



Alberta
Foundation
for the Arts



October 2025

EAAC

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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MEMBERS ONLY

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cover photo by Judy White



Meet Karen Bishop, our critic for the September meeting.

I WAS BORN IN CHELTENHAM, England, in 1968 and moved to Kingston, Ontario, in the winter of 1992. When I first arrived in Canada I was unable to work while I waited for my papers, so I made use of the time by enrolling in some art classes which I enjoyed very much. In 1996 I moved to Edmonton and in 2002 graduated from the University of Alberta's Extension Centre with a Fine Arts certificate. Since 2007 I have been pursuing my art full time and between May of 2011 and January of 2016 I co-owned and operated The Daffodil Gallery in the heart of Edmonton's Gallery district.

My work is not intended to be a faithful reproduction of the landscape before me. Instead I paint by feel. The paintings that evoke the most emotion are those completed on location where I am able to allow my surroundings and the weather to dictate how I proceed. I try not to worry about the ending, rather I let the painting unfold and track its own course across my paper. For me painting allows that perfect quiet, where I am peaceful and at peace with myself, and my surroundings. It's an escape from the everyday, a chance to experience the earth more fully, a chance to breathe and know that all is well. To put it simply, I paint because it makes me happy. My hope is that the viewer can find a similar joy and peace in my work.

adapted from karenbishop.ca/



HESHAM ELFAR

Lovely story with harmonious colours and a pastoral feel. Try to enliven the foreground. Cool the colours towards the back, and warm them in the front to create depth.



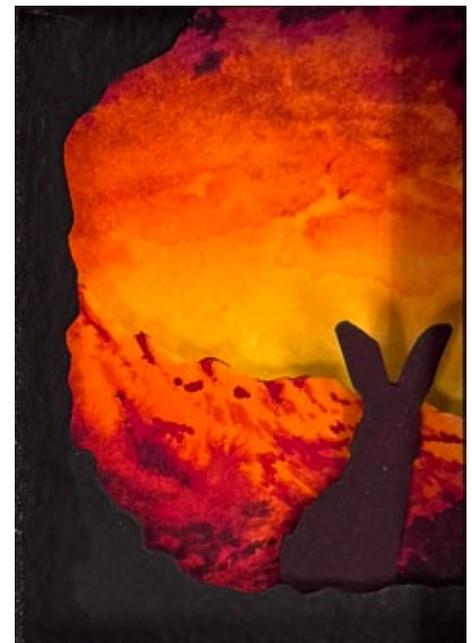
JANET FRASER

A pleasant monochromatic work with subtle hues. The shapes, texture and dimensions are nice. Good composition and movement. A tiny bit of gold on trunk in spots would marry the top and the bottom portions.



ALICIA ROBINSON

Love the sky! Very dramatic and well done. Shorten the lightning bolt. The tractor wheel could be higher and bigger to break up the horizontal line, or add a muffler. Brighten up the grass a bit in the foreground.



JAMES TORDIFF

This adorable and well done. Open up the left side by reducing the trim. The weight of the frame is heavy.



KEITH NUNAS

The monochromatic scheme evokes a cool and quiet feeling. Excellent rendering of the background. The layering is beautiful.



JUDY KOCH

The composition and details tells a story. Soft colour scheme suits the subject. The copper cylinder adds and nice contrast. The amount of snow on the bottom could be less.



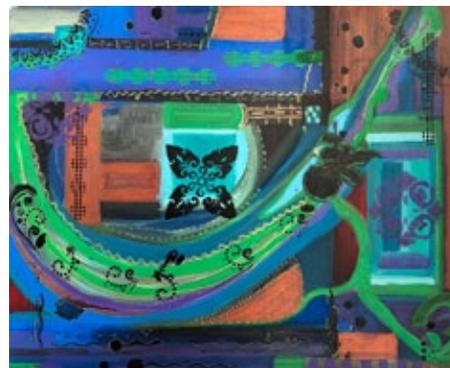
PENNY LAMNEK

Lovely bright, clean colours with good balance. The moss is well done. Push back the left corner stump with a bit of blue wash. Add reflective light under the right stump.



