October 2025

# EAC

*EST. 1921*
*EDMONTON ART CLUB*
*edmontonartclub.com*

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cover photo by Judy White

# CRITIQUES

Meet Karen Bishop, *our critic for the September meeting.*

**I WAS BORN IN CHELTENHAM,** England, in 1968 and moved to Kingston, Ontario, in the winter of 1992. When I first arrived in Canada I was unable to work while I waited for my papers, so I made use of the time by enrolling in some art classes which I enjoyed very much. In 1996 I moved to Edmonton and in 2002 graduated from the University of Alberta's Extension Centre with a Fine Arts certificate. Since 2007 I have been pursuing my art full time and between May of 2011 and January of 2016 I co-owned and operated The Daffodil Gallery in the heart of Edmonton's Gallery district.

My work is not intended to be a faithful reproduction of the landscape before me. Instead I paint by feel. The paintings that evoke the most emotion are those completed on location where I am able to allow my surroundings and the weather to dictate how I proceed. I try not to worry about the ending, rather I let the painting unfold and track its own course across my paper. For me painting allows that perfect quiet, where I am peaceful and at peace with myself, and my surroundings. It's an escape from the everyday, a chance to experience the earth more fully, a chance to breathe and know that all is well. To put it simply, I paint because it makes me happy. My hope is that the viewer can find a similar joy and peace in my work.

adapted from karenbishop.ca/

**HESHAM ELFAR**

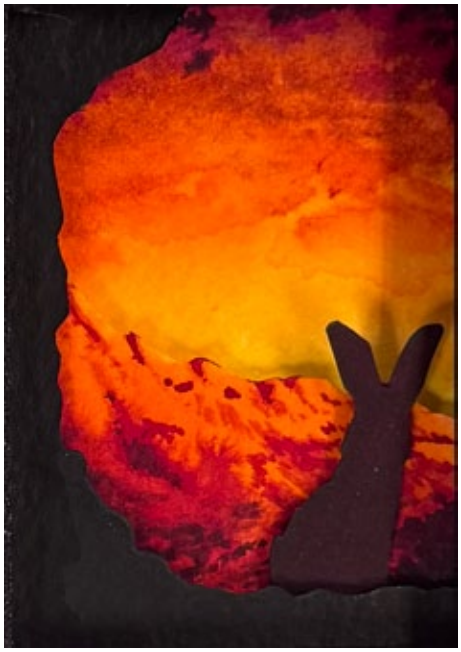
Lovely story with harmonious colours and a pastoral feel. Try to enliven the foreground. Cool the colours towards the back, and warm them in the front to create depth.

**JANET FRASER**

A pleasant monochromatic work with subtle hues. The shapes, texture and dimensions are nice. Good composition and movement. A tiny bit of gold on trunk in spots would marry the top and the bottom portions.

**ALICIA ROBINSON**

Love the sky! Very dramatic and well done. Shorten the lightning bolt. The tractor wheel could be higher and bigger to break up the horizontal line, or add a muffler. Brighten up the grass a bit in the foreground.



**JAMES TORDIFF**

This adorable and well done. Open up the left side by reducing the trim. The weight of the frame is heavy.

**KEITH NUNAS**

The monochromatic scheme evokes a cool and quiet feeling. Excellent rendering of the background. The layering is beautiful.

**JUDY KOCH**

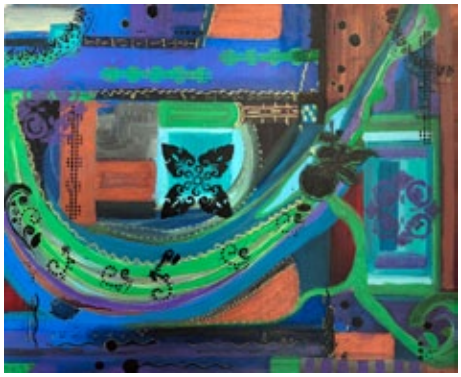
The composition and details tells a story. Soft colour scheme suits the subject. The copper cylinder adds and nice contrast. The amount of snow on the bottom could be less.

