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GMA Information

GMA Committee Members

David Ginn:	Chairman davidginn@btinternet.com
Sean Wales:	Membership Secretary and Financial Officer seanlwales@gmail.com
David Purvis:	Administrator davidpurvismotorart@btinternet.com
David Marsh:	Webmaster opus@opusdesign.uk.com
John Napper:	Redline Editor john.redline@yahoo.co.uk
Stuart Booth	
Martin Buffery	
Barry Hunter	
Anthony Knight	

Website

The Guild of Motoring Artists' current website is:
<https://www.motoringartists.com>

Thanks to David Marsh for keeping this updated. E-mail opus@opusdesign.uk.com to submit photos and new or updated information about yourself and your work.

Facebook

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

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

Thanks to Caroline Jaine for setting this up.

Instagram

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

GMA members on Instagram, please visit:
<https://www.instagram.com/motoringartists/>

Thanks to Sean Wales for setting this up. To be included, please submit 2 jpegs to Sean. Hashtags are also required for each picture. E-mail seanlwales@gmail.com to submit contributions or for more information.

ArtyFACTS

- 1 Which artist broke the record sale price for a living artist with his silver Rabbit sculpture?
- 2 Who was the great three-time World Champion who had a state funeral at St. Stephens Dom in Vienna?
- 3 Which car manufacturer recently won a landmark case against a Chinese firm who were manufacturing copies of their cars?
- 4 Which Impressionist's painting recently sold at Sothebys in New York for a record \$110.7million?
- 5 Which great Spanish Impressionist has an exhibition of his works at the National Gallery in London at present?
- 6 Which German manufacturer has recently set a new lap record for electric cars at the Nurburgring Nordschleife?
- 7 Who recently won a great and emotional comeback victory at the 2019 Pau Grand Prix?
- 8 Which multiple World Champion once had his company car sequestered by the Gendarmes because he got caught speeding through France on his way to a test session at Paul Ricard and had to complete his journey by train and taxi?
- 9 Which British lady sculptor and Turner Prize winner became a Dame in the Queen's birthday honours list in 2019?
- 10 Which modern Irish artist who died in 1992, was famous for his bleak portrayals of the human condition and as a clue, as the Irish might say 'brought back the rashers'?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

Welcome to the Summer edition of **Redline**. For many of you I imagine holiday time will be approaching and I hope everybody has a good time. I have recently returned from a trip to Peru including the lost Inca city of Machu Picchu which really is something for anybody's bucket list! I have given a brief taste in my Postcard article in this issue.

The first stop on my journey was Lima which is Peru's capital and an interesting coastal city which includes an excellent car museum that I have naturally reviewed for **Redline**. I would have liked to include more photos as there are so many rare and interesting cars there but pressure of space precludes that. I hope you are not too disappointed. I wasn't surprised to see a lot of American cars there, but didn't expect to see a number of British classics, including an early Merryweather Fire Appliance and several 1960s Japanese cars which were never exported to the UK. All left hand drive so presumably sold new in Peru.

On the subject of cars in Peru, it seems the Chinese have a sizeable foothold there. Here in Brazil there are 6 Chinese brands available including JAC Motors and Chery which both have factories in Brazil, but Peru seems to have all the big Chinese names (including MG) and even a couple I haven't heard of before. Commercial vehicles too. I don't know how they compare to the cars we all know in terms of price or quality etc. but they do seem to be selling quite well in Peru which I imagine is a level playing field having no domestic car makers.

It is said that China is making good progress with electric cars, both in terms of the cars themselves and in the necessary infrastructure and they look likely to be ready when their legislation forces people to switch to electric power, rather more so than other parts of the world from what I have been hearing, in which case I can see the Chinese dominating world car and commercial vehicle markets in a decade or two. Certainly they are making progress with internal combustion powered vehicles in Peru!

This is a packed issue with all the usual features plus a fascinating article from **Rick Herron** which will be continued over the next few issues. Excellent reading for those interested in historical events in the USA and motoring tie-ins, illustrated with **Rick's** own art. Personally I find it difficult to believe that it is now 50 years since the first manned moon landing which I remember so well from my own teenage years, watching it live on glorious black & white TV!

This is a truly international **Redline**, with contributions from 5 continents. Of course many of our contributor's are based in the UK, which is geographically part of Europe and will remain so whether or not the UK

actually leaves the EU. As already mentioned, **Rick Herron** is from the USA and our latest featured artist is **Gary Speak** from Australia. I hope you enjoy reading his potted biography. In the Gallery we have contributions from **Clive Botha** in South Africa and I, of course, am a Brit now living in South America. I have already mentioned my first ever trip to Peru which you can read about later if I haven't bored you too much already! My next holiday will be in England so rather less exciting. I might get to visit a museum or 2 worth reporting on though.

As yet we have no members in Asia. Hopefully this will change in the future since this seems to be the continent that is now dominating car manufacture. I'm sure there must be motoring artists working in Asia. We just need to reach them. There are certainly people buying motoring art in Asia. In the past I have sold prints to people in Japan, Singapore and Hong Kong so I'm sure other **GMA** members have been successful with sales in Asia too.

As always any feedback is welcome. Please let me know what you think of **Redline**, this issue if you have an opinion on something, positive or negative, or **Redline** in general. If you have an idea you think will improve our quarterly newsletter, please let me know. Also, of course, please keep the Gallery contributions coming. Exhibiting members' work is key to what the **GMA** is about.

Also, I know I seem to say this every issue, but if you are a full member and have never been a featured artist in **Redline**, or if you were featured more than 5 years ago, please get in touch at the usual e-mail address: john.redline@yahoo.co.uk and you could be featured in our Autumn issue, or a later one if someone else beats you to it!

Other articles related to art or motoring (or both) are naturally also always welcome. Something a little different helps liven up our magazine in my opinion so please feel free to submit something if you think it could interest our membership.

By the way, there's an interesting sounding hollywood film coming shortly called 'Ford versus Ferrari' about the 1966 Le Mans 24 hours and events that led up to it. If anyone gets to see it before it comes to Brazil and would like to submit a review, please do.

That's about it for the Editor's ramblings this time. I hope it wasn't too boring! I will start work on the next issue immediately after returning from the UK (first visit for 5 years) and hope to have a full inbox awaiting me on my return. Thanks very much.

Regards,

John Napper



Raikkonen and McLaren
 This is 2006 with Raikkonen flying in the slippery silvery McLaren MP4-21. This was the era of rampant aerodynamics that resulted in wings and winglets all over the cars. This artwork expertly catches the super-polished surface of the McLaren with intricate reflections and lighting. Kimi raced hard but finished 5th in the championship and just one year after being named F1 Driver of The Year, Raikkonen left McLaren for Ferrari.

Gary Speak



I was born in Perth, Western Australia and have worked as an illustrator, artist and creative director in the advertising industry, both in Australia and the UK.

I first started painting moments in motorsport after the devastating loss of Ayrton Senna. I'd been an avid fan and follower of F1 since the early 1980's, so shortly after his passing I decided to do a painting of his last victory at Adelaide in 1993.

A Senna fan saw the completed work and commissioned me to include it in a montage for his private collection.

After that, I was involved in a series of commissions for different people, including a montage of every rally car driven by a local rally driver here in Australia. Then another montage of Australian V8 driver



Senna and McLaren in Adelaide

A poignant painting in honour of Ayrton Senna's final Grand Prix victory: Adelaide, 1993. The beautiful McLaren MP4/8 was a return to form for McLaren who were battling the indomitable active-suspension Williams. This was the car that saw Senna once again etch his name in the annals of the sport with his remarkable wet drive at Donington and finish the year with 5 wins.

"I first started painting moments in motorsport after the devastating loss of Ayrton Senna."

Peter Brock. Again, tragically after he lost his life.

The advertising industry had been good to me, providing a decent living throughout my career, but by the year 2000 I'd pretty much burned out and decided to paint for myself full time. From that point on, I decided to try and capture some of the energy and excitement of Formula 1 racing.

I've had a life-long love of motorsport and in my younger days, competed in Motocross and Formula Ford. I have passionately followed Formula One my entire life.

