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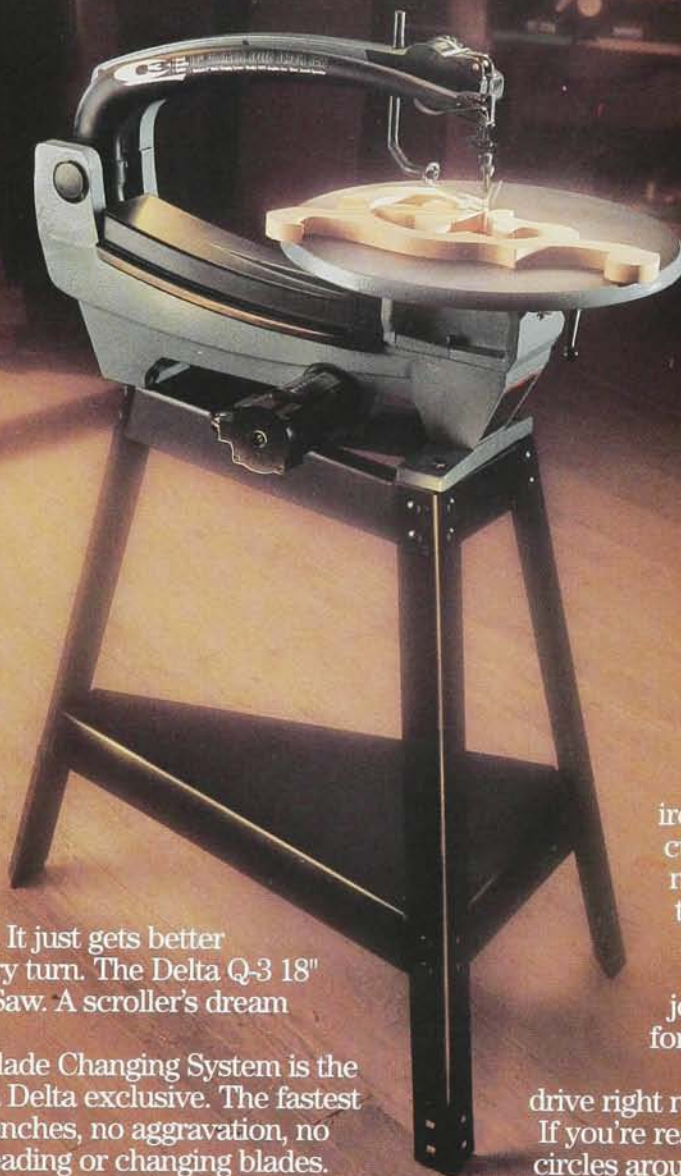
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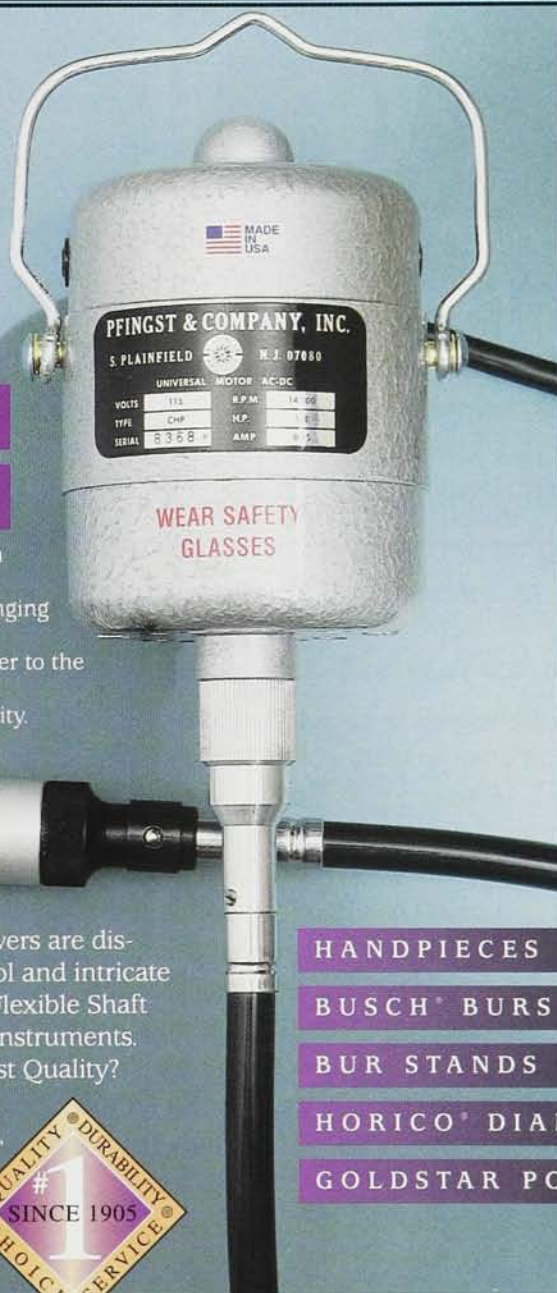
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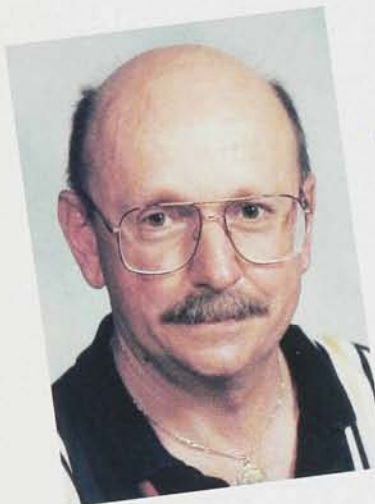
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Editor's Corner



From big chips to little chips, woodcarving is wood removal. This issue is about taking wood away in fascinating ways.

An English woodcarver wrote early in this century that chip carving "demands but little skill, save in the matter of preci-

sion and patient repetition." If only he had met Roger Nancoz who removes wood with the skill of a surgeon to create his appealing designs. Armand LaMontagne, whose talents are unparalleled, takes away massive amounts of wood with chainsaw and sculpting tools. When the chips are cleared away, sports figures are left that look so real you are tempted to ask for autographs.

There is much in between. Fish and flowers emerge from blocks of wood. Mike Yannelli, wielding drawknives and spokeshaves, creates delightful folk fish, and David Sabol turns pine into petals with a knife and a few hand-tools. Both offer worthy projects for the reader.

Sometimes an entire town devotes itself to chipping away at wood to reveal eye-catching shapes. St.-Jean Port-Joli is such a town located in Canada. Carvers there have worked at their trade for centuries and often display carvings outdoors. You are sure to enjoy the photos I took when

I visited this quaint town on the St. Lawrence River. For many of the Canadians I met there, woodcarving is a family tradition.

Wood is that unique medium that seems to look better as it gets reduced in size and shape. It may be the best reason why we became woodcarvers. So let the chips fall where they may, but keep them falling.

*Roger Schroeder,
Managing Editor
rs.schroeder@trim.net*

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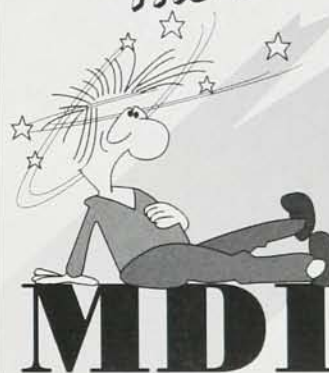
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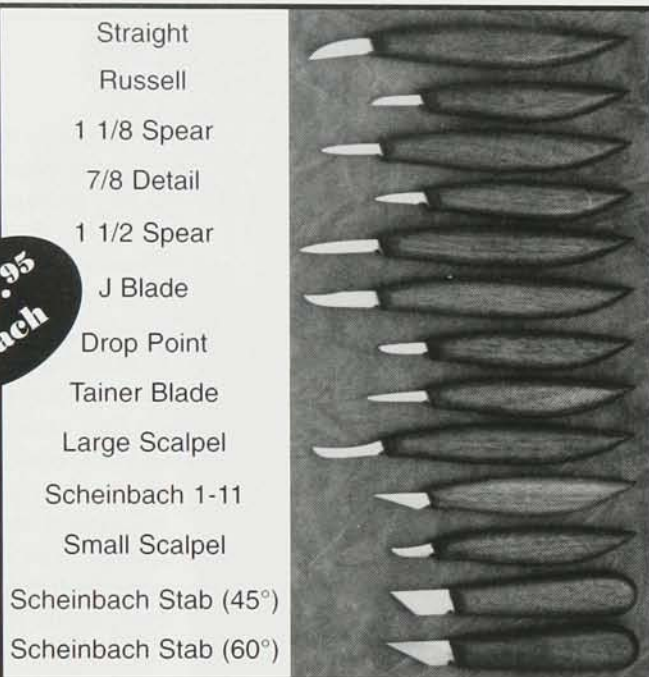
You might be lucky enough to get Mike to teach at your club sometime. Or you can buy his book "Whittling the Old Sea Captain" (\$12.95, Fox Books 1-800-457-9112). You can also get a price list of his folk and Santa patterns by sending a SASE to Mike Shipley, Box 4490, Dora, MO 65637 (417-284-3416). Look for his article in an upcoming issue.



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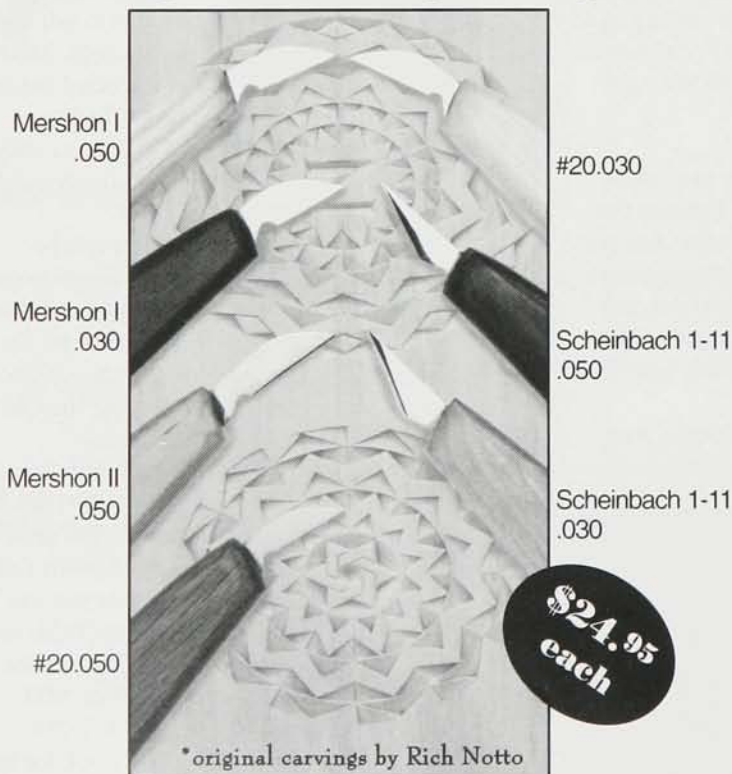


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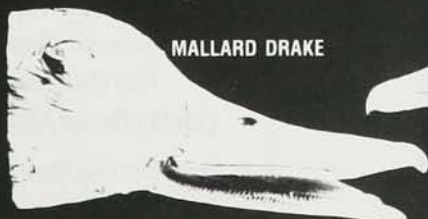
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We would like to pass along information on a great deal for woodcarvers.

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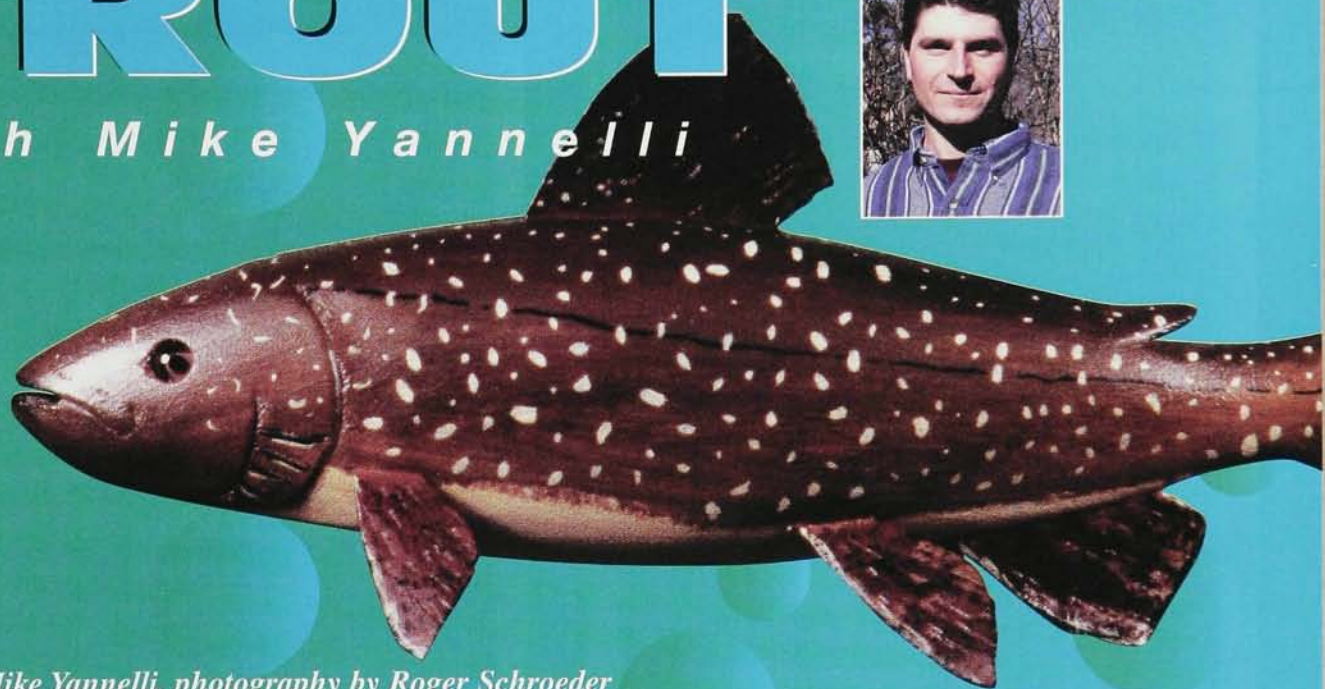
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LAKE TROUT

With Mike Yannelli

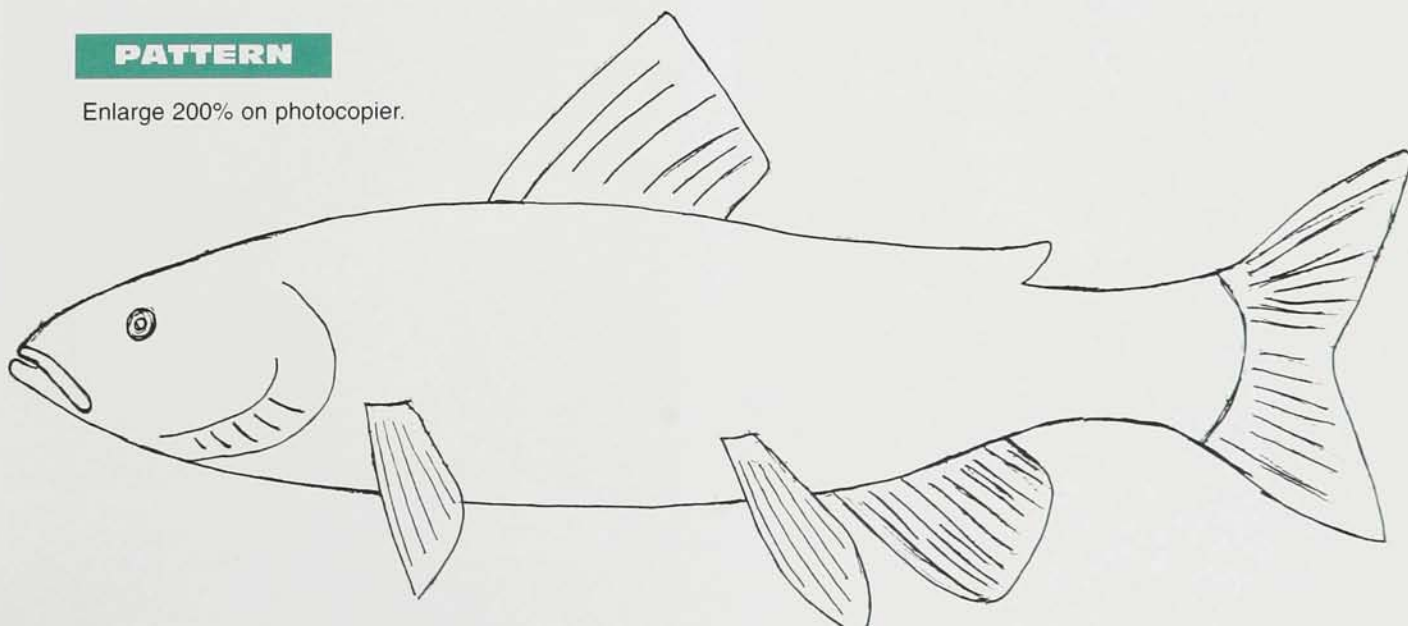


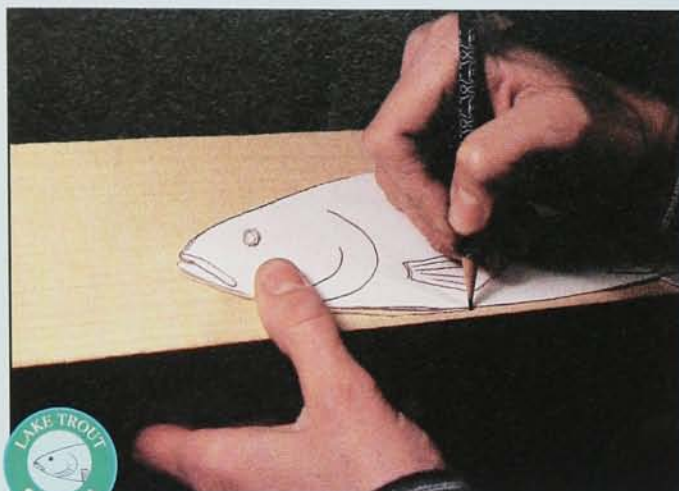
By Mike Yannelli, photography by Roger Schroeder

Editor's Note: Mike Yannelli is building a strong reputation as a folk artist. His carvings include folk fish, fishing lures and decoys. He lives with his family in Patchogue, Long Island, New York.

PATTERN

Enlarge 200% on photocopier.

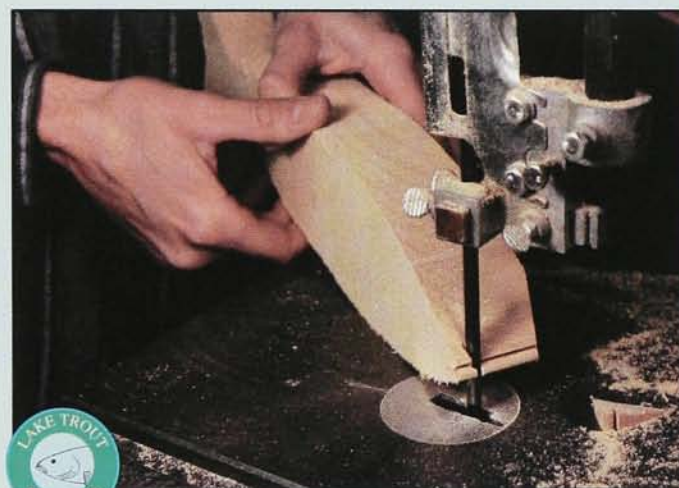




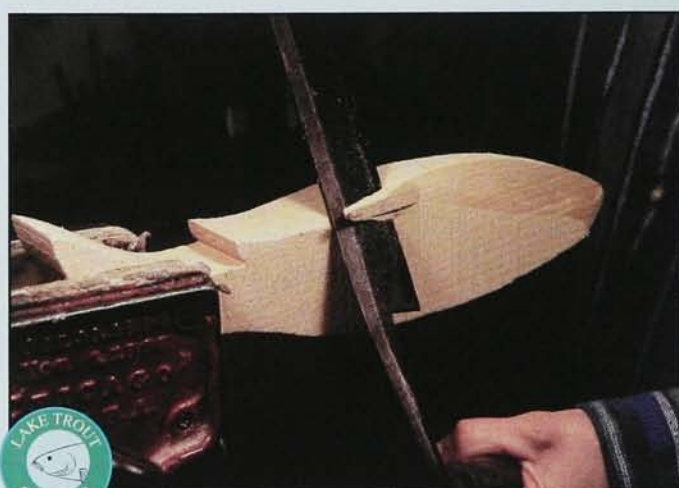
I chose white pine for this popular game fish. The wood carves and sands nicely and it has a grain that can be appreciated when it shows through the paint I apply later. This piece of wood is a full 2 inches thick.



When I trace the pattern on the wood, I stay away from the ends. This keeps the piece free of checking that can occur with the found wood I often use for my carvings.



The bandsaw not only cuts out the profile of my fish but it also removes wood from the head.



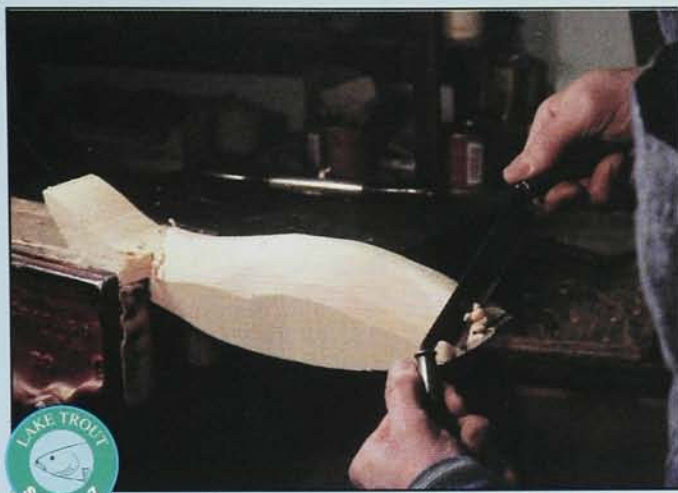
A lot of my shaping is done with drawknives. I can take wood away very quickly with the tool.



I can also reverse the direction of this antique tool to remove wood. I have a rule of thumb with the drawknife: if I want to remove a lot of wood, I keep the bevel of the blade up; bevel down produces smaller shavings.



A spokeshave, which acts like a plane, also come in handy when removing and shaping wood, although it doesn't take as much wood away as a drawknife. What I'm using here is an old Millers Falls tool.



LAKE TROUT
STEP 7

Alternating between spokeshave and drawknife, I continue to shape the fish, rounding it while taking care that I don't tear the grain.



LAKE TROUT
STEP 8

A half-round spokeshave is a big help when rounding the profile of the fish.



LAKE TROUT
STEP 9

Flat-faced spokeshaves are also valuable for shaping and taking off small shavings of wood.



LAKE TROUT
STEP 10

I've kept the tail heavy so I can clamp it in a vise while I work on the rest of the body.



LAKE TROUT
STEP 11

After shaping the fish as much as I can with drawknives and spokeshaves, I shape the tail on the bandsaw.



LAKE TROUT
STEP 12

Shaping the tail with a drawknife, I have to be careful of grain changes. If I am not, I am liable to tear out large chunks of wood.



LAKE TROUT
STEP 13

For the final shaping of the tail, I use an antique spoke-shave probably used by a chairmaker.



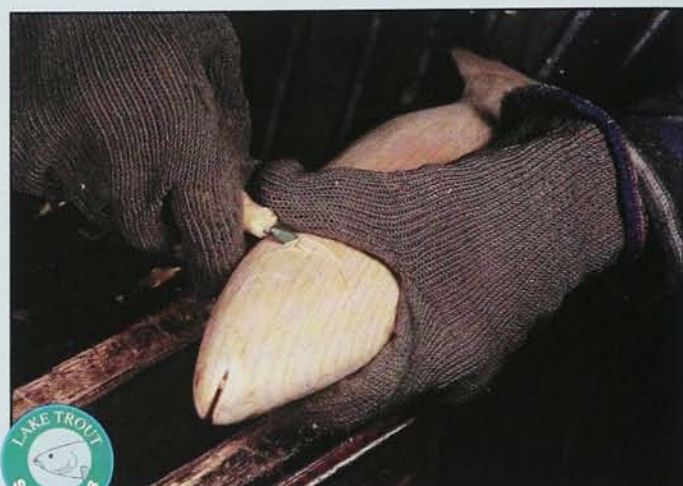
LAKE TROUT
STEP 14

Files and rasps help with the final cleanup.



LAKE TROUT
STEP 15

I use this homemade bow sander for smoothing the wood.



LAKE TROUT
STEP 16

For cutting in the gills I use a knife. To protect myself from getting cut, I always wear gloves.



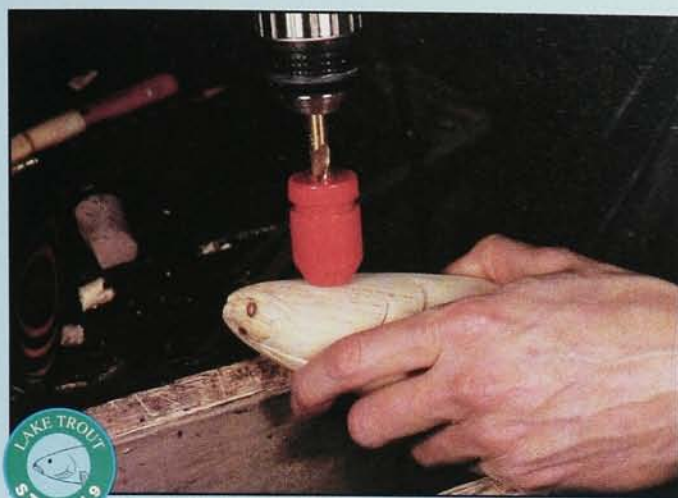
LAKE TROUT
STEP 17

I use a variety of sanding tools including a palm sander around the gills.



LAKE TROUT
STEP 18

To define the rays of the tail, I use a micro gouge.



LAKE TROUT
STEP 19

To make the hole for a 9 mm glass eye, I use a 3/8 inch drill with a stop gauge.



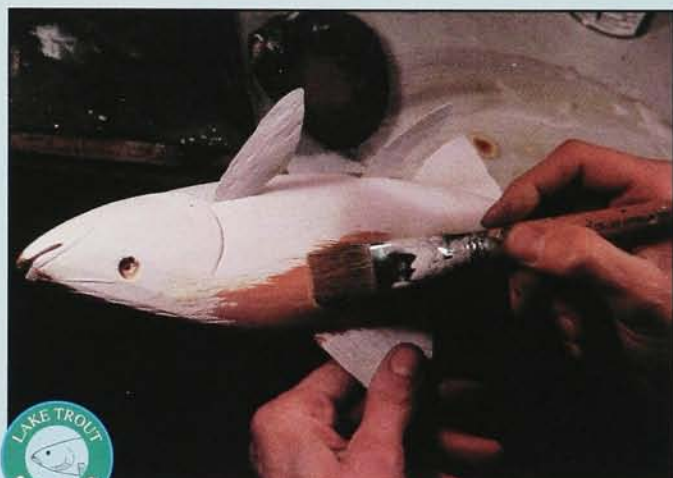
LAKE TROUT
STEP 20

For all my fish, I use inserted fins. The blade of a hobby knife is almost the same thickness as the copper I use for the fins. I cut in a depth of about 1/4 inch.



LAKE TROUT
STEP 21

After hammering the surface of the copper fins-I don't want them to look too smooth-I tap them in place.



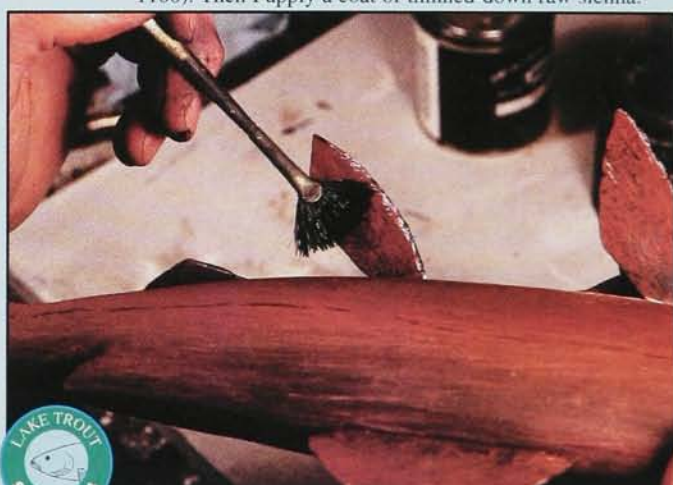
LAKE TROUT
STEP 22

My base coat is B-I-N, a white pigmented shellac (available at most home centers), or gesso. Next, I apply three coats of Japan flake white (Japan Colors, T.J. Ronan Paint Corp., 749 E. 135th Street, Bronx, NY 10454 / 718-292-1100). Then I apply a coat of thinned-down raw sienna.



LAKE TROUT
STEP 23

My primary color for the trout is a rust that is a mix of raw sienna, Venetian red, and green medium, also Japan colors. I use black for the lateral lines of the fish and flake white for the edges of the fins. I like to apply coats of paint over slightly wet surfaces so that the different colors



LAKE TROUT
STEP 24

I use a flared-out brush to apply some black to the fins.



My layout for the spots on the trout is random. To avoid a polka dot look, I make the dots different sizes. Before applying flake white, I make sure that the rust color is not too wet.



The finished lake trout. The typical weight for a trout of this size, 15 inches, is about 1 1/4 pounds.

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Poor Man's Contest Update

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Time is running out! We are still looking for your most creative, penny-pinching, homemade tool ideas. This is your last chance to share your invention with your fellow carvers. And we'll even pay you for your ingenuity.

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Deadline for submissions is June 30, 1998. A winner will be announced in our Winter 1998 issue.

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SAINT-JEAN PORT-JOLI

QUEBEC'S CARVING CAPITAL

BY ROGER SCHROEDER



Life size sculpture outside a restaurant.



It was on my 49th birthday that my wife and I arrived in Canada's "carving capital," Saint-Jean Port-Joli. This is a town that I had heard of for a good many years and had dreamt of visiting. Despite the rain, the fact that the banks were closed (it was Canada Day), and the scarcity of English speaking people, my wife and I had "discovered" a town steeped in history, in talent, and most of all the traditions of fine woodcarving.



Located approximately 60 miles east of Quebec on the Saint Lawrence River, Saint-Jean Port-Joli has some 3600 inhabitants. There is little in the way of entertainment: no amusement parks, no zoos, not a mall. Yet slightly more than one out of every twenty people is or has been involved in making a living from woodcarving, according to Benoi Deschênes, a resident and one of Canada's premier woodcarvers.

Canada has a rich history of woodcarving, much of it having originated in France. The need for artists skilled in working wood goes back to 18th century Canada when religious art flourished there.

However, not until the 1930s did Saint-Jean Port-Joli begin to be recognized for its woodcarvers. The popularity of woodcarving in this town began to flourish largely due to the Bourgault brothers. Soon a school was founded and other carvers opened shops. Today you can visit carvers' studios, watch them work, and purchase their carvings.

The town was worthy of a visit if for no other reason than to meet Benoi Deschênes, a most gracious artist. He welcomed us into his studio, talked freely about his work and his carving school, and, incidentally, helped convince me to return to writing after a four-year hiatus.

(Top)
Relief carvings outside a
souvenir shop.

(Middle)
Fishing is a common theme
among woodcarvers because
many young men of the town
have gone to sea.

(Bottom)
A carved bear on a lawn.



(Top left) Relief of a farmer's wife.



(Top right) A fine relief carving on a building.

(Bottom left) A wood spirit.

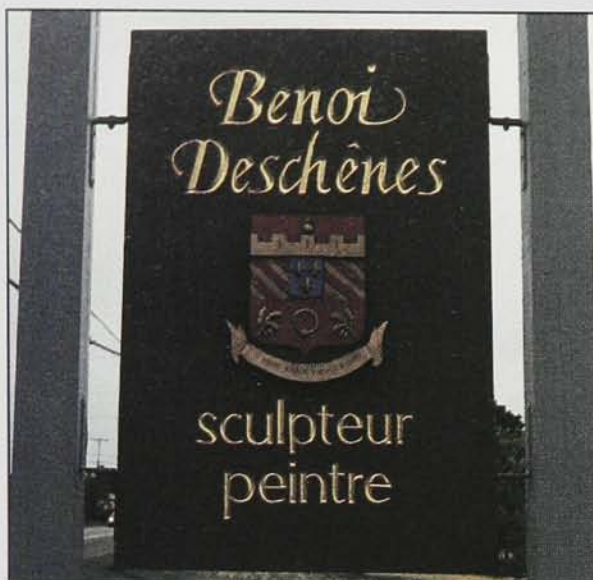
(Bottom right) A detail of the relief.



The carving shops and studios were most appealing, but what my wife and I found especially fascinating were the larger carvings placed outdoors. Life size sculptures of peasants, elaborate relief carvings, even carved trees were all easily accessible to be admired by anyone casually walking down the main street.

It was a trip we will not forget and I urge anyone interested or involved in woodcarving to pay a visit to a town where carving is both art form and serious business.





(Top left) The sign announcing the studio of Benoi Deschênes.

