



The Armature

The Sculptors' Association of Alberta Newsletter

April 2021

Lloyd Giebelhaus: Carver



What is your artistic background?

No artistic background

Explain what you do.

I carve as a source of relaxation. I try to make a carving to fit the piece of material and not the material fit the carving. Bears are my favourite item to carve as I feel I use my experience in raising cattle to make my carvings more lifelike.

What mediums do you work in?

Wood, soapstone, alabaster, and black chlorite.

What inspires you?

Seeing what the final product looks like.

What other work have you done besides sculpting?

Woodwork, watercolour and painting.

What is your dream project?

I don't have a dream project: I just like to carve.

What makes you smile?

The finished piece.

Is there a work of art or artist that inspires you?

[Ken Li](#)

Best advice you've been given?

Everyone has some sort of artistic ability and you don't have to be perfect.

What is your outlook on life?

Positive

Why art?

I don't know. I just like creating something.

Did you always want to be a sculptor?

I had no idea I could sculpt.

What is the best thing about being an artist?

You can do what you like. Stone doesn't talk back or criticize and



if someone doesn't like your work, ask them to show you how it should be done.

What is the worst thing about being an artist?

Worst thing is I give more art away than I sell.

What advice would you give your younger self?

Start sooner.

Where can we see your work?

[Rowles and Co. Gallery](#) in Edmonton, [Sculptor's Association of Alberta website](#), or by directly contacting [Lloyd](#).



Pivot point
Sculptors' Association of Alberta
sculpture show & SALE
May 1-31 2021

Make sales & support your SAA!

- Submission deadline: Thursday, April 15
- Virtual sale dates: May 1 - 31
- Commission: 50% to artist and 50% to SAA

See the email sent March 19 from our administrator, Maria Koulouris (sculptorsab@gmail.com) for more information. Ask Maria to resend the email to you if you can't find it.

President's message – Ellie Shuster



We are at a 'pivot point' in the year. Winter is melting into spring, days are now longer than the nights, and vaccines are finally showing us some light at the end of the tunnel. How fitting that Pivot Point is the theme for our first on-line show and sale!

By now you should have received the submission information via email, and I hope you are planning to share a few pieces with the public... and with SAA. We hope this will be a great opportunity for our artists to showcase their sculpture widely and make some sales. We could all use a little coin in our jeans, and SAA needs the funds to support itself as well! If you have questions, please contact me.

A huge thanks to the committee working on this project: Barb Marcinkoski,

Ryan Horricks, Keith Kobylka, Robert Woodbury, William Johnson, Keith Turnbull, Shawn Olander, Ritchie Velthuis and Maria Kolouris.

When the members endorsed this sale at the last meeting, we also talked about doing a 50/50 raffle. The committee decided it would be too difficult to run both at the same time and that one may be a distraction for the other. Instead, we are planning to hold the raffle in October. Stay tuned!

And just a couple of reminders: You have to be a member to participate in Pivot Point. Please make sure your dues are up to date.

And... please! Whether or not you are participating in the sale, please check our website (sculptors-alberta.com) to make sure your bio and photos are present and

current. We will be driving traffic to the website and we all look better if it is well populated. Thank you!

On a sad note, in February we lost one of our long-time members. Many of you will remember Zazo and his enormous talent. His inspiring portraits, plaques, and statues can be found across Canada – including the [Frank Spinelli monument](#) in Giovanni Caboto Park. I understand his wife, Gabrielle, passed away last year. Our thoughts are with his family!

Pivoting to a happier note... I am looking forward to our Instagram workshop (which will be done by the time you read this) and to seeing the work of some of our newest members at our April meeting!

See you online April 6!
Ellie Shuster
ellie@shuster.com

One of Zazo's many works

Next SAA All-members Meeting:

**Tuesday,
April 6
2021
7:30 pm**

Program: Member Show & Tell "COVID Edition"/ Presenters are Debbie Cameron-Laninga, Darcy Hoover, Cindy Calnea and Carmen Colbourne

On [Zoom](#)
Meeting #: 825 8753 6290
Passcode: 849945

Agenda and minutes from the last meeting will be distributed by email.

Join us at 7:15 pm on Zoom for a catch up and chat.



Zazo's bronze memorial plaque for victims of residential schools, in St. Paul, 4' X 6', dedicated in 2015. For more information, click here to see an [old Armature article](#) about it on the CARFAC website. For more about Lajos "Zazo" Hajdu's life see his [obituary here](#).

Ivano Ongaro: Portrait bust



This portrait bust was a donation to the CADA Foundation fundraiser.