AMY COTTERALL

Gorgeous! The ears going off of the page enhances her size, commanding attention. Beautiful work.



MARY FITZGERALD

I like the stenciling. The black stencil on the green arc could be improved.



FRANCES HESSELS

Good rendering of the sky and mountains. Lighten up some of the distant trees, and vary the width of the tree trunks. An emotional piece.



KEVIN BIGELOW

This has a nice distinctive style. The blue eyes compliment the background. The fabric is very realistic. The middle of the hand could use a bit of darker shadow. The duct tape on the sides is perfect for this piece.



KERI HASKELL

Intriguing piece with a definite shape. The shape is highlighted giving a nice balance. The touches of red are perfect. Great execution!





JENNY RODRIGUE

Beautiful variation of greens. Try adding purple glaze to some leaves, this reflected light helps harmonize the piece. The blue around the smaller plums is probably not necessary. Highlight the edge of the main plum.



LINDA NELSON

Beautiful treatment of soft and hard edges. Love the combination of warm to cool colours. Bring up the indigo colour to break the horizontal line.

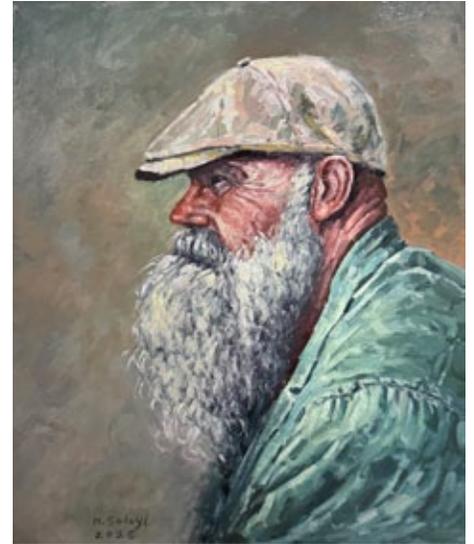
NOLA BUKVI ▶

Really like the folk art, naïve feel. The sunflowers and barn are handled well and the perspective is good. The green line could be less straight and broken up with some sunflowers. Push back the mountains by making them lighter.



MEHAR KAUR

The textures and colour are well done! Vertical layout seems to work the best. A few more shells to connect the gaps would help harmonize this piece.



M SALAYI

Spectacular! The colour contrasts and the balanced use of soft and hard edges are skillfully done.



JOHANNE SEPTOU

Effective colour palette. Soften the mountain contours by curving them a little. The foreground shapes could be chunkier and softened also.



CARMELLA HAYKOWSKY

Energetic background. The loose rendering of the petals is eye catching and the mistiness of the subject is well done. A darker value is needed underneath the left flowers. Punch up the lower leaf on the left-hand side.



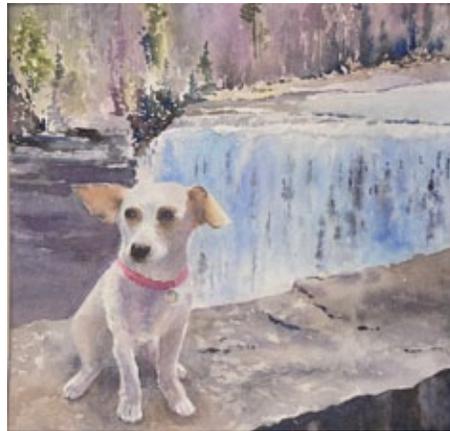
MARJ MILLER

This has a very starry night feel. The directions and angles are lovely. The flowers could be less structured by criss-crossing or overlapping them. The left side could use a bit more flow to turn towards the right side.



YVONNE BILAN-WALLACE

Very cute with personality. The colour choices are great. Add a bit of black ink line to pronounce the left eye. Touch up the smudges and break up the straight line in the middle of head above the eyes.



ADA WONG

The dog is great. the lovely eyes with the highlights really stand out. The background trees are beautiful. The left edge of the waterfall could be slightly moved over. A darker shadow under the dog would ground him better.