(Top right) A remarkably large relief carving on the wall of a building.



(At left) Another tree spirit.

(At right) My wife Sheila and a carving of a baker.



(Bottom left) Another sculpture of a farmer.

(Bottom middle) Relief of a farmer.

(Bottom right) Full size sculpture of a farmer.



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(Top left) A carving done by one of the Bourgault family.



(Top middle) Relief carving of a young girl above a sculptor's name sign.

(Top right) Partial view of a relief that measures over 15 feet in length.

(At left) Relief carving of a fisherman.

(Bottom) A tree carving that used the natural shape of the tree limbs for arms.



Information and Resources

St.-Jean Port-Joli is a terrific way for carvers to combine carving interests with a visit to the picturesque Quebec countryside. Montreal, Quebec City, the St. Lawrence Seaway - the area is so rich in traveller's destinations that we can't begin to cover them here. Contact the Tourist Board below for information. For information on carving classes and other things of especial interest to carvers, contact Benoi Deschênes, a world class carver in his own right.

Travel Info

St.- Jean Port-Joli
Tourist Board
Box 488
Saint-Jean Port-Joli,
Quebec G0R 3G0
Canada
Phone: 418-598-4967
Fax: 418-598-3084

Wood Carving Classes and Instruction

Benoi Deschênes
271, Route 132 East
Saint-Jean Port-Joli
Quebec, G0R 3G0
Canada
Phone: 418-598-6420





Carving and Painting a *Daffodil*

with David Sabol

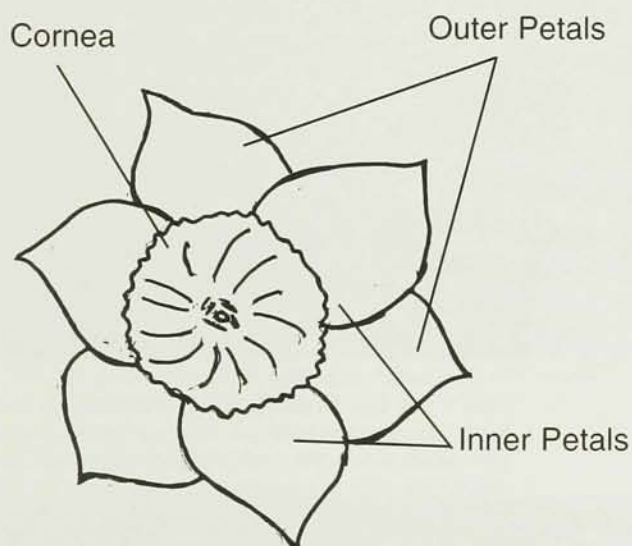
Photography by Roger Schroeder



David Sabol is a professional woodcarver and instructor who lives in Canaan, Connecticut. Recently elected to the Caricature Carvers of America, David carves a wide range of subjects from flowers to figures. In this issue, David brings a daffodil out of a piece of freshly cut white pine.



About the Daffodil: Usually white or yellow, the daffodil is a welcome sight in early spring. It has a corolla of six petals and a cup-shaped crown, called a corona, that rises from the corolla. In simple carving terms, the daffodil is basically a six-sided star with a raised center. Before I cut its shape out with a band saw, I make sure that the grain runs vertically through the flower. I believe I get much more strength even with the petals flaring out horizontally.



Painting Notes

Painting the daffodil is really quite simple. For the petals I use white with a hint of ultramarine blue to soften the white. To put in shadows around the petals I mix in more ultramarine blue with the white. The color of the corona is a mix of cadmium yellow with a hint of white; I apply an orange color to the ruffled edges of the corona. The green leaves are a mix of yellow, blue and black with a yellow-brown blend for the their tips. I keep the colors soft and not too bright so that they work in harmony—not compete—with the carving.



Since the crown of the flower emanates from the center of the petals, I use a Warren detail knife to raise the center area. I also leave the petals very thick to give me some bulk to hold onto.



I use a no. 7 16mm gouge to recess the wood around the corona.



I use a no. 9 7mm gouge to carve away wood from inside the corona, leaving enough wood for the stamens and pistil.



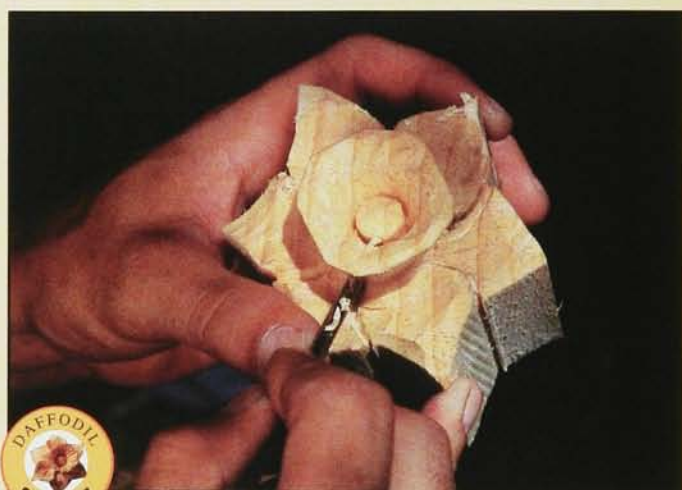
Now that I have the different areas established, I make angled stop cuts with the detail knife to shape the taper of the corona.



Again with the Warren detail knife, I work on the outside of the corona, taking away wood to create its taper.



The daffodil consists of two sets of a three-petal arrangement. The inner petals overlap the outer petals and all six petals taper down to where they emerge from under the crown.



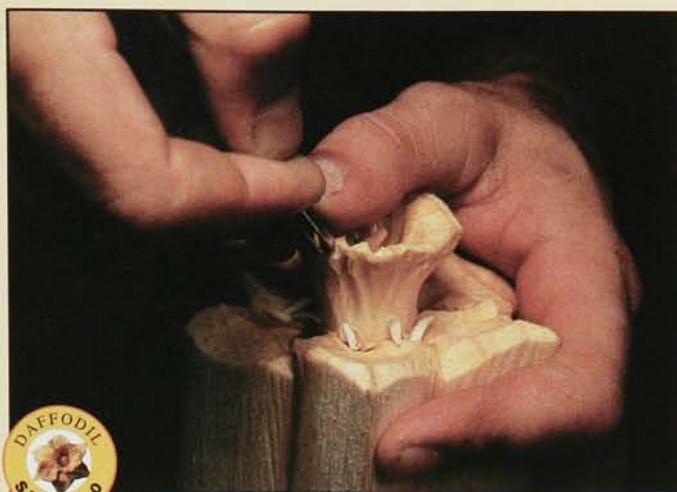
I establish the overlapping of the petals using a no. 16 3mm V tool. I avoid making stop cuts with a knife since I haven't as yet determined how raised and curved I want these petals to be. Since petals are not flat, I would be making too much of a commitment with a knife.



At this point I know where I want the petals to be and how they relate to each other. I use the Warren detail knife to establish some curves to the petals. This is what I call "playing" with the petals to give them life.



I like to keep my wood wet. What is good about white pine is that I can take a piece that is kiln dried, soak it in water, and restore the same pliability I have with unseasoned pine. Pliability is very important when carving end grain.



DAFFODIL
STEP 10

I use a no. 11 3mm veiner to create ripples, which are really carved ridges and valleys, on the outside of the corona.



DAFFODIL
STEP 11

Again using the no. 11 3mm veiner, I create what I call ridges and valleys on the inside of the corona.



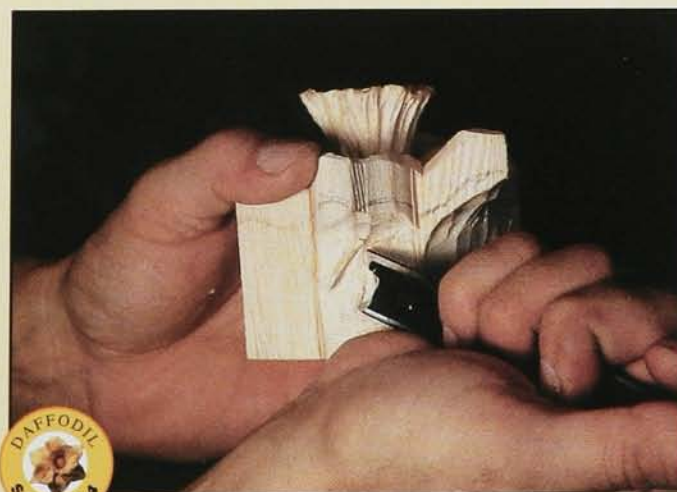
DAFFODIL
STEP 12

I use a small palm gouge to make ripples. The smaller the gouge, the finer the ripples.



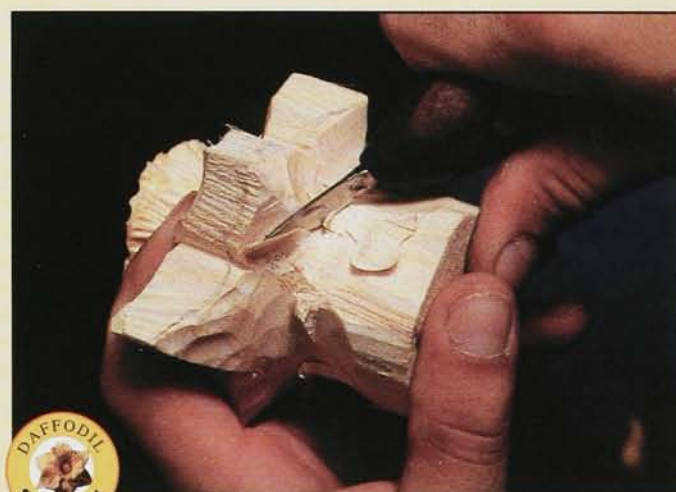
DAFFODIL
STEP 13

Using a no. 9 7mm gouge, I shape the outsides of the petals so that they have curvature. This also keeps the petals from lying flat on top of each other.



DAFFODIL
STEP 14

With the top of the flower established, I have a lot of excess wood below the petals to remove. I use a no. 7 18mm gouge, a good size for wood removal.



DAFFODIL
STEP 15

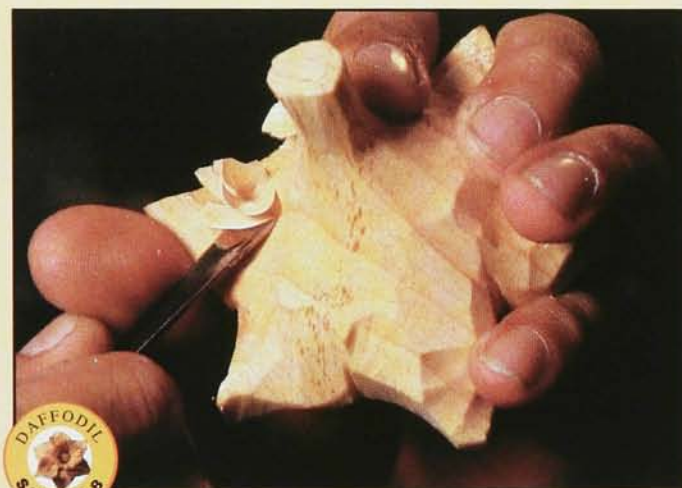
With a Cape Forge knife (PO Box 987, Burlington, VT 05402/ 802-244-7010) I thin down the backs of the petals. A narrow blade is needed for this tight radius.



I have been tapering wood into the stem. Notice that the leaves are still fairly thick. Next I will work on having the inner and outer petals overlap.



Back with the Warren detail knife, I work on the outer set of petals, establishing their curvatures. I like to avoid making the petals identical in size and shape.



With a no. 7 10mm fishtail gouge, I go back and thin down the wood behind the petals.



Looking at the top of a real daffodil, I see that the inner petals overlap the outer petals. But from the bottom, the reverse is the case. When I draw the petals on the underside I am careful to reverse the overlap.



With the no. 16 3mm V tool, I shape the edges of the outer petals.



The six stamens and pistil of a daffodil remind me of pieces of rice that taper down into the corona. Because they are so thin and therefore liable to break, I carve them so that they all touch.



DAFFODIL
STEP 22

I use the Warren detail knife to separate the stamens and pistil while not going too deep into the corona. The separations are only on the surface.



DAFFODIL
STEP 23

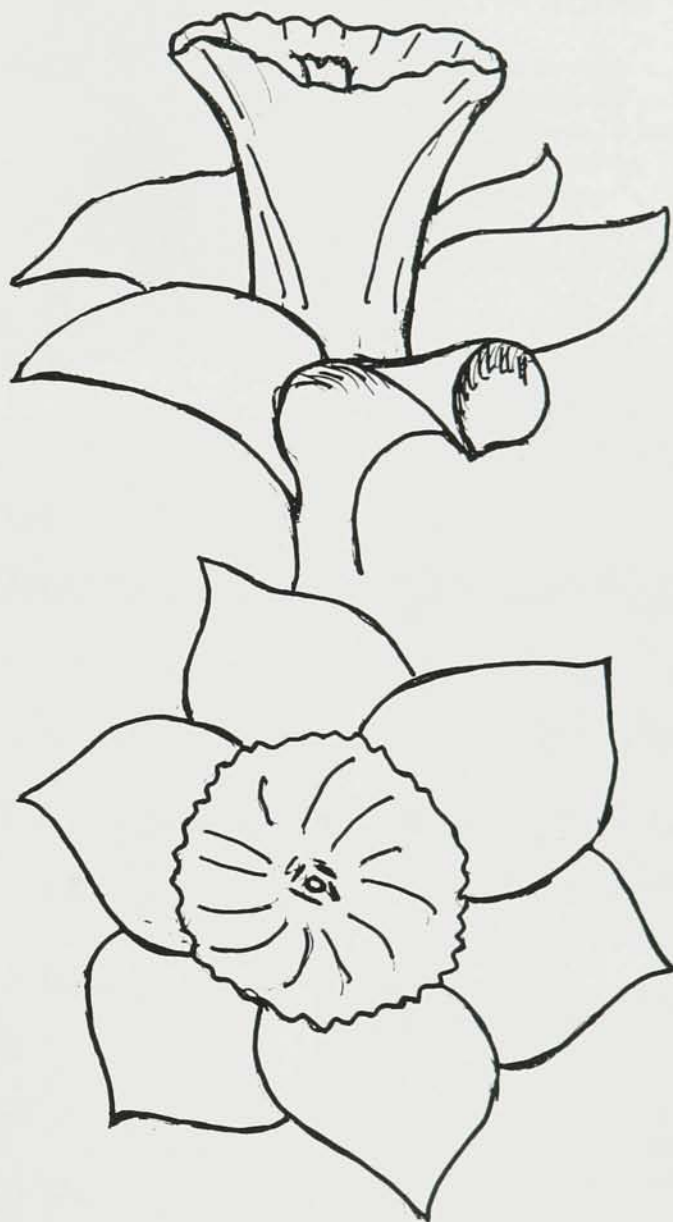
Additional thinning has to be done, but all the components of the daffodil have been cut to shape.



DAFFODIL
STEP 24

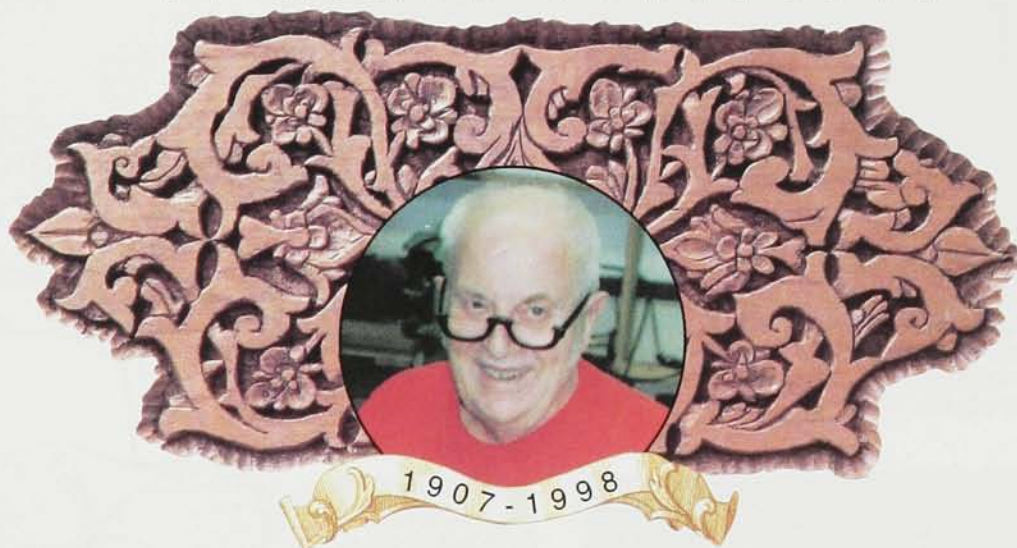
I believe that exploring the delicate, subtle shapes of these flowers adds new dimensions to what a carver can do. Flowers such as the daffodil are so common that they often receive no more than a glance. But once I study the relationships of forms blending into each other, flowers take on a new meaning for me.

PATTERN



REMEMBERING TANGE

BY ROGER SCHROEDER



Elmer J. Tanagerman, known to most as Tange, was America's dean of woodcarving. Author, lecturer, instructor, and advisor to several generations of woodcarvers, he did more than anyone else to kindle a love of woodcarving in this country. When he died this year at the age of 90, he left behind a legacy that included over 80 years experience as a carver.

Tange was born in Hammond, Indiana, attended Purdue University where he got a degree in mechanical engineering, but ending up working for the McGraw-Hill Book Company as a technical editor in 1929. It was a job that lasted for four decades.

Although he was familiar with whittling from the age of three when he cut himself with his father's knife, it wasn't until 1930 that he owned or, for that matter, saw a set of woodcarving chisels. His wife had bought him the tools as an anniversary present. He tried selling his carvings, but the Great Depression had taken over the country, and no one had money to purchase them. He decided to send articles and patterns to craft magazines instead.



His first submission was to *Popular Mechanics*. The check he received for more than \$100 was nearly what his monthly salary was. Since there were no other American carvers around who were also writers, he became a regular contributor to *Popular Mechanics* and *Popular Science Monthly*.

Another breakthrough early in his writing career came in 1934. Remington Arms was making pocketknives as well as firearms. The company commissioned him to do a 32-page booklet entitled *Things To Do With A Pocketknife*. He was paid \$150 dollars; Remington distributed 750,000 copies of the booklet and as a result sold so many knives that production was increased by five.

All carvings pictured in this article are done by Elmer J. Tanagerman.

Tange may very well have been responsible for the first woodcarving kit. In 1935 *Popular Science Monthly* published his article on how to carve a New England sea captain, one he named "Skipper Sam'l." So much interest was generated that the magazine sold a kit containing two pine blanks, three small bottles of paint, a brush, a fixed-blade knife, and instructions.

The price of the kit was \$1.50, a reasonable price for the Depression era. No record exists of how many kits were sold, but many carvers probably whittled sea captains as their first carving project. In fact, one of them was Ed Gallenstein, publisher of *Chip Chats*, a magazine devoted to promoting woodcarving, and NWCA president.

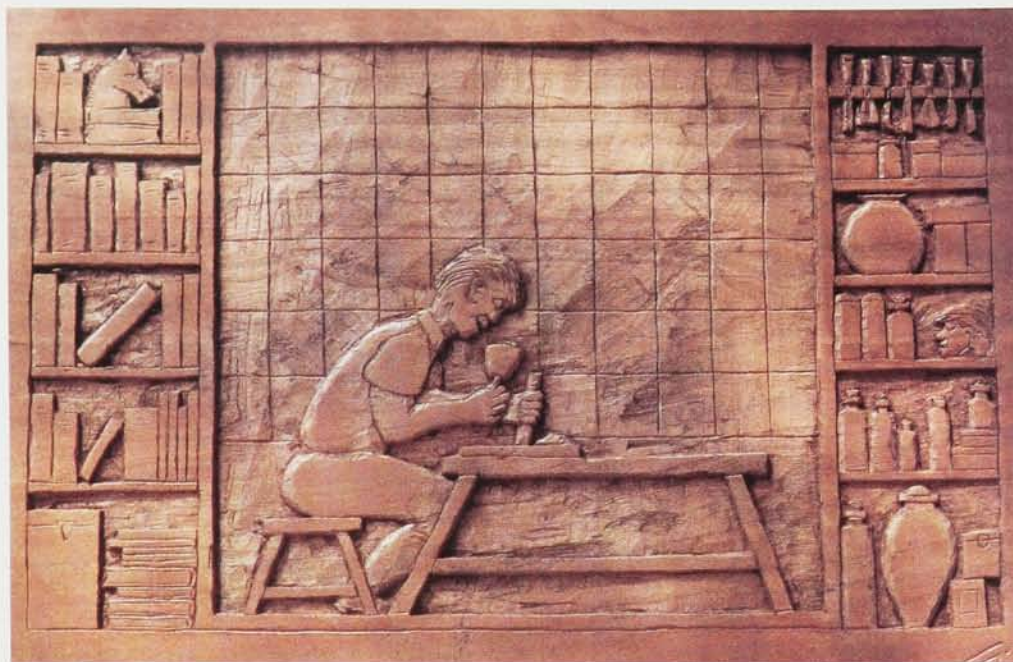
Tange convinced McGraw-Hill to do a book on woodcarving. *Whittling and Woodcarving* was published in 1936. It stayed in print for 22 years and sold 20,000 copies. Dover

Publishing bought the book in 1962 and since then has sold 300,000 copies. The book continues to sell after being in print for nearly 60 years.

Other books followed: *1001 Designs for Whittling & Woodcarving*, *The Modern Book of Whittling and Woodcarving*, *Design and Figure Carving*, *Carving Wooden Animals*, and *Carving Birds in Wood* are a few of the 16 books he wrote.

Tange's influence was felt in other areas. He was vice president of the National Wood Carvers Association and was a frequent contributor to *Chip Chats*, writing how-to columns and features on woodcarvings from around the world. For 17 years he taught at the Campbell Folk School located in Brasstown, North Carolina. He never took count of all the students he taught, but the number was probably in the thousands.





Honors followed him throughout his life. In 1982 he became the first American honorary member of England's The Guild of Master Craftsmen, a distinction conferred on him in recognition of his skill as a woodcarver and his contributions to woodcarving.

Tange traveled the world in search of carvers and carvings. He estimated that he visited no fewer than 75 countries, from Kenya to Kashmir, San Salvador to Sri Lanka. He studied styles, purchased carvings, went to remote villages in search of artisans. He loved the work of the Balinese, believing that Bali had the finest carvers in the world. He said that nearly every man in Bali could carve, and no word for artist

existed because everyone was an artist. Tange continued to journey around the globe until he was 89 years old.

Tange had a favorite quote, which first appeared in *Whittling and Woodcarving*. It may best describe who he was to the generations who knew him:

He who works with his hands is a laborer.

He who works with his hands and his head is an artisan.

*But he who works with his hands, his head and his heart
is an artist.*

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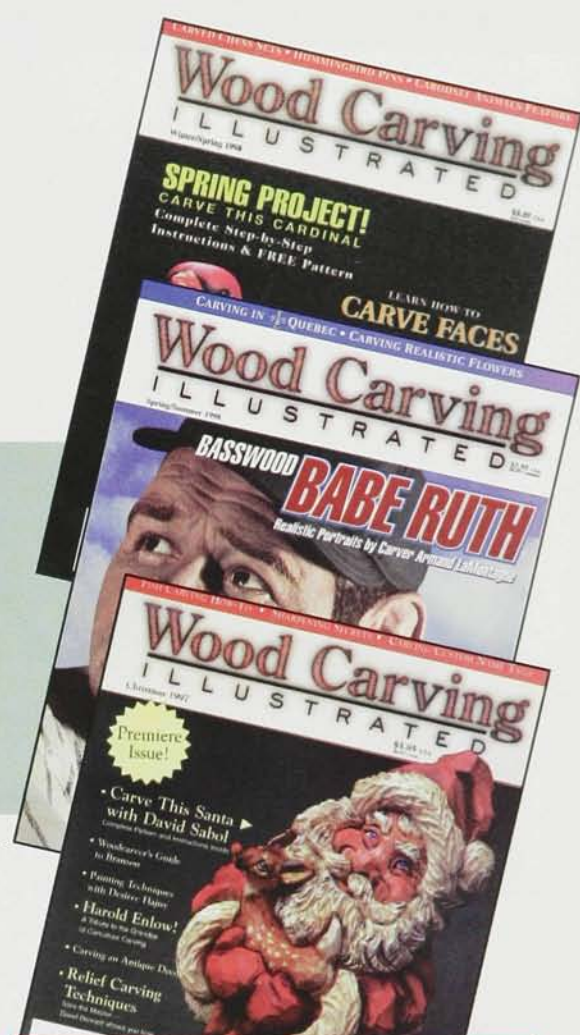
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HOW TO CARVE EYES

By Frank C. Russell

Eye Considerations:



SEX: MALE



SEX: FEMALE



AGE/GENDER: BABY



AGE/GENDER: CHILD

The basics to carving an eye are one thing, but making the eye interact with all that the face must do to create expression requires knowledge of the entire face. Careful and constant study of the human face is a requirement in order to capture any given "moment" of expression, and it can seem overwhelming when we consider that facial expressions change from microsecond to microsecond.

Layout Considerations

Familiarize yourself the eye's function and construction, and observe other people's eyes and faces. Notice what happens not only to the eyes, but other facial features when the face is in a particular emotional state such as happy, sad, angry, surprised, etc. Learn the differences between elderly eyes and youthful eyes. Note racial differences so that you know what makes the eyes of one race different from another, such as the differences (and how to carve them!) between an Asiatic eye and a Caucasian eye.

As feet and inches are units of measure for constructing a building, heads and eyes are the units of measure for the human body. The unit of measure for the human body is the human head, and the unit of measure for the human head is the human eye.

For purpose of layout, the eye shape is roughly a football shape that is twice as wide as it is high, and is measured from side to side. You can change the shape after layout, according to the type of eye you plan to carve. The eyes fall on a horizontal centerline that divides the length of the head exactly in half - length would equal the tip of the chin to the uppermost arc at the top of the skull. Its easier to establish this line if you consider your horizontal center eyeline from a "bald headed" perspective - even though your carving will have hair. The head is five eye units wide across the horizontal eye line. The space between the eyes is one eye unit. The distance from the top of the eyebrow to the open bottom eyelid is one eye unit. The height of the brows varies greatly, but generally the brow is located on the bony prominence above the eye. The distance from the corner of the eye to the front of the ear is the same as from the corner of the eye to the corner of

the mouth. The lower lid has no definite lower border unless the tear pouch sags. The greatest difficulties to carving the eye are placement and symmetry. A good eye out of place is worse than a bad one in proper position. Carving the first eye is relatively simple, carving the second eye to match it is a bit more difficult.

Before any eye can be carved that will perfectly suit the carving, additional considerations have to be made so as to create the right eye(s) not only for the face you have chosen to carve, but the "moment" that you want the eye within the overall face, to portray.

Sizing the Eyes

Size of the eye is extremely important, as an eye that is too big or too small can ruin the desired or intended result. A baby or child carved with eyes that are too small

or disproportionate, often looks rather hideous -or as my granddaughter is fond of saying, "spooky." How many times have we heard, "that baby had the biggest most beautiful eyes. . . " - well, it's because babies DO have eyes larger in proportion to skull size than do adults.

Yes, there are guidelines within any facial layout that must be followed to create a proportionate face, but slight adjustment in eye size can make the eye appear softer or more sinister, depending on whether the size is slightly enlarged, or decreased.

The axioms and suggestions given herein are but places to start when laying out and carving an eye or a face. Nothing can be "written in stone" so to speak, because factors such as age, health, and physical condition, to name a few, can radically change shape and appearance of the facial features.

As we age, Mother Earth seems bent on reclaiming us, so we begin to sag bit by bit, and this sagging becomes very prevalent in the face. The corners of the eyes wrinkle and begin to turn downward, the corners of the mouth wrinkle or crease and begin to drop, the ear lobes elongate, the chin and throat droop, the cheeks wrinkle, and the forehead wrinkles are even more prominent.

Emotion:

You must consider what emotion you want the eye to express. You must know what happens to the eye(s) to express different emotion such as: Surprise, Anger/Hate, Sadness/Tiredness, Happiness, Distrust/Slyness, or even lack of emotion (closed).



AGE/GENDER: PRIME



AGE/GENDER: MIDDLE AGE



AGE/GENDER: OLD



AGE/GENDER: EXTREME
AGEDNESS



RACE: CAUCASIAN



RACE: BLACK



RACE: ASIAN



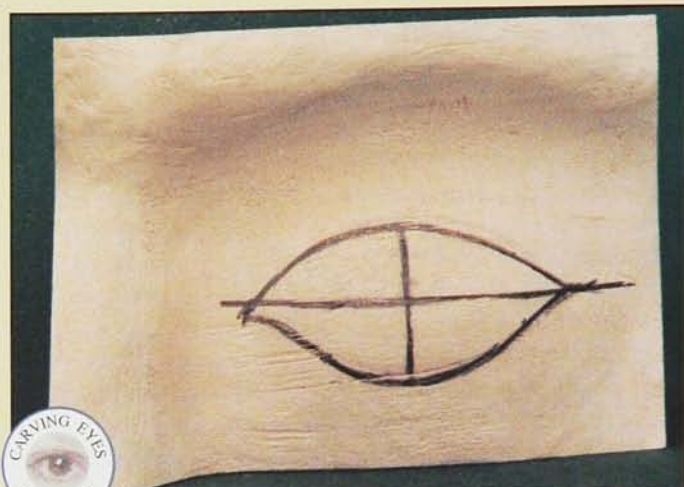
RACE: INDIAN





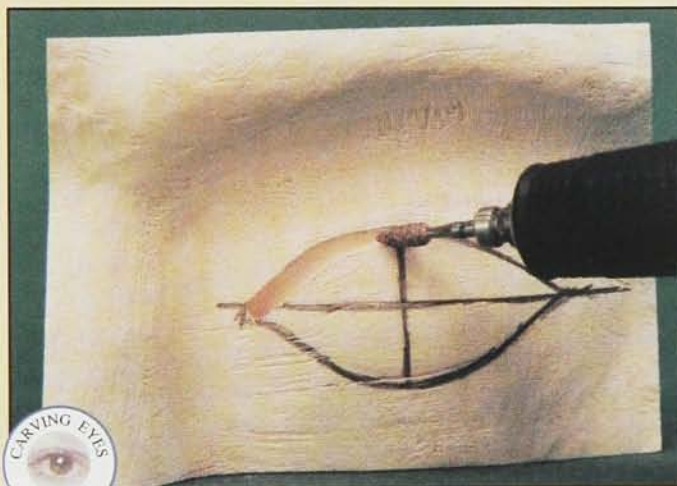
CARVING EYES
STEP 1

Shape an oval eye mound. Use care and when shaping these mounds, insure that they are closely symmetrical as possible.



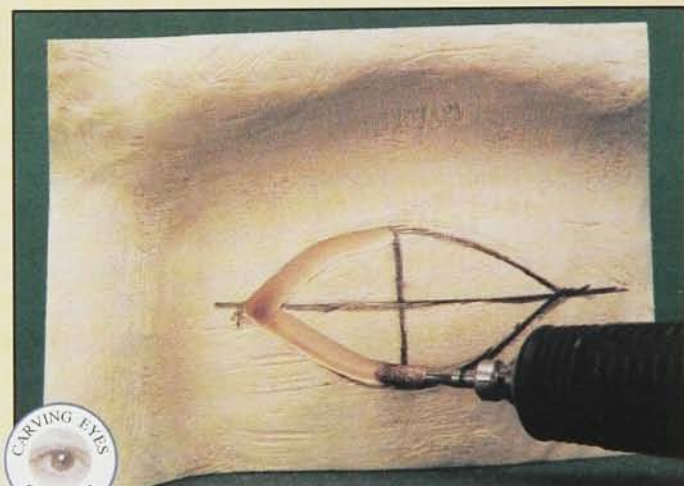
CARVING EYES
STEP 2

Draw centerline through eye and draw eye shape. This is roughly a football shape twice as wide as it high.



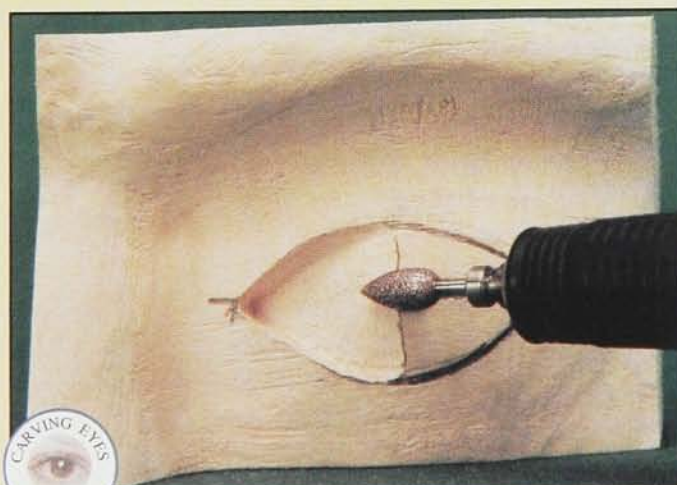
CARVING EYES
STEP 3

With a flame shape ruby carver, plunge (quite deeply) into the corner of the eye and draw the stroke at a high angle along the lid line to run out at the center



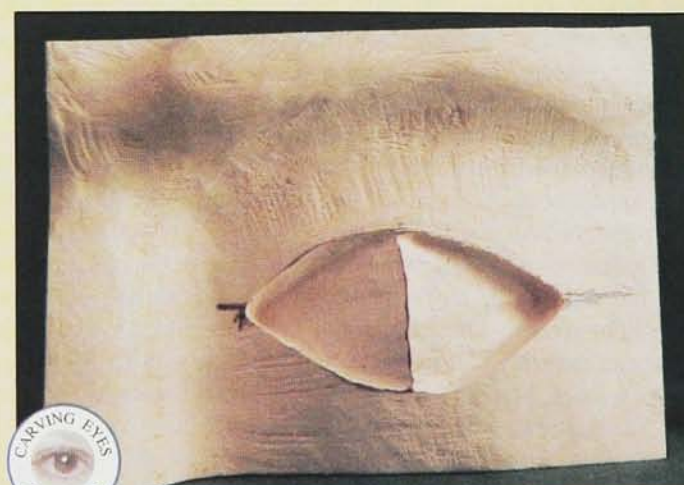
CARVING EYES
STEP 4

Repeat along lower lid line.



