



NATIONAL FISH CARVERS GUILD

NEWSLETTER

VOLUM 1, ISSUE 2 MAR 2005

NATIONAL FISH CARVERS GUILD GOES PUBLIC

Special points of interest:

- *NFCG GOES PUBLIC*
- *FEATURED ARTIST*
- *UP COMING EVENTS*
- *ARTISTRY & COMPOSITION*

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The 13th Annual Artistry in Wood sponsored by the Oregon Costal Carvers held at the Chinook Winds Convention Center, Lincoln City, Oregon was a resounding success for the National Fish Carvers Guild.

Our host provided an excellent forum to launch our very first public appearance. Special thanks to Andy Anderson and his lovely wife Chris for coordinating our efforts. Andy is a highly respected advisor of the NFCG, and Master Carver.

The professional show display pictured above is the cumulative efforts of Ed Barrett and Scott Brown, both Master craftsmen in their own right, well done gentlemen.

Represented at the NFCG booth was the largest collection of fish carvings ever assembled at one time in the history of the show. Over 40 fish carvings were



represented by 17 gifted and talented artists.

On display were carvings at every level of expertise, from the beginning novice all the way up to expert carvers such as Dan Patterson's Rainbow Trout, best Cold Water Fish at the 2002 Worlds, Ocean City, Maryland.

A few of the items made available were very informative National Fish Carver's Guild brochures. World Champion carver Bob Berry provided excellent brochures on patterns, and painting schedules. Profits were generously do-

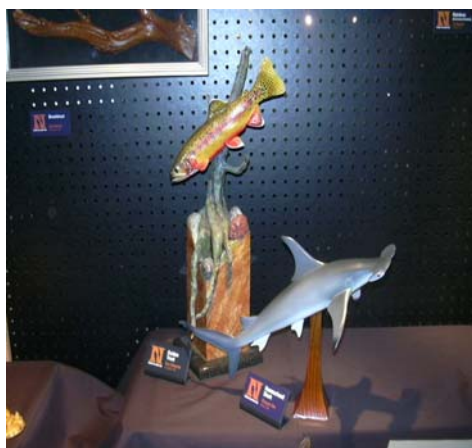
nated from their sales to the National Fish Carving Guild.

In addition, the NFCG sponsored three seminars free to the public at the show: Design and Layout for Wild Life Carvings by Jerry Simchuk, Fish Carving techniques by Dan Patterson, and Carving a Steelhead, by Dale Barrett.

NFCG Board of Directors & Display Booth



Photos at the Coastal Carving Show



NFCG PROMOTIONAL ITEMS



NATIONAL FISH CARVERS GUILD

ORDER FORM

PRINT THE FORM BELOW, FILL IT OUT, AND ENCLOSE YOUR CHECK MADE PAYABLE TO (National Fish Carvers Guild), and MAIL TO: 730 SE CEDAR AVE * DALLAS, OR 97338

- Long Sleeve Shirt \$40.00 sm/med/lg**
- “ “ **42.00 xlg/x long**
- Hats 18.00 universal size**
- Patches 14.00**

Other items such as summer golf shirts, jackets, ect., will be added as we expand these services.



Shirts are of the highest quality by
CALEBELA'S OUTDOOR GEAR
All items are beautifully embroidered with our distinctive NFCG logo

Name _____ Item _____
 Street _____ Size _____
 City _____ Zip _____ Amount \$ _____
 Phone _____ Email _____

Membership application



NATIONAL FISH CARVERS GUILD

MEMBERSHIP APPLICATION

PRINT THE FORM BELOW, FILL IT OUT, AND ENCLOSE YOUR CHECK MADE PAYABLE TO (NATIONAL FISH CARVERS GUILD) AND MAIL TO: ED BARRETT * 730 SE CEDAR AVE * DALLAS, OR 97338

INITIAL MEMBERSHIP DUES ARE \$25.00 FOR A SINGLE OR FAMILY MEMBERSHIP. RENEWABLE MEMBERSHIP WILL BE \$12.00 PER YEAR PAYABLE EACH JANUARY.

Please enroll me as an Associate member of the National Fish Carvers Guild

Name: _____
 Street: _____ PO Box: _____
 City: _____ State: _____ Zip: _____
 Hm Ph: (____) _____ Wk Ph (____) _____
 Email: _____
 Spouse: _____ Other Family members

FEATURED ARTIST



RAY DODGE

dodge@dsi-ads.com

Ray is an accomplished wildlife photographer, artist, and designer. He is a graduate of Pacific Northwest College of Arts.

Ray will be the first to tell you his best schooling took place

streamside where he learned to appreciate the subtle differences in one fish to another. He is passionate about his fishing and his art, a combination that has served him well to produce award winning carvings.

Ray is an active member of the NFCG, Co-chair of the Western Chapter, and one of the original founding members. His professional expertise has been a tremendous asset to the NFCG! Ray is our Graphics designer who freely contributes his time, materials, and talent. He is the creator and designer of our highly coveted NFCG logo.

You can learn more about Ray on his sponsored website.

www.WildFishCarvings.com



Male Brook Trout

2004 Columbia Flyway show Best of Division & First Place Awards

Western Woodcarvers show 2nd Place, Peoples Choice Award

Featured in Chip Chats Jan -Feb 05 National Carving Magazine page 50

NFCG ON THE ROAD

The mission of the guild is: to promote, create, and enlarge the art of fish carving. We'll have representatives at the following events scheduled in the next few months. Look for us wearing the NFCG logo.

