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Wood Carving

I L L U S T R A T E D

Christmas 1998 (Issue #5)



Hand Carved **Santa**

Pattern
PROFILES

You Can Make
(Page 43)

**Build Your Own \$18
CARVING VISE**

(Page 26)

**How To Buy
A Grinder**

(Page 30)

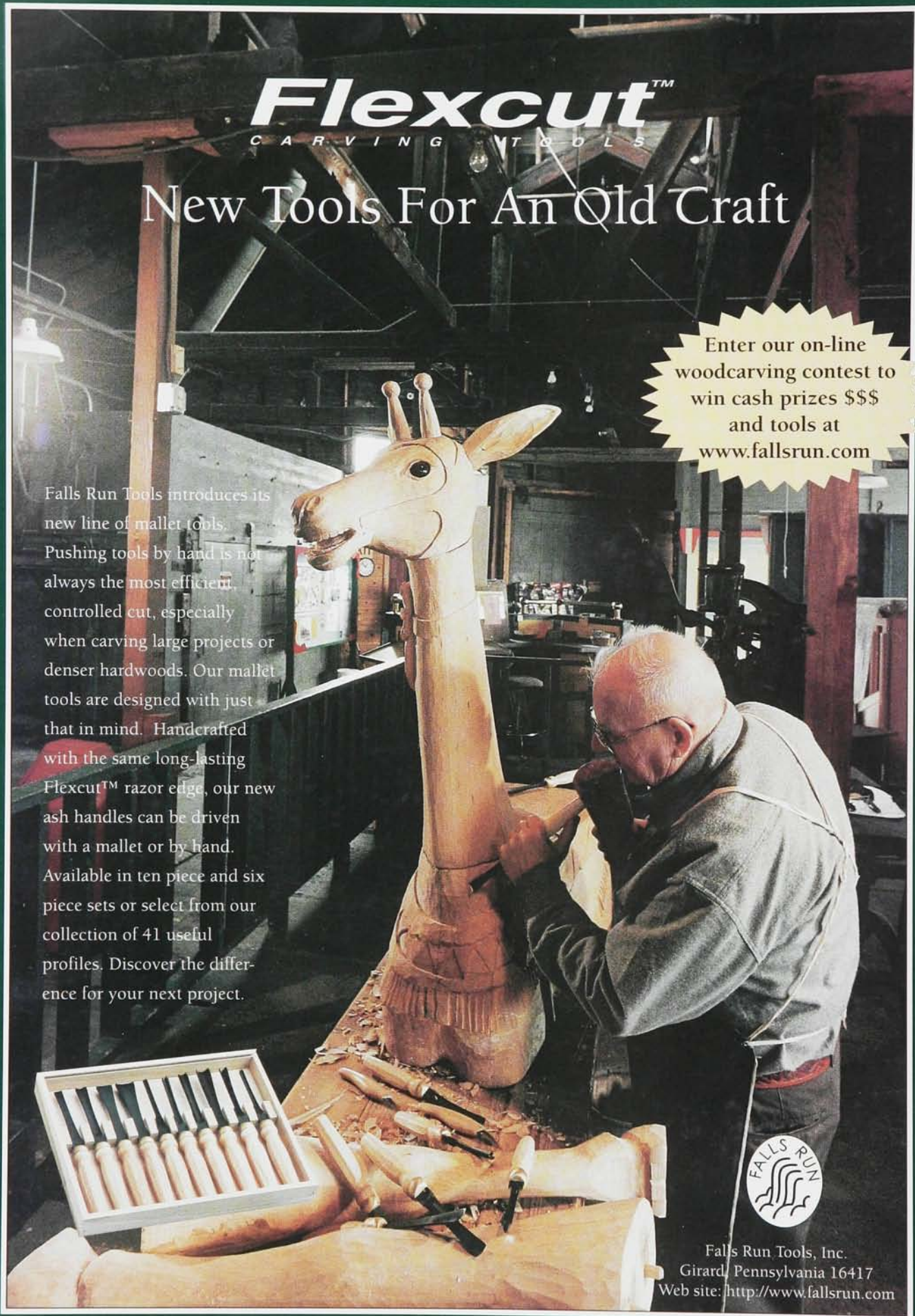
Fish Carving

(Page 19)



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A woodcarver is shown in a workshop, working on a large wooden giraffe sculpture. The giraffe is standing on a wooden base and has a long neck and head. The carver is using a tool to shape the wood. In the foreground, there is a box containing several Flexcut carving tools. The background shows a workshop with various tools and equipment.

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30 Sharpening Feature



43 Santas from Around The World & Across the Ages



70 Carving Roscoe



54 Gnome Carving



Editor's Corner



*I am pleased to present
the Villa Maria Wood
Carvers. Holding workshops
at an ecumenical retreat
center in Frontenac,
Minnesota, these talented
carvers shared tips and
techniques with me and*

*my wife Sheila for a week this past August.
Gracious and helpful, they contributed to a
series of features that will begin in future issues.*

The articles in the Christmas issue offer a Santa's bag of worthwhile projects for all levels of carvers. Mike Shipley demonstrates how to carve a caricature hillbilly. With a few simple tools, you can proudly put the carving on a shelf or in a competition. Frank Russell's American bison should kick up some chips in your workshop. It's sure to be a classic project. From Lyle Kraus we learn that gnomes are very much alive. And if you think toothpicks are only for picking teeth, wait until you read an article about Bob Shamey's work.

Has acanthus leaf carving gone the way of the dinosaur? Read what master carver Ernest Szentgyorgyi

has to say about it.

Author and sign carver Greg Krockta, who appeared in our first issue, returns with advice on using compressed air. He shares the power behind woodcarving and shows off how he tames the hardest of woods with air tools.

And don't miss an informative article about sharpening by professional woodworker Ian Kirby. There is a lot more to learn about a grinding wheel than just its grit and diameter.

Keep us posted on what you're carving. And may your holidays be safe and prosperous.

