



I suppose it was Vanwall that really started my love for motor racing off when I announced to my footballing mates that I was staying in on a sunny day to watch the 1957 British Grand Prix at Aintree. And of course from there on I have always been a life-long Moss fan. He won on that sunny day having taken over Tony Brookes' car and it was the start of real success for Vanwall. When against all odds, I passed my 11 plus I got a Scalextric set for Christmas, the best Christmas present ever! This was also so long ago that the cars, a 250F Maserati and a Ferrari had finplate bodies and are now collectors items. No Vanwall in the set then but that would arrive not long afterwards in plastic with a white Moss helmet!

When I look at the covers of my exercise books though, I couldn't have been paying too much attention in lessons

as they had a selection of 'sharknose' Ferrari doodles all over them. A little later I was working on a painting in front of the tv one Bank Holiday Monday when my heart was almost broken! My hero Stirling Moss had inexplicably crashed at Goodwood and was soon in intensive care. Prayers being said all over the world for one the world's greatest sportsmen were heard, and he eventually recovered. He was to retire a year after and two more heroes had arrived to take over in formula one.

Jim Clark who was so good it was almost unfair and the plucky Graham Hill whose gritty determination and great sense of fun tended to win everyone's hearts. My first Grand Prix was the first one held at Brands Hatch in 1964 and once again the brilliantly smooth and rapid Jim won in that slim little green and yellow Lotus from the doggedly pursuing



Clark &amp; Hill. Flat colour

Graham in the deep deep green BRM with it's bright orange nose band.

I was proud to obtain my very first commission at age 15 when a neighbour wanted a painting of nearby Pembroke castle. I even got paid for it, which as all artists know is not necessarily a given, but £25 doesn't seem all that much now!

In the early sixties I saw an advert in Autosport for motor racing christmas cards by someone called Michael Turner. Seeing these paintings was the inspiration for me starting to paint racing cars and ever since the great man has always set the standard for action-packed images and authenticity. I bought many more of Studio 88's cards after that and

eventually met my long-time hero and inspiration at his 1988 Carisbrooke Gallery exhibition in London where he and son Graham very kindly signed my copy of his and Nigel Roebuck's book, 'Formula One – the cars

and drivers'. Later in the 'noughties' I also met Nigel who is just the greatest motorsport writer on the planet and we talked about Max Moseley's ... err ..uncertain future.

The other artist who also made a great impression on me at the time with his race posters was Dexter Brown who worked in a more loose impressionistic but no less

action-packed style. Guild members may remember me reviewing one of his Simon Khachaduorian Gallery exhibitions where I met Dexter and he sent a very nice thank-you postcard which we published in Redline.

I started teacher training in 1965 near Windsor and got my first car which was an Austin-Healey 'Frogeye' Sprite. Later when I started

teaching in London I joined Harrow Car Club and did a lot of autotesting which if you don't know, is all about saving tenths of a second around traffic-cones with lots of spectacular reverse-flick and hand-brake turns.

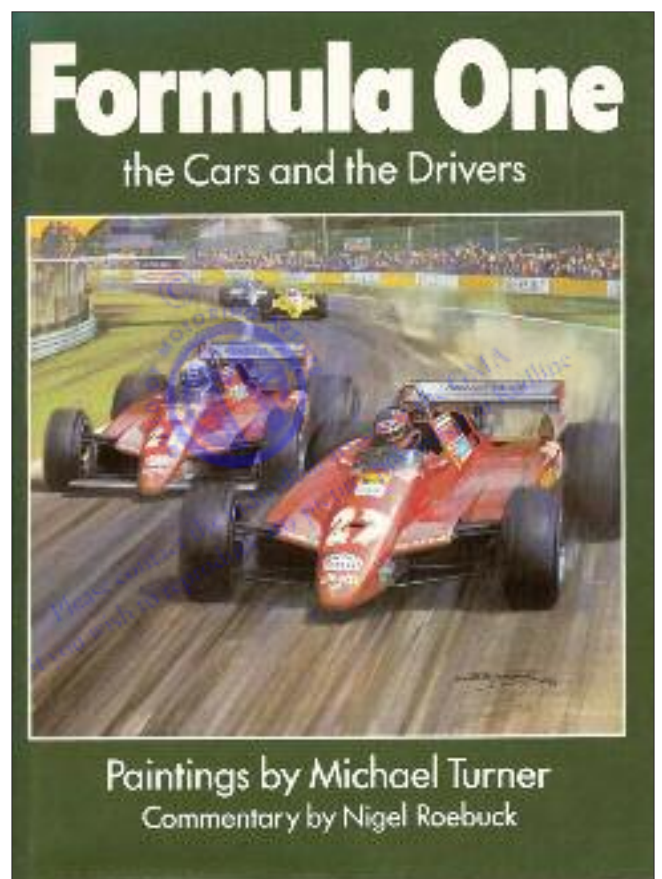
*"I was proud to  
obtain my very  
first commission  
at age 15"*





Lauda '76

A Spridget was a good car for it but a 1293 Cooper S was smaller, squarer and totally unbeatable. A flat-mate of mine at the time and I organised the Harrow Car Club pub 'noggin & natters', and brought Paddy Hopkirk and others to talk to the members as monthly treats. But by far and away the best night was when we got Stirling Moss to come! His fee for his talk was for the club to buy him and Susie dinner at a local Harrow pub, so poor us, we had to take him and his wife out for dinner and entertain him – what a treat! They say don't meet your heroes but in this case that was all wrong – I was star-struck and Stirling was just great fun!







Summer of '76



Vanwalls at Monza



Everyone was very sad when Jim Clark died at Hockenheim in 1968 as a 'gold-standard' in every respect had been lost. But motor sport like all sports always renews itself and along will come a new young lion to pull down the established stars. Today it's Max Verstappen rattling the older grumpy stars cages. In the late sixties it was Jackie Stewart and my next idol the spectacularly thrilling Austrian Jochen Rindt. Jackie talked a lot, was unspectacularly fast and smooth and very much divided opinion at the time with his safety campaign. Time would prove Sir Jackie a great man, totally vindicated on the safety argument and well ahead of his time. But it was Jochen who really stirred the blood and like Senna could make anything seem possible. When Jochen died at Monza in 1970 the real buzz in Formula One died for me. I was inspired to paint quite a bit at that time and I still retain the ones I did of Rindt & Stewart. For what it is worth, my opinion of who the greatest driver I have ever seen is 9 consecutive times World Rally Champion Sebastian Loeb from France.

Career seemed to take over my life in the 1970s and 80s and I ran a Design & Technology department in a school in High Wycombe for many years meeting my wife Elizabeth there. I would drag her to races and most of the historic race tracks all over Europe on holidays that purported to be, for example to the Czech

Republic (Brno racetrack) or the Moselle (Spa, Nurburgring & Zolder)! Visiting our niece who worked in Berlin, at the Avus I managed to get myself locked out on the roof of the hotel next to the old banking! On one occasion we went to the Nurburgring 24 hour race and walked the entire 14 mile circuit. This didn't end well as at the Sweudenkreuz the gravelly path detoured away from the circuit through the dark pine forest as the light was beginning to fade. Did we have a row about whether I was lost or not, having already walked a very tiring, undulating 11 or 12 miles! Luckily for Elizabeth I had such bad blisters that I was hardly able to walk the next day after a night snoring on the tour bus. The European party that takes place at this race each year has to be seen to be believed with vans full to the roof with Warsteiner and chainsaws brought to cut wood for enormous swinging barbecues, all looking very drunkenly Gothic!

In time I got a really good early retirement deal at 50 believe it or not, and eagerly scrambled headlong out of the school door! Around this time I took up motorsport art fairly seriously selling prints, original paintings and commissions. One of the things I did was Oxford and Bucks Artweeks for a number of years converting my double garage into a gallery and it has never been so immaculate with white walls and a



Jim Clark, Lotus Cortina





Mercedes grille

lovely shiny painted grey floor. Ron Dennis the perfectionist McLaren boss would have been proud of me, he who was rumoured to take up his driveway gravel every year to get it washed!

