

“HAPPY NEW YEARS”

GENESEE VALLEY WOODCARVERS

“A piece of art should provoke some emotion in you” (Robert J Koenke)

Newsletter – January, 2015

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:**

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.

❖ **Message from our Club President Don Buss:**

Thanks to Alison and John Currie for delivering the Pizza to the December meeting.

Thanks to the Carving Class teachers for their presentations about their class projects. This is the Fifth year we have held Winter classes. We have signed 29 students with six teachers and three assistants. That's a total of 38 participants out of 68 members. I think we have two people interested in joining just to take a class. GREAT

Hope you all had a nice Christmas and a good start to the New Year, Don Buss

GVW 2013/2014 MEETING & ACTIVITY SCHEDULE

JANUARY 12, 26, 2015

Carving Classes begin for those classes announced at the December meeting. There will be two meetings per month in [Jan. Feb. Mar.] for a total of six meetings. We have multiple teachers, each presenting a separate project and teaching how to carve that project. Each project, except for the sharpening instruction, will be instructed over six meetings.

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

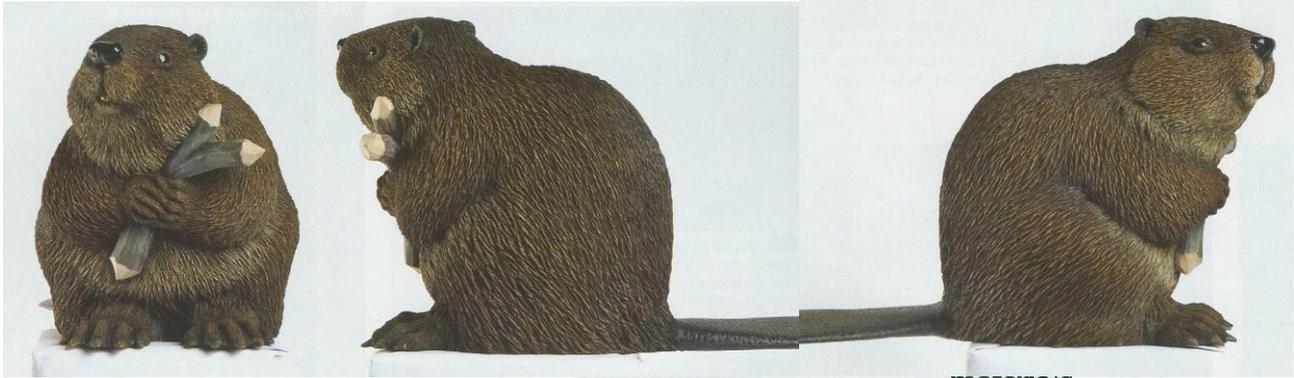
Carving Critique: Three Show Judges will critique 10 carvings hopefully giving you an idea as to what the judges are looking for during the judging process. This will be followed by, if so desired, a private critique of your work, so bring your carvings for an individual critique by one of the judges. 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.

Creating a Realistic Beaver (published in WoodCarving Illustrated magazine/ Summer 2013 / Issue 63)

Combine carving, wood burning, and painting to make an adorable animal, by Leah Goddard – Leah named this beaver Justin. *Note: Anyone is interested in the 21 step by step detail instructions of this particular project.as presented by the author, and do not have access to this edition of Woodcarving Illustrated, just let me know via email & I will be happy to email those instructions to you!*



