



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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cover photo: Art by Jani Galarnau



meet our critic from the April meeting, Kim Fjordbotten

KIM FJORBOTTEN has a BFA in Art & Design and owns The Paint Spot. She has been teaching methods and materials for art-making for more than 20 years. As a member of the International Trade Association she has gained experience in the traditional ways paints are manufactured and endeavours to stay up-to-date on the latest advancements in the industry. Her passions are encouraging people to get started in art and helping professionals to get the most from their materials.

adapted from paintspot.ca

There's no good or bad in painting, Cheryl... it's just that plants died to make all that linseed oil, and they're probably sad to end up like this.



NOLA BUKVI

The time of day and the purple is lovely. At least one more silo could be added. A cute house with a touch of blue in the window. The little trees in the front feel authentic. I like the shuffleboard wax with a little glitter on the snow.



MARY FRANCES FITZGERALD

The details are very nice to see with the snake pattern on the bottom. The professionalism shows through. Love the movement and the turquoise. Try a birch panel for strengthening the background for support. The matt finish is lovely.



ADA WONG

I love your marks in watercolour, you have the shapes of the trees. A really careful design. A great colour theory with the greens and yellows and the highlights in the rocks draw you in.



RHEA JANSEN

The glass is well done. The sun coming in is lovely with the chairs and the window. The bit of blue is nice. I love the way the white you leave gives the impression of sunlight. Darken the fabric a touch at the bottom right of the vase. The lilac in the center could use a bit more detail.



MYRNA WILKINSON

A nice little piece. The focal point leads you to the future part of the story and gives you a sense of future expectations. A very nice composition. Colours balance nicely, not being too dark or light.



YVONNE BILAN-WALLACE

Quite original. This could be put in a shadow box to protect the pine cone. This piece is beautiful because it creates a feeling of our environment.



JENNY RODRIGUE

I like the spacing of the spruce trees is on the left side. The contrasting shadows in the vertical and horizontal fits nice. The trees are well rendered. Might add a dark spot on the trees in the right to increase the depth. The time of day is good, the subtle hint of clouds is nice.



KEITH NUNAS

This has energy and a nice movement of colours. Your use of primary colours and the white of the paper's surface is expert. Very good discipline and perspective.



FRANCES HESSELS

The book illuminating the face is a nice touch and draws the eye in. The unfinished treatment of the bike handle bar work great. The bike is rendered beautifully. The bottom left could be a little darker blue in the shadow.



GAIL FAREWELL

A very simple way of showing off your watercolor painting. You can take a small painting in high pixel resolution to have blown up on an aluminum panel. This works very well as it is not as costly as professional framing and incorporating glass in your frame to keep the weight at a minimum. This is a new, different way of showing off your work and is inexpensive as well.



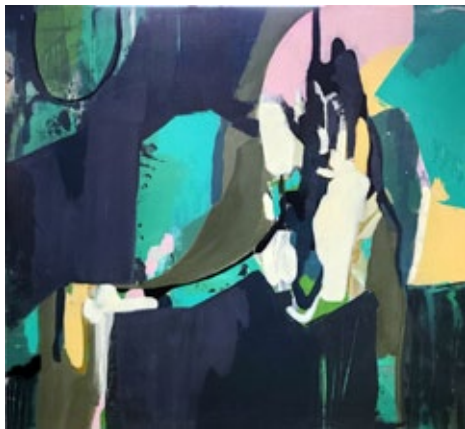
M SALAYI

Nice composition leading the eye. Clever use of paint markings and colour mixing. The upper background is so straight and may need extending.



JANI GALARNEAU

A classic and recognizable piece. The stencil work in the background is great. The outline of the yellow reads as gold and if this was gold leaf, even better.



KERI HASKELL

The greens and pinks work well. The highlights and the intensity and subtleness are a lovely combination, as the composition is very nice. I like your Kavik shape and the geometric shapes to tell a story. The variety of lines that you have peeking out just enhance the interest. There's a lot of stories here. This needs to have a signature.



PENNY LAMNEK

Very well composed. A low key ethereal appearance, really nice. Your transition from yellow hues to blues is very calming because they are all in that same color family. The depth is great and the movement is lovely.



JOHANNE SEPTOU

A nice effect. I like the colours, that touch of copper in the green and the patina makes sense. Could try some interference colours to make the colors shift.



