

QUARTERLY NEWS

SUMMER 2018



THE OFFICIAL MAGAZINE OF THE GUILD OF AVIATION ARTISTS

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Leonard Cheshire: A Pilot's Story



"Leonard Buzzing Le Court 1951" by Chris Draper GAVA
is one of 13 commissioned paintings by Guild artists
illustrating the aviation life of a true legend;
Group Captain Leonard Cheshire VC
Full story inside...

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QN EDITORS

Robert Calow GAvA

David Calow GAvA

Welcome to the Summer 2018 QN!

-and what a summer we have had and not just the heat!

The superb Annual Exhibition fittingly showed many different aspects of the RAF during its Centenary year and the move to coincide with the Mall Flypast resulted in over 2000 visitors on the day - a Guild record!

The full review of the Annual will be in the Autumn QN as in previous years but we should congratulate and thank everyone who was involved throughout the week on a job well done. The Guild organises and puts on a thoroughly professional exhibition but next year, as Andrew describes in his From The Chair, it will be hung, judged and open on the Monday. This will undoubtedly be a big challenge but we are sure the Guild will rise to it!

Our cover shows that another important event took place during the Annual week. Guild Artist Friend Graham Singleton is to be congratulated in co-ordinating a very prestigious exhibition telling the story of Leonard Cheshire's life in aviation. Each painting was by a member and so it was impressive coverage for the Guild.

With an article by John Wynne Hopkins expanding on his fascinating AGM talk about his military and artistic life, coverage of the Guild at the RAF Centenary weekend and the RAF Cosford Air Show and a successful sketching weekend at Newark, it is another packed QN.

Finally we cannot end without wishing Janet Latham all the best in her retirement from Guild Treasurer. 30 years is some time in office and as Andrew says, Janet also covered many other duties for the Guild and will indeed be a hard act to follow!

Happy painting!

Robert and David

DIARY 2018 DATES & VENUES

Sat 18th Aug	Midland Region Meeting at East Midlands Aeropark
Sat 25th Aug	East Anglian Region Meeting at IWM Duxford
Sat 1st Sep	West Region Meeting at The Helicopter Museum, Weston-Super-Mare
Sat 29th Sep	Midland Region Meeting at the Jet Age Museum, Gloucester
Sat 27th Oct	Midland Region Meeting at No 1 Soft, RAF Cosford
Sat 20/27th Oct	East Anglian Region Meeting at Vintage Fabrics TBC
Sat 17th Nov	East Anglian Region Meeting at IWM Duxford
Sat 24th Nov	Midland Region Meeting at RAF Museum, Cosford

GAvA Committee Meeting Dates

Mon Sept 10th	BBC Club, 99 Great Portland Street W1A 1AA
Mon Nov 12th	BBC Club, 99 Great Portland Street W1A 1AA

GAvA Main Event Dates TBC

Dates for Submission Day and the week at the Mall Galleries for the 49th Annual Exhibition are still to be confirmed. It is expected that the timing of the exhibition will revert back to a later week in July with the submission day in early May.

Cartoon Corner by Clyde

'Sounds like he's in one of his creative periods.'

'That's the fourth stolen canvas this week.'

'All right mister, 50p and 6 foota canvas.'

'Better go round again. We're not expected till 2018.'

'Said he was the RED something.'

Four years ago Clyde predicted the appearance of the F35 Lightning in this cartoon... 2018 is here and they have now arrived!

Thanks again to Clyde Anderson AGAvA for all his contributions



FROM THE CHAIR Andrew Latham GAvA

Annual

Wow! What an Annual Week! We began just before 8am on Sunday morning. The last-minute appeal for volunteers for hanging duties paid off, and we had over thirty. Conor, from the Mall Galleries had got his people to lay out the pictures on the appropriate walls, and this saved us a good hour at the start of the day. The hanging teams were able to get straight to it, and by midday the majority were up and numbered, with just some tidying up to be done. Thank you to all who helped. The judges did their bit in the afternoon and by five we were ready to open.

The whole week was hot and sunny - still as I write... Travelling for us benefitted from the air-conditioned trains for most of the way, although the Bakerloo line is the opposite and certainly presented a challenge for the last leg. The cooling in the Galleries provided welcome relief, only struggling when very busy with hordes of people coming and going. Opening Day is always like that. It was a special day, with our Patron, Sir Glenn Torpy, there to open the exhibition on the eve of the RAF Centenary Flypast; and we were able to present James Field with his promotion to Full Member.

The Tuesday dawned a little cloudy, but that did not deter the crowds in The Mall. Many passed through the galleries prior to the flypast. The atmosphere among the crowd was electric with anticipation. In the morning I was interviewed for a piece that went out later, on London Live TV. They also included Graham Henderson talking about his poster painting. I also met several winners of the young artists competition, organised in the UK by the Light Aircraft Association, and which Michael Turner had a hand in judging. Their winning efforts have been forwarded to the FIA in Switzerland as it is an international competition. I hope they will be able to show copies of next year's competition winners at the Annual.

Come one o'clock we were all on The Mall, with 75,000 others to witness the greatest assembly of RAF aircraft for many a year. Cheers rang out as each group of aircraft were spotted from those on top of Admiralty Arch. We had an excellent view from the roadway, only occasionally obscured by the trees. The sounds were evocative, though some bemoaned the throttled-back engines and wished for reheat to be applied over Buck House, just to add to the drama - unlikely?!

When the Red Arrows had passed, we returned to the galleries, followed by an endless stream of visitors, which broke the record for a day of over 2,100. After the close, we helped set up for a special event, organised by Leonard Cheshire Disability and instigated by Guild Friend, Graham Singleton. They had commissioned paintings from thirteen Guild artists,

portraying the story of Leonard Cheshire's distinguished career in the RAF and other flying activities. These were displayed as backdrop for a launch of a tour promoting the charity's activities, with many of the artists in attendance. Certainly, the move of the Annual dates to coincide with the Centenary was a great success from visitor numbers, the association with such a major event, and contacts made.



It was only mid-week that we discovered the Virgin 10k run, with associated road closures, was planned for Sunday; this, on top of demonstrations and counter-demonstrations for visit of President Trump on the Friday and Saturday. It's hard to say whether these affected visitors, though by the end of the week, sales were about where expected in terms of numbers. The value of sales, though, was down and this is surely not financially sustainable in such a prestigious venue, either for the artist or the Guild.

Painting demonstrations during the week added to the atmosphere and helped engage with visitors, as does Graham's Thursday walk-arounds. John and Ruth on Tuesday, outside among the crowds, certainly did that, and got themselves on TV; John even selling his oil painting of Admiralty Arch, before it was dry (and before he could get the aircraft in)! Thank you to all the artists who took part.



It was a busy week all round and a significant commitment. I hope you all enjoyed the exhibition this year if you could make it, and have some time to enjoy the good weather this summer, and to get out and paint.

2019

Buoyed up by the number of volunteers on hanging day and the speed with which the exhibition went up, we are considering hanging on the Monday morning next year,



and, allowing time for judging and previews, opening the same evening, around six o'clock, staying open until eight. This can only happen if there are sufficient volunteers and we'll need to sign people up provisionally at an early stage.

We will need to take a close look at finances and consider whether taking all three galleries is viable, and the committee will need to look again at minimum pricing, something which the FBA impose on their own exhibitions in the Mall. It is still proving hard to gain new sponsorship, although we are, of course, grateful to BAE Systems and the other supporters for their contribution in 2018. If anyone has industry contacts who might be able to help, please let us know. I would like to thank Lee Lacey for support from his company, Hansen Fine Art, which starts in 2019, also to those who support with awards to artists.

Advice prior to selection

There was a modest take-up of this new email service, several choosing not to submit after feedback. As previously reported, many issues concerned a lack of colour or aerial perspective, which helps distinguish a subject from the background. We will, I think, offer the service in 2019, though it would be helpful to have someone to do the basic administration.

Treasurer etc.

Janet has decided to retire from Guild affairs at the next AGM after some thirty years. In this time, she has fulfilled bookkeeping, then Treasurer duties, adding a large part of the running of the exhibition week, with all the preparation and organisation that entails. It will be a hard act to follow, and most likely, will involve several different people.

Her niece Anita has already taken on many of the bookkeeping functions. Guild Treasurer is an important position and an officer of the Guild having financial oversight; so, someone with a head for money is needed to keep us artists grounded. This is quite distinct from running the Annual week, which could be handled by a team. We also need someone to help with AGM notes. As next March is not that far off, we'd like to find new helpers to fill these positions as soon as possible, to give time for a decent handover. In the first instance, do get in touch with me or Janet to find out more.

continued over page...

Regions

I've only had chance to get to Newark recently, with all the Annual and family matters to attend to. It was a thoroughly enjoyable day at a great museum and splendid innovation on the part of organisers, Phil Hadley and David Burchett, to plan a weekend with Saturday evening get-together, enabling those from further afield to attend. Well done the Midlands.



Member Promotions

Many members join as Friends and are content to remain as such, whether artists or supporters. For those who choose to exhibit, Associate Membership is offered once they have been selected for three exhibitions in five years. This and other promotions are subject to ratification by the General Committee in September and presented at the following AGM.

Associates who then aspire to Full Membership may wonder how this is achieved. This has been covered by my predecessors in past QNs; however, I am keen to bring as much clarity as possible for all members. Over the past year, the Full Members and the General Committee have reviewed the process.

The main consideration is **artistic excellence**, demonstrated over enough years and body of work for the Full Members to make an informed decision in the secret ballot. The ballot paper is prepared by an Advisory Panel set up by the Committee, delegated to the Chairman. The works of all Associates are considered carefully. The previous three years' exhibiting record is taken into account and is shown on the ballot paper, together with evidence of 'worth to the Guild', which is considered important. Rejects are best avoided.

The big change in 2018 is that votes by post (or email) are now accepted, so long as the Full Members indicate that they have viewed the current exhibition, either in person or online. A clear ten votes in favour is required for promotion.

In practical terms, for aspiring Associates, it is worth bearing in mind the following: the ballot is secret, so you won't know whether you are in it or not. The Advisory Panel are

looking for a consistently high standard of work, particularly in the year in question. Progress is also monitored. It is always best to submit only your best work. Don't enter something on the off-chance, or to make up numbers. There is no imperative to put in six, though good numbers are helpful. It is advisable to stick to your strongest medium; there is no need, necessarily, to show oils and pastels or watercolours if they are not your forte. Do take opportunities for feedback from Full Members in your region or by email. Remember, it is the Full Members who have the final say.

