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GMA Committee Members

Richard Neergaard:	<i>Chairman</i> richardneergaard@gmail.com
Sean Wales:	<i>Membership Secretary and Financial Officer</i> seanlwales@gmail.com
David Purvis:	<i>Administrator</i> davidpurvismotorart@btinternet.com
Steve Goodwin:	<i>Webmaster</i> steve@inkycrowart
John Napper:	<i>Redline Editor/Art Editor</i> john.redline@yahoo.co.uk
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**, 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@inkycrowart 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 to submit contributions or for more information.

ArtyFACTS

- 1 Which circuit has run the most Grand Prix races?
- 2 Where can you see the 'After Impressionism: Inventing Modern Art' exhibition in London this year?
- 3 Who is film-star Oscar winner Michelle Yeo's partner ?
- 4 A new film about which lady Impressionist came out in cinemas in the UK on March 8th?
- 5 What car manufacturer celebrates it's 74th anniversary this year ?
- 6 Who was the famous British cartoonist who did The Fosdyke Saga, The Cloggies and cartoon strips for The Daily Mirror, Private Eye and Punch ? He also appeared on Countdown, Blankety Blank, Countryfile and was the subject of This is Your Life?
- 7 What does LSD stand for?
- 8 Where in London this year can you visit a pre-Raphaelite exhibition?
- 9 Which popular World Rally Championship Driver died aged 33 in testing for the 2023 Croatia Rally?
- 10 Which pre-Raphaelite painter was Elizabeth (Lizzie) Siddal married to?

The quarterly ArtyFacts quiz is compiled by **Barry Hunter**

Welcome to the Summer 2023 edition of **Redline**. The observant among you will, no doubt, have noticed my error on the final page of the last issue, when I posted the copy date for this issue without updating the issue. The date was correct, but it said it was for the Spring issue, which, of course, was the issue that you were reading. Oops! I hope there are no mistakes this time, in the SUMMER issue.

If there do happen to be any errors in this issue, I will blame the pain in my left leg. For many years, I have been known for charging around at great speed, walking rather than running, but fast, and a couple of years ago I downloaded a pedometer app to my iPhone which I confess is rather addictive. I now have a daily target of steps to cover. The default with the app is 10,000 a day, but you can set anything you feel is suitable. I stuck with 10,000 for a while, but added another 1,000 at the start of 2022 and I feel great. At least, I did until Tuesday, May 23, when I dried myself off after a shower, took one small step backwards, and AAAGH!!! Severe pain in my left buttock shot down my leg and I could no longer walk or stand! **Google** diagnosed Sciatica. I had no idea it was that painful!

For the rest of the day I was either lying down, settled on the sofa in a sort of half sitting, half lying position, or crawling across the floor like a baby. There was no point in going to a doctor because I would not be able to get out of my apartment!

An early night, with 12 hours in bed on my right side, punctuated by pain when I tried to roll over, was sufficient to allow me to hobble around for short distances. Thankfully it has gradually improved over time and I have been able to get out a few times, but I really miss my walks. A friend has sent me a video of some exercises that really seem to work, plus sitting isn't too uncomfortable, with a strategically placed cushion, so I have been able to get stuck into **Redline**.

I hope all of you are well and dying for me to talk about the latest from the **GMA** and this issue of **Redline**, which I think is a particularly good one, thanks to all who have contributed, of course.

You will be aware that we held our AGM at **Silverstone** a couple of months ago, and the minutes were circulated by e-mail. In case you didn't see them for any reason, or want to refresh your memory, you can read them in this issue. It was a productive meeting with a number of ideas and suggestions put forward for the future of the **Guild**. Please make your views heard if you weren't there and have something to say. Relevant contact details are all in this issue.

Naturally, the Chairman's Letter and Administrator's Amblings have all the latest news and updates on future exhibition plans, which are progressing as I write this,

David Purvis, is scheduled to have a meeting at **Silverstone** which he will report on in his amblings.

Elsewhere, one of our newer members, **Joel Clark**, has supplied this issue's Inspiration Corner article, which takes his cut vinyl technique to a new level. **Anna-Louise Felstead** reports on the **Salon Privé London** event at Chelsea Hospital and our newest member, **Mike Zagorski**, introduces himself in the New member Profile.

David Ginn has provided another Step By Step article, and we have a packed Gallery, including, as promised, an actual car-related painting from your Editor. Of course, we also have a Featured Artist. This time the honour goes to **Steve Goodwin** who, coincidentally, has agreed to take over the position of **GMA** webmaster, so please bear in mind that contributions to the website should now be directed to **Steve** (see contact details on page 2).

On that note, I think it's time to mention that I think it's time that I stepped down from **Redline**. I have been Art Editor since 2010, and Editor since 2014, in both posts, serving longer than my predecessors, so I think I've played my part. Now, things are changing all around me. We have a dynamic new Chairman, who I think is doing a great job in moving the **GMA** forward, and now, a new webmaster. In addition, there is new emphasis on social media platforms, most notably Instagram. This all adds up to a realization that I am getting old (72), reinforced by my recent Sciatica, and it feels like time to hand over to someone younger and more in touch with today's world.

I rather feel like an analogue person in a digital world. Although I have kept up with developments over the years, things now seem to be getting away from me. **Redline** may be a digital only magazine, but, in concept, it's still a traditional publication like you would find on newsagents shelves half a century ago. Maybe it's time to move it on, and I'm not the one to do it. I have been out of the loop too long to know the way to go.

I notice that many established magazines still have printed copies on sale, but the website versions of their articles are very different, no longer restricted to a specific page size, and incorporating videos. If that's the direction for **Redline** in the future, it needs new blood to realine it. I've enjoyed my time on **Redline**, but all good things come to an end, and this seems the right time for me.

Don't panic, I'm going to see the year out. I think the Spring 2024 issue should be my last, just in time for the next AGM. Also, remember that I actually occupy 2 positions at the moment, so there's no reason why the next Editor and Art Editor shouldn't be different people working together, as was originally the case. I will, of course, be available to help in the transition.

Regards,

John Napper

On March 29 we held our annual general members meeting, but this time it was a nice change that it was mainly in person instead of the covid zoom routine, and in the **Silverstone Museum** board room, thanks to **Sean Wales** who used to work at **Silverstone** and still has good connections there. We got a private tour of the museum by the curator, **Steph Sykes-Dugmore**, which was great. But the best part was going through exhibition ideas with her and getting her to agree that the **Silverstone Museum** would host a major exhibition for **Guild** members next year, lasting either 3 or 6 months, and including promoted interactive sessions like live painting, art classes, treasure hunts, etc. What really helped a lot was that those who came to the meeting each brought a piece of art so **Steph** could see a nice variety in person.

As a next step, **David Purvis** will re-visit her and measure out the spaces available to allow the formation of a more specific proposal to her by summer. This will take a number of iterations, brainstorming, plans and presentations before the idea is final and accepted since it will not be a plain vanilla exhibition. But it may well be the biggest exhibition in the history of the **GMA**, so it will be the Committee's top priority. Please express your interest to **David** already now if you can help on this project or if you want to exhibit.

The meeting itself was productive, with 7 people attending and several on Zoom joining from other parts of the world. The minutes were sent out on April 3 and are included in this **Redline**, so I won't go into them again in this letter, but I am pleased with the meeting and outcomes and want to say thanks to **Sean** one more time on behalf of everyone who got to experience a unique day because of his organisation of the event. However, I will remind everyone again that we are struggling to get enough content to help boost the **Guild's** social media program. **Sean** and our new webmaster, **Steve Goodwin** can only post what they get so please remember whenever you post to your **Instagram** or website, please send them a copy of it to post on the **Guild's** sites as well. It won't take any time.

I wanted to mention a nice experience I had with the **Guild**, specifically members helping each other and I would like to "pay it forward" for the help I got. **David O'Brien** of **bigandsmallmosaics** managed to get distribution in a fantastic man-cave shop called **Argent Timeless** on Savile Row in London, and publicised this. Based on his success, I sent the shop my information and they agreed to meet and then accepted my work as well, so I would like to share the contact information for this shop and another in which I now have distribution in the Cotswolds, a huge shop on 3 floors called **The Mancave Broadway**. In case other members want to submit their work to see if it fits the owner's criteria:

Argent Timeless:

Dean Argent, info@argents.com,
36 Savile Row, London W1S 3QB



The Mancave Broadway:

Julian Lloyd, julian@themancavebroadway.com,
20 High Street, Broadway, WR12 7DT



I know there are plenty of other instances where **Guild** members are helping each other, but it is always motivating to hear and pass on to other members.

Another location I would like to plug a bit is from when I stopped in at **Gasoline Juice** to see **Renata Fernandes** and **Cesar Pieri**, and I believe this amazing man-cave/cafe/event location/car club meeting point/design studio/motoring art shop has real potential for us to cooperate with selling, exhibitions, events and just visiting to chat. Visit them on instagram at [@gasonlinejuiceofficial](https://www.instagram.com/gasonlinejuiceofficial) and you will see a big



activity level. The story of the place is interesting as it was set up as a design studio by **Jaguar Land Rover** designer **Cesar Pieri** and the space was bigger than he needed so he started putting art there and eventually hosting events. They are located in the Royal Ordinance Depot in Weedon Bec. Hopefully we can either participate or have a dedicated **GMA** event there once they get a bit more established. But meanwhile please support them and I suggest contacting them if you want to try to sell your art there.

I wish everyone an outstanding and successful summer.

Best regards,

Richard Neergaard

2023 Savile Row Concours

Savile Row, London EC4, May 24-25

This was the second annual Savile Row Concours event held in the famous Mayfair street, and featured a mix of modern hypercars and rare classics lined up in front of the historic shops, celebrating the highly skilled crafts associated with the very best bespoke tailoring and bespoke car manufacturing

David O' Brien Mosaics, Stokesi, John Lawson and myself were all there (John and myself were live painting in the **Argent Timeless** store).

