

Stephen Smith

A different approach



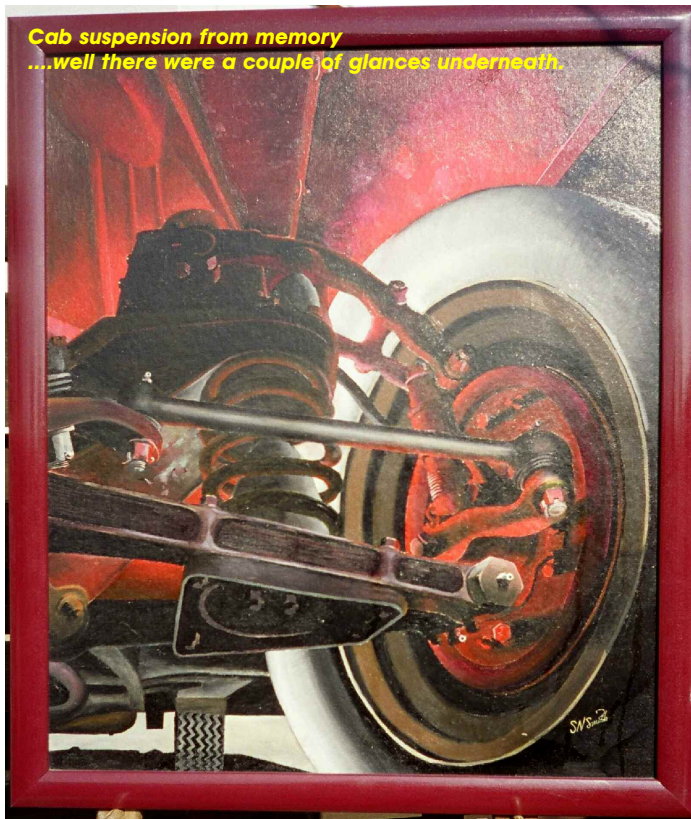
My cab as it was in 1972 along with my wife as she was in 1972. This is in a forest near the Loire

Scrapyard Dec 1965



For me 'Art' began at junior school when a few children might gather round while I drew in the playground. This was embarrassing but not as irritating as impetigo in the knee or as stupid as walking into the sharp corner of a brick-built outside toilet – a hospital job. I was aware of being rushed there by a late mark of Standard Vanguard so the concussion couldn't have been too bad.

Around the age of nine everything was going in indelibly. I could recognise buses and lorries by their sound alone and set about making little illustrated booklets of aeroplanes, and could be caught after bed-time trying to put transfers onto an Airfix kit using a saucer of cocoa. But worse still was the