Combining the two passions of art and motorsport has led me to



Peter Brock montage

produce a series of fine art paintings that capture the realism and drama of Formula One throughout the ages.

These are large-scale (100cms +) acrylic on canvas, which take about 2 to 3 months to complete. Paintings of drivers and cars from the 1950's and 60's are much quicker because you are not dealing with multiple logos and team sponsors. Contemporary F1 cars are much more detailed and difficult to faithfully reproduce with any realism. Sponsorship logos and lettering are extremely fiddly to get the perspective just right!

I have digitized this series and have produced limited edition giclee prints which I sell from my website www.f1artprints.com and at exhibitions.

Ayrton Senna montage



50 Years Farina to Schumacher
Commemorating the first 50 years of the Formula One World Championship, this dramatic artwork shows Giuseppe Farina winding on the opposite lock in his 1950 championship winning Alfa Romeo 158 Alfetta and Michael Schumacher in the fabulous Ferrari F1-2000.



Mark Webber and Red Bull Racing

This artwork is a unique double-tribute to Mark Webber, celebrating his 7 years of success at Red Bull and in particular his two memorable wins at Monaco. The deep blues of the Australian Flag combine with the reds and yellows of the Red Bull team colours, with the artist running them down the canvas in dramatic drip lines. And for true F1 aficionados, yes this is indeed Webber flying through the swimming pool complex at Monaco. Well spotted!



**Clark at Monaco**

The irrepressible Jim Clark portrayed in black and white with a wash of colour on the famous Type 49 Lotus of 1968. It's a measure of the man that Clark is able to take one hand off the wheel to gesture to photographers even at the tricky Monaco circuit. Whether he was signalling two laps to go or just being cheeky, we'll never know. Within weeks Jim Clark would drive his last laps on that tragic day at Hockenheim.

Kubica and BMW Sauber

The colours and coat of arms of the Polish national flag are a fitting backdrop to a celebration of Robert Kubica, the first Polish driver in Formula 1. This is the BMW-Sauber in which Kubica won his first F1 race, the 2008 Canadian Grand Prix in Montreal. Kubica's two main rivals for the race win that day were taken out when Lewis Hamilton ran into the back of Kimi Raikkonen's car at the pit exit.



Santorini



MotoX

Nile



Hamilton 4 Wins in Rookie Year

Not even the great Ayrton Senna burst onto the F1 scene like Lewis. The man who was seemingly groomed from birth to be a Formula One champion became the youngest F1 driver in history to lead the World Championship. He ended the 2007 season with 6 poles and 12 podiums. His 4 wins are vividly celebrated here with Lewis displaying his famous full-tilt aggressive style and locking up his inside front tyre, backed by the flags of Canada, USA, Hungary and Japan.



In Water

Dancer

**Montoya and Williams BMW**

The 2001 French Grand Prix saw Juan Pablo Montoya start 6th on the grid and for a time was leading the race ahead of Michael Schumacher. Unfortunately he had to retire on lap 53 with engine failure. This was his rookie year in Formula 1 and his volatile racing style saw him finish only 6 of the 17 races that year. However, 5 of those were podium finishes and included his first F1 victory at the prestigious Italian Grand Prix.





Fernando Alonso and Renault (1)

This is the car and driver that in 2005 finally broke Michael Schumacher's five year dominance in the world championship. A rule change prohibiting tyre changes led to a surprising lack of pace from Ferrari and opened the door for Alonso to become the youngest world champ in F1 history. In a season-long battle he beat the fast but fragile McLarens of Raikkonen and Montoya to claim his first drivers title and Renaults first championship as a constructor. .

Fernando Alonso and Renault (2)

Commemorating the double win for Alonso and Renault in the 2005 Drivers and Constructors Championships. This was the last season of the screaming V10-powered cars and saw Alonso take 7 wins to pip Raikkonen to the title and become the youngest ever F1 World Champion. Interesting sidenote: this is also the car that Richard Hammond drove around Silverstone in Series 10 of Top Gear.





Button and Brawn at Monaco

In 2009 Jenson Button suddenly found himself piloting the fastest car on the F1 grid. His Mercedes-powered Brawn took Jenson to a record-equalling 6 wins from the first 7 races, including the legendary Monaco Grand Prix. Pictured here powering towards the tunnel out of Portier, Button is millimetre perfect. This artwork presents a perspective on a great driver and car that can only be one place, Monaco.

Webber and Jaguar

Celebrating the years that saw Webber truly drive himself into the top echelons of Formula One, this piece shows Mark in the HSBC-sponsored R4 of the 2003 season. The car was a major improvement over the previous R3 and saw the tenacious Webber blitz his teammate Pizzonia and deliver the team 8 top ten finishes, earning him the prestigious 2003 Driver Of The Year Award from the UK's Autocar magazine.



Ferrari Pit Stop

No other team in the history of Formula One exudes the emotion and drama of this sport like Ferrari. The blood red team colours, the fanatical tifosi, the politics and passion are all captured here in the orchestrated chaos that is a modern day Formula One pit stop. Compressing the depth of field to bring the driver, car and crew together, this artwork is a tribute to Scuderia Ferrari.

**Senna and Lotus**

A blackened burnt smear of Goodyear rubber across Brazilian colours sets off this remarkable tribute to Ayrton Senna and the fabulous Lotus 97T. This was the car that finally allowed Senna to show his genius to the world, taking 7 pole positions when his Renault turbo-grenade was giving him in excess of 1,000hp.



Star Photo No.4



Chevrolet Bel Air

This photo was taken at a monthly evening Earls Barton Classic Car Meet that runs throughout the summer months. It's effectively a gathering of 150-200 eclectic cars displayed as they arrive in a large field until dusk.

I couldn't resist this 57 Chevy Bel Air my favourite 50's American car and great painting subject matter. The chrome and bronze paint really pinged out as the sun started to set. The challenge with chrome dagmar bumpers is not to include your own reflection...

David Purvis

Museum Review

La Colección Nicolini Lima, Peru

This is an excellent private collection belonging to Jorge Nicolini. I don't know much about him but he clearly comes from a wealthy family and it would seem he has not wasted his money. His first car, bought at the age of 18 in 1962, was a 1929 Lincoln which he still owns as part of this 142 car collection.

The museum is located in the La Molina district of Lima and appears to be off the normal tourist track but not difficult to get to by taxi. It's probably not difficult by bus either if you know your way around the Lima bus routes but taxis aren't too expensive. Admission is 20 Soles which is just under 5 Pounds at current exchange rates. It is open from 9.30am to 7pm daily.

There weren't many visitors when I went which was good for me, maybe not so good for the museum but difficult to say how typical this was. I went on a Friday and suspect weekends would be busier. A guide who speaks English showed me around and introduced me to Mr. Nicolini himself! He too speaks English and is very friendly. He clearly enjoys having visitors who appreciate his cars.

95% of the cars in the collection were purchased in Peru and many are probably unique, to use the guide's words. Pride of place goes to a 1935 Auburn 851SC Speedster, only the second I have ever seen, the other being in Beaulieu of course. This car is used in all the museum's publicity material and won a large best car trophy at a show in Argentina last year.

All cars on display are in full working order, many unrestored. Others in poorer shape undergo restoration in the museum's workshop which does everything inhouse and visitors are also shown round this area which is fascinating. The quality of workmanship is extremely high.

I'm not certain, but as far as I know this is the only car museum in Peru. I certainly doubt there's a better one. Most of the exhibits are American in origin but there are a number from other countries including the UK and some 1960s Japanese cars that I have never seen before as they weren't exported to the UK and which are probably pretty rare anywhere in the world now.

There are 2 halls plus the workshop. All the exhibits in the main hall have signs in front with information in both Spanish and English which is useful. The second hall is smaller and without signage but the guide will help if required although I imagine GMA members don't need a lot of help identifying cars!