Jon Stevenson



GMA exhibition opportunities

Dunton Summer 2023

Unfortunately this is now unlikely due to a large project cancellation and subsequent redundancies. However **David Ginn** hopes there could be opportunities at **Gaydon** either via **JLR** or **AML**. **David** will keep me posted.

Duns 2024/26

There's a possible opportunity for 2024 as it's probable there could be a booking cancellation and also 2026 is free, so I've asked for the **GMA** to be pencilled in.

I've chased them again to see if we can firm up.

Gasoline Juice/Industry & Supply Weedon Bec

Both myself and **Richard Neergaard** have visited on separate occasions, one opportunity is a pop up test weekend exhibition at **Industry & Supply** prior to the **GMA** making a commitment.

Incidentally the latest edition of **Octane** features a profile on **Renata Fernandes** who manages **Sleeping with Art**, **Esplanade Storage** and **Gasoline Juice**.

Silverstone Museum GMA Exhibition Summer 2024

As we notified in the AGM Minutes, this really is the big one, a fantastic opportunity for the **GMA** to create an eclectic art trail type display around the museum exhibits – rather than a static paintings on the wall exhibition. It gives us the chance to create something unique at a high profile, high footfall location featuring 3D work, live paints, demonstrations and workshops.

It is expected to run for 3 months during Summer 2024 and there's no charge for the **GMA** to exhibit. We're currently discussing commission – it may well be the Museum won't charge, but there might be a small **GMA** entry fee to cover display material if required.

I did a full recce this week with their Head of Collections and Research that we'll turn into a **GMA** presentation to the **Silverstone Museum** for them to approve early in September this year. By then we'll also have a list of their themed events for 2024 and also which cars will be on display next summer (they can currently change a lot, some on a fortnightly basis!).

At this stage (while the Committee work up the presentation) it would be useful to get confirmation of members wanting to participate. Remember, **Silverstone** also hosts the MotoGP, so it's not just cars.

Members would need to deliver and collect their work, but attendance during the exhibition isn't required as the Museum will manage all aspects. However if you'd be interested, could live paint, talk about motoring art



Alistair Caldwell in his Ferrari 250GTO



Red Bull RB18 F1 car



Lord March with 'The Beast of Turin'

Riccardo Patrese and David Purvis*A road legal T70 replica**200hp Darracq*

or manage a demonstration or workshop or any other idea please email me so I can start building an exhibitor database:

davidpurvismotorart@btinternet.com

Ambling motoring visits

Sat in the BRDC stand with my son Euan for my late Christmas Dad's present of the MX5 racing at Silverstone and a 50+ car grid! Visited local Morgan dealer Allon White for a Saturday coffee and buttie morning, when a chap turned up in a road legal Lola T70 Spyder – wow!

Went to another **Bicester Scramble** in April, interesting to see a recent F1 Red Bull compared to the lovely little 1983 Brabham BT52 at the 80th **Goodwood Member's Meeting** (thoroughly recommend these meetings, virtually no car park queueing, easy access to view everything, great racing) that I mentioned to **Riccardo Patrese** who we bumped into – have the current giant F1 cars lost the plot?! Also saw **Lord March** next to the Beast of Turin, **Alastair Caldwell** (Hunt's team manager) climbing into a Ferrari 250GTO for his trip home. Some great racing – an amazing all Lotus Cortina Mk1 race and an Edwardian race featuring Mark Walker's 1905 200hp aero engined Darracq.

Been very busy painting, for local 2024 Lions Calendars, assorted commissions, a motor racing book project, a card manufacturer, plus for a recent successful local art exhibition I held.

In closing

A big thankyou to **David Marsh** who has been the **GMA** webmaster for a number of years and is handing the baton over to **Steve Goodwin**.

David continues to be busy painting in retirement – he's going to be one of the artists at the August **Bowlcliff Hall Classic** event and will let us know how he gets on and whether it might be useful for the **GMA** to participate in the future.

David Purvis

Administrator

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Olney,

Bucks.

MK46 5ET.

Guild of Motoring Artists AGM

Silverstone Experience Centre 29th March 2023, 3pm - 5.15pm

Minute Notes

Apologies – Malcolm Davies, Phil Lightman

Present – Richard Neergaard, Sean Wales, David Purvis, Dave O'Brian, Patrick Ball, Jonny Ambrose, Barry Hunter

Online – John Napper, Heidi Mraz

Budget and Funds (SW)

£6.5k in bank, only miscellaneous expenditure to date

All members paid up for fiscal year 1st April - 31st March.

Policy on dues is 3 emails to chase members, then struck off if no response.

Use funds to sell more and possibly invest in experts.

Social Media (SW)

Instagram especially with video has the highest hit rate – *focus on this*.

Few members send content for **Instagram**.

Google changing the way searches work.

Budget for supporting **Instagram** boosts, increase followers.

Brand **Instagram** posts consistently – **Sean** to create a template.

Drive traffic to our website.

Sean Wales, **Jonny Ambrose** and **Dave O'Brien** agreed to set up a separate social media sub-committee.

Heidi Mraz gave examples of her group in the USA who provided 'How to' tutorials to help members – **Instagram** posts, **Zoom** tutorials, shooting video, photographing cars. **Heidi** to check if there is a way for the **GMA** to use some of this content.

Heidi also suggested focus on individual artists for 2 weeks at a stretch with commitment from selected artists. Coordinate with **GMA** and the artists to maximise promotion on both their sites. These could be featured between **GMA** exhibition **Instagram** posts.

Heidi also suggested building a deck of the **GMA** Motorsport portfolio to appeal to key museums, car storage collections etc. **Richard Neergaard** to lead this. Noted that **Renata Fernandes** of **Sleeping with Art** is the curator at Esplanade storage at **Silverstone**. **Richard** to contact her about promoting our art.



Sean Wales to contact **Silverstone Auctions** to seek agreement to auction **Guild** members' art, particularly to coincide with larger events like the **Silverstone Classic** (now **Festival**).

Sean Wales to contact **Jake Ebury**, who is a member of **Guild of Motoring Photographers**, to gain tips for members and possibly post to gain followers who are interested.

Dave O'Brien used to work in PR and is willing to help promote the **Guild**.

After the AGM, **Barry Hunter** said, with the right **Instagram** tutorial guidance (probably **Sean** or **Jonny**), and with his skills as an ex-teacher, he'd be prepared to create an 'idiot-proof' 'how to' article in **Redline** explaining the process. It would certainly help the longer serving members to gain tech confidence and with **Redline** going to a wider audience would raise the **Guild's** profile.

Membership (SW)

Membership highest for a while at 52, with 12 since **Autumn 2022**.

In 2000 there were more than 100 members but 75% were silent, which indicates we can grow.

Recruit more active members – especially to help with social media, contacts, selling and exhibitions. Currently carried out by 3 committee members.

Make occasionally helping the **Guild** a new criteria for members joining.

Website

*(General discussion as **David Marsh** not present)*

Website is out of date so can't link to **Pinterest** and possibly **Facebook**, not functioning correctly – check **SSL**



AGM attendees asked to provide 5 critique observations about the website experience both on mobile, tablet and PC – feedback to **David Marsh**.

Remind all members to submit their art and profiles

Request regular fresh updates including **Redline** and exhibitions.

Instagram to drive traffic to the site.

Sean Wales: Sean stated that **Shopify** now has a shopfront, he'll send a link to demonstrate. Sean to discuss with **David Marsh** about adding **Shopify** to sell off **Guild** website, taking a commission to help fund a web developer. Once set up members to sign up to it.

Do we spend funds on a web developer? **Jonny Ambrose** has a contact he'll check costs, availability and suitability.

Exhibitions (DP)

Helping to build our equity, try and build year on year – **RAC**, first high profile for a number of years, high footfall, plenty of comments. Two sales – **Anna-Louise Felstead RAC Club Pall Mall**, **Ella Freire Jaguar E-Type**, plus possible late sale?

David Ginn: Was 40% mark up too much? As free agreed we should exhibit again. **Richard Neergaard** to arrange.

Sleeping With Art – no sales but viewed as good PR. Might be at **Silverstone** in 2023 – **Richard Neergaard** to inform members.

David Purvis had also visited an offshoot of theirs at Weedon Bec called '**Gasoline Juice**' in a converted Victorian warehouse space – not sure suitable at present, may be better once established.

At the same venue and currently a much better proposition is **Industry & Supply Co** next door. An eclectic coffee shop, venue, automobilia warehouse space where owner **Neil Bannister** creates, produces and sells his huge range of digital poster motoring art. **David Purvis** has already spoken to him about joining the **Guild**. **David** now meeting up with him again over

Easter as there is a full gallery floor potentially available. If successful could lead to **Guild** pop up events and other car meet venues.

Goodwood viewed as too expensive.

Reality of members contributing to more expensive exhibitions viewed as unlikely. However **Richard Neergaard** has rebooked himself at **Salon Privé** following a successful 2022 event and also the event at **Hampton Court Concourse**. He doesn't think he can, but will investigate if possible to share the area with any interested **GMA** members – or book as the **Guild** as a single entity.

Jim Clark Memorial Museum at **Duns** re-booked for 2024 – they now only have one exhibition annually. **David Purvis** to arrange.

David Ginn has a number of members' work for a **Ford Dunton** Summer 2023 Exhibition.

Use **QR code** created by **Sean Wales** at exhibitions for info about **GMA**.

Sean Wales has 20 large easels and **David** has 6 (essential for **Sleeping with Art**).

