



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com



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cover: Renee Lipka, Art Gallery of Alberta



Meet our critic for November,
Julie Drew

JULIE DREW was born in Cleveland, Ohio, USA and grew up in suburban neighbourhoods in St. Louis, Missouri and Spokane, Washington. Despite her city upbringing, she was always attracted to the beauty of nature—mountains, oceans, animals, and flowers. Early on, art became a way for her to capture and participate in that beauty. Her passion for art led to a BFA in Painting and Drawing from Pacific Lutheran University in Tacoma, WA, USA in 1987.

For Julie, art is an exploration into God's creation, an adventure into the depths and nuances of color, light, shadow and shape. It is her passion and she expresses it through watercolour, colour pencil, and ink. She continues to pursue new ideas and loves to combine art and worship. Her art is in private collections in Canada, France and the United States.

"I love art. It is everywhere in the world around us – in the colours of a sunset, in the sparkle of a child's smile, in the light dancing in the trees. I want to absorb it all. My mind moves immediately to how to capture that image with paint or pencil.

I believe God gives us opportunity to live in conversation with Him. For me, painting and drawing is a language He has taught me to speak. So when I paint, I see it as part of my conversation with God. It is a place where I can reflect His beauty, the beauty of creation, and speak of that beauty and glorify him. It is also on my heart to speak to the world and as Madeleine L'Engle said, "create a window to God."

adapted from juliedrew-artandfaith.com



Ted Widen

You have lots of detail. I like the multi coloured buildings, your fence posts, and their angles. I would have varied the level of the buildings, to break up the straight lines. Good entrance in your composition. Perhaps make the shadows stronger in the foreground.



Denise Hoag

Looks like you had fun with this. The muted colours around the outside is like a window. I'm seeing fish in it, circling around. Interesting dreamlike quality. It works.



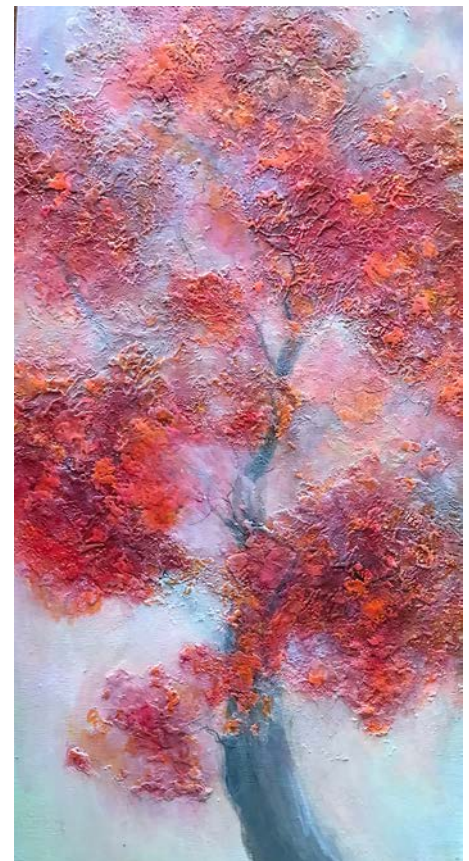
Diana Panizzon

A playful piece. Elements that play and give a zing. Arching of red, weaves the eye around. The music has this lilting element.



Marge Somkuti

I like the bottom half and the clouds. This feels like two paintings. You could bring the two elements together by creating a third area of cloud below the top one with some smaller ones in the distance. There is some nice stuff at the bottom, it just needs to be united.



