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GMA Committee Members

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Sean Wales:	<i>Membership Secretary and Financial Officer</i> seanwales@gmail.com
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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@inkycrow.art to submit photos and new or updated information about yourself and your work.

Facebook

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

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

Thanks to Sean Wales for setting this up.

Instagram

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

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

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

ArtyFACTS

- 1 Whose last ever painting, Dame mit Fächer (Lady with a Fan) attained a record auction price?
- 2 Who dropped out of F1. Came back, then injured his hand?
- 3 Which German artist painted his 'Self Portrait With Jewish Identity Card 'in 1943?
- 4 Which British driver won the Rally Finland recently?
- 5 Which English pop singer commissioned a painting of the cartoon character Spongebob Squarepants for his house in 2008?
- 6 Where is the Scramble held?
- 7 Situated in New York, what does MOMA stand for?
- 8 Which company made the 131 car?
- 9 'People in the sun' is the work of which American artist?
- 10 Which car company manufactured the VX4/90 model?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the Autumn 2023 web edition of **Redline**. I hope all is well with all our members around the world. Personally, I am happy to report that my bout of sciatica has passed. The NHS website said that it should take 6-8 weeks and that seems to be spot on. I just hope that it doesn't return. I suppose it was a reminder that I am actually getting old, even if I refuse to admit it. **Reinforcement for my decision to hand over Redline to someone younger. Thanks very much to all who wished me well.**

Meanwhile, I still have 3 issues to produce, including this one, before I actually step down at the next AGM, and I hope that you all find this to be a good one.

For those who are not members, perhaps visiting the **GMA** website for the first time, you should know that members receive the full version of **Redline**, which has higher resolution pictures, without watermarks, plus additional, members only, information from the Chairman and the Administrator. If you are an artist producing motoring related works, why not consider becoming a member? This will give you access to **GMA** exhibitions in which to promote and sell your art., as well as to the various **GMA** social media sites, and, of course, the full version of **Redline** arriving in your inbox 4 times a year.

This issue has a number of reviews of recent, or current shows around the world, including accounts of the famous annual **Royal Academy Summer Exhibition**, with emphasis on motoring related exhibits; a trip to Madrid for the first **Official Formula 1 Exhibition** which is set to travel the world; an exhibition of **Banksy's** art, which is currently on in Rio de Janeiro, and also travelling the world, and finally, a short review of the **British Motor Show** at Farnborough.

Of course, we have our Featured Artist, which this issue is **Sue Cartwright**, whose motoring works specialize in motor cycles. As you will see in the article, Sue also paints animals and cityscapes.

There are also 2 New Member Profiles, one of which, coincidentally, is another lady specializing in motor cycling subjects, albeit in a very different style, **Gwyneth Baker**. There are some nice examples of her work in the Gallery.

Our other New Member Profile is **Greg Stirling**. A big welcome to both.

Greg has also supplied a question for the new 'Ask the Members' item. We look forward to members' responses. Thanks to all who answered my question in the last issue. You can read the answers and the saga that ensued when I sought to follow the advice. For sure, there were no problems with the advice received,

which was excellent, just what I wanted, however other, unforeseen problems came up. All ended well, finally, and I hope you enjoy the story.

Elsewhere, there is a review of the motor sport related film, 'Gran Turismo', which you may find interesting if you haven't seen the film and are thinking of going.

Also included are regular features, 'Inspiration Corner', Star Photo, and, of course, the Gallery, where members can 'exhibit' recent works.

If you like what you see there, e-mail addresses are included for each artist exhibiting. Sometimes Gallery items are for sale, so no harm in asking. Also, our members are happy to take on commissions, so, again, if you like their style and want a unique original work of art of your car/bike/truck/etc., or maybe a picture of a famous driver, or rider, in action, or even a portrait of said hero, go ahead and e-mail one of our artists.

Earlier issues of **Redline** are also on the **GMA** website, so why not browse through a few of them too. The exhibitors in the Gallery vary from issue to issue, so you will probably find someone's work to your liking in the Gallery section of one of our past issues, or maybe you want something from one of our Featured Artists. If you can't find contact details for anyone whose work you admire in **Redline**, either in the issue, or elsewhere on the **GMA** website, please don't hesitate to get in touch through the editorial e-mail address, john.redline@yahoo.co.uk, or by contacting any of the committee members, whose contact details appear on page 2 of every issue.

Obviously, these contact details also apply if you happen to be an artist producing motoring related works, and wish to be considered for joining the **Guild of Motoring Artists**. For more details, see elsewhere on this website.

I really hope that anybody reading the web version of **Redline** for the first time, is enjoying our quarterly publication, especially all the art works on display within the pages, and will feel inspired to come back to our website in the future. The next issue will appear in early December, in time for Christmas. Of course, that's a great time to buy art as a present for somebody special, but don't leave it too long. Even full-time professional artists, as some of our members are, have only so much time available, and this is obviously a busy time for commissions, so now is a good time to make contact if you wish to buy something original.

This isn't the biggest issue of **Redline** ever, but it should be a good read. I hope you agree.

Regards,

John Napper

Everyone knows motoring art does not have to be cars. We've all seen art of drivers, parts, garages, badges, etc.

I lucked into a bit of an offshoot like this, so I guess the innovation side of it is to go with the flow.

Williams had approached me to make a piece of art for their **Senna** car display in their Heritage Museum and I came up with his iconic helmet done in my style.





It seems when **Logan Sargeant** joined the team, and was given a tour of the museum, he told them how much he liked that piece, so I ended up making a version of it, but with his helmet and a Williams wheel nut as the HANS clip as a welcome present for him.

James Vowels then saw the art when he joined as team principal and asked for two for his office, one of each driver.

Based on his, I have had other racing drivers asking for commissions with their own helmet.

Sometimes innovation is on purpose, and sometimes it's an accident, but both ways work just fine.

Best regards,

Richard Neergaard



Foggerty



Sue Cartwright

My first painting was an oil 'painting by numbers' picture, when I was around seven years old. I went on to take 'O' and 'A' level art, then an Art Foundation Course, followed by a Textile Design course at Jacob Kramer Textile Design College in Leeds.

The decline in the textile industry, and the economic climate at the time, led to me retraining and working in a drawing office. During this time, I still had a passion for painting, and with a focus on colour, shape, and design with my drafting skills, I was using different mediums to produce a variety of work.

When I met my husband, his passion for bikes was contagious, and after visiting the Isle of Man many times to watch the TT races, I decided to try my hand at my first bike picture. Living near the River Mersey, my love of sailing inspired me to

incorporate movement and atmosphere in my paintings, which translated well into my subsequent paintings of motorbikes.

Since my husband's hero was **Mike Hailwood**, I decided he would be my first subject. It took me 2 years to complete a picture of **Mike**, in pointillism style, using a host of felt-tip pens. After this, I did a pencil drawing of my husband's motorbike, a Honda CBX 1000. This was a challenge, as it was a more technical drawing.

When my children were young, I was fortunate to be introduced to watercolours by an artist friend, a medium that I had never previously used. Having tried oils, pastels, gouache and acrylics, I found watercolours very demanding. I had to practice different techniques over quite a few years until I decided to try my hand at using watercolours.

John McGuinness, Creg Ny Baa



"The largest watercolour painting I have done was of John McGuinness who came over from Warrington to sign it"

It wasn't easy at first, as I had to develop a style that would allow me to achieve an image of both the bike and the background. I had to learn to work quickly, using wet in wet and layering colours. As well as getting the technical aspects of the machinery right, and achieving ellipses so the tyres were correct, I also had to create the impression of speed.

The one thing I decided to do, in my late 40s, was to learn how to ride a bike. This was certainly an eye-opener for me, as I was expecting it was going to be easy! Eventually, after taking my test twice, I passed.

Getting my licence has given me great respect for bikers on our roads, and those who race, particularly road racing, as it's so dangerous – but exciting to watch!

Through a contact, I was able to get some photos of **John McGuinness** from Honda. The largest watercolour painting I have done was of **John**, who came over from Warrington to sign it. It shows him riding from Kate's Cottage to Creg Ny Baa on the Isle of Man. This part of the course has a few bumps in the road, which I knew about, having been around the course numerous times on a bike! All I can say is, the course is Challenging, and it isn't easy to create the



impression of speed and capture the angles that riders put themselves in to get around corners – knees down, elbows touching the road – in a painting.

The **SAA** has introduced artists to many different materials over the years, and Posca pens are great; so flexible to use, and great for layering colour. Another thing I invested in was recommended in *Paint* magazine, the Cuttelola DotsPen, which I could have done with years ago when I did the picture of **Mike Hailwood**!