I hope that helps. If anyone wants further clarification I am happy to try to assist as best I can.



Andrew Latham GAvA
Chairman

Aviation Artists Society Magazines

Other aviation artists' societies issue quarterly magazines.

We thank Peter Nield for again forwarding the latest MAVAS magazine (No.97) and also see the website details of AERO BRUSH, the journal of the American Society of Aviation Artists and AERIAL VIEWS, the Canadian Aerospace Artists Association. It is always interesting to see what our fellow aviation artist societies are getting up to.

This edition features an interesting article 'Prop Wash' by our own Charles Thompson GAvA on the background to an impressionistic painting that was seen at the Annual this year.

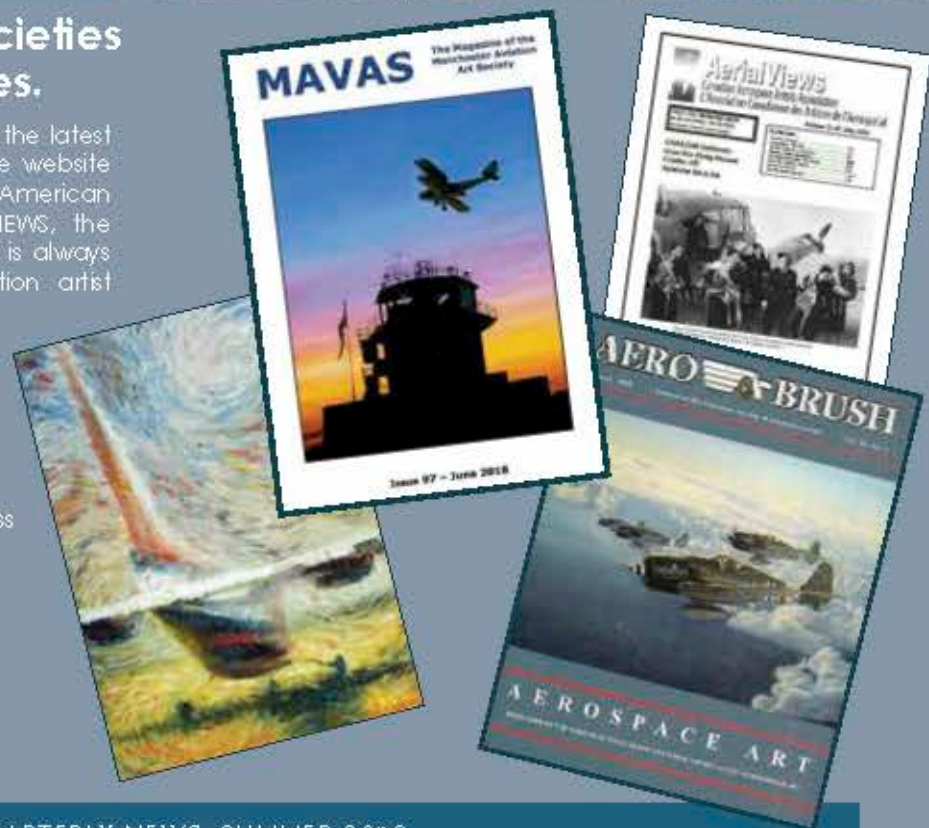
Peter also writes an article on his own progress through aviation art and the ups and downs of the journey.

Please have a look!

www.mavas.co.uk

www.asaa-avart.org

www.aviationartists.ca



Leonard Cheshire: A Pilot's Story

Graham Singleton

Shortly after Christmas, twelve Guild artists were approached by Martin Perman at the Guild Office with an interesting commission: to represent the aviation life of Group Captain Leonard Cheshire VC in paintings depicting the various aircraft the celebrated pilot had flown and the man himself. It was all the brainchild of Graham Singleton, a recently joined Friend of the Guild. Graham takes up the story...

A year ago I met with my very good friend Sally Davis for lunch. Sally has had an amazing business career and had recently stepped down from being the no.2 at BT. She started telling me of her plans.... 'I've also taken on a number of roles, including the Chair of Leonard Cheshire, a charity, you might not have heard of them?' 'Of course I have', I replied and recounted the story of the man and his WW2 career as told to me by my primary school teacher in the late 60's.

As I talked, I realised that the story was so compelling it had stuck in my head all these years. 'The problem', said Sally, 'is that you are the exception. Sadly his story is slipping out of the nation's conscience'. She then asked if I could help re-tell that story. She also suggested that we could think about 'a small aviation artshow'.

'How about we use the art show to tell the story?' I replied, and that was how the project was born.

I found that Leonard had flown in twelve different planes and each one had a story in itself.

In the 30's he'd had his first flight in a Leopard Moth, taking off from the playing fields of Stowe School in the hands of no less than Geoffrey de Havilland. Leonard joined Oxford University Air Squadron and trained on Avro Tutor and Hawker Harts as war clouds loomed.

Then to Bomber Command and the 'achingly slow' Anson where his flying ability was rated as 'average' (he was the only survivor from his entire intake). Then his first medal saving his crew and from a shell that nearly blew their Whitley in half. There was his battle to fix the aerodynamic faults of the Halifax, putting himself in extreme danger as he threw the aircraft into numerous spins, diagnosing a rudder fault.

From there he became squadron commander of 617, pioneering low level raids to avoid civilian casualties,

and honing that process with Mosquitos and Mustangs, destroying e-boat pens and VI storage depots and being awarded the VC for 'consistent bravery'. Finally he witnessed the second atomic bomb over Nagasaki from an American B29.

The war emptied him physically and emotionally. He became convinced that there had to be a better kind of peace than the one that followed WWI. He resigned from the RAF took in to his home at Le Court a terminally ill ex serviceman and this eventually became the first Cheshire Home. On one of his final flights he overflew a fair at Le Court 'nearly knocking off the chimney pots' in a 'silver Spitfire with a red spinner'.

The stories of the planes he flew captured the essence of the man, illustrating his bravery, his humanitarianism and his 'can-do' attitude.



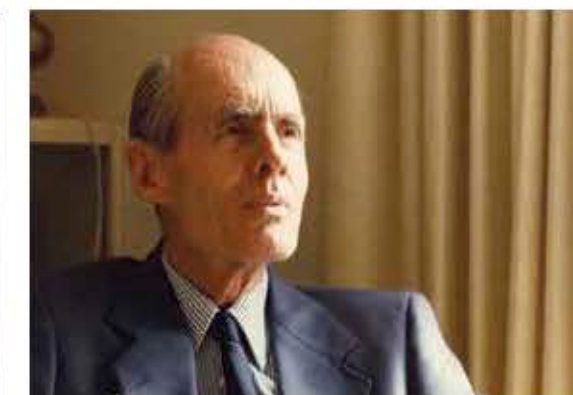
I had my story and the images started to form in my head. Now I had to think about how to bring them to life. I knew the one I wanted to paint but I needed eleven other artists to paint the others. I suggested to Sally that we commission these paintings, on behalf of Leonard Cheshire. She agreed and I picked up the phone to Martin Perman. He explained the process and told me to go through the last three years of paintings from 'The Annual', over 1200 paintings in all, and pick the artists I felt would deliver the images I wanted.

Confession time. The problem was I was now really in at the deep end.



I was a novice. I had only just become a friend of the GAvA and in the last twelve years I'd done just two paintings.

However with the guidance of Martin and working within a tight budget, we selected the twelve GAvA artists, commissioned the work and briefed them on.



What I was immediately impressed about was the level of research and preparation that went on. Chris Draper, along with the Leonard Cheshire archivist Stephanie Nield, did some good detective work revealing that the mysterious silver Spitfire was a TB that Cheshire had access to in the early 50's while working with Barnes Wallace at Brooklands. Another visit to the BAE Systems archive at Farnborough revealed a long forgotten letter from Cheshire to Wallace in 1943 pleading with him to develop a better bombsight to help avoid civilian casualties. cont...



Leonard Cheshire: A Pilot's Story Graham Singleton

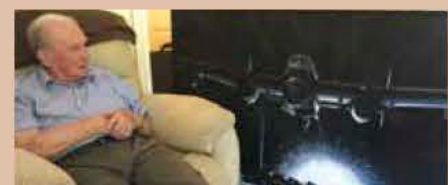
As the preliminary sketches started arriving the passion and the care was apparent. Most of the paintings were finished by submission day on April 29th and by June we'd prised the remaining paintings out of the hands of the stragglers assuring them that their work looked great and was complete (I did hear the expression 'Has Kai finished fiddling with his Whitley?' at one point). When I finally arranged them all around the living room at home there was a big 'Wow!' from my wife and two sons.

We then produced fifty high quality art prints of what we thought would be the best sellers and A4 prints and postcards of all the paintings. The RAF stepped in and the prints were signed by Marshal of the RAF Lord Jock Stirrup and Air Vice Marshal Andrew Turner. Via 617 squadron we'd put out the word that we would love the last UK Dambuster, George 'Johnny' Johnson to sign them and at the last minute word came back that he was happy to oblige.

I had the privilege of taking them to his small flat in a sheltered community on the outskirts of Bristol. I thought I was going to be chaperoned in and out very quickly because his family had said don't excite him and don't tire him out. So I went along thinking I might see him for half an hour and not say very much.



I knocked on the door and there was this cheery 'Hello' through the intercom, 'Come on up!' So I did and he was on his own. And I said 'We need to sign these', and he said 'Oh no, sit down and have a cup of tea'. So for 40 mins we chatted and then I said 'Johnny we really need to sign these'. And he signed them and then he said 'Let's go for lunch' and we went off and we had fish n' chips, a glass wine and apple pie and custard...and he insisted on paying.



He told me a number of things in our chats. The first thing he said, when we sat down, was that Leonard Cheshire was the finest Wing Commander that he had ever served under. I had heard a story about Johnny flying cross-country at 60ft when suddenly another Lancaster flew underneath them. I always wondered who it was and I said 'Was it Les Munro?' and he winked at me and smiled.

