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**EST. 1921**  
**EDMONTON ART CLUB**  
**[edmontonartclub.com](http://edmontonartclub.com)**



Alberta  
Foundation  
for the  
Arts

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cover photo: "back yard - fresh snow", Rob Guetre

# what have we been up to...

LOCK DOWN ART

## Donna Chamberland



Pelicans

Last summer, on a boat ride on Three Mile Lake, we came across a flock of thirty or more pelicans. I always thought they were heavy, squat birds and was amazed to see how muscular and diverse in colouring they actually were. This painting was based on photos taken when the birds took to the air as we approached the small islands they had been resting on.

## Jan Fraser



Raven

Being in lock down made revisit some unfinished work. This bird is sculpted with modelling paste and I used dentist tools, emery boards and an electric sander to sculpt. Stencil used for background was inspired by Jani Galarneau. I still have finishing touches to do, like bringing out parts of the background, and painting very

subtle birds nests, birds eggs and golf balls in the background as crows and ravens swoop over them. It's a large painting on cradle wood, 16 by 16 inches. Just something I had an urge to try. In art you must follow your instincts and whimsical feelings.

## Ted Widen



Spirit Bull

I had the urge (isn't it strange how that happens?) to try painting a moose using only metallic and pearlescent acrylics on a black canvas. I was hoping for a cool effect of having a scene that looked different from different angles and light sources. The exercise was definitely a learning experience as I worked mostly with copper, bronze and gold. None of them were dark enough for a moose, but I found that the blue I had was my darkest colour... so blue it is. I also tried mixing three colours that were close to the primaries, and created an acceptable dark muddy colour.

Then I learned that "pearlescent white" looks the same on the palette as "pearlescent sparkle," and I should remember which is which;

instead of nicely shimmering ghost images of trees in the background, I had a mix of white trees and shimmering trees. Oops.

However the biggest problem came when I wanted to photograph the painting. I had achieved the effect of "looks different from different angles," but how can I get that to show up in a photo? My decades of camera experience gave me several things to try, but I had to admit defeat...a photo can't portray "shimmering" and "shining" as the viewer changes angles. So, all you get to see is a strange-looking blue moose painting. I actually like the antler best.

## Barbara Stachow



Watercolour Elephant

I have been interested in art and artists my entire life. I began painting as a very young girl, producing images of mountain landscapes with my middle school teacher. I sat by her side in the classroom as we both created my first large painting. The mountains were reminders of happy holidays in the Rocky Mountains with my family. My images were



Poppies

quiet glimpses into the majestic world of nature, I seek to evoke the three-dimensional spaces that invite my viewers to look in. People are seldom included in these paintings.

As a self-taught artist, I learned to use oil paints and later branched out into the “decorative painting” field and received my certificate to teach. As luck would have it, I became an engraver and found yet another creative outlet.

In 2003 I got the news that I had oral cancer and my working days were over. Needing another way to fill my waking hours, I returned to my first loves, oils and mountains.

Fast forward to 2020 and COVID-19. My days are filled with the need to create, so I decided to try my hand at watercolours. I am currently taking online lessons with Anna



Progress

Mason who is a botanical painter. My afternoons are now filled with flowers, colour, and creativity once again as I strive to perfect this new genre.

## Mohamed Hirji



Awaiting Spring, watercolour on arches, 11"x15"

Just like the tulip, we are awaiting the arrival of spring. The tulip may be waiting to strut its beauty and colours. We, however, are awaiting spring for a COVID free new beginning. Hopefully by spring the vaccinations will have made a dent in the pandemic and we may be able to move about a bit more freely and enjoy the scent of the fresh blooms and other the gifts nature has in store for us.

I painted the tulip with these thoughts in my mind. The painting is now up on my website at: [hirjiart.com](http://hirjiart.com).

## Aeris Osborne

One of my newest paintings, inspired by Alberta Wildlife and their habitat. I might not often paint animals but it's definitely fun to do so.

More detail photos can be found [on my website](#)



3 Grizzly Bears, 10"x10"x1.5", acrylic on canvas



EDMONTON  
**lifelong  
learners**  
ASSOCIATION

Instructor: Mohamed Hirji  
Course Date: March 1 to 31, 2021  
Mondays, Tuesdays, Wednesdays  
from 9:00 AM to 9:59 AM

## Composing Paintings on the Computer

(a simplified alternative  
to Photoshop  
for visual artists)

for more information,  
and to enroll, visit  
<https://my-ella.com/product/simplified-alternative-to-photoshop-for-visual-artists-hirji-mohamed/>



# WRITE THE PERFECT ARTIST BIO WITH THESE FIVE SIMPLE TIPS

Your artist bio is about connecting with someone and giving them a window into who you are. Keep it concise and engaging. If you focus on what is intriguing about your work, your artist bio can be a powerful tool to help your biggest fans become repeat customers.

## 1. Get straight to the point

For the basic info, stick to your highlight reel! While it might be important to you, most customers aren't going to make a purchase because they know your cat's name, where you went to high school, or how much you have struggled to "get where you are today" (unless, of course, it's obvious to a customer that it's relevant to your artwork).

