

# EAC

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

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### MEMBERS ONLY

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Meet Francis Marte, our critic for the February meeting!

## FRANCIS MARTE

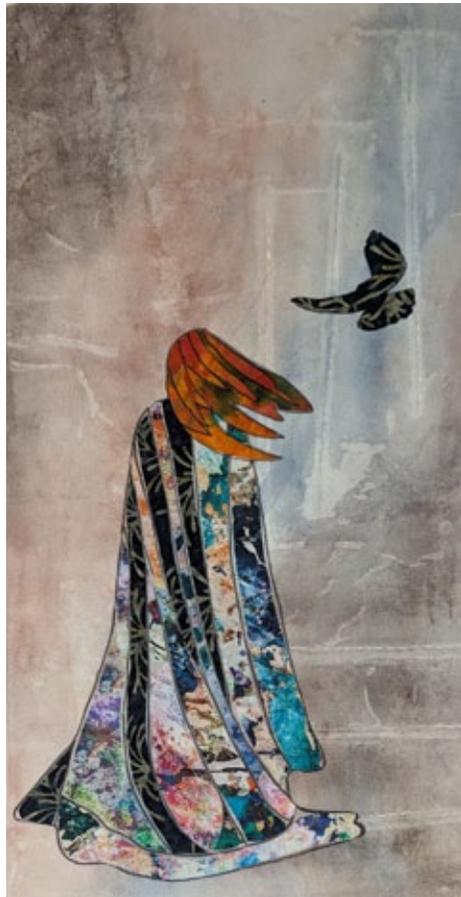
is a professional watercolourist and charcoal artist, specializing in realistic landscape, cityscape, still life, figurative, and portrait paintings. Francis, during his preschool years, already showed promise as a visual artist and was strongly supported by his family. He took some formal art lessons at age 12 but was generally self-taught.

Although Francis works with charcoal, he specializes in watercolour. He is fascinated with the transparency of watercolours and the challenge of achieving the cloudy but soft effect, vs oil and acrylic, which are more opaque.

Francis' art journey is one that starts with what is obviously a God-given talent, and one that continually makes its presence felt in the various endeavours of his life. The greatest lesson he has derived from his journey is to not live in fear, and to go pursue your passion.

adapted from

<https://thelucilaproject.blogspot.com/2017/12/>



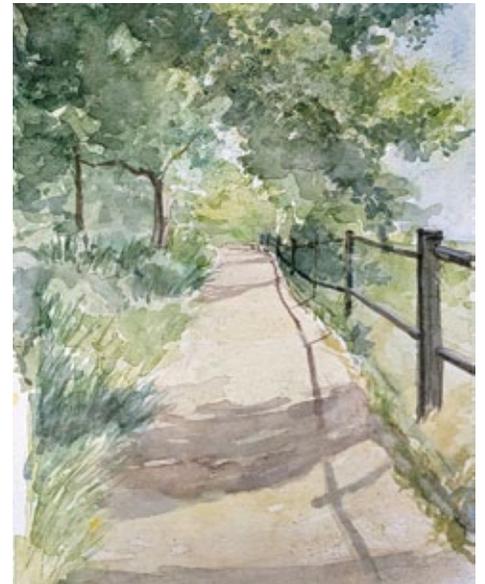
## YVONNE BILAN-WALLACE

This piece tells a story. The muted background supports and balances the main elements. The cape is impressive with the mix of patterns and colour palette. Very nice work.



## FRANCES HESSELS

Good balance and weight, skilfull colour mixing. The background is subtle. The expression of the Tubist in the front could focus on the instrument. A coloured mat would suit this piece nicely.



## DONNA CHAMBERLAND

Love the warm colours and composition. Nice control of greens and ochres. In the fore front tree, a few branches could be added. The values around the pathway could be a little darker to create depth.



## BETTY DEAN

This has wonderful texture and the colours are good. The soft to hard transitions are very well done. I like how you've allowed the wet paint to bleed down. A touch of subtle pink and lavender into the sky would enhance the scene. The valley could be a bit darker to emphasize it.