The final thing that Johnny said, (and this was very moving to me as a father of two teenage boys), 'You know, the youth of today...' And I thought he was going to tell me what they should, and should not, do but he didn't. He just said 'It's only a few idiots that cause all the trouble, but I have no doubt that, should the need arise, they would answer the call, just like my generation did'

Four days later we opened the show on RAF100 day (July 10th), the day of the RAF flypast, at the Mall Galleries in the middle of the GAvA annual show.

It was an evening event. We had about 90 minutes to set it up after the GAvA show closed at 5pm and with the help of the hard working Lucy O'Hertlihy & the Leonard Cheshire events team and various GAvA members, we managed to set it up in time for the 7pm opening.

Over a hundred key supporters of the charity turned up including AVM Andrew Turner, Air Commodore Paul O'Neil and Elizabeth Cheshire (Leonard's daughter). The work looked stunning. Arrayed on thirty easels with colourful storyboards talking about the planes and Leonard's missions, it stretched right around the main room. A great success.



All 13 paintings were reproduced and presented together as a framed set. Very impressive.



We then packed it up and four days later we were at Duxford 'Flying Legends' inside two massive pop-up gazebos and temperatures of 35 degrees. We had a good throughput of visitors and sold some of the big prints and a lot of the A4 prints and postcards, but none of the paintings. Then an airline pilot turned up and was looking at the painting of the Limoges raid. As I told him the story he was intrigued and noticed that we'd got Johnny to sign this painting. At this point a lovely old chap turned up and introduced himself as John Bell. He was 95 years old, 6ft 6inches tall and an amazing upright posture for a man of his age. John turned out to be a bomb aimer on that raid. We all got talking and John told us his story of the raid and also signed the painting. At which point we sold it! I could not have choreographed this better if I'd tried.

So what's the future of 'A Pilot's Story'? We plan to attend more air shows and offer it to aviation museums as an exhibit over 10-12 week periods, moving it around the country and spreading the Leonard Cheshire story as we go. As we sell the paintings we plan to replace them with large prints, so hopefully this show will have a life beyond 2018 and run over several years. Watch out for it at an air museum near you!

I would like to thank everyone at GAvA who mucked in and helped, particularly Martin Perman without whose advice this couldn't have been done, all the artists, particularly Ievan who donated prints at his own cost, and Keith Burns, Chris French and Tony Cowland who gave me advice and encouragement with my painting. Finally my friend Debbie Petty who was nothing short of brilliant, my patient wife, Kathryn, and two boys, Rob and Matt, who have helped without complaint and put up with the house being turned into a temporary gallery and gazebo storage facility!

A final quote from Tony, 'You jumped in the deep end and survived'. Maybe that 'can-do' attitude of Leonard is infectious. I hope so.

Graham Singleton





Simon Cattlin GAvA
De Havilland Leopard Moth



Leon Layton-Matthews GAvA
Group Captain Leonard Cheshire VC



Rodney Diggins GAvA
Hawker Hart



David Colow GAvA
Avro Tutor



James Field GAvA
Avro Anson



Keith Burns GAvA
Junkers Ju88



Graham Singleton
Avro Lancaster



Anthony Cowland FGAvA
North American Mustang III



Chris French GAvA
Boeing B29 Superfortress



Kai Choi GAvA
Armstrong Whitworth Whitley



Bruce Mackay AGAvA
De Havilland Mosquito



Chris Draper GAvA
Supermarine Spitfire T8



Spirit of the Royal Air Force by Michael Fopp

SPRIT OF THE ROYAL AIR FORCE One Hundred Years of Excellence. An Anthology in Words and Works of Art by Michael Fopp

This new anthology is a partnership between the Royal Air Force Club and BAE Systems which brings together the art collections of both, celebrating not only the centenary of the Royal Air Force but also that of the RAF Club.

As both are private collections, this will be the first time many of these stunning works of art have been made available for general enjoyment.

The large format hardback book tells the story of the RAF and features 102 full colour plates by a wide range of well-known artists including Frank Wootton, Michael Rondot and David Shepherd along with 20 specially commissioned pencil vignettes by Mandy Shepherd.

Price is £35.00 plus P&P and is available to purchase from the RAF Club.

A contribution from every book sold will be donated to the RAF Club.

www.rafclub.org.uk/shop



RAF100 Flypast The Mall - Tuesday 10th July 2018

The official RAF100 flypast took place over Buckingham Palace at 1pm on Tuesday 10th July.

The day started with over a thousand servicemen and women taking part in a parade on The Mall at 11.25am. Her Majesty The Queen, then presented a new Queen's Colour to the Royal Air Force at a ceremony to mark its centenary, on the forecourt of Buckingham Palace.

Then at 1:00pm The Queen, The Prince of Wales, The Duchess of Cornwall, other Members of the Royal Family and thousands of the public witnessed the historic flypast where 100 aircraft, representing the RAF's history, flew low over Buckingham Palace.

The Guild were out in force at the Gallery with painting demonstrations outside by John Wynne Hopkins and Ruth Jayne Lewis. We were also being filmed by Helena Wadia from London Live who featured the Guild and the Annual on their website. A very busy, eventful and historic day!



Duncan Simpson OBE CEng FIMechE FRAeS 1927 - 2017 Obituary

Duncan Simpson was one of the country's best known test pilots in the developing jet age, having starting his flying career in the RAF in 1949. Initially flying Meteors with 222sqn, Duncan had served in the Air Fighting Development Unit before leaving the RAF to join Hawker's Test Pilot team at the invitation of Neville Duke in 1954.

He played a key role in the development of the Hunter and in 1962 made his first flight in the Hawker P1127 Kestrel, then becoming responsible for converting service pilots to fly the revolutionary VSTOL fighter by then renamed as the iconic Harrier. By this time, he was Deputy Chief Test Pilot for the company, and made the first flight of the two-seat trainer version of the type in 1969.

Some six weeks later he was on a test flight in the prototype when it suffered a complete engine failure, and despite attempts to return to Dunsfold and save the aircraft, he was forced to eject over open ground at a height of only 100ft, landing near the burning wreckage. He was severely injured, with a broken neck requiring a bone graft, the complicated surgical procedure leaving him with the gravelly voice most of us knew him for.

Despite this, Duncan recovered to return to Hawker-Siddeley only nine months later as Chief Test Pilot, working on the design and development of the Hawk advanced trainer, and making its first flight in August 1974. The type was a huge success, being sold to many overseas countries as well as the RAF, where it also replaced the Gnat with the world famous RAF Red Arrows display team.

Duncan retired from Test Flying in 1978, but when BAE celebrated the type's 1,000,000th flying hour from RAF Valley in 2006, Duncan donned his flying overalls again for the event and climbed aboard as honoured guest. I was delighted to be there to record the occasion on canvas and witness his beaming smile as he disembarked.

Although he gave up the day job, Duncan continued to fly Hawker's historic aircraft, such as the 'Last of the Many' Hurricane, Hart and Sea Fury. Not surprisingly, Duncan was always enthusiastic about flying, and stimulating company, much in demand as a speaker and organiser at aviation events. Apart from high level involvement with the Aviation industry in many areas, he was a keen supporter of aviation art and in

particular The Guild, accepting a Vice-Presidency with us in 2004, opening our Annual Exhibition in 2007. When The Guild was in difficulty over loss of major sponsors, he was influential in securing the continued support of Rolls-Royce, thereby averting a potential crisis.

When the long-term consequence of his injuries began to affect his ability to remain involved in his busy life,



Duncan decided to step down from what he saw as moral commitments, and, despite pleas for him to change his mind, he reluctantly insisted on resigning his Vice-Presidency of the Guild. Being the man he was, he needed to justify any such involvement with positive commitment.

Duncan was not only a highly respected pilot; he was a much admired friend and colleague to so many people, and will be greatly missed. Our sympathies go to his wife Pat who he married in 1958, and their two sons.

Michael Turner FGAva
(President).



Skytoons on show at Cosford



Spencer Trickett was spotted with the Skytoons stand on Sunday 10th June at the RAF Cosford Air Show.

Charles Rolls Monument Vince Nevin AGAvA

Vince Nevin has sent us an article about how coming across a statue of one of our most famous car and aircraft manufacturers resulted in him remembering a long forgotten painting. Vince takes up the story...

I was working on a sketch commissioned for Monmouth's Agincourt Square to do with an urban renewal project.

When I went to Monmouth, I discovered that there is a statue to Charles Rolls. The statue was initially commissioned to commemorate his two-way crossing of the Channel in 1910, but sadly completed to commemorate his death in a flying accident at Bournemouth a month later.

This was the first recorded civilian flying fatality in Britain. Poignantly, the aircraft model of the Flyer which Rolls is holding, is missing its tail, which is what caused the accident.

I got to thinking that this would be a good subject for a painting, but then when I dug deep in the files I found I had



actually done one already, way back in about 2003. And it was sold!

It always surprises me what aviation links you can come across were ever we go!

Vince Nevin AGAvA



Duty & Service

Tim O'Brien GAvA

Tim O'Brien has been very busy in RAF100 year with commissions and takes up the story of a recent painting.

By chance I got in touch with an old friend, Warrant Officer Karen Bowers, the Station Warrant Officer at RAF Boulmer, Northumberland who has been very busy this year with the RAF100 celebrations in her role as an Ambassador for women in the RAF; look out for her life-size cut-out at RAFM Hendon!

Thirty years ago we were both teenage air cadets serving with 1936 (Newton) Sqn and meeting Karen again for the first time since she left in 1988 to join the RAF as an Aerospace Systems Operator inspired by her grandfather, a WO1 Rear Gunner/Wireless Operator during WW2 it was great to learn of her career achievements. Today, she is celebrated by her work colleagues as a pioneer for women in the Armed Forces.

When Karen, a Gulf War veteran mentioned that she had been at the unveiling of the Iraq-Afghanistan memorial in London, it sparked an idea to produce a painting, one that was more of a personal project for me: a portrait of Karen by the memorial. So I was thrilled that she embraced the idea and that 'Duty & Service' found the perfect home as the original was purchased for Karen by her husband Kev.

Tim O'Brien GAvA



Two wings under the light

David Young

Award-winning David Young has been inspired by the light in his two most recent paintings of a Tiger Moth and Isaac's Fury.

