



GENESEE VALLEY WOODCARVERS

"Art washes away from the soul the dust of everyday" (Pablo Picasso)

Newsletter – September, 2014

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://gwoodcarvers.com/>

Welcome to the Genesee Valley Woodcarvers 2014/2015 year

The first meeting on September 8, is a social event combined with a used tool and supplies Sale/Auction. Please bring your surplus tools, materials, books, etc. to sell yourself or you may donate them to the club to be auctioned off at the end of the meeting.

The Show/Competition will return to the Novice, Intermediate, and Advanced Classes. Also some new categories have been added. These changes will give you the ability to win more ribbons, so plan to carve more entries for the Show. A Show planning meeting will be held on a Saturday morning at the end of September. If you want to be involved, Please get your name to me and make sure I have your current E-Mail address so I can let you know the date.

Reminder: Membership starts in September - Please renew your membership! If you have any good ideas on how to improve the club OR any comments on what should be changed about the club, Please let me know, so we can keep doing the good, change what needs to be fixed or updated!

ANNOUNCEMENTS, EVENTS & ITEMS OF INTEREST (2014)

- **"Reminder to Mark your calendars"** -The reservations at the Museum for 2015 Show & Competition have been made and the dates are (show registration & setup is set for Friday April 17th - the Show & Competition that Saturday April 18th). The Club's Carving Show Rules for this year have been passed at the June meeting and will be open for discussion again in January or February for any needed changes.
- Correction to July newsletter - This year marks the Genesee Valley Woodcarvers 40th anniversary, the club was formed in the Fall of 1975. However, this September the club will be starting our 23rd year of holding our meetings at the 40-8 Club. Any celebration ideas, bring it up at the Club Meetings.
- This year's officers are **President: Don Buss; Treasurer: Mel Connell ; Web: Alison Currie; Show Chair: Chris Nilsen; Membership: Anthony Filetti; Vice President: Paul Yarrows; At Large: Anthony Filetti; Newsletter: Floyd Lombardi**
- Robin Salsbury would like you folks to know that he offering a class again in Irondequoit. Bird Carving, Cedar Waxwing classes at the Continuing Ed in Irondequoit are geared to intermediate and beginner carvers, The Class is eight weeks long beginning on October 23 and ending the first Tuesday of December. There will be (Two weeks off in November due to Election Day and Thanksgiving week). Additional info can be found on the Irondequoit School Continuing Education Schedule. In addition to the class fee there is a material fee of \$15. Call 336-3014 for more info or to register.

- From Alison Currie, “The following request came to us via the website”.
Request for a custom carving: From: Kimberly Schwenzer (email: broadwyl@aol.com).
 Ms. Schwenzer is interested in commissioning a wood carving based on a picture of an owl standing on top of a skull and surrounded by books. The alternative design would be a bald eagle. The piece could be smallish, natural wood could work, and would be displayed on a table top. **If anyone is interested in finding out more and perhaps taking on the project, they should email Ms. Schwenzer directly to discuss the design and price.**

GVW 2013/2014 MEETING & ACTIVITY SCHEDULE

SEPTEMBER 8, 2014 (Our first meeting of the 2014/2015 year. Looking forward to a great year with all current & future members! GARAGE SALE/AUCTION ! Bring your unused tools, books, wood, etc. and sell them OR donate them to the club auction held at the second part of the meeting. Plus some business and that all important social contact with fellow carvers.

OCTOBER 13, 2014
 Al Jordan will talk about how to improve the Design and Presentation of your Carving!!

NOVEMBER 10, 2014
 Tony Filetti & Bob Lucci will discuss how to knife carve a caricature.

DECEMBER 8, 2014
 Pizza Social - Also, each teacher will present their winter carving class project & Register for your carving class choice. Class cost is \$10.00 to the club along with supply costs paid to the teacher.

JANUARY 12, 26, 2015
 Carving Classes begin. 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 well take six meetings. Please consider teaching a class (see Don Buss).

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 are available on our WEB SITE and will be available at the September meeting.

IMPORTANT: Genesee Valley Woodcarvers “CLUB MEMBERSHIP & ACCIDENT WAIVER and RELEASE of LIABILITY FORM” - Please fill out the forms and them return to (Mel Connell, 34 Overview Circle, Rochester N.Y. 14623) or give them to Mel in person at the September meeting!

Genesee Valley Woodcarvers Club - Membership Form

Sign up today so you can begin participating and receiving our Newsletter. Newsletters are sent via email unless, standard mail is specifically requested. The Newsletter is also available online.

