



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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Meet Izabella Orzelski, our critic for the February meeting.

MY LIFE IS DICTATED BY the politeness and comfort associated with being a Canadian, and the emotional excesses of having a Slavic soul. Life is rich and beautiful and I am on a quest to explore it to the fullest. Art has always been an integral part of my life, though painting suits my personality the most. I feel transplanted into my own magical world, while standing in front of an empty canvas; there is always a new beginning with an infinite number of possible endings. I like this very much.

Lately, I have discovered my own garden as a source of inspiration. Here, the potential of colouristic nuances is limitless while the labyrinth of organic shapes evokes pleasant memories of the past. Canada's summers are short lived; this is reflected in my painterly technique with its vigorous strokes and, in most cases, thick paint application to capture the fleeting moment in time.

For my future artistic endeavours I do not have a clear path; rather, I want to let my passion and new life experiences lead/take me on a new visual journey. I am open to new, "yet to come" possibilities

Adapted from Izabella's artist statement which can be found at www.izabellaorzelski.com/about



MARGE SOMKUTI

A square composition, with lots of shapes. The diagonal lines against the same loose type of painting which is good because it brings energy and I have to say very well rendered water here. You created good depth. Not too distinctive but enough to let the viewer know there is a field. I would add a bit of glaze in the strongly rendered grass strands on the bottom right forefront. This is very successful.



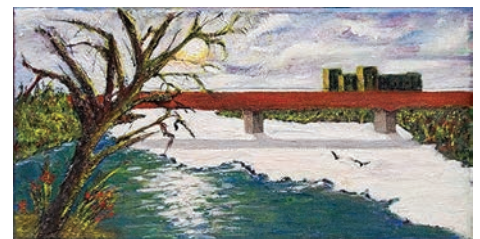
NOLA BUKVI

You have excellent atmospheric perspective here! Good use of the yellow above the mountains which is subtle. The waterway towards the front needs a bit more shading. The trees could have a touch light blue in the leaves of the front trees. The tree on the left could have a lingering branch reaching to the centre of the canvas.



MYRNA WILKINSON

The composition works very well with the house, sky and flowers. It has "breathing space" like that of the old masters. The upper window on the left works well with the shadowing. Usually when you put a white vertical alongside the edge it could create a problem of framing in white. You made this work very well. You know how to work with the cast shadows. It's very joyful. There's movement in this, it's a successful painting.



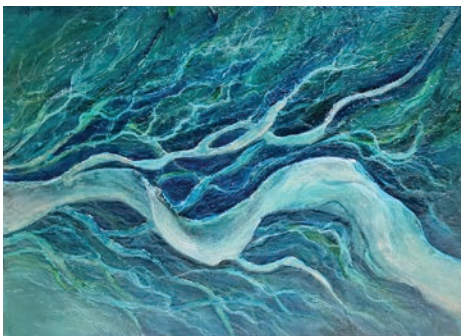
DIANA PANIZZON

I love the red colour in this composition. The water could have some greyish glaze to it to prevent the water from coming forward. A little more bluish grey on pillar shadows. A bit more blue tone in the left foliage behind the tree to cool off the green.



JOHANNE SEPTOU

There's a great direction of lights in this painting. Nice movement in the maple leaves. Consider losing the horizontal line across the throat. The nostril on the right could be a touch wider. The right ear needs to be a touch higher. A nice contrast between red and yellow against the subject.



JAN FRASER

It's very well painted with obvious movement. This should be a part of a series. These kind of paintings need to be done much bigger.



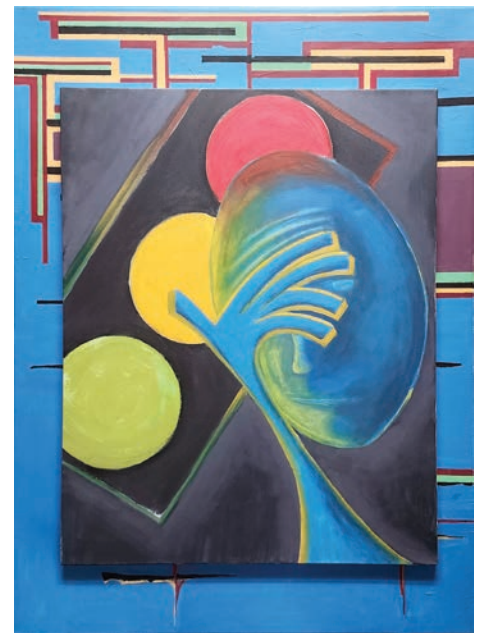
LORIE MEYER

A very interesting piece with the look of stained glass. I love the effect of what you have here, you really show the layers beautifully. The purple in the back and yellow overlap with some pockets is beautiful. It's a very sophisticated painting.



JUDY KOCH

Busy and the colour palette works for you. The greys work especially well. Suggest adding paynes gray to object on upper left in front of the wall just to darken a touch. The snow on top of object could be a bit brighter and blueish towards the bottom. Try varying the strokes of the snow on top of the grey piece above the branches. The background scene beyond the objects is nicely done. You've created a great balance of colour.



ANDREW BEDINGFIELD

This is a very nice combination of colours. For the unpainted sides of the front piece, you might want to carry some colour from the back piece. Suggest you add a touch of transparent Ultra Marine blue around the lights to give depth to the black. Take away the white lines around the lights. The light green is quite nice and maybe add it to the left edge of the lights.



PENNY LAMNEK

Very successful use of complementary colours. You see this movement in your painting and it's not boring. The volume and shadows are very good. It's very difficult to create a painting the way you've done this.