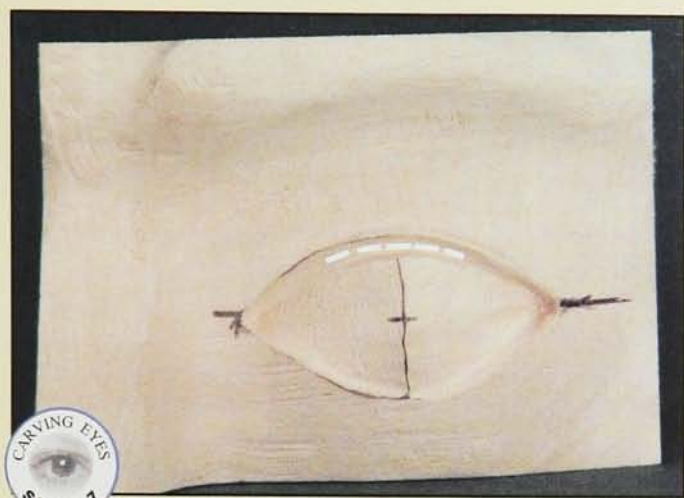
CARVING EYES
STEP 5

Clean area between lid lines with flame shape bit to form a triangular flat or facet.



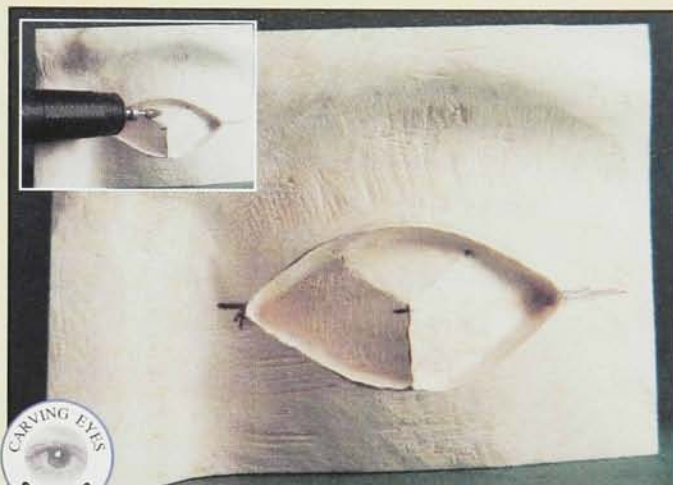
CARVING EYES
STEP 6

Repeat steps four through six on opposite side of eye. Shape should now be a diamond with two facets.



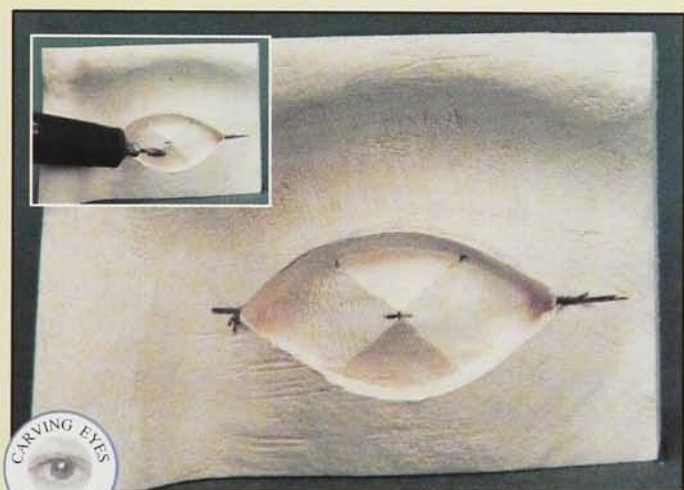
CARVING EYES
STEP 7

Join line of lid from side to side starting at about 1/2 of the way in from the corner.



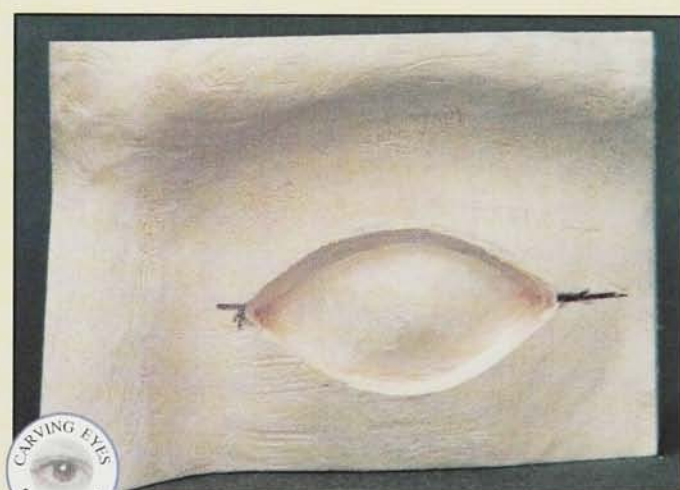
CARVING EYES
STEP 8

Cut flat or facet from center of ridge down to lid. This forms the third facet.



CARVING EYES
STEP 9

Cut flat on opposite side, repeating steps eight and nine this forms the fourth facet and a pyramid shape.



CARVING EYES
STEP 10

Round the eyeball with a flame shape. Think of the sphere that is the eyeball as you round.



CARVING EYES
STEP 11

Cut in the corner creases of the eyes with a flame shape bit. Turn the outer corners slightly up and the inner corners down as though trying to follow the line of the nose.



CARVING EYES
STEP 12

Shape upper and lower lids to a uniform thickness across eyeball.



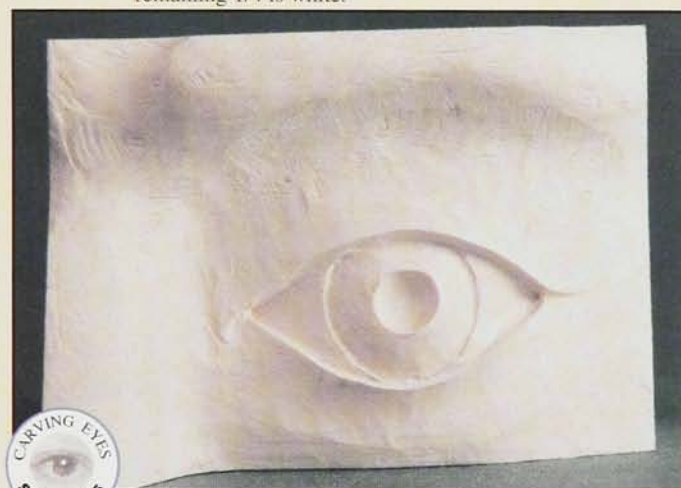
CARVING EYES
STEP 13

Draw iris and pupil. Remember the upper portion of the iris is covered by the upper lid. A general proportion to remember for sizing the iris is one-half of the eye, so proceeding across the eye, 1/4 would be white, 1/2 is iris (color), and the remaining 1/4 is white.



CARVING EYES
STEP 14

Cut in the iris outline with the extreme tip of a flame shape bit. Cut along the INSIDE of the line - this is called reverse imaging, and the easiest way to make the iris stand out.



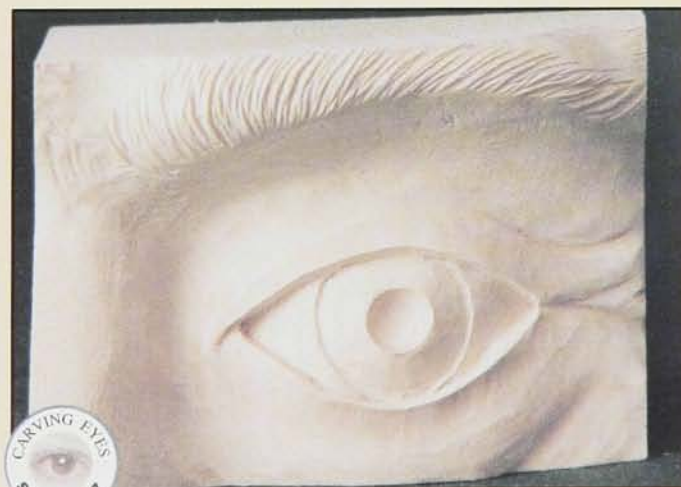
CARVING EYES
STEP 15

Cut in the pupil to desired size and depth with an appropriately sized ball bit.



CARVING EYES
STEP 16

Draw lid fold above eye, eye creases at corners of eye, and extremes of tear duct below eye.



CARVING EYES
STEP 17

Cut in and blend creases with flame shaped bit held at a low angle (drag stroke). Shape around eye as necessary to satisfy adjacent contours.

Golfer Pattern

BY BILL HOWRILLA



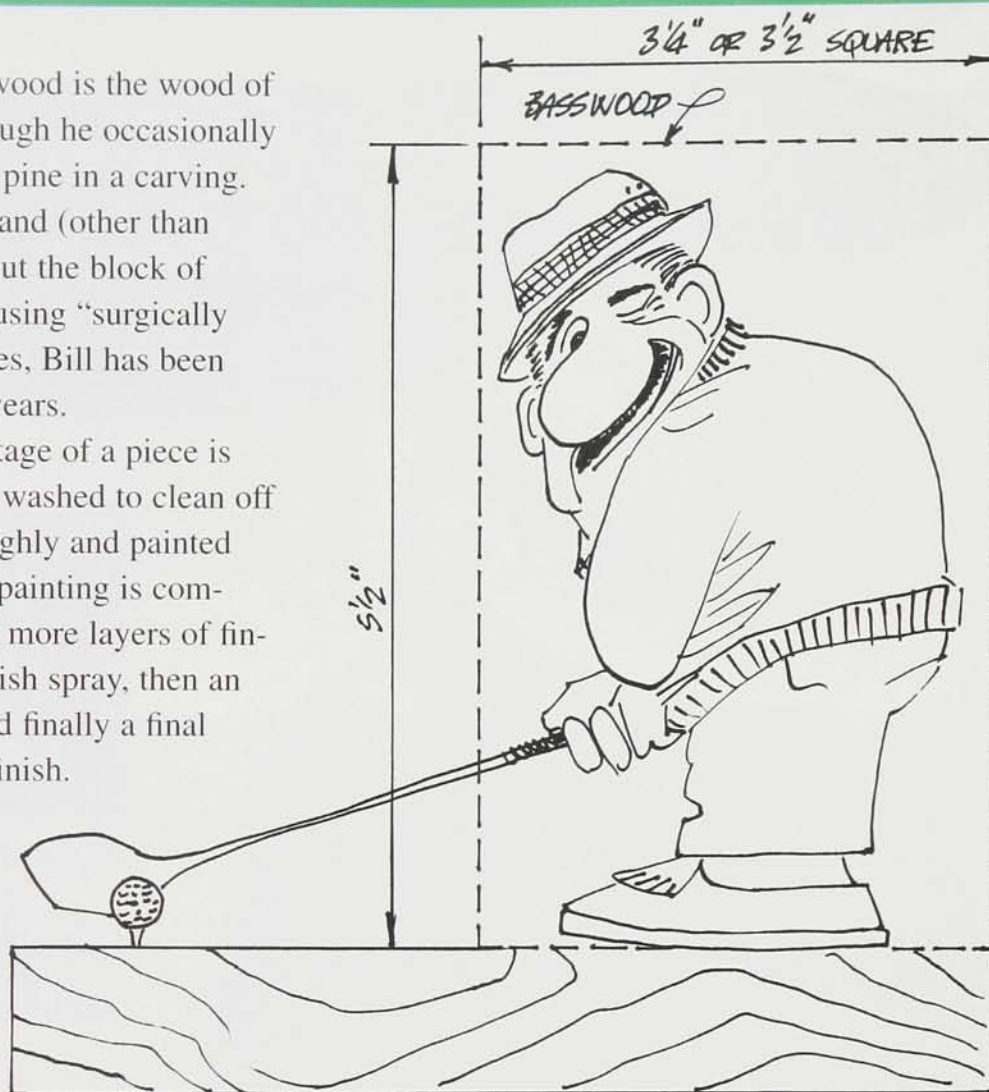
CarvToons.

That's how Bill Howrilla describes his caricature carving style. With a background in cartooning, Bill was well equipped to start designing some very original designs.

A Pittsburgh, Pa. native, Bill is shown here with a collection of his original carvings. The Chisels and Chips Carvers Club of North Pittsburgh is Bill's carving club home.

Pennsylvania basswood is the wood of choice for Bill, although he occasionally uses birch and sugar pine in a carving. Carving strictly by hand (other than using a bandsaw to cut the block of wood to shape) and using "surgically sharp" knives he notes, Bill has been carving for about 5 years.

After the carving stage of a piece is completed, it is then washed to clean off residue, dried thoroughly and painted with acrylics. After painting is complete, Bill adds three more layers of finish. First a matte finish spray, then an antiquing process and finally a final spray coat of matte finish.



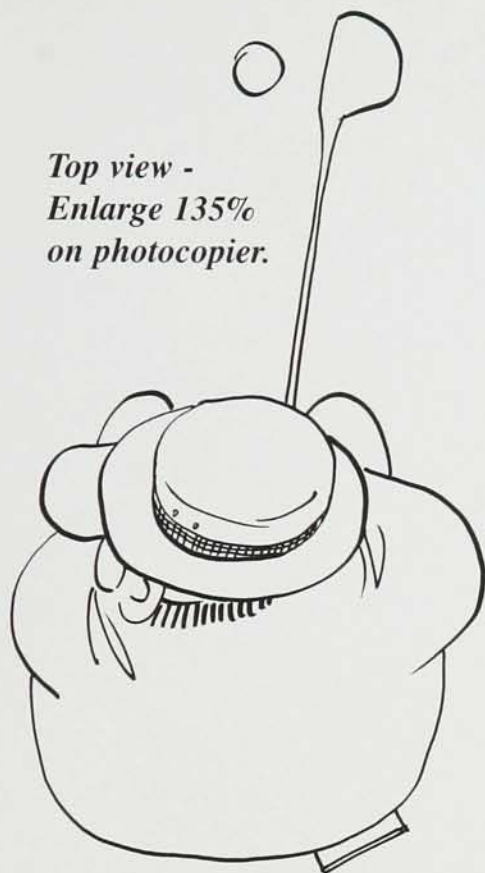
*Front View -
Enlarge to 135%
on photo copier*

*Bill Hovell
©1997*



Reference sketches - not to scale

*Top view -
Enlarge 135%
on photocopier.*

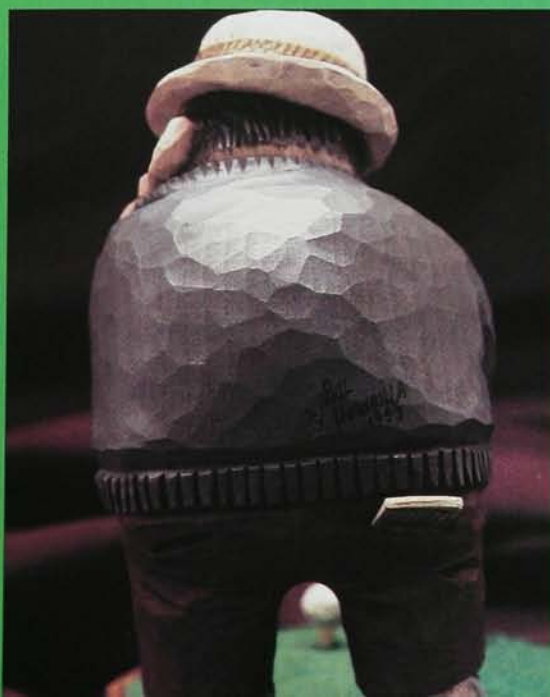


Introducing Pattern Profiles

Pattern
PROFILES

Publisher's Note: This is the first of a new series of articles we are beginning with the specific needs of the intermediate carver in mind. Many of our readers can take a pattern and some reference photos and carve a finished piece. Well, welcome to Pattern Profiles. Every issue we'll take a

noteworthy carving, photograph it from all angles here in our studio, provide you with a pattern and leave the rest to your style and experience. Write and let us know how you like this!



Cane Corner



Bill Paisley is an avid collector of antique canes in addition to carving his own. Bill's work is more formal in design, using turned shafts of exotic woods and other rare materials like ivory and amber.



Here, Bill has created a smoker cane. Based on an antique example, you'll always have your pipe near at hand. A normal cane head becomes a pipe after screwing off the shaft and some re-assembly. Carved with power tools from stag horn.



ANCC member Edgar Barr's rooster cane is raring to go.



Recognize this cane handle as a Wood Spirit? This design is Austrian and carved in the base of stag horn. Carved by Bill Paisely.



"Advil - Pain Relief Medicine" - another Henry Shave original.



Introducing the American National Cane Club

Interested in carving canes?

Retired minister Phillip Owen came up with the idea of a club just for cane carvers about 10 years ago. Focusing solely on cane carving and collecting, the majority of its members carve using tree branches, driftwood and other found material. Currently, the club meets mostly at various locations in the Lancaster, Pa. area.

ANCC members never seem to be at a loss for ideas. I thought you might like to see some of the canes exhibited at a recent meeting.

Cane Show and Sale

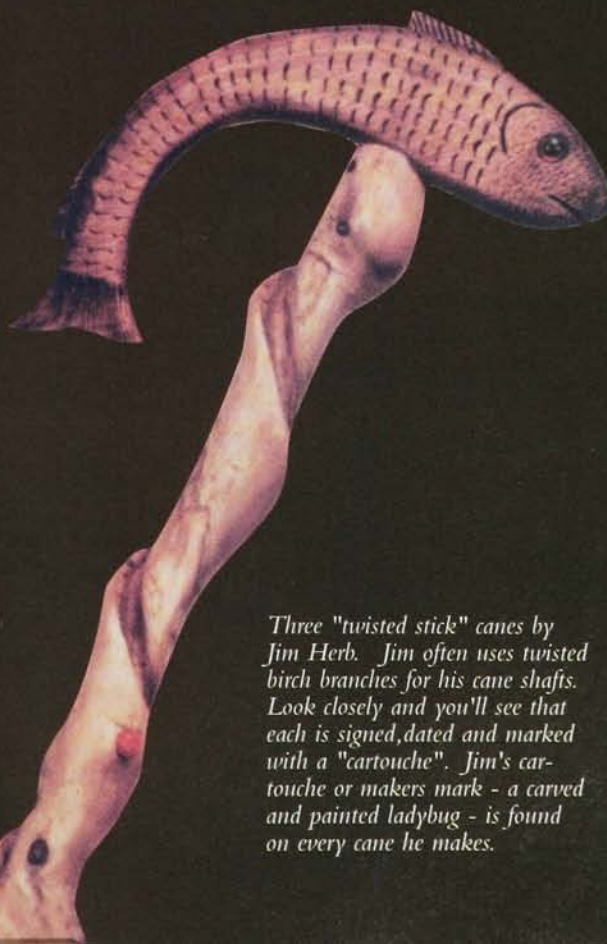
A small event that has been growing steadily, last year it drew almost 800 people, will be held September 5th, 1998 from 9 am to 5 pm. at 1803 Rohrerstown Rd. Lancaster, PA 17601 (rain date is September 19th, 1998, same hours). For more info contact Jim Herb at 717-560-2085 or Phillip Owen at 717-786-1829.



Discovering hidden animals in wood can be a lot of fun. Elephant cane by Edgar Barr.



(At right) ANCC member Henry Shave is well-known to his fellow members for his whimsical and sometimes bizarre canes made from tree roots and other materials.



Three "twisted stick" canes by Jim Herb. Jim often uses twisted birch branches for his cane shafts. Look closely and you'll see that each is signed, dated and marked with a "cartouche". Jim's cartouche or makers mark - a carved and painted ladybug - is found on every cane he makes.

Securing Heads to Canes

ANCC member Jim Herb is a retired cabinet maker who offers this easy method for a solid fit when attaching carved heads to cane shafts.



Cane carver Jim Herb

Step 1



Attach the head to the shaft with a basic round mortise and tenon joint. For a good tight joint, carve the tenon at least 3/4" high.

Step 2



A lot of torque acts on a cane head in use. For a precise fit, Jim's simple trick is to use matching sizes of drill bit and open end wrench (here both are 7/8"). Drill your hole into the cane head a little deeper than the height of your tenon. Then carve your round tenon, checking for fit with the open end wrench. Since the wrench measures slightly larger, when you get the wrench to fit, a few light passes with sandpaper around the tenon will insure a perfect fit into your cane head. Since most of Jim's twisted stick canes are irregularly shaped, the final step is to "cope" the joint - using your knife to whittle around the joint for a smooth transition.



P A I N T I N G

THE CARDINAL, PART II IN A SERIES

BY PAUL DOHERTY

In the first part of this article (Winter/Spring 1998) I showed you how to carve a cardinal from start to finish.

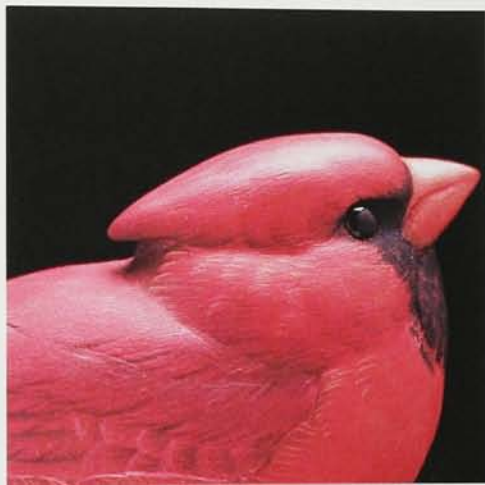
Now, I'll show you the tips and techniques I use to paint my cardinal carvings.

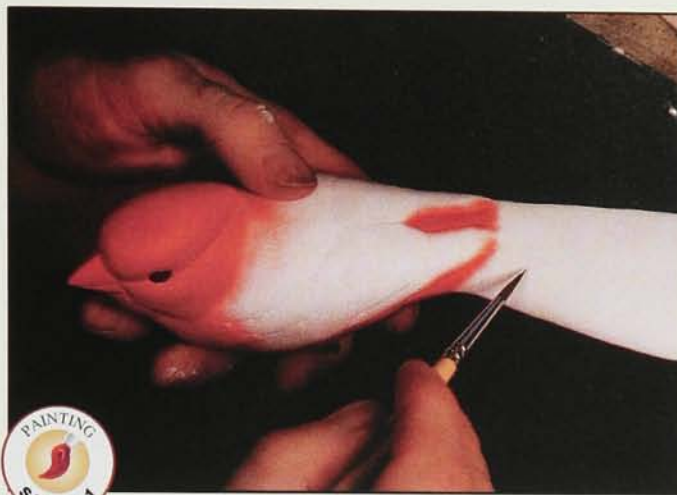
Many carvers have trouble painting.



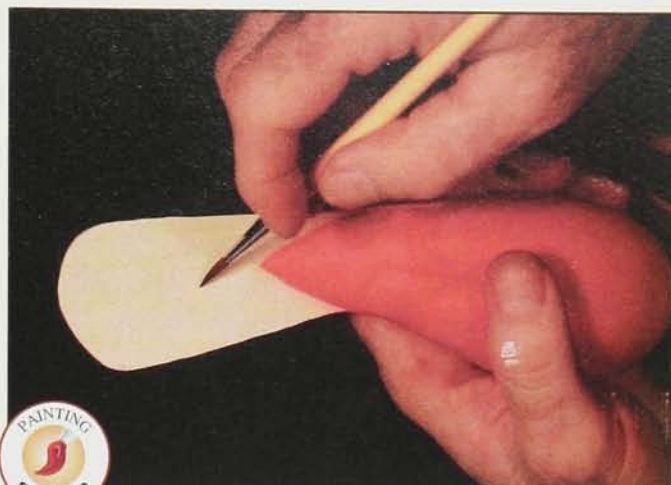
They know and understand the importance of the different steps in the carving process. But when it comes to painting they try to do too much, too fast, or use paints not suited for carvings.

So, take a deep breath and slow down. Together, we'll paint a cardinal you can be proud of.





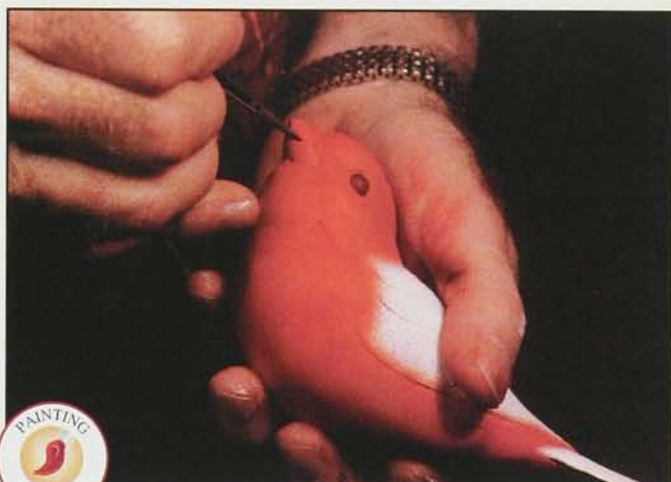
Once the cardinal is sanded, I seal it with lacquer based sanding sealer and apply white gesso to provide a ground for the Jo Sonja acrylic paints I use for color.



The under tail area is primed with Jo Sonja smoked pearl.



The under tail coverts are a salmon color: a mix of warm white, a touch of yellow, and naphthol crimson.



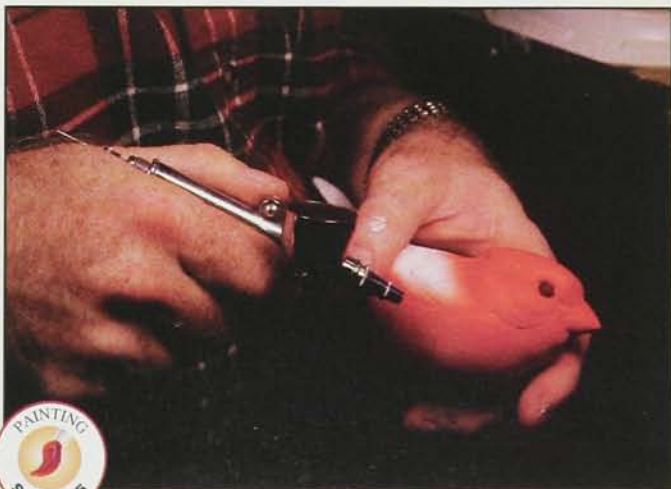
The bill is painted with the same color as the under tail coverts: a salmon color.

Need a cardinal to paint?



Are you missing a copy of our last issue (Winter/Spring 1998) containing the how-to carving sequence for this cardinal project? It's easy to order this back issue direct from the publisher if you cannot find it at local newstands. For addresses in the US, please send \$8 per copy (includes postage). Canadian and foreign addresses please send a U.S. money order for \$9.00.

Mail to: Cardinal Back Issue
1970 Broad Street
East Petersburg, PA 17520



With my airbrush, I base coat the head, breast and belly and upper tail coverts with an orange red mix: naphthol red light mixed with a touch of yellow. Most people paint their cardinals too red when really they have an orange look around the face.



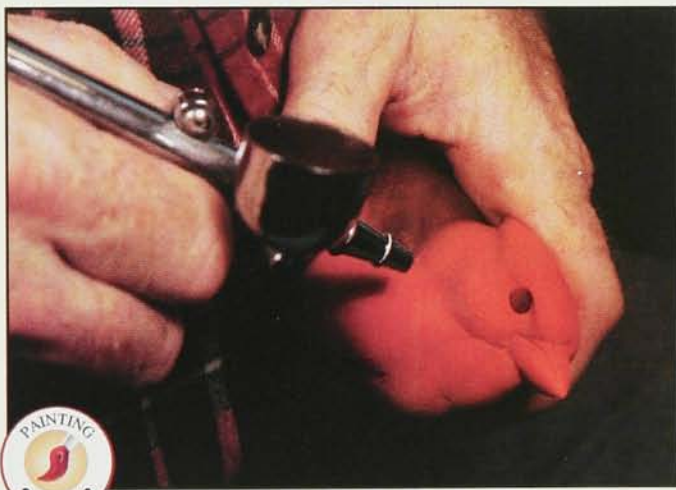
PAINTING
STEP 6

With a mix of raw umber and naphthol red light, a blend that I call a barn red, I base coat the area of the scapulars, cape and wings.



PAINTING
STEP 7

Using a manila folder cut into the shape of the primaries, I make a stencil to help define feather edges with my airbrush.



PAINTING
STEP 8

I use the same barn red mix to shade under the feather groups of the face, namely the cheeks.



PAINTING
STEP 9

In order to help define the area of the bib and black mask that surrounds the bill, I use the same barn red mix.



PAINTING
STEP 10

Again using the barn red mix, I shade and shadow around the vent and center of the belly.



PAINTING
STEP 11

In working with my paints, I prefer to use a pure white plastic plate, my "disposable pallet." White is necessary so that the colors I mix on it are not distorted.



PAINTING
STEP 12

Using smoked pearl, I draw in the individual feathers on the top side of the tail.



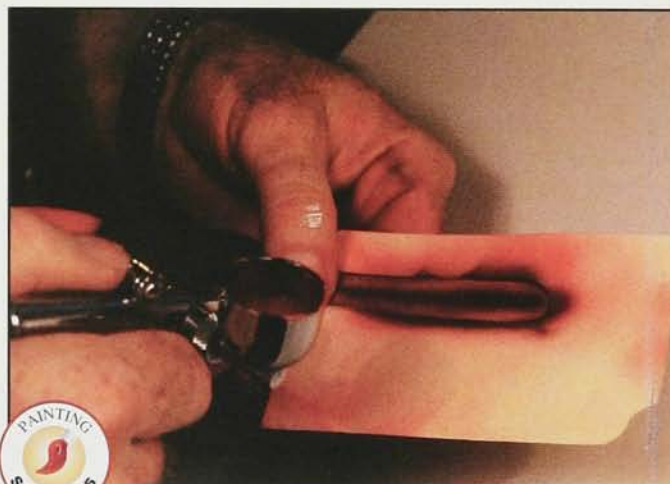
PAINTING
STEP 13

Using the airbrush with the barn red mix, I shade in each feather and the shadows between them.



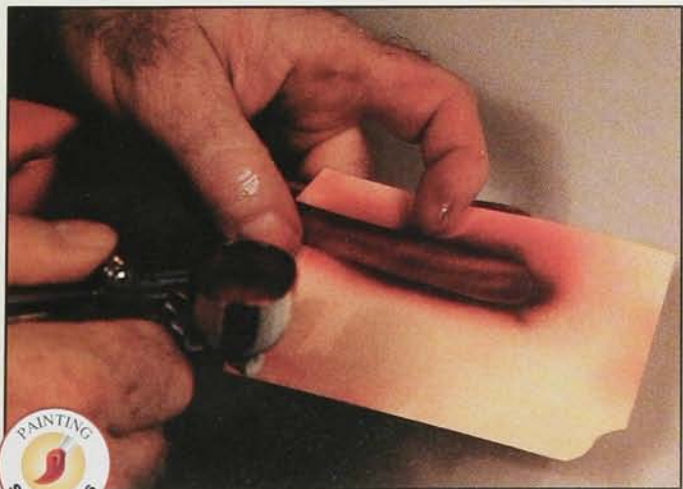
PAINTING
STEP 14

I accentuate the shadowy areas between the tail feathers.



PAINTING
STEP 15

On the top of the tail, in order to give real definition to the individual feathers, I cut a stencil to the shape of the feathers and use naphthol red light to outline each individual feather.



PAINTING
STEP 16

I move the stencil one feather over and continue to do so until the entire tail is done.



PAINTING
STEP 17

Using warm white, I define feather edges and splits in the feathers.



PAINTING
STEP 18

With a thin wash of naphthol red light, I intensify and bring together all the colors of the tail.



PAINTING
STEP 19

This is the finished tail.



PAINTING
STEP 20

I use a similar technique of outlining the feather groups of the wings with warm white.



PAINTING
STEP 21

I define individual feathers on the cape and scapulars with a mix of warm white and a touch of carbon black to form a gray mixture.



