

In This Issue

GMA Information

2

An up-dated list of committee members with e-mail addresses, plus details of how you can submit contributions to the **GMA Website**, **Instagram** and **Facebook** pages.

ArtyFacts

2

Our regular 'just for fun' quiz

Editorial

3

Exhibition Review 4 The GMA returns to the **RAC**, Pall Mall

Book Review

29

Barry Hunter reviews *Drawing and Painting Cars* by Keith Woodcock

GMA members' News Roundup

30

Assorted snippets of information

Star Photo

31

Redline's photographic spot

New Member Profile

32

Dave Marra
Barbara Lunger

Film Review

34

Ferrari

Ask the Membership

34

Response to last issue's question

Featured Artist:

18

John Napper

Gallery

35

A selection of recent works by GMA members



ArtyFacts Answers

57

Can you beat the editor's 5/10?



GMA Committee Members

Richard Neergaard:	<i>Chairman</i> richardneergaard@gmail.com
Sean Wales:	<i>Membership Secretary and Financial Officer</i> seanwales@gmail.com
David Purvis:	<i>Administrator</i> davidpurvismotorart@btinternet.com
Steve Goodwin:	<i>Webmaster</i> steve@inkycrow.art
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 Where is 'The Empty Quarter'?
- 2 What medium did Edward Degas use for his depictions of ballet dancers??
- 3 Who played the role of Enzo's wife Laura in the 'Ferrari' film?
- 4 Which Impressionist painter painted 'Paris, A Rainy Day – Intersection of the Rue De Turin and the Rue De Moscou'?
- 5 Who will be Charles LeClerc's team-mate at Ferrari in 2025?
- 6 Who Painted 'Artists of The Brucke', and was also the founder of the group?
- 7 Where will the Spanish Grand Prix be held from 2026?
- 8 Where are the most famous cave paintings in France
- 9 What race used to start and finish at Brescia in Italy?
- 10 Who invented the paint tube ?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the Spring 2024 edition of **Redline**. The first **Redline** of the year, and my last as Editor and Art Editor. It's another large issue, including a review of our latest exhibition at the **RAC in Pall Mall**, which looks very impressive, and has already been extended until May 9.

Also in this issue, there are 2 New Member Profiles. It's good that this is a regular feature, since it means we are constantly attracting new members. Hopefully, with our Chairman's new initiative, there will soon be many more, and the next issue may well have to reserve extra pages to accommodate their profiles. A challenge for my successor, or successors, since it currently looks as though we will revert to the Editor and Art Editor being 2 different people. All should be clear after the AGM of the **GMA** in April.

Other items included are a review of a book written by an honorary **GMA** member no less, a film review, and a response to last issue's 'Ask the Membership' question.

Of course we also have all of our regular features, such as the 'Star Photo'; the 'Gallery'; the 'ArtyFacts' fun quiz; and the 'Featured Artist'. Several years ago, I made the decision that I would be the Featured Artist when the time eventually came for my final issue of **Redline** as Editor, and Art Editor, and that is now. I hope that you like my article.

All good things come to an end. It's been very good, but life moves on, and it feels right for me to step down now. I turned 73 last week, and, although I don't feel old, I think it's time for someone younger to take the steering wheel and move it forward. As it happens, this issue completes exactly 13 years since my first **Redline** as Art Editor, the Summer 2011 issue, so I have been involved in the last 52 issues, including this one. I think that's enough. **Redline** has certainly changed, and expanded quite a bit during that time, and I think its looking good these days.

I'm pleased to say that we have a candidate for the Art Editor's position, but we still need someone to step forward to take over as Editor. Please read my short article on page 31, which I hope might inspire someone to volunteer for the post. Maybe more than one, which would give us something to debate, and vote on, at the AGM of the **GMA**.

If you are reading this, you probably aren't a member of the **Guild of Motoring Artists**, because this is the web version of **Redline**, so you will be reading it online, on the **GMA** website. If you are an artist whose work includes motoring subjects, I hope that you are enjoying what you see, both in **Redline**, and on the website as a whole, and will consider applying for membership. Members get an extended version of **Redline**, with **GMA** information from the Chairman and the Administrator, plus higher resolution photos without watermarks.

If you read the review of the current **GMA** exhibition at the **RAC** in Pall Mall, you will see that the **Guild** is not just for painters, but welcomes artists in all media producing motoring related art. This exhibition, for example, includes lino cut prints, mosaics, sculptures and some really original multi-media artworks from our Chairman. Anything goes so long as it is motoring related art, so, if you are an artist working in less conventional media, you will be welcome in the **GMA**, so long as your work is motoring related and, obviously, of a high enough standard to pass the committee's assessment.

The **Guild of Motoring Artists** is changing, moving forward to a revitalized future. We need more members to help this progress, so please get in touch if you are a motoring artist who has just discovered our website and would like to join the **GMA**, participate in future **Guild** exhibitions, and contribute to future editions of **Redline**, not to mention the **GMA** website, **Facebook** page and **Instagram** page, plus members can now communicate with each other, and receive updates from the committee, through our new **WhatsApp** group. It all looks very exciting. I may be stepping down, but I intend to continue to be active in the **Guild**, and am looking forward to where the future will lead. I really hope that some of the people reading this now will become part of that future.

At this point, I think it worth mentioning that, although founded in the UK, the **Guild of Motoring Artists** is a world-wide organization, and many of our recent new members are based in the USA. We also have members in Europe, Australia, and I live in Brazil, which was not stopped me participating in **GMA** exhibitions, and selling some of my paintings there. Perhaps one day our US members could get together and arrange a **GMA** exhibition on their side of the Atlantic.

Finally, I would like to thank everybody who has contributed to **Redline** during my tenure. For sure, I couldn't have done it without you! All the Featured Artists, all the Gallery pictures, all the various reviews and other miscellaneous articles are what really makes **Redline** what it is. I just throw it at my computer, shuffle it about and try to make it look nice. It's what I have to work with that is important. I'm sure that the membership will keep the articles and Gallery contributions coming, and I intend to submit some myself, although it will be up to my successor as Editor as to whether any of my submissions are included in future issues. Fingers crossed!

It will certainly be interesting to see how **Redline** moves forward, and I look forward to reading future issues, after publication for a change!

Regards,

John Napper

GMA Exhibition RAC Club Pall Mall

28th February 2024 - ??



The Guild of Motoring Artists

Friday 23 February to Friday 29 March

The Guild of Motoring Artists (GMA) was established in 1986 as a group of professional and semi-professional artists, who shared a common interest in automotive art. Over the years it has attracted some of the best and diverse worldwide automotive artists through its selective membership, exhibiting around the UK with invitational exhibitions in the USA.

Our second exhibition at the Club features works from eleven of our members in a variety of media and styles. You will find work from Bill Pack, Steve Goodwin, Jonny Ambrose, Jon Stevenson, Dave O'Brien, Richard Neergaard, Sean Wales, David Ginn, David Purvis, Brian Casey and Barry Hunter on display.

For further information, or to purchase a piece of art, please email: picturegallery@racclub.co.uk or visit the Online Club Shop.