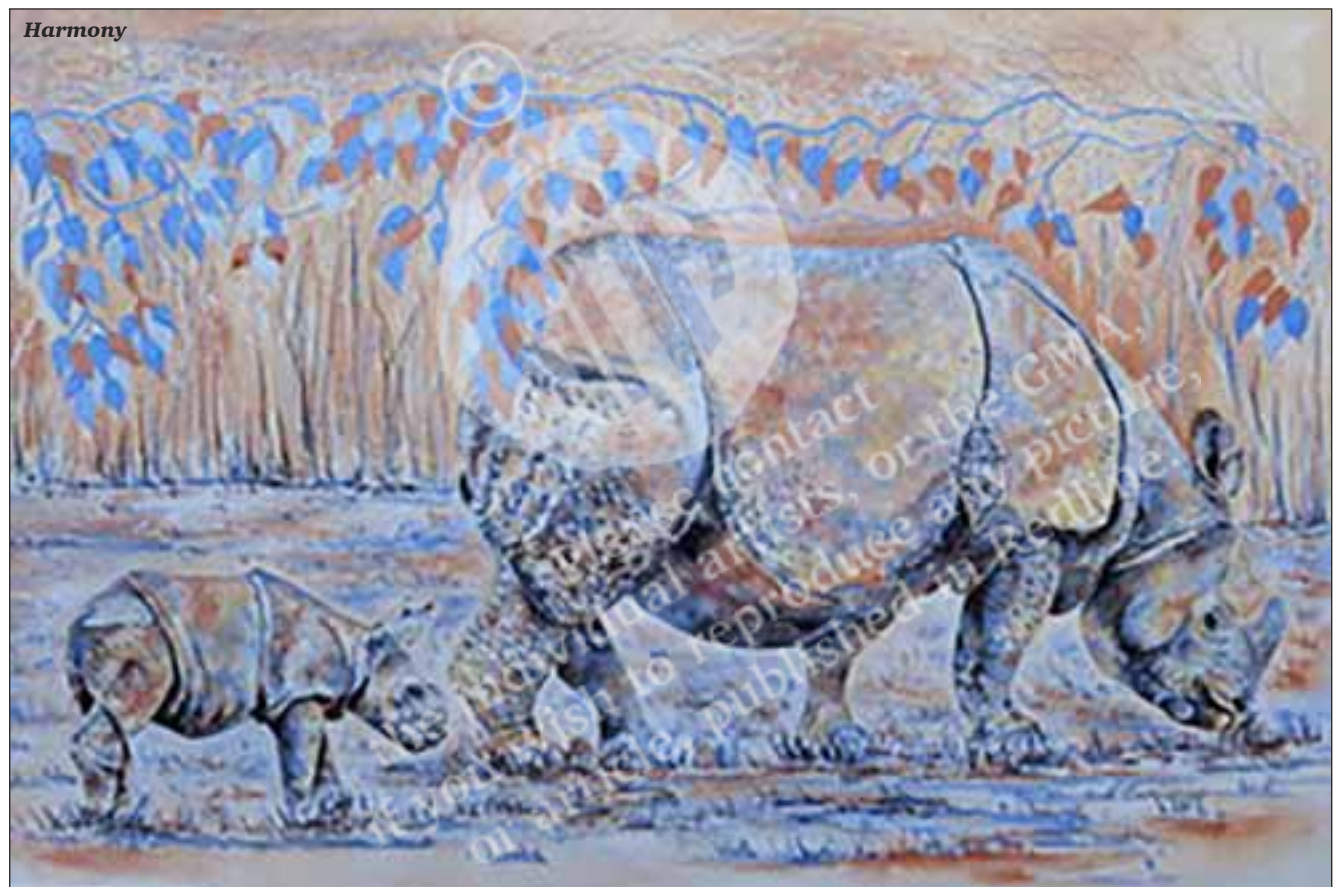
A few years ago, I was accepted by the **Guild of Motoring Artists** and have been able to exhibit my work with many talented artists around the country who have a passion for bikes, cars, and other forms of transport. I have been very fortunate to have had many commissions and have sold prints at exhibitions and motorbike shows. As well as my passion for bikes, I belong to the **Association of Animal Artists** and the **Wildlife Art Society International**.

With environmental issues and trying to protect nature I have been involved with 2 animal art groups where I have exhibited my work at different venues throughout the years. The last few years I have decided to use Acrylic ink which as a medium is great to use. It's similar to using watercolours as the painting techniques are the same you can use salt, masking fluid and splatter ink using a brush and can use the matt colours with the fluorescent colours.

Next stage with this medium is a motorbike painting which will be a challenge!



Ellie



Harmony



John McGuinness – watercolour



Mike Hailwood

Sue Cartwright



In my write up I mention I love to travel and my passion for this I can bring into my work.

Over the past few years I have been painting Skylines of cities one bringing Liverpool which not only have I visited on numerous occasions, but have sailed a lot on the Mersey in Regattas and round the coast to West Kirby.

Falcons at Bay is taken from the Menai Straits regatta. I sailed here over a number of years and at times it was certainly a challenge as weather conditions constantly change when out sailing for 3- 4 hours and wanted to achieve this in this painting





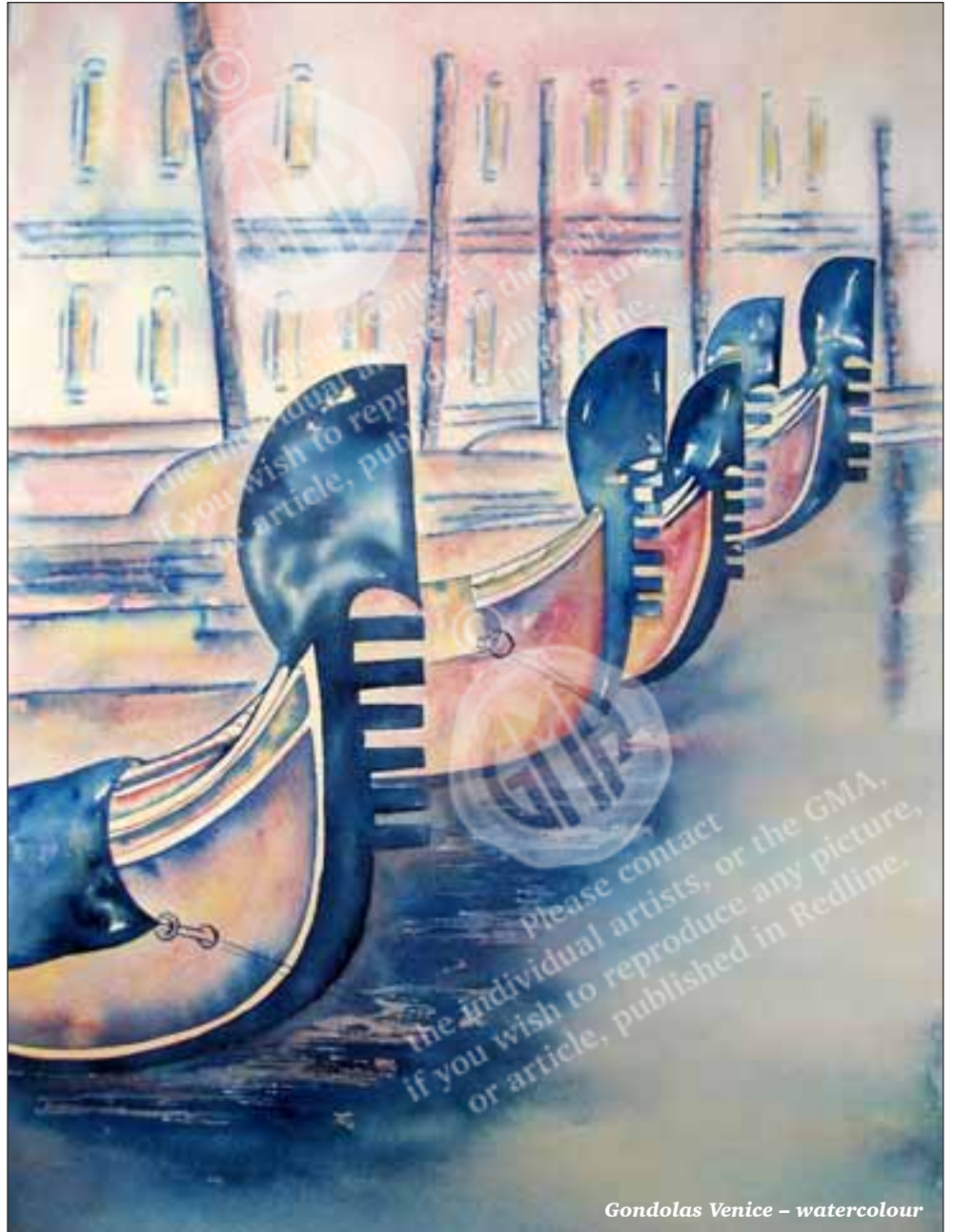
This painting was my 1st watercolour painting, that I did many years ago, of Mike Hailwood in the IOM. It was a process of I did the background first or the bike. I was not sure since I had never tackled anything like this before, so it was the background first then the bike. I soon learnt and enjoyed the challenge as I could not afford to make any mistakes.