DONNA CHAMBERLAIN

The background of the portrait was handled well. You can tell you're very experienced because every stroke on that bear is going to where it needs to be, so well done. The unpainted parts enhance the movement of the composition.

U P C O M I N G

ANNUAL JURIED SHOW

Fall 2024

Featuring the
Edmonton Art Club



MISERICORDIA
HOSPITAL
Art Exhibition

Featuring the
EDMONTON ART CLUB

September 6, 2024 to January 5, 2025



Refreshments! All Welcome!



Trinity Gallery presents

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14 - 28 SEPT 2024

1:00 PM - 5:00 PM

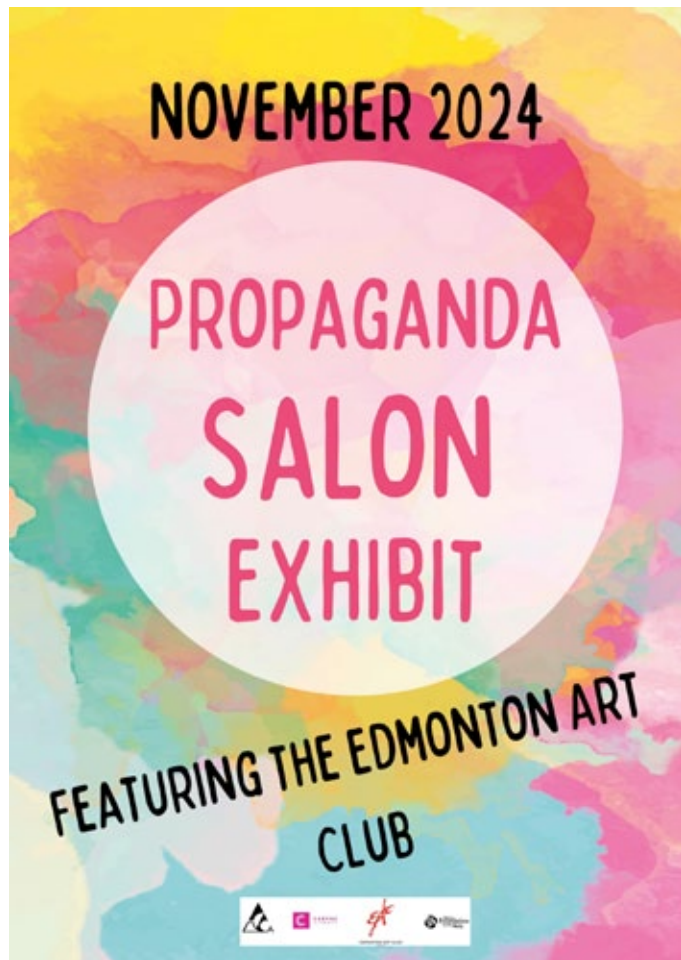
Upper Art Space
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2nd Public Viewing September 21 / 1:00-5:00pm
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introducing...

T H E O B O T . A I

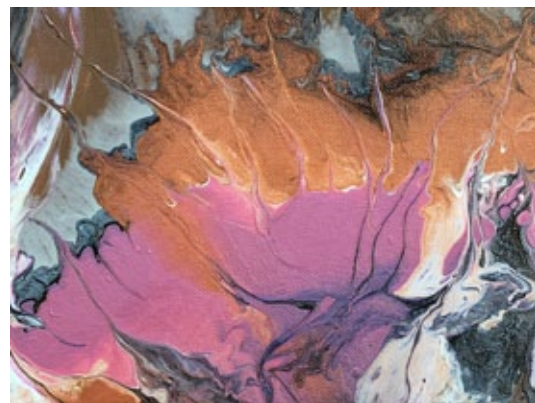
Well, art friends I had to try this out. In the following paragraph, you will see how I interpreted my painting below. Following this is the OBOT version.

MFF VERSION

This was something I experimented with about two years ago. I was mixing different colors and letting the paint take shapes as I tilted. Then I created some lines for definitions. I am not sure about it. Hmmm.

THE OBOT VERSION

The image shows a close-up view of a vibrant abstract painting with a rich texture that suggests it is an acrylic pour painting or employs a similar fluid art technique. The painting prominently features a blend of warm orange hues that form the backdrop for swathes of pink and purple, creating a dynamic and flowing composition. The colors bleed into each other, revealing intricate details and suggesting organic forms or natural phenomena like petals, flames, or geological formations. White and black lines and shapes are woven throughout the piece, adding contrast and depth to the composition. The lustrous surface of the painting reflects light, giving it a glossy finish.



