

Mary McKelvie



Old Dodge Truck – Terowie South Australia 2003

I am Australian, born in Brisbane, Queensland in 1944 – a war baby! I've drawn and painted since childhood, inheriting that love of art from my father. Dad used to buy a large roll of newsprint, and I would cut pieces of that and keep them in a box along with pencil, eraser, and a piece of Masonite as a drawing board.

My brother David and I used to have a collection of Dinky toys which we played with quite a lot, and I'm sure that led to a lifelong interest in cars, as I would know all the names and models of the ones we would see.

Another childhood interest was looking at the wonderful paintings, drawings and photos in the books that dad had been given during his time serving in the RAAF in World War II, "These Eagles", and "RAAF Log". Ivor Hele and Kenneth Jack were two artists I admired very much.

In 2013 I held an exhibition at the Caboolture War and Airplane Museum dedicated to my father and four of his brothers who served in World War II. Three of them served in the Pacific area, in the RAAF and RAN. Two went over to Great Britain and served with the RAF and RAN, and were decorated by the King for their efforts.

I belong to the Australian Society of Marine Artists, and in 2011 held an exhibition at the Maritime Museum of Queensland. This exhibition was about the year I spent at sea with my husband, who was a marine



Vietnam – Australian Soldier

Mary McKelvie

Formula One – Daniel Ricciardo



MG TC for David



Mary McKelvie



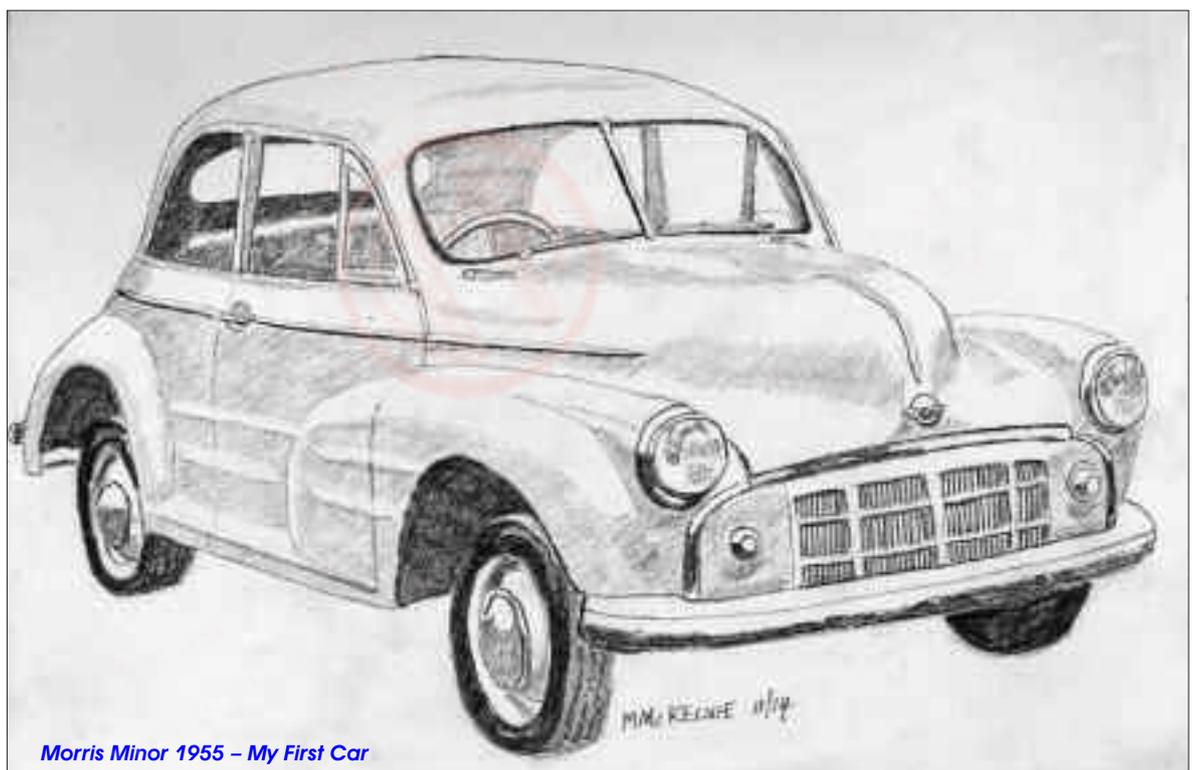
engineer, on an oil tanker. We travelled across many oceans and saw a lot of different countries in that time.

I discovered that car paintings were quite popular when I had a stall at the Eumundi markets (near Noosa, Queensland) and a painting I had done of my father's first Holden, and then printed onto a card, was a best seller!

Watercolour is my favourite medium, but I also enjoy pen and pencil work, and have found that Copic pens are well suited to automobile art.

I enjoy painting Formula One cars, and for a while painted cars from the V8 Supercars competition. These have a lot of advertising logos on them, making them quite painstaking to draw and paint. It was while drawing these that I discovered that Copic pens were good to use for those details.

Old trucks and cars lying around in paddocks and barns have a fascination for me too, and I have painted quite a few of these.



Morris Minor 1955 – My First Car



Moto GP – Marc Marquez

Watercolour is my favourite medium, but I also enjoy pen and pencil work



Holden FJ 1953-1956

Mary McKelvie



VW Kombi Van & Glasshouse Mountains, Crookneck



Old Garage Series – Tailum Bend

Mary McKelvie

Military subjects – soldiers and vehicles – are another source of interest to me. In the past I painted landscapes, old barns etc, but now I mainly like to work on cars, aeroplanes, ships, and portraits.

I am very grateful for being accepted into the Guild of Motoring Artists, and enjoy looking at the magazines and websites and seeing the wonderful quality of the work of the other members.



Holden Calais VE 2010



Beaufort Bomber over Middleburg Island – Dad

Mary McKelvie

V8s 2011 - Rick Kelly's Holden



WRC - Mads Ostberg's Citroen



My van with painting of Jack Brabham on back

From the EDITOR

Welcome to the Autumn 2016 edition of Redline. At the time of writing, the Paralympics are under way here in Rio de Janeiro and I hope you are enjoying the TV coverage from cidade maravilhosa (marvelous city) as Rio is often referred to here. You can read about the Olympics in my Postcard.

