



# REDLINE

GUILD OF **MOTORS** ARTISTS

WINTER 2024



Featured Artist  
**ANNA-LOUISE FELSTEAD 31**



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**Welcome** to the Winter 2024 edition of **Redline**. I hope you are not too busy preparing for Christmas and New Year to read this issue. It really is a special one this time, and it would be appreciated if you take the time to read it thoroughly, and respond to anything that you feel would benefit from your input.

The Featured Artist article in the Autumn issue sparked an e-mail discussion in which several members participated, and which is summarised in this issue, on the subject of AI. This is accompanied by further input including a proposal for a GMA ruling on the use of AI by our membership. Please read it all carefully and let us know your thoughts on the way forward. It is important that the Guild has a definitive policy on this subject.

Also in this issue, you will find a review of the recent GMA show at Ford Dunton Campus, by David Ginn who organised it. This is always a successful event for the Guild, with a number of sales for several artists, and David has been asked to do it all again next year.

This issue, naturally, includes all the regular Redline articles, Featured Artist, New Member Profiles, Star Photo, and the ArtyFacts quiz. Also, the Innovation Corner returns this issue with Vince Edmunds explaining how he works with gold leaf. Very interesting. The results look great in his photos, and I'm sure they are stunning in reality.

As well as all that, Rick Herron reviews a book that you might consider asking Santa for. There is also latest news from some of our members, and Redline wouldn't be complete without the Gallery.

I hope that you will all enjoy this Redline, and I wish a Merry Christmas and a Happy New Year to all GMA members.

Regards  
**John Napper**

## ArtyFACTS by Barry Hunter

1. What is the 'computer-generated' name of the British road going from London to Edinburgh?
2. Whose team ran Ayrton Senna to win the 1981 British Formula 3 Championship?
3. What method of engine valve operation dispenses with valve springs?
4. Which artist was put on a train, aged 7, by his parents from Berlin to London in 1939?  
He went on to create extraordinary art in Camden Town until he was 93.
5. What team ran 'The Bruce and Denny Show'?
6. How was the disreputable Italian artist Michaelangelo Merisi better known?
7. What type of motoring art is Tony Matthews best known for?
8. Which of the Rijksmuseum's greatest paintings is undergoing a vast restoration?
9. In what country was Max Verstappen born?
10. Which art group was founded in 1985 by women artists devoted to fighting sexism and racism within the art world?



## Committee Members

**Richard Neergaard:** Chairman  
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**David Ginn:**  
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## WhatsApp

The Guild of Motoring Artists now has a WhatsApp group for members.

If you are not already signed up to this group, please contact one of the administrators, Richard Neergaard and Sean Wales (details above) and you will be sent a link.

## Website

<https://motoringartists.com>

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

## Facebook

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

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

## Instagram

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

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

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





Richard's Fur Art

### Now to the AI discussion.

We have tried to wade through all the emails and views to find a way to make it navigable and organised, which you will find in this issue. My job is to determine how it might affect the GMA and how we should handle it in future. I have had several members push strongly to kick out anyone who uses AI since it is "cheating or not real art". That is one extreme. We have members using AI now and I'm sure as AI becomes more mainstream there will be more use among our membership. To accept unlimited use of AI would be the other extreme. Neither is likely the best way forward. My first priority is to protect the reputation of the Guild and ensure the members are not embarrassed to be in an association which has members who behave unethically, meaning that if there is any use of AI, it is not to "cheat" in the sense of being dishonest. I don't think that needs to be debated. So claiming you painted something that is really AI generated and simply printed falls under that category and won't be tolerated.

While the Committee has never developed a list of offences which would warrant expulsion and I don't think it is practical to do so, it is clear that any member who does unethical things risks the Guild's reputation and that is not acceptable. These actions would be judged by the Committee on a case by case basis but misrepresenting your art, stealing IP, lying in your advertising about what you are selling are all offences for which we would deny someone membership or expel them. And we shouldn't need to write an exhaustive list of unethical behaviours as a warning before enforcing protective measures as these should be self evident.

Whether or not members should use AI at all, and how much, is a matter of

opinion and should be debated, so I will start by giving my own views, which does not mean they are the Guild's official views. AI is the latest new tech in a long line of new tech in art which was seen as "cheating" or "not real art" when it was first introduced, including the original camera obscura, projectors, Photoshop, even iPads and all the software that can be used to paint, which is the platform David Hockney has been using successfully for the last several years.

AI is just a tool and I don't see why it should be banned in the development of art. But the key word is "tool", not crutch or replacement. If you are doing research, idea development, enhancements, compositions or integrating parts of it to create pieces of art which need your own creativity and skills to bring to reality then why not? AI is here to stay and is getting more powerful and accessible every day. However, taken at the extreme, simply becoming skilled at writing prompts and pushing the PRINT button certainly does not qualify as the level of art we want to promote in the Guild, even if AI art becomes popular. I guess we could define a list of actions that would fall under the "tool" category and those which would not but, again, I don't want to get in the habit of having to write lists of rules for members to follow. We can create a general guideline and then act on the events we see and I feel confident that when there is a case that goes too far, the Committee will address it and make a decision about that member. So my view is that simply using AI as an idea generator and then making art by hand should be accepted, and only writing prompts and printing the result should not. The area between those two extremes is what we need to debate and define in this issue.

If someone does both "real art" and AI art, should we let them in the Guild? I

guess it depends on the quality of their real art, the percent of each they produce to contribute to their reputation as a real artist and whether they are honest about it. If that ratio shifts to mostly AI art, then I would not want them in the Guild, and certainly not if they cannot compensate their "lazy AI art" with outstanding "real art". And we certainly don't want to publish pure AI art in any of our media, so any artist who pursues pure AI in any manner must do so totally outside the scope of the Guild with no connection to us in that art because, understandably, there will always be members of the Guild who don't want even a hint of association with artists who produce pure AI work.

The number of responses, views, suggestions, and even demands we got from members in response to this subject has been overwhelming and certainly the most vocal of any subject I have ever seen in the Guild, which makes it difficult to organise them in a way to include some which were written as full articles, and a consolidation of views of those that were written just as short email comments but I've done my best. Also, in order to decide what policy should be formalised in the Guild, it is always easier to begin with a tangible starting point, so a couple of the Committee Members and I have made a rough draft for consideration:

1. Any unethical behaviour or actions which damage the reputation of the Guild will result in expulsion or denial of entry. With reference to AI this would include not being fully transparent in marketing about significant use of AI in the final execution of the art, i.e. passing off AI creations as hand made and painted.
2. No AI generated art will be promoted by the Guild or included in its media or exhibitions.
3. Artists who sell or publish significant amounts of AI art will be excluded.
4. Use of AI which is "invisible" in the final product, such as research, ideation, experimentation, etc. where AI is used as a tool but does not constitute a material part of the final execution is acceptable.

Best regards  
**Richard Neergaard**



# Articles and Editorials on AI

## Summary:

To ensure our members are heard, this main section is organized by a Summary, several Editorials which were submitted as more in-depth views and their authors identified, and then selections from emails split by very anti-AI or moderate AI views to give a broader flavour. It is worth reading through all of it because it gives a very clear picture of the members' views and is educational as we all progress in our understanding of this new tech.

Input from members was overwhelmingly negative on AI ranging from sceptical yet moderately against to fully hostile. So there is no question that the Guild should take a negative stance overall. The question will be to what degree.

A number of members believe it is OK to use it in the ideation stage but not in the production stage which must include personal handiwork to ensure artistic skill remains a vital part of the process.

Everyone seems to agree that simply writing prompts and printing the output is not art and something we want to ban. Yet everyone also agrees that AI is here to stay and its use will grow.

There was some discussion about digital art in the feedback, but since the AI topic is more immediate and controversial and already complicated enough, it probably makes sense to limit the debate to AI, especially since most of the objections to AI centred around the fact that it can automatically produce an image with neither creativity nor skill being a part of the process, while digital art does not produce itself.

Net take-away seems to be that if an "artist" uses AI from start to finish with neither the creativity of crafting an idea nor the skill of manually implementing it, they should be denied membership in the Guild because we stand for a group of artists who are at a higher quality level and "prompt makers" who don't add further value are the absolute lowest level of "artists".

On a separate note, this year's Xmas card from the RAC was generated by AI, presumably to keep up with the trends, but left a very negative impression among motoring artists who are normally supported by the RAC. After input from the Guild members, I have contacted them to offer that they could choose from among our artists next year and we are confident that at least one of our "real artists" would be willing to provide art for their Xmas card for free. So the struggle is every where.

## Editorials from members:

### Jonny Ambrose:

For the GMA, I see AI as more of a moral/originality issue. I will explain my viewpoint.

Interesting to hear the guilds' origins and the traditional route vs the emergence of digital art. Regarding digital, it's important to put everything in context. Everything changes with the ages, and inventions of materials, substances and tech. Cavemen using chalk might have been disgusted by 18th/20th century artists using paint, and canvas, and weird stick with hair on the end.

Therefore it's important to identify what is a tool to create with, what is important to the creation of artworks. It's very easy for us humans to fall into Luddite mode and not accept new technology/ materials/ tools that challenge the status quo. I have tried to avoid thinking of AI in Luddite terms but I am worried about its misuse, and misuse in art.

So my background is being taught traditional woodwork and metalwork skills at uni fine art course 91-94, having an understanding of the history of art and it's historical context to the now. Since then I have worked in videogames for nigh on 20 years, and since 2016, full time artist who likes to explore new tech and digital is part of that.

Digital is a catch all, but digital software is a tool, same as a paintbrush, hammer or chisel. Digital software, such as Photoshop (PS), illustrator, or CAD allows you to create things otherwise impossible by traditional techniques. This is progress, but retaining the ability for artists to use these new tools to create art in the artists own style, translating their idea/ thoughts to create, and be inventive. Many well known lauded artists use this software.

The difference with non AI digital software is that the user, the artist is very much using the tool, using their brain, their hands to draw an 2d image (PS or Illustrator), to draw in 3d software (CAD) to create an object digitally. These digital artworks need manufacturing, either printed 2d or manufactured/ fabricated in 3d. Some get fabricated on a huge scale, be it a Claes Oldeburg sculpture, Angle of the North or Jerry Judah's amazing sculptures at Goodwood.

This is Art. Idea, sketching, refining, drawing, creating, manufacturing, assembling. All parts of the process, all



valid. The artists idea created and or overseen by the artist from start to finish.

So to AI as I see it: AI is clever, AI is dumb. AI is a tool, but it is also a genie.

### I'll explain my thoughts further...

AI has a valid place in the wider world. It's doing amazing work identifying cancers for example, so doing good things. However, it's a 'bad thing' in various scenarios. Art is one of these in my opinion.

Convenience is the ruin of us as humans. By this I mean, as people find ways to make efficiencies for others, part of us diminishes the capacity to do or think for ourselves.

So let's remember that AI is only possible to create things because it has dredged the whole contents of internet to learn from. That's a lot of cat videos, porn, opinion, selfies, posing, hate, the bias of history and, importantly, IP. Added to that, it's been created to learn by computer software engineers, with their own biases, and whatever values and beliefs they hold.

In terms of AI, for writing text/ essay, it's a shortcut, a convenience. However, humans lose the knowledge of how to write, why they are writing an essay, therefore losing that ability to think for themselves. Cheating themselves to get to somewhere quickly.

Ignoring specialist AI software/ apps such as ChatGPT and Midjourney for now, AI is present at the top of any Google search. I searched for 'Lamborghini Countach length' the other day, to check. I knew it would 4ish meters but AI insisted it was 2.7m. in truth, AI had cheated itself by thinking the wheelbase length was the overall length. If one takes AI's results at face value, we are the dumb ones, even though it's convenient. If one doesn't double check facts, you can get the wrong result. As my old woodwork teacher would insist: 'measure twice, cut once'...

I mention search engines, because they themselves are a great tool to conduct artistic research. Research is vital to obtain understanding of a subject, history, accuracy for an art project. People who shortcut the research stage will often create something that is lacking in that understanding, and look a dumbass.

Luckily I have a healthy library of books/ magazines to help form knowledge of subjects over the years. Search engines

are the quick route to research but in the past year, more and more image searches throw up results which include AI images. And worse than that, historically inaccurate images. There's some laughably comic approximations of say, a Ferrari F40. Sadly, this is subverting the past but the infiltration of inaccurate AI images will be further dredged up by AI learning as correct, when they are not. It dilutes the accurate, and becomes more inaccurate. The loop continues in a downward spiral.

### So using AI to create art...

So yes, AI is very powerful, it can create almost believable images, photographs, videos, voice recordings, text, music. Almost believable but lacking the final 10% of polish in images to be truly believable. AI will get to 99.9% I am sure. Sadly. What is missing is the soul, the craft, the creative process, the authenticity to create an artwork in entirety, imo.

I know designers who have tested out 2d AI software to see how it could be used as a tool. Notice the distinction. A tool in the process of creating something. AI can be useful in the ideas stage, throwing up a look/ a shape that could spark a designer (eg a car designer/ product designer) into thinking of a completely new design path that the designer may not have thought of had they sketched, refined a design. This design stage using AI might well be valid in the creation of an artwork: using AI as a tool in the process, a process that is controlled and creatively assessed by the human mind.

Compare this to using AI as a substitute for the creation process. Since the first versions of Midjourney, people have been experimenting with the software. Some are doing this to see if it can be a valid part of their design process. To the other end of the scale, where people will think, can AI create images for me, without any creativity from themselves. There are artists on Instagram which are fully exploiting the capabilities of AI, AND are being up front about it. Eg. @petrolheadai on Instagram.

As explained in the 'eat poop you cat' article, AI art generator apps such as Midjourney work by word input to generate a picture, subject x in the style of y with z shizzle in the background. Text prompts can be quite complex, 100 words, 200 words etc. then AI whirs away and spits out its image of what it thinks you want to see, created from its trawling of the internet and other artists work. It's the wild West; intellectual property counts for nothing, and everyone can

make quick money by selling these images if it's cheap enough. But where is the soul, the craft, the creativity, the trials and tribulations of the creative process? It's generated solely by the computer. Monkeys/ typewriters analogy x1000. Incidentally, many artists and designers will tell of the joy of discovering a new idea from playing around, experimenting and something not working out, yet conjuring up something else even better.

There is also the joy of the sketching/ experimenting stage, the play stage of creation that is stirring to the brain. Creative nourishment!

AI can, as I'm sure we all have seen recently, create images which are a hybrid of technical inaccuracies. The prompts can spit out a car which may look historically inaccurate, a made up livery, mixing of 60s into the 90s or whatever. This is fine if it's labelled as er... 'fantasy art' or pure plain 'fiction', but if a person is to then market that image under the guise of a particular car, when it clearly isn't, then what is this other than making fake history for a quick dollar? These will be the historically incorrect images that are cropping up in AI searches because someone without skill or sound judgement, is labelling these nonsense images as an (eg F40). This in my opinion is akin to making fake news up. Just plain dumb.

Another negative side of AI is the vast energy consumption it uses cloud based supercomputers suck the grid to generate an image of a cat with rabbit ears. Other similar nonsense is available. In an age where we all need to do far more to preserve the planet to make are existence on earth sustainable and not make our future generations of family extinct, AI is doubly bad news.

Ayrton Senna is oft quoted as saying: 'if you no longer go for gap, you are no longer a racing driver'. He's got a point (if we ignore Suzuka 1990...). In my mind, if you aren't coming up with an idea, drawing, refining, creating an artwork through constant creative assessment, you are no longer an artist...

Therefore, if a person is using AI to generate a finished artwork by merely choosing a few select prompt words, they aren't an artist in my opinion. They are outsourcing to AI to do the talent bit for them. They are shortcutting the talent required, cheating themselves, cheating others and subverting history.

This type of person isn't an artist in my opinion, and therefore shouldn't be in the GMA for starters.

**John Napper:**

First of all, I think we have to consider where we are in the history of AI, and it's early days. The idea of Artificial Intelligence has been around in Science Fiction since long before I was born, with robots and computers rebelling against mankind and taking over the world. When I first heard about AI becoming mainstream, for want of a better word, the first thing that flashed through my mind was: "Open the pod bay doors HAL" "You know I can't do that Dave", from '2001: A space Odyssey'.