PICTURE GALLERY



Set-up Report

For our second GMA Exhibition at the RAC Club, Pall Mall, we had 11 artists displaying 53 works in an even wider variety of styles than last year. For the first time we had some 3D work as well, Dave O'Brien's Senna mosaic helmet and a selection of Jonny Ambrose 'spaceship' automobile sculptures. There was work in coloured pencils, oils, acrylic, mosaic, resin and aluminium multi media, ink, oak & carbon fibre, watercolour & gouache, relief prints on paper, archival pigment print and even dye on calf fur! All of the displayed works feature on the RAC online shop and an article in the RAC Club Wire, with a targeted email to 17,000 members.

It's certainly our best GMA Exhibition to date, and it was good to meet recent new members taking part.

Thanks to exhibitors Steve Goodwin, Sean Wales, Richard Neergaard, Jonny Ambrose, Brian Casey, David Ginn, Jon Stevenson, Dave O'Brien, Barry Hunter, David Purvis and new member, Bill Pack. The majority were able to help deliver and set up, many having lengthy journeys and using intriguing methods of artwork transportation on assorted public transport.

Footfall in the area was high during set up, with lots of interest shown.

An interesting moment for me was bumping into former GMA Member (and ex Ferrari F1 driver) **Stefan Johansson**, who wasn't exhibiting this year but was at the RAC for a business meeting. He admired the work we were putting up and wished us all well.

.David Purvis





The Guild of Motoring Artists
Friday 23 February to Friday 23 March

The Guild of Motoring Artists (GMA) was established in 1986 as a group of professional and semi-professional artists who shared a common interest in automotive art. Over the years it has attracted some of the best and most versatile automobile illustrators from throughout the world, exhibiting around the UK with occasional appearances in the USA.

Our second exhibition of the Club Nationalists is now open at our premises in a series of models and types. We will first start with Bill Clark, David Goodwin, Jerry Goodwin, Jim Stevenson, Steve D'Silva, Richard Thompson, Sean White, David Gray, David Preece, Brian Caine and Barry Preece as artists.

PICTURE GALLERY

Price List

- 1. Bill Clark
- 2. David Goodwin
- 3. Jerry Goodwin
- 4. Jim Stevenson
- 5. Steve D'Silva
- 6. Richard Thompson
- 7. Sean White
- 8. David Gray
- 9. David Preece
- 10. Brian Caine
- 11. Barry Preece

Price List Continued

- 12. Bill Clark
- 13. David Goodwin
- 14. Jerry Goodwin
- 15. Jim Stevenson
- 16. Steve D'Silva
- 17. Richard Thompson
- 18. Sean White
- 19. David Gray
- 20. David Preece
- 21. Brian Caine
- 22. Barry Preece

Price List Continued

- 23. Bill Clark
- 24. David Goodwin
- 25. Jerry Goodwin
- 26. Jim Stevenson
- 27. Steve D'Silva
- 28. Richard Thompson
- 29. Sean White
- 30. David Gray
- 31. David Preece
- 32. Brian Caine
- 33. Barry Preece

