



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

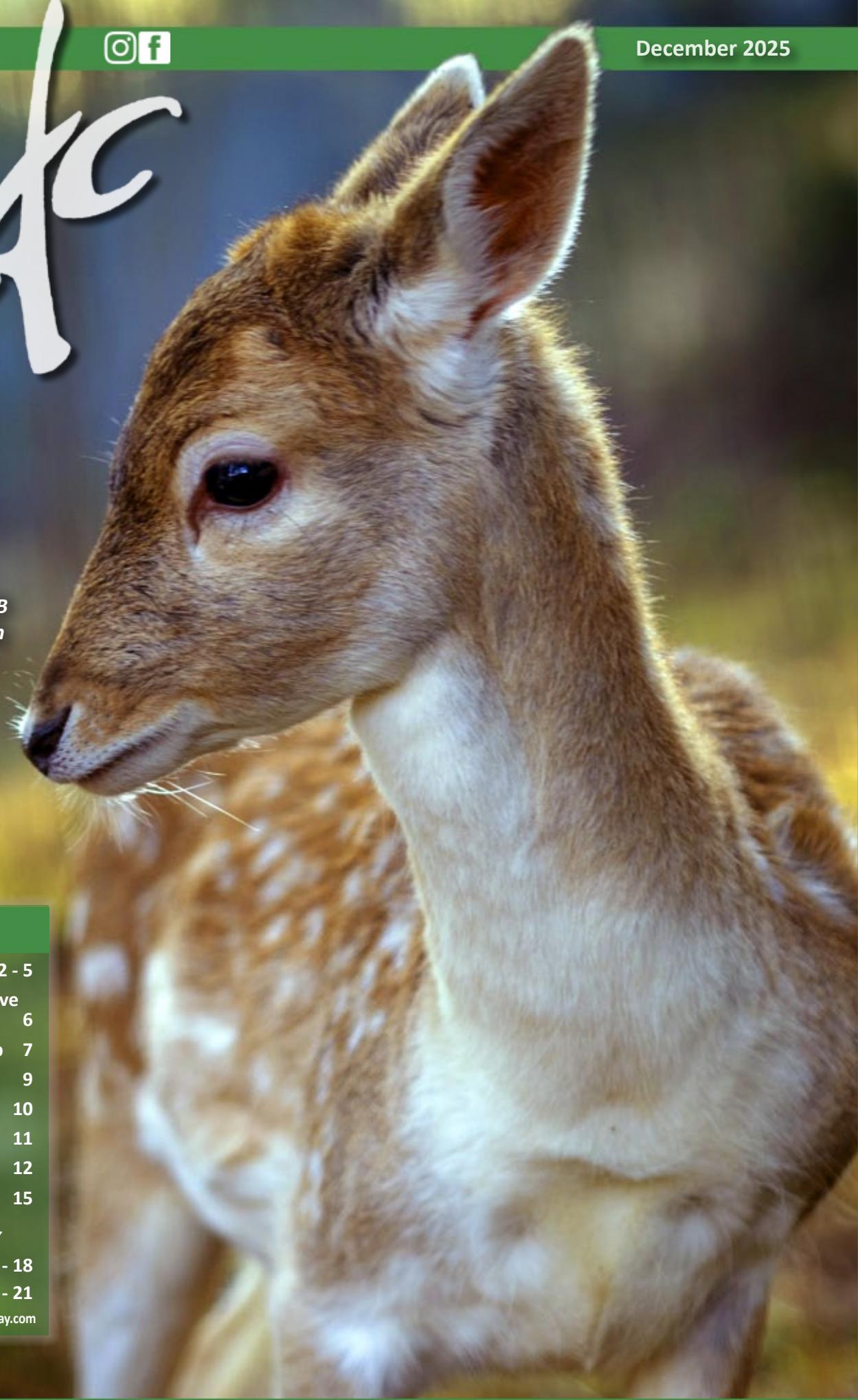
## inside...