John Napper

Jorge Nicolini



1915 Wanderer W3 H Tandem Sport



1959 Chevrolet Impala Coupe



1953 Cadillac Fleetwood Series 75 Presidential





1955 De Soto Fireflite S
portman hardtop



1935 Auburn 851 SC
Speedster



Mazda R360 Coupé



1935 Datsun Roadster



1934 Chrysler Airflow
Town Sedan



1965 Ford Mustang
Shelby GT350



1914 Merryweather Fire Appliance



1955
Cadillac
Eldorado Sedan
De Ville hardtop
in front of a
1956 Cadillac
Eldorado convertible



1962 Toyota Tiara



1935
Mercedes-Benz 130
awaiting restoration



1951 Riley RMD
drophead coupé



1958 Packard coupe, one of the
last Packards made, next to a 1960s Nissan Cedric



1961 Plymouth Fury



1951 Kaiser Deluxe Sedan



1954 Mercury Montclair
Hardtop Coupe



1930 Buick
Series 60 Phaeton - 7 seater



1914 Merryweather Fire Appliance

1934
Pierce Arrow
1240A
Convertible Coupe



A craftsman working on vintage bodywork.
I think it was for a Fiat chassis that was nearby.



1940s Ford coupe racing car of a type that used to race over
long distances in South America.



1964 Studebaker Avanti R2

Ford, Shelby and the Launch to the Moon



"Fly Me To The Moon" SH6 Black Special Edition: SHELBY GT-350™ and SHELBY GT-500™ are registered trademarks owned by Carroll Shelby and Carroll Shelby Licensing, Inc. Digital Art from my Americana Series. Each Shelby art had to be approved for accuracy and authenticity.

The Shelby GT350H Mustang was a special version created for Hertz Rent-a-Car. There was stiff competition between Avis and Hertz to be the number one car rental company and anything to get attention was tried. This was the era of muscle cars, and racing sponsored by the big three, it was thought, would reflect well with a rental car company. The big three automakers had directly or indirectly gotten back into competition. And in effect had already broken the taboos placed on competition. Hence, Hertz decided to rent these fabulous high performance cars.

It was understood that the customer would not race them. Never mind, customers did just that but tried to keep it a secret from Hertz. Shelby sent a shipment of red, blue, and white cars not knowing that black was the only color Hertz was interested in, so the non-black ones became extremely rare when further orders of those colors were cancelled.

I thought this would be the best time to show the Apollo 11 launch with the Shelby GT350H in the foreground even though the 50th anniversary has long come and gone. Is there anyone who isn't amazed at what the Apollo astronauts were able to achieve? I have been

asked if it wouldn't have been better to show the special Corvettes created for the Apollo astronaut missions. I have done one special mission Corvette of the gold and black Corvettes but I need to add an Apollo 12 launch in the background if possible. Once that is done, it should be no problem doing Alan Bean and crew's Corvettes with the proper launch in the background. Currently it is in front of the Apollo 11 launch.

When I got the idea to do the Apollo 11 artwork, I chose the Shelby GT 350H to place in front of the launch for a number of reasons. I had licensing with Carroll Shelby's charitable kids foundation, and due to my own childhood experiences with heart disease decided to put his car on the front instead of the Corvettes. I also saw a connection between the crew of the moon landing with Carroll Shelby and the pioneering spirit of Americans as well as their belief in fair play. It also had a British element in it as the Shelby Cobra was the same car as the AC Cobra. I hope the reasons will become clear below.

The muscle car era dovetailed with the career of Carroll Shelby. He has always been one of my heroes I first knew about him when reading of his racing history with Aston Martin and his later association with the Ford

An Italian Bad Dream – This is the first acrylic art I ever entered into a major art show and sold a print of. Ferrari had much to fear from the AC/Cobra and the Ford 260 and 289 small blocks. Note the similarity to the Ferrari 166. This acrylic painting was completed before I sought licensing.



GT 40 MK II program. I was given the contact number of one of his painter friends by a giclee printer in Alexandria, VA. Through this artist I was able to contact Carroll Shelby Licensing, and they gave me a chance to do artwork of his cars and even had a few art-piece prints signed by the man for customers. Carroll Shelby was an extraordinary person by any measure.

In 1959 he not only raced and won with Salvadori, Trintignant, and Frere at Le Mans, he had the courage to quit racing when he learned of his heart condition soon after. Four years earlier a Mercedes-Benz had flown into a spectator stand killing 83 people. It was one thing to die as a driver but to kill the paying public was a no-no.

He had a natural ability as a driver but also an ability to understand the mechanical operation of the equipment he was driving. There are few who could do both so well, as a race car driver and one who understood the car he was driving. He showed this talent when he began his development of the AC Bristol and first approached Chevrolet, then Ford, looking for an engine that would fit in the AC/Cobra.

Carroll Shelby understood the perfect pairing between British engines and American Aircraft that helped win the war in Europe. If I am not mistaken, the North American P51 was the first U.S. fighter fitted with the Merlin Engine. It had already terrorized the German aviators in the Spitfire but would up the ante in the Mustang which had a more aerodynamic laminar flow wing. Carroll Shelby did not fight in combat to the best of my knowledge but certainly knew of this. He finally coaxed Ford to provide the engines to his British bodied AC Bristol. The 260 engine was light and powerful.

The AC Cobra put Carroll Shelby on the map, in the American mind, as it led to the Mustang and finally the Ford GT40. It was the first time an American automobile and a powerful yet unrefined V8 beat the Europeans at their own game to win overall victory. It is a story long told and retold.

Transportation, Invention and Racing

This is my recollection of the 50s and 60s and why I decided to do automotive art and the subject matter I chose. I had yet to do any artwork of the astronaut's Corvettes and had no idea what the cars would even look like. It was after the moon landing and subsequent trips.

At the time one had to go to the library to find an image of the launch and to learn anything about the year or color of Corvette to put there. But I wanted to honor the men I have looked most to in the years during my young adulthood. It took courage to be launched in such a contraption as brutal as the Saturn 5; and fortitude and intelligence to build and fly these huge rockets.

The creative thinking to devise a vehicle of such high combustibility and complexity required special teamwork seldom found anywhere in history or on earth, but it also took courage to fly in combat in flimsy canvas machines as well as to race in Postwar Europe, the equivalent of aerial dogfights.

I also wanted to point out that England and Germany all have had a part in the rapid development of transportation as did France and Italy and eventually all

Fly Me To The Moon – SH6 white – by the time the 350 GT Hertz was produced the engine had grown to 289 Cubic Inches. In those days inches equated to horsepower. Also a title to a famous song of the fifties.



nations and cultures of the world. Without their inquisitive ancestry and cultural heritage in our makeup how else could the astronauts have gotten to the moon. Carroll Shelby and Neil Armstrong and the industries they worked with reflect the height of democratic principles responsible for empowering in mankind not only the desire but the ability to reach for the stars.

A part of the development of the post war automobile depended on how the men who changed the nature of it had to be both adventurers and visionaries. A longer story would require time to write but for now I will leave it to a bunch of essays that are far easier to manage. The automobile pulled me into the fascinating grip of design, speed and transportation in whatever form I encountered it, land, sea, air, or space. How it has carried men to the frontiers of exploration and discovery whether it be a Caravel crossing an ocean, or a rocket landing a scientific experiment on an asteroid, has thrilled me to no end. I wanted to be a part of it in whatever capacity the fates led me.

I have learned that the technology has both improved the world with accelerated knowledge but at a great cost to the natural habitat. It is something we all need to take note of and quickly. Today that technology may need to be used to redeem ourselves, and to give our progeny the prospect of leaving the solar system in our quest to understand the "Universe". The men who built or manned these vehicles depended on fossil fuels to get us where we wanted to go and included many

pioneering individuals. As a world civilization how can we take that now to a higher ground, and to correct the errors of the past. How will we handle the next developments. We have to learn to make improvements as race car drivers have learned from mistakes of the past, and in ways we never expected.

We have Tesla and Edison responsible for electric generation, Ford for the mass produced automobile, Japan for the High Speed train and the U.S. For the modern rocket and the list goes on and on around the world to all nations and peoples. Individuals from many fields and discipline contributed to this ongoing endeavor involving science both theoretical and applied. One main development that made a difference is the creation of the internal combustion engine which of course had to include the reciprocating engine, jets, and rockets. Now we are just beginning a process of further refining the electric motor and improving the life of storage batteries. While this knowledge begins to spread around the world, men and women from all nations will be better able to contribute to the growing technology. We're all part of an energy transformation that will either take us to the stars or kill us all.

