



# REDLINE

GUILD OF **MOTORS** ARTISTS

AUTUMN 2024



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Featured Artist

**GREG STIRLING 21**

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[www.motoringartists.com](http://www.motoringartists.com)

# Welcome to the Autumn 2024 edition of Redline.

As you can see, I am still in the Editor's chair, probably for the next issue too. I certainly have every intention of standing down at the end of the year, at the latest, and I'm sure that this will be facilitated in due course. Meanwhile, you can blame me for this issue.

Once again, we have a packed issue for you. Following the success of the GMA exhibition at the RAC Club, reported on in the Summer issue of Redline, our Administrator, David Purvis was offered a one-man show there. This has just finished, and he has had the pleasant task of taking home fewer pictures than he exhibited due to a number of sales, and has also picked up commissions. You can read all about it, in his very interesting article.

Meanwhile, as you should already be aware, David Ginn is once again organising a GMA exhibition at Ford Dunton Vehicle Enthusiasts Day, which this year will be linked to the 60th anniversary of the iconic Ford Mustang. David has written an article on the Mustang, as well as one about the upcoming GMA show. In addition, he has also written a review of the annual Royal Academy Summer Exhibition, focusing on motoring related exhibits.

Meanwhile, Anna-Louise Felstead has been to California for the Monterey Car Week, an event for which she designed the poster this year, and where she painted live, as well as exhibiting, and selling, paintings and prints. You can read about that in this issue.

Of course, there are all the regular features too, including Featured Artist (Greg Stirling), New Member Profiles (Lou Boileau and Gregory Percival), a Book Review, an Ask the Membership question (please respond if you can help), the ArtyFacts quiz, and not forgetting the Gallery where members' latest work can be seen.

I hope that you will enjoy this Redline, and continue to contribute to future editions.

Regards

**John Napper**

## ArtyFACTS by Barry Hunter

1. Where will you find 'smelly' Pre-Raphaelite Art on display soon this year?
2. What does the 'A' stand for in the name of the first UK Porsche importer AFN? The name of a famous pre-war race engineer?
3. Where in London, if you hurry up, will you find an exhibition showing the progress of women in art in Britain?
4. What do Arai, Bell and Schuberth make?
5. Where in London can you find yet another Van Gogh exhibition this year?
6. Who is the driving force and owner of the Prodrive company?
7. What is MOCA? and nah, you won't find this one in Starbucks or Costa Coffee!
8. Which pop star was so nuts about 'Taffy' Von Trips and his 1961 Ferrari, that he had a replica 'Sharknose' Ferrari built?
9. Which famous London gallery was able to escape a serious fire recently?
10. Which Swedish lady won the European Ladies Rally Championship in 1959 and 1960?



## Committee Members

**Richard Neergaard:** Chairman  
richardneergaard@gmail.com

**Sean Wales:** Membership Secretary and Financial Officer  
seanlwales@gmail.com

**David Purvis:** Administrator  
davidpurvismotorart@btinternet.com

**Steve Goodwin:** Webmaster and Redline Art Editor  
steve@inkycrow.art

**John Napper:**  
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 (details above) and you will be sent a link.

## Website

<https://motoringartists.com>

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

## Facebook

<https://facebook.com/Guild-Of-Motoring-Artists-112345913727808/>

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

## Instagram

<https://www.instagram.com/motoringartists/>

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

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



## Gwyneth Baker

### The Crichton CR700W Motorcycle

This is my drawing of Guy Martin test riding the Crichton CR700W Motorcycle, designed and built in the UK by Brian Crichton, a former British racing champion.

This race bike is powered by a rotary engine and was briefly winning everything in its category until it was banned by race regulators for being just too good..!

I got to know Brian after meeting him at the National Motorcycle Museum where I was exhibiting my work and I presented him with this drawing at his factory in Dorset earlier this year. He also gave me and my other half a tour of the workshops where they build these incredibly fast motorcycles by hand.

Guy Martin was the special guest at the International Classic Motorcycle Show at Stafford in April (where I had a stand) and we got him to sign the drawing for Brian which made it extra special.

There is footage of Guy riding this bike on YouTube – worth checking out as this motorcycle is really something special.

Guy's reaction to the bike: "by eck' lads, that's fast as f\*\*k!" (Pardon the language, but Guy is a straight talking Northerner..!)

Brian is currently building just 25 of these bikes for private collectors, each one individually tailored to its owner.

His dream is to see it race again and there is a chance it may make an

appearance at the Isle of Man TT one day where it will make quite an impact!



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## Phil Lightman

### Vauxhall PA Cresta / Velox

I have actually done 3 versions of this, starting with the car itself (the one currently on my new website), then adding a snow-scene background, finally transforming to create the final version here.

The PA Cresta and Velox were introduced in 1957, a design which echoed American styling of the time, with wrap round windscreens, rear fins, and much chrome. The Cresta was the slightly more luxurious of the two.

The car shown dates from 1960, first registered in Cardiff, and is greatly

enhanced by the optional two-time paint and whitewall tyres.

I have liked PAs for many years as I can remember drawing one in a petrol station scene early in my childhood. The picture survives to this day, also including a Ford Anglia, and is shown on the 'about me' page.



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### Jaguar XK120 Roadster

The Jaguar XK120 was introduced in 1948, named for its ability to reach 120 mph. Originally only planned as a niche model to showcase the new Jaguar XK twin-overhead camshaft straight six engine, demand for the XK120 far exceeded all expectations and it became a great success.

The car pictured is an open 2-seater roadster.



### Rolls-Royce Silver Dawn

The Silver Dawn was produced between 1949 and 1955, although only available in the UK from 1953. The body was shared with the Bentley Mk IV / R Type and each marque had its own distinctive grille. The body was updated in 1953 to provide a larger boot.

The car pictured dates from November 1954, in black with tan leather interior. The car had, until recently, been in the same ownership since 1970.



### Volvo P1800S

Pictured is a well-known Volvo P1800S which attends many car shows in Kent. It is my second painting of the same car, as I previously portrayed the car against a backdrop of Leeds Castle near Maidstone in Kent.

The painting is A3-size, rendered in gouache with detailing using fineliner pens and some pencil work.

The Volvo P1800 was launched in 1960 and manufactured between 1961 and 1973. The P1800 was originally assembled in the UK, but production switched to Sweden in 1963, with the model's name modified to P1800S (S for Sweden). Revised straight bumpers with rubber inserts were introduced in 1964, like the one shown. The profile of the car was raised when used in the 1960s TV Series 'The Saint' starring Roger Moore, using the number plate ST 1.





### Jaguar XJ6

The Jaguar XJ6 was launched in 1968 to much acclaim, setting new standards for refinement. It eventually replaced all the other Jaguar saloons. There was a waiting list when they first came out and my father had to wait some time before he was able to get his first one. It was available as a 2.8, 4.2 and from 1972, as the XJ12 with a 5.3-litre V12 engine.

An improved Series 2 was introduced in 1973, visually distinguished by higher front bumper and shallower grille, to meet US safety regulations.

Pictured is an early example in Signal Red given the name Scarlett by the owners.



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### Mercedes-Benz C63S E1

My own car is also a grey C-Class Coupe like this, but lacking the wide wheel arches and front air-dam (and also lacking V8 fuel consumption!!!)



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Ray West Art



## Ray West

### Jaguar 2002 XKR

Here is a recent pastel pencil painting by @raywestart of this cool Jaguar 2002 XKR, one of my largest car portrait commissions to date.

Unframed size: 70x50cm

Materials: Rembrandt pastels, Carbothello, Derwent & Faber-Castell pastel pencils, on Pastelmat board.







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## Steve Goodwin

### Alfa Romeo Giulia Sprint GT

Relief print of an Alfa Romeo at the Chateau Impney Hillclimb. Hand printed in five colours on Japanese HoSho paper, it is a limited edition of 12. 21 x 21cm.