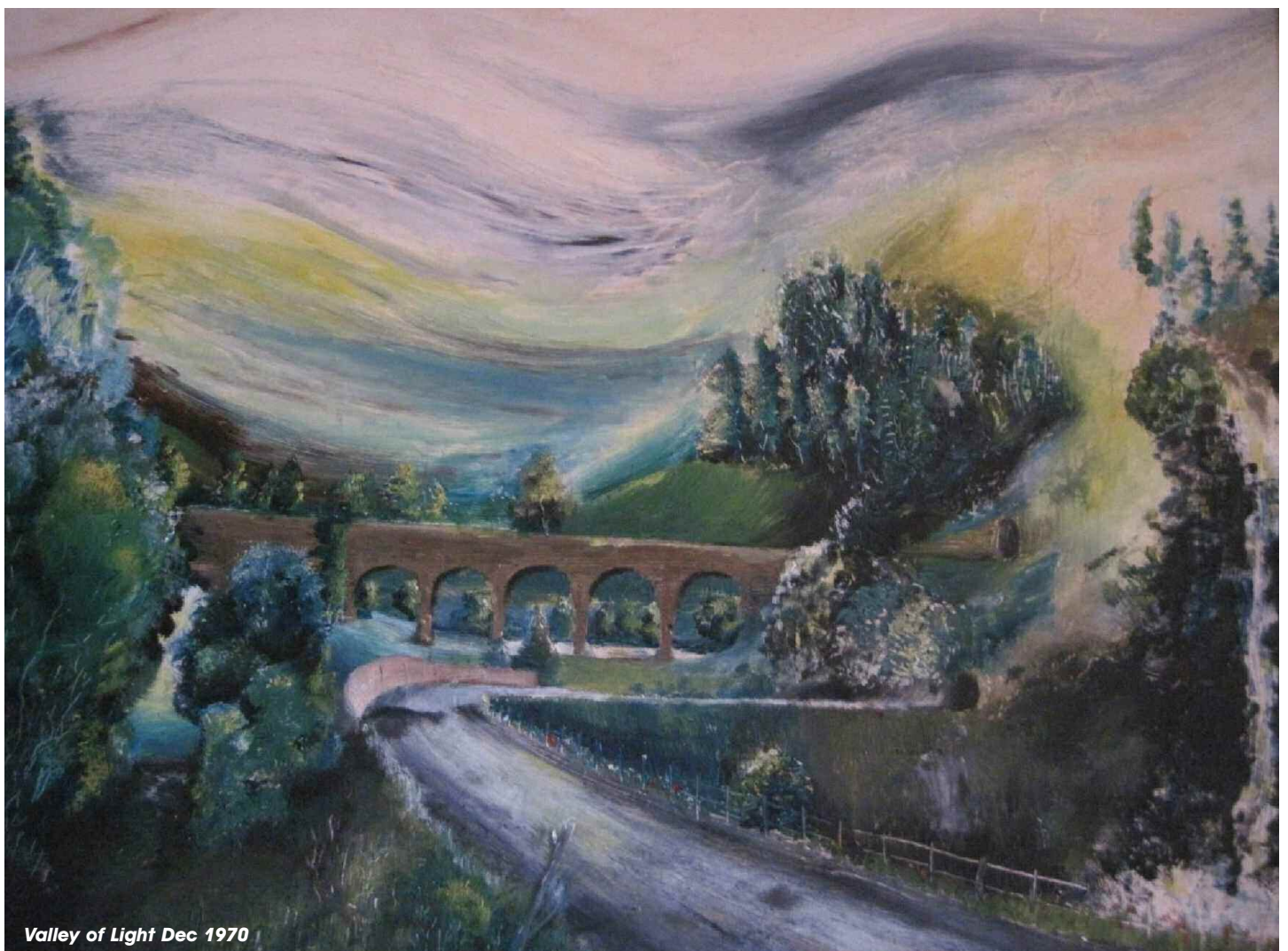


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discovery of my rabbits that I'd hidden in the bottom draw of an old wardrobe. This occurred in the middle of the night. Whatever sex they were there was a hell of a lot of foot thumping!

Once a week we painted in the classroom while listening to a story emanating from a huge radio with bakelite knobs. It was probably a productive time because I still have some certificates and my painting of the Liver Building was portrayed in the Birmingham Mail. Perhaps it was the teacher who was actually productive. I was one of two who reached grammar school. The subject 'Art' then became more diverse and included essays on the old masters and techniques such as painting with a limited palette. This could produce a scene of folk huddled around a brazier in the dark.

At teacher training college the subject was annihilated. Pottery wasn't inspiring me then and I declined an offer of a B.Ed in Art because of a strong aversion I had to Lichtenstein, and particularly mobiles that appeared to be prominent in the department at the time. I was personally

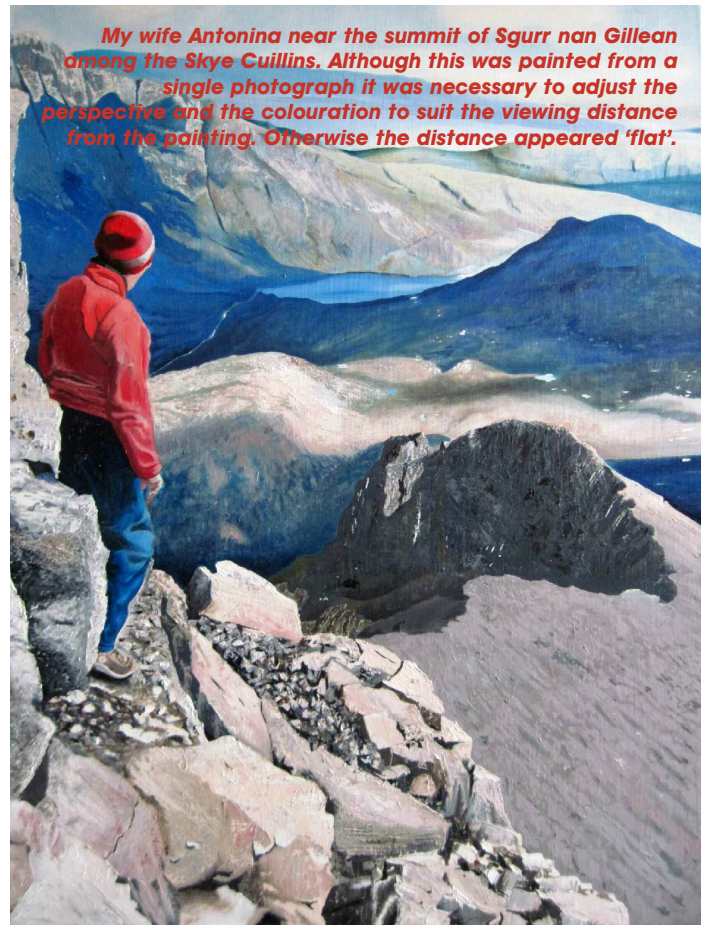


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into the subtlety of light and realism, perhaps I'd sipped from a poisoned chalice in this regard but it dominates my thoughts still. I never painted my potholing experiences anyway though.

1970 was a crucial time for me because although I had made a conscious decision to avoid a career in Art in the 6th form, the failure to engage at degree level removed any last chance of a rethink. I remember saying to myself that I'd never join the embellishers but would attempt something more useful. I was really derailed by the idea of mature artists designing mobiles even though exams had suggested that I was more able in Art than Science. What a decision! Just like the leader of the Avenger torpedo bombers in the Bermuda Triangle, I'd made up my mind, the compass was wrong and I'd stick to my conviction.

From this point there was little time for painting. Teaching of many subjects at secondary including remedial work, Integrated Studies, Art, Youth leadership work (a donated Morris Oxford was burned by vandals) and Mountain Leadership led eventually to an Open University degree and Science, in keeping with the earlier decision. Teaching Science at this time of teacher redundancies was however difficult to achieve. The passport was a



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year's course at Strawberry Hill for Physics teaching. They were difficult years and they were to become even more difficult.

Eighteen years in teaching was enough. To continue in Science I would abandon educating reluctant children and go it alone.