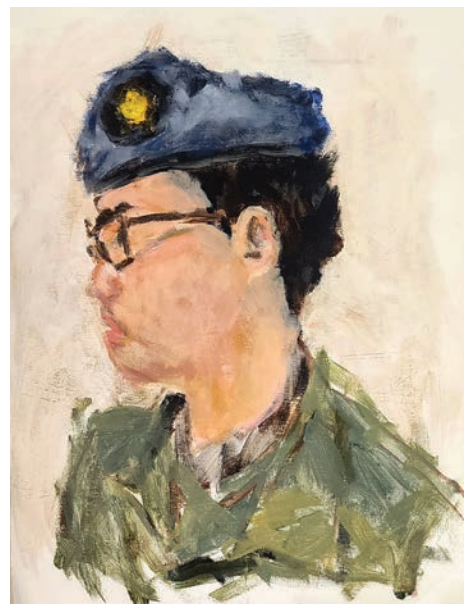
ADA WONG

The yellow coming through the back creates luminosity in this painting. Beautiful movement in the background. I would darken the shadows in the dog. The eyes are a nice focal point, very tricky to do. You let our eyes zone in there where you wanted us to go. A successful painting.



JUDY WHITE

You have the character of the cat because each cat is different and you did certainly capture the mood. You captured the personality of the cat. Beautifully painted. You were successful with breaking the monotony of the cat by positioning the fore legs diagonally. You have a very limited colour palette and it works so well. The right paw's shadow could be a bit wider and the same colour as the left foreleg.



FRANCESCA SONGCO

I like the colours, and the flesh colour is well done. This is very good. Make the left shoulder a bit more defined. The eye glass shadow may be a bit too strong. The inner ear could be a bit lighter by using a lighter shade. The nose and lips could be a bit more refined. The lips need a little bit more of the pinkish reddish colour. The hat could be emphasized by the use of a few strokes.



DONNA CHAMBERLAND

The colours and mood are great. May add green to purple for more interest. By extending the elbow on the left to soften with a bit of white will create more movement. You painted this very well with the shadowing and the facial expression.



MICHAELA YANNISH

Such a vibrant sky and trees and you use it as a part of your colours. The composition very smart. Develop the foreground a bit more with detail. The grass strokes could be varied and broken up a bit. Consider a bit of blue in the distant trees.



RICHARD ST AMANT

Very successful and especially with this paper. Water usually is bluer and darker when you have the reflection of the sky. A few darker blue strokes on the horizon would work well. The diagonal line of the foreground works very well with your grasses. Nice fresh brush strokes.



RHEA JANSEN

This is very successful and the reflections are great. If desired you can have the walkway fall off the bottom left of the page but this can work either way. The dark diagonal line at the top of the walkway could be faded a bit, and perhaps a more distinctive shape of the bottom walkway.



MARY FITZGERALD

The colour and composition is really beautiful. You can make a number of these and go big! The limited colour palette works beautifully.



FRANCES HESSELS

Expert use of cool colours, the cast shadows are well presented. There's a nice gentle flow of background colours that creates a good vibe. The wrinkles on his face aren't overpowering. You have the ball of the nose right. The shadows make the painting. You know where you put them and it's not overdone. Colour temperature manipulation in the subject is successful.



KARALEE NELSON ▲

A nice contrast between the curves of the deer and the geometric shapes. You might consider extending the cool blues to the outside of the cheeks. The background of this painting is quiet, I'd suggest a bit of a colour wash here. It's interesting that you thought about combining the geometric and organic shapes.

JENNY RODRIGUE ▶

Beautiful use of colour. There is a nice transition and a well painted sky. The distant waterfall needs to be greyed out a touch towards the distance. A good combination of overlapping in the mountains. The greenish mountain should be distanced by graying down the tones. The flowers are repetitive, try adding whitish highlight tips and a bit more in front of the mountain.





JASMIN ALSTAD

An interesting composition, not static or flat. A great job with this big square canvas. Your choice of colours works well. The addition of the patterns also very good. You're a good colourist. The one thing which I may suggest is to add a touch of blue to the blotted out colours. This would bring some coolness into your painting.



YVONNE BILAN-WALLACE

A successful painting. The papers are beautifully done in this piece. The "ball" portion of the hat could be wider on the right to better fit over the head. The red hair could be wavy to break up the vertical composition. The right side of her lip could be lifted up just a bit.



ROB GUETRE

The patterns of shadow work well. The background works well, not too strong, this lets the person be seen as the main subject. Beautiful treatment of the nose. The white of the eyes needs a touch of blue wash since they are in shadow. The rim on the top of the hat could use a touch of lightness above her hair. The neck could use a touch more shadow. When it comes to colour composition, beautifully adjusted, nice and smooth.



THE CREATIVE PROCESS

- INSPIRATION
- WORK
- BINGE EATING
- DISCOURAGED NAPPING
- RANDOM INTERNET SURFING

When Art and Science Connect

M F Fitzgerald

HAVE YOU HEARD OF the NASA James Web Space Telescope? It is the next-generation response to NASA's Hubble Space Telescope of 1990. Canada is playing a major role in the creation of this outer space magic with all its revelations. What the James Webb Telescope is capturing are images of space from billions of years ago. You might respond to this idea with amazement and and minimal comprehension.

Artists are often inspired by the galaxies such as the Milky Way in which we live. The image below, nature's art, was taken by the Spitzer Space Telescope late in 2019. Did you know that within the Milky Way galaxy, there are over 100 billion stars and it is thought that each star has at least one planet orbiting it?

Now, let's talk about the spirals in a sea shell and the spirals that are found with stellar life in the estimated 75 billion spiral galaxies in the observable universe! Galaxies? Yes, galaxies. Being brought up in the Star Trek generation, I am now understanding galaxies are real and numerous. It is interesting to see the spirals in space that are made up of stars, dust and gas. Young stars are white and massive and light up their surroundings, setting the spiral bands ablaze. The newer stars are red and magenta, hot stars are blue. The yellow colors highlight the clouds of molecular gases and dust. Apparently, about two-thirds of the known galaxies are spiral-shaped like our Milky Way.