**PENNY LAMNEK**

Lovely bright, clean colours with good balance. The moss is well done. Push back the left corner stump with a bit of blue wash. Add reflective light under the right stump.

**AMY COTTERALL**

Gorgeous! The ears going off of the page enhances her size, commanding attention. Beautiful work.



**MARY FITZGERALD**

I like the stencilling. The black stencil on the green arc could be improved.

**FRANCES HESSELS**

Good rendering of the sky and mountains. Lighten up some of the distant trees, and vary the width of the tree trunks. An emotional piece.

**KEVIN BIGELOW**

This has a nice distinctive style. The blue eyes compliment the background. The fabric is very realistic. The middle of the hand could use a bit of darker shadow. The duct tape on the sides is perfect for this piece.

**KERI HASKELL**

Intriguing piece with a definite shape. The shape is highlighted giving a nice balance. The touches of red are perfect. Great execution!

**JENNY RODRIGUE**

Beautiful variation of greens. Try adding purple glaze to some leaves, this reflected light helps harmonize the piece. The blue around the smaller plums is probably not necessary. Highlight the edge of the main plum.

**LINDA NELSON**

Beautiful treatment of soft and hard edges. Love the combination of warm to cool colours. Bring up the indigo colour to break the horizontal line.

**NOLA BUKVI** ▶

Really like the folk art, naïve feel. The sunflowers and barn are handled well and the perspective is good. The green line could be less straight and broken up with some sunflowers. Push back the mountains by making them lighter.

**MEHAR KAUR**

The textures and colour are well done! Vertical layout seems to work the best. A few more shells to connect the gaps would help harmonize this piece.

**M SALAYI**

Spectacular! The colour contrasts and the balanced use of soft and hard edges are skillfully done.

**JOHANNE SEPTOU**

Effective colour palette. Soften the mountain contours by curving them a little. The foreground shapes could be chunkier and softened also.

**CARMELLA HAYKOWSKY**

Energetic background. The loose rendering of the petals is eye catching and the mistiness of the subject is well done. A darker value is needed underneath the left flowers. Punch up the lower leaf on the left-hand side.

**MARJ MILLER**

This has a very starry night feel. The directions and angles are lovely. The flowers could be less structured by criss-crossing or overlapping them. The left side could use a bit more flow to turn towards the right side.

**YVONNE BILAN-WALLACE**

Very cute with personality. The colour choices are great. Add a bit of black ink line to pronounce the left eye. Touch up the smudges and break up the straight line in the middle of head above the eyes.

**ADA WONG**

The dog is great. the lovely eyes with the highlights really stand out. The background trees are beautiful. The left edge of the waterfall could be slightly moved over. A darker shadow under the dog would ground him better.

**TAMARA DUPAS**

This has the look of Fauvism of the early 19th century. Beautiful brush strokes. The circular composition is nice. The touch of turquoise in the trees is nice. Perhaps vary the sizes of the pink flowers towards the bottom right corner. The grass could be lit up with a bit of yellow as well.

**JANI GLARNEAU**

Rhythmic and lyrical. Very nice with good depth. The bottom right corner needs something, a line or added leaf.

**RICHARD ST. AMANT**

A northern lights kind of feeling. The one flat side could use more of a colour contrast or add some yellow to the top broken up bits. The base needs tiding up by losing the white.

# 7 Ways To Give Your Painting Dimension

This article by Doug Swinton is adapted from his website: *https://www.swintonsart.com/*

***It IS IMPORTANT*** to be able to translate what you see in three dimensions onto a two-dimensional surface and to convincingly evoke a sense of depth and space. Learning how to create different spatial effects can make your paintings stronger and more interesting. You don't want your landscape painting to look flat. Use the following techniques to create paintings that appear to have distance and depth and make your landscape or still-life more convincing.

