

Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR OVER 75 YEARS

\$5



WORKS ON PAPER

JANUARY 23 TO FEBRUARY 4, 2018



3RD PLACE:
MOHAMMADREZA ATASHZAY *The Sound of Blooming*
watercolour on paper, 22" x 30"



2ND PLACE:
NICOLETTA BAUMEISTER, AFCA *Alida*
watercolour on paper, 11" x 8"

FIRST PLACE (COVER):
MEETA DANI *Treasured Memories*
watercolour on paper, 15" x 23"

HONOURABLE MENTION:
DORIS CHAREST
Sunflower in the wind
watercolour, graphite on paper,
11" x 15"

HONOURABLE MENTION:
STEVE RAYNER *Shade Lovers*
acrylic on paper, 12" x 12"

HONOURABLE MENTION:
RUTH RODGERS *Knock Three Times*
pastel on sanded paper, 20" x 24"

HONOURABLE MENTION:
DEBORAH STRONG AFCA
Golden Pond (Koi)
coloured pencil on illustration board,
12" x 12"

ACTIVE MEMBER EXHIBITION

JANUARY 9 TO 21, 2018



2ND PLACE:
DAVID VEGT *Sunday Soup*
oil on birchwood, 24" x 18"

HONOURABLE MENTION:
BRIAN EBY
Waiting for the Light at Niagara St
oil on canvas, 30" x 24"

HONOURABLE MENTION:
MARC GRANDBOIS
Memory of Essex, MA
acrylic on panel, 16" x 12"

HONOURABLE MENTION:
JAMES KOLL
Rushing Waters, Kananaskis
acrylic on canvas, 14" x 14"



3RD PLACE:
JUDY SCHAFERS *Joy in the Morning*
acrylic on canvas, 18" x 18"



1ST PLACE:
GRAHAM BIBBY *Meltwater*
oil on canvas, 36" x 24"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



02
Works on Paper: Doris Charest, *Sunflower in the wind*, watercolour & graphite on paper, 11" x 15"



02
2018 Active Member Exhibition: Marc Grandbois, *Memory of Essex, MA*, acrylic on panel, 16" x 12"



12
Roy Henry Vickers, *Siwash Rock*, fine art silk screen print

IN EVERY ISSUE

- 05 President's Message
- 06 Member News
- 07-08 Member Shows
- 10-11 Chapter News
- 16 New Members
- 19 Quarterly Calendar
- 20 Art in the Life of...

EXHIBITIONS

- 02 2018 Works on Paper
- 02 2018 Active Member Exhibition
- 17 2017 SFCA Signature Medals
- 17 2018 Artist's Choice

FEATURES

- 09 **Big Red Dots**
Which paintings recently sold in the FCA Gallery?
- 12-13 **Roy Henry Vickers: The Meaning of Inspiration**
Interview with the renowned Canadian artist and FCA member
- 14-15 **Art Residency: Painting Murals in Italy**
Members beautify ancient walls in Sicily



17
SFCA Signature Medals: Elisabeth Sommerville SFCA, *Cygnets* stone lithograph, 11" x 14"



17
2018 Artist's Choice: Karen Kato Rempel *Reflecting on a distant reality* mixed media on paper, 15" x 11"

ON THE COVER

1ST PLACE, 2018 WORKS ON PAPER: MEETA DANI
Treasured Memories
watercolour on paper, 15" x 23"

"Collecting antique coins was one of my childhood hobbies so painting them in watercolours has been on my wish list. While painting this, I added a lot of bold colours while keeping textures and values as accurate as possible. This painting will remain close to my heart as a reminder of fond memories associated with the photograph I took in Hyderabad, India."

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2018

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GROWING PAINS



Growing pains are a good thing to have. A very long time ago, I learned that business is either moving forward or it's moving backward. If you are not growing, you are shrinking; there is no standing still.

Four years ago, the Federation was not moving forward (read "backsliding") and we were in trouble. It was time for a significant shift to put the Federation back

onto the growth track again. We systematically overhauled the staff and structure of the Board of Directors to create a fresh approach that suited the needs of members and current market conditions. It was a total re-launch in almost every respect.

With great respect, I want to thank the wonderful people that had been working diligently in the office, or volunteering on Board or in the gallery before the overhaul. We can see how hard they were working just to keep us afloat. It was due to their efforts that the Federation was as successful as it had been. With respect to their efforts, it's now time to make changes to continue building the Federation we know and love.

It would be impossible to achieve the kind of change we've made, and the resulting growth, without some growing pains. Growing pains are an indication that we are doing our job and are back on a forward-moving trajectory. With membership up by 58% since 2013, we are nearing 2,800 members throughout Canada. While we are clearly prospering, there is much discussion between the Board and management focused on how to provide services to all membership. Through our various education programs, retreats, critiques, artist demos, chapter support, gallery exhibitions, and Art Avenue, member services continues to grow. But now to the growing pains...

Due to increased membership, we have expanded the number of exhibitions from 14 in 2013 to 28 in 2017. And yet, we continue to see an unprecedented number of applications for each exhibition. Our recent call for the "Active Member Exhibition" saw a response in excess of 500 artworks! Comparing that to the size of our current gallery that can hold about 60 paintings, we simply don't have enough resources for

our members. From these 500 submissions, the jurors qualified 230 for exhibition, of which we crammed in 68 that scored highest. It made for a very high quality exhibition, but it wasn't fair for the artists who created the 162 artworks that qualified, but didn't make it into the gallery due to space restrictions.

The Board meeting that followed involved a lot of brainstorming to create short-term and long-term solutions to this very real problem faced in fairly representing membership when we have so many qualified submissions and such limited space.

