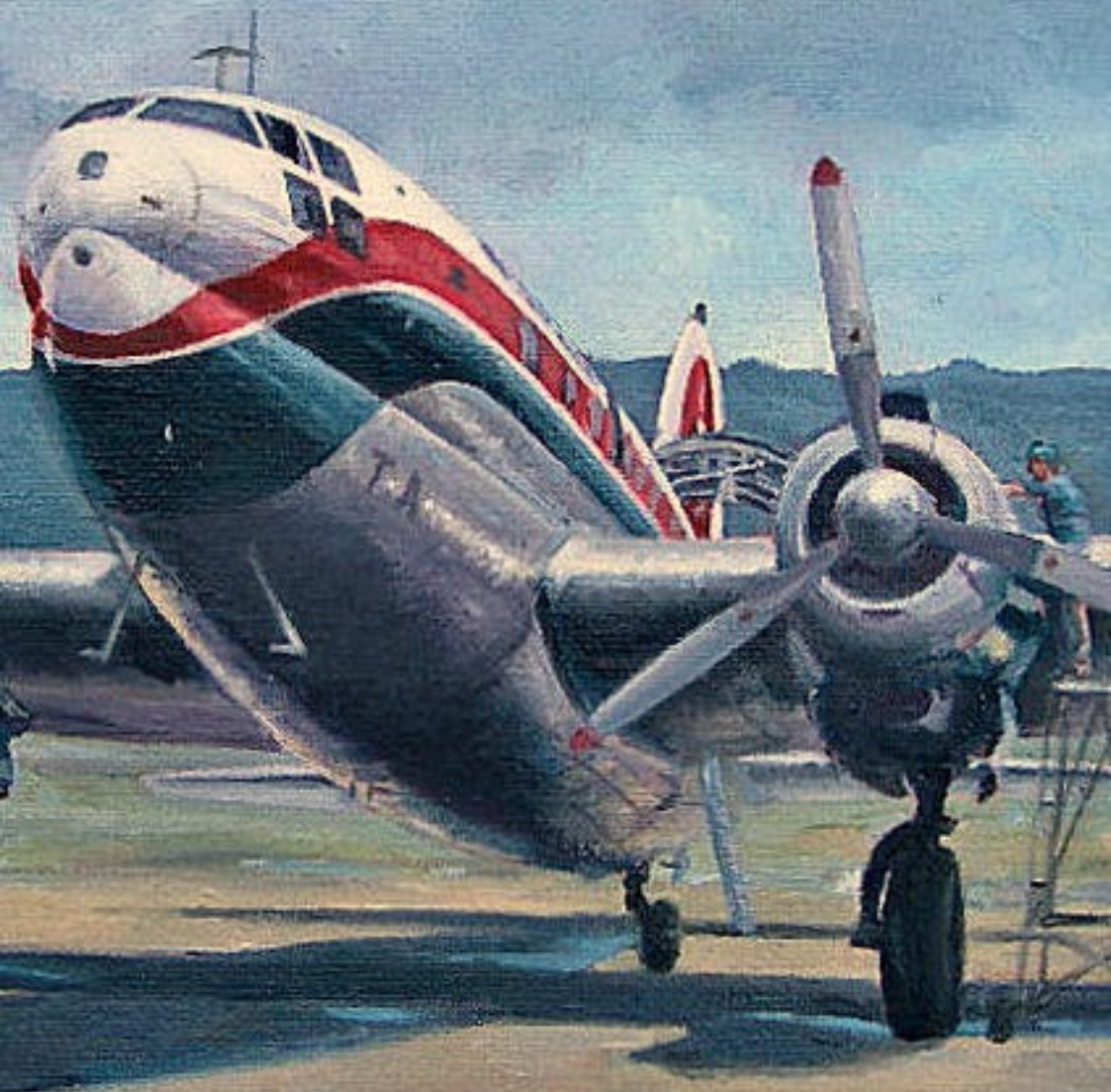


MAVAS

THE MAGAZINE OF THE
MANCHESTER AVIATION
ART SOCIETY

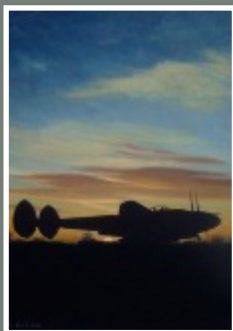


ISSUE 76 MARCH 2013

EDITORIAL



*Cover image
"Bolivian Beauty"
by Ron Leigh
Cover as you might
have noticed is a
cropped version of the
above oil painting*



Rear Cover Image
"P-38 Sunset".
By Ron Leigh

As predicted February saw some sadly defunct airlines resurrected in paint. Unfortunately my efforts were scuppered by the weather, however looking at the photographic evidence there was a strong entry.

