July 2025

EAC

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

inside...

critiques 2 - 6
looking back 8
ai and the visual artist 10
a summer pause 11
our sponsors 15

MEMBERS ONLY
meeting minutes 16 - 19
phone list 21 - 22

cover photo by Rob Guetre

CRITIQUES

Meet Randy Hayashi, *our critic for the June meeting.*

I WAS BORN IN 1968 in Edmonton, Alberta and continue to make Edmonton my home with regular trips to the mountains and west coast for inspiration.

I graduated from the Fine Arts program at Grant MacEwan College and continued at the University of Alberta with a Bachelor of Fine Arts Degree in 1990 and a Bachelor of Education Degree in 2000.

Having worked as a graphic designer for over 20 years, I was eager to put the brush to the canvas again and began a full time career as an artist in 2010. My work is represented in galleries across Canada and I am grateful for the opportunity to work from home as well as artist-in-residence opportunities through these galleries.

Because of my love of the mountains, hiking, canoeing and biking, I tend to create images that are reminders of personal experiences. I enjoy the satisfaction that comes when my art resonates with the viewer's experience as well.

EXCERPTED FROM *hayashi.ca/about*

TAMARA DUPAS

The mountains and trees are great. The white horizontal line could be more of a subtle mist to avoid the arching of the white. The horizon line could be dropped a bit to take it off the centre of the page.

PUNITA CHOHAN

The story seems to be about a journey. Good use of blues and the trees are well painted. Consider omitting the tree on the left.

MARJ MILLER

The warm to cool gradient works well and creates depth. Good variation of shape sizes. A mat frame would help.

MARY FITZGERALD

Good mark making and variety of colour. The circles come through nicely. This could be displayed in landscape view. The blue band at the bottom could have some colours moving in.

GAIL FAREWELL

I like the watercolour technique, loose and organic. A good variety of soft and hard edges. The white of the snow commands a lot of attention. Consider adding more water in the snow in the front to lessen the attention it gets. The horizon line in the middle could be lowered.

CHERYL JOHNSON

Very nice mark making with the foliage treated well. More texture in the water is required as the water carries more weight in this scene. Nice depth and composition.

HESHAM ELFAR

Feeling of a mystery story book cover. Inviting the viewer in. The perspective is strong. May want to increase the foliage, on the right side of the red roof, by making it a bit bigger.

ROB GUETRE

Great job in rendering skin tones, it reads well. Try darkening the value of the headband on the sides to enhance its roundness.

BETTY DEAN

This is a well mastered form with a nice glow in background. A few more highlights on the left flower are needed. For luminosity try some light shining through the leaves.

ATHENA FENSTERMACHER

This evokes a sweet feeling. The variety of shapes are nice. The high gloss print is a good presentation choice. The cherries do well as they are a bit darker. A few darker spots would give this piece more “pop”.

DONNA CHAMBERLAND

This is a great drawing as the painting reads well. Nice depth and composition. Try anchoring the chair and left leg by creating stronger weight value in the shadows.

CARMELLA HAWKOWSKY

A very nice piece with a peaceful feeling. The sharpness in the hair and book adds interest. The softness and green edging are nice. The abstract background adds interest to the story.

M SALAYI

A nice piece that reads well. Good colour sense and the warm colours are good.

ADA WONG

The mark making and looseness is very nice. This has a nice feel, and the addition of the orange works well. The rocks in the background could be lighter commanding less attention.

MYRNA WILKINSON

This has a story book feeling of folklore. Nice uniformity in the treatment and delicacy of the flowers. A nice composition, particularly in leaving the gate open inviting the viewer down the path. The background trees need a bit darker value for depth.

JANI GALARNEAU

This works very well with the peacock popping out. Great work and display of colours.

KEVIN BIGELOW

This reminds me of Andy Warhol. To make the can more cylindrical, treat the value of the blue differently on the sides. Adding a drop shadow will pop out the can.

SERAYA SMIT

I really like the use of colour and the abstractness. Exaggerated arches in the bridge will create more interest. Good rendering of the centre pillars.

HELENA BALL

Good command of watercolour with a nice mix of architectural lines and organic flora. May consider increasing the values in the background.

KEITH NUNAS

Really good mark making from front to back. The background lakes might be too saturated and should to be toned down.

PENNY LAMNEK

The line weight is well done, varying in sizes. A beautiful piece!

RICHARD ST. AMANT

This is a nice and loose painting. Good colour choices. Evokes a feeling of freedom.