The big news and main purpose for holding the AGM at **Silverstone** was to see what exhibition opportunities there were for the **Guild**. After a meeting with **Steph Sykes-Dugmore**, Head of Collections and Research, there's a great opportunity for us to create a really different eclectic display within areas of the **Silverstone Experience Centre** for around 3 months in 2024. It would be a form of art trail around the exhibits and specific cars. It could include demonstrations, live paints, observation drawing and interaction. The last thing it would be is a static wall of paintings. There'd be display opportunities for 3D art, plus interactive screen.

Experience proves it's far better to have a **Guild** presence at exhibitions to sell and have conversations with visitors rather than just a static display.

It could be the biggest exhibition in the **Guild's** history. Target audience are 25-30 year old F1 fans either single or with children around 10 years old. On F1 weekends

there are around 700 visitors, the Experience is open all year round, with quite a few visitors when we visited.

Proposal is for **David Purvis** revisit ASAP to see **Steph**, photograph potential areas of opportunity, then brainstorm with the Committee via a **Zoom** call.

Following this we need to meet with **Steph** to discuss, with an initial creative proposal, and get her initial feedback. We can then finalise once we have her themed events programme for 2024, in August.

Once approved open up to membership for exhibiting and involvement confirmation.

Other ways of helping members sell (DP)
Investigate a Guild online shop

During lockdown **David** used **Artsteps** to create a virtual gallery, it was free and still works, but no sale facility – but shows what can be done – view at:

<http://www.olneyart.uk/portfolio/people/>

Or direct on this link:

<https://www.artsteps.com/view/5eb856a9016ec6321f769633>

It does take a little while to load.

Who could lead on this project? Please volunteer.

Magazine tie up – we’ve tried before **GMA** art features in **Octane Automobilia Supplement**, **Classic & Sportscar** featured artist; who can lead? Please volunteer.

Dave O’Brien had experience of this, it wouldn’t work if just sales related and any feature needs to be press ready. No evidence any magazine doing motoring art supplements anytime soon. However could make a great feature for what we’re hoping to do at **Silverstone**.

Dave O’Brien used to work for **Wishbone Publishing**, they were great at prints but take 75% commission on the retail price.

Jonny Ambrose mentioned that **DrivenChat** might be good to promote the **Guild**, particularly for the 2024 **Silverstone** exhibition.

Sean Wales mentioned the **Foxley Docket** sent to owners of £2m plus properties in the North West and **GP Box**, an online motorsport art and memorabilia online shop in Bicester. **Sean** uses them, individual artists to contact them

Sean Wales to make contact with **GAVa** business manager to see if they could work part time for us.

Redline (JN)

John continues to provide an excellent Redline, recent re-focus on art well received

Very much a ‘jewel in the crown’ and key to keeping members interested.

John looking to retire at the end of 2023, he’s managed it for 12 years. Need to find a volunteer member to take over in 2024.

Agreed we should widen distribution to purchasers at **GMA** exhibitions, partners, movers and shakers to help networking and groups we’re in negotiation with like **Silverstone**. Committee to check if any content modification required? Members to send their email lists of suitable recipients to **John Napper** to consolidate and build a database for the **Redline** public edition.

Open up for discussion (all attending)

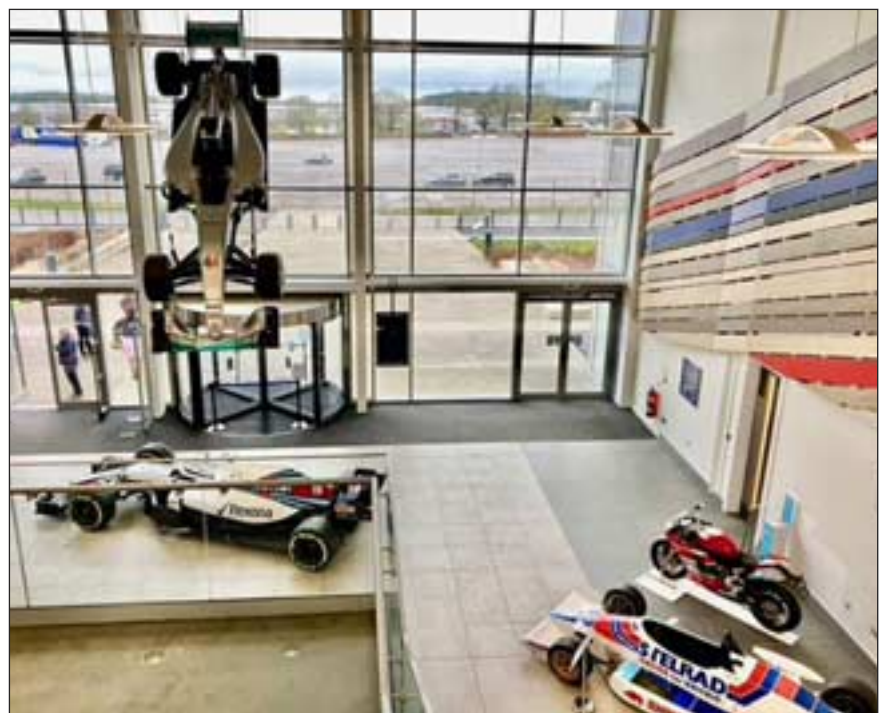
This very much related to using funds for expert help – web developer, business manager (like the **GAVa**) or a patron for key exhibitions and benevolent charity links like **Mission Motorsport**, **BEN**, **Starter Hub** etc.

Could a percentage of gallery sales also go towards funding this?

Help develop our profile within the art community

Sean Wales to get contacts for all areas of **Silverstone** including hospitality areas. **Richard Neergaard** and **Sean’s** meet with the **BRDC** didn’t provide any successful leads.

Richard Neergaard



Every once in a while, the stars align to present you with that dream commission. I was very fortunate to have such luck, back in November of last year when I was approached with the following proposal: "What can you do with a pink motorcycle tank?" The PR agency that handles the **Thomas Pink** Shirtmaker account were tasked with creating three 'art bikes' for a collaboration between **Maeving Electric Motorcycles & Thomas Pink**, and needed something more than just a plain pink tank. I didn't even have to think, as the first and only thought needed was to simply 'do what I do' with car and bike parts. That is, when I cover everything from 1:1 scale Porsche 917 sections, right down to old Range Rover wing mirrors in my accentuated hi & lo-lights.

After refining the concept to help tie the two brands together, I came up with the idea of creating a permanent showroom/studio look that shows the bike in its 'best light'.





This means that even on a wet Monday morning commute, at least the bike still looks as good as it did on screen when in the configurator. And how does this all relate to *Inspiration Corner* you may cry? Well, it's the ideal utilisation of working with hand-cut vinyl as my medium. As much as doing 2D pieces make up most of my work, the satisfaction of transforming ordinary – or not so ordinary – vehicle parts still excite me as much as the Ford Focus door I first experimented on 9 or so years ago. Not to say this direction doesn't present itself with some out-of-the-ordinary hurdles to clear: most notably working on a canvas that doesn't stay still!

The problem arises when needing both hands to apply the larger pieces of vinyl, and not having any hands on my elbows to hold the piece still, one has to adopt the skills of a contortionist to stop it from sliding away at the point of contact with the vinyl. However, when you do find a technique/position that works, the process becomes totally joyous as there's a nice freedom from my usual artworks – where I have to stick to cutting very precise pieces – in that I can make up a lot of the reflections simply to help the composition or balance of the vehicle-part hi-lights. This approach was required more than ever on this job though, as all the parts I usually use are still in a gloss

finish, meaning I can shoot them to capture the reflections before covering with vinyl. The Maeving tanks arrived fully rubbed-down ready for the clear-coat. Bugger. I sat looking at the tanks thinking how the hell can I get the correct looking reflections worked out... then, in a total 'Doh!' moment, remembered my idea was to create the showroom look, so, simply replicated the reflections on the tank in the configurator. I did of course still need to shoot an actual bike, as needed reference to the reflection of the handlebars and electric motor housing, but keeping to that simple idea meant it was plain sailing from thereon.

All-in-all, along with successfully combining the worlds of British menswear, British motorcycles and British art, it was the combination of all the skills I've learnt so far of working with vinyl. So much so in fact, I was inspired





to bite-the-bullet and create my very own art bike to use as a mobile exhibition piece. The *#Hondart* project was easily the hardest I've ever worked on an art project, with numerous 12–14-hour days in a row working flat-out to entirely cover my **Honda VFR800** in the classic 1966 **Honda RC166** livery. Whatever seemed difficult on the *Maeving* tanks was nothing in comparison to covering a full bike, as it tested all my skills to the maximum – even if a little rushed. With the pink tanks receiving such a positive response, it was enough to convince me to do the full bike; and the lessons learnt on that, have shown the possibilities to doing a full (small) car – should anyone want one. Very much a *#bitofanexpensivecanvas&hopeitpaysoff* project.

Joel Clark



Racing Minis



Steve Goodwin

I am a graphic designer, illustrator and website designer. My illustration work covers a lot of subjects and a variety of styles. Many are pure digitally generated vector illustrations produced using Adobe Illustrator. They are quite different from the motoring subjects, which are based on relief printing techniques.

I sell motoring-themed work as prints and greetings cards, through my **Inky Crow Art** brand (<https://www.inkycrow.art>), and occasionally pick up commissions. I also sell through an **Etsy**

shop (<https://www.etsy.com/uk/shop/InkyCrowArt>) and supply wholesale to retailers through **Faire** (<https://www.faire.com>) and **Create** (<https://create.com>).

Illustrations that I have supplied to greetings cards companies sell through various well-known outlets such as **WH Smith**, **Sainsbury's**, **Tesco** and also independent greetings card and gift shops. The greetings cards have led to enquires for prints and commissions from a number of people as far away as Australia and Tasmania.

