



## November, 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 experience 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 Filletti; **Newsletter:** Floyd Lombardi

### ➤ **GVW 2015/2016 MEETING & ACTIVITY SCHEDULE**

#### **President's Corner: (August/September, 2016)**

Let the trumpets sound! The November 14<sup>th</sup> meeting will be held at the newly renovated 40 & 8 Club on University Ave. Rene has confirmed they take possession on November 1<sup>st</sup> and will hit the ground running. Harry and I will be stopping by for a sneak preview before our meeting. Bob Martin and Tony Filetti have graciously offered to give brief talks on finishing and the technique of hand carving respectively. Come and learn from what they have to say and / or join in on our monthly open carving session.

**“Important Note”:** Parking is available in the Greek Orthodox Church lot just east of the 40 & 8 Club. There will be a fenced sidewalk at the rear of the building leading to the Club entrance.

We welcomed new members Ava and Nick to the October meeting. They left with a small stylized cardinal blank and ready to carve. Please take the time to meet our new members and welcome them to the club.

Club dues remain at \$20 per individual and \$25 for a family. What a bargain!!! If you've already paid your dues for the 2016/2017 year, THANK YOU! If not, please pay Mel at the November meeting or by mail. Along with your check, make sure you give Mel a completed Membership & Liability Release form. This form will be available from Mel at the meeting or can be downloaded via the membership tab on the club website at: <http://gvwoodcarvers.com/Membership.pdf>

Club T-shirts and ball caps are still available for \$10 each. Wear them proudly to profile the club. Some larger hats are also available. Holiday presents anyone??? Club business cards and ¼ page show reminders will be on hand to take for sharing with folks you know may be interested in carving.

No surprise that we're still shamelessly plugging the April 8, 2017 show: As of November 1<sup>st</sup> it's merely 5 months and one week away. Remember: **“All-in in 17”!**

The goal is to have each and every club member enter a carving in the show. Attention all you snowbirds, we're both happy to hold your carvings until April and enter them in the show for you. Just let us know. The excuse of being out of town is no longer valid!

**Remember: *Safety first and keep those wood chips flying and the dust collected!* Regards, Harry and Alison**

### ➤ **GVW Meeting Format & Schedule:**

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

#### **Meeting schedule:**

Monday, November 14, 2016: Club member guest host.

Monday, December 12, 2016: Instructors present club class projects, class registration, and pizza social.

January, February, & March, 2017: Second and fourth Mondays: Club classes (to be announced).

Friday/Saturday, April 7 and 8, 2017: Friday set-up and registration; Saturday show.

Monday, April 10, 2017: Meeting for any newly recruited members, mini-demos, plus show feedback.

Monday, May 8, 2017: Club member guest host.

Monday, June 12, 2017: DiBella's social, election of officers, carving, etc.

Summer social and carving at the park - to be scheduled if there's enough interest from membership.

➤ **Editor's Ongoing Request: "Don't forget those carving images for the Monthly Newsletter!"**

I'm always requesting pics or images of your favorite carvings, **any of your carvings**, for the Newsletter. I welcome any input to the newsletter. I would like to post and periodically switch off with images of club members creations which shows off the creativity and talent of club members. Or, if you are somewhat of a camera bug, send me some of your favorite images you might have captured & I will do my best to use them in the newsletter. So, let's show some pride in your creations!

I can only put material into the newsletter that I **"think"** you might be interested in, so **"please help me get it right"**. It's still your newsletter, about **YOU**, for **YOU** and what **YOU** want to know - so just drop me an email & I will do my best to get answers to those questions, your interests in woodcarving into the newsletter and let's not forget those Pics, Tips & or Tidbits! **"Just remember I'm interested in helping you and I'm always Listening"**

➤ **Paint Me By the Numbers and Other Colorful Tips: Wood Carving Illustrated, (Woodcarver's Essential Painting & Finishing Guide), Early Fall 2004, Issue #44**

**Drop by Drop, Painting has Never Been Easier:**

Every Carver seems to have his own tricks for diluting and mixing paint. This approach is fairly precise and easy to manage.

