



March, 2015 Newsletter

GENESEE VALLEY WOODCARVERS

"Giving up on your goal because of one setback is like slashing your other three tires because you get one flat", Bernajoy Vaal

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

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.

❖ **Sad Passing of a Genesee Valley Woodcarvers Member:**

Our prayers go out to the family of Charles Frame (87) who passed away on February 8, 2015. Friends and family were stunned by his sudden death, five days after that of his wife, Toni Frame. Rest in peace our friend & fellow carver!

❖ **Important Message from the Editor - Please Take Note: "Subjects Presented in the Newsletter"**

Over the past couple of months I have presented information on Painting & Finishing from the "The Complete Book of Woodcarving by Everett Ellenwood". I have incorrectly interpreted the permission, I received, to reprint articles and must keep those reprints to the WoodCarving magazine only. I had planned on completing the Painting and Finishing Chapter over the next two months, based on the chapter in the "Complete Book of Woodcarving" but refrain from doing so. Therefor if you would like the information on the remaining subjects in this chapter "Coloring the Wood - Stains, (prestain wood conditioner, pigment stain, dye stain,, gel stain, shoe polish), **Paints**, (color terminology, color theory, acrylic paint, artist oil paint, oil pencils, and painting & finishing supplies)" that I was going to present, I would highly recommend you purchasing this book "**The Complete Book of Woodcarving – Everything You Need to Know to Master the Craft**" by **Everett Ellenwood** – which can be purchased from Amazon for 22.84 (new), 15.49 (used) or from Barnes & Noble for 22.84. I am sorry for not being able to sequentially supply you the completed information on these subjects but I must abide by the Copyright Laws to protect the Club.

I do however have authorization to reprint articles for the club newsletter, from the WoodCarving Illustrated and Carving Magazines, but am running out of articles I think would be interesting enough to present. If anyone has older issues of Woodcarving Illustrated Magazines, prior to 2009, or Carving Magazines - (I currently have Issues #5, #34, #38, #41 & #46), that you no longer want or are willing to let me scan for interesting articles, I would be very interested in looking at them. Thank you, Floyd.

Having said all that, I felt that it was important enough to present some information on Color Terminology & Theory. With the help of the internet, the following information is a very basic presentation of the theory and terminology associated with color. I hope this is of help to you!

Color Terminology & Theory “Terms to Remember”:

Hue- This is the name of a color within a spectrum color (ie: Prussian Blue, Ultramarine Blue & Cerulean Blue are all blues which are close in hue – when describing close or similar colors, the word *hue* is often used & is just another word for color).

Value- Refers to the lightness or darkness of a color (when you describe a color as pale, light or very dark, you’re referring to it’s value).

Intensity (or Saturation)- Refers to the brilliance or relative strength of a color (how bright or dull it is).

Tints- A color is referred to as a tint when white is added. They’re always lighter in value to it’s hue.

Shade- A color that is darker than it’s normal value is referred to as a shade.

Color Temperature- Colors are warm, hot or cold in appearance; orange, red, blue. This is true within each category of color. There are hotter and colder colors in every category.

Local Color- The true color of an object removed from all outside influence.

Atmospheric Color- As the sunlight ascends and descends from day to day, its effect on forms optically influences how we perceive it’s color. Prevailing light conditions in nature is constantly changing, which affects color relationships.

Advancing Color- Dark or hot colors tend to move in the foreground. They’re aggressive... heavy tones such as Red, Black, Dark Brown, Dark Blues and Greens are among these.

Receding Colors- Pale or cool colors tend to recede into the background, thus they give us the impression of distance.

Primary Colors- Blue, Yellow and Red. These are colors that you simply cannot mix by using other colors. These are the three basic colors. All other colors are derived from these three hues.

Secondary Colors- Green, Orange and Purple. The combination of two primaries results in a secondary color, ie: Red and Yellow makes Orange.

Tertiary Colors- This is a mixture of a primary and secondary color. That’s why the hue is a two word name, ie: Red-Orange; Yellow-Orange; Red-Purple; Blue-Purple; Blue-Green & Yellow-Green..



Primary Colors



Secondary Colors



Tertiary Colors

Complimentary Colors- Red and green; blue and orange; yellow and purple... Colors that are opposite one another on the color wheel.. When placed side by side they will intensify one another, making each more vibrant. This is useful when attempting to emphasize an emotion in your painting or carving.

Tone- The darkness or lightness of a color.

Some Helpful Tips About Color:

Black- Black is a color that lends itself well to mixtures. Adding it to any color will make it a darker shade.

White- White is a very brilliant and helpful color. It’s very important for modifying local colors. Be careful how you use it though; the tinting strength of white varies with each pigment. You can bring out the brilliance of a hue by adding a touch of white to very dark colors. Adding white to any color will make it a lighter tint.