<b>critiques</b>	<b>2 - 5</b>
<b>the power of perspective</b>	<b>6</b>
<b>stained glass workshop</b>	<b>7</b>
<b>under 100 art show</b>	<b>9</b>
<b>amy's house</b>	<b>10</b>
<b>december reflections</b>	<b>11</b>
<b>keeper of memories</b>	<b>12</b>
<b>our sponsors</b>	<b>15</b>

### **MEMBERS ONLY**

<b>meeting minutes</b>	<b>16 - 18</b>
<b>phone list</b>	<b>20 - 21</b>

cover photo by atlantios via pixabay.com





Meet  
Rick Rogers,  
*our critic for  
the November  
meeting.*

**A**RT AND SCIENCE ARE NEVER so separated as western culture makes them seem. I consider myself both scientist and artist, an experimental creative.

In my studio, as much time is spent developing and understanding natural phenomena, artistic media, tools, and techniques, as is spent composing, developing, finishing and installing paintings and objects, the tangible products of my creativity. All of these processes are essentially exploratory, experimental, and creative.

Life as a creative is an endless and exciting repeating cycle of theory/vision, experimentation, assessment, application, finishing, and finally, inspiration. It is important to my personal philosophy that the last stage of the cycle is inspiration. Pablo Picasso said "Inspiration exists, but it has to find us working." My perspective on his wisdom is that inspiration is the ultimate product of the work we do as creatives. Finishing and installing a piece provides inspiration to the artist as well as the viewers, be they other artists or not.

Of course, this means that a work of art hasn't really fulfilled its complete potential until it is seen by a wider audience than just its maker.

*adapted from  
[albertasocietyofartists.com/rick-rogers/](http://albertasocietyofartists.com/rick-rogers/)*



### TAMARA DUPAS

Beautiful subject. Tide pools can make it difficult to convey the dark mystery inside. The viewer has to look for the "critters", a clever strategy in this type of painting. Abstraction works well. Introducing stronger contrasts will grab the viewer's attention.



### MYRNA WILKINSON

Breaks a compositional rule – a centred focal point – successfully, the three overlapping shapes shapes underpin this work wonderfully. The branches and light create many paths for the eye to follow.

### RICHARD ST AMANT

The object holds interest from all sides. Suggest that all figures are given the same level of development for consistency.



### JOHANNE SEPTOU

Dog looks relaxed and tired because it's kind of slumped and paws turned up. Lots of character. Colour use is expressive. The ear could be more clearly separated from the head.





**NEIL NICOLL**

Abstracted yet evokes a real place. Twilight light on the snow is well done. The central tree dominates because the others carry more snow. Suggest adding snow to it with light glancing off to pull the painting together. Good job at creating snow with such a vibrant colour.



**PENNY LAMNEK**

The abstract background elements offer delicate interest and are collaged seamlessly. The intentional mood of messy growth comes through. Consider a clearer focal point.



**MARIA HOLOWINSKY**

Strong portrait. Suggest that shape under lower lip should be more rounded to give the heavy shadow. The shading of the eye on the right makes it look twisted. Adjust so it matches the other eye. Beautiful drawing that captures attention.



**PATRICK MACLACHLAN**

Central face stands out effectively. There is an obvious relationship among the figures. Filling in white spaces at the bottom would reduce the distracting contrast. Further develop the central face and soften the ear. Adjust the left figure's gaze toward something intentional.



**FRANCES HESSELS**

Careful layering retains the childlike softness of the face – well done. Consider reserving more light so the hair strands read better, and curve the strands at the top of the head. The background blue leading into blue creates a nice set of shapes.



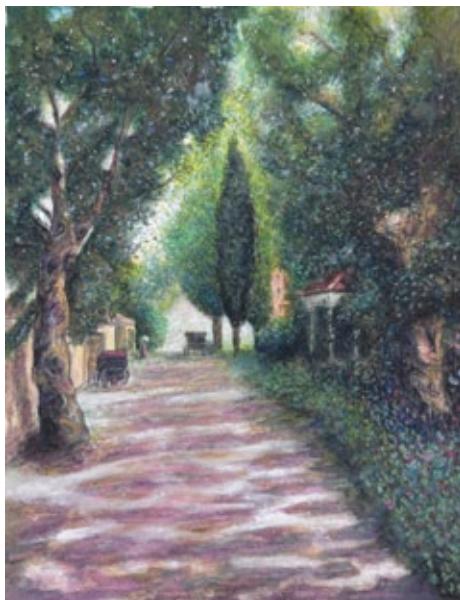
**JANI GALARNEAU**

Reads as an allegorical narrative. The sun feels like the relief of a grieving process. Nice curve in horizon. Foreground doesn't need more sky colour. Sunbeams appear too forward – consider pushing them back.



