



January, 2016 Newsletter

GENESEE VALLEY WOODCARVERS

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/>

Important Disclosure: Wood carving and whittling may be habit forming and could prevent you from engaging in household chores and other unpleasant tasks. Carving is enjoyable and you may be prone to share it with others; thus, causing them to experience the same distractions from less pleasant tasks as you may have experienced yourself.

GVW OFFICER: Co-**Presidents:** Alison Currie & Harry Patrick; **Treasurer:** Mel Connell ; **Web:** Alison Currie; **Show Chair:** Chris Nilsen; **Membership:** Anthony Filetti; **At Large:** Anthony Filetti; **Newsletter:** Floyd Lombardi

❖ **GVW 2015/2016 MEETING & ACTIVITY SCHEDULE**

➤ **President's Corner: (December 2015)**

Happy New Year everyone! Did Santa bring all those new carving tools & painting supplies you asked for?

Club membership is currently a healthy 68 members. There are 13 members whose membership renewals are still outstanding. In 2015 we recruited 6 new members through word of mouth, the website, and our show. If you have friends who may be interested, consider inviting them along to a meeting to see what we're all about. Recruiting new members is one of our goals for the year.

Winter club classes start with our January 11th meeting. Classes are at the 40 & 8 Club from 6:30 – 9 PM on the second & fourth Mondays of January, February, and March. If it is prudent to cancel inclement weather, Floyd will send a club-wide email, Alison will post it on the website, and instructors will be notified and asked to call their students. To date, we have never had to cancel a winter session.

The annual club show scheduled for Saturday, April 16, 2016 is now a mere 96 days (~13½ weeks) away. We still have a number of volunteer positions open for both Friday & Saturday.

Sign-up sheets will be available at the carving classes on January 11th and we'll be asking you to please take at least one slot to help. Or you can contact Harry Patrick (585 394 8682 or (hpatrick@rochester.rr.com)) to check on volunteer opportunities. Remember, many hands make light work. Please:

1. Volunteer
2. Enter carvings in the competition.
3. Bring some carvings for the display tables.

Remember, in addition to the competition, folks come to our show to see CARVINGS! If every member could bring two or three, we'd fill the hall and have a most impressive display. We're getting the word about the show out to area clubs and it's important that the Genesee Valley Woodcarvers have a good showing and defend their home turf!

For those who've asked, we were able to get in touch with Bruce Fernandez & he's looking forward to demonstrating the carousel horse carving again at our show. **Regards, Harry and Alison**

➤ **Meeting Schedule & format:**

- 6:30-7:00 PM: Open time for socializing, informal coaching or critiquing, browse the library, & the informal "Show & Ask Me" table.
7:00-7:15 PM: Welcome new members and guests, announcements.
7:00-9:00 PM: Open carving time and/or demos.
9:00-9:30 PM: Room cleanup

January, February, and March: Winter classes begin

April 16: Annual Show.

May 9: Show postmortem and critiques.

June 13: Name tags, social, and elections.

July or August: Carving social at a county park.

- ❖ **James Hotaling:** It seems like those prayers you have been making for James, a member of our club, have been working. Although Jim is still seriously ill at age 83, after talking with his grandson last month I was told that Jim is still in the ICU and recovering quicker than doctors expected. He was up and walking around and in good spirits. He seems to be on the right path. If you did not get a chance to drop Jim a get well card, please considering sending him one from his fellow carvers – it can only lift his spirits. **His address: Jim Hotaling; 23 Southcross Trail; Fairport, NY 14450; 585-223-4877; jhotal2198@aol.com**

❖ **A Chip Carving Primer – by Roger Nancoz** (Woodcarving Illustrated, Spring/Summer 1998, Issue 3)

Roger is explaining the basics of chip carving, from sharpening to patterns to finishing.

What is chip carving: Simply, it is a form of engraving that removes chips of wood to form a design. The chips are usually three or four sided, and the way light creates shadows and reflects off the sides of the chips enhances the pattern. Sometimes the repetition of a pattern is used to fill up space in a pleasing way. But chip carving does not prevent us from creating pictures. This is called “free form” chip carving. It uses the same technique, removing what are usually long chips. The artistry comes with making lines wider to give more shadow and consequently the illusion of depth.