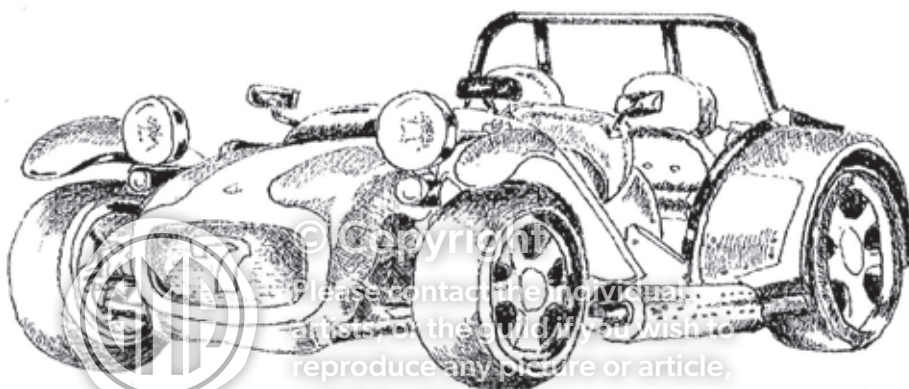


### Ferrari 250 GT

Relief print of a Ferrari, also at the Chateau Impney Hillclimb. Hand printed in five colours on Japanese HoSho paper, it is a limited edition of 12. 21 x 28cm.

## Anne D'Alton

A Lotus Super 7 (illustrated in ink on 300 fine grain paper) which is one of the many of this and similar marques built by my husband during his career as a Racing Driver.



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A. D'ALTON ©





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## 60 YEARS OF THE FORD



**Well, as you know, the Mustang has been around in various guises since April 1964. So, this year is its 60th anniversary.** If the first series of Mustangs are considered as the 1st generation, then, with facelifts and major body and chassis changes, we have now reached the 7th generation, which was also unveiled at Ford Dunton UK Technical Centre (Dearborn, USA and Merkenich, Germany) this past April. As you will see from the photos below, outside, there were two classics from the nearby Ford Heritage centre at Dagenham. A beautiful red 1965 'Sportsback' coupe and a menacing 'Bullitt' style 1967 'fastback' GT coupe in the iconic Forest Green of Steve McQueen's Mustang, in the film 'Bullitt'. Inside the main foyer, was the all-new '7th generation' Mustang 5 litre GT Coupe in metallic grey. This is also where we will have our GMA Vehicle Enthusiasts Day (week long) art exhibition (23-27 September). You can read about the new Mustang in the press of course,





but having been lucky enough to have owned a '6th generation', released in 2014 (I bought a 2016 model), which, although new at the time, had lots of retro throwback nods to the original 1960s and early 1970s styling cues inside and out. This new '7th generation' has now taken a more global-eurocratic style and, although still an amazing muscle car in every aspect, I feel I personally prefer the 2014-2022 models. But, that said, for a modern approach, it has all the new features and functions you would expect, including a wide touch-screen dash display (losing the classic dials of the '6th gen' model (nodding back to the 1960s with a humorous 'groundspeed' wording on the mph/kph dial).

The new Mustangs I believe, reading the press and latest Ford brochures in the UK, cost circa £55k-£65k depending on the specification, which is almost double the £35k (plus optional extras) I paid for mine back in 2016, here in the UK. That said, I did sell it for what I paid for it new, 5 years later as it was low mileage and still looked like new, and we were only just coming out of the Covid pandemic and new car waiting lists were getting silly, not least the Mustang that had a 1 year wait when I ordered mine back in 2015! Prices on all car products and, Ford included, all seem to have risen to crazy levels now I think. I think the US prices

for the new Mustang are similar numbers but in US dollars. I read with interest that the first Spring 1964 Mustangs sold for a grand sum of USD \$2,368 for the coupé and USD \$2,814 for the convertible. Which with today's inflation, is still only \$22,926 and \$27,244. So emphasising the amazing (relatively) affordability of the Mustang when seeking power and performance.

The original Mustang production using the Falcon platform stopped around 1973, and did not return until 1975 using a smaller 302 cubic inch V8 block and, in later series, the platform changed again. But essentially the Mustang is one of Ford's longest running car models, though of course the pickup truck from the Bronco to the F150 also remain running since the 1960s as well and arguably now including the Ford Transit (designed and engineered out of Dunton) which started life in 1964 as well, along with the Mustang and is currently selling as it's '7th generation' too. The Transit was built out of Southampton, which was the 1930s built airport and a Spitfire factory, until it closed in 2014. I used to go there, and the engineering building was the original art deco airport building, while the Transit factory used the old building used for Spitfire production, and some of it still had the faded camouflage painted brickwork and RAF blue guttering and

drain pipes. The new Transits are now built for global sales in Turkey, China and the USA. But that is another story... I digress. The Mustang was originally built at the old Red Brick 'Rouge Building' in Detroit. The modern era Mustangs are built out at Flat Rock, just outside of Detroit, but alas, I read that they will only produce it until 2029 or 2030? Like the Jaguar sports cars with V8s, this era is rapidly coming to a close with the advent of electric cars, and not least, the all-electric Ford Mustang MachE. A reflection of the muscle car era reaching the end of the road. Though I do read Ferrari will continue to build V12 'ICE' supercars until they are outlawed, which I found heartening to read:

When the Mustang came out in 1964, I was living in the USA, in Dearborn, with my parents and brother, as my dad worked in Ford Dearborn car design studio there too on the Mustang and Bronco, among other icons from the late 1950s to the late 1980s (and the European Mustang, the Capri) in Dearborn, Merkenich and Dunton. I remember my dad bringing home a large, 14" Mustang model, which I have to this day (see photo), and which still puts a smile of my face, and is in pride of place on the mantelpiece at home. I guess, after the E-Type, which had only recently come out in 1961, the Mustang had the biggest influence on





me as a kid. My dad had a new bright red Austin Healey 3000 Mk2 that he had shipped out to the States at the time. My brother and I used to sit in the back when he drove it, top down, around Dearborn in the hot humid summer days there, and he once raced an E-Type off the lights (as you do? when young). So the whole Healey, E-Type, Mustang thing has stayed with me as an indelible love of these amazing icons of their time. I was lucky to have remembered sitting in my dad's Healey, I have owned a Mustang and although not an E-Type, at least an E-type successor in the XK. I guess, aged 66, I am a child at heart still, and of course, this was an inspiration to become an automotive artist as well, and to work in the car design business.

