middle East drawing oil maps or worked with engineers on oil rigs in the North Sea to create scale drawings for industry brochures. Later in his career, he helped design nodes for fibre optic systems. Every job was unique and exacting.

In his career as an industrial designer and freelance Illustrator, Mike had the opportunity to draw a wide variety of subjects, but his heart of hearts was always with cars because as he sees it, cars cover the whole gamut of design – working out what looks good, materials, aerodynamics, ergonomics and interiors. It's an engaging subject from all angles.

While he had exhibited his work, it wasn't art galleries that opened the door for Mike's artwork, it was car shows. He started out at a classic car show in the UK. It led to a number of commissions. Today, Mike works predominantly on commissions, not just in Australia, but in Europe and America as well and his work is in high demand.

While there is no denying the accuracy and realism of Mike's work, it's not just the technical aspects that make his work remarkable, it's the way he brings a subject to life. "The drawing has to be

- ✓ Rolls Royce Ghost Engine
- ✓ Pre-World War II vintage motorcycles stamps for Australia Post

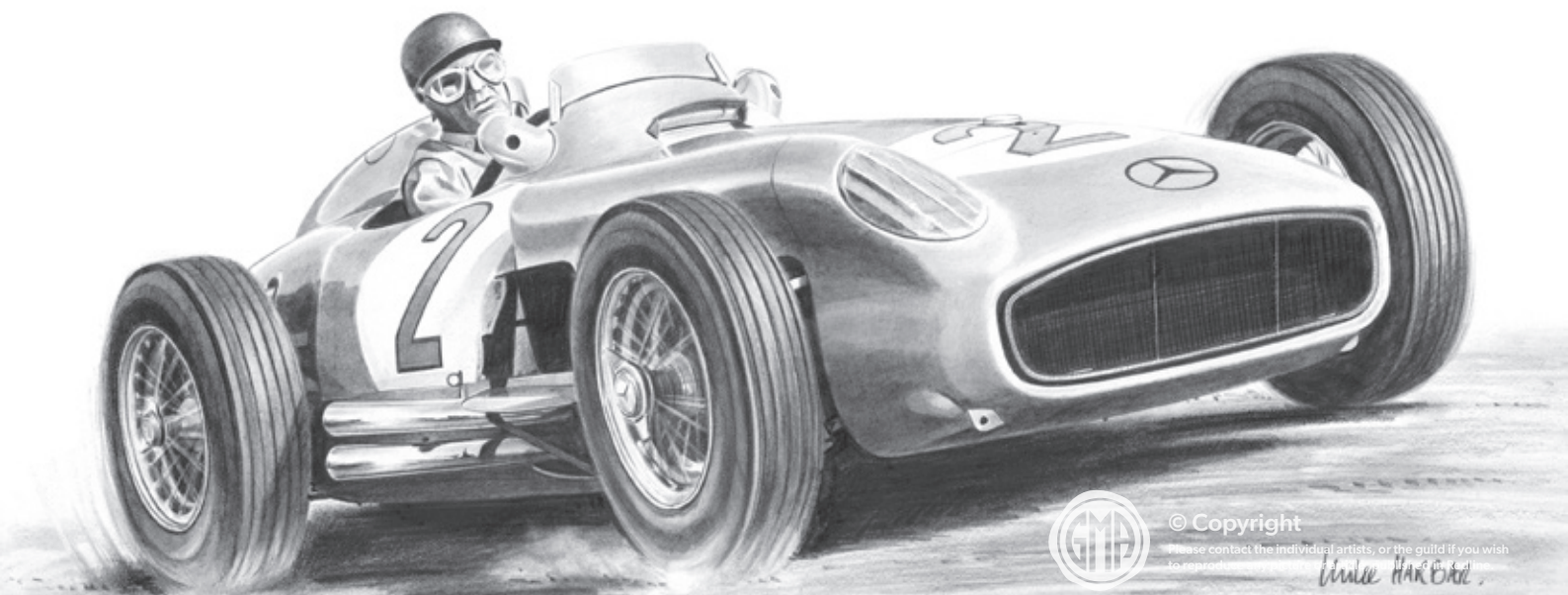




accurate, it has to be interesting, you need light and dark, you have to observe the reflections and show shape. You have to make it realistic, but bring out the personality of the subject," he says, even if that subject is a car.

While he uses photographs for reference, he's not a copyist. He respects the copyright of photographers and adds elements to his drawing that bring out the

- Lap of the Gods, Bathurst 2003
- Boyhood Hero, Barry Sheene
- ✓ Mercedes W196 & Fangio



FEATURED ARTIST **MIKE HARBAR**

details that a reflection from a photograph might miss. He also combines elements to make an interesting composition.

Over the years, Mike has had many unusual commissions, but the one that really stands out in his mind is designing a series of stamps for Australia Post. The subject was pre-World War II vintage motorcycles that were constructed or conceived in Australia – a 1904 Kelecom, The Precision from 1912, a 1919 Whiting V4 and the Invincible J.A.P from 1923. Mike also enjoyed creating an artwork for TV show, Miss Fisher's Murder Mysteries.