Roger Schroeder
Managing Editor
Rs.schroeder@trim.net

Wood Carving ILLUSTRATED

Christmas 1998

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Power Carving Editor: Frank Russell
Contributing Editor: Desiree Hajny
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- Send your entries to: Arbortech Carving Competition, c/- The Woodcraft Shop, 2724 State Street, Bettendorf IA 62722. Tollfree: 800-397 2278.
- Entries to be received by last mail on 31st January, 1999.
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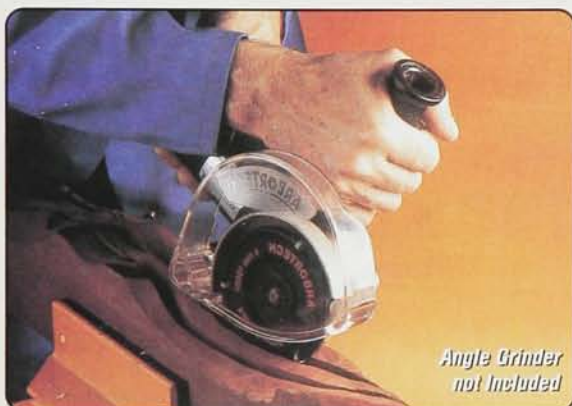
Describe (50 words or less) how Arbortech helped in creating your carving: _____

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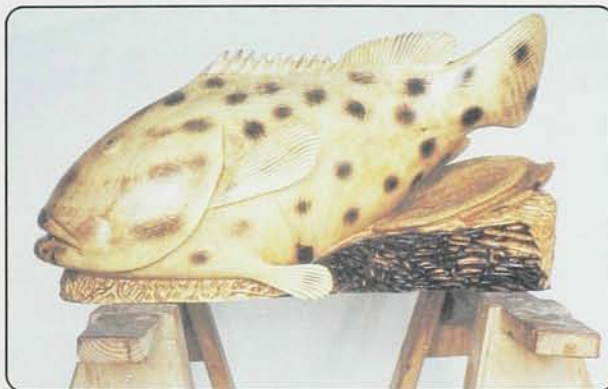
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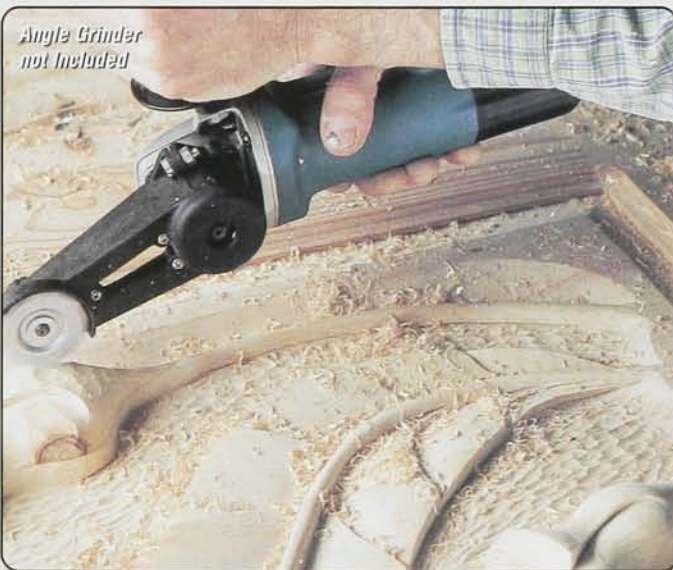
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not included*

We welcome your comments and suggestions.

Power Carving Kudos

The Power Carving Manual is truly great. Not only great tips on power carving, the coverage of the various equipment options was educational as well. Members of our carving club, Catskill Mountain Wood Carvers, thought it was very well done. Even the non-power carvers thought it was very well done, and had information that would be good for their use as well. WCI is a wonderful addition to the carving community. I am glad I took a two-year subscription. Yours is a carver's magazine, not just a "what's happening" or an "occasional carving article" magazine. Thanks and keep up the good work. I look forward to future issues.

C. J. Garofalo
Via E-mail

Desiree Hajny

I have just picked up my second issue of WCI and I am over the moon! What an excellent magazine! Everything a wood carver could dream of. I cannot explain how elated I was when I found your first issue. A special word to Desiree Hajny. I dip my lid to you, Ma'am. My hope in life one day is to meet you, shake your hand and see your carvings in real life.

Bill Riley

New South Wales, Australia

Does Desiree Hajny have an e-mail

address? I didn't see one listed in your most recent issue. I want to send her a fan letter. I've been carving for about 1 1/2 years now and I am so impressed with her work. Please let me know how I can reach her.

Please contact us by mail at: "Reader's Write", Wood Carving Illustrated, 1970 Broad Street L, East Petersburg, PA 17520, or by email to: editors@carvingworld.com

Karin Lohiser

klohiser@lightstream.net

PS - I love your magazine. I read it cover to cover, then store in a 3 ring binder for eternity. Do you send it to European countries? I have been writing to a wood carver in Norway, and I am sure he would love your magazine.

Address your mail to: Desiree Hajny, 2220 Sycamore Lane, Eckert, CO 81418.

Yes! We do take foreign subscriptions. In fact, there are WCI subscribers in 21 countries.

Cane Corner

Purchased a copy of your magazine and was immediately taken by how well it was put together and how much detail it covers. I belong to a small group of carvers. We were all looking forward to the next issue since we all carve sticks of some kind. Found wood for stick carving is very plentiful in our



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area. While Hershal Borders' article (*Issue #2, Winter/Spring '98*) and his museum quality work impressed us, it is not the usual type of carving we do. We are looking for more of a layman's approach, covering less detailed projects. We have access to cedar, aspen, juniper, scrub oak, willow, diamondback willow and tamarind. All free for just going out in the desert and collecting them.

Hershal is a master, and one in a million.

Dave Hutchins
Grand Junction, CO

Dave: Thanks for the feedback. Hopefully, you've found the more recent Cane Corner articles helpful. Your letter raises an issue that we constantly deal with here. What is the right balance between everyday, easier article subjects and the awe-inspiring work of an Hershal Borders or Armand LaMontagne? We strive to offer a balanced mix so that the magazine will be both challenging and practical for our readers.

More Bear Stories

With regards to "Learning from the Masters" (page 83 of the Winter/Spring 1998 issue). The bear carving shown is similar to the set of three bears that I have. The largest is about 11/2" - 2" high, second is about 1" high and smallest is 1/2" high. All are carved in same style as shown in your photo. My son, who carved about 4 years in the Air Force in Japan, bought them in a flea market while stationed there. He was told that they were antique Japanese wood carvings.

Thomas Vandeveld
Pahrump, NV

Thanks for the info, Thomas. Look for a pattern drawn from the antique original in our upcoming Winter/Spring '99 issue. Might be fun to try your hand at this distinctive style of carving!

Pattern Profiles

Maybe now I can carve eyes, especially after reading this Issue #3's article on carving

eyes. Next on my list of carvings are eggs. Eggs with expressions. Laughter, anger, smiling, snarling, surprised, amused, and asleep. A whole dozen of them. Your new article "Pattern Profile" is a sure fire winner!

David Laubscher
San Jose, CA

Dear David:

Look for a basswood egg carving project from Tina Toney in an upcoming issue.

You asked for feedback on the "Pattern Profiles" section. I can hardly wait to try Bill Howrilla's "Golfer". Patterns are a big necessity for me, as I cannot draw well. The "Pattern Profiles" section is a keeper. Please continue to punch holes for three ring binders, as it makes for handy storage of each issue.