My Technique

My motoring subject illustrations are produced as relief print/digital hybrids. The images start hand-drawn before being transferred onto lino or vinyl. The images are hand carved, remembering to do so in reverse! Each illustration can consist of as many as five carvings, one for each colour in the composition. Each of the colour carvings is then printed by hand in black.

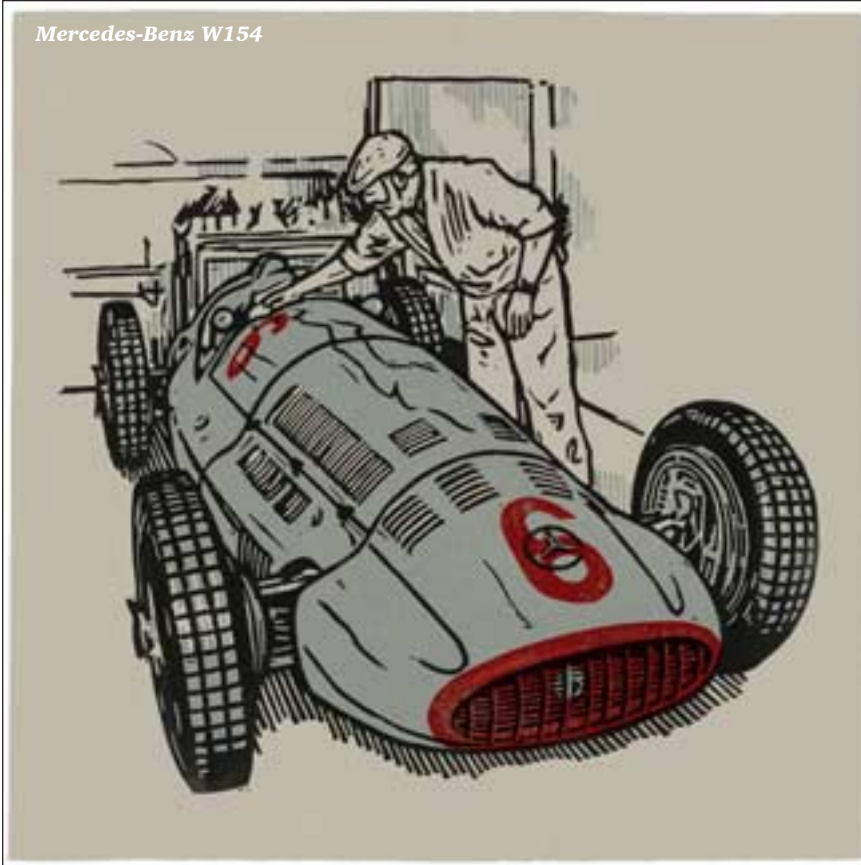
At this point, the process goes digital. Each print is scanned as a high-resolution greyscale image.

Using **Adobe Indesign**, the images are imported, and being greyscale, I can apply colour to them. Making the images transparent, I overlay them to produce the final composition.



Austin A35 with luggage

Mercedes-Benz W154



Products

I can then output digital artwork in various formats depending on the final product. I produce Giclée art prints and greeting cards. Using carefully selected online print services, I can obtain top-quality printing and small print runs at competitive prices. It means it is possible to only hold small stocks of greeting cards. Giclée prints I buy on demand, although I can order three prints for the same price as one, building up stock as prints are ordered.

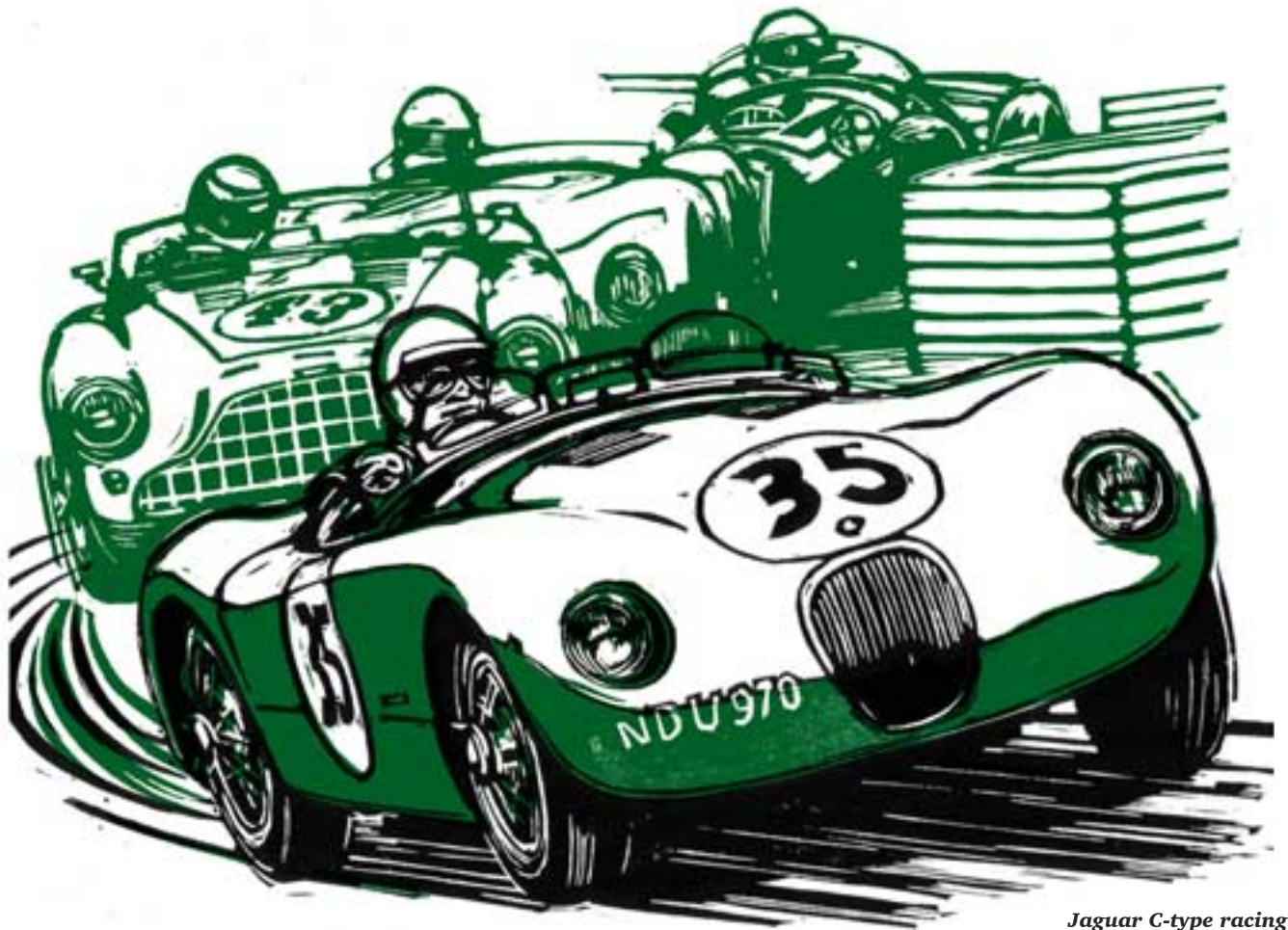
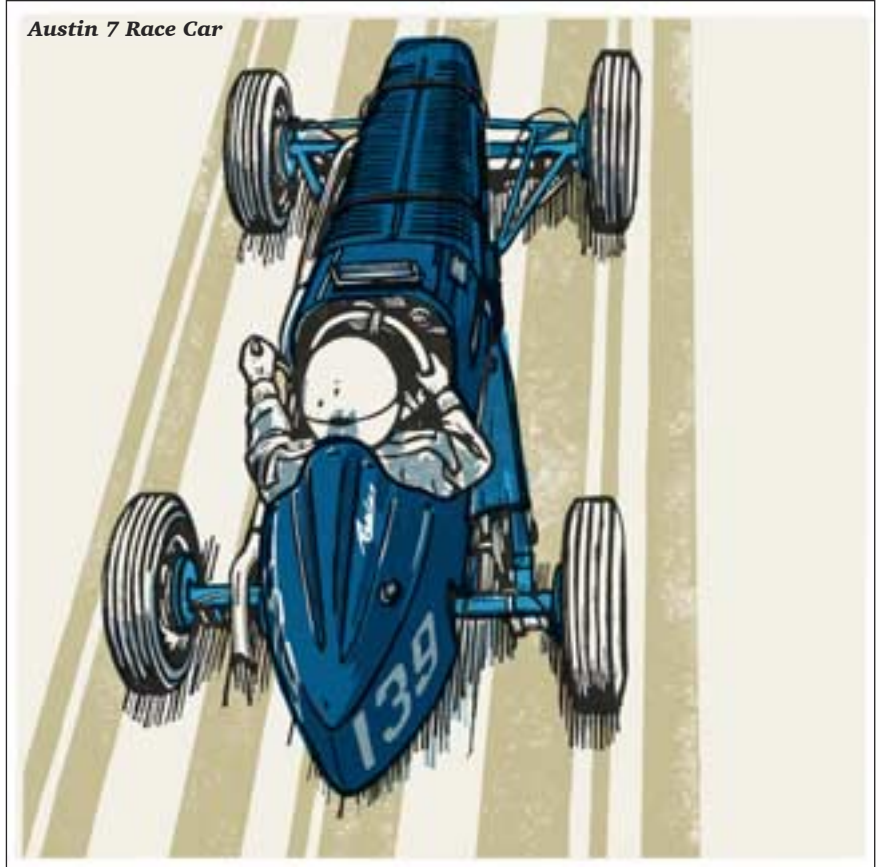
More recently, I have offered some images for sale on T-shirts. The T-shirts are produced by a print-on-demand service that integrates with my website and the store on Etsy. While I sell cards and prints only in the UK, the T-shirts print-on-demand service fulfil directly from locations globally.