**materials
& tools**

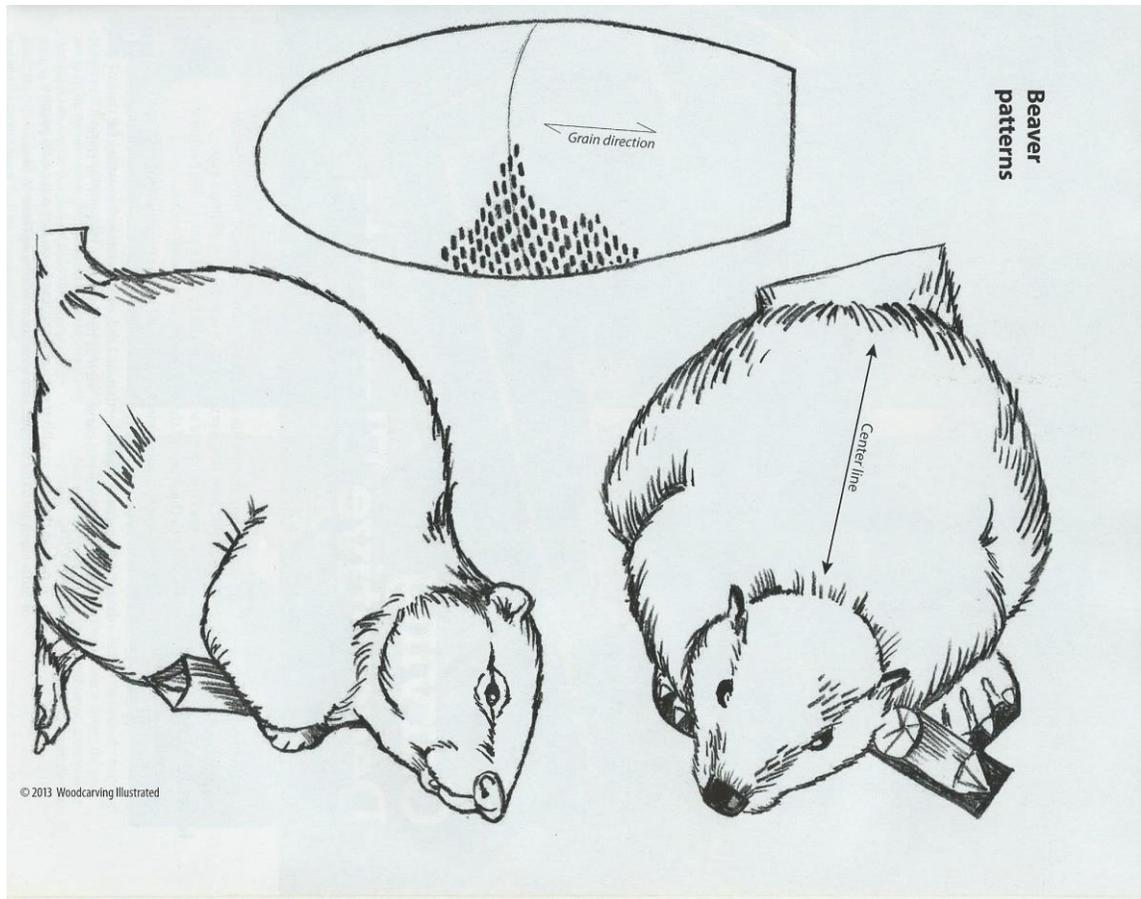
MATERIALS:

- Basswood, 4" (102mm) thick: body, 5" x 5" (127mm x 127mm)
- Basswood, ½" (13mm) thick: tail, 2½" x 5" (64mm x 127mm)
- Acrylic paint, such as Liquitex heavy-body: unbleached titanium, burnt umber, cadmium red, cadmium yellow, ivory black, ivory white
- Mod Podge

TOOLS:

- Knife, such as a Dunkle bench knife
- #3 palm gouge: ½" (13mm), ¼" (6mm)
- V-tool: ¼" (6mm)
- Micro gouge: ⅝" (4mm) such as Dockyard G4
- Variable-temperature woodburner with tips: shader, spear, skew, writing
- Palette knife
- Paintbrushes
- Hairdryer

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



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

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.

Varnish: Use over: bare wood, painted wood, stained wood: Use under: wax - Do not use: if skinned over or thick in can, with other brands of varnish, over a waxed surface.

The base ingredient in most varnish is oil, such as boiled linseed oil or mineral oil, with tough, durable synthetic resins, such as alkyd, phenolic, or urethane, added.

Natural varnish has no pigment added, so it is transparent, as opposed to paints or wood stains, and is available in gloss, satin, and flat finishes.

Gloss varnish is the natural varnish and will leave a shiny finish on the surface of your carving. It does not need to be stirred before use. Satin and flat finishes have flattening agents that reduce surface glare. Whether the finish is satin or flat depends on the amount of flattening agent added – flat finishes have more flattening agents, making them less shiny. The flattening agent is heavier than the varnish, so it will settle and appear as a white residue in the bottom of the can. Varnish is available in liquid, brushable form or in spray cans. This agent must be completely mixed and kept in suspension to achieve the satin or flat finish.

If you prefer not to brush on your finish, spray is a convenient way of applying a topcoat over stain or paint. Follow the manufacturer's directions on the spray can. Most important, don't spray too much at a time. Hold the spray can about 12 inches from the carving and apply just enough to coat it without actually seeing any on the surface. Allow at least two hours between coats and apply three to five coats. Remember, after each coat, clean the spray nozzle by turning the can upside down and spraying until no varnish comes out.

