

Art Avenue

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\$5



CANVAS UNBOUND

FEBRUARY 20 TO MARCH 4, 2018



1ST PLACE:
STEVE HEPBURN *Stacked Blocks*
oil on canvas, 16" x 20"

HONOURABLE MENTION:
FRAN ALEXANDER, AFCA
On Thin Ice
acrylic on canvas, 12" x 18"



2ND PLACE:
GRAHAM BIBBY *Ridge*
oil on canvas, 32" x 24"

HONOURABLE MENTION:
LEIF-KRISTIAN FREED
Fruit of the garden
mixed media on canvas
24" x 30"

HONOURABLE MENTION:
WILLIAM LIAO, AFCA
Light and Fog
oil on canvas, 12" x 12"



3RD PLACE:
HELENA MAIZLIN *Theater*
oil on canvas, 46" x 16"

HONOURABLE MENTION:
DERI RUSSELL
Pulling the Energy
acrylic on canvas, 16" x 20"

RETRO ONLINE EXHIBITION

FEBRUARY 1 TO APRIL 30, 2018



1ST PLACE:
LAARA CASSELLS
Sheridan and Paul Wayland Bartlett after Charles Sprague Pearce
acrylic on canvas dibond panel, 36" x 45"

HONOURABLE MENTION:
DON HODGINS
Anticipation c 1945
watercolour on paper, 22" x 22"

HONOURABLE MENTION:
DENISE PALUCK
Vintage NYC Subway Engine
acrylic on canvas, 24" x 24"

HONOURABLE MENTION:
FRIEDA MARTIN
Handle With Care
pen & ink, watercolour on
canvas, 16" x 20"



2ND PLACE:
KATHY HILDEBRANDT
Blast From the Past
pastel, 14" x 24"



3RD PLACE:
SUE MILLER *Backstreets*
oil on canvas, 24" x 24"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



2018 Canvas Unbound:
Fran Alexander, AFCA, *On Thin Ice*



2018 Retro Online Exhibition:
Denise Paluck, *Vintage NYC Subway Engine*



Perry Haddock, SFCA, *Evening Waves*, acrylic, 24" x 30"

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Interview with the senior FCA and successful Canadian artist
- 16-18 Success! New AFCA & SFCA Recipients
Two-part feature celebrating Canadian artists recently awarded signature status



2018 Bloom!:
Louise Nicholson, AFCA
Late Bloomers

ON THE COVER

1ST PLACE, 2018 BLOOM!:
GRAZYNA WOLSKI, AFCA
Antique Peonies
oil on canvas, 48" x 36"

"Flowers provide an infinite source of inspiration for my artwork. I have always been mesmerized by their unlimited selection, beauty, colours and shapes. A bouquet of peonies purchased at a local market became the inspiration for *Antique Peonies*. The elegant softness of the slightly opened buds evoked a feeling of nostalgia in me, and I felt compelled to transfer that onto the canvas."



2018 Abstracted:
Margriet Hogue, *Back Alley Blues*

Art Avenue

MAY/JUNE
2018

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AA DIRECTOR'S COMMUNIQUÉ



Canada is a huge nation, and our membership stretches coast to coast, which means that the majority of members live too far away to attend our Annual General Meeting. As a result, I'm taking the opportunity to share some key points we'll be discussing so all members are included.

What are some of the major accomplishments of the past year? Phenomenal membership growth for a start — we've reached almost 3,000 members. We reign not only

from every province and territory in Canada now, but from all corners of the globe; we've welcomed artists from Austria, Australia, Japan, United Arab Emirates and United States. We're also seeing a dramatic increase in members from Ontario, Alberta and Quebec.

New growth included launching our 12th Chapter, the Central Interior Chapter, which provides exhibition and educational services to artists of Prince George and the surrounding region. Growth is good, but as a collective, we need to remain accessible to all Chapters and their members. Therefore we're refocusing to offer more assistance to Chapters through new programs such as automatic fee collection via head office.

Perhaps the most exciting development in the Federation's education program was the roll-out of one of our long-time dreams, the Foundations Program. Introductory courses — featuring 10 top artists as instructors — have neared full capacity, and feedback is positive. We still have lots to learn, but we're off to a great start!

Participation in exhibitions reached record numbers of submissions. This emphasizes the importance of continuing our search for a second gallery location to meet needs. Speaking of our gallery, I'd like to introduce Stasja Voluti, our new Gallery Sales Associate, who is passionate about all things art. Stasja represents our growing membership: she became a full-time artist 18 years ago after a career in management and publishing; and she is European, and before moving to Canada 16 years ago, lived in several countries where she sold her artwork.