Feb 26-27 California Open Wildfowl & Fish Carvers show in San Diego, Ca

Mar 31 -Apr 2 World Fish Carving Championships Springfield, Ill

Apr 9-10 Brant Festival, Canadian Fish Carving Championships Parksville, BC

Apr 22-24 35th Annual Ward World Championships Ocean City, Md

ARTISTRY & COMPOSITION BY JERRY SIMCHUK

Artistry & Composition Overview

Presented by Jerry Simchuk

(Two Part Series)

Everyone has seen sculptures that we just couldn't pull ourselves away from, and when we did, we had to go back look some more, sometimes numerous times. What is it about that piece over others that kept drawing you back? More times than not, it was well composed and artistically pleasing to you.

"In the eye of the beholder" is the nature of art. For each of us, we find some art to be appealing and others not. Personal taste comes into play in the style of art as well as subject matter.

Generally speaking, we can identify specific traits or characteristics of artistry and composition to focus on that are less subjective and are appealing to the majority of viewers. These traits or characteristics I have outlined below as key elements of artistry and composition. As is the nature of art, so too is the nature of one's interpretation of these key elements.

Artistry

Webster defines artistry as ***"High quality of workmanship; artistic ability."*** Taking the meaning further for sculpture, we can explore what goes into art and that includes the workmanship, craftsmanship and coloration.

Color as it relates to Artistry

It is a scientific fact that specific colors elicit specific feelings and emotions. We don't have to worry about specific emotion to color relationships, however we do need to be aware of how colors can enhance the sculpture's overall impression and desired emotional impact.

There are a number of elements surrounding color. In fact, some authors have gone into great depths about color theory. I have no intention of doing that here. There are three key elements of color as it relates to artistry that I try to keep in mind when painting a sculpture.

Complimentary Colors

One element that is used in all art forms is the use of complementary colors. To give your painting life, you need to include complimentary colors. Without it, your painting will appear less lively and it will have the impression of being bland. Adding a complement actually creates balance in colors.

When viewing your color chart or wheel, you identify a color's complement by taking the color directly opposite. For example, if you have a Mountain Bluebird, you want to include orange in your composition. Orange is the direct complement or opposite of blue.

Contrasting Colors

The best way to make a color stand out is to paint a contrasting color beside it. With art, we need to enhance and show off interest points. On a feather, we want to show off feather splits. How can we do this if the entire feather is painted in a similar color? You do it by using a complimentary color. An extreme example is to paint one edge of the split white, and the other edge black, regardless of the feather's actual color. Now that split jumps out. If you have a light color, contrast it with a dark color and vice versa.

Primary Subject Colors throughout Composition

The final element to be aware of when painting your sculpture is carrying the primary subject's colors throughout your composition. In many cases this is the habitat on which the subject is placed.

The purpose of this is to pull the entire sculpture together, so the fish fits with the habitat, or the elk goes with its surroundings. This element aids the composition and flow of the entire work to represent one rather than two separate parts attached together.

Warm & Cold Colors and its Impact on Artistry

Colors fall into two groups, warm and cold. You have all heard of warm tones and cold tones. Does this really matter when we are painting a fox? Sure it does. Say that your setting is the Arctic during the dead of winter. You could paint the Arctic Fox and convey the bitter cold of the winter months. Or, you might want to paint an Arctic Fox sunning himself in the short moment of a winter sunrise. Both will convey a sense of place, and the artist conveys the feeling of the fox during either condition by bringing a chill or sense of

warmth to the audience.

For this case, using blues in your whites will create the sense of coolness in your painting, while yellows and oranges will create warmth in your whites.

Artistic in relation to Reality

There are two approaches people take in painting realistic wildlife. One is to match colors as closely as possible while the other is an impressionistic representation. Impressionistic can be an exaggeration or to create an impression in the viewer's mind. Years ago a great artist told me to make my paintings pretty over accurate, as this is what people are drawn to.

Artistic License

As artists we want to apply artistic license to our paintings rather than strictly copy colors. If you copy the color exactly you will end up with a bland and dull finish. Adding artist license factors in the application of additional lighting conditions, such as a sunset, and many other factors that can change the actual color emitting off the wildlife subject itself.

Make Bright Colors Brighter

If you have a study skin, hide, etc. in hand, you want to remember these colors have no life; they are typically going to be flat colors. We want to liven them up by making the color richer and brighter than what we currently see.

As a general practice, I try to make the colors brighter than what I see. Take a Green-Winged Teal drake's head. It has an orange-brown patch on its head, more brown than orange in most cases. Artistically, we can make that patch less drab and brighten it up by making it more orange than brown. As a viewer, you don't notice that the color isn't a direct match; you notice a pretty color patch on the head.

NEXT NEWSLETTER—PART 2 OF JERRY'S SIMCHUKS "COMPOSITION OVERVIEW"

WESTERN CHAPTER EVENTS

On March 19 in Portland Oregon we are going to have a seminar to build three fish scale burning pens. We will have a 23 inch steelhead and a medium size trout to use as reference. You can choose which ever you want to build pens for. The cost of the seminar is free but there is a charge of \$30.00 for one Colewood pen body and three blank armaters. In spring 06 Mr. Dan Patterson will be presenting a class on carving and painting the 23 inch steelhead. For the Salem and Eugene areas the class will be set for a date in May. If you are planning to attend Please email Ed Barrett @ edwin_barrett@msn.com by the first week in March so I can arrange for your supplies. Thanks Ed Barrett

PUBLICATIONS COMMITTEE

DALE BARRETT

RAY DODGE

SCOTT BROWN

*Please submit photos & articles to
the following email address—
Flyboy@bendca.ble.com*