Varnish Pros and Cons:

Pros

- One of the most durable finishes
- Heat, water, and chemical resistant
- Long lasting
- Available in gloss, satin, or flat finishes
- Gives a slightly golden tint that enhances some woods

Cons

- Slow drying
- Petroleum based
- Gives off an odor until dry
- Requires solvent for cleanup
- Gives a golden tint to wood

To apply liquid:

1. Thin the varnish slightly, if desired, using the manufacturer's recommended thinner. The thinned varnish will penetrate slightly more and stay workable longer than thick varnish.
2. Liberally spread varnish over the carving by brushing.
3. Allow it to slightly penetrate into the carving for about five minutes.
4. Wipe off the excess varnish with a rag.
5. To remove all the varnish from any crevices, use a dry, soft-bristle brush, wiping the brush off on an old terry cloth towel as you go.
6. Take your time removing the excess varnish. If it is allowed to build up on the surface, the carving will look as if it's been coated with plastic.
7. Allow the carving to dry for 24 hours.
8. Repeat the sequence each day for three days.

To apply spray:

1. Apply at least three light coats.
2. Each time you spray, turn the carving so you spray it from another direction to fully cover the carving.

Water-Based Varnish: Use over: any dry surface Use under: wax - Do not use: with other brands of varnish, with water

Made of microscopic beads of acrylic and polyurethane resins dispersed in water, this varnish is milky white in solution but will dry absolutely clear. Water-based varnish will also not change the color of the base it's covering. Never add additional water to water-based varnish, it has a fragile formula that can be disturbed by thinning it with more water. If the directions on the can say "clean brushes with water," you can rest assured that you're working with a water-based varnish.

To apply:

- Use a synthetic brush (poly or nylon) with split ends.
- Because water-based varnish dries fast, apply it in thin coats. Remove any puddles of varnish immediately.
- Don't apply another coat until the base coat is entirely dry, or you may drag some of the semidried finish. You'll usually need three coats.

Water-Based Varnish Pros and Cons:

Pros

- Durable
- Water and scuff resistant
- Easily cleaned up with water
- Environmentally friendly
- Has an absolutely clear finish
- Does not have much odor
- Fast drying

Cons

- Must be applied in thin coats
- Needs to be in an environment where the temperature is over 73 degrees Fahrenheit when applied
- Fast drying
- Should not be thinned

Shellac: Use over: bare wood, painted surfaces, non-alcohol-based stain, varnish Use under: any finish that does not contain alcohol - Do not use: if wood is damp, on a humid day

Shellac is a natural resin secreted by the lac bug. This insect attaches itself to certain trees, primarily in India and Southeast Asia, and deposits the resin on twigs and branches to form a protective cocoon for the developing lac bug larva. Lac bug resin is scraped from the twigs and branches, melted, strained to remove foreign material, and then formed into thin sheets and broken into flakes. Shellac is available premixed or in flake form. The flakes should be stored in a cool, dry place until needed. If you buy premixed shellac, check the date of manufacturer on the can. If it's more than six months old, don't use it.

Because shellac has a short shelf life after being mixed, it's best to purchase the flakes and dissolve them yourself in denatured alcohol or shellac thinner. Mix it well, and then strain it through a paint strainer before using. A concentrate of shellac in its dissolved solution is called a cut. It is recommended that you buy dewaxed shellac. If the natural wax in shellac has not been removed, it may create adhesion problems when other finishes, such as varnish, are applied over it.

A 1/2 cut is 1/2 ounce of dry shellac to 8 fluid ounces of alcohol. A number 1 cut is 1 ounce of dry shellac to 8 ounces of alcohol. A number 2 cut is 2 ounces of dry shellac to 8 ounces of alcohol, and so on up to a number 4 cut. A 1/2 cut is an excellent sealer as an undercoat for staining or painting. Apply it liberally and let it soak into the wood. A finish coat will normally be a 2 or 3 cut.

Shellac is available in colors from yellow to garnet. You can also buy white shellac, which is obtained by bleaching orange shellac. Shellac can be colored and used as a stain by adding alcohol-based stain or aniline dye. When applied, it colors the wood and seals the wood at the same time. (Always test the stain on a piece of scrap wood before applying it to your carving.) Fresh-mixed shellac is easy to use, dries fast, and leaves a nice finish on the wood, but because of the effort required to prepare it, it's not used by many carvers.

