



Alberta  
Foundation  
for the Arts

December 2023

# EFAC

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cover photo by Rob Guetre

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





*Meet Randy Hayashi, our critic for the November meeting.*

**I** WAS BORN IN 1968 IN EDMONTON, ALBERTA and continue to make Edmonton my home with regular trips to the mountains and west coast for inspiration.

I graduated from the Fine Arts program at Grant MacEwan College and continued at the University of Alberta with a Bachelor of Fine Arts Degree in 1990 and a Bachelor of Education Degree in 2000.

Having worked as a graphic designer for over 20 years, I was eager to put the brush to the canvas again and began a full time career as an artist in 2010. My work is represented in galleries across Canada and I am grateful for the opportunity to work from home as well as artist-in-residence opportunities through these galleries.

Because of my love of the mountains, hiking, canoeing and biking, I tend to create images that are reminders of personal experiences. I enjoy the satisfaction that comes when my art resonates with the viewer's experience as well.

EXCERPTED FROM [hayashi.ca/about-ba](http://hayashi.ca/about-ba)



**JANET FRASER**

Excellent technique. You made some good compositional decisions which create interest. The main branch going from big to small enhances depth and movement. The main branch is pronounced and makes this a great composition.



**DONNA CHAMBERLAND**

Nice work with the snow, the shadows express a peaceful scene. Good size variation in the trees. You could omit the tree shape in the upper right corner, allowing for more sky. As we usually read from left to right the river could wrap around the bridge and towards the focal point.



**MYRNA WILKINSON**

Beautifully rendered details! The tonal perspective excellent. The trees in the back could be pushed even further back by changing those values. The cast light on the buildings and water is well rendered.



**JOHANNE SEPTOU**

I like the big chunky leaves. The quietness of the the lower right is a nice rest spot. The outlines are a unique treatment of edges, and could vary in thickness throughout the picture.



## CRITIQUES (continued)



**BETTY DEAN**

Nice interruption of the plums with the leaves and twigs. The vines and leaves break up the circular patterns. The focal point is noticeable and well rendered in this successful composition. Good job on overlapping the shapes which can be tricky to do. Might try to exaggerate the focal point as it's closer to the viewer.



**SERAYA SMIT**

Good use of warm colours and values in the foreground. The details here are nice. The trees (trunks and foliage) in the back ground should be more varied in thickness and shape. The lightness receding towards the background gives a successful illusion of space.



**JANI GALARNEAU**

Looks very good! Might need to add a few high lights into the hair to help differentiate it from the record. Great job of bringing the different media together.



**RICHARD ST. AMANT**

The leaves add interest to this piece. The slight hint of different colours makes it interesting as well. This would be very cool as a standalone or grouped with similar pieces on a wall.



**FRANCES HESSELS**

That's a beautiful portrait, well done! Good job on the skin tones and the values. The shoulders could be extended to off the page to feel more natural. The highlights in the hair could be softened, but that is a personal choice. You have an excellent command of watercolour techniques.



**LORIE MEYER**

This is a nice watercolour technique, some areas soft and others more defined. The effect of watercolours for the feathers is rendered beautifully. The right eye could be brought out a touch more for perspective. The beak could be lightened slightly with a bit of highlight to enhance its volume and indicate details such as a nostril. Adding a little cast shadow under the beak would work help. I like the way you introduced different colours.



## CRITIQUES (continued)



**JENNY RODRIGUE**

I like the variety of green colours in the trees. They could, however, do with grayer values going off into the distance. Suggest adding blueish cast shadows in the snow. The snow line is a little too linear.



**RHEA JANSEN**

A well rendered subject. Three figures is better than two and these lambs are well positioned on the canvas. A few darker cast shadows are needed to contrast with the reflected light underneath the lambs' bodies. The warm and cool colours are nicely balanced.



**YVONNE BILAN-WALLACE**

Nice composition. Earthy and organic. Suggest overlapping some of the shapes as they seem repetitive. Really unique art.