An earlier McLaren man arrived at the Artweek one year in a pre-war Alfa Romeo. A fairly abrasive sort of character who turned out to be Alistair Caldwell the McLaren chief mechanic who got James Hunt's McLaren put back together after the startline crash at Brands Hatch in 1976. It looked like Hunt would not be allowed to re-start and I was, I am afraid one of the hooligans who threw cans on the track in a successful

attempt to persuade the powers-that-be to allow the aptly-named 'Hunt the Shunt' to take the restart and see the Hunt versus Lauda race we had all paid so much to see. Alistair bought two paintings, one of Lauda and one of 'Master James' on the grid of the 1976 British Grand Prix. When Emerson Fittipaldi suddenly left McLaren at the end of 1975, McLaren soon signed James Hunt in his place. My abiding memory of Alistair is his dismissive and exasperatedly funny comment on who Emerson was leaving Championship winning team McLaren to drive for "..... COPER f.....g SUCAR !!! ?? "

At this time I obtained accreditation as a pitlane photographer at Silverstone from Claire Williams who was their Press Officer at the time. I then got access to drivers such as Schumacher, Rosberg, Hamilton, Hakkinen, Raikkonen, Coulthard, Villeneuve, Alonso, Montoya, Alesi, Herbert, Damon Hill, Webber etc. Getting my prints signed by the drivers was good for business but the buzz of meeting and speaking to them albeit however briefly was totally priceless. I liked Schuey when I met him and I found him rather different to the way he was portrayed in the British press. What has happened to him is totally sad and tragic.

I took on the **Redline** Editorship at around this time too from **John Dawe** and this was when it went digital.



Alistair Caldwell

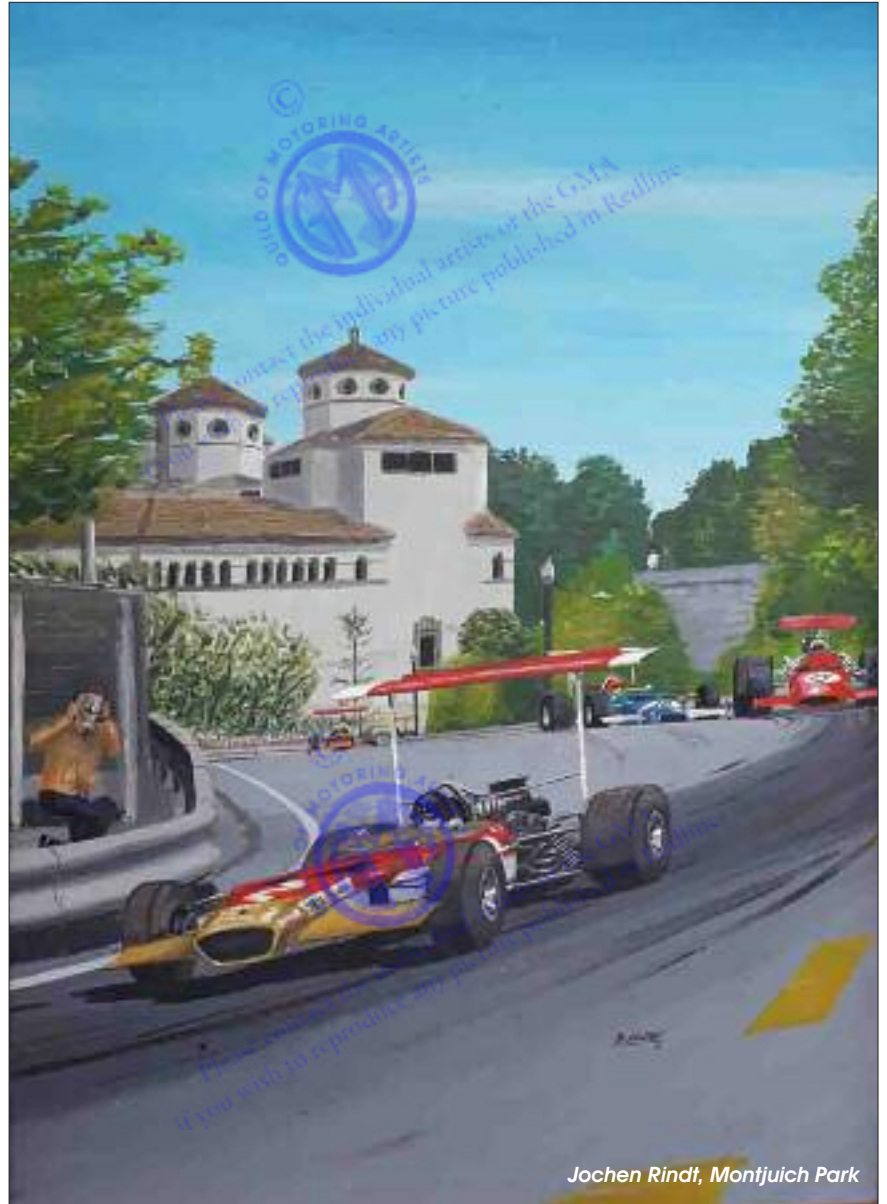
I am not totally convinced this has been our best idea, and wasn't mine, but it has certainly reduced costs. I suspect everyone used to love getting a printed copy of **Redline's** predecessor **Pitstop** in the post, but hands up all those **Guild** members who print out their hard copy of **Redline**? So that I would guess says it all.

In 2007 Elizabeth my dear wife of 37 years was diagnosed with breast cancer and died in 2012. This has understandably curtailed my artistic output somewhat and eventually I passed on the **Redline** editorship to **John Napper** 'our happily retired man in Rio'. He's doing a superb job and we often exchange pungent views on the current state of Formula One.

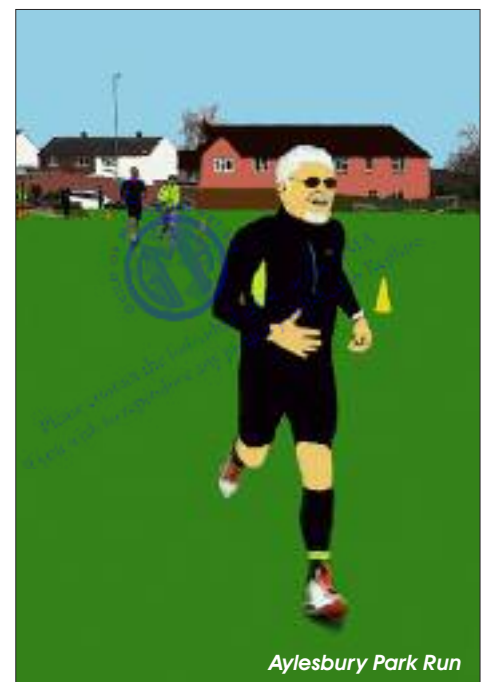
I am now turning out more historic paintings and am particularly keen on sixties racing. I have also recently been experimenting with digitally-enhanced work which I am finding a lot of fun.

A while ago I part-exchanged my classic 1958 'Frogeye' Sprite for a Porsche which I had decided would be a lot more practical and usable though I am a bit more bothered that it puts my driving licence in much greater danger! I have been doing quite a few runs with The Independent Porsche Enthusiasts Club (TIPEC) and they are quite the nicest bunch of unpretentious 'boys (and girls) with their toys' you could wish to meet. Nothing like the stereotypes that some may have adopted with regard to Porsche drivers. Golf and running in weekly park runs have helped to get me a bit fitter than I have ever been and I am finding the running somewhat addictive and very social – now at my advanced age who would ever have thought that!

So that's most of my story up to date. Hope to see you at the AGM.