We are glad to feature Ron Leigh who has a lot of friends amongst American veterans of WW2 and at one time painted B-17s exclusively. Now he is extending his range and painted the grand old lady on the cover.

We decided to tell members about why we have a Jim Mackendrick Trophy as sadly there are few left who remember him.

Rob Knotts has joined the discussion about electronic aids for artists and reveals a online service that could benefit us all.

Members who enjoy the magazine could perhaps give some thought to providing suitable material which is in short supply at present, otherwise we will be reduced to using the Editor's holiday snaps. Thanks in advance,

Happy and successful painting.

Dave

If any member has an objection to the Society holding Membership records on a computer and using the information for society purposes deemed suitable by the Committee, eg; the production and distribution of a membership list, please notify the Editor

CONTENTS

Meet Ron Leigh who tends to paint American warplanes	4
December Meeting - Market place and Mince Pies	8
January Meeting - Quiz Night	9
February Meeting - MAVAS Trophy	10
Ron's Grand Day Out	16
Jim's Last Gift	19
Workshop - Ossie Jones and Acrylics	22
Rob Knotts and Electronic Aids in Aviation Art	26
A Timely Reminder	29
The Barton Barter - Keith Stancombe's up in the Air	30
News Round	32
Diary Dates - keep up to date	33

Artist members who are unable, for whatever reason, to deliver their entries to competition meetings can have a maximum of two works included in the MAVAS website Gallery.

These works will not be included in the competition, nor will they appear on the Museum display panel, but the usual details of title, medium, artist and price must be supplied to Editor, Dave Bates.

In addition, Dave will require good quality photographs or digital images of the work in question, i.e., sharp, having accurate colour, no frame showing and without any reflections or shadows. Images that fall short of these standards will be rejected. Digitals need to be sized 4.5ins wide, height to suit and 200dpi.



I have always been interested in aircraft. One of the first impressions was of my Father who was a transport driver for Hawker Siddeley Dynamics taking me to Manchester Airport. We waited for some cargo and, whilst waiting, a DC-3 taxied in just feet away, the sight and sound was impressive. Another milestone was my Father taking me to Barton Airshow in the early seventies where, amongst many other aircraft, we saw a Short Belfast do a display. Then a very special visit to Squires Gate Airport in 1970 (I was aged 9) - again with my Dad - where we walked (or climbed through) a Lancaster Bomber. This was the best experience for a young lad and sitting in the pilot's seat I thought I was King of the World as the Lancaster seemed to sit really high off the ground. I think it was the early 70's that we all went to Woodford Airshow and saw the Concorde Prototype do a flypast. I think I was pretty much hooked on aeroplanes by that time, building several Airfix Kits and reading about these interesting craft of all shapes and sizes in *Fight Magazine*.

I am pretty much a self taught artist but have had lots of feedback from Crits and the occasional workshop. The main lessons I have learned have been from MAVAS Members and particularly Charles Thompson who has given me much advice via e-mail about colour mixing, aerial perspective and good composition.

Behind Ron "Hurricane and Cloud Study"

I paint purely as a hobby when my work in NHS Healthcare allows. I have been painting for approximately fifteen years and became interested in aviation art around 1995 because of its emotive and aesthetic appeal and the challenge to create scenes which cannot be captured in photographs. Some time later, I became aware of Manchester Aviation Art Society. I think I saw a demonstration in a tent at Woodford Airshow and that may have been my first contact with MAvAS. The next time I believe I picked up a flyer somewhere and decided to check it out and joined in May 1999. Since then I have enjoyed participating in several MAvAS exhibitions. I work exclusively in oil paint and have recently started to use Alkyd oils to help speed up drying and therefore production times.

Being married and having a 21 year old daughter at University certainly does keep one busy and with working 12 hour shifts my painting time has been dented somewhat. I still have an excitement for creating a great composition and the subject matter usually includes a B17 or a P51 Mustang - even better if a pretty landscape and a church tower is involved. I am a member of the 100th Bomb Group Museum in Norfolk. This B-17 outfit flew from Thorpe Abbotts and I have been lucky to meet and become friends

with several veterans and their families. I have done several B17 paintings that I have given to veteran friends which gives me a very good feeling and is my way of saying "thank you" for the sacrifices they made for us in World War 2.



Above "Navigating England"

Thankfully I met and befriended a Lancaster engineer, Arthur G. Smith, who was instrumental in setting up fundraising for the new Bomber Command Memorial in London so I thanked him also for the freedoms veterans have won for us.