The tools are minimal: a disposable paint tray, which I buy in quantities at a 99-cent store, and an eyedropper. When I am ready to paint, I squeeze out one "dot" of paint that measures about 1/4" long into the tray. I then add 15 drops of water with the eyedropper. It's as simple as that.



To answer the question of how much water makes a workable wash, I use 15 drops for nearly all my colors.

Fifteen drops makes the right consistency of wash for almost all my colors, whether I'm applying a pale flesh tone or black. The real secret to painting a caricature is keeping the washes thin enough so the wood shows through. If the wash seems too transparent, additional washes can be applied. Too thick a coat of paint spells trouble, however I may end up having to carve off the paint.

Carvers of course, ask me when to break the rules and apply fewer or more drops of water. Too many drops make a wash so thin that I spend a lot of time going over the same area with paint. But if I want to darken part of the caricature's anatomy or clothing quite a bit, such as hair of the exposed sole of a shoe, or make a carving component look very metallic, I may use as few as five to ten drops of water.

Of course, when squeezing out the paint into the tray, an extra drop occasionally comes out. Rather than wash out the tray, I simply add another 15 of water to compensate for the higher concentration of paint. (So to sum it all up: To answer the question of how much water makes a workable wash, I use 15 drops for nearly all my colors).

Craft paints work best for me. They are readily available in hobby stores, are inexpensive, and they're easy to mix. I prefer Delta Creamcoat Acrylic colors, which number nearly 300. I recommend that you stick with the same brand of paint whenever possible. I have found some very noticeable differences between brands when comparing similar color names. A flesh tone for one company may be much pinker or redder than the flesh tone of another.

One annoying problem I've faced is with the basswood I use. Some pieces are darker than others. When that's the case, I may have to lighten the wash, particularly a flesh tone, with a dot of white. Or, I can add a few more drops of water to thin the wash even more. But the best solution is to choose the lightest basswood available for the most desirable results.

**Painting the Golfer:** My painting demonstration project is a golfer head I carved prior to doing the body. The first step is getting color on the eyes. After establishing the iris and pupil, I apply a drop of undiluted white with a toothpick or fine-pointed brush, making sure the dot is in the same place for each eye. The creation of a "reflection" brings life to even the most uninspired carving.

Sealing the wood to prevent too much of my paint washes from soaking in is the next step. I dip the carving into boiled linseed oil, wipe off the excess with a cotton rag or paper towel and allow it to dry overnight. I am now ready to paint the flesh tones.



When applying a wash, even a light one like a flesh tone, keep the brush moving and not in one area for too long.

Rather than mix together in the same cup the two colors I apply to the face of the golfer, I make separate washes using Delta Creamcoat's Medium Flesh and Opaque Red. In order to get a slight tint of pink in the flesh, I dip the tip of my brush first in the Opaque Red wash and then into the Medium Flesh wash.

One of the mistakes I see carvers make when applying color is keeping the brush in one area, in effect applying six or seven washes of paint. The color will be much more even if the brush is kept moving by working it back and forth across the wood. Those same carvers, however, will complain that too much wood shows through. I argue that it's not unlike applying a makeup base. The real "character" is then brought out in the following steps. I can always apply extra washes to bring out more flesh color.

Next I give some color to the cheeks, the tip of the nose, and the corners of the eyes with just the Opaque Red wash. If I want only a hint of red in those areas, I dilute the wash with another five drops of water. For the lips I want a darker red, so I make a wash of Red Iron Oxide.

#### **Some Important Note's:**

1. Most Caucasian skin tone has some red in it. I recommend Delta Creamcoat's Opaque Red for the cheeks and the corners of the eyes.
2. When applying a wash, even a light one like a flesh tone, keep the brush moving and not in one area for too long.
3. For the mouth, I use Red Iron Oxide, but between the lips and other areas where I want to create some shadow, I turn to Burnt Umber

#### **Adding Interest with Shadows:**

Creating shadows with a dark color contributes to making cuts look deeper than they really are and provides interest to the carving, especially on the face. Some carvers use Burnt Sienna, but I prefer Burnt Umber. Areas that I apply the wash to are between the lips, behind the ears, where the upper eyelid meets the eyebrow, in the smile lines, underneath the hairline and below that hat brim. I start with a single wash and step back from the carving. If more shadow is needed, I apply more washes.