**CHERYL JOHNSON**

I see three main passages: foreground (defined through saturation and shape), water (soft variation) and background. The background seems distinctly different from the foreground. Suggest adding curved lines that echoes other curves. Good composition, making sure there's a dominant and secondary shapes.



**HESHAM ELFAR**

The roadway and vertical tree guide the viewer in, though roadside details seem undefined. Try for a more defined focal point of interest at the path's end – the carriages in this case are too indistinct.



**DEBRA MCGINNIS**

Twilight captured in an exciting way. Undefined nature or foreground flowers is effective. Choice of sky colour is creative. The sun could be more distinctly circular and less harmonious with foreground shapes.



**MARY FRANCES FITZGERALD**

The artist's hand is visible – the secret to successful poured pieces. Nice colour variety without muddiness. Suggest using transparent bright colours in lower layer, opaque on top.



**KEVIN BIGELOW**

Artist notes difficulty with the head in this WIP. Suggest refining the anatomy of the face (ditching the reference). Tone down the orange patch on left side of face; it reads as part of the face. I like your technique for negative shapes in the background.



**ROB GUETRE**

The central character is obvious, aided by the blurriness and subdued expression of the second figure. This is disquieting as it's not clear why that one character is so predominant. Can see the love for the main subject.



**JAMES TORDIFF**

This block print with air brushed stencil and use of interference pigments is a great concept. Resolve the blank area below the upper wing. The tail is barely defined, clarifying it would make it easier to differentiate.



**DEBRA LONG**

Painting presents as minimalist, tonal style. Contrast was achieved using yellows which can be difficult. Nice interplay between petals, stamens, and background shapes. Consider more value. Try establishing strong values at the outset.



**KEITH NUNAS**

Lost edges create a convincing fog effect; the overcast mood is strong. Luscious detail in bottom right, the eye is lead to details on left, before moving up to the fog. Lovely line and movement. The white shapes creating a secondary peak is unclear – clarifying its form would help.



