



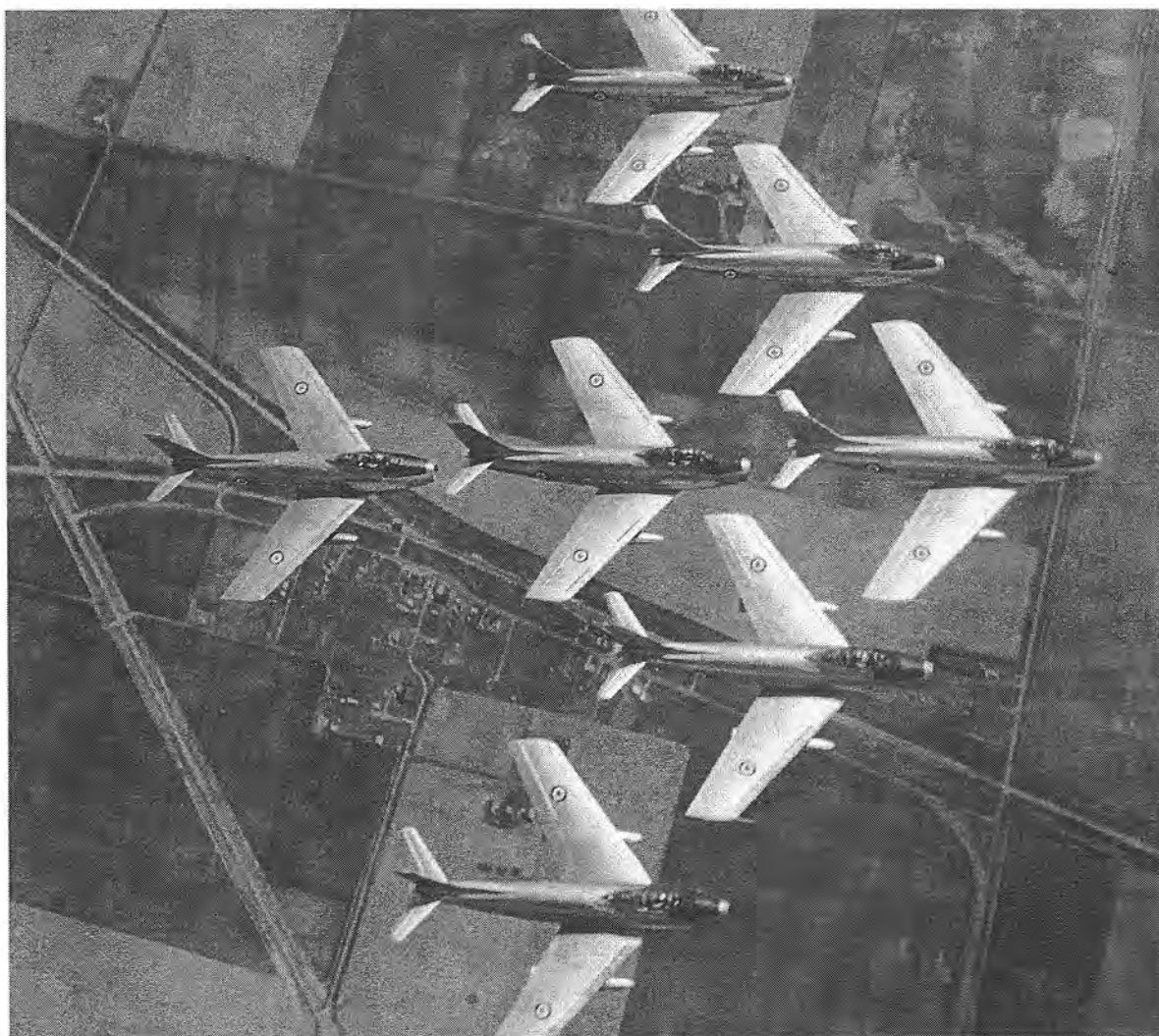
AerialViews

Canadian Aviation Artists Association
Association Canadienne des Artistes en Aviation

Volume 18, #4 November 2013

In This Issue

President's Message.....	p2
Conference Report.....	p3
AGM Minutes.....	p6
FM159's Resurrection.....	p7
Cher Pruys' ASAA Winners.....	p10
"Rosie the Riveter".....	p13



The RCAF Golden Hawks' spectacular seven plane arrowhead formation (see story inside)

"The CAAA is committed to the advancement of aviation art in Canada"

PRESIDENT: Eric Mitchell

3800 Jennifer Road, Victoria, BC, V8P 3X2
Tel: (250)-380-0876
E-mail: <ericmitchell@telus.net>

FIRST VICE PRESIDENT: Martin Myers

296 Robert St, Toronto, ON, M5S 2K8
Tel: (416)-921-4981; Fax: (416)-928-3170
E-mail: <mgmyers@sympatico.ca>

SECOND VICE PRESIDENT: Vacant

SECRETARY/TREASURER: Steve Tournay

9 Woodbine Cres, Hamilton, ON, L8R 1Y2
Tel: (H) (905)-570-1876;
E-mail: <steve_tournay@hotmail.ca>

PUBLIC RELATIONS: Paul Seguna

2005 Parkwood Dr, Lovington, BC, V1B 3Y4
Tel/Fax: (250)-558-5503 (call prior fax)
E-mail: <pseguna@shaw.ca>

GOV'T/COMMERCIAL RELATIONS: Eric Mitchell

See President's address above

REGIONAL CO-ORDINATORS:

MARITIMES: Pierre Vachon

26 Hillandale Dr, Grand Bay-Westfield, NB, E5K 3E3
Tel: (506)-757-8423
E-mail: <travelaide@nb.sympatico.ca>

QUEBEC: Brian Sturrock

13266 London, Pierrefonds, QC, H8Z 1G4
Tel: (514)-624-9054
E-mail: <srbbrian@sympatico.ca>

EASTERN ONTARIO: Vacant

CENTRAL ONTARIO: John Walmsley

46 William St., Stouffville, ON, L4A 1B6
Tel/fax: (905)-640-6724
E-mail: <jjartists@acn.net>

MANITOBA/SASKATCHEWAN: Vacant

ALBERTA: Vacant

BRITISH COLUMBIA: Ardell Bourgeois

45286 Lenora Cres, Chilliwack, BC, V2P 7C4
Tel: (604)-792-1879, Fax: (604)-858-3999
E-mail: <ardell_bourgeois@hotmail.com>

AerialViews

EDITOR: Layne Larsen

2810 Highway 2 East, Kingston, ON, K7L 4V1
Tel: 613-547-0651
E-mail: <larsenart@sympatico.ca>

WEBSITE: www.aviationartists.ca

WEBMASTER: Eric Mitchell

(See above under President)

You can also find us on Facebook at Canadian Aviation Artists Association.

Annual Fees: \$60.00 (CAD) per year (outside Canada based on current international exchange rates)

Aerial Views is published four times per year. Unsolicited articles or photographs may be sent to the Editor in hard copy or via e-mail. The Editor reserves the right to edit all material submitted for spelling, grammar, to fit the space available, and in accordance with the CAAA's mission.

DEADLINES: 27 Jan, 27 Apr, 27 Jul, 27 Oct

President's Message

..... By Eric Mitchell

Hello Everyone;

Yes, I'm still here....since nobody stepped forward, I have agreed to continue as President, webmaster, Chief Conference Organizer and Co-ordinator of Government and Commercial Relations, etc.

What a pleasure it was to meet all the members, old and new, at our recent conference in Shearwater. If you've never been to one of these, you really should. We managed to trek to all the aviation museums in the vicinity and it was good to see the extent to which they have incorporated aviation art into their displays. Shearwater has an extensive gallery of art, most of which was produced by CAAA members. The Atlantic Canada Aviation Museum features some large scale murals by former member Paul Tuttle, and not to be outdone, the Greenwood Military Aviation Museum, rather than having a separate gallery, has truly integrated art into all their displays. A new feature on Greenwood's involvement in the Cuban missile crisis includes maps, info-graphic posters, artefacts and a Don Connolly painting that all work together to tell the story. On top of that, Greenwood has been commissioning portraits of people relevant to the history of the base. Viewing these, it becomes immediately apparent that a painted portrait honours the subject in a way that a photograph can never approach. We also saw the inner workings of a 3rd line maintenance facility that is not generally accessible to the public. It is really an eye-opener to see these aircraft gutted and stripped down to bare metal, with major components removed and wires and cables dangling out.

During the conference, the subject of preserving the information contained in 15 years' worth of *AerialViews* arose. Member Dale MacMullin suggested that they be digitally copied as .pdf documents, and volunteered to take on the task. Luckily, Layne Larsen had brought along a stack of back issues to give away. Dale walked away with an armload and though by no means a complete collection, it was enough to get started. The plan is to digitize all the issues, ideally in a searchable .pdf format. This will preserve them so recent and future members can still access this trove of great information and they can be transmitted at no cost, or put on a CD/DVD and mailed at minimal cost.

I continue to update the website and Facebook page at least weekly, and sometimes daily. Lately, we have had a good string of submissions to the on-line gallery. Please continue! It really keeps the page fresh and gives people a reason to visit---and we all like to look at new aviation art. I have also been adding to the "Links and Resources" page. Recently I've added links to new photo repository sites and there is a new section on Books for Aviation Artists. To see what's new on the site, just go to the main page and you'll see that the most recent updates are listed at the top of the page with links to the relevant part of the site. If you have a Facebook account, visit the CAAA Facebook page (there is a link on the main website if you can't find it) and click on the "Like" button and you will be informed of every update as soon as I make it.

The bags were barely unpacked from Shearwater when I started working on the Winnipeg conference. This will be my third, and though I still have a lot to learn, the process should be smoother this time. I suggested holding it in Winnipeg because we've never held one there and we have no members there. This may sound counter-intuitive at first, but I refuse to believe that there are no aviation artists on the prairies---they just haven't found us yet. By going to Winnipeg, I hope to raise our profile there and perhaps do some recruiting. The date has not been set, but I will let everyone know as soon as it has been determined.