- ✓ Artwork for TV show, Miss Fisher's Murder Mysteries
- ✗ Jaguar Workshop
- ✓ Streamline Deco Mascot

Bringing subjects to life and bringing the viewer into the life of the subject is what Mike's work is all about. While he specialises in vehicles, he doesn't focus solely on them. He also draws portraits of people and animals, landscapes

and seascapes and all with pinpoint accuracy. Have a really close look to find his tiny trademark, a church spire which is a nod to his English heritage and his Christian faith.



PORSCHE 718 SPYDER R.S. - 2024

Mike Harbar



You can see more Mike's work at
classiclinesartist.com

Ray West

These pictures are the third and fourth addition to my 'Cars of London' portfolio.

Each of the cars depicted in my 'Cars of London' series is drawn in comparative size to each other, so when seen altogether you can get a feel for the true variations in size between each. The cars may appear to be the stars of the show, but it's just as much about the detailed backgrounds and foregrounds too!

Anniversary at the Peninsula

Last year during London Motor week, I was at the Sotheby's London motoring auction at the Peninsula Hotel London. Parked outside in the courtyard was this amazing 1990 Lamborghini Countach 25th Anniversary edition. This one is very special as it was the only one to leave the factory painted Arancio Miura (orange). The buyer requested this so it would match his existing Lamborghini LP400. The factory were initially reluctant to accept the commission as they no longer offered the colour, but eventually agreed and made the perfect match. This is one of the 67 right hand drive versions (out of 667 total).



Chummy's Home Recovery

The painting was inspired by my own reference photo I took in the darkening evening during last years London Motor Week. This super cool 1930 750cc 3 speed Austin Seven Tourer (affectionately known as 'Chummy') is part of the Royal Automobile Club Heritage fleet, and it was parked outside the RAC Club in Pall Mall.

I chose to only retain colour in the lamp overhead as well as the car itself.



Hopefully London Car Week this year will generate some more references for future work!!

Road to Insecurity

In October last year I went to London for a reference photography day out, wandering around the city streets taking pictures of things that caught my eye. This painting is from one of the photos I took that day on Berwick Street. There they have a solo motorcycle bay that has these chunky security rings embedded in the ground, that bikers can use a chain with to lock their motorbikes securely. My painting is called "Road to Insecurity" as it looks like this lock may be on its way to being yanked out of the road very soon.

I decided to draw this picture as I wanted to challenge myself to capture a high level of realism in the metallic subject, especially to reflect the blurring depth of the disappearing background and the dirty detail in the foreground.



John Napper

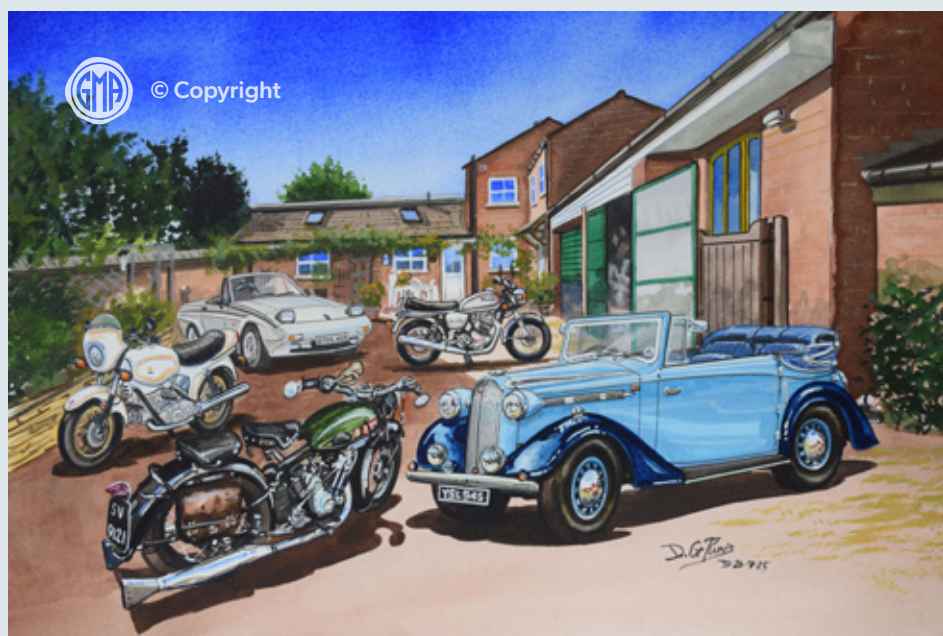
006 – Licensed to thrill!

This a 30cm square acrylic on canvas painting based on a black and white photo that I took in the pits at Silverstone in 1973, during Saturday qualifying for the International Trophy Race, depicting Jackie Stewart in Tyrrell 006. He went on to win the race on the Sunday, despite a spin at Becketts, during a snow shower! As far as I am aware, this was the only F1 race where snow fell. No safety cars back then, and the race was not red-flagged. Things have changed a lot since then!



