

2008 Officers

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Website

conewagocarvers.tripod.com

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CONEWAGO CARVERS

JUNE WOOD SPLINTERS

Special Dates of interest

- There will not be a meeting in June.
- June 21 there will be an all day Carve-in at the EBACC. Doors open at 9:00 am. Come enjoy a day of food and carving with your fellow members!
- July 13 will be the next meeting! Note: this meeting is 1 week early!
- We will hold our annual badge competition for the July meeting!
- September 7 is our annual picnic

Get Carving!

- We will have a competition for a carving to be raffled off at the annual show. The winner will receive \$250 for the carving!

The Prez (& Vice Prez) Sez...

Hi folks!
Gee! I want to give a big "Thank You" today to Nick Sciortino for the wonderful job he has been doing with his beginning carving classes. He was right! It is paying off and we are getting new members! He is even still working with them on Tuesday nights, keep up the good work Nick! Thank you to Rodney Burdette for bringing his Neighbor on Tuesday to get a glance of what we do! This is what it takes to get new members. Bring along a friend or family member and let them see we're having fun and ending up with beautiful wooden memoirs! Remember there is no meeting in June because of Father's Day!

Join us for a full day of carving on Saturday, June 21st at 9am at the EBACC. Food will be provided by the club.

The July meeting has been changed to July 13th. Bernice Culver will be our guest speaker. Bernice is a wonderful carver and a charming person. You will not be disappointed. So come to the meeting and help us welcome Bernice! There is not enough words to thank Jim Hiser for the great job he is doing with

the Seminars! He works so hard for us Thank You Jim!
Jim is trying to set up some pyrography classes with Nick W. Sciortino (see the back page for the details! Be sure to let Jim know if you are interested so he can get them set up!

Tressa



VP Tressa Barnhart



Prez. Ernie Castelli

Sat. June 21st we will be holding our first try at and all day Carve-in. From 9AM to 3-4 PM. You are all welcome, bring your latest project and or problems and those present will

try to help you with them. Tressa is preparing some lunch perhaps some or all of you may want to bring something too or some dessert. Bring your own drinks to have some idea how much Tressa should bring you can email me @ ecastelli@hughes.net or call 308-0769. You don't have to stay all day if you don't want to.

REMEMBER THERE WILL BE NO MEETING ON FATHER'S DAY.

There were a few bad cuts lately so **bring your gloves and be careful.**

I have spoken with the local VFW Commander he is working on getting us info on how many canes or walking sticks they need. He thought they could be kept in the area. So get started carving them. I took the "Pete Leclair" seminar last weekend it was great!! Pete will be back next year when Jim and he agree on a time. He offered to send us projects for our newsletter great.

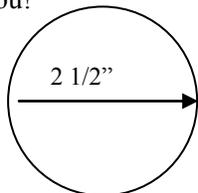
REMEMBER THE JULY MEETING HAS BEEN MOVED UP ONE WEEK TO THE 13TH.

ERNIE



May Meeting Minutes

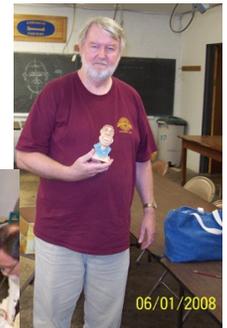
- Linda added a few books to our library including Carol Jean Boyd, Dave Stetson and a Laura Irish book full of great patterns for wood burning. Take advantage of our great Library!
- Design a badge** for the 2008 show and you could win a \$25 prize! All entries are due and will be judged at our July Meeting! The badge is to be circular, 2 1/2 inches in diameter, black and white or color and must be reproducible. It usually includes Conewago Carvers and the show dates of October 25 - 26, 2008 however the design is totally up to you!
- Carve a piece to raffle at our show!** Enter a carving to be raffled off at the show and you could win \$250. All entries must be taken to the annual Picnic where our members present will vote on which carving to raffle off during our 2008 show. The winning carver will be compensated \$250 for the carving.
- Linda says "We are going to be dazzled" at the banquet coming up the first Saturday in November!
- July 13 we welcome Bernice Culver as a guest speaker!
- August 16 Ron Clements will give our program
- Jenny Dalrymple will give a program at our annual Picnic on September 7.



