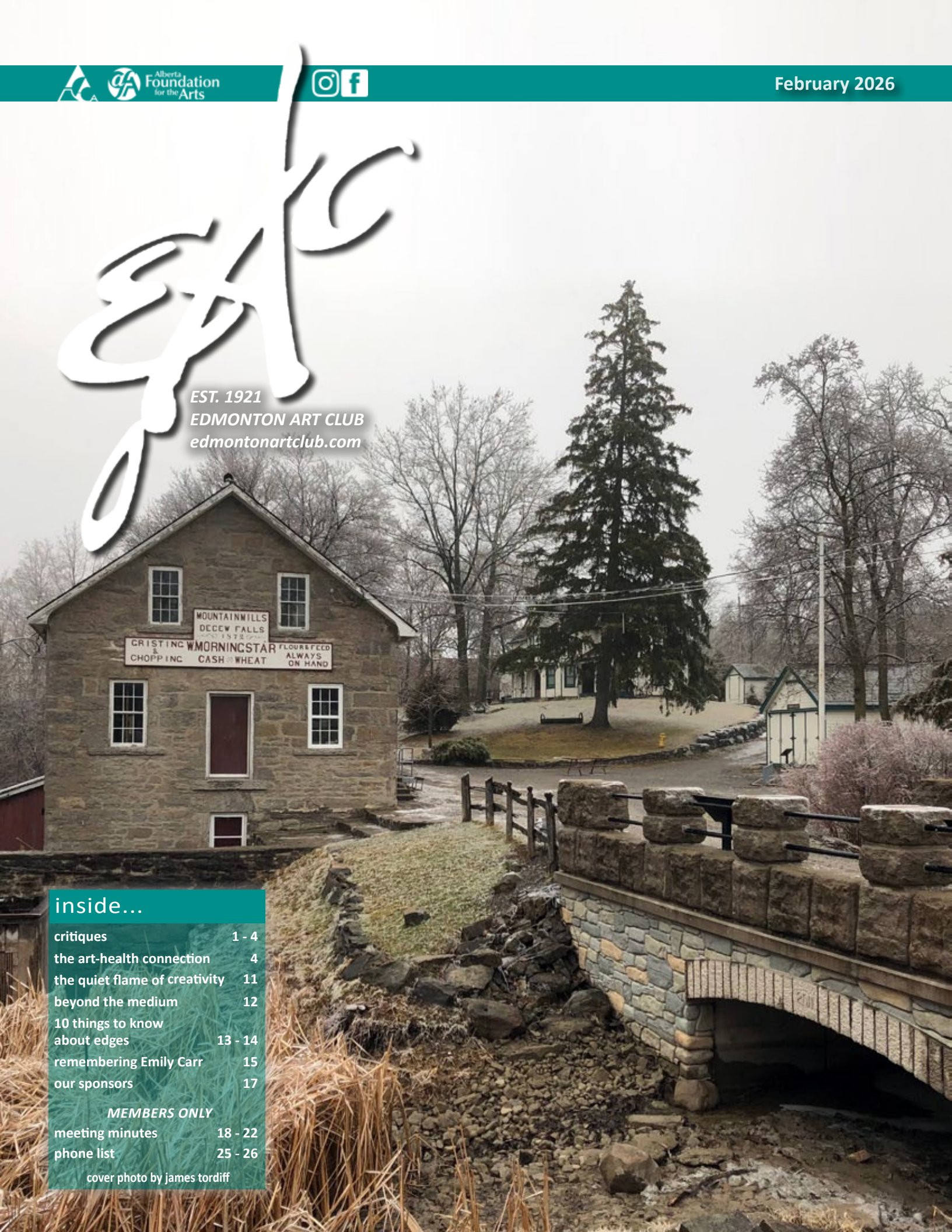




EST. 1921
EDMONTON ART CLUB
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cover photo by james tordiff



**About our critic,
Samantha Williams-Chapelsky**

Abstract landscape artist Samantha Williams-Chapelsky completed her Bachelor of Fine Arts Degree from the University of Alberta in 2009, with distinction, majoring in painting and art history.

Samantha has been exhibiting her art extensively for the past 20 years worldwide. Her paintings are included in numerous corporate and private collections and are represented in commercial art galleries in Canada and the United States.

Samantha is an international art instructor and lecturer on plein air painting and abstraction. She is a materials specialist in acrylics and artistic practice.

"I produce large scale abstracted landscapes with a focus on the materiality of the paint to allude to emotion and feeling within the natural space. I reference natural landscapes and create these works with brooms, palette knives and liters of paint on birch panels. My work has unique finishes and sheens varying from shiny to matte to indicate an intuitive feeling of a geographical element in the landscape."

adapted from
samanthawilliamschapelsky.com



ADRIANA CRUCES

A good focal point and the flowers are fine. More flowers placed on the bottom and sporadically receding to the back might enhance the composition.



KATY LEENDERS

A well painted piece with a nice green background. Some bright highlights in the face and jewellery would add pop to this painting, as would few white tufts of hair coming from the ears.



JUDY WHITE

Beautiful painting that tells a story. The grasses in the front could be taller and toned down to mid value. Vary the grass line a little.



JANI GALARNEAU

A magical piece. Consider this done as it doesn't need a glossy finish, the craftsmanship is apparent.



KEVIN BIGELOW

Beautiful piece. By using a glossy sheen, the raven could be emphasized. Interference paint in some of the words might add some definition.

CRITIQUES (continued)



PUNITA CHOCHAN

You have a nice composition and room for playfulness in this work in progress. Experiment with glazing techniques, such as magenta on the whole canvas adding blues and yellows in layers for different areas. You can go back and add more opaque colours for detailing.



DEBRA LONG

A fabulous painting with great values. Love the red glow in snow on the driveway. That glow to the left of the tree could be omitted to bring the eye more towards the centre of this piece.



MARY FITZGERALD

Beautiful and well executed. Invest in a better support for a cleaner finish. The colours are beautiful. Leave the mat sheen.



JAMES TORDIFF

A nice compositional structure using the "Z" shape to move the eye. Some pointillism added to the sun to match the faces in the statue might enhance this piece. Would love to see this larger.



DIANA PANIZZON

Enhance the focal point by adding more saturated colour and detail. Pull down some grapes from the focal area. Let some leaves fall off the canvas. The texture is beautifully done.



ROB GUETRE

Beautiful texture. Manipulate tones and temperature to control depth. Can also accomplish this by loosening the brush work for the background leaves.

CRITIQUES (continued)



BETTY DEAN

Enhance your focal point by favoring transparent over opaque colours. One of the trees could be a focal point by developing a different sheen. Glossy versus mat for example.



REBECCA VIEZEL

Love this style, the hair! You can do well with this type of illustration art!



RICHARD ST AMANT

Definitely make more of these! The authentic textures have an appeal.



CHERYL JOHNSON

Love the directional flow. Soften the blue in the background to enhance depth. Incorporate warmer colours like burnt sienna for vibrancy.



SERAYA SMIT

A wonderful palette with a nice orange under painting. Softening the edges in the background will enhance depth, as will cooler colours.



JOHANNE SEPOU

Lovely silhouettes. The figures could be more involved with each other and the ink patterns. A glossy finish would enrich this.