TAMARA DUPAS

This has the look of Fauvism of the early 19th century. Beautiful brush strokes. The circular composition is nice. The touch of turquoise in the trees is nice. Perhaps vary the sizes of the pink flowers towards the bottom right corner. The grass could be lit up with a bit of yellow as well.



JANI GLARNEAU

Rhythmic and lyrical. Very nice with good depth. The bottom right corner needs something, a line or added leaf.



RICHARD ST. AMANT

A northern lights kind of feeling. The one flat side could use more of a colour contrast or add some yellow to the top broken up bits. The base needs tidying up by losing the white.

7 Ways To Give Your Painting Dimension

This article by Doug Swinton is adapted from his website:
<https://www.swintonsart.com/>

It IS IMPORTANT to be able to translate what you see in three dimensions onto a two-dimensional surface and to convincingly evoke a sense of depth and space. Learning how to create different spatial effects can make your paintings stronger and more interesting. You don't want your landscape painting to look flat. Use the following techniques to create paintings that appear to have distance and depth and make your landscape or still-life more convincing.

You can use one or a combination of these techniques to lead the viewer's eye into the scene.

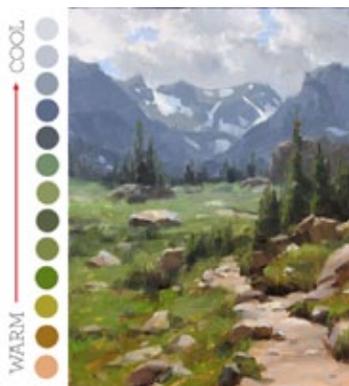
1 value

Items that are nearer to the picture plane have a higher degree of value range (the lights and dark difference). As the distance recedes the values will get closer and more narrow. Trees in the front of the picture may use a value range from 2 to 8 but trees nearer the horizon line, well into the picture plane, may have a range of only 5 to 7. Objects like rocks and trees or clouds get closer in value as they recede having less and less contrast.



Painting by Matt Smith (<https://mattsmithstudio.com/>)

2 temperature

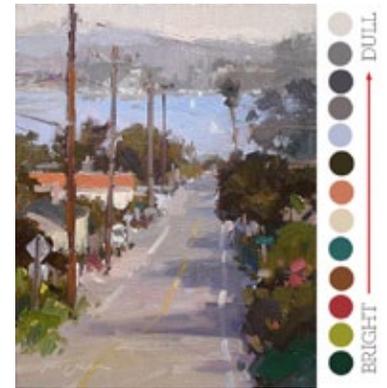


Warm tones come forward and cool tones recede. Colours cool significantly as they move back into the picture plane. Notice how all the warm are near the front of this David Santillanes painting.

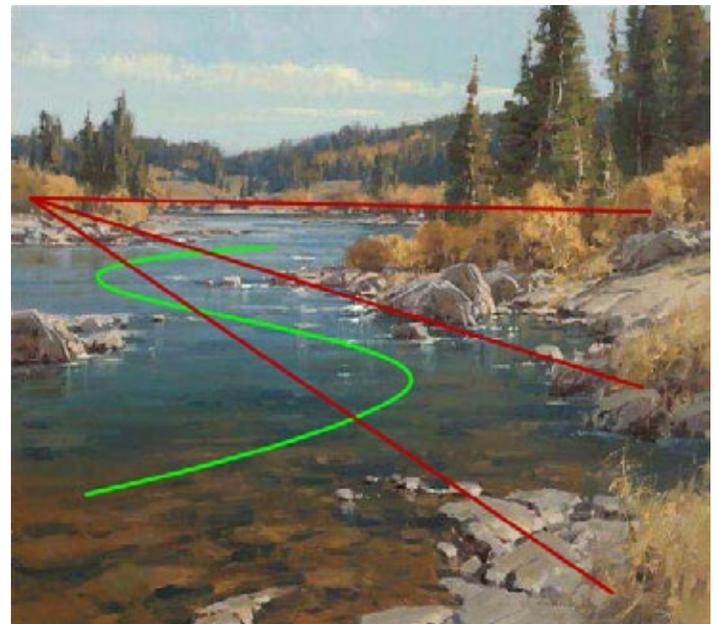
3 chroma

Bright colours come forward and dull colours recede. If you want something to look like it's in the distance, not only do you need to cool it off but you must also make it duller.

