



EAC

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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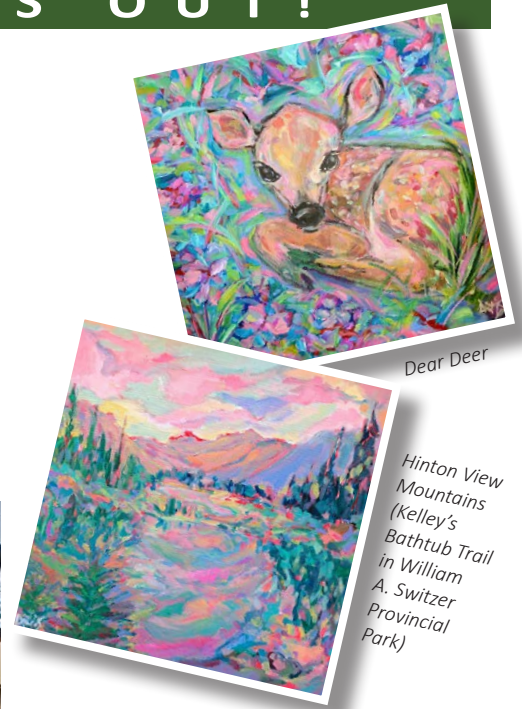
cover: "Poinsettia" acrylic on canvas (detail),
Jenny Rodrigue





CHECK THIS OUT!

On another subject, did you know that the Spruce Grove Art Gallery inside of Spruce Grove's Public Library is hosting the 2021 Christmas Market and "The Four Seasons" Allied Arts Council member art exhibition? I am participating in this event! The Christmas Market is running from December 3 to 23, Tuesday to Saturday from 10 am to 5 pm. I encourage all of you who live in Edmonton and surrounding areas to visit, and invite your friends to come to this lovely space! Spruce Grove Art Gallery's "The Four



Dear Deer

Hinton View Mountains (Kelley's Bathub Trail in William A. Switzer Provincial Park)

FIRST OF ALL, I would like to thank the Edmonton Art Club for choosing my painting "Edmonton River Valley Sunset" to be one of the four paintings promoting the 100 year anniversary of the club on large digital billboards in the city. I feel so lucky to have this huge digital version of one of my paintings to capture this special moment.



Seasons" show is also running at the same time. You will find my two newest 12 x 12 inch paintings (pictured above) with some small artworks at the Christmas table. The upper one is and the bottom is an adorable white-tailed fawn cuddling in the grassy field waiting for her mama's return. You can also view both paintings on my website: aerisosborne.com | IG @ [art_by_aeris](https://www.instagram.com/art_by_aeris) | FB @ [artbyaeris](https://www.facebook.com/artbyaeris)

Edmonton Art Club member Cynthia Carson also has a table at the Allied Arts Council's Christmas Store (see left). **It is open until Dec 22.**



PLAYING WITH GELLI PLATES

WITH JAN FRASER

SATURDAY, JANUARY 15, 2022

10 - 4PM

\$80 + GST

CLASS LIMIT: 12 STUDENTS

Gelli plates allow artists to make prints without a printing press and the possibilities are endless for beginners and experienced artists. Prints can be turned into mixed media art or cards. Emphasis will be on experimentation and play. A simple stencil technique can lead to many possibilities.

About the Instructor: Jan Fraser, a very popular instructor, has been an artist and educator for many years. She has taught art at the community level and with Edmonton Public Schools. Jan is a great explorer of art mediums – watercolour, inks, acrylic paint – she never stops creating!



Supplies: You will receive a 20% discount on all art supplies from your registration until the end of class day!

You need:

- 1 Gelli plate 6 by 6 inches or 5 by 7 inches
- Brayer
- a few stencils
- a small paintbrush
- Ruler, scissors
- 1 sheet evolon paper
- 3 tubes of acrylic paint: bright, dark and light colour. (Pebeo, Amsterdam or acrylic paints that you already have).
- Q tips
- craft foam, 2 or 3 small pieces
- Apron, gloves and clothes appropriate for painting
- Bring your own snack/lunch, a drink, and your own PPE: mask and hand sanitizer

Paint Spot will provide Dragonfly paper

Instructor provides: Dawn dish soap, various papers, stencils, crayons, ephemera for making textures including bubble wrap.