Everyone will have to travel, but its central location makes it a relatively short trip for everyone. I'm in contact with the Western Canada Aviation Museum (WCAM) and I am happy to report that they have the appropriate facilities and are eager to work with us.

I know that not everyone is keen on themed shows, but I have good news. WCAM has proposed a wonderful idea that should keep just about everybody happy. They would like to provide us with a list of the aircraft on display at the museum along with a short story about each one in the hope that this inspires some ideas for paintings. A quick look through their collection reveals an excellent assortment of classic bush planes (Fokker *Universal*, DHC-2 *Beaver*, etc), cold war jets (T-33, F-86, CF-100, CF-101), commercial aircraft (Lockheed 10A *Electra*, Vickers *Viscount*) and some unique rarities like the A.V. Roe "Avrocar" and the Fairchild *Super 71*. Those are just a few of the subjects we would be able to work with if we take this on. Surely everyone will find something of interest. For a better idea of what's in the collection, you can visit their website.

Finally, we were all saddened by the sudden loss of one of our most prominent members, Charles Kadin. Charles passed away just days before our conference and he was much on our mind throughout. I miss his guidance and advice which I relied upon heavily during my first year as President.

.....

Conference Report

.....by Layne Larsen

[Ed. Note: This is my personal "take" on the conference and does not necessarily reflect the opinions of any other attendees, nor the "official" view of CAAA. All photos by Eric Mitchell]

Introduction

Never having tried it before, I decided to use Porter for the Ottawa to Halifax and return flights (I also got a great price, \$98 each way—plus \$60 in various fees and taxes). Initially, there were signs that Porter could become my new favourite airline. The day before my flight, they sent me a boarding pass via e-mail. Following the two hour drive to Ottawa airport, I checked into Porter's lounge, which is open to all their passengers regardless of how much you paid, and where unlimited free juice, coffee and soft drinks are available (all on-board beverages are also free). Because the airline flies the Bombardier Q400 version of the De Havilland Dash 8, the overhead racks are small, and they generally confiscate large 'carry-ons' at the aircraft door.

However, once aboard, things started to go south. A young woman was ensconced in my assigned window seat and was not inclined to move. The small diameter of the Q400 fuselage makes the window seat a little cramped anyway, so I was content to take the aisle seat. She had somehow managed to get a large, hard-sided carry-on past the gate attendants and it occupied the entire under-seat floor area ahead of us, leaving no room for my feet. I asked the flight attendant if there was somewhere else this could be put—the answer, unfortunately, was "NO".

Engines were started and we pushed back from the gate and stopped. The captain announced that there was a computer glitch, but they had called a technician to perform "...ALT-CTL-DEL and reboot action..." and we would be off shortly. Fifteen minutes later he announced the glitch had escalated into a NO GO and that we would have to change aircraft. Forty minutes later we were aboard the replacement aircraft and this time the gate attendants had confiscated my seat-mate's oversize bag so I at least had some foot room. Once boarded we waited....and waited....and waited while the flight attendants and one of the gate staff counted heads several times before the captain announced that in the process of switching aircraft we had misplaced a passenger and that as soon as the stray was located we could shut the door and get started. Shortly thereafter, he announced that we were not actually missing a passenger, but rather had been given the wrong manifest. Ten minutes or so later, a new manifest arrived and the head count must have been correct because soon the door was shut and we were off, eventually arriving in Halifax about 90 minutes late.. (The return flight went off without a hitch!)

The Halifax airport (Stanfield International) is a considerable distance from the city and only a couple of the larger hotels operate airport shuttles. In order to avoid the \$65 taxi fare, I bought a \$22 bus ticket to one Dartmouth hotel from where it was only a short \$10 taxi ride to the Travelodge.

Hotel

Eric had selected the Dartmouth Travelodge and I got a great deal through Travelocity of \$84 (+ taxes) per night, including a continental breakfast, contingent upon paying the full amount in advance. The room was clean, comfortable and equipped with free wi-fi and a large flat screen TV, although I did not make use of either. Since my room was to be used as the hospitality suite, the mini-fridge to keep the beer cold was most useful. Even though I was next to the vending and ice machines, the room was very quiet. Overall, very good value for the money.

Venue

The venue for our meetings was the Shearwater Aviation Museum (SAM) at CFB Shearwater. Since our last meeting there back in 2002, the museum has expanded considerably and has a beautiful new building with an impressive entrance, a very extensive library, two interconnected display floors, a mezzanine art gallery larger than that at the Canada Aviation and Space Museum, and a restoration shop. While the aircraft collection is relatively small, having been selected to represent Canadian naval aviation, they are all showpieces. Nearly ready to leave the restoration shop is a second Grumman *Tracker* and an *Avenger*. The collection includes a couple of very rare birds: an airworthy Fairey *Firefly FR.1* (restored in the museum's workshop) and now waiting for a flight permit; and a Vickers *Stranraer* (RCAF 951) hulk. The museum only has the rear 12 m of the fuselage and plans on stabilizing this for display rather than attempting to re-construct the entire aircraft.

Day 1: Thursday, 26 September

After assembling in the SAM's small theatre and settling

into the very substantial armchairs salvaged from the briefing room of *HMCS Bonaventure*, we were formally greeted by Christine Hines, the museum's curator. She explained that the museum is supported largely by its own fundraising activities although the Crown provides the buildings, utilities and maintenance. Like most other small museums, it is dependent upon volunteers for most of its activities. She then turned us over to Mr. Ron Beard, a retired naval petty officer who gave the group an excellent guided tour.



Part of the CAAA Sea King Exhibit

After the tour, we returned to the theatre for our normal AGM; the minutes are contained elsewhere in this issue.

Following a quick lunch at a Tim Horton's a few hundred metres down the road, it was once again in the theatre for a presentation on the dos and don'ts of composition by Don Connolly. Don used an extensive number of slides of his own work to illustrate some good and a few not-so-good compositions, pointing out his mistakes and what could have been done to improve them.

The latter half of the afternoon was devoted to an informal show-and-tell session. Pretty well everyone had brought some recent drawings and sketches to illustrate how they proceeded through the various preparatory stages between idea and finished product. Particular interest was shown in new member Dale McMullin's use of computer software to generate large perspective drawings which he uses as a basis for his highly detailed tempera paintings.

The entire group, wives and all, headed out for Chinese food at a (highly recommended) restaurant in a strip mall within walking distance of the hotel (although we drove since there are no sidewalks in the area). Hangar flying went on in my room until well past the witching hour.

Day 2: Friday 27 September

Back in SAM's theatre this AM for a presentation by member Hal Skaarup who has made it his life's work to document the location of WW II military equipment, particularly warbirds. Rather than simply enumerate lists, Hal took us 'behind the scenes' so to speak with numerous anecdotes and tales of skulduggery as to how many of these warbirds, such as a complete V-2 missile, were acquired and brought to Canada. Sadly, he also recounted how many of them were scrapped, used for firefighting practice, as targets or simply lost and unaccounted for.



Hal Skaarup talks about warbirds

Hal was followed by Kevin Anderson, who is trying to create a military aviation museum in Chatham, NB. While there is a huge military museum at Oromocto, near CFB Gagetown, its concentration is primarily on the land forces. The former CFB Chatham is known as the "home" of the F-86 *Sabre* since it was the location of the Operational Training Unit (OTU), and every RCAF *Sabre* pilot learned to fly the aircraft there. Unfortunately, although there are about 15 *Sabres* on display in Canada, not one of them is in NB. Kevin explained that the new museum's mission would be to "collect, preserve and display military aviation artefacts and stories related to New Brunswick". Best of luck, Kevin!

After a quick Tim Horton's lunch, it was off to the Atlantic Canada Aviation Museum, near Stanfield Airport. The museum has an eclectic collection and some interesting artefacts, but the displays are extremely cramped. So much so that it is very difficult to get a decent photograph of a specific aircraft. It is operated largely by volunteers and therefore has extremely limited financial resources; however, one might hope that a wealthy benefactor might appear at some time in the future and help provide a new building.

The last half of the afternoon was a visit to the facilities of the IMP Group at Stanfield Airport. We began with a quick Power Point presentation of the company's history from its founding in 1967 through its growth into a conglomerate with more than 4500 employees at 10 locations across Canada. I was surprised to learn that it was involved in much more than Depot Level Inspection and Repair (DLIR = 3rd level overhaul) for DND's aircraft. For example:

- It provides all maintenance, engineering, life-cycle support, logistics, program/fleet management, air/ground crew training and flight line ground support to all RCAF search and rescue squadrons;
- 2nd line maintenance support (including painting) for the *Snowbirds* and the CH-146 *Griffon* helicopters;
- Manufacture of components for Canadian and foreign military and commercial aircraft, satellites and the Canadian army's LAV III.

Since the employees quit slightly early on Friday afternoon, we were able to tour the workshop floors where there

were five CH-124 *Sea Kings* in various stages of 3rd level overhaul, two CP-140 *Aurora* getting the wings and horizontal stabilizers replaced as part of a life extension programme, and a single CH-149 *Cormorant* stripped completely bare. According to our tour guide, one of the selling points of this aircraft was that it would never require 3rd level overhaul and would therefore have lower life-cycle costs than its competitors. Unfortunately, that has turned out not to be the case.

That evening we met for our wind-up dinner at Murphy's restaurant on the gentrified Halifax waterfront (in my recollections from the mid-1970s, the waterfront was a mix of grungy hotels, bars, warehouses and strip clubs). We were joined by new member, Pierre Vachon, our Maritime Region co-ordinator, who had been unable to attend other events. My room was again the venue for late night war stories.

Day 3: Saturday 28 September.

Mid-morning, Eric, Ardell and I headed off on the two hour drive to CFB Greenwood to visit the Greenwood Military Aviation Museum. We were met there by Liane and Don Connolly (the other conference attendees had opted to skip this optional visit). It was also a bit of a nostalgic visit since I had spent two tours there (1962-66, 1971-75), and Eric one tour (late 1980s).