All displayed works



Steve Goodwin

Routemaster 159

relief print
on acid-free paper

Veteran Car Run
1901 Darracq

relief print
on acid-free paper

Racing Cortinas

relief print
on acid-free paper



Steve Goodwin

Ford Prefect

relief print
on acid-free paper



Classic Car Racing

A35 and Anglia

relief print
on acid-free paper

Edwardian Racer

relief print
on acid-free paper





Jonny Ambrose

Countach LP500S Spaceship Vertical
oak, carbon fibre and nylon

Lancia Stratos Zero Spaceship Vertical
oak, carbon fibre and nylon

Miura Rear
acrylic and '3D printed' nylon

Ferrari Speciale Spaceship
3d, oak, carbon fibre and nylon



Jonny Ambrose

Ferrari Modulo Spaceship

3D, oak, carbon fibre and nylon

Lancia Stratos Zero Spaceship

3D, oak, carbon fibre and nylon

Maserati Boomerang Spaceship

3D, oak, carbon fibre and nylon

Lamborghini Countach LP400 Spaceship

3D, oak, carbon fibre and nylon

Lamborghini Countach LP500S Spaceship

3D, oak, carbon fibre and nylon



Lamborghini Diablo Spaceship

3D, oak, carbon fibre and nylon

Bluebird K7 1964

3D, oak, carbon fibre and nylon



Barry Hunter

Niki Lauda
acrylic on canvas

Reg Parnell
acrylic on paper

Lewis Hamilton
McLaren
Silverstone 2007
acrylic on canvas

Prince Bira
acrylic on paper

Barry Hunter

Raymond Mays

acrylic on paper



Jon Stevenson

Porsche 356A

acrylic on canvas

Trio of Racing Porsches

acrylic on canvas

Ferrari Daytona
Competizione

acrylic on canvas





David Ginn

NASA Apollo 17
Lunar Rover
Porsche 356A
acrylic on canvas



Ford GT 2016
Le Mans Winner
Porsche 356A
acrylic on canvas



Ford GT40 1966
Porsche 356A
acrylic on canvas

Brian Casey

Kmi (the Iceman) Ferrari Montage

coloured pencil

Ferrari 250GTO

coloured pencil

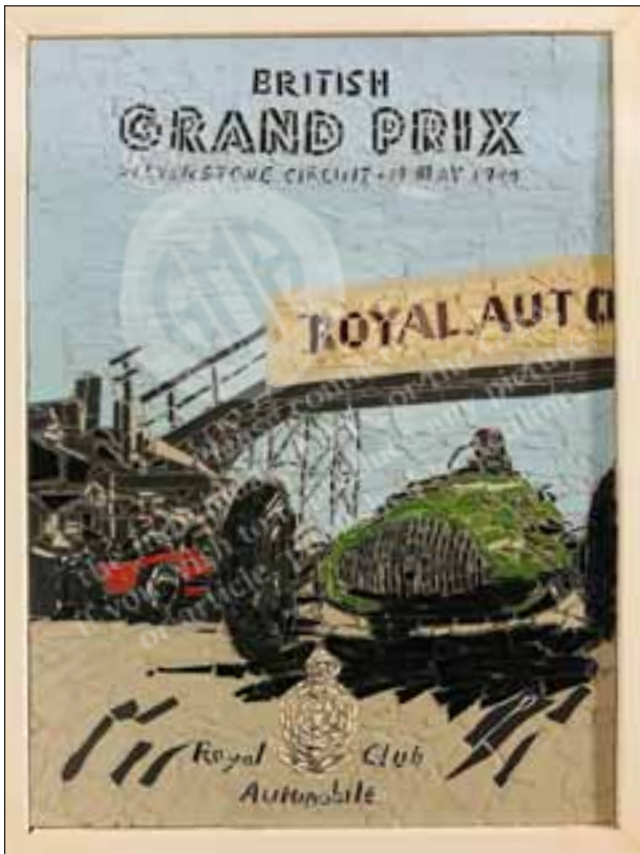
Max and the Raging Bull

coloured pencil

Ayrton Senna Williams,
30 Years Gone, But Not Forgotten

coloured pencil





Dave O'Brien

British GP 1949

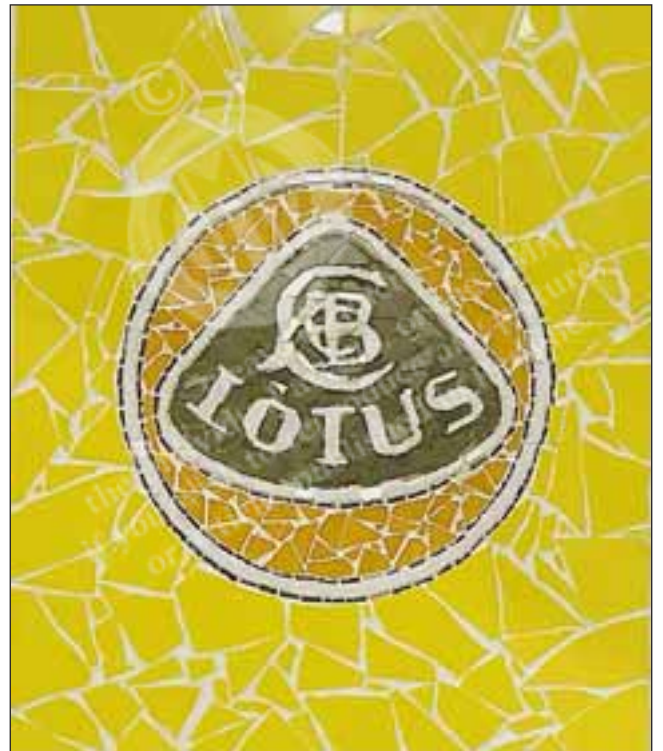
Mosaic

How To Beat The Traffic Home

Mosaic

Lotus Badge

Mosaic



Dave O'Brien

Ferrari Badge

Mosaic

Senna Helmet

Mosaic



Sean Wales

Aston Martin Vantage

ink on paper

Ferrari F40

ink on paper

Jaguar E-Type

ink on paper

Editor's note:

These 3 works are extremely subtle
and do not photograph well.

As a result, it has not been possible
to reproduce them here.



David Purvis

1929 Monaco GP
Grover-Williams
Bugatti T35

watercolour and gouache



Run Baby Run
Ford Escort Brands '69

watercolour and gouache



Ferrari 512S
1970 BOAC 1000kms

watercolour and gouache

1906 French GP
winner Ferenc Szisz
Renault

watercolour and gouache



Golden Arrow
Daytona Beach 1929

watercolour and gouache



Richard Neergaard

McLaren F1 2023

aluminium tile on black perspex



Racing In The Rain

black resin on aluminium with piece of real F1 tyre



Landie

die on calf fur

Bill Pack

Dreamed Defined

1952 Mercedes-Benz 300SL

archival pigment print





*'If You Can't Beat 'em'
Having failed to beat the Gulf Ford GT40s, Porsche joined forces with JWA for 1970, and presented a 917L in this unraced livery at the Earls Court Motor Show*

John Napper

When I was a child, back in the 1950s, art was the only subject I enjoyed at school and I consistently got better marks for art than anything else. Eventually I found myself doing a foundation course at Winchester School of Art followed by a 3 year Graphic Design course at West Surrey College of Art & Design in Guildford, emerging with a Surrey Diploma with Upper Second class honours. This is degree equivalent but I've yet to meet anybody who has heard of it! Incidentally, illustration was taught once a week by visiting lecturer **Victor Ambrus** of 'Time Team' fame.

I have been obsessed with cars for as long as I can remember. According to my mother, when I was very young, she used to have to read the badges on parked cars because I was always asking what each car was called. This probably goes some way to explaining my winning a bet with a classmate when I was aged 9 and said that I could identify any car that came past.

I was also hooked on motor racing on TV from an early age. **Bernie Ecclestone** seems to think that there was

no motor sport on TV before he got involved with the FIA but BBC Grandstand used to show a lot in the black & white days with the mighty commentary team of **Raymond Baxter** and **John Bolster** in the pits. For technological reasons there were few overseas events but we did get most European GPs and the Le Mans 24 hours on a regular basis.

In 1959, when I was aged 8, the Mini was launched. I can't explain why, but I loved it from the very beginning and can remember the first Mini I ever saw, a white Morris Mini Minor. The competition successes that followed served to encourage my enthusiasm. It was 1977 when I finally got to drive one and it was well worth the wait. I have owned 6 over the years, including a black Mini 30 that I bought new and owned for 24 years, eventually reluctantly selling it after moving to Brazil and realizing that it didn't make sense to keep it in the UK for holiday visits.

About the time that I was being assessed for my diploma in 1973, I saw an advertisement in the Daily Mail for a layout artist to work on a motor racing

magazine. This seemed the perfect job for me and, amazingly, I got it! The magazine in question was a short-lived monthly publication called **Competition Car**, edited by **Quentin Spurring**, who went on to edit **Autosport**. The Grand Prix reporter was **Nigel Roebuck** who later did the same job for **Autosport** for many years. I was actually employed by a small design company which produced the artwork for **Competition Car** amongst other clients. Sadly the magazine was not profitable and folded in early 1974.

I went on to work for a number of other studios, mostly in London, in a similar capacity. In the late 1980s I retrained as an Apple Mac Operator, so continued to be in work until 2005 when the company I was employed by relocated from London to Swanley, in Kent. This was too far to commute from my home in Milton Keynes so I took the redundancy option. It was then that I discovered that being over 50 makes you old and unemployable! I hope that my efforts with Redline have proved that I can actually still do the job!

As far as my painting career is concerned, I did absolutely nothing for a number of years after leaving art school. I'm not really sure why. One day, in 1983, I was with a friend looking at some original paintings in a small gallery in Basingstoke. There were a couple of paintings of vintage Bentleys which I wasn't too impressed with and I said "I can do better than that".



*'Jaguar XJC at Silverstone Tourist Trophy'
The painting that got me started. Overall, I don't think it's too bad - but that front wheel!!!*

A couple of weeks later he turned up with a photo of the Jaguar XJC ETCC car, which he had taken at its debut race at Silverstone and asked me to produce a painting. He was happy with the result and that got me started. Later on, in the late 1980s, **Autosport** ran a regular column called 'Armchair Enthusiast' which periodically featured paintings and prints. Some, such as those of **Arthur Benjamins**, were very good but others less so, and I thought, if they can do it, so can I.

At that point, it didn't occur to me that getting a picture into **Autosport** might not guarantee a sale. However, it was a catalyst for me and I proceeded to produce artwork for a pair of limited edition prints.

*'On Safari with Robert and Michael Plant'
In 1967, a works Mini Cooper S competed in the East African Safari Rally. 30 years later, the Plant brothers commemorated this by competing in the Safari. Neither car finished.*



'Taffy'

Wolfgang Von Tripps in the 1961 Ferrari 156 sharknose (60° V6). This was painted for a competition. I forget the details, but entries were required to be unframed, and were destroyed if neither sold nor collected when the exhibition closed. I forgot until too late, so it no longer exists.



"I can honestly claim that one of my paintings was successfully auctioned at Sotheby's in Bond Street!"

