



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

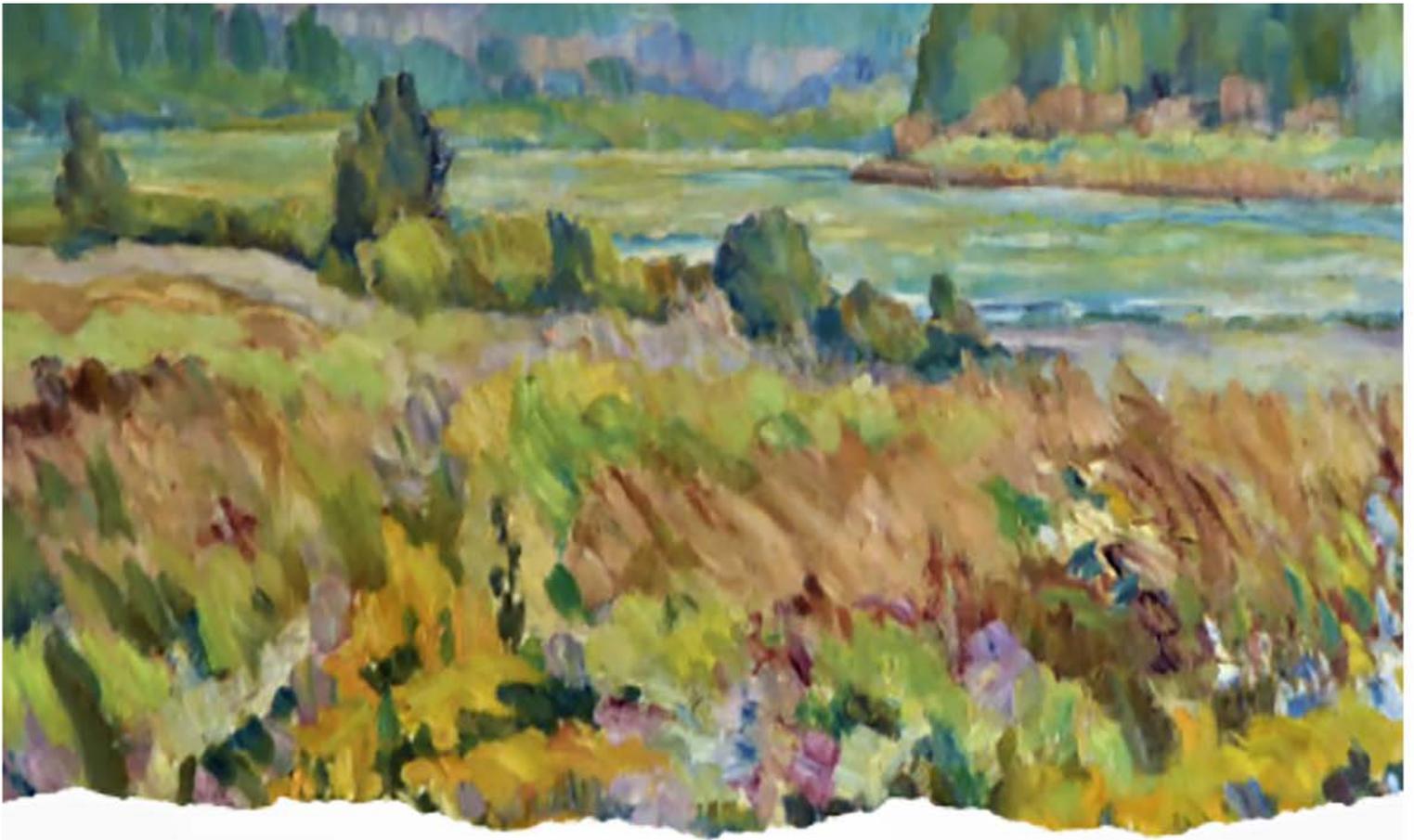
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cover: "Gray Day" photo by Rob Guetre



Alberta
Foundation
for the Arts



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



**About our critic,
Campbell Wallace...**

Painting real people presents the greatest challenge and satisfaction for me as an artist. Narrative portraits allow me to paint what interests me most about a person – their interactions, failures, and triumphs. I first became interested in portraiture while in school, seeing an intriguing photo in a magazine showing someone wearing a mask and top hat. The image was striking and powerful, and I began searching for and painting images with a similar intensity and magic.