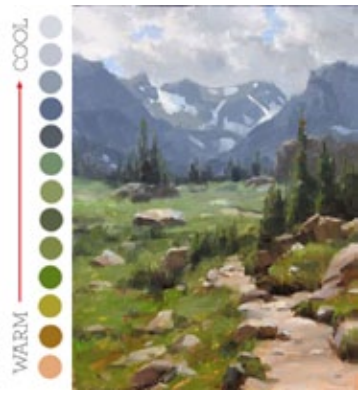
You can use one or a combination of these techniques to lead the viewer's eye into the scene.

## 1 value

Items that are nearer to the picture plane have a higher degree of value range (the lights and dark difference). As the distance recedes the values will get closer and more narrow. Trees in the front of the picture may use a value range from 2 to 8 but trees nearer the horizon line, well into the picture plane, may have a range of only 5 to 7. Objects like rocks and trees or clouds get closer in value as they recede having less and less contrast.

Painting by Matt Smith (*https://mattsmithstudio.com/*)

## 2 temperature



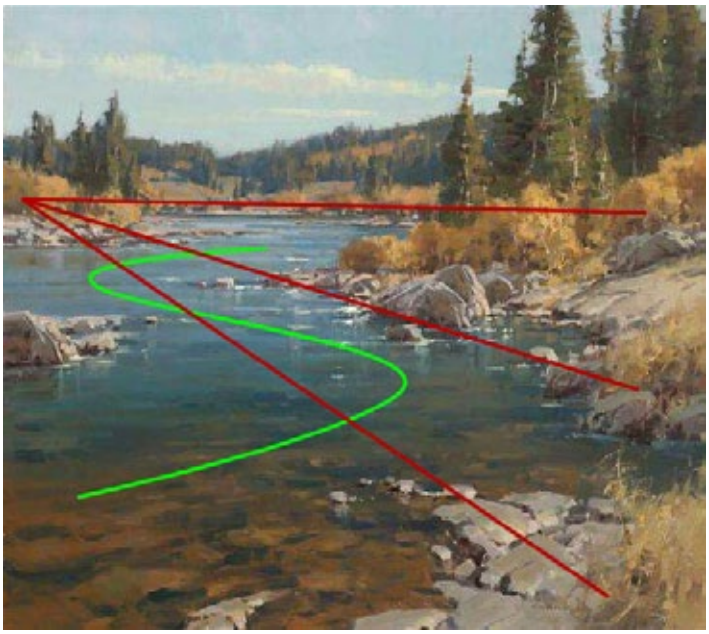

Warm tones come forward and cool tones recede. Colours cool significantly as they move back into the picture plane. Notice how all the warms are near the front of this David Santillanes painting.

## 3 chroma

Bright colours come forward and dull colours recede. If you want something to look like it's in the distance, not only do you need to cool it off but you must also make it duller.

In this Jill Carver painting all the brightest colours are in the front of the canvas and as you recede the colours get much more muted. This is a good reason to have a puddle of grey always working for you on your palette.

## 4 linear perspective



The more vertical a line is, the more it comes forward. The more horizontal a line is, the more it tends to recede. Angles get more acute as they near the bottom of the canvas and get more horizontal as they recede into the plane of the picture.

The subtle "s" curve is another way to use this method.

Painting by Scott Christensen

## 5 the 3 big shape changers

Overlapping shapes, size and layering are 3 other methods that can be used to achieve depth. These can be used alone