I have travelled widely in the USA and met many fine people and my friends there have taken me around many aviation museums. In May 2012 I went to Arizona and from there a friend drove us to the Chino Airshow which was great fun. At the end of this holiday I was fortunate to be invited to fly in a Beech Bonanza. I flew it for around 20 minutes in mountains near Phoenix. As a thank you to the owner pilot I am currently doing him a painting of his A36 Bonanza, a welcome change from B-17s!

I have enclosed a few paintings, some of which you may have seen, again mainly being done as gifts for friends. I am keeping the Mustang painting "Beautiful Marinell" for myself. I correspond with the lady who lives in New Hampshire USA and whom this Mustang was named after. I feel very grateful to have joined MAVAS and made friends and learned and enjoyed such a lot in the sphere of Aviation Art .



" Beautiful Marinell "



Above "Final Days of the Meathauler "



Right "Time for Home "

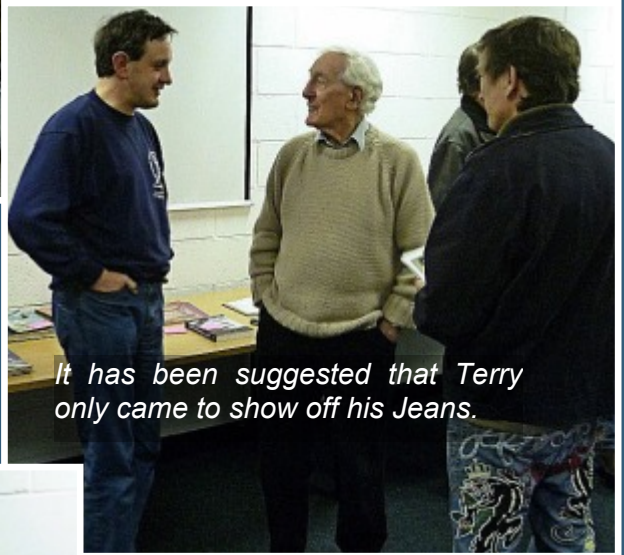
DECEMBER MEETING



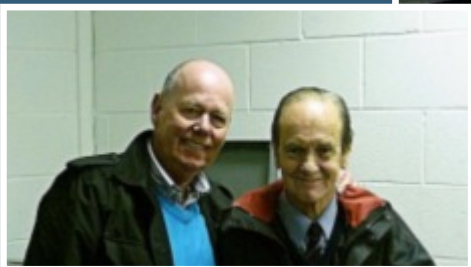
This meeting was devoted to our annual Xmas event when members bring along items to sell or swap and generally have a chat about the years` s activities and our ideas for the future. For various reasons, both Manchester centre and the Motorways were



exceptionally busy on the night but, nevertheless, eight members managed to attend. In spite of the low attendance



It has been suggested that Terry only came to show off his Jeans.



the evening went very well with lively discussion and several sales of goods being made. Altogether a pleasant event.

JANUARY MEETING



Our first meeting in 2013 was a Quiz Night that addressed the subject of Civil Aircraft Livery. Our Host, Peter Flitcroft, had prepared forty questions that

were presented as a Powerpoint slide show and the ten members present had a challenging and amusing time attempting to provide the correct answers. Peter`s efforts showed that this is a vast subject that

covers many years and deals with dozens of airlines, many of which have long gone or have been swallowed up by mergers and so on.



It is all credit to winner Colin Taylor that he managed to answer no less than twenty of the questions in contrast with the writer who could only manage a paltry six!



Ed...Some person with a pure motive - jealousy? - Suggested it was his seating position rather than his years in civil aviation that gave him a winning edge.

February Meeting

MAvAS TROPHY 2013



Defunct Airlines

In spite of the poor weather, 16 members attended and 21 paintings were provided by contributions from all 16 members present. One painting was withdrawn after the competition, thereby leaving 20 for the panel.

The winning painting, which was selected by consensus, was Peter Nield's "BEA Vickers Viking 1951" with Terry Jones' "Hillman's Airways Rapide" coming a close second. Sharing third place were Peter Grove with his "Imperial Airways DH.50" and John Williams with "No Longer Connecting". Following the presentation



of the MAvAS Trophy by Chairman Peter Flitcroft, a general criticism session was carried out by Colin Taylor with assistance from the Chairman. New paintings were assembled on the panel next morning by Peter Grove, Colin Taylor, Keith Stancombe and Peter Nield. Notably, Jules Holland was welcomed as a new artist member this evening, having travelled in from Pontefract. We hope that Jules will enjoy his time with MAvAS.