Russell Thorup
Redwood City, CA

More, More, More!

Three months is way too long to wait between issues, I know that you have your work cut out for you. But even bimonthly would allow larger projects to be given in installments, and save us carving addicts from clawing at the walls waiting for our next fix.

John Oakes
Bendigo, Australia

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Tool Reviews?

Congratulations on what appears to be a very successful start up of a new magazine venture. I am a charter subscriber, and the magazine has been great from the very start. I do have some suggestions or requests:

1. Articles covering sources: knives, other tools, wood and finishing supplies, etc.
2. A periodic section on evaluating tools - knives, power chisels, power sanders, power grinders, sharpening systems, etc.

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3. Six issues per year. (I would be willing to pay proportionally more for the subscription.)

Rockwell Boyle
Charlotte, NC

Rockwell: Look for the full page survey in our next issue. We'll be polling readers to see what tools and equipment they would like to see covered in the tool review and evaluation articles that we are starting. As WCI grows and matures we'll be offering more of these types of articles. We'll also be polling our readers to find out how many would support a move to six issues a year.

What about Back Issues?

My first issue just arrived and now I'd like to know if I might "catch up" and order your back issues. The print is already fading on my issue from rereading. (Issue #4) Please don't change your format into a "technical journal."

Gilbert Pfleger
Richester, NY

Issue #1 is now sold out, but readers can order back issues of Issue #2,3 and 4 from our office by calling 1-888-506-6630.

Request for Painting Tips

I am a 57 year old female woodcarver. Today was my lucky day! I picked up my first issue of WCI and got hooked. In fact, I just can't believe how this issue (Spring/Summer 1998) has already become so invaluable to me. The article on how to carve eyes was extremely well done; the easy to follow illustrations were so helpful. The entire magazine is really worth all your hard work. I will immediately send in for my subscription. I found your article "Portraits in Wood" absolutely, totally astounding. The photos were exceptional - especially the close-ups of the details. Armand LaMontagne is a gifted man. However, I was left wondering about how he paints his finished sculptures. What technique of painting, or paint product, would make wood look that realistic? Could you please do a follow up article on finishing techniques?

Jeanne Petti
Lancelotladies@juno.com

Jeanne: Thanks for the suggestion. We'll chronicle some of LaMontagne's finishing secrets on our next visit to his studio - R.S.

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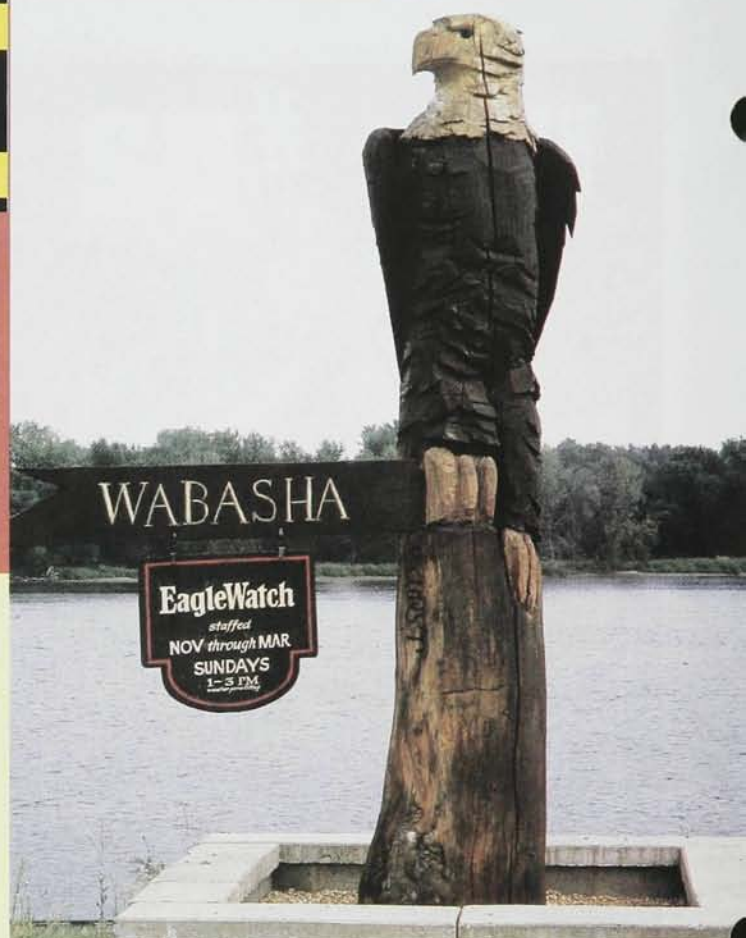
ON THE ROAD

Noteworthy carvings from down the street and around the world!

Have you seen a one-of-a-kind carving in someone's back yard? Carved panels adorning a motor home? A mailbox sculpted to look like a cartoon character? This feature is looking for the unusual, the humorous, the double-take carving that you might pass by in a car and wish you'd stopped for. And if you did back up to take a closer look with camera in hand, send us a photo – slides are better – and a brief summary of your find. If we publish your photo and description, we'll send you a one-year subscription to Wood Carving Illustrated or a free renewal. Be sure to include your name, address, telephone number and a self addressed, stamped envelope so we can return your photo.

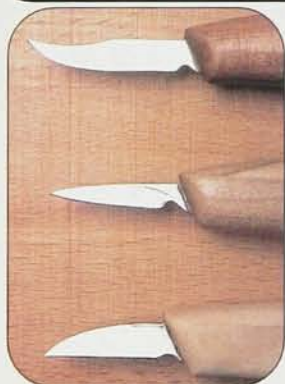
On our way to Wisconsin from Nebraska, my wife and I stopped in the small Mississippi River town in Minnesota called Wabasha. We pulled into a spot by the river to eat lunch and found ourselves looking at this stylized eagle. The carving is probably 10 feet tall. It is signed "C. Smit '90" and an accompanying sign reads that eagles can be observed from the spot. It's a proud looking eagle that we found interesting because of its simplicity.

*Submitted by Eugene and Mary Mott,
Lincoln, Nebraska*



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Champions Choice



The Villa Maria Wood Carvers celebrated their 15th anniversary at the Villa Maria Center in Frontenac, Minnesota in 1998.