Which version would you choose? MFF versus THEOBOT: AI?

opening day

fun at

NOA



And so it begins. We walk into NOA, find our lovely and bare corner, place our paintings on the floor, and group them by the artist's names. We stand back as a group as we observe all the art. Jani talks to us about the flow and movement of our gallery. Then we decide which two paintings would 'catch the eye of the observer' in the corner. Thus decided, Jani, seeking a theme or concept demonstrates how to mix and mingle our art. We learn to consider the size and scale as the paintings on the floor move around different spaces. We observe how our paintings interact with each other and see the arrangements take place. Then, the hanging begins.

Fortunately, we were able to hang the paintings on nails, and everyone saw what a blessing that was. Due to the creativity of the EAC artists, we see variety, which can be a distraction or create an engaging viewing experience. Obviously, we all thought it was engagement due to the flow and placement of the works. Our labels are pasted beside the art.

We stand back and enjoy what we see. Being together with a like-minded group, we observed, participated, learned, had fun, and appreciated our experiences.

Thank you for Jani and Seraya being at the helm!



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the learning begins...

ENCAUSTIC ART

ON SATURDAY, APRIL 20, we spent the day at SIGN WORKS, which is across from The Orange Hub. I must say, Sign Works is a 35 year old staple in West Edmonton, and we were fortunate to work in the great art spaces, with huge tables. EAC joined with members from the Society of Western Canadian Artists (SWCA).

Many of our EAC members are also part of SWCA. This cross-club membership not only strengthens our ties with the Alberta art scene but also opens up a world of learning opportunities as we share our knowledge and experiences with each other. Our expert for the day was Erin Evans, (<https://www.erinnevansart.com/>) an encaustic artist working out of her home studio in Sherwood Park. We marveled at some of her personal examples.

The new-to-us materials were set on the long table. These included beeswax, pigments, heat sources and hotplates, brushes, our wooden panels, knives, and scrapers. After this introduction, we chose a photo to guide us and created an outline of it. We learned how to melt wax and mix our pigment to create coloured wax.

We brushed, we dipped, and added details. It was fun to watch the wax melt and distort shapes and lines. We were creating layers upon layers, and our artwork became heavier.

We were able to take our work home. We all agreed it was a great experience because when you spend five hours with new artists, you can learn so much.

M F Fitzgerald



CHECK IT OUT!



Last year, after discussing what shaped us as artists, we decided to create a showcase examining 15 prompts of what made us the artists we are today. These vibrant and evocative works invite viewers down a colourful memory lane. Drawing inspiration from influences throughout their childhoods in the 70's, 80's, and 90's, this collection of works offer a thought-provoking exploration of the past. Through their dynamic use of painting and mixed media, Galarneau, Bigelow and Baker have created works connected to favorite foods, toys, moments in history, pastimes, collectible items, and references to popular music and culture.

With a keen eye for detail and a deep understanding of nostalgia, the art created for the Childhood Throwback Memories showcase captures the essence of a bygone era while inviting viewers to reflect on their own cherished memories. These include favorite toys, snack foods, historical moments, things that no longer exist and favorite bands.

These vibrant works provide an energetic experience guaranteed to promote connection over nostalgic memories. This collection of 45 works examines iconic memories of the 70's, 80's and 90's.

This season, we're aiming to raise money to support taking this showcase across Canada.

THROWBACK CHILDHOOD MEMORIES is a traveling art showcase created by Jani Galarneau, Kevin Bigelow and Kelsey Nowaczynski Baker.

This nostalgic collective based in Edmonton, Alberta has represented the Arts in the Edmonton area for over 15 years.

ART CHAT

Mary Frances Fitzgerald

IN THE MARCH NEWSLETTER, I shared information from Seth Apter (artist and psychologist), who wrote the book *Mixed Media Artists: Art Tips, Tricks Secrets, and Dreams from Amazing Artists*. Seth asked 44 artists numerous questions, which I thought had value for all artists. In March I shared a number of questions composed by Seth and responses by different artists. Now I am completing this Art Chat with a few more questions.

Do you feel vulnerable showing your creations to others?