Being into Minis, I chose to produce pen and ink drawings of the 1964 Monte Carlo Rally winner and John Rhodes & Steve Neal racing works Mini Coopers at Brands Hatch. These were 2-colour prints from separated artwork all drawn with my trusty Rapidograph. I had 500 of each printed in 1989 and they sold out over a period of about 5 years.

Other similar style prints followed, with 3 and 4 spot colours. I found it fascinating to work in black and white and see the colours of the finished prints actually work as I had envisioned them.

By now I also had a small painting on display on my stall at Mini shows and received several commissions for paintings of various cars, not just Minis. In 1994 I took a leap and produced an A2 sized print from a large painting of the disqualified 1966 Monte Carlo Rally winning Mini. I am pleased to say that I subsequently sold the original painting. 2 other A2 prints from paintings have followed.

So far, the high spot of my career, in my opinion, was the 1986 **Transport Trust** competition where both amateur and professional artists were invited to submit paintings on the subject of Transport Record Breakers. The judges selected 100 paintings to be exhibited in **Sotheby's** gallery in Bond Street for a week prior to being auctioned for the **Transport Trust** charity.



The competition was won by **Barry Rowe** who received a cheque presented by **Sir Stirling Moss** immediately prior to the auction, and my painting of Thrust 2, entitled 'Good Day At Black Rock', was bid up to £160. Unfortunately this picture was completed very close to the closing date and the photo that I hastily took before delivery was found to be out of focus when developed so I don't have a record of what it looked like, but I can honestly claim that one of my paintings was successfully auctioned at **Sotheby's** in Bond Street!

Of course the other great moment for me was when I was accepted as an Associate of the **Guild of Motoring Artists**.

In 1999, I bought some badge-making equipment. This was intended to produce a few extra items for my stall at Mini shows to bring in some extra cash as print sales were slowing a little. The badges really took off and effectively took over from the prints, as well as taking up more and more of my spare time. When I became redundant I already had a website, which was bringing in orders, and I survived as a self-employed badge manufacturer for a few years, along with a couple of part-time jobs, such as delivering

'Father and Son'
 A commission from a friend for his father's 90th birthday,
 showing the family Mini on a Winter's day in Cumbria in 1967.



pizzas. I never quite got to the point where I could make a living out of the badges, but did have a few large orders and regular customers such as Steve Allen on LBC Radio, and The Prisoner Shop at Portmeirion.

At the age of 60, I had a private pension scheme start paying an annuity, along with some money inherited when my parents died, so I retired and fulfilled a dream of moving to Rio de Janeiro, where I still live. It was always my intention to use my retirement to paint a lot more. Curiously, there seem to be a lot of other things taking up my time, so not as many paintings as anticipated, but I'm still at it, and you can find my latest in the Gallery of this issue.

By the way, when I was aged 11, one of my class mates discovered a copy of 'Who's Who' in the school library. We all looked to see if anyone with our names was there, and I found John Napper. He was an artist!

'Champagne Gaucha'
 A 60th birthday
 present



*'Don't Try This At Home'
Russ Swift driving a Mini Cooper on 2 wheels.*



*'Opening The Score'
Rubens Barrichello scores Stewart Grand Prix'
first points with a fine second place at a wet
Monaco Grand Prix in 1998*





*'Goodwood Chicenery'
Andy 'Ace' Harrison in his historic racing Austin
Mini Cooper S, negotiating the Goodwood chicane.*



'Mini Clubman on gravel path'

In more recent years, several people have contacted me thinking I might be him. As far as I know I am not even a distant relation. He died in 2001, aged 84. He was probably best known for an odd portrait of Queen Elizabeth II, commissioned in 1952, when I was 1 year old, and which features a very long neck. Apparently it was meant to be hung in a very high location and the neck should look normal when looking up at it. It's online if you are interested. Google throws up rather more pages about him, than me, and there is a site called Whitewalls, which has his biography and a photo of me! Where did they get that from?

Anyway, I may not be so well known as my namesake, but I have sold quite a few paintings over the years, including through GMA exhibitions, so I have made some sort of mark, and intend to keep going for as many years as possible.



*'Clive Trickey's Mini'
A commission for a present for the owner of the car
at the time, an American whose name I don't know.*



*Andy 'Ace' Harrison racing in the
Mini Miglia Challenge*

John Napper



'Autumn Triumph'



'Ford Escort Mk.1'



'Silver Lady'



'Brena'
A friend's cat



'Lotus Cortina Mk.1'

John Napper



'Suzuki GS1100'
A commission from the owner who
wanted an Isle of Man background



'Hillclimb Mini'

John Napper

'Pompier de Magny Cours'
This was based on a very small photo in Autosport, about 10cm deep. I decided to paint it about 5 times as large, with a semi-abstract background. I was really happy with the result which is on my wall now, and definitely not for sale. This one was for me!



“Drawing and Painting Cars”

Keith Woodcock

ISBN: 978-1-7850-0292-2

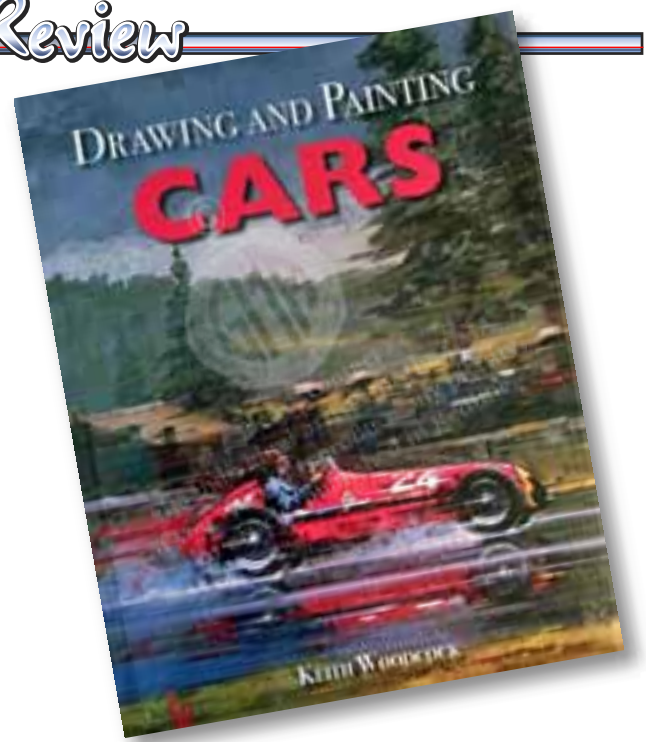
Softback

Size: 11”/280mm x 8.75”/220mm

128 pages

Published by The Crowood Press

£16.99



How could I have missed this one? Written by Honorary Guild Member Keith Woodcock, back in 2017, this one is one you shouldn't miss either. It is written specifically for the motoring artist. It has been written with a great generosity of spirit, which shares so much that we all usually have to find out, the hard way.

You can find the book on Amazon at £14.60 inc p&p, but I am afraid, Keith, I found the book even cheaper at Postscript Books!

The book is full of cracking colour paintings, some taking full pages, and sketches and diagrams. There is a very full section on



suitable materials, equipment and techniques. This includes many examples of cars illustrated using each material with artists notes of how to use them, and for what they are best suited. Information on car proportions, cornering forces and suspension systems help the artist to obtain realistic images.