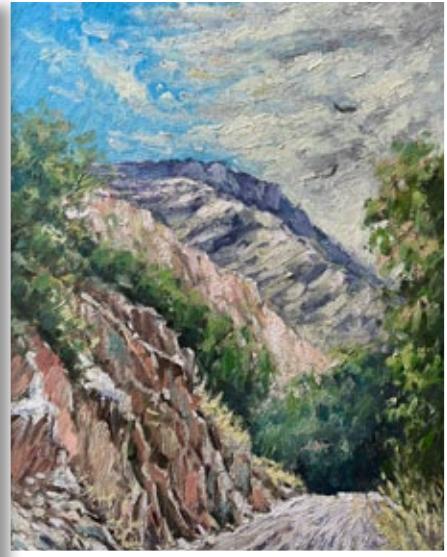
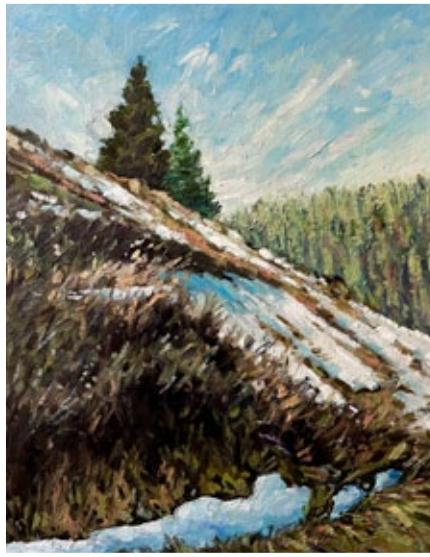
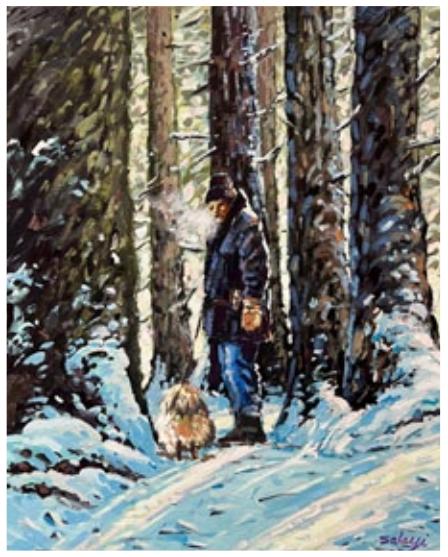
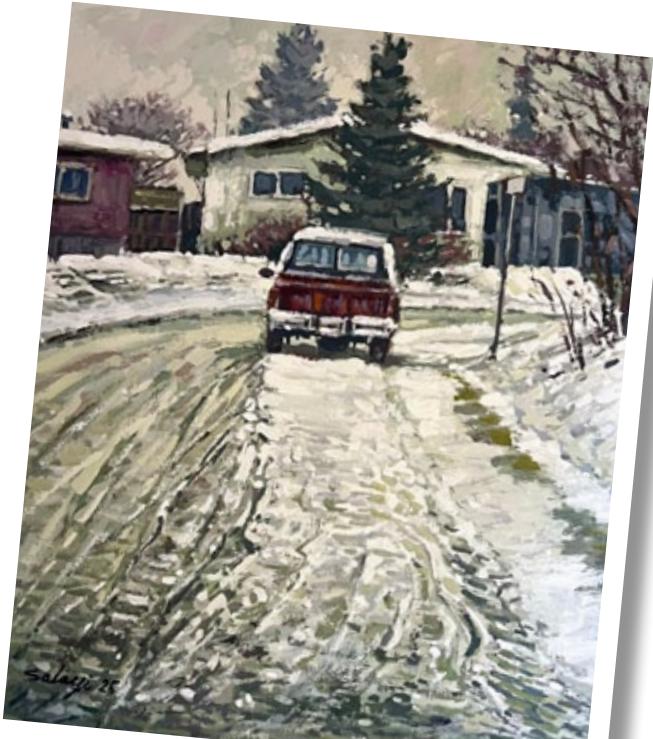
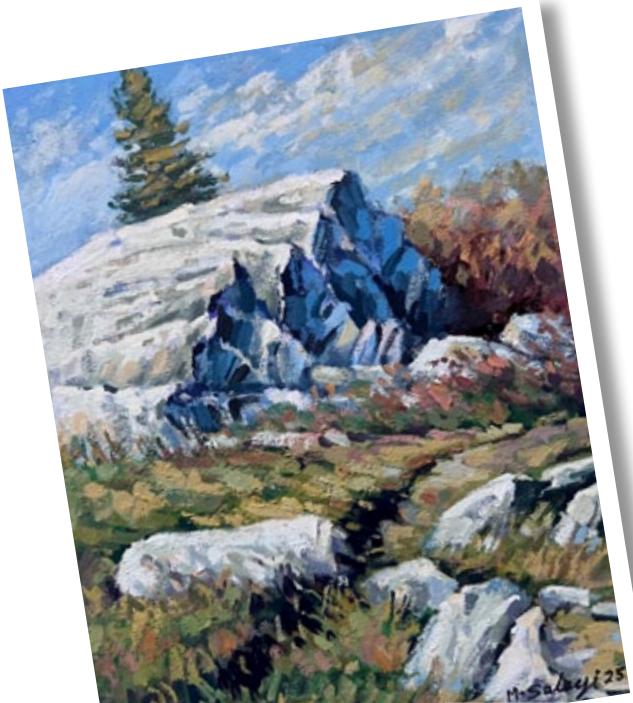
# The Power of perspective

M.Salayi

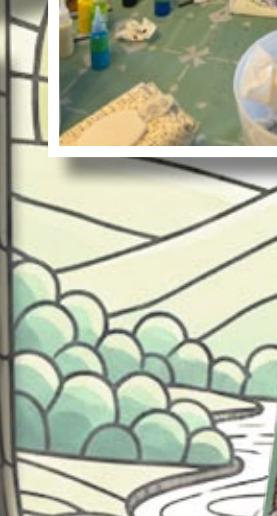
**T**HERE ARE SEVERAL ELEMENTS every artist should consider when choosing a landscape or urban scene to paint. The most important is the angle of the view, which determines the composition. A strong composition guides the viewer's eye into the depth of the scene, inviting them to imagine the destination and follow the visual path. In contrast, a flat, straight-on view often feels like a wall that blocks the viewer's engagement.