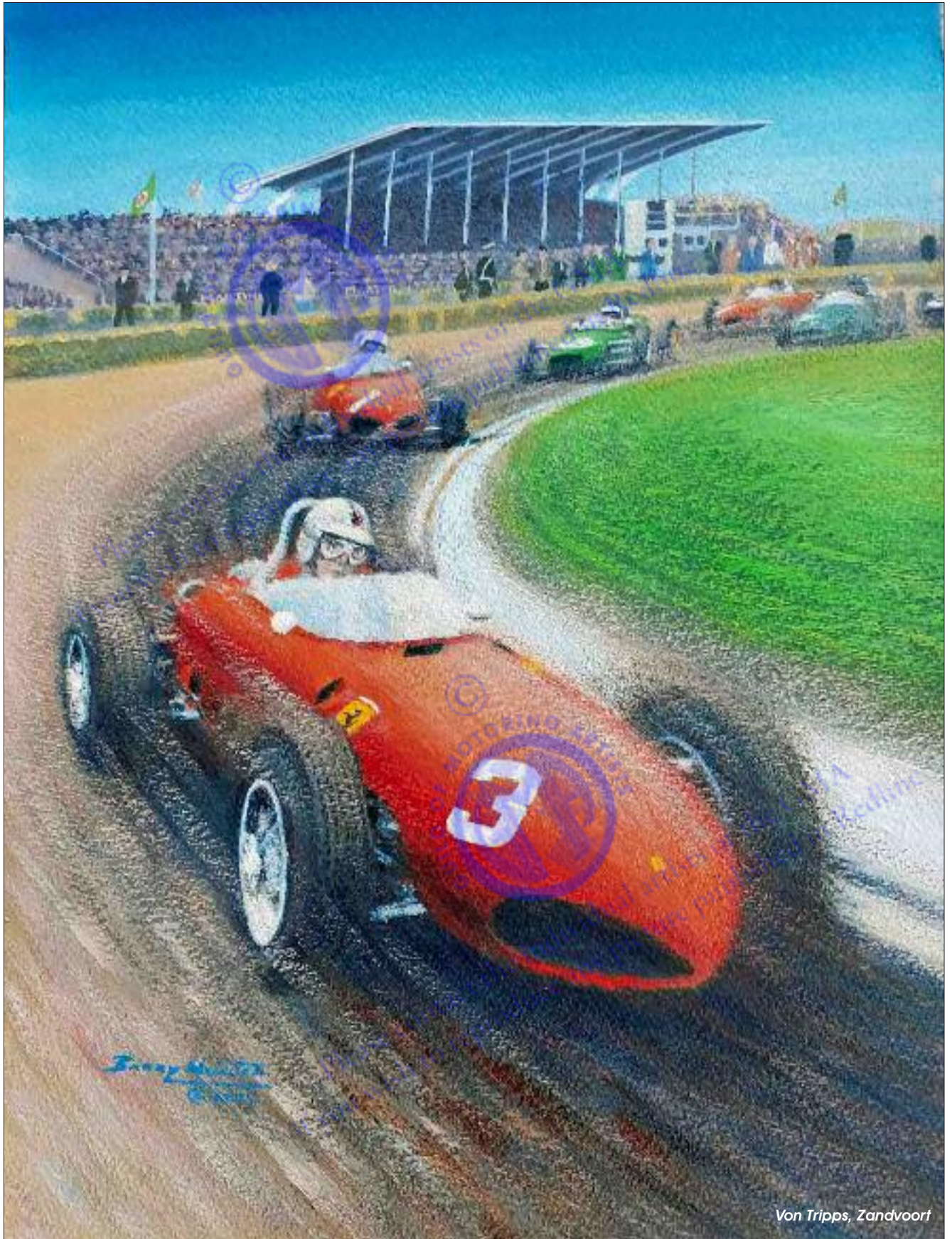


Jochen Rindt, Montjuich Park



Aylesbury Park Run





Von Tripps, Zandvoort



# From the EDITOR

Welcome to Redline. I hope all is well with everybody around the world. Many will have been through elections in various countries since the last issue, and the French election is still going on at the time of writing. As with the USA last year, it seems that unpredictability is the way to go these days. We live in interesting times as the saying goes. I hope you are all happy with the result that you got. Whatever your views on the outcome, you can always switch off from the shenanigans of politics and relax by getting involved in art. And you can now take a break to read this issue which I hope you will find as strong and stable as ever.

This of course is the shortened website version without the Chairman's letter and with lower resolution pictures that have been watermarked for copyright reasons. Hopefully this won't spoil your enjoyment too much. GMA members of course get the full version of Redline. Any on-members who wish to see better quality versions of these pictures or other works may contact the artists themselves using e-mail addresses in the gallery or elsewhere on this website or by contacting the GMA.

Our Chairman, David Ginn, has contributed a review of several recent art exhibitions in London, some of which are still running at the time of writing. He has also supplied another step by step article charting the progression of a recent painting which I always find interesting and I hope you will too.

Steve Francis has supplied an article on his hobby/business making resin model car bodies for slot racing. A sort of mobile sculpture if you like. He has also added paperweights to his range which are very much sculptural. I hope you find this an interesting read and you can see more of his work on his Facebook page as mentioned at the end of his article.

David Purvis has reviewed the new McLaren film which was mentioned a lot in the motoring press while it was being made. Apparently only a limited cinema release and probably gone by the time you read this but read the review anyway because it will be available on DVD and I am looking forward to getting a copy myself after reading this review and also hearing positive comments from others who have seen it.

As always we finish with a packed Gallery section showing recent works of a number of GMA members. Enjoy!

Regards,

*John Napper*

## ArtyFACTS

### Questions

- 1 Which artist's painting was the film 'The Woman in Gold' about?
- 2 Which artist was recently the subject of Tate Britain's most popular ever exhibition?
- 3 Which Japanese artist has an exhibition at the British Museum at present?
- 4 What topical subject did Grayson Perry design two pots to illustrate recently for a tv programme?
- 5 Where in London will you be able to see exhibitions of the works of Monet, Bellini, Mantegna, Lotto and American artist Thomas Cole next year?
- 6 Which Formula One team celebrated its 40th birthday at Silverstone recently?
- 7 What car was the star of the film 'Smokey and the Bandit'?
- 8 What Ferrari did Chris Rea sing about?
- 9 In what German city are the Mercedes and Porsche factories and museums?
- 10 In which gallery and city is Picasso's Spanish Civil War painting Guernica exhibited?

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*



## London Art Exhibitions at the RA and British Museum from the UK to the USA & Russia

So far I have been lucky enough to have attend some 5 great art shows so far, four at the Royal Academy (where I am a Friend member with my daughter Ella) and also at the British Museum. There are several other exhibitions I wish to attend late this summer too and will report on those in the Autumn Redline. But for the five art shows I have seen so far this year, I would like to give you a brief overview and point out the 'automotive' related artworks I saw as well which I hope you find of interest, Also if any of you have had a chance to see these or any other exhibitions in your local town or city, drop John Napper a line and send a short article too, with some photos if you can, it would good to read.

So in the order I saw the exhibitions, I will summarise the following shows, three at the RA and one at the British Museum

### RA 'America After the Fall' & 'Revolution – Russian Art 1917 to 1932'

#### America:

**America After the Fall was the smaller of the two exhibitions, but no less impressive.**

No doubt many of you would have read about this exhibition and hopefully some may have had a chance to visit too (let me know if you did). But essentially it was American art that followed the Wall Street Crash of 1929 (hence the Fall) and covered the art movement depicting life and events through the 1930s such as the mass migration into the USA (which doubled its population in the 1930s and spawned terms such as 'Streets paved with Gold' and the 'American Dream'. But similarly it depicted art showing the terrible dust bowl drought of the mid-west and the austerity that accompanied it.