It is common to see spiral motifs in paintings and in ancient carvings throughout the world. The spiral is also known to illustrate a special mathematical sequence discovered and named after Leonardo Fibonacci and called the Fibonacci sequence. If you want to know more

about that, check out pictures of sunflowers, or find some pinecones on your next walk in the woods.

So who knows, perhaps there is an existential reason why I use paint the way I do!



The center of the Milky Way galaxy, imaged by the Spitzer Space Telescope's infrared cameras on October 9. NASA, JPL-Caltech, Susan Stolovy (SSC/Caltech) et al.



Credits: NASA, ESA, ESO-Chile, ALMA, NAOJ, NRAO; image processing: Alyssa Pagan (STScI)

“HOW CLEARLY WE SEE AS IT ALL FALLS APART” ANDREA KASTNER

Edmonton Art Club member Judy Koch shares about Andrea Kastner, an artist she admires...

ANDREA KASTNER IS A CANADIAN PAINTER whose work focuses on the overlooked corners of urban spaces and the sacred nature of neglected things. She holds an MFA from the University of Alberta and currently resides and works in the U.S. She paints abandoned buildings, derelict spaces, detritus and neglected goods, etc.

I met her and saw her paintings at an exhibition at the Scott Gallery in Edmonton and the impact of her work has remained with me. Her paintings tend to be large and in person one can see the beautiful, fluid, confident brush strokes of oil on canvas. She told an amusing story: in the summer of 2018 she was painting en plein air at a landfill site in Hamilton, and people would stop and ask why in the world she was painting the dump, when if she turned around, she would see beautiful scenery. Beauty is in the eye of the beholder, I think.

I admire Andrea Kastner’s style, skill, and her persistence in her choice of subject matter. Her paintings can be seen at <https://www.andreakastner.net>.



HOW CLEARLY WE SEE AS IT ALL FALLS APART,
oil on canvas, 42” x 42”, 2018

In this article series, “ARTISTS WHOSE WORK WE ADMIRE”, members of the Edmonton Art Club are invited to submit a short piece identifying an artist, famous or otherwise, whose work they admire, are inspired by, or which influences their practice.



March 2023 Critic

Frances Alty-Arscott

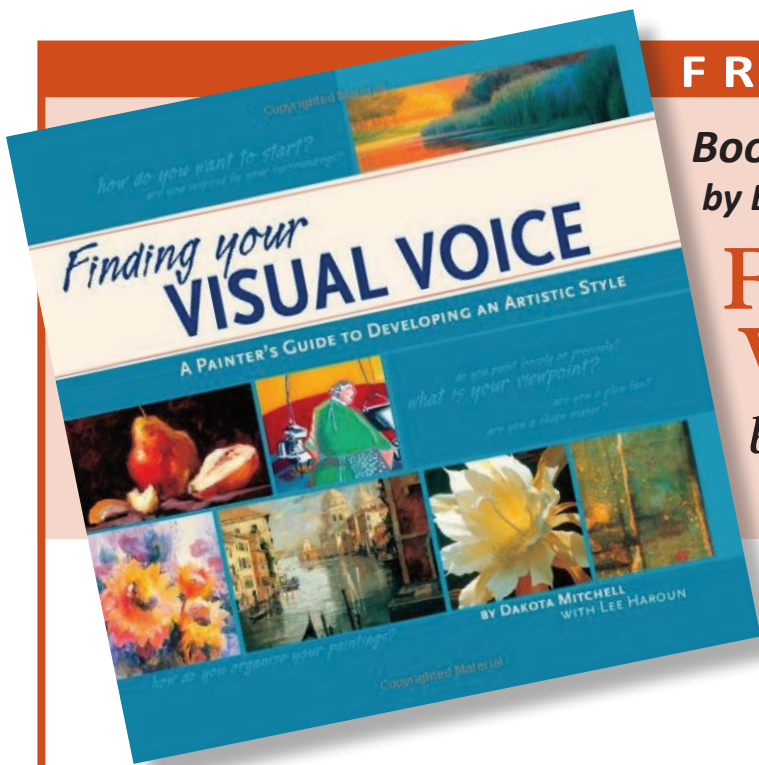
Frances is a well-known Alberta-based artist who resides in Edmonton.

Frances received her BFA from the University of Alberta in 1980. Her vibrant work is in public and private collections throughout Canada and the United States.

In addition to her painting, Frances lectures and teaches both adults and children in creative approaches to watercolours and acrylics.

Frances is represented by several galleries across Alberta.

<http://altyarscott.net/index.html>



Book Reviews

by EAC Librarian, Barb Stachow

FINDING YOUR VISUAL VOICE

by Dakota Mitchell, with Lee Haroun

AS ARTISTS, WE OFTEN PONDER HOW TO EXPRESS OUR creative vision by discovering a distinctive visual voice. This guide prompts you to explore how and why you paint, and is not just a “step-by-step process to paint as I paint” found in many other art books. How does a viewer respond to visually interesting works emotionally? This book helps you answer this question and more as a way to give your artistic self a voice. It takes you along a journey to find your visual purpose.

Finding Your Visual Voice is a unique book which offers

step-by-step painting demonstrations, visual examples and engaging exercises to help you develop a way of painting that is truly yours and yours alone. You’ll paint with expression and confidence, while acting on your own creative whims and impulses, as you create artwork you’ve always dreamed of painting.

Within these pages, you’ll find encouragement, advice and insights from more than thirty successful artists. In their own words, these artists describe their work, revealing their personal struggles, discoveries, processes and achievements. Their compositions span a diverse range of subjects and mediums, but all offer an illuminating perspective on the personal nature of painting that impacts a viewer’s emotions.

Do you hope to find the answers to what and why you paint? With this guide and your own imagination, you have everything you need express feelings of passion in a very intimate art life.

This book is available for loan from the Edmonton Art Club library.

Contact Barb Stachow for more information or to borrow any of our library books.