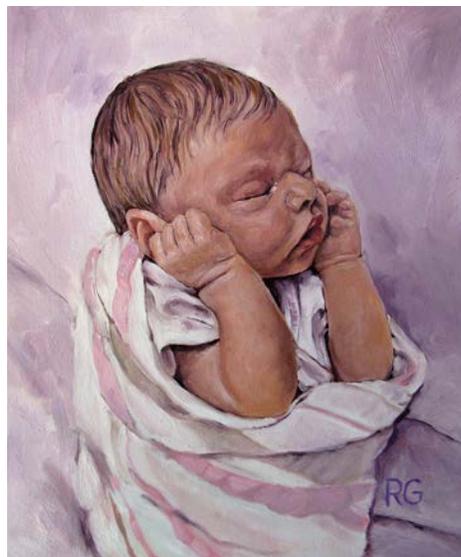
...
I'm painting images that compel me; subjects that resonate with me long after my first strong reaction to seeing them. Recently, the painting process is becoming much more personal; I'm editing and challenging the source material. The documentation of a subject is evolving into the re-inventing of an image. Painting from found photographs has become an excavation through multiple layers of meaning and interpretation which have been projected from my own experiences. My hope is to begin a painting in the same position that each viewer will eventually come to it – as a mystery to be unraveled.

*EXCERPTED FROM
campbellwallace.com*



ANDREW BEDINGFIELD

A really intriguing painting. Looks purely abstract and then you realize that you're being watched by it? Fairly successful.



ROB GUETRE

Really well painted, works well, good modeling on the skin, the blanket in the background. It doesn't all blend together although the paint was handled the same. Use a larger brush maybe in the background or on the fabric.



FRANCES HESSELS

Not too much I can say about this. I just don't see many flaws in it. Masterful composition, nice sense of light.



RHEA JANSEN

Lots of colour variation in the flowers of the blossoms. The leaves could have more green variation, maybe a tiny touch of red to make them pop a little bit. A few edges that could maybe be cleaned up. The texture of center of the blossoms is marvelous, a hard thing to do. Some bright white in the centre of the work might make it jump out a bit more.



DENISE HOAG

Unusual, setup is really interesting. The leaf under could be a little bit more defined, maybe not as defined as the wings. Love the collage and patterned pieces. Check out Peter Blake's work.



ADA WONG

Struck by the different types of green and how yellows and purples set them off. Unclear if the purple haze in background is sky or trees (Wet in wet with the impression of trees).



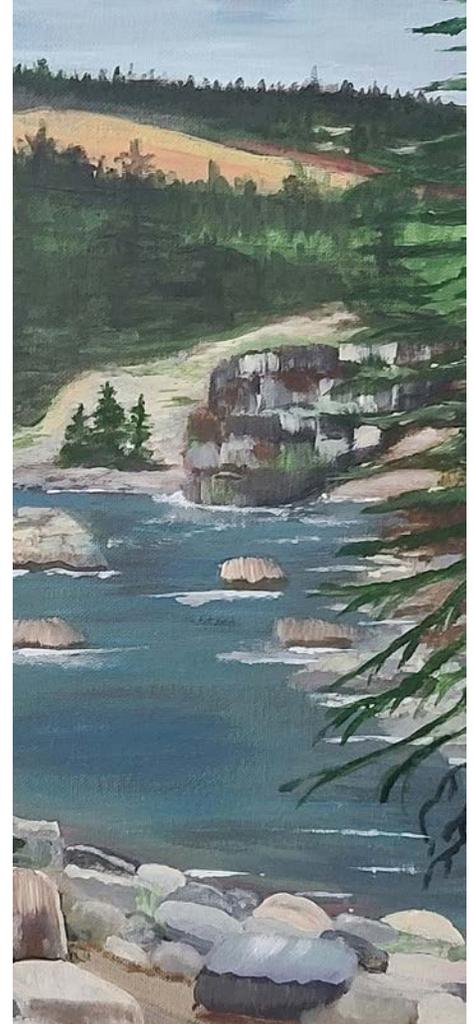
BETTY DEAN

Very cute. Really nice paint handling especially his expression. It could have had a touch more perspective. His back leg area could be just softened, rounded a bit.