Looking forward, we will continue our venture into online education and exhibitions, website and social media improvements and other tools to serve artists everywhere. If we stay connected, our community will continue to grow not only in numbers, but in our membership's progression as professional artists.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Theresa Eisenbarth	<i>Medicine Hat, AB</i>	Donna D'Aquino	<i>Langley, BC</i>	Sherri McCulloch		Derek Whyte	<i>Nanaimo, BC</i>
Elizabeth Hutchinson		Crystal Desharnais	<i>Nanaimo, BC</i>		<i>Shawnigan Lake, BC</i>	Eileen Williamson	<i>Nanaimo, BC</i>
	<i>Grande Prairie, AB</i>	Mary Downe	<i>Vancouver, BC</i>	Tarin Mead	<i>New Westminster, BC</i>	Rose L Williams	<i>Vancouver, BC</i>
Deeds Irwin	<i>Calgary, AB</i>	Paula Funk	<i>Abbotsford, BC</i>	Darlene Meyers	<i>Prince George, BC</i>	Nola Wurtele	<i>Kelowna, BC</i>
Kimberly Klein	<i>Edmonton, AB</i>	Lila Gallon	<i>Vernon, BC</i>	Shannon Miller	<i>Vancouver, BC</i>	Chiao Chiao Yang	<i>Surrey, BC</i>
Doug Levitt	<i>Calgary, AB</i>	Leslie Goldsby	<i>Maple Ridge, BC</i>	Adriana Molina	<i>Surrey, BC</i>	Aidan Zecchel	<i>Vancouver, BC</i>
Matt McDonald	<i>Calgary, AB</i>	Charmaine Guerandi	<i>Vancouver, BC</i>	Sara Nguyen	<i>Vancouver, BC</i>	Carole Lavigne	<i>Lorette, MB</i>
Paule Poulin	<i>Calgary, AB</i>	Rita Haaf	<i>Nanaimo, BC</i>	Jay Page	<i>Coldstream, BC</i>	Poonam Singh	<i>Brandon, MB</i>
Brigit Albiston	<i>Nanoose Bay, BC</i>	Amy Hayashida	<i>Nanaimo, BC</i>	Jen Peters	<i>Summerland, BC</i>	Helen Shideler	<i>Quispamsis, NB</i>
Jasmine Alexander	<i>Williams Lake, BC</i>	Suzo Hickey	<i>Prince Rupert, BC</i>	Timothy J Pielak	<i>White Rock, BC</i>	Jacquie Potvin-Boucher	
Laura Barnes	<i>Surrey, BC</i>	Carol Hunter	<i>Langley, BC</i>	Denise Richard	<i>Bowen Island, BC</i>		<i>Hammonds Plains, NS</i>
Kenna Barradell	<i>North Pender Is., BC</i>	Claudia Jacobson	<i>Abbotsford, BC</i>	Linda Sellers	<i>Vernon, BC</i>	Michel Labine	<i>Fort Smith, NT</i>
Judith Beach	<i>Surrey, BC</i>	Perry Johnston	<i>Quathiaski Cove, BC</i>	Tove Sorensen	<i>Kelowna, BC</i>	Jakob Bouwman	<i>Burlington, ON</i>
Patrick Chan	<i>Delta, BC</i>	Anne Jopling	<i>Vancouver, BC</i>	James Spankie	<i>Prince George, BC</i>	John Haynes	<i>Kingsville, ON</i>
Nicole Chow	<i>Vancouver, BC</i>	Carolyn Jursa	<i>Vancouver, BC</i>	Erin Stagg	<i>Prince George, BC</i>	Khaula Mazhar	<i>Mississauga, ON</i>
Rachel Chun Ting	<i>Vancouver, BC</i>	Mostafa Keshvari	<i>Vancouver, BC</i>	Becky Strube	<i>Coldstream, BC</i>	Shawn Robichaud	<i>Capreol, ON</i>
Stephen Cole	<i>Gabriola, BC</i>	Megan Long	<i>Quesnel, BC</i>	Xia Tian	<i>Pitt Meadows, BC</i>	Rita Sawaya	<i>Oakville, ON</i>
Ann Crook	<i>Vernon, BC</i>	Connie Manning	<i>Chemainus, BC</i>	Margo Veenhoven-Joe	<i>Vancouver, BC</i>	Jill Shimizu	<i>Jordan Station, ON</i>

1. PASTEL JOURNAL FEATURES CANADIANS

Dianna Ponting, SFCA will be featured in the May/June 2018 Issue of *Pastel Journal* along with two of her former students, **Roberta Combs**, SFCA and **Kathy Hildebrandt**, AFCA. The feature article focuses on “the work of Canadian masters of still life.” *Painting Journal* is one of the US Artist Network publications viewed by over 100,000 artists internationally.

2. ART BOOK

Sudbury Ontario's **Joan Chivot** was featured in an anthology of women artists titled *Sudbury Women in Art*. The book launch accompanied an art exhibition in March at the Open Studio, sponsored by Cambrian College in Ontario. Joan participated in the book's content including her photo, biography, paintings and written statements on her art practice/philosophy. The exhibition moved to the Art Gallery of Sudbury in April and continues until May 13.

3. PRESTIGIOUS ABSTRACT AWARD

Okanagan-based **Barry Rafuse**, SFCA recently had two paintings receive awards in the Light, Space & Time Online Art Gallery's "Abstract Competition." There were 952 entries received from 29 countries. Barry garnered 1st Place for *Azure Divide*, a 24" x 24" mixed media abstract (shown), and Special Recognition for *Cardinal Connection*.

4. CORPORATE COMMISSIONS

Marija Petricevic-Bosnjak, AFCA completed two commissioned oil portraits for Engineered Air, one of the largest manufacturers of heating products. Unveilings took place in Newmarket, Ontario in January for company executive Mr. David Kukkonen, and in Calgary in February for Mr. John Lindstrom. Marija, who was born in Croatia and began painting there, emigrated to Calgary in 1968. She has painted many portraits now hanging in private and public collections across Canada and internationally including the Police Museum and Croatian Embassy, Ottawa.

5. HOCKEY LEGEND TURNED ARTIST

New FCA member **Richard Brodeur**, former Vancouver Canucks' goalie dubbed “King Richard,” has become a well-respected artist. Richard was commissioned to paint Lindt's 2017 Chocolate Advent Calendar (called the “Vancouver Canucks Advent Calendar”). The North Vancouver artist depicts “images that embody the Canadian spirit” in oils, acrylics and watercolours. “Painting has always been a passion of mine,” says Richard.

6. SHOW IN MOSCOW & ITALY

Vladimir Kolosov participated in the international Vanguard Today Art Show at the Moscow House of Artists in historical downtown Moscow, Russia in March. Vladimir exhibited two pieces: *The Greed* and *The secret wishes of David overwhelmed by the battle with Goliath*. Vladimir also participated in an exhibition in Corchiano, Italy at Mega Art Gallery in April. This show titled "I have a Dream, I want to live in a Better World, a Beautiful World" featured two other artworks.



Dianna Ponting, *Sweet Ribbons*



Barry Rafuse, *Azure Divide*



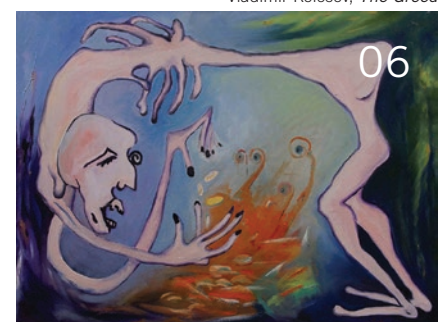
Joan Chivot, *Fall Berries*



Richard Brodeur, *Advent Calendar*



Marija Petricevic-Bosnjak, *David Kukkonen*



Vladimir Kolosov, *The Greed*

AA MEMBER SHOWS

1. ARTISTS IN OUR MIDST

On June 2 & 3, **Tatjana Mirkov-Popovicki**, SFCA will represent the Federation in Vancouver's West of Main Art Walk by the annual Artists in Our Midst. This includes a mini-residency in the FCA Gallery on Granville Island, and FCA group exhibition at the Roundhouse, opening May 24. Approximately 100 local studios are participating. (Tatjana's paintings will also be displayed in Roots' store window, Granville Street.)
www.artistsinourmidst.com

2. MID MAIN ART FAIR

The 8th Annual Mid Main Art Fair takes place June 10, 11 a.m. – 6 p.m. It showcases watercolour, acrylic, oil, photography, sculpture and printmaking from greater Vancouver artists: **Fran Alexander**, AFCA, **Enda Bardell**, **Lorn Curry**, **Dave Denson**, **Jennifer Harwood**, **Louise Nicholson**, AFCA, **Jeanette Jarville**, AFCA, **James Koll**, **Sonia Mocnik**, **Camille Sleeman**, **Elisabeth Sommerville**, SFCA, **Kathy Traeger**, AFCA, **Jeff Wilson**, AFCA, **Grazyna Wolski**, AFCA. Heritage Hall, 3102 Main Street, Vancouver. Free admission.
www.midmainart.com

3. OKANAGAN SOLO SHOWS

Okanagan-based **Carollyne Sinclair** is having an exhibition of her acrylic paintings called "Light, Shadow, Colour" at the Front Street Gallery in Penticton July 6 – 19. Opening reception: July 7. Carollyne is also having a solo show at Jo Jo's Cafe in Osoyoos from July 28 – August 25. Opening reception: July 28.