JOHANNE SEPTOU

The forms have good flow and the greens are lovely. The orange could be carried through to some other flowers.

JAMES TORDIFF

Great shapes going on here with the variety of sizing. Nice job creating the organic makeup. The fat lines in the front receding to thinner lines in the back makes for good perspective.

FRANCES HESSELS

Very nice watercolour! Each person is unique in their expressions and are well rendered. The sign commands too much attention.

DEBRA MCGINNIS

The rocks are well done with the dimensional shapes and values. Good job on the greens receding into the distance. The clouds could be softened and extended horizontally.

REBECCA VIEZEL

Emotional! The light in background gives the feeling of hope. The tilt of the flower perspective is well done. The signature draws too much attention.

ERICA DIRK

The light is amazing with the luminosity. Compositionally the two fish work well. Great use of the colour palette. The signature could be left out or put on the back.

YVONNE BILAN-WALLACE

The puppy is in a good place. Bridge in the two sides together by anchoring the dog with a flower under his paw. The stars could be bolder.

JENNY RODRIGUE

The rock is well rendered. Consider adding another rock. More floral detail in the foreground is required.

MEHAR KAUR

Nice mark making in the flowers, sky and trees. Make one tree a bit taller for added depth. The tops of the flowers could have some sky holes added to get them to “pop”. Bigger flowers could be added into the foreground.

for the love of art supplies!

THE PAINT SPOT *Call for ARTISTS*

The Paint Spot will celebrate 40 years of providing beautiful materials to inspire creativity. This is an excellent opportunity to pay homage to what makes **The Paint Spot** special: ***ART SUPPLIES*** and, of course – ***YOU*** – our community of artists!

Everyone is invited to participate! It's as easy as 1-2-3:

1. Get a 12" × 12" gallery profile canvas or birch panel
2. Create an image related to the theme of art supplies
3. The deadline for delivery is between June 1 and 30, 2025

The exhibition runs July 4 to Aug 26, 2025

#fortheloveofartsupplies

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*

Looking for pre-made frames? Jake recommends VESTATE

VESTATE PICTURE EVERYTHING

16602 - 114 Ave NW
Ph. 780 433 1695

LOOKING BACK

This article, featuring Vivian Thierfelder, appeared in the April 18, 1993 edition of the Edmonton Journal. She became a very fine and accomplished visual artist in Alberta. She joined EAC in 1967.

Artist flowering out of the avant-garde's reach

Vivian Thierfelder's 'Red Canna' watercolor

Look to an artist — any artist, in any discipline, and you're more than likely to find something in the genes. In the cases of the best and the brightest, you'll also probably discover a cathartic moment, a baptism of fire and rejection that focuses the work, hardens the resolve.

She's too nice and too polite to make much of it, but Vivian Thierfelder — without question one of Alberta's finest and most accomplished visual artists — qualifies on both counts.

Her father, a tool-and-die man and skilful draftsman, encouraged her talent from the beginning, and great-grandfather Howard Hall Darnell painted estimable oil seascapes from his home on the coast of Maine.

On the other side of the equation, attending the BFA program at the U of A in the late '60s was a rough time for anyone who deviated from the abstract sensibilities of the day. Who could be taken seriously who chose to realistically paint the drops of water on a freshly-washed pear or catch the way morning sunlight caught a lilac?

Buyers of her work from Dallas to Honolulu, exhibitions from Japan to Toronto, have been answering the question ever since. In the midst of hard times, her watercolors have never fetched higher prices, and find inclusion in the boardrooms of Fortune 500 companies, government art banks and in the living rooms of collectors like Maureen Forrester.

And if the exotic flora that she paints so brilliantly come from far-flung regions, she still does it at home in wild rose country, a bucolic retreat

Alan Kellogg

Arts and Entertainment

about 30 km west of Stony Plain.

Saturday, Thierfelder's first local exhibition in a couple of years opened at the Douglas Udell Gallery, featuring exciting new work that will not only sell, but delight those of us who'll have to wait until Lotto 6/49 comes in.

Her talent came early, winning a slew of coloring contests sponsored by the likes of CJCA, Johnstone Walker and this august publication. She still remembers studying the color of the roof on the piggy's ark for a contest staged by the Valley Zoo. She won, and picked up a trip to Disneyland along the way. One of her works still hangs in the office at her high school alma mater, Queen Elizabeth.

"I had a nice set of color pencils," she laughs, "a big set."

Following university graduaton, a job developed at the Provincial Museum ("foreground preparation, not painting") and the still-developing artist recalls "reassembling 600 or 800 wild rose petals over a solid four months."