I happened to come across these two bi-planes at my local airfield near Bodmin on a lovely sunny afternoon about a month ago. They had come down from Henstridge airfield in Somerset for the weekend.

I usually avoid getting reference photos when the sun is directly overhead in favour of low backlighting but on this occasion it worked a treat and I got some great photos to work from.

I particularly liked the way the light was reflecting on the underside of the top wing on the Isaac's Fury too.

At the time I didn't know what the Fury was and had painted the pilot a bit smaller than my reference photo as he looked like a giant. I later found out the Isaac's Fury is a 7/10th scale replica of a Hawker Fury so that explained it all.

I'm still glad I used artistic license and made the pilot smaller as reality just didn't look right!

David Young



A contrasting duo from Noel Noel Bray GAvA



Noel Bray has sent us two very contrasting paintings both in era and the aircraft portrayed.

The first shows two - soon to be - Indian Avro Anson XIXs arriving at Croydon Airport on 23rd April 1947 in foul weather.

Noel says he had cycled over from Loughton to see them land. He was correct in guessing that they were coming to be registered. Apparently

the Indian Government ordered twelve Anson Mk18C (basically a Mk19 as Noel says) as civil aircrew trainers.

Their final colour scheme was all over yellow with black vertical bands on the fuselage and black engines!

It makes a welcome change for your Ed to see a later mark of the Anson after concentrating so much on the earlier Mk1 for the Leonard Cheshire commission.



Noel's second painting is more of a montage. It depicts Sedgefield Airfield in early 1918 with a Bristol 20 in the foreground and Sopwith Camels and hangars surrounding it.

He says this painting imagines the scene on the airfield in the First World War which is near to Noel's village.

David Calow GAvA

Sorry John - the Me410 was really by you!



Despite our best efforts sometimes pictures and the artists who produced them don't match up.

John Skinner got in touch just to let us know that we had wrongly credited his sketch of the Cosford Me410 to Vince Nevin in the round up of the work done on AGM Saturday.

We are happy to correct our mistake and show John at work producing his fine sketch of one of your Eds favourite Luftwaffe stars. A nice technical style John. Was it pen line and marker?



At the Cosford AGM Saturday in March, John Wynne Hopkins gave us all a fascinating illustrated talk about his life both in the Rhodesian Army and as a military artist.

Your Eds thought then that this remarkable story would make for a great QN article and we are grateful that John has taken up the challenge!

Towards the end of last year I received the phone call from our Chairman Andrew Latham congratulating me on having been made a Full Member of the Guild of Aviation Artists and as you can imagine I was rather chuffed with myself being ranked amongst such illustrious aviation artists.

I was to find immediately that with my new rank comes responsibilities and I was dropped in it by my good friend Rob Hames requesting me to do the 'Crit' with Iwan Layton-Mathews (The Master) in our regional meetings. A big step up but then the clincher came with a phone call from our secretary Tony Nicholls "Congratulations John but I was wondering if you could give the talk at this year's AGM at RAF Cosford". With trepidation I accepted the task. My brief by Tony was to tell the story of my painting years and to extol the virtues of the Guild of Aviation Artists.

I found it quite easy to put together a power point as some years ago I was asked by an author if he could write a book on my paintings so I have spent the last few years gathering and sending photographs and information to him so I more or less had my story of my paintings organized.



My family are from Llanelli in South Wales and I was born in Dafen in Llanelli. I have been informed that I was an accident and this delayed the families departure to Africa.



Africa 1954

The story takes us on a trip to Africa in 1954 where as a baby of only five weeks old my parents and sisters arrive in Northern Rhodesia where we are subsequently brought up in various towns such as Lusaka, Broken Hill, Ndola, and Kitwe. Growing up in Africa and the wildlife was a wonderful experience and the family would return to the UK every three years on long leave usually sailing by ship.

In 1963 on our leave I remember saving my pennies by walking to Llanelli town instead of taking the bus and buying my first Airfix models. A Spitfire Mk1 and a MiG 15. The cover illustrations by Roy Cross enthralled me and so I started doodling and drawing military and aviation scenes. I did find a number of these little sketches which my mother had saved.



As you can imagine being in Africa and enjoying drawing and painting I started looking at the wildlife as we passed through the various wildlife reserves visiting my sister Sue who was now living in Figtree, Southern Rhodesia. These were the days where I would go hunting down on the Limpopo River on the Botswana Border near a place called



Mphoengs. These trips were with my brother in law Graham Phillips who was serving in the British South Africa Police at the time. I also made regular visits to my other sister Shan who's husband Glyn had served previously in the Parachute Regiment, 22 SAS and at the time the Northern Rhodesia Police. They then went farming in the Mazabuka area right out in the sticks.

With my father having served in the Royal Navy in WWII there was a lot of military influence in my life. I had my first book on the paintings of David Shepherd and an oil set from my sister Shan. My father then bought me a very good camera and my interest grew and grew. During this period Northern Rhodesia had become Zambia and I was sent back to an all boys boarding school to Llanedochy College in Wales.

Painting at school

Even though we did not have an art department my interest was obvious and so the Principal Mr Gerald Jones, Mr Dai Gealey even though an English teacher was very interested in art, and Mr Carew Jones my House Master allowed me to visit the local comprehensive school with a marvellous art teacher Mr Downing. I will always thank him for getting the girls to pose for me, but in uniform of course. I was very shy. Mr Nobby Clark my biology teacher was another great supporter and commissioned my first painting.

I went on to do a foundation course in Cardiff College of Art but then decided to do teachers training in Trinity College Carmarthen. Much of my painting at this time was African wildlife and an interest in military aviation. During this period my parents retired to Southern Rhodesia and went to live in Bulawayo where I would visit during the holidays.

The first commissions

The Rhodesian Bush War was hotting up during this period and I started to get military and aviation commissions from friends and people who heard that I was painting such scenes.

In fact one of these paintings followed me back to Wales thirty years later and I bought it from a man who had found it in a junk shop in Swansea. In 1978 I was commissioned by Lt Col Charles Aust to do a painting for the 1st Bn Rhodesian Light Infantry.

Swiftly followed two commissions from the 1st Bn Rhodesian African Rifles. During this period I was teaching in Buckingham in the Beacon School but returning in my holidays and due to my father's ill health I decided to return to Rhodesia.

Call up and commission

In 1979 I approached the army recruiting about my call up hoping to get in as a trooper with the now famous Rhodesian Light Infantry and inadvertently signed regular army three to twenty years. You will not believe this but I actually thought it would be good for me as I could gather better photographs and information for my paintings. I knew I had made a mistake when the two Corporals from the Rhodesian Light Infantry who were on the Officer Selection Board course did not accept the invite to do the Officers Cadet course. When I asked them why, they just said had I ever heard about this course. Well I did find out and many years later I was informed that many Rhodesian SAS men considered that if you survived the Officers course you should be able to do Rhodesian SAS selection and for that matter any other special forces course.

I did survive the course and was commissioned as a Second Lieutenant and my first posting was to the 1st Bn Rhodesian African Rifles which was to become the most interesting period of my life. The Rhodesian African Rifles was an African Parachute battalion and used in the airborne role on Fire Force operations. Unfortunately I never got my parachute wings as my course was cancelled but I had the honour and privilege to serve with the finest African soldiers on the African continent and I count myself lucky that we were a band of brothers. In between patrols, follow ups, helicopter operations, vehicle check points, peace keeping duties, various large scale battles where I was continually asking myself the question, what am I doing here? I remember on one, notable occasion (Second Battle of Entumbane) lifting my head up gingerly above the edge of a dusty ditch, pushing my helmets back

above my eyes and thinking 'Did I sign up for this?' I always did wonder about my father's advice not to volunteer for anything and yet he was proud that I joined up and he was a volunteer himself. So proud of my father.

What this period has given me is comrades who are still good friends to this day. Uncannily I was still able to paint through this period burning the candle at both ends and working in to the night when not on operations. I am still being informed about paintings that I did which I have forgotten about.



Passing Out and Band of Brothers. John is on the left with the war paint!

Returning to South Wales

After Zimbabwe independence I felt it was time to leave and so in 1982 I returned to South Wales. My military career may have been short but very jam packed!

In 1984 I married my Trinity College sweetheart Jen and set up home in Llanelli. By this time I had returned to teaching art and found a permanent teaching post in Penybryn Senior Special School.

School teaching

I was to serve in the school from 1983 until 2011 with the most marvellous youngsters you would ever meet. Many of these children had the most debilitating problems and yet they faced their problems with great fortitude and a smile. The school also catered for pupils with huge behavioural problems but we always could find the best in them. We prided ourselves as teachers that we were able to take lost causes and mould model pupils using the right encouragement.

Art is an amazing tonic for children and therapy for any pupil or anyone. I have witnessed pupils screaming and pulling a class apart but on being asked if they would like to visit Mr Hopkins in the art department would mellow and sheepishly shuffle into the art room, settle down and produce a painting. On reflection having served in the army and done what I had done my art department was my safe haven too and I wanted that for my pupils who with their own problems would find a place of mindful peace and safety.

During all this period I would try and get out to paint en plein air on the weekends and holidays and also do my military aviation paintings in the evening working up to three o'clock in the morning if I had a dead line for a commission. I would lose myself in my studio and my painting.



John Wynne Hopkins GAVA - taffiator!

Army commissions

In 1989 I met up with an old 1RAR army friend Pat Lawless who was serving in the Army Air Corps at the time in Germany. He asked if I would like to do a painting for 1 Regiment Army Air Corps in Hildersheim Germany. This was to be my first painting for the British Army and my first of a series of paintings for the Army Air Corps over the years.

Guild of Aviation Artists

This same year I heard about the **Guild of Aviation Artists** probably spotting the annual exhibition in Flypast Magazine and joined as a friend. As can be imagined this was a very busy time as I tried to do my military aviation commissions and do my teaching and also fit in painting weekends and GAVA Annual exhibitions as well. What I did find and this is extolling the virtues of our illustrious organisation is that it is a friendly organisation with great camaraderie and bonne amie. I won a seminar award and a sketching weekend award and some years later I achieved my Associate Membership.

Sadly by about 1997 my mother was very ill and my sister and I had to look after her for many years. My GAVA membership slipped and I really only had time to fulfil my military aviation commissions. I painted for all the Army Air Corp Regiments and in some cases on more than a few occasions. This meant being flown around the country on countless occasions or being flown over to Northern Island in an Army Air Corps Britain Norman Islander was the norm.