Black Shadow

Sue Cartwright

Another city I have been to several times is Venice which I have found fascinating from the buildings. The image has been taken around the Grand Canal.



Gondolas Venice - watercolour



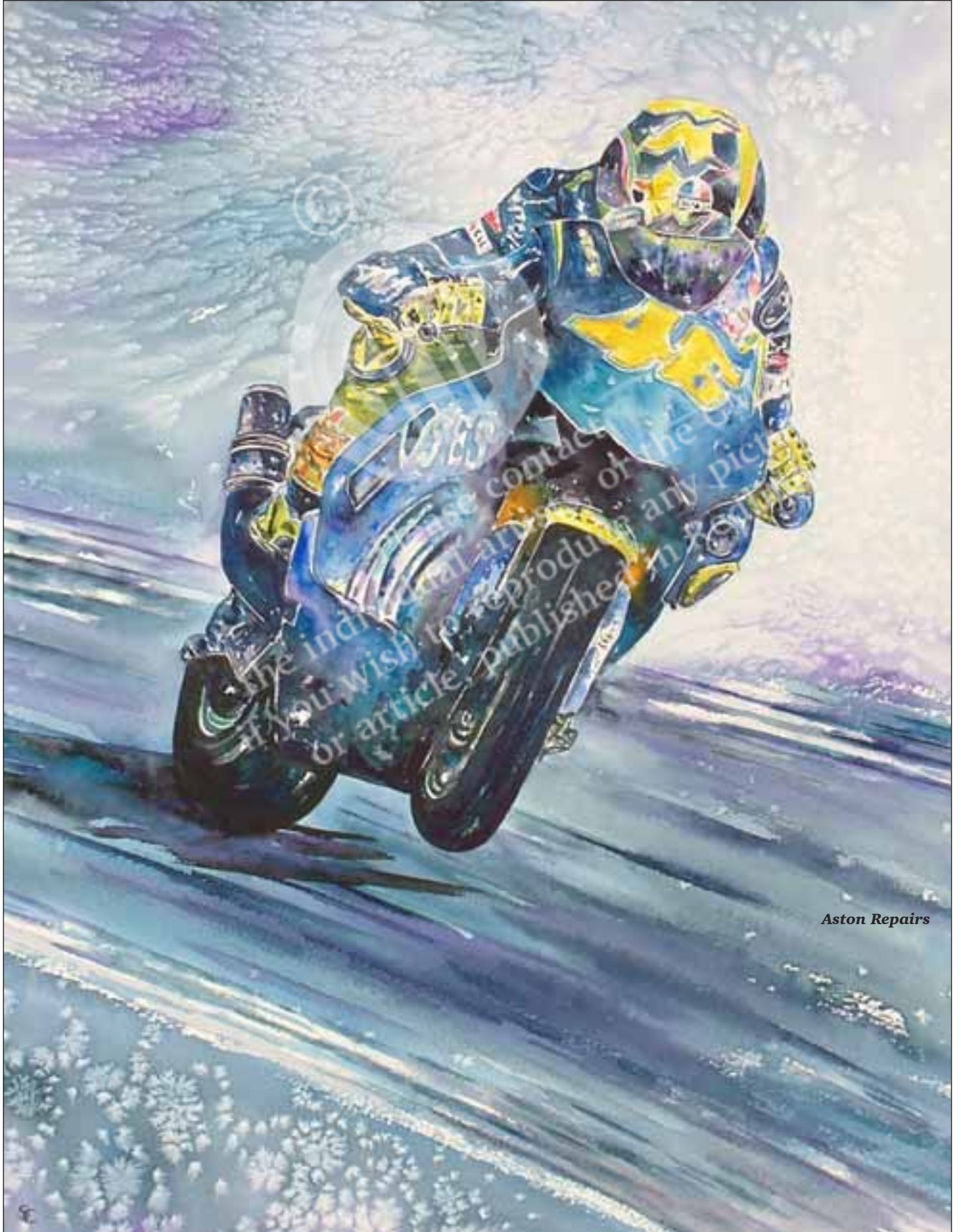
Venice Skyline - watercolour

Sue Cartwright



Mentioned in the write-up, my first motor bike picture was Mike Hailwood using the technique of pointillism. 35 years later I wish I had the Cuttlelola Pen which I used for the black and white picture of Foggerty. So much easier and faster to achieve tæhe same effects.





Aston Repairs

Rossi In Blue

Some of my paintings I like to put a background in but I decided with Rossi to focus on the rider. So to achieve this I used salt a medium I find intriguing as you never know the outcome and the results can be very interesting.

Royal Academy Summer Exhibition 13th June to 20th August, 2023 – Piccadilly London

Automotive Art on show

As ever, the Summer exhibition this year was fascinating, fantastic fun and bonkers. There were 1613 pieces hung, standing or on display, across 9 gallery rooms, plus in the Annenberg Courtyard and Staircase, the Lecture Room and the main Wohl Central Hall where you enter and leave the exhibition. So, a total of 12 spaces. For those of you who have ever visited or regularly, as I do, you know how eclectic the show is, and covers the well-known to the famous and first-time exhibitor amateurs, who are the lucky ones to get their work chosen. The works range from the tiniest of pictures or pieces, to huge installations. The range covers art and design in all its forms. The halls tend to follow a pattern, with large pieces of garish subjects or bright colours to small, detailed pictures and the ever-impressive architectural hall. There are a couple of halls of prints in all their guises, and dotted around, there are sculptures and 3D installations, photographs and videos. It has a subject theme each year, which is of course open to interpretation, and only loosely followed, as anything goes. This year there was a general theme of 'Only Connect' set by the Co-ordinator, **David Remfry, RA**

This year some 11,204 people applied, with 16,500 pieces that were initially judged online digitally. As noted above, a total of 1613 pieces got hung, so barely 10%. I have tried most years without success, though I did once get selected but not hung, so there is always next year! We live in hope.

There was work from as little of £150 (with the commission set at 40%), and ranged variously upwards to the tens of thousands, especially

for the RA works. But like last year there was a crazy painting by **Joe Lycett** priced at a ridiculous £10,500,000. A joke in itself of course. It had the equally humorous title '*I drink a crisp, cold beer in a pool in Los Angeles while Gary Lineker looks on in disgust*'. Hmmmm. Feel free to google it online, it is a rather childish simple painting, which I guess is to emphasize the joke of its price. I am more surprised the RA chose to include it in their show, other than to assume they are in on the joke!

If you have not been, I can only highly recommend, to go to London at least once to see this most amazing of art shows. There is of course a great café and restaurant there, and for RA members, a quiet haven café too. There are, of course, all the sights and places of interest close by.

That all said, of the 1613 pieces, and although I might have missed one or two, despite viewing all the spaces, halls and rooms, I only found 11 'automotive' related artworks, though there were many you could argue were aligned to roads, and there are two here I have decided to show that are simply roads, but very much car related.

So, here are the images and descriptions, as per the catalogue number, with my comment, the title, medium, artist, price and if it had already sold (at the time I saw the show on the 18th of June).



626. Montage of logos and symbols, in the shape of an army tank, which I thought looked pretty cool and different. Title: '*Fury*'. Collage. **Simon Burbidge**. £1,500 (sold)



11. Bus and bus stop with someone waiting. The painting was quite illustrative. Title: '*Connecting with a subway sandwich at Mile End*'. Acrylic on panel. **Elizabeth Nast**. £450 (sold).



650. Black ink and line work, with a green London taxi illustration. Title: '*Londinium Plaza*'. Screen print. **Frank Kiely** (1 of 50) framed £300 or unframed £200. (sold)



1074. Fast moving black and white 1950s American car, very illustrative, and one of my favourite car artworks in the show. Title: '*Fast Back*'. Woodcut print. **John Mackechnie**. (1 of 40) £1,050 framed or £800 unframed. (unsold)



644 (I think). Black and white truck with flowers in the back for cargo and a peace symbol and CND logos on the door, on a chequerboard surface with an eclectic series of objects scattered around, which I can only assume represents connections of some sort per the theme of the show? Title: *'Traversing'*. Etching and aquatint. **Shivangi Ladha**. (1 of 6) framed £1,490 or £1,290 unframed. (unsold)



1037. This was a tightly painted forest and river scene with mountains in the background, and a bizarre orange open top car being driven in/along the river! Title: *'Deep Forbidden Lake'*. Screenprint. **Martin Grover** (1 of 24) £695 framed or £575 unframed. (sold)



1414. White van and part of an orange car painted in a very loose, simplistic way with its lights on. Perhaps not the best of automotive art examples on show, but it got in! Go figure. Title: *'Van II'*. **Eugene Worrall**. Acrylic on board. (NFS).