UPCOMING WORKSHOP

WHAT Kelvin Swatzky Workshop (Oil/Acrylic)

WHEN March 31 (6:30am-9:00pm), April 1st (10am-4:00pm)

WHERE Signworks Plus, 15607-100A Ave NW (Evelyn Garneau’s shop)

FEES \$155.00 for members of either EAC or SWCA \$175.00 for nonmembers

Payment can be made by cheque or cash to Donna Chamberland or by cheque to the Society of Western Canadian Artists (address above).



PROGRAM Kelvin will do one or two demonstrations on Friday evening and work with students individually on Saturday, helping with the same landscape demonstrated or on a painting of the student’s choice.

A list of suggested supplies will be given to registrants in the course, and you may bring your own paints and supplies you already have. We will be working on tables, a small table easel should work too.

Light snacks will be provided, bringing your own lunch on Saturday is suggested.

There are only 13 slots, each club has forwarded a list of 5 interested so far. If there is not full registration by March 17, the course will be cancelled. However, this is unlikely with the present numbers.

Kelvin’s work may be viewed at his website:

www.kelvinsawatzky.com

or at his Gallery at Zorzos.



Meet Our Executive



Seraya Smit
President



Jani Galarneau
Vice President



Penny Lamnek
Treasurer



Rhea Jansen
Past President



Michaela Yanish
Recording Secretary

Edmonton Art Club

Illuminating Edmonton

12 X 12 One Price Show

\$325

May 2023

presented at Night of Artists
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www.edmontonartclub.com

www.nightofartists.com

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Annual Juried Show

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THE MEN WHO PAINT

M F Fitzgerald

WHEN I HAPPENED UPON this five and a half minute *video* I was intrigued. From the title, “Men Who Paint”, I was expecting and assuming bold, large strokes and statement pieces – and what did I find? My assumption was false and I had to think about why I made it in the first place!

As a lifelong educator in drama/theatre and then counsellor I noticed many things. Most of the famous playwrights, psychiatrists, theatre directors, choreographers, artists, educational leaders, scholars or researchers, doctors, school principals, and people in politics were men. In fact, my second teaching stint was in a school with the first female high school principal in Edmonton and I remember thinking this was a startling fact. Men wrote the plays I directed. The famous psychiatrists I studied were men. The movie directors were men. And the list could go on.

When I moved into my two-year counselling program after my Masters Degree, the program was called Counselling Women. This was a time of awakening. I began to study equality and equity, family structures, and understanding power imbalances and started reading the literature and research created by women. This was me catching up on the Canadian feminist ideas about power imbalance.

Today, as I teach a diverse population of post-secondary students, I reflect on the world the students live in. In

many ways, women’s equality has been defined and we let go of the older and traditional ways of who does what. Gender is a different issue these days. Yet, sometimes, those old assumptions still linger. Therefore, I was delighted to have my assumptions challenged by watching this delightful and informative video. Since most of the arts people I know are women. I was ready to see arts from the male perspective. What I found was delightful humans doing what we all do best, being in an environment of kinship, working with their paints and brushes, and creating in their unique styles.

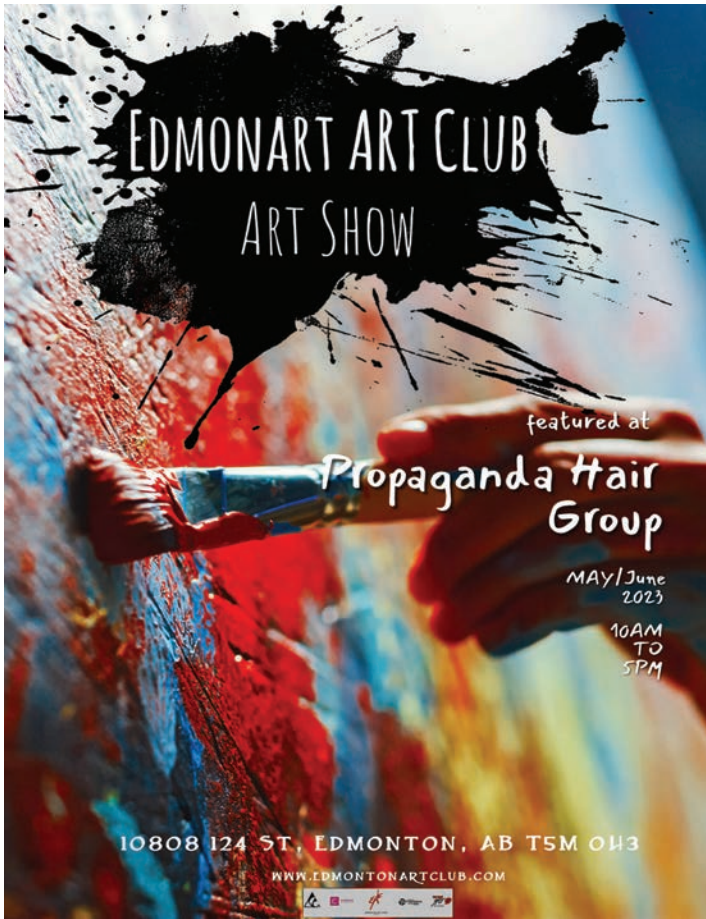
Introduction to “Men Who Paint”, adapted from their website at <https://www.menwhopaint.com/>

Inspired by the work and adventurous spirit of the early Canadian painters the Men Who Paint (Facebook) began painting together in 2007. Their preference for painting outside brings a feeling of urgency and excitement to their landscapes. The combined artistic experience of the group offers a unique diversity and their collective dynamic thrives on each individual’s passion for finding expression through interpretation of not only their Saskatchewan home but landscapes across Canada.

This is a *beautiful 5-minute video* – I appreciated the unique perspectives of their environments. Enjoy.



Adventure Plein Air Painting - Mud Lake in The Canadian Rockies



Annual Juried Show

- Members who have attended 5 general meetings and who have submitted five paintings for critique in the twelve months prior to the show are eligible to participate in the Edmonton Art Club exhibits and shows.
- New members are exempt. All new members can participate.