- Yes, so much so that I rarely show my work 9%
- Yes. A big issue, but I share my work anyhow. 19%
- This is a problem for me but only sometimes 26%
- I felt that way in the past, but I no longer feel that way 25%
- Not at all. I have always been confident in showing my work. 21%

Have you ever felt like giving up your creative endeavors?

- Yes 42%
- No 58%

Do you find it easy to promote yourself?

- I have no trouble doing this at all 12%
- This is uncomfortable/difficult for me, and I am inconsistent with self-promotion as a result 48%
- This is so uncomfortable/difficult for me that I barely do this at all 24%
- I leave promotion up to somebody else entirely 2%

Of the following, which is most important for your art?

- Process 40%
- Expression 35%
- Concept 15%
- Beauty 8%
- Sales 2%

I believe we members of the Edmonton Art Club could have a great discussion about these questions. We consist of many artists in many stages of our art careers and have had these questions on our minds at some point. Visit Seth online at www.thealteredpage.blogspot.com

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WEBSITEINSIGHT

START HERE

Is there a subject? Can you see "stuff" you recognize?	No	Check the title, are you sure there is no subject?	Yes	Abstract Expressionism
	Yes		No	Start Over
Are people wearing togas? (<i>Roman Robes or capes</i>) If there are nudes, do they look like the kind you might see in church art?	Yes	Are their poses relaxed or very dramatic?	Relaxed	Renaissance
	No		Dramatic	Neoclassical
Is there anything impossible, magical, or "dream-like" happening?	Yes	Surrealism		
Is there a strong sense of emotion in the art and do the colors, shapes, or textures help make that stronger? OR does it have a very unusual use of shape, form, color, or texture that almost hides the subject?	Yes	Do you see obvious geometric shapes or shattered images?	Yes	Cubism
	No		No	Expressionism
Does it include images from popular culture of regular common stuff with bold color that wouldn't normally be considered art?	Yes	Did it take effort to make?	Yes	Pop Art
	No		No	Dada
Does it show very rich or royal people playing or being naughty? Do even the trees and clothes look rich and fluffy?	Yes	Rococo		
Is the background very dark but you see dramatic spot-lighting? Is it old fashioned with clothing of the 1600s like from the 3 Musketeers or Pirates of the Caribbean	Yes	Baroque		
	No			
Is the paint thick and obvious and could it have been painted from observation?	Yes	Impressionism		
Do you see hunting, hiking, or farming? (People formally interacting with nature)	Yes	Are the people working or might they be slaves?	Yes	Realism
	No		No	Romanticism
Is it dramatic, like showing a fight or something that may cause death?	Yes	Romanticism		
Does it look like a photograph?	Yes	Realism		
	No			
It might be a style not on this chart.				

Navigating the Depths Creativity

An Overview by Seraya Smit



Seraya Smit

Art is a deeply personal journey of self-discovery, where each creation reflects the artist's inner world and emotions. It's a solitary yet universal voyage that challenges and transforms the creator, culminating not in the artwork itself, but in the growth it fosters within the artist. This article encapsulates the essence of art as a continuous cycle of introspection and expression, where the process is as significant as the product.

Creating art is an explorative and personal adventure, highlighting the individuality and depth of the artistic process. Art is not just a product; it's a chronicle of the artist's journey through the realms of imagination and emotion. Each stroke, each hue, and each texture is a footprint on the path of self-discovery. As artists, we delve into the depths of our psyche, unearthing hidden facets of our identity. The canvas becomes a mirror, reflecting the complexities of our soul, the echoes of our thoughts, and the whispers of our dreams.

This journey is solitary yet universal, intimate yet expansive. In the solitude of the studio, we confront our fears, embrace our passions, and challenge our limitations. The act of creation is a dance between the known and the unknown, a delicate balance of control and surrender. With every piece, we offer a piece of ourselves to the world—a testament to our existence, a legacy of our essence. Art, in its truest form, is the essence of life captured in a moment, a bridge between the artist and the observer, inviting them to share in the odyssey of creation.

The artistic journey is a voyage that transcends the boundaries of the tangible world, inviting the creator into a realm where intuition and inspiration reign supreme. It is a pilgrimage to the inner sanctum of the mind, where every artist is both the mapmaker and the traveler. This expedition is not for the faint of heart—it demands courage, resilience, and an unwavering commitment to the pursuit of one's artistic truth.