The Club meets the 2nd Monday of each month at 933 University Ave, in the 40-8 Club across from Gleason Works. Demonstrations and Club social time are from 6:00 to 7:00 PM. The general meeting begins at 7:00 PM. Meeting information and special notices are posted online at www.gvwoodcarvers.com

Treasurer, Mel Connell is available before meetings to take registration money and forms. Annual dues are \$20.00 for an individual or \$25.00 per family, payable on September 1st and expiring on August 31.

Please make checks payable to "G.V. Woodcarvers."

Complete this form and the Waiver and mail it with your check

To: Mel Connell
34 Overview Circle,
Rochester, NY 14623

Registration Information (please complete)

First Name _____

Last Name _____

Date _____

Address(line 1) _____

Address(line 2) _____

City _____

State _____ Zip _____

Phone _____

Email _____

Year that you joined GV Woodcarvers _____

Rev: 6 July 2013

Accident Waiver and Release of Liability Form

I hereby assume all of the risks of participating in and/or volunteering at any activities or events involving the **Genesee Valley Woodcarvers** and assume any risks that may arise from negligence or carelessness on the part of the persons or entities being released, from dangerous or defective equipment or property, owned, maintained, or controlled by them, or because of their possible liability without fault.

I acknowledge that this **Accident Waiver and Release of Liability Form** will be used by the event holders, sponsors, and organizers of the activities or events in which I may participate and that it will govern my actions and responsibilities at said activities or events.

In consideration of my application and permitting me to participate in these events, I hereby take action for myself, my executors, administrators, heirs, next of kin, successors, and assigns as follows:

I WAIVE, RELEASE, AND DISCHARGE from any and all liability, including but not limited to, liability arising from the negligence or fault of the entities or persons released for my death, disability, personal injury, property damage, property theft, or actions of any kind which may hereafter occur to me including my traveling to and from any activities or events, **THE FOLLOWING ENTITIES OR PERSONS:**

The Genesee Valley Woodcarvers or any of their representatives.

I certify that I have read this document and fully understand its content. I am aware that this is a release of liability and a contract and I sign it of my own free will.

Required if participant is under the age of 18:

I, _____, represent that I, as a valid parent/guardian
(parent/guardian name)
of _____, am completing this form and agree to the
(child's name)
above waiver/release.

Print Name

Signature

Date

Learn the basics of Oil Painting: This article is, written and presented by *Betty Padden*. This is the second of four articles exploring different painting methods for carvers. The project being referred to instructs you how to paint oils on a basswood carving without using a primer. Projects carved from basswood and painted with oils will not withstand the weather well, so these are indoor-only projects. This lesson along with the blending of colors) are geared toward the Butterfly Plaque carving being presented and are used to demonstrate the oil painting techniques for this carving only.

Decide on a color scheme before you begin. In this Butterfly Plaque, being presented, we are using a summer sky as a background for the yellow sunflower with its brown center and a queen butterfly. The queen butterfly is similar to a monarch, except the wing background color is a darker rusty reddish-orange rather than the bright orange of a monarch.

Painting with Oils on Raw Wood: There are many benefits to painting with oils on raw (unprimed) wood. For example, the long drying time of these paints means that even a beginner can blend them without difficulty, and they do not darken as they dry like acrylics and latex paints do. In addition oil paints dry to a matte finish, which means you can easily add darker shadows even after the paint is dry.

Most people object to the long drying time and smelly thinners and cleaners used with oil paints. But, oils dry faster on raw wood and you can mix solutions with the paints to speed up the drying time. Odorless thinners are available, as well.

Brushes: For most of the actual painting, I use synthetic brushes. These brushes are suited for use in various types of paint, so you can use one set of round brushes and one set of flats for any paint you use. The shape of the round brushes gives you a lot of control, which makes round brushes good for painting details. I use sizes 2, 4, 6 and 8, and a script liner in size 1. The width of flat brushes allow you to cover wide areas quickly, but the thinness of the brush also allow you to paint fine lines. I use sizes 2,4,6, and 8.

Blending: For blending, I use round and flat natural-bristle brushes. Look for a set of each in sizes from very small to large. Blending is hard on brushes, so expect these brushes to wear out quickly.

Blending is the blurring of the line where two colors meet so the line where one color ends and the other begins is no longer visible. There are two basic ways to achieve this: by sweeping a brush back and forth over the paints, or by stippling (dabbing) the brush repeatedly on the border of the two wet paint colors until the colors blur together. Using oil paints makes blending much easier, because the slow drying time allows you to work at a leisurely pace to blend the colors completely. The stippling technique is most often used in painting carvings because the uneven surface makes sweeping a brush impractical; however you will still blend by sweeping in larger areas.