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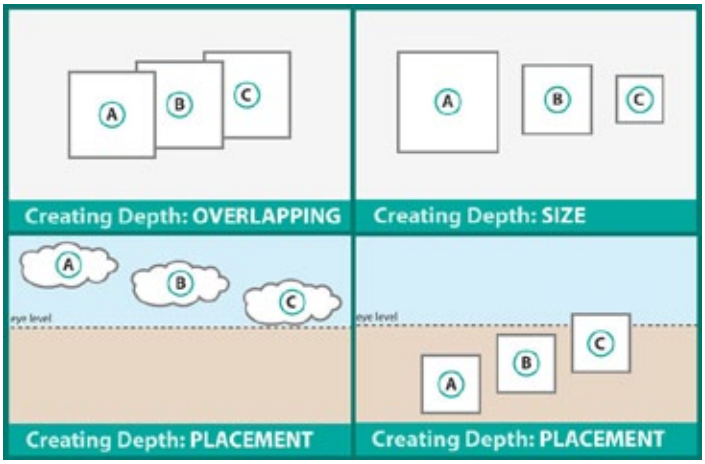



or in conjunction with each other in placement.

Objects should look bigger as they get near to you and smaller as they recede.

Overlapping objects will air in recession as well. Proper placement of objects helps.

Notice how cloud "c" seems larger than cloud "a". The optical illusion here is because things closer to eye level should be smaller in size. By combining size and placement you get a stronger sense of recession.

## 6 foreground interest

Sticking some big stuff in the foreground of the painting can do wonders for creating the illusion of distance. Have a look at this John Carlson painting (Yes- the same John Carlson that wrote the book you should re-read. You do have *Carlson's Guide to Landscape Painting* don't you?)

## 7 detail and texture

Objects have more detail the closer they are and less as they recede. Also, thick paint tends to come forward and thin paint tends to recede. This all needs to be held into context if you're using it to enhance your centre of interest.

Although it's hard to tell from a photograph, this Ted Goerschner painting has all the thicker paint applied to the teapot and the fruit in the front of the painting. The flowers and vase have a thinner application.

In this world-class painting by some unknown dude from Calgary, he has used a combination of techniques.

- Cooler colours in the back and warmer colours in the front.
- A slight "S" curve to lead you in.
- Overlapping trees.

Again, hard to tell from a photograph, but the paint in the snow has been applied with a heavier application, while the trees are thinner and the hill in the back is thinner yet. (I know, because I know the guy who painted it.)

# The Joy of paintins
## WITH WATER-MIXABLE OIL PAINTS

***M.Salayi***

**FROM MY EXPERIENCE,** I've realized that traditional oil painting can be difficult to manage because of the long drying time and the use of solvents and mediums—not every artist is comfortable with that. That's why I encourage artists who love oil painting but dislike these challenges to try water-mixable oil colours.

These paints can be diluted or cleaned up with nothing more than water—no turpentine needed for cleaning, and no linseed oil required for mixing on the palette. You can simply refresh your water as you work, keeping your colours vibrant. They also dry a little faster than traditional oils, while still delivering the same beautiful results and rich textures that make oil painting so rewarding.

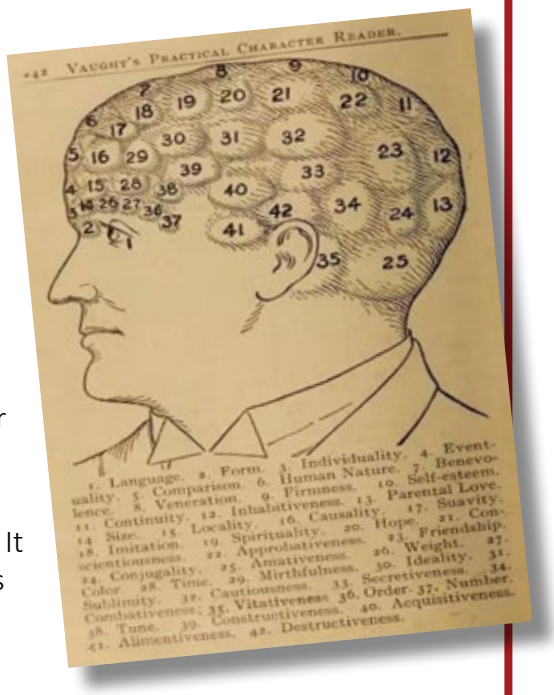
There are many artist-grade water-mixable oils available in art stores. Personally, I enjoy using the Cobra brand, even with its minor quirks. I highly recommend giving them a try—I'm confident you'll enjoy the experience.

