



Alberta  
Foundation  
for the Arts

December 2022

# EAAC

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

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cover: Green Ice, photo by Rob Guetre



Meet Allen Ball, critic for the November meeting.

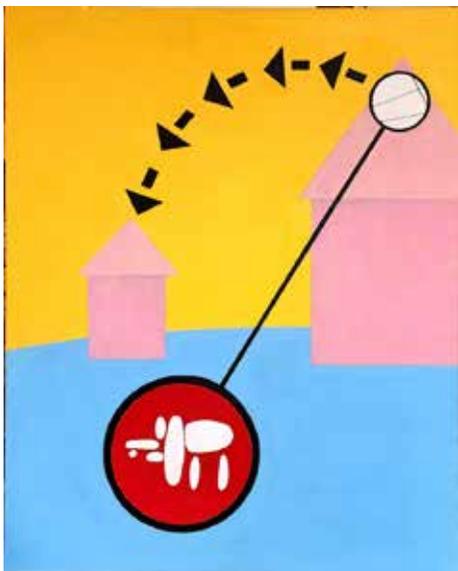
**B**orn in London, United Kingdom, Allen completed his undergraduate training at the Camberwell School of Arts and Crafts (achieving First Class Honours in Painting and a commendation in Printmaking). As a Commonwealth Scholar, he graduated from the University of Alberta Master of Visual Arts program. An active visual artist and researcher, Allen has been honoured to receive awards from the Killam Trusts, Social Sciences and Humanities Research Council of Canada, and Canada Council of the Arts, among others, and is a Canadian War Artist, having served in the Sinai Peninsula in 2007. Allen's works can be found in public and private local, national, and international collections, and have been featured in galleries throughout Canada, the United Kingdom, and Korea.

Allen's painting practice is marked by discrete series that arise from conceptual and discursive ideas, particularly relating to subjectivity and representation. Always drawing on personal experiences and resisting a "signature" painting style, he consistently seeks

methodologies that realize the crux of conceptual ideas. His projects reference photographic sources, often incorporating visual cultures beyond the Western canon of art, from decorative arts and abstract symbolism to religious iconography. This exploratory approach has driven him to screen-based projects, public art, photography, film, video, and digitally-mediated imagery. Across his works, Allen embraces collaborative opportunities to experience art as a socially intrinsic process.

He is currently Associate Dean of Student Programs in the Faculty of Arts, and Professor of Painting in the Department of Art & Design.

*adapted from <https://www.ualberta.ca/art-design/people/teachingfaculty/allen-ball.html>*



**ANDREW BEDINGFIELD**

This is intriguing. Try changing the luster and try adding some texture to it. Thinking of sand or rice or something to add to where you're not changing the size or shape of it. You'd be just changing its texture. Just give it a different kind of weight. Like these are the things I'll say to my grad students, and they don't believe me until they try it and I go "wow", shiny really works.



**FRANCES HESSELS**

Beautiful image. The girl holding the pearl necklace creates a connection with the viewer. We'll make that connection to the things that are happening to humans in the paintings. The right use of contrasts create drama for this painting. The smaller tonal range creates a bit of drama as to not sway from the feeling of this painting.

*Notes compiled by Jenny Rodrigue*



**MARY-FRAN FITZGERALD**

I make abstract things; I would say symbolic things. So, it's not like I don't understand that, But I think there's a lot more choices going on here because your making fine paintings, square paintings, rectangular paintings. What I'm trying to say is that these are not just things that you're fiddling around with, you're creating. There's some deliberate work going on here. Nice work!



**NOLA BUKVI**

I would call it done. The white tree trunk and limbs are perfect for this painting. I would guess you took a picture while camping, or at least used references from several photos. Good composition, and I like your palette.



**ROBERT GUETRE**

A work in progress so you're excused from not having a frame. There are a couple of things that can be done to improve this image. Try varying the value range to enhance the contrast and make use of more intense colour to add punch. This will also serve to enhance the depth of the scene.