This new energy economy requires the same adventurism and inventiveness that took us away from the era of wind and sail. Much of the change over to the fossil fuel economy began with the spirit of English individualism and the fertile soil of freedom in America that provided and protected independence of

Blast From the Past – American P51 Fighter with British Merlin Engine – Shelby GT 500 with 428 cid. Note the NACA ducts on the hood which were named after the National Advisory Committee for Aeronautics. It later became NASA.



thought, speech and expression. Imperfect as humans, we are learning of our faults the hard way but the journey has nonetheless pointed us to the stars. We may perish together or we may be on the cusp of the most fantastic voyage ever imagined by any living organism in the universe. The question is no longer are we alone but can we survive ourselves. We don't know the answer to that question yet.

We can reach back to many ancient cultures, to the technology and practical applications we have today, and the role of the freedoms won on the field of Magna Carta to today. We also have the work done by the 17th century philosophers such as Locke, Hobbes, Kant, Voltaire and others which propelled us to the Age of Enlightenment and formed the foundation of modern theories of limited government, democracy, and empiricism. Science has not only taken us out of the solar system but has given us the means to understand what we have done to ourselves and all life on earth. Can we overcome this existential threat. We all share this journey.

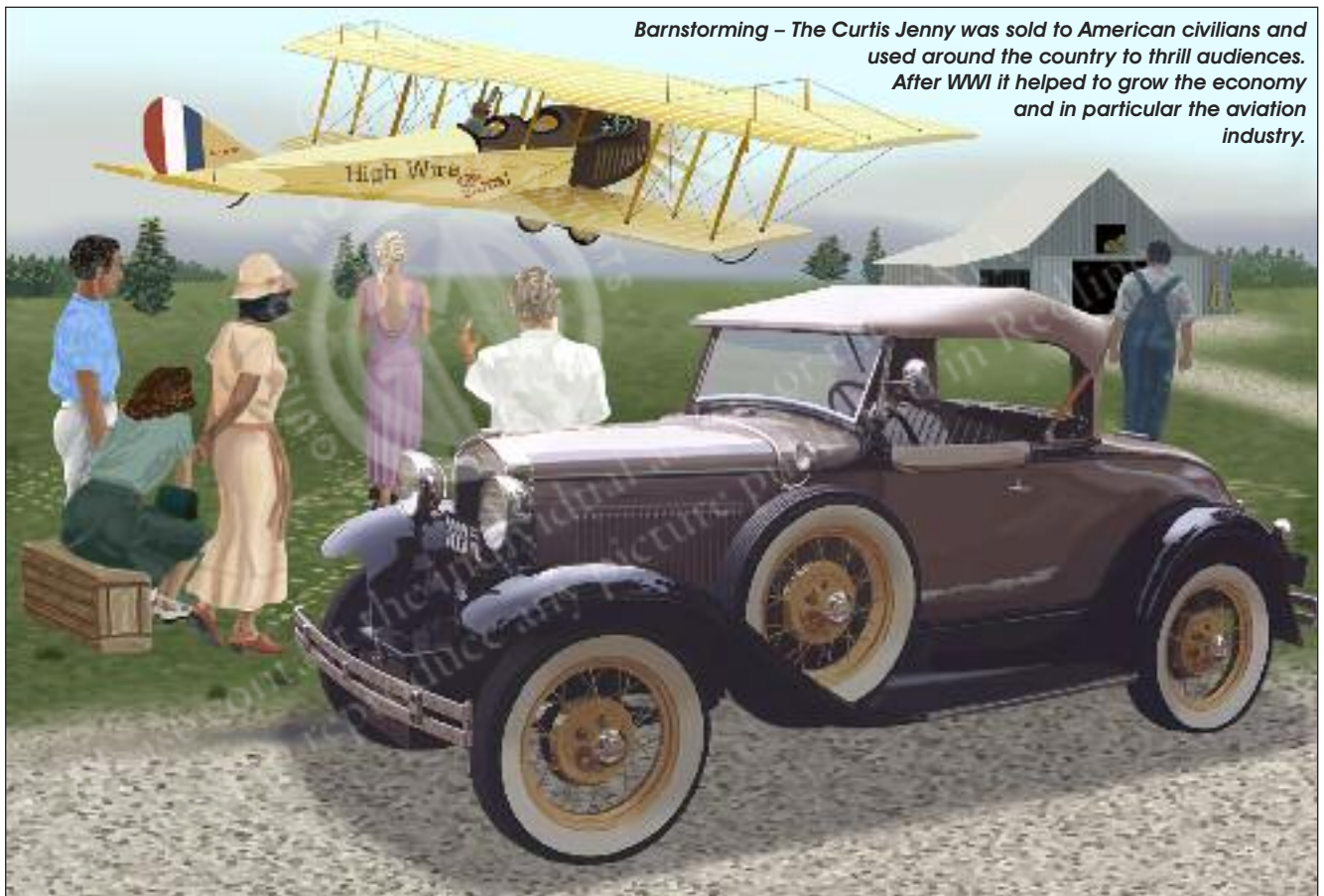
At the time the airplane belonged to the lead guitarist of Pink Floyd. It may still. It was years after the moon landing but Dark Side of the Moon became a hit nonetheless. David Gilmour's airplane was to be featured in a Smirnov commercial before the commercial was cancelled. The photo referenced was taken by Richard Cooke to whom I owe gratitude for his generosity. I was allowed to use the aircraft in the image though it was much higher up in the sky than depicted in my artwork.

Fighting Ponies – Foundation on the Field of Battle, on the ground and in the air

In the late 1700s the industrial age began in the coal mines of England. The steam engine pump led to the steam engine, then the locomotive and the steam tractor used to haul large loads independent of rails. The age of rapid personal transport followed with the automobile and the airplane. One invention or innovation helped the other when it came to all modes of transportation but nothing so much as the process of building light strong frames and bodies and the refinement of steel with the Bessemer process. Then, were it not for Henry Ford and his drive to dominate the market, this would have taken much longer.

Rapid expansion of population and improvement of manufacturing made war more horrible, and deadly, but speeded up "progress" and invention. War required very immediate thinking and rapid implementation of inventions and innovations to place one side in a conflict against the other ready with improvements and countermeasures. This was often manifested before the crisis fully materialized. Great changes often times were the result of a whole new energy economy and were often born of necessity.

The airplane required light, efficient, internal combustion engines, which did not exist before the Wright brothers had their mechanic build one. Free movement without



Barnstorming – The Curtis Jenny was sold to American civilians and used around the country to thrill audiences. After WWI it helped to grow the economy and in particular the aviation industry.

mechanical guide systems had been used with the independent steam tractors to haul large loads and circus wagons, then further developed with the automobile and the airplane. Thanks to the efficiency of the new Wright engine, man was finally able to loft a heavier than air machine into the sky. The Wrights, understanding balance while moving through air, created a system of control called wing warping. It allowed the airplane to be maneuvered through the sky. In other words to fly. So began the study of aerodynamics.

Daimler and Benz created a revolution with the new reciprocating engine, but Henry Ford changed the world economy. By mating the automobile to modern mass production techniques and matching that to a wage where every worker could own a product of his labor, resulted in an explosion of the products he helped manufacture. Added to that were innovations in chemistry, the establishment of a reliable safe electric grid along with storage solutions and highways adopted from the German autobahn of WWII. Unfortunately the gains made in this fossil fuel energy economy resulted in even more terrible wars on a world basis. The shrinking of time and distance between aggressors meant that conflict in one place affected the well-being of another. No longer could conflict be isolated even within a continent, and the use of devastating automatic fire with accurate firing of large projectiles and rifled cannons, required aerial observation. Though wars are still with us we are faced with a greater dilemma. Interestingly the manufacturing process as well as the combustion of the fuel has caused two issues that are now the biggest