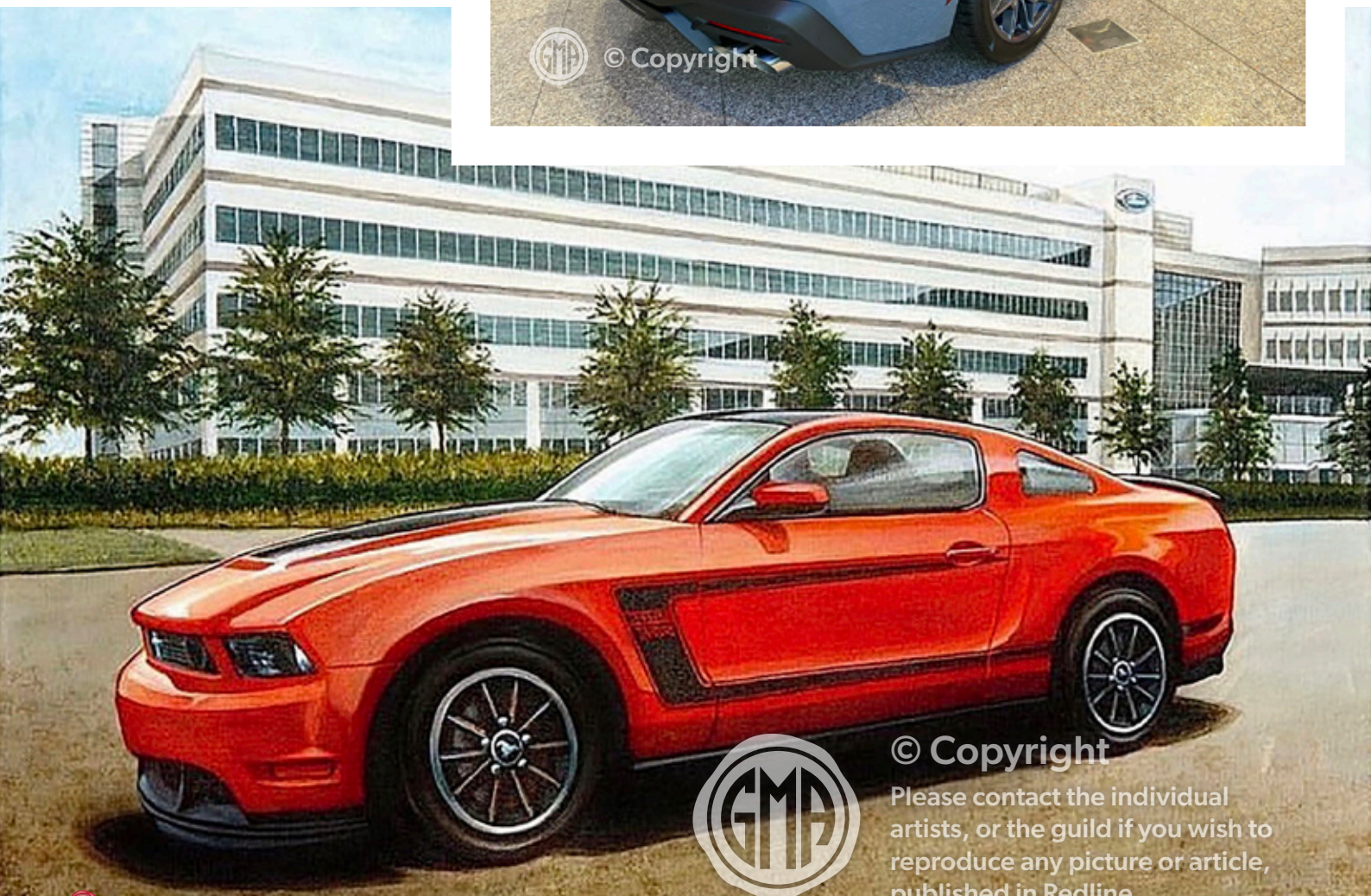
Back to the Mustang, it is, and remains, a classic Ford car that is both evocative and, whether you are into the 'Pony' car story or not, still makes people stop to look at them and smile or shake their heads. It is almost like Ford has grown up with the changing world, but the Mustang is still the last hurrah of its childhood, a boy's toy for sure, and one I am glad that I also owned and enjoyed driving. I hasten to add, after selling it, I did get V8 withdrawal symptoms, and bought an

'old' (last generation aluminium bodied) Jag XK (as it was one of the cars I was lucky enough to work on in Jaguar design and engineering) which also got deleted in 2014 to be replaced by the Jaguar F-Type (which I also got involved with at SVO, Special Vehicle Operations, on the wild child Jaguar F-Type-RS). Again the current Jaguar will end its production about the same time as the Mustang.

So, as a link to the GMA's forthcoming Ford Dunton Vehicle Enthusiasts (VED) exhibition, for which I thank the many of you who have responded positively, and

will support the show, one way or the other, the event will also be a celebration of the Mustang's longevity. The VED is also a homage to all the great cars, vans, trucks and motorbikes (and in the past the odd bus!) of the automotive era from Model-T to the latest 488 Ferrari, and, of course, the 2024 Mustang 'Dark Horse' GT 5 litre V8 and its nemesis, the all-electric MachE will be there, and you may also have read about the new all electronic 'Capri', but that is another story for another Redline!

**David Ginn**





# FORD DUNTON EXHIBITION

Ladies and Gentlemen,

As you know, the GMA have been invited to exhibit again at the Ford of Britain Engineering Centre and HQ, at its 'Dunton Campus', from 23rd to 27th September. This coincides with its annual Vehicle Enthusiasts Day (which is on the 24th). But the art exhibition will be on the whole 5 days. I plan to set it up on Saturday 21st and take it down on the 28th. I have one or two helpers already agreeing to assist, but another one or two would be appreciated. We also have up to 10 members agreeing to have their work hung. Some I have already received, and some still to collect (at South Mimms in the next couple of weeks, and/or being brought in the day of the set-up (21st). So again many thanks for the support this year. If anyone would still like to have a piece or three or more to hang, please let me know.

Regards the logistics, as said, I will hang the exhibition on the Saturday, 21st September, and will arrive about 10am, but if anyone can support the hanging, any time between 10 and 11am would be great. I know from past experience that this will take 2 or so hours. I have secured one half of the main lobby, and I will obtain two or three of the huge Design studio display boards, which we can wheel into any position we want. I have lots of rods and slide hooks, as well as plenty of separate hooks which we can pin to the board. There is no limit to the size of the artworks, due to the size and height of the display boards (5-7 metres in length and 2 metres in height).

I ask that everyone who has agreed to send artwork or has already sent artwork, please let me have the title, medium, details, and prices. The predominate selection is all originals, and we have some limited editions as well, which will get a separate board. I do need to create the labels, so, for any artworks you are supporting with, please e-mail the details ASAP please, with thanks.



I will be in Dunton on three of these days myself (24-26th) and the lobby is just a few yards from the security entrance, and signing in desk – card turnstiles, so are monitored 24/7. So we, by default, have a secure exhibition the whole week. I will have my details as well on each of the boards for anyone interested in any artwork for sales too, which I would then follow up and ensure the money is paid and sent direct to the artist, or via the GMA finance secretary (Sean Wales) who can forward the money on, whichever you prefer. Although there is no fee to hang, or commission, I do agree a voluntary 15% of any sales is given as cheque at the end of the show to the Ford Dunton charity as a thank you to them for allowing us to exhibit in their British corporate HQ. So, please add at least 15% to any price you would like, if that is OK.

To recap, the engineering centre and HQ houses some 4,000 plus staff, and on the vehicle enthusiasts day itself, see an enormous turn-out to see the various vintage to classic and modern cars and motorbikes, race cars and the odd classic truck and bus! Several vehicles from the nearby Dagenham Heritage Centre are often on show too, through the ages, from the Model T, to the latest new e-vehicles, such as the recent E-Capri

and e-Explorer. Naturally there are a lot of Fords through the decades on show, but there is an equal number of classics from all makes and models too. I displayed my own Jaguar XK and ended up parking alongside a new Ferrari!

This year is the 60th anniversary of the Mustang, so you can imagine there will be a plethora of Mustangs on display. Also with the new Capri being launched too, a strong Capri turnout will no doubt be on show as well. In the end, it is a great place to see the line of cars and bikes and trucks along the Dunton test track

For any GMA members who want to help set-up and or take down on the 21st or 28th, and to have time to pop along between 11am and 3pm on Tuesday 24th, I can arrange a pass for you to get onto the site and help and see the show too.

Just let me know, and again, many thanks to those of you who have agreed to have your paintings (and limited edition prints) be hung.

