

GEORGE LANE

Working 1930's to 1960's



1958 Le Mans

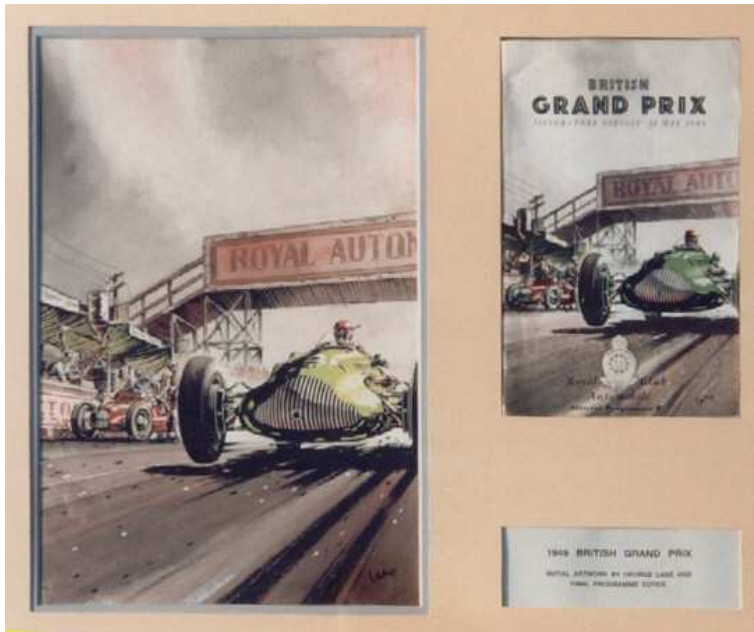


Pushing John Bolster (Bloody Mary) up to the start line Luton Hoo Speed Trials 1948

Who was George Lane? He was definitely the unsung hero of The Motor providing large numbers of illustrations and to a large extent kept them going through the Second World War with illustrations and retrospective art about earlier motor races.

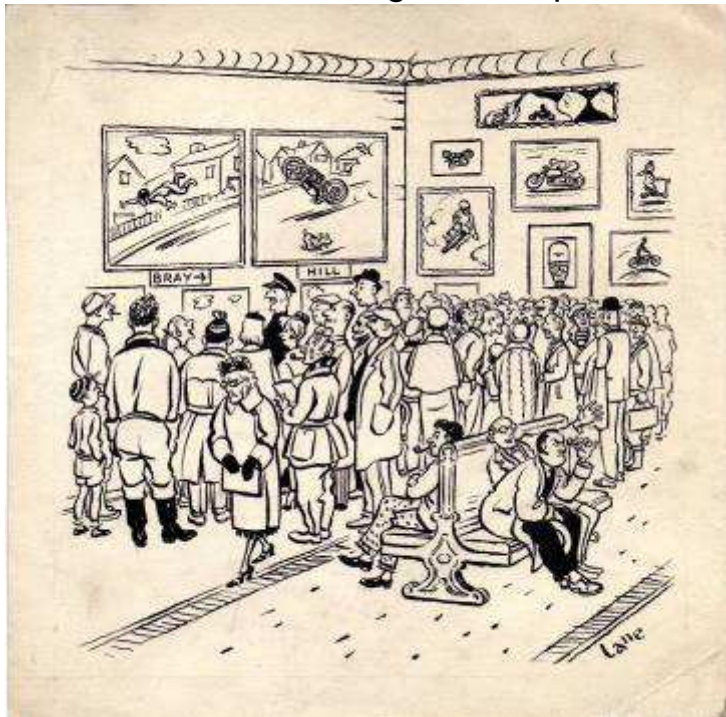
The first George Lane art starts in the mid 1930's in Motor Sport and Speed magazine. By the war years he was working for The Motor where he was probably a staff artist. By the way George Lane worked for The Motor it can probably be assumed that he was too old for active service. The few people that could recall meeting him knew him as 'old' George Lane. So the chances are he had a fairly full career in art illustration prior to joining The Motor, what he did, we do not know?

George Lane was a master of black and white illustration using various techniques such as pencil, charcoal, gouache or pen and ink, often using the different media in



Artwork and programme for 1949 British GP

charcoal very reminiscent of Frank Wootton. Wootton and Lane both worked at The Motor at the same time so it is not surprising that there may have been some influence. George Lane's art tended to be fairly small in size on cartridge paper or art board less than 12 inches square and is simply signed 'lane' or the smaller studies are just initialled 'gl'. Unfortunately quite a lot of studies are unsigned this is particularly true where he was doing a composite illustration of several sketches, only



Cartoon of crowd at TT Races art exhibition

combination. The only colour work noted is the front cover design for the 1949 British Grand Prix at Silverstone where The Motor using George lane provided the artwork. The original for this exists in the collection of the Royal Automobile Club. The subject of his art varies considerably from studies of Grand Prix racing, veteran cars, current road vehicles, story illustrations, industrial scenes, caricatures and cartoons. The styles of his art can change from stark contrast pen work to very soft

contrast pen work to very soft charcoal very reminiscent of Frank Wootton. Wootton and Lane both worked at The Motor at the same time so it is not surprising that there may have been some influence. George Lane's art tended to be fairly small in size on cartridge paper or art board less than 12 inches square and is simply signed 'lane' or the smaller studies are just initialled 'gl'. Unfortunately quite a lot of studies are unsigned this is particularly true where he was doing a composite illustration of several sketches, only one of them would be signed. We are fortunate that there are quite a lot of his original works survive, many came to the market with the sale of The Motor and Autocar archives in 2001. The Motor work is only a part of his output as the list referenced below of his book illustrations indicate.

It is a great tragedy that we know so little about George Lane who was an extremely competent artist and accurately recorded an important time in motoring history. It is hoped that readers will be able to contribute more details about George Lane's life so we have a fuller picture of this important motoring artist.

FURTHER REFERENCES

<http://bearalley.blogspot.com/2007/01/george-lane.html> List of books for which George Lane provided illustrations.