I painted in Bosnia during the troubles with the Devonshire and Dorsets, and also did commissions for the Netherlands Marine Corps and Army Air Corps on the trip. Mt Igman was interesting as I painted on the edge of a mine field a Royal Artillery Land Rover pulled up next to me and the office asked the driver "what the devil is that man doing driver" Of course I was in full military kit and body armour leaning over my easel. Driver "Sir I think he is painting", RA Major "Well what is he doing standing in that bloody minefield". Six visits to Northern Ireland during the troubles with various regiments such as The Royal Irish Regiment, Royal Logistics Corps and of course numerous visits to the Army Air Corps. I was always with a heavily armed body guard.

Rejoining the Guild

Some years after my mother passed away I had let my GAVA membership laps but in 2007 I rejoined the Guild and remembered Tony Cowland and others. It was great Tony remembered me and my Rhodesian paintings and to see him again. Meeting up with Iwan Layton-Matthews, James Field and Tim Jenkins was a treat as they are from Gowerton and Llanelli but Tim and I played rugby together many moons ago.

As you know we formed the Welsh Mafia or as we are known now the "Taffiators". Ruth Jayne Lewis was soon to join us. While on a sketching weekend near York our Chairman at the time Steven Arch wondered how I put up with him as he was a bit of a wind up merchant. I told him he was just like my brother in law so I was quite used to it.

He thought that rather funny and having been told about my situation recommended that I have my Associate Membership reinstated promptly. What a great character was Steven Arch and very sadly missed.



John at work on the commissions: Roulement and Aldergrove Dispersal.



Arnhem

In 2010 Col John Waddy of Arnhem fame commissioned a painting of the drop of the 4th Parachute Brigade during Operation Market Garden.

I spent the week in Arnhem with Col Waddy and the Military Academy looking at the battlefield. This was called the 'Arnhem Ride' as the hundred or so officers did the Arnhem battle field tour on bicycles. I was very interested to find out that Col John Waddy had first of all approached David Shepherd to paint this commission for him. When David explained that he was now charging £35,000 a painting, John Waddy asked if he had any suggestions. David suggested that he approach the Guild of Aviation Artists and it was in one of their catalogues that he saw my work and made the contact through the Guild of Aviation Artists.

In the same year Brig Mike Davncey DSO DL phoned me and invited me to paint the Glider landings at Arnhem and I was more than thrilled as I had a very good idea of what was expected of me. Producing the 'Full Flaps' painting was quite straight forward as I had most of the research and Brig Mike Davncey talked him through it.

To get the right angles on the gliders coming in to land, I had to build two 1/72nd scale model gliders, a Horsa and a Hamilcar to get the correct angles of descent. I was surprised to hear from Mike that the gliders had gone in at 70% (a tactical decent) to get through any anti aircraft fire. Using reconnaissance photographs which were taken after the landings, I was able to finally completed the painting to Mike's satisfaction.

It now hangs in his lounge, in pride of place. Sadly Brig Mike Davncey passed away last year but I still keep contact with Col John Waddy who is now 97.



Epilogue

You will have to read my book to get all the detail, if it is ever published, but I have been blessed in the experiences I have been allowed to gain and the great individuals I have met. My one regret is that I never did get to do my parachute training not that I am that enamoured with jumping out of a perfectly good aircraft. I wonder whether I should have gone in to illustration work when I left college as I feel you are given the opportunity to continually develop and hone your skills as an artist. Or should I have gone professional early on in life but then I have always been a bit pragmatic.

I notice in these later years with the Guild and having finished teaching it has freed me up to paint and improve my skills with in the auspices of the Guild of Aviation Artists. All I can say to you all is that I recommend the Guild of Aviation Artists as it is a very friendly organisation, go along to the regional meetings, enjoy the painting, sketching and experiment. Use these opportunities to push the boundaries, hone your skills and show your stuff!

Please get involved, volunteer to help on the Submission Day, Hanging Day and the Regional meetings.

It is a lot of fun!

John Wynne Hopkins GAVA



Painting in the war zone



3 of the "Taffiators"

MIDLAND REGION MEETING

The Donington Collection, Donington Park Race Circuit.

Saturday May 12th

As part of our ongoing initiative to enhance our sketch day calendar, we have added another non-aviation venue to our schedule, giving our members the opportunity to exercise their artistic talents on some different subject matter.

The Donington Collection features the 'Grand Prix Collection' and the 'Wheatcroft Military Collection' at the world famous Donington Park Race Circuit located close to the A50, A42, and J23a / J24 of the M1.

The Wheatcroft Military Collection.

There are two halls exhibiting part of the collection, the emphasis is on German WW2 weaponry but the museum also includes Allied items and other military collectibles. Notable exhibits include a very fine display of VW Kubelwagens, Harley Davidson motorcycles, various other allied motorcycles, a rare functioning Trippel amphibious car, a Churchill Tank, RSO tracked cargo carrier SdKfz 9 Famo and halftracks. The car collection makes up the remainder of the museum.



The museum houses the only complete set of Vanwall F1 cars in the world, as well as some notable machines from BRM. The largest collection of Williams F1 and McLaren F1 cars outside of their respective factories are present and also the world's largest display of Force India machinery currently on display to the public. There is also an array of other racing memorabilia and artefacts including equipment, trophies, race helmets, etc.



To sum up, a variety of shapes, colours, tones and textures that should appeal to and challenge the visiting artist.

Seventeen of us turned up at 10am on a bright and sunny May morning with the pre-sketch meeting taking place in the café annex of the museum. Although the café was closed for a refit, the museum kindly allowed us to use it for our morning meet and afternoon crit.

Our regional organiser Phil Hadley read out the parish notices and took the opportunity to welcome Derek Froggatt to the Midland Region. Derek has moved up from the Southern Region and was warmly welcomed by all. We agreed on a 3pm reconvene for the crit, then it was off to sketch.....



Keith Woodcock had already been invited as our first critter, and Simon Milan was selected when a volunteer for a second critter was requested. Nigel Morris stepped up to the plate to feed the paintings onto the easel.

Keith opened the crit by explaining that due to the close proximity of some of the exhibits perspective would be an issue and that attention to ellipses would of course feature highly.

Colin Ball's car drawing had good contrast and tonal value, although it was suggested that the ellipses could be improved and he would need to create a strong shadow underneath the car to 'ground' it.

David Burchett. I had purposely left my watercolours at home, deciding to challenge myself with a different media. My first go with Canvas, Acrylics and palette knife didn't go well and the result was disappointing. Although a setback, I will keep practicing and hopefully improve with time!



Robert Calow tackled the Schwimmwagen using pencil and watercolour. It was well observed with good proportions using a limited palette. Robert made clever use of surrounding objects leaving them unpainted creating hollow voids to frame the main subject.



Michael Chapman tackled the MG3A using pencil and red pastel with what was described as 'Calow White' (correction fluid). Mike's work had good perspective with nice ellipses, but would need more work to increase the colour strength.

John Corp's watercolour of the 250F Maserati had good perspective and the highlights were liked. The picture still needs finishing and John intends to shadow the base.

Ron Freeman painted a nice watercolour of a McLaren produced using a photo on the wall of the museum as a reference.

Derek Froggatt followed suit and used images from the walls for inspiration also. A tonal Pencil portrait of Damon Hill was well received with positive comments on the treatment of the hair. Derek had also started working on a nice image of Fernando Alonso and this was going

well but not fully finished.



Phil Hadley created a very nice mixed media rendition of a Vanwall using black and green Bics, Ink, and correction fluid, very curvy with not a straight line in sight.

Pete Maxwell tackled the complicated shapes of a Toyota in watercolour with white gouache, it was nicely drawn with good perspective.

Simon Milan achieved a considered tonal sketch of the Cosworth 4 wheel drive in polished aluminium using pencil and ink outline and watercolours to finish.



An industrious day for Nigel Morris resulted in 2 pieces of work. A Tiger tank and a McLaren. The tank was painted in oils on an acrylic base using a model in a display case as a reference. The McLaren image was achieved using watercolours and a Sanguine pencil, it had good perspective, and some imagination had been used to add a driver and race track.



Vince Nevin, added some sketches to his notebook, producing a 'pen and wash' motorcycle and sidecar, and a nice 'wash and pen' Mercedes.



Tony Nicholls used a nice bright combination of colours to create a watercolour McLaren with good proportions, it was loose and effective, incorporating some nice areas of 'wet in wet'.



Russ Proctor's ERA was drawn in pencil, a nice 'non-photographic' artistic piece with good shading that followed the car's contours.

Richard Thorne took on the AC Cobra using pencil on watercolour paper. It had good tonal variation. The critters pointed out that smoother paper would have helped to achieve a 'glossy' finish.

The prize for the best work of the day was Keith Woodcock's book 'Drawing and Painting Cars', this went to Nigel Morris and was judged by our critters Keith and Simon. Phil Hadley received the runner-up prize of a sketch pad.



After the crit Keith Woodcock displayed two of his acrylic paintings 'Jumping at the Nurburgring 1958' and 'Hawthorn vs. Fangio, French Grand Prix 1953'.

Keith gave a very insightful presentation describing the processes involved in achieving 2 very different results. The Ferrari 250TR is viewed from an obscure aerial perspective, a view point rarely captured on film. However, the Ferrari 500 and Maserati A6GCM are painted using a looser style, negating some of the need for high technical accuracy, and producing a very energetic effect.



The Donington Collection are offering a reduced admission fee (£10) to all members of the Guild on production of a current Guild Membership card until the end of 2018.

Thanks go to Garry Rankin and his team for this offer and their hospitality, help and friendliness on the day. For visitor information please refer to their website: www.donington-collections.co.uk

Dave Burchett

MIDLAND REGION MEETING

RAF Cosford AIRSHOW RAF100 Weekend

Saturday 9th - Sunday 10th June

I am delighted to have this opportunity to report on the superb weekend given to members of the Midland Region. Having established a fairly recent relationship with No.1 School of Technical Training, RAF Cosford it was perhaps something of a surprise that a limited number of Midland members should be invited to sketch and share in the activities of final set up day "Airside".