A Sharper Image: The ideal chip carving knife would have a stiff blade and zero thickness and perfect sharpness. Given such a tool I would be able to cut through the wood fibers with no displacement of the wood. You must realize that the first cut of every chip does not remove any wood. The knife only severs the fibers in the cut. Since the knife with zero thickness is not a physical possibility, I choose a knife with a stiff blade and sharpen it to a continuous taper. If you look at a cross section of my knife, it has a wedge shape with 10 degrees of taper on each side. Ceramic stones work well on chip carving knives, but I prefer to initially use a diamond stone with water on a new knife to shape a taper that extends back from the cutting edge. For the final honing I use a honing compound called “Yellowstone” (available from Woodcraft). Another honing compound that works well is called “ZAM”. With a small grater, I scrape off granules of the compound onto a smooth block of wood. I hold the knife very flat to the block when I hone it since the diamond stone has already shaped the taper on the blade. I want to avoid more than one bevel. The honing polishes and places that “razor-like” sharpness to the blade. The thinner the bevel, the less strain there is when I penetrate the wood. If the blade is too thin, however, it might flex while I’m cutting; also the blade would take control of where I want to go. After the honing is completed, I wipe off any residue from the blade. What I don’t use is a piece of leather on the blade. Although a polished blade is very important to reduce friction, and the leather is for that, the material tends to round the point of the knife. Since it’s the point that first penetrates the wood and creates the deepest part of the chip, I want it sharp, polished and pointed.

Prepping the Wood: My first choice is basswood that has been finely sanded. Still, I go over the wood with 400 grit wet-and-dry sandpaper mounted on a block, making sure I sand with the grain. But I keep the paper dry because of the next step. After sanding the wood and wiping it clean with a soft cotton rag (an old undershirt works well), I seal the wood with a light coat of Deft spray lacquer in a well ventilated area or outdoors.

Why do I seal with lacquer? I apply a pattern over the wood with rubber cement and carve through the paper. If I had not sealed the wood, it might lift small slivers of wood when I finally remove the pattern, especially where I had removed chips in delicate areas like the center of a rosette. The lacquer helps to minimize tear out.

The finish dries in about one half hour, and I again lightly sand the surface with 400 grit wet-and-dry sandpaper, with a final dusting using a dry brush and a clean rag. I am now ready to apply the pattern.

Digging In: The cutting knife is the only cutting tool used in chip carving. There are just two positions that are used with the knife. For the first position, I place my thumb at the end of the handle by the blade (some knives have a flat or a mark for the thumb) and wrap the rest of my fingers around the handle. The knife is held so that it will start cutting the wood at an angle of 65 degrees. The thumb and knuckles rest on the wood while guiding the blade as it slices the wood. For the second position, I spin the knife in my hand and lace the thumb on the back of the blade. In simple terms, position one is a forehand cut, position two a backhand cut. This change of position allows me to carve in different directions without having to constantly turn the work around in my hands.

Before I take the knife to the wood, I study the grain directions I dealing with. Grain changes in narrow or tight area offer the most trouble spots, but these I can circle in pencil on the glued-down pattern. In these areas I slow down my carving.

To most carvers using gouges and chisels, a cut is made and the wood peels away. This is not the case with chip carving. The first cut pushes the wood sideways. This is also true of the second cut. It is only after the last cut that the wood is taken out as a chip.

Depth Control: Chip carving does not mean penetrating the wood to one continuous depth. It’s really a controlled cut that I describe as a ramp effect. As I start my cut, my knife is hardly in the wood. Then I apply slight but continuous pressure on the knife. When I reach the end of the line, I ease up on the pressure and bring the knife point out of the wood.

A tendency for a beginner is to pry out a chip when it doesn’t pop right out. Don’t! If the chip is not released, it is because somewhere inside the chip some wood fibers were not cut. Solution? Carefully slip the knife back into the cuts to sever those fibers. Prying out a chip runs the risk of breaking away wood that should have remained. The secret of good chip carving is to have the chip come to a point at its bottom. When this happens, a three – and even four-sided chip comes out easily.

Trouble Spots: Even the best chip carver who doesn't pry out wood and has good depth control runs into trouble spots that need special attention. One of these areas is where the grain is perpendicular (90degrees) to the ridge between chips in very narrow corners or in the center rosettes. The wood is going to be weakest there. My strategy is to take out most of a chip, but not all of it. I carefully slice out the fine corners later after all the related chips have had that first major chip removal. Despite the precautions I take, I still occasionally get fractures that cause ridges to break away. I keep a small bottle of glue and toothpicks handy for repairs. My choice for glue is Elmer's white. Unlike yellow carpenter's glue and epoxy, it hardly stains the wood, a real bonus when applying a finish later on.