For the hair, I choose Autumn Brown, first painting the eyebrows. For this golfer, I feel that green is an appropriate color for the hat and here I use Dark Forest Green.

#### **Highlighting with a Dry Brush:**

Accentuating an area can be done with highlights using a technique called drybrushing. As the name suggests, drybrushing is best accomplished with a dry brush. After squeezing out a drop or two of paint – in this case Bright Yellow – on the tray, I do not add water but instead spread it around with a flat brush. When enough is evenly distributed on the brush, I simply touch the bristles to the high spots. For this project, I highlight the hair. The technique is especially effective if it's an aged look I'm after. Then I select a dark color for the hair and highlight it with a white.



#### **Correcting an Oops!**

No matter how carefully I paint, a drop of color, typically a dark one, will end up where it doesn't belong. When that happens, the best solution is to carve away the unwanted spot. Of course, I carve frugally since I don't want to take away details that took so long to achieve.



When paint, especially a dark color, shows up in an unwanted spot, it's best to carve it away carefully to avoid removing detail.

#### **➤ Carving Styles: Wood Carving Illustrated, Fall 2008, Issue 44 (Editor's Notes:)**

This is something I have thought a lot about and have found myself doing without realizing I was doing it. You see I sometimes have trouble staying on task because my mind is always wandering every time I see another style or medium of carving or any other carving method that catches my eye. You see, I could be in the middle of carving a cane when my eye catches one of the other pieces of wood I have collected and off I go as an image appears to me as to what that product could render – I think I will call that (CAADD – Carving Activated Attention Deffacite Disorder).

In the **Wood Carving Illustrated, Fall 2008, Issue #44- Shannon Flowers (Editor's Notes:)** Shannon notes that while it's natural to want articles that speak directly to your interests, we all need to be open to new learning experiences. By exploring new areas, you

can discover different techniques that can be adapted to your own carving style. For example, a relief carver could pick up an excellent new finishing method from an article on chip carving. A carver who prefers in-the-round projects can find inspiration in a relief-carving pattern. Don't be afraid to try new styles of carving. If you never step outside of your comfort zone and take a class on a different style of carving, and unless you explore the possibilities, you will never know where your talents lie. The important thing is to keep an open mind and try other venues even of the subject isn't instantly appealing.

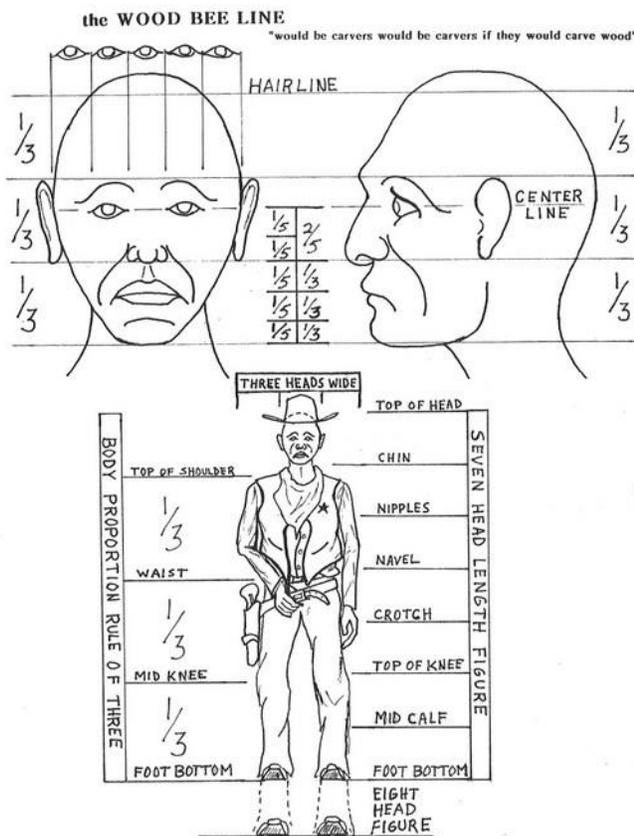
➤ **RULE OF THREE:** - Posted by Don Mertz - in [Woodbeecarver.com](http://Woodbeecarver.com)

The RULE OF THREE for facial and body proportions is a *way to see* a human figure in a block of wood *before and during* the carving process.