Regards  
**David Ginn**

**dginn7@ford.com**  
**davidginn@btinternet.com**  
**mobile: +44 (0)711-458881**





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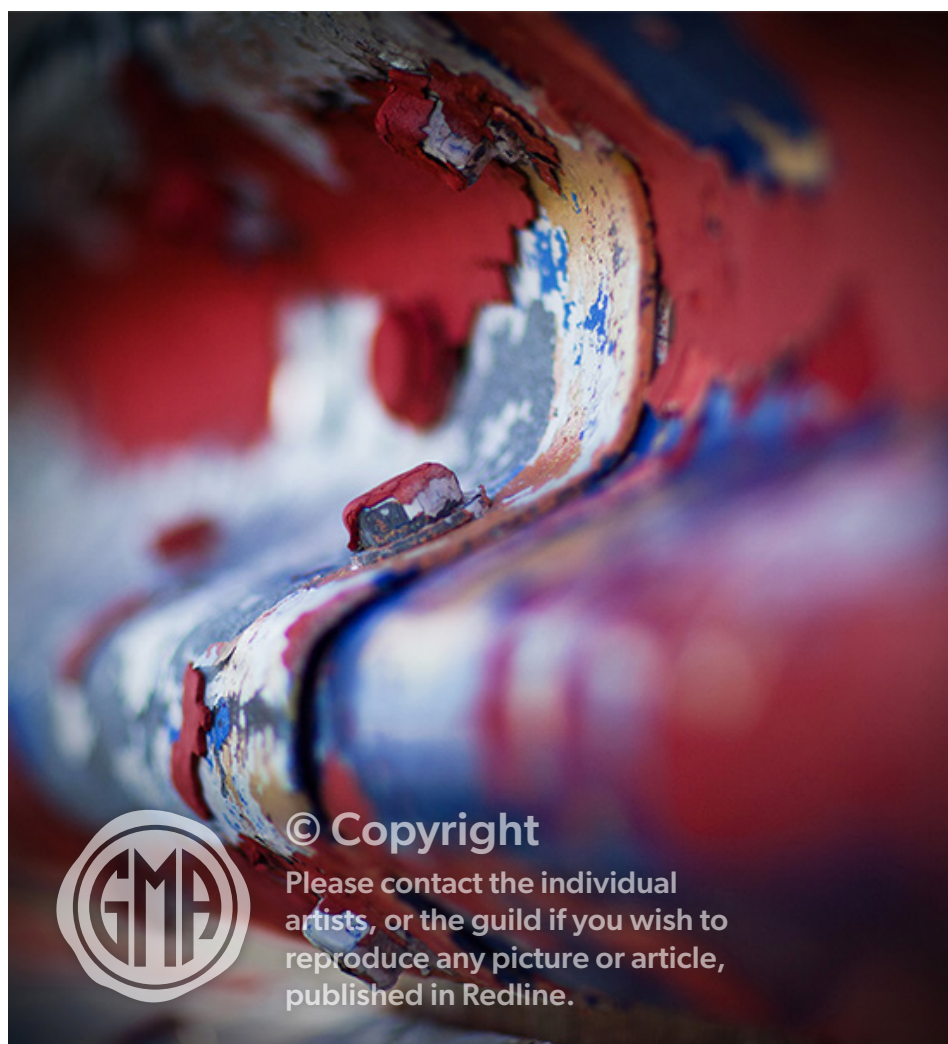
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I am a renowned photographer and have photographed many celebrity portraits, such as John Thaw, Rik Mayall, Hugh Bonneville, Keith Floyd, and Sir Ranulph Fiennes, to name but a few. My work has been shown in many galleries and exhibitions, including the British Film Institute. I have nine pieces in the permanent collection at the National Portrait Gallery in London. Each photograph I take is shot on film and has its own identity and character. My photographic prints are collected worldwide.

My clients include Barclays Bank, McLaren Racing, BBC, London Theatres, Bloomsbury publishing. I work very closely with my clients, to understand the



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brief, and the rationale behind the story, or idea, that the client wants to portray, whether it is a single portrait for a book cover, or on-set photography for large productions.

My atmospheric motorsport photography looks at the sport from periphery, focusing on the wider picture and detail of what happens at a race meeting, outside of the car. This is what makes my work different, appreciated by private and corporate collectors worldwide. My photography will be at home in a wide variety of commercial, hotel and home settings.

For more information or to view My work, please visit: [www.louboileau.com](http://www.louboileau.com)

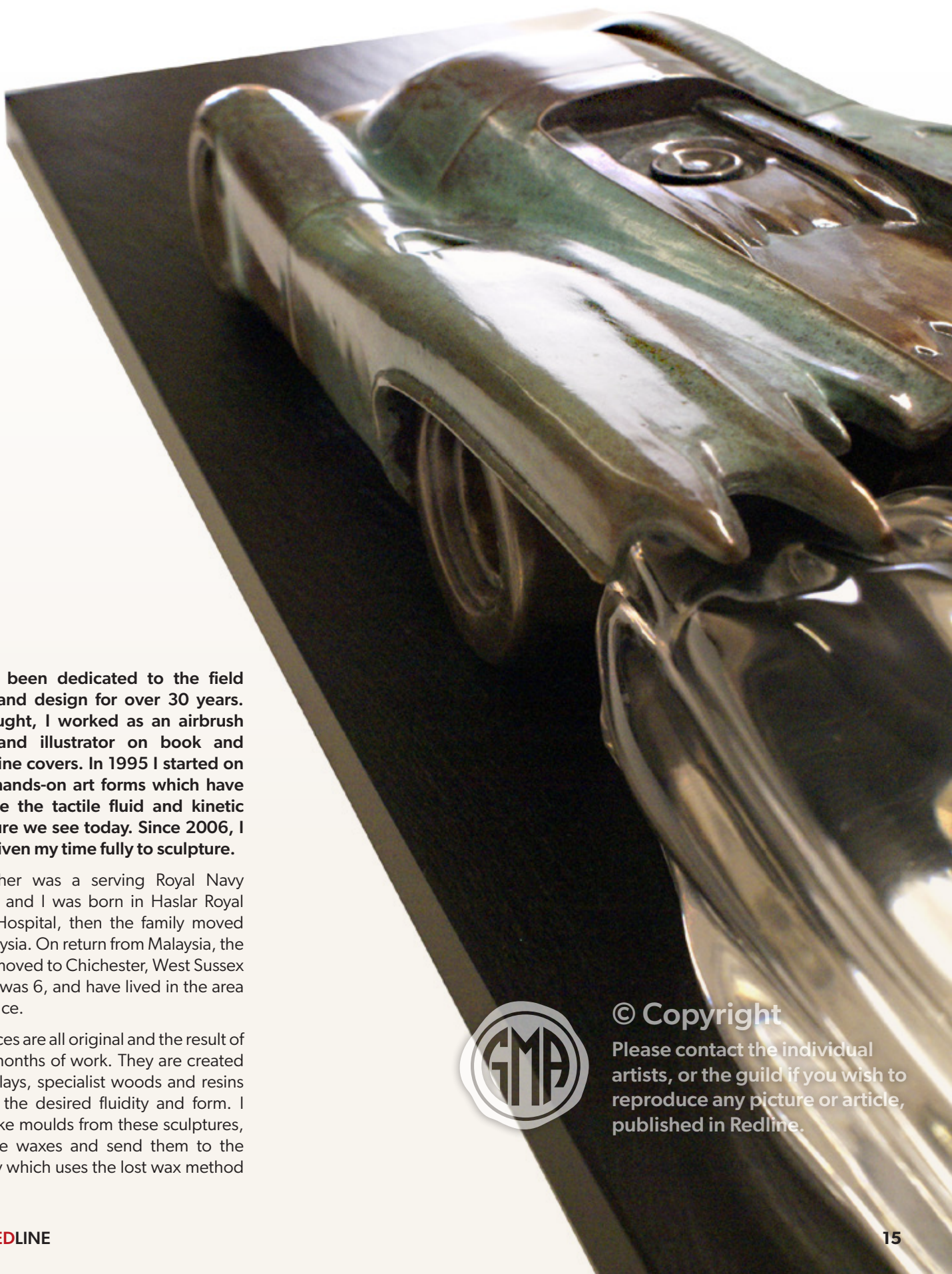


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Website: [www.louboileau.com](http://www.louboileau.com)





I have been dedicated to the field of art and design for over 30 years. Self-taught, I worked as an airbrush artist and illustrator on book and magazine covers. In 1995 I started on more hands-on art forms which have become the tactile fluid and kinetic sculpture we see today. Since 2006, I have given my time fully to sculpture.

My father was a serving Royal Navy Officer, and I was born in Haslar Royal Naval Hospital, then the family moved to Malaysia. On return from Malaysia, the family moved to Chichester, West Sussex when I was 6, and have lived in the area ever since.

My pieces are all original and the result of many months of work. They are created using clays, specialist woods and resins to find the desired fluidity and form. I then take moulds from these sculptures, produce waxes and send them to the foundry which uses the lost wax method



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to cast them in bronze. I hand finish the rough castings and patinate all the work myself, even cutting and dressing the stone. Every edition is hand made, signed and finished by myself, making each one individual.

"I wanted to create sculpture which employed the static clarity of a model with the excitement of a kinetic sculpture. Using bronze and glass-clear resins, my art has to purvey movement and energy to be complete."

I have married these two media in recognisable and fluid sculpture. The movement in the bronze and the-hand

finished resin is a signature of my work, and is recognised internationally as a Percival.

I am an associate of the Guild of Aviation Artists. In my first annual Guild Exhibition at The Mall Galleries, I won two awards for one of my sculptures.

Whilst exhibiting in Carnaby Street, I was interviewed on Sky television about my work.