Villa

W O O D

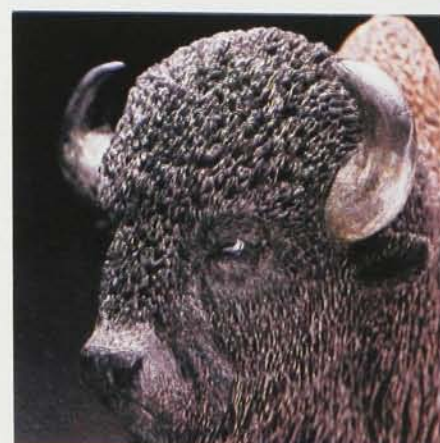
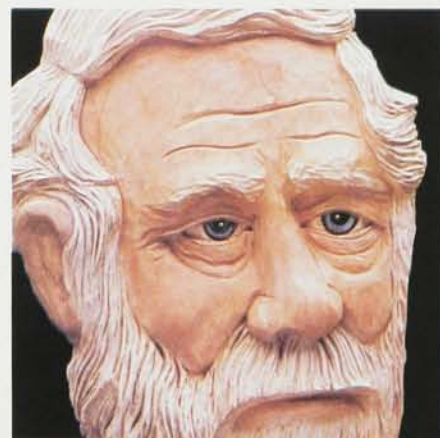
By Roger and Sheila Schroeder

1998 was a year for celebration. It was the 15th summer that instructors from the Minnesota Wood Carvers Association met to share the finer points of woodcarving at the Villa Maria Center in Frontenac, Minnesota.

Sixty-two students, armed with an array of tools and many accompanied by spouses, spent five days working on carvings that ranged in scope from realistic busts to chip-carved plates. Some 60 percent of the carvers had attended at least one week-long workshop in prior years.

The Minnesota Wood Carvers Association, founded over 30 years ago, sponsors these annual carving classes. Sue Bjerke, the coordinator for the workshops, says that the focus is on educating carvers and promoting wood-

PROJECTS FROM VILLA MARIA:



Maria

CARVERS

carving. There is no ribboned competition nor are there outside merchandisers at the Villa Maria Center.

In the early years, when the first classes met, there were only three instructors. Now in the 15th year, nine teachers were present. Freely volunteering their time, they receive neither fee nor stipend. Class size is limited to 12 students, and lodging at Villa Maria is offered in the carving package that is \$425 for the week.

The faculty for the anniversary event was a who's who of top carvers. Harley Schmitgen, a member of the Caricature Carvers of America, taught how to carve a caricature bust. Ivan Whillock and Ervey Shelley teamed up to show students the classic two-handed techniques of relief carving. Bob Lawrence instructed his students in creating the realistic bust of a Native American in headdress. A carved and painted shorebird was

Carol Happle's specialty. Herb Hansen guided his students in the whittling of stylized animals. Tom Deveny's workshop introduced carvers to the interpretive sculpting of whales. The smell of burning wood was strong in Dale Martin's class. His group worked on bison heads burred and burned to achieve the realistic look of hair. And Walt Grittner showed off his unique chip carving techniques to eager students. For those who had some vigor left for the evening, activities included carving hair ornaments, whittling twigs, Norwegian wood engraving, and a slide show about the Caricature Carvers of America.

The Villa Maria Center, an ecumenical retreat operated by the Ursuline Sisters, is located 60 miles southeast of Minneapolis and St. Paul. The center and the camp buildings where the classes are held are in a lovely wooded setting. Close at hand is picturesque Lake Pepin, a northern section of the Mississippi River. Spouses interested in shopping or sightseeing did not have far to travel, whether on the Minnesota or the Wisconsin side of the Mississippi for worthwhile stops. A top stop is a hand-carved carousel that the public can ride. It's less than an hour's drive from Frontenac.

To obtain information on classes for 1999, contact the Villa Maria Wood Workshops, P.O. Box 23612, Minneapolis, MN 55423.

Future issues of Wood Carving Illustrated will feature Villa Maria instructors with the best of their tips, techniques and patterns. Other carving schools and seminars will be covered as we continue to go on the road to find the best and the brightest in woodcarving. 



Carol Happle's workshop on carving and painting a shorebird was one of eight different classes given.



NEW PRODUCTS



A New Christmas Carving Idea!

Woodcraft Supply Corporation (1-800-225-1153) has just introduced basswood pen carving kits. The kit contains 2 pre-drilled pen blanks and refills, plus 5 different patterns for carved pens. Price is \$4.99 per kit, quantity discounts available. Pens are a hot item for woodturners. No reason why carvers can't get in on the fun! We hear they are popular sellers at craft sales.

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Grand Opening Carving Museum Classes and Demonstrations

This year, we have a very exciting event planned. Come for the Grand Opening of the Fox Chapel Museum of Wood Carving. 300 antique and unusual carvings on display. From decoys to chip carving, stylized to relief, caricature to realistic sculpture, every carver will find these pieces from North America, Europe and around the world to be interesting and educational.

Demonstrations and Classes



Bird Carving

with Ward World Champion Glenn Ladenberger. Glenn's impressive "Desert Reign" won Best in the World. Glenn will be offering a 3 day class on Bird Carving fundamentals Feb 26-28. Call for class schedule and prices.

FREE

Relief Carving Demonstration with Dave Bennett

Master carver Dave Bennett will give several short seminars on relief throughout the two days.

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Frank Russell – Power Carving Tips and Techniques

Stop by and meet our Power Carving Editor.

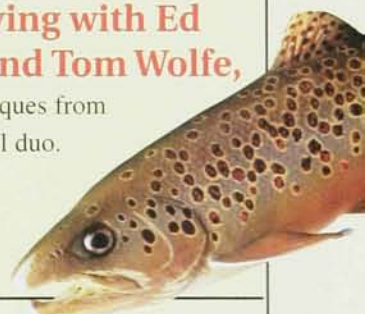
Frank will be offering several short seminars throughout the two days.



FREE

Fish Carving with Ed Walicki and Tom Wolfe,

tips and techniques from this resourceful duo.



FREE

Tool Sharpening Demonstrations

- See the latest tricks to a sharp edge
- Bring a dull blade along to be sharpened



Santa Carving Class with David Sabol

Call for class schedule and prices.

Hope to see you there!!