**ADA WONG**

The tree immediately grabs the viewer's attention and is well rendered. The rock in front of the tree has a nice weight to it. The water coming into the pond could use a few more rocks. Compositionally, this painting could even be narrowed to include just the left half of the view. The rendering of that waterfall is very nice.

## Meet Our Executive



**Seraya Smit**  
President



**Jani Galarneau**  
Vice President



**Penny Lamnek**  
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**Rhea Jansen**  
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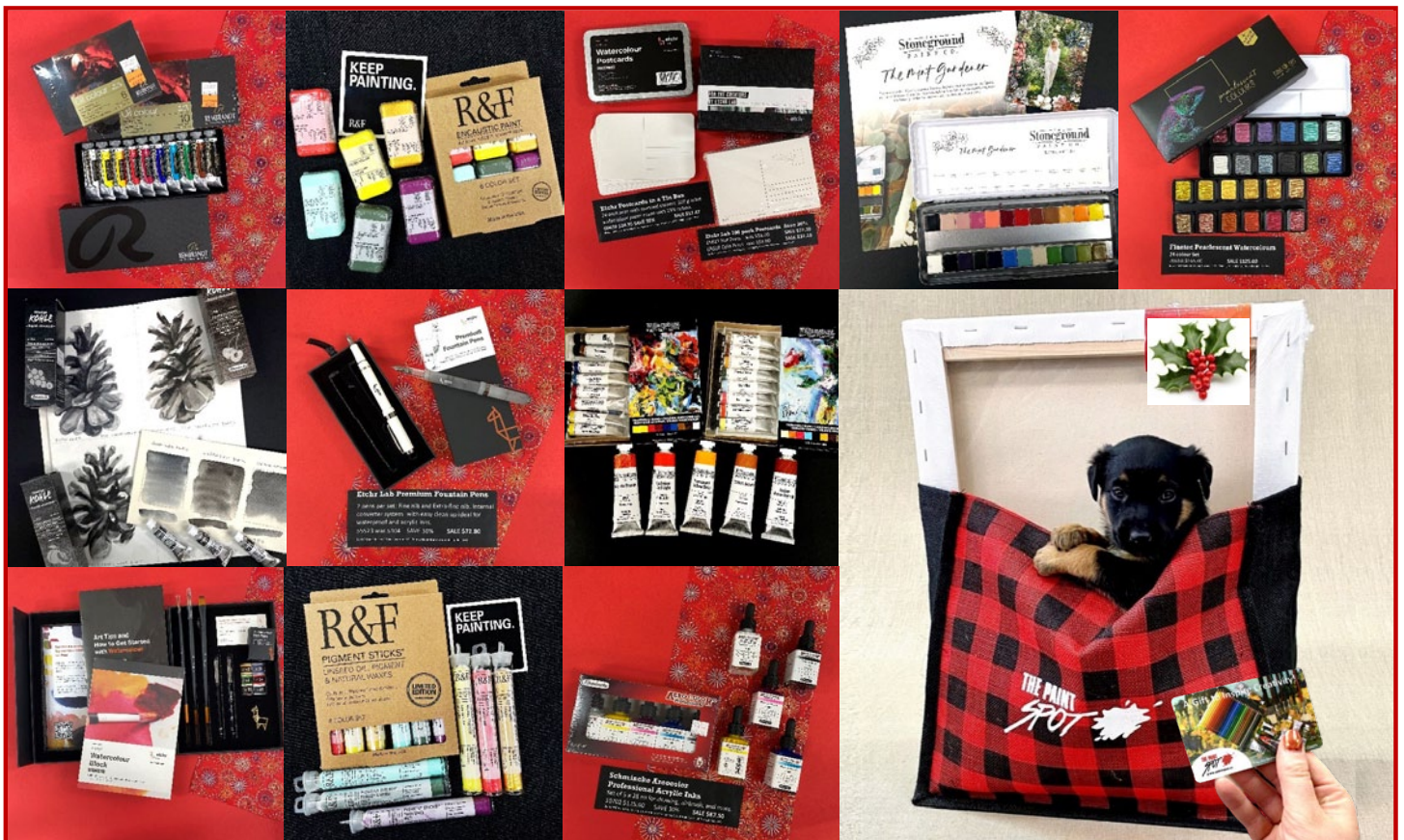
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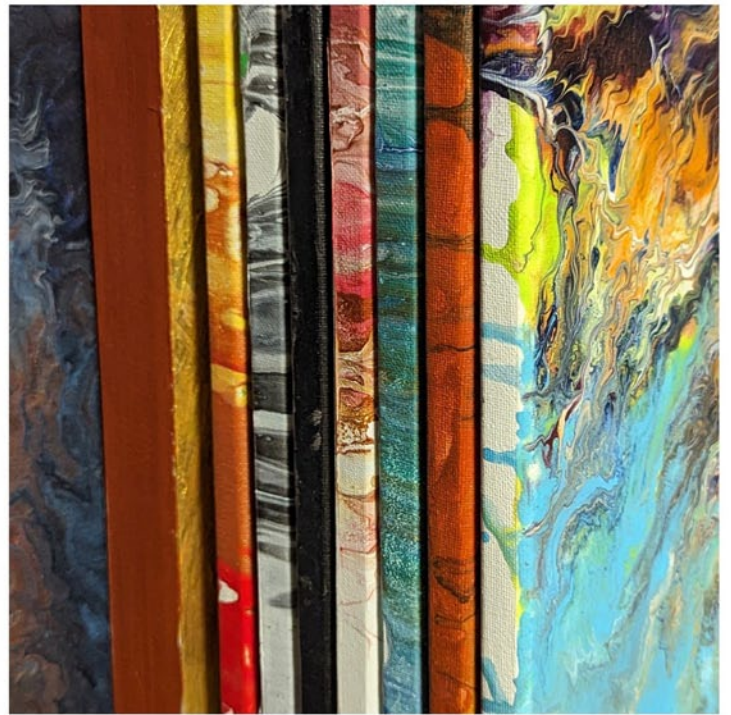
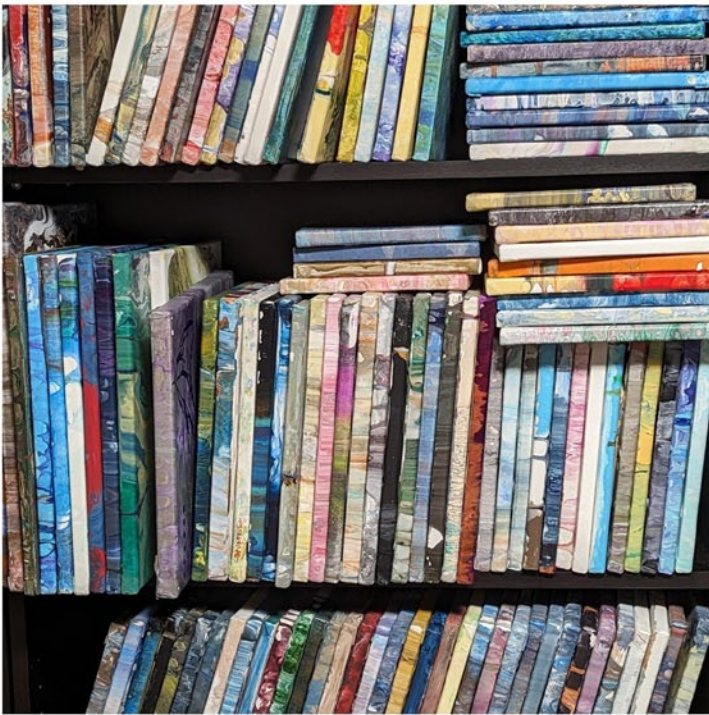