My work is exhibited and sold regularly: Bonhams Le Grand Palais Paris, The Mall Galleries London, The RAF Club Piccadilly London, Bonhams Goodwood Revival, Bonhams Goodwood Festival

of Speed. Various editions with noted customers in New York, Monaco, London, Geneva, Paris, Wellington (NZ); etc.

The Duke of Richmond is a great admirer of my work. Many editions of my work are owned by the family of Sir Alan Smith, who was Douglas Bader's wingman and features in my 'Tally-Ho' sculpture.

I am inspired by other artists such as Phillip Jackson, Harriet Whitney Frishmuth, Henry Moore, Anna Golubkina, David Hockney and JMW Turner.

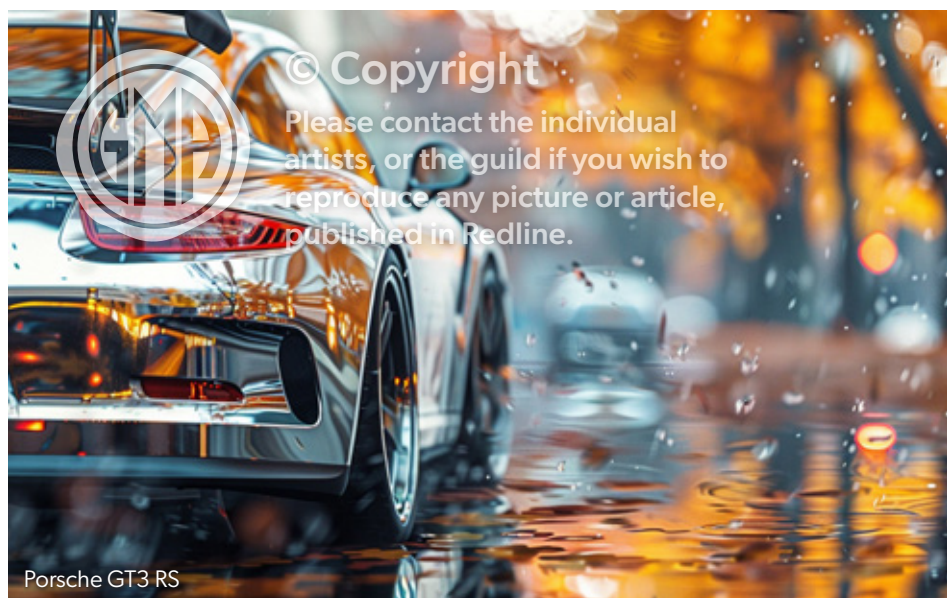
**Gregory Percival Sculptor aGava**







*"My artistic adventure began in 1980, when I first picked up a paintbrush and embarked on a path of self-discovery."*



I was born in 1958 in Munster, Indiana near Chicago. From my youth, I had enjoyed an affinity for sketching, illustration and drafting as well as making things in my grandfather's and father's shop. I was fascinated by all things mechanical, influenced by my father, a master machinist, and a heritage of skilled craftsmen. This background, combined with my education, has significantly shaped my artistic approach. In college, I studied mechanical engineering with an emphasis on machine design. For my summer jobs, I worked as a steel fabricator and draftsman, then, after college, I worked as a technical illustrator, mechanical designer and then, eventually, mechanical design engineer.

My artistic adventure began in 1980, when I first picked up a paintbrush and embarked on a path of self-discovery. Over the next three decades, I immersed myself in various artistic movements, from the bold strokes of abstract expressionism to the innovative spirit of 20th-century art and the evocative charm of post-war impressionism. Each phase of my exploration brought me closer to the realm of realism, where I found my true artistic voice.

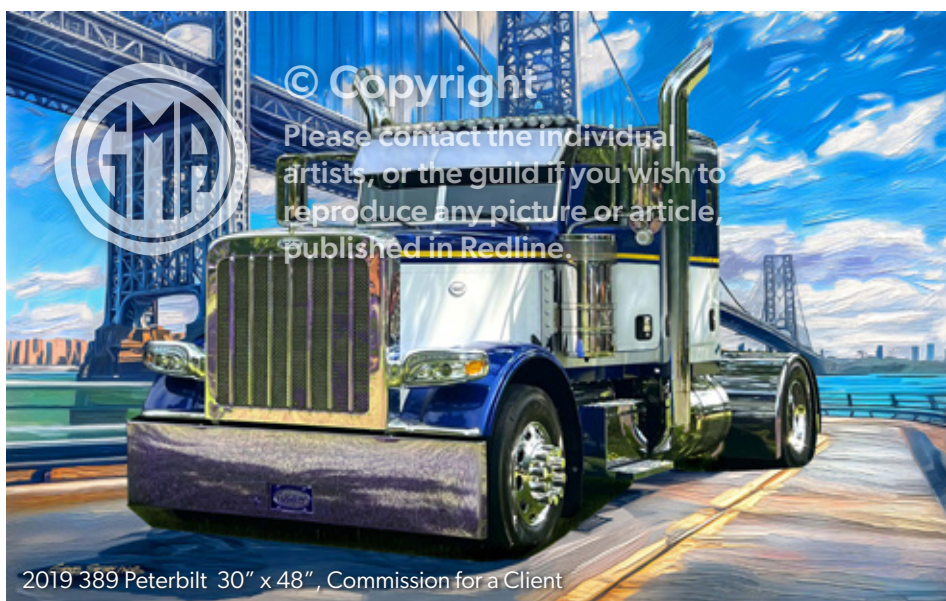


*"The automotive art market boomed in 2020, and I found myself producing Porsche and collector car artwork"*

From there I worked as a digital photographer and did glamour photography using Photoshop. I also enjoyed taking pictures at car shows, and creating digital montages, and thus, automotive art. Now I combine wet painting and abstraction with realism and digital art.

In 1994, I started a small engineering company, which built factory automation. Eventually my company, Stirling Engineering, Inc. was moved to my home, and went vertical, doing my own precision machining, metal finishing assembly, and wiring. Then, in 2016, I started creating kinetic art, where I had my first commercial success, selling to museums and collectors. The next logical progression was to combine automotive art, sculpture, and kinetic art. For that, I was awarded several commissions including: a Porsche 911 engine cutaway, Ferrari Colombo V-12, and Harley engine kinetic cutaway.

The automotive art market boomed in 2020, and I found myself producing Porsche and collector car artwork, which included a number of commissions. I was honored to be invited to join the Porsche Club of America (PCA), and the Guild of Motoring Artists (GMA), which was kind enough to offer me this feature, and will be showing my work at the upcoming 'Ford Dunton Vehicle Enthusiasts Day' near London. I recently completed the 1st edition of my new 234-page hardcover book, with 468 images that highlight my recent creations.





## FEATURED ARTIST **GREG STIRLING**

Now living and creating in San Jose, California, I draw inspiration from the vibrant automotive culture that surrounds me. I continue to create and innovate, offering a wide range of artworks that reflect my dedication and passion. My love for cars is not just a hobby; it's a driving force behind my art. I strive to capture the beauty, power, and elegance of automobiles in every piece I create.

Thank you for joining me on this journey. Your interest and support mean the world to me, and I look forward to sharing more of my art with you in the future.





## Anna-Louise Felstead

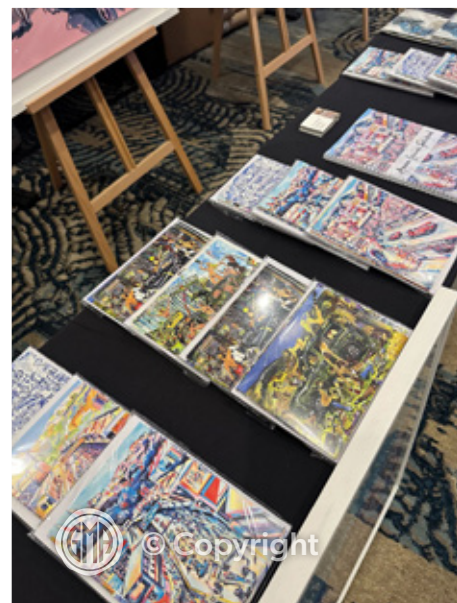
### Monterey Car Week

I'm delighted to announce that I returned to California for Monterey Car Week this year, only this time exhibiting my framed artworks for the first time in the US.