Show and Tell

Jim Hiser– Red Cedar "found wood" carved in Vic hood's class. Finished with a 50/50 mixture of linseed oil and mineral spirits, then buffed with bees wax.
A woman toothpick holder, 2 santas, and a beaver from the Floyd Radigan seminar.
An Amish man from the Don Deardorf seminar.
A cop from the Dennis Thornton seminar.
A chip carved egg from the Nick Sciortino seminar.

Ed Otto– A red cedar wood spirit carved in the Vic Hood seminar. Finished with water-based poly.
Bill Martin- A found wood face carved in the Vic Hood seminar. Finished with the Vic Hood recommended "feed & wax method (Orange oil and 3 types of wax)
A slice of a walrus tusk
Janet Maurer– A bark house
Charlie Bixler– A bark house



At The Next Meeting

Bring the family and join us July 13 at 2:00pm for our next meeting! Bernice Culver will be our guest speaker. Bernice is a wonderful carver and a charming person. You will not be disappointed. So come to the meeting and

Treasury Report

Charlie Lockwood reported The beginning balance this month was \$8013.32 with income totaling \$1385.00 and expenses of \$2,228.22 Leaving a balance of \$7,170.10.

Joe Legore– An Indian from Ed Otto's seminar and a santa from the Mike Galloway seminar.
Karl Barnhart– Bark Indian from the Ed Otto seminar.
John Lovett– A carousel horse
George Maurer– A polar bear.



Gold Leafing Program

By Jim Hiser



Gilding or Gold Leafing is the art of applying a thin layer of gold, simulated gold, or other metal to a surface. Products employed may be real gold leaf ranging in karats from 9 up to 24; imitation leaf—composition gold, Dutch metal leaf, aluminum leaf, copper leaf; variegated leaf, mica powders; etc.

What is gold leaf? Gold leaf is gold that's been flattened into very thin sheets—usually by beating it. You can buy it in sheets already beaten

Imitation Gold Leaf - Schlag-metal, thinly beaten metal alloy, is the material used on most picture frame moldings and other gold-leafed articles. The result is meant to look like the burnished-gold leafing that was extensively practiced.

Oil gilding: This technique is used for general decoration and with appropriate preparation oil gilding can be applied to most building surfaces, both indoors and out. Gold 'size', a type of glue traditionally based on linseed oil, is applied to a well-prepared, fine ground of either paint or 'gesso', a fine plaster with a size binder. Gold leaf is laid on when the size is touch dry but retains enough tack for the leaf to adhere. Because of the extreme thinness of the leaf it is manipulated onto the sized surface with tools specially developed for the purpose; a gilder's knife, tip and cushion (see illustration). After gilding, loose fragments of leaf are brushed from the surface with a skewing mop and if required, the surface can be buffed with fine cotton wool.

Water gilding: This is a more elaborate process requiring greater preparation, but its elegance and refinement of finish are unsurpassed. Water gilding is used mainly for picture frames, furniture, religious artifacts, sculpture, objects d'art and also for the embellishment of stately buildings. The proc-

ess essentially consists of applying six to twelve coats of gesso to the substrate to produce a very fine smooth surface, followed by four to eight coats of bole, a refined clay available in various colors. The bole is polished to a fine finish (any flaws or grit would ruin the appearance of the gilding), coated with dilute size and allowed to dry. The surface is then wetted with water and gold leaf is laid onto it immediately; as the water soaks into the gesso it quickly draws the gold into close contact with the surface. When dry, any loose fragments of gold leaf are skewed off as in oil gilding and the surface is given a protective coat of ormolu size to enhance the color and uniformity of the gilding. Ormolu size is a mixture of weak size and lacquer colored with a little orange-red resin called 'dragon's blood'. It is common for different elements of a water-gilded piece to be given contrasting finishes to enhance the design. This effect is called 'bright and matt' gilding. The bright passages are usually gilded twice but they are not ormolu sized. Instead they are burnished with a burnisher, a polished rounded agate set in a wooden handle, to produce a mirror finish. These areas receive no further treatment as any coating would mar the reflective glitter.

The Steps in Gold Leafing Things you will need

- Brushes
 - Gold Leaf
 - Gold Leaf Size
 - Cotton Balls
 - paints for undercoat, if desired
- Sealer if needed

Step 1: Lightly sand the surface if necessary with 220 grit sandpaper to remove any blemishes.