Diagrams clarify the tricky questions of viewpoints, perspective and ellipses and again all are well illustrated and clearly explained. There is a lot of good information on colour, mixing and recession. Lighting, which gets some excellent images, and help with reflections and shadows. Throughout there are many useful and helpful insights.

The depth of research that is usually required is made very clear. Even in these days of saturated coverage of motoring and motor racing, it is easy to miss significant detail which will undermine our work. The difficulties, as we all know, are multiplied when you can only source black and white images of your subject.

This leads on to the place of preliminary thought and sketches, the more of which, obviously, the better the final image is likely to be. The place of composition, commissions and negotiating with the client are also covered.

How to create speed, dynamics, atmosphere and emotion in the painting is well covered and there are many tips on framing and presenting the finished work.

As every artist progresses, their work evolves and changes, hopefully usually for the better. The development of the artist's style and experimentation has a chapter which shows ways in which this can give a 'shot-in-the-arm', and stimulation to the artist's work.

At the end comes much very pertinent advice on the business of art. Dealing with the design of the studio, sales, records, prints and publication. Followed by a glossary, in which our very own Guild gets a mention.

There is much to commend here, and you may well wish this comprehensive book had been available when you got started!

Barry Hunter



GMA Members News Roundup

Collab Leaflet

Jaguar Daimler Heritage Trust is now actively promoting my work as a way for them to generate some income.

Their leaflet, which was handed out at the **AutoSport Show**, is shown here.. No idea yet what this might bring.

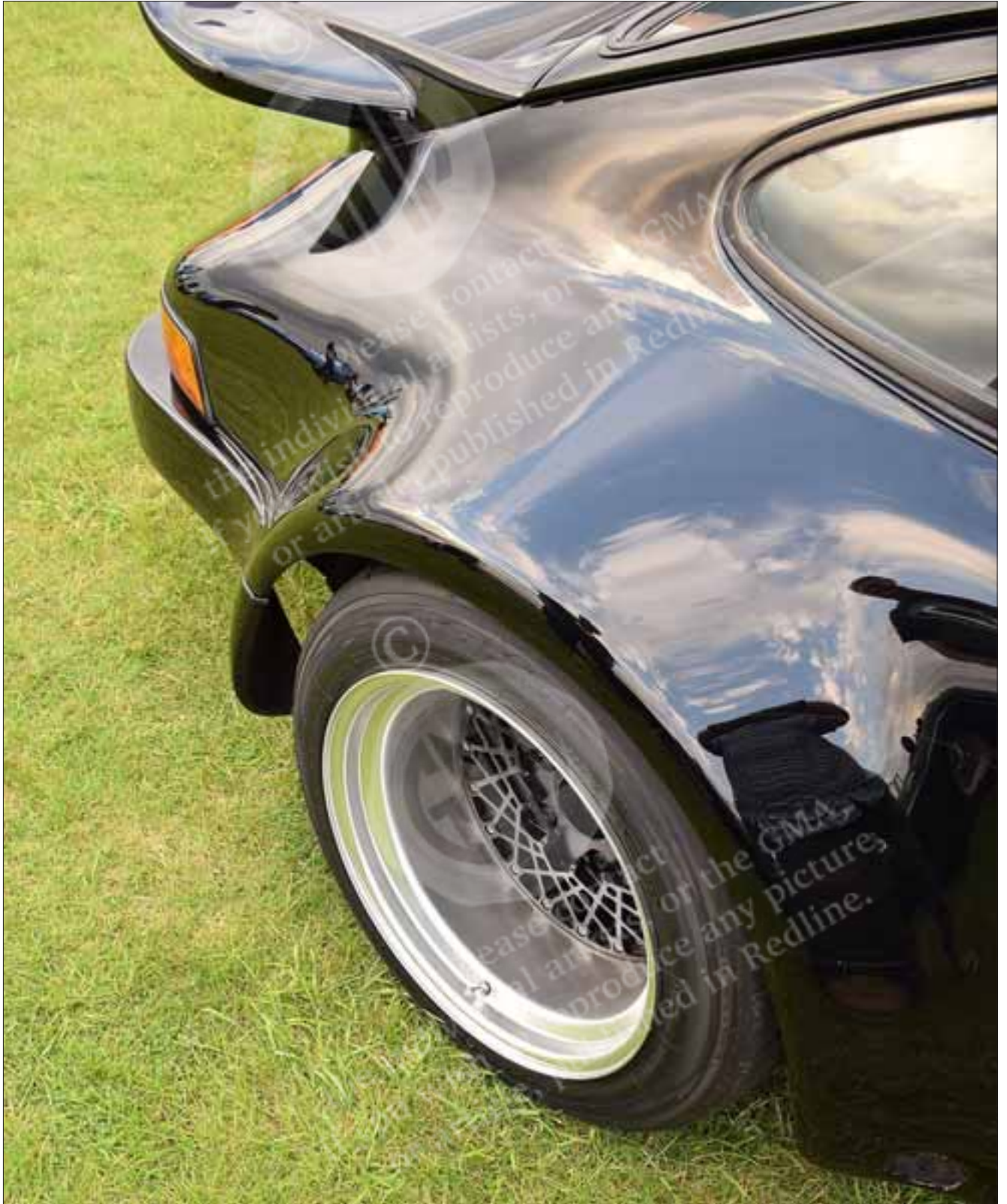
Richard Neergaard



Homemade GMA Car Sticker

doing what I can out here in Canada, to spread the word of the **Guild!**

David Tyers



Number 23

Porsche Flares

Taken at Bicester Scramble
using my Nikon D5300. 22mm
lens, 1/100 at F5.

David Purvis

Dave Marra

I am a photographic artist working in mixed media from the Lehigh Valley of Pennsylvania in the United States.

I specialize in paintings of antique and classic cars, although, as a life-long Porsche fanatic, currently owning both a classic 911 and a brand new Macan, the marque I enjoy painting the most is, of course, Porsche.

Recent commission works have included a 1939 Chrysler Imperial, a 1952 Studebaker truck, a 1957 Chevrolet Bel Air, a 1961 Mack G-73 Cabover truck, a 1963 Corvette Split-Window Coupe, a 1976 Trans Am, a 1981 Firebird, and countless paintings of Porsche cars, shipped all over the USA and around the world. My work can also be frequently seen in automotive art auctions and live art exhibits and events.

As a photographic artist, all of my original artwork is made through a unique combination of photography, digital art, and traditional hand painting, available on canvas, metal, wood, acrylic, or fine art paper. All works are hand-signed and come with a signed Certificate of Authenticity.

I have specialized in making transformative and photo-realistic art for over 15 years.

Prints of my latest work are available on my website: <http://www.dmphotoart.com>, and I welcome new commission projects from corporate, commercial, and private art clients worldwide.