# FREE ART by The Public Domain

***Mary Frances Fitzgerald***

***I HAVE HAD A GREAT DEAL OF FUN THIS SUMMER*** exploring the art in the Public Domain Image Archive. *https://pdimagearchive.org/* is a curated collection of over 10,000 out-of-copyright historical images, freely available for all to explore and reuse in any manner you choose. Since I was working with collage, I was excited to find figures and ideas that could juxtapose current history with centuries-old art. One can browse by artist, century, style, or theme, which includes pre-16th-century art. Also included are essays and blogs, which teach us about individuals in the Image Archive collection.

It is fascinating. For example, if you compare the sports equipment of today to that of centuries ago, you will see that we are fortunate to have what we currently have in the sports world.




To share your love with one another, you might discreetly have this painted canvas secretly given to your lover. This is called Lover's Eye from 1790 by an anonymous artist. There are many styles of the one eye.

If you needed a psychologist or psychiatrist, one would need to refer to one of the many charts like this.

This amazing painting below, Landscape, 1587, by an anonymous artist, is known in France as part of Comet Book Club. It makes me think of how the paints were made and how this could be a current painting in our 21st century.

The year 2025 marks a milestone: All of the books, films, songs, and art published in the 1920s will now be in the public domain. The literary highlights from 1929 include The Sound and the Fury by William Faulkner, A Farewell to Arms by Ernest Hemingway, and A Room of One's Own by Virginia Wolfe. If you need new ideas, check out this site. Remember, it is FREE.

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

## Painted Faux Stained Glass Workshop

**$180 Members**

**$190 Non Members**

**October 24,25,26**

**Registration deadline: October 19, 2025**

**Instructor: Debbie Olafson**

**All supplies included in workshop fee.**

**https://www.edmontonartclub.com/workshops/painted-glass-workshop**

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*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*

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*Ph. 780 433 1695*

# 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*

***REFRAMING for ARTISTS***
***Shared by MF Fitzgerald***

INSTEAD OF
"I must create every day."
TRY
"I engage with my creativity every day in whatever way feels right."
*This might mean making art, thinking about a project, reading something inspiring, or simply resting so you can create tomorrow.*
INSTEAD OF
"I need to find my passion."
TRY
"I follow my curiosity and see where it leads"
*Passion often emerges from sustained engagement, not sudden revelation.*
INSTEAD OF
"I'm not talented enough."
TRY
"I'm building my skills one practice session at a time."
*Focus on growth and process rather than comparing yourself to others.*
INSTEAD OF
"I don't have enough time"
TRY
"How can I honour my creativity within my current constraints?"
*Work with your reality rather than waiting for perfect conditions.*

Your health impacts your art. Let me help you understand how.
***Gentle Reframing for a Healthier Relationship with Creativity***
Rather than adding more to your creative to-do list, these approaches help you work with your humanity instead of against it. Kathryn Vercillo
https://createmefree.substack.com/p/gentle-reframing-for-a-healthier?
Sept 2025

**Discover the Art of Derwent**
Zoom Lecture & Demo
Wednesday November 5
6:30 Pm – 8:30 PM

Join us for an exclusive online event showcasing the versatility and unique properties of Derwent's premium colored pencil lines. This engaging session will feature a live demonstration, offering insights into the working properties of each product line.

Whether you're a seasoned artist or just starting your creative journey, this session will inspire and equip you with techniques to elevate your art. Don't miss this opportunity to explore the world of Derwent with expert guidance!