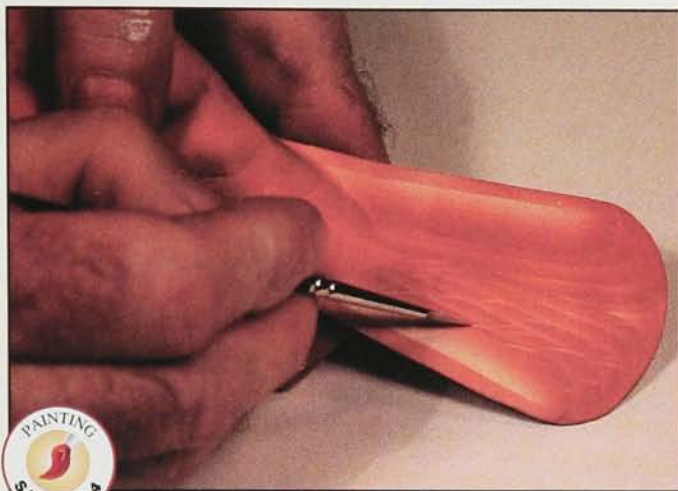
PAINTING
STEP 22

A mix of naphthol red light is applied to the edges of the tertial and secondary groups as well as the wing coverts and shoulder coverts.



PAINTING
STEP 23

The under tail area is done similarly to the top of the tail with a salmon color: naphthol crimson, a touch of yellow light and warm white.



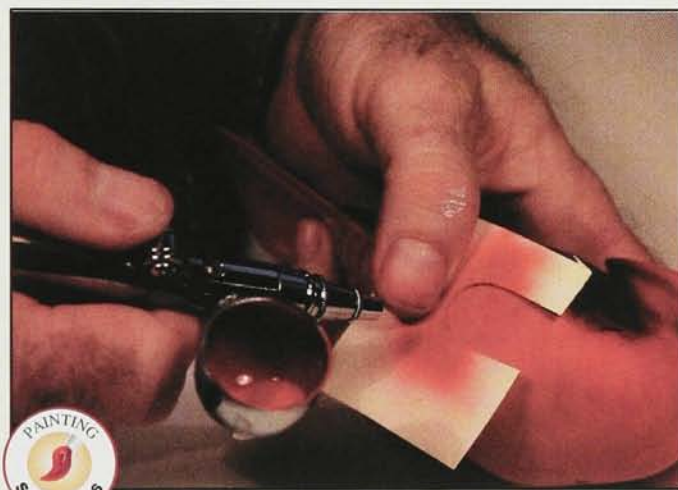
PAINTING
STEP 24

With smoked pearl, I put in the splits which break up the hard lines of the stenciling and make the feathers look more realistic.



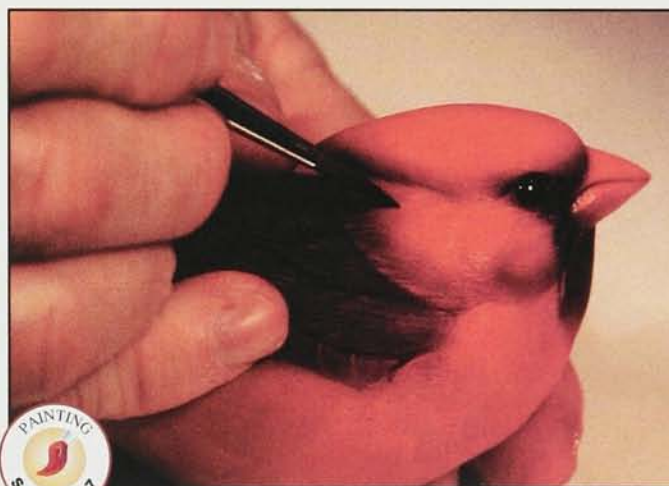
PAINTING
STEP 25

One half of the feather has a darker red brown mix added to the edges of the feathers. Now I work with that same color on the under tail coverts.



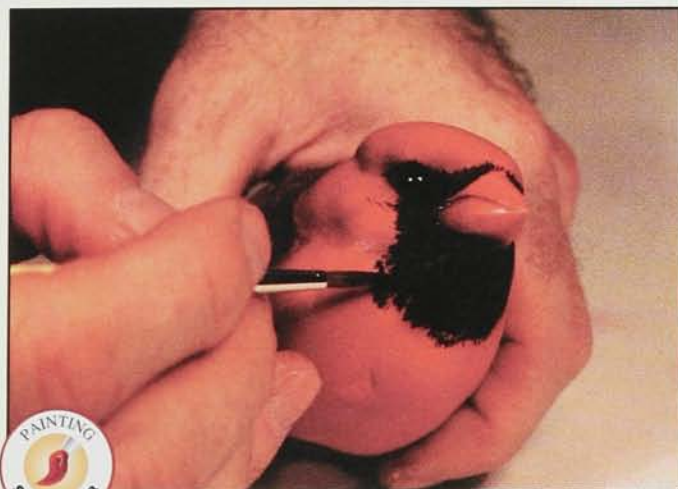
PAINTING
STEP 26

Like the tail, I cut stencils for side pocket and belly feathers and using a slightly darker mix of naphthol red light over the orange base coat gives me a realistic feather pattern.



PAINTING
STEP 27

Once I've stenciled the entire bird, I can go back and define some individual areas around the face with a little bit of cadmium yellow medium. Many carvers lighten the red of the bird with white, giving the bird a chalky appearance.



PAINTING
STEP 28

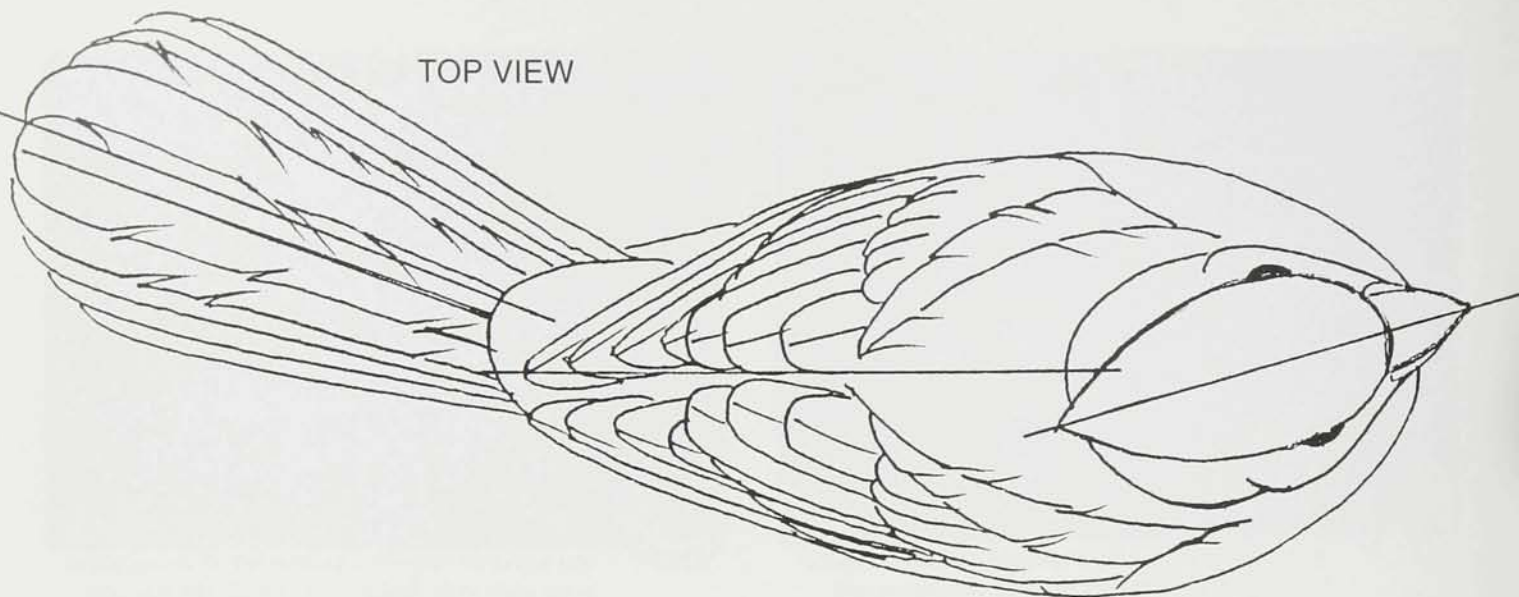
Here I define the mask around the bill. It is a mix of Paynes grey and raw umber. Black is too harsh a contrast.



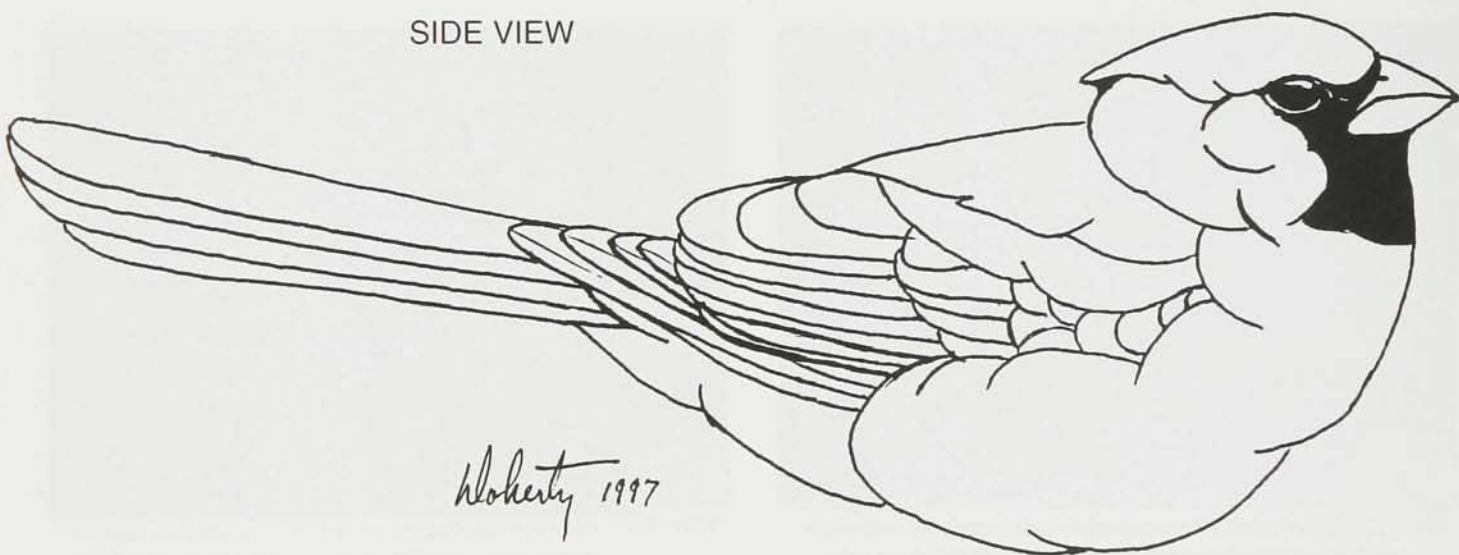
PAINTING
STEP 29

With a touch of raw umber I have put in individual feathers in the crown and the crest.

TOP VIEW



SIDE VIEW



The wood I used for my slick birds is tupelo. It sands better than basswood, which gets fuzzy, and provides a better surface for painting. My source for the wood is:

Curt's Waterfowl Corner
Box 228
123 LeBoeuf Street
Montegut, LA 70377
1-800-523-8474.

Carving shows are another source. You should purchase a piece at least 4 inches thick, 4 inches wide, and 9 inches long. Cardinal feet and eyes can be ordered from:

CraftWoods
P.O. Box 527
Timonium, MD 21094
1-800-468-7070.

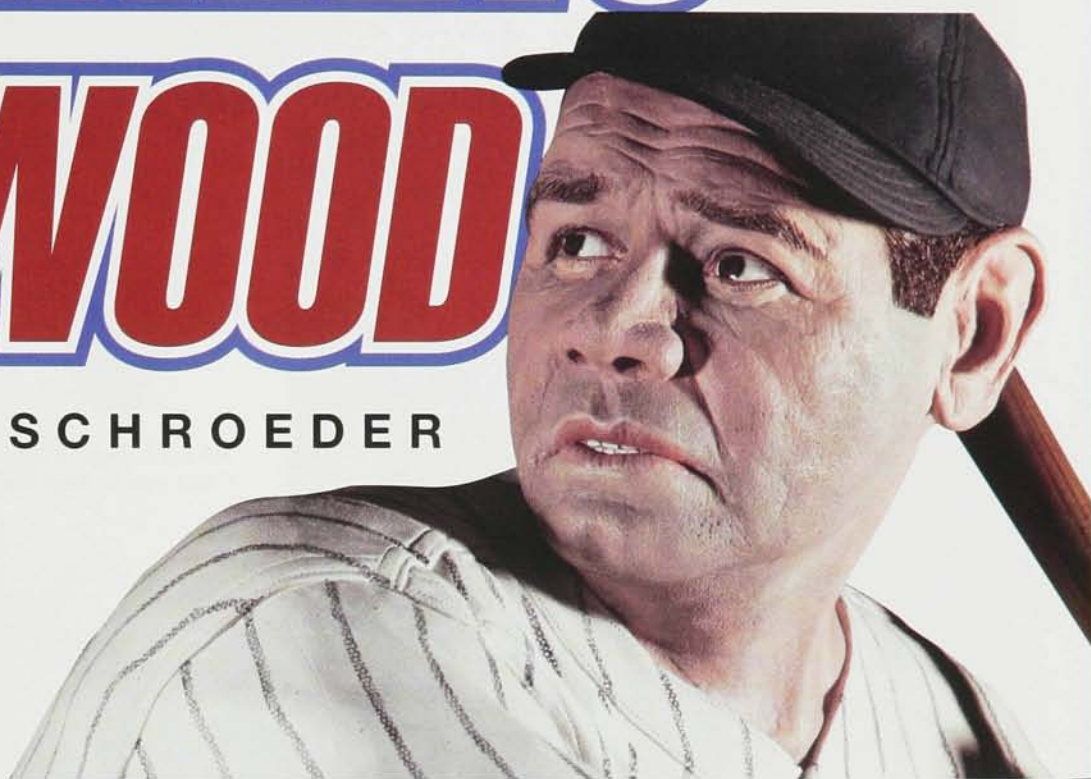
Another supplier I frequently use is:

Jaymes Company
1225 Walker Ave.,
Baltimore, MD 21239
410-435-8660.

Cast feet are usually made from pewter. The glass eyes you need are 6 or 7 mm, dark brown in color.

PORTRAITS IN WOOD

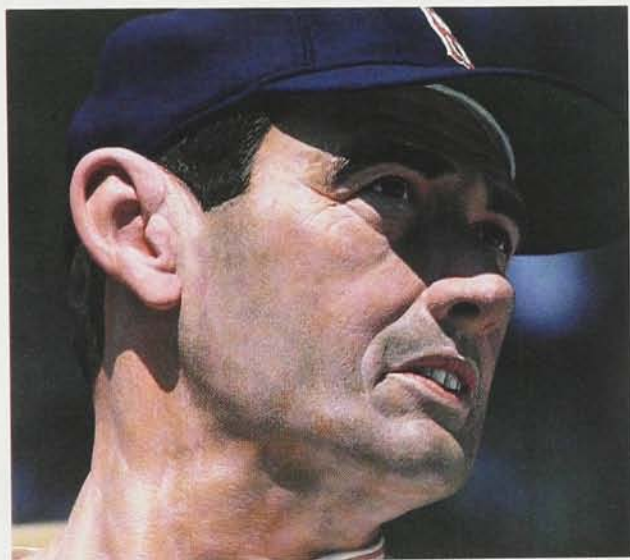
BY ROGER SCHROEDER



Author's Note: I first met the remarkable Armand LaMontagne in 1979. Fine Woodworking magazine gave me the go-ahead to do a feature on him. Fascinated by this North Scituate, Rhode Island sculptor who could not only carve wood but also paint portraits and landscapes, build period furniture and houses – his own replica of a stone-ender replica included – I continued to pay him visits over the next two decades to document his work through photos and articles. Portraits in Wood is the result of looking over this master wood sculptor's shoulder, recording how he makes his subjects come alive and how he pushes wood to its limits.



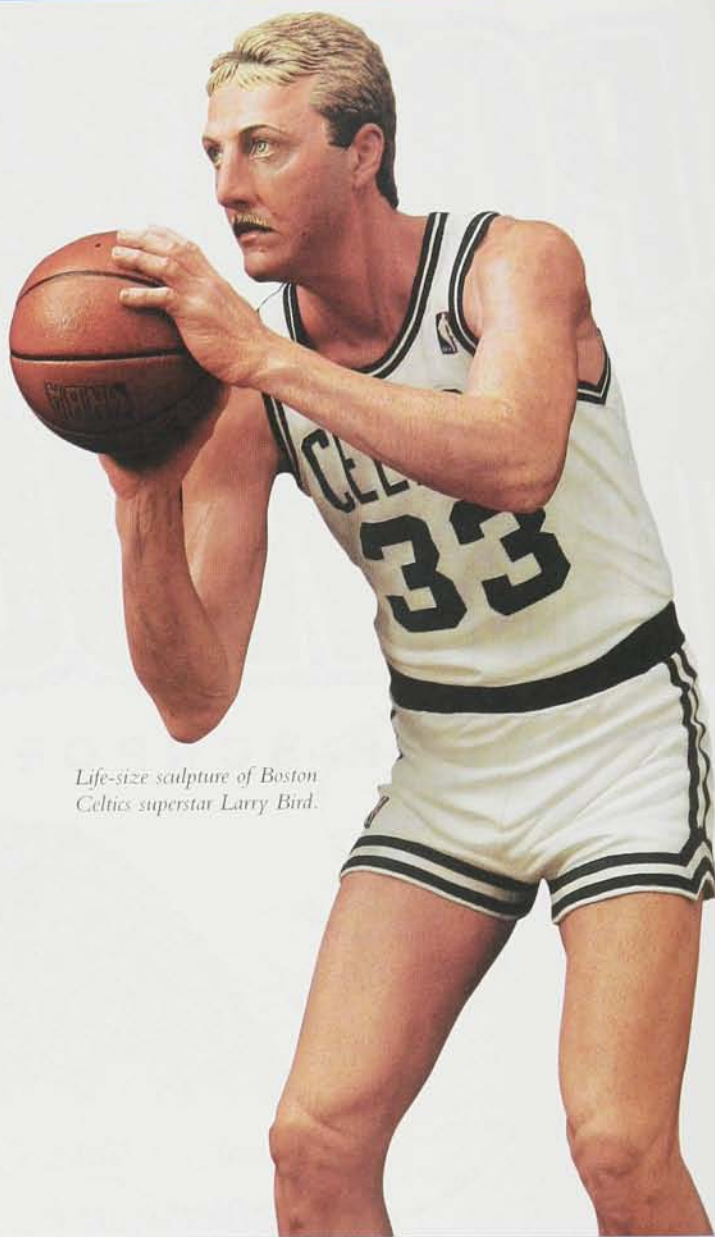
Removing as much wood as quickly as possible with a chainsaw is an essential part of wood sculpture for LaMontagne.



The hardest aspect of realistic wood sculpture is capturing the look and feeling in a face, as with Ted Williams.

The magic behind Armand LaMontagne's portraits in wood is the realism and attention to detail. A sculpture of Babe Ruth is ready to hit another homer. The lifesize figure of Ted Williams has already sailed a ball over the outfield wall. Boston Red Sox slugger Carl Yastrzemski is closing in on his record 3419 hits. Boston Celtics Larry Bird eyes the basket for a foul shot. And hockey super star Bobby Orr, poised for a slapshot, is a portrait of athletic greatness.

For Rhode Island master wood sculptor LaMontagne, nothing that he observes with perhaps unequaled eyesight is too small or insignificant. Whether it's a mole, a chewed fingernail, a fabric crease, a stitch, each is meticulously recreated in the wood. Why this almost obsessive attention to detail? "The public does not want interpretations of their heroes," he answers as if it were gospel. "People want portraits. To me that means clothing or uniforms, hair, wrinkles, and—most important—a look or feeling expressed on the face: concentration, satisfaction, euphoria. What I do is a life size statue that documents an outstanding individual at a particular moment."



Life-size sculpture of Boston Celtics superstar Larry Bird.

Although he started out doing Native Americans, moved on to political and military figures such as former President Gerald Ford, First Lady Eleanor Roosevelt, and General George Patton, he found an important niche with sports legends. His first sculpture of an athlete was Babe Ruth, a 1984 work now on display in the National Baseball Museum and Hall of Fame in Cooperstown, New York. Soon afterwards he was commissioned by the co-owner of the Boston Red Sox, Jean Yawkey, to sculpt Ted Williams. By the end of the 80s, he had completed four outstanding sports figures—Ruth, Williams, Bird and Orr—with a speed that would seem Olympian to most.

IN THE BEGINNING

Before starting a sculpture, LaMontagne's research is painstaking. He has photographs taken of the subject from every angle. He takes measurements of the body and records them like an anatomical surveyor. He will trace a hand, measure the circumference of a thigh, use giant calipers to check the diameter of a torso. And when it comes to doing the cloth-

"The public does not want interpretations of their heroes. People want portraits. To me that means clothing or uniforms, hair, wrinkles, and—most important—a look or feeling expressed on the face: concentration, satisfaction, euphoria."



LaMontagne records many measures of his subjects, including the torso. Here the artist measures hockey legend Bobby Orr.



Having the clothing is a necessity when doing realistic sculpture. Here the artist studies wrinkles on this football shirt.

ing, the articles are always on hand for reference. "I do my portraits with a straitjacket on," he points out. "There is no flexibility in what I do. If I am doing a superstar, I am usually doing a person with a superego who is very much concerned with how he looks. And what he is not looking for is interpretation."

BUILDING BLOCKS

Early in LaMontagne's sculpting career, he used freshly cut white pine—readily available in New England and virtually cost-free—which he hollowed and dried out, sometimes in his own oven. He even stained the pieces so that the grain would stand out. Today he prefers basswood, a wood that makes perfect sense to the artist. He eschews grain, which is virtually invisible on basswood, for paints. Instead of doing his own "kiln" drying, he buys it at the right moisture content. But the wood's biggest asset is how it carves. It takes to sharp tools like a warm knife to butter.

It is virtually impossible to find a basswood tree large

enough to square up and carve for his sizable heroes. And even if one was available, its dimensions would suffer with the fluctuations of temperature and humidity changes. Instead, LaMontagne has massive laminated blocks—the one for the Bird sculpture weighed a ton—glued up using 3-inch thick basswood boards. Wood movement is minimized and size is practically limitless.

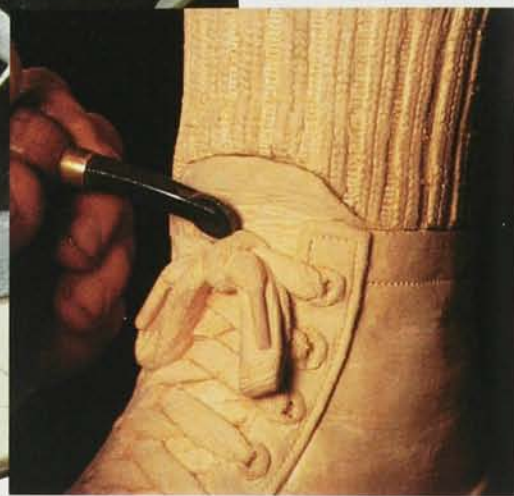
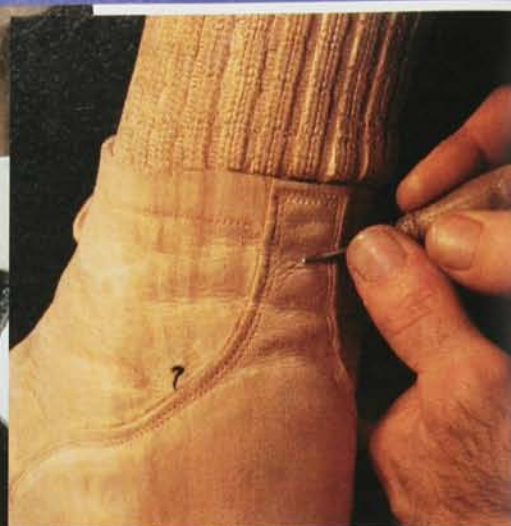
The block is moved into his studio horizontally on rollers and uprighted with a block and tackle. A large iron hook sunk into a heavy beam of his self-built studio helps stand it on end.

THE TROUBLE WITH PATTERNS

LaMontagne almost always paints a portrait of his subject before he picks up a carving tool. The picture is as realistic as the finished sculpture will be and it provides yet another reference for an artist intent on detail. However, the painted picture does not generate the pattern that goes on the block. Nor does a photo or slide offer a good profile. "Getting a pattern from a photo is very tricky because photos lie," he explains. "I cannot



To carve an accurate sneaker, he uses a template of the real sneaker that checks the accuracy of his wood removal.



(Top) LaMontagne is a master of creases and wrinkles. He uses an awl to press creases into the wood to simulate the leather-look of an athletic shoe.

(Bottom) He uses a knurling tool to simulate the look of lacing by rolling it over the wood.

take a slide and blow it up to get my pattern because of foreshortening, which means contractions where I do not want them. The only trick that helps is to have a photo taken at belt level with a telephoto lens. That leaves the fewest distortions. Even though the human eye compensates for depth of field, the camera doesn't." It is possible to project an image of a figure on paper and have the head fit into the measurements previously taken from the live subject, but the body will be out of proportion. Using the body as the primary reference, the head comes out too small. How, then, does he come up with an accurate profile? Using as many reference dimensions as he has available—sizes of athletic accessories included—LaMontagne builds up, shapes and draws the pattern so that all the measurements work together.

CHAINSAW SCULPTURE

Even if LaMontagne is faced with a ton of wood, he may be left with a figure and base weighing only a few hundred pounds. Removing a mountain of wood as quickly as possible

is essential to the artist, whose name, incidentally, means "the mountain." Since no bandsaw is going to cut the profile of the pattern that he has transferred to the block, he uses the next best tool: the chainsaw.

He spends a lot of time before turning on the saw—electric, not gas because of the fumes—deciding where to start with the wood removal. He describes it as carving with his brain. And the bigger the pieces of the block that he can remove the better. "Where to start has to do with how much wood I can take away in the shortest amount of time. It's being able to take a 200 pound piece off the block in a few minutes with the chainsaw." Critics, however, have argued that the tool is not a traditional one and has no place in fine wood sculpting. In defense of the saw, he says, "In the old days of wood sculpture the carver took off wood with a hatchet and roughing chisel. Why should I spend three weeks doing what can be done in three days? Speed is what counts, and the faster I am, the better I am."

Despite the chainsaw work, which brings him fairly close to front and side profiles, and the rough shaping, which sometimes

"Where to start has to do with how much wood I can take away in the shortest amount of time. It's being able to take a 200 pound piece off the block in a few minutes with the chainsaw."



The chainsaw becomes a shaping tool when held perpendicular to the wood.



Some of his sculptures would seem to stand on granite blocks, but the stone is really wood.

has him using the saw perpendicular to the wood to "rasp" it away, he still turns to the tradition gouges. With mallet and gouge he chips away enough wood to bring the sculpture to what he calls the finished-rough stage. This means that the wood has been carved to its final shape and sanded. What is lacking are the fine details that set his sculptures apart from everyone else's.

When asked if he prefers one brand of tools over another, he typically responds: "A sharp tool is my favorite because a dull tool is the wrong tool."

THE "BONES"

With arms swinging bats and holding basketballs, the sculptures of LaMontagne look fragile. Not so, he says, because he has done something that perhaps no other sculptor of large figures has done: he has given his figures not only shape but also bones.

What LaMontagne calls bones are really threaded rods that act like an internal skeleton. Coating the rods with Teflon®, a

material that creates a minimum of friction, he drives them into such areas as legs and arms with as powerful a drill as he can find. Aside from keeping the sculpture's laminations from breaking apart if the figure is severely bumped or dropped, the rods compensate for the wood's expansion and contraction. When the wood shrinks and swells, the rods make the anatomy even stiffer, much as reinforced rods in concrete do.

FACE TO FACE WITH REALITY

LaMontagne says that among the most difficult of challenges for any artist is an individual face: not just any face, but a face that can be recognized at a particular age and in a particular time frame.

He does work from close up photographs of the face as he is sculpting. These are photos that leave no blemish, pore or wrinkle in doubt. Another important reference are centerlines. Vertical and horizontal lines are drawn first on the photograph and then transferred to the wood. If a line is carved away, it is replaced almost immediately. LaMontagne explains, "The verti-



To create the look of granite, LaMontagne uses a homemade punch that gives the wood a bumpy surface.



Threaded steel rods inserted into the anatomy of his sculptures act like bones that keep the laminated wood from breaking apart.



Hockey great
Bobby Orr.

cal centerline in particular does what nature does. It divides the face from side to side. Nature separates the face into two slightly different halves. I do the same, and it is fundamental to my sculptures. Maintaining a vertical line down the center of the nose and a horizontal centerline across the eyes is as critical as anything I do." He goes so far as to compare these lines to "strands of DNA."

What makes it possible to put a straight line onto a rounded piece of wood or restore a line are gauges. Using a profile gauge, which has steel pins that conform to variations in facial contours, or a homemade one from masonite, he has a straight edge with which to pencil lines on the surface of the wood.

Vitally important to LaMontagne is maintaining the centers of the eyes. "As I remove wood, leaving the nose out front and setting the eyes back in the head, I want to know that those eyes are going to retain the measured distance between them. Without a guide, I can be off 1/4 inch as I establish the position of the eyes. If I am that far off, I have carved the wrong person."

MAGIC TRICKS

It is strange to hear LaMontagne describe fine detail as a necessary evil when his sculptures don't miss a pore, crease or wrinkle. He is really more interested in the right position of the head and getting emotion into the face, he insists. This is why he dismisses the duplication of textures as "magic tricks."

LaMontagne has sculpted a remarkable array of clothing and accessories in wood, including footwear, shirts, helmets, baseball bats, and even firearms. What are some of the problems and challenges that he faces? He likes to talk about a sneaker as an example of what a realistic wood sculptor has to contend with. The sneaker, he says, has a multitude of complex textures and details. The rubber sole has texture. It is joined to leather, which has creases, breathing holes and manufacturer's designs. There are laces that need attention and holes that they fit through. And at the end of each lace is a bow that has to look free and natural without being so delicate that it could break off later on. Even the wear that comes from movement

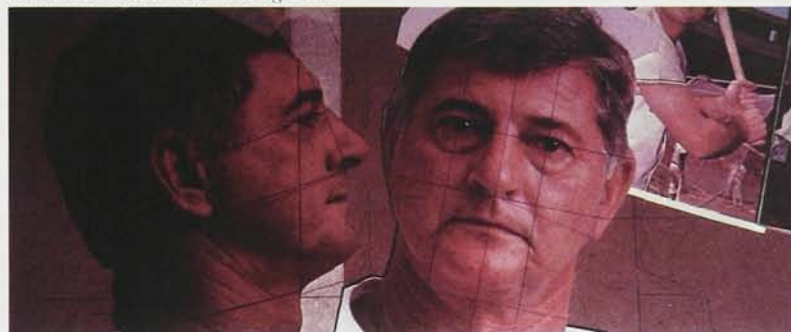
"I want to know that those eyes are going to retain the measured distance between them. Without a guide, I can be off 1/4 inch as I establish the position of the eyes. If I am that far off, I have carved the wrong person."



LaMontagne also uses masonite profiles that provide a tool for drawing a straight line or checking that the eyes remain where they belong as wood is carved away.



Maintaining a straight line through the eyes is essential. A profile gauge is one tool that allows him to draw a straight line.



LaMontagne works with centerlines that divide the face vertically through the nose and horizontally through the eyes.

has to be taken into account. This he says, is carving at its essence. He explains further that nearly every challenge faced when carving realistically is present in a sneaker, except feeling.

How he goes about carving a shoe is typical of his methodical approach to carving. He first makes a template of the actual shoe. Using heavy 1/8-inch thick mat board, he cuts out the outline of the shoe print. He then slices the template lengthwise, making sure to label the halves front and back. Next, he puts carbon black on the inner edges of the template halves and starts pressing them against the wood. The contact leaves marks that tell him where to carve away wood. He continues to remove the blackened areas, pressing the pattern halves against the emerging sneaker until the two pieces of the template come together.

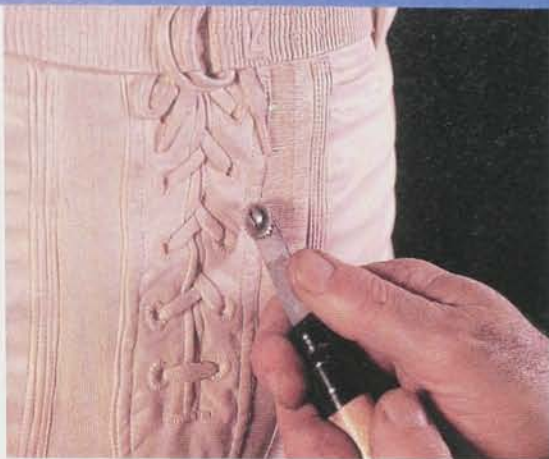
How LaMontagne creates the look of leather offers some interesting insights into LaMontagne's genius. He describes leather as an outer skin that acts as a protective layer. And like all other details, he has to study it exhaustively before he can carve it. Chamois leather is different from rawhide, which is

different from smoothly finished leather. Each has its own unique patterns and each requires different carving and texturing strategies.