The long-term goal will be to find one larger space or spaces in other locations — to grow with the membership. However, we need a short-term fix, too. Securing long-term permanent affordable exhibition space is subject to all manner of influences beyond our control; these require a great deal of patience, and have led to a healthy dose of frustration. Central to our dilemma is that any additional costs will need to be paid by members (without other revenue sources) so we don't want to add substantial new costs without having a solid payment plan for them. While we will continue working on this long-term goal, we will make changes to elevate some of the growing pains in the short-term:

1. All **Qualifying** artwork (meaning all submissions that go through the jurying process and meet Federation standards, determined by the exhibition team of jurors), whether you are included in the physical gallery exhibition or not, *will now be featured in our online gallery* as a virtual exhibition. Our website attracts browsers from around the world.
2. Perhaps more significant, each **successful application** that results in artwork juried into either the online exhibition or the physical exhibition *will count as one of the seven Qualifying points required to apply for your Signature Status*. This is a substantial step if you're seeking to attain AFCA or SFCA designation.

This new policy will mitigate some of the frustration that we have been experiencing in efforts to fulfil our principle mandate of raising and maintaining the standards of fine art in Canada. And it will temporarily allay concerns that face the Board, management team, and especially our membership. We don't believe this solves the problem, but it will at least alleviate some current strain. We will also continue looking for more gallery space.

You have been heard. Bear with us. Change may not happen as quickly as we'd like, and there may be zigs and zags in the path to reaching goals, but reach them we will. That is my commitment to you as Board President representing the entire Board of Directors, Executive Director, Patrick Meyer, and his team. 2018 will be another year of change and growth for which we are all really excited.

Dene Croft SFCA
PRESIDENT, BOARD OF DIRECTORS
FEDERATION OF CANADIAN ARTISTS

1. CANADIAN M.P. BUYS HERITAGE-PRESERVING PAINTING

Jan Crawford, AFCA had a noteworthy sale of her painting titled *Canadian Maples Preserved*. The owner of Kelowna-based Hambleton Galleries where Jan's work is represented, Stew Turcott, wrote to Steven Fuhr, Member of Parliament for Kelowna, introducing Jan's work to him. Stew described Jan's passion for preserving the Okanagan region's identity, and stated, ".....this painting certainly says what we are all trying to do, preserve Canadian values." As a result, the 36" x 36" acrylic on canvas was purchased by Mr. Fuhr for \$3000. It was also recently published in the art magazine *Preview*.



Jan Crawford, *Canadian Maples Preserved*

2. BEST IN SHOW

Surrey-based artist **Audrey Bakewell** won "Best In Show" (Adult Category) in the Annual Peggy Staber Memorial Exhibition in Mission, BC. Her entry titled *Relentless*, an 11" x 14" watercolour of colourful ocean waves, garnered the award. The Peggy Staber Memorial Show is an annual juried exhibition (that pays tribute to Peggy Staber for her arts contribution). The show took place in January at The Rock Family Gallery at the Mission Arts Centre.



Audrey Bakewell, *Relentless*

3. HOUSE & GARDEN UK PROMO FEATURE

Vancouver painter **Dana Johnson** is featured with her artwork in the prestigious Condé Nast magazine *House & Garden UK*, which has over 560,000 readers. "For 70 years, it has set the gold standard in home design for affluent readers." After viewing her website, Pandora Lewis invited Dana to participate in three Spring issues (Feb, March, April) in the publication's 3-page spread titled "The Art Edit." This feature promotes artists for a reasonable cost. It includes a 55-word artist's bio and high-resolution image. Dana: "The magazine is beautiful; the exposure is international; and the quality of the advertorial layout and chosen artwork appealed to me." (ClassHG@condenast.co.uk, 020-7152-3118, London)



Dana Johnson, *House & Garden UK*

4. COMMISSION FOR SWEDISH ART COLLECTOR

A Swedish medical researcher and long-time art collector commissioned artist **Geri Watson** to paint a portrait of his wife, both from life and photo references, after viewing many of her paintings. Geri completed the 16" x 20" *Anna-Karin 1- Don't Fence Me In* artwork in acrylic on canvas for \$2200. It was unveiled on New Year's Eve, and flown to Sweden with its new owners.



Geri Watson, *Anna-Karin 1- Don't Fence Me In*

AA MEMBER SHOWS

1. VICTORIA INTERNATIONAL AIRPORT SHOW

Vancouver Island painter **Joane Moran**, AFCA has two upcoming exhibitions. One is at Cowichan Centre for the Performing Arts in Duncan, BC from March 1 – 30. Joane is one of three artists featured at Cowichan Centre within a group of Visions Studio Tour Artists from Cowichan Bay. Her other exhibition will be showcased at Victoria International Airport from April 16 – July 16. Her 24" x 30" oil on canvas titled *Wild Blueberries 6* is one of the artworks that will be featured.

2. ARTISTS OF KERRISDALE ANNUAL SHOW

The Artists of Kerrisdale, a Vancouver collective, is staging a group show titled *SPRING CELEBRATION 2018*, which will be on display from March 30 – April 25. The exhibition will feature paintings in various mediums from FCA members **Jane Crosby, Kathy Martin, Gaye Collins, Sharon Fenton, Dimitra Fera, Kathryn Gademans, Caroline Hallat, Ann Rowley, Camille Savage, Linda Rosenfeld, Iremla Johanna Topf, and Lee-Anne Chan**. "Spring Celebration 2018" will take place at the Kerrisdale Community Centre Art Space, 5851 West Boulevard, Vancouver, BC. www.artistsofkerrisdale.com

3. BRITANNIA MINE MUSEUM SHOW

Vancouver-based artist and mixed media instructor **Jeanne Krabbendam** is curating an exhibition at Britannia Mine Museum in Britannia Beach, BC with her Emily Carr University CS students. The show "Picks and Pixels" runs March 1–April 30. FCA members including **Zohar Fiszbaum, Sandra Bowen, Monica Gewurz** and **Jeanne Krabbendam** are participating. Opening Reception: March 1, 6 p.m.- 8 p.m. The theme Picks and Pixels refers to the connection between rough material (rock) and colour used in the artwork. Jeanne states, "This exhibit showcases talented emerging artists making innovative, experimental art — some more literal, others symbolic and abstract, and all working with a built surface."

