

February, 2015 Newsletter

GENESEE VALLEY WOODCARVERS

"Never change your originality for sake of others. Because no one can play your role better then you. So be yourself"

Meetings are held from 7 to 9 PM on the 2nd Monday of the month (except July and August) at:
The 40 & 8 Club (across the street from Gleason Works)
933 University Avenue, Rochester, New York
Web site: <http://gvwoodcarvers.com/>

GVW OFFICER: **President:** Don Buss; **Treasurer:** Mel Connell ; Web: Alison Currie; **Show Chair:** Chris Nilsen;
Membership: Anthony Filetti; **Vice President:** Paul Yarrows; **At Large:** Anthony Filletti; **Newsletter:** Floyd Lombardi

ANNOUNCEMENTS, EVENTS & CLUB ISSUES (2014)

❖ Reminder about raffle donations for our Club's April Show & Competition:

Alison Currie and Dave Hockenberry are still collecting donations for the annual raffle held at the April club Show and Competition. Please look on your shelves and workbench, in the closets, and under the bed to see if you have any carvings to donate. The patrons of our show would be thrilled to win a piece that you carved for a demo, used as a prototype, or are simply tired of seeing. It would be proudly displayed and may even inspire someone to try carving and possibly join the club! As always, carving related items such as tools and books are also welcome. That said, hand-crafted carvings continue to be our most sought after prizes.

GVW 2013/2014 MEETING & ACTIVITY SCHEDULE

FEBRUARY 9, 23, 2015 (Carving Classes continue.)

MARCH 9, 23, 2015 (Carving Classes start to wind down.)

APRIL 18, 2015

GVW SHOW/COMPETITION! This year we will return to NOVICE, INTERMEDIATE and ADVANCED CLASSES. Some new CATEGORIES have also been added. These new additions will be announced during the September meeting so you will have a chance to give feedback.

MAY 11, 2015

Carving Critique: Three Show Judges will critique 10 carvings hopefully giving you an idea as to what the judges are looking for during the judging process. This will be followed by, if so desired, a private critique of your work, so bring your carvings for an individual critique by one of the judges. Your carvings may be finished or be a work in progress. This is a great chance to see how to improve your creativity for competition.

JUNE 8, 2015

DIBELLAS SOCIAL, Presentation of Show/Competition winners. Election of officers, and end of the year summery and conversation with fellow carvers. **IMPORTANT NOTE:** Dues are to be paid at the September meeting or mailed to our treasurer. Membership forms available on our WEB SITE and will be available at the September meeting.

**Getting Started (published in WoodCarving Illustrated's book "The Complete Book of Woodcarving"
by Everett Ellenwood)**

The best way to get started....is to get started!

Many carvers have an idea bouncing around in their head but have problems getting the idea into a piece of wood. If you find yourself in this situation, there are a number of things you can do to help you get started.

The most important step is to take time to develop a clear mental image of what you want before you start to actually carve. Preparation will save you time and give you a much better chance of achieving what you really want. It's not unusual for me to spend more time preparing than carving.

Here, we'll take a look at the various items and techniques that will help you to solidify your idea and prepare you to start carving.

Developing an Idea: To develop a mental image of what you want and prepare to put it in wood, you can use almost anything. Clay plastic or composition objects, sketches, pictures, photos, models props, and even the Internet are all excellent resources.

Clay: Clay is an excellent medium for developing a project. As you create a model in clay, you can add to it, subtract from it, and easily change it until you have a design you like. Once the design is developed, it's easy to use your clay model as a guide to your carving.

If you're going to make a clay model, consider building the model on an armature, or a skeleton of wire, wood, or any material that will support the clay. The author recommends plastic-coated aluminum wire for armatures. You can buy aluminum wire in various gauges at most hardware stores.

Before you purchase clay, check the label. Some clay contains sulfur. If the clay you're working with has sulfur in it, never use an uncoated copper wire for the armature. The sulfur will react chemically with the copper wire, and the clay will break away from the wire in a short period of time.