# CLOSET ARTIST

## AT WORK

what's in your closet?

*closet courtesy of Mary Frances-Fitzgerald*







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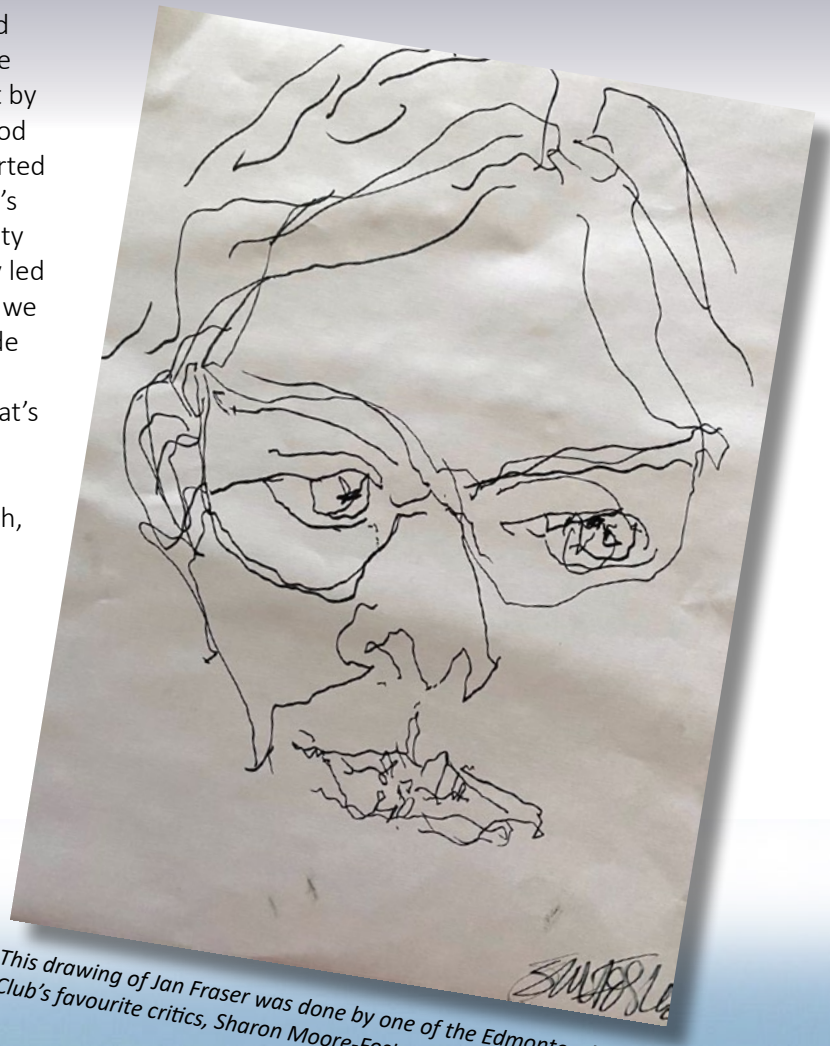
# Black Cat Ranch Art Workshop and Retreat

**Jan Fraser and Betty Dean were on an art workshop and retreat at the Black Cat Ranch, outside of Hinton, Alberta. The following is an account of the time spent.**

**T**HE RETREAT WAS ENERGIZING, inspirational and productive. We arrived Friday late afternoon. There was no meal provided Friday night, just snacks brought by participants. We got to know each other over finger food and wine, then retired to our rooms. Each morning started with a meditation led by Robert Sinclair, one of Alberta's leading artists and former professor at the U of A Faculty of Fine Arts. Then, after a short introduction to the day led by Sharon Moore-Foster and Brenda Kim Christiansen, we were off on our own to paint, draw, wander or sit, inside or outside, while the three of them circulated. They stopped for conversations about our work, or not, if that's what we preferred. We came together when the meal bell rang, at a table reserved for our group. With such interesting participants, conversations were varied, with, of course, many about art.

After one meal, we were led in blind contour drawing (example shown), which expands the ability of the artist to draw what they actually see and not their preconceived idea of what they see. You do this kind of drawing by staring at your subject, not looking at the paper and making your lines continuous, without lifting your pencil from the paper.

We left Sunday after lunch, but could have stayed for another night as many of the participants did. The cost was \$375 for 2 nights, with an extra charge for staying until Monday.