4. "WINGS": WATERFRONT THEATRE GALLERY

Saturna Island-based artist **Janet Strayer** is having an exhibition at the Waterfront Theatre Gallery in Vancouver until March 29. "WINGS" is a collection of inventively representational and abstract paintings by Janet. She states, "Birds—winged creatures, flying mythological figures, and evocations of feathers and flight—adorn the theatre. The modes of visual art and dramatic performance are reciprocally enhanced by this thematic focus on wings of the imagination." www.janetstrayer.com

5. "CLEARLY AMBIGUOUS": FERRY BUILDING GALLERY

Vancouver artist **Adrienne Moore**, AFCA, NWS currently has a collection of her paintings featured in an exhibition called "Clearly Ambiguous" at the Ferry Building Gallery, 1414 Argyle Avenue, West Vancouver. It features figurative work in mixed media by Louise Dee in addition to Adrienne, and runs from February 20 – March 4.



Kathryn Gademans, *Spring Celebration 2018*



Joane Moran, *Wild Blueberries 6*



Janet Strayer, "Wings" Show



Zohar Fiszbaum, "Picks and Pixels" Show



Adrienne Moore, "Clearly Ambiguous" Show

AA MEMBER SHOWS

6. "TREES I HAVE KNOWN": CENTENNIAL THEATRE

South Surrey artist **Julie Johnston** has a solo exhibition entitled *Trees I Have Known* running until the end of April at Centennial Theatre, 2300 Lonsdale Ave, North Vancouver. The show includes 13 oil paintings ranging from 24" x 36" – 60" x 48". Each artwork is a portrait of a particular Arbutus tree Julie has visited with (and spoken to when no one is looking) located in Sechelt, Tugboat Island, Jedediah Island, De Courcy Island, Schooner Cove and Lighthouse Park. Centennial Theatre's art display space can be viewed while it's open to ticket-holding patrons one hour before performances and during intermission.



Julie Johnston, *Jedediah Island Lookout*

7. COLLABORATIVE EXHIBIT: MUSÉE HÉRITAGE MUSEUM

Métis artists **Kristi Bridgeman** and cousin **Lisa Shepherd** met through an arts group where they discovered their common ancestry. The artists now explore their Metis culture and history in collaborative mixed media artwork that combines traditional glass beadwork, sepia ink, watercolour, moose hide and intricate watercolour designs. New additions will be presented at "Métis Rose II – Collaborative Exhibit" at the Musée Héritage Museum, St Albert, Alberta from April 3 – June 3. Information www.museeheritage.ca



Lisa Shepherd and Kristi Bridgeman, *Métis Rose II*

8. ROSALYN BARR OBITUARY

Sadly, multiple award-winning artist **Rosalyn Barr**, who was an active FCA member since 1976, passed away on January 17 in Vancouver. Rosalyn's passion was painting. She was well known for her originality, spontaneity and colour harmony, and exhibited across two continents and in Japan. She was also a member of the Royal Institute of Painters for which she completed commissioned works for dignitaries and corporations, and was chosen to paint a watercolour presented to the late Premier Bill Bennett. (Kindly, her family requested donations to the Federation of Canadian Artists in lieu of flowers.)



Rosalyn Barr

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AA BIG RED DOTS

WHAT PAINTINGS SOLD?

Number of paintings that sold in the last four months in the FCA Gallery:

NUMBER OF PAINTINGS SOLD IN THE LAST 4 MONTHS
46



LAARA CASSELLS *Yae-Ji*
acrylic on canvas, 41" x 46", \$5500
PURCHASER FROM: Mississauga, ON



SANDRA IRVINE *Aging Gracefully*
watercolour on paper, 8" x 10", \$290
PURCHASER FROM:
Carthage, North Carolina, USA



RENATA KERR *Into the Light*
acrylic on canvas, 30" x 30", \$760
PURCHASER FROM: Sydney, BC



KATRIN AASON *Life in Color*
acrylic on canvas/woven, 24" x 18", \$1550
PURCHASER FROM:
Seattle, Washington, USA



BIRGIT COATH *Camelia Chorus*
oil on canvas, 30" x 24", \$2160
PURCHASER FROM: Delta, BC



2018 ART WORKSHOPS
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NORTH OKANAGAN



Nancy Vince, *A Morning Breeze*

NEWS

Our FCA member **Juve Furtado** created a new updated and informative chapter website: northokanaganfca.com. At the last meeting, Juve also facilitated an excellent critique session where members participated in the process. In March and April, **Nancy Vince** will be "Artist of the Month" at the Village Art Gallery in Lumby, BC, and in May, "Artist of the Month" at Nadine's Fine Art and Frames, Vernon, BC. Nancy's work, created in alcohol inks, is described as "vibrant, colourful and whimsical." Her "happy art" illustrations, which are inspired by simple life events or even a spoken word, are first roughed in pencil, fine-tuned in ink, and then coloured.

UPCOMING EXHIBITION & WORKSHOP

There will be a non-juried chapter show in May at the Vernon Performing Arts Centre Coatcheck Gallery with the theme "New Beginnings." We look forward to seeing how artists will interpret this theme.

FRASER VALLEY



Lori Sokoluk, *The Edge of Urban Time*

MEETINGS

The Fraser Valley Chapter has relocated from Abbotsford and is now calling the Masonic Hall, 20701 Fraser Hwy, Langley, "home." This active group organizes exhibitions, demonstrations, art workshops and retreats for its 80+ members hailing from all parts of the Lower Mainland. The Chapter is also known as the Fraser Valley Artists and hosts monthly meetings that include a demonstration/talk by a professional artist. The January meeting featured **Lori Sokoluk**, a Vancouver-based mixed media artist whose interest lies in the epic story behind everyday life. Her inspiring presentation focused on "Deepening the Meaning of Your Work." Upcoming presenters include **Gerry Thompson** ("Getting Light into Your Paintings") and **Joanne Hastie** ("Cityscapes and Urban Scenes"). Interested artists are welcome. Schedule, time and information: www.fraservalleyartists.com.

ARROWSMITH



Dawne Brandel, *1212A Untitled*

EXHIBITION

The Arrowsmith Chapter Spring Show, an annual juried exhibition, will be held April 7 – 28 at The Tosh 10 Gallery, downstairs at The Old School House Arts Centre, Qualicum Beach, BC. Opening reception is Saturday April 7 at 2 p.m.