"I loved blending in things for that 3-D effect, still love to look at it. I have a real affinity for scientific work, and probably would have ended up as a medical or biological illustrator if this hadn't worked out."

Admitting that things have worked out is coming a bit easier these days for Thierfelder, a notoriously modest soul whose gentle ways and easy manner aren't necessarily standard practice in a tough milieu. Not that it was success that has changed her belief in her work

"I always knew that (the academic knock on realists) was a pile, and I've never deviated from the course I believed right for me. In general, I think there is still a curatorial bias in favor of the avant-garde, and the Canada Council reflects that in its grants. The point is, I'm not saying the formalists should be cut out, but there should be room for everyone. I think the public deserves easily accessible art as well — my tax dollars support these organizations, too."

Nor does she resent a bit of labelling.

"If it helps other people figure things out, it doesn't matter to me."

Not surprisingly, a secondary interest in gardening has helped. There's a greenhouse on the Thierfelder spread, and she avidly collects bulbs for new varieties in her travels. The spring seed catalogues are welcome mail each year.

Lately, other objects are being picked up along the way, for many other objects — vases, art postcards, fabric, fruit, glass — have become integrated with the trademarked flora.

"It's not that I got bored exactly with flowers, but I felt I had pretty well gotten it down and needed to work on the backgrounds, to pull back from the front a bit. I love the way light shines through things, the way light is refracted on surfaces, the folds in fabric."

As to the fleurs, she says striped parrot tulips are hard to nail down, and that no one flower seems more popular than the next. Even so, there are limits.

"I usually try to stay away from roses and pansies, the same as some artists avoid painting mountains. It's the same reason I was never interested in landscapes."

These days, she's cutting back from two major exhibitions to one ("too much hard work"), and illustrating Judy Schultz's next book, and looks forward to her work being included in an Australian-published, worldwide-distributed book of 48 painters. Like the rest of us, Thierfelder has her emotional ups and downs, and recognizes a certain loneliness in her calling. Unlike most, she has her own answer.

"Art has saved me so many times, it always rewards you. It's a constant, and you don't get a lot of that — a true friend."

CARFAC Edmonton

Connect and Create at Emily Murphy Park

Networking with Plein Air Artists

Friday, July 18, 1- 3:30 pm at Emily Murphy Park

with Sharon Moore-Foster

Bring your sketchbook / canvas, create with the materials you choose!

Bring your essential outdoor gear: sunscreen, insect repellant, hat, umbrella, something to sit on- whatever you think you might need for a few hours of painting in the park.

To RSVP or for further information, contact

sharon@carfacalberta.com

Edmonton Art Club

On the Edge

Annual Juried Show

October 4 to Octoer 29, 2025

presented at Night of Artists
8330 82 Ave NW, Edmonton, AB T6C 0Y6

www.edmontonartclub.com www.nightofartists.com

We are all artists, painting our lives upon the canvas of reality. Mix the colours your own way and apply emotion liberally. Don't be afraid to let your brushstrokes show, and above all else, make sure your art has soul.

-Cristen Rodgers

AI and the VISUAL ARTIST

where do we go from here?

ON JUNE 7, 2025, CARFAC ALBERTA HOSTED an opportunity to participate in a slide presentation on Artificial Intelligence and Visual Artists. Our presenter, Katrina Ingram, Edmontonian and Founder of Ethically Aligned AI and Professor at the University of Alberta, recognizes the many factors that involve AI technology.

Before we delve into the AI factor, let's take a step back into history. Some of you will remember the huge uproar about what would happen on the New Year of 2000. Surely disaster was on the way, and all technology was supposed to collapse; however, it did not. As an educator, I recall the intense debates when all teachers were required to use computers to input students' data. Some refused, but soon after had to comply. How long have you had your bank card? Have you seen the lineups at Costco for electronic payments?

How many of you have tried ChatGPT? ChatGPT is only one product. AI, however, is a vast field of science that utilizes a range of technologies. AI technologies, since the 1950's are already woven into the technological infrastructure. We are now encountering AI differently. The story of automation has shifted through the century. Creative, generative and knowledge work are now part of the automation, which may cause some angst.

Katrina shared that data is collected from numerous sources (including your artworks)and is used to create algorithms that create step-by-step information. As I type, my computer is alerting me to my spelling errors. It utilizes data that we often perceive as truth; however, there can be flaws in the data due to bias and fairness issues. As a user, you do not have information about what data was put into the program, and you do not know what training data was used; you have to understand that there are mixed possibilities about the truth of the data.