Hours 12 noon to 8 p.m. Friday
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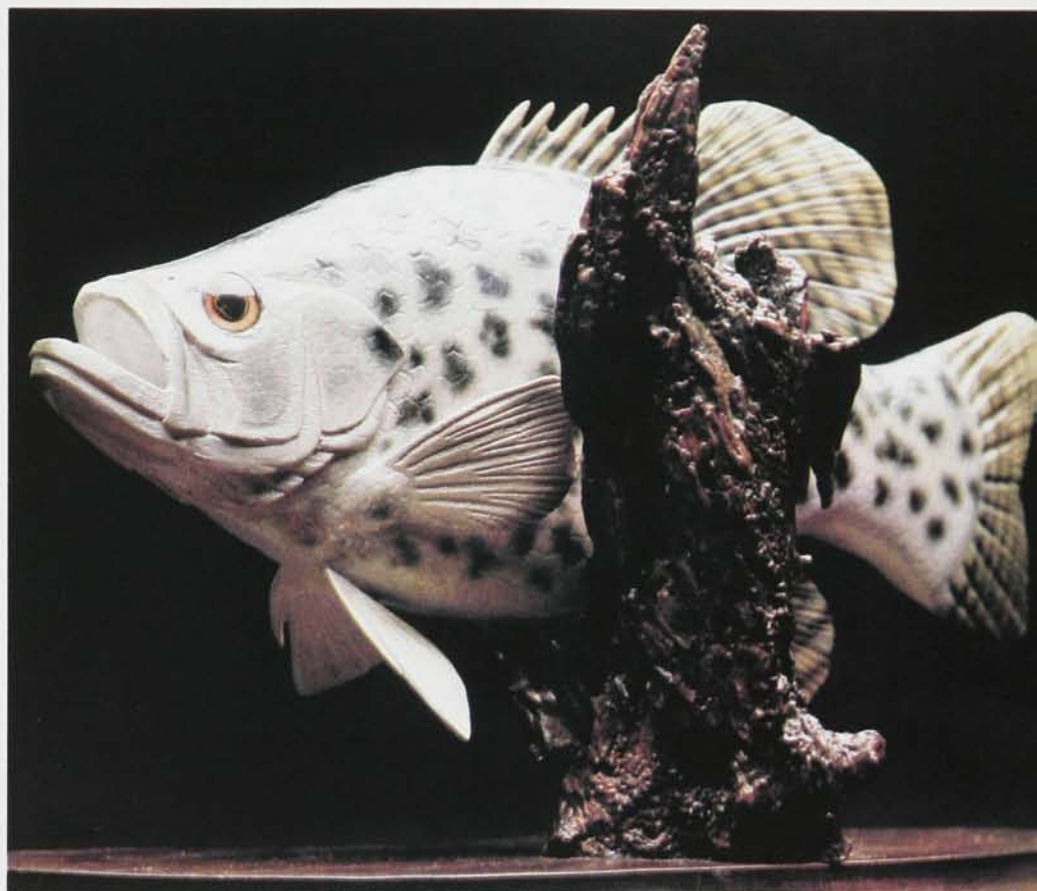
Some Fish Carving Basics



By Ray McKenzie

**Photography by
Roger Schroeder**

Ray McKenzie started out as a wildfowl carver back in 1979 with a duck cutout that ended up looking like a goose. Frustrated with bird carving, Ray turned to what he was more familiar with through his hobby: fishing. Blue ribbon and best of show winner, Ray has carved steadily since retirement in 1985. Today fishing often takes a back seat to woodcarving.



Fish carving is something that is not as difficult as some carvers think. I carve 50 to 60 full-body fish a year, as well as others that are 3/8 in. to 1/2 in. thick made from the excess bandsawed profiles. Although I have a good quality airbrush, my basic tools are simple and easy to use. In fact, I don't use a burning tool or even a fancy carving knife.





One of my best references for fish carving is a frozen specimen—in this case a crappie. I make a point of studying the gills.



It is also important to study the fins. This crappie has unusually long ventral fins.



When it comes time to paint, it is important for me to be familiar with a fish's markings.

OUT OF THE FREEZER ▲

Anyone trying his hand at fish carving needs references. My best references are the specimens that I have stored in my freezer. I also do extensive research in magazines and books. I find the magazines in dentists' and doctors' offices to be a good source of material as well as a good pay back for the amount of time I have to spend waiting. All my photos and illustrations are stored in file folders.

With specimen in hand, I pay close attention to

the structure of the head: gill covers, the mandible and maxillary structure, and eye placement. Then I study fin placement and orientation and scale structure. Although it's not important at this stage of the carving procedure, I like to know the placement and arrangement of the spots or markings when it comes time for painting.

It's important to remember to get the specimen back in the freezer. One summer day I returned to the shop only to discover a defrosted fish, although my nose warned me well in advance.



Much of my detail carving is done with an X-acto® knife and no. 11 blade. When the blade becomes dull, I simply replace it.

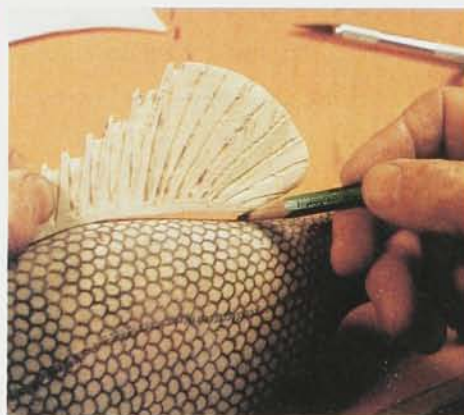
← WOOD AND TOOL BASICS

Most of the carvers I know use either basswood or tupelo. My preference is basswood. I found that tupelo is harder to carve, so I choose basswood exclusively.

I use a flexible shaft power tool with grinding and sanding accessories for shaping the fish, but detailing is done with an X-acto® knife. I buy the replaceable blades—the no. 11 works best—by the hundreds because I don't like sharpening. When an X-acto® blade is dull, I simply replace it.



I make my fish fins out of poplar, a strong wood for these thinned-down pieces. All the detailing is done with rotary stones.



I insert all the fins, marking off their locations after I have finished carving them.



I make slots using the X-acto® knife and grinding stones.

↓ INSERTS

I once got some poplar mixed in with a purchase of basswood. Although I didn't like the way it carved—too hard—I found it ideal for the fins I insert; poplar is stronger than basswood and is resistant to pressure. Since I don't use a burning tool at all, fin details are done with abrasive stones in a flexible shaft power tool. When I finish with the fins, I mark off their locations on the body with a pencil. To make

the slots I use my X-acto® knife and a small ball-shaped grinding tool. I get as tight a fin as I can and fill in any gaps with a wood filler.

I also insert the gill structures. I've tried a variety of materials, including chenille, which looks very authentic; but I prefer to use manila paper for my inserts. These I paint and lacquer for strength.



I make the gill structures out of manila paper.



Paper gill structures are easy to make and insert.



The manila paper has an authentic look for the gill inserts.



When I make scales, I use only a very hard pencil, never a burning tool.

← SCALING THE FISH

I was never happy burning in fish scales. It required a lot of concentration and it took away some of the fun of fish carving. I do the scales with a no. 9H pencil. This is a very hard pencil that leaves a deep impression in the wood. I usually draw parallel lines about the size of the scales for orientation, starting at the head and working back toward the tail. Some carvers recommend a grid of parallel and diagonal lines, but I found that very frustrating to work with.

Once I finish the scales, I seal the wood with lacquer. If I used a gesso, which is water-based, the indentations left by the pencil would disappear. Simply put, water swells wood fibers, especially if they have been artificially compressed, and the definition is lost. I am careful, however, to saturate the wood with lacquer. If I don't, my pencil lines will not be sharply defined.