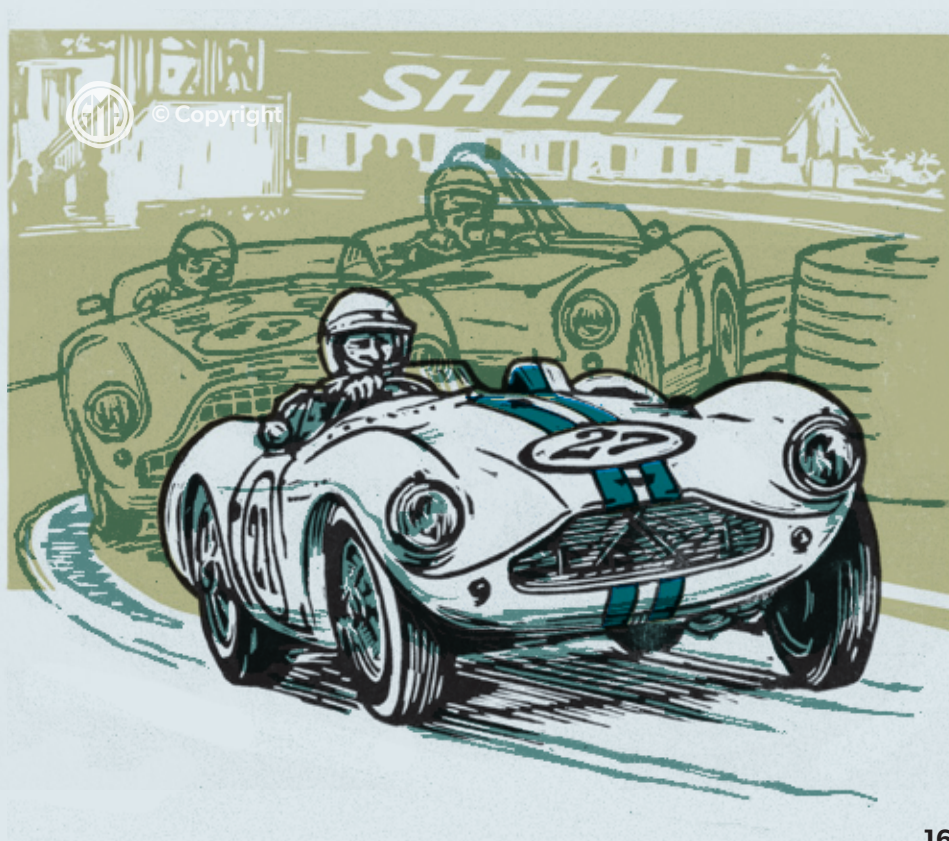
David Purvis

Colin McRae's RAC winning Subaru for a future exhibition, and FOC commission for a car club friend who helped me change the starter motor on my MX5 using his 4 post lift three days before I went on a car club tour, showing a number of motorbikes and cars from his collection





A visual for a series of local town maps that I'm progressing featuring my hand drawn map and local historic buildings.



Steve Goodwin

Aston Martin DB3S

A relief print in four colours 24 x 20cm, limited edition of 10. Print number one has been donated to the marshals draw at the Tunbridge Wells Motor Club Sprint at Goodwood in September.



Phil Lightman

Ford Cortina Mk II 1600E aubergine

The Cortina 1600E has always been iconic and remains sought after to this day. Prior to a sale last year, this car had been in the same ownership since new. I was asked to portray it for the new owner, as a surprise gift.

Many years ago, I owned a 1600E, and of all the cars I have possessed, it remains my the favourite. Mine was actually Amber Gold, although I really wanted an aubergine one. If I were ever to try and own a classic car, this would be top of my list!

Jaguar Mk 2 – metallic grey

I was asked to portray this car as part of a collection, although it has since been sold with the painting going to the new owner. I was unable to get good photos of the actual car at the time, so the painting is based on other reference material. Jaguar Mk 2s are amongst my favourite cars to portray, because of the curves, and the reflections on the chrome. I have recently portrayed a white one at very short notice, as a surprise anniversary gift.



Ferrari 360

The owner has just had his garage re-done and is creating a Ferrari wall, for which this painting is destined, once collected.



Jensen Interceptor

Not sure what I can say about this one!

Ford Cortina Mk I Lotus-Cortina

This is an early car that has been featured in Classic Ford magazine. The car was owned by the Clitheroe Kid when new. Nowadays, it is based in the west country and I have never seen the car, so I created the painting using various other images from my archive of classic car photos.



Social Media Overhaul

Get the low down on our improvements to the Guild's social media content and engagement.

Dear fellow members, this is a brief overview of the plan to improve the social media content for the Guild from now on, so you know what to expect, how to engage, and provide images of your works for inclusion in future posts.

THE AIM

The aim is to get a professional looking Instagram landing page that is GMA branded, clear, inviting and consistent.

This will be another showcase for each member's work, alongside the artist pages on the GMA website and also the GMA page on Pinterest that Sean Wales has kindly started populating.

SOCIAL ISN'T PERFECT...

Social Media is still tricky, and we are all largely at the mercy of algorithms... Instagram is far from perfect, and isn't getting the same engagement as it once did (algorithm changes/ focus on paid content etc.). It is not going to drive lots of new eyes on the artists in a rush, or increase the following dramatically. HOWEVER, it will be far better, more professional to match the sterling work on the GMA website and GMA's Redline magazine, on the art/ branding side of things by Steve Goodwin, and be unified and consistent graphically.

There is then the option to do paid content pushes for more general posts (promoting GMA exhibitions, new Redline editions etc.).

WHO IS ON THE SOCIAL MEDIA TEAM?

Myself, Jonny Ambrose, Dave O'Brien and Sean Wales are jointly handling the social media, because, well, it's a lot of work. In brief, I am creating the post graphics/reels, Dave is handling posting

to Insta/Threads and Facebook, and Sean handling Pinterest.