This perspective applies to any medium you work with. I follow this approach regardless of the materials I use, because the principle of choosing the right angle remains essential.

With this in mind, always think carefully about selecting the most effective angle for your painting. This not only provides a more enjoyable visual experience for the viewer, but also demonstrates the artist's skill in capturing light and achieving a sense of depth on a flat canvas.



# STAINED GLASS WORKSHOP



The workshop took place on October 24th and 25th and everyone came away with a nice piece of art. We did run out of time so we were able to take the paints, provided at the event, home to finish up. Thanks to Judy White for the venue and Nola Bukvi for getting everything together. Our facilitator, Debbie Olafson, was wonderful, helpful and kind, and the workshop was a great success!



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# YEG under \$100 art show

Marj Miller

**T HIS YEAR'S UNDER \$100 ART SHOW**  
ticketed event was nothing short of amazing—a four-day celebration of creativity, community, and the joy of getting original artwork without breaking the bank. The premise is clear; each participating artist agrees to sell their original artwork (and prints) for under \$100 ea. From opening night on Thursday to closing on Sunday evening, there was a steady flow of shoppers and sales.



Behind these extraordinary events is Calgary based Art Spot, the powerhouse organizer known for creating the Under \$100 Art Shows in Calgary, Edmonton, and Vancouver, as well as the hugely popular Under \$200 Art shows in Calgary and Vancouver. They also host markets in Calgary and developed and operate <https://marketspot.ca/>, an established and successful online art sales platform.



The event was a blast, and the layout easily guided visitors through the venue to explore the work of every artist. The show's heartbeat comes from the organizers and the

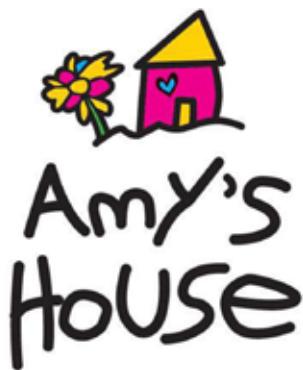
artists. Every participating creative volunteers during the event. Artists help with rehanging/restocking freshly emptied grid wall spaces, serving as "pile masters" who offer to take customers' paintings up to the front for them while they continue browsing, working as cashiers, wrappers, in the gift shop or as part of the setup and take down crews. By Saturday evening, all artwork was out on the floor, and the grid walls needed to be continually condensed through Sunday.

To prepare, each artist is assigned a unique SKU and prints bar-code labels to attach to each of their pieces, making checkout fast for shoppers, and ensuring sales are tracked instantly and accurately. This system allows Art Spot to pay each artist the day after the show closes when they come to pick up any remaining work. Many Edmonton artists made thousands of dollars in sales and sold fifty or more original artworks and countless prints.

This event grows bigger and breaks sales records every year, you will not want to miss any of Art Spots shows and events and may want to consider their online sales platform.



## A C H R I S T M A S G I F T I D E A . . .



As you enter the *Night of Artists* Gallery, you will notice on your right the lovely soapstone figures created by Gerald Thomas McNeil, a prolific and solitary soapstone carver who created numerous figures.

After his passing, Gerald's soapstone treasures quietly awaited new homes. His sister collected many and donated them to NOA. The proceeds from the sales will go to Amy's House #3!

Like Amy's Houses #1 and #2, Amy's house #3 provides accommodations for cancer patients who travel 150 kms or more to Edmonton while undergoing treatment at the Cross Cancer Clinic.

These soapstone figures are a generous gift to NOA and would be a perfect gift for those who celebrate winter traditions.



Debra Long is thrilled to announce that her artwork "*Still White*" will be featured in the CSPWC/SCPA 100th Anniversary Exhibition at the Helson Gallery, Halton Hills, Ontario!

If you're in the area, mark your calendars for December 3, 2025, when the exhibition opens. It will run until February 1, 2026, in both the Lower Sisnett Lobby of the Halton Hills Cultural Centre and the Helson Gallery.