Suzanne Northcott

Acrylic and Mixed Media

Location: TBD

Friday, April 29 to Sunday, May 1, 2022

9:00am to 4:00pm
\$375

This workshop format will lean on individual instruction and will also include lecture, discussion, and demonstration of particular techniques, including mark-making and composition, building beautiful surfaces, brushwork, figure/ground relationships, and personal expression. Artists may choose to integrate drawing media or image transfer.

Washi Art Talk
Wednesday
January 19, 2022
6:30 PM – 8:00 PM

History, purpose, and inspiration followed by Q&A

FREE Zoom Presentation by The Paint Spot

Featuring:
Sigrd Blohm | Fine Paper Specialist
Japanese Paper Place

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ART SUPPLIES **ART CLASSES**

HOPE - JOY - PEACE



(CLOCKWISE FROM TOP LEFT) - Jenny's freshly baked shortbread pazelles and a giant snowflake from repurposed plastic hangers; Rob's gingerbread army (courtesy of Sherryl, his wife and culinary artist); Jan's studio at her Hardisty cabin; Eleanor's mantel filled with memories; Seraya's fireplace/quiet place; Cynthia's Christmas market table; Penny's overdone fireplace; Helen's tree; and (left) Jani's as well!





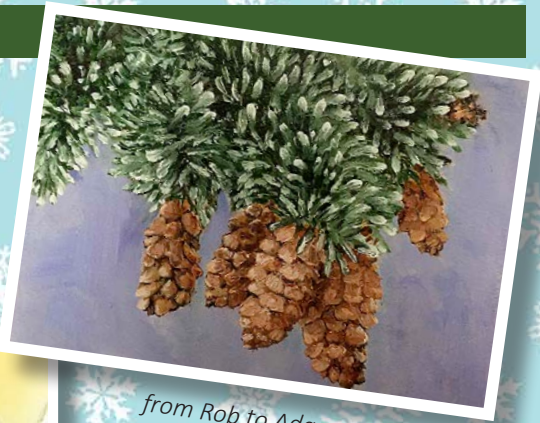
(CLOCKWISE FROM TOP LEFT) - Johanne's Christmas tree; and Donna's tree; Sharon's happy place (with some interior shots); Marge's Star of Hope; Connie's back yard; and (saved the best for last) Jasmin's little ones!



GIVING



from Ada to Seraya



from Rhea to Rob

from Rob to Ada



from Jan to Rhea



from Jani to Marge



from Seraya to Jani



from Jenny to Jan



from Marge to Jenny

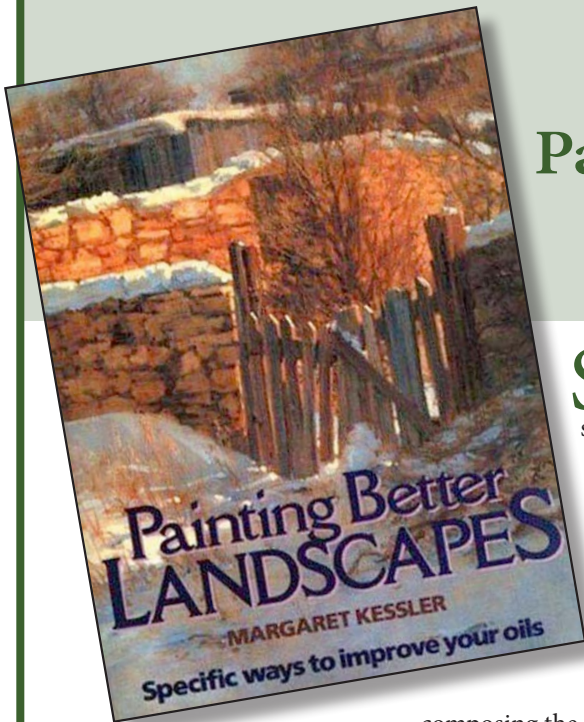


*EAC Library Book Reviews
by Barb Stachow*

Painting Better Landscapes

by Margaret Kessler

DONATED BY HELEN DAVIES



So you want to paint from your photographs? Since your average camera will never replace the human eye, photographs should be used with caution and should never be trusted as a photocopier for your paintings. Values recorded by the camera leave much to be desired in terms of shadows that are too dark and vague and lights that are too flat. By using several photographs for your references the artist tends to get the general feeling of a scene. Photos encompassing large areas can be used to help decide what you want to feature in your painting. Focus on only a few features; the sky, barnyard clutter, train, and animals in the sunlight are a few examples that might make up a farmyard photo.