It covered art from New York, glamour and glitz, multi-cultural growth, the Hoover Dam project and national rebuilding across the country, with growth of Detroit, including the then new Ford Motor Company Rouge car plant building. It also showed political paintings, sport, agriculture and architecture through the 1930s, and not least the famous 'American Gothic' painting portrayed on the outside advertising hoardings. I guess like the Mona Lisa (at the Louvre) I was surprised how small the American Gothic original painting really was! Needless to say there were automotive related artworks there too. The most striking being the Gas station at night.



#### Russia:

The Revolution exhibition was the main and biggest show at the RA at the time I visited these two shows. I know you can read about this yourselves, but suffice to say, I was so impressed with the scale and breadth of the art on show, from the cradle of the Russian Revolution in 1917, that was obviously heavy with political graphic imagery of the workers and the countryside and symbolism driven by the ideals of Lenin & Marxism through the to brutal start of Stalin era that followed and concluded the exhibition.

While both ends of artwork starting in 1917 and finishing in 1932 with strong graphical images, what totally surprised and impressed me was the sheer variety of subjects and styles that were allowed in this period of early Communism. There were fun, humorous colourful paintings, through to the dark, grim and austere, there was advertising of products very typical of the west and an art deco style that was obviously geared to Russian values at the time.

I was particularly taken with the strong architectural paintings and 3D sculptures that were inspired by a confident new regime, bold in scale and ideas.

Of automotive art, there were a couple that caught my eye and not surprisingly there were of tractors! One was a tractor plant, which I show here and one was of a

*Tractor Workshop at Putinov, oil on canvas, by Pavel Filonov*





'red' tractor collage. Like a graphical poster, with a wallpaper type design. Very strongly symbolic of the farm and industrial based economy of much of Russia. In all a very breath taking exhibition and again, hopefully some of you may have seen it too. Google it if not, you will be surprised!

## Royal Academy – Original Print Fair – 4th-7th May 2017

One art show at the RA that surprised me was in fact a print fair of original prints from 38 or so print companies and art galleries from around the country, including London. Many of the stands were of galleries displaying original prints, one-offs and limited editions and many were also by the artists themselves, with either the artist there or the artist's agent. It was a fascinating mix of various print techniques and process and a broad range of styles and subjects, from abstract to representational, black and white to full colour, from small to huge. It was an impressive array of printed art. There was of course contemporary work there, but also a lot of period prints and etchings, which in some cases represented some of the most expensive items on show.

One of the most expensive prints I saw was with a stand by the 'Map Room', who had many old London Tube maps and booklets on display, including an original (and probably only one left) of an A2 size wall pasted London Underground Tube map, that was priced upwards of £90,000 dating back to the 1930s. The reason for it being so rare is that all its contemporary prints would have been pasted up then torn off the underground station tiled walls over time as they were replaced by upgraded maps!

One of my favourite prints, though equally unaffordable at £45,000, was a one-off small, (20 x 38 cm) monochrome blue lino-cut print by Cyril Edward Power (1872-1951) called 'Speed Trail', (circa 1927) of Malcom Campbell's Bluebird car.



Cyril Edward Power, *Speed Trail (Malcolm Campbell Bluebird)*, yours for £45,000

There were also some great street, road bridge and car pictures which all looked great including a terrific 2005 Ralph Steadman Cartoon called 'Bad Craziness'. There were other contemporary prints including a dark moody 'Early Evening Journey, which was a black and white mezzotint print by Mychael Barratt, and a series of colourful automotive inspired linocuts by Gail Brodholt



Gail Brodholt's 'Price of Progress'

including a motorway scene and a well observed local urban street of cars and a caravan print called the 'Price of Progress'. One of the larger automotive prints was a Mary Ryan Gallery print of a dramatic, graphically illustrated, silver white on dark blue wood-cut by Yvonne Jacquette called 'Two Bridges III, (1970) which was of the two main bridges of New York. Very striking!

The on-line brochure url is available if you google: RA Print Fair

Anyway suffice to say, there was much too see and it had some terrific prints, which shed a whole new light for me on the value and scale of prints and medium of print itself. I appreciate many of you already embrace the print format for your own work, one-offs and limited editions. But the show left me inspired and leads me onto my next article on pop art prints from the USA which completely blew me away.

## British Museum, 'The American Dream – pop to present' art exhibition (8 March-18 June)



This was my most recent and I must say, favourite exhibition so far this year that I saw with my daughter, who is also an illustrator and print maker. This show is running as a special exhibition at the British Museum and is still running. I really recommend this to anyone who can find the time to visit London and see this if you can, it is amazing. The reason it is so good, is as





*'Gas' (1940), by Edward Hopper*

much to do with the fact the British Museum has pulled together a massive plethora of modern artists work from the USA, (including Hockney's Pool inspired prints). The 68 or so artists are a who's who of modern art in the USA. Too many to mention, but including such names as Avery, Bochner, Close, de Kooning, Hockney, Katz, Lichtenstein, Oldenburg, Rauschenberg, Ruscha, Thiebaud, Warhol, Wesseimann and Wojnaowicz.

What surprised me and pleased my daughter Ella, was the scale of print content in the exhibition. I had not realized, but of course should have done, that since the 1960s pop art era to now, the medium of print in all its forms, innovations and styles is a huge part of the modern works of art. The artists in this show were all extreme and innovative proponents of this form of art.

The print techniques covered in the exhibition were equally impressive and spanned the following mediums of print; aquatint, drypoint, engraving, etching, intaglio, linocut, lithography, mezzotint, monotype, open-bit, photogravure, proof, screenprint, states, woodcut and wood engraving. Whilst all those techniques may be latin to most of us, I admit, it gives you an idea how varied the images and techniques were. From small prints to huge. One-offs to limited editions.

One of the early rooms had a huge wall dedicated to the famous Andy Warhol 'Marilyn Monroe' screen prints. There were I think 15 of them, all slightly different colours. It would have been great to see just one, but 15 was spectacular! I also liked the Ed Ruscha 'Twenty Six Gasoline Stations' series, including the famous 'Standard' one. There was a long (25'?) photo collage

of these 26 stations across the USA down Route 66 I think, all from the 1960s but the cars in the black and white photos varied from the 40s to the 60s. I was amused to see in the last photo there was also a 'Jaguar Cars' dealership next to the gasoline station!

Another artist I was particularly taken with was Robert Rauschenberg who produced some striking 'Stoned Moon' series of printed artworks, inspired by the Apollo programme and moon landings.

There were also some dramatic Roy Lichtenstein colourful as ever pop art prints and as I said before David Hockney pool and palm tree prints. I also liked from an automotive perspective the Robert Bechte drawing prints in black and white of a 1967 Thunderbird and 1967 Camaro. But the biggest and most dramatic car picture was huge Claes Oldenburg 3D relief of a 1937 Chrysler Airflow that he produced in 1969.

All in all, this was a dramatic and surprising exhibition and I strongly recommend you see it before it ends, if you get a chance to visit London on your travels!

The brochure book for the American Dream – pop to present, with two of my favourite automotive prints (postcards) showing the 'Profile Airflow' (1969) a 75" x 35" 3D sculpture picture, in polyurethane relief on a lithograph, by Claes Oldenburg) and the 'Standard Station' (1966) colour screenprint, by Ed Ruscha.

Interestingly enough later in the exhibition there was another big 'all white in 3D embossed relief' same image of the Standard Petrol Station by Ed Ruscha, that was all white to depict the faded nature of this part of American petrol stations down Route 66 and across America.



## RA, 'Summer Exhibition' 2017 (10th June to August)

As ever this is always a fascinating art exhibition, as I am sure many of you will have seen in the past and may well be seeing soon this summer too, when and if you get to London by August. I did not get a chance to submit this year, but may next year and I will definitely try to submit something automotive related. This year there were perhaps less automotive related art compared to the last couple of years, but a few, all the same, of which I include a few images, including a few RA artists too. It is encouraging that automotive themes are indeed a considered subject matter for a Royal Academician!