In this Jill Carver painting all the brightest colours are in the front of the canvas and as you recede the colours get much more muted. This is a good reason to have a puddle of grey always working for you on your palette.



4 linear perspective



The more vertical a line is, the more it comes forward. The more horizontal a line is, the more it tends to recede. Angles get more acute as they near the bottom of the canvas and get more horizontal as they recede into the plane of the picture.

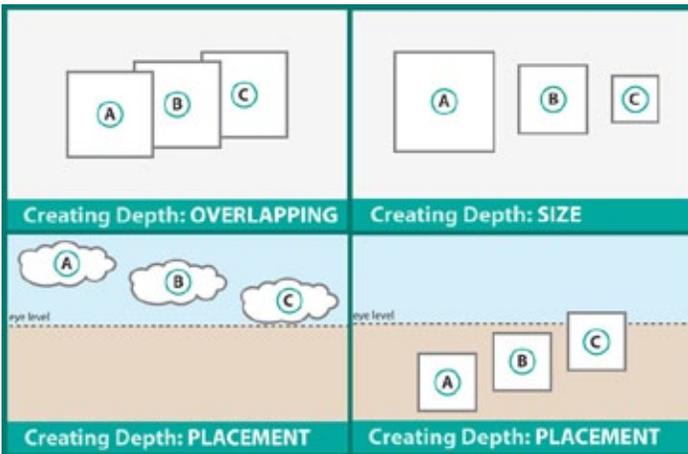
The subtle "s" curve is another way to use this method. Painting by Scott Christensen

5 the 3 big shape changers

Overlapping shapes, size and layering are 3 other methods that can be used to achieve depth. These can be used alone

article continues next page

continued from previous page



or in conjunction with each other in placement.

Objects should look bigger as they get near to you and smaller as they recede.

Overlapping objects will air in recession as well. Proper placement of objects helps.

Notice how cloud “c” seems larger than cloud “a”. The optical illusion here is because things closer to eye level should be smaller in size. By combining size and placement you get a stronger sense of recession.

6 foreground interest

Sticking some big stuff in the foreground of the painting can do wonders for creating the illusion of distance. Have a look at this John Carlson painting (Yes- the same John Carlson that wrote the book you should re-read. You do have *Carlson’s Guide to Landscape Painting* don’t you?)



7 detail and texture

Objects have more detail the closer they are and less as they recede. Also, thick paint tends to come forward and thin paint tends to recede. This all needs to be held into context if you’re using it to enhance your centre of interest.



Although it’s hard to tell from a photograph, this Ted Goerschner painting has all the thicker paint applied to the teapot and the fruit

in the front of the painting. The flowers and vase have a thinner application.

In this world-class painting by some unknown dude from Calgary, he has used a combination of techniques.

- Cooler colours in the back and warmer colours in the front.
- A slight “S” curve to lead you in.
- Overlapping trees.

Again, hard to tell from a photograph, but the paint in the snow has been applied with a heavier application, while the trees are thinner and the hill in the back is thinner yet. (I know, because I know the guy who painted it.)