**Melanie Matthews** is an accomplished artist and acrylic painter with 40 years of experience; she has lectured extensively across Quebec and Ontario and led countless workshops on over 50 dynamic art techniques. She regularly teaches at the Montreal Museum of Fine Arts, Dawson College, the Visual Arts Centre, and various art clubs, groups, and retailers. Passionate about art, teaching, and connecting with others, she remains dedicated to inspiring creativity through drawing, painting, and practice.

## 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

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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*

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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 Michaela Yanish

Number of members: 28

Number of guests: 3

Number of artworks: 23

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

Introduction of Guests/New Members: Guests- Neil Nicoll, Patrick MacLachlan, Alicia Robinson

June 2025 minutes approval moved by James Tordiff and seconded by Marj Miller.

## 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.

I hope you had time to paint, experiment, or simply reflect creatively this summer.

Whether you travelled, took time to rest, or stayed in your studios, I hope those experiences will inspire your upcoming work.

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.

Our Treasurer, Penny Lamnek, is currently attending an art workshop in Fernie, BC, and our Past President, Seraya Smit, is enjoying a month-long journey through Spain, Italy, and Belgium.

Joining me today at the front are VP Mary Frances Fitzgerald and Recording Secretary, Michaela Yanish.

**Missed Updates?**

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 October 9, 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.

**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.

Don't miss out!

**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. Registration deadline is September 27.

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.

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!

Please refer to the sign up sheet (pictured below) for a list of members who have registered to date—several have already completed their submissions online.

Annual Juried Show
October 1-31, 2025

ARTIST SIGN UP SHEET

| Name | Name |
|---|---|
| ~~[illegible]~~ | Cheryl Johnson |
| JANI GALARNEAU | Mary Miller |
| Keri Haskell | Debra McMonnies |
| Tamara Dupes | Ada Wong |
| Kevin Bigelow | Jenny Rodriguez |
| [illegible] | Hesham Elfar |
| [illegible] | PUNITA |
| [illegible] | Yvonne Bilan Wallace |
| Michaela Yanish | M. Salaski |
| Debra Long | Helena Zoll |
| [illegible] | Enes Dik |
| [illegible] | Alexa Robinson |
| M. Salaski | Athena Fenstermacher |
| Betty Mean | Carmelle Pankowsky |
| Punita | Rebecca Viera |
| Kelsey Baker | |
| Penny Lamont | |
| Myrna Winnerson | |
| Y Bilan Wallace | |

Under my direction, we are assembling a volunteer team to assist with the hanging of the juried show.

Outlined below are the procedures for the event:

1. Artwork Drop-Off: All participating artists must deliver their work from 9:30- 10:00 AM on Thursday, October 2nd, 2025. Timeliness is essential. If unable to drop off at this time, please arrange delivery of your pieces with the setup crew in advance of the setup.
2. Check-In Process: Upon arrival, please proceed to the check-in booth. Artwork will be reviewed for proper framing and hardware.
3. Critique Session: The juror is scheduled to arrive at 10:30 AM.
4. Adjudication Protocol: Volunteers are kindly asked to vacate the critique area during the adjudication period to maintain a focused environment.
5. Installation: Once selections are finalized, the volunteer team will begin hanging the artwork and affixing labels.
6. Patience Requested: Please be prepared for periods of waiting during setup. Your patience and cooperation are greatly appreciated.
7. Awards and Honorarium: The juror will receive an honorarium of $150. Awards include one Juror's Choice and two Honourable Mentions.

Thank you in advance to all volunteers and participants for your support in making this exhibition a success.

**Painted Glass Workshop**

Join us for the Painted Glass Workshop moderated by Debbie Olafson, taking place on October 24, 25, and 26, 2025.

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 16x20 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.

Registration is via the website portal. Please ensure you bring a small plastic container where the paints can stand upright (think yogurt or ice cream container).

**Changes to Our Exhibit Fee Structure**

As previously reported during the May and June 2025 meetings, rising costs of goods and services have necessitated adjustments to our exhibit fees to ensure long-term sustainability and fiscal responsibility.

We have now implemented an increase in the exhibit registration fee from $25 to $30 per exhibit.