The Greenwood museum, which had begun as little more than a room in the CANEX building, has now expanded to include half that building, a separate large restoration shop, a new display building, and a large outdoor air park with a *Lancaster*, a P2-V7 *Neptune*, CP-107 *Argus* and a CH-113 *Labrador*. These are shortly to be joined by a newly restored CC-47 *Dakota*. There are a number of aircraft associated with Greenwood's history that are yet to be acquired, such as a Grumman *Albatross*, DeHavilland *Mosquito*, and a Consolidated *Canso*. The staff is hopeful that one day these airframes will grace the museum.

We were given a thorough tour by ex-Base Commander turned tour guide, Brian Handley. Pride of place in the museum is its newly restored Avro *Anson* which is located in the new display building where it will be joined in several years by the Bristol *Bolingbroke* currently in the restoration shop. During the tour we counted 30+ Don Connolly paintings and a few from other former or current CAAA members such as Geoff Bennett and me.



Greenwood's pristine *Anson*

Following the late afternoon drive back to Halifax, the three of us had an *al fresco* meal on the waterfront. No hangar flying tonight, since we had a 0400 wake-up to get to the

airport for Eric's 0700 flight departure. Mine did not leave until noon, but it was either that or a \$65 taxi ride—a 'no brainer' as far as I was concerned.

I have attended every annual conference since 1996 and have found them all to be a great opportunity to network with fellow artists, to socialize and to keep abreast of what is going on in Canada's aviation museums and aerospace industries. It is also a good opportunity to have a few days away from home with your spouse or partner, although mine was unable to accompany me this time due to some temporary health issues. Looking forward to next year!

IN MEMORIUM **Charles Kadin, 1935-2013**

Charles was a first generation Canadian, born in Toronto and always had a fascination for automobiles and aircraft. He received his formal art education at Central Technical School that, to his joy, had an aviation department. He worked for two years at Rolfe Clarke Stone as a typographical designer, 12 years at Eaton's Catalogue as a typographer, print quality controller and creative director. In 1975 he joined Harlequin books as head of the art department for what grew to become the world's largest paperback publisher.

Although he dabbled in aviation art in the 1970s, it was not until the early 1980s that he was introduced to Keith Ferris and ultimately, to the USAF Art Program and the ASAA. Later, he became one of the founding members of the CAAA and served as president from 2002-2004.. In mid-September, Charles suffered serious head injuries in a fall at his home and succumbed to those on the 23rd.



At the Wings over Gatineau airshow in 2011 Charles (brown cap) confers with Martin Myers (beard) and Layne Larsen.

Cher Pruys- Master (or should that be Mistress) of Reflection

[Ed. Note: I was so intrigued by the jewel like quality of Cher's little ASAA prize winning watercolours that I asked her to describe how she does them. Her are her words.]

My paintings always begin with a very detailed drawing. This is so important! I sketch numerous thumbnails before deciding on the final composition. I do various sized pieces but prefer to work on pieces around 10x12" (25.5x30.5 cm) up to about 14x22" (35.5x56 cm). My substrate is usually

Canadian Aviation Artists' Association
Annual General Meeting, Shearwater, NS, 1100 hrs, Thursday September 28th, 2013

Attendance: Eric Mitchell (Pres), Martin Myers (V-P), Ardell Bourgeois, Len Boyd, Dale McMullin, Don Connolly, Layne Larsen. Also present as non-participants, Liane Connolly and Elizabeth McRae.

Proof of Notice of Meeting: Notice of the meeting was included in *AerialViews*, Vol 18, #3, August 2013.

Approval of the Minutes of the Previous Meeting: The minutes had been published in *AerialViews*, Vol 17, #3. There were no errors or omissions noted and the President asked for a motion to approve the minutes as published. So moved by Ardell Bourgeois, seconded by Martin Myers. **Carried**

Receipt of Communications: Nil.

Secretary-Treasurer's Report: The President tabled a report from Secretary-Treasurer Steve Tournay indicating that this year we added four new Artist members and one new Associate member to raise the numbers to 30 and five in those categories respectively. The report also indicated that our projected bank balance at the time of the AGM was slightly under \$2000.00

Reports of Officers and Committees:

- Regional Co-ordinators- the sole region reporting any activity was BC, where several members had taken part in two small exhibitions: the annual Texada Fly-in, and the annual Airshow at Boundary Bay airport.
- Webmaster- Eric Mitchell reported that most gallery entries have been upgraded to the new format and the last few will be finished shortly. The "Links" page has been expanded into a "Resources" section to accommodate a wider variety of items and reference links that might be of interest to members. The website has been getting a steady 800 visitors per month and we have about 30 people (so far) following us on Facebook. Although some of those who follow us on Facebook are our own members, the vast majority are not, and we continue to add one or two new followers each month.
- *AerialViews*- nothing to report...your editor continues to soldier on and re-iterates his annual plea for input.
- President- Eric Mitchell reported that he has been trolling the 'net for prospective members and when he finds a Canadian making aviation art, introduces himself and our organization and invites them to review our website and to join us. This has produced some interesting feedback. Some were former members who decided that they were not interested in belonging to CAAA although they still keep on eye on us through our website. Some seem surprised and flattered at being asked to join. Hopefully, this initiative will bear fruit over time. All new members (most of whom found out about us through our website) have received a formal welcome letter inviting them to add their biography and images to the gallery and most have done so right away. Unfortunately, we still do not have an on-line payment system so Eric has been facilitating overseas payments through his personal Pay Pal account.

Unfinished Business: Nil.

New Business: The venue for the 2014 conference was the only item under this section, and both Sault Ste. Marie and Winnipeg were proposed, with the latter the most likely. No decision will be made until the pros and cons of each location are investigated more thoroughly.

Election of Officers: All current office holders have agreed to remain in place for one more year.

Adjournment: There being no further business to discuss, the President adjourned the meeting at 1210 hrs.

350 lb hot press paper and sometimes masonite.

I lay a base of colour down first to establish my values, using Dr. Martin's liquid watercolour. I am careful to leave the areas that are to be white paint free. I then start my layering. I work with a mixture of watercolour and acrylic, and sometimes gouache.

I use small brushes, usually sables as they carry the paint so well. I use #0, #1, #2, #3, #4 and a 1", as well as a 2" for washes and blending. The piece becomes a series of layer upon layer until I achieve the look I desire.

There is no particular standard of what I start painting first. Sometimes it is the sky, other times it is the main subject. I really depends upon what I am painting and the mood I am in.

I love to paint metal, to catch all the reflections. Light is such a motivator!! I practice painting metal by working on small 4x4" (10x10 cm) pieces of various images. I love detail--which is apparent in my compositions. I strive to paint what I see and make it a point to draw everyday, even if it is a tiny sketch.

[Ed. Note: for those of you who have not encountered them before, Dr. Ph Martin makes a line of inks and watercolours that are said to be up to 50% more brilliant than the standard watercolours. Because this is achieved by "doping" them with powerful aniline dyes, there has been some doubts raised about their long term lightfastness.]

Member News

Cher Pruys has been named a Foreign Affiliate Artist Fellow of the American Society of Aviation Artists (ASAA) with effect from July 2013. She is only the third Canadian to be so honoured, having been preceded by Robert Bailey and Charles Kadin. Among the Founders' Ctte comments were such as "...Artist Fellow status is long overdue!"

Given their small numbers, CAAA members "punched above their weight" at the 2013 ASAA forum:

- Cher Pruys was a triple winner. Her painting of a Beech 18, "*Brilliant Finish*" took the Award of Distinction and the Aviation Week & Space Technology

(AW&ST) Best of the Best (i.e. best in show!), while her "Warbirds" took a second place in the AW&ST military category. (Two of Cher's paintings won the same top two awards in 2012!);

- **Charles Thompson** was also a triple winner with his "Suspended Aviation" earning an Honourable Mention in the Award of Merit category, "Bridging the Gap" took first in the AW&ST military category, and "Concorde Finale" took third in the AW&ST commercial category;
- **Charles Kadin** earned an Honourable Mention in the Award of Merit category for "Sea King at 50";
- **Ardell Bourgeois** took the Founders' Silver award for his painting "Position Confirmed" (this was illustrated in the Members' Gallery in the May 2013 issue of AV);
- **Priscilla Messner-Patterson** earned a second place in the AW&ST commercial category with "Commuters";
- Long-time CAAA associate member **Keith Ferris** took the Award of Merit for his self-portrait (he was a passenger in one) of a pair of USAF T-37s.

[Ed. Note: you can see all the winners by Googling the ASAA's web site. Cher's winners are illustrated in the Members' Gallery section of this issue.]

On July 21st, **Ardell Bourgeois** and new member **Doby Dobrostansky** displayed some of their works at the annual Texada Island Fly-In. A week later, **Ardell**, **Eric Mitchell** and **Wes Lowe** set up a display at the Boundary Bay Air Show that also included some works by **Martin Myers** and **Doby Dobrostansky**. The show generated a lot of interest from passers by, including the president of a local arts council who expressed interest in hosting a show at their organization's gallery (photos page 20).

FM159 Roars Again

.....by L.R. Larsen

With a population of just over 2000, Nanton, AB is little more than a wide spot in the road some 80 km south of Calgary and thus is a most unlikely place to find a large aviation museum. Its main building houses 10 aircraft (with two more mounted outside), 17 aero engines, an extensive aviation art collection and several vehicles. However, the jewel of its collection is an Avro Lancaster B.Mk.X.

FM159 was one of 430 Mk.Xs built by Victory Aircraft at Malton, ON in early 1945 and was flown directly into storage at 32 Maintenance Unit, St. Athens, UK where it was held waiting issue to 6 Group. With the air war winding down, it was not needed and at war's end, it was flown back to Canada for assignment to Tiger Force. After Japan's surrender, 159 was sent to storage at Ft McLeod, AB. In 1953, she was removed from storage and converted for the Maritime Patrol role, although her initial operational service was with 103 Search and Rescue Unit at Greenwood, NS. In 1955, after further modifications, she served with 407(MP) Sqn at Comox, BC as RX159 until 1959 when she was sent to Vulcan, AB (the former RCAF Station Vulcan, a BCATP site hosting #2 FIS and #19 SFTS) for disposal.