As usual I was painting live at the events and accepting commissions for both my 18 x 24" ink on paper 'reportage' paintings, and my larger oil on canvas paintings that I create when I'm back in my London studio.

Below is my latest poster commission for Automobilia Collectors Expo where I was exhibiting from 12-14th August.

I showed 23 of my framed paintings and prints, exhibited for the first time in the USA at Embassy Suites, Monterey Bay.



### August 14th Motorlux Party with Hagerty

During this event, I created a 100" x 50" painting of the 1997 Porsche 911 GT1 Rennversion, alongside an exhibition of my work as the cocktails flowed! The final painting was auctioned off the following day for the CHP 11-99 Foundation.



## David Purvis

**Motoring Art Exhibition at the RAC Club Pall Mall – 26th July to 30th August**

### (From Success to Disaster to Success...)

Towards the end of our second GMA Exhibition stint at the RAC Club this year, I was contacted by their Gallery Manager to see if I'd be interested in having a solo exhibition there from the end of July to the end of August.

**Wow! What an opportunity!** I've exhibited with the GMA for more than 35 years throughout the UK and in the USA and Germany, plus I've exhibited solo locally for 20 years both with my local and motoring art, but never in the heart of London in such a prestigious place.

First thoughts were, have I got enough work? I don't paint much larger than 50x40cm so would my work be large enough to fill the space? I guess, like most artists, I've got a stock of paintings in





## GMA MEMBERS' NEWS ROUNDUP

storage, plus a few favourites around the house, a few more scenic than motoring, but after a frantic day and a half, and resorting to my GMA RAC scale wall plan, I figured I'd got enough, especially if they were hung with space to breathe, particularly at the all-important Gallery entrance.

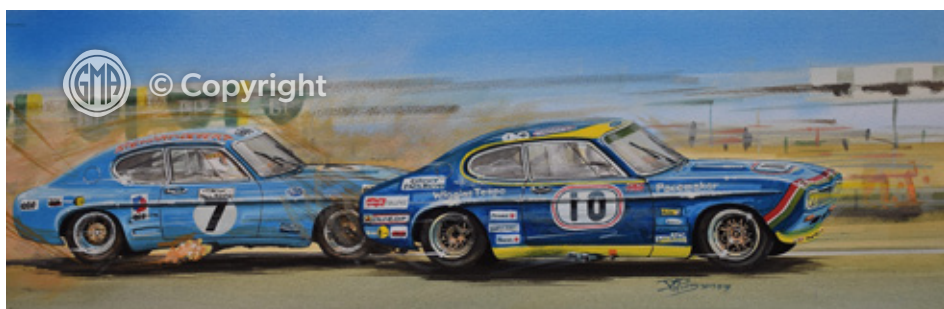
So, I accepted the challenge, carefully cataloguing what I'd got, reframing and tidying up a few, then carefully pricing (the RAC takes 40% commission) some works to hopefully sell, others increasing the price as I thought they might well sell, and a couple with higher than before prices as they were favourites, and really to just see if they would sell. This of course impacted on my website that I had to revise. A few needed to be rephotographed for the online catalogue and RAC promotional material. I kept the exhibition title simple with 'David Purvis Motoring Art'.

I'd got 38 paintings ready, spanning almost 25 years (quite a few were 40x30cm or smaller), I carefully packed them all in labelled art bags and boxes.

It was only then I realized – how the heck do I get these to central London from where we are near Bedford? It looked too many to load into the car (but probably would have fitted), plus the pain of unloading, trying to park the car, setting up and then taking all the boxes and art bags away – then doing it in reverse for take down and, worst-case scenario, bringing them all back home! My wife said why not try Kev the Van? Get him to take them and collect, plus the train journey from Milton Keynes to Piccadilly Circus can be done in just over the hour. So, a deal was done with Kev the Van, not cheap but at least I knew they'd get there and back safely as we'd used him for other projects.

A good friend, Martin, who runs our local classic car club, said he'd like to come and help set up, plus he'd get a cheeky look around the famous RAC Club.

I really wanted to paint something new and relevant to the RAC Club, and the thing that intrigued me most was the process of getting the monthly changeover of star car in and out of the Rotunda display area. Online research told me this was done at around 4am. The car arrives in a transporter, then a system of aluminium track is laid, the massive wooden revolving doors are



removed (really!) and the car is pushed and pulled in. All being ready for the start of the day.

I found a few images of the area and some of the cars involved. I'd seen the BRM V16 recreation at the Silverstone Classic the year before, seeing it fire up and thought this would make a great subject matter. There was an image online, but I didn't recognize the photographer credit, so decided to check with the RAC to get permission. I'd also change parts of the scene, plus the people getting the car in and alter the lighting to make sure it didn't look like a direct copy. I would however have to keep the intricate swirly carpet pattern! A couple of weeks later I heard back from the RAC who said that Martyn Goddard was in fact the photographer and they'd put me in contact with him. Martyn is a well-known motoring photographer, being a regular contributor to Octane, and I think, Car years ago, plus a high-profile music photographer in the '80s and '90s. I contacted him, explaining what I was planning, and he was more



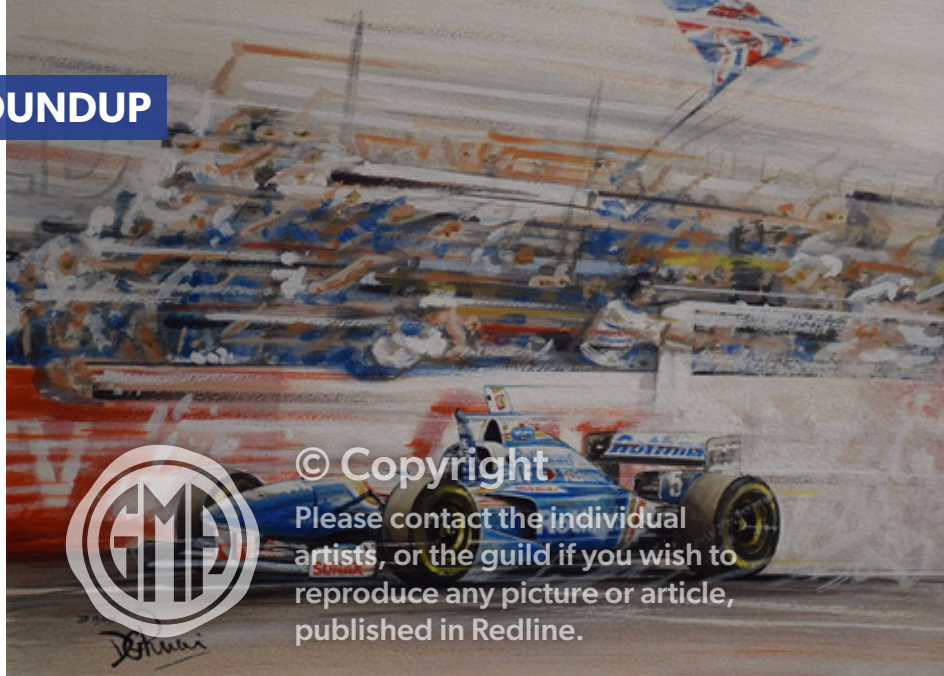


than happy for me to use his image as a basis for the painting. He later visited the exhibition and said how impressed he was, picking out a couple of his favourites. See my 'Getting it in!' image of the 'just finished in time' painting, one of the largest I've produced.

### All was set for the exhibition – then Disaster!

A few days before setting up, digging in the garden, I hit a rock that jarred my back. I didn't think much of it at the time, but the pain and my mobility got worse, eventually going to a physio (who also happened to be an artist) who gave me a severe tweaking on the Tuesday before, with me saying 'Whatever happens I need to set up an exhibition in London on Friday!' which of course she couldn't guarantee. Next day I felt a lot better, but the afternoon before Friday's setting up day my back suddenly locked and I couldn't move.