Land Rover

"Today, the process is generally just me working from an office at home"

Austin 7 Race Car



Jaguar C-type racing

Triumph Herald



Customisation

Customisation is possible because of the way the artworks are produced. There is flexibility in digital artwork using elements in layers. Often prints are bought by or for people who once owned the model of the car depicted.

If their car was a different colour to my illustration, I can easily change it. I am often asked to add the number plate of their car too. This I add as another layer to the artwork.

Weymouth Harbour Cottage

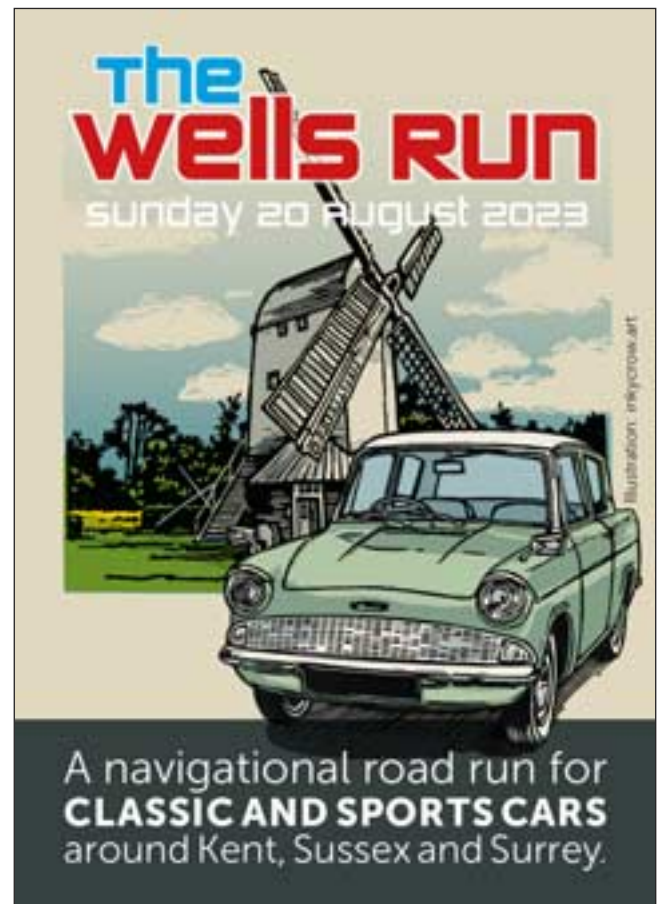
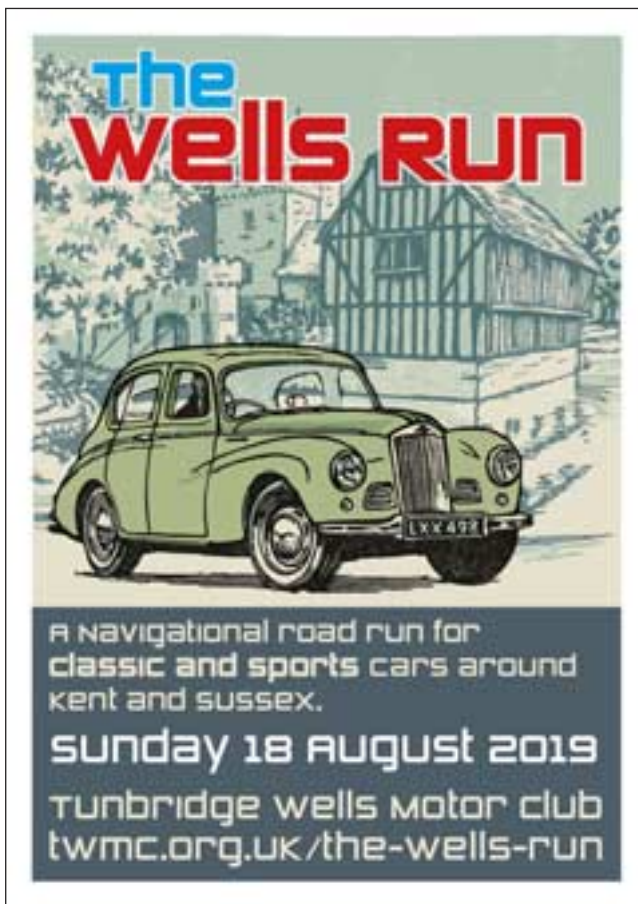


A Love of Motoring

Motoring and motorsport are a big part of my life. It all started from the time my older brother got his first car. The freedom it gave us led to the discovery of our local motor club. Turning up to our first autocross event as wide-eyed teenagers and seeing a Ford Escort spectacularly rolling right in front of us had us immediately hooked.

Since then, over 35 years, we have organised and run everything from Autotests, Stage Rallies and Race Meetings. I even did a bit of rally navigation for a while.

Today we organise and run sprints and a road run for classic and sports cars. This year I am organising a car meet for my local Rotary club.



Aston International



My Career

When I started my career as a graphic designer and illustrator, it was before computers were widely used in the industry and certainly well before the internet. I was drawn to it by the hands-on nature of the job in those days. It quite quickly turned into a different industry of computer graphics and processes. At the start, I was a small cog in a big machine that involved many highly skilled people from multiple companies working together to achieve the final results.



Bubble Car



Ford Prefect

Nuthatch



Portland Bill lighthouse





Red Arrows



Still Life



Frogeye Sprite



Retro Bikers



Austin A40



Mini Snow Scene



Racing Austin A35



Aston Repairs



Edwardian Race Car

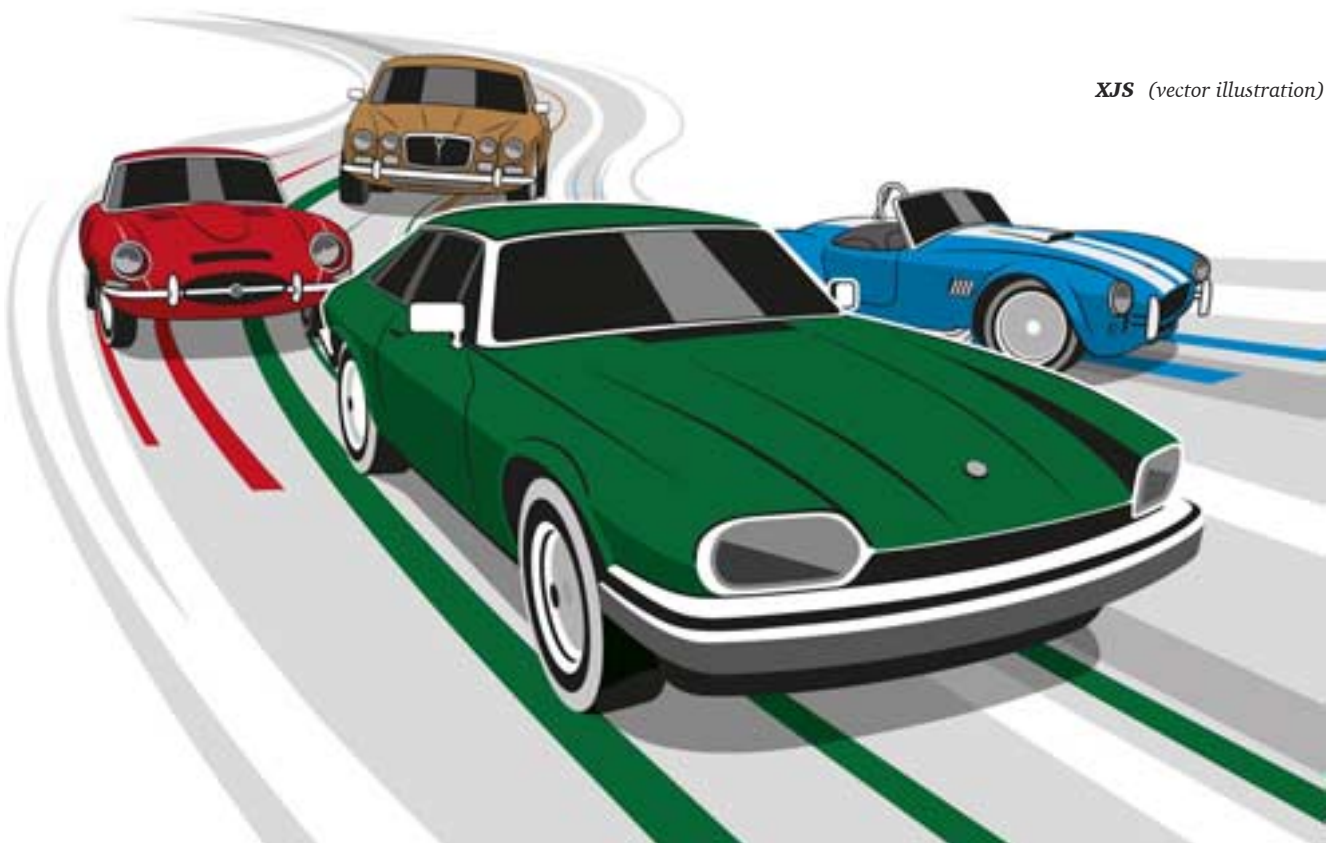


Fiat 500s

Fiesta (vector illustration)



XJS (vector illustration)



**London Print Fair,
Somerset House
March 30 - April 2,
2023**



Entrance to the grand quadrangle where the print artworks were in the west and south wings. The south wing faces the River Thames. A beautiful location.

It is usually held at the Royal Academy, in Piccadilly, so it made a nice change visiting the 4-day show at Somerset House. My daughter, Ella, and I visited on a wet grey Friday 31st March.