FM159 in 407(MP) Sqn markings 1955-59

About that time, some Nanton residents heard that *Lancasters* were being scrapped only 40 km away in Vulcan and felt that an aircraft would make a great tourist attraction for the town. They were able to acquire 159—less engines and propellers—through Crown Assets for the princely sum of \$513. Because its wheel track was too wide for the roads, the owners waited until after the harvest was complete, strapped the tail wheel into the bed of a truck, and towed it backward through farmers' fields to Nanton where it was parked at the edge of town. Unfortunately, despite the efforts of local service clubs and volunteers, over the years weather, thieves and vandals took a heavy toll on the aircraft.

In 1986 the Nanton Lancaster Society was formed and began fundraising for construction of a building to house the aircraft and to restore it to some semblance of its former glory. The fundraising was successful and in 1991 the building was completed, the aircraft rolled indoors and restoration begun. (Engines and propellers had been purchased). Earlier, the Society had decided to dedicate the aircraft to S/L Ian Bazelgette, VC. Although born in Calgary, Bazelgette grew up in the UK and was serving with 635 Sqn RAF when he was awarded a posthumous VC. 159 carries the markings (F2-T) of his aircraft.

Originally known as the Nanton Lancaster Society Air Museum, the facility, which has been expanded four times, has since been renamed the Bomber Command Museum of Canada. It is also the site of the Canadian Bomber Command Memorial, a wall listing the names of the more than 10,000 Canadians who lost their lives while serving with Bomber Command.

The Society members realized that restoring the *Lanc* to flyable condition was neither financially nor technically feasible (they also lacked an airfield), but they believed that they could at least get the engines to run. While other work on the aircraft was underway, the volunteers began on the #3 Packard-Merlin and after more than four years, the aircraft was rolled out of the hanger in 2005 for its first engine test. After a bit of last minute tinkering, the engine coughed to life for the first time in 30 years. In 2006, FM159 and its sole running engine, was used as the back-drop for the dedication of the Bomber Command Memorial.

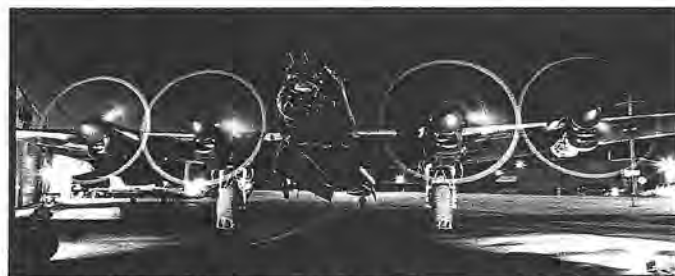
Since then, the Society's volunteers have managed to get



A couple of volunteers work on one of FM159's Merlins

all four engines running and even more remarkable, the majority of this work has been accomplished in-house. Only those tasks that were completely beyond the capability of the volunteers and/or their equipment were sent to outside contractors. Such is their reputation, that they have now been given the responsibility to overhaul the *Merlins* of the Calgary Mosquito Society's DH-98 RS700 (and restore the aircraft as well) and *Hurricane* 5389.

The volunteers are not finished with FM159 yet and are working to get other systems, such as the bomb bay doors, turrets, etc. functioning. Even before restoration was begun, the group established another principle unusual in aviation museums. The interior of the aircraft is open to the public and guided tours through the fuselage are conducted on a regular basis.



FM159 - a night run-up with all four engines going

In addition, the museum has partnered with Halifax 57 Rescue, an organization established to try and recover Handley-Page *Halifax* LW170 from where it was ditched in the Irish Sea. If they are able to recover this aircraft, it will end up in Nanton as a stable mate for FM159. They have already amassed a fair amount of *Halifax* parts, engines, etc. that will be used to create a display even if the recovery of LW170 is unsuccessful.

Although originally dependent on an agricultural based economy, Nanton has become a significant tourist destination. Several of its historic buildings have been restored, as have two "prairie skyscrapers"—early 20th century grain elevators. The town also has several antique shops, art galleries, boutiques, restaurants, etc.

In addition to FM159, the museum's collection includes:

- Cessna *Crane* S/N 3760-60462: awaiting restoration;
- Bristol *Blenheim IV*: this aircraft started as *Bolingbroke* 9587 that served at #2 B&GS, MacDonald, MB. In keeping with the Bomber Command theme, it was restored as a *Blenheim*;
- Fleet *Fawn II* #264 was taken on strength by the RCAF in July 1938, assigned to 115(F) Sqn (Aux) and saw service mostly on the BC coast until 1945;
- DH *Tiger Moth* built at Downsview for the USAAF but diverted to the RCAF as #4080, and served at #5 EFTS at High River, AB. It has been restored except for the wings which are a future scheduled project;
- Fairchild PT26A *Cornell*: originally built for the USAAF as S/N 42-71000 it was secured by the RCAF in 1943, redesignated #14424 and served at #32 EFTS, Bowden, AB;
- Avro *Anson II*: the museum actually owns the remains of more than two dozen *Ansons* and will construct a composite aircraft from these hulks;
- Airspeed *Oxford*; the museum owns several hulks from which a composite aircraft will be constructed;
- Harvard *IV* #20419: built by Canadian Car and Foundry in 1952 saw service with various RCAF units;
- North American *Yale* built for the USAAF as S/N 64-2157, acquired by the RCAF, redesignated #3404 and served at #6 SFTS, Dunnville, ON;
- Beech 18 *Expeditor*: this aircraft was operated by the RCMP as CF-MPI and will retain those markings;
- Canadair CL-41/CT-114 #114177 served with 2 CFFTS, Moose Jaw, SK, and has been painted as *Snowbird 4*;
- Lockheed T-33 built by Canadair as a CT-133 *Silver Star*. The fuselage bears # 21272 which served with #2 AFS Portage La Prairie, MB. The tail section is from a different aircraft. The museum owns a second T-33, #21437, currently out on loan;
- Avro Canada CF-100 *Canuck* #18152 which served at #3 OTU as JF-152;
- Vickers *Viking*: a 0.875 scale replica; and
- Westland *Lysander*: a 0.67 scale replica.

Another Law for Artists— Update

.....by Layne Larsen

In Vol 18, #2 (May 2013, page 4) I described the latest changes to the *Status of the Artist Act* and the latest developments in the long-standing feud between Canadian Artists Representation-Le Front des artistes canadiens/Le Regroupement des artistes en arts visuels (CARFAC/RAAV) and the National Gallery. Since about 2002, CARFAC/RAAV has complained that the Gallery was using the prestige of having works exhibited there to browbeat artists and copyright holders (i.e. for the works of deceased artists) into accepting lower than its recommended scale of fees and has been advocating for a mandatory fee scale to eliminate this practice.

In 2008, CARFAC/RAAV filed a complaint with the (now defunct) **Canadian Artists and Producers Professional Relations Tribunal (CAPPRT)**. In February 2012, the Tribunal found in favour of CARFAC/RAAV and deemed the Gallery guilty of bargaining in bad faith. In response, the Gallery requested a judicial review. In March 2013 the Federal Court of Appeal quashed the CAPPRT ruling, finding that CARFAC/RAAV had no authority under law to establish binding fees, and that artists, as independent contractors, have the right to accept less than the recommended fee scale if they so desire.

CARFAC/RAAV decided to take the case all the way to the Supreme Court which, very surprisingly, announced in July 2013 that they are prepared to hear arguments on the issues. There is no word on when this will take place, or when the judgement will be rendered. If CARFAC/RAAV is successful in its appeal, this could have far-reaching financial implications. This could be one of those cases where one wins the battle but loses the war. Forcing galleries to pay mandatory minimum fees may actually mean fewer exhibition opportunities for artists because many small galleries will be unable to afford the costs.

RCAF Golden Hawks' 50th Anniversary

.....by L. Larsen

September 30th marked the 50th anniversary of the RCAF *Golden Hawks* aerobatic team's last public performance at Cartierville, QC. It was the team's 317th public performance and the culmination of their fifth air show season.

The unit was formed in 1959 as a six-plane team flying the Canadair F-86 *Sabre V* for the 35th anniversary of the RCAF and was to last only one year. However, it was so well received by the public that it was decided to extend the team's life and to expand it to seven aircraft with the upgraded *Sabre VI*. In 1959, the team had a bad year with two of its pilots killed in accidents, along with two civilians whose light aircraft was in the wrong place at the wrong time. The team was allowed to continue and 1960 was fatality free. However, the bad luck returned in 1961 with the loss of another team member, but 1962 and 1963 were fatality free. There were also several non-fatal accidents.

Preparation for season six began with annual pilot tryouts in November 1963 and two new members were selected. Practices began shortly thereafter but on February 7th, 1964, prior to its 58th practice for the 1964 season, the RCAF "pulled the plug". The team was cancelled, effective immediately, consequent to dramatic cuts to the defence budget. In total, 38 officers and 134 other ranks served as part of the team from March 1st 1959 until February 7th 1964.

Canada was without an aerobatic team until 1967 when the *Golden Centennaires* were formed to celebrate Canada's 100th birthday. They performed 103 shows with their CT-114 *Tutors* but were disbanded after that one season. Over the next several years, small teams using former *Centenaire* aircraft carried out local displays but it was not until 1971

that the *Snowbirds* (later designated 431(AD) Squadron) were formed to carry on the legacy and the standards of aerial excellence established by the *Golden Hawks*.

Four of the team's original aircraft still exist:

- 23651 belongs to the Canada Aviation and Space Museum and is currently on display at the Canadian Warplane Heritage in Hamilton, ON;
- 23641 is at the National Museum of the Air Force at Trenton, ON;
- 23355 is in the Atlantic Canada Aviation Museum in Halifax, NS; and
- 23042 is in the Technik Museum Speyer in Germany.

Fifteen additional *Sabre* models exist in Canada, many in *Golden Hawk* colours, including one at Royal Military College, Kingston, ON, and, of course, Vintage Wings of Canada's *Hawk One*. The latter was intended to be used only in activities celebrating the 100th anniversary of powered flight in 2009, but is still being flown on special occasions.

Working from Photographs

.....by Charles Thompson, GAvA, ASAA

[Ed. Note: This was originally received as a Letter to the Editor but because of its length, I decided to run it as a stand-alone article.]

