

Geoff Bounds Transport Artist – Background

Being born and bred in Derby, spiritual home of the Midland Railway, I guess there was always a risk of an interest in railways, particularly for a young lad growing up in the 1950s. However having both family and friend connections on the railway plus being taken to “see the trains” guaranteed I would be hooked for life.

The 1950s of course was still in the era when children were expected to be seen and not heard, especially when the “grown ups” were deep in conversation on important family matters! What better way then, to keep this young lad quiet than to arm him with pencil and paper and what more fitting subject for those childhood doodles than the steam locomotive, impressive but very much part of the everyday scene. So the die was firmly cast in my childhood for both my career and my passion.

Career wise I started work at Derby Locomotive Works in August 1969 to embark on a five year apprenticeship and what, ultimately, would be a forty year career on the railways. High points of what was a thoroughly enjoyable career were the apprenticeship itself, five years as Project Manager for the Settle & Carlisle Line immediately post its reprieve from closure and the final three years leading the development and delivery of the Strategic Freight Network, a truly great way to end a career.

My artistic leanings followed me through to my early 20s when the combined pressures of a young family and career put the honing of my artistic skills firmly onto the back burner. However by the mid 1990’s with the career firmly established and the family having grown up and “fled the nest” there was a re awakening of my artistic interests, particularly in the areas of transport and architecture.

I guess my ambitions artwork wise are little different from any other artist, for the picture to “wow” the viewer, for the artwork to be the best it could be and for the artwork (and ideally the artist!) to be recognised. This though is no mean task and the more so when coupled to a busy career. Needless to say on this voyage of artistic discovery there have been “highs” and “lows”. The “highs” of course are always great and do much to keep the passion alive. The “lows” usually occur towards the latter stages of completing a picture (Murphy’s Law) when it all goes horribly wrong and anything up to 80 – 90 hours work bites the dust. Fortunately the “lows” are extremely rare!

Why transport and architecture and why pencil?

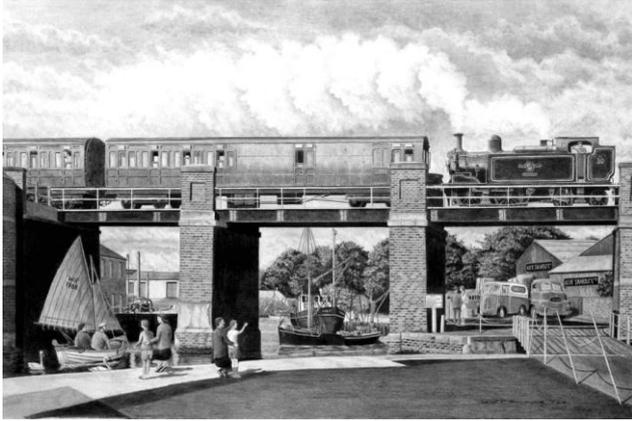
Transport and architecture as subjects because they are both areas I have a passion for. The steam locomotive particularly has an ability, probably more than any other creation of man, to stir the senses. For the artist the added bonus is that it is also wonderfully expressive graphically - whether in full cry or quietly simmering all of its moods are readily capable of being captured on canvas or paper. Classic cars, ships, aircraft, commercial vehicles all provide graphic symbols of an era when life was conducted at a more genteel pace. Great buildings and their often classical architecture have a wonderful way of inspiring the soul.

Pencil? It’s a great medium to work with. Particularly combining artwork with a busy career pencil was ideal as it can be picked up and put down at will. It also lends itself well generally to transport and architectural subjects. Despite having worked solely in pencil for the last 17 years however I am starting to delve into oils and canvas so, over time there could be more of a mix of media.

Typically a pencil drawing is built up in three distinct stages, sketching the composition in to make sure the balance and perspective work together. This stage sometimes accompanied by the frustration of starting over again to make sure the balance of the composition is right. After this all of the fine detail work is put in. This is hours of painstaking fine line work mostly using a 2H pencil, which gives the ideal balance between a dark line that can easily be seen and not so soft as to smear the white paper. Finally “shading off” using the full range of pencil grades from 9H – 9B. Shading off is the stage that brings the picture to life. A typical 18” x 12” composition will typically take around 100 hours to complete and correspondingly more for a larger composition. Patience and keeping the end result firmly in mind are therefore very much the order of the day!

A selection of my railway artwork along with availability is shown below. If you are interested in either any of the artwork illustrated, other artwork not displayed here or commissioning an original I can be contacted via geoff.bounds@tiscali.co.uk in writing to me at 7 Dunsmore Drive, Oakwood, Derby DE21 2JA or by telephone on 01332 832327

Quay Moments



Quay Moments was especially commissioned to commemorate a good friend's 40 years as an auctioneer on the Isle of Wight. Being a native of the Island and a lover of steam railways it had to be an island scene. For me the draw bridge over the Medina at Newport is one of those classic island railway scenes. In the scene Adams 02 no W30 *Shorwell* sets out from Newport with a Cowes to Ryde pier head train. Aspects of the scene date the picture to the early 1960's and although timeless sadly by the middle of that decade this scene would be swept away forever. However although the scene itself needs no introduction to devotees of Isle of Wight steam a closer look at the picture will reveal aspects of the scene that are personal to Tim, the Ways Auction rooms van, the name on the yacht in the background. Finally read the sign by the bridge pier. And you thought it was a no trespass sign!