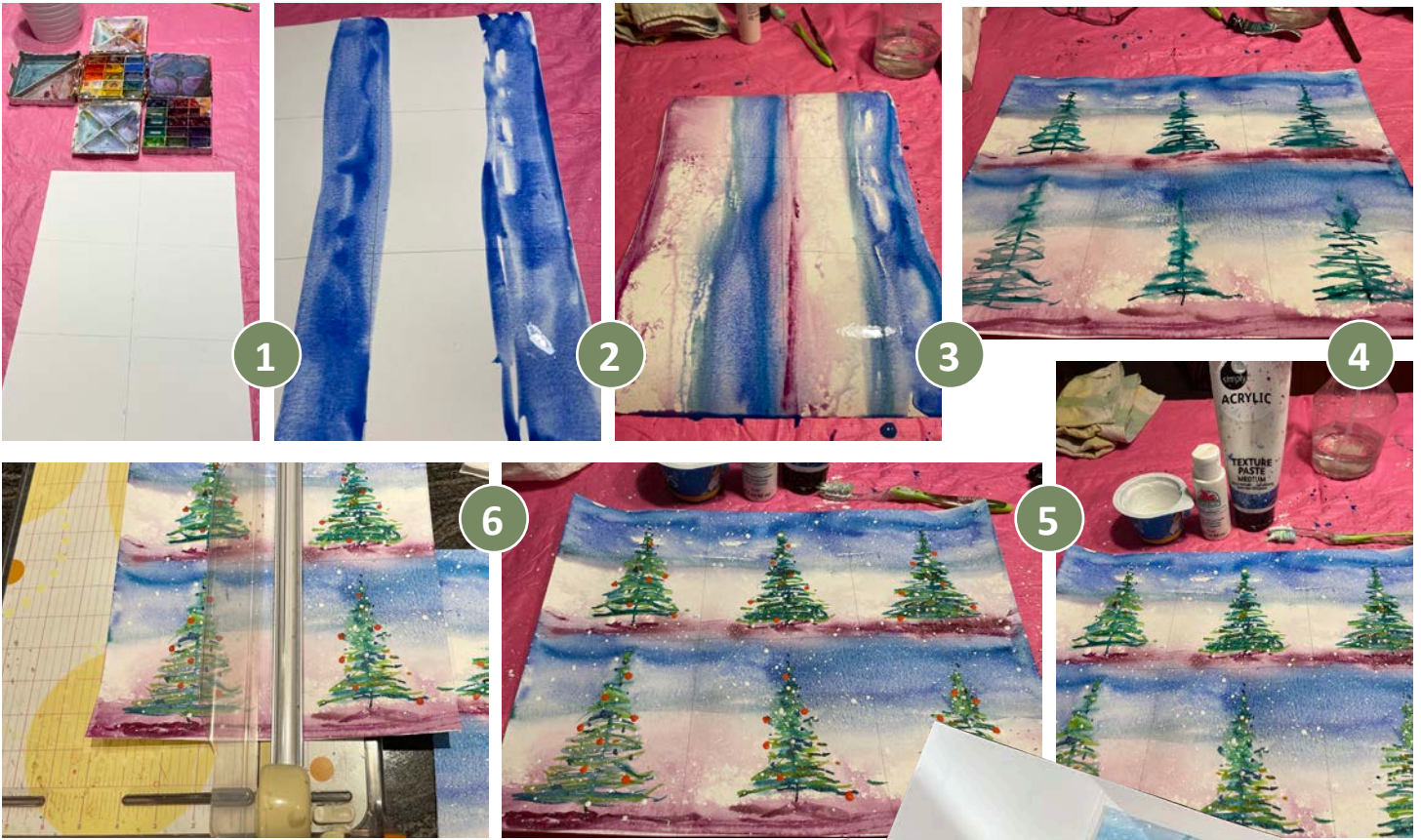
When you are finished photographing at a distance, begin carefully composing the elements. Too many elements can confuse the viewer. Start eliminating what you don't need in your painting. Remember that if you can say why something is in your painting, you're good to leave it otherwise leave it out. Exciting light on an element is one reason to keep it in the painting. Another good idea is to crop your photo down to its basic elements; taking out most of the sky for example may help the viewer zoom into your story. The author suggests taking several photographs for reference materials. Investigate your scene from different angles, and from different distances.