Exhibitions - Carroll Charest

Unfortunately, the [Night of Artists](#) Gala was cancelled in the end.... too many scheduling conflicts with the venue and such.

As for the remaining planned shows that are on our agenda, they are in waiting.

The [Western GM Gallery \(Drumheller\)](#) show has not confirmed as they have just been allowed back in and are awaiting the province's opening phases in order to move forward... but we can be prepared just in case...

As above, the [VASA](#) show in St. Albert is also waiting for provincial phases to open up so we have not heard from them yet either. This is a show, "What Moves You", where we asked the St. Albert public to submit photos of what moved them and we were to transform them into a 3D (or relief) image. You are still welcome to join up. Email me at SAAexhibitions@gmail.com for details on how to access photos.

As soon as I hear from the postponed show venues, I will

send out an email to everyone. The other two shows/venues that we are waiting on include [Jasper Artists Guild](#) and [Muttart Conservatory](#).

We have put in a submission for 2022 and will keep looking for ideal venues that will suit our group.

Keep up the positive thoughts that things will open up safely.

Carroll Charest
SAA Exhibition director

Upcoming meeting programming

Apr 6, 21 - Member Show & Tell "COVID Edition"/ Presenters are Debbie Cameron-Laniga, Darcy Hoover, Cindy Calnea and Carmen Colbourne

May 4, 21 - Sculpture in the time of COVID-19: Works by Alberta sculptors

June 1, 21 - Social: BBQ or on-line gathering

Sept 7, 21 - AGM

Oct 5, 21 - Program: Sculpture "Hot Seat Round Table"

Nov 2, 21 - Program: Photographing 3D items

Dec 7, 21 - Social: Christmas ornament exchange / On-line or in person TBC

WILLOW WORKSHOP

This workshop is hosted by YiYi Datar and Ritchie Velthuis but the project is self-directed.

Prior to the workshop there will be a harvesting day to gather willow that needs to partially dry. Some sculptures and furniture require willow to be harvested the same day as assembly.

Please research your idea ahead of the workshop to determine which kind of willow you require.

WHEN: Saturday, **April 10** for harvesting, Saturday, **May 1** and Sunday, **May 2**.

LOCATION: Sturgeon County
- Address provided upon registration

COST: Members \$90
Non-members \$125

SUPPLIES: Included
(*Optional: Bring hammer, drill, saws, axe, shears, screwdriver.)

BRING: your lunch, water, and a foldable camping chair or blanket

REGISTER: Contact Shawn at shawnolander@gmail.com

PAYMENT: e-transfer to sculptorsAB@gmail.com or mail a cheque to:
Sculptors' Association of Alberta
PO Box 11212 Stn Main,
Edmonton, AB T5J 3K5

ADDITIONAL INFO:

- Only ten spaces available
- This is an outdoor socially distant workshop.
- There is more than ample space available for you to feel comfortable participating.
- Payment must be received 7 days prior to the workshop to secure your spot.
- Workshop will be cancelled if there is not sufficient participation.

Photo:
Ritchie Velthuis,
Christian Denis Fire
Sculpture



www.sculptors-alberta.com



Strathcona County annual art acquisition



Since 1987, in support of their arts community, Strathcona County has issued an annual call for submissions. Strathcona County's Art Collection Advisory Committee is currently seeking submissions for

their 2021 Art Acquisition Program.

The program is open to visual artists who live in Strathcona County or who have strong ties to their community and/or have contributed to the enrichment of art in the

County and the larger arts community.

Submitted work is juried and pieces selected are purchased and added to the Art Collection. All submissions will hang in the Salon Series Exhibition at Gallery@501 from May 13 to June 19.

Further information may be found at:

www.strathcona.ca/artacquisition

You may also contact:

artacquisition@strathcona.ca

Call for Artists: Five Public Art Projects, City of Saskatoon

Plinths and Traffic Boxes (Five Projects)

Deadline: 2:00 p.m., April 15, 2021



The City of Saskatoon invites artists to submit project applications for the creation and placement of public art in the Downtown, Broadway and Riversdale areas.

Applications may be submitted for either an existing work in the artist's possession or for proposed new work. In consultation with representatives from each of the Business Improvement Districts and City Administration, the City of Saskatoon's Public Art Advisory Committee (PAAC) adjudicates the applications and selects the works to be exhibited.

[Link to more information.](#)

Workshops: member survey results

Which of the following workshops would you be interested in attending?

Zoom workshops	55%
Outdoor workshops	72%
Indoor workshops when they resume	86%
Not interested in attending workshops	3%
Total Respondents:	29

What barriers prevent you from attending workshops?