# CRITIQUES



## KEVIN BIGELOW

A very good direction of thought. Could exaggerate the buttons on his chef's coat. The ear by the sign could be a bit bigger. The face is very good and needs a few big whiskers. Eyes with a darker brown and a touch of orange would evoke more emotion. The neon sign could be in a bright neon red.



## ERICA DIRK

Impressive realism. The expression is intriguing, telling a story. Nice palette. Consider extending hair on the left side with touches of ochre wisps.



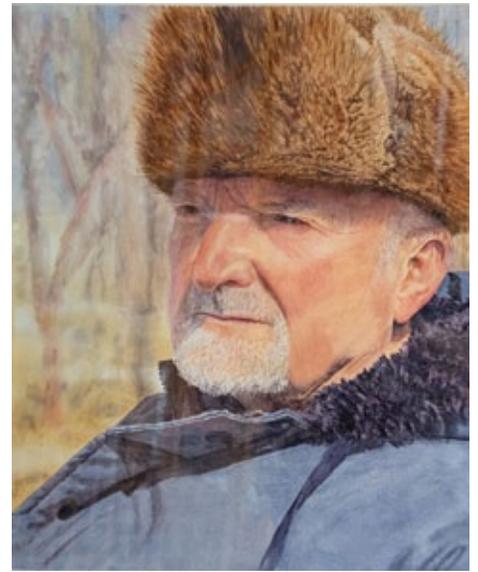
## SERAYA SMIT

This tells a nice story. The vibrant oranges in the rocks together with the more subdued hues is balanced. The rocks in the foreground could be more random and a bit darker in value. The trees in the back could be a bit more subtle to impart a feeling of mystery.



## MEHAR KAUR

I love this story, and you can imagine the feelings of the person. The background helps to set the narrative. The person could be shifted more off centre, and a bit of rubble added in.



## DEBRA LONG

A very successful portrait. The colour tones are good, the expression spot on. Some orange tips on the hat would add depth. On the left collar a few lighter tips would also be effective.



## TAMARA DUPAS

This has great balance, colours, and the "rules of thirds" is in play. Vibrant tones and the cloud strokes are nice and soft. The cloud on the right could be bigger and even lead off the edge. The back waves could be a bit bigger.

# CRITIQUES



## JUDY KOCH

This piece tells a great story. The snow is convincingly painted, the way the shadows and melted spots are rendered. The textures are amazing. The colours are balanced. This work shows great skill. Suggestion for a signature: make it less obvious.

## MICHAELA YANISH ▶

A very emotional scene. Skilfull use of colours. Consider a straight line in the background behind subject to break up the softness. The hair could use a few wispy strands.



## MARY FITZGERALD

Vibrant and graphic nature. The green is very effective.



## NOLA BUKVI

Love the colours, and the vibrancy. The light beams are beautiful. The front trees could be less vertical. Make the trail more obvious. Applying bits of snow on the trees would make this a lovely snow scene.



## KERI HASKELL

A very nice expression of colours. The vibrant orange is very effective and the peach colour supports the painting.



## AMY COTTERALL

Nice colours and story. The cliff under the light house could be extended to the left. Wave splashes could be emphasized a bit more. Explore adding more turquoise in the water. Great use of negative space.



## CRITIQUES



### KEITH NUNAS

This has beautiful colours and good composition. Technique gives this a soft feel. The white path is effective and allows the eye to move. The middle mountain could be bigger offsetting the mountains in the background. The pines in the middle could be a bit more random.