Exhibits

Night of Artists Venue

entitled "Illuminating Edmonton" will be featured at the Night Of Artists ("NOA") venue.

- Each of these events have an exhibit duration time of approximately one month each. Excellent opportunities for networking, sales, and fellowship with other artists.
- 30% NOA commission
- CORRECTION: The \$25 hanging fee applies for all Edmonton Art Club Exhibits

U P C O M I N G E X H I B I T

Make sure to check out Yvonne Bilan-Wallace's work at

CHROMATOPIA

an upcoming textile show

taking place at the Multicultural Heritage Centre in St. Stony Plain.

"The challenge was to produce two 12"x12" pieces using only colour in paint chips we were given. I had to dye different textiles to an exacting recipe, which in my case were specific green and yellow hues. It was an interesting challenge and when all the works are hung together, it's quite spectacular."

DATES: March 1- May 26, 2023

OPENING RECEPTION: March 4

GALLERY HOURS: Monday- Friday 11am- 4pm

CONTACT: 780-963-2777



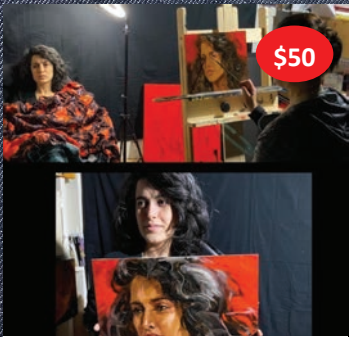
FOR RENT — MAKER SPACES!

***We are excited to offer our
Maker Spaces available for rent!***

We are offering this space for year round rental to a creative business or community group that can breathe life into this space just waiting for creativity. Former shop class has venting and electrical, as well as welding booths and more. Your own exterior entrance with double wide doors. This space is fantastic!



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info@sebabeachbusinesscentre.com



LIVE Portrait Demo March 9
Oksana Zhelisko 6:30 PM – 9:00 PM



Sculpting The Face March 19
Ryan Kurylo 12:30 PM – 5:30



MARCH SALE
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GALLERY ART SUPPLIES ART CLASSES



"Hendrickje, I feel another self-portrait coming on. Bring in the funny hats."

Family Tree of Vincent Van Gogh

His dizzy aunt..... Verti Gogh
 The brother who ate prunes..... Gotta Gogh
 The brother who worked at a convenience store..... Stop N Gogh
 The grandfather from Yugoslavia U Gogh
 His magician uncle..... Where Diddy Gogh
 His Mexican cousin A Mee Gogh
 The Mexican cousin's American half-brother..... Gring Gogh
 The nephew who drove a stage coach..... Wells-Far Gogh
 The constipated uncle..... Cant Gogh
 The ballroom dancing aunt..... Tang Gogh
 The bird lover uncle..... Flamin Gogh
 An aunt who taught positive thinking Way To Gogh
 The little bouncy nephew Poe Gogh
 A sister who loved disco..... Go Gogh
 The brother with low back pain..... Lum Bay Gogh
 and his niece who travels the country in an RV Winnie Bay Gogh
 I saw you smiling..... there ya Gogh

PAINT LOOSE IN 30 MINUTES

An exercise that can be done in Oils or Acrylics.

Franchesca Songco



1 Quick sketch using burnt umber. Strive for imperfection.



2 I primed the canvas with thin wash of burnt umber. This is optional.



3 I established darks (shadows) using blue and burnt umber.



4 For applying paints at this stage, I did them thickly and quickly. Aim for 3 thick brushstrokes for each section. If it overlaps, do not panic as it adds character. I always remind myself that I am doing a loose painting, not tight and realistic.



Reference photo taken from my workplace (feel free to use this image if you wish as practice for quick and loose painting).



5 I added little touch ups and highlights to the chairs without overworking them. I made the shadows underneath darker to highlight the table legs.

For questions, you can reach out to me by email sasafineartist@gmail.com or my instagram [sasa.fineart](https://www.instagram.com/sasa.fineart)

Colours used: White, Red, Yellow, Blue, Burnt Umber and Yellow Ochre

Scholarship Program

Card/Alling

- Card/Alling Scholarship is for studies in watercolour. Generally, two scholarships of \$2000.00 each are given annually.



Mildred Nelson

- Mildred Nelson Scholarship is for studies in mediums other than watercolour. Generally, one scholarship of \$1000.00 is given annually.



Scholarship Eligibility Criteria

Application Deadline: April 30

- The eligibility criteria, is heavily reliant upon your volunteer standing within the Edmonton Art Club. It is not reliant upon your quality of artwork or your level as an artist.
- Should your qualifications meet the Scholarship criteria, we encourage you to submit your application to the Scholarship Committee!!!
- Please visit our Scholarship Page in the Members Only area of the website to learn more, including the membership application and a direct email link to the committee chair, Rhea Jansen.

PRODUCT RECALL

Heavy Body, Extra Heavy Gel Gloss, and Fluid Teal Recall

January 17, 2023

As company owners, we put our heart and soul into everything we make, then stand by it completely. If our products ever fail to live up to your, or our, expectations, we will make it right.

Read more about these individual recalls, and how to receive a replacement if needed, at <https://marketing.goldenpaints.com/acton/fs/blocks/showLandingPage/a/35184/p/p-00d9/t/page/fm/0>

Recently, we decided to recall specific batches of Extra Heavy Gel Gloss, Fluid Acrylic Teal, and 14 Heavy Body Colors due to product thickening after long-term storage.

Thank you for your continued support of Golden Artist Colors, Inc. We appreciate your understanding.