FEATURE: DAWNE BRANDEL

Dawne Brandel's career as a floral designer taught her composition, texture, design and colour that now influence her paintings. A multiple award-winning artist, she is represented by Gainsborough Gallery, Calgary, Tutt Street Gallery, Kelowna, and The Old School House Art Gallery, Qualicum Beach, BC. She states, "An artist once said, 'Your ability is always two years behind your vision.' I have found this to be true. My pieces are always evolving. I love nature. Its impermanence is transformative; we need to take time to really see this amazing environment around us."

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SOUTH OKANAGAN-SIMILKAMEEN



Claudia Punter, *Mice*

NEWS

FCA-SOS member **Claudia Punter** is having a solo show, "The Joy of Art", at The Art Gallery, Osoyoos September 8 – 29, 2018. Opening reception: Sept 8. Pictured is one of Claudia's featured paintings. She is also having a show at Front Street Gallery, Penticton, October 12-25, 2018. Opening reception: Oct 13. **George Traicheff** had 2 artworks accepted into the FCA Gallery's recent exhibition "Works On Paper". Vice President **Karel Doruyter** AFCA presented free memberships from CARFAC to 10 lucky FCA-SOS members. At the January meeting, Jane Shaak, Executive Director for Shatford Centre/Okanagan School of The Arts (SCOSA), gave a talk about the history of SCOSA and its ongoing relationship with FCA-SOS.

CHAPTER EXHIBITION

"Spring Palette" is a juried exhibition of artworks by Active Members of the FCA-South Okanagan-Similkameen Chapter on from March 10-31 at Osoyoos Art Gallery, Osoyoos.

VICTORIA



Anne Hudec, *Koinobori Mother and Son*

CHAPTER EXHIBITION

FCA Victoria's annual Juried Spring Exhibition is currently taking place at the Coast Collective Gallery & Art Centre, 103-318 Wale Road, Colwood, BC, until March 11. Three artists featured include **Kristina Boardman** with her 30" x 60" realism painting of beach stones titled *Beloved*, **Anne Hudec's** fish-image kites painting titled *Koinobori Mother and Son*, and **Jim McFarland's** painterly landscape titled *Glencoe Cove*. Coast Collective Gallery: Wednesday-Sunday, 11 a.m.-5 p.m. Opening Reception: March 1, 6 p.m.-8 p.m. More information: <http://www.victoriafca.ca/shows.html> Coast Collective Gallery is a beautiful temporary exhibition space located 10 km from Victoria, BC.

CALGARY



Margot Morrell, *Fall Colours*

PARTICIPANT NEWS

Cassandra Arnold, Natalie Kurzuk, Caran Magaw, Christine Mitchell ASA AFCA, **Margot Morrell, Andrea Slack** and **Sherry Telle** were FCA artists behind "Imagine 2018," an annual art show & sale held in February in support of relief efforts in Haiti. **Anne McGilvary** had a solo show "Aromatherapy" at Palliser Art and Framing Gallery. Her paintings *Sprinkled with Colours* and *Evening Glow* were juried into the FCA's "Acrylics in Action." She was also Artist in Residence for "150 Brushstrokes" at Cochrane Visitor Centre. **Dee Poisson** AFCA's paintings *Soul Trappings* and *Saskatoons* were juried into "2018 Works on Paper" at the FCA Gallery. We are saddened to announce the passing of **Ken Thomas** (1942-2018) who was a congenial presence at meetings and exhibitions for over 20 years. A world traveller, artist and philosopher, he mentored many students.

UPCOMING EXHIBITIONS

"Spring into Art" is a juried exhibition of chapter Active FCA members; March 9-10, Strathcona Community Hall, Calgary.

WORKSHOPS

	CHAPTER	CALGARY	VICTORIA
	DATE/TIME	March 16: demonstration from 7 p.m.- 9 p.m. March 17 & 18: workshop	Fri, Sat & Sun, April 6, 7, 8 from 9:30 a.m. to 4:30 p.m.
	LOCATION	Kensington Art Supply, 120, 6999-11th Street SE, Calgary	Saanich Fairgrounds, Saanich, BC (Vancouver Island)
	FEATURED ARTIST	"Portraiture" with Elana Bushan BFA, passionate & gifted artist originally from Moldova; artwork exhibited in Canada & Europe. Founder of Marda Loop Art Studio portrait group (230 members).	Colour and Composition: An In-Depth Exploration with Ingrid Christensen This intensive 3-day workshop will focus on seeing and composing in a shape-based manner; looking at objects in terms of their potential to move or arrest the eye, convey light, and develop colour relationships.
INFORMATION		Open to members & non-members at a very reasonable price Info: http://www.fcacalgary.ca/workshops.htm	FCA Members: \$325 Non FCA Members: \$350 www.victoriafca.ca Info and registration: Marcela Strasdass: marcelastrasdass@gmail.com

ROY HENRY VICKERS: THE MEANING OF INSPIRATION

By Carol Crenna



Canadian artist and FCA member Roy Henry Vickers is known globally for ground-breaking artwork that combines his First Nations and British heritage. Roy's rocketing rise to stardom was unprecedented: In 1987, just a few years after he became a professional artist, Roy's painting *A Meeting of Chiefs* was the official government gift given to Queen Elizabeth II. Leaders

Boris Yeltsin and Bill Clinton similarly received Roy's work. Roy was the first artist included in *Maclean's Magazine's* "Extraordinary Canadian Achievers." In 1992, he sold \$1.2 million in artwork. Not long afterward, he was appointed to the Order of BC, received the Queen's Golden Jubilee Medal, and became an integral part of Vancouver's Olympic Bid.

In addition to drawing and painting, Roy is a carver, keynote speaker and bestselling author. His work is featured in international collections including the National Museum of Man and National Museum of Japan. He is also a recognized First Nations hereditary chief. **AA** speaks to Roy about his inspired work.

AA: It is said that your artwork gained popularity because it has unique universal appeal, being both traditional and contemporary.