WHAT TO EXPECT

I will be authoring the graphics for the posts and creating video reels of artists' works, using the GMA branded Photoshop template I have devised. The video reels will be animated stills with a slow zoom, text overlay, unless artists want a specific video posted. All the image space devoted to artists work, with headline overlays.

Overall, the graphics match the Redline look and fonts shown here in the accompanying mockup images.

Dave will be lovingly doing the posting, writing the text, hashtagging and tagging you for collaboration (if you wish to accept...). Dave has already started to populate the GMA's insta feed with the new posts styles.

Sean will be handling the Pinterest side of things, largely reposting content that is on the artist pages on the GMA website. Pinterest is perpetual, so your artworks will always be searchable, linked back to the GMA website, and an improvement over Instagram which is more... er... instant, in the moment unless you doom scroll down the bio grid page.

Expect between 1-3 posts weekly – to be reviewed on an ongoing basis.



INSTAGRAM POSTS:

Individual artist posts will be the main content, interspersed with general posts advertising the GMA exhibitions, Redline, the website, GMA in general, We have started off with some multi artist posts to initially cover most/ all of the members using what is on the GMA website initially.

PROCESS TO GET MEMBERS' ARTWORK ONTO INSTAGRAM

This requires members to send images of their work to me (note, rather than publish my email here, I will put this on the GMA whatsapp group and/or via email).

The criteria/ guidelines are as follows:

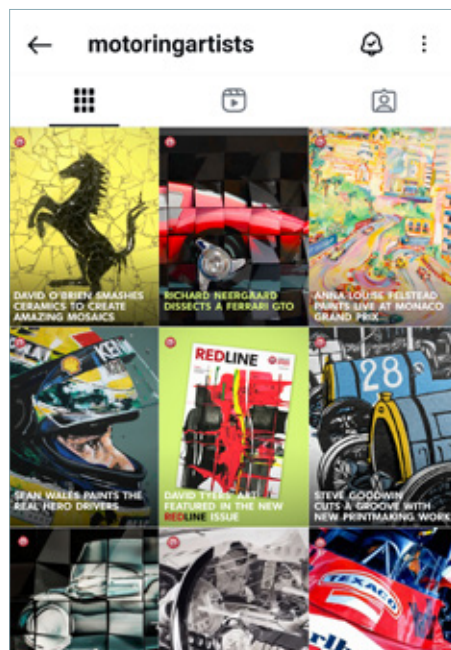
- 1. SHOT QUALITY:** think quality images, with good lighting showing your works in the best way possible.
- 2. RESOLUTION:** recommended insta posts (carousel 5x4 ratio) are 1350 pixels high by 1080 pixels wide, with insta reel sizes are 1920 pixels high so THE MINIMUM PIXEL WIDTH IDEALLY IS 1080 pixels (ignore whether it's set to 72dpi or print 300dpi). PORTRAIT aspect ratio image will be best for posts/ reels to save having deadspace, please reduce your images so they aren't 5000x4000 pixels, aim for 1000-2000pixels in either direction.
- 3. NAMING:** prefix your images by your SURNAME, to help avoid them getting lost in folder hell.
- 4. NUMBER OF IMAGES TO SEND:** Ideally between 4-8, the sweet spot being 6.
- 5. CHOOSE YOUR PRIMARY SHOT:** please indicate which is the key image you prefer to be on the first

image of a multi image carousel post or reel.

- 6. SUGGEST YOUR 'HEADLINE TEXT'** so we are going to trial the kind of posts that are all images, but with some descriptive text as an overlay. This will be in the style of [@Type7](#) or [@cartdept](#) posts. The headline text is deliberately short, 10 words ish, and designed to add context to your artwork and aid grabbing someone's attention in that all important 2-3 seconds before someone scrolls onward. See examples of the 'headline text'.

Note, these first appear a little contrived/ cheesy/ meh, BUT sometimes saying something deliberately punchy, random, or obtuse can draw people in, like a legit mild version of clickbait. Of course you can choose not to have any headline, and we may choose to tweak it, but all posts will be consistent by having the GMA 'seal of approval' logo in small on the first image.

- 7. NO watermarks is best...**



CAN YOU TAG THE GMA FOR COLLABORATION IN YOUR POSTS?

YES you can, but think whether it will fit well with the other posts on the GMA insta page. These will be chosen selectively to appear in between the GMA branded posts, to retain the page identity, so please don't expect lots of posts will be accepted for collaboration in a single period or the grid view will revert back to the smorgasbord of random content that we had before – not bad per se, but we aim higher from now on, to help promote you, the members, your art and collectively, the Guild.

Now let's get posting.