Time	46%
Coronavirus	36%
Access to workspace for Zoom workshop	4%
Finances	18%
Other (illness, transportation, other responsibilities)	29%
Total Respondents:	28

Which of these workshops would you be interested in?

Papier Mache	36%
Soapstone carving	29%
Wood carving	46%
Clay sculpting	54%
Paper clay	57%
Aluminum casting	54%
Mask making	43%
Birch bark	18%
Photograph sculpture	39%
Wire sculpture	50%
Mosaics	36%
Mixed media, acrylic	25%
Snow sculpting	25%
Ice sculpting	25%
Electroform	36%
Fabric sculpture	36%
Instagram	32%
Pinterest	14%
Facebook	14%
Other (networking, patina for clay, web page development, post firing treatments)	21%

What is your preference for attending workshops?

Saturday	69%
Sunday	58%
Weekdays	46%
Weekday evenings	46%

Would you be interested in sharing your talents with others by hosting a Zoom or outdoor workshop?

Yes	24%
No	52%
When in-person Workshops resume	28%

Thank you to everyone who participated in this survey.

Shawn Olander,
Workshop Coordinator

Photographing sculpture – Mars Fluet



Hi! I'm Mars and I'm a local non-binary art photographer. I specialize in taking photographs of classic Alberta scenery such as the abandoned barn houses, we have scattered around, small towns that hold a lot of character, and whatever else may catch my eye.

Ever since I was little, I had a camera in my hands and that passion never left my side. I took art classes in and out of school, attended photography workshops, and made incredible connections with other local artists who continue to inspire me. Now in my early twenties, I've discovered that photography does not have to be linear. I prefer freelance photography where I get to shoot abstract art and build off of personal feelings.

Website:

<https://www.fluetphoto.com/>

Etsy Shop:

<https://www.etsy.com/ca/shop/ThePhotoPrintShopCo>

In being a photographer, I've been able to try my hand at shooting a variety of subjects and objects, while sculpture photography is not a specialization of mine, I have been able to photograph many product images! I find many similarities between the two, such as the artist controls the object, the light, and the depth of view. You basically have full reign over how your image will turn out, which may sound daunting, but with a few tips you'll be photographing your art confidently in no time!

Let's start with some terminology. Whether you're just picking up your camera for the first time or the 500th time, it's always nice to brush up on some lingo. When photographing physical art pieces, it's important that you as the photographer has control over how you want the photo to turn out. Putting your camera into manual mode lets you choose all the settings you want to take the photo you need. First, we'll look at ISO, which is how sensitive your camera's sensor is to the light hitting it. The range you'll have on a standard DSLR will be 100 (Low) to usually 1600 (High). So as to not overcomplicate this term, the darker the lighting, the higher ISO you will want to use and



vice versa. Next is shutter speed.

While photographing art, I would recommend using a speed of 1/125 second or 1/250 second. This is typically a good range to start with as your subject will not be in motion and you'll capture a clean crisp image. Lastly, we have our aperture, which is similar to ISO, but instead of how sensitive your sensor is to light, it's how much light is allowed inside your camera. For aperture, when the number is lower (f2.8 for example) you're allowing more light to come in than say an aperture of f16 which would make for a darker image.

A few quick tips I can give for photographing sculpture would be to be very aware of the lighting you've chosen for your subject. Is it bright? Is it natural light? If you decide to go with natural lighting, try the Golden Hour method and shoot one hour before sunset or one hour after sunrise to give your image

a natural glow. Lighting may feel like a hurdle to jump over, but it is the easiest to control because you get to call the shots. Try grabbing some household lamps and moving them around your subject to create depth and shadows that may affect certain points of your sculpture.

Always be aware of your background. You want to highlight your art and not anything that may become a distraction in the surrounding areas. I like to use a white sheet as a neutral backdrop when shooting objects, you can easily find something to use at a local thrift store.

Try different angles. Get up high or lay on your belly. Look at your art like you're looking at it for the first time. You might just surprise yourself and find a cool new shot!

The next time you want to photograph a piece, give a few of these a try. I hope that they help inspire you.

Clay properties – Larry McIntosh

Picking a clay body to use for sculpture can be confusing given the number of options available. Color, texture, and firing temperature (or cone to be fired to) are just a few of the considerations that must be made.

First and foremost, of those options is the firing of the piece. Will it be fired in an electric kiln (most common) or a gas kiln (not common) and to what temperature or cone it will ultimately be fired to? These must be known before picking out a clay body, or you could have a disaster on your hands.