The winning painting "BEA Vickers Viking 1951" by Peter Nield



Left Terry Jones` "Hillman`s Airways Rapide"

Bottom left "Imperial Airways DH.50" by Peter Grove

Bottom right "No Longer Connecting" by John Williams





Left Ron Sargeant's

"BEA Ambassador"

"South American Tudor"

"Continental Viking"

"Air Bridge Freighter"



Following the presentation of the man Peter Flitcroft, a general commission by Colin Taylor with assistance



"Wings over Funchul" by R

*"Imperial Airways HP42"
By Paul Rose*



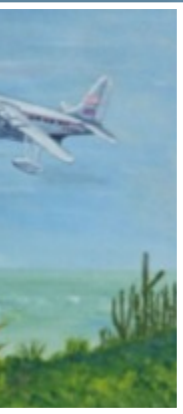
"BEA Viking and Migs" by D. Taylor



*the MAVAS Trophy by Chair-
crit session was carried out
from the Chairman.*



Peerless Viscount by R. J. Rumbold



R. J. Rumbold



"Landing at Liverpool" by C.G. Taylor



Aérospatiale-BAC Concorde

First flight 1976
Entered commercial service 1976
New York JFK to London Heathrow: 2 hours, 53 minutes
Last flight 2003



De Havilland Dragon Rapide "G-402"
Operated by Imperial Air Transport
(a division of the Imperial Post Co.)
to transport mail, rooms and other
perishable cargoes between
Ireland and Liverpool 1924-1961

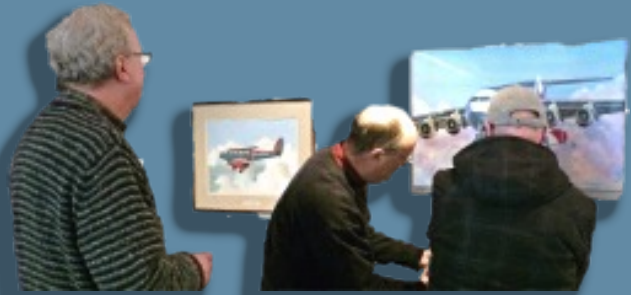
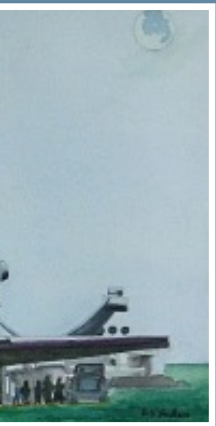


Clockwise starting above
"Eagle Airways" by T. S.
"Br. Cal. 111 and Air UK
"Aeronaves Constellation
"Space Shuttle Last Ret
"Speed Birds" by J.Ham
"Dragon Rapide" By S. K
"Speedbird" also by S. K





e
smith
"K Herald" by C. Jones
on" by T. Jones
urn" by R. S. Jackson
mond
Kerry
Kerry



New paintings were assembled on the panel next morning by Peter Grove, Colin Taylor, Keith Stancombe and Peter Nield.

Ron's Grand Day Out



Dear Members and Friends - here are few photos from Saturday 1st September, 2012. I had the opportunity to fly in one of Maurice Hammond's P-51 Mustangs from Brighton Airfield in Yorkshire, which is 20 miles South of York. Maurice Hammond normally flies from Hardwick in Norfolk but as he was visiting Brighton for a Fly-In, he invited me to fly from there which saved me 170 miles of driving to Norfolk. I have been to the Brighton Fly-In a few times before and recommend this charming grass strip and flying club which is the home of the Real Aeroplane Company.

The two Mustangs had been delayed flying up from Norfolk due to low cloud so we were not sure if they would come or not. Around two o'clock, we suddenly heard and then saw the two P51's roar over the hangar next to where we stood. They were quite a special sight. The sound is also amazing and has been sometimes called "The Sound of Freedom". I was getting a little nervous about flying in one of these high performance fighters.

The pilots had a cup of tea and chatted to the locals for about an hour and then Maurice and his team pushed one of the Mustangs called "Janie" on to the taxiway for start up and I was prompted to go and jump in and strap into the parachute and harness and receive the safety briefing.

I was told "make sure you are clear of the aircraft before pulling the chute" and, "if that`s difficult, Dave will turn the aircraft upside down so you can fall out". Strangely I did not feel



nervous at all after the briefing due to having great confidence in the pilot, Dave Evans, and the well maintained Rolls Royce Merlin.