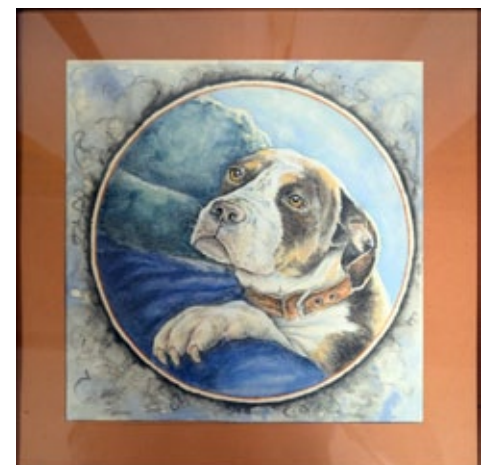


◀ **CARMELLA HAWKOWSKY**

Love the clouds and shape. The horizon line could be pushed down. Introduce a little more vibrancy to the foreground. Good texture.

MARIA HOLOWINSKY ▶

A beautiful piece and the vignette is interesting. Soften the background colour. Lovely technique.



CRITIQUES (continued)



DONNA CHAMBERLAIN

Nice movement. The hands are well done. The girl on the left might unintentionally be getting all the attention at the moment, might try adding more detail and intensity to the other figure.



YVONNE BILAN-WALLACE

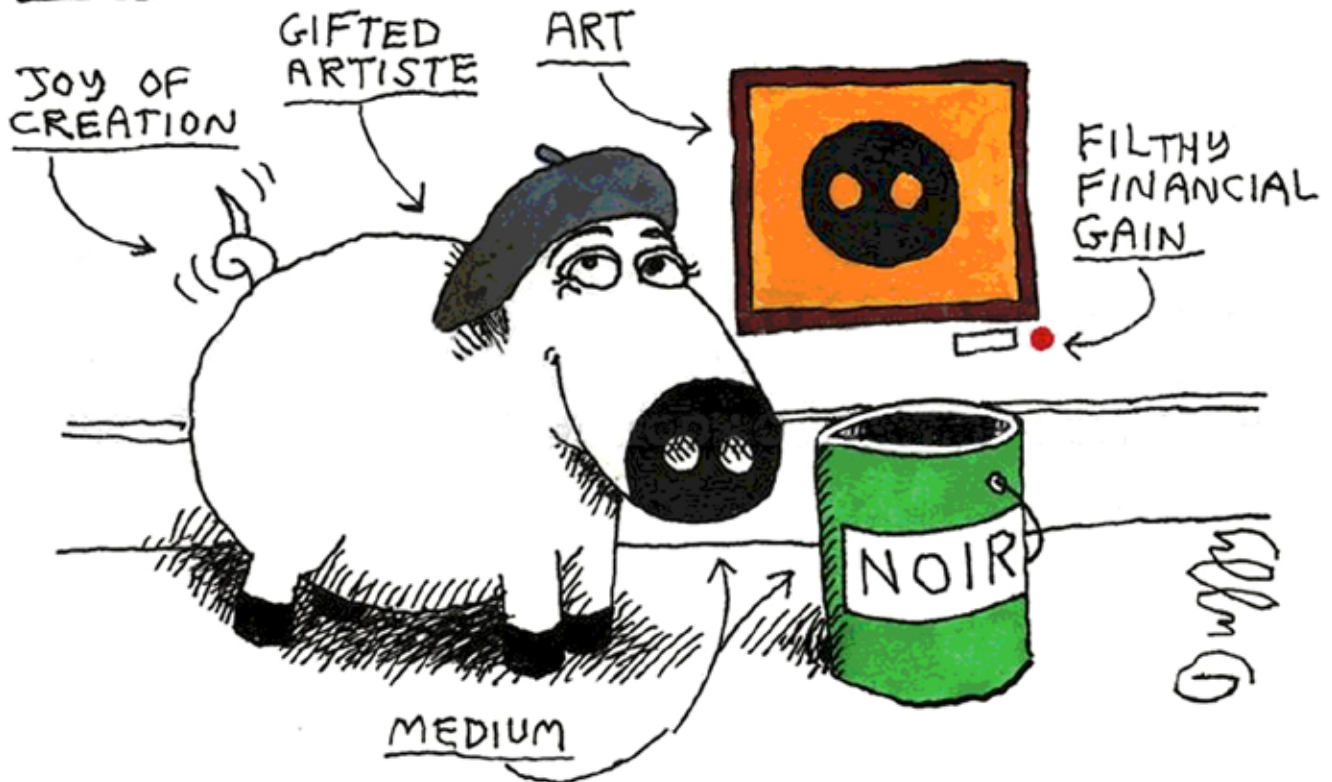
Beautiful felting. Mount on a piece of wood with four nails for a great display that draws attention to the work.



MARJ MILLER

The sky has wonderful movement which can be extended to the lower half of the canvas. Vary the colours and texture in the grasses.

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Demco En Couleurs (Candiac, QC)
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 Deserres in House Brand (QC)
 Gwartzmann Acrylic (Toronto, ON)
 Natural Earth Paint (Winnipeg, MB)
 Opus House Brand (Vancouver, BC)
 Tri-Art (Kingston, ON)

Oil Paint:

Kama Pigments (Montreal, QC)
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 Demco En Couleurs (Candiac, QC)
 Opus House Brand *mediums
 only (Vancouver, BC)

*note: some art retailers may source their in-house supplies from other countries. While these brands are Canadian owned, they may source paint from other countries.

Watercolour/Gouache Paint:

BEAM Paints (M'Chigeeng First Nation, ON)
 Stoneground Paint Co. (Regina, SK)
 Humpbeck Studios (NS)
 Natural Earth Paint (Winnipeg, MB)
 Opus House Brand (Vancouver, BC)

Drawing:

Nitram Charcoal

Misc. (canvases, paper, studio supplies, brushes):

Gotrick/Apollon (QC)

St. Armand (QC)

lots of the paint brands mentioned also manufacture paint accessories!



SKETCHBOOKS OF THE PROS



GRANT SNIDER

the art-health connection

Reviewing Creativity in 2025 and 10 Questions For Exploring How Your Art and Health Intersect

M F Fitzgerald

THE NOTION OF CREATIVITY COMPRISES many traditions, experiences, and personal stories.

At the time of writing this article, it is January 2026, and we are moving into February at an amazing pace. This morning, I watched the United Art Space video with Michelle Lloyd, who asked us to reflect on our creativity in 2025. She suggested we look through our phones and check what we have captured in our 2025 photos related to our art and creativity. Then she suggested that you create your story titled “2025 was the year that...” Wouldn’t that be interesting?

Author Kathryn Vercillo, from *Create Me Free*, is a psychologist who also helps creatives consider the relationship between creativity and mental health. Kathryn states that the relationship is far more complex and intertwined than most people realize. The free worksheet available at <https://createmefree.substack.com/i/164837234/the-art-health-connection-most-of-us-miss> can help you explore what

this looks like for you.

- How do you currently think about the relationship between your health and your creativity?
- When has your creative practice been your most significant source

of healing?

- When has your creative practice complicated your life or well-being?
- What would change if you truly believed that health is creativity, not separate from it?
- How do you currently balance your creative drive with taking care of yourself?
- What patterns do you notice between your mental/physical state and your creative output?
- If you could have one ‘aha’ moment about creativity and health, what would you want to discover?
- What creative struggles do you most want validation for?
- How do you define a “healthy creative life”?
- What would you risk or sacrifice for your art? What wouldn’t you?
- What surprised you? What themes emerged? Where do you see your growth opportunities? What one small experiment could you try?