The author goes on to tell her reader how to compose a value plan, how to make compositional decisions, and guides the artist in critiquing the value plan. All this before you even start painting. At this point, she goes on to talk about beginning on canvas, establishing color harmony and doing the initial block in on the canvas and completing the block in.

This book is full of easy to follow lessons that will teach how to improve your landscapes. It is available now in the Edmonton Art Club library.



Happy Holidays!



diy cards!

- 1 I paint the sky,
- 2 then the lower part of the scene,
- 3 trees,
- 4 some red ornaments,
- 5 I sprinkle on snow made out of white acrylic paint and some paint thickener.
- 6 I cut away,
- 7 and voila! I have my 48 Christmas cards.

MARGE SOMKUTI



OUT IN THE COLD

adapted from the website <https://painterskeys.com/out-in-the-cold/>

Dear Artist,

YESTERDAY, Richard Woods of Sparks, Nevada wrote, "I'm just heading out painting at a location where snow is a good possibility. The forecast calls for a high of 36 degrees Fahrenheit. Painting in cold weather is a pain for me. I see pictures of you working while sitting in snow banks and at high elevations with snow coming down. How do you do it?"

Thanks, Richard. With forethought. The main problems are wind, precipitation, and the temperature of things.



Mt. Lefroy, 1930

Oil on canvas

52.5 x 60.4 inches

by Lawren Harris (1885-1970)

hiking boots are a must. "There is no bad weather for painting en plein air," says Barbara Jablonski, "only bad painting clothes." Teach yourself to paint using leather or wool gloves. I used to cut the fingertips off, but it's only necessary if you're doing finicky work. Regular gloves or even mitts can help make your stroke broader and fresher.

Precipitation: Whether straight down or sideways, snow, sleet or rain are fun-spoilers. Wet snow falling and puddling on acrylic or watercolour has only limited creative value. Oil and water, of course, don't mix. Best Brellas are simply brilliant on calm, sunny days —

but in a gale they can

Wind: You may need to sacrifice a really good view to put your back to the wind. I often paint in a folding chair, so an extra chunk of foam on the chair-back is useful. Also, one of those fur-lined helmets with the flaps helps prevent an early loss of ears. Parkas or hoodies tend to interfere with head movements and the business of looking over your shoulder for bears. Fur-lined



Lake Harbour, South Shore, Baffin Island, Morning, 1930

Oil on beaverboard

11 7/8 x 15 1/16 inches

by Lawren Harris



Ice House, Coldwell, Lake Superior, ca. 1923

Oil on canvas

37 1/16 x 44 15/16 inches

by Lawren Harris

move you and your work a mile down the valley.

Warmth: "Scottish antifreeze" from a small flask is best. Cocoa from a thermos works but is less fun. Some ladies of my acquaintance put chemical warmers called Heatmax Hot Hands and Heatmax Toasti Toes into needy areas. I like to point out that Scotch taken orally in moderation

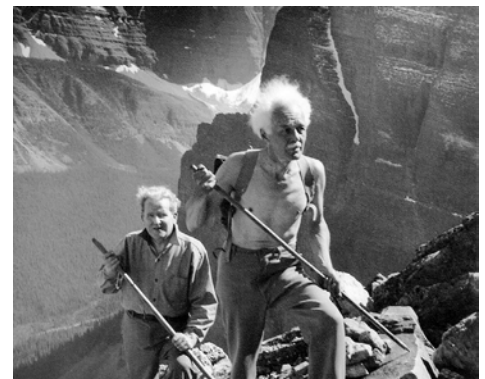
warms all over. Some painters report the main benefit of sub-zero painting is the achievement of speed. But there's also a wonderful feeling of smugness that slips over you like a soft woollen blanket. Whether an island unto yourself or together with a gaggle of good companions, you're adrift and apart from a madding world and in soft communion with wonder.