Finishing Up: Because I use rubber cement to temporarily bond the pattern to the wood, it's easy to remove the paper with a pair of tweezers. What removes the rubber cement residue is a gum eraser – not a pencil eraser - similar to the material used to clean sanding belts. The cement readily adheres to the gummy material. By lightly rubbing along to the top of each ridge and the uncarved surface, any remaining cement will adhere to the eraser. It also removes fingerprints and dirt marks that may have gotten on the wood. I am now ready to finish the project. The wood is lightly sanded. I again use 400 grit wet-and-dry sandpaper and a block of wood. The block is essential since it prevents the paper from bellying down into where the chips have been removed. If this were to happen, the sharp ridges would be sanded away. I then remove the sanding dust. If I decide to stain the project, staining is done at this time. I apply the stain with a clean cotton rag, being careful to immediately remove any stain that has pooled inside the chips with a dry brush. Keep in mind that since the inside of a chip is really end grain, the stain will be darker there. This will increase the effect of the shadow. Allow the piece to dry. What's left is a clear finish. My choice is interior polyurethane, a clear stain finish. This gives me a finish that has a pale natural wood look if the wood is not stained.



(You can enlarge this pattern to fit your desired project)

❖ **Knife Covers – And the obsession continues –**



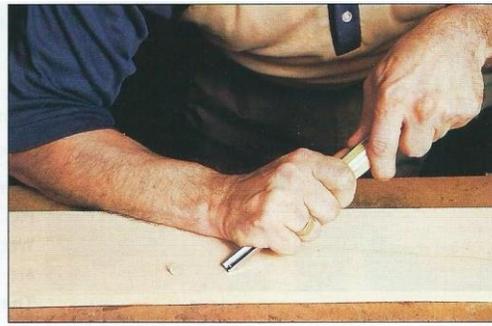
A few more of my knife covers – decided to design a couple of my own.

❖ **THE V TOOL: No Carver Should be Without One - WoodCarving Illustrated-Spring 2000, Issue#12, by John Mignone**



The V tool is one of the most useful tools a carver can own. Making V-type cuts by any other means is both time consuming and difficult. The typical function of the V tool is to separate one area from another. Although a gouge can perform the same function, it is the V tool that leaves a wall and not a valley between one feature of a carving and another.

Getting a Grip on It: A V tool, having two chisel-like sides called “wings,” is held like any other carving tool when not using a mallet. If you are right handed, the left hand grips the tool just above the ferrule and down over the blade, while the thumb is placed against the handle. The grip should not be so tight that it reduces left-hand flexibility. The rest of the handle is held with the pushing right hand. Reverse the position for left-handers.



The heel of the gripping hand should always sit on the project. Direction is changed by bending the wrist in the direction you want the tool to go, using the side of the heel as a pivot. Keep the elbows close to the body and swing with the cut as you go around curves. Shallower cuts are created by lowering the handle and deepest cuts are made by raising it. When cutting, keep the corners of the tool out of the wood to prevent tearing the grain. You should learn to swap hands if you need to carve in the opposite direction. The change of hands eliminates having to turn the wood or having to walk around it.

Good exercises include carving with the grain, across the grain, and making curves. Tight curves should be cut shallow to prevent the tool from chattering and creating an irregular surface.

Except for cross-grain cuts, the V tool has one side cutting with the grain and the other side against it. Make sure the wing of the tool cutting with the grain is facing the area that is being separated from the rest of the carving. If the other wing tears wood, you can clean it up by reversing the tool's direction and cutting with the grain. Make sure the tool is held at an angle so that it doesn't touch the area being separated.

Buying the Right Tool: There are two ways to measure a V tool. One is the angle defined by the separation between the wings. Most V tools are available with 45-, 60- or 90-degree angles. Some companies such as Pfeil make a 35-degree tool. And one maker of a custom-made woodcarving tools offers V tools from 24 to 90 degrees (Charles Berold, 6150 12th Avenue, Miamisburg, Ohio 45324/ 513-746-8125). The other measurement is the distance from the tip of one wing to the tip of the other, which is in millimeters for most V tools. Good sizes to begin with are 8 to 12 mm. The 60-degree V tool has the greatest amount of applications and is used by most professional carvers.