Another year away from a family with four children for training in a various aspects of Biotechnology covering everything from Process Control and the fundamentals of Engineering to Fermenters led to an appointment as a Research Assistant at Imperial College in London. I began to grow airway epithelia from theatre samples to study cell differentiation. This in turn led to electrophysiology of airways and the ion transport involved in Cystic Fibrosis. Another eighteen years passed.

During these years painting shadowed all the other activities. My wife (who I'd met while searching for the Loch Ness Monster in Inverness) and I, had bought a London taxi. In the first instance it was to travel the world and in reality after reaching only the South of France, as a family transport. The struggle to maintain this vehicle (the A posts were rotten when we bought it) along with the restoration of a Wolseley 12/48 discovered in a scrap yard in Conway was reflected in further painting.



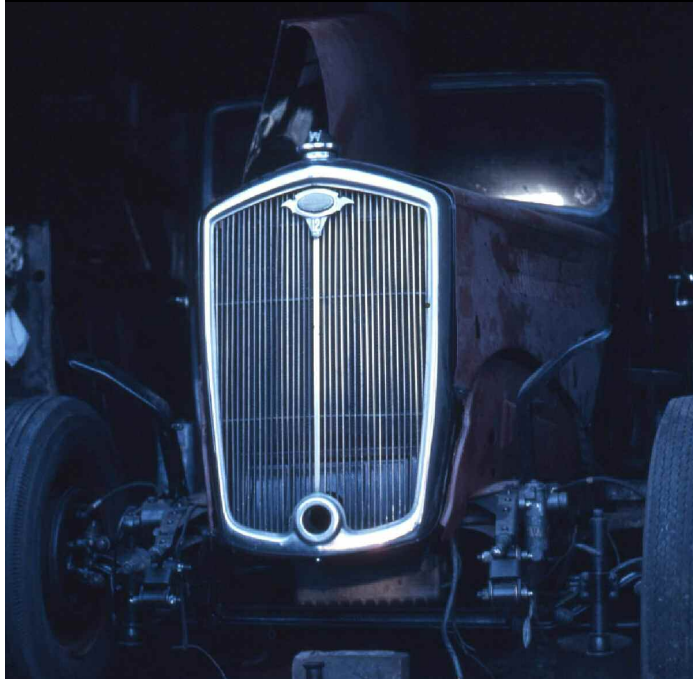
Book covers were also undertaken: two are shown. Above is the cover illustration from The Rise of a Goddess Book1. The one below is from Book 3.

More recent work has been covering vehicles and illustrations for manuscripts. I have four of these on the go.

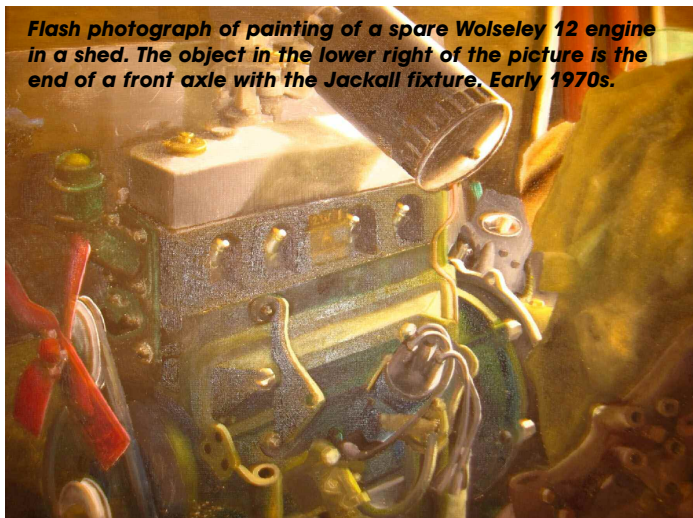
I'm a recent member of the Guild of Motoring Artists and since I've looked at the material that various members are producing I've decided to head off in the direction of vehicle workshop still life. For me this means the complete opposite of glittering bonnets and represents the struggle of the ordinary man in what he would like to imagine to be a home workshop but is often just somewhere out of the wind.

Stephen Smith

Photograph of Wolseley 12 during the rebuild.



Flash photograph of painting of a spare Wolseley 12 engine in a shed. The object in the lower right of the picture is the end of a front axle with the Jackall fixture. Early 1970s.



Austin FX4D. Engine during the first rebuild in the early eighties.



FROM THE EDITOR....

Stand by for the Guild AGM at the turn of April/May with your paintings fully prepared for the upcoming Gaydon exhibition. David will be sending out a final date confirmation e-mail very soon. Any subject in print or original painting format brought along to the AGM please.

At last we seem to have shaken off what seemed to have been an interminably wet and long winter and we can hopefully look forward to a sunny summer season of great events and profitable exhibitions.

Best Wishes,
Barry Hunter

MICHAEL SCHUMACHER

It was with horror that we heard the news of Michael Schumacher's skiing accident in the French Alps on December 29th 2013.

After a long and distinguished career in what is still a dangerous sport it is ironic that he has had this awful accident while having what should have been a relaxing recreational day out skiing with his son.

The world waits, hopes and prays that Michael will make a full recovery in the fullness of time. Your Editor has an exhibition at Stoke Mandeville hospital at present and has painted this tribute picture as a prayer for Michael's safe recovery.



News Flash

GENERAL MOTORS appoint the first woman Chief Executive.