<https://cspwc.ca/100th-anniversary-exhibition-at-the-helson-gallery/>

and Helson Gallery

<https://www.haltonhills.ca/en/explore-and-play/helson-gallery.aspx>

Debra Long is an associate member of the CSPWC.



# December Reflections

## An overview and perspective

### A Season of Renewal and Creative Possibility



As we wrap up the outgoing year, we pause to recognize the diverse artistic expressions that have defined our journey. Each member's work—whether bold, delicate, abstract, or representational—has showcased a unique creative voice. Together, these voices have formed a vibrant chorus of colour, texture, and meaning, reminding us that art is not only a personal pursuit, but a shared celebration of perspective and possibility.

#### Beyond the Canvas: Embracing the Next Chapter

As snow begins to settle across Edmonton's rooftops and the hush of winter invites us inward, we find ourselves at the threshold of a new year. December is a time of quiet transformation—a pause between the final brushstroke of one chapter and the blank canvas of the next.

For the Edmonton Art Club, 2025 has been a year of remarkable depth. We've stretched our creative muscles, explored unfamiliar mediums, and deepened our connections with one another. From the vibrant energy of spring exhibitions to the introspective tones of autumn workshops, each season has offered its own palette of inspiration.

#### Celebrating the Journey

This year, our members have shown extraordinary courage—not just in what they've created, but in how they've grown. We've seen artists step outside their comfort zones, experiment with new techniques, and share vulnerable, powerful work that speaks to the heart.

Our club has become more than a gathering place—it's a living, breathing studio of ideas. Whether through collaborative projects, mentorship moments, or spontaneous sketch sessions, we've cultivated an environment where creativity is not only encouraged, but celebrated in all its forms.

We've also expanded our reach, welcoming new members and engaging with the broader arts community.

Each new connection has added richness to our collective story, reminding us that art thrives when shared.

#### Honouring Our Legacy

As we look back, we are reminded that the Edmonton Art Club's strength lies in its history as much as its future. For over a century, generations of artists have gathered under our banner, each contributing their own voice to a collective chorus of creativity.

This legacy is not a static archive—it is a living foundation that continues to shape who we are and how we grow. Every brushstroke today carries echoes of those who came before, and every new member ensures that our story continues to unfold.

#### Looking Forward: A Year of Experimentation

As we prepare to turn the page to 2026, we do so with a spirit of curiosity. What happens when we let go of expectations and embrace the unknown? What might emerge when we allow ourselves to play, to fail, to discover?

Next year, we'll be leaning into experimentation. We'll offer workshops that challenge traditional boundaries, host exhibitions that invite dialogue, and create spaces where process is valued as much as product. We'll explore digital tools, unconventional materials, and collaborative storytelling. And we'll continue to honour the legacy of our club while nurturing its evolution.

Art is not static—it's a conversation. And in 2026, we invite every member to speak boldly, listen deeply, and create freely.

#### Community Connections

Our programming has always been rooted in the belief that art flourishes when shared. In 2026, we will deepen our partnerships with local organizations, schools, and cultural institutions, creating opportunities for dialogue and collaboration that extend beyond our walls.

By inviting the public into our exhibitions and workshops, we aim to foster a sense of belonging and accessibility, ensuring that the transformative power of art reaches audiences of all ages and backgrounds.

by Seraya Smit

#### Nurturing Emerging Voices

We recognize that the future of the arts depends on cultivating new talent. The Edmonton Art Club will continue to mentor emerging artists, offering them platforms to showcase their work and spaces to experiment without fear.

By pairing seasoned members with newcomers, we create a dynamic exchange of ideas—where tradition meets innovation, and where every artist, regardless of experience, is valued for their unique perspective.

#### Gratitude and Renewal

To our members, thank you for your passion, your generosity, and your willingness to grow. To our volunteers and supporters, your behind-the-scenes contributions make everything possible. And to our Edmonton community, thank you for believing in the transformative power of local art.

As we close the year, may you find moments of stillness and sparks of inspiration. Whether you're painting by candlelight, sketching in a snowy park, or simply dreaming of your next creation—know that your art matters. It connects, it heals, it uplifts.