This unique opportunity has never been extended before and there was a very positive excitement about the prospect of the special weekend ahead. Arrangements were closely coordinated between Sqd. Ldr. Chris Wilson and region organiser Phil Hadley and on Saturday 9th. June our group assembled outside No1 hangar where we were met and welcomed by Sqd. Ldr. Wilson. Following the issue of passes and the safety brief we were escorted on to the airfield from where we were really left to do our own thing.

There was subject matter everywhere. Over 100 different types of aircraft on static display, helicopters, fire tenders and much more all encapsulated in the buzz of final preparations. I do not think I have seen so many Sepcat Jaguars in one place since my visits to the now closed RAF Coltishall.

Later in the day there was the added treat of watching aircraft in the following days Airshow display doing practice sorties. Easels and artists sketching were very soon evident, all working to capture various facets of the occasion.... It must have been difficult to know where to start. Our presence certainly created much interest with conversations and photographs taken. The owners of a beautifully preserved 1941 Dragon Rapid remarked on how pleasant it was to see artists recording events rather than the usual long lens cameras. I will report on the individual work of the day later part of my report.

One of our group had been selected to undertake a substantial commission from RAF Cosford to create a fairly large painting depicting this unique 100 year anniversary Airshow. Keith Burns GAvA was given access to anything he required over the whole weekend in order to assemble as much photographic and sketch material as possible. He was looked after by two RAF personnel and even provided with a "scissor" lift for elevated viewpoints.

After many 'ups and down' over the weekend Keith was happy with all the reference collected. I look forward to seeing the finished painting.

The Midland Region had been asked to play a very full part in the weekends activities. This invitation also involved a request by the Station Commander, Group Captain Tone Baker OBE to provide a display of original paintings in his VIP guest marquee on the Sunday. This request had only been received a few weeks previously and would only involve 20 or so works. Logistically it was not possible to involve all Midland members and it was therefore decided to provide work from those who have been closely involved in establishing this new and valued connection.

With the help of Michaela Kitto from the show organisers several of us worked most of Saturday morning to present a very acceptable and pleasing display. The display boards were provided by the organisers but we were unable to use our normal mirror plate hanging method and therefore had to adopt the gallery style of hanging rods with adjustable hooks. Unfortunately standard fittings were not suitable and special rods had to be made.



Team Midland end Saturday in style!



At this point I would acknowledge with thanks the immediate help of old Guild friend, Les Moreton of Farmers Tyres, for generously making the 20 rods required at very short notice.

Also to Chris at Wessex Pictures, Leamington Spa for providing the 40 adjustable hooks to complete the job.... all worked perfectly. We are fortunate to have so many friends and resources when needed. Thank you.

Following the set up in the marquee we retired for a picnic lunch under the shade of the wing of the aforementioned Dragon Rapide after which I then took the opportunity to have a good look at the many exhibits on display and meeting up with many of our members still sketching away despite the very warm conditions.

At 4.00 pm Sqd. Ldr. Wilson had provided a private room for us to assemble and review the work of the day which was ably conducted by Robert and David Calow. And so home and early to bed for a very early return to Cosford next morning to be in attendance of the marquee display.

Tony Nicholls GAvA

Saturday Sketching Review

I am sure that I speak for all those present in expressing my appreciation to Phil Hadley and David Burchett for working so hard to secure the very exciting relationship that has developed with RAF Cosford. I am sure that the professional and detailed approach of our region's organisers has played a large part in securing what hopefully will be a long and valued association.

Our members conducted themselves admirably in a very busy environment which I may add did not go unnoticed by our hosts. Thank you all. I hope you enjoyed it as much as I did. The review of sketches was conducted by Robert and David Calow.

Vince Nevin. A simple palette was used to good effect. Observation, composition and tonal values were all well expressed and the inclusion of figures gave added interest.

Trevor Colegate. As usual good observation and use of a limited palette. Simple use of tone enhanced by a large uncomplicated sky which showed the aircraft off to good effect.

Robert Calow. Another very well observed and accurate line drawing in pen and ink. Very competent.

Russ Proctor. A pencil and chalk drawing which took a long time to progress. More emphasis on structure and tone would have perhaps helped.

Steve Mazurek. A drawing in coloured pencils expressed good background detail involving the hangar. The foreground aircraft lacked importance which with a little more initial thought and attention would have given depth and greater interest.

Peter Maxwell. A watercolour sketch of the Merlin was well observed and loosely presented. Peter's recent use of watercolour is helping his work progress and is good to see.

Phil Hadley. Coloured pencil used to good effect on the Hunter and Lightning. Positive result considering Phil did not start till nearly 2 pm after a very busy morning.



Richard Thorne. The use of coloured paper provided a good base for nice pencil work and simple use of strategic colour. Richard continues to express more confidence in his sketches.

John Corp. Another example of John's improving work in watercolour. A little more attention to tonal values and shadows would have helped good basic observation.

Jonathan Westwood. The portrayal of aircraft in part of the static display was very well presented in oil and gave an immediate and accurate interpretation. It said all that was needed and could be considered a finished piece. Very well done.

Nigel Morris. A nice sketch of the Pembroke in oil was competent in Nigel's usual style. In addition a watercolour of the Otter was well executed but the tendency to use horizon line backgrounds should be given wider variation. A final study of figures concluded a productive effort.

David Calow. Another pair of very competent sketches. One Black and White and one 'multi colour'. Carandache pencils and biro.... Bic are best. Good stuff.

David Cook. A simple approach in watercolour produced two sketches in a pleasing and confident style very often giving a pleasing result. I would like to see David present more finished work and push to bigger things.

Well done to everybody and I hope that you enjoyed this unique occasion as much as I did.

Tony Nicholls GAvA



Vince Nevin



Nigel Morris



David Calow



Russ Proctor



Richard Thorne



Tim O'Brien



Steve Mazurek



Robert Calow



Trevor Colegate

MIDLAND REGION MEETINGS



Sunday Air Show day

I did say early start which meant being up at just gone 4am and making sure I was at Cosford no later than 6.30am. Our small group met up at about the same time with several staying overnight at a local hotel. Parking was all pre arranged and our passes for the weekend provided simple access. En route to the VIP enclosure a breakfast baguette of Bacon and Egg was taken on board to start the day properly.

The VIP enclosure was positioned towards the end of the main runway where we were welcomed and directed to the marquee entrance and introduced to several RAF officers who were looking after the days proceedings. We soon felt quite relaxed and at ease with everybody being so helpful and friendly.

I could perhaps fill another couple of pages with how the day went but in brief I will just say that it was a real pleasure and privilege. We met or were introduced to many RAF and other dignitaries and all seemed appreciative of our presence and the display of artwork. I am sure this opportunity has provided a wonderful profile of the Guild and its members.

I can only conclude as Secretary in first thanking Group Captain, Tone Baker, OBE, Station Commander, RAF Cosford for his generous invitation and support to members of the Midland Region. To Sqd. Ldr. Chris Wilson for his help, support and guidance and for making us feel so welcome and comfortable and for his time spent making the arrangements with organiser Phil Hadley. Indeed everybody at RAF Cosford who made the weekend so memorable.

Tony Nicholls GAVA



From the very early start to the taking down of the exhibition. A day to remember with some of the greatest aircraft on show and providing the Guild and its members a great profile!

Newark Air Museum Weekend

Saturday 16th -
Sunday 17th June

Many long serving members will recall that the Guild used to hold sketching weekends and 'get-togethers' at venues which would rotate throughout the various regions on an annual basis.

Indeed, I have heard tales of the popularity of these events which I understand have not been held since before 2009. (or maybe earlier).

And so, during the latter part of 2017 when planning the 2018 calendar of events, we thought it would be worth trying to resurrect the idea of having a weekend event again.

Within the Midland Region we are fortunate in having the fantastic museum at Newark, which has a tremendous selection of aircraft – both outside and also under cover. This gives really good flexibility when considering the vagaries of the British climate (although this year has been exceptional).

In Newark we felt that we had a venue which would admirably suit the concept of a Guild weekend. The Museum itself could accommodate a good turnout of members, within easy distance of the museum is a broad selection of hotels and B&Bs, and – most vitally – an excellent local hostelry that could provide sustenance for the Saturday evening get together.

All the ingredients being present, it was down to the detailed planning.

The Midland Region visits Newark every year as our two stalwart members, Ron Freeman and Brian Ward are also members at the Museum.

Ron and Brian always ensure our visits to Newark are special, not only because of their hospitality and welcome, but also because of the delicious cakes their respective wives bake for us. It's a real treat is our visit to Newark.

With Ron and Brian's help, we fixed the date for the weekend of 16/17 June and very soon after, we had highlighted the Lord Nelson at Winthorpe as our venue for the Saturday evening.

A more detailed report follows of the activities over the weekend, but for now I would like to express our thanks and appreciation to a few people for ensuring the weekend was a success.



Roz and the team at the Newark Air Museum, Brian Ward, Ron Freeman and their good ladies, the staff at the Lord Nelson at Winthorpe, Dave Burchett for his pub quiz and various events during the sketching days and the support of all the members who were present.

The weekend was agreed by all to have been a real success and the Midland Region will be holding a weekend event at Newark again in 2019 – at the moment it is pencilled in the calendar for the beginning of September.

More news on that will follow in time, but for now we extend an early invitation to members from other Regions to join us in September 2019 when you will assured of a warm welcome at Newark.

Phil Hadley
Midland Region Organiser



MIDLAND REGION MEETING

Saturday sketching

As well as two days of sketching and painting at Newark, we held several other activities to add interest and encourage our abilities as artists.

In keeping with the tradition of the Midland Region, prizes were awarded on both sketching days and also during some of the other events over the weekend.

After introductions and the usual refreshments, the first special event was a demonstration by David Calow GAWA. We were shown several of David's trademark pieces of artwork, all drawings with a ballpoint pen and with the addition of coloured crayon and the all-important whiteout pen.

David also went through the importance of different coloured papers to enhance the result.

We were all then given a piece of A4 grey paper, a ballpoint and a whiteout pen and tasked to go off to all parts of the museum for an hour and see what happened.

On our return David went through the sketches with us and the resulting work I am sure, surprised us all as it was clear that this technique had pushed us into a new area very quickly!