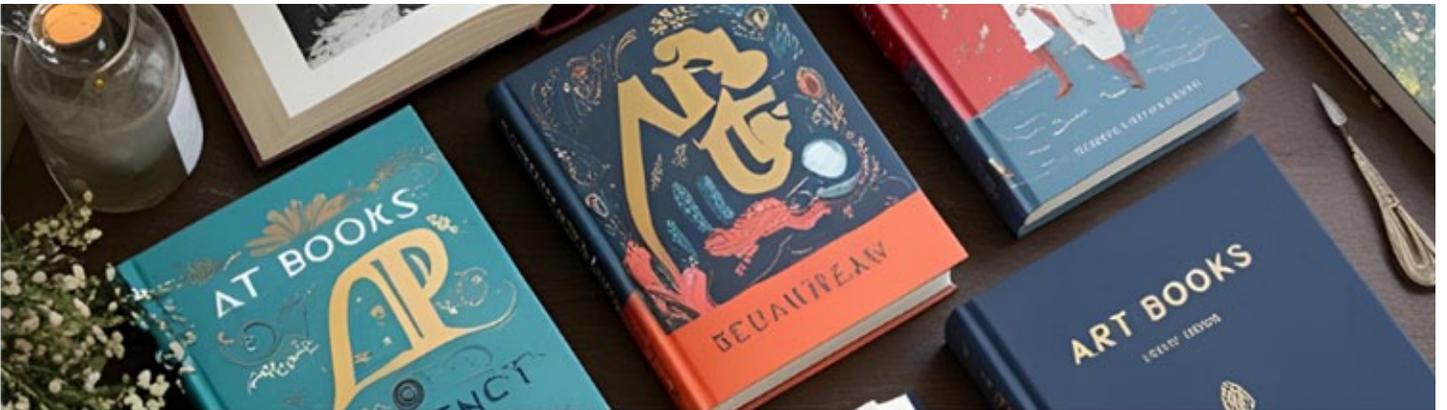
### JAMES TORDIFF

I like the colours, graphic which holds great balance. Focus on the candle more. The orange background is a very nice touch.



### JOHANNE SEPTOU

A nice story and range of hues. The water pool is wonderfully rendered. Waterfalls need softening by adding a touch of blue. Raise the mid waterline a bit above the centre line of the canvas. The tree in the front left adds much interest with the curved trunk. The rocks in front could use some texture.



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Edmonton Art Club  
**On the Edge**

Annual Juried Show

October 4 to October 29, 2025

presented at Night of Artists  
8330 82 Ave NW, Edmonton, AB T6C 0Y6



[www.edmontonartclub.com](http://www.edmontonartclub.com)

[www.nightofartists.com](http://www.nightofartists.com)



OUR MARCH 2025 CRITIC  
IZABELLA ORZELSKI

# Stained Glass Art Workshop

M F Fitzgerald

**O**N A COLD AND WINTERY INTRODUCTION to February, members of the Edmonton Art Club attended the Stained Glass Art Event at Bissett Stained Glass, 3104 Parsons Road, in Edmonton. We were all beginners, and it was fun to observe our tentative learning about copper foils, and types of colourful glasses, building our bears, and organizing our colours for our fused glass pieces. Our teacher and her team were perfectly organized – the store has a considerable learning area in the rear of the building. Our first project was learning about copper foil and applying silver foil. This was what held the already shaped pieces of glass together. We all used the soldering irons and learned techniques about dipping and melting the foils. We were able to take our bears home.

After lunch, we learned about fused glass, meaning we created shapes with shards

of glass placed on our glass placemats. These art pieces must go into the oven, where they are melted and fused. We can show these pieces at our upcoming meeting. Thank you to the fabulous Betty Dean for setting up this EAC Workshop!



# Art and Wellness

M F Fitzgerald B.Ed., M. Ed.

**A** SA LONGTIME COUNSELLOR in the Education World, I feel we are ready to shift gears into Spring and diminish the news challenging Canadians, including world situations. While researching like-minded mental health stories, I found a Substack article hosted by Kathryn Vercillo, “*My Visual Responses to How Art and Mental Health Intersect for Me?*” (Feb 6, 2025)

Kathryn created a list of questions for her readers. The challenge she made for herself was to respond to her questions through visuals. She used found pieces and some of her artwork.