For now, I am going to review my 2025 year and see what stands out to me. How about you? Will you give it a try?

THE MYTH



THE DEPRESSED ARTIST

gemma CORRELL '22

THE REALITY





New Colours for 2026!

Daniel Smith Watercolour

6 NEW colours - Jaune Brilliant No. 1, Jaune Brilliant No. 2, Coral Reef, Earthy Red Light, Manganese Violet, and Cobalt Green.

Gamblin Artists Oil

13 NEW Colours - Radiant Warm Green, vibrant hues such as Cobalt Turquoise, Coral, Kings Blue, and earthy shades like Forest Floor Green, Bush Green, Canopy Green, and Indigo, plus Shell Pink

Gamblin 1980 Oil

11 NEW Colours - Coral, Denim Blue, Teal, Sevres Blue, and Kings Blue, plus intense fluorescents like Hot Pink and Hot Violet,



Encaustics

with Erin Evans
12:30 PM – 5:30 PM

Sun. Feb. 22 \$120.00
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ART CLASSES

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Misericordia Annual Exhibit

Date: May 1, 2026 to August 28, 2026

Location: Misericordia Community Hospital

Overview: A longstanding tradition showcasing member works in a healing environment, open to the public.



Propaganda Exhibit 2026

Date: May 3, 2026 to May 31, 2026

Location: Propaganda Salon, Edmonton

Overview: A spring showcase exploring bold themes and contemporary expression in a vibrant salon setting.

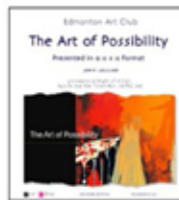


The Art of Possibility

Date: June 6, 2026 to July 7, 2026

Location: Night of Artists Gallery

Overview: Presented in a unified 12x12 format, this exhibit celebrates innovation through constraint and creativity.

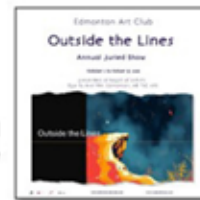


Outside the Lines - Annual Juried Show

Date: October 2, 2026 to October 29, 2026

Location: Night of Artists Gallery

Overview: A juried exhibition featuring original works that challenge convention and celebrate artistic individuality.



On The Horizon - Exhibits

AUTHORED BY SERAYA SMIT



Our Critic February 2026

LAUREL HAWKSWELL

don't be shy!

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your work on
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**Sharing your art will help inspire others!
When they see the art you create and your
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**It's amazing how one's creative actions can
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February: The Quiet Flame of Creativity

An overview and perspective

A quiet moment to reconnect with intention and imagination

Authored by Seraya Smit



February arrives like a quiet melody – soft at first, almost shy – then growing brighter as the days stretch open. It's a month that hums beneath the surface, a subtle shift in tempo that artists feel before they see. While the world still wears winter's muted palette, something in the air begins to shimmer. The light sharpens. Ideas stir. Colour returns to the imagination long before it returns to the land.

For artists, February is not an in-between month. It is a threshold. A place where possibility gathers.

The Spark Beneath the Snow

Even in the coldest weeks, February carries a spark – a sense that something is waking. The sun lingers a little longer on studio floors. Shadows soften. The sky experiments with new gradients. These small changes have a way of nudging us forward, urging us to pick up the brush, the pencil, the palette knife, and follow where curiosity leads.

This is the month when dormant ideas begin to thaw. When sketches tucked away in December suddenly feel alive again. When a colour you rarely use calls out with unexpected insistence. February reminds us that creativity is not bound by season; it simply waits for the right moment to rise.

There is also a gentleness to February that invites us to reconnect with our artistic instincts. Without the rush of deadlines or the pressure of summer exhibitions, we can return to the simple pleasure of making marks, mixing colours, and letting our hands move without expectation. This is a month that encourages us to rediscover the joy of process – the quiet satisfaction of watching an idea unfold slowly, layer by layer, until it reveals something unexpected.

And in this slower pace, we often find clarity. February gives us room to breathe, to listen, and to notice the subtle shifts in our own creative energy. It is a time to honour the small sparks – the fleeting thoughts, the

half-formed sketches, the sudden flashes of inspiration that appear when we least expect them. These moments, though delicate, often become the seeds of our strongest work.

Momentum in the Making

January often feels like a blank canvas – full of intention, full of promise. February is where the work begins to move. It's where intentions gain momentum, where the early strokes of the year start to take shape. There is energy in this month, but it's not frantic. It's steady, rhythmic, like breath.

This is a wonderful time to revisit the goals you set at the start of the year. Not with pressure, but with curiosity. What has shifted? What feels exciting now? What deserves more space? February invites us to adjust our course with grace, to honour the natural ebb and flow of our creative lives.

The Art of Warming Up

Every artist knows the value of warming up – those first marks on paper, those early layers of paint, those tentative experiments that loosen the hand and open the mind. February is a warm-up month in the best possible way. It encourages play. It encourages exploration. It encourages us to try things simply because they spark joy.

At the Edmonton Art Club, this spirit is alive and well. Members bring works-in-progress to critiques, share discoveries from winter studio sessions, and exchange ideas that ignite new directions. There is a collective warmth that grows in these gatherings – a reminder that creativity thrives in community.

A Season for Boldness

Though February is quiet, it is also bold. It dares us to take risks. To push past the familiar. To trust our instincts even when the path ahead is not fully illuminated.

Try a new medium. Rework an old piece. Start something that scares you a little. Let the energy of the month carry you into uncharted territory. Some of the most exciting breakthroughs happen when we allow ourselves to leap before we feel ready.

February also invites us to embrace the beauty of imperfection. When we experiment freely, without the weight of expectation, we create space for discovery. A misplaced brushstroke can become a new direction. A colour that once felt too bold can suddenly feel essential. These small surprises remind us that art is not about control – it is about conversation, intuition, and trust.

As we warm up our creative muscles, we also strengthen our resilience. Every attempt, every revision, every moment of uncertainty teaches us something valuable about our practice. February becomes a training ground for courage – a place where we learn to follow our instincts, honour our curiosity, and believe in the work that is emerging, even when we cannot yet see the final form.

Community as a Source of Light

In the heart of winter, connection becomes its own kind of warmth. Our club meetings, workshops, and conversations offer a place to recharge – a place where ideas are met with encouragement, where challenges are met with understanding, and where every artist, whether emerging or established, is welcomed with genuine enthusiasm.

If you've been away from the club for a while, February is a beautiful time to return. If you're new, you'll find a community eager to meet you. And if you're deep in your practice, you'll find inspiration in the shared energy of fellow creators.

Looking Toward the Brightening Days

Soon, the world outside will shift again. The snow will soften. The colours will return. Exhibitions will fill the calendar. But February is its own kind of magic – a month that teaches us to listen closely, to trust the quiet spark, and to honour the slow, steady rise of creative momentum.

As we move through this month together, may your work feel alive with possibility. May your ideas surprise you. And may the winter light – soft, bright, and full of promise – guide your hand.

In many ways, February is a reminder that creativity is a shared journey. When we gather – whether in critique sessions, workshops, or casual conversations – we bring our individual sparks together, creating something brighter than any one of us could achieve alone. These moments of connection strengthen our community and deepen our understanding of what it means to be an artist in a world that is always changing.