This brings us to the idea of how our art is used in technology. If we are painting apples and you post on the computer, then your apple can become part of the data. Technology scavenges for information, and as I understand, it does not adhere to copyright laws. I know artists whose art has been used by others without permission. We have to ask, who or what controls AI and its generative data? CARFAC Canada has been working on this issue for years. Check this out.

Some tips that I learned from the presentation and personal research through *https://www.carfac.ca/tools/know-your-copyrights/* are:

- In Canada your artwork is automatically protected by copyright the moment it is created in a fixed form, meaning you don't need to register it to have copyright.
- Use a copyright notice that typically includes the copyright symbol, your name, and the year of first publication.
- Add a watermark to your work.
- Sign and date your work
- Use low resolution when taking photos of your art.
- Use JPEG formatting.
- Do not share the entire image,
- Add a border to your online images.
- Do not share high-resolution images online.
- Put yourself into the photos- such as holding the artwork, or posting your work on a chair.
- Send a 'cease and desist' notice to the offender.

Artfully yours,

Mary Frances FitzgeraldM F Fitzgerald

A Summer Pause, A Creative Pulse

An overview and perspective

Authored by Seraya Smit

Finding art in stillness and sunlight, letting inspiration bloom between seasons

When summer drapes its golden shawl across the city, the artist's heart turns inward – not to slumber, but to dream. In this quiet season, the brush listens more than it speaks, and inspiration slips in through sunlit silence.

A Season of Stillness and Spark

Summer, in its essence, is a paradox. It's both a time of pause and a time of awakening. When we step back from routine – from weekly gatherings, critiques, and studio chatter – something remarkable happens. Space opens up. And in that space, inspiration has a way of creeping in like the morning light through a sheer curtain: gentle, unexpected, but powerful.

Whether you're traveling to new landscapes, revisiting favorite spots around the city, or simply staying close to home, summer brings with it a unique palette. The golden prairie sunsets, the bold flowers of July, the quiet shimmer of the river valley at dusk – Edmonton itself becomes a living gallery, always shifting, always inviting us to see.

Creating Without the Pressure

Sometimes the best art happens when we don't set out to "make art." Instead of deadlines or perfect compositions, summer invites us to reconnect with the why behind our practice. That quick sketch on a napkin. That mix of colors inspired by a garden walk. That photograph you snapped just because the light made you stop in your tracks. These are the seeds of something more.

So if you're not painting every day – that's okay. This is a season for filling your cup: with beauty, new experiences, and rest. Creativity isn't a machine; it's a rhythm. And like any rhythm, it needs rests and pauses to breathe.

Inspiration Is Everywhere

Art doesn't always begin with a brush or pen. Sometimes, it starts with how we notice the world:

- The way steam curls off a mug.
- The texture of tree bark after a thunderstorm.
- The shadow of your own hand reaching across a sunlit canvas.

By giving ourselves the gift of being present, creativity finds its way quietly into our days" – delighting us when we least expect it.

Take a moment to visit the local art exhibits still running through the summer. Wander the Whyte Avenue Art Walk. Talk to other creators. Observe, admire, absorb.

September Will Be Here Before We Know It

And when we reunite? Oh, what stories we'll have to tell.

The fall return of the Edmonton Art Club always brings with it a jolt of electricity – new faces, renewed energy, and a bursting sense of possibility. We'll gather around canvases once more, share what we've created, and lift one another up in that magical way only artists can.

If you're returning in September, consider bringing a piece that represents your "summer lens" – something small or simple that captured what inspired you during the hiatus. It doesn't need to be finished, or even polished. The beauty lies in sharing the journey.

To Our Community

To all our fellow artists, hobbyists, and art enthusiasts across Edmonton – whether you're a longtime member or someone who just wandered into one of our exhibits and found yourself moved – this message is for you too.

Your creativity is valid. Your art adds value to the world. And your story is worth telling through every brushstroke, sketch, sculpture, or photograph you create.

The arts are not just a mirror – they're a bridge. They connect us across backgrounds, generations, and experiences. And we are all better for that connection.

A Final Note Before the Pause

Take this summer to live colorfully. Let your senses guide you – the sounds of buskers downtown, the vivid turquoise of a rain-washed sky, the scent of lilacs and oil paint. These are all tools in your creative kit, whether you realize it or not.

We don't stop being artists just because we stop attending meetings. If anything, this is the season that reminds us art is everywhere – not just on canvas, but in how we move through the world.