These are the items most important to your bio. It usually makes for a more interesting read to lead with your inspiration.

- Where you are currently based. Only mention where you were born or grow up if it informs your current work and is worth noting.
- Your art medium(s) and special techniques
- Inspiration and what you are passionate about
- Your biggest achievements. This can be awards, high profile clients you've worked for, or gallery shows

*Bonus Tip:* When describing how long you have been doing something, use the year you started. Example: "since 2013" vs. "for 5 years". This way you won't have to update it every year.

## 2. Use your voice

As a rule of thumb, most bios are written in the third person. It should read as if someone else is writing the bio about you. Someone who

is passionate about your work. Not a stuffy gallerist who is trying to upsell to a collector. Be honest and authentic about the artist that you are. And if your art is a hobby that makes you a little money on the side, there's no need to mention that.

If you do choose to write your artist bio in the first person, make sure to include all of the same info listed in #1.

Tone is also something important to think about. Have it match the personality of your work, to an extent. If you have quirky, playful style of work, let that show in the words you chose, however, be careful not to let it sound too unprofessional.

*50 words is all you need to get started.*

*Bonus Tip:* Have confidence. Avoid using phrases like "I hope you like my work" or "this is first time showing my work". Be proud of your work and let your passion for it show through your bio.

## 3. The length depends on your audience

It's common to have multiple versions, in different lengths. Each version will likely emphasize various achievements relative to where your bio is being read.

For a website or Gallery show, it should be around 100-150 words, but you'll want to focus more on the common themes in your work as a whole, what has influenced you as an artist, and a few notable achievements.

## 4. Give them what they want

Be sure to answer the number one question people ask you about your

work! From process to inspiration, usually there is a common question that your work will elicit. That will get you on the right track to engage your customers and help them emotionally connect with your work.

*Bonus tip:* If you consider yourself a "bad" writer, this section is where you should start. Record a voice memo about why you started making your work and what keeps you inspired. Listen back and take the highlights!

## 5. Trim it down and proof read

Once you have a few different versions for different purposes, send it over to a trusted, highly-literate friend to have a look. Since spell check isn't a concern, ask them to focus on grammar and tone. Is it professional yet approachable? Is everything in there useful and necessary? And the final test—does your artist bio feel like you?

*Bonus tip:* If English is not your first language, make sure to get someone to proof it who is a native English speaker.

Make sure you have all of the essentials and don't overthink it. As you grow as an artist, so will your bio writing skills. This is one of the most important things to have out there to support the work you show. It'll help fans, brands and customers get to know the artist behind the work. Be authentic and let them in!

The complete article from which this is adapted, written by photographer Mallory Morrison, can be found at <https://blog.society6.com/write-the-perfect-artist-bio-with-these-five-simple-tips/>.

**"You are an artist, no matter how often you make art or how much you make from it."**

## Dear Artist,

On the internet, there are three kinds of artwork images: Photography, which has to be printed or projected to exist materially and so can be done by anyone if it's of high enough resolution; painting, drawing and other 2D forms meant for reproduction — which carry the same vulnerability; and all other original artwork never intended for reproduction. The reason I bring this up is that I notice many well-meaning painters applying watermarks to their images and assume it's because they worry that it will be reproduced for profit without their permission. While this does happen as well as outright forgeries (my dad wrote to you about this, here) watermarking also comes with a more immediate and problematic effect; it distracts from your image and changes the message, context and viewing experience of your work. This is especially important to understand right now, when almost everyone who is looking at art is doing it online.

At the risk of sounding like a broken record, in 2020 two art forms are attached to every work of art: the first is your art — that thing you made that's sitting in your studio or in a gallery. The second is the image of that thing, an image that has to

reach through the screen and incite a response in a person who once was a gallery goer — now, a scroller. This scroller is looking at hundreds, perhaps thousands of images carefully constructed as advertising, (or advertising carefully constructed as images) and discriminating on meaning, authenticity, context and the value of that thing, in a matter of seconds. Her heart and brain ask, "Is it art? Is it real? Is it precious? Does it live in the digital world or the physical world?"

If this argument feels weak in the face of forgeries, unauthorized prints, general borrowing of your images for other people's online content or just copying, consider that if a watermark can be added to your image, it can also be removed, in which case you've gone to the trouble of laying something unsightly on top of an image that should have been executed with extreme care — just to try to prevent the unpreventable. You need only to google "watermark remover" to know what I'm talking about. Instead, try to focus on what you can control, including the quality and authenticity of your artwork — both versions — the real one and the image of it you post online.