Taking off about 3-15pm, the initial impression was one of the deafening roar and vibration of the Merlin, even with headphones on. We gained altitude along the Humber Estuary, flew past Hull and then met the North Sea around Flamborough Head and Bridlington. After ten minutes, Scarborough floated by on our left wing and five minutes later we passed the old fishing port of Whitby. We then turned left over the North York Moors and checked out the North York Moors



Steam Railway and some beautiful valleys, forests and swathes of purple heather dotted on the vast moorlands. The weather had started out a bit hazy with medium level scattered cloud but as we headed

back south via York to Brighton the weather improved. We flew over the Air Museum at Elvington and I spotted a Victor and a Nimrod parked on the ground. I could make out York Minster in the distance as we circled York. Several minutes later we were back at Brighton. Dave Evans, the pilot, put the Mustang into a dive at about 340 mph and pulled "Janie" up into a 3.5g loop with a roll off the top.

Due to the speed of the Mustang, the g-forces came on very quickly in the first half of the loop and my body felt three and a half times heavier than gravity. Dave put the Mustang into another dive then into a couple of wing-overs followed by a roll. It was quite an experience doing the aerobatics and I would compare it to being a little like being on the "Waltzer" ride at a fair-



ground . The best bit was doing a topside pass to the crowd on the ground at Brighton as there was not too much g-force involved there. I am in even more awe and respect of what veterans endured in WW2 after the brief aerobic manoeuvres I experienced. They flew long missions and had the stress of meeting the enemy when they were over Germany and the chance of being killed in a dogfight. Mechanical failure and the threat of being a Prisoner of War were also distinct possibilities.

My wife Andrea enjoyed watching the whole thing and after landing and taxiing back we enjoyed having a good chat with Maurice Hammond who operates the Mustangs. In beautiful Autumn sunshine we then said goodbye and watched "Janie" and "Marinell" (Maurice's other Mustang) depart for Norfolk at 5-30pm. We then headed to York and had supper at an Italian Restaurant in the Shambles Quarter.

That was a very memorable day. Indeed, if it wasn't for being part the 100th Bomb Group Museum at Thorpe Abbott's in Norfolk which is an old B-17 base I would never have met Maurice Hammond and had the chance to fly in one of his beautifully restored aircraft.





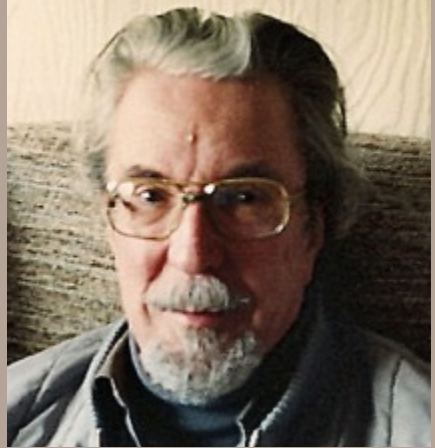
JIM'S LAST GIFT

Every June meeting for the past few years we have held the Jim Mackendrick Trophy Competition but how many members remember our old friend Jim and how the Trophy originated? Perhaps now is the time to fill in at least some of the gaps.

Jim was born on 30th July, 1920 in Old Cumnock, Ayrshire and attended the Glasgow School of Art as a day student from 1938 to 1942. His subject was Fine Art and his final year was devoted to drawing and painting. Those who remember Jim will know that he was not a man to let the grass grow under his feet and, on graduating, he responded to a newspaper advertisement inviting applications for the position of Head Teacher at the Kwame Nkrumah University of Science and Technology (KNUST) at Kumasi, Ghana, in West Africa. Jim attended an interview in London and got the job – not bad for a young man at the start of his career and an example of Jim`s spirit of enterprise and self-confidence. Once established, Jim made steady progress and, over the years, he met many notable artists, academics and celebrities. Perhaps the final highlight of his time over there was when Jim met the Queen and the Duke of Edinburgh during the Commonwealth Tour of 1961. He also experienced the turbulent events as Ghana developed and became independent in 1957. This was accompanied by increasing pressure to replace foreigners with Ghanaians and by 1960, when Ghana became a Republic, Jim was feeling the pinch and at Xmas time 1962, having reached the position of Director, College of Art, he returned to the UK.

My first meeting with Jim took place 21 years later in 1983 during a chance visit the Adult Education Centre in Whitefield where I hoped to join an art class and learn to paint aircraft. Jim was standing in for a colleague and, even though he expressed the view that my choice of subject was crackers, he suggested I attended his own class in Bury. This was my good fortune and, from thereon, Jim`s artistic influence and friendship played a big part in my life.

In September, 1984, Jim came to the conclusion that aircraft might provide a suitable diversion from painting boring naked women and he joined MAVAS. Jim`s imagination and artistic ability was a revelation and he soon became known for his generosity and willingness to help other members. His experience as a teacher and authority figure stood him in good stead and, although always striving for higher standards and avoiding mediocrity, he was able to strike a balance between serious discussion and humour. His regular `double acts` across the floor with the late Alf Ogden when giving talks were legend.