So, rest if you need. Travel if you can. Reflect, recharge, and reconnect – with nature, with yourself, and with that irrepressible spark inside you that longs to create.

We'll see you in September. Until then, keep painting your world.

"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."
Seraya Smit

SUMMER READING

Mary Frances Fitzgerald

As an avid reader, I was delighted to discover Libby, available through Alberta Libraries. With your free library card, you can read your books and magazines online.

Some of the magazines are:

- National Geographic
- Artists and Illustrators
- Native American Magazine
- International Artist
- Arte MagazineArtMagazine
- Southwest Art
- CosmopolitanArtists: Back to Basics
- Crate Magazine

Some books you might enjoy are:

- Chateau de Versailles
- The Artists Way
- The Creative Act
- Find Your Artistic Voice

See What You Are Missing!

Seniors Programs at the Art Gallery of Alberta

Cinema for Seniors

2nd Friday of the month from 2-4:30pm
$5 for Seniors

Join us for a film screening inspired by art and our current exhibitions. Following the film, guests are invited to a 30-minute discussion, including tea and treats. Please visit our website to learn which film we are viewing each month, and to register in advance.

Seniors' Tours

Last Friday of the month from 2-3pm
Free with admission

Every month we visit a new exhibition at the AGA for a tou
or program led by our incredible Curators and Educators.
Please visit our website to learn which exhibition we are visiting each month and to register in advance.

Alberta Foundation for the Arts

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 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

Plein air and Urban Sketching

Cyanotype

THE PAINT SPOT

10032 81 AVE
780 436 0240
EDMONTON AB

ART CLASSES | GALLERY | ART SUPPLIES

PAINTSPOT.CA

CANADIAN OWNED ART SUPPLY BRANDS

Acrylic Paint:
Demco En Couleurs (Candiac, QC)
Kroma (Vancouver, BC)
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)
Natural Earth Paint (Winnipeg, MB)
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'Chigeenng 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 brans mentioned also manufacture paint accessories!

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!

Delta Art & Drafting Supplies
11116 - 120 Street NW, Edmonton

Jake's Framing — Enriching People's Lives Through Art
10441 123 Street NW, Edmonton

THE PAINT SPOT — fine art materials
10032 - 81 Ave NW, Edmonton

CARFAC ALBERTA

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

It is funded provincially and municipally and provides 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.

Member Benefits:

- Professional advice about best practices and rights of artists
- Advocacy on issues affecting the arts sector
- Information about intellectual property (copyright)
- Professional developement opportunities
- And much more!

While we cannot speak all languages, it is our job to help all Alberta visual artists become more professional in their practice.

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*

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*.

Meeting Minutes, June 12, 2025

recorded by Marcella Hawkowski

Number of members in attendance: 36

Number of guests: 3

Number of artworks submitted for critique: 31

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

Introduction of guests / new members:

Guests – Alicia Robinson, Mai Kei Kan, Heather Hayashi

May minutes approval moved by Johanne Septou and seconded by James Tordiff.

PRESIDENT'S REPORT (Jani Galarneau)

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.

We are excited to share our latest updates with you. Before we begin the meeting please note there's a wealth of information to cover tonight. You can find all the past meeting minutes on our website.

Additionally, the minutes from our meetings are published monthly in the members-only section of our newsletter, which is also available on our website. Some of the information shared tonight is also highlighted on our display.

Next Meeting

Our next meeting is September 11, in this room #440.

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.

We thank our critic organizer Judy White.

Our Critic Tonight

Our critic tonight is Randy Hayashi.

Missed Updates?

Where can I find updates I missed? On our website in the *Members Only* area, the monthly newsletter and the minutes of our meetings can be accessed.

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.

TREASURER'S REPORT (Penny Lamnek)

April 23, 2025 to May 23, 2025

Balance Forward	$7,357.54
Deposits	$2,945.67
Withdrawals	$4,380.27
Closing Balance	$5,922.94

Jani Galarneau moved acceptance of the report, seconded by Donna Chamberland.

Penny discussed funds, interest from the two scholarships and the good position the EAC is in financially.

Night of Artists Donation

In alignment with the Edmonton Art Club's mandate to foster community outreach and cultural excellence, we proposed a $2,500 donation to the Night of Artists' Build A Wall fundraising campaign.

This contribution serves as a tangible demonstration of our commitment to supporting the arts, reinforcing the vital role that public art plays in shaping a cultured and progressive society.