America's biggest car-maker has appointed 51 year old Mary Barra as chief executive, the very first in the world in the motor industry. She is the fifth female member of the 14 strong board at GM. Mary Barra has a bachelors degree in electrical engineering from Kettering University in Flint, Michigan and an MBA from Stanford. Her father worked for 39 years as a GM die maker.

DAMIEN HURST ARTWORKS STOLEN.



During December 2013 two signed prints called Pyronin Y & Oleoylsarcosine worth some £33,000 were stolen from the Exhibitionists Gallery in Notting Hill. To describe the prints they were both rows of multi-coloured circles and appear to have been stolen to order.

Obituary

Janet Cesar 1961-2014



Janet Cesar who was formerly the secretary of Silverstone Racing Club died recently and suddenly at the tragically young age of 53. She had recently worked since for Haggerty Classic Car Insurance and was well known in racing and classic car circles.

She was one of the most bubbly, enthusiastic and fun-loving ladies you could wish to meet. She seemed to know, remember and greet with great love and enthusiasm all who met her.

My wife Liz and I knew her well through Silverstone Racing club and the Doghouse Club. She was just such a joy to have known with a wonderfully wicked twinkle of fun in her eyes. Her funeral service on March 19th filled the large St Lawrence Church in Towcester and the BRDC Clubhouse at Silverstone afterwards. She will be very much-missed.

Barry Hunter

ArtyFacts

Questions!

1. Which BBC News presenter is chasing art fakes?
2. Where in Britain can you find a new and important Cezanne exhibition in 2014?
3. Which Paris dye works director is famous for work on the Classification of Colours into a Colour wheel?
4. Which car manufacturer makes the 911?
5. Which art critic coined the name 'Les Fauves'?
6. Which car show is based at Stoneleigh near Coventry?
7. Who is the current World Rally Champion?
8. What car part did Shorrock make?
9. What does the SU in SU carbureters stand for?
10. Which art movement seeks to depict subjects from multiple viewpoints?

Chairman's Letter

Dear Guild Members,

I hope you are all well and your art and that paintings for your personal enjoyment, private commissions, for personal exhibitions, your local art club shows and of course Guild exhibitions ahead are off to a good start this spring. I know many of you are already painting and exhibiting, so well done. I am aware that time marches on this year and we are soon to hold our first GMA exhibition, where we are invited back to the Jaguar Land Rover Gaydon Technical Centre, in the 'Street'. Those of you who supported this exhibition two Septembers ago, know how well it was received and how successful the Guild was in sales, Gaydon staff interest and visitors alike, over just three short days.

Keith Phillips, the Workshop manager, is happy to supply us with as many displays as he can allocate, though this may not be as many as last time. This does not stop us bringing along some spare boards ourselves, or renting some more, as we did at the Gaydon, Heritage Motor Centre and Museum last May-June.

In preparation to this, our first of I hope, several successful Guild shows for 2014, we will hold our AGM, slightly earlier this year. Again back at the Heritage Motor Centre (HMC) for both practical reasons and to help us encourage a more rigorous approach to the way we prepare, select, hang and return paintings. More of the AGM and the Gaydon Technical Centre exhibition later.

As you know, over the last three years, I have had the task of collecting, storing and transporting over 100+ paintings from over 20 artists, with the diligent help from the committee and a few dedicated artists who have helped with the hanging, manning or dismantling of the shows. I still have just a handful of paintings that I intend to return to the respective artists, if feasible, at the AGM. Hopefully we can swap them for newer artworks for consideration and selection for the Gaydon exhibition.

Whilst I have been happy to do this, the committee and I recognise now the need to ensure that the GMA becomes a little more professional and robust in the way it conducts exhibitions in future. This will be of benefit to the artists, the Guild itself and of course provide a more impressive show to the public who view our exhibitions. To further support this, Martin Buffery has sent me a set of labels that we would ask artists, submitting artworks in future, to apply to each piece they submit for selection. This of course will assist the selectors, the exhibition listings and public to see the same level of information for each artwork. Having had to prepare and type up most of the exhibition listings this past few years, I cannot stress how much effort and time it takes to prepare these listings. The labels that Martin has now drafted out, I think will be invaluable.

Returning to the AGM, I would like us to hold the AGM on Sunday 11th of May, and have our members bring along artworks for selection for the JLR Gaydon Street exhibition. These we would then be exhibited from Tuesday through to Thursday of the following week. It would also be ideal to be able to store the paintings for a couple of days at the HMC, prior to hanging in the Street at JLR Gaydon. It would also be necessary to request member support on manning over the three days if possible, and also support to dismantle and store/return the artworks.

I would be happy to store some paintings for artists who are unable to return to the Midlands later that week, which I can return either from the Midlands, or in passing back south past London, or re-post them back.