Sincerely,

Employee Owners of GOLDEN



IN HIS BOOK “*MASTERING COMPOSITION*”, Ian Roberts emphasizes the importance of planning a painting around the deliberate arrangement of elements in a subject. Several examples (too many to list here) are used to illustrate some of the more popular approaches he’s found helpful in his own work. Composition, as it relates to painting or photography, is one way to help ensure that the artwork captures and holds the viewer’s attention. Ian Roberts doesn’t neglect other considerations in successful art such as value, temperature, and colour contrasts; but he insists that composition is the first planning step. You are encouraged to check out his excellent YouTube channel, “*Mastering Composition*”.

In this article (part 1 of a 2 part series on composition) I want to highlight three simple strategies which I think are both powerful and simple to use. They are applicable to both photography and painting. These three are, in order of complexity, the *Rule of Thirds*, the *Golden Triangle*, and the *Golden Ratio*. Pictured below are examples of how these methods are used to help plan and create more engaging images.

To be clear, only the first two of the three strategies I illustrate here are found in Ian Roberts’ book. The Golden Ratio is discussed in a video on Andrew Tischler’s YouTube channel, “*Golden Ratio Composition Secret*”. I mention it here because I believe it is the most versatile composition guide. For instance, you can use the Golden Ratio to align not only the elements of an image, but tonal masses and warm and cool areas as well.



RULE OF THIRDS

One of the most common composition “rules”, especially for photographers, is the Rule of Thirds.

Generally, a photographer will locate the desired focal point in the image along one of the four imaginary lines located one and two thirds the format’s length and width, horizontally, vertically or at the intersection points of these lines. This “rule” is based on the idea that objects in a given scene

tend to feel more “at home” when situated off centre. This means that if you take a photo or compose a painting, try to locate the focal point (be it a person or object) off to one side and not dead centre.



You can see the Rule of Thirds in action in the image above. My grandson is standing left of centre and the camera lens is situated at

the intersection of the two grid lines placed a third of the way up and to the left. My granddaughter (who wasn’t having a good day) is situated at the opposite corner where the other two lines intersect.

The intersection of the lines identify regions within the composition for placing focal points (in this case, the camera lens). Note that there will be times when a natural “line” in a composition presents itself (a standing figure in this case) and will serve to lead the viewer’s eye.

GOLDEN TRIANGLE

The Golden Triangle is a composition strategy that divides a composition using four right triangles. You would first divide a rectangular image format with a single diagonal line extending to opposing corners. Perpendicular lines are drawn from this diagonal to meet at the remaining two corners. This type of compositional strategy won’t work with a square format. The Golden Triangle is applied to a subject by aligning the desired focal points in your image with the diagonal line and their points of intersection with the perpendiculars.

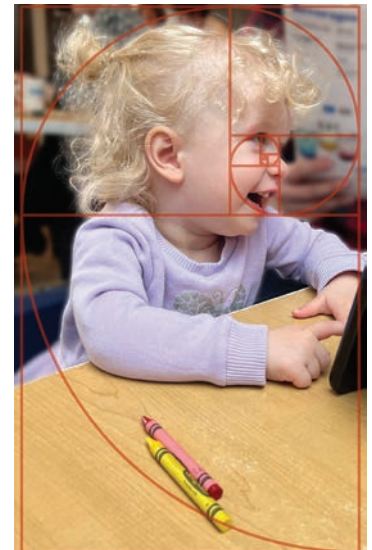
In the example below left, my daughter’s eyes lie approximately on the diagonal with her right eye at the intersection with one of the perpendiculars, this extends down to follow the line of her shoulder. The diagonal cuts through her wrist but also follows her other shoulder.

GOLDEN RATIO

The Golden Ratio is a less common compositional aid and is based on a mathematical sequence of numbers known as the Fibonacci sequence. For more on the mathematics describing this sequence of numbers (beyond the scope of this article), a simple search on the internet will provide more than enough information. The Golden Ratio is applied to a subject when square shapes generated by the sequence are arranged to create an underlying curvilinear structure (a spiral) which is used in the arrangement of the compositional elements. This spiral forms the basis for creating a more fluid composition.

In the example above, my granddaughter is having a better day and I framed the picture to make her happy expression the centre of interest. Note that the spiral goes on to frame her head and encloses her elbow and even the crayons on the table.

The strategies described here are only three of many compositional guides available to the artist. As previously alluded to, Ian Roberts’ book “*Mastering Composition*” provides a more thorough treatment of the many possibilities to help plan your next painting. Explore these “rules” and see how they could inspire new ideas for composing your own paintings.



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WEBSITE INSIGHT

Edmonton Art Club
 Annual Juried Show
 April 12- May 11, 2023



Theme suggestions!! Let's get creative

- | | | | |
|------------------------|-----------------------|-----------------------|------------------------|
| Seasons of the Wind | Seasons of the Larch | Season of Enchantment | Diving Season |
| Seasons of the Trees | Seasons of Artistry | Season of Decay | Coconut Season |
| Women and Seasons | Season of the Seeds | Charming Season | Dancing Season |
| Season of the Moon | Spring Season | Seasons of Grief | Wine Season |
| Seasons of my Mind | Winter Season | Flood Season | Season of Renewal |
| Seasons of My Journey | The Season of Autumn | Monsoon Season | Seasons of Regret |
| Seasons of the Ice Age | Summer Season | Season of Adolescence | Lobster Season |
| Planting Season | Harvest Season | The Four Seasons | Festival Season |
| Dry Season | Cool Season | Fertility Season | Ice Cream Season |
| Best Season | Warn Season | Season of Conception | Frightful Season |
| Wet Seasons | Season of the Blossom | Season of Discovery | Seasons of Adulthood |
| Season of Re-Birth | Swimming Season | Seasons of Birth | Sledding Season |
| Worst Season | Boating Season | Seasons of Reckoning | Tobogganing Season |
| Over Season | Skating Season | Hunting Season | Season for Snowshoeing |
| Story of Seasons | Skiing Season | Fishing Season | Snorkelling Season |
| Best Season | Hot Season | Seasons of the Wind | Story of Seasons |

We know there is more to painting than paint.