In this odyssey, the artist's tools are more than mere instruments; they are extensions of their very being. A brush, a chisel, a pen—each holds the potential to unlock new dimensions of expression. The materials, with their diverse textures and hues, serve as the artist's companions, each contributing its unique voice to the chorus of creation. The process is a symphony of elements, orchestrated by the artist's hand, guided by their vision. As the journey unfolds, the artist encounters a landscape rich with challenges and triumphs. Each project is a new territory to be charted, a mystery to be unraveled.

“Art washes away from the soul the dust of everyday life.”

- Pablo Picasso

The act of creating becomes a dialogue with the self, a series of questions and answers that delve deeper with each iteration. It is in this introspective conversation that the artist discovers the essence of their message, the core of their artistic identity.

The culmination of this journey is not found in the completion of a work but in the transformation it incites within the artist. With each creation, the artist evolves, shaped by the experiences etched into their work. The artwork, therefore, stands as a monument to the journey—a beacon for others who dare to embark on their own creative quests.

In the end, the artistic journey is an infinite loop, a cycle of creation and reflection that never truly ends. Each piece is a waypoint on an endless path of growth and discovery. For artists, the journey is the destination, and the canvas is the diary of their soul's voyage through the vast seas of creativity.



Urban Sketching Week

May 1 – 7, 2024

Join us to sketch in Old Strathcona and use hashtag #UKSWeek2024.

View Exhibition of Sketchbooks by members of Urban Sketchers Edmonton at The Paint Spot

FREE Zoom Art Talk Gearing Up for USKWeek2024 with Kim Fjordbotten

Daily Prompt List for inspiration

Meet Ups and Sketch Crawls

Instagram Contest to Win \$100 Gift Card to The Paint Spot

Online Art Gallery participants can upload and share images.



SAVE 20%
on featured materials

Daily Sketch Themes

- May 1: Heritage Buildings
- May 2: Cafe & Restaurants
- May 3: Theatre & Music Venues
- May 4: Art Shop Sketch Meet
- May 5: Green Space
- May 6: Places of Worship
- May 7: Buildings with Murals

#USKWeek2024 #urbansketchersedmonton
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GALLERY

ART CLASSES

ART SUPPLIES



don't be shy!



Why not post your work on our Facebook & Instagram pages?

Sharing your art will help inspire others! When others see the art you create and your process, many will want to pursue their own creative/art journey.

It's amazing how one's creative actions can encourage others to create and make art.

THANK YOU!

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!



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West Edmonton Mall
8882, 170th St NW, Edmonton



10032 - 81 Ave NW, Edmonton



10660 - 105 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.

CARFAC Alberta Office & Project Space:

3rd Fl., 10215-112 St., Edmonton, AB

Hours: Wednesday to Friday, 10–4pm and Saturday 12–4pm

t 780.421.1731 tf 1.866.421.1731

carfacalberta.com

general@carfacalberta.com

MEETING MINUTES, APRIL 11, 2024

recorded by Michaela Yanish

Number of members: 19

Number of guests: 7

Number of artworks: 16

CALL TO ORDER

Meeting called to order at: 7:00 PM by Jani Galarneau

Introduction of Guests/New Members: Dong Su, Tamara Dupas, Leslie Holmgren, Mel Schoenberger, Ariane Innan, Erica Dirk, and Alexandra Mackie.

March minutes approval moved by Jenny Rodrigue and seconded by Nola Bukvi.

PRESIDENT'S REPORT (Jani Galarneau)

For those who don't know me I'm Jani Galarneau and your new President of the Edmonton Art Club. It is my honor to be here and I take this position very seriously. Seraya has left me with big boots to fill! I'm excited to work with this amazing team.

2024-2025 Executive Committee:

NAME	POSITION
Galarneau, Jani	<i>President</i>
Fitzgerald, Mary Frances	<i>Vice President</i>
Smit, Seraya	<i>Past President</i>
Lamnek, Penny	<i>Treasurer</i>
Yanish, Michaela	<i>Recording Secretary</i>
Panizzon, Diana	<i>Correspondence Secretary</i>

Before we begin the Meeting, there's a wealth of information to cover tonight. You can find all the details on our website.

Our next meeting is May 9, 2024 in this room.

SCHOLARSHIPS

The Edmonton Art Club offers two scholarship funds to our members annually via an application process.

The Card Alling scholarship is for studies in watercolors. Generally, two scholarships of \$2000.00 each are given annually.