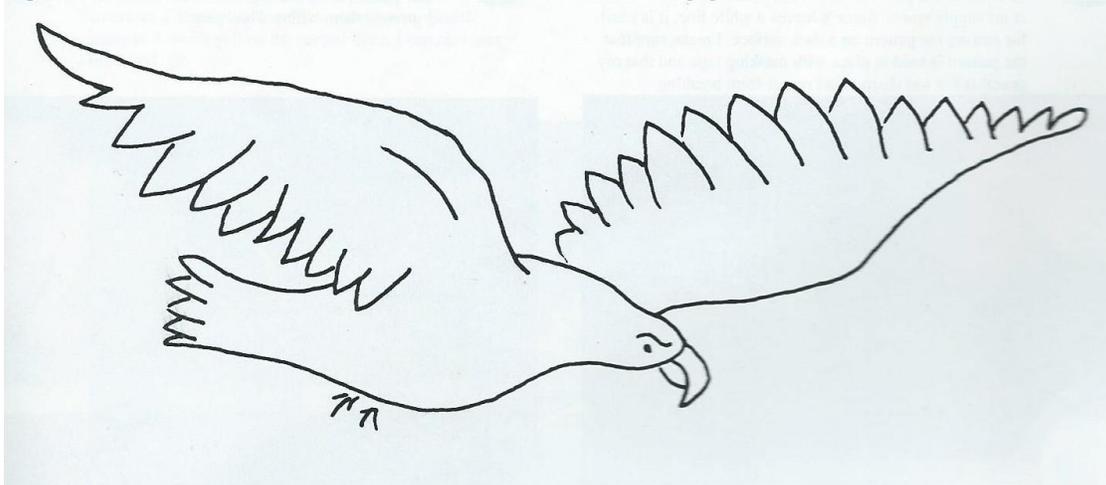
When it comes to shapes, there are three available: straight, long bent and short bent. The last two are best suited for carving in hollowed areas. A good bevel for the V tool's cutting edge is about 20 degrees. It can be slightly more for hardwoods and slightly less for softwoods, but the 20 degrees should work for most species of wood that you want to carve.

Purchasing cheap V tools will only result in frustration when trying to maintain a keep edge. When choosing V tool, buy from a quality manufacturer retailer. Keep a checklist in mind when selecting a V tool. Check that the inside of the V groove is straight and in line with the handle. Make sure that both wings have equal thickness. Look to see that the V groove is directly in the middle and not offset. And, examine the walls of the V tool. They should be relatively thin with each having the same thickness.

The V tool is especially useful when creating special effects such as hair, fur for feathers. It can even be used to make simple line drawings. Coat a light-colored wood with a dark, non-penetrating stains such as a gel stain or a coat of latex paint and carve through the coating. The results can be impressive. Give the eagle project a try. It's simple and will quickly make you a pro when it comes to using the V tool.

Basic procedural tips for using a V Tool:

- To properly hold a V tool, grip right above the ferrule and down the blade. Make sure the heel of the gripping hand rests on the wood.
- If you learn to swap hands so that you can carve in the opposite direction, you won't have to turn the project or walk around it.
- Stain your wood first with gel stain, a non-penetrating stain which won't get absorbed into the wood where it will reveal itself in the V cuts.
- To transfer the pattern, you can use white transfer paper, available at art supply stores. -When carving with the V tool, curls of wood should come off the board.
- Changes of grain direction necessitate switching of hands and carving in the opposite direction. Make sure that the heel of your gripping hand rests on the project.
- Raised slivers of wood are sometimes present where V tool lines come together. You can use a knife to remove them. -Traces of the transfer paper white are best removed with an eraser.



(you can enlarge this pattern to your preferred size)