Re: Working from Photographs, by Steve Snider, *AerialViews*, Vol 18, #3, August 2013, page 14.

Firstly, I wish to thank the author for giving us some interesting and useful information on working from photographs; however, I am afraid to say that he has confused the issue by reiterating the commonly held misconception that the camera lens is somehow related to perspective.

This can be found in the following paragraphs of the article:

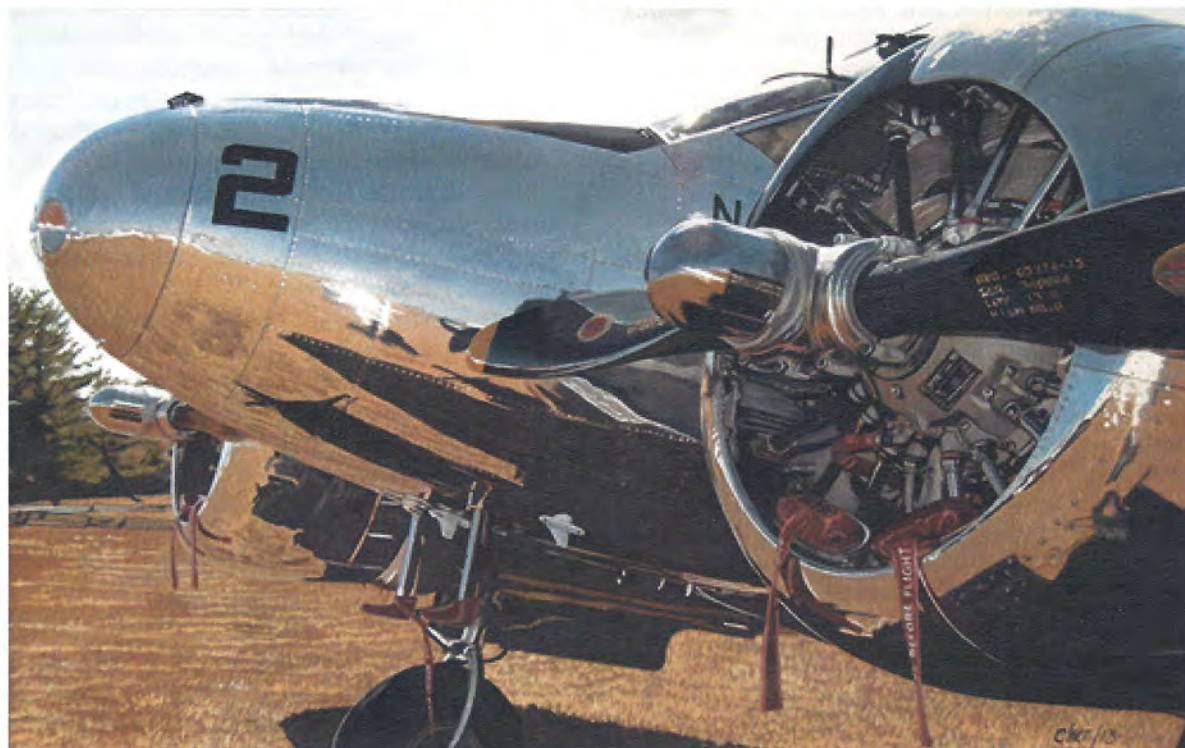
"Problems can arise from the inappropriate choices of camera lenses. For example, I have seen paintings where the artist has taken a close up shot of an aeroplane wing using a wide angle lens, where the closer wing seems to be coming out at you like a Mack truck. The artist then used this photo in a painting, but placed the image farther back in the picture plane and the result is an aeroplane that is out of perspective to its surroundings and totally unconvincing to the viewer.

Similar problems occur when using a 'long lens'. The foreshortening or flattening of objects that result can look ridiculous when the artist then places this image in the foreground of the painting."

Before we proceed any further, please allow me to set out the indisputable scientific fact that the perspective of an object is determined purely by its *distance* from the eye or the camera lens, nothing else. OK? So, the first sentence "Problems can arise from the inappropriate choices of camera lenses is not only wrong, but very misleading.

All that different types of lenses are designed to do are to accept or capture wider or narrow '*angles of view*' and have *nothing to do with the 'perspective'*. Simply put, a 'wide angle' lens will take a wider angle of view of the scene in front of it than that of a 'telephoto' lens which takes a

MEMBERS' GALLERY



Cher Pruys' ASAA Winners

(Above) "Brilliant Finish", 23x33 cm, mixed media
2013 ASAA Award of Distinction and Best of the Best

(Left) "Warbirds", 20x33 cm, watercolour
2013 ASAA 2nd place in Warbirds category

(Left/below) "Autumn Reflections", 16.5x25.5 cm
watercolour
2012 ASAA Award of Distinction

(Right/below) "Yankee Lady", 23.5x35.5 cm
watercolour
2012 ASAA Best of the Best



MEMBERS' GALLERY



The group admires the SAM's Swordfish (L to R) Len Boyd, Martin Myers, Don Connolly, Ardell Bourgeois Layne Larsen, Ron Beard (museum guide) and Dale McMullin (Photo Eric Mitchell)



Brian Handley explains operation of the Argus tactical compartment to Don Connolly. (Your Editor spent about 2000 hrs in the same seat as the mannequin in the red hat.) [Photo Eric Mitchell]

narrower angle or 'telescopic' view. (Note: This 'narrow angle/telephoto view' is so often mistakenly described as a 'close-up' view which is a complete misnomer, simply because the only way to achieve a 'close-up' view is to physically move the camera to a closer viewing position, not by using a 'telephoto' lens which only gives an 'enlarged view'. I wish I had a dollar, or a British pound, for every time I have heard this fallacy repeated.)

So, with regard to the sentence "...where the artist has taken a close up shot of an aeroplane using a wide angle lens, where the wing seems to be coming out at you like a Mack truck." I would point out that it is the artist taking a 'close up shot' of an aeroplane wing that creates the Mack truck effect—NOT by his use of a wide angle lens!

The next sentence then correctly outlines the 'problem' by stating: "The fact that the artist then used this photo (a close up view) in a painting, but placed the image farther back in the picture plane and the result is an aeroplane that is out of perspective to its surroundings and totally unconvincing to the viewer".

It is the artist using this photo in a painting but placing the image farther back in the picture plane that causes it to be "...out of perspective to its surroundings and totally unconvincing to the viewer"—NOT the type of lens he has used!

The lens/perspective misunderstanding rears its ugly head once more in the final sentence: "Similar problems occur when using a 'long' lens. The foreshortening or flattening of objects that result can look ridiculous when the artist then places this image in the foreground of the painting." I would like to correct this by saying that using a 'long' lens (I understand this to mean a 'telephoto' lens) has got nothing to do with the 'problem'. However, if by mentioning the use of a 'long' lens it is suggested that the object was photographed from a distance and then wrongly used in a painting to suggest that it is being viewed from closer up, then this is the 'problem'—NOT the use of a 'long' lens, *per se*.

I feel that this is not the right time or place to delve deeper into explanations of "foreshortening", "flattening of objects", etc., and that it is best left for another occasion. However, the perils of misuse of photography in a painting are legion and so for now I would just like to rephrase the author's warning to us, minus the confusing references to camera lenses.

A composition will always look 'ridiculous' when we misuse the perspective view of an object by portraying it in such a way that it suggests it is being viewed from a different distance to that at which the original photograph was taken; *i.e.* depicting an object that was photographed from a long distance away and then portraying it as a close-up—or *vice versa*.

I do agree with the author when he advises using a 50-55 mm lens when possible. I do this for the simple reason that the angle of view of a 50-55 mm lens closely approximates that of the human eye. This makes a lot of sense to me and helps greatly when assembling images for a composition.

If the reader is puzzled by all this and finds it hard to believe that the camera lens does not interfere with per-

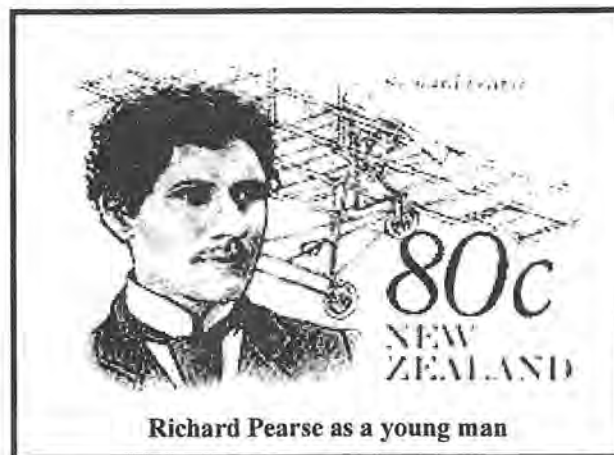
spective, he/she can easily prove it by obtaining a camera that can be fitted alternately with a wide angle and a telephoto lens, and proceed as follows:

- Stand the camera at a fixed distance from a subject and take two photos—one with the wide angle and one with the narrower angle (telephoto) lens. Make sure both photos are taken from the exact same spot and distance from the object;
- After printing the two photos, enlarge the wide angle one so that the image of the object is the same size as that in the telephoto lens print. If these two images are compared by laying them atop one another, they will be found to be **identical** and with no distortion or difference in their relative perspectives;
- If two different lenses are not available, then a zoom lens will suffice, just zoom in and out, taking photos at will. Print them and follow the procedure described above and it will be found that the perspective view of the subject in each of them will remain unaltered regardless of the zoom setting.

The Pioneers

Richard William Pearse (1877-1953)

.....by L.R. Larsen



Richard Pearse as a young man

Richard Pearse was a New Zealand farmer and inventor who achieved powered flight as early as 31 March 1903, some nine months prior to the Wright brothers. However, that flight was neither sustained nor fully controlled, criteria which Pearse did not achieve until 1904.