Her list of questions are:

1. What does the term mental health mean to you?
2. What does your history of mental health look like?
3. What does creativity mean to you?
4. How have mental health symptoms impacted your creative process?
5. How have mental health symptoms affected the content of your creativity?
6. In what way have mental health symptoms impacted your creative medium?
7. How have mental health symptoms impacted your productivity as an artist?
8. How have mental health symptoms impacted your self-perception/identity as an artist?
9. In what way have mental health symptoms affected the perception of you as an artist by others?

10. What does the relationship between art and money look like for you?
11. What does the relationship between art and work look like for you?
12. How is art therapeutic/cathartic/healing for you?
13. How has art hindered/harmed your mental health? Or has it been complicated versus positive?
14. In summary, what is your relationship between art and mental health?
15. After completing the earlier questions, what is one more image that you feel compelled to share in response to all of this?

I looked through a few of my photos with the above questions in mind. Perhaps we can create an art book that answers these questions. Why not?



<https://createmefree.substack.com/p/my-visual-responses-to-how-art-and>

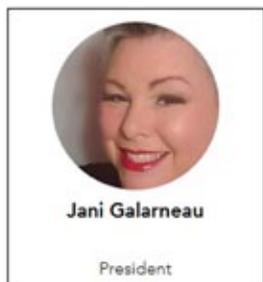
# The Magic of Oil Paints

M Salayi



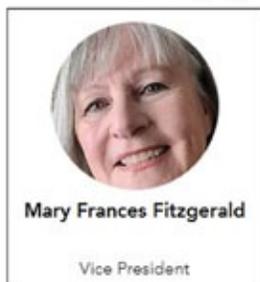
**O**IL PAINTS ARE RENOWNED FOR THEIR RICH, buttery texture when applied to a surface. Despite their longer drying time, they provide artists with greater flexibility and depth in their work. Personally, I consider oil paint one of my favorite mediums, as it allows me to add extra texture and enhance the hues in my paintings. Compared to other paints, oil requires more patience and takes longer to master. While many artists find it too messy and struggle with the strong odors from the paint and solvents, I have no issues with that. To achieve more texture, I prefer painting on hardwood rather than canvas.

For artists who love oil paint but struggle with the strong smell, I recommend water-mixable oil paints. They offer the same blending qualities as traditional oils but without the strong odour. Additionally, they can be diluted and cleaned with water, making the process much more convenient.



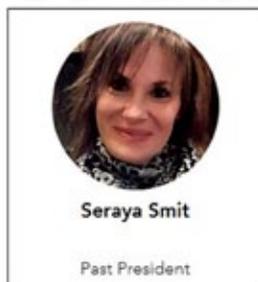
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# The Artist Pilgrimage

An overview and perspective

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Authored by Seraya Smit

The Artist Pilgrimage explores the deeply personal and transformative journey of an artist, likening their creative process to a voyage filled with introspection, challenges, and profound discoveries about the human experience."



Embarking on the artistic journey is akin to setting sail on an uncharted sea of creativity. It is a personal odyssey that delves deep into the heart of what it means to create, to express, and to reflect the myriad facets of the human experience. Art is not merely a finished piece to be admired; it is the tangible culmination of an artist's innermost explorations, a narrative woven from the threads of their thoughts, emotions, and dreams.

This voyage is solitary, yet it resonates with the collective heartbeat of humanity. In the quietude of the studio, artists grapple with their innermost fears and desires, pushing the boundaries of their creative spirit. The act of creation is a delicate ballet of intention and spontaneity, a testament to the artist's existence and a legacy of their essence. Art, in its purest form, captures the fleeting essence of life, forging a connection between creator and observer, inviting all to partake in the creative odyssey.

Throughout history, art has served as a mirror to society, reflecting both its triumphs and tribulations. The artist, through their unique perspective, offers a lens into the collective consciousness, often revealing hidden truths and unspoken emotions. This power of art to transcend time and space makes the artist's pilgrimage not just a personal journey, but a universal one.

In addition to the solitary nature of the journey, the artist often finds themselves part of a larger community of creatives. This shared experience fosters a sense of camaraderie and mutual inspiration, allowing artists to learn from one another's struggles and triumphs. The exchange of ideas and techniques further enriches the artistic process, adding depth and dimension to each creator's work.