**JENNY RODRIGUE**

I like the gold leaf (I use it myself, I used to use foil from cigarette paper, heating the paper off the foil). There's an art to adding a matt in framing and what you know we all need, like a good carpenter is a good picture framer. The medium suits the time of day captured.



**YVONNE BILAN-WALLACE**

A portrayal of your lived experience, evidence that you were here and all those little moments and decisions you've made into something that we then get to respond to, whether it's abstract, figurative, fiber art, whatever it is. Brilliant colour and good composition.



**SERAYA SMIT**

A great frame for the mood and sets the painting. Powerful. The space above the waterfall into the horizon leads to imagination. There's little bits of intense colours and you don't really see into a bit closely; my only suggestion is that you could add a bit more colour, even pushing it before it becomes obvious. A strong piece.



**JANI GALARNEAU**

Wrapping the painting around the canvas works well in this case, as does the stencilling in the background which enlivens the work. Brilliant colours. I am drawn to this painting.

# CRITIQUES



**JOHANNE SEPTOU** The trees are symbolic. The reflections of the trees in the water are great, they work well. And the further away you get, the more broken down it becomes, the simpler it becomes, and somehow more potent. The colours are particularly good by the way. I like the whole palette.



**ADA WONG**

Distance mutes colours, so your composition is believable. The purple in the sky reads as smoke. Needs a bit more foliage on the left side, some darker value for balance.



**RHEA JANSEN**

I really love this painting. I don't normally say that. This really needs a good frame, something like a white frame. Your brush strokes are varied as the marks aren't repeated. It's just fresh, got a lot of energy. I'd say it's done as is.



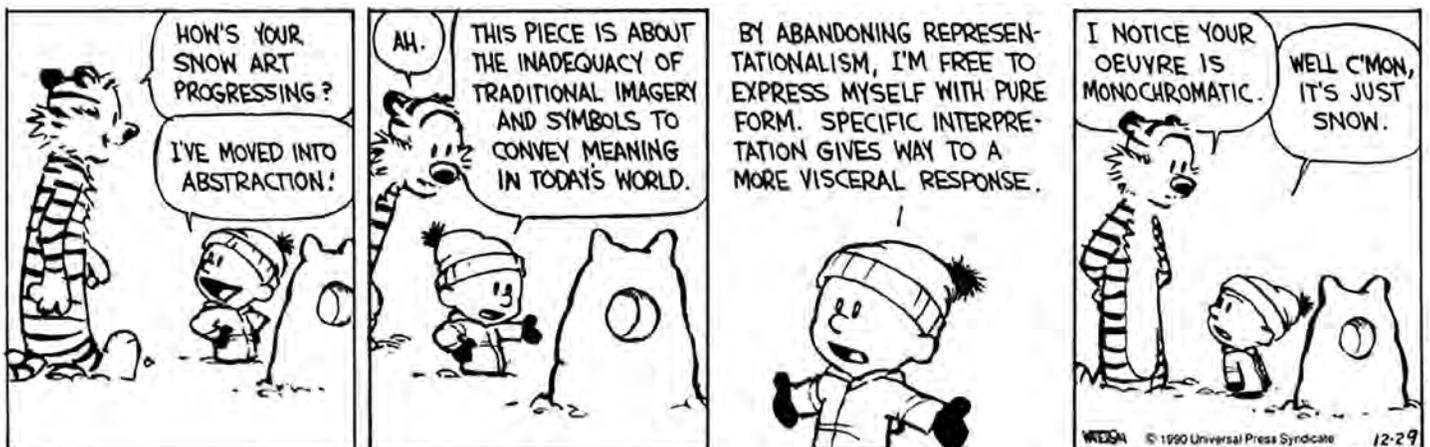
**RICHARD ST. AMANT**

The light comes from the white of the canvas like watercolour but has more substance because it's on canvas. Beautifully, elegantly painted, and very sensitively done. I would not have guessed this isn't watercolour.