ROY: Fifty-five years ago, an art teacher was determined to get me through high school. I was the only indigenous kid, and was lost. He said, "If you go to university, don't study art. Instead learn who you are, and when you get to know who you are, you'll understand that there is no one like you. And if you can express from that unique point that is you, you will be creating something that only you can do."

AA: You "only work from inspiration." What does that mean?

ROY: Creating for me is the ability to find inspiration. I examined the creativity of others that powerfully impacted me, and realized that these artists were doing what that art teacher said to do, coming from a place of uniqueness. If I work from "inspiration" then I literally depend on the breath of God respiring me, and will create something that is greater than myself, my teachers, and ancestors before me.

AA: Can you describe inspiration?

ROY: I know when it happens because a tingling of excitement comes through me. I get "eaglebumps" (rather than goosebumps) when I get a vision. Inspiration explodes images in my

mind. I work from a photo only on rare occasions when I've been able to capture what I envision within nature. More often, it is the photograph in my mind that I work from.

AA: Is this "knowing" rare?

ROY: We are all visionaries. Be true to what you want to create, to your passion, and you will always be happy.

AA: It sounded enviable to gain recognition in your craft so quickly.

ROY: I wasn't ready for that type of recognition. All of a sudden, many people wanted to "listen" to me, but I didn't have a voice yet. The first show I ever had was at UBC Museum of Anthropology and 500 people attended the opening. I was petrified, having no idea what to say to them. In 1992, I hit the end of my rope, and drinking became the only way I could deal with it. I retreated to work anonymously in Tofino. In 2004, I returned to live on the Northwest Coast of BC, by the majestic Skeena River, where I remain. I have a deep love and respect of the magnificent natural beauty of this area.

When you are driven to create something from an inspired vision, and it moves others, the result is humbling. Unfortunately, I didn't realize early on that this was something *coming through me*, not me doing it. I have now learned that if you're aware of where you are going and what you are doing, deep inside, and prayerfully seek inspiration, it will always come. Through this, I gained my voice.

AA: You say you don't like painting?

ROY: No.



West Coast Winter

AA: *Why not?*

ROY: I am colour blind. According to a doctor, all hues I see have varying degrees of colour distortion. In high school in the big city (Victoria), I experienced discrimination for the first time in my life. It made me wonder why someone would think that way about another; what do they see? It was my colour. Therefore, I was also colour blind in that until then, I never knew my mother was white and my father was brown. This drove me to find out who I was.

AA: *Why do you paint?*

ROY: I realized if I wanted to sell my artwork, it must be in colour. But at that time, no one in my world could afford paintings costing \$100 - \$200 so instead I studied how to make fine art limited edition prints that people could afford. Moved by Japanese woodblock prints, I first drew the image from my mind onto paper, and put the right colour on it by working with a printer. I was initially terrified of colour. But as soon I used my ability to create what I envisioned, I met with incredible success because I was doing something that no one had done before. I crossed the boundary from traditional Native design to art with bold colour and movement. I didn't realize then that I was combining my British and Native heritage.

AA: *You have an incredible book collection.*

ROY: As a young artist, I walked into the Haunted Book Shop in Victoria with long hair, headband and bare feet. With money I made with my art, I bought old historical reference books. I have some of the first books published in Canada. For example, Emily Carr's writing, which was perhaps more powerful than her paintings, inspires my work.

AA: *What intrigued you about them?*

ROY: The new discovery that I was "half Native" sent me on a journey to learn about the people where I grew up: their culture, songs and art. They didn't live on welfare; there were no drunks, only a hardworking closely knit community. My mother, a missionary, was the only white person in the village, in addition to the priest. But the chief adopted her as part of the tribe. Later, Grace Vickers became the first non-Native to be chief of a council in Canada.

AA: *Your Eagle Aerie Gallery in Tofino, a traditional longhouse, has been very successful.*

ROY: When I began selling, gallery owners wanted to hear the stories behind my images. But when they stopped caring about stories because I had become a commodity, I stopped selling to all galleries and built my own in 1986. I still only sell work from my own gallery.



Orca Breach

AA: *Tell me about your artwork Orca Breach?*

ROY: It was for my storytelling book, *Orca Chief*. It features my first style of painting. Since I didn't know how to paint a gradation of colour, I drew bands of colour instead—when you separate all of the colours of a sunset, it is a rainbow. I used to mix my own paints in small film canisters, put a number on the top of each one, and write the same number on an area of the pencil illustration. I painted by number!

I first paint the background, then the foreground. I get my vision down as quickly as possible, taking 4-5 days to complete most images. I now create hand-pulled silkscreen prints using a computer, drawing lines with a mouse and dropping in colour from a colour wheel. There is part of this old artist that loves instant satisfaction with new technology!

AA: *What about West Coast Winter?*

ROY: I painted my village Kitkatla in 1984. It was the only painting that I bought back. I sold it for \$5,000, basing the sale on having first refusal if the purchaser ever sold it. That day came. I bought it back for \$10,000.

The most powerful images I did in my early career, however, were *Eagles Moon* and *Siwash Rock* that were purchased as prints by many.

My art teacher also said, when creating from that place unique to you, there will come a time when people will say, "I saw a sunset that reminded me of your paintings," or "I was fishing, and there was your water." When your art makes a dramatic impression, you enable people to see what you see.

AA: *At 72, what are your plans?*

ROY: I am reducing my print releases to four per year. But this doesn't mean I am slowing down! I am working on two massive projects: one is the most important piece of artwork in my life as hereditary chief, carving a totem pole that will be finished this summer.

ART RESIDENCY: PAINTING MURALS IN ITALY

By Carol Crenna as told by Sheree Jones

The tiny village of Graniti in Italy's Messina province may not be easy to find on a map, spread along Sicily's northern mountainside. But its vibrant community and rich history beckoned our artist collective for a month-long Graniti Murales Artist Residency. We ventured here eager not only to paint murals, but to become immersed in Graniti's culture that dates back to the time of Arab occupation.