PAINT SCHEDULES

With the scales completed and sealed, and the fins inserted, I go over the entire fish with gesso. I am now ready to paint.

I pay close attention to paint schedules. This includes a list of colors and mixes for various parts of the anatomy. As a beginning fish carver, I tended to paint haphazardly; now I keep to a system.

I borrow from other carver's schedules taken from books and magazine features, but I develop my own painting notes, especially since every fish of a species has variations of color. Three books I recommend for paint schedules are James Fliger's Freshwater Fish Carving (Schiffer Publishing) Bob Berry's Fish Carving: An Introduction (Stackpole Books), and Fish Carving: M. Frazier's, The Breakthrough Fish Carving Manual (Breakthrough Publishing Co.).





Packing a fish carving is just as important as carving it. Using a computer paper box, I line the bottom with pieces of foam.



With the fish resting on top of the foam palette, I build up the sides of the box with more pieces of foam.



I surround the fish with polyester fill, which does no damage to the finish on the fish.



I continue to build up the sides of the box with strips of foam.



After I fill up the remaining space with polyester fill, I put a piece of foam on top of the fill to compress the material and eliminate gaps.



With a secure cover, the carving is ready for shipping.

THE ANATOMY OF PACKING ↑

After having a few fish carvings damaged or destroyed beyond repair by shippers, I revised my techniques for packing. The first thing I start with is a good substantial box. I prefer one with a lid, so I look for boxes like those that hold computer paper.

My packing strategy foremost prevents any part of the carving from touching the inside of the box. I begin packing by padding the bottom of the box with pieces of foam, laying a foundation like a palette, if you will.

After I place the fish on the palette, I build up the inside of the box with more pieces of foam. I use 2 in. by 3 in. strips of foam that can easily be torn apart by hand. These pieces provide a protective framework for the next step.

I need to protect the fish carving with material that will neither scratch nor mar the painted wood. The

best material I have found is polyester fill available from fabric stores. I work the fill down and around the carving so there is no room for the carving to move.

I don't use styrofoam peanuts. They tend to scratch the finish on the fish. If I put the carving into a plastic bag to protect it from the peanuts, moisture can build up inside the bag and cause it to stick to my lacquer finish.

I fit more pieces of foam along the inside of the box. After covering the fish with additional polyester fill, I take a small piece of foam and place that on top of the fill. This slightly compresses the polyester when the lid is placed over the box and it prevents gaps forming in the box.

Some shippers have better track records than others, but whichever company I choose, I find overnight mailing the best. The less handling and storage of the box the better. **WE**

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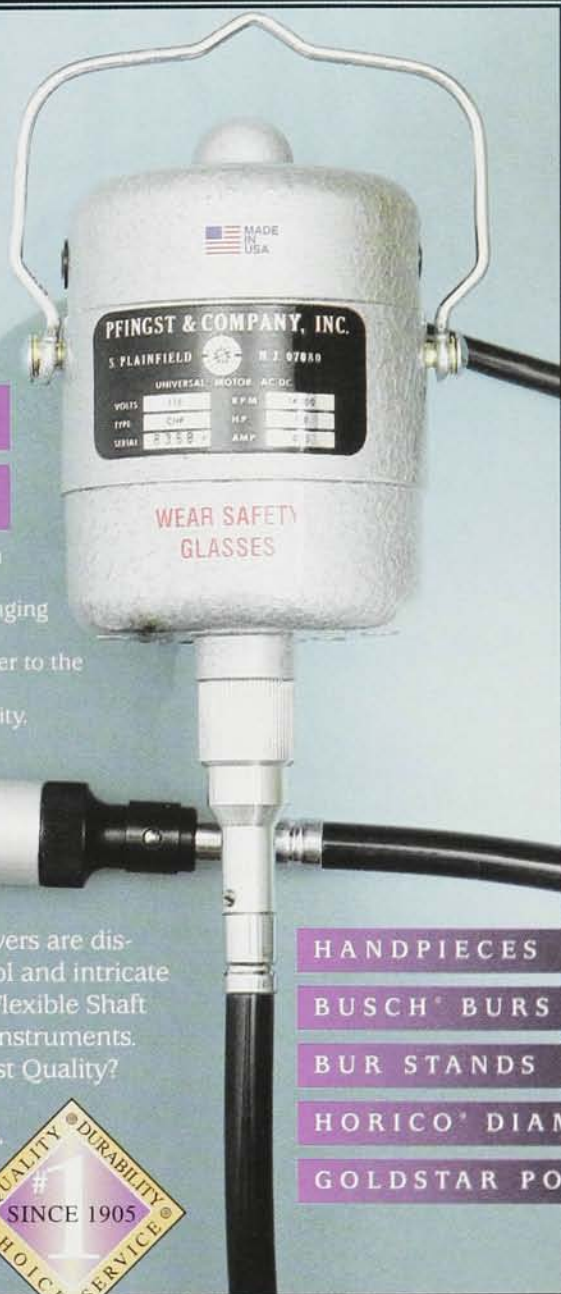
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Bob Shamey:

TOOTHPICK

CARVER

By Naomi Chow

For those of you who think toothpicks are just oral cleaning implements, meet Bob Shamey, toothpick artist extraordinaire. Bob, a native of Ligonier, Pennsylvania, carves miniature chains, caricatures, pliers, and movable balls in a cage, all from common toothpicks and matches.

Originally, Bob's claim to fame was his handcrafted metal jewelry. He sold his one-of-a-kind belt buckles to various celebrities such as Sammy Davis Jr., Wolfman Jack, Beach Boy Mike Love, rocker Gregg Allman, and actor James Brolin. Despite his reputation as jewelry maker to the stars, Bob wanted to direct his creativity into something new. "I started designing jewelry in the early 1970s. I'd get bored doing the same things and I had a few woodcarver friends. I decided to try it (woodcarving)," says Bob.

He started with fruit pits and tagua nuts, also known as Ecuadorian palm nuts, utilizing his stone setting and metal engraving tools. Then, Bob switched to basswood, the woodcarver's staple, and bought some carving tools to make the typical rolling ball in a cage. His fascination for the "minutiae" or minute detail led him to carving on toothpicks.

A toothpick measures approximately 2 5/8 in. long or about 66 mm with a thickness of a quarter (2mm). It is very fragile! When Bob began carving toothpicks, he amassed a pile of broken toothpicks over two



Tiny invasion! Alien stands atop his spaceship. A happy bear perches on beehive while bees hover below.

day's worth of trial and error. He recommends beginning with square toothpicks or matchsticks since the surface area is bigger and easier to carve.