4. SOLO SHOW NORTH VANCOUVER

Jeff Wilson, AFCA has a solo show of acrylic paintings entitled "On the Water" running from May 9 – July 9 at District Foyer Gallery, in the North Vancouver District Hall, 355 West Queens Rd, North Vancouver. The exhibition comprises a collection of working ships originating from Scotland, Iceland and Canada. The large cargo vessel painting *shown* is 36" x 48".

5. SOLO SHOW WEST VANCOUVER

Linda Bell, AFCA has been selected for a solo show at the Ferry Building, Ambleside, West Vancouver. The exhibition called "Mixing It Up" will feature her colourful acrylic abstracts. It will run from June 26 – July 15. Opening reception: Tuesday, June 26th, 6 – 8 p.m.

6. FEMALE IMAGERY SHOW

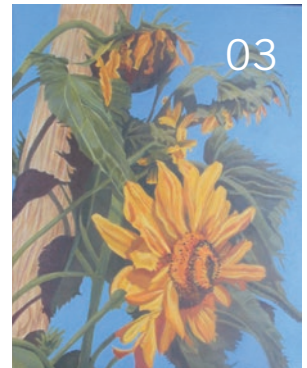
Lisa Figueroa, AFCA, **Patricia L. Smith** and Wendy Browne present "Exquisites Crowned: Female Imagery in 3 Parts" at Lisa's Studio/Gallery, 70 Hudson Avenue NE, Salmon Arm. The theme is derived from the parlour game Exquisite Corpses (updated to suit our style of play). The female images — expressed over 3 panels: head, torso and legs — wear a crown in celebration of feminine energy. Opening: May 11, 7 – 9 p.m. Show: May 12 – 18.



Tatjana Mirkov-Popovicki, *Alpine Summer*



Fran Alexander, *Eavesdropper*



Carollyne Sinclair, *Irene's Sunflowers*



Lisa Figueroa, *Collaborative Image*



Jeff Wilson, *Vos Raasey*



Linda Bell, *An Apple A Day*

AA MEMBER NEWS & SHOWS

1. PAINT ONTARIO 2018

Wendy Carmichael Bauld's acrylic painting *A Day In The Life Of A Harley Man* won the Pachlarz Family Choice Award at the prestigious annual art event Paint Ontario 2018. The March/April exhibition was located in Grand Bend, Ontario at the Lambton Heritage Museum.



Wendy Carmichael Bauld, *A Day in the Life of a Harley Man*

2. SOLO SHOW CALGARY

Anne McGilvary had a successful solo exhibition in April at Fifth Avenue Framing in Calgary, 1207-5th Avenue NW, entitled "Meadows & More." It featured Alberta-inspired landscapes in acrylic. She states, "The goal of my show was to offer a 'joyful experience' as we welcome warm springtime weather in Alberta." www.annemcgilvary.ca



Anne McGilvary, *July in the High Meadows*

3. BEST MIXED MEDIA

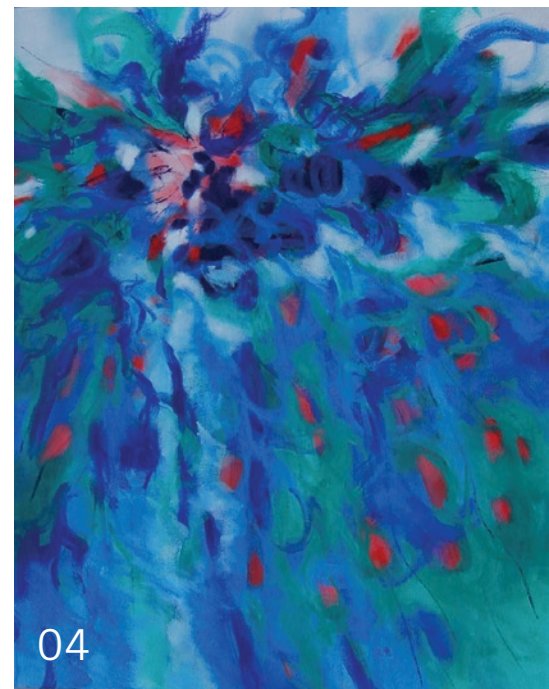
Josephine Bohemier's mixed media painting *Yukon Fireweed* won Best in Mixed Media at the 19th Annual Look Show hosted by the Victoria Arts Council. Staged in three locations and running until mid-April, the LOOK Show showcases over 500 works, and is designed to highlight the quality and diversity of Victoria artists.



Josephine Bohemier, *Yukon Fireweed*

4. SOLO SHOW SUNSHINE COAST

Katherine Johnston is having an exhibition at the Sunshine Coast Arts Centre's Doris Crowston Gallery, Sechelt, June 27 – July 22. "Abstracts Exposed" is a collection of the artist's explorations into non-representational art. These works in oil, acrylic, collage and mixed media highlight her passion for colour, texture and brushstrokes. "Meet the Artist" Talk: Sunday, July 8, 1:00 p.m.



Katherine Johnston, *Different Strokes*

5. TIME FOR US SHOW

Kathleen McCallum and **Pam Weber**, AFCA are collaborating in the "Time For Us" show at Framed on Fifth gallery and shop, 1207 5th Avenue NW, Calgary. The exhibition of acrylic paintings will run from June 5-30. Artist opening and all other information: www.framedonfifth.ca



Pam Weber, *It's A Buzzy Place*

6. CORRECTION

Kirsten TO Sheffield was the recipient of the People's Choice Award for the 2017 Sidney Fine Arts Show. "Because this show's quality of artwork is fabulous, I was thrilled to have received such an honour!" Kirsten manipulates wax and dye, merging realism and the fluidity of water in painted batik. These richly-hued paintings depict Westcoast landscapes, cultural, architectural and botanical themes.