JANI GALARNEAU

This is really well done. Excellent color choices, snuggling other colors in and keeping it from becoming monochrome. Nice variation in the flowers. The green, blue, and little bits of gold help make it pop.



JOHANNE SEPTOU

I love the composition. Plein air. A traditional landscape made into almost a portrait kind of setup works so well, a sense of the group of seven or dynamic northern Canadian kind of wilderness. Nice contrast in the tree on the right could be pushed a little more, larger branches. Like being photo bombed by a tree.



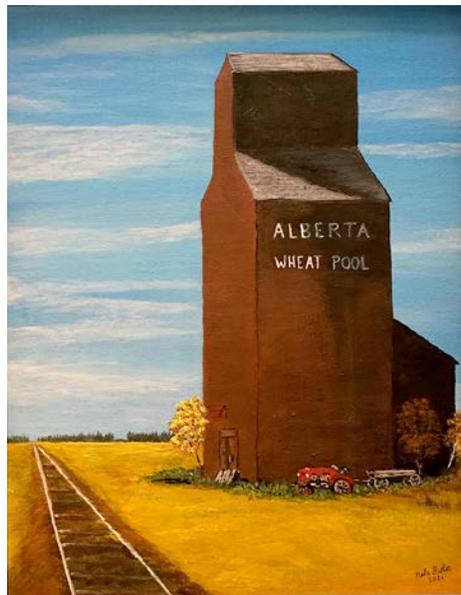
◀ **BARB STACHOW**

This one is working well with color and awesome composition. Birds have character. If you do another, the line that the birds are standing on could go right off the page. Done with colour pencils on watercolour.



◀ **SERAYA SMIT**

Another smashing piece. The format and size (12" x 36") are interesting. Love the blue, the texture, vibrant sunflowers.



NOLA BUKVI

Charming. I love the light in this picture, the sense of summer in Alberta or Saskatchewan. Shadows are excellent, farm equipment great, train tracks are a nice add in. Perspective of the two peaks of the elevators a bit off.

Making the Boring Beautiful



"Roofline in the Catskills", watercolour and coloured pencils by James Gurney

"Anything that excites me for any reason, I will [sketch]; not searching for unusual subject matter, but making the commonplace unusual."

(Paraphrasing photographer Edward Weston)

"Don't play what's there, play what's not there," said the jazz artist Miles Davis. His thought is one of the keys to avoiding the boringly ordinary — "the borinary." Many works of art are what I call "one-two." That is, they engage the mind and sensibilities only so far. Putting a half-filled wine glass into a landscape foreground, for example, turns borinary — for better or for worse — into a bit of a conversation piece. It becomes a "one-two-three."

adapted from gurneyjourney.blogspot.com/ and painterskeys.com/avoiding-the-borinary/