In March 1994, Jim was instrumental in reintroducing the MAVAS Magazine that had fizzled out in March 1987 because of poor support. There is no doubt that Jim`s drive and enthusiasm as Editor took the magazine to a new level and when Dave Bates commenced his first stint as Editor in March 1997, he was taking over a product that was streets ahead of earlier versions.

Jim served on the Committee as Vice-Chairman during 1994 and 1995 and as an ordinary Committee Member during 1996 and 1997. By this time, Jim had lost his dear wife Betty and, now in his late 70s, his health had deteriorated to the point where he could not attend any more. Eventually, he was taken into Bury General Hospital where he passed away on 11th June, 1998. Jim`s love of art was reflected in his decision to leave his entire estate to the Glasgow School of Art for annual

student awards in recognition of the GSA`s contribution to his personal and professional life. The first MacKendrick Postgraduate Scholarship for painting was offered in 2000.

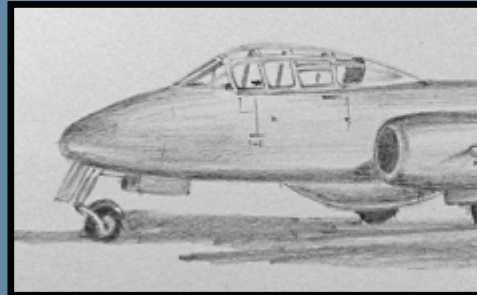
So, this is the story of Jim as we know it, but what about the Trophy? We knew that Jim always wanted members to expand the artistic content of their paintings and generally raise standards so, at a Committee Meeting in September 1998 and with these criteria in mind, Dave Bates suggested that we should hold an annual competition in his memory and we should name it the `Jim MacKendrick Trophy` competition. This was agreed but the problem then was to obtain a suitable Trophy. It just so happened that I had in my possession a small silver cup from Jim`s estate and this seemed to be ideal for the job so everything was in place. The first event was held in June 1999 when the challenge was to paint a picture to represent a piece of music. The winner on that occasion was Geoff Wright with his painting of a Catalina entitled "American Patrol". Subsequent competitions with various subjects have always been held at the June meeting. We do still have a number of Jim`s original paintings and the plan for the future is to include one per year in the June panel display, thus providing added support to his memory and giving substance to the title,

"The Jim MacKendrick Trophy".



Our thanks to Peter Trowles and Michelle Kaye at the Mackintosh Building, Glasgow School of Art, for providing archive information and guidance, and to Jim`s old colleague, Conrad McKenna, for reminiscences of his time with Jim in Kumasi.

WORKSHOP 10TH FEBR



QUARTY

The seven members who attended this workshop were P. Flitcroft, C. Taylor, P. Nield, P. Grove, R. Sargeant, R. Rumbold and K. Stancombe. In spite of the very low temperatures in the unheated Air and Space Hall, all were able to enjoy an excellent demonstration of painting by our old friend Ossie Jones.

See overleaf for step by step progression



Though it was a workshop / demonstration in acrylics, the artists worked in a variety of media and attempted to absorb the lessons into their own style.

Some of their work is shown here.



Ossie worked in acrylics on a 28" x 20" canvas and the chosen subject Squadron (West Lancs) being refuelled at Takali in Malta during the Armaments Summer Camp in 1954. The Meteors were acting as fighters against the opposing enemy Vampire FB-5 fighter bombers of 77 Squadron in a close run thing and some of the Vampires did succeed in "bombing" the Meteors. Ossie has included a couple of Vampires high overhead in the composition.



It was an R.A.F. Meteor Mk.8 of 611 Squadron, on the course of a joint exercise when on the airfield, protecting the airfield from enemy defenders, R.A.A.F. It appears to have been a success. In deference to that success, on

As usual, Ossie employed a small black and white reference photograph and was able to show how the right choice of colours used in conjunction with use of light and dark tones could bring out the atmosphere and simmering heat of the Takali scene.

If any members have visited Takali recently, they will know that it is now a National Park, having closed as a major airfield in 1968, and the Malta Aviation Museum is just behind the viewing position of Ossie's painting.





Electronic Aids to Aviation Art

By Rob Knotts

An artist translates three dimensional reality into a two dimensional representation as a drawing or painting in whatever medium is used. Oil, water-colour, acrylic pastel or pen and ink, whatever the medium the artist represents 3D forms on a 2D canvas using a combination of colour, shading, and texture. Unlike photography, artists are free to render the subject any way they like, whether it is physically "accurate" or not. They use the real world as a guide, they are not constrained by it.

The key to learning to draw is using our eyes. As children, we drew stick-figures to symbolise people. Aircraft were a criss-cross of lines representing the fuselage, wings and tail. A car could be portrayed by a box and a couple of circles. However, when drawing realistically, we have to draw what we see - we discover that people, aircraft and cars are made up of very complex shapes.