Kirsten TO Sheffield, *Solitude – Long Beach*

ABSTRACTED

MARCH 6 TO 17, 2018



1ST PLACE:
JAN LOUISE HENRY *Slope*
acrylic on wood panel, 36" x 36"



3RD PLACE:
BARBARA ANN SCOTT *Lines of Communication*
mixed media on canvas, 16" x 20"



2ND PLACE:
AMY STEWART *Reaching Out*
mixed media/acrylic on canvas, 36" x 36"

HONOURABLE MENTION:
MARGRIET HOGUE
Back Alley Blues
mixed media/acrylic on board
12" x 12"

HONOURABLE MENTION:
MARIANNE MEYER
One cloud in the sky
acrylic on canvas, 36" x 36"

HONOURABLE MENTION:
RENATA KERR *Time Travel*
acrylic on canvas, 36" x 36"

BLOOM!

APRIL 3 TO 15, 2018

1ST PLACE (COVER):
GRAZYNA WOLSKI, AFCA
Antique Peonies
oil on canvas, 48" x 36"

HONOURABLE MENTION:
FRED CAMERON
Fall colours
oil on canvas, 24" x 20"

HONOURABLE MENTION:
ANITA MCCOMAS
Where The Wild Things Grow
acrylic on canvas, 24" x 24"

HONOURABLE MENTION:
LOUISE NICHOLSON, AFCA
Late Bloomers
acrylic on canvas, 24" x 36"

HONOURABLE MENTION:
ANN WILLISIE
Summer's Song II
oil on canvas, 36" x 48"



3RD PLACE:
JILL CHARUK *Strawberry Rhubarb*
acrylic on canvas, 30" x 30"



2ND PLACE:
HEATHER ES ARMSTRONG *For the Love of Moss*
acrylic on hardboard, 24" x 18"

ARROWSMITH



Jane Cross, *Evening Calm*

CHAPTER EXHIBITION

The Arrowsmith Chapter Spring Juried Show was held at the Tosh 10 Gallery at the Old School House Arts Centre, Qualicum Beach, April 7-28. Congratulations to the award winners: 1st Place, **Jane Cross** for *Evening Calm*, 2nd Place, *Fear* by **Diane Michelin**, 3rd Place, *La Paza Del Pueblo* by **Peggy Burkosky**. Honourable mentions went to **Barbra Regamey McDonald**, **Jacqueline Smith** and **Fay St Marie**.

NEWS

The Chapter's new Instagram account, "fcaarrowsmith" will feature members' artwork. **Linda Fraser**, head of the "Fun Committee" will be taking a group of members on a Hornby Island Retreat June 10-14. Participants will explore the island, paint en plein air, and be spoiled by the culinary expertise at the Hornby Island Dive School.

VICTORIA



Diana Grenkow, *Three for Tea*

CHAPTER SHOW

The Victoria "Federation of Canadian Artists' Spring Show" was held at the Coast Collective Gallery in Colwood, BC. It looked beautiful! There were 32 paintings juried into the show from 51 works, and three paintings sold. Congratulations to the prize winners for outstanding paintings:

First Prize, **Diana Grenkow's** 12" x 18" oil, *Three for Tea*, Second Prize, **Darlene Botkin**, AFCA's 10.5" x 15.5" oil, *Peter Pan, Kensington Gardens*, Third Prize, **Gordon Smith's** 18" x 22" graphite/charcoal, *Stephanie*.

Honourable Mentions: **Kathy Cameron**, AFCA, **Marlene Howell**, **Sharlene Stushnov-Lee**, AFCA.

NEWS

Kudos goes to **Mark Cramer**, AFCA and **Rose Tanner**, AFCA who attained Signature Status with the Federation of Canadian Artists, and participated in the "Success!" exhibition in the Vancouver gallery in March.

WEST KOOTENAY



Brigitte Desbois, *Light and shadow on Naiset*

PAST WORKSHOPS

WKCFCA members recently taught workshops at venues around Kootenay Lake. **Sharon Bamber**, internationally recognized for her animal pastel paintings, introduced us to pastel painting in "Painting with Emotion." **Brigitte Desbois** taught "Interpreting Light with Colour," an oil painting workshop highlighting Impressionism principles. **Erica Konrad's** workshop "Conceal and Reveal" offered an introduction to encaustic painting at her private retreat, Hidden Creek Studio; Erica taught a follow-up workshop, "Responding to a Mark," in April.

UPCOMING WORKSHOPS

Seats are filling for our May 11-13 workshop with **Dominik Modlinski** (see WORKSHOPS). Fall line-up: **Carol Schloss**, Signature Member Pastel Society of America, teaching pastels Sept. 15-6 and Dale Laitenin NWS (from California) teaching watercolours Oct. 19-21. Workshops are generously supported with grants from the Columbia Kootenay Cultural Alliance.

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CENTRAL INTERIOR



Lesley White, *Sounds of Thunder*

MEETINGS/WORKSHOP

The CIC's inaugural meeting was held March 24 at Prince George Community Arts Council complex. As the FCA's newest chapter, we are accepting members: west to Smithers, north to Mackenzie, east to Valemount, south to 100 Mile House. Next Meeting: May 26 — **Melanie Desjardines** will discuss abstract artwork. CIC hosted a "Composition and Design" workshop and valuable critique by **Lalita Hamill**, AFCA. Participants left with "fresh eyes" with which to develop and improve future work.

MEMBER NEWS

Wendy Framst, **Andrea Fredeen** and **Melanie Desjardines** recently achieved Active status. **Lesley White**, western artist, had a solo exhibition at the Prince George Public Library in April that moved to Cafe Voltaire for May. **Maureen Faulkner's** solo exhibition at Two Rivers Gallery, "Cultivating Habit," featured her project that aims to produce a piece of artwork per day for a year. **Laura Chandler**, **Kristin Vignal** and **Heather E. S. Armstrong** had artwork featured at the Federation Gallery's national shows.

CALGARY



Janie Lockwood, *Free Flight*

SHOWS

Ray Swirsky, AFCA's *Majestic* took 1st Place in the March Chapter show "Spring into Art"; Ray also recently garnered FCA signature status. Other winners: 2nd Place, **Mary Ann Hew's** *Perfect Morning*, 3rd Place, **Marjorie Broadhead's** *Inescapably Blue!* **Branko Marjanovic's** *Castle Mt. Reflection* and *Nearly Wet at Oesa Hike* received Honourable mentions. **Janie Lockwood**, **Tracy Proctor** and **Sheila Schaeztle** have paintings in the Spring Show Collection at Art on 9th, March 29 – May 20. Art on 9th is a new venue "by artists for artists" showcasing local work in high-traffic Inglewood neighbourhood. Pictured: Janie's mixed media, *Free Flight* translates nature into simple but powerful shapes.

UPCOMING EXHIBITIONS

"ART-O-RAMA," a Chapter juried exhibition, takes place June 15, 6:00 – 9:00 p.m. & June 16, 10 a.m. - 4 p.m. at Fort Calgary, a National Historic Site, and birthplace of the city of Calgary.