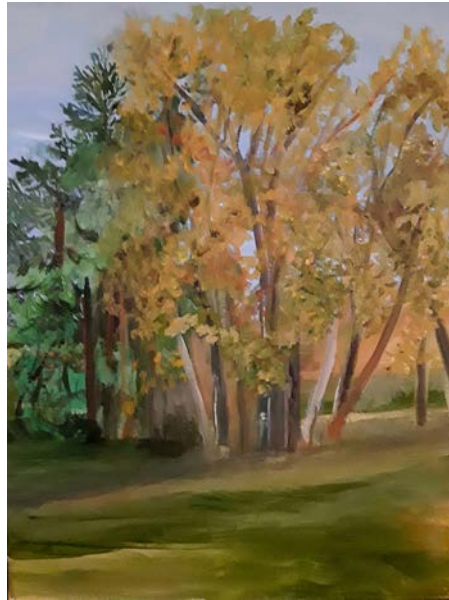
Jan Fraser

Trees have all of these colours in them. You have captured the translucent quality and texture. Good work.



Nola Bukvi

You've done a nice job. Great composition, the pathway draws you in to the picture. The added elements in the foreground is a nice touch.



Mona Innes

Nice and loose, not a lot of detail. There's a sense of movement as if from the wind. I like the orange colour, it's showing depth. Throw in a few more darks in the shadowed areas.



Frances Hessels

Good execution. Beautiful skin tones. Good composition, the window behind brings out the light on his face. I like the way you have his hands. Our eyes are lead around the painting without being too obvious.



Johanna Septou

The arrangement of shapes makes a nice composition. There's a nice flow to it. I like the poured effect with the white flowing into the black. Needs more red at the bottom.



Jenny Rodrigue

Beautiful country scene. You are taking colours from the same side of the colour wheel making an even tone, a calming effect. Good highlights, nice darks at the base of the trees. The water and bush in the foreground work nicely, the tree curved inwards draws the eye to the mountains.



Rob Guetre

A lovely close up. Nice composition, with the varied angles gives interest to the work. Nice blurring behind the trees allows us to sense depth and see the foreground more clearly.



Rhea Jansen

Calming analogous colour scheme. Nice perspective and depth with the water. One thing to think about - the lights and darks feel all the same tonal value. You need more variety, the trees need more darks and definition along their edges.



Jani Galarneau

Looks like the Northern Lights. I like the variety of patterns giving a sense of water, icicles, and movement. The curves allow the eye to dance around. The colours go together nicely.



Stanza Widen

The analogous colour scheme enhances the beauty of the scene. Good atmospheric perspective. The sparkle on the water, even the subtle rendering of the trees are all techniques for showing depth.



Ada Wong

Very nice, there is a misty feel to it. I like the darker contrasts in the foreground and lighter in the background. The rock by the front of the boat has a funny edge, you need to define it a bit.



Betty Dean

Spring and early summer greens are brighter and there are variations. The pine tree should have light tips on them and far more gaps between leaves. I feel the wind coming through the trees. Nice texturing.



Penny Lamnek

Beautiful. Good depth, things hidden behind. Nice echos of foreground, I like the frame around the edge. You do a nice job capturing with ink. I like the fairies, you've done a nice job. I feel the eye is carried around and throughout the painting, a nice round feel with depth.



Sharon Bongers

Beautifully rendered linework, texture and thoughtful composition with repeating curves and shapes. Mother's eye could be more defined.



Suzanne Northcott

Acrylic and Mixed Media

Location: TBD

Friday, April 29 to Sunday, May 1, 2022

9:00am to 4:00pm
\$375

[Register Here](#)

This workshop format will lean on individual instruction and will also include lecture, discussion, and demonstration of particular techniques, including mark-making and composition, building beautiful surfaces, brushwork, figure/ground relationships, and personal expression. Artists may choose to integrate drawing media or image transfer.



Online Classes and Zoom Demos



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ARTIST BLOCK & PRINTMAKING

I THINK EVERY ARTIST encounters a lack of fresh ideas and inspiration from time to time. So I started playing with making prints as I like the textures. I used a Gelli Plate, a way to achieve textures without a printing press.

I made many experimental prints and made lots of mistakes but I became addicted. I tried making a print from my cedar tree, and used economical papers suggested to me at The Paint Spot. Soon I was gathering materials like burlap, crumpled wax paper, Japanese paper, pipe cleaners and bubble wrap. That led to more play with mixed media using the failed prints.