To accommodate the shapes we use contour drawing as the start of a painting, that is we draw an outline. With contour drawing, we focus on the edges - the outside of an object, the line made by a fold or shape. We need to concentrate at first on developing the outline and not at this stage to use lines to indicate light and dark. That isn't what contour drawing is about - rendering to produce shading is carried out later in creating a painting. The weight of a line, that is, how dark and thick it is, will make it jump out from the paper (if it is a strong, dark line) or sink into the paper (if it is light or thin). This can be very useful when giving the impression of something being closer or further away.

As artists we collect reference photos from which to work. This reference library is essential as successful drawing is recreating with our hand what we see with our eyes—not what we think we see, but what we really see. We decompose an aircraft into geometric shapes. Basically, almost any object can be broken down into a series of circles, squares, triangles or cylinders which can be modified. For example, an aircraft's body is just a modified cylinder, wings are flat quadrilateral shapes.

However, as we all know aircraft live in a three-dimensional world. In fact the aviation scene is even more three-dimensional than most, with aircraft able to bank, turn, climb, dive, rotate and fly upside down. A major problem to every artist is that the blank surface where the creation is presented has to accommodate the attitude and orientation of a subject's presentation. Add to this the fact that the aviation artist has to capture the 3D aviation in a two-dimensional image. Thus the artist must be a specialist in perspective, the essential tool for creating realistic 3D compositions. Target audiences are very demanding; many work or have worked with the subjects that artists portray and are critically unforgiving if portrayal does not accurately accord with reality.

In developing an accurately portrayed aviation scene an artist has to manipulate the subject so that it can be viewed from any distance and attitude, at the same time retaining the correct perspective regardless of distance or attitude. Joe Demarco's Artists' Perspective Modeler (APM) software program is extremely useful in this aspect of work.

Joe's APM is not the only tool available that enables an artist to view an object from different angles and orientation. The Mk 1 eyeball is of course one; its use demands a viewer having to walk around an object to capture orientation and perspective. Of course viewing an aircraft from the air requires the observation platform of another aircraft. Photographs taken from different angles are an extension of the MK1 eyeball's armoury; without being airborne itself the camera is limited in capturing an aircraft's aerobatics from different angles.

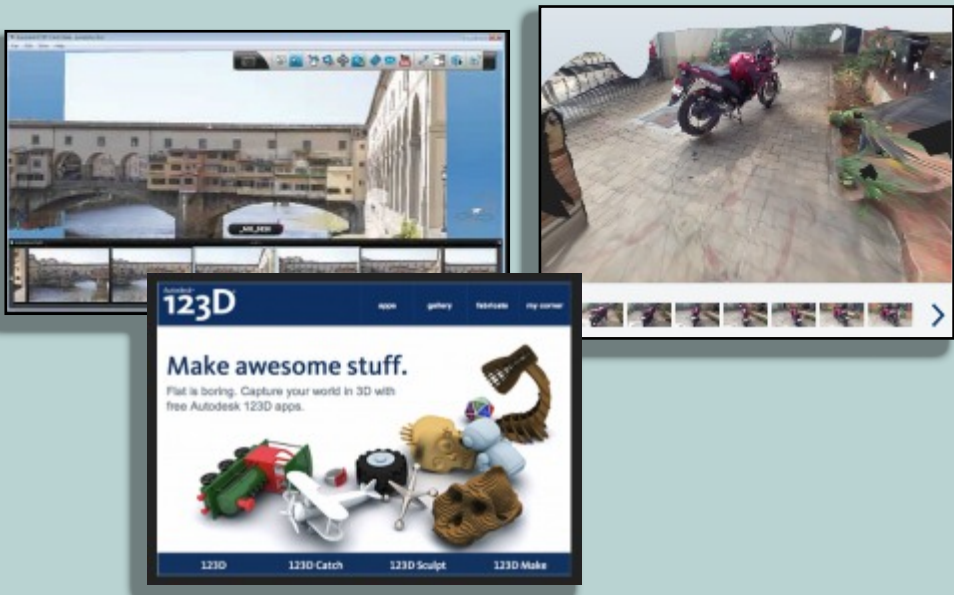
Another tool that has recently become available, and one that is free, allows multiple digital camera shots taken around an object to be converted into a 3D model. The photos are submitted to a cloud based server for processing. The software stitches the photos into a 3D model which is returned to the originator for editing if required. Photos can be taken with a digital camera or iPhone.