As you will have already seen, this issue's featured artist is one of our lady members, maybe not the first that we have had in this spot, but certainly the first that I can recall and I'm sure you will agree that it was worth the wait and I look forward to more of our female members volunteering for this spot.

This issue has a review of the Ferrari Museums, a report from the Knysna show in South Africa and a second instalment of Jaguar design department memories from Stuart Spencer. There is some repetition of parts of the article in the Summer issue, but don't let that put you off. It is a very interesting read.

Just before the Gallery, you will find an interesting submission from Gary Speak who found an old photo featuring a car from the 1950s 500cc Formula 3 days. Safety has come a really long way since then as you can see! I have put this under the heading 'Flashback' and I think it would be good to have occasional similar old photos for future issues. If members agree and have something you think worthy of inclusion, e-mail me at the usual address with the heading 'Flashback' and include any information you may have about the photo. It doesn't have to be a racing car, anything nostalgic, unusual and motoring or art related will be welcome.

As usual this website version of Redline has been cut down a little to avoid duplication and make it a little more 'user-friendly' for non-members who might not want to read all the gory details of GMA business. However, you can find the Chairman's blog elsewhere on this website for the bulk of what has been cut from the complete members' edition. Also all photos have been 'watermarked' in the interests of copyright which belongs to the artists concerned. Please contact them directly if you wish to know more about their work. Many members have links on the GMA website or you can contact them via the GMA committee.

Any non-members interested in joining the GMA can also contact the committee through the contact details on the last page of Redline, or links on the website. Membership is Worldwide.

Regards,

John Napper

ArtyFACTS

Questions

- 1 What is/was France's International motor racing colour?
- 2 Which war artist has an exhibition dedicated to him this Autumn in London?
- 3 What manufacturer used to make the Cinturato tyre?
- 4 Which British Saloon Car Champion was known as 'Gentleman Jack'?
- 5 Which famous American lady artist's work is on display at Tate Modern now?
- 6 Which Ferrari driver was so unlucky that Mario Andretti said if he went into undertaking people would stop dying?
- 7 George Barbier, André Edouard Marty, Tamara de Lempicka, Erté & René Lalique are famous names from which art movement?
- 8 Which driver's death in a crash in Corsica marked the end of rallying's legendary Group B?
- 9 Which French artist's work is on the front of a Coldplay album and has become an icon symbolising the spirit of liberty?
- 10 Which British World Champion seems about to retire?

The quarterly ArtyFacts quiz is compiled by Barry Hunter

The Ferrari Museums

Maranello & Modena
Italy

<http://www.musei.ferrari.com>

On a recent holiday in Italy, my wife and I visited the two Ferrari museums in Modena and Maranello. This report is an account of my personal impressions and is not a detailed description of the museums which can be found on the internet.

After we spent some time in Rome and did some cycling in Chianti, we travelled to Modena where we stayed in the lovely old Hotel Canalgrande. We were very pleasantly surprised to find Modena as a beautiful and tranquil old city, well worth a visit.

The two museums, which are approximately 20 kilometres apart, are served by a shuttle bus which runs to a fixed schedule making it possible to plan a comfortable visit to both museums on a combined ticket.

We decided to visit the museum in Maranello first, so we took the earliest bus at 9h50 which leaves from the bus ticket office opposite the entrance to the museum in Modena. It was a very interesting feeling to enter the museum because as a very dedicated car fan with a particular soft spot for Ferrari, you immediately realize



Johan Rabe with Michael Schumacher



F40LM



290MM - 1956

that this is not just another museum, but a place of passion and emotion. To illustrate this point, we saw two men in tears beside cars.

We met the one guy while we were waiting for the shuttle bus in Modena. He is from Brazil, and told us that he has been following F1 intensely since the late 1970s. When we got to the museum in Maranello, he asked me to take some photos of him which he wanted to send to his friends. Later my wife saw him standing next to the 1979 F1 car which Gilles Villeneuve, one of his heroes, raced.

When she went up to him, she saw that his eyes were full of tears. He told her that he could not control his emotions standing next to this particular car. While she put her arm around him, he pointed to another guy

who was also in tears at another car! This is a good illustration of my point about the atmosphere and passion that exist in the museums.

A great variety of F1 cars was on display, mostly from the late 1970s to last year's car. My interest, however, is in the 1950s and 1960s F1 and sports racing cars, as well as the sports cars of the 1960s and 1970s. It was wonderful to see these cars from close up because here in South Africa there are very few older Ferraris.

One very positive aspect of the museums is the fact that one can get very close to the cars. This not always the case in other museums which I've visited before, and car lovers will appreciate this. The cars on display during our visit were mouth watering, and I was told that the exhibition constantly changes.



312T4 - 1979



125S – 1947 – officially the first Ferrari



375 – 1951



312 – 1968 with 250GT SWB behind

Apart from the cars on display, you also find engines, trophies, photographs of all the Ferrari F1 world champions and a lot more. I also liked the very detailed models cars of all the F1 world champions which are on display beneath the photographs and helmets of the drivers.

There is also a video room with videos being shown continuously, F1 simulators at €25 for 7 minutes, a shop with Ferrari merchandise and a restaurant. The museum in Modena also houses a shop and restaurant.

From Maranello we travelled back to the museum in Modena. This museum is housed in two buildings. There is the old house where Enzo Ferrari was born in 1898 and the barn attached to the house which was Enzo's father's workshop.

In this barn, a number of cars as well as engines and a racing boat are on display. The first Ferrari that was built in 1947, the 125S was of special interest. The car was powered by a V12 engine of only 1500 cc, which produced 118 bhp, and gave the car a top speed of 210km/h.

Behind this old building is a modern hall with a yellow roof. Yellow is the colour that Enzo chose as a background to the Cavallino, and also symbolizes the city of Modena. This hall has wide spaces between the cars, and every so often the lights are dimmed and a video is screened on the one huge wall which consist of clips from films and TV shows in which Ferrari cars played a part.