#### A Collective Vision

Ultimately, our goals for the year ahead are not just about exhibitions or workshops—they are about sustaining a vibrant, supportive community where creativity thrives. We envision 2026 as a year of shared discovery, where each member contributes to a collective vision of possibility. Together, we will continue to honour our mandate: to celebrate, promote, and advance the visual arts in Edmonton, ensuring that our club remains a beacon of inspiration for generations to come.

Here's to a season of renewal, and a year of bold, beautiful experimentation.

With gratitude and creativity,

Seraya Smit

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

*Seraya Smit*



*Johanne Septou is the quiet memory keeper of the Edmonton Art Club.*



Johanne Septou, Edmonton Art Club's historian, seated here with the biographies of all Edmonton Art Club members since 1921 and a bin containing all our newsletters since 1966.

**A LONG TIME MEMBER OF THE EAC, JOHANNE SERVES** as its Curator of History – the club's unofficial historian and, in many ways, its storyteller-in-residence. The Edmonton Art Club is the oldest art club in Alberta, and because of its century-long journey, its story is vast. For years, Johanne has carefully stored the club's printed records: handwritten agendas, meeting notes, news articles, photographs, newsletters, and more. When you visit her and catch a glimpse of the many binders from the past, you realize how much history she has safeguarded. There are boxes upon boxes of them – many of them heavy – each one holding a chapter of the EAC's life.

As the world moved into the digital age, so did the Edmonton Art Club. Digital newsletters,

photos, and articles from more recent years joined the archive. Johanne embraced this shift, too. With the same care she once applied to paper, she now builds digital records of the club's ongoing story.

One of her most remarkable projects

is the way she chronicles the lives and

work of EAC members. Using the newsletters and other materials, Johanne has created a kind of living biography for each artist. For every member, she builds a personal "news page" that brings together their critiques, the articles they've written, and the photos taken of their work over the years. The result is fascinating: when you see your own EAC history laid out like this, you suddenly understand your place in the club's long, unfolding narrative.

Johanne doesn't just keep documents; she keeps stories. Many stories. And because of her, the Edmonton Art Club doesn't just remember its past – it can see it, read it, and share it, one member at a time.



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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)

### 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)

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Gotrick/Apollon (QC)

St. Armand (QC)

lots of the paint brans mentioned  
also manufacture paint  
accessories!

\*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.



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

# ART CANADA INSTITUTE INSTITUT DE L'ART CANADIEN

A key mission of the Art Canada Institute is the creation of our open-access digital art library, the **Canadian Online Art Book Project**.

The project is available in English and French and is free of charge.

Recognizing that we live in a multi-platform world where readers seek content in different formats, there remains passionate support for printed books. In 2019, we created the Canadian Art Library that publishes four books annually. As well, numerous books are online, which you can download. Some of the artists are Robert Houle, Emily Carr, Lionel LeMoine FitzGerald, Jock Macdonald, Helen McNicoll, Molly Lamb Bobak, Betty Goodwin, and many more.

You can download these books for free.

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

## drawing ideas to boost creativity & confidence

### Monoprinting

The joy of monoprinting is the surprise of the end. Roll printing ink out firmly on a plate and foot paper on top. Experiment with different kinds of lines. Try 'timbres' drawing with a fingertip or a pen lid so that there can be no anxiety about accuracy. Or trace over a printed image as a guide.

### Projector / OHP

Printing an image on acetate and enlarging with an OHP is an excellent confidence builder, resulting in large expressive drawings. Digital projectors mean that even easier to take a photograph, edit and project on a whiteboard or wall. Draw in your chosen material on large paper.

### Carbon paper

Tape a piece of old fashioned carbon paper to the back of a photocopy. Draw over the main lines to transfer the image onto another piece of paper. This simplified drawing can then be photo-copied, enlarged or developed further. This is a great way to explore quality of line and mark-making.



### Blind drawing

There are many fun ways of creating 'blind drawings'. You can tape the paper to the underside of the table and reach underneath to draw, or make a hole in the centre of a paper plate and poke a pencil through. The focus should then be on looking at the object being drawn in great detail.



### Abstraction

Zentangles and doodles are forms of abstract drawing. Taking the focus away from realistic representation can make drawing more enjoyable and expressive. Looking at patterns can also support students by giving them a bank of regular marks to copy and then expand on.