Facial Proportions are divided into thirds by using the following formula: *Hairline to Eyebrow is one third; Eyebrow to Bottom of Nose is one third; Bottom of Nose to Bottom of Chin is one third.*

The *ear* sits on the back half of the head in the middle third of the face – *the Eyebrow to Bottom of the Nose third*. The top of ear is in line with the eyebrow and the bottom of the ear is in line with the bottom of the nose.

The bottom third of the face or the area between the nose and the chin is divided into thirds: *Nose to Top Lip is one third; Top Lip to Indentation between bottom lip and chin is one third; Indentation to Chin is one third.*



Body proportions are also determined by using the RULE OF THREE below the head in the following formula: *Shoulder to Waist is one third; Waist to Mid Knee is one third and Mid Knee to Bottom of Feet is one third.*

The body is widest at the shoulders whose width is determined by the RULE OF THREE in that at the shoulders the body is *Three Head Widths Wide*.

➤ **DEMO STUDY FACES:** Posted by: Don Mertz – in [Woodbeecarver.com](http://Woodbeecarver.com)



One of the exercises used in teaching the Rule of Three of Facial Proportions and how to open up a block of wood with the primary landmarks of a face uses the progressive steps face study depicted in the photo above. Each step is demonstrated by the instructor while the students carve each demonstrated step. The demonstrations cover the basic steps of 1 through 5 in the photo above with additional demonstrations by instructor of a variety of the mouth with or without teeth. The finished detailing as depicted in step 6 is done by each student at a later time. The instructor's demo face studies accumulate following each class which are finished with detailed carving at a later time to complete each face. The result is the variety of faces as depicted in the following photos.

It will be observed that there are many that show toothy grins since most students wanted to see a demonstration on how to carve teeth. A big toothy grin requires a proper foundation by carving deep smile lines arcing in a wide arc on either side of the mouth mound which is also carved into a horse shoe shaped arc for the dental curve of the teeth. A deep triangular cut is made at each corner of the mouth to allow for carving the teeth to appear to disappear along the dental curve into the sides of the mouth. Teeth are carved larger and fewer than normal in order to give the appearance of teeth without trying to duplicate the actual number of teeth. Sometimes only the top row is enough teeth with a slight opening between the row of teeth and the bottom lip. Upper and lower teeth can be carved for another effect or a tongue can be carved in the open space between upper teeth and lower lip. A pirate's mouth can be carved with the appearance of talking out of the side of the mouth. Teeth can be carved with some missing or with crooked teeth. The two front teeth are predominate and the teeth on either side of the front teeth are stair stepped shorter and smaller as they curve back into the corner of the mouth and disappear into the triangular open space.

Other treatment of the mouth mound is to carve generic lips with a smile, a frown or a sneer. A mouth can be carved with a cigar in the corner of the mouth between the upper and lower lips. A hat or cap can be carved along with various treatments of hair and beard. The initial use of this exercise is to practice carving a basic face in a fairly shallow block of wood that result in a half round or relief head and face. The practice of carving a study face like this is to learn the basic cuts necessary to carve a face in order to apply what is learned in the exercise to be applied to carving a face that is envisioned to be a particular kind of face of a planned carving theme.

"Every carving project is a learning and practice carving" and as the Old Carver sez, **"KEEP CARVING AND CARVING WILL KEEP YOU CARVING."**

➤ **MEMBER'S CORNER & CONTRIBUTIONS:**

- *(Tony Filetti)* – Our thanks to Tony for supplying Magnets for name tags at the October 10<sup>th</sup> meeting.
- *(Don Buss)* - My thanks to Don Buss for offering very useful advice on the material I am putting in the newsletter. It came at a time when I was getting burned out and it was very much needed and appreciated.
- *(Earl Frech)* - Wild Wings Fall Newsletter—a very worthwhile organization (the information supplied by Earl is being sent to all members via a separate Club Memorandum - Thanks Earl for the info, I have been there several times and it is a great organization doing a wonderful service. Please take the time to go!