As the month unfolds, may you find comfort in the steady rhythm of your practice and inspiration in the company of fellow creators. Let February be a time of gentle expansion – a moment to nurture your ideas, honour your progress, and trust the quiet flame that guides your hand. The season will shift soon enough, but the warmth you cultivate now will carry you into the brighter days ahead.

With warmth and creative fire,

Seraya Smit

"It is my belief that we are the custodians of preserving and safeguarding the historical significance of the Edmonton Art Club." Seraya Smit is past-president and webdesigner for the Edmonton Art Club.

Beyond the Media

M Salayi

PAINTING DOES NOT NEED TO RELY ON A SINGLE MEDIUM. Moving between oil, acrylic, gouache, and watercolour allows the artist to refresh their vision and avoid falling into routine. Each medium carries its own rhythm, texture, and emotional quality, shaping how ideas are developed and expressed. Working across different media encourages flexibility and helps build a more sensitive and diverse artistic taste.

medium with a distinct character and discipline. Yet through this ongoing exploration, I have been able to produce many paintings and, more importantly, experience the joy of discovering and engaging with the unique qualities of each medium.



That is why I work in different media such as oil, acrylic, gouache, and watercolours. From an early age, watercolour was a safe and familiar medium for me, one that felt natural and accessible. Other media revealed themselves gradually over the years, each bringing new challenges and possibilities. This journey is not easy, as not every artist is willing to take the risk of learning a new

10 Things I Know About Painting Edges

This article by Doug Swinton is adapted from:

<https://www.swintonsart.com/post/10-things-i-know-about-painting-edges>

IN THE HIERARCHY OF PAINTING, edges are down the list but their importance should not be lost. Good edges can lead a viewer around the painting, give one a sense of reality and bring much needed unity to a work.

- 1 Place your sharpest edges near the focal point.
- 2 Close values and similar colours will have softer edges. The more contrasting your values are, the stronger the edges will appear.
- 3 Natural objects (clouds, trees, model's hair) have softer edges than man-made objects (door frames, buildings, cars, brick wall).
- 4 Strong light will produce harder edges. Soft muted light will give softer edges. Drama vs atmosphere. Evening light can have stronger edges, midday with super saturated light will have softer edges.
- 5 The further back you go into your painting (think distant objects such as mountains) the softer the edges should get.
- 6 The more moisture in the air, like at the oceanside,



Higher contrasting values and colours have harder edges. The background people are softer-edged because their values are closer together. Take away the colour (right) to check if you have similar values, this can be done by squinting as well!

Similar values or colours make softer edges.



A good approach is to place a colour and value between them that represents something halfway—a bridge. Here, a blue bridge colour is placed between the shadow and the light on the leg



article continues next page

the softer the edges will be. The clearer the air (like up in the mountains) the harder the edges will appear. Note however, even though what you see *seems* to be a harder edge, follow rule number 5.

7 Movement will cause softer edges, (Clouds are always moving, water can be flowing).

8 The texture of an object determines how its edge looks. A blanket will have a softer edge than a brown paper bag. A brown paper bag might have a softer edge than a crushed cola can.

9 Edges in your shadows are generally softer than edges in your lights.

10 The smaller the object the lighter it will seem and the softer the edges. Light is wrapping itself around the object. Small twigs will have softer edges than the branches they are coming from. As for sky holes in trees...the smaller they are the softer the edges.

Bonus! The 11th thing I know about painting edges.

11 The more pure a colour is, the stronger the edge will appear. Pure saturated colours tend to carry stronger edges.

Aside from simply blending edges with a brush, there are at least two additional ways to manipulate edges and gain control of your subject (see illustrated examples previous page):

1. Place similar values or colours next to each other.
2. Use a "bridge colour" (a transition colour to get from one area to another). No bridge colour will give you a harder edge. Bridging the two colours will give you a softer edge. The closer the bridge colour is to the two colours you're trying to blend, the softer the edge.

UPCOMING! A GLOBAL EXPLORATION



Into the Wild

Featuring
**Tammy Taylor
&
Jani Galarneau**

Opens April 4th
1-3 p.m.
April 4th - 29th
2026

Two artists bringing their love for animals to the forefront through distinct artistic styles. This show will allow you to experience their individual styles collaborative efforts.

They have curated three themes for the exhibition: African Animals, Ocean, and Birds.

Hoping to see you there!





REMEMBERING EMILY CARR

by Betty Dean

FOR AS LONG AS I CAN REMEMBER I have loved Emily Carr's work. Her colours, flow and scale capture my imagination, taking me to places I have always longed to go.

It was fun to do, and I made a few changes along the way. I wanted to use some metallic gold and copper, and brightened both the yellow and the red as compared to my copy of their copy!

I've spent a considerable amount of time learning about the Group of Seven, and to understand more about their colours, composition and brush work I copied several of their pieces onto small canvases, thus changing the

"Success is dangerous. One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility."

PABLO PICASSO

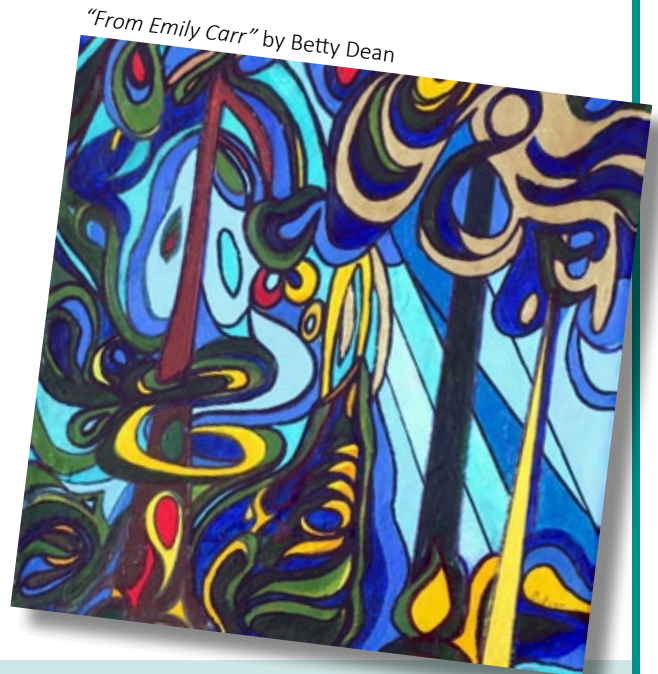
As always, I am amazed at the rhythm and flow captured in both Emily Carr's work and in much of the work she inspired. The internet allows great access to her and countless other artists, allowing me to learn without leaving my studio. I find that these small copies are great to work on when I want to

paint but don't have anything underway and always give me opportunities to learn and appreciate the original artist.



Forest Art Print: Canadian Landscape Painting

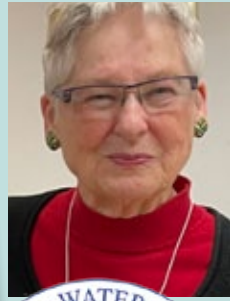
scale and perspective. In planning another Emily Carr interpretation, I came across this Emily Carr inspired Forest Art Print and decided to copy it instead. Below I've shown both the original print (left) and my copy.



"From Emily Carr" by Betty Dean

My painting 'From Emily Carr', was inspired both by Emily Carr, and by another interpretation 'Forest Art Print: Canadian Landscape Painting' found at <https://www.etsy.com/ca/shop/TaraleeGuildGallery>

There is much to be learned from copying famous artists, learning about their style, composition and colour usage.