Best regards,

Robert

PS: "Working outdoors puts you in direct contact with the life force, not just the light and the landscape, but also the vitality of the world."

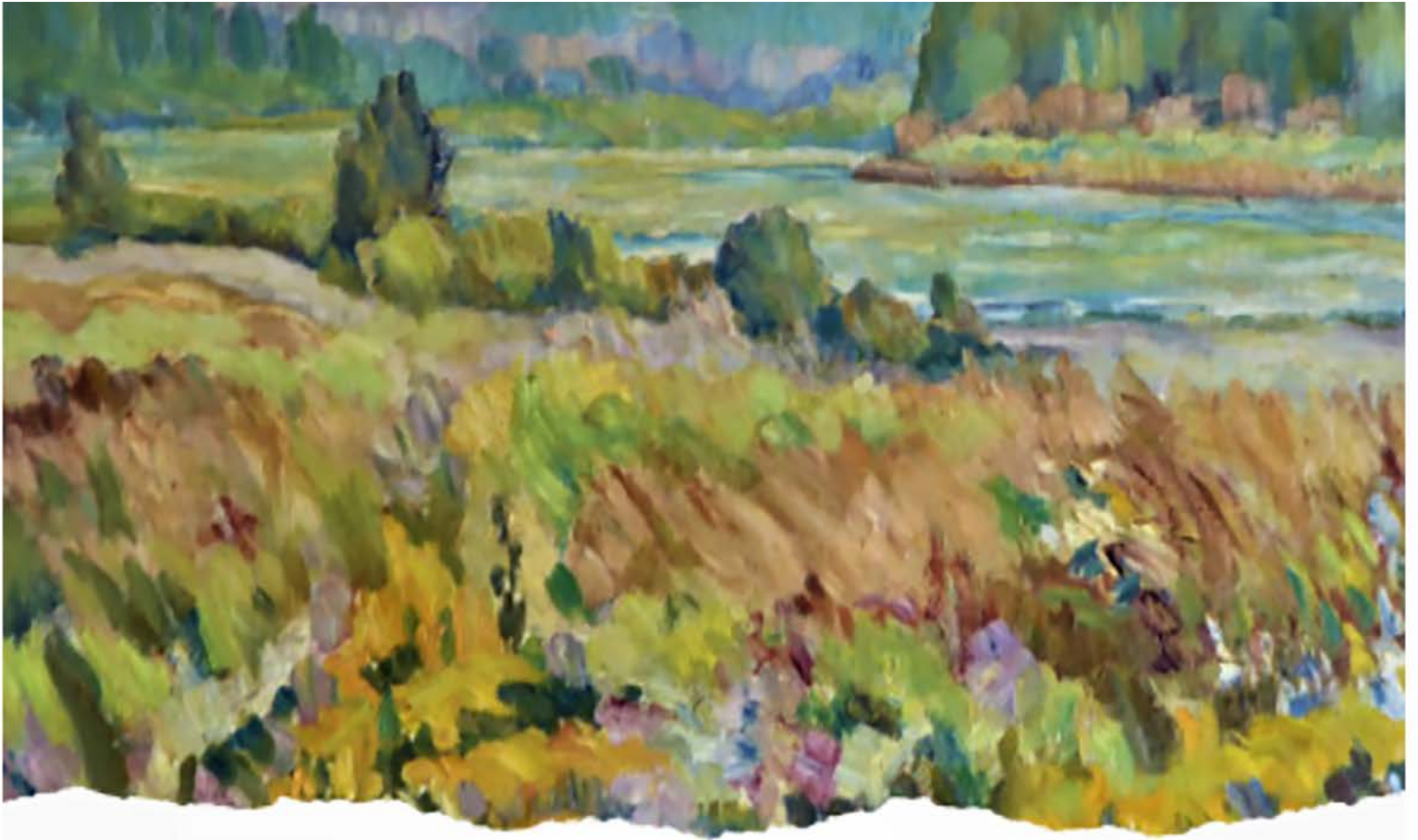
(George Carlson)



Lawren Harris hiking shirtless near Mount Temple in the Rockies with CBC producer Ira Dilworth.