I am not an expert print maker but I think the process will liven up my inspiration for painting. Some of the mistakes have given me ideas for composition in painting. Thanks to Kim Fjordbotten at The Paint Spot, we will do a video soon and I will lead a print making session there in the new year. Once our Open Studio gets going I will gladly demo for our members. I think that play is so helpful for artists. Feel free to email me if you have questions.

Jan Fraser

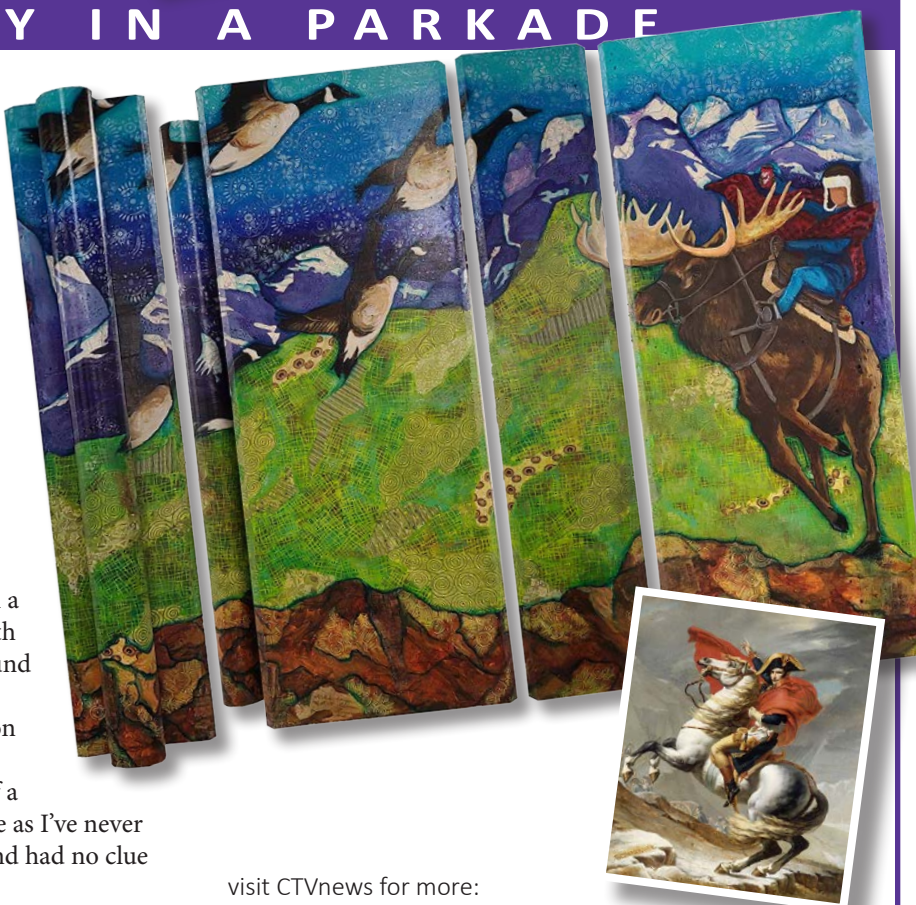


GALLERY IN A PARKADE

SO THIS HAS BEEN A VERY KOOL PROJECT. This is at the Louvre at Century Park. Our theme/inspiration was art from the Louvre in Paris. Mine was Napoleon Bonaparte on his horse.

I needed to Canadianize what I was painting. So it represents all Canadians so there is no face, but he/she/they have a plaid blanket, a Timmy's in their hand, a bottle of maple syrup attached on their saddle, on a moose (cause why not?) with the Rockies in the background (the white snow part is aviation papers of Edmonton and area), kool papers and patterns. Definitely a one of a kind. It has been a challenge as I've never done a moose in this size and had no clue about bridle and saddle.