Jonny Ambrose

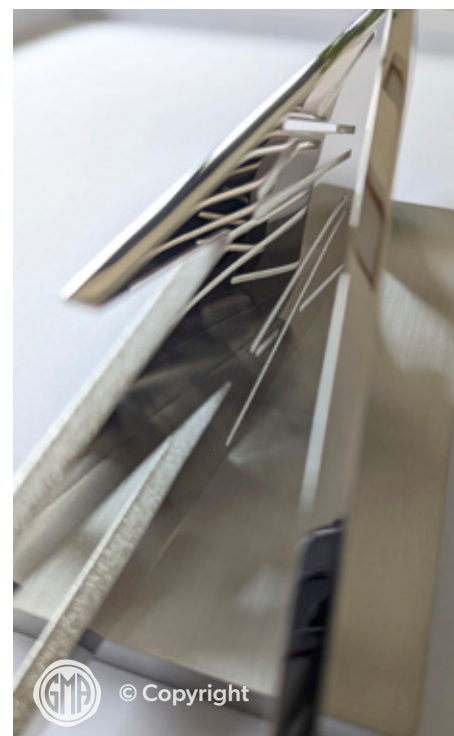
I was asked to create this year's [@mag-netomagazine](#) 'Art of Bespoke' Award that was presented at The Quail on Friday [@thequailevents](#)

It was awarded to the owner of a beautiful one off Maserati 3500gt, with body by Scaglione whilst at Bertone.

This trophy continues the lineage of 5 bespoke trophies designed and created by myself since 2017 by clients Magneto and Octane magazines for the Quail during Monterey Car Week.

The design, 30cm/ 12" long, depicts a wheel turning within its 1930s front arch, kicking up the 'dust' within the front 'Magneto' section, which elegantly

echoes futurist lines and sharp angles coming from the centre, mixing with thin voids mimicking wire wheel spokes, cross crossing one another.



Steve Goodwin

1000 Mile Trial Survivor Honoured in Special Commemorative Artwork

Historic Wolseley featured in Steve Goodwin commission ahead of this year's RM Sotheby's London to Brighton Veteran Car Run

This year's RM Sotheby's London to Brighton Veteran Car Run (Sunday 2 November) will mark the 125th anniversary of the seminal 1000 Mile Trial of 1900. To commemorate this milestone in motoring history, the Royal Automobile Club has commissioned a special artwork by renowned graphic designer Steve Goodwin.

The striking lino print depicts the 1899 Wolseley 3.5hp Voiturette, designed and driven by a young Herbert Austin during the 1000 Mile Trial. Affectionately known as 'OWL' from its distinctive registration plate, the Wolseley is housed at the British Motor Museum, Gaydon, and is one of only two surviving cars from the 65 pioneering vehicles that started the ground-breaking city-to-city event, which captivated the nation.

Organised by the Automobile Club of Great Britain and Ireland – later the Royal Automobile Club in 1907 – the original nationwide drive was designed both to test the endurance of early motor cars on a challenging route to and from London via Bristol, Birmingham, Manchester, Derby, Kendal, Carlisle, Edinburgh, Newcastle, Leeds, Sheffield and Nottingham, and to promote the benefits of motoring to the British public.

For many spectators, it was the very first time they had seen a motor vehicle in action – an atmosphere that Goodwin has captured in his stylish relief print, complete with roadside crowds marvelling at the new machines.

"It was a lovely surprise and a real honour to receive this commission from the Royal Automobile Club," said Steve Goodwin. "The 1000 Mile Trial was such an important event, and I wanted to reflect both its historical significance and the incredible public interest it generated."

The retro style adopted certainly helps to capture the period and brings together Goodwin's two passions: traditional printmaking and motoring. Having worked in a printers after school, he

retains a love for pre-digital techniques. Alongside his artistic pursuits, he is an active member of the Tunbridge Wells Motor Club, where he has organised countless events and has even served as a volunteer marshal on the magical Veteran Car Run.

Goodwin's work has also gained recognition at the Royal Automobile Club's annual Art of Motoring exhibition, one of the highlights of London Motor Week, which concludes with the London to Brighton Run. The exhibition celebrates Britain's finest automotive artists at the prestigious Iconic Gallery in Waterloo Place.

To honour the 125th anniversary of the game-changing 1000 Mile Trial, the historic Wolseley will lead more than 400 veteran cars from Hyde Park at daybreak on Sunday 2 November, officially opening this year's Run.

Goodwin's commemorative image will also feature prominently over the coming months, appearing on event promotional materials including the official programme cover. A limited edition of 10 signed and numbered prints (10.5 x 15.5 inches) will be available at £150 each (inclusive of VAT). In addition, a special run of posters and packs of 10 postcards featuring the artwork will be produced.

These exclusive anniversary items can be ordered online exclusively from the Royal Automobile Club Shop at www.royalautomobileclub.co.uk.

More of Goodwin's work can be viewed at www.inkycrow.art.

Full event details are available at www.veterancarrun.com.



Exhibition of Speed

Five Guild members took part in the 3rd Annual 'Exhibition of Speed' motorsport gallery at Shelsley Walsh in mid July - Dave O'Brien, Steve Goodwin, Gregory Percival, Oliver Ray, and Jonny Ambrose, the organiser.

The gallery's aim is to present a wide range of artists with a contrasting mix of styles, media and subject matter, curated so that no two artists are similar to one another, and each artist's work can stand out on its own merits.

The exhibition is central to everything at Shelsley Walsh's main weekend event, Classic Nostalgia, being next to the start finish line, paddock and refreshments, making footfall through the space really great. Only a torrential downpour on Sunday dampened spirits.



Ray West

In September I held my first ever solo exhibition, now that I have enough originals to fill a small gallery.