We are a long way from that. Machines don't think for themselves, at the moment anyway, so anything that AI generates is a response to a human command. However, it can clearly create things very rapidly, and not necessarily exactly what the user had in mind, but the images accompanying the articles that Jonny Ambrose and Kevin McNicholas have sent links to look quite impressive. At the moment, I think that we are looking at the world of prints, not necessarily limited edition prints, depending on whether they are created by someone who wants to be taken seriously as an artist using AI as a tool, or whether it is someone looking to mass produce images to sell through whatever the modern equivalent to Athena is. No doubt there's a company somewhere looking to find the 21st century equivalent to the 'green lady' or the 'crying boy' that every other home seemed to have a copy of at one time. Good luck to them, they are not producing bespoke art.

The thing I think we have to consider is that we are at a very early stage of AI progress. If you look at it in terms of car development, I would say that we are currently at the Ford Model T stage of AI, which is to say that it's been around a while, but has just reached the point where it's available to the majority of people. It's a long way from the Tesla stage technologically, but, such is the pace of progress now that I think AI could be there in a decade rather than a century. Whether that is also the point where AI can think for itself and prove superior to human brains as in Hollywood, I have no idea. Is that relevant to art? Perhaps not. I'll leave that for another time.

What is relevant, is how we might use it. Personally, I have not knowingly used any form of AI, even to test it. However, I

suspect that I have been using it in a way, as part of software that I have been using all along. For example, Apple Photos software has a 'magic wand' that automatically adjusts various aspects of a picture, such as brightness, contrast, Highlights, Shadows, sharpness, vibrancy, etc. Maybe that uses AI. I know that Adobe has now incorporated AI into its Creative Suite, which includes Photoshop and Illustrator. I have yet to check out exactly what that entails but assume that you tell the program to draw something, or remove an object from the background of a photo, etc. and it will do it for you much more quickly than you could do it yourself in the past. I'm OK with that. It's just speeding up what you would have done anyway, hopefully to the same standard, or maybe better.

The real problem, as I see it, is in using AI programs that generate pictures that look like they have been painted, especially if we reach a stage where it can be linked to a machine, maybe a 3D printer, that can apply paint to canvas, or watercolour paper, in a way that looks hand-painted, and they are passed off as the work of an actual artist. It would appear, that with the right software, we could already just ask the program to, for example, create a portrait of Lewis Hamilton in the style of Vincent Van Gogh. As this is obviously not a Van Gogh original, there shouldn't be any legal problems, but is it really art? Actually painting a portrait of Lewis Hamilton in the style of Van Gogh would be acceptable, but instructing a computer to do it for you is a very different issue, and I would not approve.

Worse still would be the possibility of instructing an AI program to, for example, produce a picture of Sir Henry Birkin's single seater blower Bentley at Brooklands in the style of Frank Gordon Crosby, complete with signature, which obviously would be illegal, assuming that the creator intended to pass it off as an original, or even a print from an original. I suspect that we won't have a problem with GMA members indulging in forgery, but it could work the other way, with persons unknown using AI to fake the work of some of our membership. For sure, we need to flag up anything we see that could be worrying.

As for the original issue, that of our members using AI as part of the creative process, I think it is a very difficult subject. Personally, I would say that it's fine to use AI to create a scene that you then use as inspiration for a painting, in the same way as using a photograph, or

photographs, but producing AI images as the finished art is entirely another matter. We have already had members producing computer generated digital art, but that was clearly all their own work using computer programs as tools instead of brushes, palette knives etc. AI generated images are different because the software has produced the image, albeit under instruction. I sometimes wish I could tell my brushes what to do, and just watch. I'm sure it would require far less corrective work!

Anyway, in my opinion, simply instructing the computer to produce a finished image for a run of prints is not acceptable, while using such an image as reference for a painting, or any other type of art, is fine. However, there is a grey area in between, which I think is where we find the works that sparked this discussion. Is it acceptable to produce AI generated images, and then work on them using digital tools such as Photoshop, and/or conventional materials? I confess that I am still undecided on this, but think the end result needs to not be too obviously AI in order to be acceptable. There needs to be clear evidence of additional artistic input.

**Keith Leslie:**

I am not a fan, nor can I accept AI art as being anything other than a cheating scam; another tool used by a generation wanting everything, but not being prepared to work for it and taking no responsibility. I am sure that sounds very cynical, as let's be fair, those individuals, very highly skilled individuals, that developed AI as a system for producing anything, have created something truly amazing. Something the Skynet generation, of which I am one I suppose, may be suggesting a reality/dimensional bending, time travelling film sensation from.

Jokes aside, there has indeed been a great amount of skill in developing such technology, but its success of giving artistic creation to those with little or no ability, undermines its very own success of creation. It has given a cheat's way out to many, to the detriment of a few.

Digital art has been around for years, the honesty of the artist to say exactly what it is and how much work they have actually put into it, determines my level of respect for them and my acceptance of their creations as artists.

AI art is here, but it is not a credible form of art, as the individual needs no skill to produce it, aside from the ability to choose a few words. The human



creation part then becomes their choice of words, not the art produced by the AI software. The AI software, you could argue, then becomes the artist. The issue of AI using the images, art, photography and literature of millions of artists, is then more about the programmer, when it comes to copyright infringement. With that in mind, the programmer can say it was the AI software that used its artificial intelligence to gather the information, and there for have no responsibility. The same can be said of an artist using AI; "I just put in the words, I didn't create it!"

Again, the generational influences on creating AI come to the fore; maximum return, minimal effort, no responsibility.

With regards to accepting AI artists to the Guild of Motoring Artists, for me it is a flat no. Traditional artists, digital artists and 3d artists, be they traditional sculptural creators, or digital 3d artists, can easily compare as artistic creators. AI artists cannot.

AI art is here to stay. It will affect us all, but more so emerging artists, young and old. What I have accepted is that, no matter how much AI infiltrates and infuriates us artists, traditional forms of art will still 'wow' people more than AI. I hope.

### Rick Herron:

I think it may be premature to set standards at the GMA until governmental legislation is made for the use of AI in the EU, Asia, the Americas and elsewhere around the globe. We need to know the legislation before we develop the parameters for GMA artist though if we do, we should probably need to understand that the regulations are changeable. We need to be educated in what AI is and how it is being used; what input is required from the artist or if it can generate a meaningful image on its own from pre created algorithms. For instance, what does an artist have to define for the program to create an image of an electric guitar with the headstock of a human head, the body of a guitar, the guitar neck with frets on it, and the guitar horns sprouting hands playing the fretboard, as an example. Would photographic images of these elements from the internet be allowed or would the artist have to either paint them or photograph them himself. And what about putting it together, i.e. its composition?

In essence how much input is required from the individual creating the work and how much is done simply by AI for its creation. My son in law also a professional reflective art artist here in Los Angeles, showed me the capabilities of an early form of AI to create images (Chat GTP and it was rather crude. It lacked much refinement, and perspective and looked awkward). He is worried about AI and its impact on the profession. He uses a digital program probably Photoshop.

On an ancillary point I know that there are differing opinions about various media such as sculptures made from extruded plastics or digital art such as created from Photoshop. I used Photoshop paint tools to create my images applying the colour and brush strokes with a brush tool. It can take me three months or more to create the images or about the same time as most of my acrylic work. I do need to create guidelines for the intricacies of the image. Nothing on the print remains from any photograph and frequently the background springs from my imagination often to use it to tell a story. The use of these media should not be confused with AI though these programs can now include AI. But my main concern is how will the GMA define fine art which can result in a heated discussion, still being debated in the art world. In essence what is defined as FINE ART and does great art need to stand the test of time? It won't be easy to determine what springs from the mind of the artists and what is created by machine intelligence if its development continues as expected. Will its final form be identifiable on a printed medium. Eventually every piece of art gets printed onto board or cloth or paper unless it is hidden in some lonely vault away from an audience. Who hasn't seen prints of great art somewhere; a Da Vinci, Rembrandt, Salvador Dali, Turner in a catalogue or art magazine.

To me another question is how to define fine art. Does it require symbolism or need to have a meaning or should it tell a story or any of the other criteria used. How do we know what we are looking at if we cannot define if it is Fine Art. If that is the purpose we want to imbue in our analysis of what is art, if we do not know what we are looking for how do we distinguish between human inspired art or AI art if they both appear or can appear as printed reflective art. This will beg the question whether AI can create material that is symbolic or tell a story, can it imbue in the viewer a response that brings a smile that says I get what

the artists is trying to do in a convincing manner. Defining AI vs. human created art is going to be a huge task.

Can AI it on its own produce intriguing works as done by Salvador Dali or abstract cubits art such as that of Picasso which involves reconstruction of differing perspectives in the reassembly of the shapes to form a new distorted picture. As a composition tool AI may find its place. How much input from the artist will be required to create a work that can be recognized as a unique form of art

The GMA needs to discuss what is Fine Art as part of this study of AI. There have been revolutions in art often trying to keep up with technology: perspective, new mediums and supports, pigments, camera obscura, photography and computers all have played a part in its evolution. Artist have visited the human anatomy and its structure and learned from it how to best represent the human body. For the automotive and transportation artist it is a help to understand the inner workings of their vehicle to more faithfully recreate it. 3D design is nothing more than the development of perspective in design and finally in the creation of a work of art in its final form an automobile. We should not loose site of this fact. When we "paint a car" we elevate the original onto a pedestal. We pay homage to it.

### Strong views voiced against AI:

(Commenting about an AI resident artist) That is an absolute joke and an insult to all artists. AI art has no right to be recognised as art. It is fraudulent. There is no skill involved in drawing stick figures and having a machine do the rest. It is shocking how ignorant and arrogant some people are, all to embrace technology. Another 'cheats' way to make money and claim fame.

The time and effort we put into recreating a visual aid, whether real or photographic, is part of the skill. The same can be said of artists who can produce incredibly realistic illustrations from their imagination. We all have ideas in our heads about what we want our finished work to look like, but having an idea and rendering it competently is different than having an idea and asking a machine to make it happen. The latter practice is a fraudulent way of producing art and

cheapens the talent of a real artist. There is no doubt that AI-produced art can be fantastic, but it is a scam.

This is all repugnant, and I do not accept it as art, but unfortunately a lot of uneducated people will. By that I mean uneducated in the nuance of personal creativity, the constant need to evolve as a living artist, to improve your skills and vision and the ability to translate that vision to paper, canvas, wood, stone or metal.

The general public, in the main, do not care for our struggles with our work, they only see the end product, and to a degree I can understand this, they just want a nice piece of "art" to adorn their wall space.

This is my own personal experience born out through many interactions with show goers when I have been exhibiting my art.

However, there are people who understand what we must go through as an artist, and appreciate our craft and creativity, and I believe it is this client base that we must focus on and deliver to. For this reason, I believe, that we as an organisation must triumph the hand crafted work that we do. We must, as a collective, celebrate the personal, human touch of our creativity and distance our group from this automated, programme driven, process oriented, technology lead monster that is AI art.

I believe that hand crafted, human created work will always sell, but as time passes and technology advances this will be to an ever decreasing audience.

Whilst only a small group in the big wide world, if we don't stand up to preserve true artistic creativity, no one else will do it for us. For me, those that use AI word prompts, generate a faked approximation of a historical car/ era/ scene, to flog it cheaply, should never be considered artists, for there is no talent or creativity in the process. Time for the GMA to make a stand and protect the interests of its artists.

The word 'Charlatan' springs to mind at this juncture.

I am totally against the use of this process in the generation of the finished article.

I'm not a big fan of digital art, but AI is totally against my feelings for the personal creativity of an artist.

The process of art for me is a personal experience and should be born out of skill and dexterity, touch and feel, sight and interpretation, meaning and intention, of the artist, all personal attributes that set each artist apart from the rest.

We should be able to create from what's in our DNA, what essentially makes us unique, not through the latest software.

I know we all use little cheats and tricks along the way, but to have your "work" created by software is abhorrent to me.

I have recently heard of landscape artists using AI to come up with possible compositions from their personal images, and I can see that this may have its uses, but where do you stop. This practice is still leaning heavily on code to provide an original image.

Part of our struggle as artists is to find something different to create, express ourselves in an "individual" manner, using third party software will not do this.

Just imagine if two artists want to create a 911 piece, a very popular car to paint, and from their reference pieces they create a very similar image, through the use of AI imagery. A highly unlikely possibility, but if something can happen, it will happen at some point, who then came first, who came after who.

I'm not interested in the advancement of art through the use of technology, and as a Masters degree qualified Mechanical Engineer, I am fully aware of the positives and efficiencies and advancement of the processes through its use, but art is not and should not be used to advance technology, nor should it prostrate itself by the use of it.

Advances in art have come and gone over the centuries, oil paint in tubes, better brushes, painting onto aluminium, greater printing techniques, but they are all to benefit the manual artist, all used to enhance their own personal and manual creativity.

How can an artist using AI compare their early works to their later pieces, when the advancement in software development will run at a pace far exceeding anyone's personal development. It's a firm no from me.

2d artists are the front-line WW1 cannon fodder, 3d artists will be the next wave

## Moderate views on AI:

Creativity will always make the difference between artists and AI. It is just a machine that works with statistics and the legacy of existing images (like us with respect to representations built from our visual experiences). What matters is what is in the designer's head, the rest is mechanics. Think of the time saved and the graphic result obtained.

Ultimately, AI is here to stay. It gives people, with no creative ability, a means to produce something quickly to sell to those that want to buy it. We at the Guild should not promote or support AI art, and instead focus on promoting our own work. It doesn't really matter to me personally, as regardless of AI, I still, and will, struggle to sell my work. In consumers eyes, the means does not justify the end, in terms of price. That is where AI trumps us all.

Unfortunately, I think AI will join the ranks of other categories of alleged art. You only need to view the junk and tat that wins the Turner Award by people with questionable talent to understand that sometimes it really isn't worth getting worked up about.

To think that a manky old bed covered in human excrement, used condoms, dirty underwear, and empty wine bottles is considered a masterpiece and sold for over £3m is quite simply beyond me.

Just let those with genuine talent, as you all have, be the overriding factor and take pride, joy and comfort in that.

AI is also a tool, and the Vizcom example above shows that if used as a tool for quick 'Ideation' of a form, with approximate surface rendering, it can save many hours of time-consuming drawing. Obviously, the output is poor – it couldn't be passed off as a final artwork. The trouble I have with Vizcom, whilst powerful, is again regurgitating the styles of things from what it has learnt from its internet trawling, and not actually coming up with anything 'new' that a true designer's mind might.

I feel in the end AI will be a tool not the end creator, it can be used that way now but my feeling is it will lack the emotion we bring to our art. The same way current gaming products "Call of Duty" lack character emotion. Amazing graphics



but left wanting. Will be interesting to see how it evolves and how we will use it. It will have its place but not as the end work of art.

My son and daughter are both international commercial artists and while they can draw, and print (by hand) themselves, the modern world demands they supply their commercial artworks as digital work, though often created to look real. And such is the harsh reality of making a living as an artist these days. That said, their digital art is all painstaking created by hand in their respective iPads or bamboo boards, so it's still 'original' in the true sense of the word and not copied or adapted from photos or AI generated.

I know going back 10 to 15 years, some of our long established original artwork artists have also used vector or Photoshop to create images, and then printed them, and we as a guild have exhibited and sold them.. but these too are totally original works of art and not 'generated'. But I do recall back in 2011 there was strong debate about this type of art too, and one or two long standing members quit.

However, I totally agree AI generated work is a no-no, from a purely artistic perspective, and referring back to my son and daughter who rely on digital form to create from scratch, send by e-mail their artworks internationally, to clients worldwide, this is a medium that is also under threat by AI and they themselves complain about it as unfair competition and false art... and that is from professional digital artists!

I think AI impacting art is inevitable and like historical technology enhancements such as the internet, digital photography, smart phones etc, we won't have a choice in its rapid development. The question is how will it manifest itself and how do we choose to immerse ourselves in it, or avoid it.

1. I can see AI impacting digital art and the sale of it, via prints, moving at a rapid pace – if that's what consumers want... but currently maybe many don't?
2. we / others can opt to continue creating 'original' 'tangible' art for consumers to see, enjoy and buy, and I think this will continue in the same way as people still buy physical

books, vinyl etc. Maybe it will even come at an (authenticated) premium?

3. I guess a key question being asked is, "is it right to use AI to do the creative thinking to generate the art itself, or the 'reference' for the physical art subsequently painted / created?"

The use of AI to request the pulling together of source ideas / images into something that can then be manually painted, is probably the main area I see physical artists following or considering exploring currently.

Personally, I don't intend to do so at any time soon, as I want my art process to start out and about in real life and finding or stumbling across my artistic references.

I guess it will be interesting to understand from those people more up with what the AI opportunities are, and those intending to apply them, to educate me and others why this is the future and the benefits are, and why we should not worry about the demise of non-AI art.