The Modena museum has an even more special atmosphere than the one in Maranello, and anyone who plan to visit Italy, must take the opportunity to visit

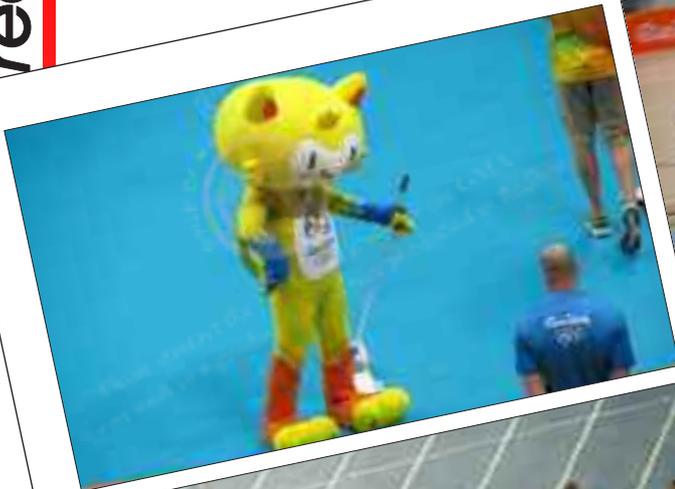
both museums. It makes for a wonderful outing with lasting memories.

Johan Rabe



250GT SWB Berlinetta with body by Scaglietti – 1959





POSTCARD FROM RIO DE JANEIRO

No doubt you are aware that the Olympic Games have recently taken place in South America for the first time ever, specifically in my new home of Rio de Janeiro so I could hardly miss them this time. I say this time because I was born in London and lived or worked there for most of my life, but moved to Rio in 2011, just under a year before the last Olympics took place and I had to watch my 'home' Olympics on TV. It was very good and I decided I would have to see some of the action first hand in 2016.

Having had little success in the draw for tickets for the World Cup 2 years ago, I applied for a number of events to be sure of getting something and I was very successful although I failed to get tickets for the opening and closing ceremonies or the men's football gold medal match which was won by Brazil so would have been worth attending given the chance.

What I did get included a first round football match (actually 2 games on 1 ticket so good value), first round women's volleyball (again 2 matches), both marathons (start and finish), The women's football gold medal match, the final day of cycling in the velodrome and 4 consecutive evenings of athletics.

I got to see a number of gold medals being won including Brazil's only athletics medal, gold for the pole

vault. I also saw Usain Bolt win the 200 metres which was a wonderful atmosphere with the whole stadium chanting his name. People from all around the world all united behind one man.

The main reason I applied for the velodrome was because I thought it was my best chance of seeing a British gold medal and I saw 2 along with a silver and a bronze which was good.

No doubt you heard a lot of doom and gloom before the games started, although I seem to recall that there was much the same before the London Games, albeit without the supposed threat of Zica virus. Of course it all went off extremely well as planned and nobody went down with Zica or any other illness.

There were also full stadiums for most events. I mention that because I did see reports to the contrary supported by creative photography, selecting the more empty areas and taking the photos early before everybody had arrived. I have no idea why certain newspapers would want to mislead in this way, but I was there. The only real problem was the mysterious green water but that was minor, and resolved.

All in all it was a big success and I had a great time.

John Napper



The annual motor show held in the lovely South Cape town of Knysna was a real blockbuster event. The excellent display of cars and motorcycles was complimented by quality trade stands as well as top class food and drink stalls.

Participants and visitors came from all over South Africa, and the show has now become a truly national event. The organizers adopted the strategy to personally select and invite participants which ensured that a high level of quality and variety of interesting cars and motorcycles were on display.

This year vintage and veteran cars included Ford Model T's, Maxwell, Morris, Bentley and Rolls-Royce to name a few. The wide range of classic sports cars included Jaguar, Mercedes, Porsche, Alfa Romeo, Austin Healey, MG, Lotus, Morgan, Triumph and the list goes on. But it did not end there. Real Supercars were also on display, for example McLaren, Ferrari, Mercedes SL, Audi R8 etc.

The show was not only bigger and better this year, but records for the number of vehicles on display as well as attendance figures were smashed. Gate takings





almost doubled in comparison with last year's figure, and this income has again been donated to a number of charity organizations in the Knysna region.

My exhibition attracted a lot of interest, although sales were slightly disappointing. However, I made some good contacts which will hopefully ensure some commissions in future.

Johan Rabe



Stuart Spencer's Jaguar memories

Before I recount some of my memories of my time in the Jaguar Design Studio, I thought I would write a brief history of the Whitley site where I was employed for thirty three years. When Chrysler purchased the site there was no A444 by-pass and you approached the car park from the north and west via Leaf Lane down a track over a wooden bridge spanning the River Sowe. The main driveway entrance was Abbey Road.

Whitley aerodrome was built during WWI after which Armstrong Whitworth purchased the site to manufacture the Siskin and Hart biplanes and the Whitley Bomber. After WWII they concentrated on guided missiles including the Sea Slug surface to air missile. Chrysler Europe purchased the site in 1969 then sold it to Peugeot in 1978. In 1983 Peugeot moved its Style Avance studio to Paris and Jaguar purchased the site in 1985.

I joined Jaguar Cars in October 1983 from Peugeot where I was employed as an illustrator in the Style Avance Studio (PSA Advanced Design Studio, Whitley, Coventry). This studio was investigating advanced design studies for the Peugeot-Citroen-Talbot organization with much of the work funded by the French Government. An extremely interesting and advanced project was the ECO 2000, the brief being to design and construct a car capable of consuming 3 litres per 100 kilometres (94.1 m.p.g.) whilst transporting 4 adults. The car shown is SA 103 designed by Don Wyatt and built at Whitley. The car was sold from the Peugeot Museum in 2014. Also shown below is my cutaway drawing of the car.