NANAIMO



Barbara Ann Scott, *Lines of Communication*

WORKSHOPS & EXHIBITIONS

The Nanaimo Chapter hosted a workshop with **Teresa Bernard** in March; a workshop with **Dominik Modlinski** is running May 2 & 3, and with Blu Smith in fall. A non-juried Chapter show at the Ladysmith Waterfront Gallery showcased over 75 paintings from 45 artists in April. A great success, it will be restaged in 2019 to give all members an opportunity to show/sell work.

NEWS

The Vic Wilson Award, established in memory of past NFCA President Vic Wilson, was awarded to **Claudia Lohman** and **Delie Lawley** in recognition of their contributions, Board positions held, and for co-chairing the 2017 Fine Arts Show. The Chapter donated 27 artworks to Dufferin Place, a Nanaimo senior's residence; its staff and residents were thrilled to see new work hanging in their hallways and public spaces. **Barbara Ann Scott's** *Lines of Communication* won 3rd Place in the FCA "Abstracted" Exhibition. Congratulations! May's Artist of the Month is **Marilyn Strongitharm**; June's is **Josee Duffhue**. Details: www.nanaimofca.com

WORKSHOPS

CHAPTER	CALGARY	WEST KOOTENAY
DATE/TIME	May 18 demo from 7-9 p.m., May 19 & 20 workshop	May 11 to 13, July 7 to 8
LOCATION	Demo: Kensington Art Supply, 120, 6999-11th Street SE, Calgary, Plein air: various Calgary locations	TBA
FEATURED ARTIST	"Plein air event" with Nancy-Lynn Hughes and Doug Swinton. Both offer decades of experience as artists/educators and share a familiarity & passion for the foothills of the Rockies. Nancy seeks the "wow" moment in nature; Doug believes that "Art is not about a living; it's about living the art." They both have successful art businesses: Nancy owns Hughes on Tenth, Doug owns Swinton's Art Supplies.	May: Dominik Modlinski, "Oil Painting and the Art of Seeing" July: Corre Alice, "Acrylic Painting"
INFORMATION	Open to members & non-members at a very reasonable price. Info: http://www.fcacalgary.ca/workshops.htm	Information & registration: Alison Graeme, alisongraeme@telus.net .

CENTRAL OKANAGAN



Karen (Kato) Rempel, *On the banks of the Chaparai*

UPCOMING EXHIBITIONS/CALL FOR ENTRIES

Entries for the 2018 OASIS National Art Show are being accepted until May 15. This national show is open to all Active and Signature members of the FCA, and will be held at the Peachland Art Gallery July 1–31. For more information: www.centralokanaganfca.com

NEWS

Congratulations to members achieving signature status: **Renata Kerr**, AFCA, **Anita**

McComas, AFCA and **Liz VanGolen Vincent**, AFCA! In March, **Karen (Kato) Rempel**, AFCA gave a fascinating presentation. Kato's exposure to other cultures and their art forms has influenced and inspired her artistic journey; her work is a reflection of beauty, diversity and mystique drawn from these years of international living. Previously known for figurative paintings, Kato's current work is mixed media on paper. It breaks up forms, but still reflects their subject matter. She unveiled a solo show at Icon Gallery Framing, Kelowna in April.

May 25, 26 & 27 2018 | 9:30am-4:30pm

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Gamblin



Anne-Marie Harvey SFCA, *Okanagan Gold*, oil on canvas, 60" x 60"



Gold Ochre

Experience Color

Anne-Marie Harvey SFCA says she uses Gamblin oils exclusively. "The colors are rich, and the texture is great for plein air painting. The paint sticks to my palette even while scrambling over hills and through ravines in search of the perfect viewpoint. A favorite color is Gold Ochre. It is unique in its intensity. Adding white never makes it chalky; it holds its rich yellow-gold hue as it lightens into a bright warm white. For some areas, I use Gold Ochre straight from the tube, laying it on in slabs. In others, I add Dioxazine Purple, Phthalo Blue and Titanium White to it to get a lovely range of greys."

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PERRY HADDOCK, SFCA – ON PRACTICAL, PEACEFUL PLEIN AIR

By Carol Crenna

Perry Haddock, award-winning SFCA, is one of those inspiring artists who began painting much later in life; and with little formal training, he sells artwork to international clients through four galleries. Here he tells AA how he developed his career, and why he loves painting en plein air.



Another Day at the Office, 16" x 16"

AA: *When did you begin painting?*

PERRY: I didn't really start until I was close to retirement, in my 50s. I had no formal training other than a few night school courses and reading art books. I was a ceramics teacher for six years, though. What advanced my learning the most was getting together weekly to paint with two artist friends (also art teachers) to "take it seriously." This began 20 years ago and continues; one of them is Jack Turpin, SFCA.

AA: *Why did this help?*

PERRY: The critiquing that can be shared when experienced artists get together is extremely valuable. As friends, you trust each other, and respect each other's judgement. And sometimes you have to constructively say, "That is just not up to your standard." Everybody likes praise, but what you really end up needing is somebody who can help you solve a problem.

AA: *Have they done this?*

PERRY: Jack is exceptional in his ability to analyze another's work. I've taken his advice about improvements and witnessed that he was absolutely right. He would probably say the same about my critiques although



Reverie, 30" x 30"

I don't have his analytical skill. We now spend most of our time critiquing what we're working on rather than painting together because it's so helpful.

AA: *Is it difficult to be objective about your own work, even as SFCAs?*

PERRY: Yes. After a couple of hours of work on something, it is very hard to be objective because you believe you are on the right path. Or you may know something is wrong, but you don't know what it is. You become blind to your own errors.

AA: *You say your fondest painting experiences are en plein air?*

PERRY: It absolutely appeals to me because when away from everything going on in your life, you are able to cleanse yourself of those situations. This happens because you are only thinking about what you're doing in that moment, in that environment. Some paintings end up being awful, but I still come home thinking, "That was a great day." Much of the joy is just being in nature. I am not an outdoorsy guy, but it is while painting rocks, water and trees that I appreciate nature.

I don't necessarily think that I will start and complete a painting there. I'm just taking notes, storing visceral memories of where I am. In my studio, this study enables me to feel exactly what it was like to be back at that spot in nature when I begin the larger painting. I don't work on many at the same time so I can remember the setting easily. I enjoy the freshness of painting-on-site because it retains looseness due to the time factor; it's not overdone — one of the temptations when working at home. I don't always repaint it in the studio because I think, "This is finished" for that reason.