Sale Information

This picture has been kindly loaned for display by Tim Smith and is not for sale.

14" x 11" cellophane wrapped mounted prints are available @ £7.50 plus postage and packaging.

East Coast Steam Superpower



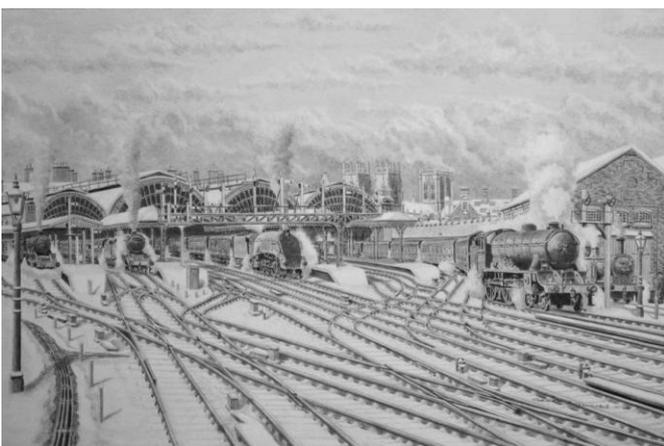
This picture was an attempt to capture in pencil the wonderful imagery of the legendary O Winston Link images of the Norfolk and Western Railroad but applied to a British steam subject. In this scene towards the end of East Coast steam Gresley A3 60107 *Royal Lancer* is prepared at Kings Cross "top" shed for a night time working to the north. Its shed mates lurking in the background are A2/3 60500 *Edward Thompson* and Gresley A4 60007 *Sir Nigel Gresley*. Being brought up on a diet of northern steam and being "wowed" as a small lad by the sight of A3's with German deflectors I'm afraid the die was cast for the main subject!

Sale Information

The original is available for sale with print rights reserved to the artist at £575.00 mounted and framed to choice.

14" x 11" cellophane wrapped mounted prints are available @ £7.50 plus postage and packaging.

Snow and Steam



This illustration was commissioned by Network Rail's Route Enhancement Team at York for their 2008 Christmas Card, the subject material being chosen by the team. The scene is set in the winter of 1949 just prior to the original North Eastern Railway semaphore signalling being replaced by colour light signalling. Heavy snow has fallen but, as is the proud tradition of the railways it has been cleared from the vital areas such as point and signal rodding to allow the job to go on. However the leaden sky to the north east behind the Minster holds the threat of more snow to come. In the scene "Hunt" class 4-4-0 62753 *The Belvoir* is departing with a train for Hull, a Gresley A4 (the viewer can pick his favourite here!) has just arrived with a train from Edinburgh to London. In the adjacent platforms a Gresley V2 waits to depart with a local train while on the extreme left an ex LMS Stanier "Jubilee" waits to depart with a train for Bristol. Completing the busy scene a J72 tank shunts in Queen Street yard.

Sale Information

The original is not for sale

14" x 11" cellophane wrapped mounted prints are available @ £7.50 plus postage and packaging.

Locomotives of the Settle & Carlisle – 46117 *Welsh Guardsman*



Being Project Manager for the Settle & Carlisle line from 1989 – 1994 and a devotee of steam it was inevitable that the two would come together at some point. During the steam years the Settle & Carlisle line saw a wonderful array of different steam locomotive types. Arguably however the high point in terms of variety and capability of steam traction on the line was from the 1940s' onwards. In this respect the decision by the LMS to transfer its re built *Royal Scot* class locomotives from the West Coast Main Line in the mid 1940s transformed locomotive performance on the Settle & Carlisle. *Welsh Guardsman* was one of the first of the re built *Royal Scots* to be transferred to Holbeck shed at Leeds where it is seen being prepared to take a train north over the Settle & Carlisle line to Glasgow. The engine is in the company of an rebuilt "Patriot" 45519 *Lady Godiva* which I well remember as a lad at Derby being a regular performer on the "Devonian". 46117 was based continuously at Holbeck shed from 1943 until its withdrawal from service in 1962.

Sale Information

The original is available for sale with print rights reserved to the artist at £575.00 mounted and framed to choice.

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Scottish Steam Supreme



A portrait of my favourite class of locomotive, the Peppercorn A1. 60161 *North British* was built in 1949 and retired in 1963 after a ridiculously short life of only 14 years, non of the A1's mustering more than 17 years service, due to the rapid change over to diesel traction. *North British* is seen steaming light engine through Princes Street Gardens, Edinburgh. Edinburgh Waverley station and its environs including Princes Street Gardens must surely have been one of the most enchanting locations in Great Britain to witness the sight of steam superpower and the location is a real magnet for me. Haymarket shed too had a reputation for turning out its top link locomotives in pristine form day in day out just to add that extra lustre to the vista. Although non of the original A1's were preserved brand new A1 60163 *Tornado* now graces the main line as a reminder of just how powerful a spectacle the A1' were.

Sale Information

The original is being sold with print rights reserved to the artist at £750.00 mounted and framed to choice

14" x 11" cellophane wrapped mounted prints are available @ £7.50 plus postage and packaging