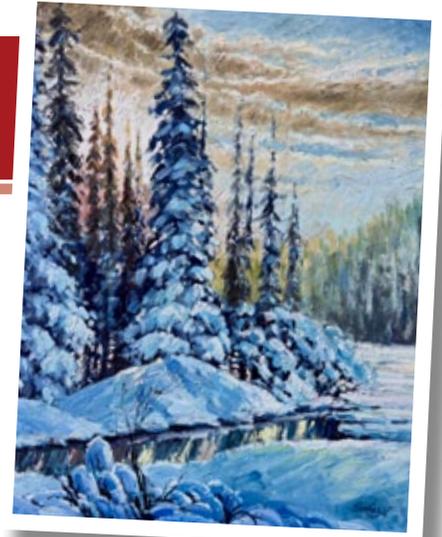


The Joy of painting WITH WATER-MIXABLE OIL PAINTS

M.Salayi

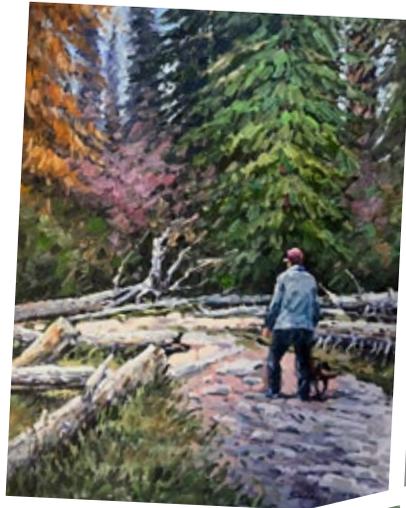
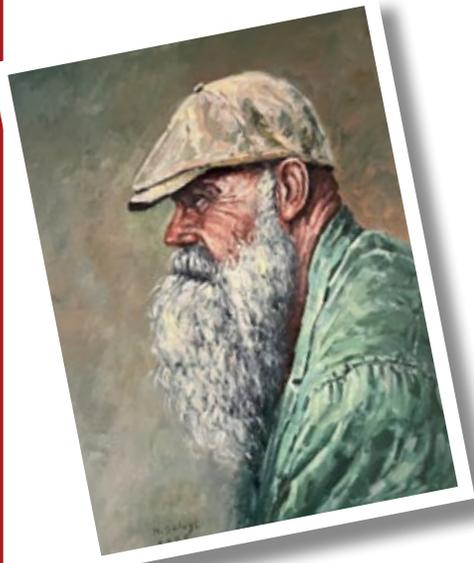
FROM MY EXPERIENCE, I've realized that traditional oil painting can be difficult to manage because of the long drying time and the use of solvents and mediums—not every artist is comfortable with that. That's why I encourage artists who love oil painting but dislike these challenges to

your colours vibrant. They also dry a little faster than traditional oils, while still delivering the same beautiful results and rich textures that make oil painting



so rewarding.

There are many artist-grade water-mixable oils available in art stores. Personally, I enjoy using the Cobra brand, even with its minor quirks. I highly recommend giving them a try—I'm confident you'll enjoy the experience.



try water-mixable oil colours.

These paints can be diluted or cleaned up with nothing more than water—no turpentine needed for cleaning, and no linseed oil required for mixing on the palette. You can simply refresh your water as you work, keeping



Search the Collection

OR Browse by artist / century / style / theme / tag / all

Sort

FREE ART by The Public Domain

Mary Frances Fitzgerald

I HAVE HAD A GREAT DEAL OF FUN THIS SUMMER exploring the art in the Public Domain Image Archive. <https://pdimagearchive.org/> is a curated collection of over 10,000 out-of-copyright historical images, freely available for all to explore and reuse in any manner you choose. Since I was working with collage, I was excited to find figures and ideas that could juxtapose current history with centuries-old art. One can browse by artist, century, style, or theme, which includes pre-16th-century art. Also included are essays and blogs, which teach us about individuals in the Image Archive collection.

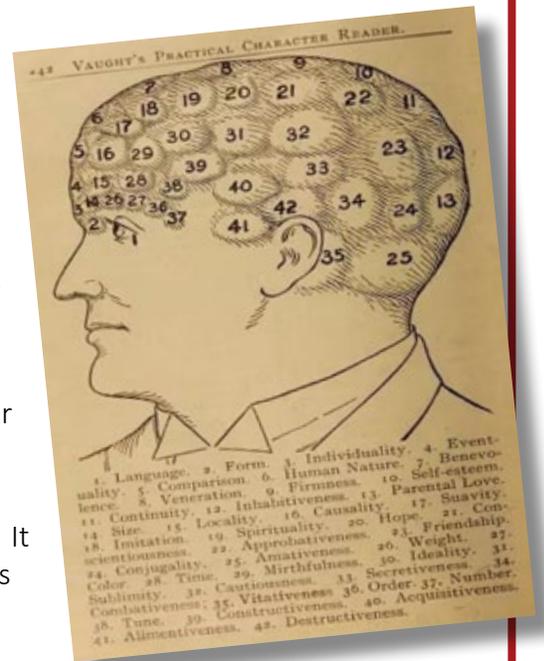


It is fascinating. For example, if you compare the sports equipment of today to that of centuries ago, you will see that we are fortunate to have what we currently have in the sports world.