1266 & 1267. These two picture hung as a pair and worked well together, I liked the fact they were very 'automotive' dependant, yet no cars! I assume this is another 'Connect' theme idea. Titles: *'From me to you'* and *'From A to B'*. Oil on cradled board. **Jen Orpin**. £595. (both sold)



1302. This was a representational painting with man in silhouette at a bus stop and a white (old Transit) van and part of an orange car across the road in front of shop fronts. Again, I think this is a 'connection' themed painting. Title: *'Voyage One'*. **Martin Cox**. Egg tempera. £1,500 (sold)



1462. This was a simplistic blue car on a red background, so quite a contrast, and had a surreal set of crockery on the hood, roof and boot lid. Again, I suspect part of the obtuse theme of 'connect'? Title: *'Collectors'*. **Alasdair Wallace**. Acrylic on board. £2000 (sold)

Anyway, I hope you find this both interesting and inspiring, to maybe have a go next year to apply for the Summer exhibition. Its £35 per jpeg image to submit, 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 the submission 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



My 91 year old father, and I, in front of the Royal Academy

Museo Sarolla and The 1ST Official F1 Exhibition IFEMA Madrid

After a long spell with a bad health problem, coinciding with, but not suffering from COVID, I had been hoping to visit Madrid to visit the **Museo Sarolla**. I first stumbled upon the great Spanish artist **Jocquin Sarolla**, when there was an exhibition of his work at the **National Gallery** in London. He was, and is, a very prominent artist who was born in Valencia, and became particularly famous, both in Spain and the USA, at the turn of the 20th century. He was a contemporary of **Monet** and Impressionism. Known as a Master of Light, he is best known for his portraits, beach, fishing, garden and family scenes. He seems to be surprisingly little known in the UK.



Having nursed the idea of a visit to the artist's family home cum museum, F1 also decided to stage it's first official exhibition, at the **IFEMA** exhibition site in Madrid. I felt recovered enough to want to see both, before the F1 exhibition closed in July 2023.

So off I flew to Madrid, and when I arrived at Barajas airport, Iberia had managed to lose my luggage! Now, this spring in Europe and Spain as you may know, has been sizzingly hot. I arrived wearing trousers as it was an evening flight, and didn't get my longed-for pair of shorts until two days later. In this heat, a wander around the very beautiful **Retiro Park**, involved careful route-plotting from tree-shadow to tree-shadow, to find the very last bench that remained in the shade. It was between 36 and 39 degrees, which was quite hot enough for me.



The F1 exhibition was at the **IFEMA** exhibition site, an **NEC** equivalent on the outskirts, near the airport. At this particular venue there was one small cafe and adjacent toilets in the foyer. This was quite relevant as there were warnings that the exhibition would take more than two hours to get around. It certainly took that long and was so absorbing that it would have been best to have had a halfway break for a sit down and a coffee. This would be my one and only gripe.

As you go in, you collect a set of headphones, and you will be able to activate commentary on all sorts of explanatory recordings for the exhibits. All the ins and outs of the F1 car are available to answer the questions you might still need filling-in on. You are also offered the chance of a photo opportunity, particularly good if you are of the exhibitionist mindset. You can mount a podium and can be photographed spraying the champagne at your mates! Shame, but I think the bottles were dry, but you could buy the pix on the way out.

A montage of film in a similar setting and format, to the start of the **Silverstone Experience** starts the trip, showing decades of F1. The first main exhibit is **Pierre Gasly's** own **Italian Grand Prix** winning **Alpha Tauri**, which he has kindly loaned to the exhibition. It's a while since I have personally been close to a current F1 car, and I was struck by how enormous they have lately become.

It's a very comprehensive exhibition, and has many interactive exhibits, which explain much more than the inner workings of the F1 car. No wonder it takes so long to get round so many fascinating exhibits!

Romain Grosjean's wrecked **HAAS** is one of the stand-out exhibits from his terrifyingly fiery **Bahrain Grand Prix** crash. It's backed up by the horrifying video coverage and is a salutary experience to see, and shows just how far F1 safety has come. One of the other items details the mandatory crumple-zones and film of how crash-testing is now carried out.

A display of some twenty or so drivers over the years in their period race-suits, and in their gradually more reclining seat positions over the years is interesting. It was news to me that **Achille Varzi** and his contemporaries in the thirties, often wore pantaloontype trousers, as they were more cool and airy in hot weather. There is a large display of driver helmets that you can play 'identify the driver' with, and you can get a close-up view of the various grades of tyre options available now. There are bronze busts of many famous drivers, sections on driver duels, and statistics on the Greatest Of All Time argument.

The section on the young drivers way into F1 shows some of our heroes when they were very young. It is a bit frightening, in that it suggests that it will cost some £40,000 to win a junior karting championship. And of course it doesn't get any easier or cheaper if you want to progress any further. There are many car exhibits and cutaways, including many historic items, and after a while if you are really interested, you will get really whacked-out, anyway, I was!

It is a magnificent exhibition, which got extended into August after I went, so it had done really well in Madrid. On my way back to the airport, my taxi driver Pedro, told me they would be having F1 cars doing donuts in one of the main squares the following weekend. There is talk of an F1 race in Madrid itself, so F1 in Spain is alive and thriving with young **Carlos** and 'forever young', **Fernando** leading the way. The plan is to take the F1 exhibition around many of the world's greatest cities, including London, hopefully very soon, so being the lifelong sad F1 fanatic I am, I will go again.

If it comes your way, don't miss it, it's a treat!

Barry Hunter



The charred remains of the Haas F1 car from which Romain Grosjean escaped





Meat Truck – there was also a video of the real thing



Burnout Car



Dismaland Ephemera



Countryside Ride

The Art of Banksy 'Without Limits' Village Mall, Rio de Janeiro

Graffiti Art on show

This exhibition is travelling around the world, and may well have already been shown in the UK. However, if you are living in, or near, any future destination for this show, it is well worth a visit, for a different take on art.

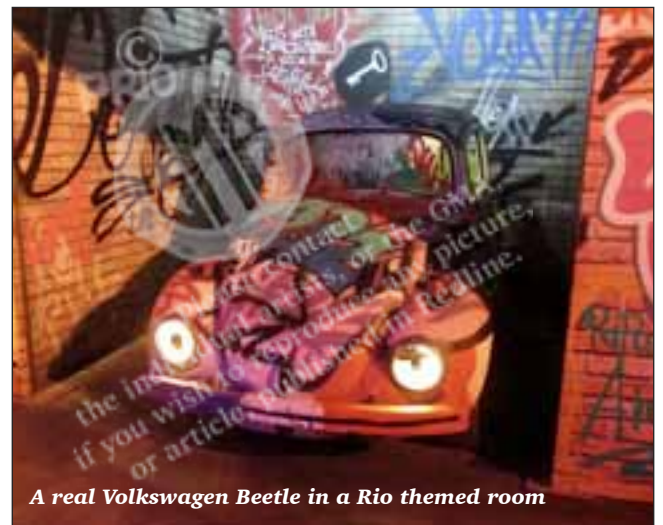
Who is **Banksy**? Nobody knows. Of course that's not completely true, but those who can identify him are keeping the secret well.

He started out in Bristol, where he presumably comes from, spraying stencilled art on random walls and signing his work '**Banksy**'. Of course his work was illegal, but of a rather higher standard than most graffiti, and he soon developed a following which has turned him into an anonymous celebrity, if such a thing is possible, known around the world, and **Banksy** originals and limited edition prints now fetch thousands of pounds, as do carefully removed walls with his art on!

He has travelled the world, spraying walls as he goes, all while nobody is looking, and gone on to large scale installations such as the 'Walled Off Hotel' in Israel's West Bank, and the 'Dismaland' theme park in Weston Super Mare. He has even left his mark in Ukraine recently, and profits from this show are being donated to Ukraine. **Banksy's** work is often humorous, and/or political. Sometimes he satirizes capitalism, which is perhaps a little hypocritical given that this show is not free and there is a range of expensive souvenirs with his art on. Also the location is in the most upmarket shopping centre in Rio, home to brands such as Dolce & Gabbana, Jimmy Choo, Hugo Boss and Gucci. If you need to know the price, you can't afford it!

Here are some automotive related works.

John Napper



A real Volkswagen Beetle in a Rio themed room

British Motor Show 17th-20th August, Farnborough

As a STEM Ambassador (for Ford and RLE) I was invited to attend the British Motor Show on Saturday 19th August, to support the STEM stand. The show, as in previous years is held at the Farnborough exhibition centre attached to the airfield along side the huge landscaped British Army HQ grounds. It was a lovely sunny day, but I understand that the rain had been pretty heavy the day before and had postponed the opening time allow many marquee stands to sort out the standing water on the ground, where stands were not in the main exhibition hall. Such has been the British summer this year as I know many of you have found at other car events around the country!