Dave Marra



Barbara Lunger

I was lucky to have been born in New York with parents that both loved and strongly endorsed Museum trips. I can't remember my first trip to each of New York City's art institutions, but I know it was before I could walk. From the time I was school age my own interest grew to a place where I nagged my parents to let me take art lessons. We didn't have a lot of extra money for lessons and supplies, but between the various school programs that the New York Public School Arts system offered and some paid lessons here and there, I was able to begin a lifetime of learning about art. While in High School, I was extremely fortunate to be accepted into a program of regular art classes at the Metropolitan Museum of Art. Here is where my true art awakening happened, I was introduced to masterworks and styles I continue to love to this day. As an adult I was lucky again, this time marrying a man that is a true "Gear Head". His first big gift to me was a '56 Ford F100 Pickup! Together we attend car shows, auctions and rallies. He helps me take photos that become reference photos for my artwork.

For my college education, I attended Pratt Institute in Brooklyn first for Fine Art and then went on to declare my major as Industrial Design. Under the Industrial Design umbrella, I studied car design. My love of cars and motors never abated, although my career path led me into Fine Jewelry Design. I worked for some of the world's largest suppliers developing product for some of the largest retailers and brands. The crossover of design work can be seen in the details I focus on in my Automobile Artwork. I love chrome with all its reflections and refractions, to me, chrome is the jewelry of any automobile.

My artwork is not completely Automobile-Centric. Since retiring from the jewelry industry I've kept myself busy with Still-Lifes and Portraits. Working on a portrait of a person or child, I try to capture some essence of their personality, and not paint something formal. Approaching a car portrait, I try to do the same. There are so many important design components that make up a great auto, but I'll ask myself, what's the key element? Is it the fin of the '57 Chevy that really "makes" the '57 Chevy? If my answer is yes, then that's the element I focus on.

Barbara Lunger





I confess to not being too impressed with some motor racing themed films, as you may have read in **Redline**. This one is different. A good story, well told.

The film is based on part of a book by **Brock Yates**, which I have not read, but I think I should. It is about **Enzo Ferrari**, the man, but his life is obviously inseparable from the famous cars and racing team.

The film takes place early in 1957 when the company is going through financial difficulties, and **Enzo** is trying to raise the money to stay in business while struggling to keep his wife, **Laura**, and mistress, **Lina Lardi**, happy. It's a complicated

balancing act, and **Laura** owns half the shares in the company.

Meanwhile, he has a racing team to run and the Mille Miglia to win. I don't think it's giving anything away to say that **Alfonso De Portago** crashed his Ferrari killing himself, his co-driver, and several spectators, which caused the permanent cancelation of the race after 1957.

It's all very well done. I don't know how many cars are genuine and how many replicas, but they all look convincing, as do the racing scenes.

I enjoyed this film and recommend it, even if you don't like motor racing.

John Napper

Ask the Membership

A I have an update following on from my 'Ask the Membership' question last month.

Last month I asked the membership about payment for commissions and explained that I had been left out of pocket by a client who had not paid me for a couple of murals I had painted in a motorcycle themed cafe.

This place had got into difficulty and closed, and I didn't think I'd ever get paid.

Since then I have found out the chap who started up this cafe had a silent partner who provided the finance and it turns out that the finance guy is taking over and wants to re-open the place as a Bistro with a general motoring theme.

He contacted me about displaying some of my pictures there, so I told him that his business partner had never paid me. He was very apologetic, turns out the first chap had been pocketing the silent partner's money instead of paying the people who had worked on the place. He was very happy to pay me, so all is well! And I have the opportunity to exhibit some pictures there.

I would like to thank the members who contacted me with excellent advice too, I will be a lot more 'business like' in the future and a little less naive. I have learned a hard lesson. I now realise how important it is to ask for a deposit before agreeing to any work.

Thank you!

Gwyn Baker

www.motoartdesigns.co.uk



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: **Barry Hunter, Sterling Lee, Keith Leslie, Phil Lightman, Barbara Lunger, Dave Marra, John Napper, Simon Roberts, Greg Stirling, Paul Toogood, David Tyers & Richard Wheatland.**

The committee has decided that only full members of the **GMA** can be considered for the Featured Artist spot in 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

Sterling Lee

info@sterlingleeauto.art



Monza Ferrari

Acrylic on canvas. 80cm x 60cm

Sterling Lee



Blue '66 Corvette



1954 Buick Special



Morris Minor Traveller – Capel Filling Station

Morris Minor Traveller portrayed at the Filling Station where I grew up. Capel is actually Capel-le-Ferne, between Folkestone and Dover.

The car is pictured here at the request of the (now former) owner, after seeing one of my earlier paintings at the same location.

He worked as an AA Patrol Man and remembers fuelling his vans there.

The car dates from 1964, first registered on the Isle of Wight, so very much in keeping with this setting.

The background, especially the sales kiosk, took longer to paint than the car itself!

Phil Lightman



Land Rover Series 1 SAS Prototype

43 BR 70 is one of two survivors out of six prototypes built for the SAS (Special Air Service) in 1955. They were intended as replacements for the bespoke Jeeps that had previously been used. Although due to SAS secrecy, not much is known about the vehicle's career, it is believed its first use was in Oman.

The vehicle is the only one built on the shorter 86" chassis (the other 5 were on the 88" chassis) and was restored between 2013 and 2015.

The vehicle is heavily armoured, with a .50 calibre machine gun and a bazooka on the rear, two Vickers machine guns on the bulkhead, and a Bren gun for the driver.

It was recently sold at the **Bonhams Revival Auction** at **Goodwood**.

Phil Lightman



Chevrolet 3100 Pick-up

The 3100 is a medium-duty pick-up from Chevrolet, and their first post-World War II redesign. The 3100 first appeared on the market in 1947 and was sold until 1955 when it was replaced by the Task Force series.

The vehicle pictured dates from 1954, so celebrating its 70th birthday at the time of posting. It originated in South Africa, hence being right hand drive.

The painting was requested with a background, which I added after completion of the actual vehicle. I particularly enjoyed portraying the chrome grille, bumpers and wheel-trims.

Phil Lightman



**Andy 'Ace' Harrison in his
Mini Cooper S at a recent
Goodwood Revival**

A small 15" x 11" watercolour and
gouache commission that I worked on
in December



Rolls Royce UltraFan [Flight]

Acrylic paint on board 16" x 20"

David Tyers



Monaco Nightshift

The piece is acrylic paint and clay on 16 x 20" board.