The amazing old staircase in the south-west corner of Somerset House.

It was a wonderful exhibition and so much to see, vintage to modern, representational to abstract, the well known and famous to the new wave of print artists a great exhibition and one I'd recommend you catch if in the U.K. or near London in spring 2024..



This is Picasso's famous Dove of Peace drawing and print. I'll write more on Picasso's work in the Autumn Redline, after visiting his birthplace, art museum and house in Malaga a few weeks ago, in May.

He painted many pigeons and doves, as his father had a dove cote on his family house roof top. This print, of course, also coincided with the start of the Cold War in the 1950s.



Banksy, 'Bench, Weston Super Mare', 2003, edition of 750 at £25,000



Andy Warhol, 'The Souper Dress', 1968, printed on cotton, £12,800



Damien Hirst, 'Blue Butterfly', 1 of 15 at £12,950



4 original vintage Japanese prints by Tsukloka Yoshitoshi (1886) all £3800 each



Sarah Duncan, (with various space related titles), each a limited edition of 10, screen printed etching in aluminium powder, at a very reasonable £515 each!

Again another set I'd loved to have bought myself. I loved the subject matter and style.



Ralph Steadman, *'Savage Journey to the heart of the American Dream'*, 2006, though I recall the original artwork was on the book jacket of **Hunter S Thomson's** 1970 iconic novel, *Fear and loathing in Las Vegas*, a must read if you have not read it.

This print depicts the drive across the Nevada desert of the main protagonists in the book, often spaced out on drugs, going to a political convention at one of the casinos. I'd have bought this print, if I'd had a spare £4000, I loved the book and this cartoon.



Fiona Watson, *'In Other Words (typewriter)'* 2019, one of 69 etchings, £430



Hugh Hamshaw Thomas, *(Wilderness, Vale, Banks and River, in Emerald, Blue, Ruby and Silver)*, archival pigment prints, each an edition of 5 at £1800 each. This, as a set, looked fantastic.



Ewan David Eason, *'Londonberg'* 2023, one of 10, £3500



Rachel Whiteread, *'House (of pencils)'*, 2023, for the 'Refugee Community Kitchen' charity. One of 75 at £1385.

I loved this concept drawing artwork of pencils and for charity. The 2D print looked 3D



Gavin Turk, *'Blue and Pink Trash'* 2023, inkjet limited edition of 30 each at £1260 a print. This was a fun set, which I also liked a lot



Ewan David Eason, *'Stained Glass London'* 2023, pigment print on glass, one of 10, £3500



M. C. Escher, *'Contrast (order and chaos)'*, 1950, unknown edition, £60,000



Grayson Perry, *'Our Town (Little England)'*. 2022, (limited edition, £POA, or at least I missed the label?). Big colourful and lots of humour in the detail when you look close.



Dan Baldwin, 'Love and Light Deluxe (birds in flight)', 2023. A stunning set at £1500 each



Grayson Perry, 'Our Town (Little England)', 2022, (limited edition, £POA, or at least I missed the label?). Again big colourful and lots of humour in the detail when you look close.



Andy Warhol, 'Ladies and Gentlemen (Vicki Peters)', 1975, one of 125 at £23,000



Banksy, 'Flying Copper', 2004, £52,000



Andy Warhol, 'Fish'. 1983, Screen print on wallpaper used as a backdrop for a year-long exhibition 'Paintings for Children', £20,000



Footnote: My daughter and I each bought a print at the London print Fair.

My daughter bought a print by a contemporary Chinese artist printer, whom she met there, of a reclining lady, for about £130. That was a wood cut print.



Andy Warhol 'Committee' 1982 limited edition print at £16,950

In one of the vintage print galleries I bought a striking 6"x4" vintage wood-cut engraving print, by **Reginald Francis Goodfellow** (1894-1985) called 'A *Saturday Afternoon in Brentford*' dated 1927, for a very reasonable £50, to add to my now growing collection of turn of the century art (late 1800s to early 1900s). Perhaps that's an article for another **Redline** in the future?



David Ginn

Commission – Shelby Cobra at Brands Hatch

This the more recent automotive car art painting I have just completed last month, as a request, out of the blue, from a Ford Supervisor, at **Ford Dunton Engineering Centre (DEC)**, which is of course where we have held several **GMA** art exhibitions to coincide with their annual 'Vehicle Enthusiast's Day', typically in July, August or even September, that we supported for many years right up to Summer 2018, prior to the Pandemic shut-down. Despite the return to work at Dunton, like elsewhere in business, Ford Dunton (UK), Merkenich (Germany) and Dearborn technical centres now all work on a 2 or 3 days in the office and 2 or 3 days from home basis! I mention, this as I am hoping that this year will be the first year **Ford Dunton** may resume their classic and race car day and I will of course aim to get the **GMA** exhibition up and running during that week again, so watch this space by or before the next, Autumn, **Redline**.

Anyway, I digress, but a recent (still working on) new generation Transit programme I am involved with (via **RLE International**) means I spend several days in Dunton myself these days, and one of the Supervisors, whom I used to work for in 'Closures', which I now specialise in as well, remembered my artworks and kindly asked me if I was interested in a commission. (Closures, by the way, in automotive speak, includes all manual and power opening & closing doors, hoods and decklid and bizarrely fenders, within the Body Engineering Group).

The commission was for her godfather's, **1966 Shelby Cobra**, that he has in immaculate condition and he often goes to **Brands Hatch** with, though to watch races, not race himself. However, I was asked to paint his exact car racing on the Brands circuit, in part as that is what he really wants, or at least to drive the circuit, and by painting it on the circuit, my Ford supervisor (Sue) thought it might encourage him to enter it in a classic car race or event on the circuit one day!



This was the reference photo I had, I also had other library photo too to check the finer details

Anyway that was my brief, plus I was told to paint it in one of my water colour styles, with the car on the **Brands Hatch** circuit and ideally showing the **Brands Hatch** logo somewhere, and of course paint the car with the right logos, numbers and licence plate etc. I was given several nice photos with the car at different angles, inside and out, with and without the hardtop on. In the end, I agreed to paint the Cobra with the roof off, with her godfather (or at least a driver) driving it in retro race white overalls and helmet, and we agreed a corner and scene out of many library photos of Brands.

Needless to say, although the size (circa A3) was agreed, the painting ended up slightly larger and way more detailed and complex then I quoted for, but hey ho, I stuck to my (mates rate) quote as Sue and the Closure team had been so helpful to me in the past, to learn my 'Closures' trade.

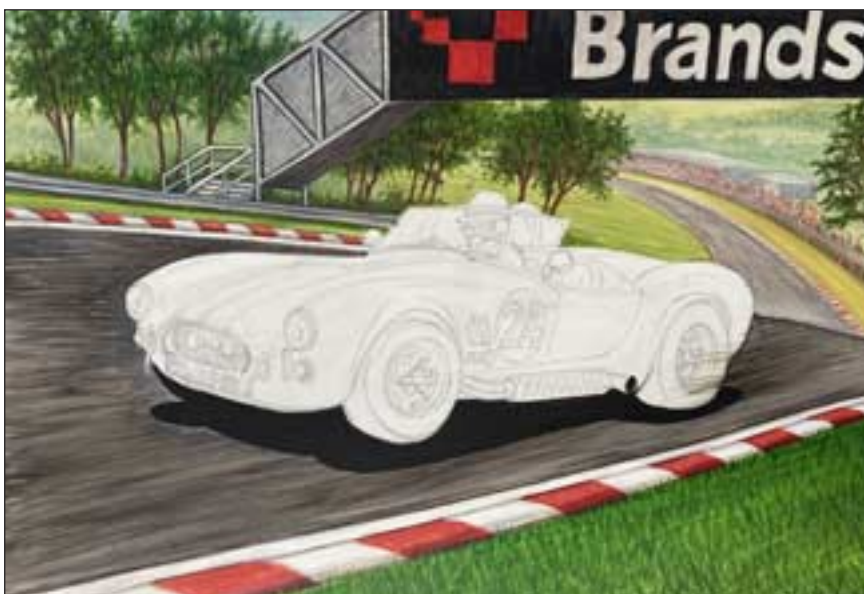
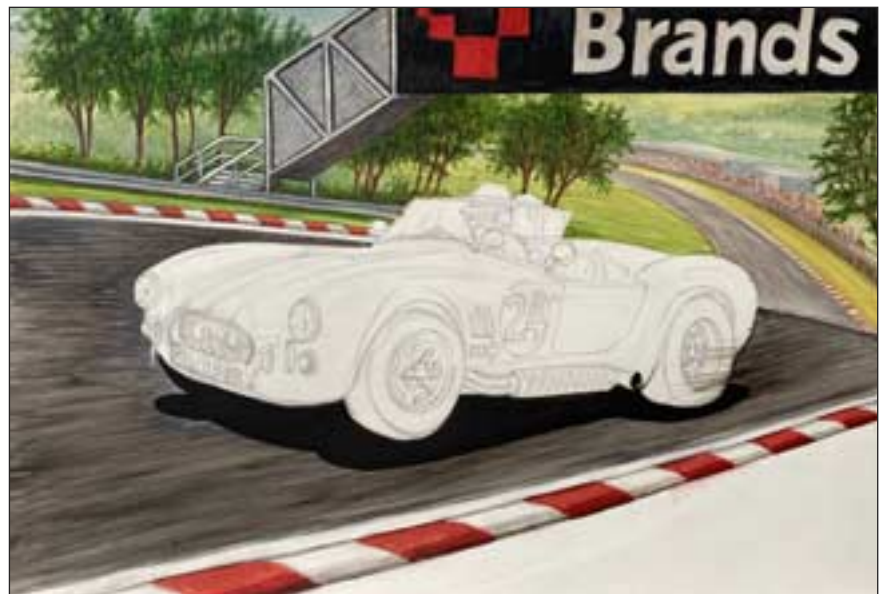
The drawing took quote a while to set up and correct until I was happy, of course with the background. This is the drawing complete before the first brush strokes...