### Tracing

Some consider tracing 'out of bounds', but it is a good way to develop skills and confidence. The process involves selecting visual information, looking closely and fine motor skills practice. You can use a light box, a computer screen or even a window to provide the light to see through the paper.



### Grid method

The grid technique provides a scaffold to encourage students to draw the object in scale and shape. Drawing square by square, students focus on abstract pieces of the image, rather than the whole. Students who are good at maths often enjoy this approach.



### Consequences

This party game encourages imaginative drawing and group work. Students draw the head of a person on the page, then fold the paper over so that the next student can't see it. They pass the paper to the next student who draws the body then folds down the paper. Sometimes loved this!



### Drawing machines

Artists such as Jean Tinguely and Michael Landy have made drawing machines. These can be as simple as a pen taped to the bottom edge of a door or to the overhanging branch of a tree or more complicated contraptions involving mini-robots or rubber bands and cotton reels.



### Negative space

An exercise in drawing not the object, but the space around or under the object. This takes some time to explain and get used to for some students, but it provides a different way of looking and allows more freedom on interpretation which some students find liberating.



### Drawing with restraint

Making the process of drawing more challenging is a great way to reflect new ways into the process. There are many ways you can do this. For example: use the non-dominant hand for drawing, tie two students' hands together, tape paintbrushes to the end of sticks, use feet...



### Taking a line for a walk

This party game encourages imaginative drawing and group work. Students draw the head of a person on the page, then fold the paper over so that their drawing is not visible. They pass the paper to the next student who draws the body then folds down the paper. Sometimes loved this!



### Use shapes

Make sketchy experimental observational drawings breaking what you see down into basic shapes. Students can work initially on top of photocopies to get the idea, then by drawing on a still life set-up of boxes and cups etc. Eventually this technique can support them in drawing anything.



### Materials

Using a range of tools & media for drawing helps keep it fresh & interesting. Students can explore qualities & preferences. Biro | Charcoal | Inks | Fine liner | Pastel | Graphite | Chalk | Paintbrushes | Coloured pencil | 4B pencil | Smudging stick | Finger painting | Twigs | HB pencil | Brush pen | Watercolour



# THANK YOU!

Thanks to Colours, Delta Art and Drafting Supplies, The Paint Spot, and the Strathcona Art Society for their ongoing support in helping to distribute the EAC newsletters! And thanks to the following businesses who give generous discounts to EAC members!



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**CARFAC**  
ALBERTA

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 development 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.***

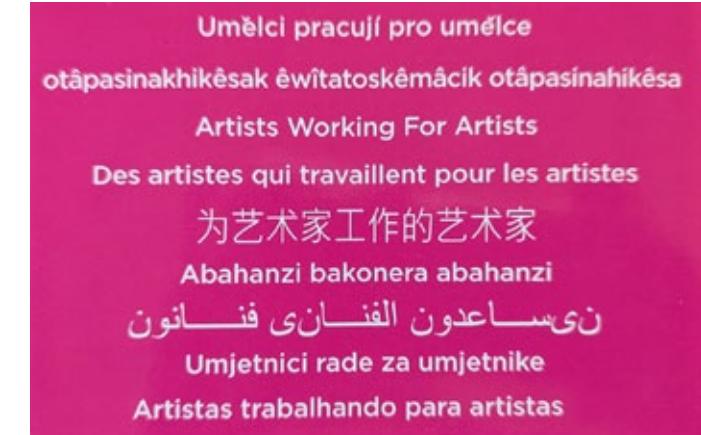
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***We're grateful to the Alberta Foundation of the Arts for their continuing support.***

As the primary arts resource and grant-funding body in Alberta, the Alberta Foundation for the Arts helps to unleash the potential of every artist through funding, arts promotion, and capacity-building. We provide behind-the-scenes support to artists and arts organizations, giving them the power to inspire minds, encourage expression, foster creativity, and contribute to Alberta's economy. From story time at local libraries to annual festivals on neighbourhood streets, the arts are active in your community. Albertans celebrate and support the arts as artists, volunteers, donors, and attendees at local arts events and activities. Experience, celebrate, and take pride in the arts—they're all around you!

Read more at [affta.ab.ca/home](http://affta.ab.ca/home).



**Alberta Foundation for the Arts**