I would like to propose, based on my discussions with Emma Rawlinson (*head of exhibitions and training at the Gaydon Heritage Motor Centre*) and Keith Phillips (*workshop manager in the Street and head of exhibitions for supplier in the Street*), that it would seem the best timing would be 11th May for the AGM and the following week for the exhibition. I will be happy to be flexible to move this date back a week, if I get prompt response. However, for the purpose of placing a stake in the ground, I would propose the following dates and request for support, as follows:-

1. Confirm if you are able to attend the AGM
2. Advise me in advance what artworks you will be bringing along to the AGM for the JLR Gaydon show
3. Please print off labels attached to this Redline and the artwork labels for your piece(s) of work
4. Please advise me what day(s) you maybe able to assist with hanging, manning, dismantling shows

Labels to be used when submitting works for GMA exhibitions

Artist Name Here

No.1 Title of Your Picture

?cm x ?cm framed

Medium

Art

No.2

?cm

Media

Artis



LIST OF ARTWORKS DELIVERED

No.	Title	Media
1	example	oil
2		
3		
4		
5		

Dates & Logistics:

GMA 2014 AGM

Sunday 11th May 12.00:

'Education Room' (at rear of HMC Museum),

AGM: Arrival Tea/Coffee & biscuits and submit paintings if brought along

12.00-12.30*

AGM: Start

12.30

AGM; Agenda Summary: Introductions, 2013-14 finances, 2013-14 lessons learned, 2014-15 events ahead, new ideas for the future, committee review, members Q&A, AOB and end

AGM: Pause for art selection:

13.30 (members will have courtesy to feely walk around HMC museum)

AGM: Return to confirm paintings:

Selection or return of works

14.30

* Note: Emma Rawlinson advised me we can store paintings locked in Education Room to noon 13th.

Obviously we can discuss any topics the members would like to raise and, should anyone have any specific topics, ideas, comments or thoughts that you would like to see on the agenda, please let me know before the AGM. Remember, this is your Guild and should anyone like to be considered for a role on the committee, please also let me know in advance so we can offer to propose you.

With regards the actual GMA exhibition itself, I can advise the members, based on past success with our exhibitions at JLR and Ford, that any automotive subject matter, era, make, marques or models will be equally acceptable and of interest to the JLR staff and visitors. Prices of originals, we

leave to your discretion and although the GMA will not take an entrance or hanging fee, we will request you allow for a 15% contribution on any sale to the BEN charity via JLR. Limited Edition prints will also be totally acceptable as we have found these to be very popular too. All artworks should be well presented in a frame, with strings & D-rings, with D-rings & hooks taped over to protect other artwork when storing prior to hanging. The artworks **MUST** be labelled as per the labels attached to this Redline. If canvas paintings are unframed, please ensure edges are painted neatly around edge or painted white, with string, d-rings and labels, as if it was a framed painting.

JLR will advertise the GMA art exhibition, as it did last time via it's intranet & hardcopy TeamTalk magazine, so the exhibition will be well anticipated.

Looking ahead for future exhibitions, we will of course be asked back to Ford Dunton in July-August (exact time TBC by Ford), so please prepare for that. It is always very well attended by staff and visitors alike as that exhibition always coincides with their Vehicle Enthusiasts Day. I understand in discussing with Martin Buffery, we could have a 'pop-up' exhibition opportunity in Leamington Spa and I can get a 'pop-up' exhibition in either London or Southend-on-Sea with my contacts there in the art-world. If anyone else has any art exhibition contacts, please let me know or raise the opportunity at the AGM. As with all such spontaneous exhibitions, it will only be as successful as the 'local' GMA artists efforts and collective support from the membership can make it at short notice. With regard to other exhibitions, we of course can consider the Silverstone Classic, but the past couple of years we have supported this, and our feelings (within the Committee) is mixed and unconvinced that this is the best way to spend time and money, for there have been none or very limited sales. Again, something we can discuss at the AGM.

With regard to exhibition opportunities back at the HMC, Emma has told me that through 2014 is not a good year, as JLR Technical Centre will be taking over the building



there over the coming year. What few exhibitions the HMC will be having including Aston Martin and the Big Draw in October, there are now few clear opportunities this year.

That said the HMC will be awarded a significant £1.45M Lottery Fund grant that will enable the museum of some 200+ historic British cars, to be combined with the Jaguar Daimler Heritage Trust and re-housed in a site next to the current HMC building, which used to be the Helicopter Landing Site.

The original £4M HLF received by the HMC, plus this new Lottery grant, will be matched by Jaguar Land Rover and the Garfield Weston Foundation Trust, and a new facility will be built starting now (Spring 2014), to be completed next year. The new Museum Collection will enable the 200+ cars and Jaguar-Daimler Heritage Trust collection to be viewed in the new ultra modern facility where there will be a focus for education and workshops, plus the ability to view cars being worked on while in restoration.

In summary, Emma said that once the new facility is built, the GMA will be very much welcome to regularly exhibit and get involved with the art education projects, it plans to put on in the future. So in summary, while we are not able to exhibit this year, by 2015, the GMA will be very much part of the HMC schedule of events, which is great! I attach a picture of the new HMC centre, which I think you will agree looks very impressive!

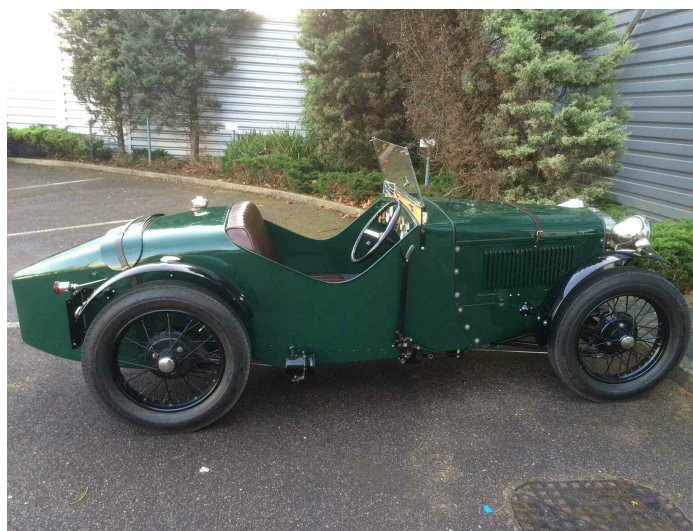
Apologies for my relative radio silence since the last Redline. As ever, I have been very busy at JLR, running a couple of ETO (Engineered to Order) Jaguar Special vehicle projects, which of course is both very exciting and a great honour to be involved in at an early design and engineering feasibility stage of the company. Martin and I often catch up with a coffee or two and we swap design engineering war stories, but it's all good fun. I hope to be getting my brushes out too to complete a couple of half started paintings and the impending AGM and painting submission, will encourage me to complete them now!