Needless to say there is much variety in every conceivable style, medium, subject, size and shape. There were some things I have never seen before with many new ideas from the inspired, bizarre, strange, dark, thought provoking, mono-chrome, to colourful, fun, crazy and totally original. There is always the architecture room, which this year focused on the interior space and utilitarian aspect of buildings, including an amazingly detailed laser scanned version of Battersea Power Station or a concept for an office building with the complex and myriad electrical wiring, plumbing, ductings and ventilation layouts, with full detailed annotations. A work of art in the detail!

There is as ever the room full of the smaller pictures that hang in their multitude from floor to ceiling which takes a lot of taking in, plus the big gallery halls with the massive and eclectic. There are print rooms too with limited editions and one offs (many already sold from the first night's private viewing!) with rooms of photography, videos and 3D sculpture and artifacts that defy imagination. There are many pieces that are very unsettling and strangely macabre too!

Naturally there are many RA artworks on the walls, with some very famous names but it is always so good to see work from all walks of life and backgrounds, which gives the RA its incredible array of work that can only leave you inspired (as well as baffled!). I saw prices range from a £75 print to an astonishing big 8 foot by 5 foot (approx) red multi-media 3D piece by Anish Kapoor going for an eye watering £650,000. There was one piece that looked like a glossy rectangular bench with a light in the base, that my dada (who was with me) sat on not realizing it was an art piece, which the curator quickly pointed out to my dad, that it was his to sit on for £28,000! We both smiled and the curator was good humoured about it and said we were not the only ones who mistook it for a bench seat!

I attach a few pictures that are automotive related for your interest, with the title of the artwork, name of the artist (including if they are an RA) and medium. The sizes of these varied from 12" x 8" up to 36" x 24" to give you an idea of size.



*'Petrol Cargo' Romuald Hazoume- 'mixed media – tuk tuk type bike with glass jars as cargo either side!*



*'Beached Car Pile Up' Terry Setch RA, wax & oil board (cars in a pile on a beach)*



*'Under the Radar' Gus Cummins RA, acrylic (various automotive and mechanical parts and cars)*



*'Winterlude' Gethin Evans, oil on linen (BMW MINI in the snow)*





Lindum, A .Lincoln Taber, oil on board (Yellow refuse skip)



Purple Transit Wave, & Line, Humphrey Ocean RA, screen-prints (three purple car like images in purple monochrome)



Wind Sculpture VI, Yinka Shonibare RA, steel armature with hand painted fiberglass resin cast (outside sculpture)

## In closing

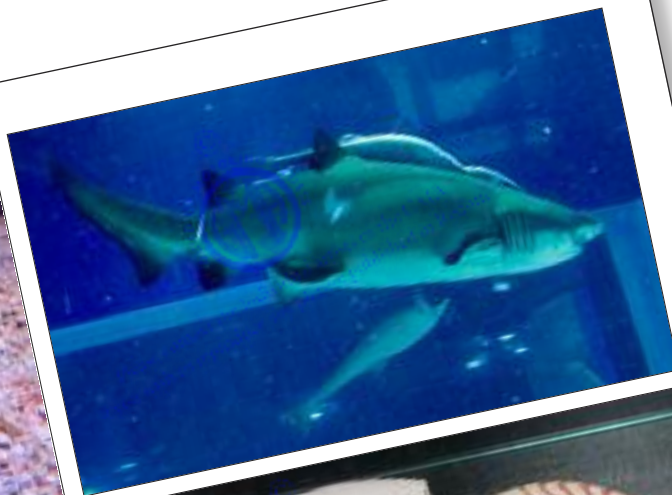
I hope you have enjoyed my article on the London exhibitions so far this year and look forward to your own articles in future Redlines of exhibitions you have or will see in future.

Happy viewing!

Kind Regards

*David Ginn*  
GMA Chairman





POSTCARD FROM RIO DE JANEIRO

## AquaRio

**Last year, as you will recall, the Olympic Games were held in Rio de Janeiro. As well as constructing and upgrading the various venues used for the games, this event was a catalyst for numerous improvements around the city including many improvements to public transport. These included an extension to the Metro (underground railway) and the new VLT (Light Transit Vehicle) tram system.**

The VLT connects Santos Dumont domestic airport to the Rodaviaria (bus station) in the city centre and takes in the docklands area which has also been regenerated. In the recent past it was very run down with abandoned warehouses which have since been refurbished and are now used to house various events such as exhibitions and food and drink festivals.

This area also houses new museums, Museu de Amanhã (Museum of Tomorrow) and Museu de Arte Do Rio (Museum of art of Rio), both of which I have reported on in past postcards.

Work is still going on in this area to refurbish more warehouses and one that opened last November is AquaRio, the largest aquarium in South America.

Of course this was too late to catch the Olympics visitors but it has certainly been attracting many thousands of visitors since it opened and I finally got around to going in May.

I confess I have always found fish fascinating and relaxing to watch as they swim around and it is remarkable how many different colours, shapes and sizes can be found amongst the denizens of the aquarium's tanks, along with jelly fish, starfish, sea horses, molluscs, crabs, sea urchins and coral. Just about all types of sea creatures are represented here apart from sea mammals, although there is a whale skeleton near the entrance.

The AquaRio website says that the average time to see everything is 2 hours and that is almost exactly the time I spent there. It didn't seem that long which is always a good sign.

You start upstairs and walk around various very large tanks which contain different types of fish and sea creatures from different parts of the world. All the tanks have TV screen signage which shows the different fish, plants and other creatures in the appropriate tank in





sequence with information about them. Naturally the clown fish proved popular thanks to the Disney films and the information had Nemo in brackets after the correct name. All these screens are written in both Portuguese and English.

Eventually you reach the main tank which is enormous and includes sharks and rays. This octagonal tank can be viewed from different sides as you walk around it looking down where you can see a clear tunnel running along the floor of the tank while fish pass by your head. Once half way around the higher level of the tank you reach a ramp leading down to that tunnel under the water which is a fascinating experience. The shark photo on the 'postcard' was taken from inside the tunnel.

From the point of view of fish, that is what you might describe as the 'big finish'. However, you are now at ground level at the far end of the building and need to get back to the entrance and there is more to see. First there is the surfing exhibition with photos of surfing in Rio over the years and a large collection of surfboards including the world's largest surfboard as certified by the Guinness Book of World Records. After that you come across display cases with a fascinating collection of sea shells which really are beautiful natural objects.

You then go through the inevitable souvenir shop which I have to say has a lot of high quality and often original items for sale. How about a cuddly shark, octopus or lobster? There also T-shirts with excellent designs printed on, various sea-life related toys and games, the usual pens and keyrings etc. and some very interesting books with great photos of fish in their natural habitat.

Once through the shop you can examine the humpback whale skeleton which is predictably huge and there is a cafe for refreshments should you wish.

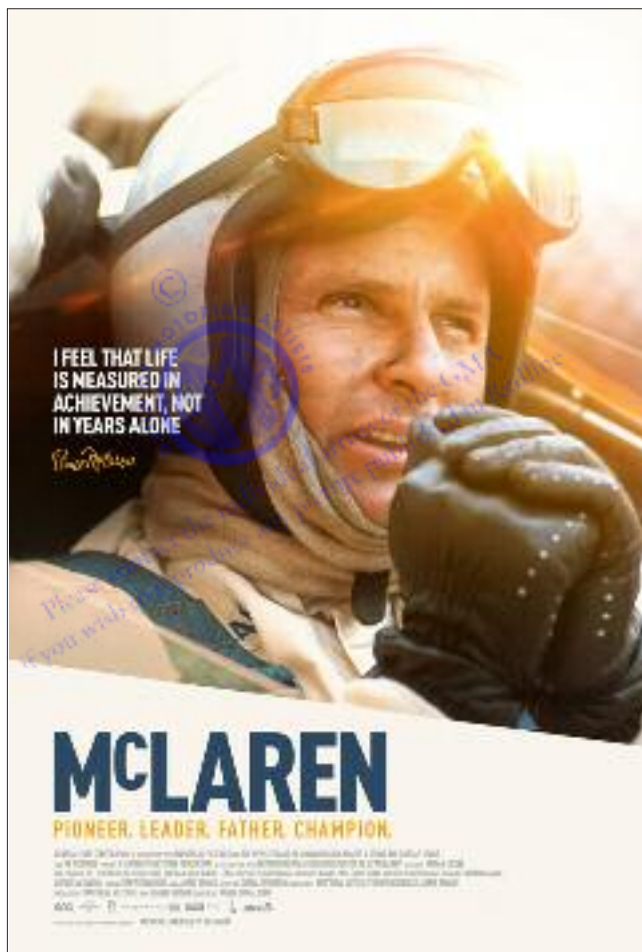
In case you didn't guess, I really enjoyed my visit. There were no cars or paintings, but it was certainly a visual treat which I thoroughly recommend. Admission for adults is 80 reais which is about 20 pounds at the time of writing and worth every penny in my opinion.