Our role in the arts community has been to provide artists with the best tools to meet their needs. This includes an obligation to provide the most complete information available on artists' materials from our laboratory, research, and collaboration with other innovators and material scientists. Since 1980 we have been champions of the acrylic medium with the GOLDEN Acrylic brand; in 2010 we were entrusted with the legacy of an amazing oil paint, Williamsburg Handmade Oils, and in 2014 we introduced a totally modern watercolor with QoR. We also know that there is more to a paint company than making paint. We've been delighted to share the story of Golden Artist Colors, its growth, its legacy and its commitment to social responsibility. As artists redefine our concepts of traditional media, we embrace the opportunity to challenge perceived limitations and capabilities of painting and seek to empower artists everywhere. *The mission for Just Paint remains: inform and empower artists in the realization and preservation of their creative vision.*

JUST PAINT
 Published by Golden Artist Colors, Inc.

Subscribe to the free Just Paint Newsletter here at <https://justpaint.org/>

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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8882, 170th St NW, Edmonton



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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.



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.

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

CALL TO ORDER

25 members; 3 guests, Keri Haskell, Helena Ball, Sachiko Motoda (Robertson)

24 pieces of artwork

Seraya Smit called the meeting to order at 7:00 p.m.

Moved by Johanne Septou and seconded by Diana Panizzon that the January minutes be approved.

PRESIDENT'S REMARKS (Seraya Smit)

Last month was our Annual General Meeting. Minutes of the meeting are published monthly in our members only version of the newsletter, which is also published to our website.

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 Ada Wong. Our critic this evening is Izabella Orzelski.

Membership Fees Membership fees for 2023 are due now. If you have not done so, please see Penny Lamnek before you leave this evening.

Call for Volunteers During the November 2022 meeting and during our January 2023 Annual General Meeting we continued to ask for volunteers.

In order to maintain a cohesive infrastructure, we are actively seeking volunteers to fulfill various executive and other committee positions.

Please note that a volunteer sign up sheet in the form of a clip board is circulating. Please search your hearts and volunteer.

Group work not only fosters teamwork, but also offers opportunities to learn more about different perspectives ultimately embracing our mandate of delivering a diverse executive committee alongside a team of member-lead committee members, who are independent of the executive committee.

Executive Committee As per our Official Constitution, Policies and Bylaws, next year the club will see a change in the executive committee. Jani Galarneau will become President and I will become Past President.

Among other positions, we are seeking members to fill the vital position of Vice-President and Treasurer. These two positions are vital to the success in the operations of the club.

Michaela Yanish will be taking on the position of Recording Secretary, her training is commencing on an ongoing basis. Diana Panizzon will be assuming the correspondence secretary position as well as being back-up recording secretary. Diana has fulfilled this role before and comes equipped with great knowledge and wisdom.

The executive committee positions are a two-year commitment, with exception of the Vice President position.

The vice-president takes on a six year commitment. The first two years as Vice President is a training position to equip the member with the necessary skills when becoming President. For the last two years the role becomes Past President, assisting the new President.

Please do not hesitate to contact me, or any other committee member should you have any questions. Alternatively, guidelines and committee information can be found in the Members Only Section of our website.

Membership Committee The Membership Committee is seeking to immediately replace our long-time co-ordinator Jan Fraser. Jan has been an integral part of the Membership Committee for several terms. Jan is ready to train someone right away. Located on the display tables are some copies of the Membership Committee Description and Guidelines. Interested members, please take a copy for your consideration.

Thank you Jan, for your many many years of dedication and volunteering. You've done an outstanding job and we heartily thank you for it.

Volunteer Hours Volunteer hours are due now. Please submit them to our Membership Coordinator Marge Somkuti at somkutimarge@hotmail.com.

Volunteer hours and in-kind contributions often get lumped into their own category of "important" but not dollar-related. However, our organization depends on volunteer hours to achieve goals, time IS worth money!

On an individual level, volunteer hours directly influence the eligibility criteria for our Scholarship Program.

Scholarships The Edmonton Art Club offers two scholarship funds to our members annually via an application process. The Card / Alling Scholarship and the Mildred Nelson Scholarship.

Card / Alling Scholarship is for studies in watercolour. Generally, two scholarships of \$2000.00 each are given annually.

Mildred Nelson Scholarship is for studies in mediums other than watercolour. Generally, one scholarship of \$1000.00 is given annually.

The eligibility criteria is heavily reliant upon your volunteer standing within the Edmonton Art Club. It is not reliant upon your quality of artwork or your level as an artist.

Should your qualifications meet the Scholarship criteria, we encourage you to submit your application to the Scholarship Committee.

Please visit our Scholarship Page in the Members Only area of the website to learn more, including the membership application and a direct email link to the committee chair, Rhea Jansen.

Shows Last month we were pleased to announce our Annual Juried Show dates of April 12 to May 20, 2023.

Members who have attended 5 general meetings and who

MEETING MINUTES, JANUARY 12, 2023 *continued*

have submitted five paintings for critique in the twelve months prior to the show are eligible to participate in the Edmonton Art Club exhibits and shows. New members are exempt and may participate.

Our Annual Juried Show as well as our exhibit entitled "Illuminating Edmonton" will be featured at the Night Of Artists (NOA) venue.

Each of these events have an exhibit duration time of approximately one month. These are excellent opportunities for networking, sales, and fellowship with other artists.

During our January 2023 meeting, it was noted that the Night of Artists fee for the venue would be 40%, however, this has been altered to 30%.

Sign up sheets are located at the display tables located to your right. There is also an electronic sign-up sheet located on our website in the Members Only area.

Membership List The membership list has been updated and published to the website in the Members Only Section. The document is only one of three word documents located on our website, all other documents are in a PDF format.