EAC member Donna Chamberland's watercolour, "The Black Cat Ranch", was featured in the IWS Canadian Watercolour Magazine, Winter 2026.

ART CANADA INSTITUTE INSTITUT DE L'ART CANADIEN

The AFA believes in the full and equal participation of all citizens in the economy, polity, and society. The AFA manifests this belief through its policies and programs that promote inclusive citizenship in two distinct ways: in the arts and through the arts.

<https://www.affta.ab.ca/EDIA>

In the arts means encouraging a diversity of artists, arts organizations, and audiences to participate through inclusive access to opportunities and resources in the arts



Alberta
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sector

Through the arts refers to the use of art as a vehicle to help Albertans learn how to respond to differences in ways that enable dialogue, promote a sense of trust and belonging, and pave the way for innovation, vibrancy, and meaningful structural changes.

The objectives of the AFA's Pluralism Policy are to:

- Advance equity, diversity, inclusion, and access by committing to pluralism in the arts.
- Promote dialogue, understanding, AFA pluralism, and vibrancy by committing to a pluralist Alberta through the arts.
- Guide the implementation of the Pluralism Policy by the AFA.

See this short explainer video to learn more:

https://www.youtube.com/watch?v=W60KcQ_gaYQ

A key mission of the Art Canada Institute is the creation of our open-access digital art library, the **Canadian Online Art Book Project**. The project is available in English and French and is free of charge. Recognizing that we live in a multi-platform world where readers seek content in different formats, there remains passionate support for printed books. In 2019, we created the Canadian Art Library that publishes four books annually. As well, numerous books are online, which you can download. Some of the artists are Robert Houle, Emily Carr, Lionel LeMoine FitzGerald, Jock Macdonald, Helen McNicoll, Molly Lamb Bobak, Betty Goodwin, and many more. You can download these books for free.

<https://www.aci-iac.ca/art-books/>

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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CARFAC Alberta works to promote and advocate for the visual arts in Alberta and help Alberta artists become more professional in their practice.

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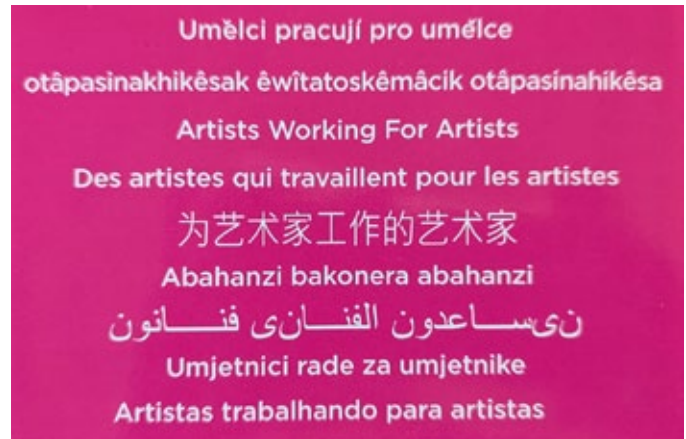
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As the primary arts resource and grant-funding body in Alberta, the Alberta Foundation for the Arts helps to unleash the potential of every artist through funding, arts promotion, and capacity-building. We provide behind-the-scenes support to artists 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.

MEETING MINUTES, JANUARY 8, 2026

recorded by Debra Long

Number of members: 24

Number of guests: 0

Number of artworks: 22

Meeting called to order at 19:02 by Jani Galarneau.

New Member(s): Katy Leenders and Adrianna Cruces

December 2025 minutes approval moved by James Tordiff and Maria Holowinsky.

PRESIDENT’S REPORT (Jani Galarneau)

Before we begin the meeting, please mute your mobile devices. We also ask that you refrain from using them during the meeting, as it can be distracting to others and shows a lack of respect for our speaker.

Welcome guests. If you have not already done so, please sign the guest book. We hope you enjoy your visit and that it provides you some insight into the mechanics of the Edmonton Art Club. We are the oldest, continuing art organization in Alberta, formed in 1921 with fourteen charter members.

We’re pleased to be back and we welcome everyone to the meeting. A special welcome to our newest member Katy Leenders and Adrianna Cruces—we’re delighted to have you join our community and look forward to your contributions.

For those I haven’t yet had the pleasure of meeting, my name is Jani Galarneau, and I serve as President of the Edmonton Art Club. To your left is our Past President Seraya Smit and to your right is VP Mary Frances Fitzgerald, and Debra Long as Recording Secretary.

Where can I find updates, I missed?

Website Members Only Area, the Monthly Newsletter and our Minutes of Meetings.

Stay connected and informed by visiting our Edmonton Art Club website, your go-to resource for everything happening in our vibrant artistic club! Whether you’re looking for details on upcoming exhibitions, exciting workshops, important member resources, or can’t-miss events, the website is regularly updated to keep you in the loop.

Next Meeting

Our next meeting is February 12, in this room #440.

Annual General Meeting

Reminder that our Annual General Meeting (AGM) has been moved from January to April on an ongoing basis.

Heart and Soul

Our Members are our heart and soul. They are the ones

who bring life, color, and creativity to our club and our community. They are the ones who share their passion, skills, and vision with each other and the world. They are the ones who inspire us to grow, learn, and explore new possibilities in art.

Our club is more than just a place to make art. It is a place to connect, collaborate, and celebrate with fellow artists. It is a place to support, encourage, and challenge each other to reach new heights of artistic expression. It is a place to honour our history, embrace our diversity, and shape our future.

Our mission is to foster a vibrant and inclusive art culture in Alberta.

We aim to provide opportunities for our members to showcase their work, develop their talents, and engage with the public. We also strive to promote the appreciation and understanding of art in our society through education, outreach, and advocacy.

We believe that art is essential for human flourishing. It enriches our lives, expands our horizons, and empowers our voices. It reflects our identity, values, and dreams. It connects us with ourselves, each other, and the world.

Artwork Critique:

We continue with our tradition in offering our members monthly artwork critiques by accredited critics. Art criticism is an important facet of the process of creating, sharing, and understanding art. Participating in our monthly critiques is also an important facet of maintaining your active status as a member. Each member is allowed to bring one piece of artwork per meeting for critique. Artwork can be a work-in-progress or a finished piece.

Our critic tonight is Samantha Williams Chapelsky.

Membership Fees:

Your 2026 Membership fee in the amount of \$75 is due now.

Our preferred method of payment is an e-transfer to edmartclub.treasurer@gmail.com (please include your name in the e-transfer description box)

OR a cheque payable to the Edmonton Art Club (If paying by cheque, please see Jani today).

All this information is in the Members Only section of our website.

TREASURER’S REPORT (Penny Lamneck)

Account balance as of December 23, 2025.

Balance Forward\$4,199.90

MEETING MINUTES, CONTINUED

Deposits	\$1,050.68
Withdrawals	\$1,192.50
Closing Balance	\$4,058.68

Respectfully Submitted, Penny Lamnek, Treasurer.

The motion was made to accept the report, moved by Donna Chamberland, seconded by Cheryl Johnson.

ON THE HORIZON (Jani Galarneau)

The Edmonton Art Club is preparing an exciting lineup of exhibitions that highlight the depth, diversity, and creative spirit of our membership.