To ensure full membership engagement in this decision, we conducted an email campaign, allowing members to vote on the proposal. Of the 47 emails sent, 31 members opened the email, and 25 members cast their votes, achieving the necessary quorum for approval.

With this donation, we have secured naming rights for one of Night of Artists' two main gallery spaces for one year and will receive recognition in their 2026 magazine sponsorship page, along with exclusive membership and event privileges that further elevate our club's profile. As the oldest continuously operating art organization in Alberta, this initiative honors our rich legacy while enhancing visibility and recognition within the broader arts community.

The funds were allocated from our endowment revenue, ensuring prudent financial management as we shift focus toward impactful community engagement and outreach. Given a decline in scholarship applications, this investment provides a meaningful way to support Edmonton's vibrant arts scene.

While this motion addresses our current commitment,

further discussions may be necessary to assess continued donation support, ensuring our ongoing alignment with Night of Artists' evolving strategies.

Now that the donation has been received, Night of Artists is moving forward with their initiative, strengthening artistic opportunities and accessibility within Edmonton.

Seraya will briefly explain some technical details.

Despite sending the campaign to all 47 members, tracking data revealed that only 31 members opened the email. The system recorded details such as who opened it, the date and time of access, and whether they engaged with the voting mechanism. This provides valuable insight into member engagement and participation. Additionally, the system tracks whether recipients clicked on the voting button, helping us understand overall response rates.

To better gauge member feedback, we'd love to hear from you! Did anyone encounter issues with the voting process? Were there any uncertainties that prevented you from casting a vote?

Back to you, Jani.

Membership discussion ensued. Many members didn't vote because of the uncertainty as well as discussion about sending a pre-mail to the membership giving them a heads that's there will be a voting mechanism forthcoming.

On the Horizon

As we look ahead to the final stretch of the year, we're thrilled to present opportunities that celebrate creativity, connection, and craftsmanship.

Whether you're exhibiting, learning, or simply immersing yourself in the experience, our events are designed to engage, inspire, and bring our creative community closer together.

On the Horizon Annual Juried Show

The next major event on our calendar is the Fall Annual Juried Exhibition, running from October 4 to 29, titled "On the Edge" at the NOA Gallery in Bonnie Doon.

This prestigious showcase has been the cornerstone of the Edmonton Art Club for over 100 years, serving as the most significant and celebrated exhibition we present each year. It is a true testament to our legacy of supporting and highlighting exceptional artistic talent.

To qualify, members must meet the requirement of attending five meetings and five critiques, though new members automatically qualify. Each participant is expected to submit three mandatory entries, with at least one guaranteed to be exhibited, as determined by the jury. Please note that size limitations are set at no larger than 30x40.

We've been promoting this event since our February meeting and to date we have 22 members registered via the Sign-up sheets, located at the display tables to your right, are for gauging interest only and do not serve as official registration. All official registration must be completed online via our website in the Members Only section under Exhibit Registration.

This longstanding tradition is an essential opportunity for members to showcase their work at the highest level. If there is one event to prioritize, this is it—a chance to challenge artistic boundaries, connect with fellow creators, and share your vision with the public. We encourage all members to take part and continue this remarkable tradition!

Members asked if they could drop off artwork early. Seraya indicated early artwork can be dropped off at her house. Details to follow closer to the October date.

On the Horizon Workshop

Join us for the Painted Glass Workshop moderated by Debbie Olafson, taking place on October 24, 25, and 26.

This hands-on workshop will guide participants through the process of creating a 16x20 painted glass artwork. The cost is $180 for members and $190 for non-members.

The session begins on Friday evening with setup, where participants will place the true-color print onto a flat surface, position the glass on top, and apply Pebeo under the instructor's guidance.

The process continues on Saturday, during which participants will further refine their artwork. Attendees should bring their own drinks, coffee, and lunch. Finally, on Sunday, we will reconvene for the final pickup of completed artwork. This workshop offers a wonderful opportunity to explore the art of painted glass in a structured yet creative environment.

By a show of hands, would anyone be interested in registering for this workshop? (PAUSE here for show of hands).

Ten members raised their hands in support of the workshop.

Sign up sheets are located on the display tables to your right. Please note that these sign up sheets are for gauging purposes only and official registration is via the website portal. Please note that the painted glass workshop has not yet been added to the website.

Changes to Our Exhibit Fee Structure

As previously reported during the May 2025 meeting, the rising costs of goods and services necessitate adjustments to our exhibit fees to align with current market conditions.