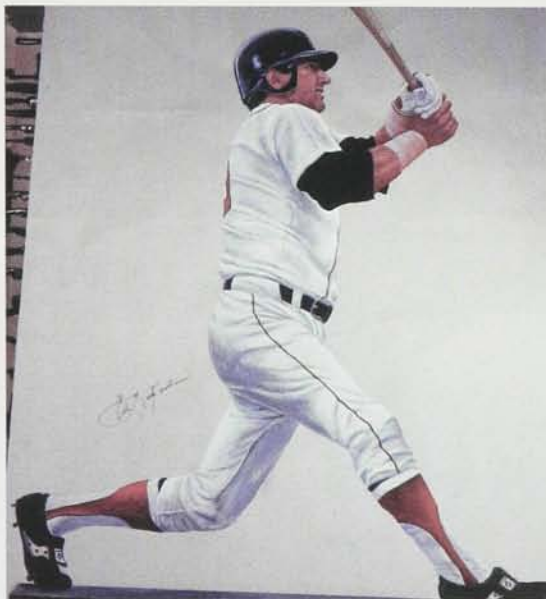
LaMontagne has experimented with different tools to recreate leather-like creases in wood. He utilizes tools as simple as an awl to press into the wood, the same tool he employs to create creases in "skin." End grain, he has learned, is an ideal area for pressing in details because it holds them better than side and face grain, which tend to be spongier. He points out that he avoids redoing or adjusting his crease lines. A crease with one stroke of an awl is what he aims for. Reworked lines, he says, have a stale look.

TOOLS OF THE TRADE

LaMontagne never stops looking for new and old tools to create textures. Take the weave of lacing material, for example. He uses an antique once employed in the metal-spinning industry. It is a knurling tool that has ridges around its 1/8-inch wide circumference. When he rolls it across a wood surface, it leaves



He can even recreate the look of stitching by using a perforating wheel.

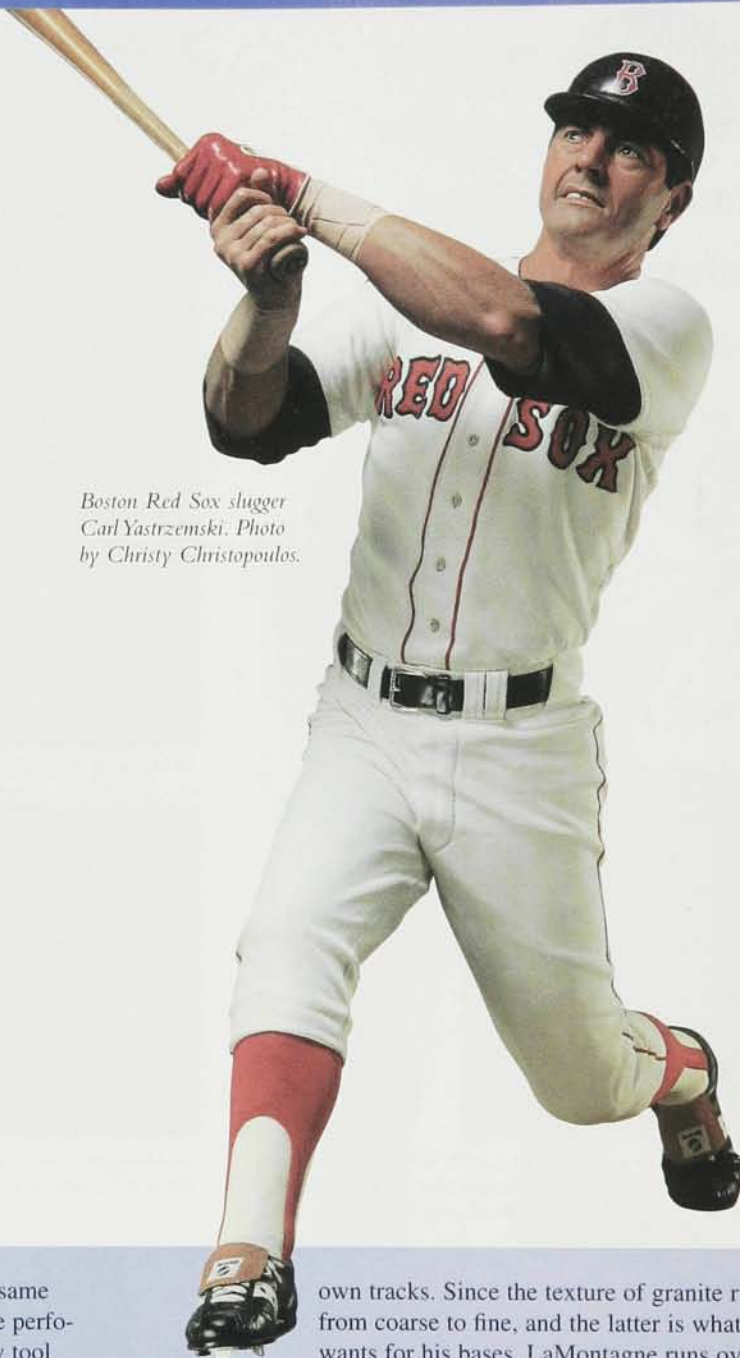


LaMontagne paints full-size portraits of his subjects. These become references during the sculpting.

a series of parallel indentations. He can make use of the same tool for other textures. When LaMontagne wants to make perforations in a material, he uses a pounce wheel, a specialty tool that has sharpened teeth designed to puncture a pattern as it is pushed or pulled. If he can't find a tool that creates a repeating pattern, he will design one of his own.

TURNING WOOD INTO STONE

It seems that there are no limits to LaMontagne's ability to take wood and change its shape and color into something else. Several of his sculpted figures stand on "granite" blocks, Babe Ruth and Ted Williams being two with these solid foundations. To perform this "alchemy" that changes wood into stone, he first roughs up the wood surface. His choice of tools range from a chainsaw held perpendicular to the surface to a wood rasp. He then uses a tool he designed and forged himself: an iron punch with three irregular depressions in the bottom. With punch and heavy hammer he pounds the wood a great many times in a random pattern, while turning the tool so that it is not following its



Boston Red Sox slugger Carl Yastrzemski. Photo by Christy Christopoulos.

own tracks. Since the texture of granite runs from coarse to fine, and the latter is what he wants for his bases, LaMontagne runs over the lumps left by the punch with a knurling tool. He rolls the tool randomly and quickly over the wood, pressing down those lumps left by the punch. Finally he paints, an easy operation since he uses a canned spray that simulates stone.

A MILLION ADJUSTMENTS

Does LaMontagne make mistakes? He answers that wood removal is a million adjustments done with a variety of small and large tools. "It is one adjustment at a time to make a unique individual. Yet each chip is a final adjustment, because there is no bringing back the wood. You could say that a wrong adjustment means disaster, but that hasn't happened to me yet." ■

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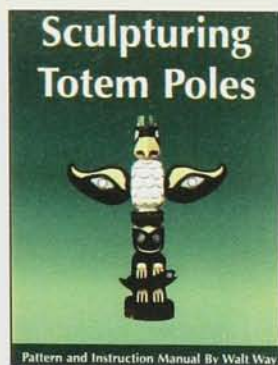
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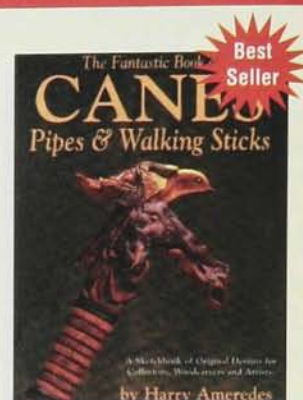
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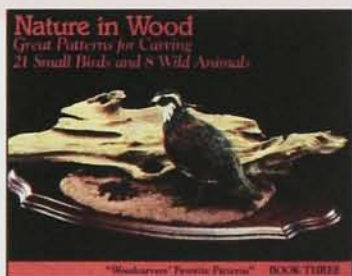
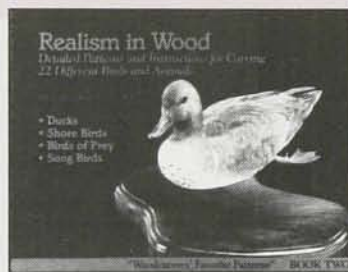
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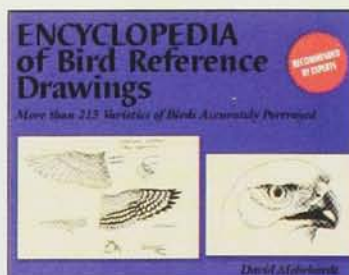
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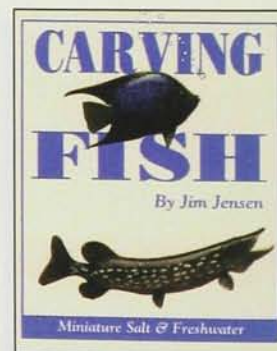
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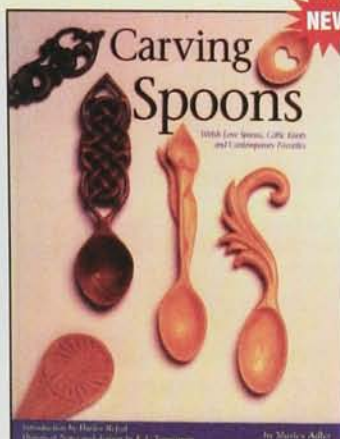
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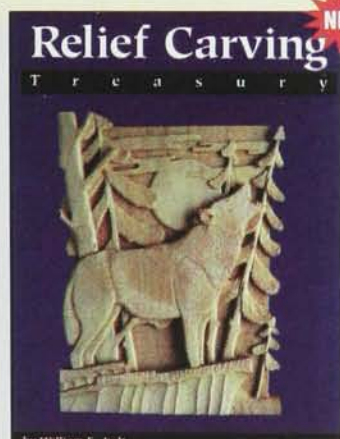
Wood Carving Books



NEW

Carving Spoons by Shirley Adler
#FOX092-2 \$14.95

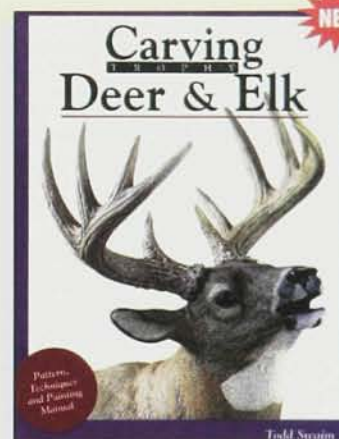
Special chapters by E.T. Tangerman and Harley Refsal. Carved spoons make great gifts and items to sell. This new book features 22 patterns from simple classic designs like a Lily-handle to the more involved Welsh Love Spoons. Step-by-Step instructions in full color make this an indispensable book.



NEW

Relief Carving Treasury by Bill Judt
#FOX097-3 \$14.95

A professional carver, Bill presents 16 gorgeous projects in full color. With his ready-to-use highly detailed patterns and instructions, you will be exploring relief carving for a long time.

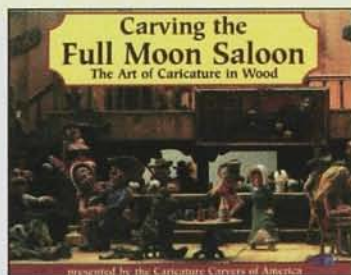


NEW

Carving Trophy Deer and Elk by Todd Swain
#FOX089-2 \$19.95

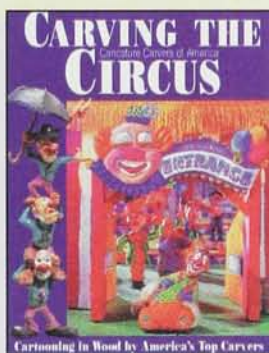
Carve realistic busts of elk, whitetail and mule deer with this excellent new book. Full color throughout. Todd covers everything you want to know.

Reference photos, techniques, printing tips and color painting charts—it's all here.



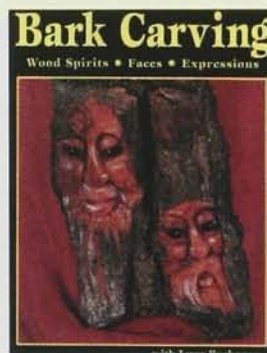
#FOX056-6 \$19.95

The ultimate caricature book takes you inside the scale model saloon scene created by some of the best known carvers—Harold Enlow, Tom Wolfe, Steve Prescott, and more. Includes patterns and painting tips.



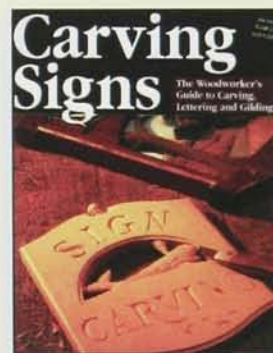
#FOX094-9 \$19.95

They're back! America's best known group of caricature carvers does it again with a scale model circus all carved by hand. Patterns included for many projects.



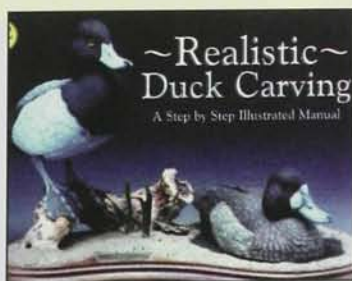
#FOX065-5 \$12.95

Your complete guide to finding, preparing and finishing cottonwood bark. Step-by-step carving instructions for four projects plus a special chapter on creating spirit faces.



#FOX078- \$24.95

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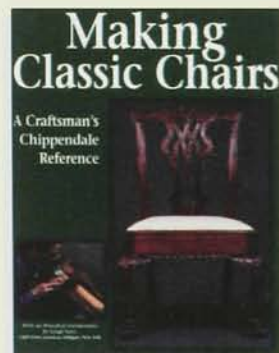
Realistic Duck Carving
by Alfred Ponte
Best beginners book for duck carving. Heavily illustrated, plus color painting charts and reference photos.



Making Classic Chairs
by Ron Clarkson

#FOX081-7 \$24.95

Although written especially for reproducing Chippendale style furniture, this may be the most complete book you'll ever find on ornamental carving for furniture and trim work. Over 340 step-by-step photos illustrate gadrooning, flowers, bead work, fancy feet and more.



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Animal Carving Books

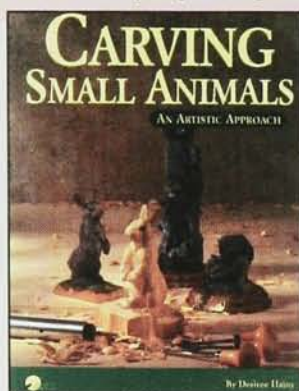
Learn the secrets from Desiree Hajny and Mary Duke Guldán!

Artistic Approach Books by Desiree Hajny

Desiree is well known for teaching her students the "whys" of carving in addition to the "how-to." So you'll also learn about carving technique instructions. After you read one of these books, you'll be set to create a unique carvings reflecting your own personal style.

Carving Small Animals

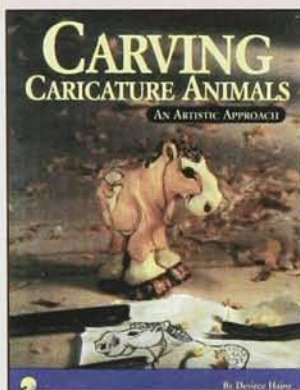
Your source for rabbits, squirrels, and raccoons—North America's most popular small animals. Over 90 color photos show everything you need to know, with a special focus on hard to carve areas like eyes, ears, nose, and feet. Four complete patterns with accompanying anatomy charts.



#FOX073-6 \$14.95

Carving Caricature Animals

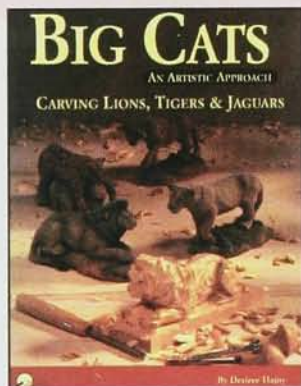
Desiree's caricature horses and mules are guaranteed to bring a smile to your face. Also included are otters, a junkyard dog, and more. Terrific section on caricature expressions for animals.



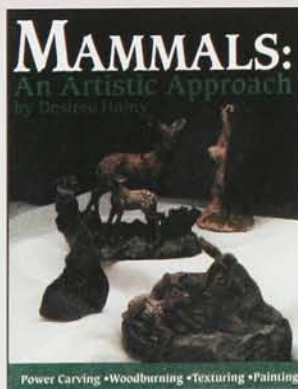
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Big Cats Carving Lions, Tigers and Jaguars

Learn to carve six different big cat projects inside. Over 90 color photos show you how step-by-step PLUS give valuable anatomy and reference material.



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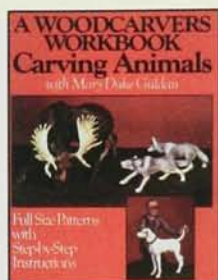
Mammals: An Artistic Approach

Playful otters, graceful deer and majestic bears are what you'll find in Desiree's first book. Sketches, photos, anatomy charts, carving and printing information are what you'll find inside this 168 page book. 18 patterns are also included.

Mary Duke Guldán's Woodcarvers Workbook Series

"The best woodcarving patterns I have seen in my 40 years of carving."
Ed Gallenstein, President National Woodcarver's Association.

For realistic, accurate, and easy to use patterns, these books simply cannot be beat! The secret is that each project is featured in every possible view—front, back, side, top and bottom—giving a 360° perspective of your piece. Best known for her animal patterns, her second book below also includes a wonderful pattern for a grandfather and grandson.

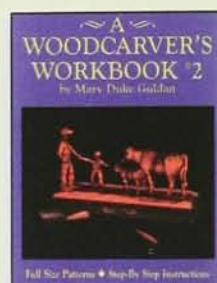


#FOX033-7 \$14.95

We can't recommend these books highly enough!

Woodcarver's Workbook

14 patterns and step-by-step instructions for a wolf, moose, cougar, rabbit and wild mustang, unicorn, whitetail deer, dogs and a Bighorn Sheep.



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Woodcarver's Workbook #2

No repeats from her first book. Instructions and patterns for Elk, Bison, Indian Chief, Horses, Human Figures, Oxen and more.



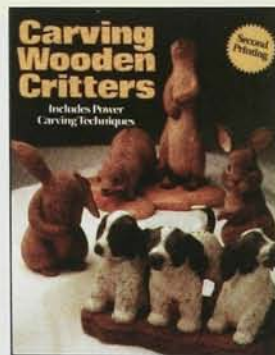
#FOX085-X \$9.95

Complete Beginners Woodcarver's Workbook

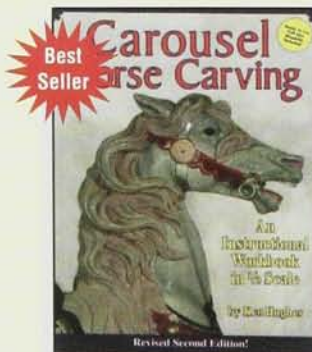
Simply the best, easiest guide to carving ever! 10 projects illustrated in color with complete patterns and instructions. All you need is a knife and several simple gauges to get started.

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Caricature and Christmas

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Always wanted to start carving but didn't know where to begin? This book is for you. Using commercial turnings available from craft stores. Make 8 projects including pigs, chickens, cats, Santa and more.



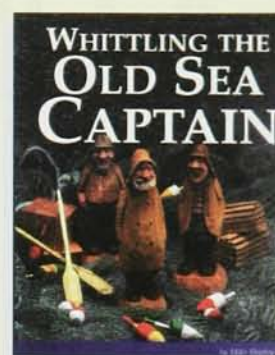
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Relief carve a classic Santa Ornament or carve a Roly Poly Santa in the round. Tina Toney shows you how in 13 projects for Christmas using commercial turnings or your own wood. Over 250 easy to follow color photos.



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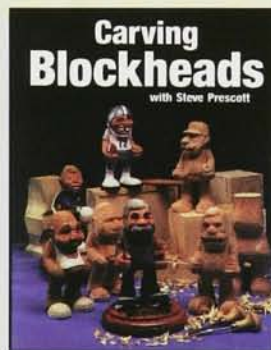


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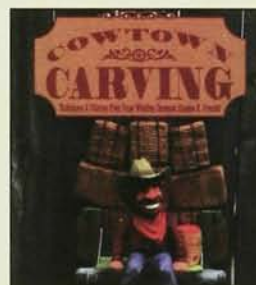
One of our most popular figure carving books. Mike has designed a classic sea captain complete with crew and accessories. Simple to carve, but you can't carve just one. Complete patterns and step-by-step photos sections inside.

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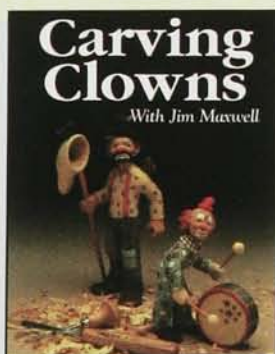
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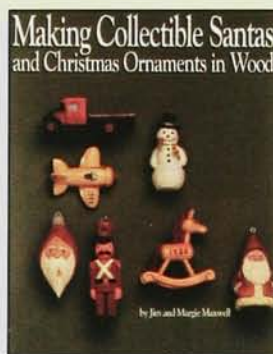
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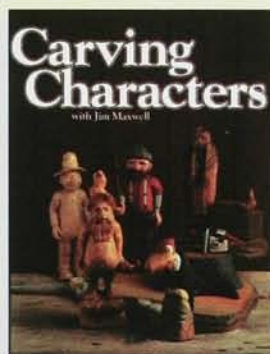
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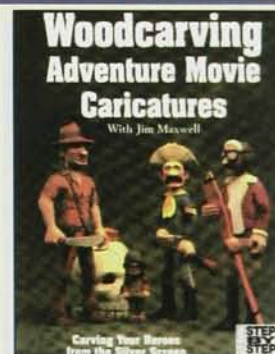
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A Chip Carving Primer

By Roger Nancoz
Photography by Roger Schroeder

Roger Nancoz has been carving wood for nearly a decade. He found his niche, he says, when he started chip carving. Explaining the basics of chip carving, from sharpening to patterns to finishing, Roger shows off his skills by carving a snowflake of his own design. Roger lives with his family in Deer Park, Long Island, New York.



PATTERN



What is chip carving?

Simply, it is a form of engraving that removes chips of wood to form a design. The chips are usually three- or four-sided, and the way light creates shadows and reflects off the sides of the chips enhances the pattern. Sometimes the repetition of a pattern is used to fill up space in a pleasing way. But chip carving does not prevent us from creating pictures. This is called "free form" chip carving. It uses the same technique, removing what are usually long chips. The artistry comes with making lines wider to give more shadow and consequently the illusion of depth. Originating in Europe, chip carving has been around for a long time, but carvers like Wayne Barton have done a great deal to make it popular in this country.

A Sharper Image

The ideal chip carving knife would have a stiff blade with zero thickness and perfect sharpness. Given such a tool, I would be able to cut through the wood fibers with no displacement of the wood. You must realize that the first cut of every chip does not

remove any wood. The knife only severs the fibers in the cut. Since the knife with zero thickness is not a physical possibility, I choose a knife with a stiff blade and sharpen it to a continuous taper. If you look at a cross section of my knife, it has a wedge shape with 10 degrees of taper on each side.

Ceramic stones work well on chip carving knives, but I prefer to initially use a diamond stone with water on a new knife to shape a taper that extends back from the cutting edge. For the final honing I use a honing compound called "Yellowstone" (available from Woodcraft, 210 Wood County Industrial Park, PO Box 1686, Parkersburg, WV 26102/ 1-800-225-1153). Another honing compound that works well is called "ZAM" (available from The Woodcraft Shop, 2724 State Street, Bettendorf, IA 52722, 1-800-397-2278). With a small grater, I scrape off granules of the compound onto a smooth block of wood. I hold the knife very flat to the block when I hone it since the diamond stone has already shaped the taper on the blade. I want to avoid more than one bevel. The honing polishes and places that "razor-like" sharpness to the blade. The thinner the bevel, the less strain there is when I penetrate the wood. If the blade is too thin, however, it might flex while I'm cutting; also, the blade would take control of where I want to go. After the honing is completed, I wipe off any residue from the blade. What I don't use is a piece of leather on the blade. Although a polished blade is very important to reduce friction, and leather is ideal for that, the material tends to round the point of the knife. Since it's the point that first penetrates the wood and creates the deepest part of the chip, I want it sharp, polished, and pointed.

Computer Match

I have united my computer with chip carving because the computer helps me create original designs. Typically, I start off with a rough sketch on a piece of paper. Then I go to the computer and start laying out the pattern. I like using CorelDraw 4.0. The program gives me the ability

to repeat a pattern, create a mirror image, or rotate the image to any degree desired. I can even change a circular pattern into an oval if I chose. As with other computer work, I can readily store my patterns and print them out whenever I want.

There is also a preciseness I have with the computer that I don't have with pencil lines, messy carbons and photostats. I can reduce or enlarge my patterns without increasing or decreasing the thickness of the lines. If I took my pattern to a copy machine, the reproduced lines would get larger or smaller.

Prepping the Wood

My first choice is basswood that has been finely sanded. Still, I go over the wood with 400 grit wet-and-dry sandpaper mounted on a block,

making sure I sand with the grain. But I keep the paper dry because of the next step. After sanding the wood and wiping it clean with a soft cotton rag (an old undershirt works well), I seal the wood with a light coat of Deft spray lacquer in a well ventilated area or outdoors.

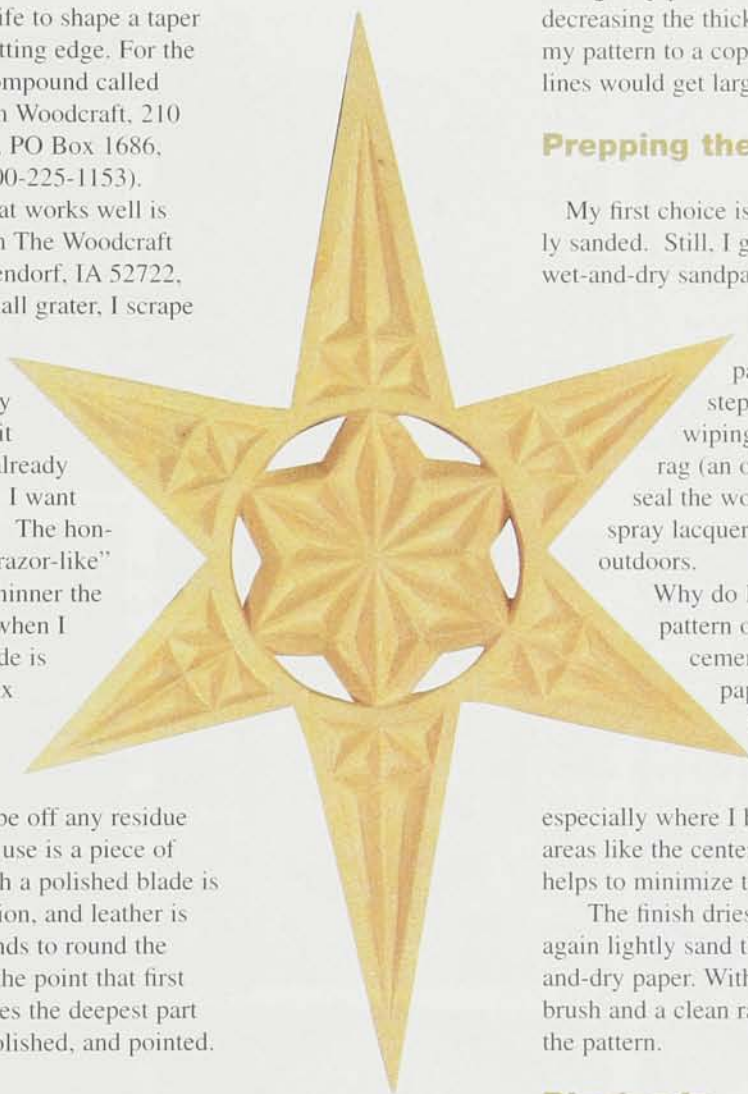
Why do I seal with lacquer? I apply a pattern over the wood with rubber cement and carve through the paper. If I had not sealed the wood, I might lift small slivers of wood when I finally remove the pattern,

especially where I had removed chips in delicate areas like the center of a rosette. The lacquer helps to minimize tear out.

The finish dries in about one half hour, and I again lightly sand the surface with 400 grit wet-and-dry paper. With a final dusting using a dry brush and a clean rag, I am now ready to apply the pattern.

Digging In

The cutting knife is the only cutting tool used in chip carving. There are just two positions that are used with the knife. For the first position, I place my thumb at the end of the handle by the blade (some knives have a flat or a mark for the thumb) and wrap the rest of my fingers around



the handle. The knife is held so that it will start cutting the wood at an angle of 65 degrees. The thumb and knuckles rest on the wood while guiding the blade as it slices the wood. For the second position, I spin the knife in my hand and place the thumb on the back of the blade. In simple terms, position one is a forehand cut, position two a backhand cut. This change of position allows me to carve in different directions without having to constantly turn the work around in my hands.

Before I take the knife to the wood, I study the grain directions I'm dealing with. Grain changes in narrow or tight areas offer the most trouble spots, but these I can circle in pencil on the glued-down pattern. In these areas I slow down my carving.

To most carvers using gouges and chisels, a cut is made and the wood peels away. This is not the case with chip carving. The first cut pushes the wood sideways. This is also true of the second cut. It is only after the last cut that the wood is taken out as a chip.

Depth Control

Chip carving does not mean penetrating the wood to one continuous depth. It's really a controlled cut that I describe as a ramp effect. As I start my cut, the knife is hardly in the wood. Then I apply slight but continuous pressure on the knife. When I reach the end of the line I ease up on the pressure and bring the knife point out of the wood.

A tendency for a beginner is to pry out a chip when it doesn't pop right out. Don't! If the chip is not released, it is because somewhere inside the chip some wood fibers were not cut. Solution? Carefully slip the knife back into the cuts to sever those fibers. Prying out a chip runs the risk of breaking away wood that should have remained. The secret of good chip carving is to have the chip come to a point at its bottom. When this happens, a three- and even four-sided chip comes out easily.

Trouble Spots

Even the best chip carver who doesn't pry out wood and has good depth control runs into trouble spots that need special attention. One of these areas is where the grain is perpendicular (90 degrees) to the ridge between chips in very narrow corners or in the center rosettes. The wood is going to be weakest

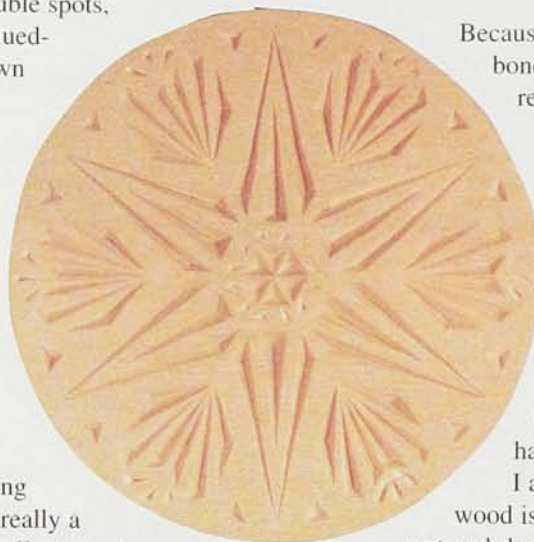
there. My strategy is to take out most of a chip, but not all of it. I carefully slice out the fine corners later after all the related chips have had that first major chip removed. Despite the precautions I take, I still occasionally get fractures that cause ridges to break away. I keep a small bottle of glue and toothpicks handy for repairs. My choice for glue is Elmer's white. Unlike yellow carpenter's glue and epoxy, it hardly stains the wood, a real bonus when applying a finish later on.

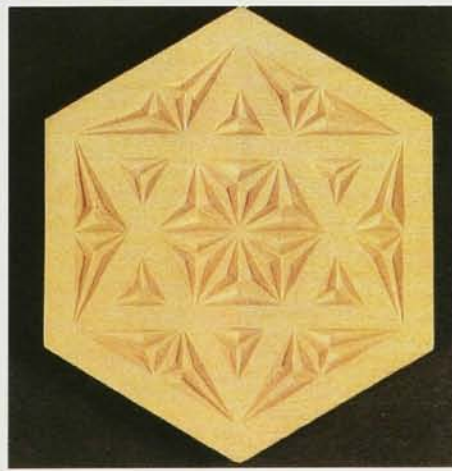
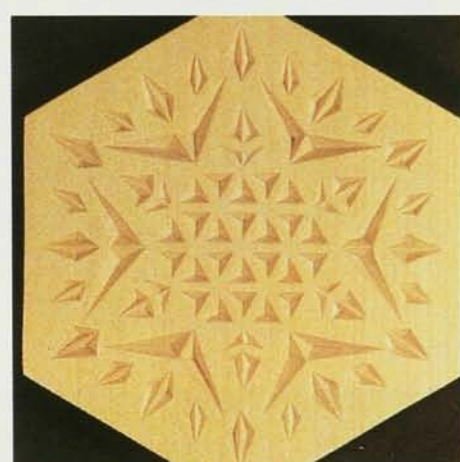
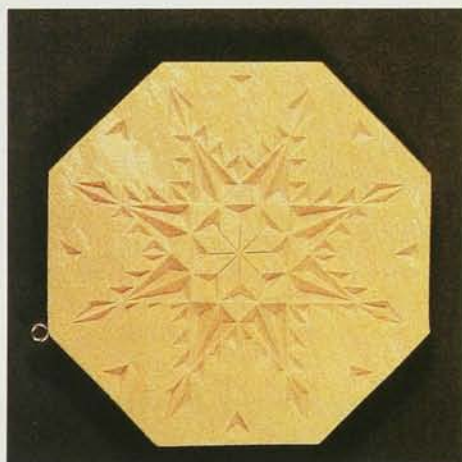
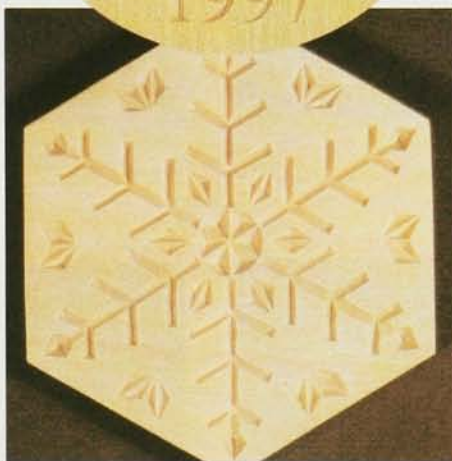
Finishing Up

Because I use rubber cement to temporarily bond the pattern to the wood, it's easy to remove the paper with a pair of tweezers. What removes the rubber cement residue is a gum eraser—not a pencil eraser—similar to the material used to clean sanding belts. The cement readily adheres to the gummy material. By lightly rubbing along the top of each ridge and the uncarved surface, any remaining cement will adhere to the eraser. It also removes fingerprints and dirt marks that may have gotten on the wood.