I attach just few of the hundreds (thousand) cars on display, from old, classic, new and modified and electrified! Having been to the NEC shows for cars and commercial vehicles in the past, I soon realised was a general celebration of cars old and new. All the new cars were major dealerships exhibiting the latest models, plus a few classic to dress up their stands, which was great, including **Jaguar, Ford, AC, BMW, Porsche** etc. There were several car clubs displaying their cars too, both inside and outside. There were premier and prestige car companies displays too, which many of these photos show. Outside you could sit in a classic car to be driven around the airfield or be instructed to drive a big American truck rig, or see classic and off beat cars being paraded on one end of the airstrip. A big hit was the 'drifting cars' that screeched and smoked around the airstrip with wild manoeuvres and burning tyre rubber! There were also a lot of new electric car stands too, including eth Ford Mach-E and a wild hyper car (see the photos).

Anyway, those who have seen this show, you will know what I mean, and for those who have not, it is definitely worth checking out next year for its sheer variety and celebration of the motor car through the ages.

David Ginn



In the last issue of **Redline**, I launched this new feature. I repeat the original question here, followed by the answers that I received in the WhatsApp group, which you may have seen already. Thanks very much to all who responded.

It turned out to be less straightforward than anticipated, and I will now relate the saga just in case it helps.

The painting was small, 20 x 30 centimetres, and fitted perfectly in an old shoe box. I wrapped it in non-stick silicon paper from a roll in my kitchen. I then used a mix of bubble wrap and shredded paper to fill the space, having first obtained some appropriately sized hardboard, as recommended in the answers. I taped the lid on securely and then wrapped it all in yellow paper. I don't know about couriers, but the Correios (Post Office) refuse to accept any package not wrapped in this specific paper. I added printed labels. So far, so good!

Checking out DHL online, I discovered that I could fill in a form, pay online, and it would be collected. Great! First of all, my postcode was not recognized! I changed the last digit and it went through OK, albeit incorrect, but it's the sender's address so not a major problem. No trouble with the delivery address, but I had to add a code for a customs form. Again that can be done online, except a business registration number is required!

Plan B. I took the package to a DHL office. I was asked what was in the box, then told to open it so he could see it! So much for taping it all down! That was cleared and passed through the window where I hoped they would carefully repack it. However, their computer did not like the UK postcode! I was told it must be wrong. I Googled Royal Mail Postcode Finder on my phone and tapped it in. The correct address appeared. Maybe they don't deliver there, he said, and I had to take my package back.

Plan C. I repacked, with fresh tape, yellow paper and labels, and tried Correios. They accepted without opening it and I was offered 3 choices, I went for 'express' option. It got to Guarulhos international Airport in São Paulo quickly, and cleared Customs next day – then sat there for over a week!

Finally, it got to the UK, and had to wait for Customs there. Eventually, they decided that this gift needed to have duty paid and my friend was sent a letter asking for £16.30, which she paid. I don't know how they arrived at that figure. She was told it would arrive the following Friday and waited in all day. Of course, it didn't come until the next Tuesday! At least it arrived safely, and online tracking sent me a photo of it being signed for.

Future 'Ask the Membership' Questions and Answers should be e-mailed to the usual Redline address: john.redline@yahoo.co.uk

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?



Sean Wales: I send most of my paintings to the States. I cut a piece of thin plywood to sit against the canvas then wrap it all in stretchwrap. I then run tape around the edges for a little more protection. I have not had any damage since doing like that.

Jonny Ambrose: I would ensure a hard surface is included front and back to prevent a sharp object penetrating the package. 3mm hardboard might do, but just seen Sean's suggestion.

Some import countries have strict regs on packing material (normally OSB), and has to be the correct type, so no wood parasites can get into the country. HMC can advise.

Sean Wales: Most normal carriers will not insure against damage, only loss. DHL are fine as long as you are confident in the packaging.

David Ginn: I have used DHL for various packages in the past, including pictures. Although slightly more expensive (then other carriers), I have found them to be super efficient and fast too, so less time in transit means less chance of damage. By coincidence, I have just been working on the new DHL Transit PDV (parcel delivery van) at Ford.

Heidi Mraz: John, depending on the size, you might consider unstretching it and sending it rolled. This could save considerably on shipping. Then, have it re-stretched at its final location via a professional framer.



I have an idea that I have been trying to get traction on, and that is a "*Live Automotive Art Auction Site*"

I have sold over 23 paintings in the last year on live automotive auction sites, with average final bid price of around 1000 USD. High bid of \$2700 for paintings in the 48-54 inch wide range – gallery wrapped and ready-to-hang.

Problem is, that these sites specialize in cars and have limited space for art (paintings and sculpture) and automotive memorabilia, signage etc.

A site dedicated to live automotive art auctions – as far as I know, would be the only one of its kind.

Auctions usually last a week and cost the artist \$49-99 as a listing fee, and the auction house gets 10% of final bid price from the high bidder. Artists submit photos, ad copy and a YouTube video, and could fill in a template. Members could have a retail outlet with which to market their work. I personally have 1-2 paintings a week to put toward this.

I did approach **Joe Ruffino**, principle at <http://www.allcollectorcars.com> and he indicated that the software is proprietary with a non-compete clause. I also post listings with <http://www.pcarmarket.com>

Below are some links to auctions. I would be curious to know your thoughts on this.

No Reserve Porsche 911 GT3 RS by Greg Stirling | PCARMARKET

greg stirling auction - Search (bing.com)

Perhaps we could open an auction site under the umbrella of the **GMA**.

I would personally be delighted to have a retail storefront like this to market my work.

Cheers!!

Greg Stirling

Film Review



Gran Turismo

“Based on a true story” – it says on the poster, and in the trailer! Personally, I think ‘inspired by’ would be more accurate.

To be clear, this is a work of fiction. The central character, **Jann Mardenborough**, is a real racing driver. His father played football for Cardiff City, as the film says.

I presume the rest of his family are accurately portrayed. Also, **Kazunori Yamauchi** really did create the **Gran Turismo** simulator video game. Everybody else in this film is fictitious.

Nissan really did create the GT Academy for top players of the game to have a chance of becoming a real racing driver, and that is what actually happened to **Jann Mardenborough**, although he was not the first, or only, winner.

Several things that are shown in this film really happened, but not exactly as portrayed, or in the same order. It’s worth noting that dates are never mentioned.

I hope I’m not putting you off. It’s an entertaining film, just not very accurate. The effects are good, although I found it slightly annoying that scenes of real cars racing were frequently augmented with computer game style graphics. No doubt this will appeal to players of the **Gran Turismo** video game.

To be fair, this isn’t a film aimed at serious motor racing fans. It’s fast-paced entertainment that happens to revolve around racing. Just suspend your disbelief and enjoy. If you accept that it’s about as close to the true story as James Bond is to a real spy, then it’s fine.

IMDB (Internet Movie Data Base) gives it a rating of 7.4 out of 10, and I’d say that’s about right. The 134 minutes passed very quickly.

John Napper



Number 21

Mazda RX-3 C-pillar badge

Taken with my Nikon D5300.
52mm focal length. 1/250sec. at F8.

David Purvis

Gwyneth Baker

I first became interested in motorcycles when I was about fourteen years old. I developed a crush on a lad named Tony who was sixteen and went to the same youth club. We lived in Thatcham in Berkshire at that time.

Tony had a motorcycle and he'd take myself and my friend for a spin on the back. It was the most thrilling thing I had ever experienced up to that point and I was hooked.

A couple of years later I moved to London to train as a professional ballet dancer, but before the age of twenty, realised it was not for me, due to various injuries. I had always wanted to study Art, and had missed out on A levels due to leaving school at sixteen, so I applied to do an Access course in Preston (where my parents had retired to) then went on to do an Art Foundation Course at the old Harris Institute in Preston.

I wanted to study Theatre Design as that was my background, so applied to the Welsh College of Music and Drama and Croydon College. I was accepted onto both courses, but felt that the course at Croydon was more practical, and I liked the idea of living close to London again.

I thoroughly enjoyed my years there and went on to do various scene painting and prop making jobs at different theatres, and finished up at the Liverpool playhouse for a while. It was a nice theatre with its own in-house scenery and props workshop and I gained a lot of experience working there.

In 1996 I became a single parent, and couldn't continue working in the theatre, so moved to live near my parents and opened a small Art shop with my mum. I started doing portrait commissions at this time, something I have continued to do.

After some years we closed the shop, and after marriage and divorce to the wrong person(!), I eventually met Mr Right who happened to be a motorcycle fan (to the point of obsession).

I drew my first motorcycle as a gift for him and he has been my 'quality control' ever since. If something isn't quite right technically, he tells me!

I usually draw and paint motorcycles with people on them, not just the motorcycle on its own. I like the way the body moves and 'wrestles' with the machine to master it and make it go where the rider wants it. Particularly the older racers on the two-strokes – they were true mean machines and would spit you off at any



moment. It's important to capture the way a particular racer moves, they have their own signature style of riding which I attempt to convey.

I don't usually put a background in, because I like to focus on the rider and machine rather than the spectators and landscape. I try to inject a little 'drama' and movement using strong light and shade (a nod to my theatre design background). I don't want the picture to look like a photographic reproduction as such, I want it to look like a piece of art.