4. It is intriguing to think that already or soon, 3D type printers may be able to generate physical output that looks and feels like 'original' artwork, i.e. the viewer believes the textures etc. are that of oil paint, or pastels etc.
5. The part that scares me the most is the ability and desire for AI art to use an artist's style to generate lookalike artwork that can be seen / sold as that of the artist without all the effort and credit and income going to the right place. We should do anything we can to avoid this, however inevitable it is.

Technology is a tool for the artist to use, just as a sheet of tracing paper or some ellipse stencils, but at the end of the day the finished work must reflect the artists individual style.

With the overuse of technology 'perhaps artificial intelligence?' the danger is that work particularly in the 'photorealist style' could become undistinguishable from the photographs that might have inspired them in the first place. There needs to be minor imperfections in all that we do perhaps.

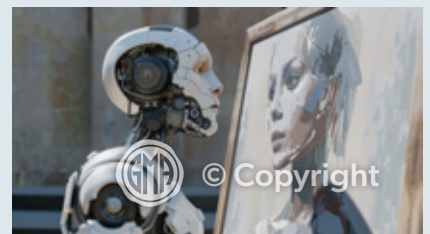
As someone that paints with "hairy sticks" as Richard calls them (I like that!) and mostly Formula 1, AI seems to be a stretch for a guild of "Artists". Definition

of Artist: "A person who creates art (such as painting, sculpture, music, or writing) using conscious skill and creative imagination". To me, typing in commands to Midjourney or whatever AI someone uses, and having it churn out an image... That doesn't feel like it's meeting the definition. Sure, some AI artists add a bit of paint or other media on top of the AI print, but still, the base image is created by an algorithm which from all the documentaries and research I've done, is basically ripping off whatever images have been fed into the AI (including images online of other artists work).

AI generated images are definitely liked by some people, which is fine, but I think the person selling the resultant image should be clear that it is AI generated. I've had customers tell me about their disappointment from past experiences purchasing what they thought was an original piece of artwork from other artists only to find a barcode on the canvas from where it was printed. Yikes.

### USING AI TO CREATE THIS FEATURE'S IMAGE STEVE GOODWIN

It is in fact two AI generated images put together in Photoshop. This is the original, licensed from Adobe Stock.



The image below was generated in Adobe Stock by referencing an existing image and using their built in AI tools to render it as an oil painting.



The two images were then manually put together within Photoshop.

Finally, using generative AI in Photoshop, some extra image was added, top and bottom, to make it more practical to use in the layout.

This is the first time I have used AI beyond retouching a picture and in this context, to illustrate an article, it was very handy.

# The AI view from Sean Wales

I think the new draft [policy on AI] looks good Richard. It is a very interesting read and I can agree and/or sympathise with pretty much every stance.

Myself, on the topic of AI, am quite untroubled. Live and let live so to speak, though I do not think it is a good fit for the guild.

I do have some thoughts to explain my easiness with it:

1. It is just another tool that when introduced is controversial and potentially threatening but the noise will quieten over time. AI will no doubt, become just another tool that some chose to use and some don't.
2. In my view it is extremely close to a camera in function. The user must learn how to manipulate the machine and perfect their own inputs to generate an image that is both pleasing and striking. More often than not hundreds of images will be produced to get just one that is worthy. The camera communized artistic creation, enabling those with no traditional artistic skill base to produce instant works that document reality or an abstract reality.
3. AI is only truly disrupting the digital art sector. The only art form that can be accurately imitated by AI is digital art as they essentially use the same platform. This is one of the reasons why I have been so unruffled by the arrival of AI for the masses. Digital artists have for a good time now been at the pointy end of a very similar debate and are surely welcoming AI as any technophile should as another tool.
4. Charlatans will be charlatans. AI is not the reason for nor the only way that people deceive within the art world. It is the person behind the tool, not the tool that is the fraud. AI is not, currently difficult to spot and on platforms like Instagram has to be declared. (Instagram has an "is this AI" button)

Aside from the brief views I have outlined above I have quite an extensive user knowledge of several AI platforms that I have been using for a few years now. I like to use image generators to help with the mechanics of my paintings, for example: I recently has a commission that included an image of a wild boar holding something in it's mouth. I could not find a photograph and so turned to AI. I spent several hours tweaking the prompt and regenerating the image but eventually got a really good image that I could then use as the subject for my painting.

I truly believe that producing good, engaging and original work via AI is a difficult process. I have recently produced a couple of images from the same photograph using a paint brush for one and AI for the other. AI was by far the most difficult and fraught to produce. Sure, it makes an image in seconds but to create something worthwhile with AI there is a process.

For me the first prompt will form the start of the image:

1. Write a brief prompt that describes the image in your head roughly - generate the image
2. Select a style for the image by uploading a photograph that best depicts the style - choose the level you'd like the style to be applied to the image - Regenerate the image
3. Adjust the level of the style input several times - Regenerate the image each time
4. Source and upload a structure image - Regenerate the image each time
5. Source and upload a reference image and repeat the adjust and regenerate process again
6. Steps 3, 4 or 5 can also be repeated if you have a specific 3-D model, character or layout that you would like the image to render

7. Once you have a satisfactory basic format of the image and the character, place, object or style you are aiming for you can use a transfer tool as a reference to regenerate the image again to refine the overall structure.
8. Use an inpainting tool to correct the parts of the image that cannot be resolved by AI alone. You would usually do this using AI within a designated area of the image.
9. Use a negative prompt tool to specifically deny incorrect/unsatisfactory parts of the image in future regenerations - Regenerate the image each time
10. During all of the above steps you have to keep adjusting the prompt guidance input levels, the regeneration speeds to get the correct balance of quality and detail and adding in negative prompts when something unwanted appears.
11. You have to also select the best AI model to generate your image within whatever platform you choose. Different models offer high creativity and chaos whilst others are more ordered and predictable.
12. You can at any of the stages above run the image through filters that have specific themes. Again, each needs to be altered to get the correct feel. The filters are quite specific and incredibly powerful if used correctly. Some examples: Antique Car, Western, Modern Soldier, Organic Architecture.
13. Finally, the image will need re-rendering at whatever quality and format you require for the final version.

This is not the process of every AI image produced but in my experience is roughly what is needed to create something worthwhile. This sort of program would normally take a couple of days to get to a stage where the image is looking something like intended.

Of course you can copy someone else's publicly available prompt script and even, all of their settings and filters if they too are public. Most AI platforms have galleries that not only show you pictures produced by other users but allow you access to the process which is available to copy.

You can even write a prompt and then use a text AI tool to enhance your words to create a better AI image. In my experience this always makes the images get out of hand and it runs away from your intended finale.



There are many famous “Works of art” that have obviously taken nothing more than a few minutes to produce, physically. Maurizio Cattelan’s Banana being a very good example along with most photograph ever taken. I do not think that an AI image taking seconds to produce is a correct nor valid argument against AI.

I would argue that if AI artists are not to be allowed into the guild then nor should photographers (and possibly digital artists). All of these forms have not been produced by the physical application of one material to another by human hand.

I’m sorry... This “short” email is no longer as short as intended. It seems I had a little more to say than I thought.

Anyhow... To clarify... I do not think that art produced using only AI tools should be permitted within the guild... I also think that photography should not be permitted (There is a guild of Photographers after all).

I understand that this view might seem contrived for someone who uses AI a lot. I believe that visual AI is something completely different from what should be represented by the GMA.

Handmade art is still and will always be a sort after commodity, but who could have predicted that the easier it gets to share your work the harder it is to be seen.

Maybe there should be a Guild of Digital Motoring Artists (GDMA).

# Creativity and AI: Trophy vs Atrophy?

BY JONNY AMBROSE

**What do we value; cherish; hold dear in our lives? Health? Money? Freedom? First and foremost, artists may value their ability to create. Art is not the easy route to making money, but creating art does give a sense of personal freedom of expression. For some, it is the spark of an idea that leads us to sketch, design, explore, make, paint, chisel, draw, print, cut, sculpt etc. The process of creating is part of us being an artist; a need to create, a scratching of a creative itch, a stirring of the endorphins and satisfies our desire to create.**

**Our way of seeing, our interpretation of something out in the wider world, in our style, our expression, is a personal endeavour. We value our own creativity, and also value the creativity we see and admire in others. Creativity and creative output should be regarded as a ‘trophy’ – something we aspire to achieve; a prize; something we value, cherish and hold dear.**

## Artificial Intelligence

**Artificial Intelligence** *noun: the theory and development of computer systems able to perform tasks normally requiring human intelligence, such as visual perception, speech recognition, decision-making. (ref1)*

The use of artificial intelligence within art has sparked much debate in recent times, and is perhaps a new challenge to our creativity. The ultra rapid rise of AI, allowing humans to create seemingly anything with the ‘click of a finger’, is causing worry of being a potential threat to an artist’s livelihood. It is the latest ‘beast’ on the horizon, the big ‘disruptor’, the big new ‘thing’.

There have been many of these ‘beasts’ in the past. Everything changes through the ages with the dawn of new inventions, discoveries of new materials, substances, tools and technology. Prehistoric cave folk using chalk might have been disgusted to know that artists centuries later would be using chemically manufactured paint, machine woven canvas, and weird sticks with hair on the end.. It is easy for our ‘fight or flight’ hard-wired human brains to fall into ‘Luddite’ mode, and not accept new technology/ materials/ tools that challenge the status quo.

Photography was once seen as that

‘click of a finger’ technological advance that was perceived to be the ruin of painters. This hasn’t been the case, and photography has become a true art medium in its own right. Modern smartphone cameras may have put that photographic power into a novice’s hand, and yet a great photographer will capture moments that are aesthetic and truly tell a story, such as the stunning work of Amy Shore.

It is important to be wary of new technology, but surely better to understand the AI ‘beast’ and its capabilities, than to dismiss it outright. ‘Better the devil you know’ so say wise folk of old (including Kylie).

Let’s view the issue of using AI to create ‘art’ in three key ways;

1. as an creativity issue,
2. a morality issue and
3. an existence issue from an artist’s standpoint (but not ‘existence’ in the way we may think).

## Dispelling Digital Myths

It is important to understand where AI sits in the world, and to dispel some 'urban myths' surrounding its links to 'digital' technology. It is important to put everything in context; to identify what is a tool to create with, and what is important to the creation of an artwork.

'Digital' is a catch all term, but digital software is a tool, the same paintbrushes, hammers and chisels are tools for creating art. Digital software, such as Adobe Photoshop (PS), Adobe Illustrator, or Computer Aided Design (CAD) programs often allow the creation of amazing things, otherwise impossible using 'traditional' techniques. Digital software is progress, whilst retaining the ability for artists to use these new tools to create art in the artist's own style, translating their ideas, and be inventive. Many well known, lauded artists use digital software, and I don't mean David Hockney using an iPad.

In terms of digital tools, Adobe Photoshop and Illustrator software have been around since the late 1980s. Computer graphics were first devised in the early 1960s, when the ability to draw on a computer screen using a 'light pen' was first achieved by Ivan Sutherland and his revolutionary 'lightpad' software. (ref 2)

As a broad distinction within art, we have 'traditional' and 'digital' tools and processes. They are not opposing forces. During the past 30 years of creating art, I have learnt that the two can be harmonious, and can also be beneficial to one another. For instance the digital 3d scanning of old car parts can allow them to be faithfully remade, so classic cars can continue to be driven or raced, rather than lost to history, ending in rust and decay.

From being taught traditional woodwork and metalwork skills during a University Fine Art Degree in the early nineties, I appreciate the traditional techniques, tools and processes. The course also gave me an understanding of the history of art and its historical context to the present. After working in videogames for nearly 20 years, I've also experienced a lot of digital software advances during this time. Since returning to art full time in 2016, I now use traditional techniques AND digital software as part of the process of making art.

With (non AI) digital software, the artist is very much using the tool, using their

brain, using their hands to draw a 2d image, or to draw in 3d software (e.g. computer aided design) to create an object digitally. These digital artworks require manufacturing, either printed 2d or manufactured/ fabricated in 3d using CNC milling, lasering, cutting, additive manufacturing (3d printing) and on into traditional lost wax bronze sometimes. Some sculptures are fabricated on a huge scale, be it a Claes Oldenburg sculpture, 'Angel of the North' by Anthony Gormley, or Jerry Judah's amazing central sculptures at Goodwood Festival of Speed.

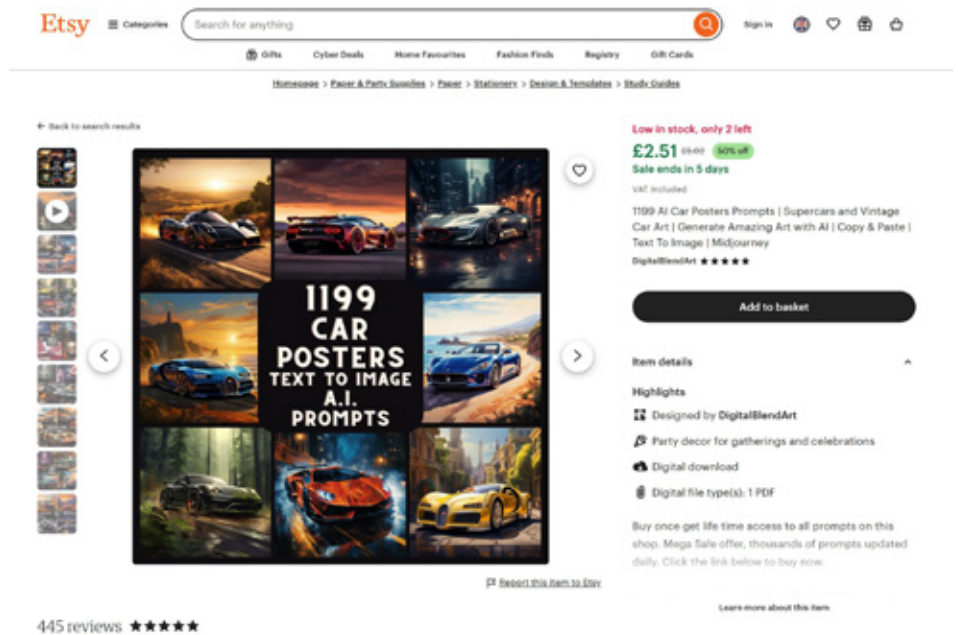
This is 'Art' playing out using digital and/or traditional tools; idea, sketching, refining, drawing, creating, manufacturing, assembling. These are all valid parts of the artistic process. The artist's idea is created and or overseen by the artist from start to finish.

## CREATIVITY

AI is clever, AI is dumb. AI is a tool, AI is a genie. Make a wish and that wish is created for you.

AI has a valid place in the wider world. It is doing amazing work identifying cancers for example, so doing Good-Things™. However, it is a 'bad thing' in various scenarios, and using it to instantly generate artistic images is highly contentious for artists.

As explained in the 'Eat Poop You Cat' titled article on AI and art by Rachel Ossip, (ref3), AI art generator software, such as Midjourney, Stable Diffusion and Dall-E 3, work by word inputs to generate a picture. Using Midjourney as an example, the interface allows you to specify a style from options and slider bars to say how much you want some parameter to be like, such as a setting



**“AI has a valid place in the wider world. It is doing amazing work identifying cancers for example”**

called 'weird', The AI image created is from its interpretation of what you want to see from its learning how things look in the world, along with every artist's art styles, creations and content through trawling the internet and banking it.

To create an image, choose your text prompts for subject 'X' in the style of 'Y' with a hint of 'Z' in the background etc. The AI whirrs away via the internet online cloud servers, and spits out its image(s) of what it thinks you want to see. The text prompts can be quite complex, 100 words, 200 words etc. If the inputter is lacking in creative words, there is even a market for people buying prompt words these days... Ye Gods!



**Originality vs AI**

Originality is something that we humans hold dear. Original creative works; music, plays, fiction, theatre, art are rightly lauded for this. Lawsuits occur when someone has strayed too much into the style of another artist, be it a song, a book or occasionally, a Formula 1 trophy needs to be hastily withdrawn to avoid similarities with another artist's work, as witnessed at the Grand Prix in Austin, Texas this year. (ref 4)

Using AI to create is akin to the wild West. Intellectual property counts for nothing, and everyone can gain some form of notoriety, and make quick money by selling these AI generated images.

AI appears very powerful in its ability to create 'art'. It can create almost believable images, photographs, videos, voice recordings (to the joy of online fraudsters), text, music etc.. For images, images are 'almost believable', but maybe lacking the final 10% of accuracy and polish to be truly believable. AI will get to 99.9% I am sure.