Clay bodies are divided into low (cone 04-06, 1945F), mid-fire (cone 5-6, 2200F) and high-fire (cone 10, 2350F). Picking a clay from any of these groups does not mean the clay needs to be fired to that temperature, only that the clay **can be fired** up to that cone or temperature safely. In fact, two of our most popular sculpture bodies, H440G (a brown firing clay) and H441G (a lighter, off-white firing clay) are both rated for cone 10, but are typically fired at a lower cone (04-6).

While almost any clay can be used to make a sculptural piece (especially small-scale

work) a grogged body is usually preferred. Grog (ground up bits of fired clay) is added to our sculpture bodies to provide texture, wet strength, resistance to forming and drying cracks, and assisting the evaporation of water off more quickly and more evenly during drying and firing. Grog does affect the texture of the clay, so there is a bit of a trade off if super-smoothness is desired.

The color of the fired piece is affected by the final temperature, especially iron-bearing clays. The red brown clays can be a terracotta orange-brown (at low fire) to a leather brown (mid fire) to a deeper brown as the temperatures increase (high temp, especially in a gas kiln). The lighter clays are less affected, usually ending up in a creamy to off-white color (unless porcelain is used, though that is not commonly used for sculpture).

When choosing a clay, it's best to test a few different bodies, and see how they respond to your building technique, and how they look after firing. The most important thing to know initially is the temperature or cone it will be fired to.

There is no required cone or temperature for sculpture to be fired at, anything low to high is acceptable (depending on the body chosen of course). For finishing, the clay could be left bare, glazed (in a second firing), or even painted with oil or acrylics. The options are endless.

The key to using clay is to accept that things done slower usually have the best results. Take your time building, wrap well in plastic to dry the piece slowly and evenly, and fire slowly. Time is your friend, especially with thicker, sculptural ware. Good results are never guaranteed, but usually expected if all these things are taken into consideration.



Larry McIntosh operates
Plainsman Pottery Supply in
Edmonton:

<https://plainsmanpotterysupply.com/>

larry@plainsmandclays.com

Where the magic happens!

