



Alberta
Foundation
for the Arts

October 2022

EAAC

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

in this issue...

critiques	pages 2-3
from our library	page 4
ACACA - Why Bother?	page 5
our sponsors	page 10
<i>members only</i> meeting minutes	page 11
committee phone list	page 14

cover art: Fall Gems, photo by Rob Guetre

CRITIQUES

Notes compiled by Jenny Rodrigue



Donna Miller, our critic for the September meeting.

DONNA IS AN EDMONTON ARTIST who regularly paints en plein air throughout Alberta. She hikes in the Rockies where she photographs and sketches moments that inspire large acrylic landscapes.

Donna received a BEd with an Art Major in 1974, and BFA in 1992, both from the U of A, with three galleries representing her after graduation.

Donna taught Elementary and Junior High locally and then Art 10, 20, 30 for the Alberta Distance Learning Centre for four years as well as teaching workshops. While raising children, she painted en plein air with Barrhead and Ft. Assiniboine Art Clubs and went out on yearly paint outs in the summer with the Faculty of Extension. In 1998 she went back to teaching fulltime.

Since 2007 Donna has had a series of solo shows in Alberta venues.



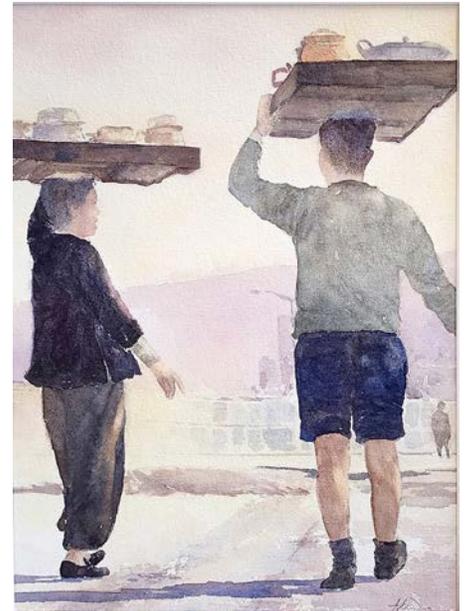
DENISE HOAG

A nice stormy background that really tells a story. I love the intensity of your figures. May want to bring up your red glazes into the background atmosphere above the ground to unite the picture. The radiant sun in this piece gives a sense of relief.



FRANCESCA SONGCO

Has a nice painterly feel. More dark shadow of the man's shoes need to be applied as well as more definition of the lady's arm holding the sweater. Good proportioning of the persons displayed. The gentleman's leg needs to be a bit thicker at his thigh.



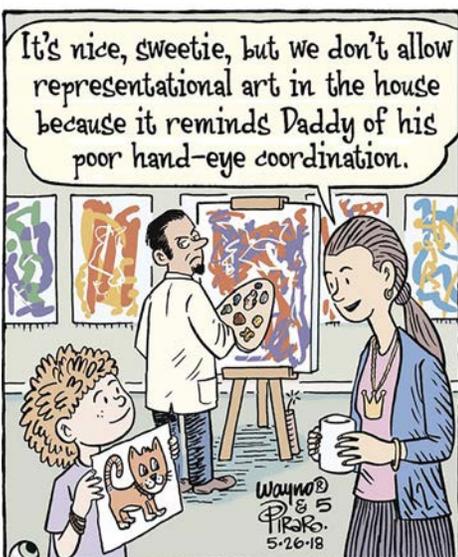
ADA WONG

A nice reference of Old China. More shadowing is needed where the heads meet the food trays through the use of darker lines to differentiate the trays from the heads. The horizontal shadow below the building on the right needs to be toned down a bit. This painting evokes a sense of movement and tells a story.



PENNY LAMNEK

A really nice fall painting. There needs to be a bit more shadowing underneath the front centre gourd. Having the frame within a frame creates interest for the viewer. The lines in the gourds could be more varied. The colours are really nice in this piece.