With his 2.5X jeweler's magnifying visor, Bob carved his first project—a ball in a cage in a matchstick, but soon found it too big. He switched to toothpicks. Using round birch toothpicks from his friend's restaurant nearby, he started to refine his work in caricature carvings. Bob had to make his own tools from needles, razors, and broken scalpel blades. The handles were made from buttonwood he'd pick up on a beach in Florida. He selected buttonwood because of its hardness and attractive color. "The trick to miniature carving and to any carving is keeping the knife as sharp as possible," he explains.

It takes Bob three to four hours to finish a caricature toothpick carving and another two or three hours to paint it. His most challenging wood-

cuts are the functioning toothpick pliers, for which he splits the wood and fashions box joints to connect the pinners. Incredibly, Bob crafts these moving pliers from ONE toothpick without glue and without removing any wood! This is accomplished by making a series of 11 strategically placed cuts with his knife.

During the summer of 1993, his efforts were rewarded by being featured in Ripley's Believe It or Not publication and in Ripley museums around the country. Currently, Bob is trying to get the attention of Guinness Book of World Records with a 20-link chain he carved out of one toothpick. Each link is only 3mm long, the size of a pinhead. Next on his project list is an entire train—locomotive, cars, and caboose—from a single toothpick.

Think twice before you throw away your toothpick after dinner; it could be a Bob Shamey masterpiece. You can view some of Bob Shamey's amazing work on his web site at [HYPERLINK](http://www.shamey.com)

<http://www.shamey.com>

HOW TO GET STARTED TOOTHPICK CARVING:

1. Pick up a round or square birch toothpick. Grip by thumb and index finger.
2. Estimate where you wish to place the "face." Carve the eyes, nose, and mouth using broken razors and sharpened needle chisels as knives. Next, carve body and arms with clothing. Finish legs and feet last.
3. Seal toothpick with Deft® (a clear wood finish found in most hardware stores).
4. Paint with acrylic paints using a short, stubby brush with a very fine point, usually a no. 00 or 02 spot brush.
5. Give carving a light gray wash for an antique look. Sign and date carving.



Fly fisherman wearing Hodgeman waders. He holds a fishing pole with his catch of the day. (If you look closely, the fish has the fly in its mouth.)

Stern-looking wizard with a flowing beard. He's wearing a large magician's hat.

A masked diver stands on Aqualung while holding his spear gun.

Michael Jordan is ready to slam dunk atop a basketball.



A Morel mushroom picker holds a mushroom while balanced atop a mushroom. A little Jerry Seinfeld! This comedian delivers stand-up on top of a microphone.



A cigar store Indian standing fixed on a cigar gripping a cigar bunch. A mouse sitting on a Swiss cheese wedge eating cheese.



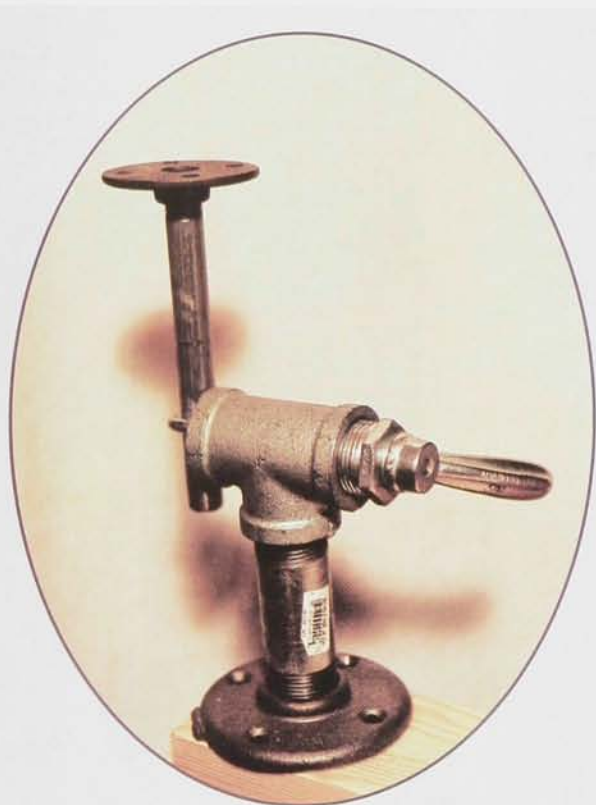
Aye mates! An old sea captain with wooden leg balanced on a Coor's can. He has gold buttons on his coat and a green parrot on his arm. The golfer is poised to putt on top of golf ball.



Poor Man's Contest Winner

Build the Model 1797 Carver's Vise

*Take \$20.00 to the hardware store. Buy these parts.
30 minutes later you'll be ready to start carving at
this sturdy, economical vise.*



Simple, cheap and easy to assemble, this vise was selected from the dozens of entries received in our Poor Man's Homemade Tool Contest and awarded a \$200.00 cash prize.



1797. No, the number doesn't mean that this is based on a historical colonial design. It signifies that for under \$20.00 (\$17.97 to be exact) WCI reader Lynn Diel from Columbia, MO built a very practical carving vise. While not designed for constant, heavy use, we think most carvers could put this idea to good use.

No special tools or metalworking experience is required. All parts are readily available at your local hardware store. While you're at it, why not build the accompanying eyebolt vise too.

Complete how-to drawings are found in the back of this issue on pages 108 and 109.

PARTS LIST - CARVER'S VISE

- 1 - 1" pipe flange
- 1 - 3/8" pipe flange
- 1 - 4" length of 1" pipe (nipple)
- 1 - 1" Pipe Tee
- 1 - 1" to 3/8" pipe reducer
- 1 - 6" length 3/8" pipe (nipple)
- 1 - 5/16" eyebolt with nut, 5" length
- 1 - 5/16" washer

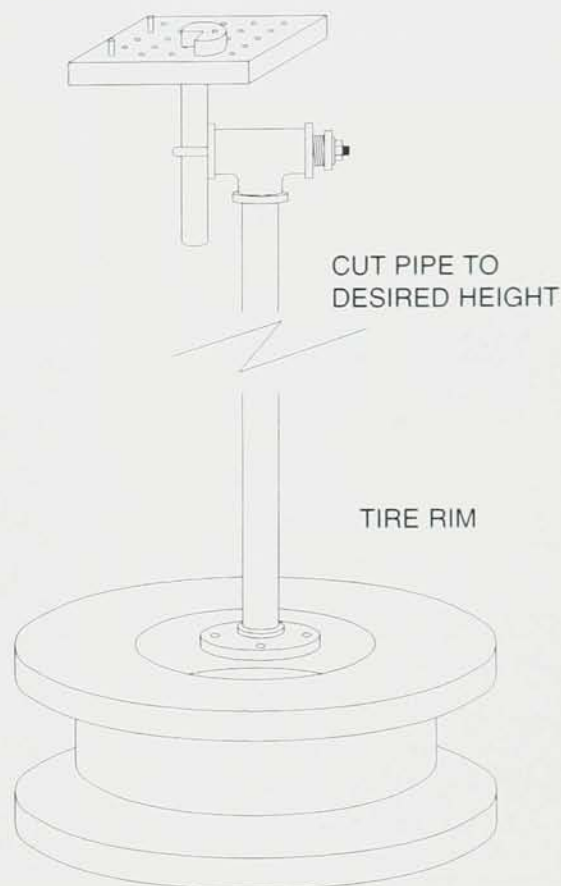


Secure your carvings to the vise by screwing to the pipe flange, which in turn is screwed onto the 6" length of pipe. These flanges are inexpensive. Buy several extra and you can keep several carvings in progress mounted for quick attachment to the vise.