❖ **Exploring New Paths in Carving:** I found an article with the following comments on trying new genres were so profound that I just had to share with all of you. My thanks to Mark Baker for granting me permission to print entire two following articles - the Publishers Notes from Mark Baker, the editor of WoodCarving magazine #146 Sept/Oct 2015, from the UK: *“As we move to the autumn months we typically see more people now go back to creating carvings. I know this might sound a bit odd, but the summer months typically see a slow down concerning what people make and do in the workshop. Let’s face it, the call of the sunshine, the garden, holidays and of course time with family all take our attention, which invariably results in a reduction of time in the workshop. I am hearing quite a few people say that they wish to try new styles of carving. I am glad that people are exploring more. I am mindful of a quote that I have read attributed to Henry Ford: **“If you always do what you have always done, you’ll always get what you’ve always got.”** Mark goes on by saying: *“By trying new things we widen our knowledge and we seem to have more fun. Fun is important, but by trying new things we have to explore new avenues and when learning, we make mistakes. By making these mistakes we learn to avoid and solve them over time and thus our skills and knowledge increase. He is not saying that everyone has to try new things, but we all do at some stage or other and there is an excitement in doing so. He finds that in his work – often inspired by ancient cultures – that there is endless research and routes for development and exploration. The research alone occupies a lot of time and he is fascinated by that, but also by creating something that utilizes, in some way, part of the knowledge gained. I know of people who have tried many things and then found some aspect they absolutely love. They then go on to develop that style, ever trying to make the most beautiful things they can. But it is a fact that there are no shortcuts. It takes trial and error and a lot of hard work. Mark likes the mental exercises of such things and of course the technical hand and eye aspects of mastering them. Of course he, like many, get frustrated, but that frustration is soon forgotten when you end up with a result you like. Have fun.”* My thanks to Mark Baker for allowing me to reprint those inspirational and encouraging words – I plan on making a copy of this statement & posting it above my carving area!*

➤ **In the same issue as above, there is an article by Peter Benson from the UK on Technical know-how: To Color or not to Color:**

Ever since the cave men started painting on cave walls man has had the desire to express himself, not only in painting and drawing but also in sculpture and carving of many types. Wood, stone and clay have been the most common media used and, until relatively recently by historical standards, the end products were brightly painted or colored with dyes. The media used were simply just that, with no merit of their own and carvers like Tilman Rimmenschnieder and Grinling Ghibbons were great innovators insisting that the beauty of the material enhanced the sculptural skills of the artist and veered away from coloring their work.

Even today there is a wide divide between those who wish to color their work and those that treat the idea with horror. While many of the European carvers and those from across the pond are quite happy to use all sorts of methods to color their work, there is still much resistance in this country.

We must remember that not all wood has any beauty to speak of and will never look remarkable without some form of beautifying. I am not recommending that everyone should throw away polish and finishing oil in preference to paint, but at least look at coloring as an option.

If you are still not convinced, may I suggest that you look at some of the work of Netsuke carvers who use all sorts of dyes, stains and paints to enhance their work. Why not also take a look at the Swiss and Austrian carvings with their very subtle use of stains and paints to tint the work? This is done so well that the grain and texture of the wood still visible and the work is very obviously a woodcarving.

Adding stain: So what are the options for someone who wants to add a little or a lot of color to a carving? First of all, you will not want to do more than perhaps add a little stain to the common hardwoods, such as Oak (*Quercus robur*), beech (*Fagus sylvatica*), mahogany (*Khaya ivorensis*), etc. and, even then, only to enhance the natural color of the wood.

If you wish to carve in basswood (*Tilia americana*) or jelutong (*Dyera costulata*) or even some lime (*Tilia vulgaris*), etc. you may have difficulty in finding anything in the grain pattern of the wood to recommend it and, without some kind of embellishment, the finished piece could look very bland. Staining has little to recommend it, unless you intend to stain the whole carving, as the color very easily bleeds where you don’t want it and, once you have put on even a drop of stain, you will have a job to get rid of it. Cold water fabric dyes are a much better bet and can be easily controlled with minimal bleeding.

Diluted acrylic paints: If you want to retain the best characteristics of the wood, yet add color, the best thing to do is to use very diluted acrylic paints. I use a dilution of one part paint to 20 parts of water. Many caricature carvers give the carving a coat of oil – I use linseed – with a very small amount of raw sienna oil paint added before adding any other color. Before the oil is completely dry, you can add your diluted color to the carving and it spreads very evenly with no bleeding or brush marks showing. Once dry, the color in the oil will have accentuated the grain and the paint will have given just a hint of color. If more color is required, you simply add another coat of your diluted paint and so on until you are satisfied. Don’t be tempted to add neater color unless you want your carving to be very bright.

Concentrated fabric dyes: This treatment doesn’t work as well with the denser grained woods or the fruit woods and if you carve miniatures, you would be better advised to use very concentrated fabric dyes, such as those from the Procion range. These come in powder form and will need diluting – only a minute amount is needed to give a strong, rich color. If you want to use several colors, this is definitely the best route. If you want to color the whole of your miniature carving or, at least the majority of it, you could use hot water fabric dyes, but these need a little courage. You will need to boil your dye and drop your carving into the solution for a minimum of 40 seconds and a maximum of 50 seconds. Once out the dye, it must go under the cold tap until cool and then be allowed to dry off naturally. You can actually mask off areas that you don’t want to color with a latex-based glue. Using contrasting colors of dye allows you to get some great results.