David Tyers



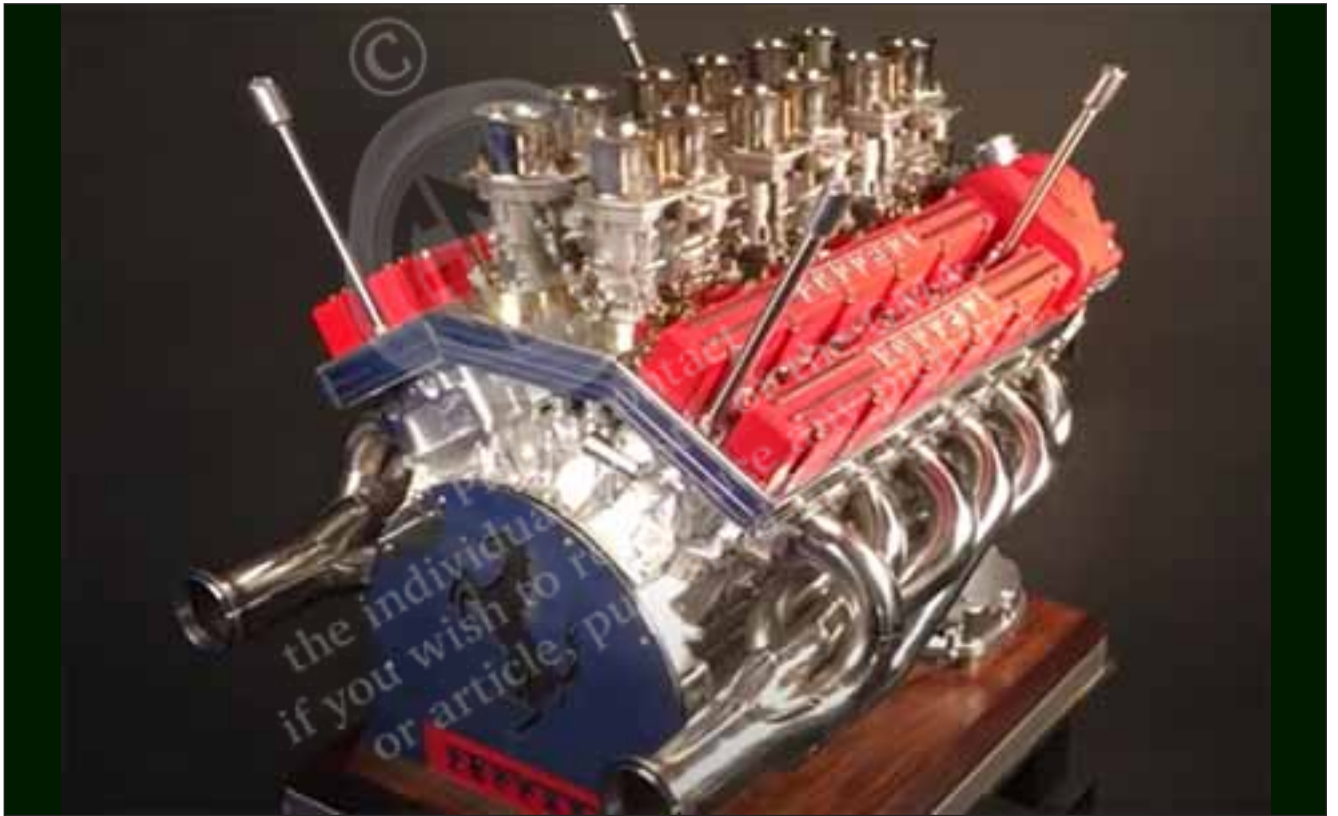
Ferrari Formula 1

27 x 40 inches – sold at auction



Blue Porsche GT3

33 x 53 inches – sold at auction



Ferrari V-12 Colombo Engine Sculpture

Full size, made from polished aluminum, brass, and stainless steel on black walnut base.

Can be configured as pedestal mount or floor mount coffee table.

Greg Stirling

Harley Davidson V-Twin (Twin cam 88) Kinetic Cutaway Engine

This is an operating cutaway art piece made from a running 2008 Harley Davidson V-Twin engine. Hundreds of hours were spent polishing, fabricating and machining this work of art.

It features a quiet stepper motor drive with variable speed control, stainless steel electropolished drive chain, polyethylene piston sleeves, decorative brass piston rings, polished aluminum and stainless-steel parts on a walnut base with hand rubbed oil finish. This unit is mated a working gearbox and 6 speed shift mechanism.

Greg Stirling





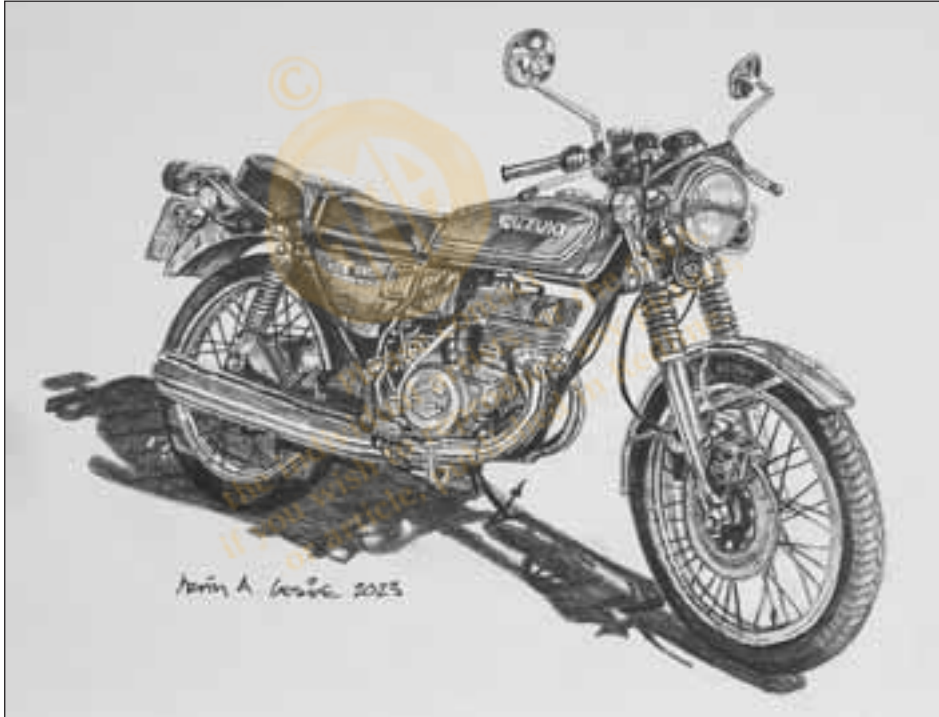
Red Bull, Max Verstappen Formula 1

27 x 40 inches – sold at auction



Porsche 911 GT3 Metal Sculpture

Welded stainless steel, carbon steel, bronze, and aluminum. HDPE wheels and rubber tires. Walnut base with hand rubbed oil finish. 30 x 12 x 12 inches