To apply:

- Apply with brush. Work quickly because the alcohol evaporates fast.
- Allow about two hours between coats. Normally, you will apply three coats.
- If you're applying it as a sealer coat, a 1/2 cut is recommended. Apply one coat liberally and let it dry

Shellac Pros and Cons:

Pros

- Easy to apply
- Adds warm luster to wood
- Can be used as a base to minimize end-grain absorption of paint
- Fast drying
- Derived from renewable material

Cons

- Should not be applied in humid weather
- Has a short shelf life when mixed
- Has a weak resistance to heat, water, solvents, and chemicals
- Only available in gloss sheen (sheen could be flattened with steel wool or a flattening agent)

Lacquer: Use over: bare wood, shellac, water stain Use under: wax, stain (if lacquer is used as a sealer) - Do not use: with varnish or oil-based stain, in cold temperatures with high humidity

Lacquer is a clear coating that dries by solvent evaporation. Originally, lacquer was derivative of the lac bug. Today, most lacquers are made from nitrocellulose, which consists of cellulose fibers from cotton and wood treated with nitric and sulfuric acids and a plasticizer resin.

Lacquer dries fast and is normally applied as a spray. Brush-on lacquers are available, but if you're putting a lacquer finish on your carvings, it is recommended you spray it on. Because it dries fast, lacquer is difficult to control when brushed on. Lacquer in spray cans is available at any hardware or paint store.

Lacquer is easy to use and gives a nice, fast-drying coat. It also works great as a base to seal end grain before staining. Caution: the solvents used to make lacquers are toxic and very volatile, so only use in a well-ventilated area away from any open flame.

To apply:

- Spray a thin coat over the entire carving.
- For best results, apply a number of thin coats and allow each coat to dry about 20 minutes before adding the next.
- Rotate the carving each time you put on a coat so you spray the carving from a different direction each time.

Lacquer Pros and Cons:

Pros

- Easy to spray to coat a carving
- Fast drying
- Excellent for a clear coating
- Provides a good base to seal end grain for staining
- Provides a durable finish

Cons

- Highly flammable in spray form
- Ir polluting in solvent form
- Must be applied in a well-ventilated area

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

Some Interesting & Informative Info About Woods That Can Benefit All Members?

Some woods that may be carved - (Which is best depends on its intended use.)

Alder (Carves best while still wet)

Aspen (My favorite for carving walking sticks)

Basswood (Probably the most popular carving wood)

Black Walnut (About the hardest wood I carve)

Buckeye (Close to basswood, but not as consistent)

Butternut (A good choice for unpainted wood carvings)

Catalpa (Fairly easy to carve, but may have wild grain)

Cottonwood (Usually free if you pick it up; a little stringy)

Ginko (I have never carved this wood, but I am told it is a very nice)

Gum (I have only carved one walking stick from gum)

Jelutong (Easy to carve but often contains sap pockets)

Lodgepole Pine (A friend carves this wood all the time)

Red Cedar (Best wood for totem poles)

Sassafras (Good for walking sticks)

Sugar Pine (Easy to carve; has a pronounced grain and pitch smell)

Tupelo (A favorite with bird/power carvers)

White Pine (northeastern) (Popular carving wood)

Weeping Willow (Easy to carve)

Yellow Cedar (Nice wood, but may smell like the south end of a northbound moose)

Yellow Poplar (I first carved Tulip (yellow) poplar in the Smoky Mountains of western North Carolina)

Listed below is a non-commercial site focusing on color-correct pictures of exotic and domestic woods -

<http://www.hobbithouseinc.com/personal/woodpics/>

Don't Forget to keep your Monthly Newsletter Interesting & Informative for all Members? –

Do you want to know about a particular subject matter about the world of carving? – This newsletter is about YOU and what YOU want to know so just let me know & I will do my best to get the answer into the newsletter!

Always on the look-out for those Pics ,Tips, Ideas & or Tidbits that you are willing to share with fellow carvers – just let me know & I will include them in your Monthly Newsletter: Lets share them with fellow carvers, especially new carvers trying to get started & gain a foothold on this wonderful hobby & pastime! (catch up to me at our meeting or contact me through my email (Floyd_gvwc@yahoo.com)).

Here is a useful tip that comes to us from member Earl Frech:

- Earl likes to use a smooth shiny white or light colored ceramic tile as a paint palette.
- It is easy to mix colors, drag paint, and add water or thinner as needed.
- The paint does not dry as fast as paper or waxed plates and cleanup is easy—just rinse and wipe with a paper towel.

Thanks Earl

I would like to thank Rex McHail for supplying me with these idioms and sayings from different authors that has graced our newsletter over the past year that reflect the beauty of our world and interesting aspects of this wonderful craft of Wood Carving!

Thanks Rex

SEE YOU ALL @ January, 12th MEETING

“I'd like the world to find some little touch of beauty that my sole had left behind.” (Lemuel T Ward)

Floyd Lombardi, Editor (Floyd_GVWC@yahoo.com)