Step 2: Prime surface: remove sanding dust with a tack cloth and apply a quality primer. This

primer-sealer has been specially formulated for gilding processes and is available in 3 color tones - Red, Grey and Ochre.

Step 3: Apply adhesive 'size'. Size refers to the adhesive used to adhere the leaf to a surface. There are different kinds of size adhesive dependant on the finished look you desire. For most common gilding practices there is a choice of sizing available, water-based or oil-based. Apply carefully and evenly, working the size to an even film as much as possible.

Step 4: Testing your 'tack' - This is perhaps the most important phase in achieving a properly gilt surface, and determining the proper 'tack' time of adhesive sizing will result in the professional finish you are after. As your 'size' dries it naturally goes from a wet to a dry state. The proper time to apply your leaf is when the 'size' is not wet but 'tacky', just before it dries completely.

Step 5: Applying Gold Leaf placing a book of leaf in your hand, carefully fold back the protective paper to expose the gold leaf. Lay the leaf onto the sized area and 'roll' out the leaf. Hold firmly and carefully. Attach leaf to surface. Carefully remove a single sheet of gold leaf paper and gently apply to your surface. Rub over the back of the paper with a brush, or gently with your fingers. Carefully remove the paper to leave the gold leaf adhered to the surface.

Step 6: 'Burnishing' the leaf - After the leaf is laid on, rub gently and thoroughly with a soft brush to insure complete adhesion.

Step 7: Touching up the leaf surface. Touch up any areas that are missing leaf due to lack of sufficient sizing or from leafed areas that may have torn away during burnishing.

Step 8: Seal and protect the

gilded surface.

Genuine Gold Leaf with a karat rating of 22kt or higher (22kt, 23kt, 23.5kt, 23.75kt, 24kt) does not require sealing. However, it is often desirable to apply a protective coat of sealer to insure durability of the leaf, particularly in high traffic areas or for heavy use objects and furniture.

Acrylic Topcoat is a non-reactive, premium water clear sealer for genuine and metal leaf. Made from acrylic copolymers, Acrylic Topcoat provides protection from abrasion, water and ultra violet light. This solvent based sealer resists chemicals and may be applied by brush or spray. Available in Gloss and Satin finishes.

Tips & Warnings

- "Composition leaf" is made up of a variety of metals to mimic gold and sometimes looks more gold than the real thing - and it's much less expensive.
- Acrylic size dries faster and is easier to clean up than traditional oil-based size.
- Consider painting a color underneath the leaf for added depth. The color will come through the natural imperfections and cracks in the leaf, adding a glowing undertone.
- For additional depth, try tinting the polyurethane finish by mixing in a bit of pigment.
- If all this sounds too complicated, check out the many varieties of metallic paint. The hardest part of gold leafing is getting the thin, fragile sheets to lie down; even a mild puff of wind is a danger at this stage.





Conewago Carvers

Conewago Carvers 2008 Seminars
Contact Jim Hiser 717-243-0644 or hiser@pa.net

Date	Instructor	Project	Price
June 21st & 22nd CANCELLED	Frank Rauscher	Fox in stride-power carving	CANCELLED
September 20th, 21st & 22nd	Dave Stetson	Caricatures	\$175 plus roughout
October 27th & 28th	Peter Ortel	Caricatures	\$145 plus roughout

Jim Hiser would like to know if you are interested!

Please let Jim know if you are interested in Pyrography (wood burning) classes. Nick W. Sciortino has a group of 5 classes to teach (You do not have to take them all but must take the basic class if you have not already) Class 1 Introduction to basic techniques for pyrography (4-5 hours). Class 2 Advanced techniques for pyrography (4-5 hours). Class 3 Learning skills part 1-Feathers (6-7 hours). Class 4 Learning skills part 1 Hair and Fur (6-7 hours). Class 5 Learning skills part 1 –Shading (6-7 hours). Please contact Jim if you are interested in any (or all) of these classes.

Jim would also like to hear from you if you are interested in Seminars from Carol Jean Boyd, Floyd Radigan, Vic Hood, or Pete LeClair so we can schedule these great carvers for next year!