Suzuki GT 185

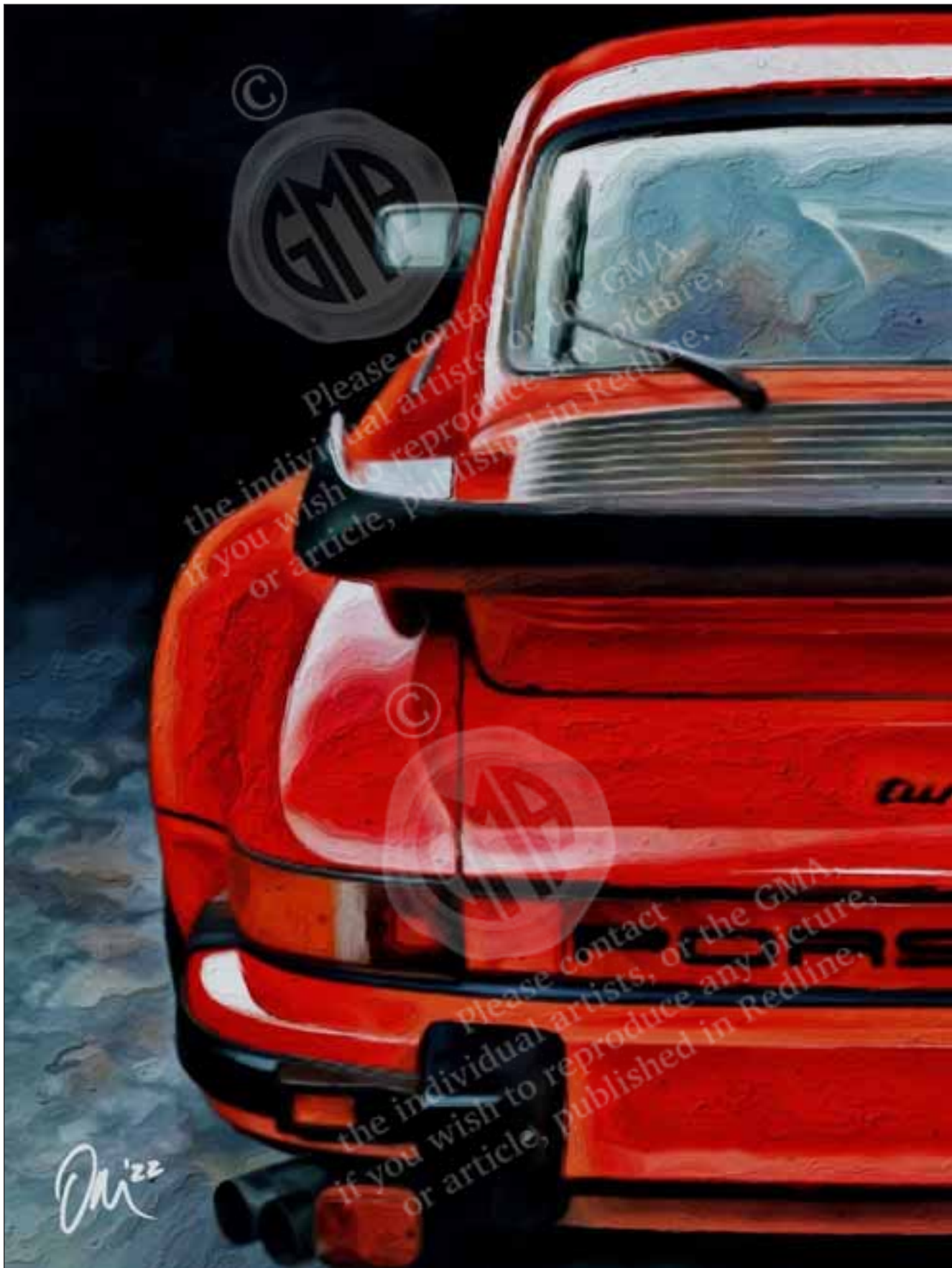
Pencil illustration on board
Keith Leslie

Meg & Guinness

Pencil illustration on board

Keith Leslie





Porsche 911 Turbo



Porsche 917K



Antique and Primitive



A Classic in Red



Bentley Speed Eight

This original was snapped up by a client of mine with one of the most amazing car collections. It will sit above the Bentleys in the 'Bentley section'.

Paul Toogood

Cityscape – Ferrari

In a discussion with a gallery owner in Laguna beach California, we came up with this, as another interesting look. I am looking at producing four different cars in four different cities.

I did this, which is now available in print. I do like the larger, almost poster size. The medium is pen and ink.

Paul Toogood



Packard

I still enjoy close up high chrome, as with the Packard. A client in California has an amazing garage that looks right out of the 1940s, so plenty of material there.

On a recent trip to see him I did this Packard shown here.

Paul Toogood



Le Mans 1971



Namibian Desert Land Rovers



Niki Lauda, 1976 Monaco Grand Prix



Rene Dreyfus, Pau Grand Prix 1938



Herman Lang, Nurburgring 1937



Jim Clark's 'Office'

This is an acrylic painting on canvas, measuring 30cm x 30cm, based on a photo of Lotus 25B R6 that I took at the **Jim Clark Museum**, in 2019.

I had been thinking about doing something for a future **GMA** exhibition at the **Jim Clark Museum**, and went through a lot of photos and books before it dawned on me that cropping this image to a square format would work nicely, so I made a start, not initially realizing how tough it was going to be.

It took a long time, about 6 months off and on, with quite a bit of headscratching. There were times when

it really got to me, which has never happened before, and I just had to put my brush down and walk away, but I got there in the end, and I think it is acceptable. I just need to get it to the UK, but there's plenty of time.

After a while, I looked at the unfinished painting and realized that it was the kind of subject that **Richard Wheatland** does quite a lot, and extremely well, of course. That made it a bit daunting. However, I'm not trying to copy anyone's style, and I hope it doesn't look that way. Just coincidence.

John Napper

ArtyFACTS

- 1 Saudi Arabia, where much of the 2024 Dakar Rally was fought, and won by Carlos Sainz Senior.
- 2 Pastels, Oil and Bronze sculptures.
- 3 Spanish actress Penelope Cruz.
- 4 Gustave Caillebotte, who was born in Paris, and who painted it frequently.
- 5 Sir Lewis Hamilton MBE.
Did you know he is an Honorary (FREng), Fellow of The Royal Academy of Engineering too?
- 6 German Expressionist painter Ernst Ludwig Kirchner, founded Die Brucke (The Bridge) movement. He and other German artists were branded as 'degenerate' by the Nazis in 1933, and many of his works were destroyed.
- 7 In Madrid near the IFEMA centre, not far from the airport.
- 8 Lascaux, famous for it's Palaeolithic cave paintings of animals in the South West region of the Dordogne.
The Paleolithic Age, often called the Old Stone Age is 3.3 million years ago to around 12,000 years ago, At this time early humans developed the use of stone tools and artifacts.
- 9 The Mille Miglia (1,000 miles) from Brescia to Rome and back to Brescia. A fatal accident involving the Ferrari of Alfonso De Portago & Ed Nelson and spectators in 1957, ended the race.
- 10 American painter John Rand first submitted his patent for the collapsible paint tube in 1841. Pigs bladders tied with string were tubular paints forerunner, but were too big and difficult to transport, and you needed many to get a good colour range. Glass syringes were the next step used by the French landscape painters of the Barbizon school, before aluminium tubes became available. The advent of tubes had the effect of allowing artists to more easily travel and paint outdoors.

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Next Issue

Copy deadline for
Redline Summer 2024:
Sunday May 26

Please e-mail any Redline
contributions to:

john.redline@yahoo.co.uk

The full version of the Guild of Motoring Artists (GMA) 'Redline' emagazine is intended for circulation limited to members of the GMA only. A shorter version with watermarked photos appears on the GMA website.

All articles in Redline are subject to GMA copyright unless otherwise stated and should not be reproduced without permission.

Articles included in GMA Redline are the writer's views and ideas, therefore they do not represent policy and views of the Redline editorial team or the GMA committee.

The GMA & Redline emagazine accept no responsibility over others' views and comments.

The GMA is not responsible for the contents or availability of linked websites.

Articles and Links should not be taken as endorsement of any kind.