Tip: Use a Metric ruler – If you transfer dimensions from your model to the piece of wood, it is much more efficient to transfer them using a metric ruler. For example, if you want to enlarge your model three times, it is much easier to expand 10mm to 30mm than 3/8 inch to 9/8 inches.

Plastic or Composition Objects: Don't limit yourself when looking for models for a carving. Even knickknacks or toys can be useful. When shopping or going to garage sales and see something that has the potential of being a prop for a carving, pick it up for future reference.

Sketches: You don't have to be an artist to sketch what you have in mind. A sketch should be nothing more than a vehicle to get your thoughts on a piece of paper. Once you get the initial sketch made, you'll be amazed how the ideas begin to flow. Then, you can use pictures from books and magazines, props, models, photos, or anything else to help you refine your ideas.

Photos: Photos are an excellent way to develop your model. By taking pictures, you can get exactly what you want. Photos are not only helpful to use as visuals, but they can also be used to take measurements for an accurate reproduction. If you take photos of the same subject from various angles, make sure each photo is taken from the same distance.

Internet: The Internet is a power resource for finding pictures and information on almost any subject.

Subject Library: You'll find it helpful to develop a library of various subjects and carving books. Remove pictures from magazines, take photos, and collect brochures, and then put them in a folder labeled with the subject title, such as dogs, cats, deer, male faces, female faces, and so on. Many of these pictures may never be used, but you may use a specific type of eye or nose from one picture and another feature from another picture.

Mirror: If you're carving a face or a specific pose, a mirror is another helpful tool. You don't have to rely on someone else to attempt to find a picture of what you want. You become your own model.

Patterns: Patterns are probably the carver's most useful tools for laying out a carving. Once you develop your initial idea, there are a number of ways that you can create a pattern. Some materials you can use are regular paper, cardboard or cardstock, and tracing, carbon, or graphite paper. Which one you choose to use will depend upon the type of carving and your personal preference.

**Painting & Finishing (published in WoodCarving Illustrated's book "The Complete Book of Woodcarving"
by Everett Ellenwood)**

Continuation from the January's newsletter: If you ask one hundred carvers how they finish a carving, you'll get about one hundred different answers. Painting and finishing a carving is an art in and of itself, and these processes incorporate an almost unlimited number of mediums and techniques. The first step in painting and finishing is to decide what you want as an end result. There are three general choices:

- No finish, where you see the natural wood without anything on it.
- Some finish, where you see the natural beauty of the wood, like butternut, catalpa, walnut, cherry, and mahogany, enhanced.
- Paint, where you see some or no wood grain and mostly color.

If you choose to go with no finish, your carving will be bare, with no protection from the oils and grime on hands or from the natural collection of dust, all of which can make the carving look dirty over time. **While bare wood is a valid choice, we'll look at the two other options: some finish and paint.**

Enhancing The Wood Grain: If you want a protective coating on your carving, one through which you can see the wood grain, there are two basic types of finishes you can use: surface finishes and penetrating finishes.

Surface finishes are made with resins, natural or synthetic, and only slightly penetrate the wood. Because of their composition, all surface finishes, except water-based varnish, will add a golden tint to the wood. (Surface finishes offer protection from wear and tear and don't mask the wood grain.

TIP: Preparing the Carving for Finish - Make sure your carving is ready for finishing. If the carving has “fuzzies” or the cuts are not clean, don’t try to cover your mistakes with paint. Also, remove any pencil lines. If you use an eraser, use one that doesn’t have color in it. If an eraser has color, it can get on your carving.

Paste Wax: Use over: bare wood; any other finish: Use under: nothing - Do not use: under varnish. (*Paste wax is rubbed on a carving to give it a dust-proof, fingerprint-proof finish*).

Wax is one of the older finishing compounds known. It is inexpensive and easy to apply, but it does require more elbow grease than most other finishes. Though it is normally used over an existing finish, such as varnish, shellac, lacquer, or oil, paste wax can also be used on its own as a finish.

Paste wax starts as a solid and is made into a paste by being dissolved in a solvent of mineral spirits and/or toluene. Most commercial paste waxes are much the same, whatever brand they may be.