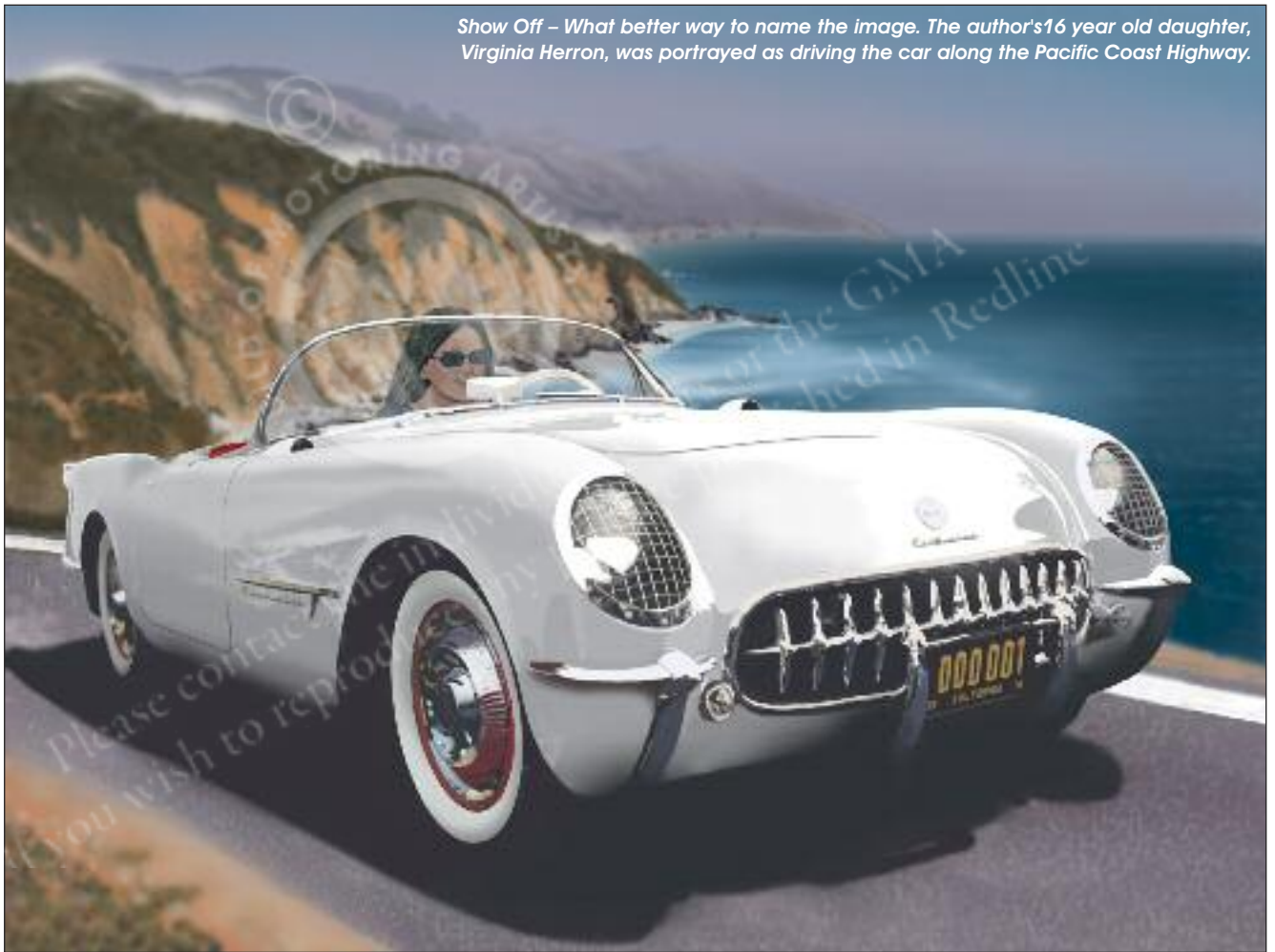
problem all of mankind faces: how to control the greenhouse effect derived from the release of carbon dioxide into the atmosphere, and how to keep sulfides airborne in order to maintain global dimming.

Since I was about five I had always loved airplanes. The first toy I recalled was a British Canberra bomber. I had no idea where or what Canberra was and never thought to ask the boys next door. Anthony and Adrian my best friend were Australian. In any case the sleek two jet bomber, no larger than the palm of my hand, was to impress me later in life as would another

fantastic British aircraft, the Vulcan bomber. The toy was no larger than the palm of my hand and made of cast white metal. I used to hold it as I ran down the long upstairs hall thinking I was the pilot inside. That it was British and had the British insignia was as normal to me as for any American boy stateside to know immediately what the star with the two red white and blue bars were on an American airplane. At the St. Johns' boys school in Buenos Aires my friends were of all nationalities including many Argentines. It had a definite British bent to it, which made sense when I learned of the entanglements Argentina and Britain had and would continue to face in the eighties.

We left for the U.S., and arrived in New York to a press reception and photograph session. At the time I thought all American families got such a return reception. We moved back down to Washington D.C., it was home-base for all Embassy personnel. I recalled the old 53 Studebaker two door sedan that sat outside the Alexandria house on Sanford Street. It had been the

Show Off – What better way to name the image. The author's 16 year old daughter, Virginia Herron, was portrayed as driving the car along the Pacific Coast Highway.



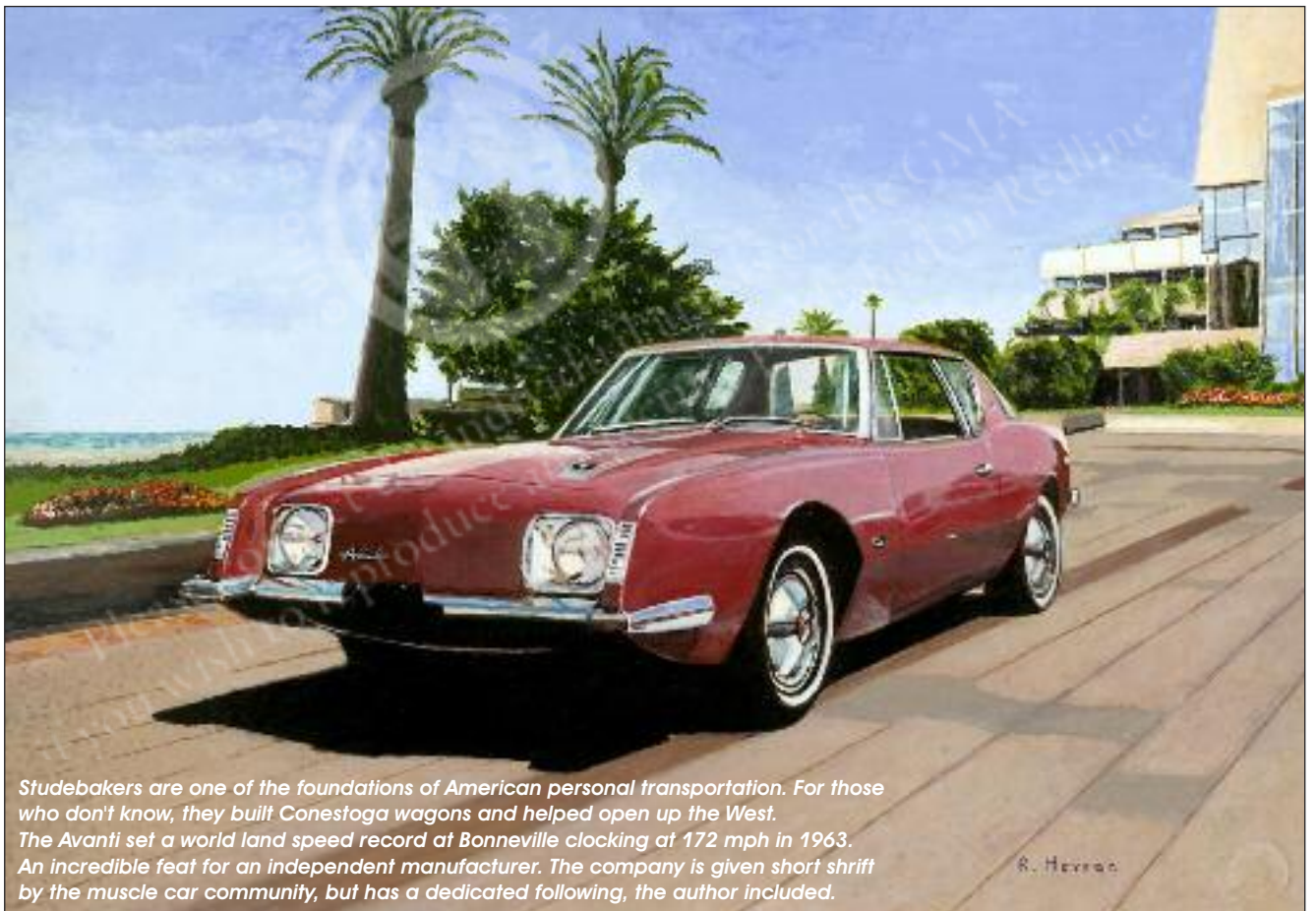
most rakish car I had ever seen. When we moved to a larger house in Arlington another car would take my breath away, the first 1955 Thunderbird that would occasionally appear on Ridge Road when it was a four lane. Like all the other cars it was often stuck in traffic even back in 1959. My siblings and I had moved to Arlington and we all walked to the nearby schools. I soon got used to the American viewpoint on what constituted great automobiles, aircraft and heroes.