Ray West Art

SOLO EXHIBITION

HYPERREALISTIC PASTEL / PASTEL PENCIL PAINTINGS



15TH - 20TH SEPTEMBER

MON - FRI 10AM - 5PM | SAT 10AM - 2PM



THE GALLERY AT PHOTOVOGUE

145C CONNAUGHT AVENUE, FRINTON-ON-SEA, CO13 9AH

www.raywestart.co.uk

"This organic, crystalline design is both delicate and durable, reflecting light in a subtle, shimmering way."



Glue chipped glass art I hear you ask. What's all that about? Well, I will explain.

Glue chipped glass art traces its origins to the late 19th and early 20th centuries, emerging as a decorative technique during the Victorian era. It was particularly popular among sign painters and glass artisans in Europe and North America, who sought to create textured, frosted effects on glass surfaces for shop windows and mirrors.

The process involves applying hot animal-hide glue to sandblasted glass; as the glue cools and contracts, it pulls tiny flakes from the surface, leaving behind intricate fern-like, or snail like patterns.

This organic, crystalline design is both delicate and durable, reflecting light in a subtle, shimmering way.

Originally used to enhance the elegance of hand-lettered gilded signage, glue chipping became a hallmark of traditional reverse glass painting and glass gilding. Its appeal lies in the balance between craftsmanship and natural unpredictability, as no two patterns are ever the same.

Having an interest in working with both gold leaf and glass has lead me to this medium in a natural progression of my craft and creativity.

The basic process is as follows:

Firstly, the required design is drawn out in reverse, onto paper, this is then attached to the back of the required piece of glass. I usually use 4mm thick float glass, which is normal untoughened glass, the kind used in double glazing units or green houses. As the glass needs to be handled extensively during the creation of the work, then 4mm thick is as thin as I like to go, as it retains some strength as the pieces get larger. 3mm glass can easily get a little unwieldy and break, not a good feeling after hours of work and layers of expensive gold leaf.

After this part of the process then a craft film is attached carefully to the front (or what will become the back of the glass). This needs to be done carefully as you don't want any air bubbles trapped between it and the glass as this will lead to an inaccurate image if you just happen to cut through a bubble or may even make the film lift later in the process, but more on that later.

Next part of the process is to cut out the image through the film, for this I use a scalpel. I basically cut out the profile freehand and peel off the unrequired elements of the design.

The bare glass must now be sandblasted, so it's off to my shed and the design is sandblasted to provide a key for the glue. It's important to get a uniform coverage of the glass hear so that you get the best adherence you can.

Now for the actual glue. I mix up a animal hide based glue, roughly in a 2-1 ratio of water to glue pearls, and this is left for a couple of hours so that the base glue will absorb all of the water, which increases the volume of the glue by about half again.

Once all of the water is absorbed then the glue is heated in a glue pot to around 60 Degs C which takes about 15 mins, as this is the ideal operating temperature

and the glue becomes very fluid. It's at this point that the glue is transferred to a squeeze bottle for application. Whilst it is still hot the glue is squeezed all over the clear glass completely covering it to a depth of around 2mm.



The glue will become relatively firm but tacky between 1 – 4 hours depending on the room temperature and local humidity, and once it does then you have to cut around the template with your scalpel again, and remove all of the excess glue and what's left of the template so as you are just left with the glue in the shape of the template lying on the sand blasted glass.



The glass now has to be placed somewhere cool with low humidity so as it fully goes off, and become rock hard, this can take anything from 12 – 24 hours, again dependant on the ambient conditions.

Once the glue has reached this state then it's time for the glue to be "cooked", not quite Walter White style, but cooking it is the best description, and this again can take anything from 15 – 30 hours, at around 50 degrees centigrade. You basically want the glass and hard glue to distort at different rates so as the glue peels off or cracks and pings off the glass. When it does this, it also removes a small thin shard of glass at completely different rates thus giving you the fern like or snail like patterns on the glass.

After this you have to soak the remaining hard glue that hasn't chipped off the glass under wet newspaper, so that it can be scrubbed off with a polishing compound, which is then rinsed off with cold water, and now you are ready to gild the chipped glass.



Normal gilding techniques are used to add to layers of gold leaf to the glass and once this is dry you can seal the gold with a gold leaf size that fixes it to the glass, which takes around 24 hours to dry. Due to the nature of the process, there are ridges and valleys on the surface of the glass so the gold leaf will not get into all of the nooks and crannies. To combat this, you have to paint the gold, once sealed with a particular gold paint to fill in all of the holes that the gold didn't get to, this will then give a solid finish to the other side of the glass.



Once this is all dry in 3 – 4 hours, then you can "back up" the gilded surface with black backup paint, this protects the gold that you want to keep and allows you to remove the gold that you do not, this normally also requires two coats.

It's now time to remove the gold, this is done with a sponge and water, and once complete the remaining areas of open glass can be painted in whatever background colour you wish, you could even add a drop shadow to the design if required.



I do believe that this process has never before been applied to automotive artworks or automotive emblems, as it had pretty much died out, or fell out of favour by the time of marketing vehicles for sale started to become more popular, and transient. What I am doing here is bringing back a Victorian craft and artform and applying it to a 21st century art genre, in what I feel is a world first, and I don't say that lightly.

I am in the process of creating four pieces to exhibit at this years Salon Prive event, these being Ferrari, Lamborghini and Rolls Royce emblems, and a portrait of Ayrton Senna.

There are a multitude of possibilities with this art form, but I will keep that to myself for the time being, but more portraits and themed emblems are to follow.