If you want to give your carving some color as you’re applying wax, look for a wax that has color added. Whatever type of wax you use, apply it in thin coats using a brush or a rag, and don’t wait too long to remove the excess, or the solvent will evaporate and the wax will again turn into a solid. If you do have buildup, apply more wax and it will dissolve the previous coat allowing you to easily remove any buildup.

Paste Wax Pros and Cons:

Pros

- Easy to apply
- Can produce satin to bright sheen
- Keeps natural color of wood
- If colored, can be used like a stain
- Protects from dust and grime

Cons

- Dries soft
- Least protective of all finishes
- Least durable of all finishes

To apply:

1. Rub the brush or rag on the wax to collect some of the polish.
2. Apply a light coat over the total carving, getting into the crevices.
3. Reload the brush as necessary.
4. Allow the wax to set for about five minutes.
5. Buff the carving with a dry brush to bring out the sheen of the polish. Again, get into all of the crevices.
6. Buff the surface with a soft, lint-free rag to deepen the shine on the high areas of your carving.
7. For more shine, apply another coat.

Penetrating Finishes (Consist of Linseed oil, Tung oil, Danish oil): Penetrating oil finishes go on easier than surface finishes and are absorbed into the wood. They penetrate and harden the wood while allowing the natural grain color and texture of the wood to show through. These finishes become part of the wood rather than building on the surface of the wood. Unfortunately, penetrating finishes don’t have the durability of surface finishes.

Linseed Oil: Use over: bare wood Use under: linseed oil stain, varnish, paste wax - Do not use: if thick in can (*Linseed Oil penetrates the wood of your carving and leaves it with a beautiful soft gloss*).

Linseed oil is a derivative of flaxseed and is available as raw and boiled oil. All of the linseed-based oils must penetrate the surface of the wood to dry. It is important that you wipe excess off the surface, or the residue will get gummy and never dry properly.

For best results, use only fresh linseed oil because after a container is opened, it can become thick and gummy over time. Don’t use it in such a state because it will never dry properly.

- Raw linseed oil is not recommended because it can take well over a week to cure. It has a natural golden color that will change the color of the wood slightly and continue to darken over time.
- Boiled linseed oil has chemicals added, called dryers, to accelerate curing and is the recommended linseed oil to use. It also has a natural golden color that will change the color of the wood slightly and continue to darken over time.

Linseed Oil Pros and Cons:

Pros

- Easy to apply
- Can be mixed with varnish for a more durable finish
- Provides a good medium to mix with artist oils to thin them or to make your own stain
- Gives nice color to wood
- Transparent, so it shows the wood grain

Cons

- Has an odor
- Not very durable
- Not water resistant
- Not UV resistant
- Slow drying
- Will continue to yellow
- Can cause rags to spontaneously combust, so rags need proper disposal

To apply:

1. Saturate the wood with the oil and keep it wet for about 15 minutes.
2. Wipe off the excess with a clean, lint-free cloth.
3. Dry brush to get any residue out of the crevices.
4. Apply additional coats every 24 hours. Usually, three coats are enough. Make sure you don't have buildup on the surface of the wood. It must penetrate the wood to dry properly.

Tung Oil: Use over: bare wood, stain, shellac Use under: oil-based stain, oil-based paint, paste wax - Do not use: with varnish or thinner, with water-based varnish (*Tung Oil gives a beautiful matte finish*).

Extracted from the nut of the tung tree, which was originally grown only in the Orient but is now cultivated in South America and the Gulf States in the United States, pure tung oil penetrates deeply into the wood, providing a tough, flexible, and highly water-resistant coating. It is the most durable of all natural oils. Tung oil cures by oxidation to a soft matte finish. It will never give a shiny gloss finish, no matter how many coats you add.

Most tung oil sold is not pure but has additives, normally a varnish. If the container says "contains pure tung oil," there is a good chance that tung oil is only an additive. When you apply that type of product to the wood, you may end up with a gloss finish. To be sure you get pure tung oil, look for a container that says "100 percent pure." Pure tung oil has a slightly paler color than linseed oil and will not darken as it ages.

Artist oil paints can be mixed with tung oil to make your own stains. For a more durable finish, mix tung oil with varnish. Apply straight tung oil first for deep penetration; then, apply two to three coats of a 50:50 mixture of tung oil and varnish.