Jani Galarneau



visit CTVnews for more:

<https://edmonton.ctvnews.ca/art-gallery-in-a-parkade-new-apartment-complex-features-handcrafted-murals-1.5674787>

PLAYING WITH GELLI PLATES

WITH JAN FRASER

SATURDAY, JANUARY 15, 2022

10 - 4PM

\$80 + GST

CLASS LIMIT: 12 STUDENTS

Gelli plates allow artists to make prints without a printing press and the possibilities are endless for beginners and experienced artists. Prints can be turned into mixed media art or cards. Emphasis will be on experimentation and play. A simple stencil technique can lead to many possibilities.

About the Instructor: Jan Fraser, a very popular instructor, has been an artist and educator for many years. She has taught art at the community level and with Edmonton Public Schools. Jan is a great explorer of art mediums – watercolour, inks, acrylic paint – she never stops creating!



Supplies: You will receive a 20% discount on all art supplies from your registration until the end of class day!

You need:

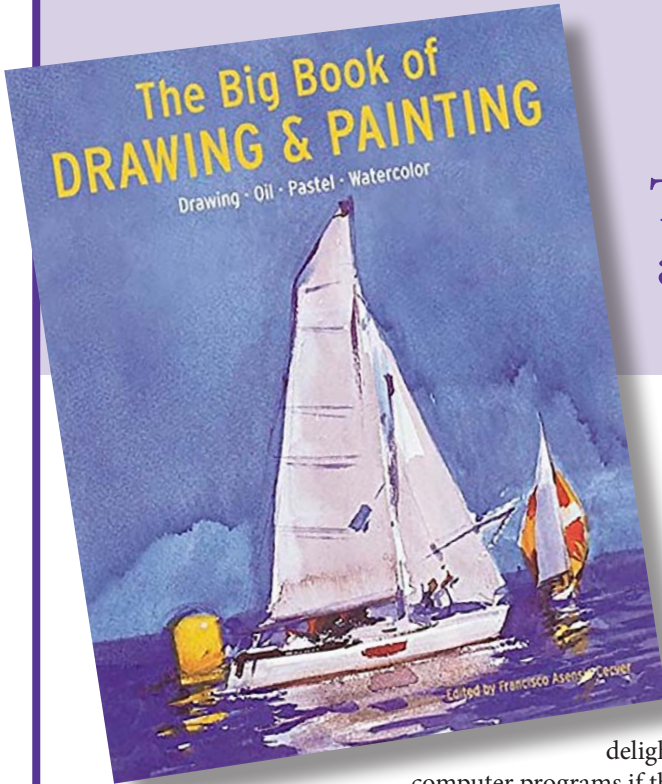
- 1 Gelli plate 6 by 6 inches or 5 by 7 inches
- Brayer
- a few stencils
- a small paintbrush
- Ruler, scissors
- 1 sheet evolon paper
- 3 tubes of acrylic paint: bright, dark and light colour. (Pebeo, Amsterdam or acrylic paints that you already have).
- Q tips
- craft foam, 2 or 3 small pieces
- Apron, gloves and clothes appropriate for painting
- Bring your own snack/lunch, a drink, and your own PPE: mask and hand sanitizer

Paint Spot will provide Dragonfly paper

Instructor provides: Dawn dish soap, various papers, stencils, crayons, ephemera for making textures including bubble wrap.



EAC Library Book Reviews
by Barb Stachow



The Big Book of Drawing and Painting

edited by Francisco Asensio Cerver

This month is ripe for the new artist in our midst. Many of us have children or grandchildren who are stuck in the “gaming mode” on their iPad or laptop playing games for endless hours.

My book review today promotes a more active pastime making art. “The Big Book of Drawing and Painting”, donated to the club by Frances Hessels, is filled with colourful step-by-step photos to take youngsters of any age through many of the fundamental techniques for producing art, all packed into one beautiful book. It guides the student through 21 featured exercises, and within a few weeks a total beginner can master the basics and will be drawing and painting with ease and delight. Those little fingers can even use this book to aid in the mastery digital computer programs if they choose.

The Big Book of Drawing & Painting – edited by Francisco Asensio Cerver is available in the Edmonton Art Club library.

Seasons Greetings to all, and to all a good book!