**Using the AI Genie as a tool**

Designers (e.g. a car designer/ product designer), such as Daniel Simon, have posted on Instagram about testing out AI software to see how it could be used as a tool in their design workflow. Notice the distinction; 'a tool' in the process of creating something. AI can be useful in the ideas stage, throwing up a look/ a shape that could spark a designer into thinking of a completely new design path that the designer may not have thought of had they merely sketched and refined a design.

This design stage using AI might well be valid in the creation of an artwork too: using AI as a tool in the process, a process that is controlled and creatively assessed by the human mind.

**Abusing the AI Genie's Power**

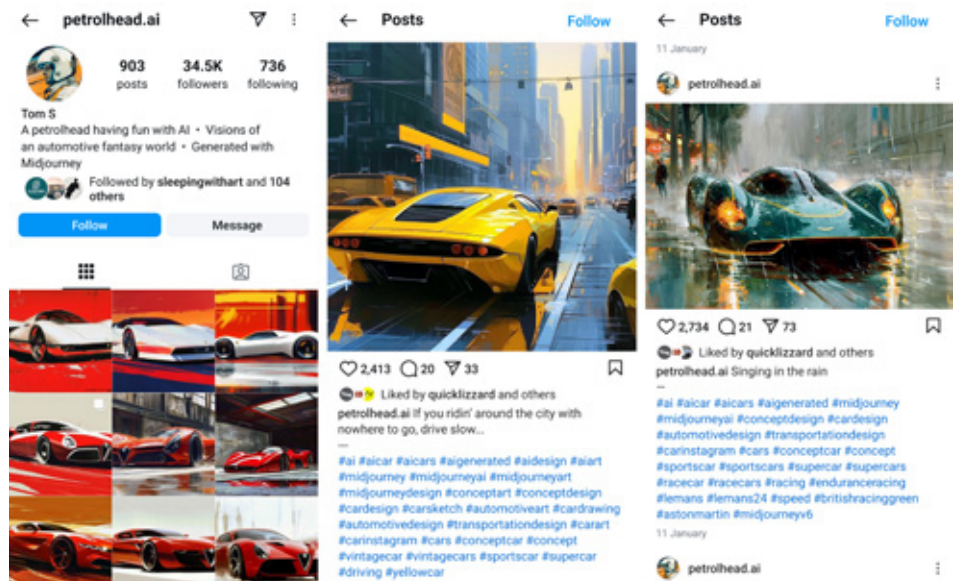
Compare the above process to using AI as a substitute for the WHOLE creation process. Since the first versions of Midjourney etc., people have been experimenting with AI software to create art. Some are seeing if AI can be more than a tool; be that ultimate shortcut to

create images without any creative input from themselves, aside from choosing the text prompts.

There are people who are fully exploiting the capabilities of AI, generating lots of images, and are being fully up front about using AI. Eg. @petrolhead.ai on Instagram. These are very accomplished looking images, reminding me of concept art visuals, with a twist of retro styles blended from different eras. You know these are imaginary cars, and the author of them is not claiming them to be a Ferrari F40.

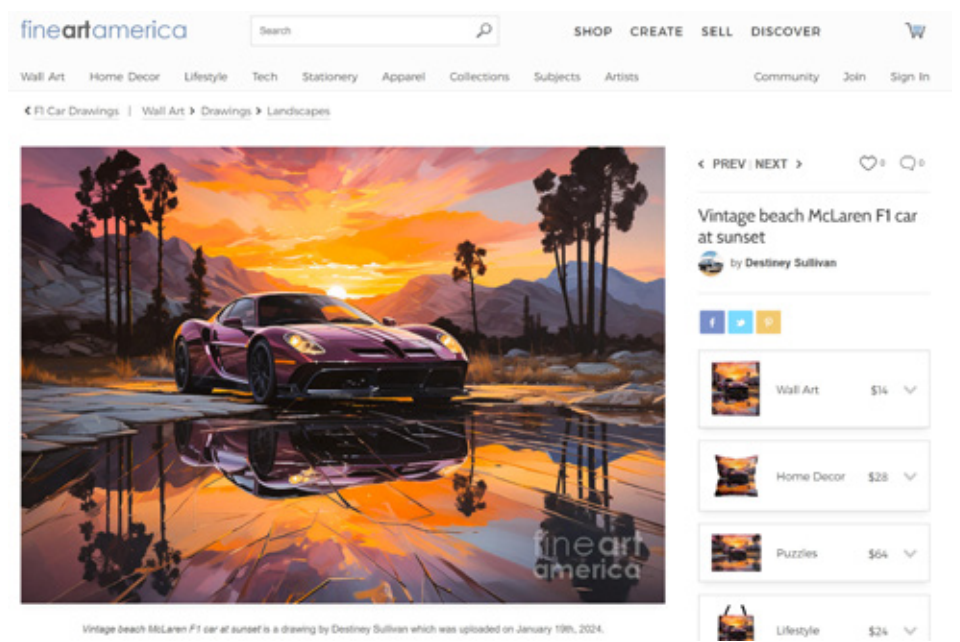
Other people are less forthcoming about admitting to using AI to create an 'artwork' for them.

**"You know these are imaginary cars, and the author of them is not claiming them to be a Ferrari F40"**



**Above:** @Petrolhead.ai on Instagram, futuristic retro looking concept car AI creations – AI can do fake cities and fake rain scenes well.

**Below:** McLaren F1 by DestiXney SullivanA on FineArtAmerica.com. A McLaren/ Porsche lovechild perhaps?



## FEATURE AI IN ART

Previously there was the 'monkeys & typewriters' saying, suggesting that any famous writing would eventually be created given enough primates and tools. Unfair on our primate ancestors, but the modern equivalent analogy is that AI is a singular 'monkey' without the need of a typewriter.

Where is the soul, the craft, the creativity, the trials and tribulations of the creative process if it is generated solely by an AI algorithm? The discerning buyer will always seek out a true artist's work for the soul and the craft etc., rather than what is cheap. This type of buyer will be a diminishing number, akin to how many more people will buy an affordable print, over an original artwork.

### MORALITY

Artistic looking creations by AI are only possible because it has dredged up the whole contents of the internet to learn from. That's a lot of cat videos, opinion, selfies, posing, hate, porn, the bias of history, and most importantly, intellectual property.

Everything that has an intellectual property right has been absorbed by AI learning on a world wide level. The laws of individual countries can never keep up with the pace of such technological

advancements. So if you want an F1 car painted in the style of Van Gogh, AI can produce it for someone to admire on the internet.

Regarding the bias of what AI has learnt from the internet, AI has been programmed by computer software engineers, with their own biases, and whatever personal values and beliefs they hold. In an age where programmed social media algorithms choose what we want to see next based on what we have already seen, the echo chamber effect is created, creating a bias in ourselves.

### History vs AI

Ignoring specialist AI software/ apps such as ChatGPT and Midjourney for now, AI is present at the top of any Google search with its 'Gemini' incarnation. I searched for 'Lamborghini Countach length' the other day, double checking the dimensions. I knew it would be 4ish meters but AI insisted it was 2.7m. AI had cheated itself by misunderstanding the 'wheelbase length' in its internet trawl, as the 'total length'.

If one takes AI's results at face value, we are the dumb ones, even though it's convenient. If one doesn't double check facts, you can get the wrong result. As my old woodwork teacher would insist: 'measure twice, cut once'...

I mention search engines, because they themselves are a great tool to conduct

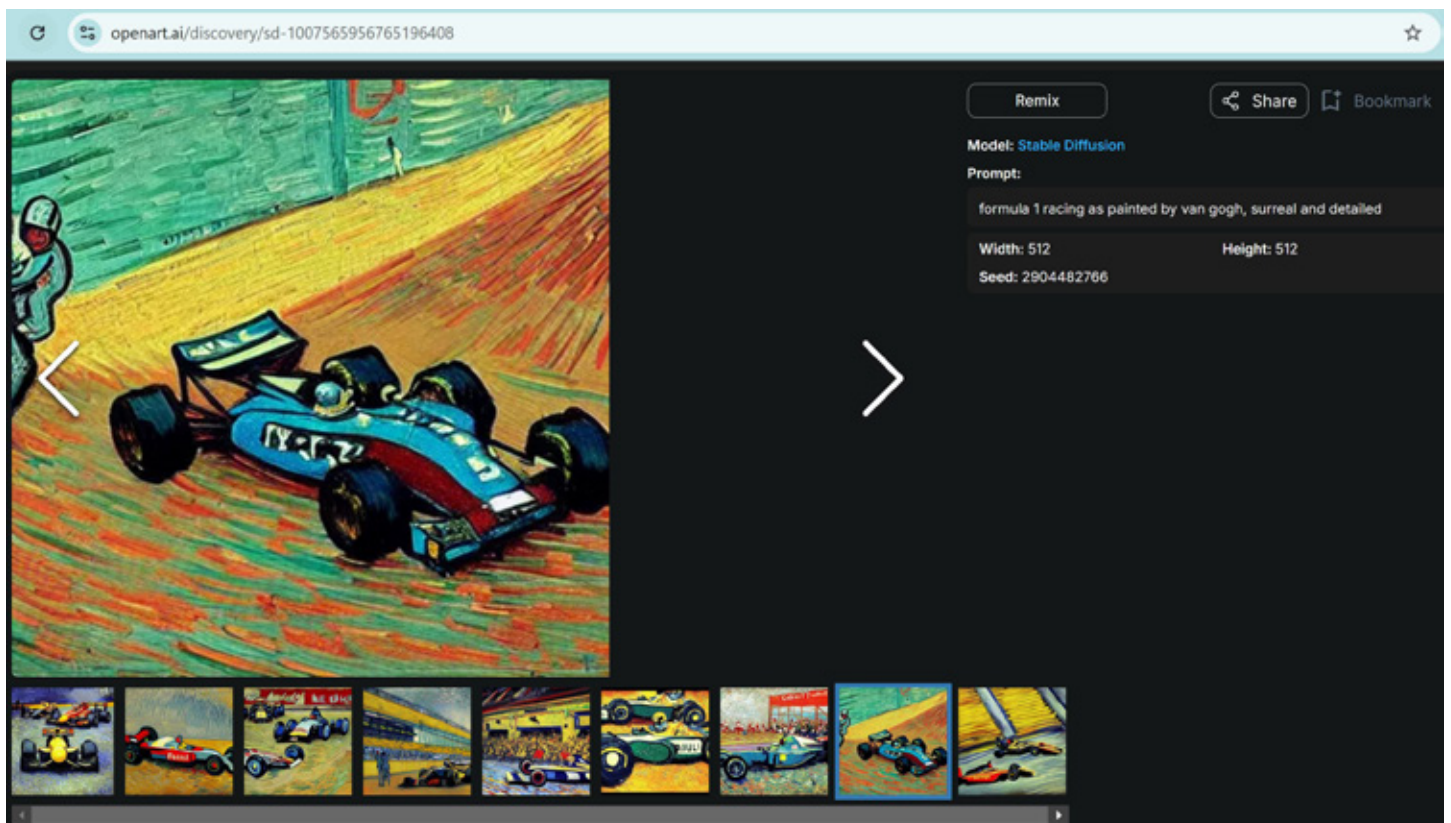
artistic research. Research is vital to obtain understanding of a subject, historical significance, and accuracy for any art project. People who shortcut the research stage will often create something that is lacking in that understanding, and will look a dumbass.

Search engines are the quick route to research, but in the past year, more and more image searches throw up results which include AI images.

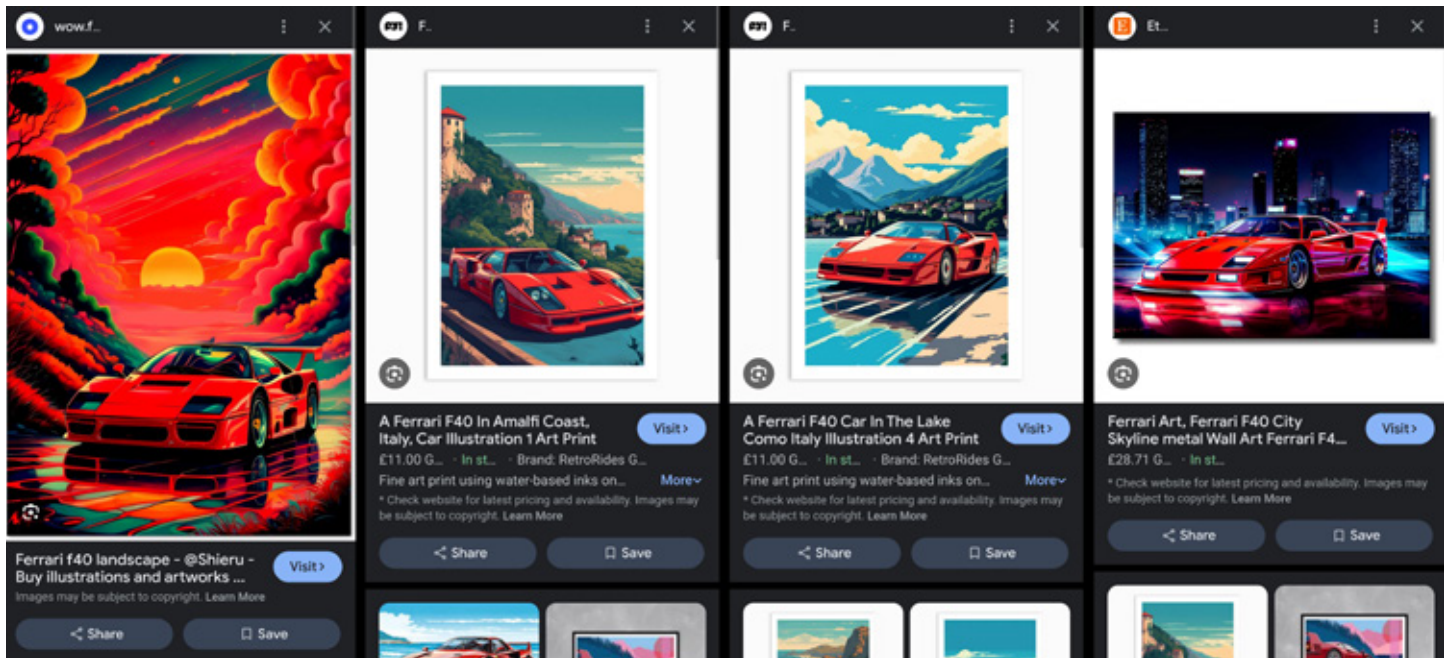
And worse than that, historically inaccurate images. There's some laughably comic approximations of say, a Ferrari F40. Sadly, this is subverting the past but the infiltration of inaccurate AI images will be further dredged up by AI learning as correct, when they are not. It dilutes the accuracy, and becomes more inaccurate. The loop continues in a downward spiral of an increasing subversion of history. Alternative AI history perhaps?

Putting deliberate artistic style choices aside, what self respecting person gets AI to generate an unrealistic, imaginary inaccurate and/ or historically inaccurate car image, and still claim it is a 'Ferrari F40' image for sale etc., other than to make a quick buck?

**"AI had cheated itself by misunderstanding the 'wheelbase length' in its internet trawl, as the 'total length'."**







Ferrari F1-91 1 Drawing  
Clark Leffler  
~~\$17~~ \$14



Ferrari F1-91 2 Drawing  
Clark Leffler  
~~\$17~~ \$14



Ferrari F1-91 3 Drawing  
Clark Leffler  
~~\$17~~ \$14



Ferrari F1-91 Drawing  
Clark Leffler  
~~\$17~~ \$14



Ferrari F1-8788C 1 Drawing  
Clark Leffler  
~~\$17~~ \$14



Ferrari F1-8788C 3 Drawing  
Clark Leffler  
~~\$17~~ \$14

Top: a selection of images that claim they are Ferrari F40 from an internet search.

Bottom: Ferrari F1 cars by Clark Leffler on Fineartamerica.com.


midlibrary.io/styles/antony-gormley

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Sculptors + Installation Artists Sculptors Share style Favorites

## Antony Gormley

Midjourney version: V6.1 V6 V5.2 V5.1 V5 V4 V3 niji



by Antony Gormley --v 6.1 Prompt used to produce this style sample in Midjourney AI

Style features: Geometric Subdued Epic Realistic

Optimal prompt: Antony Gormley's sculpture of ...


midlibrary.io/styles/barbara-hepworth

/midlibrary All styles Classifier Search Guides Inside New Chapters! Masters Of Midjourney course my Library

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## Barbara Hepworth

Midjourney version: V6.1 V6 V5.2 V5.1 V5 V4 V3 niji



by Barbara Hepworth --v 6.1 Prompt used to produce this style sample in Midjourney AI

Style features: Abstract Geometric

Optimal prompt: Barbara Hepworth's sculpture of ...