Thanks for reading and I hope you found this interesting and informative.

You can see more Vince's work at
sterlingleeauto.art

RA SUMMER EXHIBITION

17TH JUNE TO 17TH AUGUST, 2025 - PICCADILLY LONDON, UK

AUTOMOTIVE ART ON SHOW

The RA Summer exhibition this year was one of the better shows that I have been enjoyed visiting over the last few years. In part because there was a slightly different layout and a lot of really good and different work on display. Paintings, drawings, prints, multi-media, 3D and numerous architectural works. Also, this year, there were some really interesting automotive related artworks, though only 13 I could arguably count and some of those are arbitrary depending on your perspective. In total from the listings there were 1,729 which is upwards of 100 more than last year! So from an automotive artwork context, there was only 0.07% of 'automotive' artwork content.

That said, anyone who have not had the pleasure of visiting the RA show really should make a special trip next year and it is very inspiring. I appreciate some or them make think, 'what on earth is that'? or 'really! That was accepted and hung', or looking at the prices you think 'No way!'. But that said, the highest prices are the RA (Royal Academician's, as 2 of the 13 car related paintings described below are with eye watering price tags (and one had sold!). There were countless astonishing and brilliant artworks of course and it always leaves you wanting to get back into the studio and paint something different!

I visited on the 8th July, so over 3 weeks into the show and there were a surprising number of artworks, including these automotive related artworks, that had sold. The lowest prices I saw were circa £40 (for a print) and up to £300,000 for an acrylic painting, one of the automotive related paintings below and of by a RA artist and it sold!!

So in the order I saw and photographed the automotive related pictures, here are the images, descriptions per the catalogues, and my brief comment on each one, which I hope you enjoy.



1201: 'Speed camera', Oil on paper, James Lloyd, £1500, Sold. Although there is no car in the painting, its clearly car related and such fun, and made me laugh as soon as I saw it.



1370: 'Plymouth', Oil on linen, Geoff Archer, £1500, Sold. This was my favourite automotive artwork at the RA, I loved it and it was extremely well painted and a good price at £1500. I have noticed most years a 'wrecked' or over-grown car painting often gets into the RA. Maybe an angle for next year's submission for one of our GMA artists?



1244: 'Growing Place, San Francisco', Digital collage, Alex Whitfield, £200, Sold. This was obviously inspired by an overhead drone photograph of a (new) factory and a couple of cars in the road. It struck a digital artwork was accepted in the RA and was a clever view too and a bargain at £200.



1625: 'Here and Now', Oil, Humphrey Ocean RA, £19,750. Not sold. Well, this was one of the most abstract and childishly simple of the automotive art paintings, particularly of the car and as an RA he clearly expects a high price. It had not sold 3 weeks into the show and wonder if it ever did!!



1637 & 1638: 'Caravan Tales I' & 'Caravan Tales II' Both oil on wood, Chris Wright, £1000 each, Both sold. These two paintings were painted a pair and sold as a pair, both very well painted and observed.

1621: 'Design and Accident', Oil on linen, Holly Brodie, £5,750, Not sold. Although no car in the painting, it was a well-illustrated scene of a street with I assume wet street painted white lines that a car had obviously driven over and left a repeated tyre mark. A clever image and I liked it.



1646: 'Take me anywhere but here', Acrylic and oil on aluminium panel, Carl Randall, £2500, Sold. This is a really 'spooky' and well painted surreal painting of the woman standing in the foreground with a car parked in front of house with a stormy dark sky. Very evocative, I liked it.

201: 'Renaissance', Woodcut (print), Umberto Giovanni(, Edition of 51), £200 (unframed), £250 (framed) Sold multiple copies. This was a cool black & white print of a Shell garage which I liked a lot, simple and effective.



1677: 'Cruise America (Nothing new in the west)', Archival pigment print, (edition of 5), £6900 (framed), (£4900 unframed), Roel Greenberg, Sold. This is a clever rendering of the back of big American truck with a rear truck poster that mimics the desert road scene ahead. Cool idea!



879: 'Parkside'. Oil on gesso board, Diana Sandelskaya, £1100, Sold. This is quite a tight illustrative painting on a suburban street with a couple of cars parked in their driveways, with nice night lighting.



395: 'The harder they fall', Acrylic, Huvin Anderson RA, £300,000. Sold! This is (was) the most expensive painting in the whole show and it sold I assume because it is an RA artist. That said, I had to recheck the brochure several times to make sure I was reading it right! It is a nice 'watercolour acrylic' and the bus & truck is incidental on the bridge, but not sure its £300 grand 'nice'. Oh well someone has money!