"Freeway 289" 24 x 24 inches, oil on canvas by Wayne Thiebaud



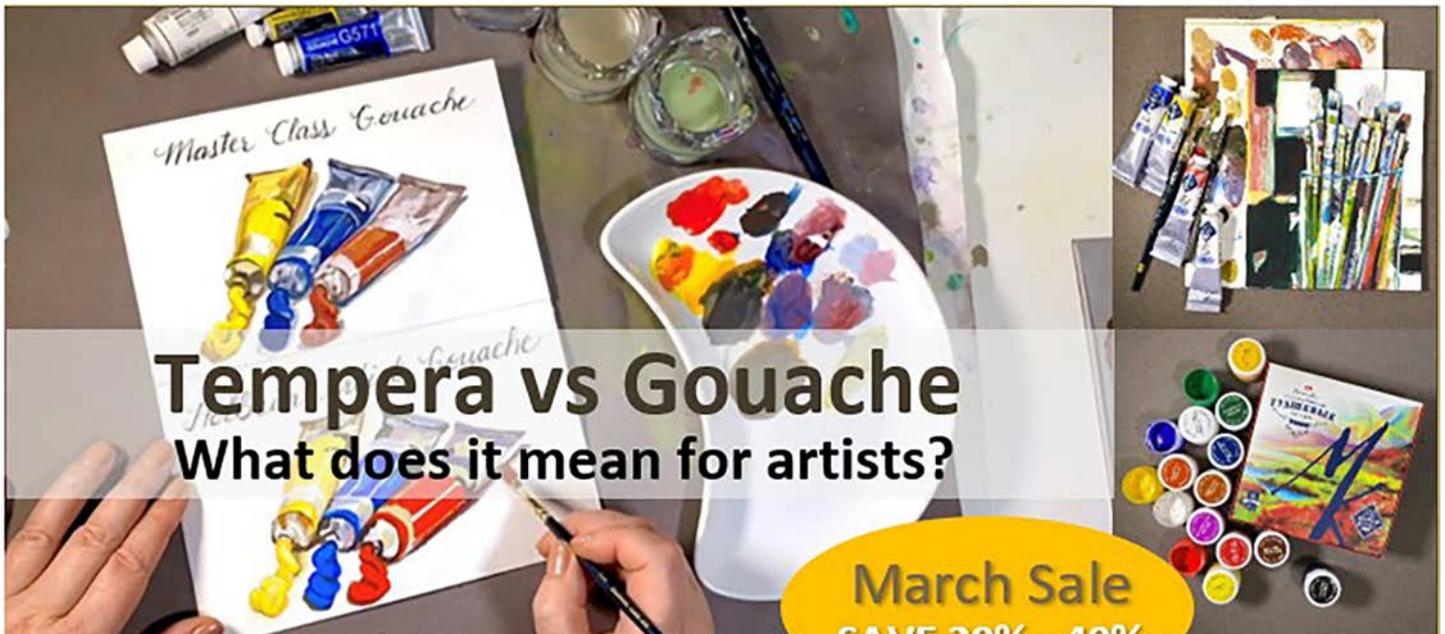


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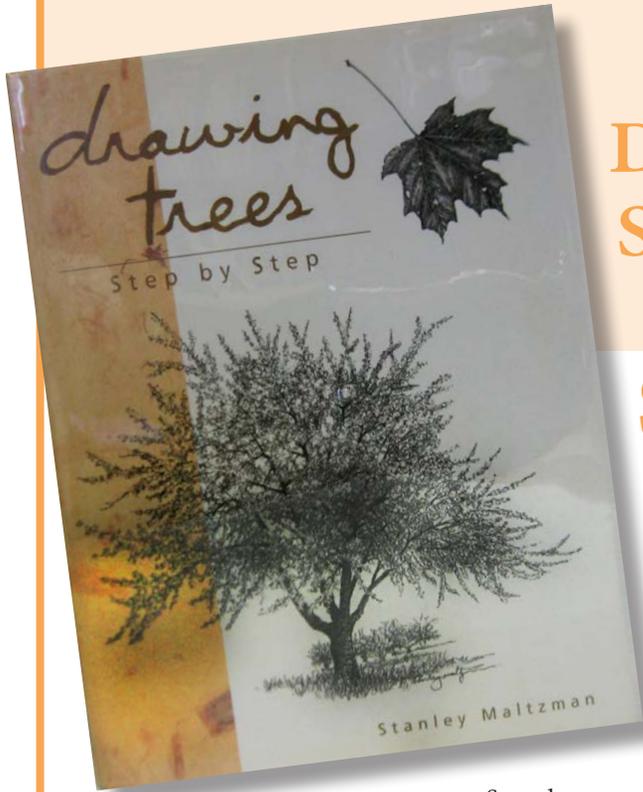
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EAC Library Book Reviews
by Barb Stachow



Drawing Trees
Step by Step

Stanley Maltzman

Sitting in a park far from home, I grabbed my sketchbook and attempted to draw a tree. Wish I had this book as my guide! A half hour later, I had the tree on paper. Now how do I get it to look like it should? What kind of order do I follow in my mad attempt to draw a tree?

First things first!

Start with a basic sketch, forget all those little branches and twigs. Lay down a basic contour drawing with a nice sharp pencil. Loose lines and bouncy strokes are what you want. Your pencil should be wearing down with that perfect stroke, and just in time, shaping the lead into an chisel tip for the next step in our rendition of a tree.