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Jake Lewis *Owner of Jake's Framing since 1993*

NO SURPRISE...



THIS IS THE PAINTING that I submitted to IWS Canada for their contest "Giving Light to the World". Painters from Canada, the U.S. and Mexico were invited to participate so I was very surprised and pleased to have it accepted.

Donna Chamberlain



ONLINE RESOURCES

<https://www.winsornewton.com/uk/education/a-guide-to-using-pastels/>

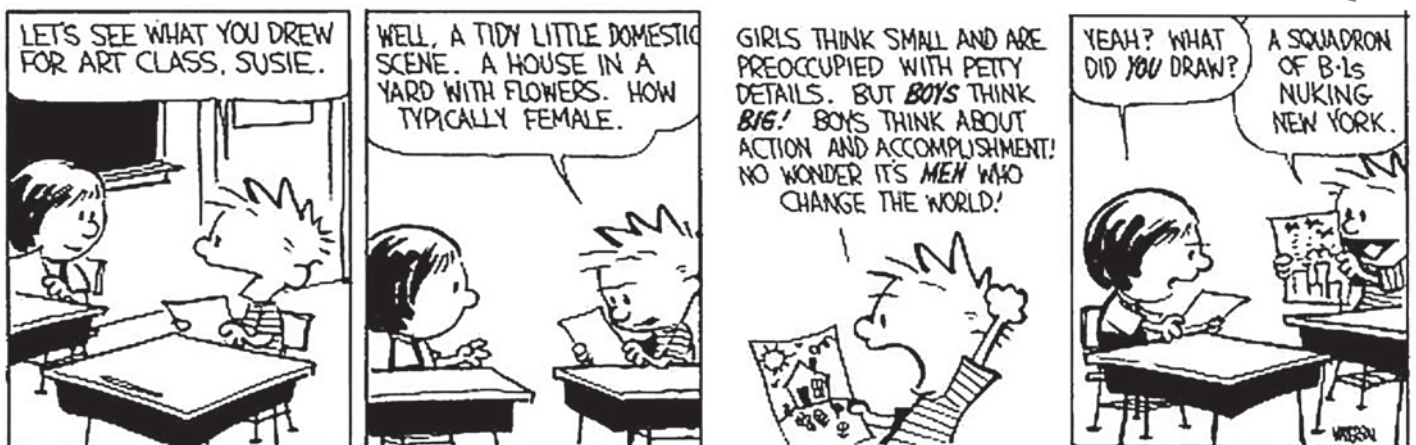
Experiment with an array of techniques used by Edgar Degas

AS LUCK WOULD HAVE IT, this came into my inbox from WinsorNewton.com today. I think it would make an excellent tutorial for those of us who are nervous about soft pastels. An excellent guide is provided free to download (link provided above)...

Stanza Widen

A GUIDE TO USING PASTELS

Founder of the Impressionists, Edgar Degas was unique in his use of pastels, creating beautiful layers of marks and colour and becoming more expressive over time. He sought to capture fleeting moments of everyday modern Parisian life and used an array of techniques, such as breaking up surface textures with hatching and contrasting dry pastel layers. Experiment with his drawing techniques in our new video.



100 YEARS – MAKING ART... PRESIDENTS ADDRESS AT THE AGA RECEPTION

GOOD EVENING TO ALL, as the President of the Edmonton Art Club, I am honoured to say a few words tonight.

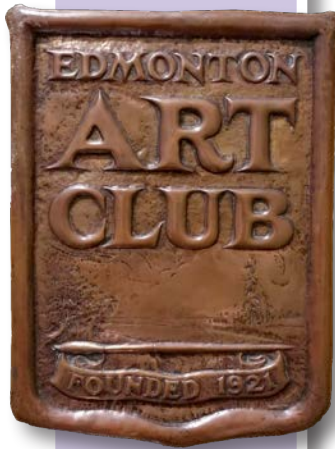
Being a member of this Edmonton Art Club has afforded me many challenges, opportunities for personal and artistic growth, a wider understanding of human nature. Being part of a team that has been creating something very special for 100 years. We have all found possibilities we never could have imagined.