➤ **TIPS & TRICKS:**

1. *Creating Driftwood by Ed Walicki* - Many of us use natural driftwood in our habitat displays, those of us that do know how hard that perfect piece can be to find. Years ago I experimented with different ways to carve realistic looking wood that fit my needs better than looking for a particular piece along a lakeshore. I stumbled into a very fast and easy way to create aged/weathered looking driftwood. The fastest is to find a old tree root of some sort or a downed limb. Carve off the bark and grind the piece to shape using a coarse carbide burr. Don't worry about leaving a rough finish, just rough it to shape. Once the desired shape is achieved, using a hand held propane torch burn the surface of the wood fairly deep, more so on the ends of the wood. After the wood has burned a short while take a stiff wire brush (*I use the type you would use to clean your BBQ grill*) and brush away all the charring and what is left behind is a weathered looking grain in the wood. The soft areas burn away faster leaving the dark raised grain lines. The wood will almost return to the original color with a little wire brushing. I then redo areas I would like a little more "weathering" with the torch and wire brush until I have the desired look.

Once completed just apply a few coats of sealer and paint. I prefer a medium value gray base coat with several brown wash's of color to achieve a wet submerged log look. Don't go for the light gray weathered driftwood look, wood underwater does not look like that.

The second method is to carve the driftwood from a large piece of wood, I prefer cedar. Cut out the rough shape on the band saw and then carve in some twists and knots. Again don't worry about bandsaw marks or any rough areas, the burning will soften all the detail. Then just as above, do a little fire carving to achieve the final look, seal and paint.

In both cases as the wood heats up it will check and shrink leaving you nice looking splits and detail in the wood. For a hollowed out looking stump you would just hold the torch toward the end of the log for a few minutes to remove wood from the core of the log. It is really easy to shape wood with fire from a torch.

2. *Painting Rocks by Ed Walicki* - A fast easy way to paint wooden rocks to look real is to paint on a wet coat of Gesso. It can be tinted in several different base colors by adding a small amount of acrylic paint. Then, while the gesso is still wet spatter other colors onto the Gesso rock using an old toothbrush and your thumbnail. Once the colors are applied I spray the rock with a fine mist of water in a handheld spray bottle. Not so much water you wash away the color, but just enough to create a bleed of color onto of the Gesso. Gesso does not absorb the acrylics when it is wet therefore you will have a wet surface for the colors to move around on through capillary action creating some real nice marble effects. By accident I made a real looking Petoskey stone by painting the base coat a light gray Gesso blend. Then with a toothbrush loaded with a dark gray I spatter finished the rock using larger drops of paint. One quick mist of water and the drops bled out without touching each other. The rock was an exact match to a real Petoskey stone. Experiment with different colors and see what you get, the key is to do this over a wet coat of gesso. My favorites are browns and grays over a white Gesso background.



3. *Wood Moss by Ed Walicki* - Soak a piece of basswood an hour or so in a gallon of boiling RIT cloth dye. I like the forest green with a few ounces of yellow added to lighten it up a shade since it looks too black/green to me just out of the bottle. After it is colored deep into the wood fibers I let it cool and dry a few hours. Then grind on it with a course Kutzall or Typhoon burr to create mounds of moss. The wet wood doesn't turn to dust as you carve it semi wet. Rolls of thin stringy fibers will develop that look like moss or algae. I then wash it out to loose the dust and let it dry on my habitat pieces. Placing it wet will allow you to shape it and when it dries it looks like it was growing on the rocks and driftwood. And best of all nobody can give you any grief in competition because it isn't wood. That model railroad stuff sold to replicate moss is an invitation for trouble in competition.

**SEE YOU ALL @ the NOVEMBER 14<sup>TH</sup> MEETING !**

*“A carver should take an avid interest in conservation. Old growth timber is rapidly disappearing in this country and the rest of the world. We carvers, as consumers of wood should do our parts in ensuring that the carvers of the future do not suffer for our near-sightedness. Consider planting a tree today!”*

Floyd Lombardi, Editor ( [Lombardi\\_floyd@yahoo.com](mailto:Lombardi_floyd@yahoo.com) )



(frog in my pond)



(he thinks I can't see him)