If you have a second pencil, keep it sharp while the other one remains an angled chisel tip so you don't interrupt your process.

Sounds easy, go ahead!

Finally, with easy hatching and strong edges your tree will come to life. Angular shapes, shoots growing every direction, and the abandoned character of the hollows in the trunk. An eraser will cause harm to the paper's surface so go easy or lose the eraser totally. You only need to strengthen your values by increasing pressure and continue to build on those shapes. Finish with strong darks (values). Consider using a 4B charcoal pencil. Don't think too much, leave white spaces in the tree for sky holes. Just let it flow, carefully picking and choosing what you draw from what you see. Let the viewer use her imagination.

*This book is available in the Edmonton Art Club library
 Donated to the club by Frances Hessels*

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Jake Lewis *Owner of Jake's Framing since 1993*

AS ARTISTS WE CREATE WORK that we want to share. The options for sharing that work were quite limited a few decades ago. Today we have the internet and digital cameras.

In this article, I want to show how to take high quality photos of your artwork for publishing to websites and for printing. I have tried to keep the instructions simple and to the point. It is a big subject, but a fundamentally simple one. There are five steps.

STEP 1: PREPARE FOR THE SHOT

You have a camera, and you have your artwork. Hold the camera in front of the artwork, point, and shoot. Done! Well, not quite.

Holding the camera in front of the



artwork requires steady hands to avoid blurry shots caused by camera shake. I recommend using a tripod. However, if you can't use a tripod, take your artwork outside. Choose a brightly lit but shady area (overcast days without direct sunlight are ideal). In this way, the camera will have enough light to shoot at a shutter speed fast enough to avoid camera shake. ¹

Next, point the camera at the subject.



Now this is not just a matter of, well, pointing the camera at the subject. The artwork must be EXACTLY parallel with the camera's sensor. If not, the resulting photo will be distorted. You don't need to be mathematically precise. Set the artwork up so it is exactly vertical by hanging it on a wall, and ensure the camera is level with the lens pointing horizontally at the centre of the picture.

STEP 2: LIGHT IT

This is a simple step in most cases. As mentioned above, take the artwork outdoors if possible.

Indoor room light tends to have a colour cast, either yellow or blue, and this will be exaggerated in your photos. If you must photograph indoors, try to position the art by a north facing window (any window works on overcast days). A tripod is essential when shooting indoors, as the camera will be using a slower shutter speed and you will want to avoid camera shake. ¹

You may need to consider using a flash but if you do, be EXTREMELY careful. Glare from the camera's built-in flash will show up as a light smudge or hot spot on the photo. This will be especially apparent if the artwork is protected by glass. Photos with any kind of glare, or reflections from sources other than the subject itself are not very useful.

In the cases where the artwork is covered with glass, reflections from other sources, such as ceiling lights, will likely result. Best practice, if possible, is to take the artwork out from under glass. In any case, ideal lighting for photos comes in at an angle and, preferably, from at least two directions. This is also especially important for heavily textured surfaces where shadows can cause problems.

STEP 3: ADJUST THE SETTINGS

How do you intend to use the photo? Do you want to show your artwork on a website, or is the photo destined for printing to a newsletter or poster? The intent of the photo decides pixel resolution or size of the resulting photo.

Most digital cameras provide the option to set the size and quality of the image. The "megapixel count" associated with a camera refers to the maximum number of pixels (the actual physical size) it can record per shot. This maximum is represented by the "L" or Large size setting in the option menu and uses the largest amount of memory available to the camera for a given shot. The "L" setting is just one of possibly several other settings available depending on the camera. You may have access to other settings such as "S" and "M" (for Small and Medium sizes). Terminology will vary depending on the camera brand but should be simple to figure out.

It's important to remember that the size setting has nothing to do with the actual quality of the photo. The "S" setting produces a physically smaller photo. The "M" setting would suit general purpose photography if you don't intend on printing poster-sized prints. The "L" setting is preferred all around, allowing flexibility to use the photo for any purpose.