My first three months at Jaguar, Browns Lane, involved working in the body in white drawing office as an illustrator. George Thomson, who I had worked with at Whitley, advised me of a position in the styling studio as an illustrator producing mainly airbrush illustration ideas for XJ40, 41 and 42. The studio was managed by Doug Thorpe, an extremely good artist and gentle man reporting to the Director of Engineering, Jim Randle. Coming from studios where the studio head was a very powerful man I found it unusual for the Jaguar studio manager to have comparatively limited authority.

Doug retired and was replaced by Geoff Lawson who again reported to Jim Randle. Geoff was a very energetic designer who admired the company's designs but thought it was lacking in the areas of graphics and details. He asked me to report how many direction arrow shapes were on the XJ40 interior switchgear, I discovered seven different shapes. We settled for one shape and instructed all switch gear to have this shape arrow; simple but basic design.

In 1985 Jim Randle requested I produced airbrush side elevation drawings of the product plan, some are shown below. None are my designs but produced under the direction of Geoff Lawson with his interpretation of the future model line which show a supercar in road and Group B trim. The other illustration is his idea of the XJ40 facelift coupe and convertible neither of which made the final product plan.



Geoff Lawson design proposals for XJ40 facelift (Stuart Spencer)



Seeing the complexity of the 1985 Series III Daimler Sovereign, I decided to amuse myself by creating a cutaway of this awesome vehicle, thinking I would possibly never be in such a good position to have the information to hand again. Also doing it in my own time removed the usual time constraints that go with that type of artwork.

After the normal working day I would walk along the production line looking for parts I wanted, pick the part up and "borrow" it for a couple of days to study and make sketches, then return it. This almost gave me a major problem when one evening I was approached by security and asked to explain. They had been observing me on CCTV for several days and to my relief found my explanation amusing.



Daimler Series III Double Six cutaway (Stuart Spencer)

Jim Randle had seen my cutaways and requested I became involved with his ideas to make engineering more attractive to students, involving me in projects to raise the profile of engineering as a career; part of this was for me to produce cutaway drawings of XJ40.

These drawings led me to being involved with Malcolm Oliver, the XJ40 Project Manager. Malcolm and I worked together on the 1986 technical presentation of the car at the Institute of Mechanical Engineers, Birdcage Walk, London.

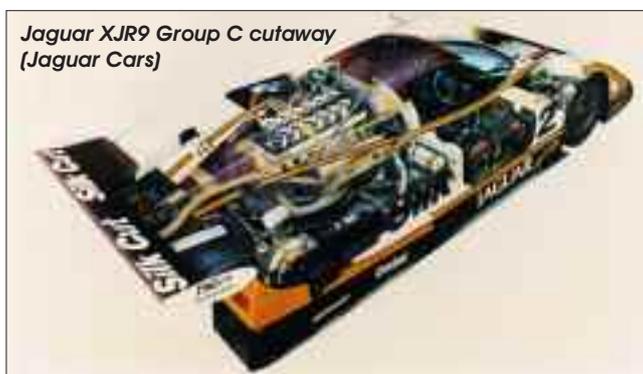
Jim Randle had requested the car be on a stage within the building for the world technical press to examine. This had never been achieved before.



Jaguar XJ40 cutaway (Jaguar Cars)

When Jaguar won Le Mans in 1988 with the XJR9-LM I enjoyed going to TWR and having meetings with Tony Southgate who was extremely helpful allowing me to take several photographs and sketches to enable me to produce a cutaway of the car.

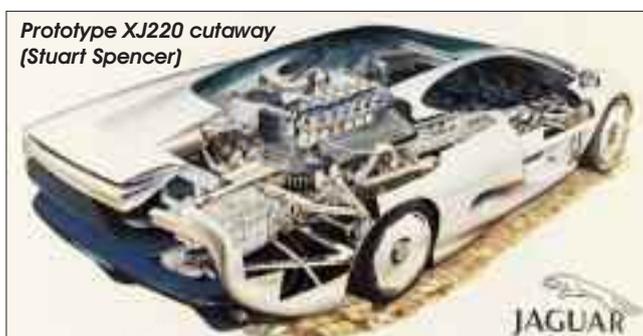
I placed a Porsche 962C in the mirrors which the Jaguar Public Relations department liked.



Jaguar XJR9 Group C cutaway (Jaguar Cars)

I was now in cutaway drawings mode and created a cutaway of the XJ220 prototype which was possibly my most difficult because to meet publication dates the painting had to be finished some six weeks before the car was completed.

I had to study the engineering drawings and calculate where the parts fitted in the body. I placed a Ferrari F40 in the mirrors of that painting. Over 300,000 prints were produced from my prototype XJ220 cutaway. The production car was much easier as I was able to watch the car being built at TWR.



Prototype XJ220 cutaway (Stuart Spencer)

In 1985 Jaguar purchased the Whitley site the design studio being one of the first areas to be ready after a massive refurbishment programme so once again I was commuting to Abbey Road, Whitley, Coventry.

Quick automotive career c.v...

1966 hired by Humber to join the new body-in-white

technical illustration department. Humber was part of the Rootes Group which was taken over by Chrysler UK in 1967. Chrysler moved its product engineering and design to Whitley in 1969. Chrysler UK was taken over by Peugeot in 1978. When Ford acquired Jaguar in 1989 one of their executives interviewed me; after reading my c.v. he shook my hand saying "I want to shake the hand of a survivor". There were of course several hundred other survivors.

The 1989 floatation of Jaguar on the market aroused interest from General Motors and the feeling was GM would purchase the company to the point where GM and Jaguar started studying proposals for a compact saloon codename "Jersey Junior". I produced three airbrush illustrations of Geoff Lawson, Fergus Pollock designs. Ford purchased the company and all communication with GM ceased.

Some of my early work under Ford ownership was to produce retouched photograph airbrush illustrations of designers' ideas for design changes on the XJS tooling where the panel tooling required replacement. In 1991 it became obvious the best option was a new car, X100 (XK8). Half way through this project I was appointed model manager with responsibility for the clay and hard modellers.

Jaguar's modelling workforce was mainly hard model based and hourly paid. As soon as we trained a clay modeller they left to join competitive studios. Because Jaguar, correctly, valued its hourly paid skilled engineers it was a major task for Geoff Lawson to convince the company to make the modellers staff. A battle he won thus enabling the studio to consolidate staff and entice highly skilled clay modellers from the opposition. Jaguar Design was the first department for several decades to implement an apprenticeship; this was to train clay modellers. Day release was given to attend college with some achieving B.A. qualification.