The tool is Autodesk's 123D Catch, software that allows anyone to automatically turn panoramic style photos into 3D models. It allows users to take up to 40 photos of a specific object, which are then uploaded to Autodesk Cloud for processing. From there, the 3D model can be rotated on a computer screen.

Whilst I admit that it is not that easy to take multiple airborne photographs of an aircraft from a panoramic point of view I can readily see an Airfix model providing useful multi-shot camera opportunities capable of presenting different attitudes and orientation.

How about aircraft museums...Ed

Autodesk 123D catch video tutorials and tips are available on 123d.com/howto/catch.



Advanced Warning!

Chris Stone's painting is displayed here as a wake-up call to remind all members to research the Korean War for suitable subjects for the Jim Mackendrick Trophy



"Knights and Shining Armour"- An imaginary scene of a true-to-life unit (aircraft and markings) that operated from Taegu air base in South Korea during 1952/53. Pilots of the 69th FB Squadron/58th FB Wing are shown idling away time whilst holding Alert by their F-84G Thunderjets parked in revetments. (Oil on a 24x18 inch canvas).

The Barton

In 2011, as a break from the MAVAS display at the Barton, I went walkabout, as you do. I took a Tiger Moth for pleasure flights to the Control Tower, so up there I went to the viewing deck for a



Luckily I had a camera and took an overhead three-quarter shot of this tower from the ground. Also two figures gave scale and human interest to an unco-

Later I produced a 14" x 11" watercolour based on the photograph. I painted strong shadows attaching the biplane to the ground, soft focusing the tower, the monoplanes and 'fun of the fair' to a mere suggestion.

Come 2012, at Barton, I displayed the painting in our MAVAS show. The owner of the tower himself and offered me a price less than list, which I declined.

Returning an hour later, Man in Yellow offered a flight in the Moth if I gave him plus £20. No!

After a little good natured haggling a flight was exchanged for the painting. Done! A straight swap!

Having never flown in a an open biplane before, a 1941 Model and one of thousands built, I can recommend the fabric, struts and wire experience, along with the breeze, views and bumps. Enjoyed it immensely, as the pics show.

Thus, artist and customer were both happy with this cashless transaction –

The Barton Barter!



Lo

Barter!

stewarding our
n Family Day, I
A Speke-based
was parked next
ne Tower steps I
n better look.

s historic plane on
ommon viewpoint.

ticularly liked the
e distant parked



the Man in Yellow in the picture (ground crew for the Moth) recognised

ave him the painting

nting –



ooking forward to next years Family Day.

Keith Stancombe

NEWS ROUND

Charles Thompson

A surprised Charles reports -I have just sold "The Graceful Princess" to a Howard Butcher , Lt. Col, USAF (ret.)...He attended the Saunders Roe Princess 60th first flight anniversary at East Cowes, Isle of Wight on



It gives us the excuse to include a beautiful painting of a beautiful lady.

Peter Grove

Peter is branching out into watercolour and has painted this Rolls Royce as a present for his cousin Janet in Norfolk who owns the car and uses it for weddings and events.



Air Aware

Continues to grow slowly but is the home of some remarkable photographs, and it is hoped that it will take off shortly. (Sorry)

Norry has planned an an extensive and ambitious site and he has our best wishes for it's success.

Oops

The Editor begs that readers should not infer that Charles Thompson should be surprised to sell a painting, but perhaps surprised that an American fighter pilot should choose the British equivalent to the Spruce Goose.

Stop Press

Members who cannot get to meetings at competition time can have there painting included in the online gallery, see editorial page. Further details will follow.

Diary Dates

Meetings are held from 7-00pm to 9-30pm in the Conference Room in the Air and Space Hall at the Museum of Science & Industry in Manchester on the first Tuesday in the month unless otherwise stated.

Tuesday 2nd April

"Portrait Sketching"

Hosted by Colin Taylor

Bring materials and participate

Tuesday 7th May

"Technical Illustration"

A Talk by Peter Carter

Saturday 11th May

10-00am to 4-00pm

"Watercolour Workshop"

Hosted by Keith Stancombe

Bring materials along

Sat/Sun/Mon - 25th/26th/27th May

"E.L.R.S 1940`s WW2 Event"

Bolton Street Station, Bury

Exhibition in the usual small cabin

Paintings require hooks and string

Also a completed MAVAS label on the back

Deliver paintings before 9-30am on the 25th

Collect paintings no later than 4-00pm on the 27th

Tuesday 4th June

"The Jim MacKendrick Trophy Competition"

Subject, "Aircraft of the Korean War 1950-1953"

Guest Adjudicator - Mr. Carl Jacobs



Editor: Dave Bates Tel:
0161-284-3467 Email:
david-bates@ntlworld.com
Society website:
www.mavas.co.uk