Most cameras also allow the user to set "Image Quality". Some cameras keep it simple with only two choices for quality while others may have several. The available image quality settings range from lower quality (corresponding to highly compressed images) to higher quality (minimally compressed images). The compression refers to the amount of pixel information that is permanently removed from the image. This can have a big impact on the way a photo looks, especially when closely examined or

continued next page

continued from previous page

printed large. Highly compressed, lower quality images have the sole advantage of loading much faster on a website. This was an issue in the 90s with slower internet speeds, not so much these days. You are better off keeping the camera set to the highest quality and adjust only the actual picture size as needed.

A final consideration before pressing the shutter button is to ensure that the image in the viewfinder is focused. Even fully automatic cameras can get this wrong. Autofocus systems in cameras are not quite as smart as we'd like them to be and occasionally target other objects closer to or further from the artwork.



Auto-focus fail.

Consider focusing manually if the camera allows it.

If you are shooting with your smart phone camera, you will be relying on the default settings (optimal for most situations) for things like shutter speed, autofocus, and flash, as well as resolution and quality. There are photo apps available that facilitate adjustments to these and other settings which I won't get into here.

STEP 4: TAKE THE SHOT

That should do it! You may want to take a couple of shots at different distances or if you aren't using a tripod. This will increase your chances of getting a sharper photo.



Closely comparing these images reveals differences in quality caused by saving at insufficient resolution. The version on the left was saved at less than 100 dpi, the version on the right at 300 dpi.

STEP 5: EDIT THE RESULT

Editing, or "post-processing", is done using software that opens the digital files extracted from your camera's removable memory card. I use Photoshop to process these files but there are literally dozens of free alternatives to be found on the internet. Some are simple to use, and many will even allow for free online processing.

Post-processing allows you to properly crop your photos, adjust white balance (for unnatural colour casts), sharpen detail, and correct distortion. The result is a versatile image file that can be printed sharply at sizes ranging from small website-ready image files, to poster-sized prints.

SUMMING UP

There are two things to keep in mind when you save your image files. If a photo is destined for printing, it **MUST** be processed so that its final physical size meets or exceeds publication size requirements, *and* at a resolution of 300 dots per inch (dpi). If an image needs to be 2.25 inches wide in a publication (as is the case for this newsletter's critique section), it needs at minimum, to be saved both at that dimension and at 300 dpi resolution for best results.²

An image saved for the web, on the other hand, can be saved at a much lower resolution of around 130 ppi³ while

keeping in mind its intended use. For example, consider how large an image you would need if you wished your viewers to see your work up close. Saving as large an image file as possible is best practice.

For more technical information on the subject of printer and monitor resolution as they relate to photography, refer to <https://www.photoshopessentials.com/essentials/image-quality/>

Rob Guetre

¹ It is assumed throughout this article that the camera is set to AUTO shooting mode allowing the camera to automatically set both shutter speed and aperture for each shot. This shooting mode, however, slows the shutter speed and increases lens aperture in low light conditions, increasing the possibility of blurring caused by camera shake.

² There are a variety of image sizes required when printing any publication. A photo may need to be printed at full page width (for the cover, or to span the width of an article for instance) and other times when it only needs to be the width of one column. It is best to keep options open by saving large image files of at least 8.5 inches or 2,550 pixels wide (8.5 x 300dpi). This is also necessary if a good image is required for viewing on a monitor.

³ The term *ppi* or "pixels per inch" refers to monitor resolution. It is sometimes considered as equivalent to "dots per inch" or *dpi*, which is print resolution. In fact, the terms mean different things. I use it here only to underline the distinction between *Print Resolution* (expressed in dpi) and *Screen Resolution* (expressed in ppi).



Alberta's Artist in Residence and Arts Ambassador

Visual artist, Aeris Osborne, will draw on her experiences as an international traveller and self-taught painter to help her promote the history and heritage of Alberta.

During her residency, Aeris will create 10 bold impressionist paintings of historical buildings in cities and villages from across Alberta, selected to represent our local history and the different architectural styles in our province.

Selected buildings may include:

- hotels
- dwellings
- government buildings
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- a railway station
- other heritage sites

Each finished painting is intended to be displayed with the building's name, location, and a short description and photograph of the structure. These components are all meant to connect each painting to elements of community, art and heritage.