Replacement for XJ40 started out at Park Sheet Metal as a Saturday morning car with Fergus Pollock's design being crafted in tin. The main reason for the project being kept under the radar was because there was no cycle plan or money to support it. However the finished car looked great and was painted in a soft metallic green. Jim Randle and Geoff Lawson showed the car to Bill Haydon who was very impressed. He placed the project into the cycle plan and allocated a budget which allowed Styling to produce a clay shown below with the design team.



XJ90 Design Team (Jaguar Cars)

The project was stopped in 1991 when Bill Hayden introduced a redundancy programme to Product Engineering requesting the studio be reduced from 44 to 4 heads, Geoff plus three designers. No modellers, no engineers, no future!!

Geoff fiercely resisted Bill Hayden and negotiated the loss of six personnel mainly through voluntary redundancy. Afterwards Bill Hayden said he had huge admiration for Geoff as he was the only manager who had fought for his staff!

One of the designers who retired was David Hunt, a brilliant artist and designer. Whenever a director retired David was requested to paint their portrait with a background compiled from their achievements. Geoff told me "Now David has retired you will be the portrait painter". I said "I don't do portraits". Geoff replied "Jim Padilla(Director of Engineering and Manufacturing) says you do"! Although I could have done without this new responsibility, I was happy to return occasionally to painting because with my new responsibilities and process improvement tasks, my artistic skills were no longer required.

The 300/308 was basically the front and rear of XJ90 which was remodelled onto an XJ40 shell. The model was sent to Browns Lane to be painted. I told the Paint Shop Manager under no circumstance was the model to go through the bake process after painting. Nobody told the painter! Fortunately the distortion to the clay was nominal and with a little re-work was OK for the viewing. Geoff and Fergus had pushed for changes to the doors but were told no budget. Later because the door tools were wearing out, there was a hasty re-tool. Also a request came to change the roof to accommodate an improved sunshine roof cassette. Geoff and Fergus were extremely annoyed because by now the only original exterior skin panels were the sills. The opportunity for a new car was lost!

In 1992 Manfred Lampe was appointed from Ford as Director Design, Process and Development, he was the same level as Geoff and his function was to look after the business side of the department although, they both, still reported to the Director of Product Engineering. Very soon Manfred added administration, timing, shipping, design stores and security to my responsibilities; this gave me close involvement with Ford Design personnel who I found very helpful in advising and directing. It was several more years before Geoff was elevated to board status and the department had its own secretary!

Product Engineering decided to apply to the International Organization for Standardization, ISO 9000. Very soon after this challenge was implemented, Ford requested Jaguar Product Engineering applied for their Certificate of Excellence Q1. These two projects certainly improved the quality and speed of the department but coupled with a very aggressive product plan it was an intense time. Geoff once

requested I produced a timing plan for an extremely tight programme, after a couple of hours I told him we would require an extra three heads, one doctor and two nurses. This proved to be too close to the truth!

The hire of venues for market research is very expensive. The finance department booked in 24 hour slots starting at midnight, this meant, timewise, setting up at a venue was extremely tight, for example. On Thursday March 5th 1998, at 7.30am, I arrived at the Whitley studios to supervise the loading of clay cars onto trucks and then drove to the market research venue in London to oversee set up. The session finished at 2.00am Saturday 7th, 42.5 hours nonstop. After four hours sleep we re-started the set up at 6.00am Saturday 7th, driving home to arrive at midnight, another 18 hour day. I must point out there were several other guys with me including two from Detroit although they didn't drive home on the Saturday night!!

We were now shipping sensitive design models around the world which again required help from Ford. One memorable shipment was when we sent an X308 for appraisal to New York and the X200 (S-Type) clay to Detroit. We loaded the cars on Friday afternoon and I received a telephone call in the evening to say the models were with the airline in Heathrow. On checking the location of the cars on Monday morning the X308 was in USA customs but the X200 clay was in Schiphol. Later on Monday it was in Tel Aviv, definitely going the wrong way! The clay had to be in the Ford World Centre on Wednesday as the UK Government was to make an announcement at the same time as Ford stating their investment for the programme. Geoff and Nick Scheele impressed upon me the importance of the clay being in Detroit at the given time. Jaguar shipping was having problems so I contacted the Ford Design Studio shipping expert based in Detroit, Earl Hovous, (a great guy) who happened to be overseeing a Ford shipment in Belgium.

Earl said he would sort it and hired a car to drive to Amsterdam, as he crossed into Holland the engine expired so he thumbed a lift on a motor cycle. Earl was in his 60s!! He managed to sort the problem and the clay arrived in Detroit Wednesday morning to be greeted by a team of Ford modellers to repair any damage but fortunately there was none. Because of this incident I was able to convince finance the importance of shipping and we set up a bar code system with KLM that provided a safe secure service.

Someone managed to access the Design Studio one night and photograph the future product plan which was published in a Magazine. This prompted us to fit 24/7 CCTV in the studio to improve security.

In the mid-nineties Geoff was being burdened with input from so many areas of management and personalities. Another issue was his concerns how the team would be divided for the advanced Design Studio, this created considerable frustration for him and his plans for the

department's future. Also he had to make frequent visits to William Clay Ford whose support was invaluable; he had total trust in Geoff's judgment and was responsible for stopping his departure to Ford. He wanted Geoff to remain responsible for Jaguar design.



In 1995, to show the department's support for Geoff, Steve Smith (Senior Manager, Studio Engineering), Les Ward (Design Administration) and I decided to design and produce a t-shirt which would feature a "cool" looking Geoff on the front with the annotation "Lead fingers Lawson", this was a reference to his drawing and shooting skills. The back of the t-shirt had bullet points to several items that he could identify with.