In addition, who would want to pollute history with fake images of fake imaginary artworks by Barbara Hepworth or Antony Gormley. Screenshots from Midlibrary.io .



**Sustainability vs AI**

A negative side of AI is the vast energy consumption. Its 'cloud' based supercomputers suck the electricity grid to do all the computation required to generate an image of a cat with rabbit ears. In an age where we all need to do far, far more to preserve the planet to make our existence on earth sustainable and not make our future generations of family extinct, AI is doubly bad news.

**EXISTENCE: Artist vs AI**

We have explored what Ai does, and how people are using AI to create artistic images to sell very cheaply. For those buying AI generated art at rock bottom prices, they will be buying because it is: a) cheap, b) aesthetically pleasing, c) they are perhaps unaware that it's created using AI, d) they don't care about the effort that goes into making the image, or e) a combination of the above. It is a race to the bottom.

It is also easy to see the many AI generated 'art' images' created quickly and cheaply, and get despondent, imagining that the days are numbered for an artist (that is not using AI). Wrong.

Whilst the marketplace will experience a shift, it may be temporary, but maybe

the people who want the dirt cheap art weren't the type of customers to be chasing anyway.

AI might be the latest new thing, until the next latest new thing comes along. A craze, a fad, something temporary that fizzles out after the buzz and everyone trying it. Remember crypto currencies supposedly signalling the end of currencies as we know it.

It is easy to get numb to the sheer amount of quickly generated images. Don't be.

A lot of the imagery created by AI are experiments made by curious people interested to see what this 'big new thing' can do. It is the current craze. A lot of people may try AI for creating images, and think; that's rubbish; it's substandard; it's something that holds their attention for a short time before the next distraction takes over their time. Given it is thought that humans have a 40 second screen attention span these days, I can understand it.

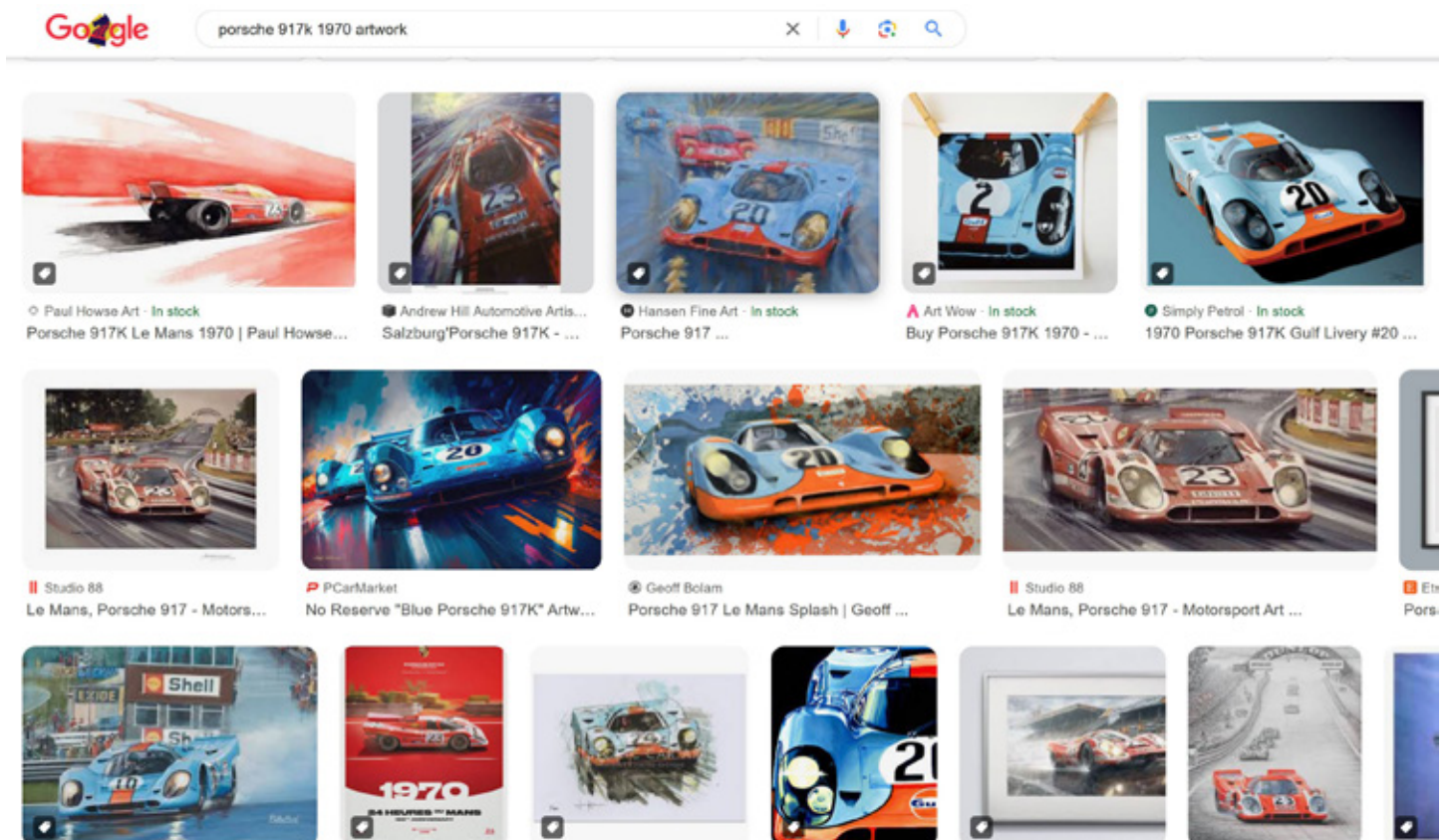
When '3d printing' (additive manufacturing) was the big new thing, everyone seemed to be printing human skulls in bright green, with their home 3d printing equipment because A) it was an easily identifiable object, commonly available online as a digitized 3d mesh, and B) primary coloured filament material for the machines were common too. People experimented, a lot got bored or dissatisfied with the crude quality from first

generation home 3d print technology.

A lot of the AI image output is somewhat homogenised into certain art style categories. We have seen lots of overly colourful, expressive paint, cartoon style, manga styles being regenerated over and over. Perhaps this is a limitation of just using text prompts – the disconnection between categorising artworks into neat groups defined by a word. Perhaps this is the echo chamber effect where AI is now learning from all the similarly painterly fake art, or fake F40s images AI has created itself... Maybe AI will eat itself.

As for the existence of artists, there will always be people who want to buy art from an artist. They will buy because they are interested in the artist, the human, the story, the endeavour involved, and value the creativity on display. This may be a diminished market but humans must adapt to the current world we live in, whatever is thrown at us. There are far bigger problems facing the world than to just worry about AI.

**Google image search** - spot the non Porsche 917k artwork 'odd one out'.



**“So whilst we can’t control the ‘beast’ which is AI, artists can certainly support one another, look after the ‘trophies’ of creativity and originality that we hold dear.”**

## Trophy vs Atrophy

**Atrophy** noun: a wasting away of an organ or part. Verb: gradual decline in effectiveness due to underuse or neglect. “The imagination can atrophy from lack of use.” (ref5)

Creativity is an artist’s superpower. Some may think that AI is an artist’s kryptonite, but AI is possibly best used in strictest moderation at best, and like many things, used as a tool in the process. Too much AI and who knows...

Convenience is the desire of being a great time saving ‘force for good’ that surrounds us in the modern world. Yet it could be argued that whilst beneficial to us, it is also the ruin of us as humans. As people find ways to make efficiencies via automation, part of us diminishes the capacity to do or think for ourselves. If we rely on a machine/ app/ software to do things for us repeatedly, our neural connections, our memory and muscle memory subsides. Atrophy starts, and cognitive decline sets in.

Using ChatGPT AI for text and essay writing is a convenient shortcut for labouring over those pesky words, grammar and spellin (sic). However, humans will lose the knowledge of how to write, why they are writing, and therefore losing that ability to engage their brain and think for themselves. It is cheating oneself, to get something done quickly and conveniently. Using AI to create artistic output – Is this not the same thing playing out?

Many artists and designers will tell of the joy of discovering a new idea from playing around, experimenting. Sometimes,

something not working out as expected will conjure up something else even better. What if this ability to experiment was to diminish through not doing these creative processes anymore?

From a mental health perspective, there is also the joy of sketching at the play stage of creation that is stirring to the brain in a positive, calming way, and a boost for our serotonin levels. This is creative nourishment!

So whilst we can’t control the ‘beast’ which is AI, artists can certainly support one another, look after the ‘trophies’ of creativity and originality that we hold dear. We can actively choose to promote one another, and to champion the fact that a human has created an artwork, not AI alone. We can actively choose to not promote individuals who choose to make images solely using AI.

More importantly, we have control over ourselves. We can look after our personal trophies; our imagination, creativity, originality and morals by exercising them as much as possible. The saying ‘Use it or lose it’ rings very true here.

Or we can choose to let AI, shortcuts, cheat modes, convenience and atrophy take hold and ruin our ability to imagine, create and think for ourselves.

\*no ChatGPT or AI was used in the creation of this article.

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## Martin Smith

### Mercedes SL300

Acrylic on Canvas 90cm X 130cm

## Steve Goodwin

### Jaguar Mk2

Relief print in seven colours.  
1 of 12, with number one  
sold to the owner who  
commissioned the image.







## Phil Lightman

### Alfa Romeo Spyder

The Alfa Romeo Spider was introduced in 1966, with a Pininfarina-styled body featuring enclosed headlamps and boat-tail rear end. It was powered by a 1750cc twin-cam engine giving a top speed of 102 mph.

The car shown here was first registered in South Africa in 1969, being brought into the UK in 2007. It has a number of upgrades to ignition, suspension and brakes to make it more suitable for modern driving conditions.

### Jaguar XK120 Aristocat

As far as I can tell, this is pretty much an exact replica of the Jaguar XK120, albeit with modern running gear.

I portrayed this car just after depicting an original XK120, both being OTS – Open Two Seater.







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### Ford Escort Mexico 1600GT

The Escort Mexico was an affordable special edition road version of the rally car, introduced in 1970, following the success of Escorts in the 1970 London to Mexico World Cup Rally that year. It was built by the AVO (Advanced Vehicle Operation) Division with a strengthened

2-door bodyshell with 86 bhp engine and close-ratio gearbox, plus Rallye Sport suspension and brakes. The stripes were a dealer-fit option. The Mexico remained in production until late 1974.

The car portrayed was displayed at last year's NEC Classic Car Show.

### Aston Martin DB5 James Bond – Goldfinger

Probably one of the most famous cars of all time, 2024 marks the 60th Anniversary of Goldfinger and the iconic Aston Martin DB5 first used in the film.

The car featured many gadgets including ejector seat, rotating licence plates, machine guns behind the front indicators, bullet-proof shield, oil-slick sprayer and smoke screen.

The DB5 made subsequent appearances in Thunderball, Goldeneye, Tomorrow Never Dies, Casino Royale, Skyfall, and Spectre.

Aston Martin recently produced a limited run of DB5 continuation cars, equipped with some of the iconic gadgets seen in Goldfinger.



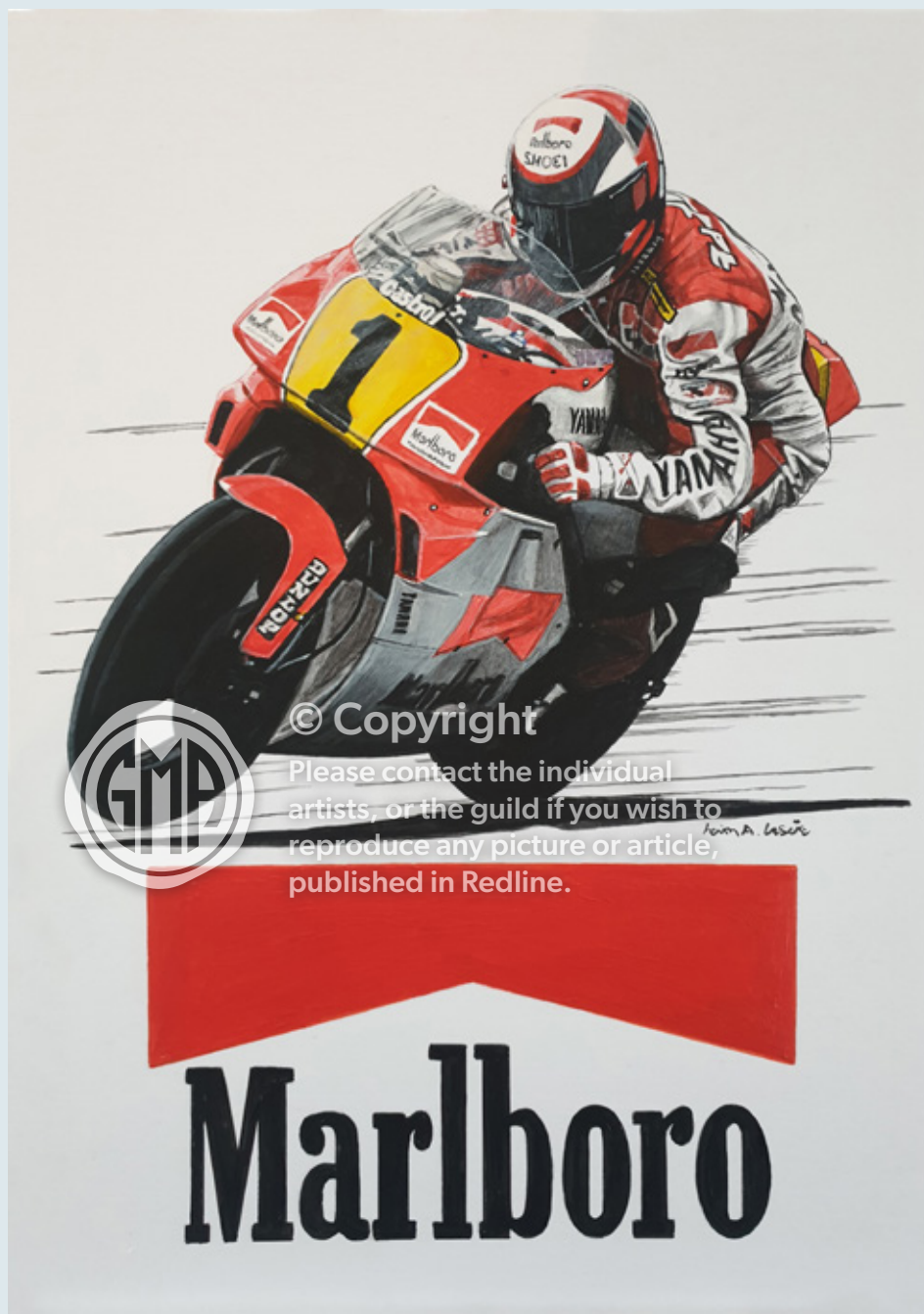
**Morris Minor 4-door saloon  
dating from 1969**



**Keith Leslie**

**Wayne Rainey on the  
Yamaha YZR 500cc  
Grand Prix bike**

Hand drawn and painted  
with acrylic paint, onto A3  
artists board.



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**Marlboro**





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### Greg Stirling

#### Ferrari 250

36 x 36 inches, Acrylic on Canvas

Hand painted from a blank canvas. I started with a heavy layer of Gesso, to add texture, and painted into the Gesso while it was drying as an underpainting.

In addition to acrylic paint, I used alcohol-based markers for layout and detail.

It took 16 hours to complete.



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#### Porsche GT3 RS

29 x 10 x 8 inches, Welded Steel Sculpture



# Ford Dunton Vehicle Enthusiasts Show

23rd - 27th September 2024



The GMA were again kindly invited to exhibit during the week of the 23rd to 27th September this year, at the Ford of Britain HQ and Design Engineering Technical Centre, also referred to as the Dunton Campus. The building and site, including the test track, where the classic cars were displayed have all been modernised and refurbished this past couple of years. In fact, just before the Ford Dunton Vehicle Enthusiasts Day itself, which was held on the 24th September, a series of solar panels had just been installed around the track in one of the end circles. There were also fast charge points installed trackside, of course to test the new generation of EVs, the new Transits included, which are designed out of Dunton. The Dunton site now also has a new, huge, Advanced Propulsion Lab, in which, as you can imagine, all forms of powertrains are being developed and studied, not least electric motors and hydrogen combustion engines.