Last year, while exhibiting some work at a local bike meet (Wray Classic Bike Night near Lancaster), I met a gentleman who was planning on opening a motorcycle themed cafe, and was looking for someone to paint some larger than life paintings of classic racers. I hadn't painted for many years, and after some hesitation, agreed to have a go. So earlier this year I completed a couple of large paintings on the cafe walls, and thoroughly enjoyed myself in the process. I hadn't realised how much I missed painting on a large scale and it prompted me to go out and buy some large canvasses and start painting with acrylics again.

Twice a year we go to the Stafford Classic Bike Show and have a stand selling prints and original drawings. I am not the best at talking to folk, but my husband is! He knows just about everything there is to know about any motorcycle and he is a real asset at the show. I usually have a drawing 'on the go' and I find that people really enjoy watching me working. This is something I was uncertain with at first, but it draws people in and definitely creates more engagement.

Confidence in sales and marketing is still a work in progress (I'm sure other members can relate), and this is why I wanted to find a group of artists I could connect with. I am very much looking forward to being involved with this group and hope to meet some of you soon!

Gwyneth Baker

Greg Stirling

I live and create in San Jose, California. My work has been featured in numerous automotive art auctions. I started painting in 1980. After going through three decades of self-guided exploration in abstract expressionism, the art of the 20th century, and post-war impressionism, I arrived at the door of realism. To continue this area of study, I experimented with new techniques, media as well as innovative processes and concepts. I am also a design engineer, kinetic metal sculptor, and automotive enthusiast.

I grew up in a suburb of Chicago. My father was a master machinist, draftsman, and photographer.

I was fascinated by all things mechanical and spent my time tinkering around with woodworking and mechanical projects in my father's and grandfather's workshop. We made regular trips to the Museum of Science and Industry in Chicago. I enjoyed drawing and illustrating mostly cars, airplanes and steam locomotives. In school I enjoyed all the shop and drafting classes as well as STEM classes in preparation for engineering school. During the summers I worked two full time jobs as a burglar alarm technician, steel fitter/fabricator and became a member of the boilermaker's union.

I worked on my BSME freshman year at Valparaiso University in Indiana, then on a whim transferred to University of Arizona in Tucson. Engineering school was difficult but I managed to absorb some mechanical engineering theory.

Money was tight so I took a drafting job, then, later, a position as a technical illustrator, while I worked on my portfolio.

The company I worked for finished their contract, so I moved to northern California and worked as an

illustrator for Kaiser Electronics, Westinghouse and General Dynamics in Connecticut, then moved back to San Francisco and did design work for several engineering firms. It was at this time that I started painting, mostly abstract, post war, art of the 20th century. Then I worked for a medical imaging company and learned a lot about optics and robotics.

From there I went to UC Berkeley/Space Sciences Lab where I designed spectrometers, space telescopes for NASA, and vacuum robotics. My painting at that point was going in the photorealistic direction, which I found to be challenging. I also started doing kinetic sculpture.

I studied with some professionals and started doing digital glamour photography and retouched thousands of photos on photoshop. I found myself going to car shows and using the images as inspiration for paintings. In 2015 I started doing more kinetic sculptures which all sold out due to some wonderful clients. My painting process started as digital montage then became an unusual process where I would take an image, determine the vanishing points then wet paint the foreground and mid-ground then back into photoshop to add more detail. I was lucky enough to start selling some of my work at auctions which led to some good commissions including paintings, automotive sculptures and even automotive kinetic sculptures. I believe that art and engineering have much in common. Now my process is a mixture of digital art, AI and hand painting. Enjoy!!"

Feel free to contact me at:

E-mail: gregstir@yahoo.com

Websites: <http://www.gregstirling.com>
<http://www.gregstirlingart.com>

Facebook: [Greg Stirling Art](#)

Greg Stirling



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): **Gwyneth Baker, Barry Hunter, Phil Lightman & Richard Neergaard.**

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!

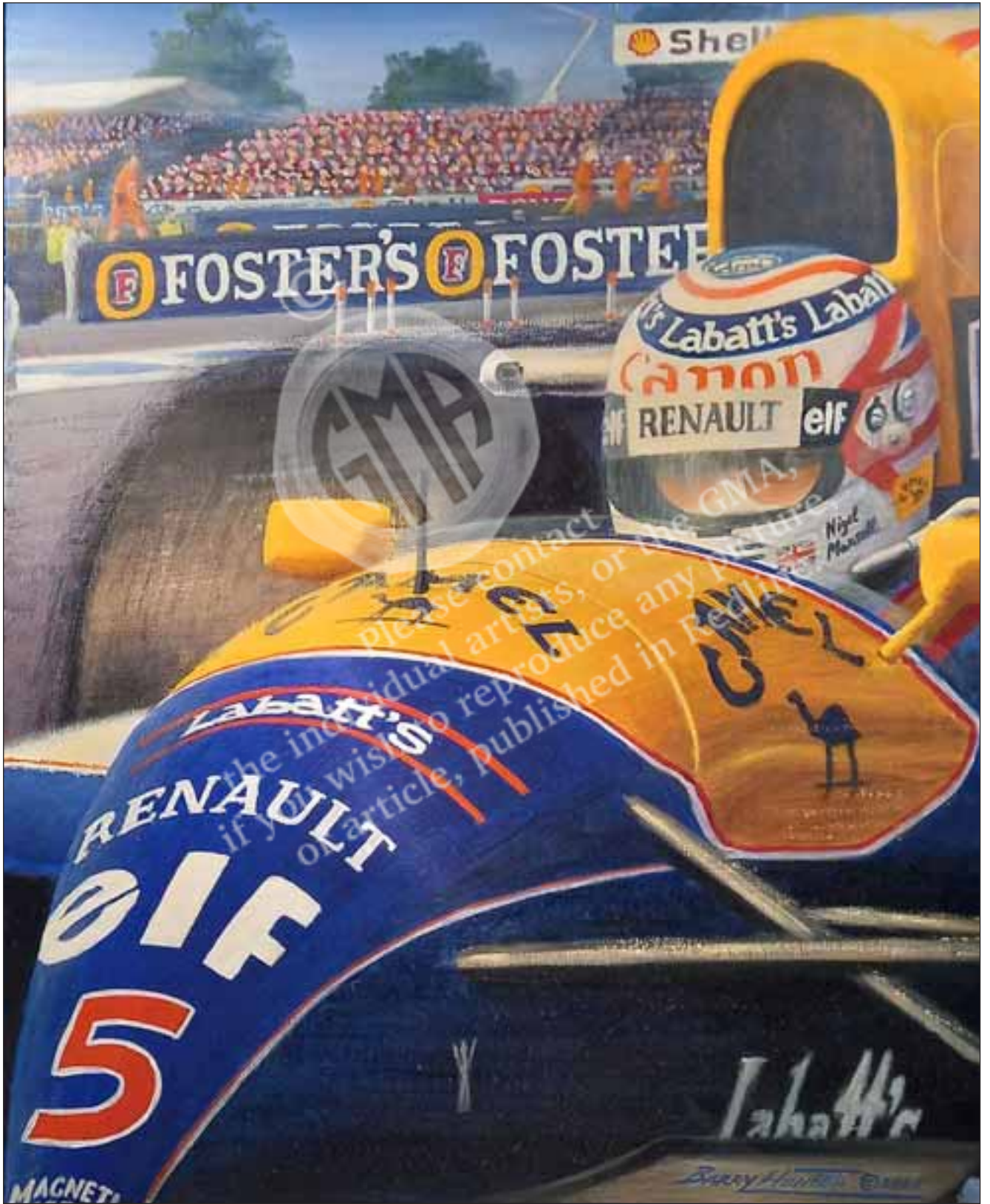
John Napper

Barry Hunter

barryhuntermsa@gmail.com



Clark & Hill, South Africa 1962



Red Five, Nigel Mansell



**Mini Cooper,
John Rhodes, Crystal Palace**



Jenson's First, Hungarian GP

Phil Lightman

phil.lightman@ntlworld.com



Aston Martin DBS

I have been keen to portray one of these **William Towns** styled Aston Martins, so was very pleased to get this commission.

This is one of the original 4.0 litre 6-cylinder models, first registered in July 1970. In my view, the styling is enhanced by the colour-matched front air dam.