Paints:

Acrylic Paints - are a synthetic media made by suspending pigment in synthetic polymer emulsified by water. They are essentially plastic paints that are water-soluble and have good adhesive qualities. They are very stable. They resist oxidization and chemical decomposition, and will not yellow over time. Being **water-based**, means that unlike **oil paints**, they can be thinned with water and cleaned with water. They are also **non-toxic** and **non-smelly**. For the eco- or health-conscious, this makes acrylics a more attractive option. Acrylic paints can mimic the quality of oil paints, but without the toxicity and clean-up issues that go along with oils. When thinned with lots of water, acrylics can also mimic the qualities of **watercolor**. The Acrylic paint **dries quickly**. This can have its advantages and disadvantages. For one thing, painting with acrylics is great if you like to work quickly. It is also very easy to "go over" if you've made a mistake. The main disadvantage of the quick drying time is that sometimes it can be difficult to blend colors, but this can be remedied by using **Open Acrylics** (which take longer to dry) or by mixing in an acrylic medium, like **retarder** (which extends drying time) or **flow release** (which increases color and blendability).

Acrylics are **very versatile**, which means they can achieve many different effects and be easily used for a variety of **styles**. For instance, they can be applied **thickly** or **thinly**. The **texture** and **consistency** can be modified with **acrylic gels**, **acrylic mediums**, or **pastes** to create various effects. Acrylic mediums can also be used to alter the sheen of the paint, causing them to have high gloss or matte sheens. There are many enticing gels, mediums and pastes on the market to mix with acrylics to enhance and alter the quality of the paint.

Acrylic paint lends itself well to **mixed media applications**, which further broadens the possibilities of painting with acrylics. The most popular surfaces for painting with acrylics are **canvas**, wood, or paper. The final finish of the painting can be altered with gloss, matte, or satin varnish.

Disadvantages-Some of the disadvantages is it's fast drying time which makes it difficult to blend paints and will destroy brushes if not cleaned before they dry.

Oil Paints - A combination of pigment particles suspended in an oil medium, and in most cases, additives to improve the qualities of the paint.

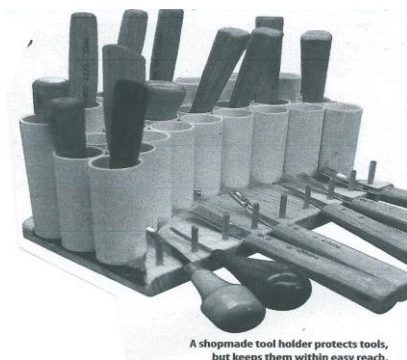
The oil is usually linseed oil, but not limited to it. Other oils are used to modify the consistency of the paint and/or limit the amount the color will change over time. Pigments can be ground very fine or more coarse - it varies among manufacturers and lines. Among the physical properties of the oil painting medium that set it apart from the acrylics is its slower drying rate, the greater flexibility of its dried films, and its capability of producing various effects of gloss, transparency, and opacity.

Appearance- Although earlier painting methods allowed artists to produce some opaque and transparent effects, oil technique permits painters still greater richness in these regards. Opaque passages can be thicker without a risk of cracking, and transparent effects can be controlled more easily since the thinned paint remains wet for a longer time. The resulting range of contrasts between transparent shadow and opaque light can develop a striking variety..... By applying transparent deep colors over opaque tones, the painter can produce rich modulations of darks and can give the picture a tonal depth not available in most other techniques.

Drying Qualities- Because strokes of oil paint dry more slowly, they can be easily blended with each other, providing a softer merging of one tone into the next. As the paint stays wet for a long time, the artist can wipe out mistakes with a rag or scrape them away with a painting knife more easily and selectively. Since the oil medium remains workable longer, painters can mix exact color nuances on their palettes with greater thoughtfulness and precision than was allowed by the faster drying paints. Furthermore, the appearance of oil paint, when it is used with the appropriate painting medium, remains virtually unaltered as it dries, whereas fresco, tempera, and water paints tend to change tone during the drying process, making the judgment of color more difficult for the artist.

Disadvantages- Some of the disadvantages associated with oil painting should be mentioned here. Some painters require a paint that sets faster than oil paint does because they like to work over a dry underpainting with a rapid sequence of washes or overpaintings. For them the slow drying of oil paint is a disadvantage, and they turn to other media.

Protecting Your Tools (2 ideas): (published in WoodCarving Illustrated "Summer & Fall 2010 Issues 51 & 52" by Bob Cain & Roy Smith)



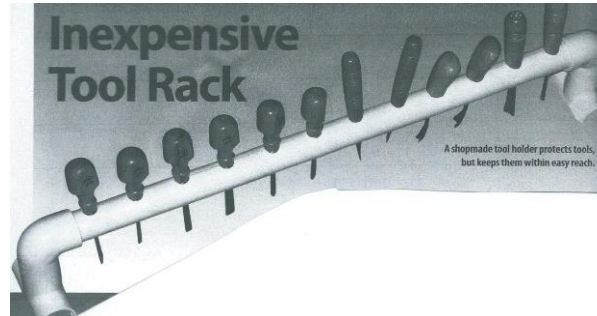
A shopmade tool holder protects tools, but keeps them within easy reach.

The back row of 1 ¼ -OD pipe holds large tools and the two shorter rows hold smaller tools. Add dowels on the base to keep the tools you're currently using from banging into each other after you set them down. Adjust the length of the pipes to accommodate your tools. The size and quantity of pipes can be customized to your tools and workspace.