So, the Vehicle Enthusiasts Day (VED), always has hundreds of classic, modern classic and rare cars, vans and trucks which are variously owned by Ford employees or pensioners and of course from the Ford Heritage Museum at Dagenham just down the road to Dunton, closer to London.

This year marked a new Capri (all electric) and, most importantly, 2024 celebrates 60 years of Mustang production, which is the longest running Marque within Ford. And this year at the VED there were some 60 Mustangs on display from the

local Essex and UK wide Mustang clubs, as well as many Mustangs owned by Ford Dunton employees, from the earliest examples from 1964 to the present day.

There were dozens of other makes, marques and models as well, as some of the photos in the article show. Last year I exhibited my Jaguar XK, though an injury this year meant I was unable to drive and show my Jag, so hopefully next year instead!

One of my latest automotive paintings this year, was a 1965 red Ford Mustang Sportsback, that I had photographed outside of Dunton (along with Bullitt style Forest Green 1967 Mustang) while the new generation 2024 Mustang was in the Dunton lobby. I, of course changed the Dunton track into a retro art deco style Miami or Californian palm lined beach painting in gouache and watercolour. Ford Dunton VED organiser and Dunton Facilities manager, Dave Gwilliam asked if I could create a limited edition print of my Mustang painting to hand out to all the 60 Mustang owners on the VED day itself. Dunton Reprographics kindly produced some 75 limited run A3 high quality prints off my high res jpeg. I, of course, signed & numbered them, and they were duly handed out to the 60+ Mustang owners who displayed their cars on the day. As a result, Dave waived the '15%' we had originally agreed for any GMA artists' sales of work. That was a great gesture.

I must also thank Lesley Ireland, who looks after the main reception & lobby,







GMA © Copyright

for clearing one side of the display of the latest models vehicles that are frequently on show, and also a big thanks to John Hancox the Design Studio Feasibility Supervisor who allowed me to have three of their big white painted wooden display boards from the Studio, which were rolled into the Lobby. These were ideal for both pins and screws as well as our GMA rods and slide hooks.

On the day of hanging (Saturday 21st), I would like to thank Steve Francis and Steve Goodwin who turned up with their artworks, and help hang the whole show with me, from 11am to 2pm. I took up the remaining artworks from the other 7 artists (myself included), though I did spend some more time going back on Sunday 22nd to adjust and check a few of the pictures and correct some of the listings. It was funny, as when I was re-hanging & repositioning Mike Gillett's limited edition prints, one of the security guards helping out from Dagenham liked one of Mike's pictures and bought it on the spot, so I ended up only re-hanging 4 out of 5 of Mike's pictures since the guard wanted to take it away because he is not normally at Dunton!

So in summary, we had 9 artists hanging some 64 paintings, (water colours, gouache, acrylic and oils, as well as some lino prints, giclee prints on canvas, aluminium prints, and some limited edition prints of the originals hanging.

So a big thank you to the following artists, in addition to myself, who submitted artworks; John Napper, Steve Francis, Steve Goodwin, David Purvis, Gary Speak, Gwyneth Carter, Mike Gillett, and Greg Stirling.

To recap, the Dunton GMA show is only on over 5 working days at Dunton, Monday to Friday, being hung & then taken down at the weekends, but it always attracts great PR and publicity at Dunton, where some 4000 staff plus over 100 suppliers and visitors will visit during any one week. Plus of course the main car show on the track is just on one of those days (this year on Tuesday 24th September). The sales each year always surprise me, and this year is no exception. In the end we had some 11 pictures sold by 5 out of the 9 artists, and I got great praise for the whole guild show by work colleagues and management alike. So well done to John Napper (1 sold), Steve Goodwin (3 sold), David Purvis (1 sold), Mike Gillett (2 sold), Greg Stirling (2 sold), for their sales and I (David Ginn) sold 2.

On the day of taking down the show, I must thank Steve Francis, and his partner for their help, and thanks to my own (93 year old) dad, Maurice Ginn, who has long since retired from Ford himself. Maurice was in the car design business since 1953 working from Briggs in Dagenham which was bought out by Ford. He worked in all the three major



David and Maurice Ginn



Ford Transits (Taunus & V362), acrylic on canvas – David Ginn



Racing Lotus Cortinas, Relief Print – Steve Goodwin





'Blast Off!' Jim Clark Aston Martin DB4GT Zagato '66 TT Goodwood, gouache – David Purvis



Hamilton 4 Wins in Rookie Year (limited edition giclée print) – Gary Speak



Leaping Cat (Jaguar Bonnet Mascot) acrylic on canvas – John Napper



Alan Mann Escort - gouache on art board – Steve Francis

design studios in the USA, Dearborn Detroit in the 1950s-'60s, in Germany's Merkenich studios in the 1960s and in Dunton's design studio from the late 1960s to 1990. During that time, some of the iconic Ford cars he was involved in the design and feasibility engineering included the Bronco, Cortina, Capri, Fiesta, Escort, Sierra, and Granada. He used to work with Charles Thompson at Dunton, who of course was one of the original founding committee members of the GMA back in 1985-6, and who invited me to join the GMA,

Anyway, suffice to say, again a big thanks to all the artists who contributed, and who helped set up and take down the Dunton show, and of Ford Dunton have already asked if I would support their Vehicle Enthusiasts Day week in 2025, which will be my last year before I retire too. But I will be happy to support this for just one more year, should anyone be interested in supporting again.

With kind regards,  
**David Ginn**





Barry Sheene in Helmet, limited edition print – Gwyneth Carter



Limited edition prints – of original pencil artworks – Mike Gillett



Framed metal prints – Greg Stirling.

Ford Mustang Sportsback 1965, art deco, watercolour & gouache – David Ginn



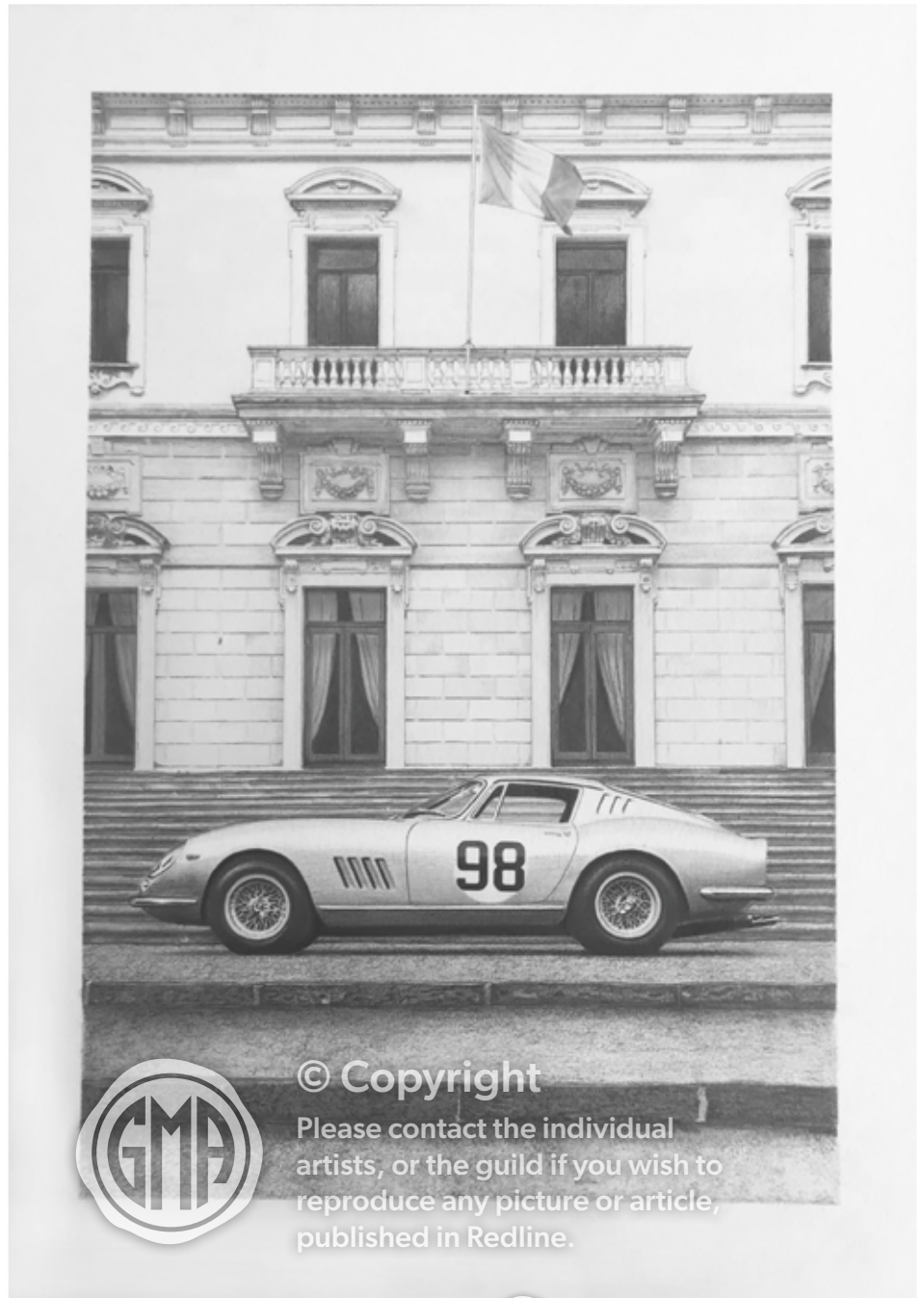
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I am an artist and creative designer living in Bristol, UK, with my wife, two awesome kids and our studio cat, Arnold. Much of my work focuses on automotive design, as I have always been fascinated by the creative decisions involved in car design. I graduated with a degree in Creative Art and Design and spent many years in the digital and marketing sectors, where I created award-winning television advertisements and websites. Now, I dedicate my time to art and creative projects, which allows me to pursue my passion. I chose to use pencil and charcoal to create drawings that evoke the nostalgia felt in old photographs. I position cars in environments that enhance their presence or tell a story. While I hope viewers might initially mistake my work for a photograph, I intentionally reveal pencil marks and fingerprints to highlight the medium and the techniques used in my drawings. I do not aim for hyper-realism.

Many of my artworks celebrate classic cars and the enthusiasts who preserve them. I often spend more time planning the surroundings and the broader context of the image than on the car itself. I am particularly drawn to portraying cars at rest, especially race cars, as I prefer to focus on the surrounding energy and excitement while hinting at the car's potential speed and noise.

In addition to working on my larger pencil and charcoal drawings, I frequently create smaller pen and



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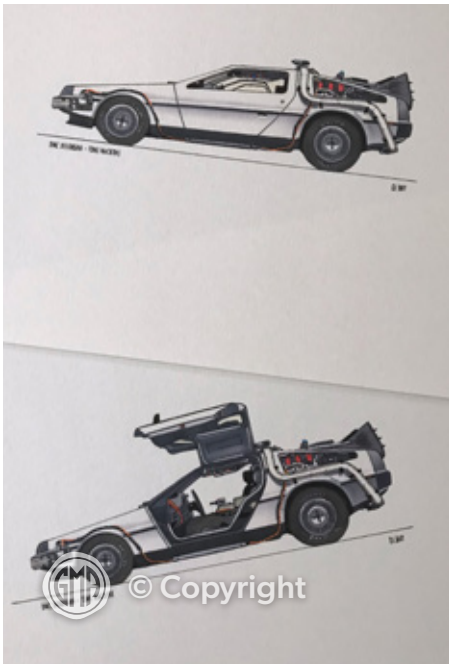
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# OLIVER RAY

ink shape studies. In these studies, I eliminate backgrounds and shadows that might distract from the car's form. This approach helps to refine my skills, and working with a different medium allows me to be less concerned about the final outcome. Much of my work is commission-based, and I have recently exhibited at the Royal Automobile Club Art of Motoring Exhibition.

For more information or to view my work, please visit [www.olray-art.com](http://www.olray-art.com).



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Website: [www.olray-art.com](http://www.olray-art.com)



At the time of writing this article, I am a few days in into my 50s, it's been a wonderful, creative journey, doing what I've loved and enjoyed since I was 6.

As a graduate from the Hastings College of Art, I studied 2D & 3D design communication and specialised in photo-realistic illustration, with a focus on the automotive industry.

Within a couple of years I was producing limited editions, signed by many motorsport stars and champions, past and present. Spending time in the formula 1 paddock and displaying my work at several events around the country was an immersive experience. I also worked on projects with other sporting stars such as PGA golfer Justin Rose.

My pieces at the time were all produced with coloured pencils, and each piece was a result of many hours of meticulous work. Whether it be producing accurate flowing lines of a formula 1 car, or multiple layers of colour and depth of a portrait, each picture was a highly realistic portrayal of the subject I was studying.

After several years, and many sold out editions, I found myself becoming frustrated with the very restrictive way in which I was working.

After a period of reflection, I decided to embark on a new artistic journey, not necessarily diverting from my precise technique, but allowing me to be less restrictive with my work through a more natural transition.

This led me to the one media I have never worked with before, Acrylics. My first piece of work in this new method is one of my most loved cars, the Ford GT40.

I instantly loved this new way of working. Not only do I get to keep a sense of my natural realism style, but the new larger format, gives me the freedom to express myself through more distinctive & colourful brush strokes. I feel this more reflects my passion, not only for my art, but for the subject I am painting.

I am very excited about my new journey as a motorsport artist, and am honoured to be sharing it as a new member of the guild.



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**Carl Fogarty:**  
Pencil on illustration board 42cm x 60cm

**Ford GT40:**  
Acrylic on Canvas 80cm x 100cm

**Michael Schumacher:**  
Pencil on Illustration board  
42cm X 60cm



**John Surtees:**  
Pencil on illustration board 42cm x 60cm



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**Born in London, I always knew I wanted to be an artist. During my degree in Graphic Design/Illustration at Central Saint Martins, I mainly sketched or painted on location. I would attend hairdresser salons, dental surgeries, boxing gyms, depict the models preparing for the catwalk backstage at London Fashion Week, sketch in Soho, String-fellows and at the races such as Aintree, Cheltenham and also Greyhound Racing.**



Drawing from life captures an energy that is so hard to do from a photograph and gave me the opportunity to explore weird and wonderful places. Working in a variety of vastly different environments enabled me to become very comfortable working live and I quickly became used to people watching me work.

In 2000 I joined HMS Cornwall (a Type-22 frigate) for a week at sea. Here, I documented 'Man Overboard' and Fire exercises at sea, and the firing of the guns.

It was a fantastic experience of Life at Sea. This led to much more work with the Royal Navy. After a solo show in Goodge Street, I was invited to spend a week in the North Sea, on the aircraft carrier HMS Illustrious. This time I was deposited on the ship by a Sea King helicopter. During the flight, I made sketches of the pilots, and, once onboard, spent many hours in the hangar painting Harrier jump jets and helicopters. At a party soon after, I (half jokingly) convinced the Second Sea Lord that it was important I had a flight in a Harrier jump jet in order to paint them properly. My wish was granted – I was even allowed to take controls and do a loop-the-loop, although to this day, I still maintain I was more scared being driven around the Nürburgring by a professional driver in a modern Alfa Romeo rally car.

My paintings of Harriers, Sea Kings, Merlin, Lynx and various ships were exhibited on HMS Illustrious during The International Festival of the Sea and I was invited to paint on board HMS Endurance during HM the Queen's visit. My work was used as the Royal Navy's Recruitment campaign and I was getting recognised as a reportage artist in that world, however I soon realised the subject was rather niche.





## FEATURED ARTIST ANNA-LOUISE FELSTEAD



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Donington and Portimao. It was quite unusual for a woman to be painting live in such a male dominated environment, and magazines such as Classic & Sports Car and Octane started to publish features on me and my work.

A year or so later, I was invited to compete in the Historic Monte Carlo Rally in a 1957 Alfa Romeo Giulietta Ti. I accepted, resulting in the owner of the car flying me to Finland to do the Porsche Camp 4 Ice Driving Course. I then acquired my racing license in Sardinia, having attended the Henry Morrogh Racing Drivers School, racing Formula Fords and, soon after, the Monte Carlo Rally, I had my first race at Monza in a 1963 Giulietta Sprint Veloce and my second at Silverstone Classic, in the pre 63 GT race, before taking part in the Tour Auto the following year, in an Alfa TZ. It was a wonderful couple of years racing, rallying and painting.