As showcased on our Exhibits & Shows website page, the Club continues its long tradition of presenting a wide range of Canadian artwork, offering audiences fresh perspectives and compelling themes throughout the year.

From seasonal exhibitions to special feature showcases, each event provides an opportunity to connect with art that inspires, challenges, and delights. With new updates added regularly, the Exhibits & Shows page remains the best place to follow upcoming events and stay connected to the evolving creative landscape of the Edmonton Art Club.

Exhibits

• Misericordia Annual Exhibit

Date: May 1, 2026 to August 28, 2026

Location: Misericordia Community Hospital

Overview: A longstanding tradition showcasing member works in a healing environment, open to the public.

• Propaganda Exhibit 2026

Date: May 3, 2026 to May 31, 2026

Location: Propaganda Salon, Edmonton

Overview: A spring showcase exploring bold themes and contemporary expression in a vibrant salon setting.

• The Art of Possibility

Date: June 6, 2026 to July 7, 2026

Location: Night of Artists Gallery

Overview: Presented in a unified 12x12 format, this exhibit celebrates innovation through constraint and creativity.

• Outside the Lines – Annual Juried Show

Date: October 2, 2026 to October 29, 2026

Location: Night of Artists Gallery

Overview: A juried exhibition featuring original works that challenge convention and celebrate artistic individuality.

Workshops

Workshop participation in 2025 was lower than we had hoped, and this has prompted us to explore alternative formats and fresh approaches that may better meet the needs and interests of our members.

While no workshops are scheduled for the first quarter of 2026, planning is already underway for a more engaging and relevant lineup later in the year. We remain committed to offering meaningful opportunities for learning, growth, and connection, and your input is an essential part of that process. If you have ideas or suggestions for future workshops, please don't hesitate to email me or Seraya Smit. Your voice truly helps shape our programming.

VOLUNTEERING (Jani Galarneau)

Volunteer hours and in-kind contributions are far more than a symbolic gesture—they directly support the Edmonton Art Club's ability to meet its goals, secure essential grant funding, and sustain the programs and opportunities we offer. That time truly is worth money, and your involvement strengthens both our operations and our creative community.

By volunteering, you contribute to the club's vitality while also gaining opportunities to grow your skills, connect with fellow artists, and participate more fully in the life of the Club. Your dedication, creativity, and passion make a meaningful difference in our activities, events, and projects, and we are deeply grateful for the energy you bring to our community.

Strong volunteer engagement also demonstrates the diverse and committed membership that funders expect to see, and it opens the door to scholarship eligibility, with two annual awards recognizing members who show consistent volunteer involvement. It truly is a win-win for both you and the Club.

Thank you for sharing your time, skills, and vision with us. You are the heart and soul of this organization.

As part of our ongoing efforts to secure grant funding, collecting accurate volunteer hours is essential. We encourage all members to download and use the Volunteer Hours Collection Form to track their contributions throughout the year. Completed forms should be submitted to Mary Frances Fitzgerald, who forms part of the Membership Committee, either in person or via email as soon as possible.

Volunteer Engagement Initiative

To honour the dedication and hard work of our volunteer members, prizes will be awarded to those who have actively volunteered in the previous year. This ensures that the

MEETING MINUTES, CONTINUED

recognition goes to individuals who have made meaningful contributions to the club. New members who sign up to volunteer will be eligible for prizes in the following year, provided they have actively participated in volunteer activities. All 2025 volunteers have been entered into the draw for this month and for each of the club's active months throughout 2026.

We're pleased to continue this annual tradition of recognizing and celebrating our dedicated volunteers. Our sincere appreciation goes out to each of you for the time, energy, and enthusiasm you contribute.

During the scheduled break, we invite the selected winner Yvonne Bilan Wallace to visit the table (located at the rear of the room) and choose a prize.

Volunteer Restructuring (Seraya Smit)

Volunteering is central to the strength and continuity of the Edmonton Art Club, and as Past President, part of my mandate is to populate the executive and committee teams to ensure smooth operations and thoughtful transitions.

This year, I will be streamlining our committees to keep them active, effective, and aligned with the Club's needs. Some committees currently include inactive members whose roles are no longer required, and these positions will be respectfully phased out to support a more efficient structure. Volunteers who are inactive will not be removed from our community; instead, they will be reassigned to lower-commitment roles where they can remain connected without the expectations of regular committee work. If you fall into the inactive category, you can expect an email from me outlining next steps and available options. This approach allows us to honour everyone's contributions while building a more engaged, sustainable volunteer framework for the year ahead.

Should any of you wish to volunteer or explore ways to get more involved, please feel free to see me—I'm always happy to help you find a role that fits your interests and availability.

As we continue strengthening the foundation of our club through active volunteer engagement, it's equally important to look at how our digital presence supports that work.

WEBSITE INSIGHT (Seraya Smit)

The website has become one of our most valuable tools for outreach, visibility, and community connection, and the trends we're seeing online reflect the same momentum we're building through volunteer involvement.

With that in mind, I'll shift now to an overview of our

website activity and how it complements the efforts of our dedicated members.

The Edmonton Art Club's website experienced strong and steadily expanding engagement throughout 2025, reflecting both growing public interest and the impact of the Club's exhibitions, newsletters, and community outreach.

This growth is also a reflection of how consistently members, volunteers, and the broader community engage with the Club's online content. From exhibition announcements to artist features and seasonal campaigns, each touchpoint contributes to a richer, more dynamic digital presence. The steady rise in traffic shows that people are not only finding us—they're returning, exploring, and connecting with the creative work that defines the Edmonton Art Club.

The Stats

Over the year, the site attracted 7,431 users (up 25.3% from the previous year) from 58 countries and 441 cities worldwide, demonstrating a broad and diverse global reach.

An interesting side note is that yes, we had 7,431 users, the statistics reveal that those 7,431 users generated an event count of 52K (an increase of 13.4% from the previous year).

Understanding the Website Metrics

Sessions

- Definition: The total number of visits to our website, regardless of who made them.
- Example: If that same person visits five times, it counts as five sessions.

Active Users

- Definition: The number of unique individuals who interacted with our website during a given time period.
- Example: If one person visits the site five times, they count as one active user.

New Users

- Definition: First-time visitors who have never previously interacted with our website.

Event Count

- Event count refers to the total number of times users interacted with specific tracked elements or actions on our website. These interactions go beyond simple page views and can include things like:
 - Clicking a button or link
 - Watching a video

MEETING MINUTES, CONTINUED

- Downloading a file
- Submitting a form
- Viewing an image gallery
- Expanding a menu or accordion
- Each of these actions is considered an “event”. For the Edmonton Art Club, our 52K event count in 2025 means users engaged with our site’s interactive features 52,000 times—an encouraging sign of active interest and meaningful engagement.

Growth Analysis

	2025	2024	2023	2022	2021	2020	2019	2018	2017	2016
Countries	58	43	42	132	111	50	70	68	50	72
Cities	441	346	350	953	639	339	512	519	405	494
Users	7,431	5,242	4,854	5,060	4,461	2,987	4,095	4,111	2,974	2,910

This slide offers a year-by-year snapshot of the Edmonton Art Club’s expanding digital footprint from 2016 to 2025, highlighting growth in three key areas: geographic reach (countries and cities) and total users. The data reveals a steady upward trend, with 2025 marking a record high—7,431 users from 58 countries and 441 cities. This increase reflects not only broader public interest but also the effectiveness of the Club’s evolving outreach strategies, including exhibitions, newsletters, and online engagement.