The author created a curved base for the tool holder to stabilize a holder full of tools. Cut the PVC pipe to size and place them in position to make a template for the base and the rubber base liner. Trace around the pipes to make the template and trace the template on the base stock. Use a router or hand tools to carve out the area for the pipes. The depth of this area should be ¼" plus the thickness of the rubber liner. Trim the rubber to fit in the recessed area in the base and glue it in place.

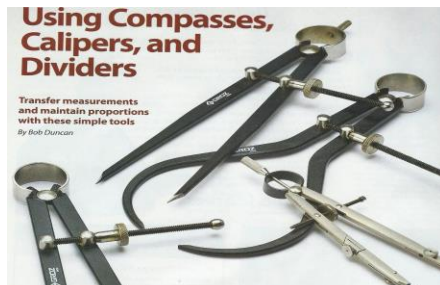
Cut the dowels to size. Mark the locations of the dowels on the base. The dowels should be spread out equally across the base. Drill 3/16"-diameter holes for the dowels. The holes are slightly oversize so you can use wood glue to attach the dowels to the base.

Lightly sand the cut edges of the pipe sections and then wipe the pipes down with rubbing alcohol to encourage better adhesion of the silicone glue (or caulk). Apply glue to each individual pipe and position it within the recess. Allow the pipe assembly to harden and then apply silicone liberally between the pipes and along the edge of the recessed area to hold the pipes securely on the base. Use silicone glue because it is elastic and allows the holder to be dropped without falling apart.



It's easy to make this rack for carving tools out of 1" diameter PVC pipe. First, choose the length of make the rack. Take into account the size of your workspace and avoid making the length longer than 24" because the pipe can sag. Drill ½" to ¾" diameter holes every 2". Add a 90degree elbow to both ends. Cut two short lengths of pipe for the legs. Cut two T-sections in half the long way and insert the legs into those bases. You can control the size of the tools the rack will accommodate by the length of the legs. If you need a more stable rack for heavier tools, leave the T-sections for a wider base. In addition to being inexpensive and easy to construct, the rack is portable and allows you to see the tips of the tool to ensure you grab the correct one each time.

Using Compasses, Calipers, and Dividers: (published in WoodCarving Illustrated "Holiday 2011 Issues" by Bob Duncan)



Basic measuring tools have been around for most of documented history. These simple tools help carvers create symmetry and transfer measurements from a study cast or clay model.

If you break them down to their simplest forms, dividers, Calipers, and compasses are similar – two pieces of material joined at a pivoting axis on one end.

Dividers and Calipers:

Dividers are the most simple of the three tools because they feature two identical straight legs, which usually end in a point. There are many shapes of calipers, but the most useful calipers for woodcarvers have two curving legs that come together at the end.

Dividers and calipers are useful for gauging proportions while carving. Artists say that a face is about five eyes wide and there is one eye width of space between the eyes. While you can use a ruler to measure the width of an eye, it's quicker, easier, and more accurate to set a pair of dividers or calipers to the width of an eye and use the dividers to mow the marks.

You can also use dividers or calipers to help position elements on the face. After you carve an iris, for example, place one leg of the dividers on the outside corner of the eye and place the other leg of the dividers on the inside edge of the iris. Transfer that width to the other eye to place the second iris in the correct position.

Dividers or calipers are also useful for transferring dimensions from a clay model to your blank, especially if you make a full-sized clay model. Use the calipers or dividers to transfer the locations of landmarks from the model to the carving. Some types of calipers allow you to increase the proportions as you transfer the measurements. These specialized tools, called proportion calipers, allow you to make a half-size model and scale up the dimensions while transferring them to the carving.

Another great way to use calipers is to ensure elements on both sides of a carving, such as arms and legs, are the same size. Calipers are preferred for this use, because the curved legs fit around elements easier.

Compasses:

Like dividers, a compass has two straight legs; however, one leg holds a pencil or other writing implement. A compass is often used to draw circles, which are common in geometric carving and chip carvings. A compass is useful to mark regular distances such as the points on a geometric chip carving. I also use a compass to mark the depths of the different layers in a relief carving.

Although you can buy precision engineered calipers, dividers, and compasses with hardened steel tips, you really don't need that sort of accuracy when it comes to carving. You can pick up a functional compass at an office supply store and these inexpensive measuring tools are useful additions to your carving tool kit.

Member Contributions to This Newsletter:

IS IT A BIRD – IS IT A PLANE? - NO! - from fellow carver Earl Frech –



This Parrot is in fact a female model, who posed for Johannes Strotter, a fine art body painter. Using breathable paint, he spent hours painstakingly turning this woman into the image of a parrot, brushstroke by brushstroke. The model's arm forms the parrot's head and beak, and her legs form the wing and tail feathers. Remember: Always take a closer look as things aren't always what they appear to be. [Once you see her, the bird disappears.](#)

Our thanks to Earl for contributing this interesting & unique painting talent to the newsletter!

As Always "I Need Your 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!

SEE YOU ALL @ March, 9th MEETING

Floyd Lombardi, Editor (Lombardi_floyd@yahoo.com)