I am now ready to finish the project. The wood is lightly sanded. I again use 400 grit wet-and-dry sandpaper and a block of wood. The block is essential since it prevents the paper from bellying down into where the chips have been removed. If this were to happen, the sharp ridges would be sanded away. I then remove the sanding dust. If I decide to stain the project, staining is done at this time. I like using Minwax® gel stain, testing it first on a scrap piece of wood on which I have carved some chips. I apply the stain with a clean cotton rag, being careful to immediately remove any stain that has pooled inside the chips with a dry brush. Keep in mind that since the inside of a chip is really end grain, the stain will be darker there. This will increase the effect of the shadow. I allow the piece to dry.

What's left is a clear finish. My choice is Minwax® (interior polyurethane), a clear satin finish. This gives me a finish that has a pale natural wood look if the wood is not stained. If Minwax® (exterior polyurethane) is used, a warmer look will be seen. Either polyurethane offers a good protection. These methods for finishing a project should be tested on scrap material before using on a completed project.







CHIP CARVING
STEP 1

Chip carver Roger Nancoz.



CHIP CARVING
STEP 2

The tools and materials of chip carving range from knives to wood to pattern to sharpening compound.



CHIP CARVING
STEP 3

I scrape my honing compound onto a block of wood. The solid surface of the wood keeps the point of the knife sharper than leather does.



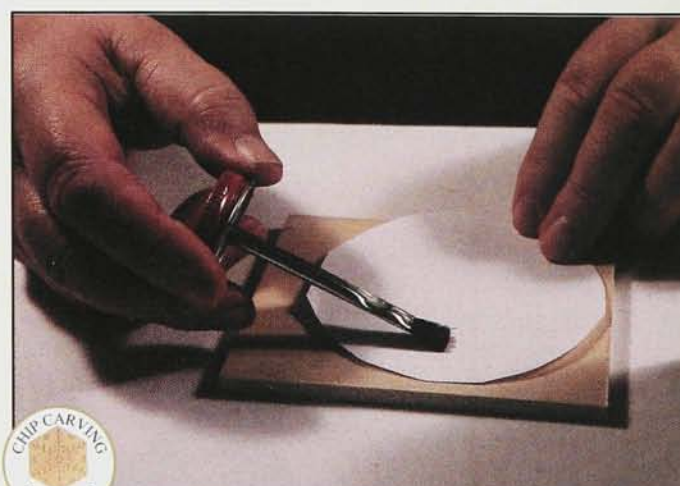
CHIP CARVING
STEP 4

Sharpening is essential. It's the only way to get clean cuts. The knife is almost held flat to the wood surface.



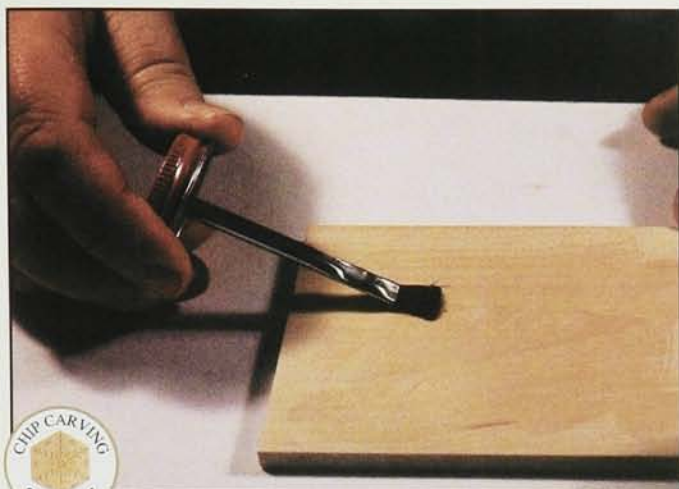
CHIP CARVING
STEP 5

All honing residue must be removed from the knife. If not, it gets into the wood.



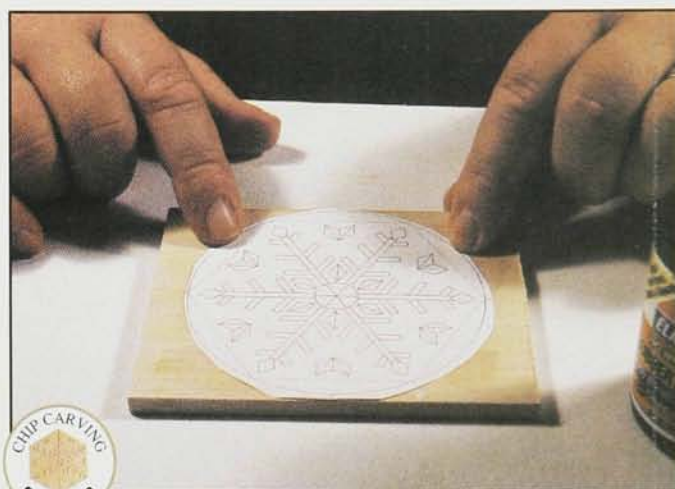
CHIP CARVING
STEP 6

I apply rubber cement to the paper pattern. The cement makes for easy paper removal.



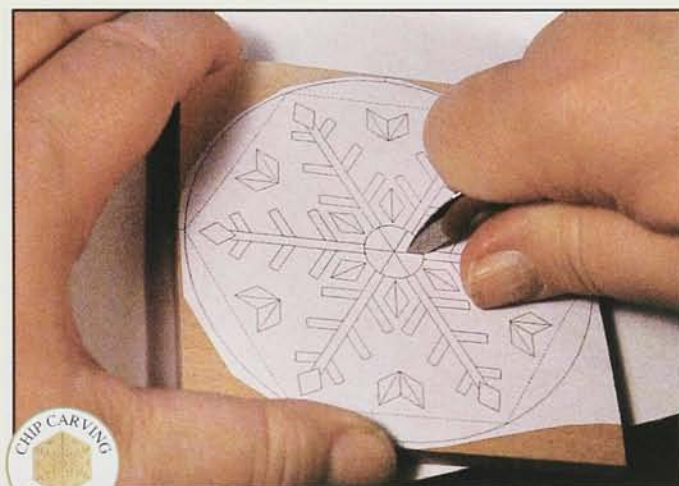
CHIP CARVING
STEP 1

I also coat the wood with rubber cement. This is only after the wood has been sanded and sealed with lacquer. The sealer reduces grain tear out.



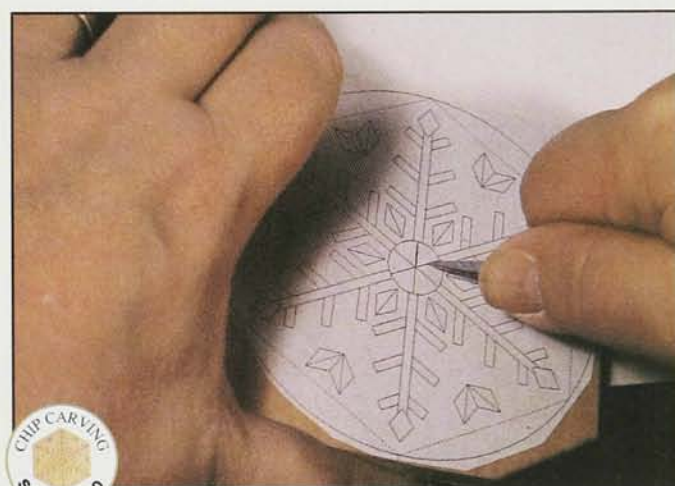
CHIP CARVING
STEP 2

I carefully align the pattern to keep the design flowing with the grain. Notice that I keep the waste wood to a minimum.



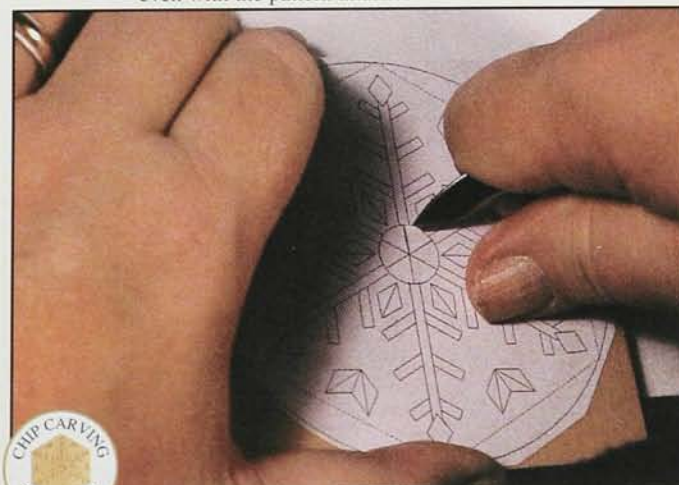
CHIP CARVING
STEP 3

The way I hold the knife is called position one in chip carving, similar to a forehand stroke in tennis. Before I carve I make sure that my thumbnail is well manicured or covered with tape. If not, the nail will mark the wood, even with the pattern attached.



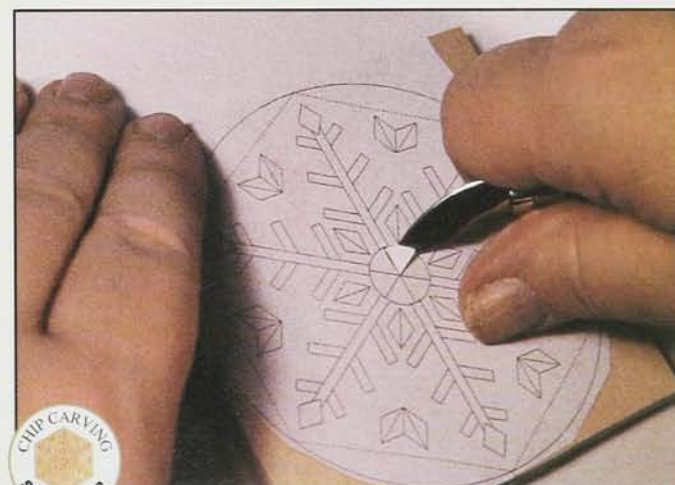
CHIP CARVING
STEP 4

The number two position is a backhand cut. Which stroke I use depends on grain direction and position of the wood.



CHIP CARVING
STEP 5

This last cut prepares the chip for removal.



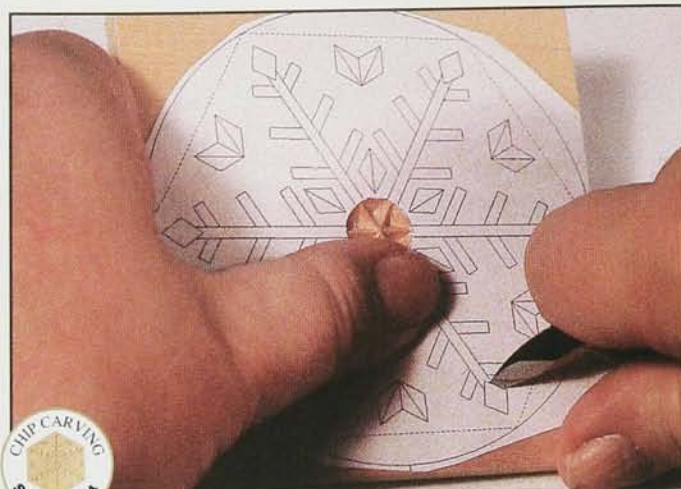
CHIP CARVING
STEP 6

Only after the third cut is made is the chip loose. A thin knife in chip carving is essential. Too much wood is displaced with a thick blade and the wooden ridge will break out.



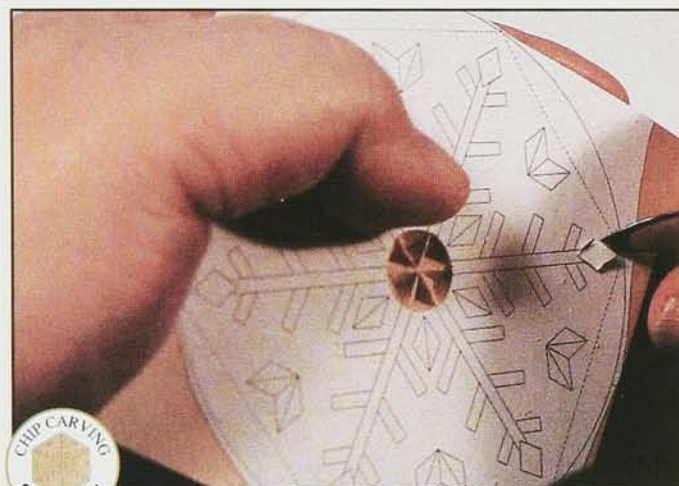
CHIP CARVING
STEP 13

After the center rosette of six triangular chips is finished, I clean the area with a gummy eraser to remove paper, rubber cement and dirt.



CHIP CARVING
STEP 14

A four-sided chip is a more advanced one. The trick is to imagine that the point of the knife is going directly to the middle of the chip. If the angles are correct, the knife will go to the center. For this kind of chip, I practice on scrap wood.



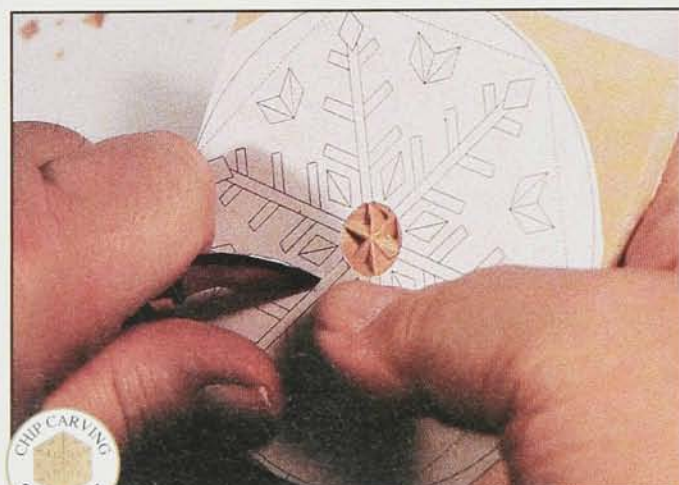
CHIP CARVING
STEP 15

I finish the fourth side of the chip and release it.



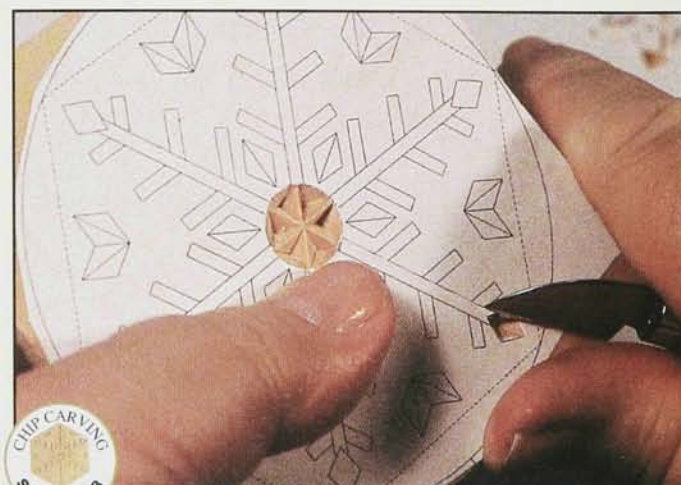
CHIP CARVING
STEP 16

I start on the spoke of the snowflake at the center rosette at about a 65 degree angle to the surface. The cut forms a ridge between the spoke and the rosette.



CHIP CARVING
STEP 17

Here I use the number one position going down one side of the spoke.

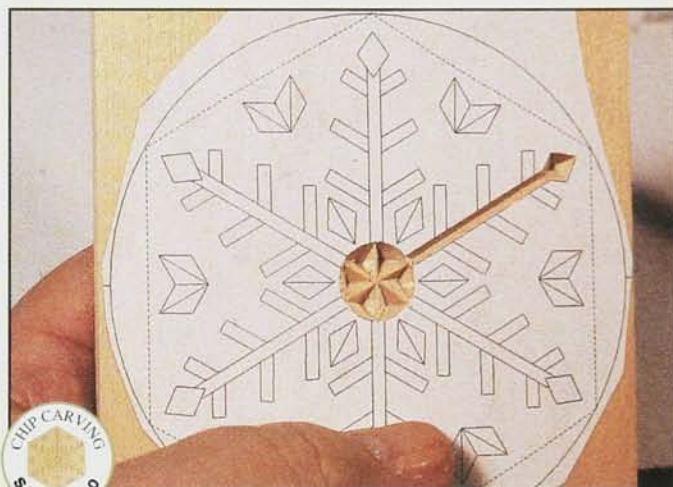


CHIP CARVING
STEP 18

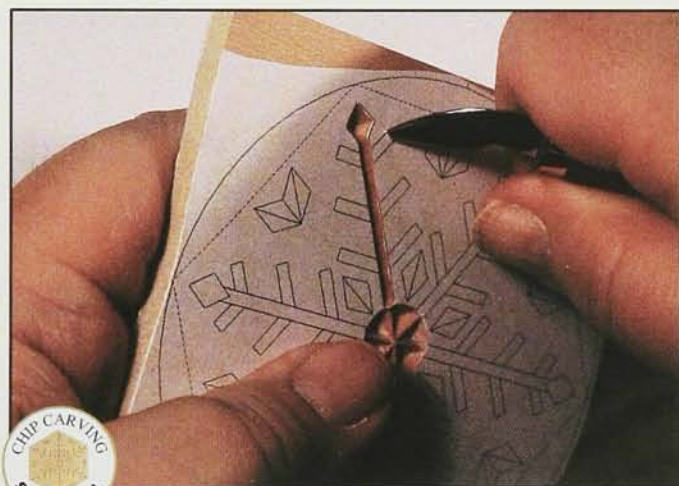
When I reach the end of the spoke, rather than drag the knife into the four sided chip, I tilt the knife downward. This reduces the possibility of tearing out wood, especially if I am not going with the grain.



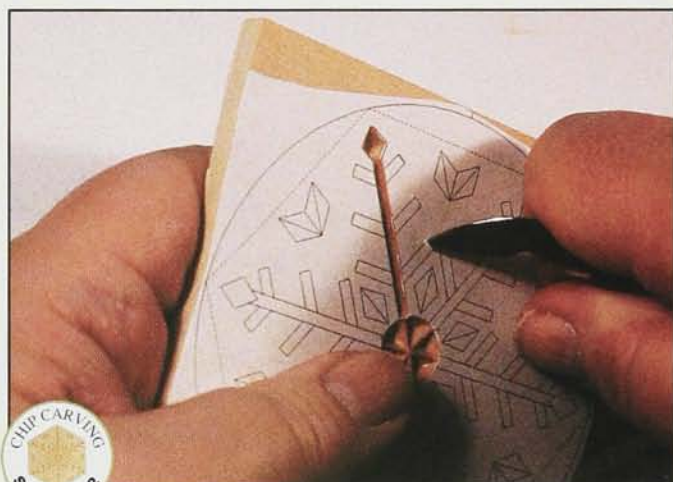
Here I use the number two position. When I see the chip peel out, I know that I have carved it properly.



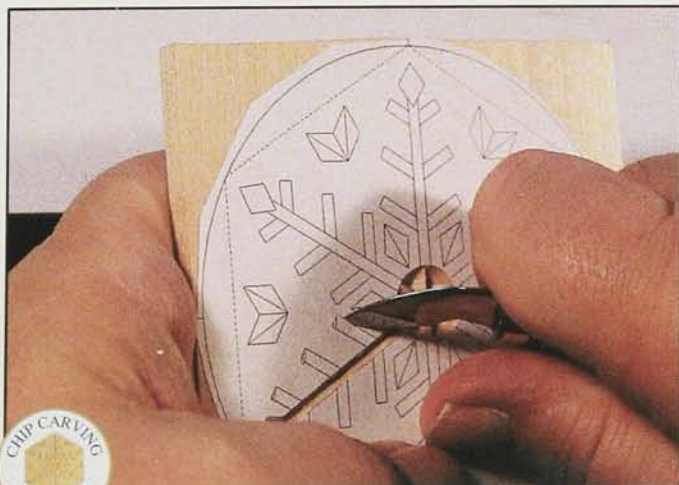
The chip has been cleanly removed from the spoke.



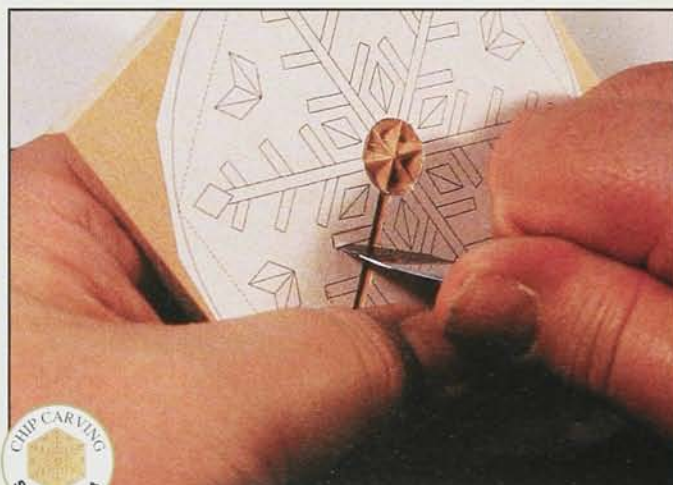
Each spoke has six branches. I make what I call simple stop cuts to begin removal.



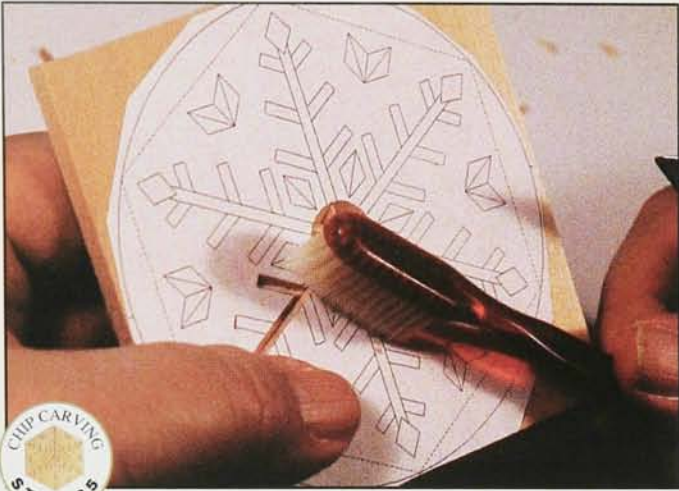
To save time, instead of moving the wood around and doing the branches individually, I do them in sequence, making a stop cut on all of them. Economizing motion picks up the pace.



One way to do a branch is to start from the stop cut at the end of the branch and carve into the spoke.

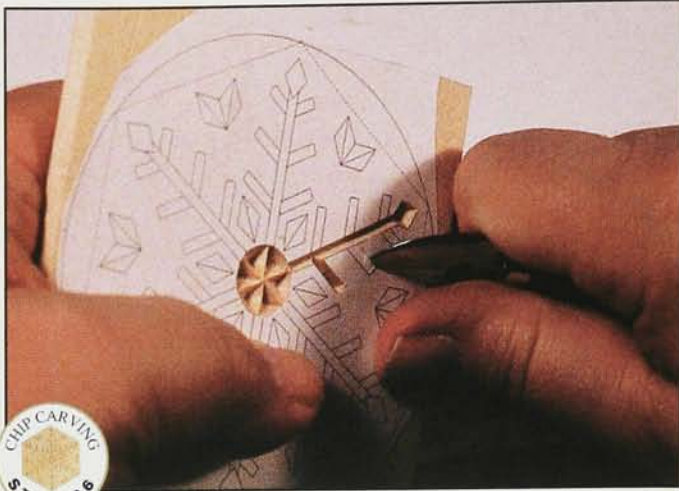


I cut the other side of the branch.



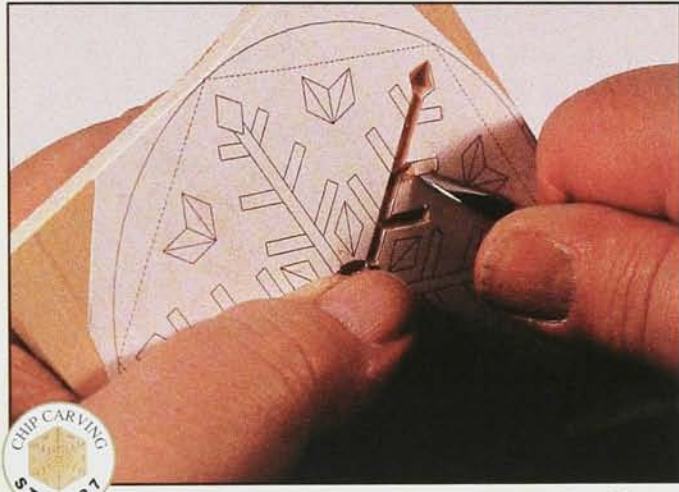
CHIP CARVING
STEP 25

After the chip is released, I use an old toothbrush to remove fuzzy grain.



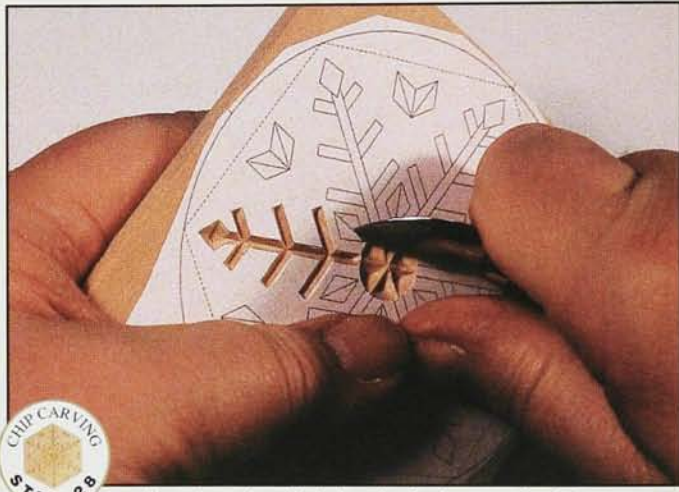
CHIP CARVING
STEP 26

Another way to carve a branch is to start from the spoke and work out.



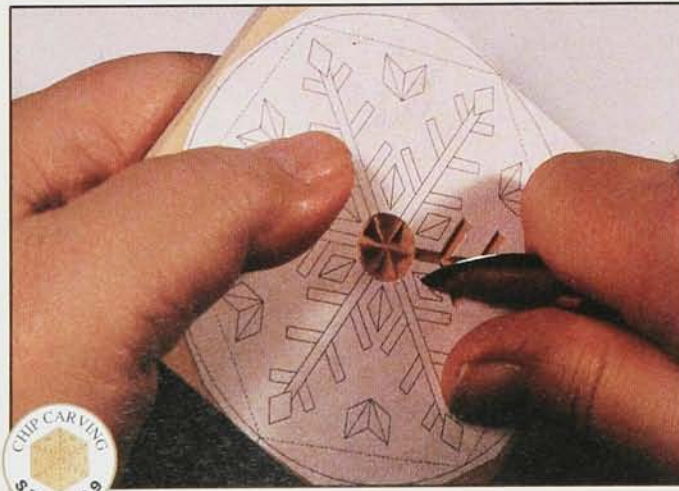
CHIP CARVING
STEP 27

Using position number two, I carve the other side of the branch.



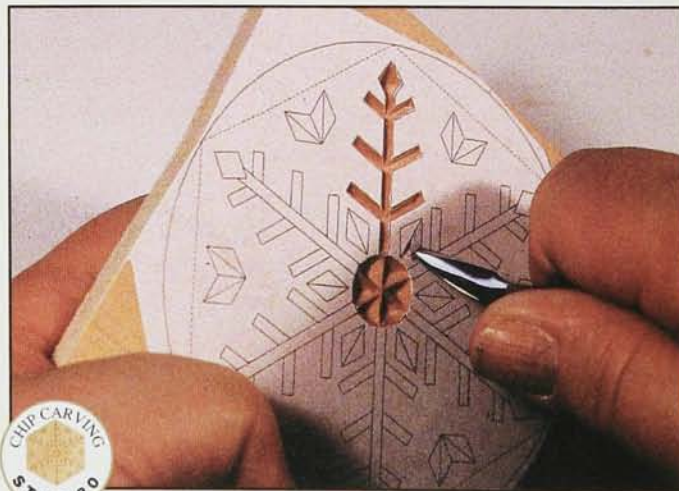
CHIP CARVING
STEP 28

The entire spoke with the branches has been completed. I now go to work on the back-to-back triangles that form the diamonds of my pattern. These triangles have a common ridge which is perpendicular to the grain. So I first make a stop cut to cut away the left hand chip from the center ridge. To reduce breakout, I always cut the ridges first for chips that butt each other.



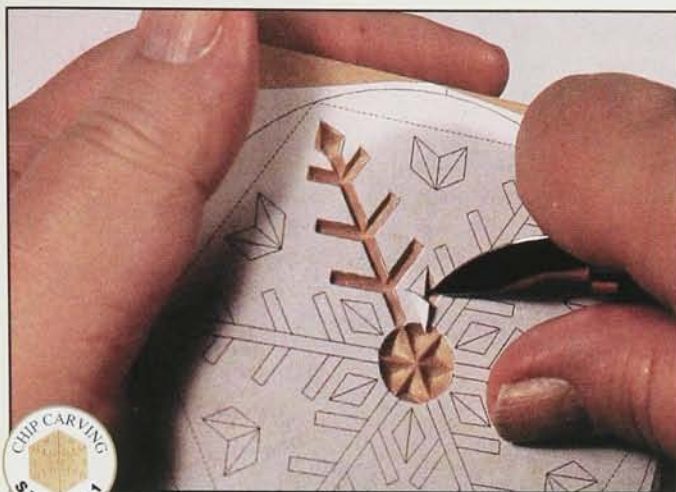
CHIP CARVING
STEP 29

Here I do the other side of the ridge, performing the same cut to prevent fracturing the wood.

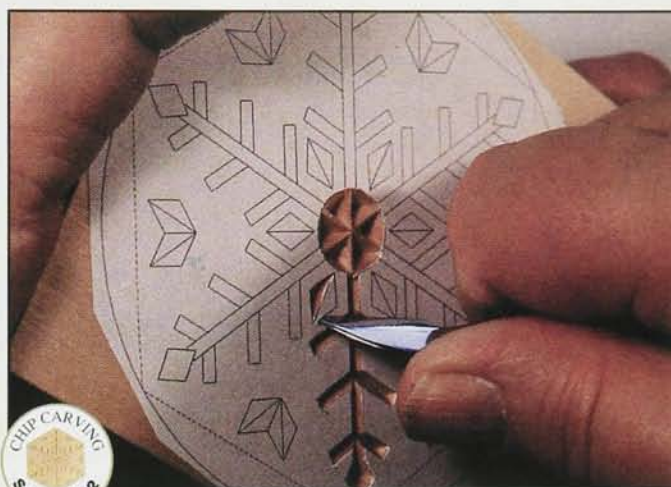


CHIP CARVING
STEP 30

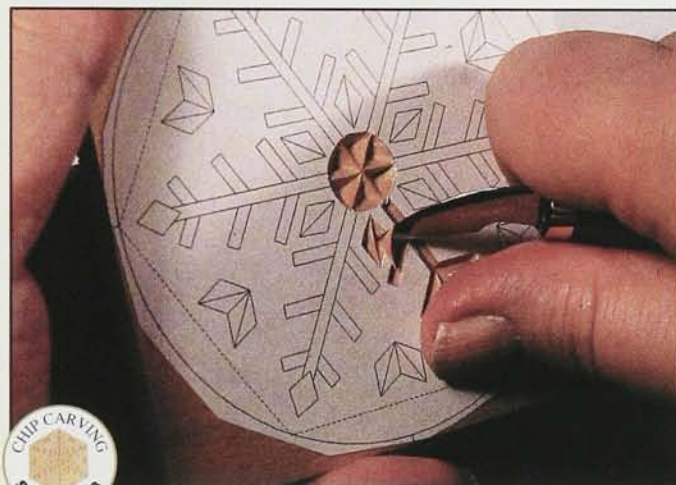
This is my second cut in the sequence to carve the diamonds. The chip starts to peel out because of the grain.