The Mildred Nelson scholarship is for studies in mediums other than watercolor. Generally, one scholarship of \$1000.00 is given annually. Please refer to the guidelines on the website. This is where one of the benefits to volunteering comes into play.

We are grateful for your generous and valuable contributions to our club. Your volunteering talents will make a huge difference in our club's activities, events, and projects. You have shown your dedication, creativity, and passion for art, and we are proud to have you as part of our community.

Thank you for sharing your time, skills, and vision with us. You are the heart and soul of our club, and we appreciate you very much.

POPULATING EXECUTIVE AND OTHER COMMITTEES

After assessing the staffing requirements of the Edmonton Art Club, it is evident that several essential volunteer positions

remain unfilled. These positions play a crucial role in ensuring the success of the club."

1. Treasurer in Training
2. Grant Organizer
3. Exhibit Organizer
4. Membership Committee
5. Publicity Organizer
6. Workshop Organizer (2 volunteers)

Executive Committee - Treasurer

Penny Lamnek, our current Treasurer, has fulfilled her two-year tenure.

One of the most important roles within the Edmonton Art Club is Treasurer. The role of Treasurer is key and essential to the success of the club, as it involves overseeing the club's financial operations, planning, and monitoring the club's income and expenses, ensuring the club meets its tax and legal obligations, and providing accurate and timely financial information to the club's members and executive committee.

This is a training position, mentored by our current Treasurer, Penny Lamnek.

This is a demanding role that requires full attention, so it would be better if the treasurer does not have other club responsibilities.

Grant Organizer

After many years, Betty Dean has fulfilled her Grant Organizer tenure, a vital role that reflects our mission and benefits our members. Betty will mentor all committee members.

The Grants Committee develops strategy around grants, identifies grant opportunities, implements specific grant awards, evaluates successful projects, and streamlines future proposals.

All information and guidelines are located on our website in the Members Only section, Committees Descriptions and Guidelines.

This is a demanding role that requires full attention, so it would be better if the grant organizer does not have other club responsibilities.

Exhibit Organizer

The Exhibit Committee researches, develops and facilitates the shows/events and programs. An art club exhibit organizer needs to have a passion for art and a good knowledge of the local art scene. They also need to have excellent organizational, communication, and problem-solving skills, as well as the ability to work within a budget and a deadline.

Membership Committee

After many years Marge Somkuti has fulfilled her Membership Committee tenure, a vital role that reflects our mission and benefits our guests and members. Marge will be moving to Victoria with sporadic visits to Edmonton.

Gathering membership and volunteer forms and info. Once a year gathering annual volunteer hours and submitting them to

MEETING MINUTES *CONTINUED*

the Treasurer and Grant Committee.
Working in tandem with Mary Frances Fitzgerald.

Publicity Organizer

The Publicity Committee promotes the Edmonton Art Club's events and projects through various media channels.

This role is different from the Newsletter Publicity Committee Position, which is filled by Marge Somkuti.

This is a demanding role that requires full attention, so it would be better if the Publicity Organizer does not have other club responsibilities.

Workshop Organizer

The Workshop Committee researches, develops and facilitates the workshop program.

ON THE HORIZON - EXHIBITS

Currently we have The Long and Short of it, at NOA Gallery until May 7, 2024. I would like to thank those members who stepped up to the plate to pull this show together. As I'm sure you understand pulling shows together can be very stressful, please note it helps the coordinator a ton if you apply for these shows asap. This time last minute was a killer and that is why an emergency email was sent. Thank goodness our team was able to pull it off.

As a club it is a privilege for us to have a show in a gallery, and beneficial for the public to see our work.

Misericordia Hospital Sept 6, 2024- Jan 5, 2025

Please note this is an open show so all can apply. We will need lots of artwork as we are given a large area.

Fall Juried Show

Date to be announced at the next meeting. This is a 5 and 5 prerequisite. So, start thinking about what you would like to create.

ON THE HORIZON - WORKSHOPS

Encaustic Class April 20 2024.

Members \$75 Please go to the Society of Western Canadian Artist (SWCA) to register and pay. Bring your own wood panel. Go to the SWCA website for further info. Only a few spots remain.

Stained glass Class: official details to be announced at the next meeting. Nola provided further information on the stained glass class. Soldering to be done day one, second day is painting. Will be a Friday night, all day Saturday and then pick up Sunday. Price will depend on prices for the print and glass. Probably around \$110-120. Edges of glass will be sanding

Choices of 2 days from the teacher; either June 7/8/9 or June 13/14/16. Likely to be June 7/8/9.