Getting Started: Once you have finished your carving, you can start painting immediately – no other preparation is needed.

- Thin all of the paints slightly with paint thinner (not water), unless otherwise stated.
- When mixing paints, always add a small amount of the darker colors to the lighter colors, because a little dark paint goes a long way. This will save paint in the long run.
- I use **pea-size** amount of paint because that amount, when mixed with other colors and thinned slightly, is usually enough for the project without a lot of waste. You'll see that I give paint measurements in **peas, or ¼" (6mm) globs**.



1-Paint the background sky. Mix ½ pea raw sienna with 6 peas Prussian blue, 1 pea Payne's grey, and ½ pea titanium white to create the darkest sky color. Mix ½ pea of the dark sky color with 2 peas titanium white for the medium sky color. Use slightly thinned titanium white to paint the sky closest to the flower and butterfly. Then, paint the medium sky tone on the rest of the background. Stipple between the two colors to blend, and then sweep the brush back and forth slightly to blend further. Add the darkest blue to the outer edge of the sky and the side of the frame, using the same technique to blend the darker and lighter blues. Extended the color up the sides of the leaves, flower, and butterfly.

2-Paint the leaves. Mix ½ pea Payne's grey with 8 peas cadmium light yellow. Thin this light green mixture slightly; then, paint the tops of the leaves. Mix 2 peas Payne's grey with a little light green mixture and apply it to the base of the leaves, where the leaf tucks under the flower, another leaf, or any depressions in the leaf. Blend them by stippling. Add unthinned titanium white to the tips of the leaves and any high points (not near any of the dark green paints), blending in the white. The leaves on the left show the placement of the dark green, and the leaf on the lower right shows the white highlight. The upper right leaf shows the finished effect.

3-Paint the butterfly wings. Apply slightly thinned cadmium light yellow to the wing near the body. Mix equal parts of this yellow with burnt sienna, and paint a ring around the yellow portion of the wing. Mix 2 peas burnt sienna with 6 peas alizarin crimson, and paint the outer portion of the wing. Blend the three colors together (as shown in the lower wing) and let the paint dry.

TIP: HIGHLIGHTING AND SHADING – Highlights and shadows add dimension to objects. To add a shadow, use a darker tone on an object that the light would not reach or be as strong (the base of the leaf where it tucks under the flower). Add a light highlight to the object where the light source would first hit the surface – usually the highest point. Look at reference photos or other well-done artwork for guidance.

4-Paint the body. Mix 6 peas burnt sienna with 1 pea lamp black, and paint the body. Highlight the legs and head with unthinned white. Blend the two paints together by stippling.

5-Paint the flower petals. Mix cadmium light yellow with a small amount of white and thin it slightly. Paint the depressed portions of the leaves. Apply unthinned white to the higher areas, and blend the two by stippling. Add a small amount of the yellow to burnt sienna to create a golden tone. Apply this to the shadowed areas and blend. Add unthinned burnt sienna to the bases of the petals for deeper shadows, and blend.



6-Paint the center of the flower. Paint the top half of the raised center with yellow mixed with a little burnt sienna. Paint the bottom half of the center with burnt sienna, and blend. Mix 6peas burnt umber with 2 peas burnt sienna; paint around the base of the center. Blend in the darker colors. Then, add a spot of white to the very top. Blend.

TIP: SHOP-MADE DRESSMAKERS CARBON – Color a piece of tissue paper with white chalk, turn the paper over, and use it to trace the pattern onto the butterfly.

7-Add the petal and wing details. Thin the burnt sienna/burnt umber mixture (from Step 6) and use the script liner brush to paint thin lines radiating out from the petal base. Then, use white dressmakers carbon to trace the butterfly markings from the pattern onto the project. Because it is mainly chalk, dressmakers carbon wipes off after the paint is dry. It is available at most fabric stores or can be shop-made (see Tip).