Like having our Artwork hanging in the Alberta Gallery of Art. How great is that!

I have to say a very special thank you to some very important people:

Connie Clarke for securing the Grant.

Betty Dean, Seraya Smit, Rhea Jansen and Jani



George Brown, who became a member of the EAC in 1926, made this plaque which appears at the front door of the show.

Galarneau for their hard work of bringing this event into reality, and again to Betty Dean and Seraya Smit who have been working toward this wonderful event since 2017.

Also our thanks go to Danielle Siemens - Curator of the Retrospective Show: Making Art, Building Community : 100 Years of the Edmonton Art Club.

Mikayla Bradley and Sara McCartney Curators of the exhibit: Edmonton Art Club, A Century of Mark Making 1921 to 2021

We are truly grateful to the Alberta Gallery of Art, ours is an important story to be told. To be able to share it, in this way, is a great honour. Thank you.

Sharon Bongers



Photo by Caroline of Bottom Line Productions - bottomlinepro.com

Check out the following links to the Edmonton journal article and the Edify article:

<https://edmontonjournal.com/entertainment/local-arts/edmonton-art-club-celebrates-100-years-at-aga-which-it-helped-create>

<https://edifyedmonton.com/culture/visual-arts/celebrating-a-century/>



Above and right: Edmonton Art Club members and guests viewing the current work of the club in the gallery.

Below: Four representative art pieces featured during the billboard advertising campaign for the 100 Year Celebrations

Bottom: The organizing team to thank for getting this show off to a great start, (left to right) Rhea Jansen, Jani Galarneau, Seraya Smit, and Betty Dean.



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art gallery of alberta



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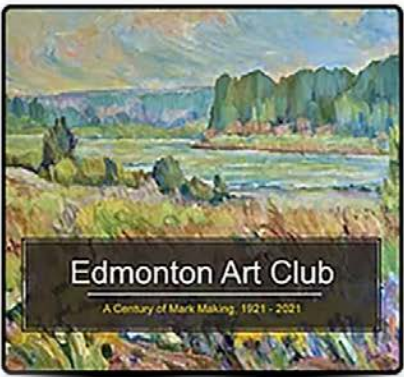
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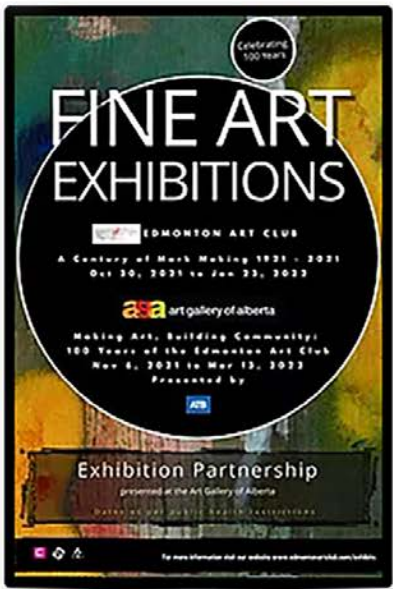
CANCELLED UNTIL FURTHER NOTICE

Alberta Foundation for the Arts
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Commemorative Book \$50.00