*John Napper*





# McLaren – The Film



I saw this at the Errol Flynn Boutique Cinema in Northampton (highly recommended venue). Misspelt on the billboard MCCLAREN...!

Another motor racing documentary type film but different to Senna that relied totally on existing footage and nothing like Rush.

McLaren tells the story of young Bruce growing up using archive and family footage showing his suffering from Perthes disease and how it was treated in a very 50's fashion – he was a cripple (to use a now non PC description). Unable to participate in traditional sports, Bruce worked in his fathers 'Pop's' garage and soon found he had a real talent preparing and racing an Austin Nippy, sometimes competing against best friend Phil Kerr.

Determination and engineering prowess helped him gain continued successes leading to a Driver Scholarship to Europe in 1958. Gaining a seat at Coopers alongside Jack Brabham, he won his first GP at the US Grand Prix at Sebring in 1959 becoming the youngest ever GP winner – and by 1968 having formed his own team, became the second (after Jack Brabham) eponymous winner of a GP in a car bearing his own name.

Two things make the film really work – the family film and detail, tape recordings and letters home to his parents, his engagement and marriage to Patty – plus the really clever, personal, sympathetic use of talking heads – a whole host of people from Michael Turner (who designed the McLaren logo and McLaren M1 bodywork), designer Robin Herd, Emerson Fittipaldi, Mario Andretti, Sir Jackie Stewart, Howden Ganley, Phil Kerr, the late Chris Amon, Eoin Young, Tyler Alexander, Teddy Mayer, many of the mechanics and Alistair Caldwell – his emotional description of the day Bruce was killed at Goodwood is real and moving, as is a mechanics description of how they had to bend Denny Hulme's burnt bandaged hands around the steering wheel on his Can Am McLaren M8D so he could keep McLaren going.

The Can Am footage – original and shot at Goodwood is brilliant – was there ever a more brutal, graceful racing car?

The rest is history, they were described as the Spitfire pilots of the 60's and 70's, epitomised by Bruce's words 'I feel that life is measured in achievement, not in years alone'.

*David Purvis*



## Slot cars

Scalextric or more correctly the hobby of slot car racing is, as most of you know, a form of model car racing. The speed of the cars are determined by a hand controller and guided around the track with a small blade in front of the car going into a slot. I got into the hobby a very long time ago and continue to enjoy it to this day. Most of the faster cars these days are scratch built with all the parts required, readily available from a number of specialist suppliers. Companies such as Scalextric and others make an excellent range of cars but it is impossible for them to cover every marque; hence this is where I, and a number of others, around the world come in.

I make resin bodies for racers who wish to scratchbuild their own cars. The most popular scale is 1/32nd as are the cars available from the major manufacturers. My unpainted kits include body, vac-form windows, resin wheel inserts, resin driver figure and navigator for the rally cars.

The period I focus on is the 50's-70's. However, I made a batch of Napiers some years ago to commemorate the 100th anniversary of S.F.Edge's epic 24hr record run at Brooklands. These were also slotcars, at 1/24th scale and yes we did run them for 24 hours on a scaled down version of the outer circuit minus banking. Edge did it just with a navigator but we did the race with a team of 4 for each of the 4 cars, one car for each lane.

Firstly, I choose a subject to model. This is either a personal favourite, which I hope will sell well, or after doing research in the online community of a model that has not yet been produced. I then download some scale plans, wheelbase and overall width dimensions, to produce some







working drawings. Additionally, the Internet provides a wealth of photographs available to work from. These are vital as some of the plans on the Internet are not that accurate.

The process of creating a hollow cast bodyshell is something I will go into detail in the following sentences. I either use obeche or balsa to start the carving of the master. Primer is then sprayed onto the surface to help fill the grain and styrene strips are added for door handles, grills etc. When the master has had it's final rubdown, it is then placed in the

moulding box. Cold cure silicon rubber is the chosen medium for moulding, poured slowly in one corner of the box to expel any air bubbles. When the silicon has cured (usually in 24 hours), the master is then removed and casting can then begin. The first test cast is used for making the vacuum formed window master by squeezing modelling type clay, into the previously opened window apertures. When cured the clay is removed, finished by hand and polished ready for vac-forming clear windows.

There are various methods of casting

but what I have described here is what is known as slush casting. This involves a quantity of two parts urethane resin; it is mixed and then literally slushed around in the silicon mould until it sets within a couple of minutes. Further small amounts of resin can be added to thicken the shell. It can then be popped out of the mould after 20 minutes.

## Paperweights

**More recently, I have started making paperweights/ornaments of popular classics in 1/24th scale. This process is called cold casting where metal powders are suspended in resin and slushed in the usual way.**

Subsequent amounts of resin and sand are added to make a solid model. The sand is added to provide weight to the finished model and cheaper than filling full of resin. The model is then removed from the mould and then polished to reveal a shiny metal finish.

My full range of kits can be viewed on facebook at: [Steve Francis Resin Kits](#).



# Step by Step

## Red Capri Poster – Art Deco Style

### A Ford Capri Mark 1 RS step by step drawing to painting in gouache – background

As many of you know I have done a couple of step by step painting articles for Redline in the past, including a Ferrari 250GTO in acrylic and I had meant to submit one of my still in progress Ford GT Le Mans, but that will have to wait until the Autumn now as I have cut it fine to complete it in time for the Ford Dunton 50th anniversary GMA show!

So as a contrast I now include my recently completed Ford Capri Mark 1, based on an RS photo, though I have changed it somewhat to delete the Black Bonnet (Hood) and change the colour to red, which was the colour of my first of three Capri 2.8ls that I owned on the bounce back in the 1990s. My first red Capri was a series one 2.8i with a four speed box, proper Recaro seats and white pepper pot alloys, that my dad, then I, bought off a Ford Dunton Designer who had had it from new. The following two were both 5 speed box versions with a softer heavier ride, in white & grey. But it was the first red Capri I owned that I remember with fondest memory, hence why I painted this car in red for the art deco illustration here.



First rough drawing draft out for layout to get a scheme for the perspective



Fibre tip mark-up for colour scheme on top of the rough draft pencil layout





**Detailed drawing for main picture to get the car perspective lines & Ford Capri text laid out**



**Completed drawing for the main picture with trees, clouds & sky-scraper added**

Before I start the step by step article, I will just mention I just saw a last of the line Brooklands Green Capri 280 this week going for bonkers money on eBay, but it did look good. One of my friends bought a last of the line Brooklands 280 when they came out new, but had it stolen in days, only to be found by the police stripped of all its trim a week later. He did get it replaced by Insurance but was careful to keep it locked in his garage thereafter!