AA: *You said your plein air sketches become your "edited reality." Will you teach how to edit at the FCA Retreat?*

PERRY: Yes. Much of plein air is about forced mental editing. When in nature, many details stare you in the face, but your aim is to get a composition from it that isn't over-full. Due to time limits, you need to look at the setting's biggest shapes first. I am impulsive in my decision-making: rather than thinking, for example, that I need focal points so leave out other details, it is more about "What object appealed to me, and made me sit down here and want to paint?" That is what I focus on, and leave out stuff around it. Part of editing involves moving things: if that rock

would look better in front of the tree I'm painting, I move it. Since I have no formal training, this has taken experience – i.e. making literally thousands of mistakes – and intuition.

AA: *Your water in Another Day at the Office is green-yellow, and in Reverie it's purple-white. Did you see these colours in nature?*

PERRY: Artist Robert Genn said he simply made a decision to put a colour on the canvas, and later corrected it as necessary. I do that; I often reach for my palette and pick a colour that has nothing to do with the actual colour of the object. However, its value needs to be right.

AA: *So it's less about pulling out, and then pushing to extremes, the faint purple in a brown rock, and more about simply wanting to use purple today?*

PERRY: Yes. I don't analyze or over-think paintings. I have been accused of not finishing a painting: some look like vignettes because I don't paint right to the edges; others look a bit "sketchy." I like the looseness of brushstrokes, and to be able to put a stroke down and leave it.

AA: *That shows confidence.*

PERRY: Robert Genn also said, "You are better off leaving a painting 10% underpainted than 1% overpainted." I have destroyed paintings by thinking, "I just need to tweak that or add this..." I paint fairly quickly using bigger brushes whenever I can. This is because if I leave it for a couple of days and look at it again, I invariably come at it with a different attitude than before, and instead of the loose, dancing strokes I originally had, they become tight because I go in "needing to correct it."

AA: *In Another Day at the Office and Reverie, you kept the background trees more abstract so my eye stays on the colourful water and rocks. But in Evening Light Cox Bay, the background trees are more detailed so my eye is drawn from the monotone sandy river to them. Was this intentional?*

PERRY: You are noticing that I repainted parts of *Evening Light, Cox Bay*! The earlier version had the trees somber, less detailed. I brightened them simply because I wanted to reveal the sunshine that was on them; it was unconsciously done if it technically worked. Students have asked questions about my choices during a demo and I've honestly said, "I have no idea why I did that." It's intuitive. And sometimes technically perfect artwork has no soul if it doesn't show a little of who the artist is.

AA: *Many of your paintings feature the same landscape. Don't you start glancing past details when viewing the same setting often?*

PERRY: I have completed approximately 40 paintings in the very same spot where Jack and I paint near Chilliwack, BC. It's a secret location that I won't disclose! I see something new each time: the weather changes; the sun is in a different location in the sky; I sit at a slightly different angle; a tree that was there last season has fallen...

AA: *That said, in addition to teaching at the FCA Plein Air Retreat in EC Manning Park, you're organizing a group trip to Spain.*

PERRY: Yes! Travelling keeps me challenged. I'm planning a nine-day excursion to southern Spain October 4-13, 2018, working with a travel company that has a great reputation and experience in organizing painting trips to this spot.

Perry Haddock, SFCA will be instructing at the FCA Plein Air Retreat July 29–August 3. Open to FCA Members and Non-Members.



Evening Light, Cox Bay, 24" x 24"

Plein Air Retreat July 29-August 3 2018
E.C. Manning Provincial Park, B.C.
by the Federation of Canadian Artists

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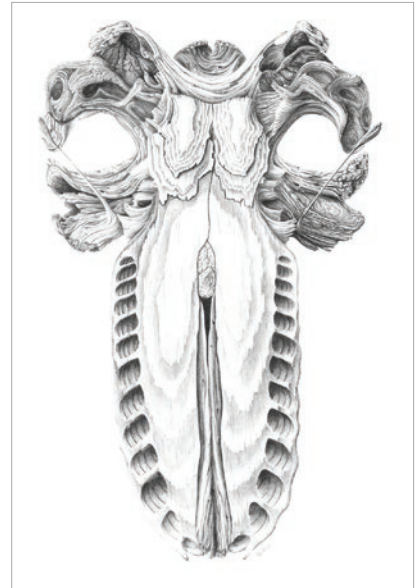
AA SUCCESS!

This two-part/two-issue feature celebrates the talent, innovation, expertise and hard work of Canadian artists recently awarded their Federation of Canadian Artists associate and senior signature status: AFCA & SFCA



ILKA BAUER, AFCA

► **LOCATION:** Victoria, BC ► **FAVOURITE ARTIST:** Ernst Haeckel, Horst Janssen
► **FAVOURITE COLOUR:** Sunshine Orange (but I usually work in graphite/ black ink)
► **# YEARS AS PROFESSIONAL ARTIST:** 2 ► **BIGGEST CAREER MOMENT:** I won 2nd Place at the FCA's "2017 Small, Smaller, Smallest" exhibition. I was also a finalist in the 2016 Nonesuch Art on Paper Awards, a competition that attracted 230 entries from 17 countries. ► **INSPIRATION:** I have always been fascinated by the natural world, and am drawn to pattern and detail more than spectacular vistas. My drawings take many hours to complete so the process becomes a meditation. ► **BACKGROUND:** I grew up in Germany, and over the past three decades I have worked/studied in different parts of the UK and Canada. My professional background is in biology: I completed a PhD in Alberta and was a researcher and teacher before moving to Victoria in 2010.



DEANNA S BEAUJOT, AFCA

► **LOCATION:** Calgary, AB ► **FAVOURITE ARTIST:** John Singer Sargent & the Beaver Hall Group (Montreal, 1920) ► **FAVOURITE COLOUR:** Aureolin, Quinacridone Gold, Winsor Blue, Indanthrene Blue, Quin Magenta, Rose Dore ► **# YEARS AS PROFESSIONAL ARTIST:** 1 ► **BIGGEST CAREER MOMENT:** Being awarded 2nd Place in the first juried Calgary Chapter show I entered, and selling two paintings in it, and being awarded 3rd Place in "2017 Bloom!" all in the same month. ► **INSPIRATION:** I am influenced by people's reactions/feelings, and capture them in my own personal portrait and figurative style; I paint florals in the same expressive way. I am also inspired by the group of artists I paint with. ► **BACKGROUND:** Two years in fine arts school and then a long hiatus incubated the artistic energy that fuels my watercolour work today. I recently took Jean Pederson's master mentoring class, and continue taking workshops to improve technique.