Esoterica:

Acrylics and watercolours freeze easily and take on an unpleasant granular texture which stays on after they thaw. Keep all your paints, including oils, in a warm part of the car and don't leave them in a car overnight. Liquids like acrylic medium and linseed oil should be near to room temperature for best viscosity. The Russians have pioneered thinning watercolours with vodka. When ice begins to form on the palette it may seem like the time to reconsider chartered accountancy, but really it's just time for the lodge. Tomorrow will be another day.



Edmonton Art Club Celebrating 100 Years

1921 - 2021

The Edmonton Art Club is a professional association for visual artists with a mandate to promote the visual arts through exhibitions, special projects and arts advocacy. It is an environment of artists gathering to explore creativity.

Friendships are established, information is shared, opinions and ideas are exchanged in a supportive environment.



Artwork: J. Gordon Sinclair
"Tawatinaw Creek Country"

www.edmontonartclub.com

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**ART SOCIETY OF STRATHCONA COUNTY
Winter/Spring 2022 Workshops:**

A. J. Ottewell Centre, 590 Broadmoor Blvd
(Limited registrations and Social Distancing in Effect)

- Frank Haddock, Impressionistic Landscapes, Jan 22, 23, 10-4pm \$180**
- Oksana Zhelisko, Urban Landscapes, Jan 29, 9:30-4pm \$90**
- Terrie Shaw, Block in Flowers, Landscapes, Feb 26, 27, 9:30-4pm \$180**
- Joyce Boyer, Mixed Media, Mar 5, 6, 9:30-4pm \$180**
- Margaret Klappstein, Alcohol on Yupo paper, Mar 19,20,9:30-4pm \$180**
- Joyce Boyer, Beginning Drawing, Mar 10,17,24,31, 7-9pm \$130**
- Willie Wong, Watercolors, Mar 7,14,21,28,Apr 4,11, 9:30-12noon \$190**
- Linda Finstad, Marketing Your Art, Mar 28, 29, 6:30-8:30pm \$180**
- Margaret Klappstein, Watercolors, Mar 10,17,24,31,Apr 7,14,1-4 pm \$190**
- Lorelei Kozsan, Paverpol Sculpturing, Apr 9, 10, 9:30-4pm \$170**
- Willie Wong, Small Paintings, May 2, 9, 16, 30, 9:30-12noon \$180**
- Sheila Schaetzle, Abstraction, Jun 11,12, 9:30-4pm \$180**

To register www.artstrathcona.com
Phone 780 449 4443 email artsoc@telus.net



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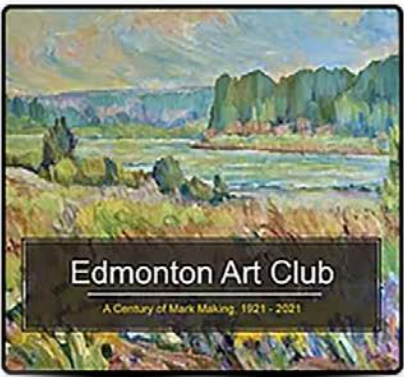
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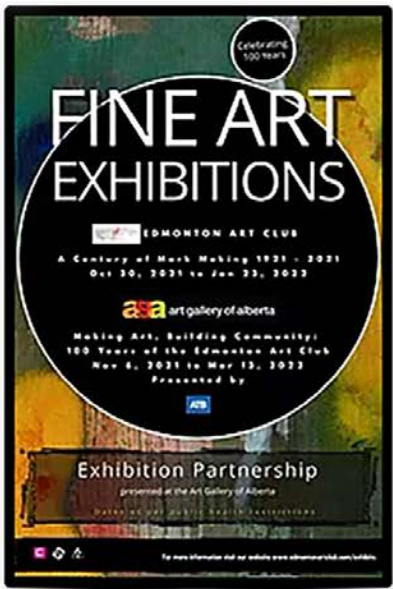
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Art Gallery of Alberta Important Dates