In 1901 he built and patented a number of inventions, including a two cylinder "oil engine" which he mounted on an aircraft which bore a remarkable resemblance to a modern ultralight. It had a linen covered bamboo wing, a tractor propeller, tricycle undercarriage, rear mounted stabilizer and elevators and ailerons. Although he made several attempts to fly it in 1901, the engine power was insufficient to achieve more than brief hops. He redesigned the engine to incorporate double-ended cylinders with an estimated power output of about 11 kw (15 hp). On 31 March 1903, Pearse got his aircraft airborne and flew a distance of about 300 m

before crashing into a hedge. Several additional flights over the next two months led to achieving distances up to 1000 m, but these flights were never fully controlled, possibly due to his placement of the control surfaces too close to the centre of gravity where they would have minimal turning moment to control effectively the pitch and yaw of the aircraft. Further refinement of the design led to successful controlled flight in 1904.

In 1911, Pearse stopped his flying experiments and dumped much of his experimental equipment into a farm rubbish pit. However, throughout the 1930s and 40s he worked on designing and building a tilt-rotorcraft for personal use. The design resembled an autogyro but with folding monoplane wings and tail to allow it to be stored in a normal garage. He intended it to be driven along roads like a car or, by un-folding the wings and tail, it could be flown cross-country. In the late 1940s Pearse began suffering from psychiatric issues and in 1951 was committed to a mental hospital where he died two years later. Because he died *in testate* and without heirs, his estate was handled by the Public Trustee who, fortunately, recognized the significance of Pearse's pioneering work. As a result, some of his equipment and papers, which might otherwise have been destroyed, were saved for posterity. As well, some additional material, including parts of his early motor designs, was excavated from the rubbish pit.

“Rosie the Riveter’s” Factory Scheduled for Demolition

.....by Layne Larsen

In 1940, the Ford Motor Co began construction of a massive factory to manufacture parts for the Consolidated B-24 *Liberator*. These would be distributed to Consolidated's facilities in San Diego, CA and Ft. Worth, TX, a North American plant in Dallas, TX and a Douglas plant in Tulsa, OK, all of which would be involved in final assembly of different models of the aircraft. At its peak, the 135 hectare site included an airfield and a main building with a 1500 m long assembly line and floor area of 300,000 sq metres—at that time the largest factory under a single roof anywhere in the world. The idea of remote assembly proved problematic and Ford soon gained permission to assemble complete aircraft. The plant, named Willow Run, situated near Ypsilanti, MI, just west of Detroit, would eventually produce half of the 18,482 *Liberator* models produced. At one point in late 1944, Willow Run was producing 650 aircraft per month or one every 63 minutes (two nine hour shifts daily). The plant also included a bunk room with 1300 beds to accommodate crews waiting to fly their aircraft away.

Henry Ford, still the *éminence grise* behind his son Edsel, the titular head of the company, built the plant on Ford-owned land, sold it to the US government and leased it back “for the duration”. After the war, Ford declined to exercise its “buy back” option and the factory passed into the hands of the Kaiser-Frazer Corp who used it to produce automobiles under both Kaiser and Frazer nameplates (such as the Man-



A view down one leg of the 1.5 km long final assembly line at Willow Run

hattan, Henry J and a model sold by Sears called the Allstate) until selling it to General Motors in 1953. GM used it for more than 50 years until consolidation in the automotive industry following the 2008 financial crisis resulted in the company closing down operations there in 2010. The holding company with title to the site plans to demolish the building as part of a major redevelopment project.

A song “Rosie the Riveter” had been written in early 1942 by Redd Evans and J.J. Loeb. It became a hit and was recorded by several leading artists of the day, including big-band leader Kay Kyser.

It was at Willow Run later that year that the iconic American symbol, Rosie the Riveter was born. Rose Will Monroe, a 22 year old widowed single mother, was among the untold number of women in the plant's 40,000 member workforce (old Henry initially refused to hire women, but was forced to do so when he could not find male workers). This young lady—actually working as a riveter—was “discovered” there by Canadian actor, Walter Pidgeon, when he was filming a feature promoting the sale of US war bonds. The song “Rosie the Riveter” was popular at the time, and Ms. Monroe, immediately dubbed “Rosie” played herself in three patriotic (propaganda) films which Pidgeon helped to produce.

However, the well known image associated with Rosie the Riveter, is not that of Ms. Monroe, but rather another young woman, Geraldine Hoff. Ms. Hoff had just graduated from high school and taken a job as a metal presser in an assembly plant in Ann Arbor, MI. Only 17, she was spotted by an unknown UPI wire service photographer who snapped a picture of the beautiful young brunette with her hair concealed by a polka dotted bandanna.

This photo ended up in the hands of illustrator, J. Walter Miller who had been hired by the Westinghouse Corp (that didn't employ any riveters!) to create a poster for internal company use to improve morale and combat absenteeism. The poster was only in use for a few weeks, and then faded



Rose "Rosie" Monroe (L) and Geraldine Hoff

from view. It was "rediscovered" in the 1970s and was adopted by the feminist movement as an image of female empowerment.

The symbology of the poster is a bit ironic in that Ms. Hoff only lasted on the job for less than two weeks. She had heard of another worker who had sustained severe injuries to her hands and, being a cellist and fearing what a similar injury might do to her possible future career as a musician, opted to switch to a job at a drugstore soda fountain. She married a young dentist the following year and went on to live a comfortable middle class life as a stay-at-home mother to six children, dying at age 86 in 2010.

Ms. Monroe continued working outside the home and eventually earned her pilot's licence in 1970 at the age of 50. In 1978 her aircraft suffered an engine failure on take-off and in the ensuing crash she suffered injuries that ended her flying career. She died in 1997 at the age of 77.



Miller's iconic poster

When news of the impending demolition of the plant became public, a concerned group of local citizens and vol-

unteers with the Yankee Air Museum formed a group with the hope of saving at least part of the structure to convert into a new home for the museum. The museum, whose collection includes, *inter alia*, a flyable B-17 and a B-25, had its main headquarters building destroyed by fire in 2004 and is temporarily being housed at the Willow Run Airport.

The Ultimate Wind Vane

.....by Layne Larsen

Most organizations that acquire a surplus aircraft for decorative purposes are usually content to mount it on a pedestal near an entrance road; i.e. a "gate guard". However, when Roy Harker of Princeton, BC was offered a T-33 *Silver Star*, he wanted to go a step further and turn it into a wind vane at the Princeton Regional Airport.

Until the Canadair CL-41 *Tutor* was introduced in 1963, the "T-bird" was used as the advanced trainer for RCAF pilots. Developed by Lockheed from its P-80 *Shooting Star* fighter in the late 1940s, Canadair built 656 CL-30 Rolls-Royce powered versions of the T-33, designated CT-133 *Silver Star* in RCAF service. When the RCAF disposed of much of its fleet in the 1960s, 20 aircraft were sold to the Bolivian Air Force who used them for more than three decades. Rather than retire them, Bolivia contracted Kelowna Flightcraft to rebuild and modernize the airframes, but they only had enough money to cover 18 of the aircraft, leaving the parts for the other two to Flightcraft. Dave Eccott of Flightcraft saved these derelicts from the scrap yard and offered one to Mr. Harker. With the help of volunteers and \$7000 in goods and services from the community, the wind vane project was dedicated on May 4th, 2013.



The new wind vane

Princeton is situated about 110 km north east of Chilliwack, and has a population of about 2700. Its regional airport has a single paved 1200x23 metre runway, a new multi-use (albeit small) terminal, 100LL Avgas and Jet A fuels, and a NAVCANADA weather office. It is often used as a temporary operating base by RCAF SAR aircraft.

Although the RCAF retired most of its T-bird trainers in the 1960s, many of the aircraft soldiered on in other roles.

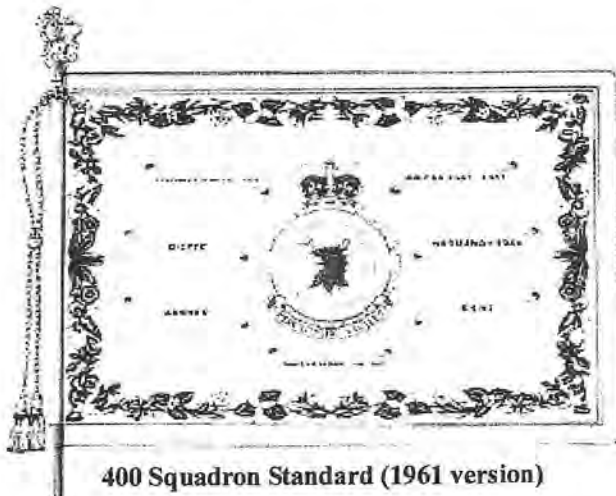
The final one was retired on April 26th 2005 from the Aerospace Engineering Test Establishment at Cold Lake, AB. CT-133 Mk 3 S/N 133648 was a late construction model built by Canadair in 1959, and when retired had 11,394.6 hrs 'on the clock'. [Ed. Note: with thanks to Canadian Aviator magazine for most of the information in the first two paras.]

400 & 411 Sqn Standards Laid-up in DND Hall of Colours

.....by Carl Mills

The 400 Sqn Standard (equivalent to an Army unit's colours) was awarded in 1961, the first RCAF unit to be so honoured. The unit was formed in 1932 as #10 (later 110) squadron and flew from the Tretheway Farm airfield at the corner of Jane St. and Tretheway Blvd in Toronto. In 1940, the squadron received *Lysanders* and departed for war from Rockcliffe in 1940, the first RCAF squadron to go overseas.

The 1961 Standard was replaced with a bilingual version in 2000 and the original placed on exhibit in the Warriors Hall in the Veterans' Wing of Toronto's Sunnybrook Hospital. In 2008, DND created the Hall of Colours at the National Military Cemetery at Beechwood (Ottawa) as a secure and final resting place for all Colours and Standards. Since these items are made of fabric, they will deteriorate and it is traditional not to repair them. All those laid-up in the Hall will be allowed to continue this natural process. Unfortunately, the original finial and pike have been lost and the current standard is mounted on the post-integration version which has a full bodied Griffon and small crown on the finial rather than only the crown of the original.