CYNTHIA BONESKY, AFCA

► **LOCATION:** Port Alberni, BC ► **FAVOURITE ARTIST:** Norman Rockwell is a favourite for his ability to tell stories with his images. ► **FAVOURITE COLOUR:** I love Quinacridone gold – sunshine in a tube. ► **# YEARS AS PROFESSIONAL ARTIST:** 22 ► **BIGGEST CAREER MOMENT:** I've had many satisfying moments, but my biggest thrill was when I sold my first piece. I had been painting for less than a year and had just been accepted into the gallery. I felt this changed me from "someone who liked to paint" to a REAL ARTIST. ► **INSPIRATION:** I am fascinated by the way that light hits an object. The light reveals – or hides – its contours and its colours, which can completely change the appearance. ► **BACKGROUND:** I did not go to art school. I learned to paint by taking a lot of workshops, reading, and doing a lot of painting. I belong to an art group, Wednesday Painters, which gets together weekly to paint and critique work.



KIMBERLEY COOK, AFCA

► **LOCATION:** Airdrie, Alberta ► **FAVOURITE ARTIST:** Claude Monet, Bobbie Burgers
► **FAVOURITE COLOUR:** Pink, blue, peach, yellow, green... ► **# YEARS AS PROFESSIONAL ARTIST:** 29 ► **BIGGEST CAREER MOMENT:** I was very proud to have been published in *International Artist* magazine as a Master Painter of Canada. The article and oil painting *Scarlet Afternoon* was featured in 2008. ► **INSPIRATION:** I see beauty in the simplest things, and paint subject matter that excites "in any given moment," often making it difficult to decide what I'm going to paint next! ► **BACKGROUND:** I took an architectural technology program when drawing, lettering and drafting were "by hand." I worked for 13 years as an architectural draftsman. But feeling the need to create, I began painting full-time (and had gallery representation), running a gallery space, and creating an art group and cooperative. I then pursued interior decorating/staging, but have now returned to painting.





MARK CRAMER, AFCA

▶ **LOCATION:** Victoria, BC ▶ **FAVOURITE ARTIST:** Many contemporary artists including Renato Muccillo, Mark Heine, David Goatley and Morgan Weistling
 ▶ **FAVOURITE COLOUR:** Cerulean Blue ▶ **# YEARS AS A PROFESSIONAL ARTIST:** 6 ▶ **BIGGEST CAREER MOMENT:** Acceptance as an Active member in the FCA in October 2013, and a few days later, winning 2nd Place in the first FCA show (Victoria Chapter) that I entered. And now, achieving AFCA status. ▶ **INSPIRATION:** For my landscape art, my immense appreciation of all that I see while travelling on Vancouver Island. For portrait/figurative art, my family; it is always a pleasure to capture some of their moments. ▶ **BACKGROUND:** I am a self-taught artist. I am always learning and trying to improve; I paint for a couple of hours almost every day. I retired from the Victoria Fire Department after thirty years of service before I began painting.



MEETA DANI, SFCA

▶ **LOCATION:** Vancouver, BC ▶ **FAVOURITE ARTIST:** Eric Christensen ▶ **FAVOURITE COLOUR:** Yellow-Orange! Quinacridone Gold by Daniel Smith ▶ **# YEARS AS PROFESSIONAL ARTIST:** 2.5 ▶ **BIGGEST CAREER MOMENT:** After giving it long, serious thought, in January 2018, I launched my non-profit international organization, Global Association of Watercolor Artists. Its mission is to provide all watercolourists with a strong unbiased platform to provide needed support and help in building their career. ▶ **INSPIRATION:** The historical monuments, the hard works of ancient sculptors, the famous breathtaking paintings of great legends: they all inspire me to do my best. ▶ **BACKGROUND:** I am a completely self-taught artist with no professional/educational qualifications. After completing my Master's degree in computer science, I worked with reputed software companies like Global Logic, HSBC GLT and Sapient for over a decade before shifting my career to become a professional watercolourist.



NANCY DEAN, AFCA

▶ **LOCATION:** Tsawwassen, BC ▶ **FAVOURITE ARTIST:** Edward Hopper, Richard Estes, Edward Burtynsky ▶ **FAVOURITE COLOUR:** Pyrrole Orange by Golden
 ▶ **# YEARS AS PROFESSIONAL ARTIST:** 11 ▶ **BIGGEST CAREER MOMENT:** Early affirmation came with a call one New Year's day: a man from Eastern US had seen my work six months earlier and was in town. He came to my house and bought two paintings. This gave me confidence to continue. ▶ **INSPIRATION:** I love the contrast of colourful fall leaves against tall cool buildings, the play of light on rainy streets, reflections on windows or water, and patterns made by stark winter trees. I currently enjoy adding figures to my landscapes/cityscapes. ▶ **BACKGROUND:** An interest in textiles led to my first career as a home economics teacher. I also practised weaving, jewelry-making, stained glass. Later, I became an interior designer. Fourteen years ago, I started painting with no formal training, but have since taken many workshops.



DIONE DOLAN, AFCA

▶ **LOCATION:** Langley, BC ▶ **FAVOURITE ARTIST:** Robert Bateman
 ▶ **FAVOURITE COLOUR:** Payne's Grey, Cadmium Green ▶ **# YEARS AS PROFESSIONAL ARTIST:** 20 ▶ **BIGGEST CAREER MOMENT:** After meeting Robert Bateman at an art store, he gifted me a moment to talk about my art. He encouraged me to go beyond sketching and start painting. I passionately painted my first two pieces that night, and have painted ever since. ▶ **INSPIRATION:** My artwork focuses on communicating human emotions that are found and reflected in nature's landscape, from peaceful quiet solitude to cacophony and chaos. I love the vast, breathtaking wilderness of BC's rocky shoreline, ocean expanses, rain-forest moss/foilage & ever-transforming skies over mountains. ▶ **BACKGROUND:** I am self-taught, and have explored watercolours, acrylics, mixed media, but find most enjoyment with oils. In 2013, I was honoured as the "Art Impact Ambassador" by The Women Worldwide Initiative. I have received FCA Awards of Excellence and 1st Place, and three Surrey Art Gallery awards.





KEN FAULKS, SFCA

► **LOCATION:** Victoria, BC ► **FAVOURITE ARTIST:** I don't have a favourite, but have considered the work of many, regardless of style. ► **FAVOURITE COLOUR:** I appreciate how colours look and work next to one another. There is a time and place for each of them. ► **# YEARS AS PROFESSIONAL ARTIST:** Almost 40 ► **BIGGEST CAREER MOMENT:** I'm guessing that it was the first time I picked up a pencil. Since then it was the decision to work for myself as a freelance illustrator and painter. ► **INSPIRATION:** Painters, sculptors, photographers, cinematographers, regardless of subject, style and materials used. How light falls across a wall, mountain or field, and most anything else seen. ► **BACKGROUND:** I've been drawing and painting longer than I can remember. By 1984 (age 20), I was making my living as a professional illustrator, and by 1989, was plein air painting and exhibiting in galleries.