TREASURER'S REPORT (Penny Lamnek)

Edmonton Art Club Financial Statement for February 23 - March 23, 2024

Balance Forward.....	\$7,511.49
Deposits	0.00
Withdrawals	\$425.00
Closing Balance	\$7,086.49

Nola Bukvi moved to accept the report, seconded by Jenny Rodrigue.

NEWSLETTER REPORT (Rob Guetre)

Deadline for submissions is April 25, 2024. Please contact Rob or Mary Frances to submit, or for more information.

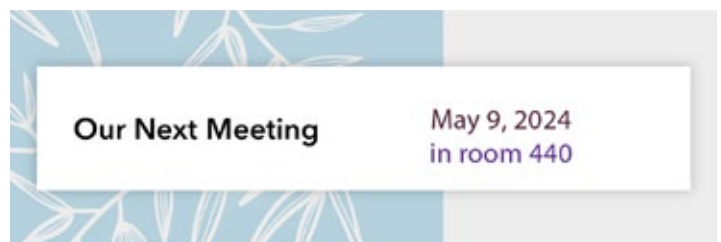
Meeting adjourned at 7:30PM, moved by Gail Farewell and seconded by Johanne Septou.

Critic: Kim Fjordbotten

Thanked by: Jani Galarneau

Gofers:

1. Nola Bukvi
2. Yvonne Belan Wallace



Important Notice Regarding Liability and Insurance

As per EAC Policies:

- a. As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.
- b. Participants shall be responsible for obtaining adequate insurance coverage for their art work.

Insurance purchased for EAC is liability only, and does not cover personal items or art work.

Updated Critique Night Guidelines

Critique Night involves the presenting of completed artwork or “works-in-progress”. The following updated guidelines adopt a more inclusive approach that is more in line with our contemporaries, SWCA and the FCA.

- A piece can be completely finished or almost done.
- A piece can be finished but the artist remains unsure if there are still things that can be improved.

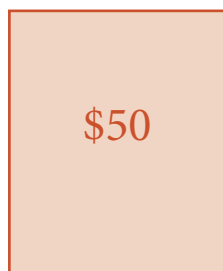
- Critique Night is intended to be a learning session.
- Framing is optional and sides do not need to be finished, however, artwork is to be presented stable and with intent.
- Use the “Red Dot” system:
 - 1) Labels with your name are located in the display area.
 - 2) If your artwork is a “work-in-progress”, affix a red dot to the label (see sample pictured at right).

These name labels are to accompany the artwork when put out on display. This helps the critic to identify the artist and determine whether or not the piece is a “work-in-progress”.

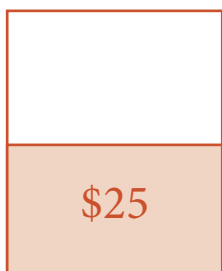


A NOTE TO MEMBERS REGARDING ADVERTISING IN YOUR NEWSLETTER...

In order to help cover the circulation costs for our newsletter, paid advertising relevant to any artistic activities is being sought from artist groups, suppliers, and non-members. Rates on a per insertion basis are indicated in the page templates (pictured below). Please refer to these for sizes and shapes relative to the printed area of a newsletter page.



full page



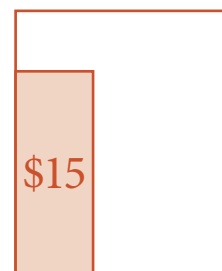
half page horizontal...



and vertical



quarter page horizontal...



and vertical



Edmonton Art Club Executive and Other Committees 2021

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WHAT NOT TO SAY TO AN ARTIST

- "I WISH I HAD A CREATIVE FLAIR."
- "THAT'S NOT ART!"
- "HOW MUCH MONEY DO YOU MAKE?"
- "WHAT'S YOUR REAL JOB?"
- "HOW LONG DID IT TAKE TO PAINT THAT?"
- "BUT WHAT DOES IT MEAN?"
- "MY KID COULD DO THAT."
- "CAN YOU PAINT MY DOG?"
- "WHAT DO YOU DO ALL DAY?"
- "YOU'LL HAVE TO DIE BEFORE YOU GET FAMOUS, AHH HA HA HA..."