The geographic diversity is particularly striking, with consistent growth across both Canadian and international audiences. The rise in city-level engagement suggests that the Club’s content is resonating with communities far beyond Edmonton, while the increase in country count points to a growing global awareness of the Club’s presence. These metrics affirm that the Edmonton Art Club is not only sustaining local relevance but also cultivating a wider cultural impact through its digital channels.

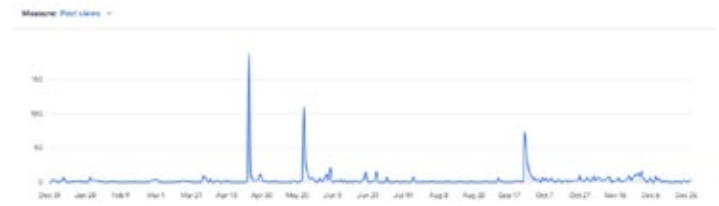
Daily Page Views



This chart illustrates daily page view activity across 2025, revealing consistent engagement punctuated by several high-traffic spikes. These peaks often align with major exhibitions, newsletter releases, or seasonal campaigns,

highlighting the effectiveness of the Club’s outreach efforts.

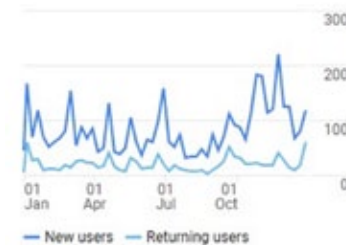
Newsletter Activity



This chart presents a traffic analysis of newsletter activity throughout 2025, highlighting key engagement spikes across the year. Notable peaks around late April, May, and mid-September suggest strong audience response to timely campaigns and well-targeted communications.

Users: New vs Returning

Trend of New users, Returning users
Jan 1–Dec 31, 2025



This chart illustrates the trend of new and returning users visiting the Edmonton Art Club website throughout 2025.

The darker blue line representing new users shows more pronounced fluctuations, with several peaks indicating successful outreach moments that drew fresh audiences.

In contrast, the lighter blue line for returning users remains steadier, reflecting a loyal base that continues to engage with the site over time. Together, these patterns highlight the Club’s ability to attract new interest while maintaining consistent relationships with existing visitors.

Online Video Engagement



This chart illustrates our online video engagement throughout 2025, showing a steady baseline of daily plays

MEETING MINUTES, CONTINUED

with several meaningful spikes that align with heightened interest in the Edmonton Art Club's programming.

Engagement begins to rise in June, September, and October—periods often associated with exhibition announcements, member features, or seasonal outreach. The most notable surge appears in late December, where plays double or even triple, suggesting strong year-end curiosity driven by holiday communications or recap content. Overall, the pattern reflects a consistent audience that returns across the year, with clear peaks that mirror our strategic communications and public-facing milestones.

For those interested in exploring the data more closely, I invite you to visit the display tables at our monthly meetings. You'll find detailed lists of website traffic by city and by country, along with several other fascinating insights into how audiences are engaging with the Edmonton Art Club online. It's a great way to see the full scope of our digital reach at a glance. All this information is published on our website.

That concludes my report for January 2026. I'll provide the next website update at the six-month mark.

NEWSLETTER REPORT (Jani Galarneau)

Newsletter- Deadline is two weeks from today, January 22.

All members are encouraged to submit a newsworthy item for publication in the newsletter. Rob is looking for a seasonal photo for the cover page image. Please email Rob at rsguetre@gmail.com with your submissions.

OTHER BUSINESS

Attendance

Taken by Debra Long and followed by invitation for two volunteers to assist the critic this evening.

Refreshments (Jani Galarneau)

Just a gentle reminder if you're visiting the refreshment table to contribute 25 cents to the coffee and cookie fund. The donation cup is on the table—thank you for helping keep the treats flowing!

Before we close, I want to express my gratitude for the energy and dedication each of you brings to the Edmonton Art Club. Tonight's updates—from volunteer initiatives to our growing digital reach—remind us how much we can accomplish when we work together. Thank you for contributing your time, your creativity, and your presence. I look forward to seeing the ways we continue to grow, support one another, and celebrate the art that connects us.

Please do not hesitate to contact us should you have any questions.

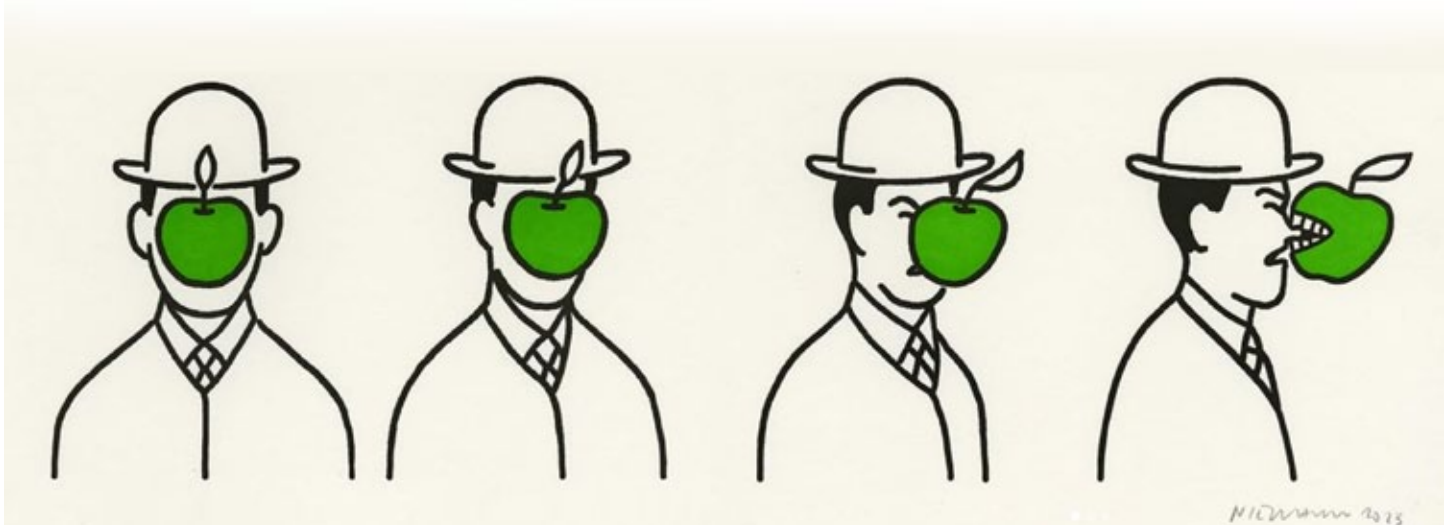
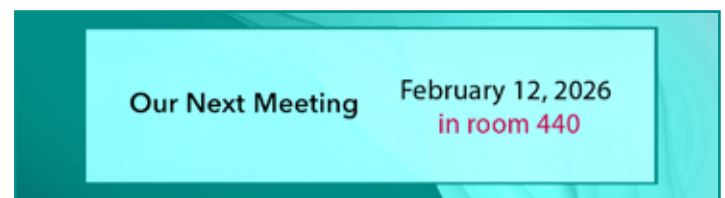
Adjournment

The meeting adjourned at 19:33, moved by James Tordiff and seconded by Marj Miller.