YUKI GOODMAN, AFCA

► **LOCATION:** North Vancouver, BC ► **FAVOURITE ARTIST:** Alphonse Mucha ► **FAVOURITE COLOUR:** Turquoise ► **# YEARS AS PROFESSIONAL ARTIST:** 3 ► **BIGGEST CAREER MOMENT:** Not applicable yet. ► **INSPIRATION:** I am a collector. I draw inspiration from a variety of sources including the Old Masters, Japanese traditional art work, my work with computer graphics, and even non-visual disciplines. I use them to assemble my paintings block by block. ► **BACKGROUND:** I was born in Japan where I trained in various art styles until my early 20s. I later moved to Canada where I worked predominantly in computer graphics and animation before shifting focus to watercolour and ink fine art.



PEPE HIDALGO, AFCA

► **LOCATION:** Delta, BC ► **FAVOURITE ARTIST:** Hieronymus Bosch, Francisco Goya, Pablo Picasso, Francis Bacon, Lucian Freud ► **FAVOURITE COLOUR:** The colour I almost never use, Bone White ► **# YEARS AS PROFESSIONAL ARTIST:** 35 years learning ► **BIGGEST CAREER MOMENT:** When I received the Francisco de Goya Prize, Selection and Exhibition in Conde Duque Sala in Madrid, Spain for my painting *Equilibrium in Europe*. Antonio Lopez was the judge who chose my painting. ► **INSPIRATION:** My first master was Francisco de Goya, and I continue to use his art to learn. ► **BACKGROUND:** I am originally from Spain, and am a self-taught artist who had been exhibiting my work without training. However, at the age of 40, I decided to study fine arts in Utrecht, the Netherlands. My studio was in the Spanish Pyrenees before I moved to Canada.



RENATA KERR, AFCA

► **LOCATION:** Kelowna, BC ► **FAVOURITE ARTIST:** JMW Turner, Harry Ally... But ask me again tomorrow! ► **FAVOURITE COLOUR:** Golden's Quinacridone Nickel Azo Gold ► **# YEARS AS PROFESSIONAL ARTIST:** 4 ► **BIGGEST CAREER MOMENT:** My first month-long 3-woman exhibition at Peachland Art Gallery. It was a thrilling experience to see an entire wall in a proper gallery dedicated to my work. ► **INSPIRATION:** It's gratifying when people actively engage with artwork and get something new from it each time they look at it. That is my hope for my work. I'm more interested in how a painting makes viewers feel than in what they can recognize in it. I find inspiration anywhere, but it comes most often from within. ► **BACKGROUND:** After graduating from the Ontario College of Art, I worked as a graphic designer in Canada and Europe for over 25 years. I'm now following my passion for intuitive painting, and focusing on abstraction.





FCA EXHIBITION CALENDAR

MAY – JULY 2018

EXHIBITION TITLE	WILDLIFE	FCA Online Postcard Competition	Go Figure!	AIMAE 2018
				
SUBMISSION DEADLINE:	April 11, 2018	April 25, 2018	April 25, 2018	April 18, 2018
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL
DELIVERY DEADLINE:	April 27, 2018	N/A	May 11, 2018	May 25, 2018
EXHIBITION DATES:	May 1 – 13	May 1 – July 31	May 15 – 27	May 29 – June 10
RECEPTION (1ST THUR. 6-8PM)	No	No	No	May 31, 2018
QUALIFYING	Yes	No	Yes	Yes
PRIZES OR AWARDS	Cash Prizes	Cash Prizes	Awards in Title	Cash Prizes
EXHIBITION TITLE	Landscapes	O Canada!	POTE	Summer Showcase
				
SUBMISSION DEADLINE:	May 16, 2018	May 30, 2018	May 30, 2018	July 4, 2018
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	June 8, 2018	June 22	July 6, 2018	July 27, 2018
EXHIBITION DATES:	June 11 – 24	June 25 – July 8	July 9 – 29	July 30 – August 12
RECEPTION (1ST THUR. 6-8PM)	No	No	July 12, 2018	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Cash Prizes	Awards in Title

AA ART IN THE LIFE OF...

LORNA HANNETT'S SCRATCHBOARD REFLECTIONS

Scratchboard, once used mostly for reproducing illustrations in printed work such as books and newspapers, is now making great inroads into the fine art scene. The International Society of Scratchboard Artists, launched in 2011, is dedicated to promoting it. What drew me to scratchboard is that it lends itself to rich detail and very dramatic work.

The scratchboards I use by Ampersand are masonite boards covered in white clay and then surface-sprayed with India ink. Whereas most monochromatic drawing techniques work with a dark colour (using graphite or charcoal, for example) on white, I begin on black, moving from the darkest areas to the highlights. The values in this case are achieved by varying the amount of scratching to reveal the white clay below. Just as with drawing, tonal values are the key to giving a piece depth and dimension.

For *Spherical Reflections*, I set up a still life arrangement using pieces from my collection of found objects. I took several photos, and then did a bit of manipulation in Photoshop, playing with contrasts and cropping until I had a starting point for reference. I first worked on a drawing,

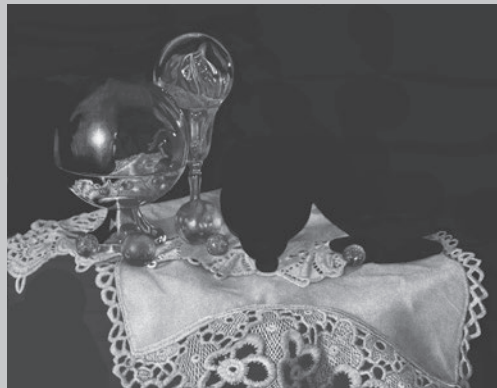
bringing it up to the size I wanted, and then transferred it to my board. Scratchboard can be forgiving with minor mistakes, but not with major ones, so it is important to plan and work out the kinks beforehand.

Then the scratching begins. I use a scalpel and sometimes a mini fiberglass brush to do this. I usually choose one area to start in, but will work all over the board as I go. On this piece, *Spherical Reflections*, I completed the tablecloth first, and then scratched out each individual ball. I use a very light hand while scratching because my purpose is to remove the ink, not the clay. If the clay is deeply scratched or gouged, it will permanently show in the surface of the final piece. After 60 to 70 hours of work, the image slowly emerges from the darkness. When I have completed the piece, I use an acrylic spray varnish to protect it.

Lorna Hannett, SFCA, MSA (Master Scratchboard Artist) is a founder and past president of the International Society of Scratchboard Artists.
www.facebook.com/ScratchboardArt.Lorna.Hannett



Spherical Reflections – Stage 1



Spherical Reflections – Stage 2



Spherical Reflections – Stage 3



Spherical Reflections – Final