David awarded a first prize of a pencil set to John Layton-Matthews who was visiting with his son for the day.



It was then time to sally forth and explore the museum site and the various hangars and exhibits.

However we did not go to the areas we wanted! Dave Burchett had been very industrious and supplied some brown envelopes marked A, B, C & D. After each choosing one, we saw inside that they contained a map of the museum which gave an option for specific aircraft outside (red) and areas within (yellow) the hangars to choose from. So with decisions to make, off we went!



The usual crit took place during the afternoon with Messrs R Garner and A Nicholls in charge and Mr D Burchett assisting. With 20 artists producing work from a brief, it was fascinating to see how decisions had been made as to which aircraft had been chosen and if it was in the open or in one of the Hangars.

With media ranging from watercolour, oils and acrylic to coloured crayon, charcoal pen and gouache, it was obvious that everyone had enjoyed the challenge. The winner chosen by the critters was Russ Proctor and his line and wash Vulcan who received a copy of "Sabre to Stealth - 50 years of the USAF".



Saturday evening

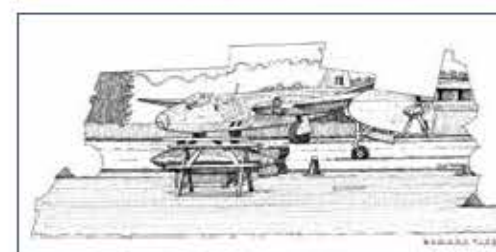
It is traditional on Guild sketching weekends to go out on the Saturday evening to a local hostelry for some fine food and drink.

The Lord Nelson at nearby Winthorpe was chosen and a beautiful summer's evening saw 14 members assemble upstairs in a private room.



Whilst waiting for desert, Dave Burchett had compiled a pub quiz to keep us entertained. We split into small groups and the questions were based on Aviation, Art and the RAF, but some extended into Music and Film.

After impressive scores, it came down to a tie-break, the eventual winners being team Russ Proctor and Tim O'Brien. Russ and Tim were 'Quiz Heroes' for the evening receiving the trademark chocolates, and everyone else received a retro lollipop as runners up!



Sunday sketching

The Sunday Sketch-day attendance was 10, but it was also Father's day which may have affected the numbers.

The exercise for the start of the day was full figures sketching, with the aim of encouraging people to be included in members artwork.

Again organised by Dave Burchett, we were given a quick introduction and given the medium to be used - Normal plain sketching paper and 'Carpenter's pencils', pencils that when sharpened have a chisel edge enabling a variation of thicknesses of line. We were also given some sanding paper as our sharpening tool!

As it was a nice day, and the number attending was small, we went outside to the picnic tables. Dave was happy to model and wore a hi-vis vest and a baseball cap for authenticity. He took on the role of the chap in charge of the aircraft carrier flight deck holding the batons!

We started off with a 2 minute warm up sketch, followed by a 3, then 5, and finally a 10 minute sketch that included surrounding features to demonstrate scale and perspective. Dave's pose altered between sketches.

Instead of a full crit after this exercise we went back into the 'HQ' for refreshments and had a group debrief on all the work, discussing and offering tips where necessary. The subject of hatching and shading was discussed, and it was noted that some work was left-handed due to the direction of the hatching. There then followed a discussion on handedness and the merits of practising to be ambidextrous! A comment was made that some quick sketching should happen at the beginning of all our sketching days to limber us up for the real thing!



The artists came back again with an impressive range of styles and subject matter chosen by themselves...

It was then time to go out to the various areas of the museum and do our own drawings, sketches and paintings. No envelopes this time!! The work produced as ever was of a high standard and David is to be thanked for all his hard work in making the Sunday such an interesting day for the small but committed group that came along. It was decided that Vince Nevin's two sketch book images of the Dove and Anson should win the prize of a graphic pencil set. All in all a very worthwhile day and a very successful weekend.



Quick sketches of Dave B!



Footnote: During the day Phil Hadley spotted Graham Vale from Donington Aeropark arrive with his truck and trailer. Graham had been sourcing parts for the Newark Museum and managed to find a new tail section for their incomplete Puma exhibit. Phil and Dave were recruited to help unload the rather cumbersome piece, and look forward to having the chance to sketch the completed airframe in the future!

Dave Burchett
Robert Calow GAWA



EAST ANGLIAN REGION MEETING



Norfolk and Suffolk Air Museum, Flixton

Sunday June 18th

As Jock put it "We few we happy few". Just 5 of us turned up at Flixton on Sunday, noting that the Museum doesn't open on Friday or Saturday.

We all had a thoroughly splendid day out. It was made particularly memorable by the presence of Mike and Vicky Gunnell. Mike's first venture out on a sketching day for a very long time. A delight to see him there and I'm sure that all who know them both will be so happy to welcome them back to the group. We hope to see more of them as Mike grows stronger.

Both Flixton staff and the General Public were glad to see us at work, as one lady put it to me "That's good that is almost lifelike!!"

The weather was kind to us and the sullen looking clouds gave us a miss. Overall a decent temperature without a lot of glare - a good day for working outside.

A few images of the day just to prove that we were there. The round table crit in the NAAFI was good humoured and very useful. David had a crack at the Super Sabre in watercolour and used candle wax to give texture to the ground. Lots of movement in his painting I think this time. Jock opted for a study of the Javelin in pencil and produced his usual accurate drawing.

I had a go at the MiG15 in acrylic and managed to keep it inside the bounds of the board for a change.



Good to see Mike and Vicky again at a sketching day

Normally, I send bits of the aircraft off the sides! David also brought in the preliminary sketches of the Sports tourers - Jaguar and aircraft, his presentation drawing for a commission. A Superpiece of work that we all admired.

Flixton is a truly interesting museum. Recently revamped interior displays have revitalised the hangar area. There is a wealth of subjects and the staff are very welcoming.

If you can pay them a visit.

Mike Daley MBE AGAvA



NORTHERN REGION MEETING

Solway Aviation Museum Carlisle Airport

Saturday May 26th

Weather conditions can so often affect a sketching/painting day and the remembrances of a visit to a venue. Our previous time at the museum at Carlisle was a day of grey, low cloud and rain. Since most aircraft were outside it made for a miserable time. Perhaps this may be a reason why it we hadn't been there since...

Saturday 26th May saw our return to Carlisle Airport and the Solway Aviation Museum, on a much more appealing day; warm, sunny and positive. Our members arrived at the museum eager to meet up and see what was in store for the day. Minimum travel was about 115 miles and the longest about 260 miles, with members coming from the extremes of our region. One request was for everyone to bring paintings with an RAF based theme so that we could mount a 'pop-up' or 'flash' exhibition. The Museum publicised it on social media which attracted extra visitors for the day.

After early arrivals, we were all keen to get the day started properly. Our hosts greeted us and made very welcome with free tea and biscuits. Those with paintings put them up on stands, easels and chairs and it made for an impressive impromptu display. As we hadn't met up for a while - due to long distances between venues, we all felt Carlisle made for a handy mid region spot to meet up in future. It was also good for members and new members to get acquainted, perhaps more important than the actual 'work' involved.

The Museum has a decent array of aircraft in its collection. Outside there were such gems as an original Sikorsky S55 (precursor to the Whirlwind), a Sea Prince, Phantom FGR2, Canberra, Jet Provost, Meteor NF14, Hunter F51 etc, but star was of course Vulcan B2 XJ823. As it turns out, our host Museum Director Stephanie is part owner of the aircraft and was able to offer interested members a tour of the cockpit! For those who decided to sketch or paint there were several interesting angles to view the aircraft, with differing heights and positions and the aircraft all nicely spaced out.

Paul Warrener concentrated on the Meteor. He created a front view and transformed it from a static piece into one bursting with energy and ready for take off. Paul used his unique 'sketchy' technique to bring it to life, shimmering

in the heat. A lovely piece of work - worthy of submitting next year Paul!

Alan Pearson decided to portray the Phantom from a front 3/4 view. He chose a difficult angle, with the nose prominent. His accurate pencil sketch became an ink line drawing as a reference - to be used for a future painting perhaps.

Allan Perera-Liyana chose the same aircraft as his second image. His first, the Pembroke was captured in a pencil sketch concentrating on the cockpit and engines/propellers. Allan's Phantom was done as a watercolour using great imagination and technique to show the aircraft at height in a dramatic sky. It was great to see him developing two works in shortish time.

Peter Lane (his first meeting and coming all the way from Anglesey in Wales) decided to work with the Sikorsky. His first sketch in years was an accurate rendition of the helicopter. While it was detailed in shapes, form could be improved with some more contrast in the shading. Peter's story is quite interesting in that he was an aircraft painter by profession (in the RAF) including time at St Athan working on historic aircraft. So we now have an aircraft painter painting aircraft!

I decided to tackle the Lightning F53 from an unfamiliar angle: the port rear 3/4 from a low angle. Sometimes when you think you 'know' an aircraft... It took some working out and to make it work. My sketching forced me to view details and shapes I'd not noticed before.

After a short crit we viewed several paintings brought in by a visiting artist. His aircraft paintings were of a varied selection but he knew what he was doing and drew encouraging remarks from all. This was to such an extent that Geoff could well join our ranks.

We brought a fair selection of framed RAF paintings and drawings which gave a good display in the room we



used as a base. It was good that we were able to show some of our works to the public - giving the Guild some valuable exposure.

A few of us brought paintings for comment and even a very early painting for next year (excellent work from Ian Boyd and Alan Pearson included). All too soon it was time to depart: Neil and Paul Warrener back up to near Inverness, Allan and Sheila to Auchterarder, Kevin and Donna to Saltcoats (Ayrshire).

Graham Henderson GAvA



SOUTH EAST REGION MEETINGS

**BROOKLANDS
MUSEUM**

Brooklands Museum Saturday June 9th

The South East Region returned to Brooklands Museum for their second painting and sketching event of 2018. Despite my email and post out reaching well over 120 GAvA members, it was a somewhat disappointing that just nine members arrived at the museum as the gates opened at 10.00 am.

Since our last visit to Brooklands, much has changed as the WW2 'Bellman Hanger' has been dismantled into its component parts, looking like a giant Meccano set. It was then re-located from and the Finishing Straight location. The parts having been restored and repainted, were then reassembled on a position alongside the famous concrete of the world's first purpose built motor racing circuit. The expanse of concrete revealed gives the visitor the clear view that the racing drivers experienced from 1907 until 1939, and gives the Museum more options when organising events and Brooklands period vehicles.