Additionally, NOA (Night of Artist Gallery) has introduced a new flat-rate fee of $315 per exhibit, which further impacts our financial planning.

To ensure long-term sustainability and fiscal responsibility we have developed a revised pricing structure that reflects these economic changes. Currently members pay a $25 registration fee when participating in our art exhibits.

We propose to increase the fee to $30. This recommendation will undergo a comprehensive review by the Executive Committee before final approval.

Once finalized, the updated exhibit fees will be published on our website during the summer hiatus to maintain transparency and accessibility for all participants.

Please note that our long-standing no-refund policy remains in effect, and all fees are non-refundable.

Our Past President and Webmaster, Seraya Smit will now present her report.

Volunteer and Make a Difference

As Past President, it is part of my mandate to ensure our executive team and committees remain fully staffed with dedicated individuals who help our organization thrive.

Our success depends on the passion and commitment of our members, and volunteering is a great way to make a meaningful impact. Whether you're looking to develop new skills, strengthen connections within our community, or simply give back, your contribution is invaluable.

If you'd like to get involved, please come see me or send me an email—I'd love to help you find the right fit!

Volunteer Opportunity: Recording Secretary

Michaela Yanish, our dedicated Recording Secretary, will soon be going on maternity leave and taking a hiatus for an undetermined amount of time. Michaela has been an invaluable part of our team, demonstrating exceptional organizational skills and a commitment to keeping our records precise and well-documented.

While she will be stepping away, she is kindly offering to train a successor in September, helping to ensure a seamless transition.

Key Responsibilities

Accurately record meeting minutes

Ensure discussions and decisions are well-documented.

Pre-Meeting Preparation

Speaker Notes and PowerPoint presentations are provided in advance.

Notes are formatted in Microsoft Word for easy reference.

Minimal off-script adjustments needed during the meeting.

Attendance & Guest Tracking

Record monthly attendance of members.

Document guest visits and track the number of times each guest has attended.

Reporting & Approval Process

Submit meeting minutes to the Executive Committee for review.

Make necessary revisions based on feedback.

Finalization & Distribution

Send approved minutes to the webmaster for website publication.

Forward a copy to the newsletter director and editor for inclusion in the members-only version.

Other

Occasionally manage and advance the PowerPoint slides during meetings.

Debra Long volunteered to take on the role of Recording Secretray.

Volunteer Engagement Initiative

To honor 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 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.

Yvonne Bilan Wallace, last month's recipient, will be conducting the draw.

Winner is Jani Galarneau

Website Insight

The website of our art group is an important communication tool that enables us to stay connected with our members and the community. It showcases our artistic works, events, and achievements, as well as provides information and resources for anyone interested in art.

In today's analysis, we will examine the key performance indicators and audience engagement metrics for our website over the month of May 2025. In May, the Edmonton Art Club's website saw an exciting boost in engagement, welcoming 439 visitors from 8 different countries and 92 cities around the world.

This growing global interest not only highlights the reach of our creative community but also reflects the curiosity and

enthusiasm surrounding the work of our members.

It's inspiring to see how far our art can travel and how many people are connecting with what we do—both near and far!

This ends my reporting session for June 2025.

NEWSLETTER REPORT (Rob Guetre)

Deadline is two weeks from today, June 26.

- 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 Guetre with your submissions.

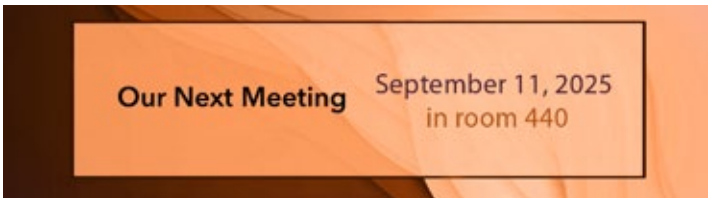
OTHER BUSINESS

Carmela Hayowsky was recording secretary.

Adjourning of meeting at 7:48pm moved by Keith Nunas and seconded by Betty Dean.

Critic: Randy Hayashi

Gofers: Athena Fenstermacher and James Tordiff



ON THE HORIZON

Exhibits And Workshops October 2025

The next major event on our calendar is the Fall Annual Juried Exhibition, running from October 4 to 29, titled "On the Edge" at the NOA Gallery in Bonnie Doon. This prestigious showcase has been the cornerstone of the Edmonton Art Club for over 100 years, serving as the most significant and celebrated exhibition we present each year. It is a true testament to our legacy of supporting and highlighting exceptional artistic talent.