**MICHAELA YANISH**

Very intense treatment of the skies. What I would like to see is more substance with the weight of the image. You should have the right frame to make this a strong painting. Beautifully drawn, lovely colour and light. I like that the time of day is convincingly captured.

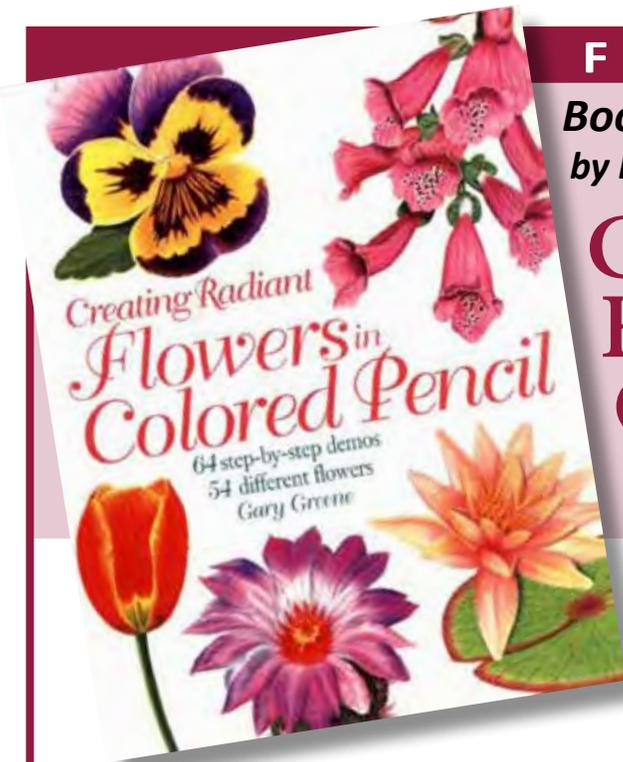


Book Reviews

by EAC Librarian, Barb Stachow

# CREATING RADIANT FLOWERS IN COLOURED PENCIL

by Gary Greene



**I** LOVE WORKING with Coloured Pencils, they are easy to transport, and anyone can do it.

There are three main types of coloured pencils; wax-based, oil based, and water soluble. All 3 types can be used together or on their own.

Wax Pencils are the most used by the coloured pencil artist. When used in layers these pencils can produce photorealistic artwork. Prismacolor pencils are the most commonly used and come in singles or sets. Today there are many other products available. Some are professional quality and more expensive while others are more suited to the student or hobbyist. The best one for you depends on the type of image you are looking to produce. Lightfastness and how hard or soft the pencil is will impact how they work with any of the

techniques taught in this book.

The author covers techniques and references and is quick to remind us that once we've covered the basics, not to be afraid to "break the rules" and try new things, even inventing your own techniques, to go along with layering, burnishing, and underpainting. The author insists that photographs make great references, but if you use the internet to find these ideas, remember to modify the composition enough that you will not be in violation of copyright laws.

The book goes on to show in detail (including colour palettes) how to produce award winning photorealistic flowers. Starting with the grey layers, when to burnish and/or when to use a harder pencil such as the Prismacolor Verithin Pencils, moving into the darkest values and leaving areas free of colour. The book uses fantastic step by step instructions which are excellent teaching tools. From the Anthurium and through to the Zinnia flower there is a full range of images to take you through the skills you will need to create radiant flowers in coloured pencil.

This book was donated to the Edmonton Art Club by Frances Hessels.

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



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## New Members Show 2022

- This is an informal exhibit accompanying our December Christmas Celebration.
- Each new member can display 5/6 paintings (or one or two if that's your preference), using their own grid systems and/or easels, creating their own labels and/or signage.
- Hanging and take down is the sole responsibility of the artist.

Visit our  
website



**WEBSITEINSIGHT**

# 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.

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# CLAY CREATIONS

**Saturday November 19**

Day two of the Clay Creations workshop with instructor Sharon Moore Foster!



# 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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**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).



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:**

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