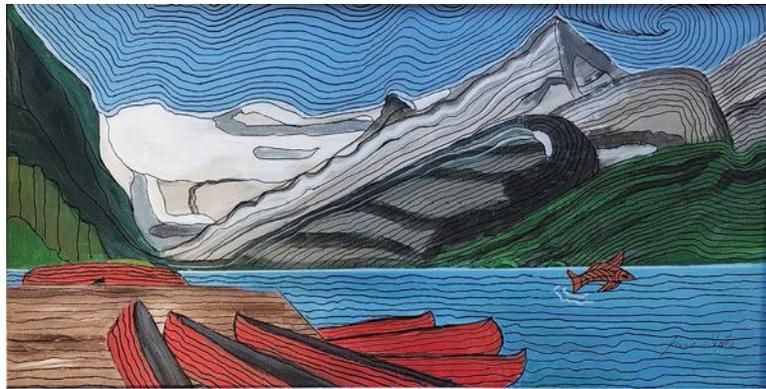
LEXI ZHU

The composition is very good. For more definition of flowers some lights and darks are needed perhaps in the leaves or in the white flowers. The pink flower is quite nice. Decide where the light is coming from to guide the placement of shadows.



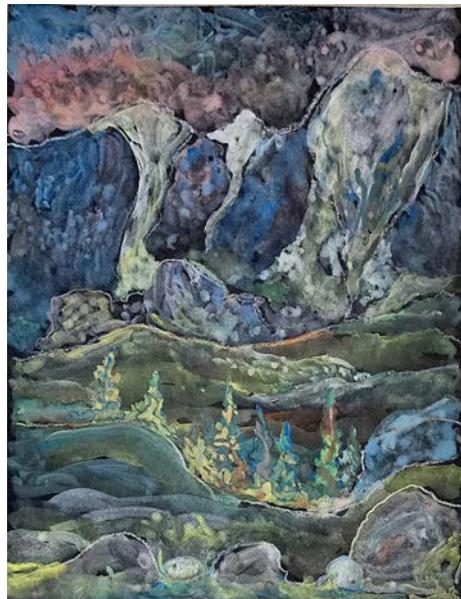
SERAYA SMIT

The red could use a touch more green for depth. The mountain and trees can be duplicated in the water using lighter reflections making the lake look more watery or hazy. A very nice medium on metal.



JOANNE SEPTOU

Nice lines and a great idea. The white in the the mountains need to be toned down and may want to lose the white lines underneath the fish. Perhaps a bit of blue to tone down the white glaciers. Nice use of red in this painting to make the eye move. The red fish is very nice and has an indigenous feel to it. A nice abstract painting.



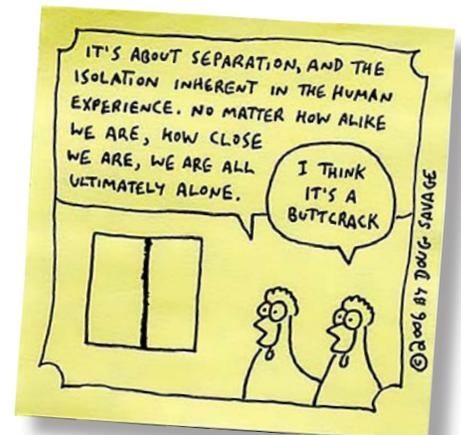
RICHARD ST. AMANT

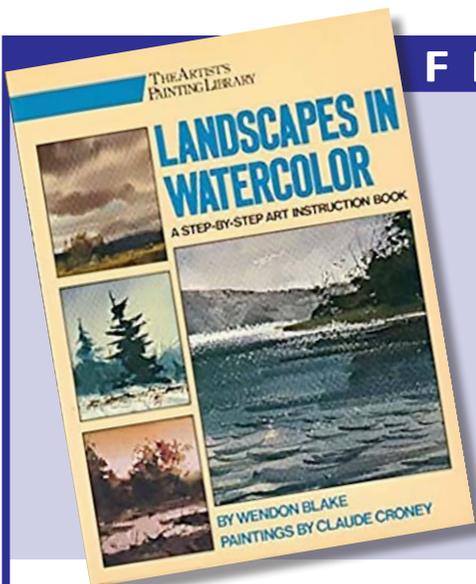
A nice sunset feeling to this and maybe take some colour down from the sunset to the foreground of your painting. Maybe a hint of sunset on the trees or someplace. The background colours need to diminish in intensity to create distance. This is a nice way of using gouache paints and can see some black paper poking through the scene.