8-Paint the black butterfly markings using unthinned lamp black. Then, barely dampen a brush with thinner and tap the edges of the black to make it look a little ragged. Let the paint dry

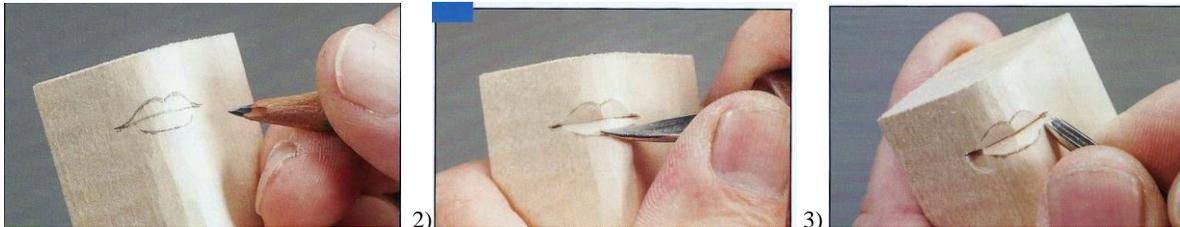
9-Add the leaf veins. Mix 8 peas white with ½ pea of the light green used to paint the leaves in Step 2. Thin the mixture slightly; then, use the script liner brush to paint the veins. Use a needle to punch holes in the areas for the legs and the head. Bend 20-gauge black wire to shape for the legs. Then, blend 26-gauge black wire for the antenna. Use cyanoacrylate (CA) glue to affix the wires in the needle holes.

10-Add the white markings to the butterfly. Use unthinned white and the script liner brush. Note that the markings are not symmetrical in shape – this adds to the realism. Paint the frame top, outer edge, and back with thinned raw sienna.

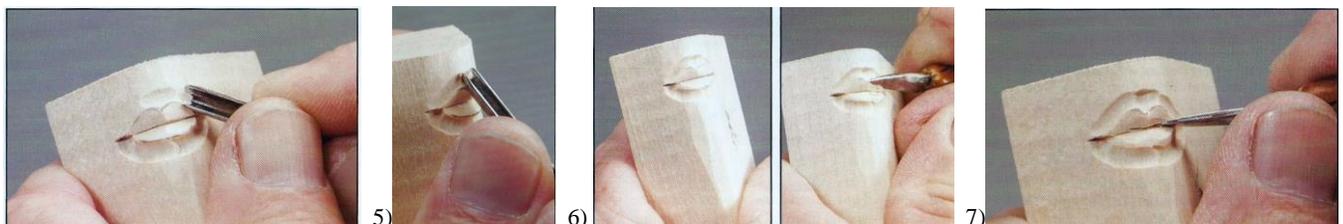
Carving Lips: (published in WoodCarving Illustrated magazine/ Summer 2014 / Issue #67)

Simple techniques to carve smiling and frowning lips. Many carvers add beards and mustaches to avoid carving lips and mouths. If you plan to carve a woman, though, it's impossible to hide the lips. Learning these few simple steps for carving lips allow you to carve any face, with or without a mustache..

CARVING WOMEN'S LIPS



1. **Prepare the blank.** Round the corner of the blank and smooth the area for the lips with your carving knife. Because women have smoother skin than men, the area must be smooth. Draw the lips. The top lip is usually wider than the bottom lip.
2. **Carve the area between the lips.** Make a stop cut along the area between the lips with your carving knife. The curve of the blank makes this cut curve on both sides as you press it into the rounded wood. Taper the upper lip from the top line down to the center cut. Use the same technique to shape the bottom lip.
3. **Shape the corners of the lips.** Carve up alongside the bottom lip to the top lip with a 1/8"(3mm) #11 gouge (or veiner). Cut the chip free with the veiner or a detail knife.



4. **Outline the upper and lower lips.** Carve above the upper lip and under the lower lip with a 1/8”(3mm) veiner. The upper lip is slightly pointed and the lower lip is more rounded.
5. **Carve the angel’s kiss.** Use a 1/8”(3mm) veiner to carve the slight groove between the top lip and the bottom of the nose.
6. **Continue shaping the lips.** Use a 3/16”(5mm) skew chisel. Then, use a carving knife to create the rounded, pout top lip.
7. **Deepen the area where the lips meet.** This area, called the embrasure, is the deepest part of the carving. With a carving knife, make a deep cut at a slight angle from the top. Then cut up to the stop cut from the bottom to create a thin, deep groove.

CARVING A FROWNING MOUTH



1. **Carve the frown lines.** Rough in the nose to give the mouth context. A frowning mouth needs deep frown lines to convey the emotions. Carve deep frown lines from the corner of the nose downward. Round over the sharp corners with a 3/8”(10mm) #3 gouge.
2. **Shape the lips.** Make a stop cut between the lips and taper the upper lip down to the stop cut. Taper the lower lip up to the stop cut. Make sure the lower lip sticks out. Round the upper lip with a 3/8”(10mm) #3 gouge.
3. **Shape the lower lip.** Carve under the lower lip with a 1/8”(3mm) #5 gouge to separate the lip from the area under the lip. Round the lips with a skew chisel or detail knife.