After the drawing, I started to paint in the furthest away background, to get the washed out look of distance and haze – and some of the mid-ground grass and trees... but I equally wanted to establish the bold **Brands** logo on the circuit track footbridge, as I knew that would be a dominant graphic, and wanted to make sure that was in to give reference to both the distance and foreground..

As you can see, by this third step, I have added some more mid-ground trees and started to add the track details and red and white banding of the concrete kerbs. slowly building the background up from back to middle...



By the 4th step, the painting is halfway there with the whole back, middle and foreground painted in, though I did re-touch up various elements of the background beyond this point as the car got painted in, to help the contrasts...

By the 5th stage (on this particular painting at least, as they all vary of course) I have started to paint in the car. Now I hasten to add, this is just my way of tackling this sort of watercolour, and know everyone will do this differently depending on their respective style and preference and medium. If this had been an acrylic painting, for example, of course from the start I would have painted a burnt sienna (or similar) monochrome wash, filling in the whole canvas, background and car, but focusing on the light and dark shades and contrasts. Because I am using the artist grade water colour pans, and checking each colour and wash as I am going along, on the pallet and spare paper, I am being ultra careful not to let the paints bleed into each other or, at least where I want the sharp contrasts, of course the wash background I purposely allow to wash out. So with regards to this car, because I am using a photo reference, but applying artistic license to accentuate the shape and highlights, I find it easier to start with the lightest washes and colours first.

So in this step 5, I am effectively just hinting the highlights of what will be a dark (metallic) blue car... Almost like painting the car in negative tones first...



By step 6, the car details are taking shape, with the wheels referenced in and grille, licence plate and some of the logos, stripes and the cockpit, of course, with the driver..

By this 7th step, the car is essentially finished, with the details on the exhaust pipe, in the grille aperture, chrome and headlights, more tweaking of the cockpit and screen with glass enhanced, and of course blending (feathering in) the artistic licence of the side track greens reflected into the dark metallic blue paintwork, and, of course, filling in all the darkest blue areas and sharpening up all the lines, stripes, shut lines, highlights and hints of speed on the wheel spinners.

I also fine-tuned the background where I felt it needed tweaking as well.



This is a close-up of the finished car showing the front.

This is a rear of the car close-up of the finished painting





The corner of my studio with my music system, glass of wine and spot light, with the reference photo and painting. The building photo is a work based commission, with that canvas behind the Shelby painting.



The finished painting framed and glazed – The Ford Supervisor, was very pleased with the result and I gather the recipient of the painting, Sue's godfather, was surprised and delighted, as he had no idea it was his 70th birthday present!

Maybe now he may be encouraged to take his fabulous Shelby Cobra on to the Brands Hatch track for real.

David Ginn

Neo Lucida

I think that the artists at the **Guild** might want to learn about this camera lucid and how it can aid in their drawing.

https://bigidesign.com/products/neolucida-xl?variant=40734784259¤cy=USD&utm_medium=product_sync&utm_source=google&utm_content=sag_organic&utm_campaign=sag_organic&cmp_id=18506032511&adg_id=&kwd=&device=c&gclid=Cj0KCQjwi46iBhDyARIsAE3nVra3Zop0ysfkY01lMVLzcbIOkWEwUh5OHdydsxnvRmG_TGKfg-vCK_saAhi5EALw_wcB

To the best of my knowledge, the interest in science and how to render and understand the properties of the physical world (science), artists have been working to achieve realism in their images and specifically paintings (reflective art). That seems to be the foundation of the enlightenment. **Filippo Brunelleschi** invented perspective and **Leonardo Da Vinci** went beneath the skin to explore the skeletal structure and musculature of the human body and depictions of scenes went from images comprising of multiple individual colors to frescos done in water based paint. As sophistication and understanding of paint grew, so did the creation of pigments and techniques of applying them to a surface. In a way, art developed alongside science. One could not happen without the other when one thinks about it.

There came a demand to represent the real world, and especially portraits of individuals, looking as real as possible. The great artists seemed to do this better than others. The more realistic the human body, the more successful they became; **Michelangelo** and **Leonardo Da Vinci** the most recognized of these artists.

To improve perspective the concept of the camera obscura was discovered. For most, it was a big improvement, as the ray of cones was being used, but here was a method to more accurately represent everything in the scene and representation of different points of view. This was the purpose of the camera obscura. Then, voila, the physical camera was invented and science and art to this day go hand in hand developing techniques and tools to better represent the world and universe we live in, both on the surface and internally.

The same could be applied to the development of the bezier curve and 3D graphics and, if one wanted to include sculpture, the digital printer. The Neo Lucida seems to offer a way to access the process fairly inexpensively and should be looked at for those interested in not always wanting to take a photograph to trace over.

Rick Herron

Ask the Membership

Welcome to a new feature in **Redline**. This may become a regular item, or just an occasional one, depending on response.

The way it works is very simple. Anyone who has a query that they would like advice on can send a question to 'Ask the Membership'. Any member who has an answer can send it to 'Ask the Membership' and it will be forwarded to the person who posed the original question, as well as being printed in the next issue of **Redline**.

Questions and answers should be e-mailed to the usual address: john.redline@yahoo.co.uk

I am going to get the ball rolling with a question of my own, which was what gave me the idea in the first place, and to which I would really like some help.

John Napper



I have recently completed a painting, which you can see in the Gallery. It is acrylic on canvas, and unframed.

I want to post it from Rio de Janeiro to an address in the UK. What I would like advice on, is what is the best way to pack this work without it getting damaged, bearing in mind that it is likely to take a couple of weeks to arrive.

Obviously it will be packed in a sealed box, but what is the best material to wrap it in to protect the paint, and which won't risk sticking to the paint while in transit?

Salon Privé London

Royal Hospital Chelsea 20th to 22nd April 2023

Salon Privé presented a spectacular collection of supercars, sports cars and luxury cars from the world's leading manufacturers. This year brought an exciting line-up of never-before-seen cars and motorcycles making their UK debut live on the lawns of Royal Hospital Chelsea. Plus, there were over 75 classic cars in the Concours de Vente – a Concours d'Élégance where every classic car on display is for sale. There was also a Dining Village with top-class food, wine and cocktails. The Luxury Shopping Village featured a curated selection of premium brands, selling boats, helicopters, luxury homeware, fashion, accessories and art.

I first exhibited my work on a stand at **Salon Privé Chelsea** in 2022. It was a successful show with plenty of sales, so I decided to take another stand later in the year at **Blenheim Palace**, which was also a success.

It's always a great event with a very select crowd, so this April thought it would be worth investing in a bigger stand, given the smaller (and cheaper) artists' tents weren't available.

Obviously it's a big financial risk to take. The stands are very expensive running into the thousands, you can't share/split the costs with another artist(s) and the costs of logistics leading up to the event, i.e. printing/framing, transport and hanging fees (if, like me, you're rubbish with a drill) all add up. I don't own a van so getting the work there and back can be expensive, as can accommodation if you're far from home. Staffing your stand (which I did this year) is also costly.... not to mention childcare – as a single mother that cost me well over £1000 last summer when I was at **Blenheim**.

Most of the companies and brands at these events are already very well established and have big budgets for shows and exhibitions. It is definitely trickier if you're starting out as an individual.

For many years, I've been painting on location and selling a lot of my work to clients whose car I've just painted on a concours lawn or in a paddock. Having an exhibition stand is different – I quickly realised that generic scenes sell better for me – they appeal to a wider audience rather than just one car owner. It's also worth having a selection of prints and originals – I have found it helps to have different price points for various budgets.

If I hadn't been painting cars around the world for 15 years and built up my reputation on site or in various motor sport magazines, I would probably be much more nervous about exhibiting my work at these shows. Luckily I have already established a very good



client base, so to me, exhibiting at these shows is not just about sales but also brand awareness. It's also true that sales can come after a show. Last year at **Blenheim** I did well – but it was a few months later that I got two big commissions from someone who had happened to wander on my stand. Shows are a great way to meet new audiences and showcase your work, however I also found that a lot of clients I already knew would buy from me again when exhibiting.

When I started selling my work, back in 2003, I did so at much smaller venues. I painted scenes of London and used to hire a stall in Portobello Market, every other Saturday, for £70 a table within **The Good Fairy Antiques Market**, selling small prints I'd made at home, framed in Ikea frames, and over the years would slowly try out bigger venues. This was a great way to work out what was popular and to learn a natural way of selling and engaging with prospective clients. There is nothing worse than being confronted by a pushy salesperson – I quickly realised that people often like to look before they're instantly engaged with. I often say "hello" and ask how they're doing – but to suddenly launch into a sales pitch explaining what you do and the stories behind your work can often be irritating and off-putting in my experience.

My advice is always to go for things – but don't take on a financial risk if you can't afford to lose your investment.

Anna-Louise Felstead





Number 20

Ford Mustang emblem

Taken with my Olympus OMD EM-1 Mark II, fitted with Zuiko 17mm F1.2 Pro lens. 1/250sec. at F2,5

A recent interpretation of Ford's iconic pony car logo. I took this photo last year, in a shopping mall car park in Salt Lake City, Utah.

John Napper

Mike Zagorski

For as long as I can remember, I've been artistic and had plans to be a graphic designer, but was rejected for art school! Subsequently, someone suggested I combine my art and technical drawing skills and become an architect, so I did exactly that. Plot twist... There's more drawing than art involved unless you become a "starchitect!"