Graniti Murales Artist Residency is an established program which attracts creative expression from around the globe. It solicits artists to invest in painting contemporary murals to beautify exterior walls of the ancient town, and those who "embed themselves into the community with art meant to inspire, enlighten, educate."

Our collective of 13 established female artists called "13 Feet off the Ground" was formed to participate in this once-in-a-lifetime opportunity.

Joanne Hastie, AFCA states, "This residency is set within a stunning



Tanis Hopkins

landscape with a view of a steaming volcano, distant cow bells, and village aromas of spices and fruit. These are outdone by the hospitality of the hosts and locals." Joanne completed a Graniti residency in 2014, and so impressed the townspeople that she was invited to return and bring several artists with her—without the usual application/jurying process.

Twelve Vancouverites including FCA members **Joanne Hastie**, **Carol McQuaid** AFCA, **Tannis Hopkins**, **Melanie Ellery**, **Deborah Bakos** and me, **Sheree Jones** responded. Many of us had never painted murals, none had worked together, and several had never met before the planning stage began. Our group represents a range of ages (27 to 67) and styles including figurative, representational and abstract. Yet we were excited to express ourselves as a unified whole, developing a cohesive body of work that identified us as women, painters, adventurous souls, and Canadians. This was done through the creation of 13 murals that incorporated a common red motif.

YEAR-LONG PREPARATION

Many planning meetings were required to discuss what we wanted to accomplish in addition to logistical preparation. We met weekly for one year. This included a specially-tailored Italian language course with art terminology at The Italian Cultural Centre.

LOGISTICS

Joanne Hastie carried the responsibility not only to vet the artists, but organize the extensive project. She created spreadsheets to list our needs, keep us on track with goals, and document logistics like arrivals/departures. We submitted an outline to Joanne of our chosen mural size, shape and format. Since it was my first mural, I chose a small space, but this certainly wasn't true of all first-timers. This group of fearless women had cojones!

Joanne trusted our commitment, but didn't know if we were going to complete it well, and with grace. "Art being subjective, I did feel personal pressure that the group would succeed in creating meaningful pieces."

Each artist was responsible for providing their own travel arrangements and most food (although many dinners were arranged by locals). And Graniti Murales program provided airport pickup, free accommodation, all art supplies, tools, preparatory construction, art studio, cultural excursions, presentation ceremony, and promotion/marketing.

WEEK ONE

Following our arrival, after exercising only a few lines of broken Italian, Graniti's community of 1,555 people acknowledged us as newcomer residents. Melanie Ellery says, "Our hosts welcomed us with open arms and made us feel like we were part of the family, a very large family!" Tannis Hopkins adds, "Artists' flats in six locations were comfortable and centrally located, and our communal art studio was an architecturally beautiful workspace." We were all given keys to this recently-built studio for access 24/7.

Joanne Hastie





Carol McQuaid



Sheree Jones

After a walking tour of Graniti, each artist was asked to develop a proposal and present it to the mayor, town council and building owner (with translation assistance).

MURALS

Village walls were covered by our group's 12 individual and one collaborative mural. Even though they shared a Sicily theme, each was unique in size, shape, format, style and message. Sizes varied dramatically: one was 60' long, and another 30' high!

In contrast, I completed three related murals measuring 5' x 7' each, one being a colourful painting of the town and surrounding hills at sunset.

Angela Gooliaff's 60-foot long mural was rendered as a colouring book with black and white outlined images that she invited the town's children to paint. As Artist-Pied Piper, Angela led the children to the mural to complete it!

LEARNING CURVE

Many of us were not completely prepared for all that transpired in this unknown environment. The Mediterranean slow-paced lifestyle of "everything in good time" was foreign to some. Scaffold construction, paint deliveries and other details didn't necessarily happen on "our time," but were done at the right time. We had arrived with the North American work mentality: "We are here to do a job and we'll work very hard to complete it well, and then we'll probably have time afterward to explore and relax." The Italians taught us instead to live in the moment and fully enjoy the process: to take time to get to know the locals, do plein air sketching/photography, and have long, leisurely dinners together. The husband and wife team who launched the program, Salvatore Romano and Karin Meier are passionate about the murals, but equally enthusiastic about immersing artists into this culture.

SITE ORGANIZATION

In addition to the couple, mural artist Richard Ralya oversees the residency. Richard hired locals to erect scaffolding, prepare walls, provide materials, and obtain exterior house paint swatches. Some murals required major scaffolding; others on narrow thoroughfares couldn't accommodate it. Some artists chose to project images onto the wall (done at night); others sketched using a grid. I did mine freehand because as a plein air painter, I wanted them to feel more spontaneous.

THE RESULTS

The town's residents were over-the-moon with the murals! Approximately 80 people attended the opening, and were led to each mural where we offered (via interpreter) gratitude and explanation. The little town with a big heart touched our hearts profoundly.

Our collective looks forward to planning another project after establishing that we work well as a team. Carol McQuaid, AFCA agrees: "We all operated with the same level of dedication, professionalism and support for one another. It was intense, but we had a lot of fun, learned from each other, and built relationships we'll carry with us forever." Melanie Ellery adds, "I accomplished my goals: to be involved with 11 like-minded artists, and to reach out of my comfort zone to complete my first mural."

We are now organizing a post-Sicily group art show in Vancouver's Italian Cultural Centre Gallery.

Residency website:

<http://granitimurales.org>

Collective website:

<https://www.13feetofftheground.com>

Instagram site:

<https://www.instagram.com/13feetofftheground/>



Join your host Mark Glavina and artists Bill Higginson and Olga Rybalko in Italy October, 2018.