400 Squadron Standard (1961 version)

For most of its postwar life, 400 Sqn was based in Downsview but when CFB Toronto was closed in 1996, the sqn was relocated to CFB Borden, although it did not give up its "City of Toronto" sobriquet. Last year, the unit observed its 80th anniversary, and currently is roled as a Tactical Helicopter and Training Squadron operating the CH-146 *Griffon*.

Another Downsview based squadron, 411 "City of York" received its Standard in 1971 but was disbanded when the

base was closed in 1971. When past members of this unit heard that 400 squadron's Standard was being moved to the Hall of Colours, they requested that their Standard be laid-up at the same time.

The formal ceremonies to install the Standards in the Hall of Colours took place on August 26th.

Synthetic Papers

.....by L. Larsen

Technically, the term "synthetic paper" is an oxymoron. Paper takes its name from the Egyptian *papyrus*, [*cyperus papyrus*] a wetland sedge or reed common on the Nile delta whose pith could be beaten into thin sheets upon which—after drying—a scribe could write, or artist paint. Its earliest known use for these purposes dates from about 4500 BCE. Therefore, to qualify as paper, a material must be comprised primarily of cellulose fibre such as straw, cotton, flax, wood, etc.

In the 1970s, the Strathmore Paper Co began experimenting with mixtures of natural and synthetic fibres to address artist complaints about the amount of wrinkling and buckling that often occurs in papers made of 100% natural fibres. Their first marketable type was called *Aquarius*, a combination of cotton and synthetic fibres. This was replaced in the early 90s by *Aquarius II*, which is an approximately 50/50 mixture of cotton and polypropylene fibres. From postings I saw on the internet, most artists feel it behaves just like natural paper, although not all agree that it displays less buckling.

In the 1970s, Neenah Paper Co introduced *Kimdura*, a 100% polypropylene sheet material designed primarily for outdoor use. Tough, smooth and brilliant white with anti-UV coatings, it was ideal for signage. A short time later, a product with similar properties called *Yupo* was introduced intended for the commercial printing and labelling industries. A few artists tried it and liked the effects they could achieve and it became popular enough that the company began producing it in special versions for artists.

Since Yupo "paper" is actually plastic, it does not absorb the solvent which serves as the carrier for the binder, pigment and other materials in the paint. This means that the water used as the carrier for watercolour, acrylic, gouache and ink that would be absorbed by regular papers and drawing boards can only disappear through evaporation. Thus, these media will take a long time to dry, perhaps days. Oil-based media will take even longer.

This slow drying time requires that the Yupo be flat while painting on it—unless you are intending to include drips and runs as part of the work. Some artists do this, applying lots of liquid paint, and then tilt the Yupo at various angles to see what serendipitous patterns appear. Even when working flat, one must be careful not to let two wet paints touch, or they will "bleed" together—again, something to be avoided unless that is the desired effect.

Yupo has one useful property that is not available with regular papers. If working with watercolour, gouache and (some) inks and you don't like the way the work is progress-

sing, simply rinse it under a faucet and start again! This property also makes it easy to lift out bits of colour using a damp brush, a cotton swab, etc. However, this also means that you cannot glaze over colours because the wet brush will immediately dissolve the underlying layer. Yupo is also not suitable for dry brush techniques. The same advantages and limitations do not apply when using acrylics.

Because the bond between the Yupo surface and the medium is very weak, even with acrylics, the surface is very delicate and easily damaged. While some artists have tried various spray varnishes, these do not really work very well. The only sure method of protection is to put the work behind glazing.

Some on-line sources note that dirt and oil, such as that from touching the surface with fingertips, can hinder performance and recommend washing the working surface with soap and water prior to painting on it.

Yupo for artists is available in various sheet sizes slightly different than watercolour papers (e.g. 20x26", 26x40", etc), as well as in blocks and rolls. It is available in both opaque and translucent types, in weights ranging from 74-144 lbs, and is slightly cheaper than good quality watercolour papers. The manufacturer has indicated that it is manufactured in three layers with slightly different formulations and coatings depending upon the application; however, exactly what these are is treated as a trade secret.

I have tried it and find that it is not 'my cup of tea', and I plan to stick with my tried and true 140 lb hot press real paper. For those with a more adventurous streak, Yupo provides lots of potential for experimentation to achieve unusual effects.

World Aviation News

[Ed. Note: This feature presents items too small for individual articles, but which are of general interest to aviation artist, historians and folks who just like airplanes.]

HMS Ark Royal Scrapped

Despite extensive efforts to save her from an ignominious fate, in June *HMS Ark Royal* headed off to a Turkish scrap yard. She is the third of three Invincible class 22,000 tonne light carriers built in the 1970s. The lead ship, *Invincible*, was scrapped in 2010; the second, *Illustrious*, has been converted to a helicopter carrier/assault ship. *Ark Royal* was

originally scheduled to remain in service until 2016; however, the UK government decided to retire her five years early in 2011. The original *Ark Royal* was commissioned in 1587 and served as the flagship during the battle with the Spanish Armada. The current ship was the fifth—and the fourth aircraft carrier—to bear this name.

The lead ship of the new class, *Queen Elizabeth*, is expected to be commissioned in 2016, with the second, *Prince of Wales*, to follow in 2018. These new ships will have three times the displacement of the Invincible class, and carry twice as many aircraft.



Off to the breaker's yard- a sad end for a proud ship.

Yagen Collection to be Dispersed

American multi-millionaire Jerry Yagen began collecting and restoring vintage aircraft in the 1990s, and recently had the world's largest private collection of flyable warbirds. The collection included some 60 aircraft ranging from WWI to the 1950s, including a new construction Me-262 and the only flying DH-98 *Mosquito*, KA114. It was housed in his Military Aviation Museum (estd 2005) in Virginia Beach, VA. He had an additional 70-odd restoration projects underway, most at his nearby restoration facility (aka 'The Fighter Factory'). In July, Mr Yagen announced that inasmuch as he could no longer afford to keep the facilities operating, the aircraft were available for sale.

Dunville Closes

The close of flight operations this past summer brought to an end 73 years of aviation activities at Dunville Airport. The town of Dunville is situated about 45 km SW of St. Catharines, ON. In 1940, a site about three km SE of the town was chosen as the location for RCAF Station Dunville and #6 Service Flying Training School (SFTS) of the BCATP. It was one of the first stations completed and its five hangars were built with structural steel rather than wood trusses, which may be why they are still in use. The first course of pilot trainees arrived for instruction on *Yales* in November 1940. After the war, the field became a privately operated general aviation airport. In the mid-1990s, one of the hangars was turned into a museum commemorating #6 SFTS. In addition to displays of memorabilia, the museum owns a flight worthy *Tiger Moth*, *Finch*, *Yale* and *Harvard*, and a static Grumman *Tracker* and Nieuport 17. With closure of the airfield, the flyable *Harvard* and *Yale* have been moved to other locations and the volunteers are



Sea Harriers on Ark Royal's flight deck- 2nd Gulf War

attempting to locate replacements for static display. Although the airport itself is closed, the self-funded museum will remain open during the summers.

A Lesser-known McCurdy Achievement

Canadian aviation historians remember J.A.D. McCurdy as the pilot of the *Silver Dart*; however, he also transmitted the first wireless air-to-ground message. On August 27th, 1910 McCurdy was flying near the racetrack at Sheepshead Bay in Brooklyn, NY. A transmitter had been installed in the aircraft, a morse key attached to the control wheel and a loose aerial wire trailed beneath. Former US Signal Corps officer, Mr. H.M. Horton, who had performed the installation, was monitoring a receiver atop the track's grandstand. From an altitude of 175 m and a distance of 1.6 km, McCurdy transmitted the message: "Another chapter in aerial achievement is recorded in the sending of this wireless message from an aeroplane in flight. J.A.D. McCurdy".

[Ed. Note: having trained as a radio officer, and used air-to-ground morse for years, I doubt that McCurdy was able to transmit the message as pristinely and crisply as history implies.]

RAF VC-10 Tankers Retire

On September 25th, the last two operational VC10K air-to-air tankers were officially retired after 51 years of service. ZA150, a K4 model was flown to Dunsfold and will be preserved at the Brooklands Museum on the site where VC-10 production took place. It will join another VC-10 which previously served with the Sultan of Oman's Royal Flight. ZA147, a K3 model, was flown to Bruntingthorpe where it will be dismantled for spares. The VC-10 will be replaced in the tanker role by the A330 MRTT, the same aircraft chosen by the USAF as its KC-135 replacement. American political pressure forced cancellation of that contract in favour of a 767-based Boeing design.



VC-10K3 (top) and its replacement, the A330-based MRTT

C-Series Takes Flight

Bombardier's prototype CS-100, the world's first new narrow-body airliner design in more than two decades, took

off on its maiden flight from Montréal's Mirabel airport on September 16th. More than a year later than scheduled, the 2.5 hour test flight was lauded as an unqualified success. Seven test aircraft will be used to certify various mission profiles as the company ramps up to full production. Current plans call for the first production aircraft to enter service in about a year; however, that is likely a little optimistic. Bombardier currently has 177 firm orders and 388 options for the C-series.

Snowbirds to Retain Current Name

Earlier this summer the RCAF was advised that the name "Snowbirds" contravened the Official Languages Act because it did not have a French equivalent. In addition, 431 (AD) Squadron's distinctive CT-114 *Tutor* aircraft carried English-only markings—also a 'no-no'. LGen Blondin, head of the RCAF, has stated that the team's Snowbird name is well recognized by both English and French and will not be changed; to address the other concern, the letters RCAF now appear under one wing and ARC (for Aviation royale canadienne) under the other. He also indicated that if the team receives a new aircraft in future its name might change to address the bilingual concern.



The Do-17 hulk just as it came off the bottom

Dornier 17 Wreck- Update

The salvage of the Do-17 wreckage from the sea off the Goodwin Sands as reported in Vol 17, #3 was accomplished successfully. It is now at Cosford in a preservative bath where it will remain for perhaps 18 months before restoration can begin.