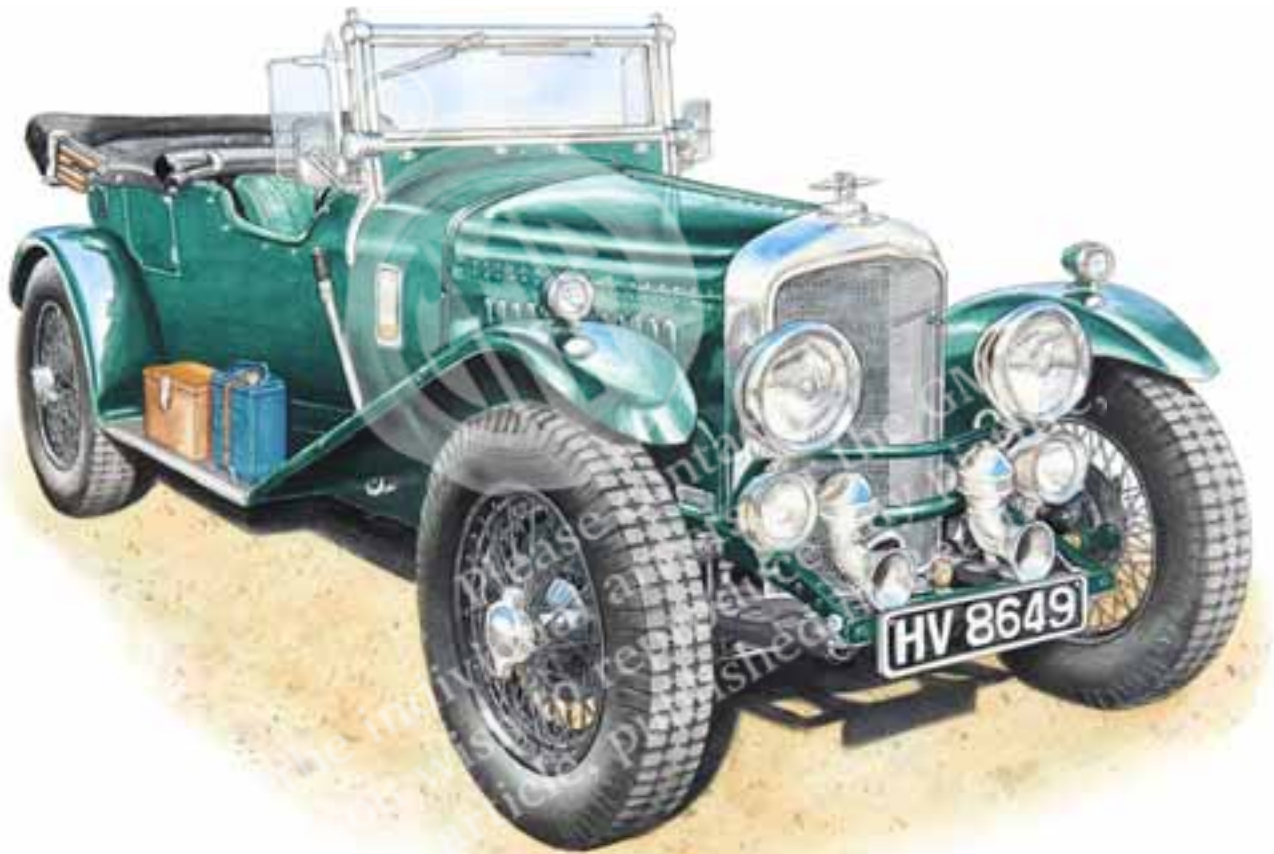
Phil Lightman



Aston Martin Vanquish S

Handsome example finished in Ming Blue, dating from May 2017

Phil Lightman

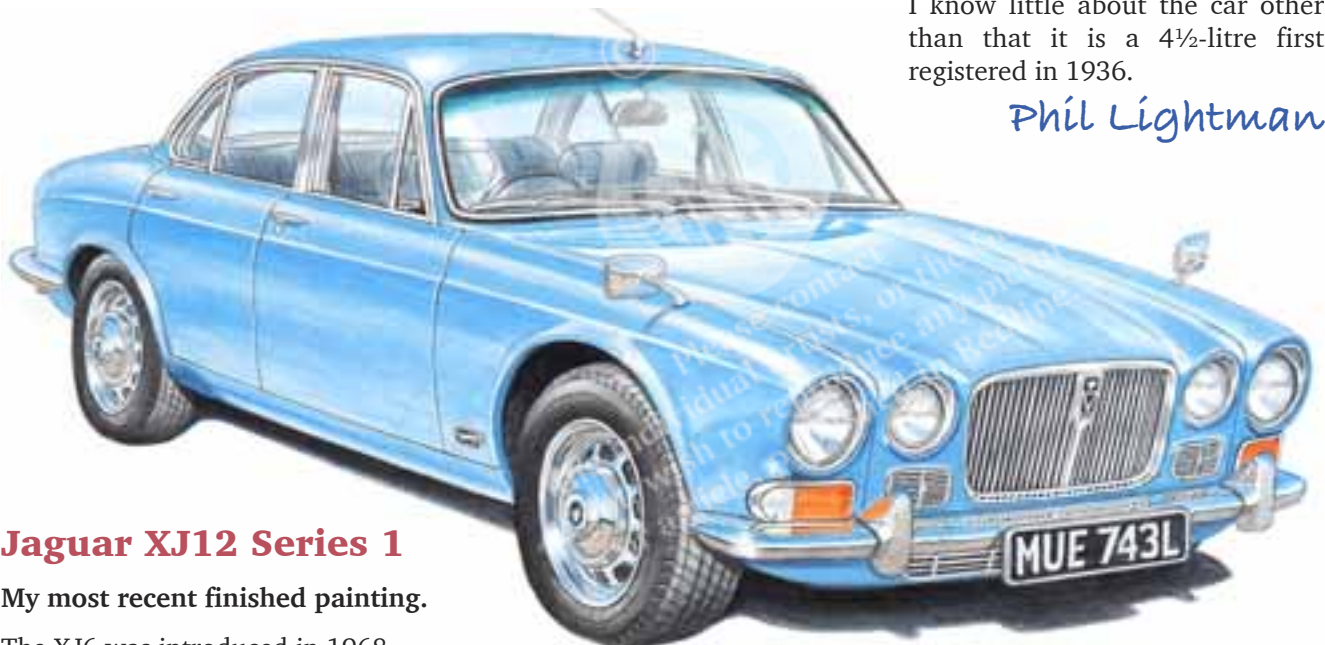


Bentley 1936

This painting was commissioned as a leaving gift for someone retiring from the motor industry after many years.

I know little about the car other than that it is a 4½-litre first registered in 1936.

Phil Lightman



Jaguar XJ12 Series 1

My most recent finished painting.

The XJ6 was introduced in 1968, with the V12 engine first fitted in 1972.

This is the short wheelbase version, which in my opinion is better-proportioned.

My father had a couple of Series 1s, although they were XJ6s rather than the XJ12.

Phil Lightman



Land Rover Royal Review

One of my long term projects is portraying a collection of Series I Land Rovers for their owner. This is the ninth so far, and I timed portraying it to coincide with the recent Coronation of King Charles III.

The vehicle was showcased on the Cartier Style et Luxe display at this year's Goodwood Festival of Speed, where it proved popular.

It is now one of seven of the collection which are being sold in the forthcoming Bonhams Auction at Goodwood Revival later this month.

It is a Land Rover Royal Review, one of 6 specially prepared by Land Rover for use by the late Queen Elizabeth II and Prince Philip in Australia as part of their Royal Tour of the Commonwealth in 1953-4.

The vehicles were based on the then-new 86" model, with standard running gear, but heavily modified bodywork and interior. To the rear was a special compartment to allow the Royals to see and be seen, with folding padded bars for the Royals to lean on when standing in the back, and 2 fold-down rear seats. Access was by a side opening door with folding drop-down step.

The exterior was made to look more sophisticated by adding side valences to hide the fuel tank and exhaust (later standard on Series IIs), and a front apron with shaped chrome bumper. Chrome hub caps were fitted, derived from contemporary Rover P4 saloons. They were painted in a colour called Royal Claret. The interior was fully trimmed, with a full width bench seat with drop-down armrest, carpeting, and even a clock.

One of the other Land Rovers in the auction that I have portrayed so far is the Tickford Station Wagon and I will be portraying all the others, with the SAS Prototype currently underway.

Phil Lightman



Porsche 930 Turbo Coupe

Requested as a birthday gift for someone who had formerly owned the car.

The only supplied photo was indistinct and at the wrong angle, so I searched extensively online. The result is an amalgamation of several images.

Phil Lightman



Porsche Cayman 718 GT4

Portrayed as a Christmas Gift for my best friend's daughter's partner.

The supplied photos were poor resolution and at the wrong angle. Being late in the year, I had to look online for suitable reference photos to ensure the correct pose and the accuracy of the details. One of the newest cars I have portrayed so far.

Phil Lightman

Richard Neergaard

richardneergaard@gmail.com



Series 1 Land Rover

I made this one from a calf fur hide, painted with hair dye. Includes original badge.

Size is about 60x70cm.

Richard Neergaard





Maserati MC20

There is a new trend of race track resorts popping up in the USA in which you buy a house in a gated community which has its own race track. One of the developers in Tampa, Florida, called The Motor Enclave, contacted me to see if I could put his Maserati MC20 on a piece of art.

I like to use original car parts in my art and as it turned out, someone had hit his car in the back and damaged the exhaust and the insurance bought him a new one. So he cut off the chrome tips and sent them to me.