Fangio had been my hero in Argentina, but to ask my new American friends would be absurd. All they could talk about was Indianapolis and Ford with its Lotus race cars and suddenly I learned of new American legends, and some old ones, such as Eddie Rickenbacker also a racer. A couple of legends who were winning races at this time for Ford were Jim Clark until his tragic death in a formula two Lotus and Carroll Shelby. Though I was unaware at the time, he had won the race a couple of years earlier at Le Mans. The fight between two wild horses battling it out for the domination of the herd was taking shape. The Mustang, laying tribute to the famous aircraft of World War II and the Ferrari prancing horse, borrowed from the famous Italian fighter ace of World War I, were to begin their epic battles. Though the Thunderbird was just an anti into the bigger Fords that would follow and dominate in the sports car class with their 289 Mustangs; Carroll Shelby would change all that and make the Europeans take note of American machinery.

If there was no life and death combat in the skies or on the land, then the combat would be symbolic in polite competition. A death here or there would be considered normal and par for the course. But there was a new American style of race I had been totally unfamiliar with. I soon became aware of American racing heroes such as A.J. Foyt and later Mario Andretti who were winning or had won at Indianapolis and just about every type of race there was in the U.S. Few were able to win in every class they entered as did these two. I had been totally enthralled with aviation and with European racing since the age of six but this was a new and unfamiliar culture.

When I approached Carroll Shelby Licensing I knew that this was the manufacturer I wanted to get to know. I had signed contracts with Ford and later Auburn, Cord, Duesenberg Co., but the cars of Carroll Shelby struck a chord with me. I was always attracted to the underdog and the upstart being a rebel by nature. I am sure that the Studebakers of the early '50s must have given the big three such a scare they needed to counter a home grown sports car praised by the Europeans for its great design. Chevrolet put out the Corvette and Ford countered with the 55 Thunderbird. This was not to end until after Studebaker's Lark was discontinued as a model, the company went to Canada, and the sale of the Avanti ceased production when its manufacturer went to Mexico and folded soon after.

Past and Future Dreams- A Corvair show car of 1954 is placed along an imaginary bullet train rail over a bridge. The train is a Shinkansen 500 Series. It once held the speed record.



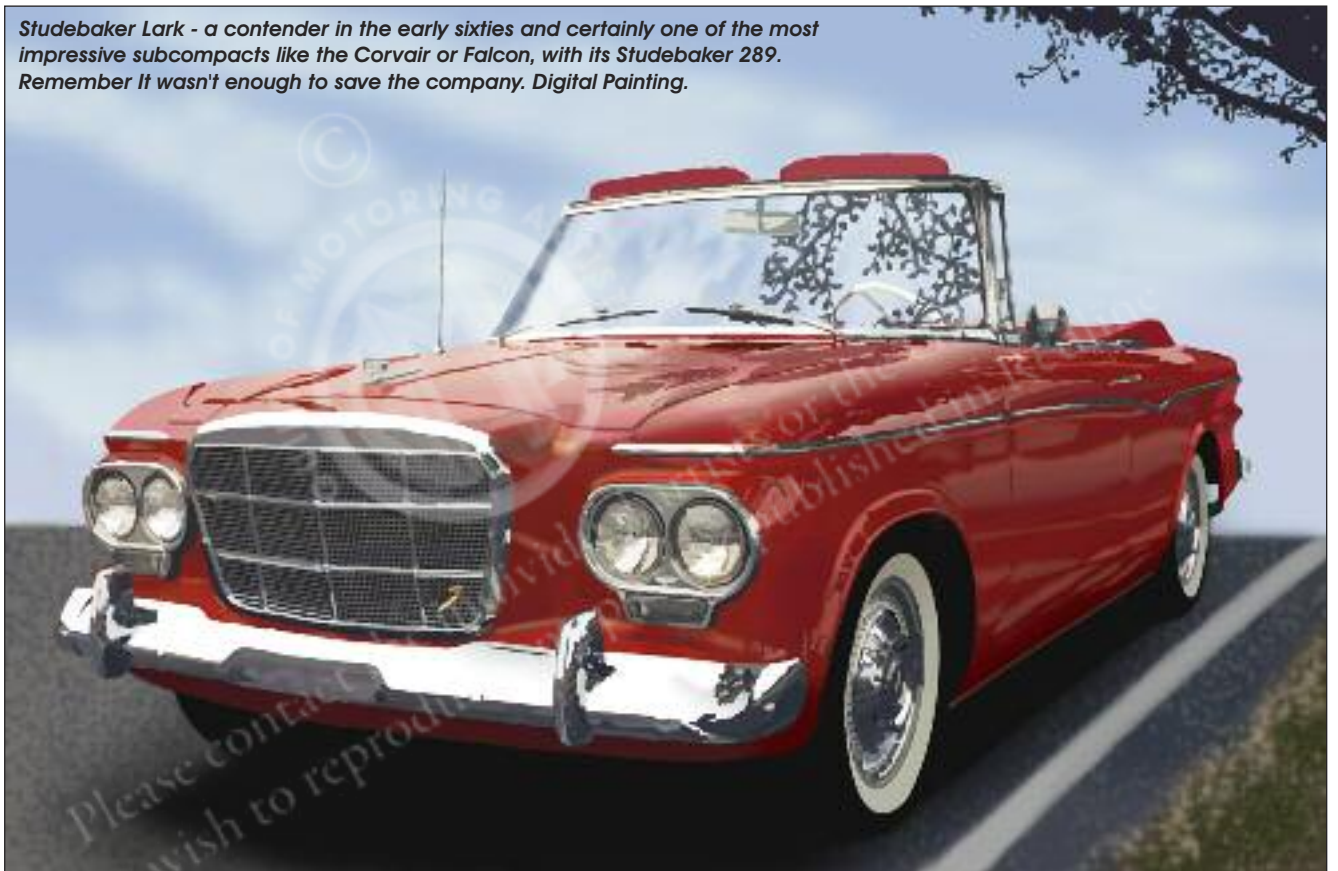
Studebakers are one of the foundations of American personal transportation. For those who don't know, they built Conestoga wagons and helped open up the West. The Avanti set a world land speed record at Bonneville clocking at 172 mph in 1963. An incredible feat for an independent manufacturer. The company is given short shrift by the muscle car community, but has a dedicated following, the author included.

R. Heyman

Studebaker Golden Hawk. In Hawaii. An acrylic painting comping multiple images. This vehicle ended up in Japan.