*Sincerely,  
Sara*

PS: "A lotta cats copy the Mona Lisa, but people still line up to see the original." (*Louis Armstrong*)

**Esoterica:** The antidote and the attraction to copying is branding — it's why the biggest names sign their names big, plus take other creative measures to show they're the real deal. And while being a Big Time Charlie may not be your style, it's a worthy pursuit to pay attention to refining the originality of your ideas and presenting your work in a way that signifies the uniqueness of your process, environment and personality. I may be delusional in saying this, but I'm beginning to feel like the days of presenting only cropped, evenly-lit images of paintings could be numbered. Auction houses, museums, artists and galleries now regularly employ in situ shots, framing, shadows and light raking, interesting installation, walls and floors, furniture and even dogs disclosing scale and light conditions — all enriching an otherwise impersonal experience of looking at art online. It may even make it harder to make copies.

Article adapted from THE PAINTER'S KEYS at <https://painterskeys.com/on-watermarking/>

## good to know!



I have had to transport 12 paintings (canvas with frame) some distance and did not want to incur the expense of bubble wrap. I spent about \$30 for about 100 square feet of under carpet underlay which easily covered all my paintings with some product to spare. There are many choices at home improvement stores such as Lowes and Home Depot.

*Marge Somkuti*



# FUN WITH MIXED MEDIA

## LEADING EDGE ART WORKSHOPS



We have a few spaces left in the "Fun with Mixed Media" workshop with Jani Galarneau coming up February 5 to 7.

It's been very gratifying to receive messages from some of her former students telling me what a wonderful, fun and awesome workshop it is.

We will meet each day at 9:00 am, Mountain Time, via Zoom and the workshops will run until noon or 1:00 pm, depending on how busy we get.

Check out [Jani's page](#) to view some of her exciting work and then register and pay by PayPal (*We also accept payment by e-transfer and cheque*).

To see full details of this and other workshops please visit the Leading Edge website at [www.greatartworkshops.com](http://www.greatartworkshops.com).

### SOMETHING TO KNOW ABOUT ZOOM

One member couldn't use ZOOM on her new iPad, receiving an error message about a bad address. Turned out she had to delete the ZOOM that had been brought over from her old iPad and reload it from the Apple Store.

**ART SHOW**  
MISERICORDIA HOSPITAL  
October 3 to April 2, 2021  
16940 87 Avenue, Edmonton

Alberta Foundation for the Arts

CARFAC ALBERTA

## Jake's Framing

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# SATURDAY ZOOM ENGAGEMENT

Online All Access | Spreadsheets for Artists—February 6  
CARFAC Alberta Zoom Engagement  
presented by Hilary Knutson

Saturday, February 6 from 1 to 2:30pm

This online professional development session will provide an overview of spreadsheet software—Microsoft Excel, Apple Numbers, Google Sheets—focusing on Excel applications for artists.

We will cover the basic functions and commands, how to create a custom spreadsheet, basic formulas, as well as multilevel sorting and filters. Basic templates will also be provided, and you will also learn how to optimize formatting for printing or exporting as a pdf (portable document format).

**WHO IS THIS FOR?** Suitable for beginners, those seeking a refresher, or insight to how spreadsheets can help your art practice. No experience necessary!

**WHAT WILL I LEARN?** How to create a custom spreadsheet and populate it with personal data related to your creative practice. Plus free templates!

**POTENTIAL APPLICATIONS** art inventory, exhibition rosters, income tracking, budgets.

## PRESENTER BIOGRAPHY

Hilary Knutson is a prairie artist and community builder whose multidisciplinary practice includes site-specific, sculptural, and clerical works of a conceptual nature. She has held positions of note at Stride Gallery, Dunlop Art Gallery, MacKenzie Art Gallery, and most recently, Christine Klassen Gallery. Hilary has had the privilege of working with hundreds of artists over the past fifteen years as a curator, arts administrator, and sessional instructor. She holds an MFA from the University of Victoria and BFA from the Alberta University of the Arts.

**This is a free session.**

**RSVP your space now on Eventbrite by Friday, February 5 at 11am**



CARFAC  
ALBERTA



Upcoming | Grant Writing Professional Development Session Friday February 5 from 1–3pm

*Elephant Artist Relief and CARFAC Alberta* are teaming up to provide a professional development session on how to write a grant. This session will feature tips from the Alberta Foundation for the Arts and Calgary Arts Development.

**This is a free workshop.**  
**Register for this session online.**

(If you're not familiar with Zoom, [this link](#) gives a good overview. You can access the meeting through your browser just by clicking on the given link, or if you prefer, the free app is safe to download and use.)

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# Edmonton Art Club Celebrating 100 Years

1921 - 2021

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

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



Artwork: J. Gordon Sinclair  
"Tawatinaw Creek Country"

[www.edmontonartclub.com](http://www.edmontonartclub.com)



## THE MURAL IS ALMOST READY!

All tiles have been received and a slide show is being developed. After the mural has been completed, it will be framed at the Gilded Rabbit.



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# THANK YOU!

Thanks to Colours, DeltaArt and Drafting Supplies, The Paint Spot, and Strathcona Art Society for their on-going 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  
10104 - 149 St. NW, Edmonton  
7359 - 104 St. NW, Edmonton



10441 123 Street NW, Edmonton



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](http://affta.ab.ca/home).



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

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