While driving back from a short skiing holiday in France earlier this month, I spotted three Transporter Trucks with new Maseratis on them. What made it remarkable was the astonishingly well tailored full-car covers with the Maserati



logos on them! I must confess that they looked beautifully wrapped. I wonder if the customers get to see them in the 'wrapped' condition like that! I imagine the covers must cost a small fortune. I was disappointed I did not take a photo of the Maserati transporters with the car covers, but a few days later when I was driving to Jaguar, I saw one of them on the M40 heading north and could not resist photographing it! I attach the picture for your interest!

In closing, last week I was impressed to see this Austin 7 turn up at work (RLE International) in our Basildon UK office, that one of our Project Managers owned, It certainly brightened up the morning!



Thank you in anticipation of your support for the AGM this year and submission of paintings for the JLR Gaydon art exhibition in the Street, where I look forward to meeting many of you.

With Kind Regards,
David Ginn
GMA Chairman

What's On

A round-up of interesting Art Exhibitions in 2014

CEZANNE AND THE MODERN

at the Ashmolean Museum Oxford

13th March to 22nd June

Cezanne's well-known Mount Sainte Victoire is the main masterpiece here from the Pearlman Collection. Such a thoroughly modern artist from the turn of the previous century.



DEGENERATE ART: The Attack on Modern Art in Nazi Germany 1937

at Neue Galerie in New York

13th March to 30th June.

Some say as a direct result of Hitler's double rejection of his artwork for the Vienna Akademie of Fine Arts he held a grudge against modern art, and particularly Expressionism. This is an exhibition of the work stolen, sorry er... siezed by the Nazi regime to ensure the German nation was not diluted by non Aryan, often Jewish, degenerate, inferior and distasteful images.

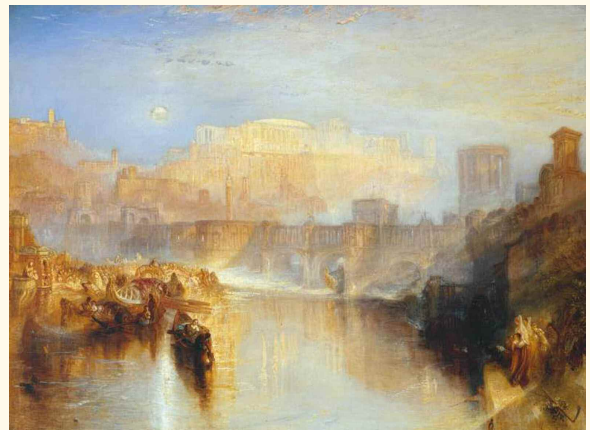
LATE TURNER: Painting Set Free

at Tate Britain

10th September to 25th January.

As JMW Turner aged his work got more 'loose' and impressionistic, he appeared less frequently in public and it resulted in people beginning to question the whereabouts of his marbles. With some 150 of his late works, this exhibition will put that silly idea to rest.

Apparently Timothy Spall will be playing the part of Turner in a forthcoming TV biopic of the artist.



VERONESE: Magnificence in Renaissance Venice

at the National Gallery.

March 19th to June 15th.

Imposing theatrical, epic banquets in palaces with magnificent figures in perfectly depicted clothing in sumptuous colours. A great renaissance master.

Livio De Marchi



I have just got back from a working visit to Venice where I managed to meet up with Livio De Marchi and his Japanese wife Mieko.

He's a Venetian eccentric who does some wonderful things with wood. Livio speaks no English but his wife has some command of our tongue so with my limited Italian

we had a very interesting dialogue. There is an obvious bit of Dali about him and he was very complimentary about the things that I do with exotic cars.

Check out his website and various youtube videos on him and his work.

Trevor Neale





BOOK review

By Barry Hunter

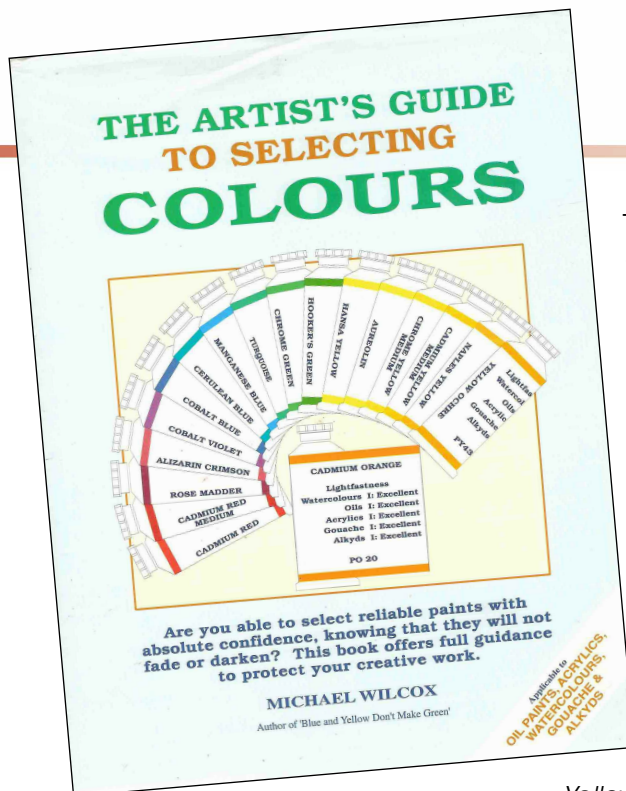
THE ARTIST'S GUIDE TO SELECTING COLOURS by Michael Wilcox