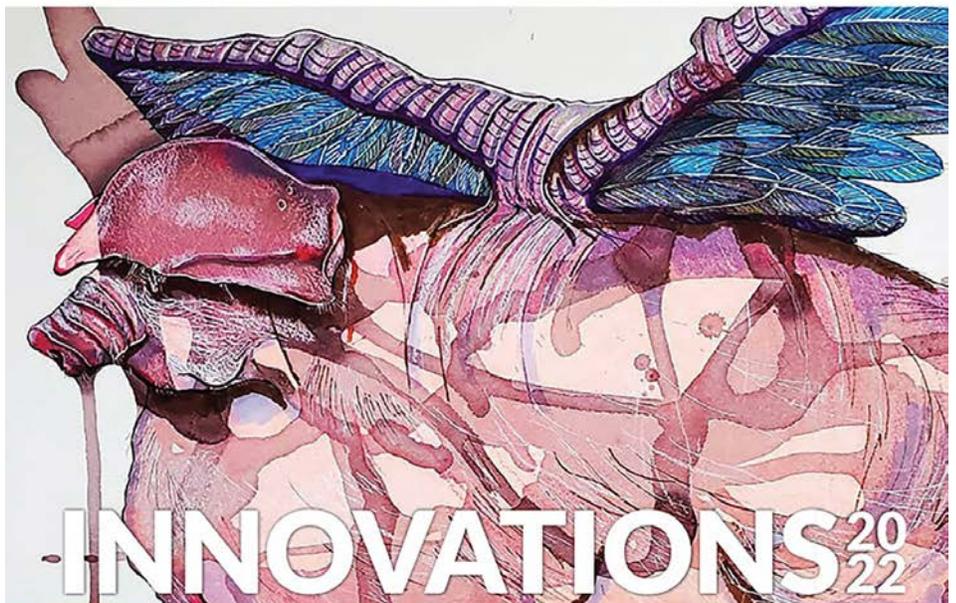
You can follow the artist's activities on the Alberta Artist in Residence and Arts Ambassador Instagram page at

[@ab_artistinresidence](https://www.instagram.com/ab_artistinresidence)

For more information, see

<https://www.alberta.ca/albertas-artist-in-residence-arts-ambassador.aspx>

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Day 2: Finish up our backgrounds and work on details. We talk about what inspired you to take this class. We talk about what details we would like to do and how to accomplish that. Do we want embellishments or are we happy with the design? Basically, a paint day and troubleshooting. We will talk about bigger projects and what we would like to accomplish after class. Finally, we show off our doors!



About the Instructor: Canadian artist Jani Galarneau is known for her infectious energy and a fierce passion for painting. Her innovation with mixed media is what she has excelled at. Currently her direction includes how to use 'garbage' or recycled items in her art. Jani's whimsical and colorful style is woven into all she produces. Jani receives outstanding responses from her students, who love her style!

To see more of Jani's work, check out her website and Instagram:

Website: janigalarneau.com

Instagram: [@janigalarneau](https://www.instagram.com/janigalarneau)

You bring:

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4. Pencil
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6. You may bring your own selection of art supplies
7. Suitable art clothes, snack, drink, and your own PPE (mask, hand sanitizer)