Being born and raised in the UK, I had great exposure to Formula 1, WRC, BTCC, etc. and while at architecture school in the late '90s I saw some graphite drawings of F1. I had one of those "I think I can do that" moments and dove into creating some F1 drawings of my own (Mansell and Berger) before realizing I should be focusing on my schoolwork.

The following twenty-plus years were filled with architecture, construction, and trying to become a professional cyclist... Then the pandemic hit. I picked up a couple of canvases, a handful of paints and brushes, and started painting during breaks while working from home. I've always been fascinated by planes, trains, and automobiles and gravitated towards more technical, detail, and realism so I didn't ever question what my style would be.

Eight months later I finished the painting and found myself jobless in late 2020. I expected to be out of work for a week or two, but that turned out to be 9 months and I filled those with lots of painting, cycling, and job searching.

My style leans towards realism... I'm not sure I've quite reached photorealism yet, but I do get a laugh when people ask "Did you take these photos yourself?"

Now, approaching the summer of 2023, the painting thing looks like less of a temporary situation as I continue to paint and come up with new ideas. The highlights so far have included painting for current and former F1 drivers including **Pierre Gasly**. I actually did two paintings for him, the second was a more personal piece showing him karting with his childhood friend **Anthoine Hubert** who sadly died a few years ago at Spa.

For the future I hope to continue refining my skills, figure out the ever changing social media algorithms, and one day get to attend an F1 race!

Mike Zagorski



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

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

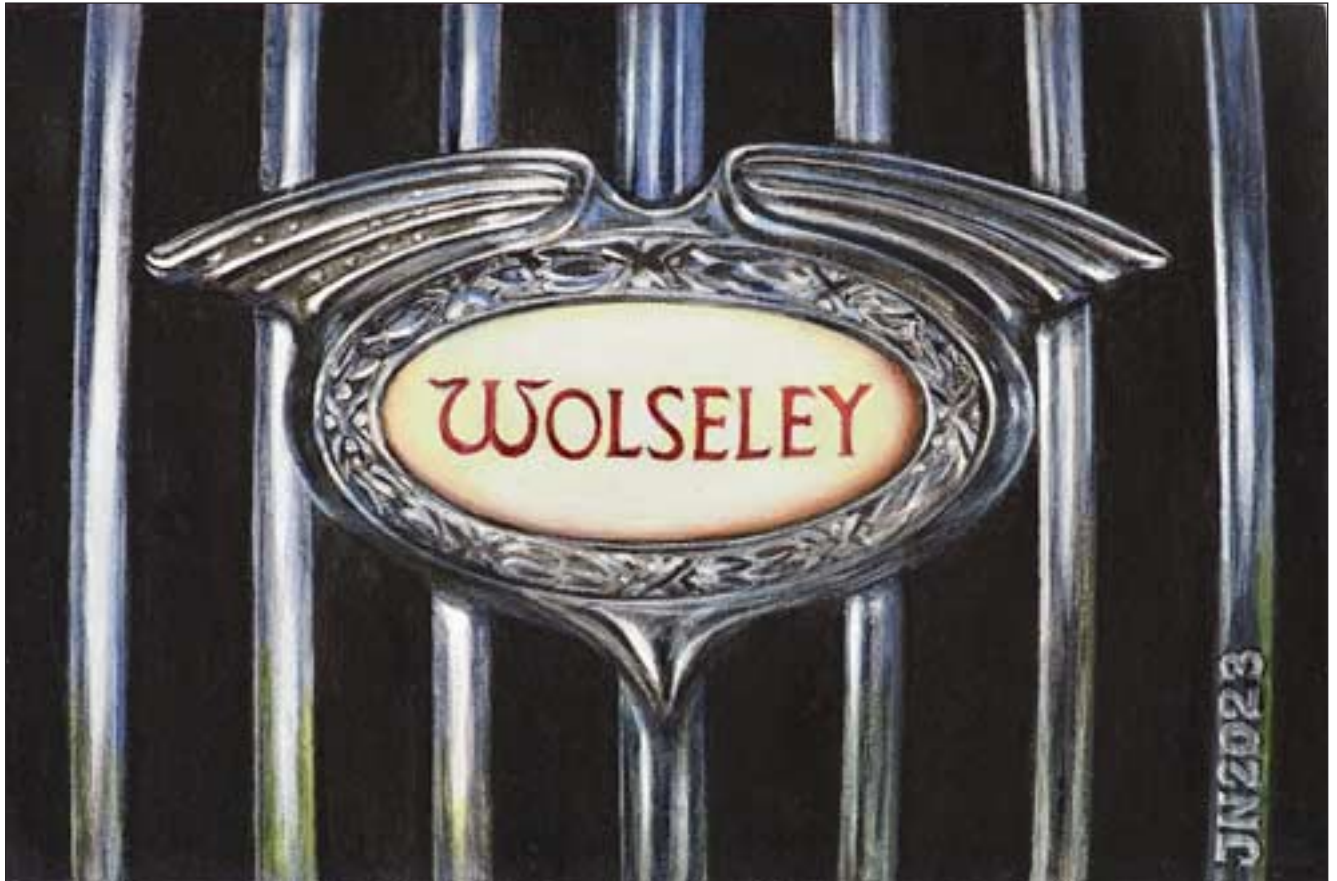
Please note that your e-mail address will be included under your name unless you specifically request it to be omitted.

This issue features contributions from (in alphabetical order): **Patrick Ball, John Napper, Richard Neergaard, Kevin McNicholas, David Purvis, Sean Wales & Richard Wheatland.**

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

John Napper
john.napper57@gmail.com



Guiding Light

The illuminated badge on a Wolseley radiator grille, in this instance, a 1965 Wolseley Hornet.

This is the third in an occasional series of paintings of famous car emblems. All are acrylic on canvas, 20cm x 30cm.

John Napper



Electra Cinema, Newport Pagnell

Calendar image



The Bull Hotel, Olney

Calendar image

David Purvis



Sebastien

A portrait of Sebastian Vettel in graphite pencil.

Following on from previous holiday doodles of 'George' and 'Max', the North East Art Collective gallery in Newcastle (where my work is exhibited), conducted a poll to determine who I should draw on my next holiday. The result was **Sebastian Vettel**, probably in recognition of his achievements, after retiring last year.

'George' was in the Gallery of the Spring Redline.

Kevin McNicholas



Max

A portrait of Max Verstappen in graphite pencil.

Kevin McNicholas

Motor Sport 'Editor's Choice'

The 'Editor's Choice' article from the March issue of Motor Sport magazine with a piece about my graphite doodles.

My work can now be bought from their online shop.

Kevin McNicholas





Earth, Wind and Fire

My recently completed Lando Norris – McLaren painting on my easel.

Below is the print range which will soon be available.

Finally, a photo of a recent window display at the North East Art Collective in Newcastle, where my work is exhibited.

Kevin McNicholas





The Dukes of Hazzard

The iconic 'General Lee' from 'The Dukes of Hazzard' TV series.

I have included a few photos of my "*Dukes of Hazzard*" Paintings being signed by the original cast including Luke, Bo, Cooter and Daisy!

Catherine Bach – *Daisy*

Tom Wopat – *Bo Duke*

Sonny Shroyer – *Deputy Enos Strate*

Ben Jones – *Cooter*

John Schneider – *Luke Duke*

Sadly I wasn't there but my good friend Tim Meyers was and is sending them back soon....

I also gave two prints to actor **Ben Jones** aka Cooter for his Museum in Nashville. Now framed and hung in pride of place..

Patrick Ball





The Flying General

The iconic 'General Lee' from 'The Dukes of Hazzard' TV series.

Patrick Ball



Richard Neergaard

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Logan Sargeant

I had the privilege to make a piece of art as a welcome gift for the new Williams driver, Logan Sargeant, in the form of his helmet with a Williams F1 wheel nut where the HANS ring would normally be.

Hopefully, this will motivate him and contribute to his ascent as a driver

Richard Neergaard



McLaren

McLaren asked me to make an updated piece of art with their new car to go in the conference room of the mobile unit that goes in the paddock at European races, also including a wheel nut from their car.

Richard Neergaard



Hamilton 23



Earnhardt 23



Earnhardt's '88 Monte Carlo



Verstappen 23



Alpine Success

1962 Alpine Rally, class win for Mike Sutcliffe and Roy Fidler in their works Triumph TR4.

Watercolour and gouache 22" x 15"

Richard Wheatland



Black and Gold 1972

Emerson Fittipaldi JPS Lotus 72, winner of the 1972 Race of Champions at Brands Hatch.

Richard Wheatland



Camaro at Brands 1972

Frank Gardner in Chevrolet Camaro winning the British Grand Prix support saloon car race at Brands Hatch 1972.

Richard Wheatland



First of Many

1968 Circuit of Ireland Rally, the first win for the new Ford Escort Twin Cam in the hands of Roger Clark and Jim Porter.

Richard Wheatland



1988 Jaguar's Year

The winning TWR Silk Cut Jaguar XJR-9 of Brundle, Nielsen and Wallace at the 1988 Brands Hatch 1000kms.

Richard Wheatland

ArtyFACTS

- 1 Monza has run the Italian Grand Prix 83 times since 1933, 75 being World Championship races.
- 2 At The National Gallery from March 25th to August 13th
- 3 Ex WRC Rally navigator, ex Peugeot-Talbot & Ferrari team boss, ex FIA president Jean Todt..
- 4 Mary Cassatt: →Painting→the Modern Woman.
- 5 Porsche..
- 6 Bill Tidy who died in March at the age of 89..
- 7 Limited Slip Differential.
- 8 Tate Britain has 'The Rosettis' from April 6th to 24th September.
- 9 Craig Breen from Slieverue, Waterford in southern Ireland.
- 10 Dante Charles Gabriel Rossetti.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Next Issue

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Please e-mail any Redline
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