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www.travellingbrush.com



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AA NEW MEMBERS

Cathy Bible	<i>Edmonton, AB</i>	Suzette Church	<i>NanOOSE, BC</i>	Anne Krauss	<i>Victoria, BC</i>	Robert Wallace	<i>Port Coquitlam, BC</i>
Ann Marie Brown	<i>Calgary, AB</i>	Corine Clark	<i>Vancouver, BC</i>	Bernadette Kroft	<i>Coldstream, BC</i>	Catherine Webster	<i>Richmond, BC</i>
Joan Gamache	<i>Calgary, AB</i>	Donato D'Agosto	<i>Vernon, BC</i>	Sharron MacBride	<i>Prince George, BC</i>	Elena Zhukova	<i>Burnaby, BC</i>
Heather Giuffre	<i>Calgary, AB</i>	Reginald Davidson	<i>Masset, BC</i>	Theresa Magee	<i>Richmond, BC</i>	Simone Ritter	<i>St. Andrews, NB</i>
Karen Huitema	<i>Calgary, AB</i>	Yasemin Demir	<i>Vancouver, BC</i>	Millie McKinnon	<i>Langley, BC</i>	Tara Bryan	<i>Flatrock, NL</i>
Andi Macdonell	<i>Calgary, AB</i>	Melanie Desjardines	<i>Prince George, BC</i>	W. Allen McRae	<i>Nanaimo, BC</i>	Jaspal Cheema	<i>Brampton, ON</i>
Lisa Maisonneuve	<i>Drayton Valley, AB</i>	Deanna Didier	<i>Qualicum Beach, BC</i>	Patty McRory	<i>Nanaimo, BC</i>	Stuart Graham	<i>Toronto, ON</i>
Isabel Ostrom	<i>Calgary, AB</i>	Elizabeth Eakin	<i>Prince George, BC</i>	Anne Morrison	<i>Vancouver, BC</i>	Pat Jelson	<i>Toronto, ON</i>
Marc Provencher	<i>Calgary, AB</i>	Marcy Evans	<i>Port Coquitlam, BC</i>	Lorraine Ouellette	<i>Fort St James, BC</i>	Gaetan Lavoie	<i>Cornwall, ON</i>
Karen Skarra	<i>St. Albert, AB</i>	Ken Faulks	<i>Victoria, BC</i>	Nancy Pattullo	<i>Pitt Meadows, BC</i>	Cait McMullin	<i>Toronto, ON</i>
Corinne Anderson	<i>Powell River, BC</i>	Dana Fetherstonhaug	<i>Delta, BC</i>	Jill Pelland	<i>Summerland, BC</i>	Bev Morgan	<i>Hanover, ON</i>
Tatiana Anisimova	<i>Vancouver, BC</i>	Lise Fish	<i>Prince Rupert, BC</i>	Oliver Ray	<i>Prince George, BC</i>	Rita Sawaya	<i>Oakville, ON</i>
Alexandra Ashby	<i>Victoria, BC</i>	Alicia Fowler	<i>Osoyoos, BC</i>	Marilyne Scott	<i>West Vancouver, BC</i>	Sue Simington	<i>Toronto, ON</i>
Janice Beaudoin	<i>North Vancouver, BC</i>	Vikki Fuller	<i>Bowen Island, BC</i>	Ivana Sepa	<i>North Vancouver, BC</i>	Paul Snoddy	<i>London, ON</i>
Vicki Benham	<i>Kelowna, BC</i>	Lois Goodnough	<i>Parksville, BC</i>	Brenda Shaw	<i>Vancouver, BC</i>	Chanelle Baril	<i>Gatineau, QC</i>
Neil Blake	<i>Vancouver, BC</i>	Hans Gray	<i>North Vancouver, BC</i>	Kira Sokolovskaia	<i>Burnaby, BC</i>	Ingrid Black	<i>Montreal, QC</i>
Margi Blamey	<i>Coquitlam, BC</i>	Diane Hopkins	<i>Agassiz, BC</i>	Edwin Stephen	<i>Delta, BC</i>	Kevin Jenne	<i>Saint Laurent, QC</i>
Jane Brookes	<i>Vancouver, BC</i>	Patricia House	<i>Kamloops, BC</i>	Martyn Stephenson	<i>Penticton, BC</i>	Shabahang Khoshbakht	<i>Montreal, QC</i>
Joanne Brown	<i>Vancouver, BC</i>	Pam Hucal	<i>Nelson, BC</i>	Sigrid Stobie	<i>Richmond, BC</i>	Nona Zilberberg	<i>Côte Saint Luc, QC</i>
Olivia Burrage	<i>Maple Ridge, BC</i>	Margo Jensen	<i>Kelowna, BC</i>	Barbara Strang	<i>Vernon, BC</i>	Elizabeth Yonza	<i>Dundurn, SK</i>
Evelyn Carpenter	<i>Prince Rupert, BC</i>	Debra Kessler	<i>Kamloops, BC</i>	Yang-Jie Sun	<i>Richmond, BC</i>	Jessica Bianco	<i>Steinbach, Germany</i>
Frederic Carrasco	<i>Vancouver, BC</i>	Darryl Knowles	<i>Nanaimo, BC</i>	Wahkee Ting	<i>Coquitlam, BC</i>	Raisa Raza	<i>Riyadh, Saudi Arabia</i>
Staar Caswell	<i>Salmon Arm, BC</i>	Robin Knox	<i>Prince Rupert, BC</i>	Anoush Vaghti Chalouisi	<i>Vancouver, BC</i>	Stefan Fiedorowicz	<i>Wiener Neustadt, Austria</i>

ARTIST: YUKI AIDA
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SFCA SIGNATURE MEDALS

DECEMBER 12 TO 23, 2017



SILVER MEDAL:
ALAN WYLIE, SFCA *The Artist*
oil on panel, 34" x 35"



BRONZE MEDAL:
HAROLD ALLANSON, SFCA *October Morning Fog*
watercolour, 25" x 46"



GOLD MEDAL:
ANDREW MCDERMOTT, SFCA *Gold Earring*
acrylic on canvas, 6" x 8"

HONOURABLE MENTION:
DONNA BASPALY, SFCA
*No One Would Ever Know She
Had Built Her Nest Out of
Odds and Ends*
mixed media and collage,
40" x 40"

HONOURABLE MENTION:
LORNA HANNETT, SFCA
Spherical Reflections
scratchboard, 11" x 14"

HONOURABLE MENTION:
ELISABETH SOMMERVILLE,
SFCA *Cygnets*
stone lithograph in 5 colours,
20" x 27"