Published by
School of Colour Publishing
ISBN 09587 891 8 5
in 1997.
Hardback
120 Pages, 11.5" x 8.5".

*I paid £14.95 for my copy
from The School of Colour
quite a few years ago, and
it has more than fully repaid
me every penny.*

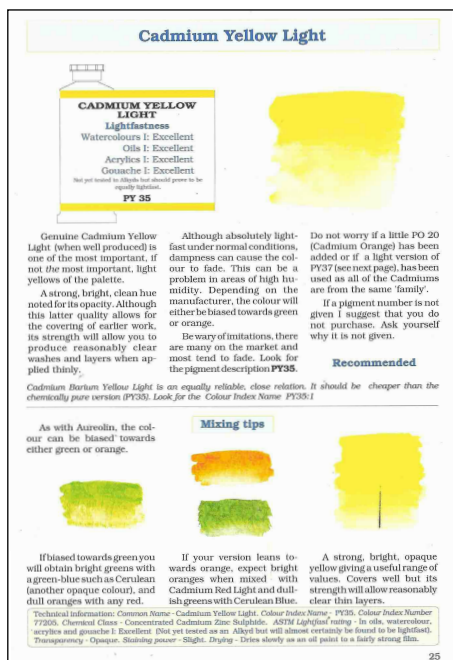
This is an essential working book for the artist to be able to choose the best and most permanent oil, acrylic, watercolour & gouache paints for the job. Michael Wilcox has a scientific background and has analysed an enormous range of artists paints to help artists make more informed colour choices.

The book starts with a history of the development of colours which used all sorts of organic materials, and of course in many cases still do. He explains the differences between Artist & Student quality paints and how colours are tested for Lightfastness and why some are fugitive. He explains the work of the ASTM – American Society of Testing and Materials, their Colour Labelling and Lightfast information. There is also information on paint opacity & transparency, staining & non-staining binders & viscosity.

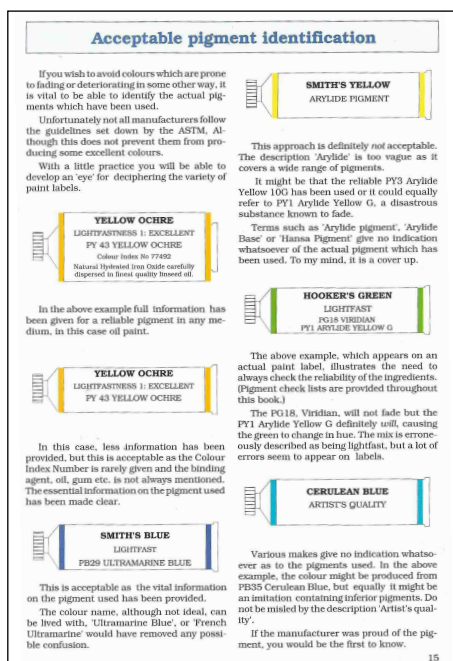


The main part and useful quality of the book then follows in sections for each main Colour Group. So, under the headings of Yellows, Oranges, Reds, Violets, Blues, Greens, Browns, Greys, Blacks & Whites he lists and analyses each named colour in detail. He lists their temperaments and the suitable and unsuitable pigments.

Lets take Cadmium Yellow Light as an example:-



There is a swatch, which allowing for printing accuracy of course, gives some idea of the colour's appearance. An assessment of it's lightfastness in Watercolours, Oils, Acrylics & Gouache which in all cases with this colour we are told is excellent. The ASTM number, in this case PY35 is always given so you can ensure that you can check and make sure you are buying the correct tube. There is a short general paragraph about the colour and it's qualities and characteristics and either a recommendation, caution or not recommended verdict. Below that there are mixing tips regarding colour biases to help obtain the shades & mixes required.



At the bottom is a Technical Information bar giving the chemical makeup and other characteristics such as staining quality & covering ability etc.

The book is an absolute goldmine with this level of information regarding every colour tube you may have had the misfortune to have tried in art shops over the years.

There are also sections on Pigments you should avoid, so you can now paint for posterity, safe in the knowledge that your works will be totally lightfast. Now here is the information you need to avoid using rubbishy fugitive colours. A totally brilliantly useful book!



As you will be aware, 2014 is a World Cup year and this time the tournament is going to be here in Brazil in June. FIFA put a batch of tickets on sale last year before the qualifying games had finished, which seemed odd to me as nobody could know which teams were playing where. I applied for the opening ceremony which includes Brazil's first match, but failed to be drawn for a ticket.