Leaving a document in word format allows the end user to easily manipulate such as copy and paste information therein. Specifically, if you need to send a group email, you do not need to type each members address. Access the Membership list document, highlight the column of emails and perform a cut and paste into your intended email.

Website The website functions as a communication tool enabling our members and the community to remain connected. The overview for the year January 1, 2022 to December 31, 2022 are located on the website as well as the display tables to your right. Last month the website experienced: 12 Countries, 46 Cities, 363 Users.

The yearly statistics continue to reveal an impressive overview of growth and global visitors to our website.

To view all of our website statistics including your individual statistics for the year 2022, please visit our web page located in the Members Only section entitled Website Insight. As well, the statistics are featured this evening on our display tables.

VICE-PRESIDENT REPORT (Jani Galarneau)

Exhibits By working with NOA, we are helping our social media advertising of our Juried Show. We will be rotating with SWCA (Society of Western Canadian Artists) and Western Canadian Federation of Artists. Basically we will be piggybacking with them. A real win-win situation. We have the choice of hosting our show opening or joining their monthly opening or doing both. Moving forward these exhibits at the NOA will likely occur annually.

Workshops *March 31 & April 1, 2023 – Oils with Kelvin.* This course is in collaboration with SWCA. It is great to get these fabulous groups together. Donna Chamberland will talk more about this.

TREASURER'S REPORT (Penny Lamnek)

The 2022 Financial Statement has been reviewed and signed by the Executive. It is here and available for anyone to look at. The signed documents are necessary for the Grant Applications. Betty Dean is working on and for our Societal Status. Please don't take any of these documents home.

Penny Lamnek moved the annual report be accepted, seconded by Nola Bukvi.

Edmonton Art Club Treasurer's Report, February 9, 2023

December 23/22 Balance Forward:	\$6,795.03
Withdrawals	\$1,156.00
	<i>reflects \$578.00 Interac Ins. E transfer error</i>
Deposits	\$1,901.00
	<i>reflects \$578.00 Interac Ins. Correction</i>
December 23/22 Balance	\$7,540.03

Penny Lamnek moved the report be accepted, seconded by Marge Somkuti.

NEWSLETTER REPORT (Rob Guetre)

All members are encouraged to submit a newsworthy item for publication in the newsletter. Deadline is February 27.

OTHER BUSINESS

Scholarships (Rhea Jansen) Deadline for submitting applications for the 3 available scholarships is April 30. The guidelines for application are on the website. The jury members are Rob Guetre, Rhea Jansen, Jani Galarneau and Rick Rogers, our critic for the June meeting.

Artwork Presentation for Critiques (Ada Wong) Ada explained that work presented for critique at meetings should be mostly finished pieces. They should be presented in a respectful way; ie: finished edges on canvases and matting on water colours. This shows respect to our critic.

Updates (Mary Frances Fitzgerald) Mary Frances announced that she is vice president of the ACACA. She indicated that she would exchange ideas between that club and the EAC.

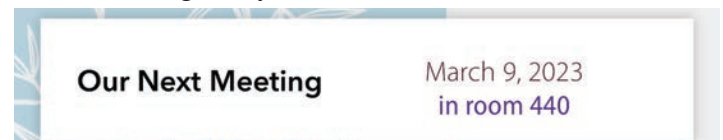
Workshop (Donna Chamberland) Donna reminded the group of the Kelvin Sawatski workshop, March 31 and April 1. Fee is \$155. Provide email and phone number for supply list.

The critic for this evening was Izabella Orzelski. She was thanked by Ada Wong.

Gofers for tonight were Lori Frank, Yvonne Bilan-Wallace

MEETING ADJOURNED

Moved by Jenny Rodrigue and seconded by Richard St. Amant that the meeting be adjourned.



Website What's New

MEMBERS' ONLY UPDATE

- Streamlined Landing Page
- Resource Directory
- What Updates Have I Missed
- Calendar

UPDATE

IMPORTANT NOTE REGARDING ONLINE PAYMENTS

Most of you are using the e-transfer method to pay for workshops, hanging fees etc and that's great.

When you do this, could you please put your name and what it is for in the message box. Most of the time this is not a problem but names do not always come across or its a company name etc. Sometimes a person will pay for two or more people and I don't know who they are. Putting in the names and for what the payment is for will save my poor head from a lot of scratching.

Thanks so much!

Penny Lamnek, Treasurer

calling all members!

Consider submitting articles for the newsletter. It could be almost anything even remotely art related.

Examples: works in progress with pictures, quick tips, how-to's, sharing about an artist you admire or artistic style you like, a favourite technique, reviews about art supplies, anything really...

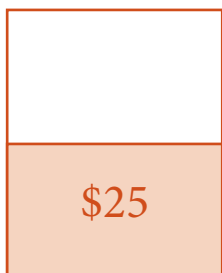


A NOTE TO MEMBERS REGARDING ADVERTISING IN YOUR NEWSLETTER...

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



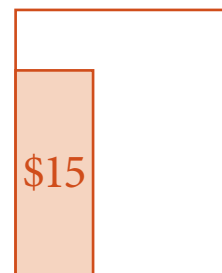
half page horizontal...



and vertical



quarter page horizontal...



and vertical

Important Notice Regarding Liability and Insurance

As per EAC Policies:

- 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.
- 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.

Edmonton Art Club Executive and Other Committees 2021

POSITION	NAME	CONTACT INFORMATION		
EXECUTIVE COMMITTEE MEMBERS				
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Vice President	Jani Galarneau	jgalarneau@live.ca	780 994-9210	
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Recording Secretary	Michaela Yanish	michaela@raffertys.ca	780 990-2572	
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Critique Photographer	Rob Guetre	rsguetre@gmail.com	780 468-4009	
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	VACANT			
	VACANT			
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Publicity	VACANT			
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Edmonton Art Club Executive and Other Committees 2021 *continued*

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	VACANT			
<i>administrator</i>	Jani Galarneau	jgalarneau@live.ca	780 994-9210	