Tung Oil Pros and Cons:**Pros**

- Enhances the natural color of the wood
- Easy to use
- Cures to a hard, flexible finish
- Water resistant
- Will not darken with age
- Has a long shelf life
- Is FDA approved for food contact (pure tung oil)

Cons

- Cures slowly
- Requires several coats

To apply:

1. Saturate the wood with the oil and keep it wet for about 15 minutes.
2. Wipe off the excess with a clean, lint-free cloth.
3. Dry brush to get any residue out of the crevices.
4. Apply additional coats every 24 hours. Usually, three coats are enough. Make sure you don't have buildup on the surface of the wood. It must penetrate the wood to dry properly.

Danish Oil: Use over: bare wood, stain wood - Use under: paste wax, varnish

Danish oil is a commercial finish made by blending a small amount of varnish in curing oil, such as tung or linseed, and thinning it with mineral spirits. Because Danish oil gives the protection of varnish and the easy application of straight oil, it is a popular finish.

Danish Oil Pros and Cons:**Pros**

- Easy to apply
- Durable
- Inexpensive

Cons

- Requires multiple coats
- Not as durable as film finishes

To apply:

1. Saturate the wood with the oil and keep it wet for about 10 minutes.
2. Wipe off the excess with a clean, lint-free cloth.
3. Dry brush to get any residue out of the crevices.
4. Apply additional coats every 12 hours. Normally, two to three coats are sufficient.

Important Safety Note: Care must be taken to properly dispose of rags or paper towels that have wet varnish, paint, or oil on them, because they have the potential of spontaneously combusting. Spontaneous combustion occurs when a cloth or paper towels are coated with varnish, paint, or oil and are put in a loose pile. When the drying oils in varnish, paint, or linseed oil are exposed to oxygen, it creates the chemical reaction of oxidation, which creates heat. A cloth or paper towel with a thin layer of combustible material on it exposes a large area to oxygen and generates more heat. If the rags or paper towels are stacked and the heat cannot escape, the internal heat continues to rise until it ignites the rags.

When using rags or paper towels with any varnish, paint, or oil that contains drying oils or is petroleum based, never leave the rags in a pile. Either hang them individually, lay them flat where there is good airflow to allow the sheets to dry, or better yet, soak them in water. The author uses a gallon can, painted red, about half full of water. Any potentially dangerous rags or paper towels are put in the can and when fully saturated, I wring them out and hang them outside to dry. Once the cloths and paper towels are dry, they are totally inert and can be disposed of without any concern of them spontaneously combusting.

Also remember, if you're working with media that have fumes, make sure you have good airflow taking the fumes away from you.

NOTE: Over the next two months I will finish this chapter on Painting & Finishing with the following topics: *Coloring the Wood (Stains, Shoe Polish); Paint (Acrylic Paint, Artist Oil Paint); Oil Pencils and Painting and Finishing Supplies.*

“I Need Help” to keep your Monthly Newsletter Interesting & Informative for all Members? –

Do you want information on a particular subject matter within the world of carving? – This newsletter is about YOU and what YOU want to know - so just drop me a line & I will do my best to get answers to your questions into the newsletter!

How about sharing those Pics ,Tips, Ideas & or Tidbits that you have acquired through the years & are willing to share with fellow carvers, especially new carvers trying to get started & gain a foothold on this wonderful hobby & pastime!

Member Notices:

Here is some very interesting and useful material on brushes for painting your carvings – that comes to us by fellow carver Harry Patrick: For those interested obtaining information on paint Brushes; Brush Types; Hair types and Measuring Chart; Brush Sizing Chart; Brush Shapes and Bristle Types Chart, and all around information about brushes, I have supplied hot links to these brush categories and information.