Oil base coat: If you are quite happy to use your carving as a basis for a finished, painted piece of art work, you could still use the oil base coat as it helps the paint to go on evenly but not dilute the acrylic as much as my previous method. The better your painting skills, the better your finished piece will look.

Examples: Below you can see photos of two pairs of carvings, one of each pair left natural and one painted. You can make up your own minds which you prefer. The other carving has been done by a friend of mine in the US.

While this is not intended to persuade anyone to color carvings, I hope it will open your eyes a little as to what can be achieved and, if you like the results, you might like to give coloring a try but, if it is not for you, then fine. We all carve for our own reasons and have our own preferences and, as long as our choices are informed ones, we should all feel free to do exactly what we want.



Trust me, I looked into the Netsuke carvers as well as the Swiss and Austrian carvings this article referred to, it is worth looking into. I found it fascinating. (Floyd) You can find the WoodCarving Magazine Sept/Oct #146 issue at Barnes & Knobles Bookstore.

❖ **Member's Corner & Contributions):**

➤ **Note from Robert Lucci: Subject: [Arts Builds Community \(ABC\) Fundraiser](#)**

On Tuesday, March 8, the Ivan Green School and Durand Eastman School in East Irondequoit will be holding its 5th 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 three 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 25 carvings over the past three years to help raise more than \$4000 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 on or before February 22nd.

Thank you for your time and consideration! Robert Lucci

➤ **Note from Floyd:** My thanks to Wayne Kidd for loaning me 13 of his older editions of Woodcarving Illustrated. I got some useful information off those magazines which I hope to share with all of you in upcoming newsletters.

I recently read an article in the D&C by Susie Moore, entitled "RISK IT":

Although the article is primarily about "Making daring decisions that ignite your spirit" and possibly change your live. I got thinking about this article and how it relates to my carving experiences and realized that this article kind of applies hobbies and in my case, the wood carving world where we sometimes are afraid to trying new types or style of carving. I know this definitely of applies to me. I often want to try different carving styles but am sometimes scared of failing miserably so I just sit there and think about it or give it a try only to quickly put it down for another day.

Trying new carving styles may not be a life changing decision for you, but then again it just might be one of the best carving decisions you could have made. Will there be any certainty for you? Not at all, but it's what you learn along the way as you make these few bold moves. There's no certainty that your carving will be the greatest work you have ever done, but then again it just might. It just might bring to the surface a new passion, stir your soul and ignite your spirit.

They, our desires to become better carvers, are driven by something almost greater than us. There is a certain amount of fear in failure, but fear thrives on the unknown, but you proceed anyway. Why, because what our dreams and desires want becomes stronger than our fear. "And what we really want to do takes precedence."

Here's some thought and questions to ask yourself, per author Susie Moore:

“There's a saying that success and failure are actually on the exact same road – success is just farther down the road” and remember “the risks we take allow us to jump farther along our path to the destiny that awaits us”:

How long have I been thinking about this?

What's the worst that could happen?

What's the best that could happen?

So what's the takeaway: Per Susie Moore, “In life, there's no commitment without taking action. The acts might terrify us, but our inner guiding system and strength are louder than our fear, especially when we truly tune into them. What does yours tell you?

What does it desire?

What is just one small step that you can take today to honor it?

Once you dare to do this, buckle up. It could just be the start of something unbelievable”.

(note: some of the phrasing I used in presenting this was taken from the article)

MISC INFO, MEMBER PIC'S & TIDBITS

❖ **Editor's Note: “I Need Help” to keep your Monthly Newsletter Interesting & Informative!**

This newsletter is about **YOU**, for **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!

Send me what's on your mind, what interests you or what facets of woodcarving you need information on!

Also, As always, I am looking for those Pics you may have taken or Tips, Ideas & or Tidbits that you have acquired through the years & are willing to share with fellow carvers!

SEE YOU ALL @ the JANUARY 11th MEETING

Floyd Lombardi, Editor (Lombardi_floyd@yahoo.com)

Carve-ful (kärv ful) adj. Carve-ful-ly n. (As found in the Keller Carving Dictionary - First Edition): **1:** Full of or expressing deep positive feeling about carving (profoundly emotional in a positive way); **2:** Feeling, causing, or indicating joy through carving; **3:** Being in good spirits while carving; **4:** Cautious in the application of carving; **5:** Thorough and painstaking in the execution of carving.