So to start, the reason I painted this in an 'art deco' style, is because I was asked by a work colleague a few years ago to paint a Yellow Mark 1 Escort his sister was having restored, who was also an artist and liked art deco. So as a surprise for his sister one Christmas I was commissioned to paint the Escort, and I did some research on art deco art and graphics from the 20's and 30's, especially automotive. The drawing, draft out and subsequent painting I really enjoyed and the result was totally different to anything I had painted before. My daughter (who is now an illustrator in London) really liked this style too and has often suggested I do another painting like it, so with the Ford Dunton 50th anniversary coming up, I thought I would do something new and different and decided I would attempt another 'art deco' style poster type illustration of a Capri Mark 1.

I could have used many different references including some old photos of my Red Capri 2.8, but I wanted something earlier from the mark 1, late 1960's. At Dunton down the corridor there are many pictures, photographs and graphics of products from the past 50 years as you can imagine, and the reference I re-photographed on the way to lunch one day, was a white RS with the black bonnet. I recall my father who worked at Dunton at the time in the Design studio (and had worked on the Capri clay design and feasibility) had a company Capri RS, in the same white and black trim, so it was a natural choice to use as my reference. However, as I said, my best memory was of my Red Capri, so needless to say, I had made up my mind to paint a red Capri.

Having refreshed my research on art deco posters, one of the things I noticed was how 'clean' the images were, with no 'outline' work, just solid colours that made up images and also recurring images of skyscrapers and the geometric skies, which I had used on the Escort painting and re-used again. So I decided to avoid using black outlines and I would somehow add a skyscraper and again some trees, to break up the urban geometric look, as the palm trees looked good in the Escort painting, but I wanted more 'geometric' trees and so chose the upright poplars.



**Blue & Yellow painted in for the sky, Skyscraper glass and car glasshouse, lights & wheels**



**Light & Dark Grey of the sky-scraper painted in and greys on the car**





*Green painted in for the Poplar trees and car glass house reflections*



*Red body colour of the car painted in, leaving bare white board for reflections (like the clouds)*

So with these criteria in mind I drew out a very rough pencil-work layout for the perspective, then I did a colour mock-up to be sure of the colour choice as using gouache poster paints and wanting a really clean sharp look there could be no room for errors or a poorly drafted out design as it would be a tear up!

So with these objectives in mind, I hope the following step by step images will speak for themselves, with just a short sentence to each step. For reference, I include a few images from my Ford Escort 'art-deco' picture which was the basis and prompt for this Ford Capri 'art deco' picture. It will also show both the things I wanted to retain and also drop for the new Capri illustration.

The gouache paints I used I tried to keep to a minimum and although the yellow, green and black were all straight out of the tubes for consistency and cleanliness I needed to mix both the blues and greys with white to get a smooth colour, though this needed care to always mix in the right (same) quantities. But on balance I think the colours work well and, as I noted earlier, I avoided well physically possible or practical to put in black line work outlines, though you will see the odd 'white' outline to pick up some of the black shadow definition the lower body and spoiler shapes.

## In Closing

I hope you have enjoyed reading and seeing the illustration develop from the initial plan out draft, then the detailed drawing and then the systematic painting in gouache of this Capri Mark 1. Of course this is one of my styles and my comments are only really relevant to this particular picture, but I hope there are some notes of interest that you might find of use.

In closing, should you like to photograph a series of steps from one of your paintings with some sentences of explanation along the way, please do so and send it into **John Napper** for a future edition of **Redline**. I will submit just one more step by step painting for the Autumn **Redline**, which I am just finishing off in time for the Ford Dunton 50th Anniversary **GMA** exhibition, then its over to you for the Winter **Redline**!

*David Ginn*



*Black painted in for the bumpers, upper and lower car trim, underside and tyres*



*Black & Green added to glass reflections, various car detail and wheels plus amber turn lights*





*Black & Greys added to the road surface and outline of the Ford Capri graphic text & signed!*

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

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

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

This issue features contributions from, in alphabetical order, Anne D'Alton, Stuart Booth, Clive Botha, Phil Lightman, Richard Palmer, Rob Robinson, Stuart Spencer & Sean Wales.

The committee has decided that only full members of the GMA can be considered for the Featured Artist spot at the front of **Redline**, but friends and honorary members are welcome to submit contributions to the Gallery pages. Don't be afraid of sending large files. Too big is always better than too small. The website version of **Redline** uses watermarks for your protection.

*John Napper*

## *Anne D'Alton*

art2cherish@orange.fr



### **Audi Quattro in Flight**

**This oil painting (part of a larger painting) features the inimitable Michele Mouton in her equally inimitable Group B Audi Quattro... on a rally in, I believe, Greece.**

Incidentally, Michele still drives as well to-day, as she did then

*Anne D'Alton*





## Walker

**This painting was quite a challenge, commissioned by the family of the owner/driver of the cars depicted, to mark the occasion of finally hanging up his helmet on his 80th birthday!**

These cars (plus some more that didn't get included) were all raced extensively by him on UK and European circuits – Crosslé 9S, Porsche Carrera RSR, Porsche 928, Porsche 911 E and Porsche 550. The brief was to depict as many of his cars as possible at his favourite track, Spa Francorchamps.

I did about ten layout sketches based on different parts of the circuit before we agreed on the final composition based on the exit from Raidillon and the entry to the Kemmel straight, which with a little artistic licence, allowed a pleasing arrangement of the cars, whilst showing as much as possible of the downhill stretch past the old pits and grandstand.

Although I was provided with a mass of photos to work from, the two lead cars had to be drawn from scratch in order to bring them into the right perspective – not easy for the Crosslé for which I could find no plans.

A late suggestion to give the impression of sun shining on a still wet track, typical of 'Spa weather' I think worked out quite well, combining shadows, reflections and spray.

*Stuart Booth*



### **Sunbeam Tiger**

Client wanted his car portrayed outside the Wolverhampton dealership, Littleford Garage, where it was first sold from. The area was demolished to form the now Wolverhampton Ring Road.

The registration is the personalised plate on the actual car which is a 1965 Sunbeam Tiger.

*Stuart Spencer*



**Ferrari Speciale****Audi R8**



## Morgan

Hot off the brush is this Morgan Plus 4, done as a surprise 70th Birthday Present for my neighbour's friend's father.

The number plate with his initials was another surprise birthday gift.

*Phil Lightman*





## Land Rover Series I Pre-production

### CHARITY LAND ROVER EVENT

My involvement with Land Rovers dates back to a chance chat with Peter Wales at a car show back in 2008. This initially resulted in a commission to portray a Post Office Series II. When he subsequently bought a Series I, he asked me to portray this alongside one belonging to a friend. He also got me to do a couple of other paintings as special occasion presents for members of one of the forums.

Peter has been organising the Charity Land Rover run for some 8 years, and in 2011, he asked me to create a painting to be used for a T-Shirt emblem. Since then I have created a new image every year but one (the Menin Gate image was re-used for a repeat trip to the same destination)

I also donate a commission each year which is included as a lot in an auction, normally during the event, but this year via a silent online auction that was open to members of the Land Rover Forums.

Charity Land Rover Events have already raised over £45,000 for various charities over the last 8 years, and are likely to break the £50,000 barrier this year.

For 2017, the event is raising funds for the Make a Wish Foundation, making wishes come true for poorly children [www.make-a-wish.org.uk](http://www.make-a-wish.org.uk). A convoy of over 30 historic Land Rovers travelled from Kent to Kemmelberg in the Heuveland region of Belgium on 2-4 June, being met by another 6 from Belgium.

2016's Charity Land Rover Event was from Kent to Ypres, raising over £5500 for The Dunsfold Collection, a registered charity dedicated to the preservation of Land Rover history [www.dunsfoldcollection.co.uk/](http://www.dunsfoldcollection.co.uk/).

Previous charities have included Multiple Sclerosis, Children in Need, Battle of Britain Memorial, Cystic Fibrosis, St Christopher's Hospice and the Great Ormond Street Hospital.