This change is already reflected on our website and in the exhibit registration forms.

We remain committed to transparency and accessibility, and remind all members that our longstanding no-refund policy continues to apply.

# Meeting Minutes, June 12, 2025 *(continued)*

**Volunteer Engagement Initiative**

It's time for this month's draw!

Jani Galarneau, last month's recipient, will be conducting the draw. We extend our best wishes to all our dedicated volunteers. The prize table is situated at the rear of the room. During the scheduled break, we invite the selected winner to visit the table and choose a prize.

This month's winner is Keri Haskell.

**Congratulations Michaela**

Sending heartfelt wishes for joy and rest during your maternity leave. Enjoy each moment with your growing family.

May this period be filled with special memories and treasured time together as your family grows.

We eagerly await your return and hear about your wonderful new adventures in parenthood.

We are pleased to announce that Debra Long, who is not here this evening, will be stepping in as our new Recording Secretary.

## TREASURER'S REPORT (Penny Lamnek)

Treasurer's Report for the period May 23, 2025, to July 23, 2025.

| | |
|---|---|
| Balance Forward | $5,922.94 |
| Deposits | $8,900.00 |
| Withdrawals | $8,355.08 |
| **Closing Balance** | $6,467.86 |

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

## NEWSLETTER REPORT (Rob Guetre)

- Newsletter submission deadlines are generally 2 week from the date of the meeting, so this next deadline for all submissions for the next issue, coming out for October, is September 25.
- 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

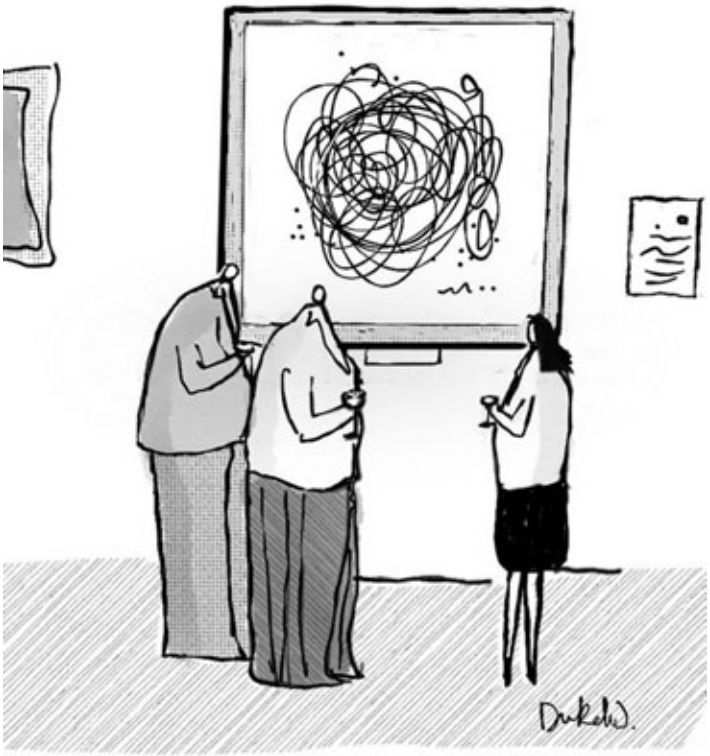
1. We need a critique writer for the month of November 2025 as Jenny Rodrigue will be travelling to the far east. Carmella Haykowsky has volunteered and will reach out to Jenny directly.
2. Open Studio will officially resume on October 7, 2025. A reminder email will be sent to all members by Betty closer to the date to ensure everyone is informed and prepared.
3. NOA Grand Re-opening: Oct 4th, 2025 grand reopening of NOA to showcase the EAC gallery wall. Everyone please attend if possible! Show opening and celebration of the wall and new signage are at 1:30.
4. Exhibitions committee: we had initially thought we'd arranged a good spot at Vaticano Cucina. We had to withdraw due to differing expectations. We had set up all the artwork, and then had to take it all down. For future collaborations of this manner, we will ensure there is a contract in place.