January 20	<p>Critique night sponsored by the Art Gallery of Alberta. It is free to participate.</p> <p>Participants will need to pre-register for this event. This event is open to the public.</p> <p>We won't be able to critique the work currently on exhibit at the AGA since it is currently professionally installed and the AGA will not alter the installation.</p> <p>People will have to bring work that is not currently on display at the gallery.</p> <p>Registration Link:</p> <p>https://www.youraga.ca/events-features/calendar/crit-night-emily-jan-and-edmonton-art-club</p>
January 23	<p>Contemporary Exhibit closes. Pick up time and date to be determined. Please check back soon.</p>
March 13	<p>Retrospective Exhibit closes</p>

BANKSY SAID ART SHOULD COMFORT THE DISTURBED & DISTURB THE COMFORTABLE.

CEZANNE SAID WE LIVE IN A RAINBOW OF CHAOS.

KLEE SAID A SINGLE DAY IS ENOUGH TO MAKE US A LITTLE LARGER.

MODIGLIANI SAID IT IS YOUR DUTY IN LIFE TO SAVE YOUR DREAM.

MATISSE SAID CREATIVITY TAKES COURAGE.

KLIMT SAID TRUTH IS LIKE FIRE; TO TELL THE TRUTH MEANS TO GLOW AND BURN.

ROTHKO SAID THERE IS MORE POWER IN TELLING LITTLE THAN TELLING ALL.

RIVERA SAID ART IS LIKE HAM; IT NOURISHES PEOPLE.

RENOIR SAID IT IS AFTER YOU HAVE LOST YOUR TEETH THAT YOU CAN AFFORD TO BUY STEAKS.

TWOMBLY SAID WHEN A MOUNTAIN DOESN'T LISTEN, SAY A PRAYER TO THE SEA.

ROUVAULT SAID NOTHING IS OLD, NOTHING IS NEW, SAVE THE LIGHT OF GRACE UNDERNEATH WHICH BEATS A HUMAN HEART.

POLLOCK SAID EVERY GOOD ARTIST PAINTS WHAT HE IS.

DALI SAID MISTAKES ARE ALMOST ALWAYS OF A SACRED NATURE, UNDERSTAND THEM THOROUGHLY.

RODIN SAID THE MAIN THING IS TO BE MOVED, TO LOVE, TO HOPE, TO TREMBLE, TO LIVE.

DUCHAMP SAID ART IS EITHER PLAGIARISM OR REVOLUTION.

HOCKNEY SAID WE GROW SMALL BY TRYING TO BE GREAT.

KUSAMA SAID MY WISH FOR YOU IS THAT YOU EXPLORE YOURSELF AND FIND A MARVELOUS VIEW OF LIFE DURING YOUR LIFE.

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Thanks to Colours, Delta Art and Drafting Supplies, The Paint Spot, and the Strathcona Art Society for their ongoing support in helping to distribute the EAC newsletters!

And thanks to the following businesses who give generous discounts to EAC members!



11116 - 120 Street NW, Edmonton



West Edmonton Mall
8882, 170th St NW, Edmonton



10032 - 81 Ave NW, Edmonton



10660 - 105 St. NW, Edmonton
7359 - 104 St. NW, Edmonton



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We're grateful to the Alberta Foundation of the Arts for their continuing support.

As the primary arts resource and grant-funding body in Alberta, the Alberta Foundation for the Arts helps to unleash the potential of every artist through funding, arts promotion, and capacity-building. We provide behind-the-scenes support to artists and arts organizations, giving them the power to inspire minds, encourage expression, foster creativity, and contribute to Alberta's economy. From story time at local libraries to annual festivals on neighbourhood streets, the arts are active in your community. Albertans celebrate and support the arts as artists, volunteers, donors, and attendees at local arts events and activities. Experience, celebrate, and take pride in the arts—they're all around you!

Read more at affta.ab.ca/home.



CARFAC
ALBERTA

Visual Arts Alberta – CARFAC is a Provincial Arts Service Organization funded provincially and municipally that provide a communications hub between members of the visual arts community and the general public. Visual Arts Alberta – CARFAC is the affiliate for the national arts organization Canadian Artists Representation/le Front des artistes canadiens (CARFAC) in the province of Alberta.

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