Note: On the web there are instructions online for carving lips with mustache (woodcarvingillustrated.com)

Woodburning Class: For those interested here is a class being offered in West Seneca.

Woodburning Class



Saturday September 13, 2014

9:00 am - 5:00 pm

Fee: \$55

This class will be taught by Native American Artist Jaqi Rowe.

Those attending will learn about technique and tradition as they use woodburning techniques to make a Canoe Paddle.

Call the BNAC at 677-4843 for information on how to register. Limited number of seats available.



2001 Union Road West Seneca

Let's Talk Carving: from "Carving Magazine" 2014, Issue #47 (by Susan Alexander):

("My thanks to Carving Magazine for permission to reprint articles for encouraging & advancement of carvers")

Do you know about Woodcarver List on Facebook? Per founder, Matt Kelley, have questions about woodcarving? Wonder what other carvers are up to? Looking for inspiration or encouragement? Want to share photos of your latest work? If you answered yes to any of these questions, then the Woodcarvers List Facebook group might be just the place for you.

So what does the Woodcarver List Facebook group offer you? It offers dozens of daily posts and comments by carvers all over the world; hundreds of carving photos in a wide variety of styles; and a mix of carving skills from raw newbies to seasoned professional-caliber carvers. Have a question about technique, tools, wood, finishes? Pose your question and quickly receive dozens of answers.

The best part is that all of this is free. All you need is a free Facebook membership. On Facebook, simply search for "Woodcarver List" and click on the "Join" button. In order to reduce spam and keep the focus on carving, a group moderator reviews all "join" requests; be sure to check your Facebook "inbox" and "Other" inbox for messages from the moderators. Once you are added to the group, an entire new aspect of woodcarving is opened to you. Be sure to check out the Carving Magazine, Issue #47, for additional information.

Blast From The Past:

Back on Friday May 23, 2008 our own **Rex R. McHail** was written up in the Rochester D&C as an Artist in the Spotlight. Rex seems to be a legend among bird carvers and the article went on to describe his beautiful work. I only wish I was an active member back then so I could be lucky enough to take a class from Rex and benefit from his carving talents and teaching ability.

Exotic Wood Pieces & Co Wood/Bark Up for Grabs:

- 1) Cotton Wood Bark approx. 5" wide(+-) taper x approx. 7" long

If anyone is interested I also have some misc. exotic wood flooring board pieces available to anyone that can use some for a special project. There are only 2-4 pieces of each type and are ¾" x 3" x 5"-18" in length @ (\$0.00). Let me know if you have an interest.

- 2) They are: Brazilian (Eucalyptus, Cherry, Walnut, & Teak)
Tiete Rosewood
Australian Cypress
Santos Mahogany

Message From Chris Nilsen:

I will soon have another 100 comfort birds for Galisano Hospital. I'd like to encourage any club member to join the Thursday carving group with us. We meet at 9 AM at the "Transfiguration Lutheran Church" located on Culver Rd. opposite Hoffman Rd., near Sea Breeze. We break for lunch and then return to carving until about 2:30 PM clean up. This group is not a splinter group of the Genesee Valley Woodcarvers.....just a group of carvers who like to meet and carve together.

Anyone, club member or not, is welcome to join us in the morning, afternoon or both. We carve in a nice conference room with nice large tables and comfortable chairs, good lighting, good jazz music, sometimes good jokes and always carving conversation. A small contribution to the church is voluntary.

I'm Running out of Ideas for your Monthly Newsletter: Pics ,Tips & or Tidbits that you are willing to share with fellow carvers would be greatly appreciated:

You have had some time to think about what information you would like to see in your newsletter. I am looking Forward to hearing your ideas in keeping the newsletter interesting and informative! "I can't do it without you."

I am sure you have acquired those special tricks, techniques & tidbits that help to make your wood carving experience easier or more enjoyable. Please consider sharing that acquired knowledge or special learned techniques with your fellow carvers, especially new carvers trying to get foothold on this wonderful hobby.

If you have something of interest to the club members that you would like to share and included in the newsletter, see me at our meeting or contact me through my email (Floyd_gvwc@yahoo.com).

SEE YOU ALL @ SEPTEMBER 8th MEETING

Carving with a dull knife is like riding a bicycle with a flat tire. It can be done, but isn't much pleasure!



Floyd Lombardi, Editor (Floyd_GVWC@yahoo.com)

(my 3x3" horse on cottonwood bark)