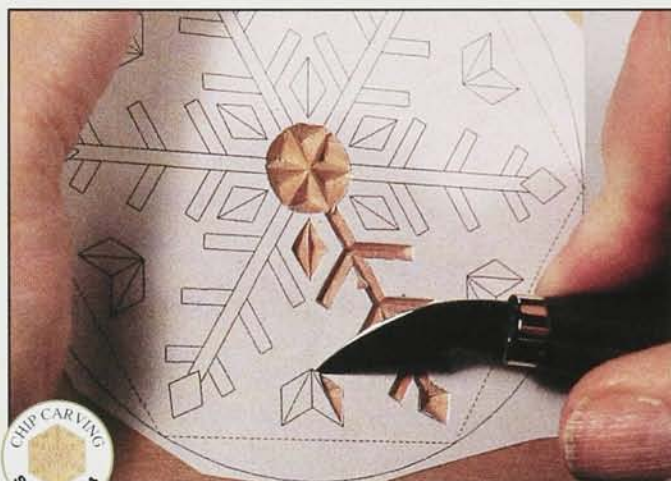
The ease with which the chip pops out means I made clean cuts all around.



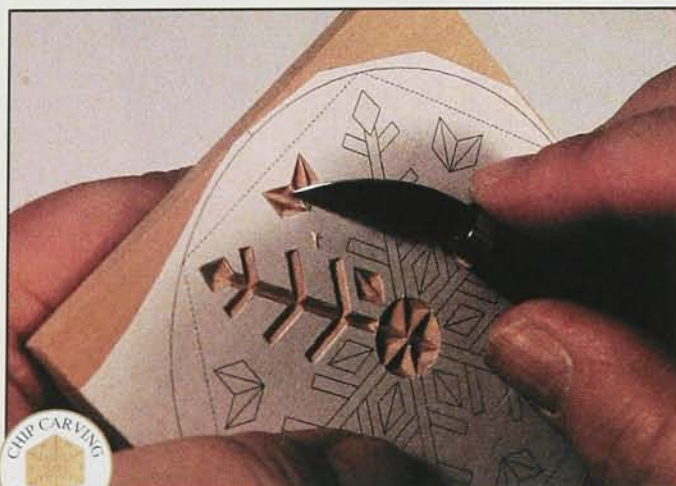
I carve the other side of the adjacent diamonds.



The final chip of the diamond is released.



This cut is tricky because of the merging lines in the middle of what I call "flying diamonds." Where the lines merge, there is a real tendency for the wood to break out. I take each chip out without carving its fragile point.



All four triangles have been cut on the flying diamonds, but notice that the paper is still present in the merging lines. I then carefully slice out the wood under the paper.



All major cuts have been made on the piece on the right. The board on the left shows the finished carving. I use my band saw and a one-inch belt sander to finish the edge. Then I remove the paper, sand and seal the wood.

Learning from the Masters

PART II

By Dave Stetson

photography by Roger Schroeder

Editor's Note: In part I, I asked Dave Stetson, president of the Caricature Carvers of America, to put a critical eye to four carvings of animals in my carving collection: a bear, a pair of deer, a St. Bernard dog, and an owl. Each has its own style and each tells a story of the carver's techniques and talents. In part II, Dave continues his insightful commentary on four carved human figures: an old gentleman, a Spanish horseman, a worker, and a hobo. Although the old man and the hobo are signed by the carvers, little is known about their history. If you have further information about one or more of these carvings, drop me a note at the magazine or my e-mail address. Your letter may be published in a future issue.

Roger Schroeder, Managing Editor



This is a gentleman who has an attitude, of either "I don't know" or "I don't care".



The face is exceptional because the eyes and nose are so well done.

An Old Gentleman

This is a gentleman who has an attitude. The gesture of the head tells me that someone asked him a question and he responds with an "I don't care" or an "I don't know" shrug. Here is a man who is down to earth and honest, yet he has a hole in one knee of his trousers. Perhaps he does not have the money to buy a brand new pair of pants. But at the same time, he knows how to dress because his shirt and his vest are both buttoned properly.

The beauty in looking at a carving like this one is that a simple gesture and a hole in the pants offer so much to the observer. Conceivably you could imagine an entire life story from this one carving.

The carving itself was done with simple cuts. It is a flat-plane style, typical of what is done in Scandinavia, but refined with sandpaper.

The face is exceptional because the eyes and nose are so well done. A knife or small gouge went in deep on the inside corners of the eyes and rounded the eye mounds over while the eyes are simple but effective holes. No paint was necessary to get the feeling that the eyes are complete.

Other commendable aspects of the face are the mustache, the stubble below it done with a knife or gouge, and the hair brought down over the ears. There is certainly enough detail to capture a look, but any further detail would have been wasted.

Some of the carving was probably done while the wood was held with a bench screw. The felt on the bottom would cover up the screw hole. I would also think the piece was bandsawed to shape but the wood between the legs was not drilled out. Instead the carver used a knife to remove it.

The rear of the base has the carver's name, done with a V tool. It appears to read "Loutier." My guess is that it was done by a Canadian carver, possibly from the Quebec province.

This is a piece I can look at for a long time and not tire of it. In fact, it looks good from any angle. The figure leans, yet it is balanced, a pose not so easily accomplished. I strive to carve a piece like this one. It appears effortless, yet it is a difficult piece to do well.

A Spanish Horseman

This is a figure that begs to be picked up so that you can run your fingers across its surfaces. This is appropriate for sculpture: see the piece with your fingers as well as with your eyes. I say this because the carving has such a wonderful finish.

What first strikes me about the carving itself is that some of the fine detail is both carved and painted. After doing a little research, I learned that this might be a gentleman from Andalusia in Spain. The outfit, consisting of bolero jacket, Cordobez hat and lower leg chaps, would indicate this was a man outfitted to ride a horse. The gouchos of Argentina, I was told, wore similar clothes because people emigrated from Southern Spain and brought the clothing styles with them. The carved and painted details, representing tooled leather and embroidery, are outstanding because they are so soft looking.

Other details that contribute to the charm of the



The eyes, the mouth, the nose are all those of a Romanesque model.



The outfit, consisting of bolero jacket, Cordobez hat and lower leg chaps, would indicate this was a man outfitted to ride a horse.

piece are the head kerchief, tied at the back, and the hat. The latter is unusual for a carving because it was most likely turned on a lathe and added to the head. The knobs on the hat, I was told, are designed for a cord that holds the hat to the back of the collar. Despite it being a separate piece, the hat in no way detracts from the overall look.

What is truly remarkable about the figure is the face. Realistic, it is very much the face of a model. The eyes, the mouth, the nose are all those of a Romanesque model. Although it was done with knife and gouges and left unsanded, it is still a perfect face.

A lesser detail is the hand that is partially tucked in the pocket. The fingers are well defined on the front, but the palm side of the hand was left unfinished with the original gouge cuts still present.

When I lift up the carving, it has a definite heft to it. Judging by the weight, I know it is not basswood but probably a fruitwood like pear. After the piece was carved, it was mounted with screws on a separate piece of wood. This creates a pedestal and adds some more interest to an already fascinating carving.

A Worker

It is difficult to label what this man represents: a Moor? A camel driver? A field hand? Perhaps he is part of a crèche scene. What I do know for certain is that the carving offers a good lesson in anatomy.

When I study this piece, I see that the carver took great pains to show the anatomical structure of the ankle, the foot, the forearms, the hands. And everything is where it belongs.

I obviously do not know the background of the clothing. But I do understand that the folds of the fabric and the animation in them – all well done – do not detract from the main focus behind the carving. Simply put, this is a man in motion.

There is an interesting detail that the carver added. Underneath the left foot, uplifted to suggest motion, he carved in a piece of rock or debris. This addition prevents the foot and leg from being broken. The same is true of the arms, which get their strength from having the hands connected to the body.

The Spanish horseman was put on a pedestal, but this figure was not. While single figures are usually meant to be finished off with a substantial base that is square, this pose suggests to me that perhaps he was part of a scene such as a nativity scene.

I certainly enjoy the face. I see in it an honest man, one who can be trusted. If he were real I would hire him in an instant.

It is difficult to label what the man represents . . . What I do know for certain is that the carving offers a good lesson in anatomy.



(Top) Underneath the left foot, uplifted to suggest motion, he carved in a piece of rock or debris. This addition prevents the foot and leg from being broken.

(Bottom) I certainly enjoy the face. I see in it an honest man, one who can be trusted.



A Hobo

I love the attention to detail on this carving: the baggy pants, the patches, the bindle, the torn shirt, the open shoe. But the talent of figure carving shows in the face. The mouth opens on one side while the eyes are shifted to the opposite side. The mustache is in need of a trim and the face has the look of stubble, done with simple knife cuts. Even the puffy cheeks are very effective.

This piece was signed C.O. Trygg. It is a name I am familiar with thanks to Harley Refsal's book *Woodcarving in the Scandinavian Style*. According to the book, this was Carl Olaf Trygg, a Swedish carver who emigrated to Canada with his father and two brothers. The background information supports the style of carving, which essentially consists of wood being removed to create flat planes of detail.

The flat-plane style shows itself off well in the face and head. Here there is a simplicity of cuts to define the eyes, the mustache, the nose and cheeks. The ears are done with an economy of cuts, while the hair is blocked out and defined with a V tool.

To color the piece, Trygg applied washes of paint. He probably used water colors, although acrylics may have been available to him. The washes were put on thinly, and this allowed the wood grain to show through. The paint does not detract from the carving. Instead, it accentuates the fact that this is a wood carving.

Trygg added the bindle as a separate piece. He could have carved it from the original block, but I suspect it was easier to use another piece of wood. He also put the figure on a square and separate pedestal, nailing the two together.

I wish this figure could talk. I would ask it about the mind of the carver and how it arrived in the United States.



(Top) Trygg added the bindle as a separate piece. He could have carved it from the original block, but I suspect it was easier to use another piece of wood.

(Bottom) The flat-plane style shows itself off well in the face and head.

I love the attention to detail on this carving: the baggy pants, the patches, the bindle, the torn shirt, the open shoe.

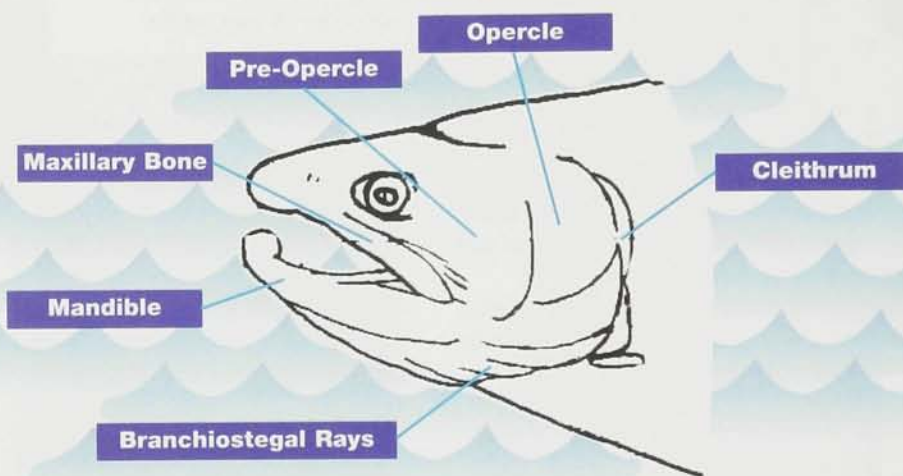


Carving Fish Heads

Carving fish heads can be frustrating for beginner fish carvers. The layout and cuts must be positioned exactly, any difference from side to side is quickly noticed in the finished piece.

BY ED WALICKI

Ed Walicki is the author of *Freshwater Fish Patterns* and the owner of *Aquatic Expressions* – suppliers of fish carving kits and reference material. Contact Ed at (248) 347-2831.

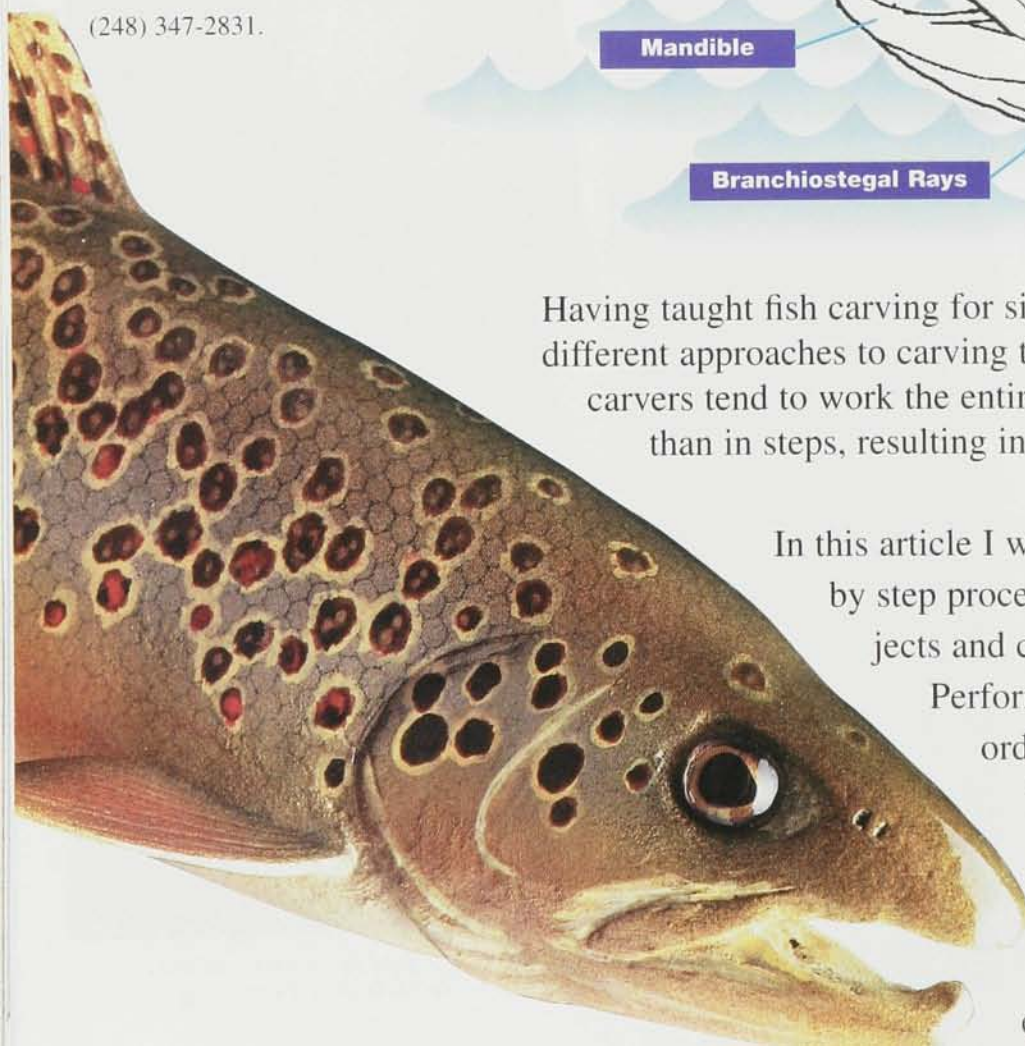


Having taught fish carving for six years I have seen many different approaches to carving the head. Most new fish carvers tend to work the entire head at one time rather than in steps, resulting in inconsistent results.

In this article I will demonstrate the same step by step process used in my carving projects and classroom instruction.

Performing each step in the proper order will guarantee success and build confidence for the next fish carving project.

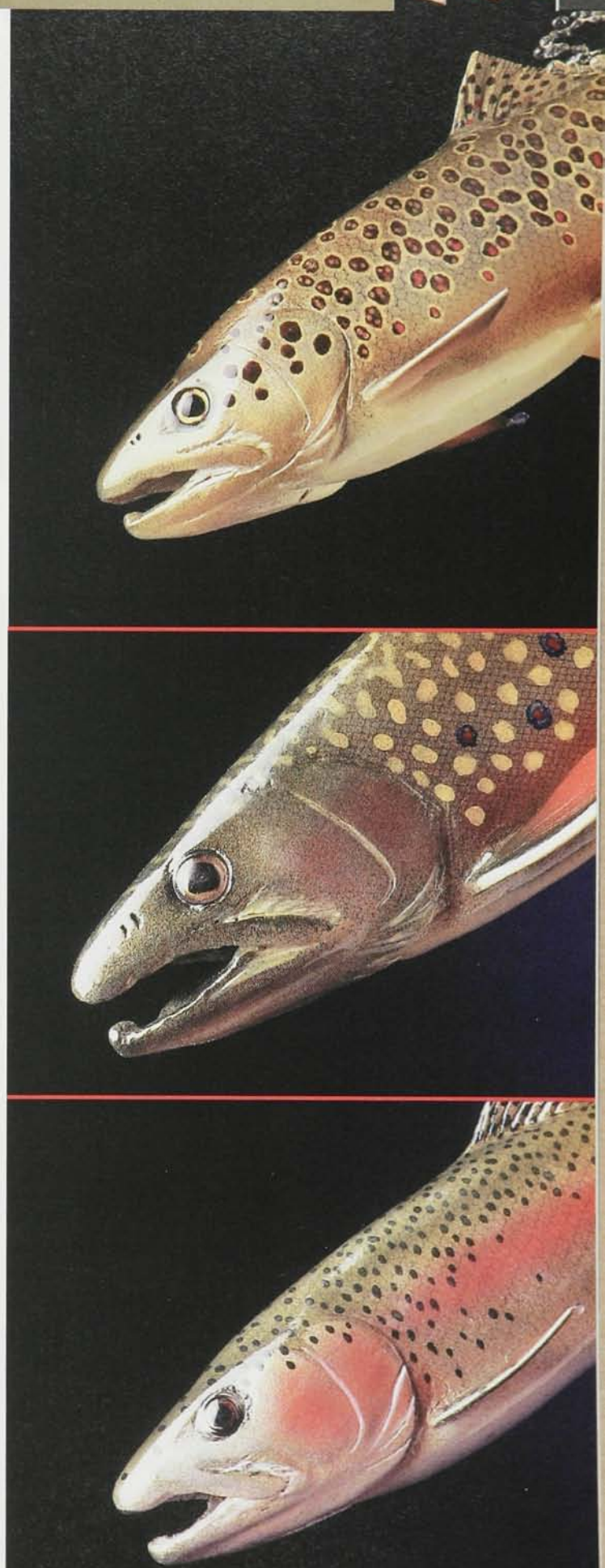
Before we begin, gather as much trout head reference as possible. For those of

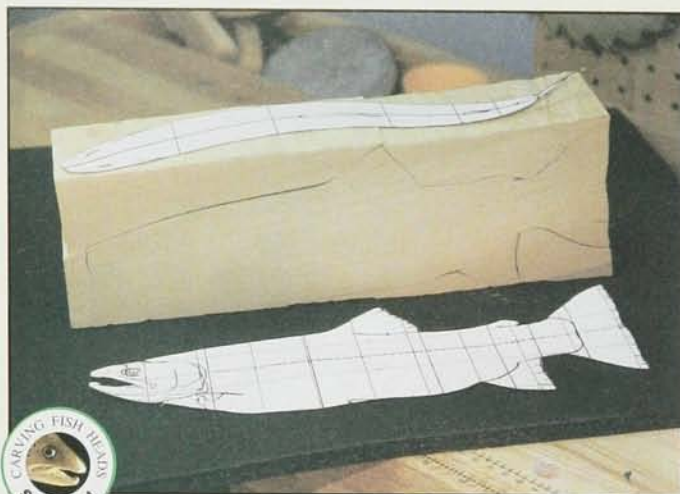


you who need an excuse to go fishing, this is it. Nothing beats live reference when it comes to carving realistic looking fish. A three-dimensional model in your hand can answer more questions than a three-foot stack of reference pictures from your magazine collection. Once you have live reference it is important to work quickly documenting details. Take measurements, draw a pattern, and note every visible detail. **DON'T FREEZE** the head with plans to make reference notes later. Freezing the head tends to shrink and distort fleshy areas of the head very quickly.

The next best thing to live reference for accuracy is a casting of a fresh fish head. For most carvers, myself included, working from a casting is cleaner and easier. If preparing a fish and building a mold to pour a cast are not in your plans, you can purchase urethane reference heads. These castings are made from a durable plastic type material that will last forever, and best of all don't leave your hands smelling like fish. I recommend reference castings created for the wood carver over production heads used by taxidermists. Head castings used by taxidermists are poor reference for the wood carver because they are the head only, no body mass. Castings created for carving reference contain the head and body to a point behind the gill cover. This will help understand how the head flows into the body correctly.

OK, gather up some wood, a pattern and your rotary tool and lets get started.





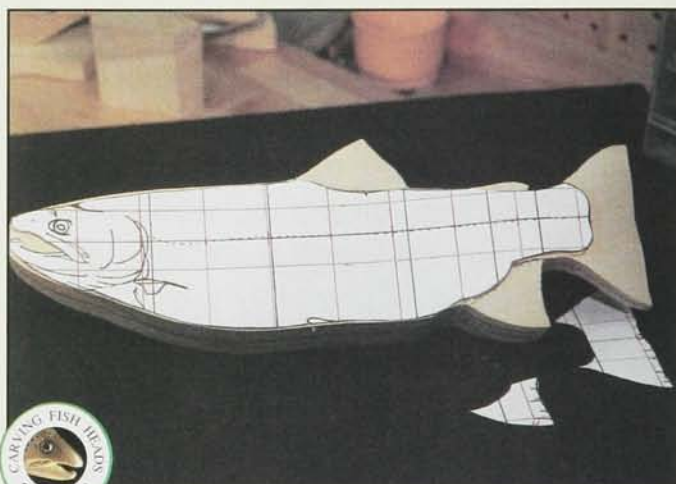
Transfer your patterns top and side view to the wood block.



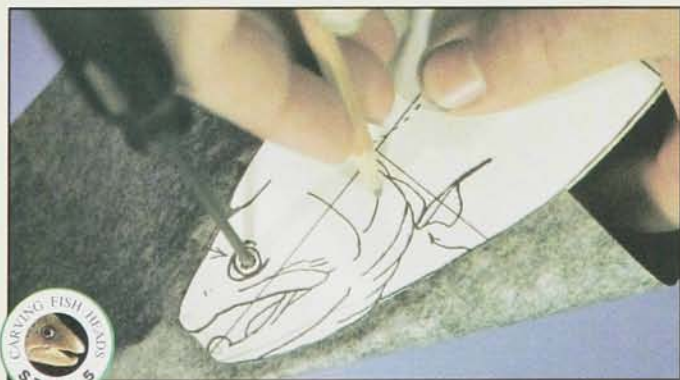
Using a bandsaw cut on the pattern lines and remove the excess pieces.



Draw a dark centerline on the top and bottom of the fish blank.



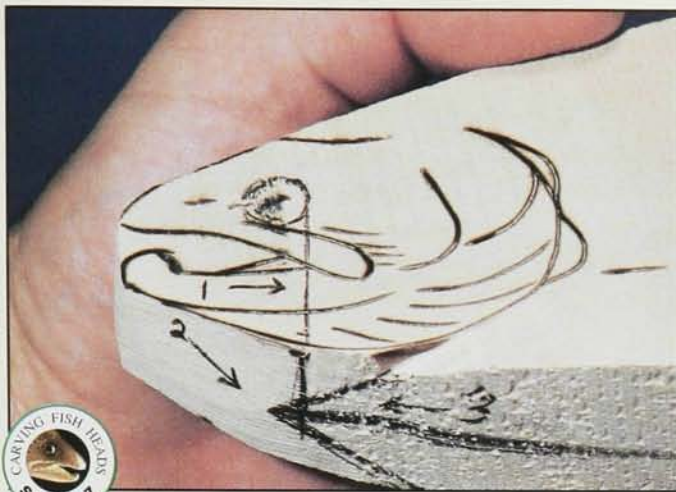
Position your pattern on the side of the blank. Align the pattern starting with the head: ignore the placement of the fins at this point.



While holding the pattern in position with your thumb behind the head slip a piece of carbon paper between the pattern and wood blank. Press an awl into the center of the pattern eye and into the wood, this will hold the pattern position while you transfer the details to the blank. Do this to both sides of the blank. Compare side to side to make certain pattern lines are in perfect alignment, if the pattern positioning is off it must be corrected at this point.



Using a woodburner burn the pattern lines into the blank. If planning a natural finish use a pencil and press firmly. The woodburner lines allow you to work longer without having to keep redrawing the pattern lines and they also provide a cleaner stop cut.



Define the throat length by drawing a line straight down from behind the eye (1). Next, continue that line across the bottom of the head (2). Last, draw lines from the gill cover edge to a point just ahead of the intersection of 2 and the centerline. Perform these three steps on both sides.



Using a large sanding drum, grind away wood around the opercle and gill cover down to the beginning of the throat. DO NOT undercut the opercle or gill cover; grind straight down into the wood along the pattern lines.



Compare both sides and adjust if necessary; they must be exact. Since these are foundation cuts they must be correct before you proceed to the next step.



Using the same large drum, grind a 45 degree angle across the entire top of the head and body, on both sides. Use the spacing between the top edge of the cut and the centerline to gauge the depth of your cut. DO NOT begin rounding at this point; keep the cut flat and consistent.



Perform the same step on the bottom of the blank working from the gill cover to the end of the body. Since the belly is broader than the back, don't grind quite as deep.



Using a small sanding drum, define the lower jaw line by grinding away wood below the upper jaw line. Starting at the rear of the maxillary bone work towards the front keeping the cut flat and even on both sides. Do not round off the mandible (lower jaw) at this stage, it will make comparing side to side difficult.



CARVING FISH HEADS
STEP 13

Taper the cut towards the centerline at the beginning of the blank, creating a blunt point to the lower jaw. Make adjustments to each side until they match.



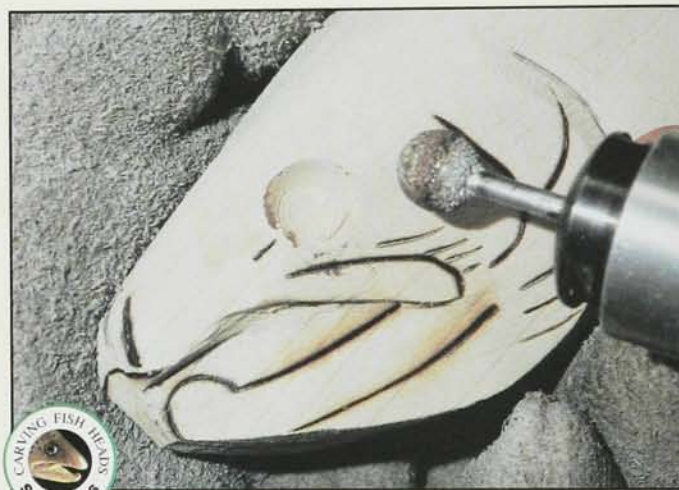
CARVING FISH HEADS
STEP 14

Re-burn the lower jaw pattern lines that were removed during the last process.



CARVING FISH HEADS
STEP 15

Using a pair of awls, check eye alignment from front and top views by pressing them into your pattern position holes. If they are off from side to side, make incremental corrections to both sides splitting the difference between each. Moving one side only could affect other pattern lines drastically.



CARVING FISH HEADS
STEP 16

Using a drill or a carbide cutter the same size as the eye used in the pattern, drill out the eye hole. Use the hole made by the awl in the previous step as your center.



CARVING FISH HEADS
STEP 17

Use a large sanding drum and blend the hard edges across the top of the head and body. Blend the opercles up into the top of the head equally on both sides.



CARVING FISH HEADS
STEP 18

Viewing from the top, you should be able to see the bottom of each eye socket. If not, your trout head is still too blocky and will need more tapering towards the top. Compare each side and adjust if necessary.



On smaller carvings it is easier to remove the lower jaw and detail the inside of the mouth. Simply cut the lower jaw free just before the maxillary bone.



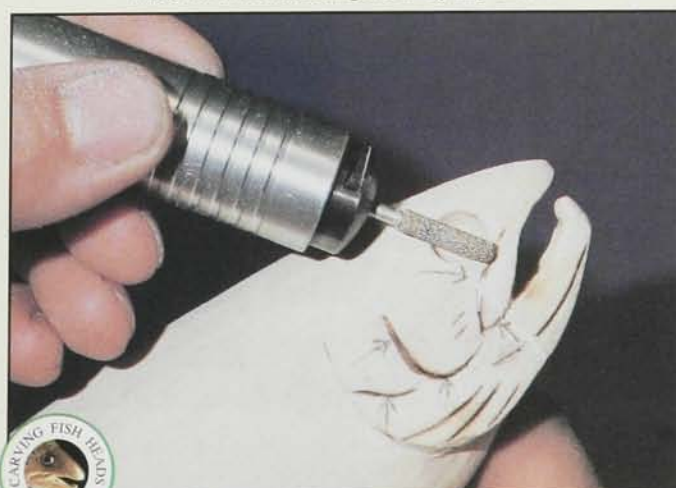
Using a live fish or a casting as reference, detail the inside of the mouth. Begin with a coarse carbide ball and finish with a small ruby ball. Since this is a difficult area to get into while painting I like to paint the inside of the mouth after detailing and before the lower jaw is attached. If you plan to paint the inside of the mouth use several coats of sanding sealer prior to painting. Inside the mouth is all end grain and sucks up paint like a sponge if not sealed. After the inside of the mouth is painted and the lower jaw attached fill the mouth with paper towel to block any overspray while painting the fish. Once the fish is painted remove the cotton and blend the edge inside the mouth.



Use a plastic auto body filler (Bondo™) to fasten the lower jaw to the head. Do not press these parts together firmly, let the filler take place of the wood lost in the saw kerf. This is why you use filler instead of wood glue. Not allowing for this gap would leave the lower jaw too short. After the filler hardens grind away any excess.



Using a carbide cylinder, define the lower jaw (mandible) by removing wood below the pattern line tapering from the rear of the lower jaw to the bottom centerline. Do this to both sides.



With the same small cylinder burr hold your handpiece in the direction of the arrows shown and grind away a small amount of wood to define the opercles and maxillary bone. Grind only on the arrow side of the pattern lines. Be careful not to over grind these areas, keep them soft and fleshy.

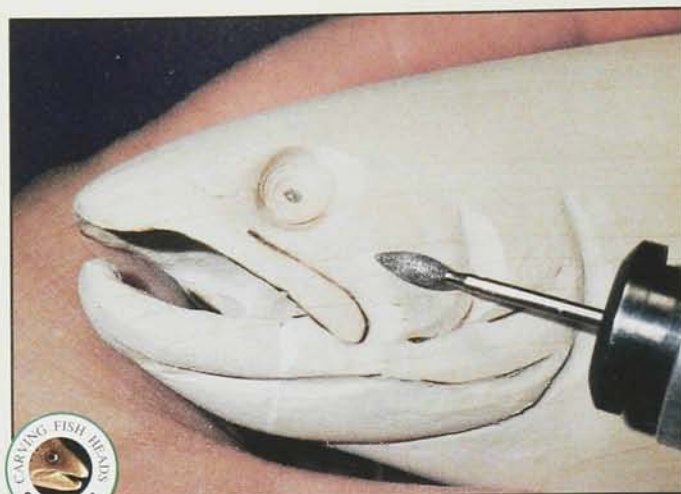


Using a sanding drum, round over the lower gill covers and blend to create a soft look.



CARVING FISH HEADS
STEP 25

Using a ruby flame carver, remove a small amount of wood in front of, and in back of, the eye socket. Remove just enough to create a strong brow above the eye.



CARVING FISH HEADS
STEP 26

With the same ruby flame carver, work all the areas of the head softening the previous cuts.



CARVING FISH HEADS
STEP 27

Again using the same ruby flame carver, undercut the lower jaw where the gill cover begins creating a small crease on both sides. Follow up with hand sanding using fine sandpaper to remove all grinding lines and any hard edges.



CARVING FISH HEADS
STEP 28

Use a shader tip in your wood burner to define the rear edge of the maxillary bone, pre-opercle, opercle and cleithrum. This should be a light burn, just enough to define these areas with a crisp outline.



CARVING FISH HEADS
STEP 29

Using a small ruby ball grind in the branchiostegal rays and a slight nostril depression just forward of the eye socket.