The second stage of ticket sales occurred in February and I applied for all of England's first round matches plus the second round game in Rio which will include the runner-up in England's group. This time I was successful in one match which is England versus Costa Rica in Belo Horizonte which could be a crucial game if England don't lose against Italy and Uruguay.

The ticket is cheap (half price for residents over 60), but the hotels are charging predictably high prices. Still, I will be seeing England play in the World Cup and visiting part of Brazil that I haven't been to before so it will be worth it.

Meanwhile, the year got off to its traditional start with approximately 2 million people on Copacabana beach with live shows on 4 stages and 20 minutes of fireworks at midnight, all free.

January was fairly quiet. A series of demonstrations against the World Cup were planned to take place across the country but proved to be a washout. Only 50 people turned up for the Rio demonstration and they were outnumbered by the police.

Another demonstration took place in early February against a rise in bus fares of 25 centavos (about 7p at current exchange rates) which is hardly a fortune even on the Brazilian minimum wage.

Again it wasn't massively supported and went off peacefully until the end when a small group of 'Black Bloc' anarchists chose to take on the Policia Militar at the

Central Station. Unfortunately this not only caused disruption for commuters but resulted in the death of a TV cameraman who was hit on the head by a rocket.

You may well have heard about this, and I can assure you that there has been a great deal of exaggeration in the reports of what was a tragic accident, particularly unfortunate in that he was the only media member not wearing a helmet.

Since then there have been no more protests and Carnaval went off without a hitch although there was an unusually large police presence just in case.

This year there was a motoring connection in the Sambodromo with the winning samba school basing its parade theme on Ayrton Senna. The show included what appeared to be a genuine McLaren MP4/8 although it wasn't fired up and may have been one of the fibreglass copies created for exhibition purposes at the time.

There was also a long table full of trophies which looked impressive.

The floats in this parade included one incorporating an oval kart track with a genuine kart being driven round it by one of several Ayrton Sennas.

There was also an excellent representation of a rowing 8 moving through fabric 'water', but I've no idea what that had to do with Senna. If anyone can enlighten me about that, please contact Redline.

For that matter, the numerous repetition of Wacky Races characters seemed to be a rather tenuous link with Ayrton Senna, but it obviously didn't concern the judges.

You may also have heard about the local refuse collectors choosing Carnaval to stage a strike. I can see the logic of that since it's a period of excess rubbish so their absence is all the more noticeable, making the strike effective very quickly and Rio resembled London during the infamous 'winter of discontent' in 1979. The authorities responded with threats to fire them all and persuaded some to return to work to clear the main areas by providing an escort of Policia Militar, which basically means at gunpoint.

The refuse collectors obviously have a tough job and are very poorly paid (equivalent to about £300 a month before the strike) and they are appreciated here which means that the majority of the public sided with them. This probably helped the mayor to give in and agree an acceptable payrise after 8 days.

Apart from that it's been a bit dull so far this year.

John Napper

Film Revue

The Monuments Men

This film is a neat tie-in to the upcoming New York exhibition entitled 'Degenerate Art' listed elsewhere. I don't know if there are plans to show this exhibition in other parts of the world, but it would be good if it did travel.

The Monuments Men is a film based on a book written about true events during the Second World War. The title is the nickname given at the time to a group of assorted art experts who were recruited to form a small special unit in the US Army charged with tracking down and repatriating works of art that had been, to put it politely, collected by the Nazis.

As was revealed last year, they didn't succeed in finding everything and a large number of paintings were discovered recently while more are still unaccounted for. However, this small group were very successful despite a war going on around them.

I don't wish to reveal too much, although the basic storyline is pretty obvious, but there are a few interesting twists and nice details.

This is the kind of film that Clint Eastwood does very well, however, the star, director and co-writer of The Monuments Men is George Clooney. In my opinion he can't act to save his life and this film does nothing to change that opinion, but the part isn't too demanding and he certainly did a good job with the directing and there are moments of entertaining dialogue.

It was also good to see that all the vehicles looked authentic, allowing for my ignorance with regard to Russian armoured cars as there was one near the end that I wasn't sure about. The captured Kübelwagen was a nice touch and presumably authentic.

Of course there is also some excellent art as well, although probably reproduction.

It's not one of the all-time great films, but well worth seeing and good enough to make me want to read the book it was based upon.

John Napper

The Guild of Motoring Artists (GMA) 'Redline' emagazine is intended for circulation limited to members of the GMA only.

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.

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

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ArtyFacts

Answers!

1. Fiona Bruce stars with art expert Phillip Mould researching the authenticity of works of art on the Fake or Fortune BBC One TV series.
2. The Cezanne and the Modern exhibition is at the Ashmolean Museum in Oxford, from March 14th to June 22nd this year Tickets £9/£7 concessions – wow!
3. Chemist Michel Eugene Chevreul published The Laws of Contrast of Colour after much research into dyes used at his Gobelines factory in Paris.
4. Porsche of course!
5. The influential Parisian art critic Louis Vauxelles christened the boldly-used colour movement centred around Henri Matisse & Andre Derain as 'Wild Beasts'.
6. Race Retro International Historic Motor Show is based at Stoneleigh Park Showground in February.
7. Ex Ski-Instructor & professional boules player from Gap in France, Sebastian Ogier in a WRC VW Polo.
8. Superchargers.
9. Skinners Union a London company founded by brothers George & Thomas Skinner in 1926.
10. Cubism.

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