We sold the shirts to those who wanted to be involved (profits going to charity) basically the entire department plus several secretaries in the executive block. It was arranged that Steve Smith would take Geoff to the pub for lunch to enable us to change into the t-shirts. When Geoff returned after lunch we requested he came down into the studio where he was warmly greeted. Later that afternoon he went to a directors meeting where the secretaries were wearing the shirt. When he arrived home that night Jill, Adam and Verity were also suitably dressed. It appeared to have the desired effect.



1995 Design Studio (Jaguar Cars)
Lead Fingers Lawson T shirt (Stuart Spencer)

Soon after this event it was suggested I should be relocated to Detroit which I protested strongly and appealed to Geoff to express my concerns. After one of his Detroit visits Geoff placed a note on my desk stating I didn't have to go. I still have that note!

Part of the security responsibilities included liaising with Royalty and Government security specialists for visits. Although I was only responsible for providing facilities for V.I.P. visitors, I was required to be in the background during these visits providing an excellent opportunity to observe world leaders away from the press. Attendees were usually restricted to the Jaguar Board, visitors and Jaguar security, also visitors and Jaguar PR departments.

Because of the increase in models and their derivatives, Geoff Lawson negotiated funds for a new

view room and to convert the old view room into another studio with four new surface plates. Steve Smith and I worked together on this project which provided the opportunity to improve communications to the department and the Whitley site. Steve was extremely good at modern information technology and set up a projection system which gave continuous images across a 40' x10' (12.0mtrs x 3.0mtrs) wall. Also, we required a sound system that could be controlled to provide perfect sound to 200+ people.

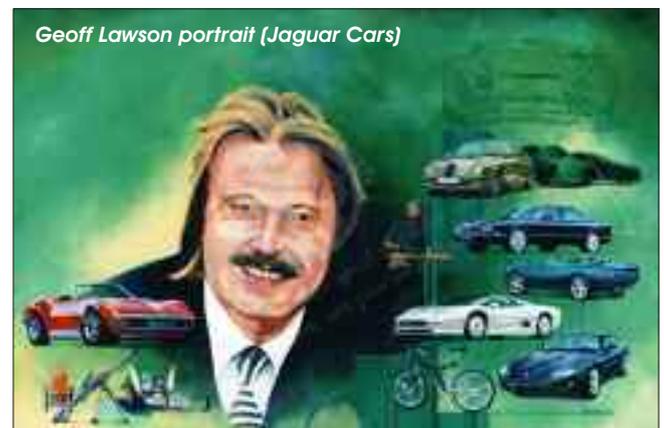
When the view room project was nearing completion I was taking Geoff through the building pointing out various items. Over the exit doors to the viewing garden I had placed brass door closers which looked like gold ingots. Geoff loved guns and had recently purchased a new BB pistol which he was carrying with him. "I don't like that" he said pointing to the door closer to the garden nearest to the studio, took aim, and from eight metres shot it! I complained he had put a dent in the door closer. "Great shot though" was his reply. I understand the door closer is still there functioning complete with dent.

Geoff had said for several years the company could not survive by being retro or rehashing the very successful designs of the past but with the aggressive product plan it was impossible for him to show new ideas without a new studio dedicated to the future. Towards the end of the view room project he negotiated funds for a stand-alone Advanced Design Studio. Geoff gave me a complete free hand on position and design of the building within the budget.

I selected an area on #3 Drive opposite the main studio to enable senior management to visit either studio within a short space of time, also, although the Advanced Studio would have its own small view garden and workshops, modellers could take the short journey across #3 Drive to use the main studio workshops as required. The new studio had the designers; workstations positioned to enable them to view all the surface plates. A first for the department was shower facilities for designers/modellers to refresh after 24 hour sessions, also for those who chose to cycle to work. Another consideration for the studio was to allow for future expansion, the building was almost complete when I managed to negotiate funds for a paint shop which gave independence from Browns Lane and Gaydon. The paint shop could be accessed from the Advanced Design Studio or the site. At one point I considered 80% of my work was overseeing building design and construction!

Unfortunately Geoff never lived to see the new studio, which was opened in 2001 and called The Geoff Lawson Building. He had advised and approved my ideas and plans but on Thursday June 24th 1999 he was taken seriously ill at work and never recovered. On Friday June 25th Geoff was to make a presentation to J.Mays, Group Vice President of Global Design and Chief Creative Officer Ford Motor Company. I made the presentation and J. Mays agreed the design and funds.

Geoff left many great legacies in the studio but from a company point of view possibly his greatest was to start the mind set change on Jaguar design. He was a brilliant leader, orator and designer never happier than standing next to a clay model with a big knife in his hand; I had stopped him having a cigarette in his other hand in the studio, several years before his passing!! He likened car design to film making, most of it ends up on the cutting room floor.



I was commissioned by Jaguar to paint Geoff's portrait, which I found extremely difficult. The green background represents his complete understanding and commitment to the company, also his youth. The "big block" Corvette was his toy and completely suited his character. The chair represents his masters in furniture design. Modern art, drag racing, guns and guitars were his interests. Together with Steve Smith he was involved with the design of a Fender guitar which I have depicted Robin Trower playing. Geoff was a keen mountain biker and he collaborated with Dawes Cycles to design a Jaguar bike. The cars illustrated are Jaguar designs he was responsible for, the two cars under cover being the X400 (X Type) and X350 (2003 XJ6). The sketch in the top right hand corner is my exact copy of the last sketch Geoff drew just hours before his passing, it was of the rear of the "F-Type" clay which he was working on in a "skunk" studio. I had negotiated a secure area in the Whitley main stores with a surface



plate which was where the F-Type project originated and was forerunner to the Advanced Studio.

Geoff had interviewed Ian Callum for the position Director Advanced Design and was about to make the appointment therefore it made perfect sense to appoint Ian as Geoff's replacement. Ian arrived late 1999 settling in very quickly. He wanted to continue his work designing Aston Martins, (the Jaguar F-Type concept car was now released) so I showed Ian the "skunk" studio where he commenced work on the Aston Martin DB9 and Vantage. This continued till 2001 when Henrik Fisker was appointed head of Aston Martin design and set up a new studio at Gaydon.