*Phil Lightman*



2011 – Land Rover Wimereux



2014 – Land Rovers at Le Touquet



2012 – Land Rover & Pudsey



2013 – Land Rovers at Menin Gate



2015 – Land Rover & Spitfire





### **La Bomba**

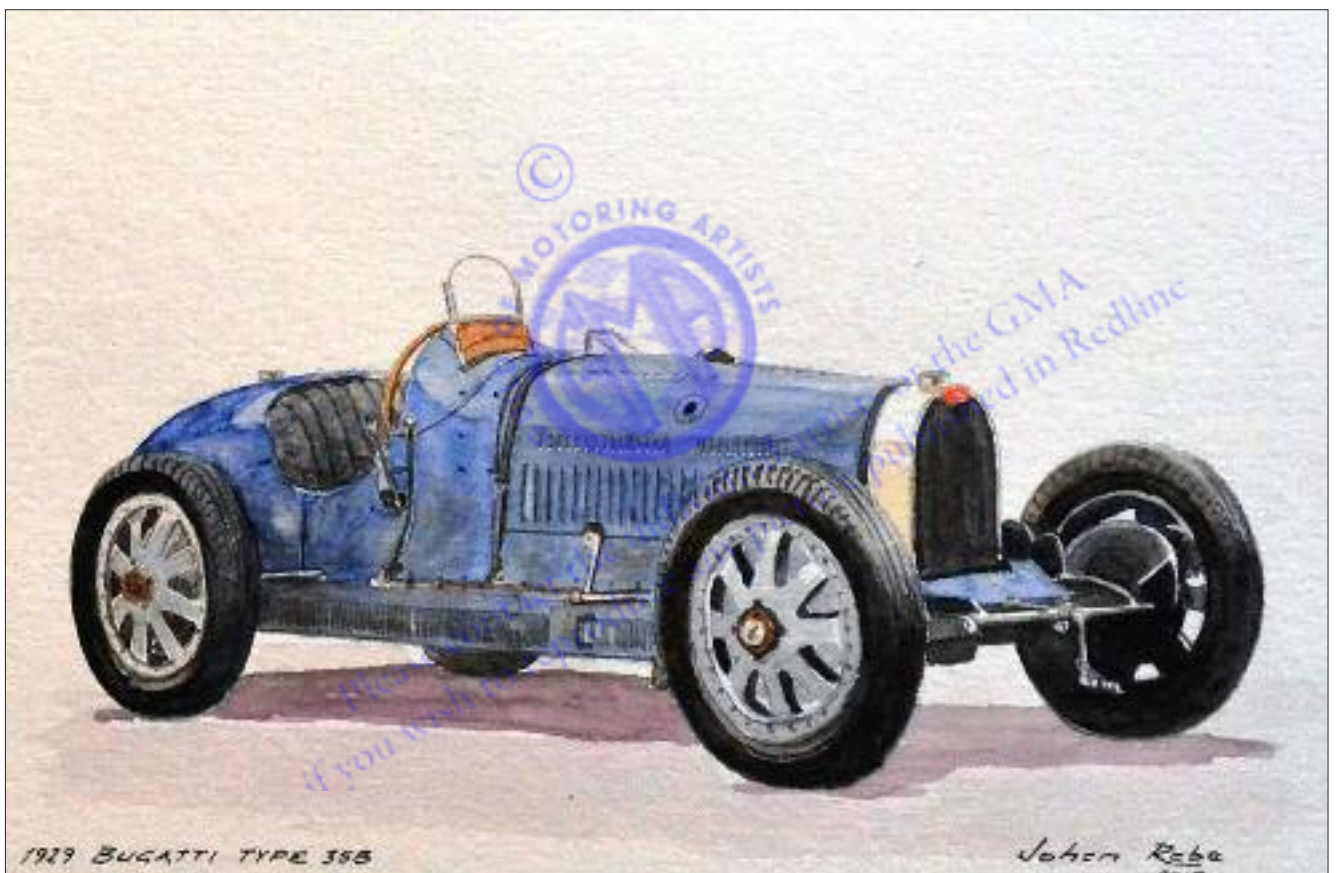
This image is available in an exciting range of formats from my POD shop at

<http://www.redbubble.com/people/scat53>

*Rob Robinson*



**1965 Alfa Romeo TZ2**



**1929 Bugatti Type 35B**





Vespa in Assisi

**Self Portrait**

I have had the felt tips out recently and done a self portrait of myself driving my van.

*Sean Wales*





Vintage magazine cover

**I thought you may be interested to see this oil painting that I recently completed for another vintage magazine cover.**

The setting is in the early 1930's when racing was mostly on dirt tracks. Probably the most difficult part of this painting was the lack of freedom in the format, as I was restricted to work in a portrait shape for the cover.

I had to 'imagine' the scene in those early days. Some research showed how the old ambulances and fire engines were designed which created the 'old' atmosphere. I could only illustrate Model A and Model T 'speedsters' with back up vehicles.

Other details depict the 'relaxed' rules of that era with not much protection for spectators, dogs running around, vulnerable photographer and 'red flag man' taking it easy with a friend whilst sitting on the bank.

The light aircraft was actually a Ford using a Model A Ford engine. Apparently the Model A engine was considered extremely reliable in it's day, thus many were used in aircraft.

I have included a black and white copy for interest as this seems to add to the 'old fashioned' look. Unfortunately, my camera does not do justice to this painting but it does give a good idea of the result.

*Richard Palmer*



## ArtyFACTS

### Answers

- 1 The film starred Helen Mirren as elderly Jewish refugee Maria Altmann, niece of Adele Bloch-Bauer who was the subject of Gustav Klimt's world famous portrait. The painting was stolen from her family in Vienna by the nazis during World War 2 and most of the family went to the gas chambers. The film is based on the true story of her battle through the courts to get the painting back from the Austrian government. The painting is now displayed in the Neue Galerie near Central Park in New York.
- 2 David Hockney's recent retrospective ended at Tate Britain on May 29th 2017 with an attendance approaching half a million, the 16 week run averaging some 4,300 people per day.
- 3 The Katsushika Hokusai exhibition including The Great Wave painting is at The British Museum until August 13th 2017.
- 4 Brexit - one pot for the remainers and one for the leavers.
- 5 TALL will be held at The National Gallery next year.
- 6 Williams had 50,000 people at their free party at Silverstone on Friday June 3rd.
- 7 A 1977 Pontiac Trans Am.
- 8 Daytona.
- 9 Stuttgart.
- 10 At Spain's national collection of 20th century art, the Reina Sofia in Madrid, since 1922 when the collection was moved from the Prado.

*The quarterly ArtyFacts quiz is compiled by Barry Hunter*



## Facebook

The Guild of Motoring Artists now has a Facebook Group to which members are welcome to contribute.

GMA members on Facebook, please visit:  
<https://www.facebook.com/Guild-of-Motoring-Artists-518130378366893/>

Thanks to Caroline Jaine for setting this up.

## Instagram

The Guild of Motoring Artists now 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](mailto:seanwales@gmail.com) to submit or for more information.

## GMA Committee Members

David Ginn:	Chairman
Sean Wales:	Membership Secretary and Financial Officer
John Napper:	Redline Editor
Stuart Booth	
Martin Buffery	
Barry Hunter	
David Marsh:	Webmaster

## Redline Autumn 2017

Copy deadline for next issue is **August 25th**

Please e-mail any Redline contributions to:  
[john.redline@yahoo.co.uk](mailto:john.redline@yahoo.co.uk)

## Stop Press!



### Ford Dunton 50 GMA Show

At the time of writing, the GMA exhibition which forms part of Ford's 50th anniversary of Dunton celebrations has just been hung in the Dunton foyer.

GMA Chairman David Ginn is pictured in front of the board displaying his work at the Dunton exhibition where more than 8000 people are expected to attend.

As you know, GMA exhibitions at this venue have always resulted in a number of sales for our members and it is unlikely that this show will prove an exception.

A full report on this GMA show will appear in the Autumn edition of Redline.

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