MICHAELA YANISH

I like what is happening in your sky. Bring some of those colours down into the road a bit to reflect the sky. The water could use a bit of sky reflection as well.





FROM OUR LIBRARY

Book Reviews

by EAC Librarian, Barb Stachow

LANDSCAPES IN WATERCOLOR A STEP-BY-STEP ART INSTRUCTION BOOK

by Wendon Blake *paintings by Claude Croney*

How was your summer? Have you taken reference photos of trees and landscapes that you'd like to make into artwork? "Landscapes in Watercolor" provides great step-by-step instruction on how to approach this subject in your artwork.

This book includes simple to follow, illustrated instructions designed to help you through the process. The following is just one example:

Begin with a pencil drawing of the masses of foliage, follow with a rendering of the tree trunks along with the more distant trees near the horizon. Once this sketch is done, use a pale wash of ochre along the horizon and a pale blue for the sky.

Let this dry then use cerulean blue and cadmium red to suggest mountains or hills in the background. While this is still wet, brush in the trees using hooker's green and burnt sienna, blurring into the colour of the hills.

Attend now to the foreground with a light wash of yellow ochre and hooker's green, followed by darker strokes of this same mixture, varying them with hints of the burnt sienna or ultramarine blue. Some of these strokes will go on while the paper is still wet, others after the paper has dried.

Now the fun part. The main tree sky holes (places where the sky will not be covered) are of utmost importance. Starting with the lighter areas of the foliage, brush with broad, short, curving strokes using various washes in combinations of colours including cadmium yellow, yellow ochre, hooker's green, and ultramarine blue, and burnt sienna. While these lighter strokes are still wet, darks are brushed over and into them. The darks and lights will blur together.

Now use a small, round brush while working on the foreground tree trunks. Hooker's green and alizarin crimson are mixed and using the tip of your round brush paint the

trunks and the branches. Some areas will use a very light touch over the surface of the paper.

The green of the main trees has now had a chance to dry, so we can add more hints of dark green to them. Using hooker's green and burnt umber, the small brush (often held on its side) will paint in irregular patches of color on the textured surface. Using the same colours and technique, add subtle texture in the distant mass of trees, creating a feeling of depth with light and shadow. Using the tip of the brush handle or an exacto knife, scrape out a few lighter trunks in the background.

The foreground grasses are added at the very end with a large brush. Freely stroke across the field using both a wet and a dry brush. Don't cover the entire area, you need these marks scattered across the paper. A small brush with burnt sienna and hooker's green is used to build up small, rough strokes suggesting shadows in the grass. More branches in the main trees of the foreground can be added with the very tip of the small brush using alizarin crimson and hooker's green. A sharp blade scrapes away some flecks of light in the thicker tree trunk. The alizarin crimson and hooker's green mixture is also used for slender strokes to render individual weeds at the lower edge of the painting.

Finally, a small, round brush is dipped in the alizarin crimson-hooker's green mixture and flicked at the foreground, spattering drops of paint that you can see more as you get into the lower right section. The foreground will have just enough texture and detail to suggest an intricate tangle of weeds and grasses—but not so much detail that it becomes distracting.

To see this and other excellent step-by-step demonstrations, with photos, ask to lend this book from the Edmonton Art Club Library.

This book is available in the Edmonton Art Club library, kindly donated by Frances Hessels



ACACA – *Why Bother?*

by Betty Dean and Linda Laroque

On August 28, 2022 I attended the ACACA's Annual General Meeting. We were pleased to have a quorum and active debate on many topics.

An important issue on the agenda was the need to elect several leadership positions, including President, Vice President, Secretary, Historian, Exhibit Chair. There were no nominations for any of these positions. A decision was made to solicit nominations or self-nominations for these positions.

This process started me wondering 'Why Bother?' Why continue with what may well be, a dying organization? Does this organization have any meaning in my life today?

I can only answer for myself—and my answer is YES!

There are a number of benefits I've identified- others may have more:

Colleagues and friends. Unless you join with somebody who is already a friend, or at least known to you, this benefit comes with time. I think this is also easier if you volunteer to do something. It gives you a context for new friendships and for conversations. Volunteering gave me a reason for being there, other than the art. Social contacts are really important to me,

but joining new groups can be hard. I started by entering a show and met people that way. Eventually I got to know a few people, then volunteered to do the newsletter. That made conversations easier, and from there, friendships grew.