*This drawing of Jan Fraser was done by one of the Edmonton Art Club's favourite critics, Sharon Moore-Foster.*

Check out the venue at

<http://blackcatquestranch.ca/>

**Should we plan an art retreat there for the Edmonton Art Club? Let Jan or Betty know what you think!**



# Edmonton Art Club

A place for creativity and community

Seraya Smit

## Edmonton Art Club

How the oldest art organization in Alberta fosters artistic growth and expression among its members and beyond

The Edmonton Art Club is the oldest continuing art organization in Alberta, formed in 1921 by a group of passionate artists who wanted to share their work and learn from each other.

Today, the club features an eclectic group of visual artists who are disciplined in mixed media application, painting in acrylic, oil, and watercolour, drawing/sketching, ceramic, clay, stone carving, wood carving and wood burning, printmaking, textile and sculpture.

The club is a professional association for visual artists with a mandate to promote the visual arts through exhibitions, special projects and arts advocacy.

It is a Canadian organization, administered by a volunteer executive council of artists, providing a meeting place for artists of all levels, both professional and non-professional. It is an environment of artists gathering to explore creativity.

Friendships are established, information is shared, opinions and ideas are exchanged in a supportive environment.

The club is a leader in the community offering educational opportunities, open studio days, workshops, and demonstrations in all media for its members and non-members. Additionally, a monthly critique of members' artwork by accredited critics is offered.

The Edmonton Art Club knows that its strength lies not only in the words it stands by, but most importantly through the actions of its initiatives. It also understands how important it is for its members to gather in just the right environment, and that is what it strives to provide at the Edmonton Art Club. If you're looking for a place that nurtures your artistic journey, look no further: the club is here and it can't wait to see what you can create.

The club welcomes new members who share its vision and passion for the visual arts.

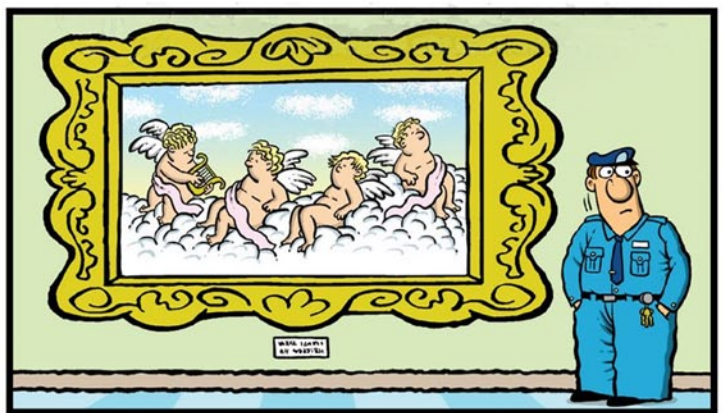
The Edmonton Art Club is more than just an art club. It is a community of artists who support each other, inspire each other, and celebrate each other.

It is a place where you can express yourself, learn new skills, and make new friends. It is a place where you can discover the joy of creativity.

Join the club today and be part of the legacy.



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





# ARTIST PAINT BRUSH GUIDE

## FLAT/WASH

This is my most used brush in my set. Great for filling large areas, blending, and the dry brush technique.



## FLAT

The straight edges make this brush a simple choice for buildings, squares, and rectangles. Great for easy evergreen trees and impasto style brush strokes.



## FILBERT

Curved bristles are great for flower petals, fur, hair, and creating soft edge blends like clouds. I use this brush often for grass, foliage, and flourishes.



## ANGLED

Good for precision painting like hard to reach corners & edges. Can be used for fine lines and details when used on its side. Easily create leaves and impasto style brush strokes with this brush.



## ROUND

This is the most versatile brush. Use it for detail work, flourishes and outlines. Great for flowers, filling in areas, lettering and soft blending without edges.



## LINER

Use this brush when painting intricate details, accent marks, or any skinny lines. Great for hair, fur, grass, and more.



## FAN

The wispy bristles are great for grass, palms, evergreen trees, fur, and feathers. They also make splatter effects, and light highlights easy. Create texture with dry brushing for a weathered look.





# 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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**CARFAC Alberta is becoming a Visual Artist Online Resource for your information and perhaps to download, share or simply enjoy with a sip of coffee or tea:**

<https://www.carfacalberta.com/becoming-a-visual-artist/>