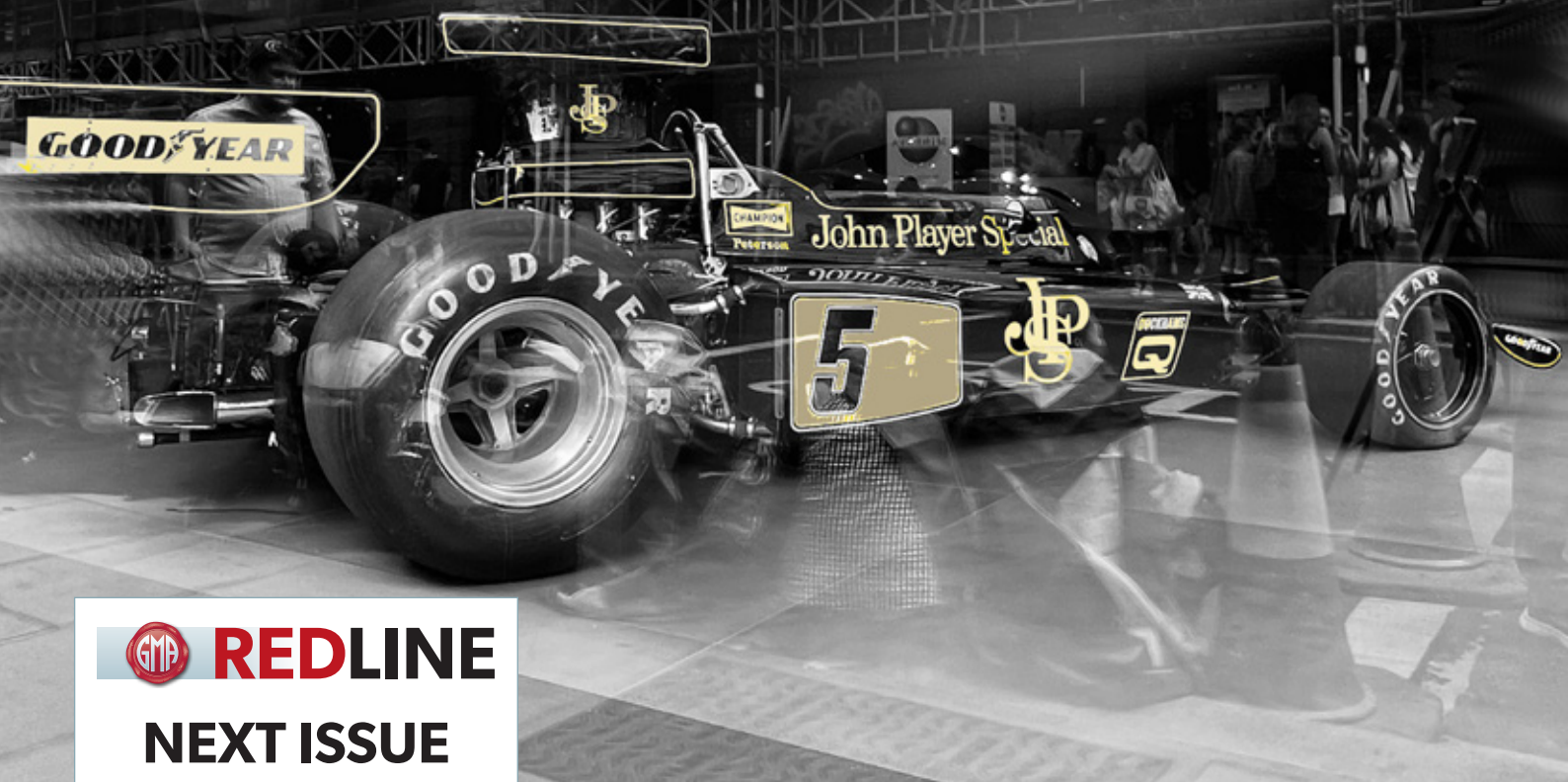


874: 'I cant' talk now, I'm on the bus', Oil on panel, Diana Havenhand, £700, Sold. This is a very clever view from the top deck of the bus, of a wet raining day and car in the foreground. I really liked this.



Anyway, I hope you found this article both interesting and inspiring to maybe have a go next year to apply for the Summer exhibition. Its £35 per jpeg image to submit, (you are allowed up to two) and its around February to March submissions are accepted, but you need to apply and pay for the submissions quickly (then complete the form), as they tend to close, once they hit 16,000+ submissions! I missed the deadline this year, but I will be sure to have another go next year!

All the best,
David Ginn



REDLINE

NEXT ISSUE

Copy deadline for
Redline Winter 2025:
Sunday November 30

Please e-mail any Redline
contributions to:

john.redline@yahoo.co.uk

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This photo was taken outside Lotus Mayfair, with the reflections picking up some of those loitering around the side street whilst the London Pride procession was passing out front. I have removed all colour except the golden highlights on the car.

Arty FACTS ANSWERS by Barry Hunter

1. Australian Oscar Piastri, driving for McLaren.
2. Ravenna.
3. Christian Horner, like him or not, sacked by Red Bull after 20 successful years.
4. Paul Oz.
5. Kimi Räikkönen won his World Championship with Ferrari, 18 years ago, in 2007. Ferrari's last Manufacturers Championships were won in 2007 & 2008.
6. Trompe l'oeil.
7. Opel.
8. 'Portrait of a Lady', by Italian master Giuseppe Ghislandi, was spotted in an estate agent's advert for a house sale in Mar del Plata, in Argentina, recently. The house was being sold by the daughter of one of Goering's aides who had coordinated the looting of art during World War 2. The painting had been looted in Amsterdam in 1940. It reappeared in the house advert and has since disappeared again, along with the house sale. Argentine police are very interested.
9. The Jaguar C-type, extensively tested and developed by Jaguar's test-driver Norman Dewis, was to win the Coventry team's first Le Mans 24 hours in 1953, driven by Tony Rolt and Duncan Hamilton.
10. Art Deco.