Ryan McCourt – North Edmonton Sculpture Workshop



Kay McCormack



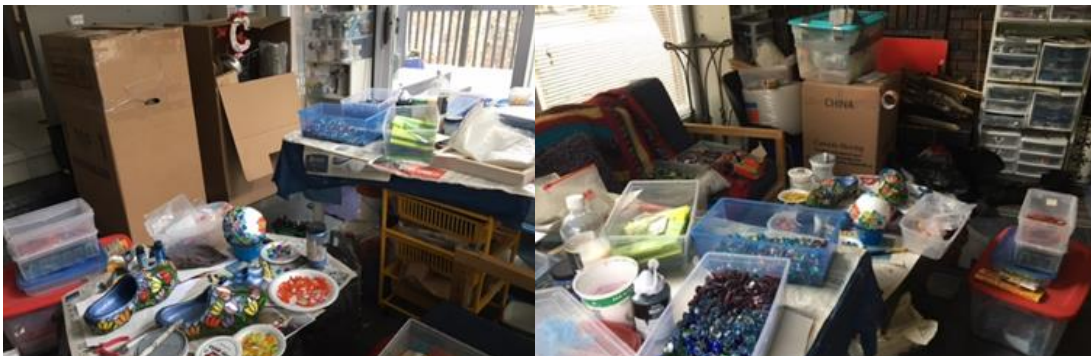
Deb Laninga



Darcy Hoover



Helen Rogers



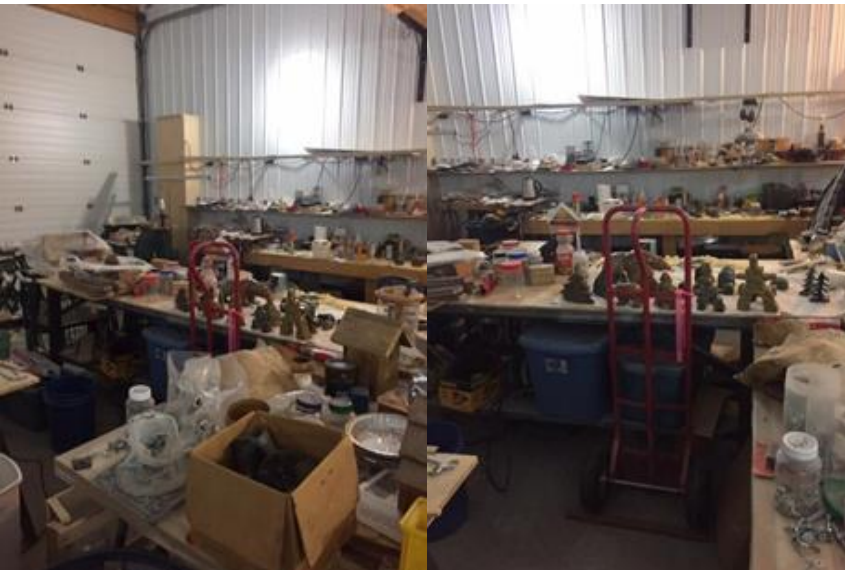
Sally Fairhead



Bryan Jackson

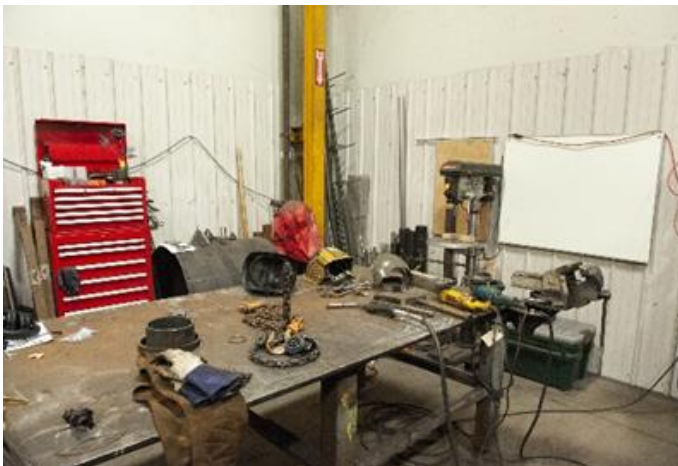


Lloyd Giebelhaus



The story behind the photo. I've been suffering from COVID lack-of-kiln-itus, a sad and little-understood side effect from COVID. Running out of space for drying some of my smaller projects, I've turned to my backyard pizza oven. It can reach 1000 degrees F, maybe more. So far, aside from some of the bigger pieces cracking, the small stuff seems to be fine. Next, onto adding salt, seaweed and horse hair to the mix. It's fun having pizza (to warm it up of course) and then loading it full of clay bits to fire.

Maggie Slater



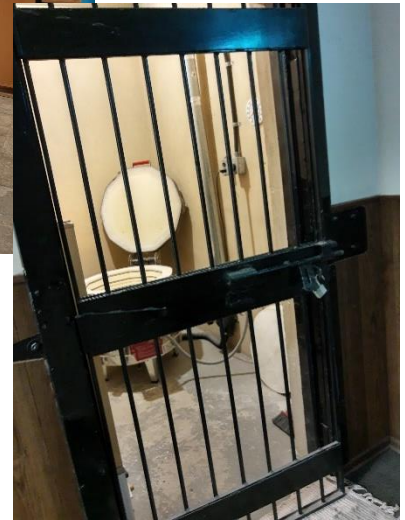
Keith Turnbull



More magic places

(right) Mainstreet Mud in Devon which is **Sally Fairhead** and **Sylvia Kizior**'s studio. The kiln is located down the hall in the jail cell which is a holdover from the Devon Civic Building. Quite unique. Probably the only kiln currently in jail.

Below is **Shawn Olander**'s workspace. It has everything in a tiny package. Desk, instagram station, beer books and supplies. Everything is within reach.



Instagram tip of the month: Turntables

For the most impressive impact on Instagram, consider a turntable to make videos. A 360-degree view is always better than a series of photographs. Turntables for Instagram videos are available on Amazon for about \$35 and up. The features to look for are:

- Variable speed – A turntable is best run at 25-30 seconds per rotation but slower if you are only showing one side of a sculpture and want to catch the light reflection.
- Size - The turntable must be large enough to handle your largest piece in weight and dimension. If you are a stone carver or metal caster you will want a turntable that can perhaps accommodate 100 pounds or more.
- Color - A black turntable is better than white in most cases. White discolours and shows marks. Consider your work though. If your sculptures are black or dark, you will want a white turntable.
- Remote control is a nice option.
- Corded models are preferable to cordless models unless your application requires cordless.



Make sure to position your turntable against a plain painted wall. White is best.

The Armature is published by the Sculptors' Association of Alberta. Images have been supplied by artist members and may not be reused without permission of the artist(s). For more information contact Maria Koulouris, SAA Administrator at sculptorsab@gmail.com.

This newsletter was prepared by Shawn Olander and formatted by Barb Marcinkoski. If you have anything for the newsletter, please contact Shawn at shawnolander@gmail.com

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