My son Euan was really concerned, he couldn't help the next day as he's a Group Scout Leader with a camp he'd organized, due to set up Friday lunchtime. I phoned my friend Martin to say I thought I'd have to cancel. Euan had made several furtive telephone calls, and said the Scout camp could set up without him (so long as he arrived there later that evening), and he'd set up if Martin was willing. Euan and Martyn had saved the



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day, God bless them! I gave them my sketch plan and luckily, I had an image of every piece that was to be displayed.

So armed with my credit card to cover the train, lunch, and a few beers afterwards, and with wife Gail running taxi duties to and from the station – off they went – having never seen most of my paintings, the RAC Club, it's Gallery and certainly never having hung an exhibition before! Kev the Van did his bit, delivering all the work before they arrived. Thinking he was helping, he took all the paintings out of their boxes to speed things up, and then duly took away all the packaging to return with it for collection as agreed. I was unaware of this, but it made Euan and Martin's job much harder as only a couple of paintings had titles on the back(!).

I don't know how they did it – it took them almost 5 hours, but when I finally did get to visit, it was perfectly hung, and Martin has sent me photos and a walk-through video in his inimitable Yorkshire

accent! Sometimes you can't thank family and friends enough...

The result was well worth all the effort with positive comments from a few friends who visited, and with 10 sales to date, (2 from online and one member buying 3) including 'Getting it in!' and Lewis 'Hammer Time' Abu Dhabi 2014 where I had a 'David Ginn moment' with an RAC Club Member seeing that the original had sold and commissioned me to paint a copy. What was nice, was that the day I visited, the Club Member picked me out saying he had been a safety marshal at Abu Dhabi in 2014 and that the message on the Union Jack that Lewis was holding, saying 'POST NINE', was where he was stationed for the race, and he saw the whole thing. He said they never did find out where that flag went to.

If you ever get the opportunity, it really is worth the effort and hopefully will encourage more members to exhibit with us at the RAC Club in 2025.

## GMA Members due to have solo exhibitions at the RAC in 2024/25

Members Richard Neergaard, Jon Stevenson and Jonny Ambrose have got solo exhibitions coming up at the RAC Club, Pall Mall.

**Richard** Sept 27-Oct 25, 2024,  
**Jonny** 25th January to 25th February, 2025 and  
**Jon Stevenson** September/October, 2025.



## Ray West

The last issue of Redline included a Gallery contribution from Ray West entitled 'Reflecting on Goodwood', which he mentioned was a finalist in the TALP (The Art and Leisure Painter) Open Art Competition 2024.

The results were recently announced, and Ray's picture has won the Parker Harris Award, worth £600.

This is one award including two one-to-one mentoring sessions (worth £300), and one year's subscription to The Art Ladder (worth £300).

Emma Parker and Penny Harris created Parker Harris in 1990. The partnership is now one of the leading visual arts consultancies in the UK. They are a small dynamic team who pride themselves in expert creation and project management of visual arts projects spanning all disciplines and all scales. Their clients range from trusts and foundations, SMEs and multinationals to charities, arts organisations and individual artists.

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



In addition, TALP has a People's Choice Award, in which you can vote for Ray's picture, or any other entry, until September 30th.

<https://www.painters-online.co.uk/competitions/talp-open-2024/gallery/>





## STAR PHOTO RAY WEST

I took this at Goodwood FOS and had the Duke in the background. The car is a 1908 Mercedes. This is on my future art to do list.



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## BOOK REVIEW JOHN NAPPER

**ROSCO**

**The Fastest Aussie on Earth**

Mark J Read

ISBN: 979-8372894372

Softback

Size: 6"/152.5mm x 9"/228.5mm  
354 pages

Published by Amazon KDP Australia  
£14.99 +P&P

Also available in hardback and as an audiobook

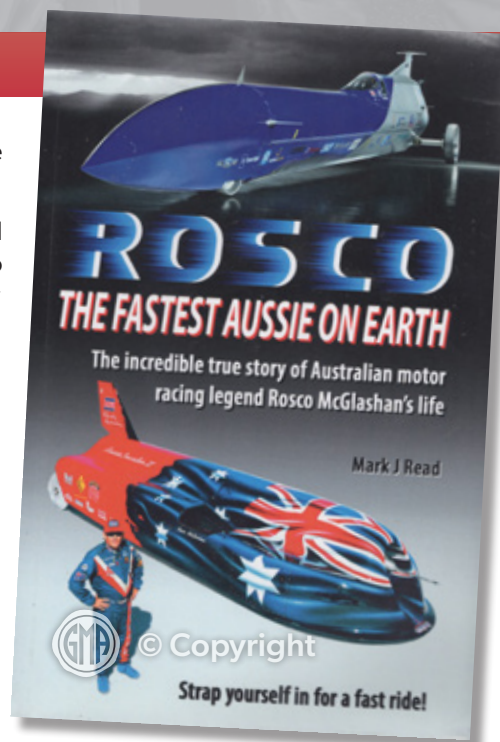
Long-time readers of Redline will be aware that I am a fan of Land Speed Record breaking, so it will come as no surprise that I was attracted to this book. It's the life story of the current holder of the Australian Land Speed Record, a member of a very exclusive club of men who have driven at over 600mph.

The current World Land Speed Record has stood since 1997. There have been several projects aimed at breaking this record, a couple even aiming to raise it to 1000mph. For various reasons, there is currently only one left still active, Rosco McGlashan's Aussie Invader 5R. It's been a long hard slog, with numerous delays, including Covid-19 of course, but it's still progressing, and this book is part of the

fund-raising effort for this remarkable project.

However, this is not just a promotional publication. It's the story of Rosco McGlashan's remarkable life, and a really good read!

Although actually written by Mark J Read, it's written in the first person. The author states in his introduction that this is a memoir rather than a biography, and takes the form of a series of stories as told by Rosco to Mark and written down in chronological order, illustrated with 150 black and white photographs. I don't want to give too much away, but he has had a truly amazing life while pursuing the dream that he has had since the age of 12, to break the World Land Speed Record. No doubt many of us had impossible dreams at age 12, which never got close to reality, and the fact that he is so close to fulfilling that dream is all the more remarkable when you discover that he comes from a broken home. When Rosco McGlashan was 12, he ran away from home, and school, never to return. At 18 he was in prison. That's where the book begins. It's very entertaining, even for those with no interest in record breaking. This story would make a good film. Indeed, according to the book, that nearly happened, but then 'The Fastest Indian'



came out and it was considered that there might not be enough interest for 2 films about record breaking in close proximity. I hope that he will break the record and re-ignite interest in a film. I'll be first in the cinema queue.

To find out how Rosco turned his life around, and now looks likely to fulfil that dream, buy this book. You won't regret it.

You can also follow the Aussie Invader 5R story at the official website: <https://austieinvader.com> which includes links to buy the book in all its forms.





# Royal Academy of Arts Summer Exhibition 2024 & Car Paintings

I visited the RA summer exhibition with my girlfriend, and dad, again this year. We always enjoy the day out, and lunch, at this amazing art show, which this year had some 1710 pieces of art. As you may have seen on TV, when they talk about the selection process, usually it is over-subscribed 10 times over each year, so as a 'non-Royal Academician' which must take up probably 15% to 25% of automatic entries, you have about a 1 in 125 chance of getting selected. Though of course it doesn't stop you trying as I did again this year. I was unlucky again but I made notes as to what might get in, though I am sure different selectors each year will view the entries with entirely different views the following year!

That all said, if you have had a chance to go to the RA summer exhibition, you know it is always fascinating, eye opening, impressive, crazy and sometimes downright silly, and makes you think how on earth did that get selected! But of course, it is as much about provoking a reaction. Of course there are plenty of breathtakingly stunning pieces, paintings, drawings, prints, photos, architectural models, 3D multi-media installations and sculptures in stone, metals or wood.

It is spread over numerous (14) gallery rooms, some small and more focused on smaller pieces, often stacked 5 or 8 high, and other rooms that are massive with monumental artworks, interspersed with small, often random pieces, though each room does have a slight theme. Of course you can buy a drink at an open bar in the one of the main gallery rooms and enjoy walking around with a glass of wine or a Pimms. All very civilised. As a Friend of the RA, I did not get a chance to go to the private view on the first evening but I did go a couple of days later. The show ran from the 18th June to 18th August. So is now finished as I write this.