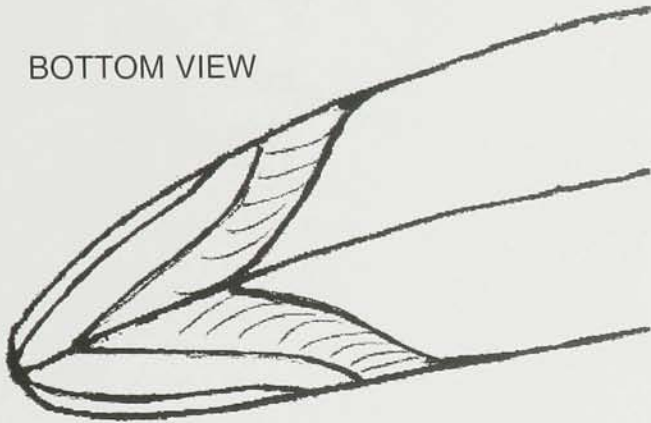


CARVING FISH HEADS
STEP 30

Add some texture to the pre-opercle and opercle by pressing a coarse sanding drum against these areas. This will create the same texture found on a live trout head. Inspect the entire head for any signs of fiber "fuzzing" and remove. Using a sharp pencil draw in some surface scratches on the head to add character. Trout caught in rivers and streams are scarred up pretty heavy heavily across their head as they travel upstream. Capturing this type of detail may someday decide who gets the first place ribbon. Now seal the head with a couple of coats of sanding sealer to prepare



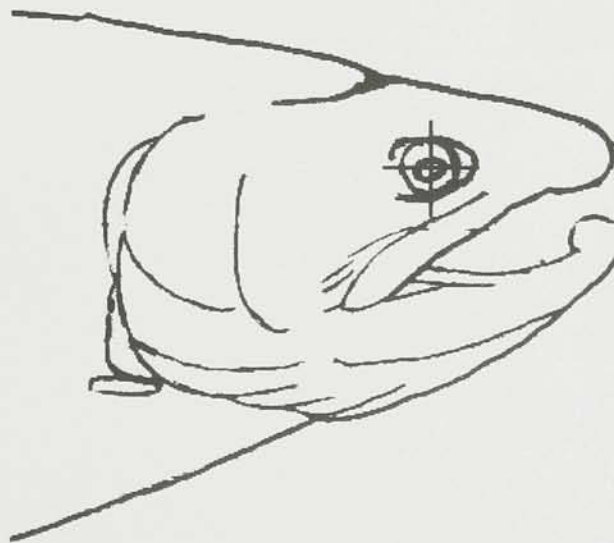
BOTTOM VIEW



TOP VIEW



Reference Sketch of Head



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For The Fish Carver*

Fish Head Carving Sticks



Learn to carve realistic fish heads!

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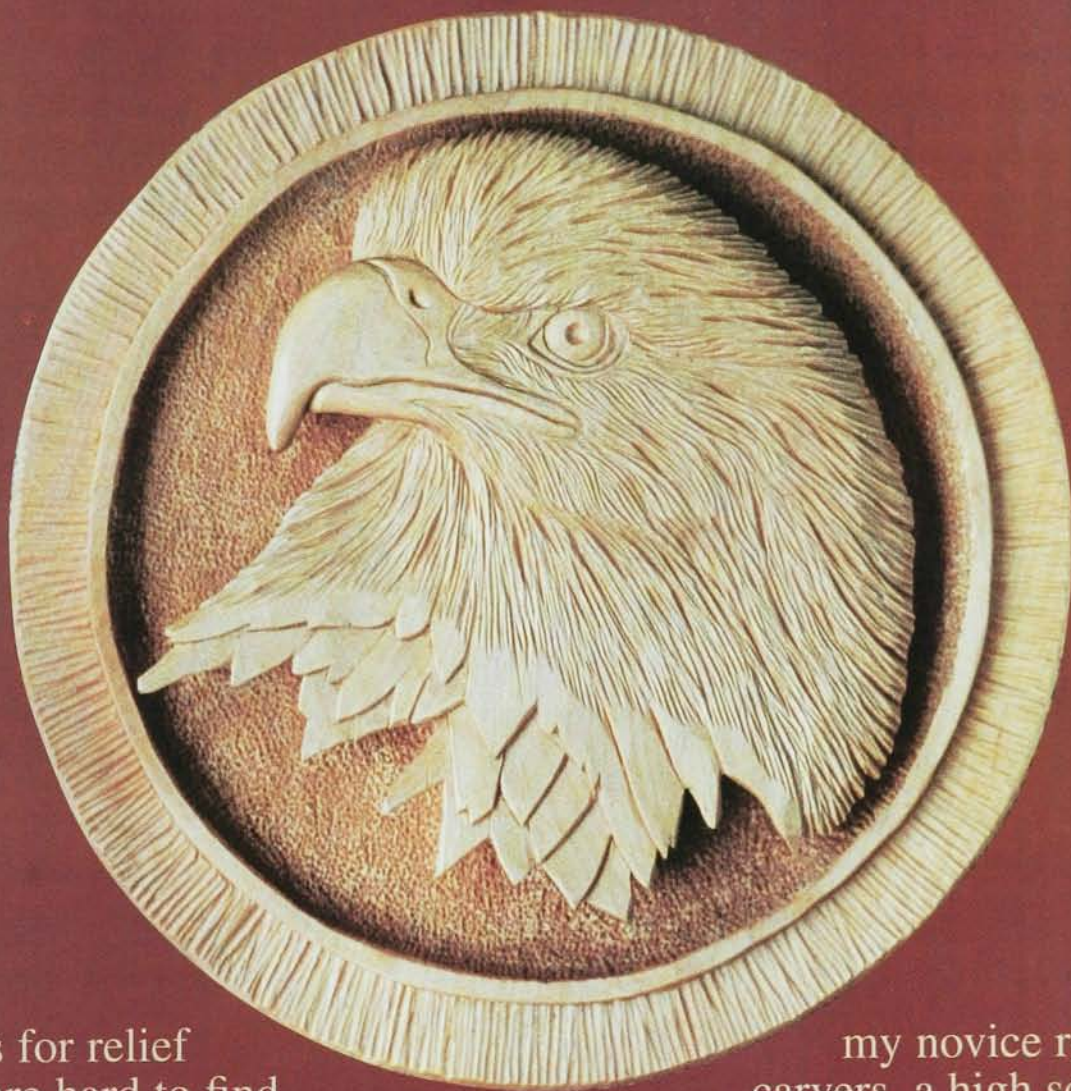
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EAGLE PORTRAIT

BY W.F. (BILL) JUDT



Patterns for relief carving are hard to find. Even harder to find are patterns which precisely match clear color photos of the finished product. The pattern here is a class-tested project, completed many times by different carving students in my studio. In fact, the finished carving pictured here was carved by one of

my novice relief carvers, a high school teacher named Neil Dobson, from my home town of Grande Prairie, Alberta, Canada. The fact that a normal, regular person carved this project successfully means that you too can carve it over a period of about 15-20 hours of spare time. Why not give it a try?



(Top) "Dolphins", white birch (22" x 32"), wedding gift

(Bottom) "GM", red oak (25" x 30"), family heirloom carving

(Top) "Well Done Good And Faithful Servant", white birch (23" x 30"), Retirement gift for catholic school superintendent.

(Bottom) "Jordan Lumber", cherry (15" x 20"), Annual Forestry Award.

ABOUT THIS PATTERN

This pattern is a good beginner project because it is not as time consuming or technically demanding as some larger patterns, and it requires fewer tools. Besides this, it is also a familiar and well-liked theme, the eagle being such a "regal" bird of prey.

The idea of this carving was to present the eagle in as much detail as possible using regular carving chisels and gouges. The eagle had to end up looking right at the viewer as it would at its lunch of rabbit or fish. The furrowed brow lends a certain menace to the bird along with the staring eye.

The background was kept plain so it would not distract the eye from the portrait of the bird. Stamping was used to enhance the contrast between the background and the smooth toolmarks of the figure. Bevels were applied to all sharp edges to clean them up and add definition to the carving. Undercutting was applied to the entire figure to raise it off the background.

THE PANEL

To use this pattern, it must first be enlarged to 12" in diameter, using a photocopier. Make it roughly a 165 percent enlargement. The panel should be constructed using 2" thick wood, so it is no smaller than 13" square, to allow you to place the pattern in the most advantageous position on the panel. Make sure the joints are tight. Use yellow carpenters glue in a warm room when you clamp the boards together. This pattern will carve well in maple (soft or hard), birch, cherry, basswood, butternut, alder, and any other close grained wood with subdued figure.

The temptation here is to try to use one piece of wood for this project so that you will not have to laminate smaller boards together to form a large panel. Avoid this temptation if you can. Panels made of one board are notoriously unstable, and will more likely produce a finished carving with checks, undesirable coloring and knots, and noticeable cupping to the carved side of the panel. If possible, choose a long, narrow piece of wood (say 2" x 5" x 40") that will allow you to cut two or three smaller widths of board (each 2" x 5" x 13") for laminating to the panel roughly 13" square.

Once the glue has set, smooth the surface of the panel with a hand plane, and transfer the pattern onto it using carbon paper. Then use a bandsaw to trim the circumference of the pattern.

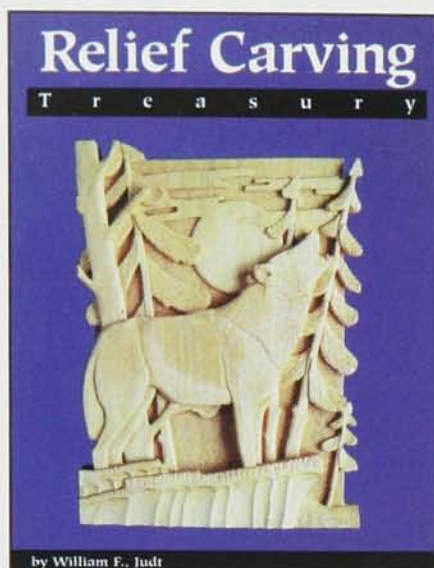
CARVING HINTS

Router the panel to the depths indicated on the pattern for the background, the interior border and the exterior border areas. Do not use the router on the eagle itself. Hand tools alone are preferable for shaping the bird. Eliminate the waste wood from the three background areas using a large no. 2 25mm gouge. Using a compass, redraw all lines that have been carved away.

Next, carve the edge of the eagle head to its outside boundaries. A no. 12 6mm V tool will help...



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the notches around the top and right side of the head, and in the feather area at the bottom. A no.1 12mm skew will also help clear the wood from the tight corners. Be sure that the outside edges are carved vertically for accuracy.

The tip of the bird's beak is higher than all other parts of the carving, but the rest of the beak does slope down to face level. Use a no.9 10mm gouge to cut a hollow path between the beak and the rest of the face to a depth of 1/8".

The face is at 1/4" depth overall, and the neck area underneath the jaw line is at 3/8" depth overall. There is a curved transition separating the cheek from the neck. Use the same no.9 10mm gouge to cut a path under the jaw line (see photo) to a depth of 3/8". Then use a larger no.3 20mm gouge to flatten the surface of the neck to its approximate depth.

The entire area of larger feathers at the bottom of the bird is at 1/2" depth, and is tucked under the finer feathers in the neck area above.

When this is completed, round over the edges of the bird's body and head using the no.9 20mm gouge. Rounding does not go any farther than half way over the edge.

Carefully retrace the larger feathers onto the panel using carbon paper and start shaping them so they tuck under the neck plumage. The large feathers overlap each other somewhat, and are visually separated from each other by applying bevels on their edges. Carve them so they appear smooth and slightly concave. Concave feathers look more natural than feathers with convex surfaces.

In order to shape the beak and face, apply a gentle slope on the beak so it blends into the face, retrace the lines and then round the edges of the beak to soften the square edges.

Finally, carve the eye, including the eyelids, another 1/8" deeper so they sit lower than the surrounding face. Redraw the pencil lines, and slope the face downward to meet the eye. The eye should appear set into the head slightly.

Now you can undercut around the head, starting your

undercut slightly lower than the point where the rounding-off ended. The base of the undercutting should not terminate any further than 1/4" in from the edge of the figure.

When you shape the background behind the eagle, remember that the interior border curves down to meet the background. This completes the roughing modelling of the carving.

Now to detail the eye! Take special care to avoid making the eyeball too round. In relief, eyes maintain their real dimensions in width and height only, but the depth dimension is greatly compressed so that an eye that is only slightly rounded at the edges appears normal. Too much rounding will make the eye look bulgy. Make sure the eyelids are cleanly and precisely carved with bevels on their edges to soften their appearance.

The pupil is concave. This is the classical way to carve pupils and makes them appear to look at you even if you view the carving from the side.

The fine plumage immediately around the eye and beak is carved next, using a no.12 3mm V tool, carving the plumage to blend it into the boundaries of the eye lids and the boundaries of the beak.

For the rest of the plumage on the face, head and neck, use the same tool, but make some cuts deeper than others so that the plumage appears to have some thickness to it. The shallow V toolmarking should be oriented to accentuate the shape of the bird and imitate the natural direction of the fine feathers. Avoid carving these fine feathers parallel to each other. Each cut should be slightly to one side or the other of the nearest neighboring cut. Some cuts will be short, filling in spaces left by the longer cuts which set the overall direction of toolmarks in any one area.

The sharp edges of the borders should be beveled slightly to soften their appearance, while strengthening them at the same time. Be sure to toolmark the outside edge of the carving with a no.2 20mm gouge to remove all traces of the bandsaw blade.

Finish the carving with one coat of a clear sanding sealer. After this is dry, rub it with 000 steel wool until it is smooth and all dust particles and brush hairs are removed. Vacuum the carving, and also wipe it with a clean cloth. Finally, apply an even coat of hardwood paste wax to the carving (except in the stamped areas), and buff with a clean bristle brush and then with a clean soft cloth.

W.F. (Bill) Judt is a full-time relief carver with over 20 years experience. He actively promotes woodcarving on the internet through the WWWoodc@rver Mailing List and the WWWoodc@rver E-zine. These, along with his personal website can be located at:
<http://www.wwoodcarver.com>

Bill's email address is:
bjudt@telusplanet.net

M A Y

May 31-June 6 — 14th Annual Rendezvous, Compton Ridge Campground Convention Center, BRANSON, MO. Caricature, relief, realistic wildlife, and human figure classes for \$150. Contact: Woodcarving Rendezvous, c/o Ed Zinger, 12706 W. 70th Terr., Shawnee, KS 66216. (913) 631-0306.

J U N E

June 3-5 — Flat Plane Caricature Carving Class with Dave Lothian, Conference Point Center, WILLIAMS BAY, WI. Limited to first 10 persons to register. Lodging available. Contact: Conference Point Center, PO Box 575, Williams Bay, WI 53191. (414) 245-5155.

June 6 — First Annual Woodcarving Exhibition & Sale, Masonic Temple, FREDONIA, NY. Sponsored by Northern Chautauqua Woodcarvers. Contact: Bill Briggs Jr. at 4729 W. Main St., Fredonia, NY 14063. (716) 672-7319 or Everett Scudder at (716) 679-4821.

June 6 — 16th Annual Woodcarving Show/Sale & Competition, Kitchen Kettle Village, INTERCOURSE, PA. Sponsored by Susquehanna Decoy Shop. Outdoors exhibition. Contact: Mark Lennox at Susquehanna Decoy Shop, PO Box 492, Intercourse, PA 17534. (717) 768-3092.

June 6-7 — Central California Woodcarvers' Third Annual Woodcarving and Woodcrafting Show, Madera District Fairgrounds (north of Fresno at Cleveland exit from Highway 99; across from Walmart), MADERA, CA. Admission \$1. Free parking. Contact: Lola Nelson at (209) 229-7906. e-mail: nelsonart@aol.com

June 7-13/June 14-20/June 21-28 — Austrian Carving Classes and Tours. Study at Geisler/Moroder Woodcarving School in TYROL, AUSTRIA. Weekly classes enhanced by day trips to Italy, Switzerland, Germany and Austria. Learn from the master woodcarvers of Europe. Contact: Dick Mekkelisen, North American and English-speaking Students Representative, at 9 Benthaven Place, BOULDER, CO 80303. (303) 499-1456. Or Martin Geisler-Moroder, Director of Woodcarving School, at 6652 Elbigenalp 63, Tyrol, AUSTRIA. Phone: 011-43-5634-6215.

June 9-12 — 14th Annual Workshop, County Fairgrounds, AUDUBON, IA. Sponsored by Town & Country Woodcarvers. Contact: Ed Madsen at 2238 Heron Pl., Audubon, IA 50025-7553. (712) 563-2027.

June 12-14 — American Association of Woodturners' 12th Annual Symposium, John S. Knight Center, AKRON, OH. Contact: AAW Main Office at (612) 484-9094.

June 13-14 — 12th Annual Wood Carvers Festival, Pavillion in City Park, DETROIT LAKES, MN. Sponsored by the Lake Country Wood Carvers Club. Exhibits, sale and workshops held. Contact: Dick Skauge (218) 238-5713. Or write to Lake Country Wood Carvers, PO Box 384, Lake Park, MN 56554.

June 14 — Seventh Annual Woodcarvers' Day, downtown Washington Village, WASHINGTON, KY. Sponsored by Historic Washington Shopkeepers Association. Contact: Carol Georges at 207 E. Second St., Maysville, KY 41056. (606) 564-3559 or (606) 759-7074.

June 14-20 — Woodcarvers Extravaganza Carving Seminars, Creative Carving Seminars, CADILLAC, MI. All skill levels. Contact: Ralph Jackson at Creative Carving Seminars, 1570 Hemmeter Rd., Saginaw, MI 48603-4628. (517) 792-5450.

June 21-27 — Michigan Wood Carvers Rally, Osceola County Fairgrounds, EVART, MI. Seminars for beginners to advanced. Runs weekdays 9-5; Saturday 9-2. Contact: Everett Hawley at 1301 W. Territorial Rd., Rives Junction, MI 49277. (517) 589-5501.

June 26-28 — Third Annual Wahpeton Carving Weekend, North Dakota State College of Science, WAHPETON, ND. Seminar and workshops sponsored by Red River Valley Woodcarvers. Contact: Reuben Brownlee at 614 15th Ave. N., Wahpeton, ND 58075. (701) 642-3532.

June 27-28 — Southeastern Wood Carvers 1998 Show & Competition, Cobb Civic Center, MARIETTA, GA. Ribbons and over \$2,500 in prize money and awards. Carving demonstrations, whittling contest, seminars and soap carving featured. Proceeds from silent auction of donated carvings will benefit Marietta Parks & Recreation. Contact: Jerry Edwards at 1520 East Bank Drive, Marietta, GA 30068. (770) 998-1969.

June 27-28 — Third Annual Lloyd Thruene Woodcarving Show and Competition, Skumsrud Heritage Farm, COON VALLEY, WI. Contact: Gerald Ekern at 310 Ulland Ave., Westby, WI 54667. (608) 634-3719.

J U L Y

July 4-5 — Minowa Wood Carvers' Show, SPILLVILLE, IW. Contact: Stanley "Slim" Maroushek, 160 First St. NW, PO Box 594, Harmony, MN 55939. (507) 886-3114 or fax: (507) 886-3115. e-mail: slims_ws@means.net

July 11-17 — Seventh Annual Creede Woodcarvers Rendezvous Colorado, Creede Underground Mining Museum, CREEDE, CO. Contact: Ivan and Fran Vanaken at PO Box 304, Creede, CO 81130. (719) 658-1029.

July 11 — 17th Annual Woodcarvers Day, Old Mystic Village Apple Orchard, MYSTIC, CT. Raindate is July 12. Outdoor show, sale and juried competition. Cash prizes and ribbons. Public admission is free. Exhibitors write to: Mystic Carvers Club at PO Box 71, Mystic, CT 06355 or Tom Davies, Show Chairman at (860) 572-1404. Contact: Ray Johnson at (860) 848-8194 evenings or e-mail: ray153@aol.com

July 11-12 — Bird Carvers Show and Sale, J.K. Lilly III Automobile Museum at Heritage Plantation of Sandwich, SANDWICH, MA. Raffle to benefit Heritage Conservation Fund. Contact: Nancy Tyrer, Assistant Director or Gene Schott, Director at Heritage Plantation of Sandwich, 67 Grove St., Sandwich, MA 02563-2147. (508) 888-3300.

July 11-12 — Cook Forest Sawmill Center for the Arts' 14th Annual All-Wood Festival, Saw Mill Art Center at Cook Forest State Park, COOKSBURG, PA. From 10 am to 5 pm. Contact: Felice Dugan, Saw Mill Art Center, Site 1 off Cooksburg-Vowinckel Rd. (814) 927-6655.

July 12-15 — Second Annual Ogden Fun Days Show/Competition/Workshop, Leonard Good Community Center, OGDEN, IA. Contact: Alice Porter, 11149 J Ave., Ogden, IA 50212. (515) 275-2716.

JULY

July 17-19 — Waldorf Woodcarving VII Workshop, Waldorf College, FOREST CITY, IW. Sponsored by North Iowa Woodcarvers Guild. Contact: Joy Boyken at Box 308, Tiltonka, IA 50480. (515) 928-2627. e-mail: joyboykn@netins.net

July 19-24 — Sixth Annual Montana Woodcarving Seminar, University of Montana, MISSOULA, MT. Contact: Wes Ries at Western Carving Supplies, 3205 8th Ave. N., Great Falls, MT 59401. (406) 727-8054. e-mail: wries@mcn.net

July 18-19 — Maine Coast Carving and Art Competition, Abbott Room in Belfast Free Library, BELFAST, ME. Sponsored by Penobscot Bay Carvers and Artists Association along with the Belfast Free Library. Carving and art competition only. No vendors. No admission charge. Contact: Ellen Flewelling at 43 Oak Drive, Northport, ME 04849. (207) 338-5309 or e-mail: nestlewood@juno.com.

July 19-24 — Ninth Western and Wildlife Art Workshop, CRETE, NE. Contact: John and Nancy Burke, 8688 County Rd.#13, Ithaca, NE 68033. (402) 623-4208.

July 25 — 15th Annual Blackduck Woodcarvers Festival, Wayside Park, BLACKDUCK, MN. Music and ethnic foods. Raffle to benefit Blackduck Festival Association. Contact: Jim Schram at Woodcarvers Festival, Box 60, BLACKDUCK, MN 56630. (218) 835-4669 or (218) 835-4949.

July 25-26 — 8th Annual Northern Nationals Wildlife Carving Competition, Days Inn-Airport (by Mall of America), BLOOMINGTON, MN. Total prizes and purchase awards are over \$35,000. Contact: Carol Happle at 18376 W. Sioux Vista Dr., Jordan, MN 55352. (612) 492-3579.

AUGUST

August 1-2 — 14th Annual International Woodcarvers' Festival, Lake Bronson State Park, LAKE BRONSON, MN. Outdoor event features sale, demos, classes, and competition. Contact: Gary Barveles at Woodcarvers' Festival, Lake Bronson State Park at Box 9, Lake Bronson, MN 56734. (218) 754-2200.

August 8-9 — 24th Annual Louisiana Wildfowl Carvers and Gulf-South Championship, John A. Alario Sr. Event Center, NEW ORLEANS, LA. Sponsored by Louisiana Wildfowl Carvers and Collectors Guild. Contact: Sid Lacoste, PO Box 10883, New Orleans, LA 70181. (504) 834-8878.

August 8-9 — Ashfield Woodcarving Show, Sutton in ASHFIELD NOTTS, ENGLAND. Biggest tree show in the Midlands! Open to all entries within size limits. Contact: Gwen Sauntet at 25 Caton Close, Sutton in Ashfield Notts NG12 2EQ ENGLAND. Phone: 011-623-5538-31.

August 8-9 — Third Annual Carving Event, The Trading Post at SNO-QUALMIE PASS SUMMIT, WA. (Off exit 53 or 54 on I-90; watch for signs to site.) Contact: Jim Madden at (253) 584-4569.

August 21-23 — 15th Annual Upper Midwest Woodcarvers & Quilt Expo, Hamilton Hall (7th & Moore Sts.; crossroads of I-90 and Hwy. 169), BLUE EARTH, MN. Classes, competition, vendors and displays. Contact: Blue Earth Chamber of Commerce at (507) 526-2916. e-mail: chamber@bevcomm.net

August 13-23 — 12th Annual International Woodcarving Competition/Expo, Mt. Vernon Building at Erie County Fairgrounds, HAMBURG, NY. Cash and ribbons in open classes and ribbons in novice classes. Contact: Lloyd Crissman at 36 Royal Crest Dr., Orchard Park, NY 14127. (716) 675-0987 or Chuck Trudel at 710 Ostrander Rd., East Aurora, NY 14127. (716) 652-7692.

August 16-22 — Northwood Loon Carving/Painting Seminar with Jim Sprinkle, Camp Birch Knoll, PHELPS, WI. 5-day seminar with 72 time Ward World Winner. Tuition is \$695.00 includes instruction, 5 nights lodging, and all meals. Contact: Ed Baier at PO Box 67, Phelps, WI 54554. (714) 545-2556. Web sites for Jim Sprinkle Seminars & Supplies www.sprinkle.com and Camp Birch Knoll www.campchannel.com/cbkfun

SEPTEMBER

September 5 — Second Annual All-Chip Carvers Show, LEBANON, MO. Especially for chip carvers with exhibitions, competition, sales, gathering and workshops. Sponsored by the International Chip Carvers Exhibitors Association. Contact: Barry McKenzie, 26163 Pecos Dr., Lebanon, MO 65536-5411. (417) 532-8434.

September 5 — American National Cane Club Show and Sale, LANCASTER, PA. From 8 am to 5 pm. Rain date: September 19. Contact: The Wood Butcher, Jim Herb at (717) 560-2085. Or Phillip Owen, President, at 8 Kimberly Ave., New Providence, PA 17560. (717) 786-1829.

September 5-6 — Sangamon Valley Woodcarvers' Eighth Annual Competition & Sale, Illinois State Fairgrounds, SPRINGFIELD, IL. Seminars available. Contact: Twain Sponsler, RR 1, Box 60, Oakford, IL 62673. (217) 635-5304.

September 12-13 — Second Annual Woodcarvers' Show and Sale, Knoebels Grove Amusement Resort, ELYSBURG, PA. From: 12-8, free admission. Sponsored by Susquehannock and North Branch Chippers Woodcarving Clubs. Contact: George Bosher, RR 4, Box 126, Bloomsburg, PA 17815. (717) 784-3155.

September 13 — Capitol Area Carvers' 10th Annual Show and Sale, Olbich Botanical Gardens, MADISON, WI. No admission; from 10 am to 4 pm. Prizes awarded by vote of attending viewers. Contact: Ray Calkins 1401 Angel Crest Way, Madison, WI 53716. (608) 222-9508. e-mail: calkins@execpc.com

September 12-13 — 11th Annual Columbia Flyaway Wildfowl Show, Ferryman's Inn, VANCOUVER, WA. \$500 purchase award for best Cedar Waxwing. More than \$1,400 in prize money to open classes and other awards. Featured artist is Jeff Jeffers. Contact: Will Hayden at (360) 695-9324 or Don Baier at (360) 892-6738.

September 19-20 — 12th Annual "Magic in Wood" Wood Carving Show, Hendricks County Community Center on Hendricks County Fairgrounds, DANVILLE, IN (7 miles west of Indy). Sponsored by Circle City Carvers. Deadline for entries is

August 15. Contact: Ron Kern at (317) 253-2523 or Sue Kraft at (317) 290-9257.

September 19-20 — 13th Annual Canadian Wildlife Carving Championships, Wye Marsh Wildlife Center, MIDLAND, ON CANADA. Sponsored by Wye Marsh Association of Woodcarvers in conjunction with Wye Marsh Festival. Contact: Al Rabjohn at Wye Marsh Wildlife Center, PO Box 100, Midland, ON CANADA L4R 4K6. (705) 526-7809. Fax: (705) 526-3294.

September 19-20 — 14th Annual North Jersey Woodcarvers' Show, Sale, & Competition, Parsippany Police Athletic League, PARSIPPANY, NJ. Contact: Jerry Cetrulo at 18 Cayuga Ave., Rockaway, NJ 07866. (973) 625-2543.

September 19-20 — St. Charles Area Woodcarvers Annual "Wonders of Wood", St. Peters Cultural Art Center (just west of St. Louis), ST. PETERS, MO. Contact Delores Kley, (314) 741-5615.

September 25-27 — Good Wood IX, Elks Club, BILLINGS, MT. Contact: Eugene Lundhagen at 1312 Alkali Creek, Billings, MT 59105. (406) 252-7574 or Dawn Sherseth at 5775 Creekview Dr., Shepard, MT 59079. (406) 373-9116.

September 26-27 — Quilceda Carvers' 13th Artistry in Wood, Evergreen State Fairgrounds, MONROE, WA. Featuring Ugly Cowboy Contest. Many cash prizes, ribbons, and certificates to award. Contact: Mary Purcell at 21819 123rd Ave. NE, Arlington, WA 98223. (360) 435-3459. Or Charlie Ricketts at (360) 435-5413. Or Nancy March at (360) 629-2710.

September 26-27 — Regina Whittlers & Woodcarvers 14th Annual Show and Competition, Howard Johnson Hotel, REGINA, SK CANADA. Contact: Bob Dawson at 2710 Truedale Dr. E., Regina, Saskatchewan S4V 0W6. (306) 789-2945.

September 27 — 10th Annual Valley Carvers' Show, Sale, Juried Competition, Main Lodge at Starved Rock State Park, UTICA, IL. Contact: David Rinkenberger at 4 Old Orchard Ln., Streator, IL 61364. (815) 672-7101.

September 29-27 — Columbus Chippers' 26th Annual Show, Beightler Armory (north side of Columbus), COLUMBUS, OH. Contact: Ruth Westbrook at 3517 Bremen St., Columbus, OH 43224. (614) 267-6242 or Paul Herbeck at (614) 268-9603. e-mail: pherbeck@aol.com

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CLUBS

Kitsap Country Woodcarvers. Meet the first Saturday of the month at the Active Club in Port Orchard, WA. For information, contact: 360-871-3638.

28th Midwestern Woodcarvers Show, Nov. 7-8. Belle Claire Expo Hall, Belleville, IL. People's choice award and whittling contest. Contact: Don Deitz at 250 Ross Ln., Belleville, IL 62220. 618-235-1003.

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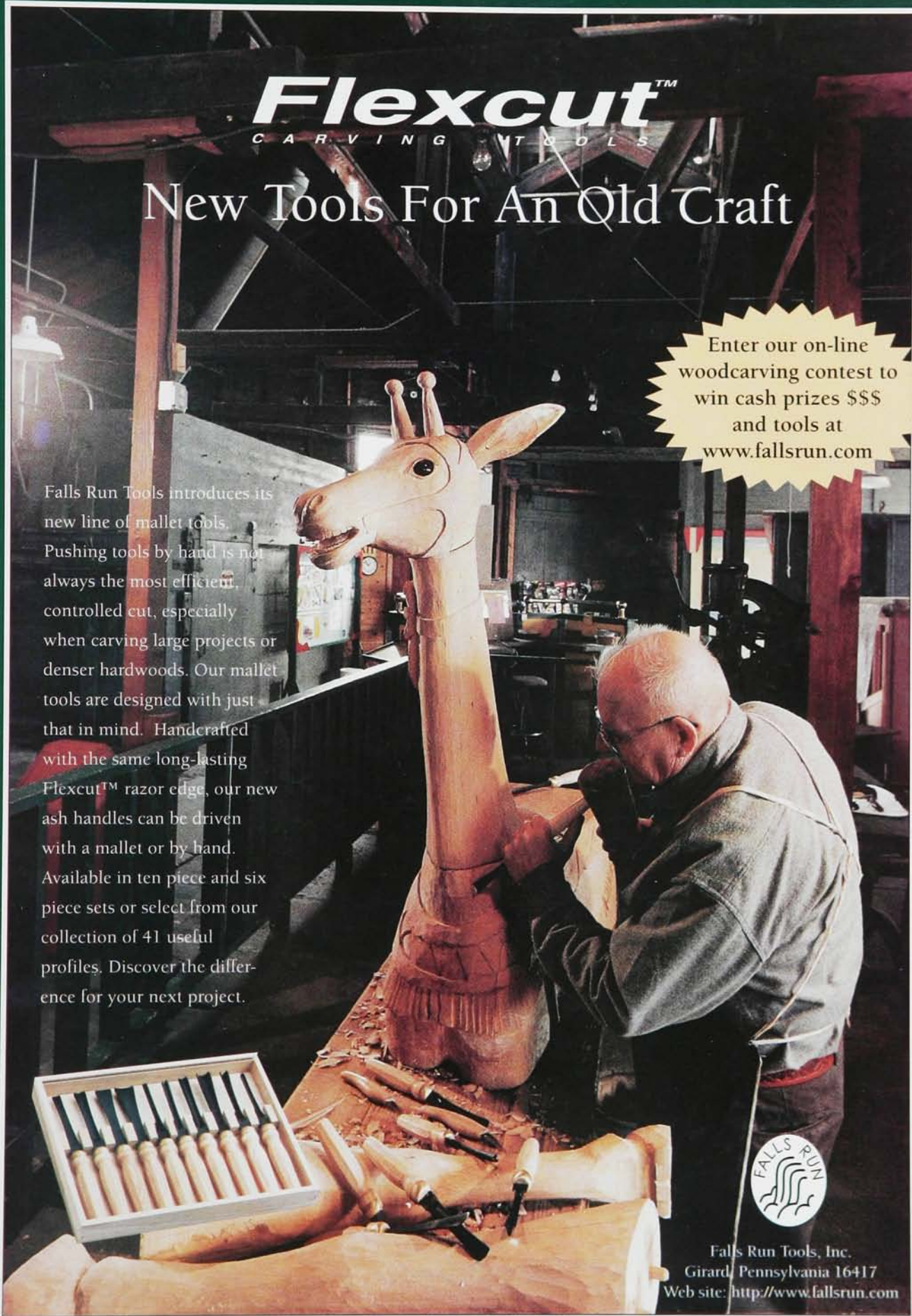
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