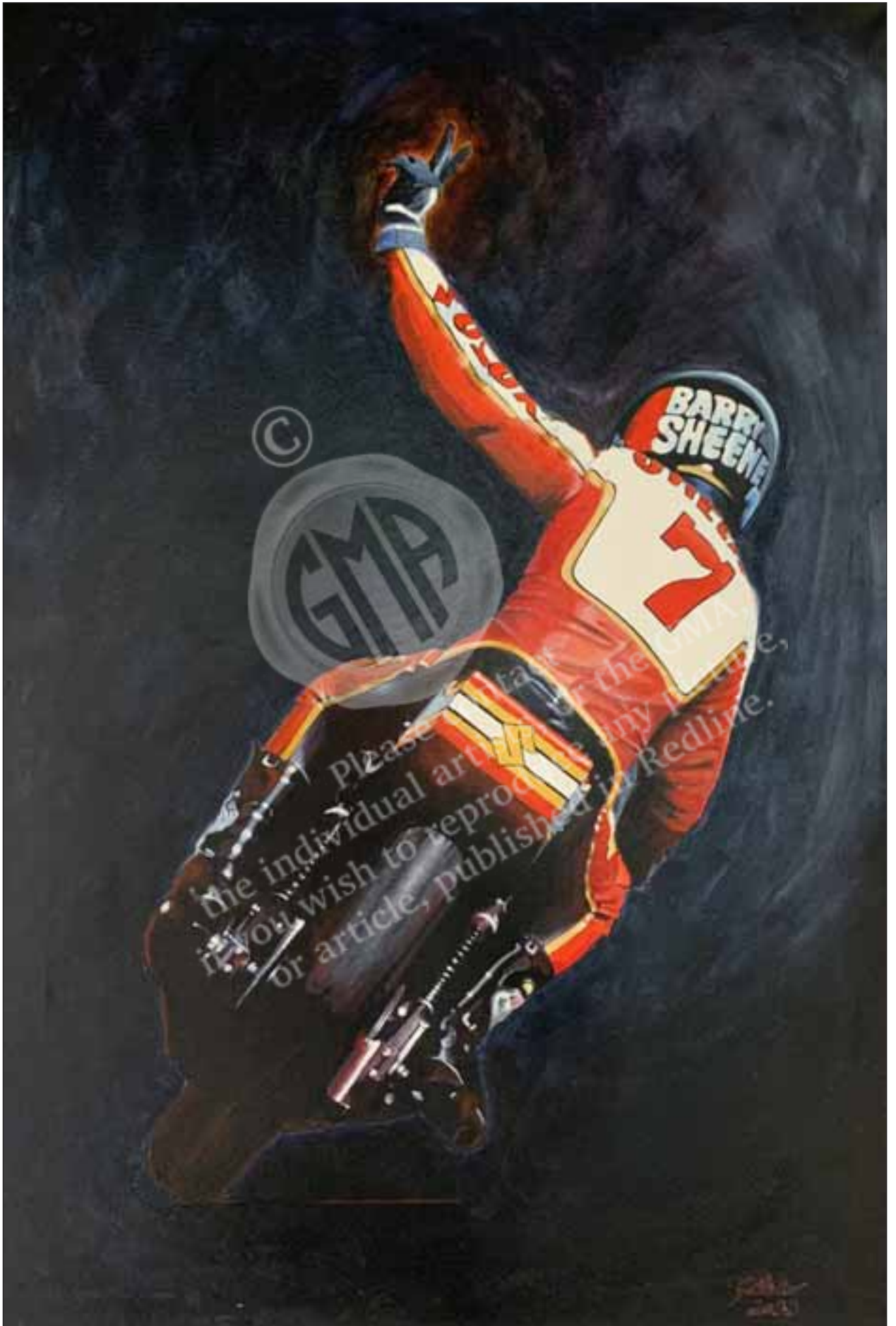
I used black epoxy resin to mould them into holes in the acrylic back panel and photoshopped his car onto a black background. He was very pleased with the result.

Richard Neergaard





Mark Marques Helmet



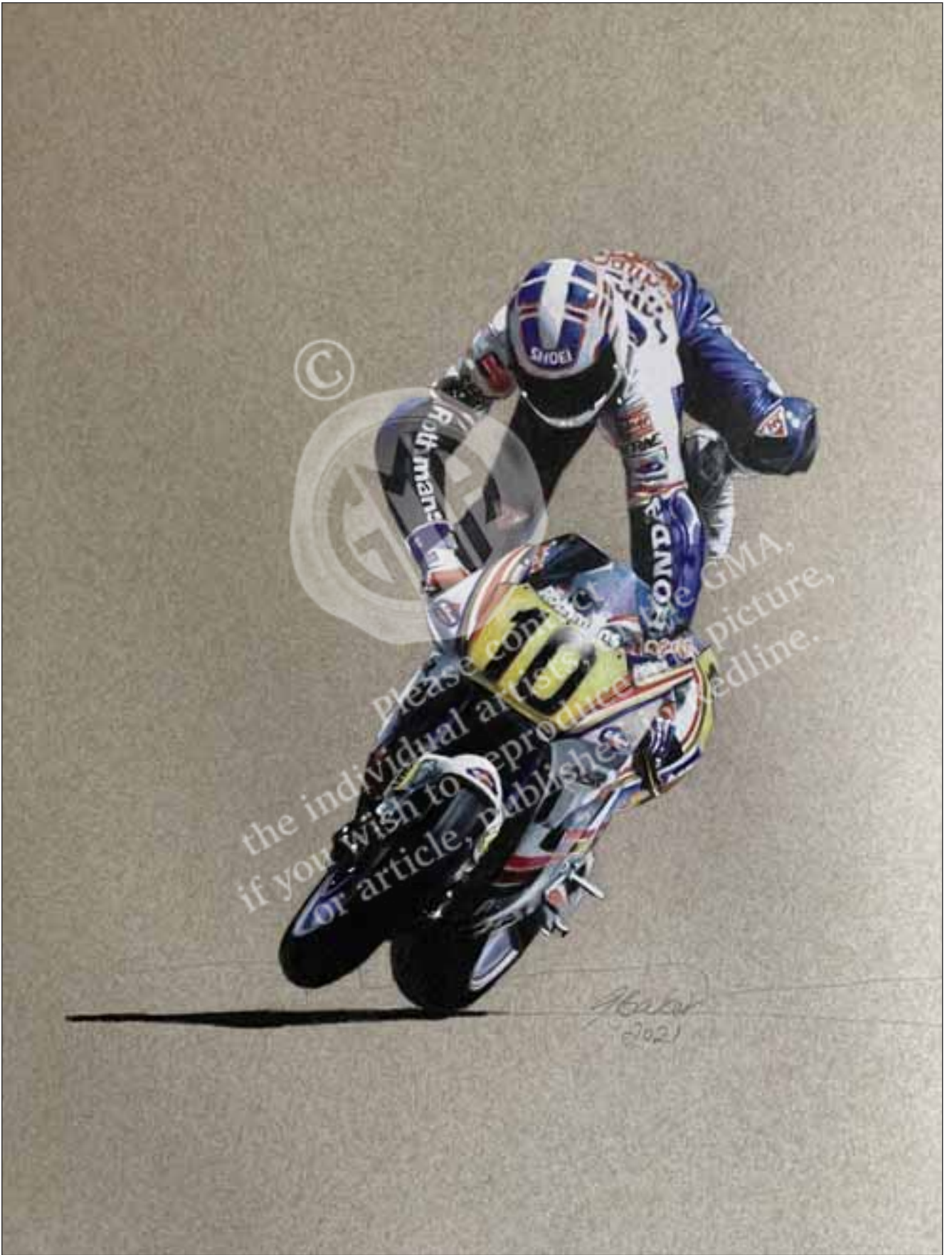
Barry Sheene



Jack Miller



Michael Dunlop



Wayne Gardner

ArtyFACTS

- 1 Gustav Klimt's painting sold at Sothebys in London for £85.3million, a European record, sold to a Hong Kong collector.



- 2 Aussie F1 driver Daniel Ricciardo.
- 3 Felix Nussbaum was a Jewish German patriot before the Nazis. He spent the rest of his 41 years living in fear of them. In 1940 he was arrested, escaped and continued to paint haunting paintings. He and his wife were arrested again and were murdered in Auschwitz, where the rest of his family were also to die.



- 4 Welshman Elfyn Evans.
- 5 Liam Gallagher of Oasis.



- 6 Bicester Heritage.
- 7 Museum of Modern Art.
- 8 The FIAT Mirafiore.
- 9 Edward Hopper.
- 10 Vauxhall.

The quarterly ArtyFACTS quiz is compiled by Barry Hunter

Next Issue

Copy deadline for
Redline Winter 2023:
Sunday November 26

Please e-mail any Redline
contributions to:

john.redline@yahoo.co.uk

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