Museum Wants Flyable Voodoo

.....by L.R. Larsen

The Jet Aircraft Museum in London, ON has the aim of restoring to airworthy standard, and then flying, as many former military jet aircraft as it can afford. Its stable currently holds a number of relatively simple aircraft: several T-33 *Silver Stars*, a DH-115 *Vampire*, an L-29 *Delfin*, and a MiG-15 UTI. The museum has acquired CF-101 Voodoo 101006 which had been sitting outdoors at the Cornwallis Military Museum for the past 27 years. Restoring this

aircraft to flight status will be an order of magnitude more difficult than those they have previously performed.

Following cancellation of the CF-105 *Arrow* in 1959, Canada urgently required a replacement for its obsolescent CF-100 *Canucks* to maintain its NORAD commitment. An arrangement was negotiated with the US government whereby Canada would receive 56 F-101B interceptors and 10 F-101F two-seat trainers under the aegis of *Operation Queen's Row*. Although the aircraft were used, they were considered in good condition and the number was adequate to equip five operational squadrons and an OTU (replacing nine CF-100 squadrons). The hand-over ceremony took place in Uplands, ON, July 24th, 1961.

Operation Peace Wings (1970-72) saw the 56 survivors of the original 66 returned to the USAF in trade for 66 "new" aircraft. Although this second batch was actually chronologically older than the first, they had much lower airframe hours and had a number of updates that had not been installed on the Canadian fleet. These remained in service until replaced by the CF-188, with the last operational flight in December 1984.

However, two aircraft had been retained for training purposes by 414(EW) Squadron at CFB North Bay: the sole EF-101B that was refitted with the electronic warfare suite from an EB-47E, and colloquially known as the "electric *Voodoo*"; and a single CF-101F. In April 1987, these two aircraft were retired with the EF-101B going back to the USAF. 101006 made the last flight by a *Voodoo*, flown from North Bay to CFB Chatham, NB, on April 27th, from whence it as moved to what was then CFB Cornwallis in Nova Scotia.

The *Voodoo* is not a rare aircraft: There were 807 built and there remain a dozen on display in Canada, and another 68—mostly in the US—scattered around the world.

Tech Tips

[Ed. Note: From time to time I receive helpful hints from other artists, magazines, etc., and use this feature to pass them on. If you have any that you feel might be useful to fellow artists, send them to me for publication.]

Watercolour masking fluid (also known as drawing gum, liquid frisket) can ruin a brush in a heartbeat. Here's how to avoid consigning a brush to the trash heap once it has been dipped in masking fluid:

- Don't use one of your good sables; cheaper synthetic brushes, such as Taklon, are quite adequate;
- Moisten the brush to start and rinse it frequently;
- When finished, clean the brush with lacquer thinner or denatured alcohol (ethanol to which an adulterant has been added to render it toxic), then soapy water. After rinsing, the brush will be as good as new.

When drawing a lot of fine lines, I take one of my old 5/0 Taklon brushes that has lost its point, trim it to a new point with only a few hairs, and use it for applying masking fluid, rinsing often. Usually there is little or no build-up in the few hairs remaining and no further cleaning is required. If it does get plugged, it's no loss and can be tossed away.

Masking fluid is often misused by beginners who tend to daub it on, willy-nilly, using an old beat-up brush, and then wonder why it doesn't give them the desired professional effect. Here are some hints:

- As noted above, use a brush adequate to the task and apply the fluid precisely; this is an art in itself;
- Never paint over wet masking fluid;
- If you use a hair dryer to speed the drying, don't over-heat it; this may result in permanent staining;
- Remove it as soon as it is no longer required (*i.e.* leaving it on too long can also result in staining; and
- Before removing it, make sure the paper is completely dry—on both sides.

If you are a watercolourist who likes to lift out colour to achieve certain effects, this can be difficult with some papers and most staining hues. Try coating your paper or watercolour board with a thin coating of acrylic primer. This will prevent the pigment from sinking into the fibres, rendering it easy to lift out colour, or even to scrub it back to basic white. However, this also means that glazing must be done very carefully to avoid disturbing the underlying layers.

Watercolour artist William H. Hunt (1790-1864) was known for his extensive use of dry brush stippling technique and for his ability to achieve particularly bright, luminous colours. His secret for the latter was meticulous planning: where he wished to achieve these bright colours, he would underpaint with a thick layer of Chinese white doped with extra gum Arabic. When dry, this produced a brilliant, porcelain-like surface that gave colours painted over it an intense jewel-like quality. I've tried it....it works!

One of the most difficult problems to overcome when photographing your artwork is avoiding distortion because the camera is not perfectly square to the art work both vertically and horizontally. Get a small (10 cm square or so) mirror and hot glue it to one end of about a metre of ribbon. Once you have your art work set up ready to photograph, clip the ribbon to the top edge so that the mirror hangs in the exact centre of the work and the back rests flat against it. Move the camera around until you can see the reflection of the camera in the mirror while looking through the viewfinder. You are now perfectly aligned. Remove the mirror and take your photos (this assumes you are using a tripod; if holding the camera manually, you will need a helper to remove the mirror).

Colour Choice and Adjustment

.....by Robert Genn

[Ed. Note: Robert Genn runs the <painterskeys.com> website and produces a free bi-weekly newsletter available via e-mail. This article is from August 7th, 2012.]

Some painters nail the exact colour they need on the first go. I'm not one of them. In my experience, 90% share my problem. Colours change as the colours change around

them—and you can't know the colour of a passage until you're picking up what you're putting down. The situation is compounded by the presence of (or desirability for) reflected lights, silhouettes, local colours, broken colours, cast shadows, equal intensity lay-bys, etc. Finding the right colour can be like looking for the Higgs boson.

Understanding how colour works is largely a self-taught skill. Further, every serious painter should study the research of Josef Albers, Alfred Munsell, and other colour wizards. Here are a few practical ploys to consider:

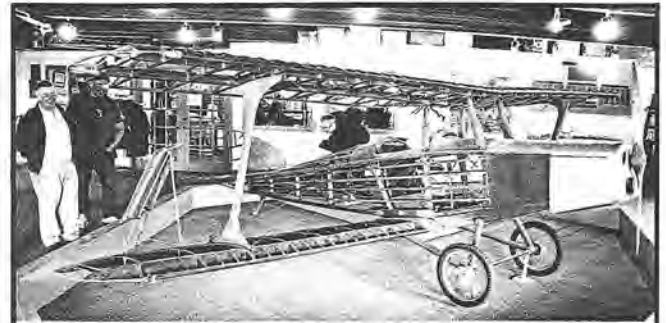
- Consider limiting your palette. One of my all-time best tips is to start out with large dollops of six or seven pigments only. How about black, white, cad red, crimson, yellow and blue. By forcing the mixing of opposites on the colour wheel, limited palettes facilitate delicious, sophisticated colours;
- Consider "pushing colour". This is where you overstate early on with brighter or 'any old' colour in the full knowledge that you can adjust later. Curiously, a gut decision in overstating often gives a delightful energy that doesn't need later modification;
- Consider *grisaille*. This is where black, white and grey-scale become a chassis for colour to be localized later. Apart from achieving a certain kind of style, *grisaille* proves once again that relative tone values are more important than local colour;
- Consider "infinite play". Taking care not to overwork, keep adjusting colour hue, intensity and tone value. The hues within sunlight and shadow, for example, are not always obvious at first. Keep playing until you begin to see visual truth;
- Consider glazing. Tone down or re-tone passages with a transparent, generally darker tone spread over a dry under-painting. Warm can be made cool and cool can be made warm, either overall or in selected passages. One of the most underrated and underused ploys, glazing fixes and pulls together lame colour compositions for fun and profit.

"Any colour subtracts its own hue from the colours it carries and therefore influences". (Josef Albers).

[Ed. Note: Mr. Genn recently announced that he has been diagnosed with pancreatic cancer and that he has "...perhaps a year." Arrangements that may see his daughter continue with his bi-weekly newsletters are under discussion.]

The Caboose

As I was nearing the end of the 'cut-and-paste' operation whereby *AerialViews* is put together, I realized that I had forgotten to include a picture of our visit to the Atlantic Canada Aviation Museum. Sitting in the Museum's foyer is the framework of an early 1930s homebuilt bi-plane, assembled from a kit. This was recovered from the attic of a house in Nova Scotia, where it had apparently lain for more than half a century. There was no engine, cowling or propeller and replacements were built by Museum staff. The decision was also made not to "skin" it to allow visitors to appreciate the intricacy of the structure.



Layne Larsen and Ardell Bourgeois look over a 1930s homebuilt at the Atlantic Canada Aviation Museum

From the Editor's Desk

Given that this is the final issue in the current volume (Vol 18, #4), it is apt that this also be the final issue in the current format—not that the changes will be particularly noticeable.

Over the years, the cost of producing and mailing each copy of *AerialViews* has risen by an average of about 5% annually due to increases in printing costs (particularly the use of colour), and Canada Post's automatic 2.5% annual increase in postage rates. Since our only regular source of income is from membership fees, this means that the latter must increase to keep pace with rising costs.

President Eric Mitchell's substantial improvements to our website and our presence on social networking sites, such as Facebook, means that the relative importance of the printed word to many of our members is decreasing. In that light, I suggested to Eric that we could stave off an increase in membership fees for a year or two by reducing our printing costs for *AerialViews*—changes to which he has agreed:

- Each issue will be reduced from 20 to 16 pages—the size it was until the May 2004 issue. This also reduces my workload!; and
- The use of colour will be reduced to about once per year.

It would be possible to reduce our mailing costs by returning to the practice of folding *AV* it into a #10 envelope rather than flat in 9x12" envelopes. However, feedback from members indicates that they prefer their copies without the folds, so I don't plan to change this aspect.

On another tack, I have had a couple of members note that I'm devoting more space to aviation history than to aviation art. Perhaps, but many aviation artists paint historical scenarios so the two subjects are closely inter-related. I generally try to strike a reasonable balance among aviation history, aviation art, art in general and CAAA news and activities, although I am not always as successful as I might like. In any event, I generally try to respond to members' likes and dislikes so you have to let me know when you think that I may be drifting off the track.



Some views from the CAAA's Western Regional Group show at the Boundary Bay airport. At top, Ardell Bourgeois chats with a visitor; at bottom a view turned 180 degrees from the previous one. (Photos by Eric Mitchell)