*"...this amazing art show, which this year had some 1710 pieces of art"*

So this article, as last year, is focused on the automotive artworks and paintings that were part of the exhibition, and hopefully give the GMA membership a sense of the types of motoring art that got selected (this year at least). Of the 1710 artworks, I can report that I only saw a grand total of 19, only just over 1%. There were quite a few paintings with road scenes, in the country, or in urban areas or, bizarrely, of roadworks.

So in order of the catalogue, and as I walked around the galleries of the exhibition, and for your interest and hopefully enjoyment, here are the 19 motoring art pictures that I saw, with the catalogue entry, and my short comments, and the ones that had sold. Bear in mind this was only after 2 days, and I have no idea how many of these would have sold, though I don't doubt quite a few of them, for the simple reason they were in the 2024 summer exhibition...

**David Ginn**

**Note: sales of the pictures mentioned as of 20th June (only 2 days into the show) and the others may have sold by the 18th August.**



**'Cuban Car' (oil on board), Tony Feld**  
£4,500 (sold)

Another one of my favourites, a beautifully painted turquoise blue 1950s car in a Cuban street scene.



**'Estate - The House of the Hanged Man' - (oil), Andrew Torr**  
£740 (sold)

This is a simple suburban scene with cars as parts of the painting, a normal street with an ominous title.



**'440' - (oil), Geoff Archer**  
£2,800 (sold)

This is an evocative, and well painted, old Dodge Dart 440 V8 car rusting in the hedge-growth. I loved this painting and was one of my favourites of all the car artworks in the show.





**'Setting Out' (oil on panel) Tom Woolgar**  
£2,000

A slightly out of focus, almost hazy painting of a 1950s summer scene with cars parked by the sand dunes, behind people walking towards a beach.



**'Souvenir from the Anthropocene' (acrylic on aluminium) Clare Douglass**  
£85,000 (sold)

Brilliantly detailed angled overhead view of a bustling street, with cars, vans and trucks, with people everywhere, it took ages to look at it all, fascinating, fun and sold for £85K.



**'Camping' (acrylic) Lee Lewis**  
£275

A poorly painted picture (by comparison to the other car paintings seen) of a camping scene and an old style 1940s car. Hmmm?



**'Tower of Babel 1' (egg tempera on panel) Karima Cammel**  
£NFS

A well painted 'Tower of Babel' type building, as the title acknowledges, towering above a motorway in the foreground, with the cars buzzing up and down the road.



**'Escape Vehicle' (oil) Sofia Welch**  
£2,500

Another surreal fun, sci-fi type painting with a 1950s pink Cadillac, with the earth in the background, with a fun title to match.



**'City Life - Goodfellas 2' (oil) Jock McFadden RA**  
£11,000 (sold)

A flooded scene of houses and cars, with just their roof tops above the waterline, which I assume is nod to climate change and a bizarre title!



**'Carteret' (ink, walnut ink, and acrylic on kraft paper mounted on cardboard) Pascal Fessler**  
£900 (sold)

A terrific and unusual view from a window, of a regular street with cars, and another painting viewed from above, was it a theme this year? And also sold.



**'SB03 - UFN' (archival photographic print on Chromaluxe aluminium) Ann Petruckevitch**  
(edition of 10) £645

A great photographic montage & aluminium multi-media of crushed scrap cars, very evocative of the transient nature of cars and their recyclability perhaps?





**'Whitechapel Market' (acrylic on board) Elisabeth Nast**  
£1,250 (sold)

A very good graffitied white Transit Luton van in Whitechapel, London. It's a great observation and fun, and sold.



**'Oxford Street' (acrylic) James Condon**  
£5,200 (sold)

A well painted and wet-looking rainy Oxford Street in London, and sold.



**'Bus Along Shaftsbury Avenue' (graphite), Timothy Hyman RA**  
£840 (sold)

This was as you can see a very loose almost scruffy pencil drawing, but it has sold, of a busy Shaftsbury Avenue in London, with a bus.



**'Gas' (oil) Henry Byrne**  
£900

This is a fun surreal, almost 'X-Files' sci-fi car artwork, great fun and made you think what it was about?



**'Cargo' (water colour painting and drawing) – Chris Orr RA**  
£30,000 (sold)

This a cartoon like artwork of a busy harbour, with lots of activity, including 'cargo' trucks.



**'East Bridge House Turn Left' (acrylic on wood panel) Matt Bannister**  
£3,000

A very striking overhead painting of a parked white van, and the words 'Turn Left' alongside it, as the title points out too. Totally different view and makes you stop and look.



**'Monument' (linocut) James Randell**  
(edition of 100) £335 (sold multiple times already after just 2 days!)

A cool graphical, cartoon-like, black linocut print of London centre (Monument) with a lone 'red bus' in the centre rear background, which is quite striking and sold loads already!



**'Shattered' (oil) Nicholas Archer**  
£11,000

A cool, almost psychedelic, painting of a VW Beetle, that has a dreamy look to it. I really liked it. Very colourful, with a strange title?





**I have a question that I am sure would have been asked before, but I would like to pose it to the members so as to gain individual experience.**

Whilst exhibiting my work, a question that I am frequently asked especially around my automotive emblems collection, is one of copyright.

In other words, have you had permission from X, Y, Z car company to replicate this?

My standard answer is always, no, but my work is enhancing the brand, possibly a pretty weak defence 'Me Laud', but I have not.

I have heard of one automotive artist who apparently paid for permission from Land Rover to depict their vehicles in artwork, but that's it. I have also heard that JLR can be pretty forthright in their cease-and-desist demands.

My main thought is that, as I am just a single entity, and producing moderately priced works, that the big car companies would not bother with me, but I have no idea.

I have never been approached or contacted by any representative of any automotive company regarding this, but I was wondering what are other GMA members experience of this is?

## Arty FACTS ANSWERS by Barry Hunter

1. The Barber Institute of Fine Arts, at Birmingham University will be running 'Scent and the Art of the Pre-Raphaelites', opening on October 11th 2025. There are works by Rossetti, Waterhouse & Millais amongst others. You can, if you wish press buttons which release appropriate scents to enhance your enjoyment of the painting in front of you. How long will it be before the first motoring artist introduces my favourite? ie. 'I love the gentle scent of brake-dust in the morning?'
2. Archibald Fraser-Nash, the producer of GN and Fraser Nash cars.
3. 'Now you see us as Women Artists in Britain 1520 - 1920' is about 100 women artists over 400 years at Tate Britain until October 13th 2024.
4. Crash Helmets.
5. 'Art and Poetry - Van Gogh' is on at The National Gallery. It focuses on the artist's 2 years in Arles and the Saint-Paul asylum in Saint-Remy, showing over 50 works. It runs from September 14th, 2024 to January 19th, 2025.
6. Dave Richards CBE, who was a former team principal of the BAR and Benetton F1 teams, a former chairman of Aston Martin and now is the chairman of Motorsport UK.
7. A modern and contemporary art venue in London. It features amongst others, Warhol, Hurst, Banksy and Picasso on 3 floors at 1 to 4 Marble Arch, London W2 2UH. Just round the corner from the RAC Club, I hear you say. It has 'In Art We Trust' over its entrance.
8. The pop star was Chris Rea. You can find this car completely re-built, now with it's optimum 120° V6 (ex Phil Hill) engine, at the F1 exhibition at the Excel Centre in London from August 23rd through until 2025. Barry Hunter went to the exhibition when it was originally held in Madrid, a while ago and found it quite fascinating and comprehensive.
9. The Courtauld Gallery which is in Somerset House. Some 25 fire-engines attended to extinguish the blaze on August 18th, which fortunately didn't affect the Manet, Van Gogh, Cezanne and other masters in the gallery, which re-opened the following day. If you visit you will be able to see the 'Monet and London: Views of the Thames' exhibition from September 27th, 2024 to January 19th, 2025.
10. Ewy Rosquist with navigator Ursula Wirth won the Ladies European Rally Championship in '59/'60. Her main opponent in those days was Pat Moss, Stirling's sister. Ewy used to conduct tours of the Mercedes Museum in Stuttgart until she died recently at age 94.



## REDLINE

### NEXT ISSUE

**Copy deadline for  
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Sunday November 24**

**Please e-mail any Redline  
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