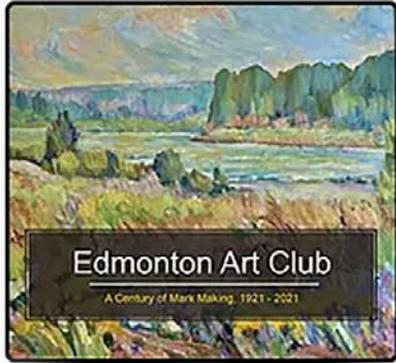
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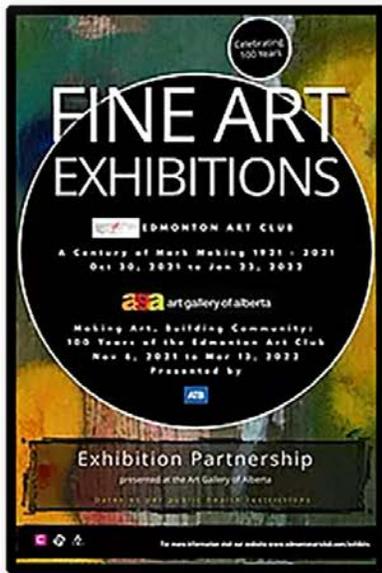
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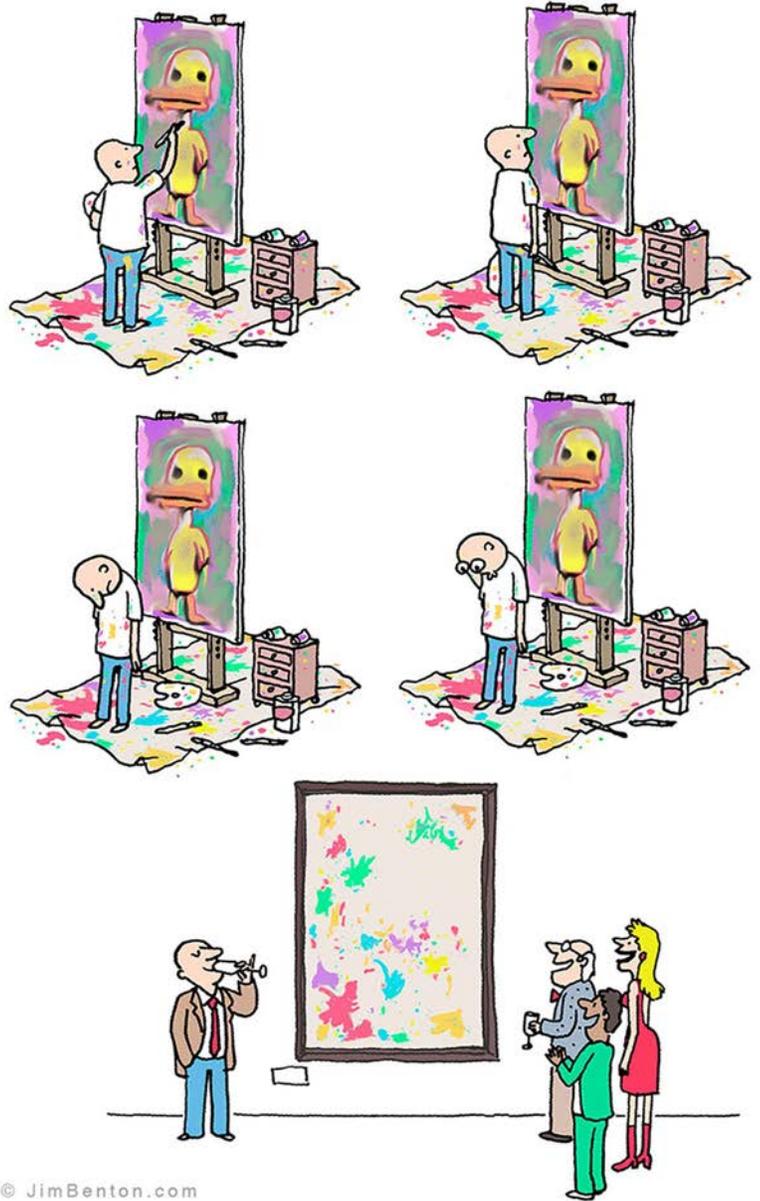


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CARFAC
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CALL FOR VOLUNTEER BOARD MEMBER

CARFAC Alberta is looking for a few volunteer Board Members to start in the fall of 2022.

If you are interested in helping to guide Alberta's advocacy organization for Visual Artists, please submit an expression of interest ASAP or by April 1st, 2022.

- A one-page document outlining your interest and understanding of CARFAC and its initiatives, and what you feel you can contribute to the organization.
- Your current CV, and a short bio.
- Your general work-week schedule, so we can contact you for further discussion and an interview.

CARFAC Alberta is an inclusive organization, and welcomes the input and viewpoints of all people, including those who identify as LGBT2SQ, First Nations and Métis, New Canadians, and Visible Minorities. If you would like more information please contact:

Chris W. Carson, Executive Director
CARFAC Alberta
chris@carfacalberta.com

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for up to date news and to learn
of upcoming opportunities in and
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And thanks to the following businesses who give generous discounts to EAC members!



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Read more at affta.ab.ca/home.



CARFAC
ALBERTA

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

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

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