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Keen to try something new, I attended the Grand Prix Historique in Monaco in 2018 where I started sketching cars in the paddock. A crowd began to form around me, and I soon had a commission to paint a Formula Junior Stanguellini.

When I'd finished, I was asked by if I was attending Monza. I quickly realised there was an appetite for my work and began attending all the historic events around Europe such as Spa, Dijon, the Nürburgring, Goodwood, Brands Hatch,

In 2010 I attended Pebble beach for the first time. Someone requested a painting of his Aston Martin with a 'bondage' theme. I was slightly taken aback but the painting ended up being rather fun, and after posting it on Facebook, I was

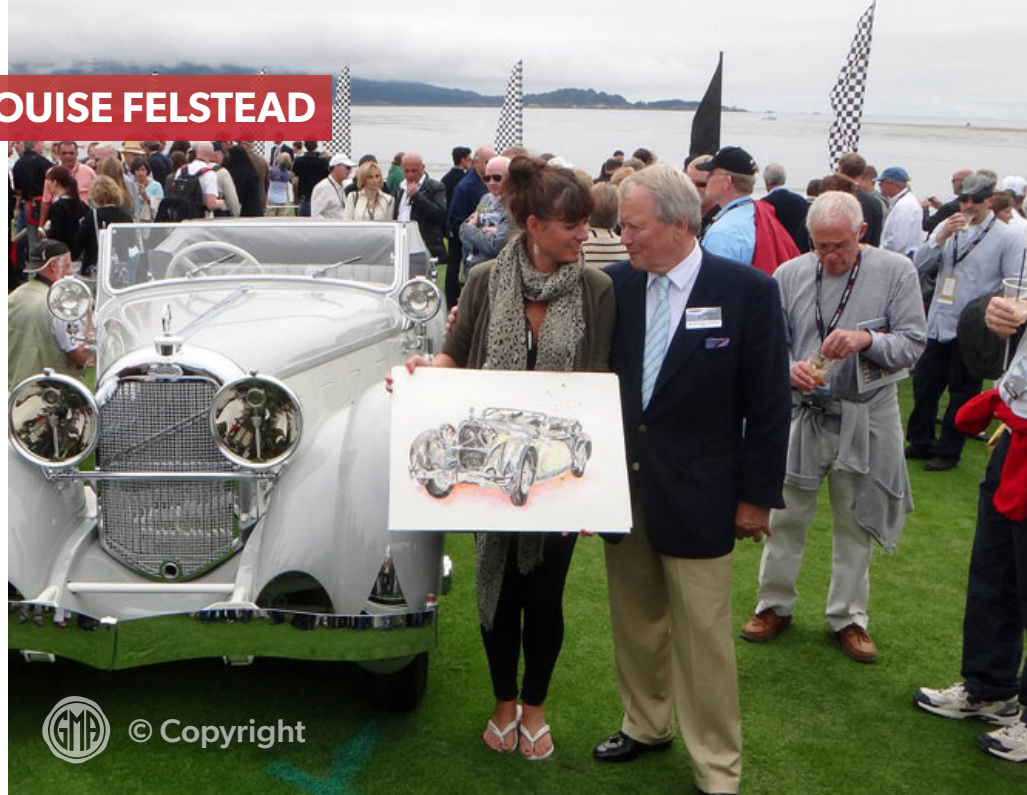
"I quickly realised there was an appetite for my work and began attending all the historic events around Europe"



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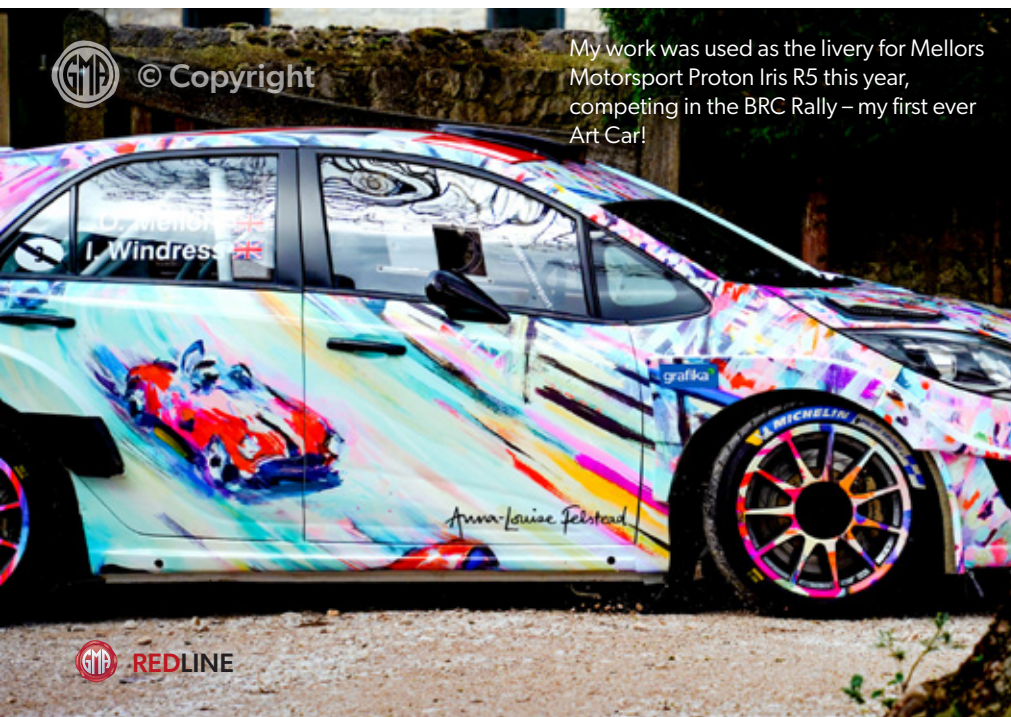




“The tourists were bemused so I quickly worked on a series of Cornish paintings”

inundated with requests to paint other cars in a similar risqué way – hence my ‘Naughty Car’ series was born. Pebble Beach enabled me to meet clients like Bill Marriott, Dr Wolfgang Porsche and Greg Whitten who all commissioned paintings of their cars.

Wanting a change of scene from London, in 2008 I moved to Port Isaac on the North Coast of Cornwall, and opened an art gallery. I only exhibited my own work, which, at the time was purely of Harrier jumpjets, race cars and scenes of London. The tourists were bemused so I quickly worked on a series of Cornish paintings whilst continuing to travel throughout the summer to all the major car events. In 2010 I moved back to London before relocating again to Manhattan in 2013 for two years.



My work was used as the livery for Mellors Motorsport Proton Iris R5 this year, competing in the BRC Rally – my first ever Art Car!

During this time I began making screen-prints of famous Manhattan landmarks and started working on a new series of large abstract cityscapes in oil. I continued with my car themed work, designing the poster for the London Concours at Hampton Court and Lime Rock Park in 2014. It was here that I got to know Sir Stirling Moss and Suzie. Stirling sat next to me, signing my posters during the event – he had a twinkle in his eye and we shared many laughs.

My youngest sister Binky was very well known at the time as a member of the TV show Made in Chelsea. The cast came to live in NYC for a few months to film a new series which I was part of. We filmed in many locations around Manhattan,



## FEATURED ARTIST ANNA-LOUISE FELSTEAD

which was a fun experience, but I soon became exhausted by the city, so moved back to the UK in 2015.

In July 2017 I had my son Freddie. He was diagnosed with Autism at the age of 3, and didn't sleep for the first 5 years, waking up around 20 times a night. My work really suffered, but I continued to paint in my studio as much as I could, with commissions from The Royal Automobile Club and other private clients. Eventually, after finding the right support for Fred, I was able to focus on my career once more, painting more commissions, attending events around the world, and taking stands at events like Salon Privé.

This year, Saudi Motorsport commissioned me to design their poster for the 2024 Formula 1 STC Saudi Arabian Grand Prix in Jeddah, which led to other work in Saudi with BMW MINI & Rolls-Royce. With an overwhelming amount of new work, I hired a PA in June. Soon after, I exhibited my framed paintings at the Monaco Grand Prix Historique, followed by Monaco F1 for the first time, and again at other locations during Monterey Car Week.

I painted large live 'performance' paintings at the Jeddah Grand Prix, RM Sotheby's auction at The Grimaldi Forum in Monaco, and at Hagerty's Motorlux party in Monterey. In November, Rolls-Royce flew me out to Riyadh to paint at the launch of the new Ghost in Diriyah, although it was so windy that I needed two assistants to hold my easel throughout the night to stop it from falling over.

Other projects this year included me being flown out to Lake Como to paint my client's family at their villa, and designing the 2024 RM Sotheby's London to Brighton Veteran Car Run poster, as well as the front cover for their Pell Mell & Woodcote Park magazine featuring a 1920s female trailblazer to celebrate 120 years of the Ladies' Automobile Club.

Projects for 2025 so far include painting a client's WO Bentley in front of his hotel, Palé Hall, in Wales and in April 2025 I am working for Phiaro, painting one of their concept cars in front of the Cathedral during Milan Design Week. It's been a full on year – but an exciting one!



Instagram: @alfelstead  
Website: www.alfelstead.com



## Heidi Mraz

### Series: Chroma Contrasts

**It all began with a question: What is the color of speed?**

For me it meant using the iconic hues of Porsche exterior paints colors as both a medium and a muse.

“Chroma Contrasts” explores and documents automotive exterior paints hues and the dynamic interplay of color, light, contrast, and form.

The inspiration behind “Chroma Contrasts” is deeply personal. As a motorsport photographer and visual storyteller, I have spent countless hours capturing the speed and power of cars on the track. Documenting speed is a fascinating concept. When you use a fast camera shutter, the photo of a car speeding by looks crisp but still, almost frozen in time. But with a slower shutter and a panning motion, you get these wonderful streaks of color that convey motion more vividly. This observation sparked an idea: How could I translate this sense of speed into my art? How could the thousands of photos I have taken and collected be used to signify and depict motion?

This line of thinking led to the creation of “The Color of Speed,” the very first artwork in the “Chroma Contrasts” series made specifically for Porsche Panorama Magazine’s Color Issue. This piece attempts to depict a Porsche GT3 RS speeding by, using streaks of color collaged from the hundreds of photos, magazine, and auction catalog clippings I have archived over the years. The result is a stunning visual representation of speed, where the car’s details are blurred into a mesmerizing flow of chroma. It is about showing speed through a blur of color and searching for the essence of the car through the velocity of these vibrant hues.

“Chroma Contrasts” is not just an artistic series—it is a visual dialogue that juxtaposes the sleek elegance of monochromatic car portraits or silhouettes with dynamic streaks of color. These streaks, crafted from meticulously collaged magazine clippings and my own photographs, dash across the canvas in hues that are as bold and varied as the cars they represent. From the deep, mysterious tones of San Marino Blue Metallic to the eye-catching brilliance of



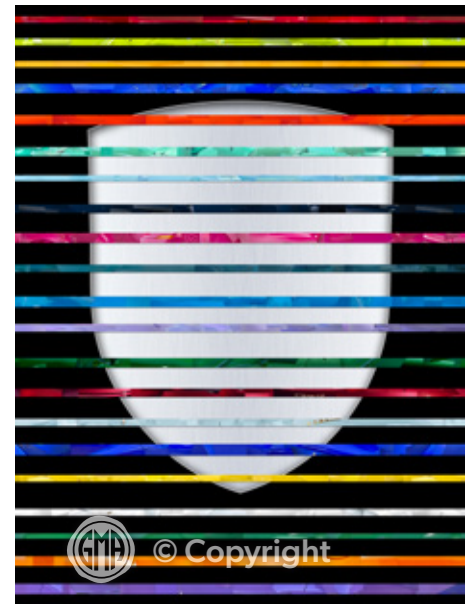
Racing Yellow, Acid Green, and Rubystar, each piece is a testament to the endless possibilities of color.

For me, the use of color is not just a visual choice but a deeply symbolic one. Color has the power to evoke emotion, to tell a story. In "Chroma Contrasts," I am not just documenting the 'Rennbow' of colors that Porsche offers—I am using these colors to infuse my art with depth and meaning. This approach is evident in every piece, where the vibrant hues are not merely decorative elements but integral components of the narrative. They interact with monochromatic or silhouette portraits, adding layers of emotion, and dynamic energy that draw the viewer in and invite them to see the car—and the art—in a new light... and in the process, discovering bits and pieces of recognizable cars. The surprise lies up close when the viewer realizes that the streaks are made from a paper palette of car photos rather than traditional brushstrokes of paint.

The process of creating these works is as meticulous as it is creative. I begin by selecting specific Porsche colors that

resonate with the theme or mood of the piece. These colors are then brought to life through collaged clippings from car magazines, auction catalogs, and my own photos, carefully cut and arranged to form the dynamic strips that streak across the canvas. These strips are then adhered to a top layer of plexiglass that is exhibited above a second laser-cut car silhouette with the third, base layer, made from brushed aluminum. This three-layered technique gives the piece a dynamism of its own as the viewer changes perspective.

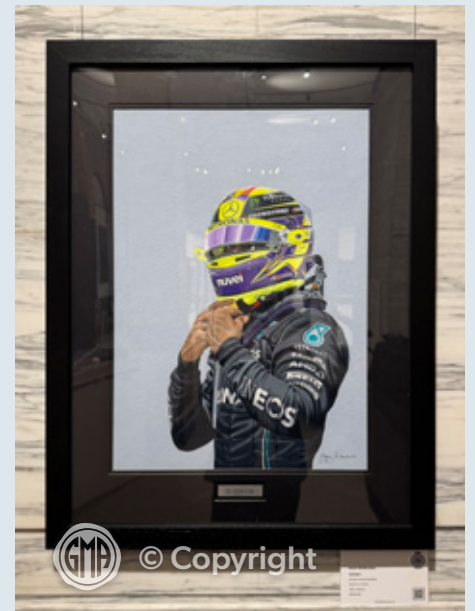
But it is the contrast between the black-and-white car portraits or silhouettes, and the vibrant streaks of color that truly sets this series apart. This juxtaposition not only enhances the impact of the colors but also adds a layer of meaning to the work. The interplay between monochrome and color represents the duality of the automobile. It is both a functional machine and a work of art. By contrasting these elements, I am exploring that duality and inviting viewers to reconsider the boundaries of automotive art.



## Kevin McNicholas

2024 Royal Automobile Club's Art of Motoring Exhibition, which featured some of my work.

These include my 'Gladiator' Lewis Hamilton portrait and the 'Senna' graphite pencil portrait. The people standing in front of Gladiator are TV presenter Alan Titchmarsh, former Formula 1 racing driver Derek Warwick and curator Andrew Marriott.





## Anna-Louise Felstead

New arrivals added to the website



### Recent Collaborations

My second collaboration with The Royal Automobile Club this year. Commissioned to feature another lady driver behind the wheel for the front cover of the Pell-Mell & Woodcote October 2024 quarterly magazine, these two paintings represent the trailblazers of the era, celebrating 120 years of the Ladies' Automobile Club. Prints are available on my website.



### Judging at Icons Mallorca

I was delighted to be asked by Marcus Herfort to be part of the next generation judging panel at the icons Mallorca Concours this month. It was a fantastic event and so interesting to learn from our

elders who have been judging at events such as Pebble Beach and Villa d'Este for many years. I look forward to attending again in 2025.





## Ray West

Since spending most of the last four years painting varied vehicle and non vehicle commissions for people I recently tried to find time to start painting some original artworks for myself and I also wanted to see how I would get on entering competitions. My main aim here was to raise my profile, show off my art and hopefully gain some success... and maybe win some prizes!

Earlier in the year I won a first place in the SAA Artists of the year 2024 competition with my painting 'Reflecting on Goodwood', and attended their Exhibition private view in September to collect my award. As the SAA are now owned by CASS Art, I managed to get automatic entry into the final of the inaugural CASS Art Prize 2024 competition and exhibition that took place at the Copeland Gallery in Peckham in November. Photos attached are from these two events.

The CASS Art Prize presented by the CASS Group, aims to champion art from across the UK and Ireland and gave a £10,000 cash prize to the winner. Sadly I did not win an award at this exhibition, but it was a great event to be invited to and hopefully I will get there again one day. The great news was that a collector attending the event loved the painting and purchased it from me, the even better news was that, unlike all the other competition exhibitions, this one didn't charge any commission!!