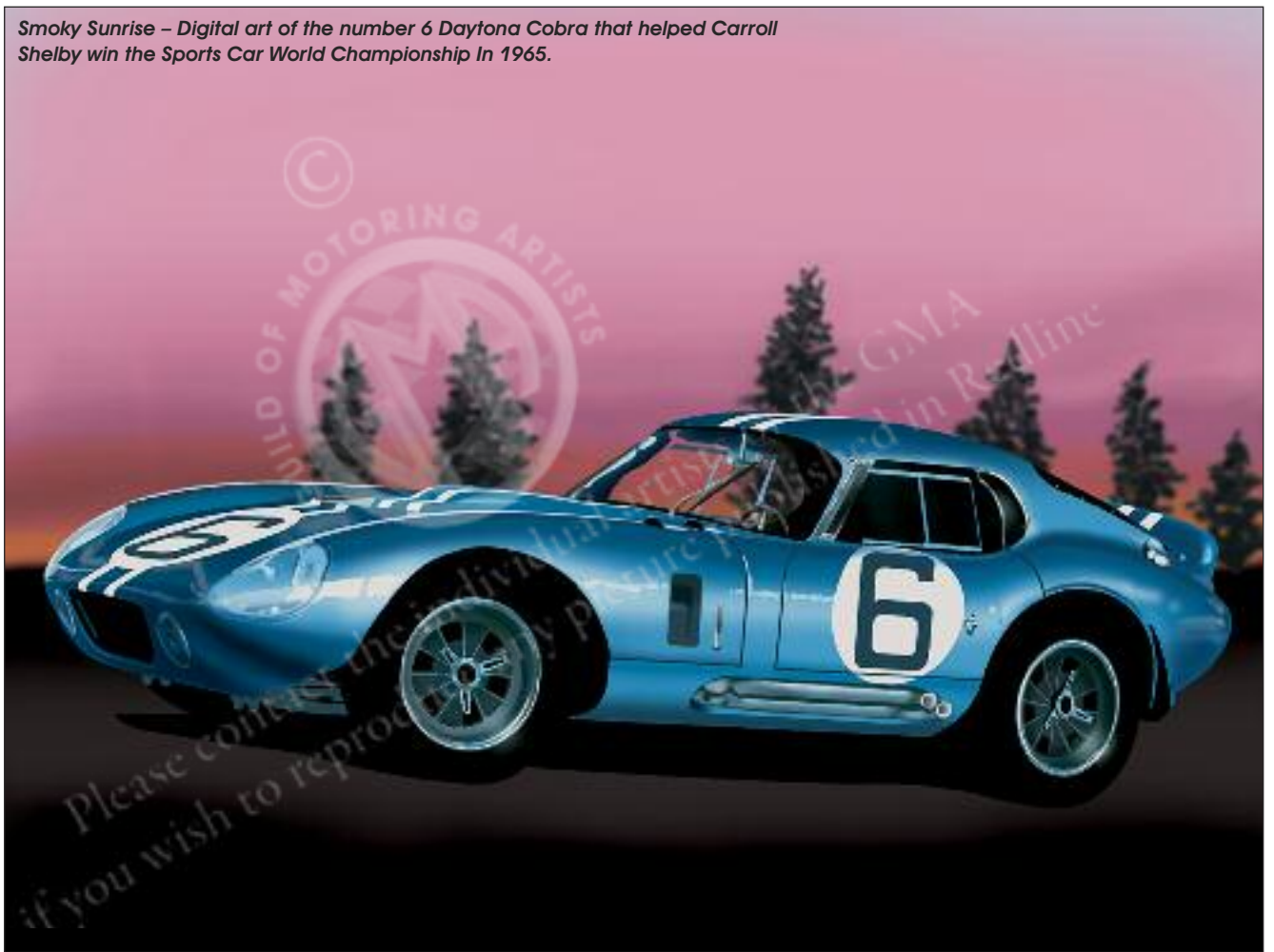


Studebaker Lark - a contender in the early sixties and certainly one of the most impressive subcompacts like the Corvair or Falcon, with its Studebaker 289. Remember It wasn't enough to save the company. Digital Painting.





Smoky Sunrise – Digital art of the number 6 Daytona Cobra that helped Carroll Shelby win the Sports Car World Championship In 1965.



Work and Play, This was an acrylic commission for two cobras belonging to a racer, one for the track and one for the street.



Moon Struck – The new for '68 Corvette based on the Mako Shark II styling. Apollo 11 in the background. This car was very much anticipated but the body style ended up being overused and anemic. With a 427 Chevy this vehicle could git. Each piece of digital art takes at least 3 months to complete, it is not a photograph, instead digitally hand brushed.

Today we have new and unorthodox individuals such as Elon Musk, this time a manufacturer of electric vehicles, Tesla, who may prove wrong the age old concept that a new automobile company has very little chance of success. But the world needs innovation alongside conservation and an understanding that our resources are not unlimited and need protecting. If we do this and recognize that relatively unchecked growth cannot continue and accept that limitations to growth on a finite planet are real, then we can succeed. But Carroll Shelby was of a unique mold and with a background in European racing that opened him up to different possibilities and more efficient machines. Who are the industry leaders who will push us fully into this new Energy Economy that relies on the sun to power our move to the solar system. Can our civilization be able to control its desire for instant gratification until we find ourselves free of the bounds of Earth.

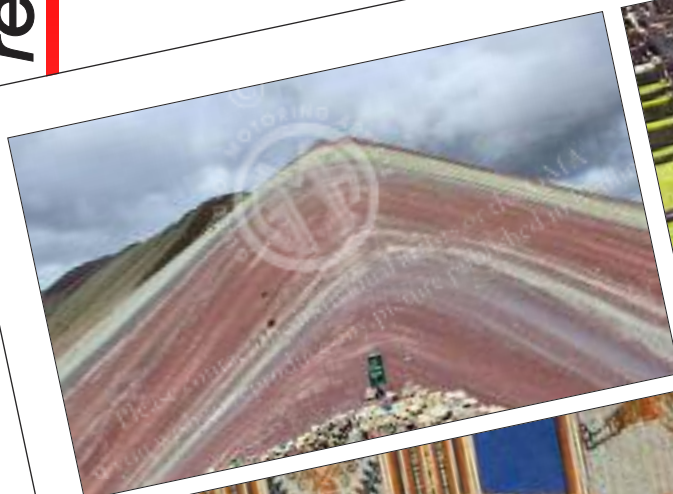
In the early 1970s a buddy and I drove down to Fort Lauderdale in an old 61 Chevrolet, Biscayne. We came back in a TR3. Its floor boards had holes in them and the top had to be held up as we entered Virginia in a cold rainy autumn. It was my first experience in a true Brit four cylinder sports car. The car gave out fifty miles from Fairfax, VA. It was my grand tour before going to college I suppose. I owned a 1960, 430 cid

Thunderbird which I had to leave in Hollywood, Florida. The long flat coastal state had always attracted me as it has many others. It was the allure of Daytona and more importantly Cape Canaveral and the moon launches. Later I would drive just about everything from the '60s and seventies built by British Leyland but the height of cornering excitement came when I got to drive a Morgan. It was being repaired for cooling problems so I had to drop off and pick up its dentist owner, often.

To be continued:

Next Moonshine, Shelby, Lola, Ford GT and Ferrari

Rick Herron



POSTCARD FROM PERU

I have wanted to visit Machu Picchu ever since I first heard about it and this May I finally did it! Admittedly I did it the easy way, not the Inca Trail although I'm sure I would have enjoyed that. Instead I planned a trip with 2 American friends, first of all flying to Lima where we stayed for 2 days followed by a flight to Cusco which is 3,400 metres above sea level. From there we did various trips culminating in a bus and train journey to Aguas Calientes (hot spring) which is a short bus ride from Machu Picchu itself.

There is a lot to see in Peru with beautiful scenery and Inca ruins. Even Lima has the remains of an ancient stepped pyramid temple, paraf which predates the Incas. Lima also has a car museum which is reviewed elsewhere in this issue. Lima is on the Pacific coast and appears to be a good location for surfing. A city bus tour is worth taking and includes a stop to visit the cathedral.

Cusco is different with many old buildings including a number of very beautiful churches. It is 3,400 metres high and you need to take time to get acclimatised. It is also advised to drink plenty of Coca Tea and/or chew Coca leaves. Various trips can be booked from here and the Sacred Valley Tour is highly recommended. This has various stops, including ancient Inca sites. It is best

to do this before Machu Picchu otherwise it will be less interesting by comparison, but it is well worth doing and tours have English speaking guides. We also did a trip to Rainbow Mountain which involves a long trek to 5,200 metres altitude and was very exhausting in the thin air, but decidedly rewarding.

Probably the most surprising thing about Machu Picchu is that the Spanish never found it and centuries of overgrowth meant that it was not discovered until 1911. It is a town on the side of a mountain! It really is an amazing place especially when you realise that it was constructed using quite primitive tools made of materials such as stone and bronze and huge stones had to be hauled up the side of the mountain. Even now with over half a millenium of weathering the quality of workmanship is obvious and very high standard. Machu Picchu should definitely fbe on your bucket list. It is spectacular and only 2,400 metres high so easier to breathe.