To share your love with one another, you might discreetly

have this painted canvas secretly given to your lover. This is called Lover's Eye from 1790 by an anonymous artist. There are many styles of the one eye.

If you needed a psychologist or psychiatrist, one would need to refer to one of the many charts like this.



This amazing painting below, Landscape, 1587, by an anonymous artist, is known in France as part of Comet Book Club. It



makes me think of how the paints were made and how this could be a current painting in our 21st century.

The year 2025 marks a milestone: All of the books, films, songs, and art published in the 1920s will now be in the public domain. The literary highlights from 1929 include *The Sound and the Fury* by William Faulkner, *A Farewell to Arms* by Ernest Hemingway, and *A Room of One's Own* by Virginia Wolfe. If you need new ideas, check out this site. Remember, it is FREE.

Edmonton Art Club

On the Edge

Annual Juried Show

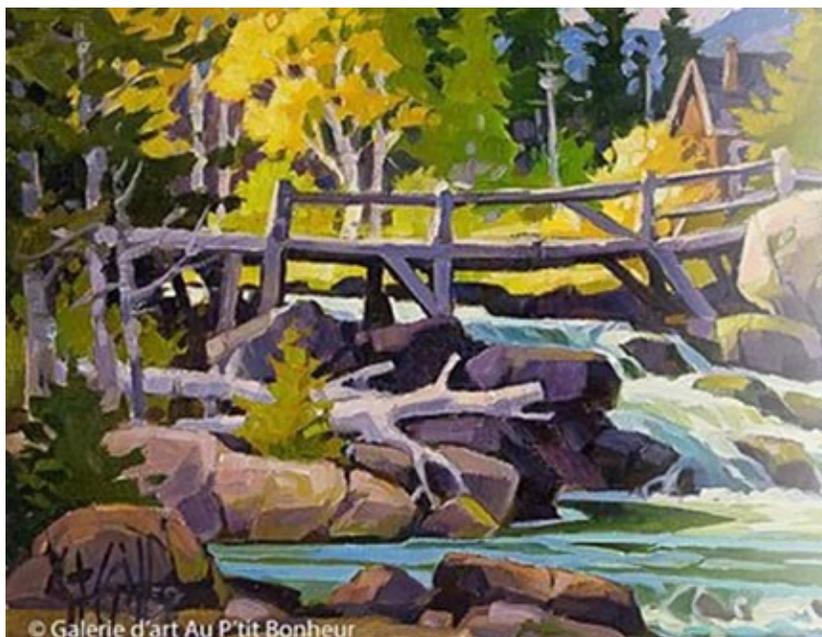
October 4 to October 29, 2025

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



www.edmontonartclub.com

www.nightofartists.com



Painted Faux Stained Glass Workshop

\$180 Members

\$190 Non Members

October 24,25,26

Registration deadline: October 19, 2025

Instructor: Debbie Olafson

All supplies included in workshop fee.

<https://www.edmontonartclub.com/workshops/painted-glass-workshop>

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Seniors Programs at the Art Gallery of Alberta

Cinema for Seniors
2nd Friday of the month from 2-4:30pm
\$5 for Seniors

Join us for a film screening inspired by art and our current exhibitions. Following the film, guests are invited to a 30-minute discussion, including tea and treats. Please visit our website to learn which film we are viewing each month, and to register in advance.

Seniors' Tours
Last Friday of the month from 2-3pm
Free with admission

Every month we visit a new exhibition at the AGA for a tour or program led by our incredible Curators and Educators. Please visit our website to learn which exhibition we are visiting each month and to register in advance.



Alberta Foundation for the Arts

The AFA believes in the full and equal participation of all citizens in the economy, polity, and society. The AFA manifests this belief through its policies and programs that promote inclusive citizenship in two distinct ways: in the arts and through the arts.