Blickblick.com site with info about brushes:

http://www.dickblick.com/categories/brushes/?utm_source=Bweb&utm_medium=email&utm_campaign=111214v2

Browse brushes:

http://ebm.cmail.dickblick.com/c/tag/hBUY5IVB8hV5pB89hxSAACeU4h/doc.html?t_params=EMAIL%3Ddonpat%2540rochester.rr.com%26PASSWORD%3DB8hV5pAACeU4hBUY5IVMrZiHtNFREO

Hair Types and Measuring Chart:

http://www.dickblick.com/productinfo/learn/brushes/pdf/hairtypes_measuring.pdf?utm_source=Bweb&utm_medium=email&utm_campaign=111214v2

Brush Sizing Chart:

http://www.dickblick.com/productinfo/learn/brushes/pdf/brushsizing.pdf?utm_source=Bweb&utm_medium=email&utm_campaign=111214v2

Brush Shapes and Bristle Types Chart:

http://www.dickblick.com/productinfo/learn/brushes/pdf/brushshapes.pdf?utm_source=Bweb&utm_medium=email&utm_campaign=111214v2

Thanks Harry – that’s some helpful information!

Here is some information on “Arts Builds Community (ABC) Fundraiser” that comes to us from fellow carver Rob Lucci:

On Thursday March 5, the Ivan Green School and Durand Eastman School in East Irondequoit will be holding it’s 4th annual Arts Builds Community (ABC) Fundraiser.

The purpose of this event is:

- * To raise money and collect food for the Irondequoit Community Food Cupboard.
- * To promote community service and make connections within the community.
- * To raise awareness and support for the visual and musical arts (March is Youth Art and Music In our Schools Month).

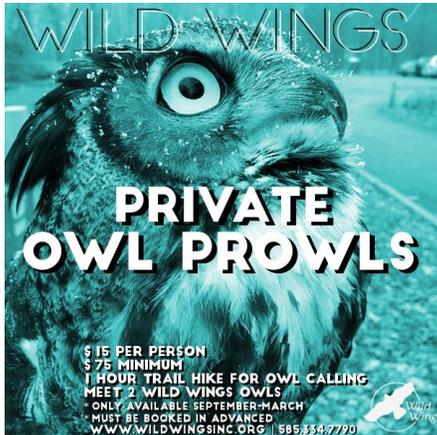
For the past two years, the Genesee Valley Woodcarves have been represented at the event and will be represented again this year. GVWC members have promoted the art of woodcarving by giving carving demonstrations for the families in attendance. Also, members of the GVWC have been very gracious in donating more than 20 carvings over the past two years to help raise more than \$2500 and many bins of food for the Irondequoit Community Food Cupboard. Donated carvings such as walking sticks, caricatures, birds, bark houses, scoops and spoons have shown the community that the GVWC deals with a very eclectic mix of carving subjects and styles.

It is understood that the GVWC show is coming up and the organization is also looking for show donations but, I would like to ask if there is anyone interested in donating to this event / cause. If you have any old carvings that might be gathering dust on the shelf or thrown in a box I would be happy to accept them for the fundraiser raffle by February 23rd.

Thank you for your time and consideration, Rob Lucci - ***Thanks Rob***

Anyone interested in Owl's, here is some information "Private Owl Prowls" that comes to us by fellow carver Earl Frech:

Now being offered- Private Owl Prowls! Have a more intimate program with your family or just a fun night out with friends! See the attached flyer for more details!



Also from Earl Frech, a friend sent these pictures to Earl of a rare King Eider Duck taken in Charlotte:

He thought some of the members would have an interest. Looks like a colorful duck to carve. The King Eider is an Arctic coastal duck that is pretty rare for our area. I'd never seen one until today. A male has been hanging out with a lot of Long-tailed Ducks (aka Old Squaw), sometimes near the Charlotte pier and today near the Irondequoit Bay outlet. Being colorful, rare and new to me, I took a ridiculous number of photos, all of which had to be cropped significantly to isolate the King Eider from the large number of Long-tailed. Attached is a .pdf file with 29 pics of this duck for you to view.



King Eider 1-18-15.pdf



Thanks Earl for sharing info on Owl Prowls & pics of King Elder Ducks

SEE YOU ALL @ February, 9th MEETING

"I'm trying to be original I'm trying to be unique, I don't want to follow people I want them to follow me"

Floyd Lombardi, Editor (Floyd_GVWC@yahoo.com)