Automotive design is about team work. Sales and marketing decide what the product should be and state requirements on size and volumes (occupants/power train/boot). Designers produce a series of aesthetic ideas; engineers dictate hard points for power train, suspension, etc. Design themes are selected, designers work with modellers to produce three dimensional concepts.

This is a very fluid process with marketing requesting the latest perceived customer requirements to be

incorporated; engineering suggesting possible improvements and inputting manufacturing possibilities. The area behind the fascia with all the modern requirements for computers, climate volumes and in car entertainment is an extremely complex one; I remember meetings between marketing, engineers, designers and modellers going on for several days trying to resolve a problem behind the fascia. If you move a component in any direction it immediately fouls another component.

The date for a viewing or shipping is set in stone. Marketing, engineers and designers will try to provide the best solution possible and will continuously try to change the clay. Because the modellers and painters are at the end of the chain this always resulted in an all-nighter "ghoster". My job was to evaluate what could be achieved without compromising the quality. Fortunately we always arrived at a compromise although in 2001, aged 61, I completed three 36 hour shifts. I retired in 2002.

Great fun and privileged to have worked with some of the best in the industry, many remaining good friends.

Stuart Spencer

Flashback

I was looking through some old family photos and came across the attached pic of my father-in-law Wally Mackay in his home built Fiat based with a Triumph engine, 500cc racing car. He built it for £150 and later changed it to a JAP engine.

This was taken about 1949 when he raced at Brands Hatch. Check out what he was wearing, despite the fact the petrol tank was behind his head!!!! This was considered normal for that time.

Gary Speak



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. Any additional information about the painting, drawing, sculpture etc, is always welcome, but not compulsory.

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, alphabetically, Stuart Booth, Adrian Bradbury, Brian Casey, Phil Lightman, Mike, Richard Palmer, Rob Robinson & Gary Speak.

Mike informs me that he prefers a measure of anonymity so does not wish to have his full name or e-mail published. However, more of his work can be seen on his website: autoprintsgallery.com which has contact details.

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 more the merrier. On occasion pressure of space has resulted in a few submissions being left out but, when this happens, they are only held over until the next issue and I try to include something from everybody anyway.

John Napper

Rob Robinson

rnrobinson@btinternet.com



Undone

This image is available on a range of goods from my POD shop at

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

Rob Robinson



Ford First

A small canvas celebrating, 50 years on, the first Ford victory at Le Mans, courtesy of the GT40 Mk II piloted by the New Zealand pairing of Bruce McLaren and Chris Amon, both sadly no longer with us.

Bruce killed in a testing accident at Goodwood in 1970 and Chris Amon only recently dying after a long battle with cancer – may they both rest in peace.

Stuart Booth

24 HEURES

F O R S U E : 2 0 1 2 2 0 1 4 L E M A N S W I N N E R S



Porsche 919 Hybrid poster 1

24 HEURES

PROSELE, 1813+2111 ET HIMS, H11113



Porsche 919 Hybrid poster 2



FORBES 2014 LE MANS WINNERS

24 HEURES

Porsche 919 Hybrid poster 3



DeLorean DMC12

Pictured at the Harland and Wolff shipyard, Belfast with the two cranes, Samson and Goliath in the background.

Mike



Mercedes Benz 300 SLR

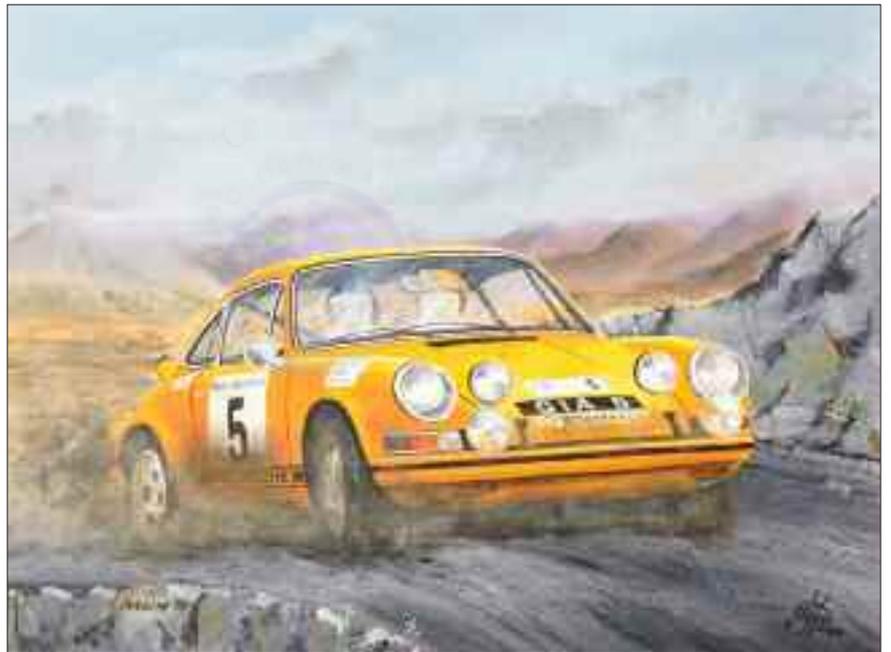
This is the Desmond Titterton/John Fitch car, which finished 4th in the 1955 targa Florio.

Mike

Porsche 911

This is the 2nd place car in the 1974 Circuit of Ireland Rally, with a Northern Ireland crew of Ronnie McCartney and Peter Scott.

Mike



Austin A40 Pick-up

This pick-up is owned by a friend of mine, Bobby Dougan, a retired mechanic and a collector of classic cars and motoring memorabilia.

The painting was commissioned by his family as a present. Rather than just painting the pick-up, I used his garage behind his house, as the background, and incorporated some of his collection of memorabilia to give it the look of a service station in the 50's or 60's.

Soon after receiving the painting, the garage got a repaint, and adverts were made to make it match the painting.

Mike



John Wheeler's Rolls Royces

My latest piece of work (2ft x 3ft) in oils, commissioned by John Wheeler's son-in-law Oin London.

John Wheeler has a warehouse of beautiful Rolls Royce Silver Wraiths. He is or was, (retired now) a keen cyclist and he and the family entered several Argus races, in one of which they won a trophy for the first family home.