To qualify, members must meet the requirement of attending five meetings and five critiques, though new members automatically qualify. Each participant is expected to submit three mandatory entries, with at least one guaranteed to be exhibited, as determined by the jury. Please note that size limitations are set at no larger than 30x40.

Sign-up sheets, located at the display tables to your right, are for gauging interest only and do not serve as official registration. All official registration must be completed online via our website in the Members Only section under Exhibit Registration.

View Your Stats

May 1 to May 31, 2025

- 8 countries
- 92 cities
- 439 visitors

AUTHORED BY SERAYA SMIT

Where Can I Find Updates I Missed?

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

AUTHORED BY SERAYA SMIT

Edmonton Art Club Executive and Other Committees 2024

Position	Name	Contact Information	
EXECUTIVE COMMITTEE MEMBERS			
President	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
Vice President	----	----	----
Past President	Jani Galarneau	jgalarneau@live.ca	780 994-9210
Treasurer	Penny Lamnek	hans.lamnek@outlook.com	780 689-2410
Treasurer in training		***VACANT***	
Correspondence and Secretary	Diana Panizzon	panizzon@telus.net	780 453-2022
Recording Secretary	Michaela Yanish	michaela@raffertys.ca	780 990-2572
Recording Secretary back-up	Diana Panizzon	panizzon@telus.net	780 453-2022
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
back ups	Yvonne Bilan-Wallace	wallaces_4@shaw.ca	780 964-7346
back ups	Rob Guetre	rsguetre@gmail.com	780 991-8756
Exhibits/Shows Committee *chair*	Seraya Smit	serayasmit@hotmail.com	780 953-8919
co-chair	Jani Galarneau	jgalarneau@live.ca	780 994-9210
organiser	Betty Dean	marydean@telus.net	780 466-9152
organiser	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
official greeter	Yvonne Bilan-Wallace	wallaces_4@shaw.ca	780 964-7346
Newsletter Editor / Producer	Rob Guetre	rsguetre@gmail.com	780 468-4009
Newsletter Contributors	Betty Dean	marydean@telus.net	780 466-9152
	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
	Johanne Septou	rseptou@telus.net	780 437-2504
	Seraya Smit	serayasmit@hotmail.com	780 953-8919
Orange Hub Committee	Seraya Smit	serayasmit@hotmail.com	780 953-8919
Posters	Seraya Smit	serayasmit@hotmail.com	780 953-8919
	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
administrator	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	*chair*	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	*moderator*	Mary Frances Fitzgerald	maryfrances.fitzgerald@gmail.com	780 554-8802
	moderator	Rebecca Veizel	rebeccaviezel@gmail.com	780 499-5020
	moderator	Michaela Yanish	michaela@raffertys.ca	780 990-2572
	moderator	Jan Fraser	janfraserart@gmail.com	780 435-7525
	administrator	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	*chair*	Seraya Smit	serayasmit@hotmail.com	780 953-8919
	co-chair	Jani Galarneau	jgalarneau@live.ca	780 994-9210
	organiser	Donna Chamberland	donnachamberland@shaw.ca	780 250-7414
	organiser	***VACANT***		
	organiser	***VACANT***		

Important Notice Regarding Liability and Insurance

As per EAC Policies:

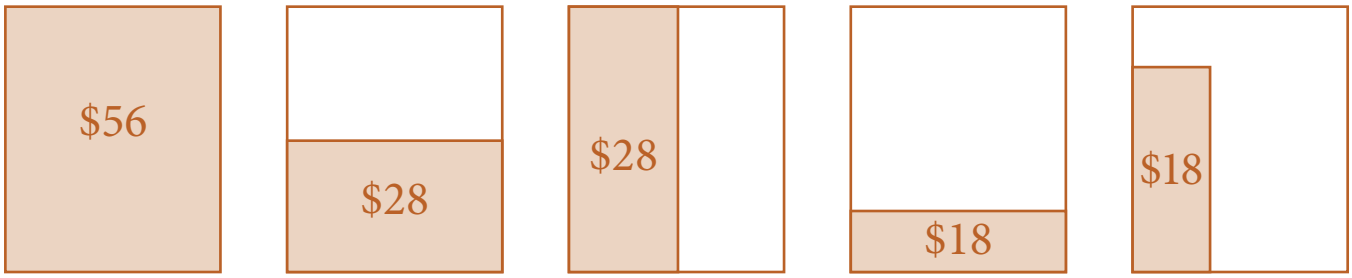
a. As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.

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.

*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