The materials and tools used by the artist play a crucial role in shaping their creative expression. Each brushstroke, chisel mark, or pencil line is a dialogue between the artist and their medium, a conversation that evolves over time. The tactile nature of these interactions adds a layer of intimacy to the artistic journey, making each creation a deeply personal reflection of the artist's soul.

As the artist navigates the challenges of their pilgrimage, they often encounter moments of doubt and uncertainty. These obstacles, however, are integral to the journey, pushing the artist to explore new territories and question their own assumptions. It is through these struggles that the artist grows and evolves, gaining a deeper understanding of themselves and their craft.

The journey of the artist is also marked by moments of revelation and epiphany. These breakthroughs can be both profound and subtle, often arriving unexpectedly in the midst of the creative process. Each revelation adds a new layer to the artist's understanding of their work, propelling them forward on their pilgrimage with renewed vigor and purpose.

The artist's pilgrimage is not confined to the studio or the canvas; it extends into every aspect of their life. Their experiences, relationships, and observations all contribute to their creative reservoir, enriching their work with a diversity of perspectives and emotions. This holistic approach to art makes the pilgrimage a continuous journey of growth and transformation.

Moreover, the artist's pilgrimage is a testament to the resilience and perseverance required to pursue a creative path. It is a journey fraught with challenges, but also brimming with moments of joy and fulfillment. The ability to persist through adversity and remain true to one's vision is a hallmark of the artist's spirit.

Ultimately, the artist's pilgrimage is a never-ending cycle of exploration and discovery. Each completed work is both an end and a beginning, a milestone that marks the continuous evolution of the artist. In this way, the journey itself becomes the destination, a perpetual quest for truth and self-expression that defines the very essence of what it means to be an artist.

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



## Black Cat Ranch Art Retreat

\$300 Double Occupancy \$450 Single

May 2 to May 4, 2025

Black Cat Ranch

Black Cat Guest Ranch, Range Road 271A, Yellowhead  
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**Instructor: Sharon Moore-Foster**

Facilitated Art Retreat with Sharon Moore-Foster

Registration Link: <https://www.edmontonartclub.com/workshops/black-cat-ranch>



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## Volunteer Engagement Initiative

Monthly Volunteer Draw  
February Recipient  
Donna Chamberland



CONGRATULATIONS Donna!  
• Workshop Committee

Authored by Seraya Smit

# Alcohol Ink Playtime!

Come and share an opportunity to explore creating art with Alcohol Inks!

Saturday,  
April 12, 2025  
10 am - 2 pm

All materials provided,  
including a variety of colours,  
specialty mediums and various  
substrates.

Workshop will take place in  
my home studio.  
Address provided upon  
registration.  
Maximum of 10 participants.

\$90.00 upon registration  
by credit card, cash or  
e-transfer

Coffee and cookies provided; bring a snack if you wish.

Some people may be bothered by fumes.  
Please bring a mask if needed.

REGISTER:

<https://edmontonartclub.com/workshops/alcohol-inks>



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The link above

identifies the galleries in each province.

The link below has interesting art  
stories. (free)

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# 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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7359 - 104 St. NW, Edmonton



11116 - 120 Street NW, Edmonton



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CARFAC  
ALBERTA

CARFAC Alberta works to promote and advocate for the visual arts in Alberta and help Alberta artists become more professional in their practice.

It is funded provincially and municipally and provides a communications hub between members of the visual arts community and the general public. Visual Arts Alberta – CARFAC is the affiliate for the national arts organization Canadian Artists Representation/le front des artistes canadiens.

#### Member Benefits:

- Professional advice about best practices and rights of artists
- Advocacy on issues affecting the arts sector
- Information about intellectual property (copyright)
- Professional development opportunities
- And much more!

**While we cannot speak all languages, it is our job to help all Alberta visual artists become more professional in their practice.**

#### CARFAC Alberta Office & Project Space:

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

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



Alberta  
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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).