<https://www.affta.ab.ca/EDIA>

- In the arts means encouraging a diversity of artists, arts organizations, and audiences to participate through inclusive access to opportunities and resources in the arts sector
- Through the arts refers to the use of art as a vehicle to help Albertans learn how to respond to differences in ways that enable dialogue, promote a sense of trust and belonging, and pave the way for innovation, vibrancy, and meaningful structural changes.

The objectives of the AFA's Pluralism Policy are to:

- Advance equity, diversity, inclusion, and access by committing to pluralism in the arts.
- Promote dialogue, understanding, AFA pluralism, and vibrancy by committing to a pluralist Alberta through the arts.
- Guide the implementation of the Pluralism Policy by the AFA.

See this short explainer video to learn more:

https://www.youtube.com/watch?v=W60KcQ_gaYQ



REFRAMING for ARTISTS
Shared by MF Fitzgerald

INSTEAD OF

“I must create every day.”

TRY

“I engage with my creativity every day in whatever way feels right.”

This might mean making art, thinking about a project, reading something inspiring, or simply resting so you can create tomorrow.

INSTEAD OF

“I need to find my passion.”

TRY

“I follow my curiosity and see where it leads”

Passion often emerges from sustained engagement, not sudden revelation.

INSTEAD OF

“I’m not talented enough.”

TRY

“I’m building my skills one practice session at a time.”

Focus on growth and process rather than comparing yourself to others.

INSTEAD OF

“I don’t have enough time”

TRY

“How can I honour my creativity within my current constraints?”

Work with your reality rather than waiting for perfect conditions.

Your health impacts your art. Let me help you understand how.

Gentle Reframing for a Healthier Relationship with Creativity

Rather than adding more to your creative to-do list, these approaches help you work with your humanity instead of against it. Kathryn Vercillo

<https://createmefree.substack.com/p/gentle-reframing-for-a-healthier?>

Sept 2025



Discover the Art of Derwent
Zoom Lecture & Demo
Wednesday November 5
6:30 Pm – 8:30 PM

Join us for an exclusive online event showcasing the versatility and unique properties of Derwent's premium colored pencil lines. This engaging session will feature a live demonstration, offering insights into the working properties of each product line.

Whether you're a seasoned artist or just starting your creative journey, this session will inspire and equip you with techniques to elevate your art. Don't miss this opportunity to explore the world of Derwent with expert guidance!

Melanie Matthews is an accomplished artist and acrylic painter with 40 years of experience; she has lectured extensively across Quebec and Ontario and led countless workshops on over 50 dynamic art techniques. She regularly teaches at the Montreal Museum of Fine Arts, Dawson College, the Visual Arts Centre, and various art clubs, groups, and retailers. Passionate about art, teaching, and connecting with others, she remains dedicated to inspiring creativity through drawing, painting, and practice.

ART TALK DERWENT

FREE Zoom Session



10032 81 Avenue

Edmonton AB

paintspot.ca

CANADIAN OWNED ART SUPPLY BRANDS

Acrylic Paint:

- Demco En Couleurs (Candiac, QC)
- Kroma (Vancouver, BC)
- Deserres in House Brand (QC)
- Gwartzmann Acrylic (Toronto, ON)
- Natural Earth Paint (Winnipeg, MB)
- Opus House Brand (Vancouver, BC)
- Tri-Art (Kingston, ON)

Oil Paint:

- Kama Pigments (Montreal, QC)
- Natural Earth Paint (Winnipeg, MB)
- Demco En Couleurs (Candiac, QC)
- Opus House Brand *mediums only (Vancouver, BC)

*note: some art retailers may source their in-house supplies from other countries. While these brands are Canadian owned, they may source paint from other countries.

Watercolour/Gouache Paint:

- BEAM Paints (M'Chigeeng First Nation, ON)
- Stoneground Paint Co. (Regina, SK)
- Humpbeck Studios (NS)
- Natural Earth Paint (Winnipeg, MB)
- Opus House Brand (Vancouver, BC)

Drawing:

Nitram Charcoal

Misc. (canvases, paper, studio supplies, brushes):

- Gotrick/Apollon (QC)
- St. Armand (QC)

lots of the paint brands mentioned also manufacture paint accessories!



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!



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:

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

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Alberta
Foundation
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.