This painting also had success in other competitions this year,

- First Place International Association of Pastel Societies (IAPS) 2024 Juried Fall Exhibition - winning a cash prize
- 'Parker Harris exhibition award' TALP Open 2024 - winning a years subscription to the Parker Harris Art Ladder
- 'Outstanding Pastel Award Winner' Bolbrush April 2024

I am also lucky to have a different, non automotive, painting get through to the Final 50 of the British Art Prize, which has its exhibition in early December.



**Above and right:** the CASS ART Prize 2024

**Below:** This is me collecting First Prize at the SAA Artist of the Year 2024





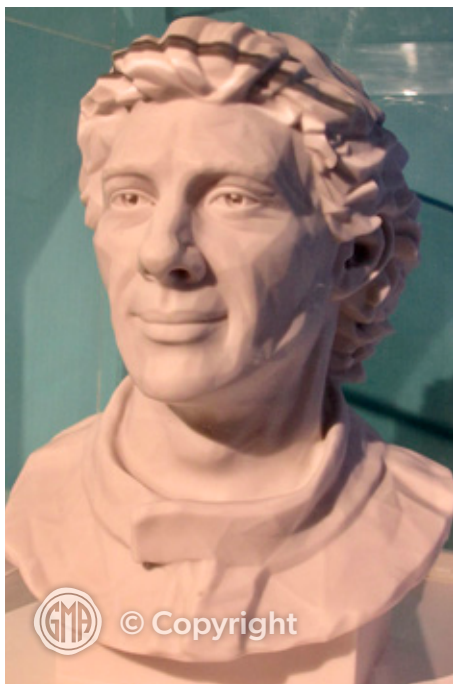
It was taken at the 2023 Goodwood Festival of Speed, using a Nikon DS300 with 70mm lens. 1/250sec at F8



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## Remembering Ayrton Senna JOHN NAPPER



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A few months ago, there was an exhibition in Rio de Janeiro commemorating the 30th anniversary of the death of Ayrton Senna. Profits went to the Instituto Ayrton Senna, which funds education for children in all parts of Brazil, so all in a good cause.

I confess that I found it rather disappointing overall. I got the impression that a large space had been booked, and they didn't have a lot to put in it, so they spread it out and blew photos up really big to try to fill the space.

However, some of it was very interesting with some of his personal possessions on display. In my opinion, the high spot of the exhibition was an original clay bust of Ayrton Senna that had been made by his niece, Paula Senna Lalli, known professionally as Lalalli. The bust is part of a range of basically the same sculpture in 4

different sizes. The smallest, 25cm high, has been cast in resin mixed with calcite, to give a marble effect, and is available to buy as a limited edition. A 36.5 cm high version is also available as a limited edition in the same material, while the 39 cm high version in the exhibition is available as a limited edition cast in aluminium, and highly polished. These are known as the Nossa Senna (Our Senna) Collection, and you can order them from the website, [www.lalalli.com](http://www.lalalli.com) should you wish.

The original was commissioned by Ayrton Senna's mother. The final variation of 'Nosa Senna' is a one-off creation, cast in aluminium and polished, with additional darkening in parts, hand-painted in bitumen by Lalalli. It is 3.5 m high and was unveiled recently at the Autódromo José Carlos Pace, in Interlagos, São Paulo, overlooking the famous track.

## HOW TO BUILD A CAR

By Adrian Newey

Publisher: Harper Collins

400 pages hardback

ISBN-10: 000819880X

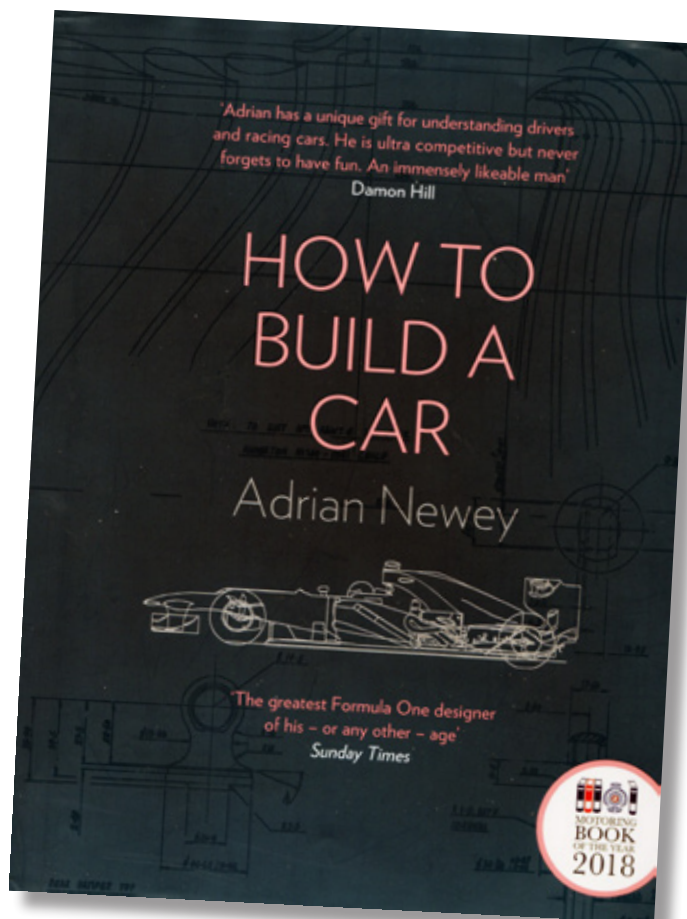
ISBN-13: 978-0008196806

19cm x 24cm

30 dollars on Amazon. Also available on Kindle and Audiobook.

This is a great book, and I suppose is intended for the race car aficionado, more specifically Formula 1. Adrian Newey has recounted his career as a race car designer starting from his early years working alongside his father in their shop then building a kart for his foray into karting and later professional racing. He reveals his contributions to aerodynamic packaging for efficiency and stability found in Formula 1 race cars. Many designs follow the innovations and approach pioneered by Newey. Some approaches have been adopted by the whole of the Formula 1 industry.

As painters of automotive art, we all admire the exteriors and depictions of race cars, classic cars of the 30s and 40s, and the modern era. We love the flow of the body work and the contours and complex compound curves of the envelope bodies of today or the pontoon fender or cycle fenders of the past classic era. As artists we are entranced on how the reflections pay the light sources back and smoothly distort the images of the reflection. Yet, how often do we consider that these shells, beautiful in themselves, are simply the wrappings over the mechanical components, skeletal structure of the chassis, drivetrain and the space where the driver and passengers sit to encompass in turn a complete aerodynamic package. The exterior shape then acts as a wind breaker and wind cheating machine. It becomes an apparently passive system forming a package that keeps the internal components cool, acts on the suspension and provides a unified whole for the conveyance. In the process it aims to make the exterior beautiful for the auto lover and artist many who have no or little understanding of what makes a car work, while it keeps the whole system together and rigid.



Adrian Newey has produced a wonderful book. It is helpful but not necessary for the reader to understand the function of the components that make up a car. He has advanced the art of combining the placement of individual pieces, such as suspension wishbones or fuel pumps while allowing for cooling and movement of air flow, thus producing a more efficient and effective aerodynamic package. He incorporates some aircraft designs by adapting them to reduce drag and turbulence around the engine intake cowling as an example. Or, in a reverse role, used ground effects and downforce to keep the vehicle balanced and firmly placed on the roadway. Even with the technical drawings and terms, some are defined in a glossary at the back of the book, it is a joy to read.

Adrian Newey recounts his journey from his initial reluctance to study aeronautics and astronautics to completing his degree in 1983 after realizing it was the only way to be able to do what he sorely wanted to do.

If you want to learn about the inner workings of a modern race car and its evolution through the most recent

decades this is the book to read, applicable to most any form of auto racing today but concentrating on F1 and including glimpses of the internal politics. Newey delves into how rules are bent or rather interpreted by the designer to conform with them to grab an advantage over other designers. All the while remaining within the letter of the law so to speak. As the F1 rules intend to slow these 200 miles per hour plus projectiles the designer tries to make them go even faster. That is the nature of the game.

Adrian Newey, with his fertile imagination and holistic view of design has brought about dynamic changes to the sport. It is a book depicting tragic incidents, humorous episodes and technical as well as personal stories that will keep the reader entranced by his retelling of his journey and the dynamic changes to race car design he has brought about to the auto world. It is a must read for those who love automobiles and the sport that makes them more efficient and potent in this fast-changing world.

**Rick Herron**  
[americanrockrevival.com](http://americanrockrevival.com)





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Further detail would add:

*verre églomisé*, (French: “Glomyized glass”), glass engraved on the back that has been covered by unfired painting or, usually, gold or silver leaf. The method owes its name to Jean-Baptiste Glomy (d. 1786), a French picture framer who used the process in glass mounts.

Which is a posh French way of saying that this all dates back to when Mr Glomy added gold leaf to glass he was working on, and painted it, but I’ll get back to this later.

Believe it or not, my first interest in adding gold leaf to artworks came from sitting in a furniture showroom in Tamworth and waiting for the salesman to sort out the details of the sofa we wanted to purchase. He had a generic abstract piece of artwork behind his desk, all very corporate, that had splashes of gold leaf on it, and this sparked an interest for me.

Further investigation on YouTube when I got back home revealed that there were all sorts of gold that you could add to artworks, from imitation through to sheets of real gold.

So how thick is “real gold leaf” I hear you ask? Well referring to Wikipedia, it states:

*“Gold leaf is gold that has been hammered into thin sheets (usually around 0.1 μm thick) by a process known as goldbeating, for use in gilding...”*

Furthermore.

*Gold leaf is available in a wide variety of karats and shades. The most commonly used gold is 22-karat yellow gold. Pure gold is 24 karat. Real, yellow gold leaf is approximately 91.7% pure (i.e. 22-karat) gold.*

Traditional water gilding is the most difficult and highly regarded form of

# An explanation of my gold leaf glass art

BY VINCE EDMUNDS AKA STERLING LEE AUTO ART.

So, Verre Eglomise, what’s all that about? Well, it’s the art of adding gold or principally gold leaf to glass and creating art.

If you look up Verre Eglomise in the Oxford English Dictionary it will say the following:

**“glass decorated on the back with engraved gold or silver leaf or paint”**





Cutting the gold leaf



Removing the excess gold



A completed layer of gold leaf

gold leafing. It has remained virtually unchanged for hundreds of years and is still done by hand.

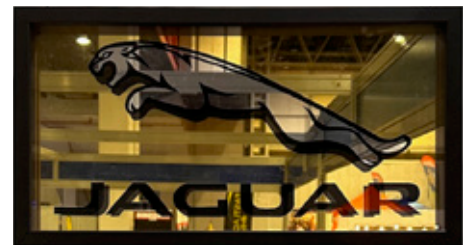
And this is the process that I use to create my gold leaf glass art works, and the process goes something like this.

My artworks are all created on two pieces of 3mm float glass, basically the type of basic glass that would be used to place a print or watercolour behind to protect it, or to place in your greenhouse.

I use 3mm as its obviously 50% stronger than 2mm, as I have discovered through the pain of fully gilding a piece of 2mm glass, and then accidentally leaning on it and cracking the glass and scrapping about £50 of gold leaf.

The first thing I do is to sand the edges of the glass with a diamond glass sanding block to remove the sharp edges, as gold and blood is not an effect I like to experiment with. I then clean the glass with my own cocktail of alcohol, deionised water and white vinegar. This mixture is used so that I only clean the glass with controlled natural products, and no commercial additives that may tarnish the gold. When doing this, I always wear white cotton gloves so as not to leave greasy or soapy fingerprints on the glass.

To enable the gold leaf to adhere to the glass, I then mix up another cocktail of a very weak adhesive consisting of deionised water, pure alcohol (isopropyl, 99.9% pure) and gelatine. Before I add the gelatine, this liquid is heated in my microwave (a tool I don't think Mr Glomy had at his disposal) for about 20 seconds, and then the gelatine is stirred in until it fully dissolves. The adhesive is now ready



and will stay useful until all of the alcohol evaporates, normally a few days.

The water is the carrier for the gelatine and the alcohol allows the water to correctly cover the glass by removing its surface tension.

Now we get to the fun (hard) bit. After deciding what type of material to gild with, this could be 24 carat gold leaf, or champagne gold leaf, red gold, green gold, white gold, aluminium, or palladium, the material needs to be taken from its booklet and transferred to the glass.

This is done with a gilders pad to lay the material onto, a gilders knife to cut it to a size that can be picked up with a gilders tip, which is basically a wide but thin brush made from squirrel hair.

Fundamentally the gold cannot be touched by hand at this (or any other) stage.

Once the gold is cut to size, and the glass has had the adhesive applied to it, the gold is picked up with the tip from the pad and placed directly onto the water covered glass, where it will hopefully sit roughly in the same rectangular shape that you picked it up in, but with added creases.

After you have added the gold to the glass, you must blot it with blotting paper to remove the excess water and stop it staining the glass under the gold.







You will get two rectangles (about 40mm x 80mm) from each leaf of gold, which you keep adding to the glass until you have covered it.

Once covered, and dried, you very, very lightly, brush the gold to remove the excess, (I use a soft makeup brush) and if you have gilded the glass correctly you are brushing off about 10% of the gold, basically about £5 worth of it, onto your studio floor. After this I always rotate the glass through 90 degrees and gild in the opposite direction all over again, to remove all of the inherent faults that have come about from the first pass.

After the gold leaf has set and has been brushed down, I cover it with two coats of black signwriting paint to enhance the mirror effect of the gold and to protect it.

This is called backing up. And that is the gilding part of the artwork completed.

For the painted piece of glass, I first reverse the image or emblem I will paint, and project it onto paper, where I will trace the image and then refine it on my drawing board, with my old stencils. Some of these stencils are from my days as a draughtsman and a design engineer pre-CAD, so they are quite old. I then tape this to the back of the glass, clean the side I will paint on and paint freehand, with signwriter's paint, the image I need.

When both pieces of glass are finished, I assemble them in a deep frame, and place a 12mm spacer frame between the two, secure them from behind, add the frame hardware, and bobs your mother's brother. Simples.

## Arty FACTS ANSWERS

1. The A1, also known as The Great North Road, though most is now bypassed by the M1, or been upgraded to A1(M) status. It wasn't computer-generated as its name might suggest and was probably mainly outlined by the Romans. The UK roads were first numbered in 1922.
2. New Zealander Dick Bennetts, who still runs West Surrey Racing from Sunbury-on-Thames. He currently runs British Touring Car Championship, Team BMW with Colin Turkington and Adam Morgan driving. There is a good Youtube interview with him talking about Ayrton Senna with Sky's Naomi Schiff.
3. Desmodromic. Instead of a cam on a camshaft pushing the valve open and it being returned by a spring, this system often uses cams to close the valve as well as opening it mechanically. A 'U' shaped follower is one method. The word has Greek origins: desmos = bond or knot, dromos = track or way. ie. the valve is continuously 'bound' to the camshaft.
4. Frank Auerbach, whose parents were to die later in Auschwitz in 1942, passed away recently on Remembrance Day, November 11th, aged 93. A very recent interview is available on BBC Sounds in the Radio 4 series, 'This Cultural Life'.
5. The McLaren Can-Am team of the '60s ran their thunderous Papaya orange cars with McLaren founder Bruce McLaren and Denny Hulme dominating the series. The Canadian-American Challenge Cup was run for the most powerful sports-racing cars under deliberately minimal rules, from 1966 to 1974 and again from 1977 to 1987.
6. The master of chiaroscuro, light against dark, Michaelangelo Merisi de Carravaggio had a violent and provocative reputation, and was found guilty of murder and fled abroad to escape a death sentence.
7. Tony Matthews is well-known for Cutaway illustration, you can find him on Instagram at: smudger364. You can find an interesting Road & Track article online, entitled 'The Art of the Cutaway Drawing' written by Mike Austin.
8. Rembrandt's enormous epic 'The Night Watch', is the biggest restoration ever attempted. The ongoing restoration started in 2019, There are a team of 8 conservators working on the painting, which remains on display to the public behind a glass screen as they work. More details of this restoration can be found in The Collector magazine at: thecollector.com
9. Max was born in Hasselt in Belgium! Dad, ex-F1 driver Jos, was born in Holland. His mother, Sophie Kumpen, an ex-karting champion was born in Belgium. Max races on a Dutch license.
10. 'Guerilla Girls' was an American group of art activists. Founded in 1985, they brought attention to women artists and artists of colour, exposing the white male domination of the art establishment. The Museum of Modern Art in New York in 1985, ran 'An International Survey of Painting and Sculpture', in which only 13 women were included, in a total of 169 artists.

## GMA REDLINE

### NEXT ISSUE

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