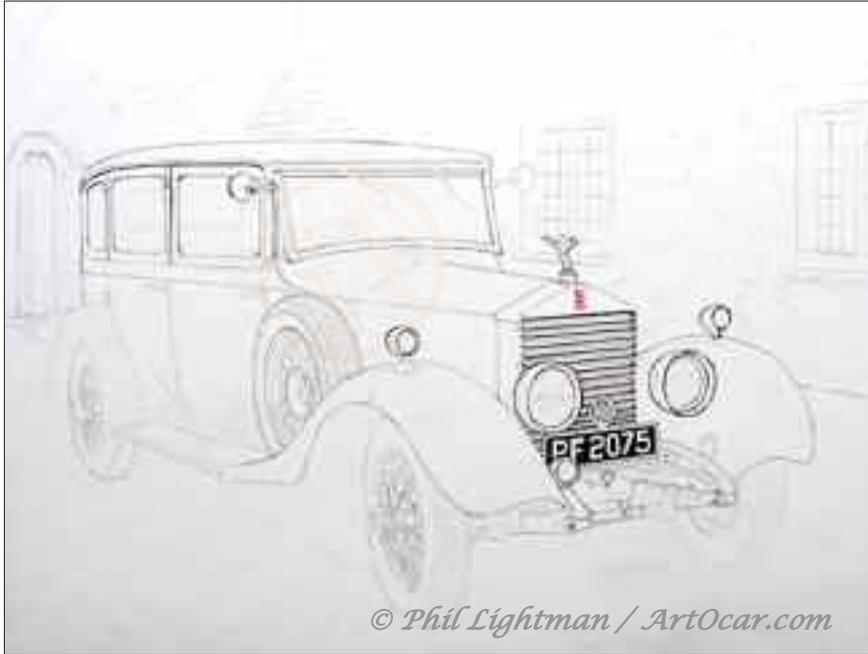
A daunting task, he wanted to show a fair view of Chapman's Peak in the Cape with the 'young' family and himself (leading) cycling next to two of his Rolls Royces, followed by a Bentley. He is also driving the Rolls Royce in the front with his wife and two grand children in the back, as they are today.

An interesting and unusual exercise which has been well received by the family and is to be displayed in his study.

Richard Palmer

Phil Lightman

phil.lightman@ntlworld.com



© Phil Lightman / ArtOcar.com

1926 Rolls Royce 20 hp

My most recent watercolour painting is this early Rolls-Royce.

The first photo shows an early stage with the intimal pencil drawing in place anda start made painting the radiator, registration plate and headlights.

The second photo shows the painting almost finished although the green is not quite right yet.

Phil Lightman



© Phil Lightman / ArtOcar.com

© Phil Lightman / ArtOcar.com



© Phil Lightman / ArtOcar.com

Mercedes-Benz SL & Caravan

This painting was handed over to the owner of the car and caravan recently in the arena of a car show by a group of friends who had commissioned it for his surprise 50th Birthday present!

Phil Lightman

Ford Cortina Mk. 2 Cabriolet



© Phil Lightman / ArtOcar.com



Raikkonen and Lotus

The work is Acrylic on canvas and available as a limited edition archival quality print on canvas.

Gary Speak



Look Dad, a white one

Ferrari's award winning Flagship Showroom, Lyndhurst High Street, New Forest.

Brian Casey

Instagram

There is now a GMA Instagram profile which I will be managing. It is live already but has only a few images posted at the time of writing.

Here is the link:

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

Instagram is an online mobile photo-sharing, video-sharing, and social networking service that enables its users to take pictures and videos, and share them either publicly or privately on the app, as well as through a variety of other social networking platforms, such as Facebook, Twitter, Tumblr, and Flickr.

It currently has just over 400 million users who can, potentially, all see the pictures posted on the GMA profile.

If you would like to send me 2 jpeg images of your work I will happily post them to get the profile looking healthy and as an ongoing process send me any pictures of your

motor related work whether that be newly completed or existing work you fancy sharing with the world.

Instagram works off a square format so please send me your pictures in a square format if possible. I will also need some "hashtags" to go alongside the picture for people to be able to find it.

Hashtags are fundamentally key words that will be picked up by the search facility on Instagram. Please look at the examples in the link. Please take the time to read the Instagram terms of use, this may help explain what happens to images once uploaded:

<https://help.instagram.com/478745558852511>

In the near future we will hopefully, be linking all the GMA platforms such as the Website, Facebook and Instagram profiles to bring us a little more exposure.

Sean Wales

Facebook

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

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

Thanks to Caroline Jaine for setting this up.

Instagram

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

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

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

GMA Committee Members

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

Redline Winter

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

Please e-mail any Redline contributions to:
john.redline@yahoo.co.uk

ArtyFACTS

Answers

- 1 Blue.
- 2 Tate Britain are running a Paul Nash exhibition from October 26th 2016 to March 5th 2017.
- 3 Pirelli – in Wales we pronounce it pirethly!
- 4 Norfolk gentleman farmer Jack Sears died in August aged 86. He won the British Saloon Car Championship in 1958 in an Austin Westminster and again in 1963 in a Ford Galaxie.
- 5 Georgia O' Keefe's work can be seen until October 30th at Tate Modern.
- 6 Ex Ferrari, Matra etc, New Zealander Chris Amon also died in August and was very unlucky in never winning a Grand Prix despite many close misses.
- 7 Art Deco.
- 8 Finn Henri Toivonen and navigator Sergio Cresto died in 1986 after crashing a Lancia Delta S4. It has since emerged that Henri had been suffering from random blackouts but had said nothing as he feared losing his drive. It will never be known if this was the cause of the accident as there were no witnesses
- 9 Eugène Delacroix's 'Liberty Leading the People' (bare-breasted lady holding the French tricolour aloft) fronted Coldplay's Viva La Vida album. You must know the title track starting "I used to rule the world... Seas would rise when I gave the word..."
- 10 Jenson Button is due to step down next year to take on an ambassadorial role for McLaren.

The quarterly ArtyFacts quiz is compiled by
Barry Hunter

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