My painting has improved.

I continue to enter shows, which gives me a target for my painting, which encourages me. And after several years at the same level, I've now been recommended to move up a level. No badges, no public recognition, but thrilling for me! The shows are held regularly, first at the zone level, then to the Alberta Wide, and lastly to the Spirit of Alberta Shows. The fees are minimal, so I feel like I can enter without too much stress on the budget.

Critiques. At every show, there is an opportunity to have my work critiqued. This is always done by a professional artist, often from one of the judges from that show. This may allow me to hear a bit of the discussion among the jurors when reviewing all the work.

A chance to talk about my work.

All the jurors who have critiqued my work have been excellent. Typically,

they always start by saying something positive about it, then may give some suggestions for further treatment. Some may want to hear a bit about your process or goal in the work, some welcome comments from others present. In my experience, they are all positive, and have influenced my development as an artist.

Improved work. All of this is to say that my work has improved because of my association with the ACACA. Exciting techniques, new to me, always stimulate new work, or give me ideas on how to tackle an idea I have been working with.

It's not only good for me, but also for our communities and province. Through all the varying governments, it is up to us, those who value art in our lives, to keep our organizations strong and growing.

So please join, volunteer in whatever capacity you can, and help keep the ACACA going! The fees are very reasonable – just \$30 a year for individuals and \$40 per year for clubs. Hanging fees are \$15 per person. There are grants for workshops and for individual study.

Please join us!

VASA GALLERY PRESENTS

PLACES

MARGE SOMKUTI

OCTOBER 4TH, 2022 - OCTOBER 29TH, 2022

OPENING RECEPTION THURSDAY OCTOBER 6TH | 6:00 PM - 8:30 PM

25 SIR WINSTON CHURCHILL AVENUE, ST. ALBERT AB T8N 2S7 | 780.460.5990 | www.vasa-art.com

GALLERY HOURS TUESDAY TO SATURDAY 11 AM - 4 PM



Sponsored in part by:





THE
**GILDED
RABBIT**

Art Supplies & Framing

20% Discount for EAC
Members

10% Discount for All
Students and Seniors

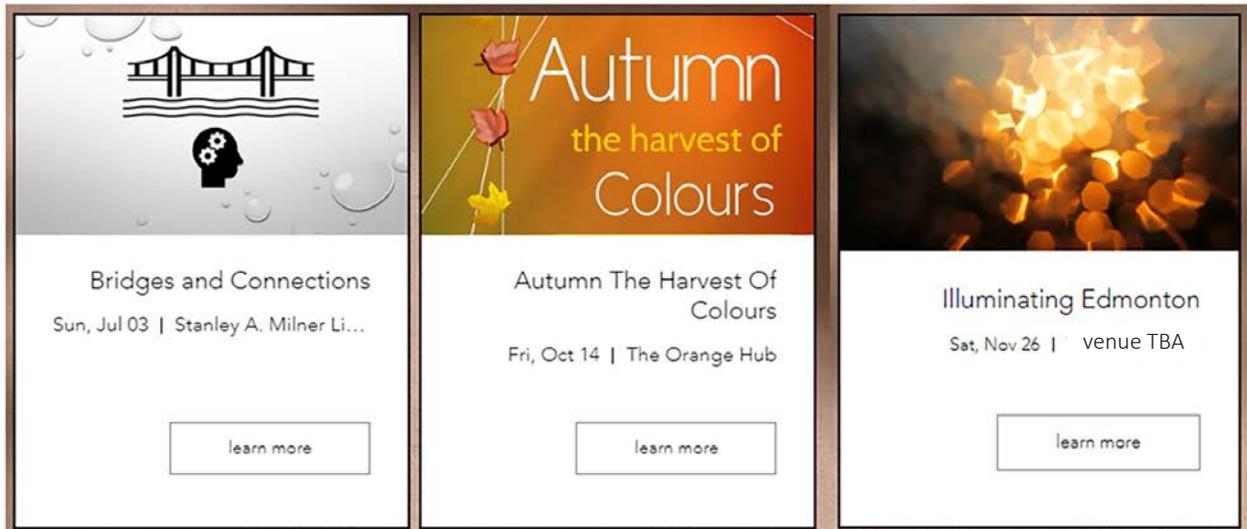
10104 149 Street
780.481.6950
thegildedrabbit.ca