Meeting adjourned at 7:32pm, moved by James Tordiff and seconded by Kevin Bigelow.

Critic: Karen Bishop

Gofers: Kevin Bigelow and James Tordiff

**Our Next Meeting** October 9, 2025 in room 440



"Well as dark squiggles go, it's one of the best!"

# IMPORTANT ANNOUNCEMENT

Dear Members,

This is a final notification regarding updates to your Member Feature Page.

I will be updating the Member Feature Pages on our website and refreshing our online video content.

If you wish to update your artwork images or artist biography, please do so by the **extended deadline of October 20** using the portal link ( *https://serayasmit.wufoo.com/forms/member-website-feature-page/* )

You can also access the portal by visiting the ***Members Only*** section of our website, scrolling to the ***Resource Directory***, and selecting ***Member Feature Page and Guidelines***. Then click on the portal labelled:

***"Upload your BIO and Artwork Images here."***

**IMPORTANT UPLOAD REQUIREMENTS**

To successfully submit your updates, the portal requires:

- Seven artwork images
- One BIO icon image

***Please note:*** Partial uploads will not be accepted. The system will only save your submission if all eight files are uploaded at once.

To avoid delays or missed updates, kindly prepare all required files before accessing the portal.

***Please note:*** After this round of updates, the next scheduled refresh of Member Feature Pages will not occur until 2027. This also applies to our online video, which will be updated to reflect current member work and will remain in place for the next two years. If you'd like your latest creations to be included, now is the time to act.

As part of our outreach efforts, it is my intention to share the updated video with several cultural and media organizations, including CKUA Radio, the Edmonton Arts Council, Taproot Edmonton, Latitude 53, and the Prince of Wales Armouries Heritage Centre. These institutions play a vital role in promoting Alberta's creative legacy, and I believe our story-as the oldest continuing art organization in Alberta-deserves to be part of that narrative.

A heartfelt thank you to those members who have already submitted their updates-your promptness is greatly appreciated and helps keep our site fresh and engaging for all visitors.

Thank you for your attention to these final guidelines. I look forward to reconnecting with you in October!

Warm regards,

Seraya

# 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 |
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| Librarian | Barb Stachow | bstachow@telus.net | 780 457-2356 |
| Membership Committee | Mary Frances Fitzgerald | maryfrances.fitzgerald@gmail.com | 780 554-8802 |
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| 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 |
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| | Jasmin Alstad | jasminbaldwin1@gmail.com | 780 233-4603 |
| Publicity | | ***VACANT*** | |
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| 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:

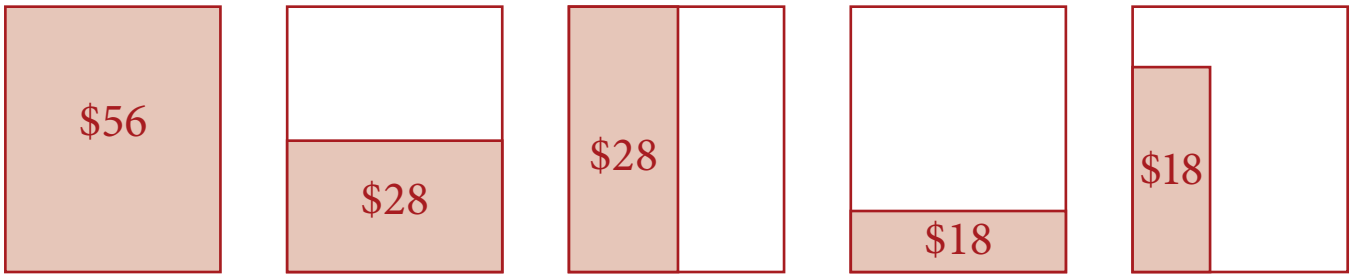
a. As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.

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