Post-meeting Artwork Critique

This evening's critic, introduced by Kevin Bigelow was Samantha Williams Chapelsky.

Gofers were James Tordiff and Debra Long



Volunteer 2025 Pick of the Month

Date	Member	Area of Involvement
January	Mary Francis Fitzgerald	Vice President, Membership Committee, Newsletter Committee
February	Donna Chamberland	Workshop Committee
April	Penny Lamnek	Treasurer, Social Committee
May	Yvonne Bilan-Wallace	Grant Committee, Official Greeter
June	Jani Galarneau	President, Exhibit Committee, Workshop Committee, Social Committee
September	Keri Haskell	Misericordia Poster
October	Betty Dean	Exhibit Committee – Propaganda Salon Coordinator
November	Johanne Septou	Social Convenor



Membership Fees Due Now

Membership fees for 2026 are due now. Our preferred method of payment is e-transfer.

E-transfer our Treasurer Penny Lamnek: edmartclub.treasurer@gmail.com

Please include your name in the e-transfer description field.

OR you may submit a cheque payable to Edmonton Art Club. If paying via cheque, please see Penny after the meeting.

All this information is on our website in the Members Only section.

Once your membership fees have been paid, see Seraya Smit to obtain your membership card.



VIEW YOUR WEBSITE STATS

January 1 to December 31, 2025

58 Countries

441 Cities Worldwide

7,431 Users

COME FOR COFFEE STAY TO PAINT!

Edmonton Art Club Open Studio

YOU NEVER KNOW WHO WILL BE AT OPEN STUDIO

Meet artists, make new friends, learn from one another,
and of course chat about art!



MARK YOUR CALENDARS...

the next Open Studio is Tuesday, March 3rd, from 10:00 am to 2:00 pm

Where Can I Find Updates I Missed?

- Website Members Only Area
- Monthly Newsletter
- Minutes of Meeting



AUTHORED BY SERAYA SME

Edmonton Art Club Executive and Other Committees 2024

POSITION	NAME	CONTACT INFORMATION	
EXECUTIVE COMMITTEE MEMBERS			
President	Jani Galarneau	jgalarneau@live.ca	780 994-9210
Vice President	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
Past President	Seraya Smit	serayasmit@hotmail.com	780 953-8919
Treasurer	Penny Lamnek	hans.lamnek@outlook.com	780 689-2410
Treasurer in training		VACANT	
Correspondence and Secretary	Debra Long	dflong@telus.net	780 218-2320
Recording Secretary	Michaela Yanish	michaela@raffertys.ca	780 990-2572
Recording Secretary back-up		VACANT	
OTHER COMMITTEE MEMBERS			
Critic Organizer	Judy White	daydreamer1203@gmail.com	780 660-9166
Critique Writer	Jenny Rodrigue	jenita8237@gmail.com	587 879-5367
Critique Photographer	Jenny Rodrigue	jenita8237@gmail.com	587 879-5367
	<i>back ups</i> Yvonne Bilan-Wallace	wallaces_4@shaw.ca	780 964-7346
	<i>back ups</i> Rob Guetre	rsguetre@gmail.com	780 991-8756
Exhibits/Shows Committee <i>chair</i>	Seraya Smit	serayasmit@hotmail.com	780 953-8919
	<i>co-chair</i> Jani Galarneau	jgalarneau@live.ca	780 994-9210
	<i>organiser</i> Betty Dean	marydean@telus.net	780 466-9152
	<i>organiser</i> Lorie Meyer	lorie.meyer80@gmail.com	825 777-2279
Grants Committee Co-ordinator	Yvonne Bilan-Wallace	wallaces_4@shaw.ca	780 964-7346
Historian	Johanne Septou	rseptou@telus.net	780 437-2504
Librarian	Barb Stachow	bstachow@telus.net	780 457-2356
Membership Committee	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
	Jan Fraser	janfraserart@gmail.com	780 435-7525
	<i>official greeter</i> Yvonne Bilan-Wallace	wallaces_4@shaw.ca	780 964-7346
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	Betty Dean	marydean@telus.net	780 466-9152
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Orange Hub Committee	Seraya Smit	serayasmit@hotmail.com	780 953-8919
	Seraya Smit	serayasmit@hotmail.com	780 953-8919
Posters	Michaela Yanish	michaela@raffertys.ca	780 990-2572
	Keri Haskell	kerihaskellart@gmail.com	780 901-8027
	Jasmin Alstad	jasminbaldwin1@gmail.com	780 233-4603
Publicity		VACANT	
Receipts	Barb Stachow	bstachow@telus.net	780 457-2356
	<i>administrator</i> Lorie Meyer	lorie.meyer80@gmail.com	825 777-2279
Scholarships Committee	Penny Lamnek	hans.lamnek@outlook.com	780 689-2410
	Betty Dean	marydean@telus.net	780 466-9152

Edmonton Art Club Executive and Other Committees 2024 *continued*

POSITION		NAME	CONTACT INFORMATION	
OTHER COMMITTEE MEMBERS				
Social Committee	<i>chair</i>	Seraya Smit	serayasmit@hotmail.com	780 953-8919
		Jani Galarneau	jgalarneau@live.ca	780 994-9210
		Michaela Yanish	michaela@raffertys.ca	780 990-2572
		Penny Lamnek	hans.lamnek@outlook.com	780 689-2410
Social Convener		Frances Hessels	hessels@shaw.ca	780-436-4912
		Johanne Septou	rseptou@telus.net	780 437-2504
Social Media	<i>moderator</i>	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
	<i>moderator</i>	Rebecca Veizel	rebeccaveizel@gmail.com	780 499-5020
	<i>moderator</i>	Michaela Yanish	michaela@raffertys.ca	780 990-2572
	<i>moderator</i>	Jan Fraser	janfraserart@gmail.com	780 435-7525
	<i>administrator</i>	Seraya Smit	serayasmit@hotmail.com	780 953-8919
Website Design / Maintenance		Seraya Smit	serayasmit@hotmail.com	780 953-8919
		Michaela Yanish	michaela@raffertys.ca	780 990-2572
Workshops	<i>chair</i>	Seraya Smit	serayasmit@hotmail.com	780 953-8919
	<i>co-chair</i>	Jani Galarneau	jgalarneau@live.ca	780 994-9210
	<i>organiser</i>	Donna Chamberland	donnachamberland@shaw.ca	780 250-7414
	<i>organiser</i>		VACANT	
	<i>organiser</i>		VACANT	

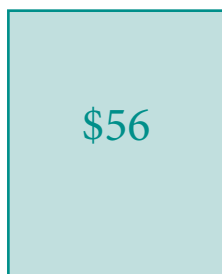
Important Notice Regarding Liability and Insurance

As per EAC Policies:

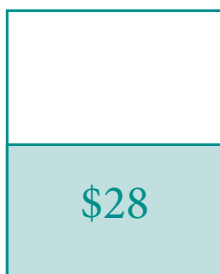
- As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.
 - Participants shall be responsible for obtaining adequate insurance coverage for their art work.
- Insurance purchased for EAC is liability only, and does not cover personal items or art work.

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



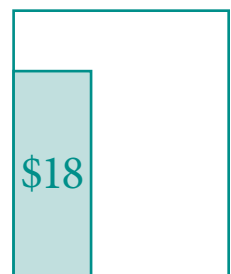
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and vertical



quarter page horizontal...



and vertical