The Bellman Hanger was showing the ravages of time and providing the local pigeon colonies with a roosting location. Not ideal with aircraft exhibits including the Loch Ness Wellington in the firing line. The move gives an opportunity to patch up the gaps for a new 'Aircraft Factory' exhibition.



The Weybridge area in Surrey appears as typical 'Stockbroker Belt' and has always been associated with the well-healed. But until the mid-eighties the site was also home to Vickers, BAC and latterly BAE. Thousands of people were employed at Brooklands, so it was fitting that the achievement of that loyal workforce has been recognised in the new 'Aircraft Factory' exhibition. Alongside the Bellman Hanger a new modern-style hanger 'The Flight Shed' has been constructed to house some of the aircraft that were formally packed into the Bellman.

These include aircraft that can be moved outside, and in the case of the Sopwith Camel, started up on special days.

The 'Aircraft Factory' exhibition is very well laid out and informative, but as is so often the case, the lighting hasn't been designed with us artists in mind. In the new 'Flight Shed' however things are better with plenty of natural light giving a new area for artists to work all year around. Most of our group however chose to take advantage of the fine weather and work outside in the airliner park.

Brooklands Museum must have the finest collection of airliners anywhere in the UK with the full 'Weybridge set' represented; Viking, Varsity, Viscount, Vanguard, VC10, One Eleven and Concorde. We don't get the challenge of working with airliners very often and to be able to work amongst the large aircraft is an opportunity not to be missed.

The British Air Ferries Viscount was a popular subject. I tackled the aircraft for the first time at a sketching event and eventually managed what I considered, a reasonable rendition of its characteristic shape. David Livesley worked alongside me and did a fine ink and watercolour drawing of the same aircraft. The Viscount also appeared in the group watercolour by John Rosam and the detached Viscount nose became the subject of one of Jeremy Linton's characteristic sketches.

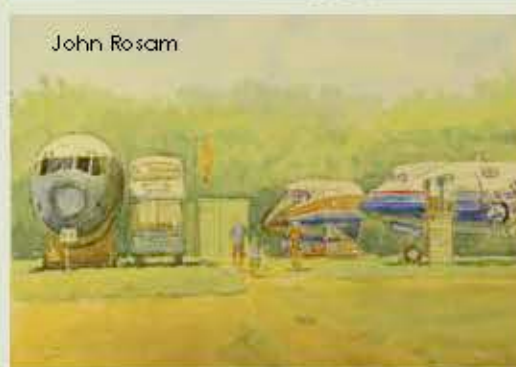
The VC10 was chosen by Chris Tyler and the BOAC VC10 nose / part fuselage along with the BOAC double decker bus chosen by Jeremy for another rapid drawing. Ken Farmer worked on the Varsity producing a very tidy water-soluble pencil drawing. Brian Miller also chose the Varsity, he worked in pencil and the resulting drawing was very well executed.

Richard Hawkins chose a montage of associated bits from the Viking which is currently undergoing some work. The composition was suspect, something of an experiment for Richard, his resulting watercolour was, very much work in progress, it was an interesting choice of subject that prompted quite a healthy discussion at the review.

The only artist venturing inside the 'Aircraft Factory' exhibition was David Stilling. He chose one of the better lit aircraft, the Sopwith Tabloid Floatplane. It's a great drawing subject as some of the fabric has been removed on the fuselage and wings. But as David found out, light on the subject is one thing having enough light to see what you are doing is more important! In the circumstances David did very well.



Brian Miller



John Rosam



David Livesley

The Museum kindly made an education room available to us for our review meeting and we collectively discussed what had been achieved over an excellent and enjoyable day's work.

I'm planning to arrange another visit to Brooklands in 2019, it's such a great place to sketch and paint, with the new undercover facilities, it's become an all year venue. Let's hope on our next visit we at least get enough people to qualify for the group entry rate.

Richard Wheatland GAvA



Ken Farmer



Jeremy Linton



Richard Hawkins
and his Viking
montage



Ken Farmer in
action

Aero Expo UK 2018 Saturday June 16th

Following on from Brooklands the SE Region held their third painting and sketching event of 2018 at the 'Aero Expo UK' show at Wycombe Air Park, formally known as Booker.

This event dedicated to the world of private flying has become something of a regular venue for the SE region artists, as once again the organisers kindly invited us along for a day's sketching at their event.

Aero Expo gives us a chance to work on some rather different subjects, the modern world of composite construction has certainly given rise to some interesting aircraft shapes. Helicopters are a strong part of the event with the event hosting the British round of the Helicopter World Cup during the morning. Following a lunch break we were treated to an hour long air display.

It is a more public environment for us and our artists certainly attracted some interest from the public attending the event. There were just six of us this year Katie John, Ken Farmer, Ted Griffin, David Stilling, John Rosam and myself.

Ted Runciman was also visiting the show hoping to get to see the gliding display pilot Guy Westgate. Guy has been the subject of a couple of Ted's recent paintings and where better to track him down than Aero Expo, where he was due to display the two ship AeroSPARX Grob 109 powered gliders during the afternoon. Ted had his camera along instead of his pencils, thank you Ted for your photographs of some of our artists in action.

Subjects were varied as always with Katie and Ken working on helicopters, David and John went for a very smart Daher TBM 930 executive aircraft. Ted Griffin's choice was a Chipmunk and I was attracted to the International Auster club Stand where an Auster spotter plane in its Army livery was displayed. The Auster owner showing some interest in my rendition, saying although he had seen his aircraft being photographed many times, this was the first time he seen it sketched.

I think we were all pretty much done in time for the air display, which opened at 2.30pm with the impressive sight of a Westland Wasp helicopter display, followed by a fine selection of spectacular aerobatic displays. We closed our enjoyable day with a brief revue of the day's work, held just inside

AeroExpo^{UK}
THE UK'S FESTIVAL OF AVIATION

the open doors of hanger sheltering from some light rain, something of a novelty in this long dry hot summer.

An excellent day at Aero Expo UK once again, many thanks to the organisers for our invitation, we look forward to another visit next year, hopefully with a few more artists joining us.

Richard Wheatland GAvA



David Stilling



Guild Vacancies

With Janet's retirement from Guild activities after the next AGM, a number of vacancies will have to be filled URGENTLY. If you feel that you may be able to help in any way please contact me or a member of the Committee.

Andrew Latham GAvA

Treasurer

An officer of the Guild, responsible for setting budgets and supervision of the financial activity and annual accounts. Bookkeeping is covered along with day to day transactions regarding sales and commissions.

The Treasurer, with the Secretary and auditors is also responsible for preparing the Annual Returns required of a Friendly Society.

AGM

Assisting the Secretary in preparing written materials such as agenda, trophies presentation and notes for subsequent publication.

Annual Exhibition Manager

Organising the invitations for private view, reception on opening day, daily presence in the gallery of sales team, stewards and demonstrations. Ensuring timely delivery of catalogues, posters and exhibition cards, other publicity materials and delivery of other exhibition paraphernalia from the store. Supervising the whole week. Ensuring clearance of the gallery at the end of the week, including dispatch of sold works not collected.

CAPTION COMPETITION

SUMMER 2018

WINNER from last issue!



Photo: admiller.com

We didn't see this one at Cosford...



Every time I marshal one of these, it just blows me away... **Eric Humphrey** AGAvA

Runner up:

'Planeasauriogoctapropontop'
Trevor Colegate AGAvA

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NEXT QUARTERLY NEWS DATE FOR 2018

Issue	Autumn 2018
Copy to Editors	Mid Sept 2018
Est Dispatch	October 2018

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Eric Ravilious - war artist

The British designer, engraver and artist Eric Ravilious has long been a favourite of one of your Eds, in particular his work as an official War Artist in the second world war which resulted in many aviation subjects.

As an Honorary Captain in the Royal Marines, Ravilious first painted naval scenes, but after moving to the Royal Naval Air Station at Dundee and then RAF Debden and Sawbridgeworth in early 1942, the artist learnt to fly in a Tiger Moth and produced many watercolours of the aircraft around him.

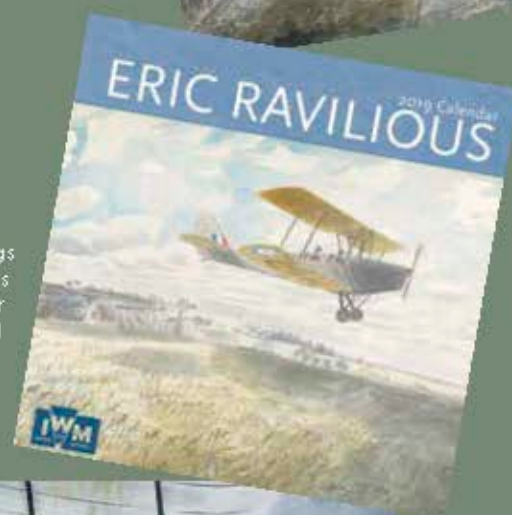
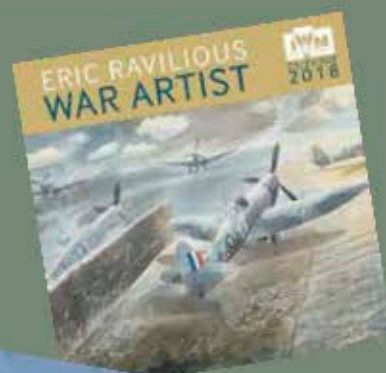
As an aviation artist Ravilious seems not to be always concerned with accuracy. It's the overall composition and atmosphere that is important, captured in his trademark watercolour style.

In late August 1942 Ravilious went to Iceland and on Sept 2nd accompanied a crew in a search mission for a missing bomber. His aircraft failed to return and was later declared lost in action.



The artist's legacy of designs, engravings and landscapes show what a tragic loss Ravilious was to British art but his war artist work also leaves a lasting memorial to those who took part in the hostilities.

Robert Calow GAvA



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Eric Ravilious website can be found at: www.ericravilious.co.uk

Oil portrait of Eric Ravilious by Philip Bliss c1929. Image copyright: Providence and Rosalind Bliss.