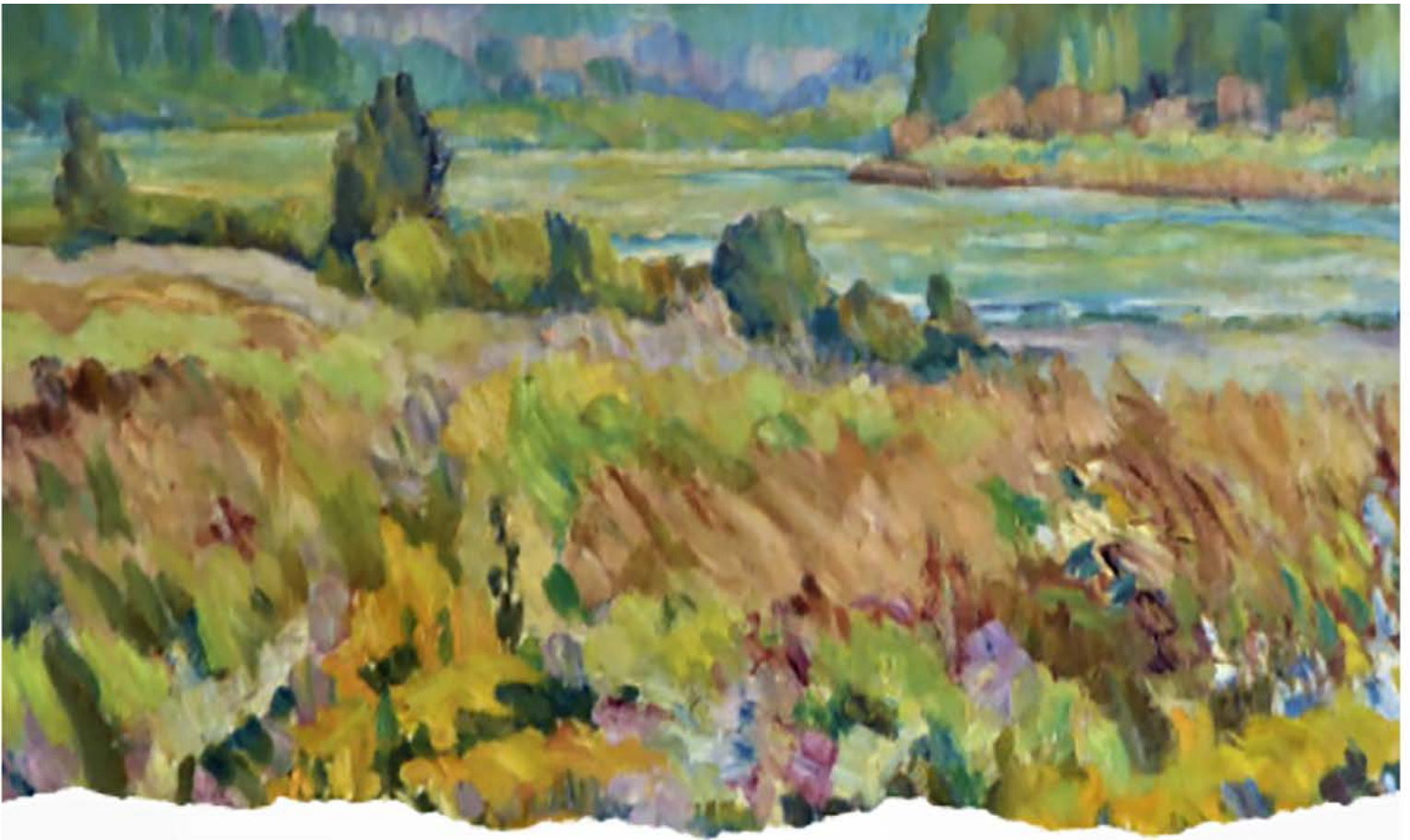


EAC/AGA Poster \$5.00



**Mural Poster (double sided)
 \$5.00**

to purchase, contact Seraya Smit
serayasmit@hotmail.com



Edmonton Art Club Celebrating 100 Years

1921 - 2021

The Edmonton Art 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 an environment of artists gathering to explore creativity.

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



Artwork: J. Gordon Sinclair
"Tawatinaw Creek Country"

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THANK YOU!

Thanks to Colours, DeltaArt 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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West Edmonton Mall
8882, 170th St NW, Edmonton



10032 - 81 Ave NW, Edmonton



10660 - 105 St. NW, Edmonton
7359 - 104 St. NW, Edmonton



10441 123 Street NW, Edmonton



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Alberta
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for the Arts

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

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

Read more at affta.ab.ca/home.



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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Hours: Wednesday to Friday, 10–4pm and Saturday 12–4pm

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