 @gilded_rabbit

 thegildedrabbit



Exhibits



Upcoming Workshops

Register Now:

<https://www.edmontonartclub.com/workshops/Golden-Products-Demo>



Golden Products Demo

\$10 Members: \$15 Non Members

October 5, 2022

Jake's Framing

10441 123 St, Edmonton, Alberta T5N 1N8 P: 780.426.4649 E: jake@jakesframing.com

Jake's Framing offers superior custom picture framing including museum-grade picture framing, specialized mat-cutting, canvas painting stretching, dry-mounting, and engraving.

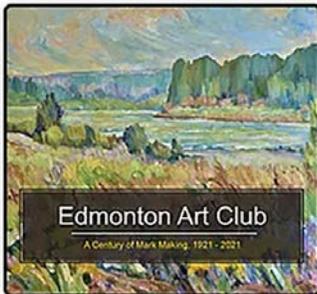
"I strive to provide the best customer service in the industry at a fair price. Please give me a chance to frame your artwork and I promise you won't be disappointed."

Jake Lewis Owner of Jake's Framing since 1993

MERCHANDISE PURCHASE

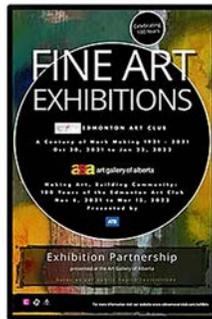
Commemorative Book

\$50.00



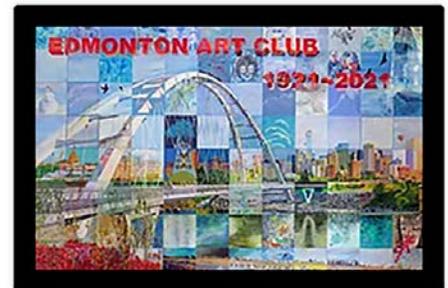
EAC/AGA Poster

\$5.00

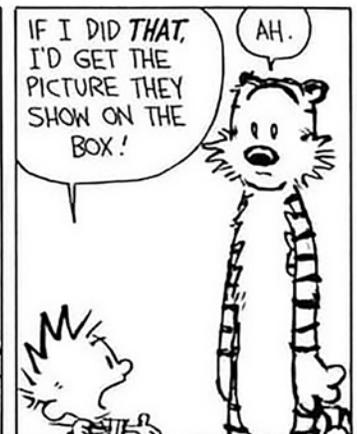
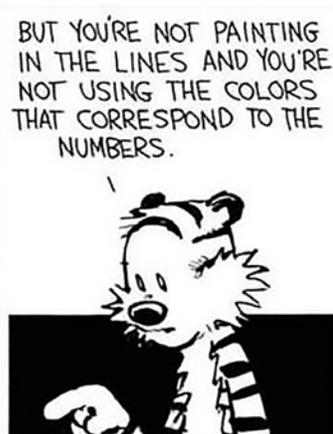


Mural Poster

\$5.00



to purchase, contact Seraya Smit serayasmit@hotmail.com



CONGRATULATIONS!



Franchesca Songco is one of our newest members...

"For the first time I entered an art competition, I won second place in the Allied Arts Council Open Art Competition, Beginner Category. I am so grateful and ever since been more motivated in pursuing my art career."

your one resource for

art supplies

PAINT • BRUSHES • MATT BOARD • PENCILS
PENS • SKETCH PADS • CANVAS • EASELS
AND MUCH MORE!

Check Out our App!!
Download our app and access our vast selection of products anywhere

Delta
Art & Drafting Supplies

11116 - 120 street, edmonton, alberta
Ph: 780.455.7983 fx: 780.454.5204
e: info@deltaart.ca 1.888.455.1606
www.deltaart.ca

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!



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



10441 123 Street NW, Edmonton



Art Supplies & Framing - Discounts for students, seniors, and art memberships

10104 149 Street 780.481.6950 thegildedrabbit.ca



Alberta
Foundation
for the Arts

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