ARTIST'S CHOICE

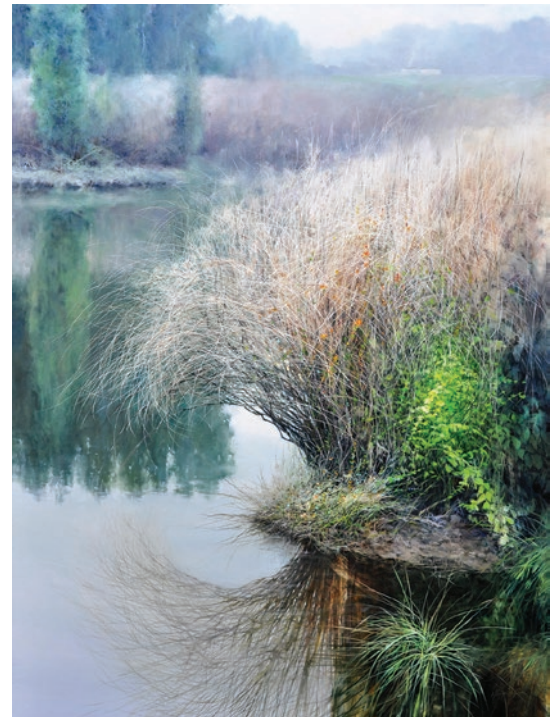
FEBRUARY 6 TO 18, 2018



3RD PLACE:
SHEILA DAVIS *Leap of Faith*
oil on panel, 48" x 48"



2ND PLACE:
RONNIE WATT *Summer*
acrylic on mounted canvas, 8" x 8"



1ST PLACE:
HAITAO YIN *Whispering Grass*
oil on canvas, 56" x 42"

HONOURABLE MENTION:
RENATA KERR *Into the Light*
acrylic on canvas, 30" x 30"

HONOURABLE MENTION:
KAREN KATO REMPEL
Reflecting on a distant reality
mixed media on mounted paper,
15" x 11"

HONOURABLE MENTION:
JOY MUNT
In the Forest Playing in the Rain
latex acrylic on panel, 48" x 48"



Gamblin

Lettie, Catherine Moffat, oil on canvas

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FCA EXHIBITION CALENDAR

MARCH – JUNE 2018

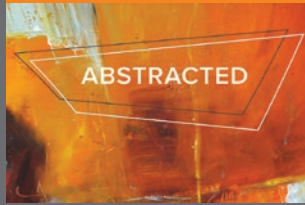
EXHIBITION TITLE

Abstracted

Success!

Bloom!

Aquarelle et Pastel



SUBMISSION DEADLINE:

February 7, 2018

February 28, 2018

March 14, 2018

March 28, 2018

OPEN TO:

Active, AFCA and
SFCFA Members

Active, AFCA and
SFCFA Members

Active, AFCA and
SFCFA Members

Active, AFCA and
SFCFA Members

DELIVERY DEADLINE:

March 2, 2018

March 12, 2018

March 30, 2018

April 13, 2018

EXHIBITION DATES:

March 6 – 17

March 20 – April 1

April 3 – 15

April 17 – 29

RECEPTION (1ST THUR. 6-8PM)

No

March 22, 2018

No

No

QUALIFYING

Yes

No

Yes

Yes

PRIZES OR AWARDS

Awards in Title

STATUS

Awards in Title

Awards in Title

EXHIBITION TITLE

WILDLIFE

FCA Online Postcard Competition

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AIMAE 2018



SUBMISSION DEADLINE:

April 11, 2018

April 25, 2018

April 25, 2018

April 18, 2018

OPEN TO:

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SFCFA Members

Active, AFCA and
SFCFA 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

AA ART IN THE LIFE OF...

DEBORAH TILBY'S RED ROOF REFLECTED



Red Roof field study

Every Monday morning, I get together with seven friends to paint en plein air in various locations around the Peninsula on Vancouver Island, BC. The farm depicted in this oil painting is a favourite subject, especially in the winter when flooding in the fields gives wonderful reflections.

For this 22" x 28" painting, I used several studies (including the one shown) and photographic references gathered over many visits, and combined elements from each.

I usually begin by drawing in the composition with thinned paint (Step #1) and laying in the tonal shapes with roughly accurate colours, knowing I will be going back in with other colours on top. For instance, the shadows are established in the approximate value in neutrals, but later on I will be adding in some blues and violets.

The trees against the sky are always a "push and pull" procedure where I paint the trees, then the sky and back to the trees and so on until the edges feel right. I often use a palette knife to "mess it up" if it gets too tight for my liking, or I paint with the knife and then tidy it up with a brush.



Step #1



Step #2

Sometimes I arrive at the end result quickly; other times it can be a longer process, and I may come back and rework this area several times during the course of the painting.

Once the block-in is complete, I start adding more colour (Step #2) and applying brush or knife strokes that will remain in the finished work. In *Red Roof Reflected*, I tidy-up the roof, and finalize the colours in the shadows on the barn and sheds. The sky receives a lot more paint before it is completed; I play with the shapes for quite a while, moving the clouds around until they please me.

After the buildings and trees are more or less in place, I block in the reflections on the water. Much of this will survive as finished work. Later, I refine edges and add ripples across the water.

I block in the shapes for the farmhouse (shown in the background) and, because I am pleased with them at this stage, I decide to leave them as is without any refinements. However, I reduce the size of the hill on the right and cool the greens of the trees and grass. I play around with shapes in the middle ground, add a few birds and some smoke from the farmhouse, and then finish the reflections on the water.

After completing this, I realize that I am still not happy with the tree shapes and their edges against the sky. I decide to raise the height of the trees on the right side behind the barn and lower the ones on the left. I then continue with some more "back and forth" between sky and trees. Better.

Deborah Tilby, SFCA, OPA will be teaching at the FCA Plein Air Retreat in September 2018 at EC Manning Provincial Park. Deborah was recently awarded Signature status with Oil Painters of America. www.deborahstilby.com deborah@deborahstilby.com



Red Roof Reflected - Final