Peruvian streets are exceptionally clean and the people are friendly. Peruvian food is excellent. If you are a carnivore, try Alpaca meat which is very tasty. The national dish is Guinea Pig and that's nice too, but not a lot of meat. It's a great country to visit.

John Napper



Gallery

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

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

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

This issue features contributions from, in alphabetical order, Stuart Booth, Clive Botha, David Briggs, Mike Gillett, Barry Hunter & Richard Wheatland.

The committee has decided that only full members of the **GMA** can be considered for the Featured Artist spot at the front of **Redline**, but friends and honorary members are welcome to submit contributions to the Gallery pages. The website version of **Redline** uses watermarks for your protection but members receive clear photos in the full version of **Redline**. I hope you enjoy it.

John Napper

David Briggs

briggs22@btinternet.com



My mate's mum a long time ago

Featured here is a 1938 Morris 8 which was the first car owned by my good friend's father and the scene is outside his family home in Redhills Co. Cavan a long time ago.

The young lady would become (and still is!) his wife.

David Briggs



Seafood to go

This painting was commissioned by the colleagues of a retiring driver at Whitelink Seafoods in Fraserburgh, Aberdeenshire.

Fraserburgh is the largest shellfish port in Europe. The scene depicts the drivers first and last lorries he drove for the company, a Volvo FH16 520, and a Scania S650. The vessels behind are some of the deep sea trawlers based at the large harbour.

David Briggs



On the buses

Early morning and overnight rain is just clearing at Ulsterbus Lisburn depot 1973. A Leyland Leopard (1400) with Alexander Belfast bodywork, a vehicle type that would become a familiar sight on the roads of Northern Ireland for years to come is just exiting onto the Hillsborough Road.

Following it is fleet number 791 a Leyland PD3 'decker on a Dromore service. In the garage an AEC Reliance is over the pit for servicing. In the staff car park a Ford Cortina 1600E, a Mark 2 Mini Cooper S, and a Morris Minor 1000 Traveller.

David Briggs



1959 Chevrolet Impala 4-door

The '59 Chevy is one of my favourites of that period.

I was trying to emulate the style of Art Fitzpatrick (the artist who created the images for all of the Pontiac brochures and adverts in the same period, but who never did Chevy or any other GM product), hence the swirly reflections and palm tree background!

Mike Gillett



Mercedes-Benz AMG GT



De Tomaso Pantera



Champion Elect

**Nigel Mansell, Williams FW14B and Ayrton Senna,
McLaren MP4/7A**

1992 German Grand Prix, Hockenheim

Stuart Booth



Senna Reigns Supreme

Ayrton Senna, JPS Lotus 97T, Nelson Piquet, Brabham BT-54 and Alain Prost, McLaren MP4/2B

La Source corner, first lap 1985 Belgian Grand Prix, Spa Francorchamps

Stuart Booth



Ayrton Senna McLaren MP4/8 at Monaco 1993

Ayrton Senna's last Monaco Grand Prix victory was in 1993 driving the McLaren Ford MP4/8.

He was runner up to Alain Prost's superior Williams Renault in the championship that year, scoring five wins for McLaren.

Richard Wheatland



Brooklands Challenge 1913

Oil on cotton canvas 24" x 18", Sopwith Tabloid flying over the Railway Straight at Brooklands in 1913. Below the Sunbeam 'works' team test their new 9 litre V12 aero engined racing car 'Toddles V'. Brooklands in Weybridge, Surrey, was the centre of early aviation and motor racing in the UK from 1907 until 1939. It was home to Vickers and many other early British aviation companies. Sopwith aircraft were manufactured a few miles away in Kingston upon Thames, where they had no airfield so most of the Sopwith development would have taken place at Brooklands. The Tabloid was designed as a sporting monoplane, in float plane configuration, Howard Pixton won the 1914 Schneider Trophy at Monaco. Sopwith Tabloids were later used as 'scout aircraft' in the early years of WW1.

The Sunbeam racing and record-breaking car 'Toddles V' was the first Brooklands racing car to employ an aero engine. The engine was the 9 litre V12 Sunbeam 'Mohawk' engine used to power Royal Naval airships. The blue car is a Sunbeam 25/30 hp 6 litre Edwardian Tourer. The 'challenge', had it taken place, would have been very much in favour of the Sunbeam. 'Toddles V' was the fastest car to lap Brooklands pre WW1 with a lap of the banked outer circuit at 118.58 mph in 1913. The top speed of a Sopwith Tabloid was quoted at just under 92mph.

After the outbreak of war in 1914, 'Toddles V' crossed the Atlantic and raced at the new Sheepshead Bay Long Island Speedway with American driver Ralph de Palma winning a three car match race between a Peugeot and the Blitzen Benz. The car was then sold and the new owner was involved in a fatal nine-car accident at a Kalamazzo dirt track, causing 10 deaths. The remains were purchased by The Packard Motor Co and it is claimed that from the design of the Sunbeam Mohawk engine, they produced the first 12 cylinder production car in 1915, The Packard Twin-Six.

Richard Wheatland



1964 Ferrari 250GTO



1964 Shelby Cobra 427



1977 Chevrolet Corvette



1965 Ford Mustang GT350



1967 Shelby Mustang GT500



Carroll Shelby Portrait drawing



Enzo Ferrari Portrait drawing



Ferruccio Lamborghini Portrait drawing



Chevrolet Camaro SS design drawings



Ford Mustang GT design drawings



Lauda '76

My tribute to Niki Lauda showing the great man in the Ferrari 312 T2 at the fateful 1976 German Grand Prix at the Nurburgring.

Barry Hunter

ArtyFACTS

- 1 American sculptor Jeff Koons sold the chrome-plated steel cast of an inflatable rabbit for £71 million at Christies in New York. It sets a new record for a living artist beating David Hockney's 'Portrait of an Artist' (Pool with Two Figures) set last November.
- 2 Austrian Niki Lauda died on May 20th at the age of 70 after complications from a lung transplant. "He was a man without a scintilla of narcissism. A competitor at every level, all his life" Richard Williams quote from the Guardian
- 3 A court in Beijing ruled that Jiang-ling Motor Corporations Landwind had 5 specific features copied from Jaguar Land Rover's Range Rover Evoque. After a 3 year case the court ordered that production of the £14,000 Landwind, compared with the £40,000 Evoque should stop immediately and that they pay compensation to JLR.
- 4 One of Claude Monet's Haystacks series.
- 5 Joaquin Sorolla (b.27/2/1863 Valencia d. 10/8/1923 Madrid). His most typical works are characterized by a dexterous representation of the people and landscape under the bright sunlight of his native land and sunlit water. After his death, Sorolla's widow, Clotilde García del Castillo, left many of his paintings to the Spanish public. The paintings eventually formed the collection that is now known as the Museo Sorolla, which was the artist's house in Madrid. The museum opened in 1932. The Spanish National Dance Company honoured the painter's The Provinces of Spain by producing a ballet 'Sorolla' based on the paintings. A high-speed RENFE train station has been named after Sorolla in Valencia. The National Gallery, London, is holding a major and much recommended Sorolla exhibition, titled Sorolla: Spanish Master of Light' closing on July 9th 2019.
- 6 Volkswagen's adapted I.D.R. prototype driven by Romain Dumas set a time of 6m 5.336s on June 6th 2019.
- 7 20 year old (Billy Whizz) Monger won his first race after losing both legs in a crash at Donington Park in 2017.
- 8 Before Michael Schumacher got into F1 and was driving for the Sauber Mercedes Sports Prototype team, he arrived very late for the test and team manager Jochen Neerspasch gave the very anxious young man a very stern dressing down.
- 9 Rachel Whiteread.
- 10 Francis Bacon (gettit ?).



The quarterly ArtyFacts quiz is compiled by Barry Hunter

Redline Autumn 2019

Copy deadline for next issue is **August 31**

Please e-mail any Redline contributions to:

john.redline@yahoo.co.uk

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