Move your carving with a quick twist on the carriage handle. The vise provides three different ways to adjust your work:

- 1) raise or lower the height of your piece.
- 2) Angle your piece forward or back through a full 180 degrees of rotation.
- 3) Turn your piece a full 360 degrees.



Lynn, a computer resources manager at the College of Education in Columbia, MO has only been carving for a year. Always intrigued by carving, it wasn't until his 13 year old son, David, showed an interest in carving that he learned to carve. Now both father and son are faithful regulars at the Columbia Wood Carving Club, meeting every Tuesday night to take classes together. Favorite project - Santas. "My early Santas looked like they had been hit in the face with a shovel" laughs Lynn. "But I've improved a lot since then."

Need a portable vise for shows and demonstrations?

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Lynn Diel hard at work carving some Santas on his "Poor Man's" vise. By bolting the vise to a 2 x 4, Lynn has found a comfortable way to carve at the vise.

EYEBOLT VISE



The inspiration for this combination eyebolt vise/ bench hook came from Joel Hull's bench hook cam in WCI Issue #1.

Note that the dowel can act as a pivot, allowing the vise to move and exert pressure at an angle as well.



The eyebolt vise works best for flat-work or short carving projects like this boot. Cost for making this Eyebolt Vise? Around \$13.00.

Poor Man's Contest Report

Carvers have a reputation for resourcefulness among other woodworker's. Perhaps it's because we see carving potential in every block of wood, each downed tree we run across. Whatever the reason, you — the readers of WCI — have certainly proved it all over again by the number and quality of entries we received. Making the final selection was a very, very difficult task.

Lynn Diel's \$17.97 vise appealed to us because it required no special tools or skills to make and used widely available, cheap component parts.

While only one project was selected, we'll be featuring others in our Tips column over the next few issues.

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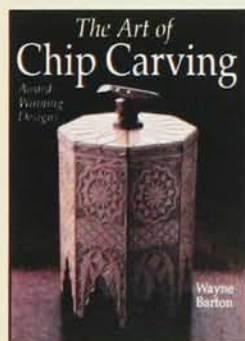
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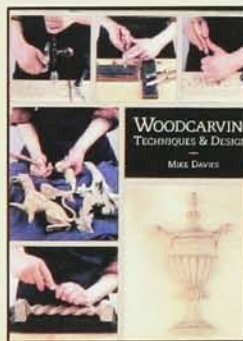
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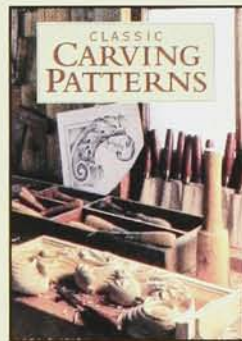
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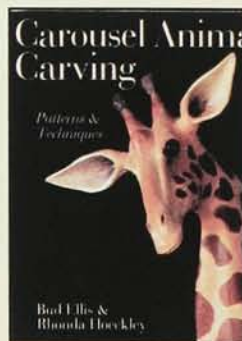
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TOOL GRINDING

FOR WOOD CARVERS

by Ian Kirby

The edge of any steel carving tool can be shaped by removing metal with a grinding wheel. Grinding is an abrasive process that generates heat.

Heat changes steel.

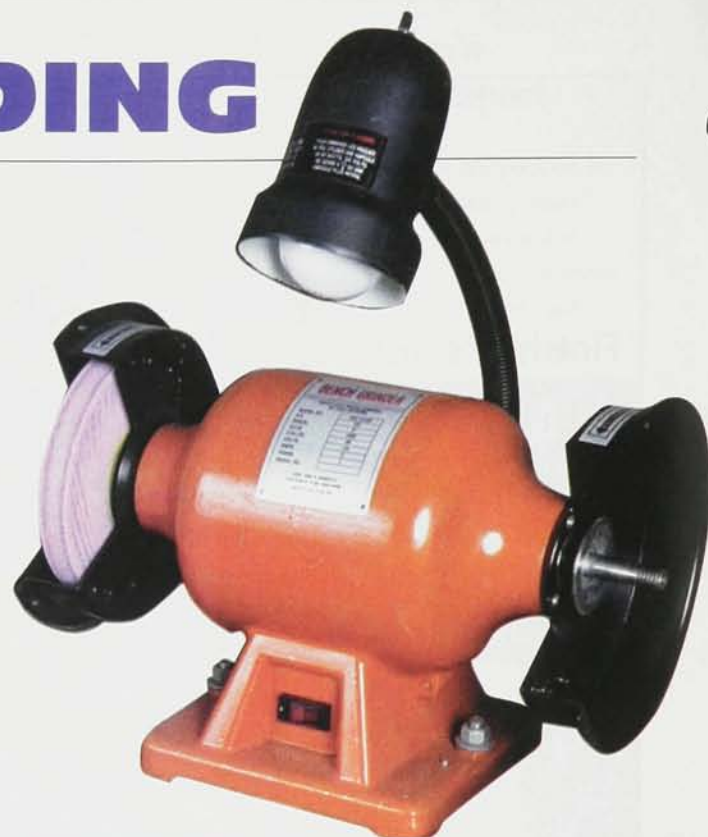
Too much heat draws the temper from the metal, making it too soft to hold an edge. You can see the effect of heat as the oxidation colors appear on the steel and change as it gets hotter. The instant the steel's color changes from silver to straw or blue or purple, it's too late. By the time you see the colors, the steel's temper has already been drawn.

There are two ways to deal with heat: cool the steel while it's being ground, or avoid overheating in the first place. While the steel could be cooled with a spray of water or oil, it's complicated to achieve. The second solution is better: avoid overheating. This requires three things:

- a slow-speed grinder,
- a soft, coarse wheel,
- a light touch.

Shopping for a grinder

For general sharpening and for woodcarving tools you need what's called a 6-inch grinder, which takes a 6-inch-diameter wheel. The key difference among grinders is running speed. Most machines run around 3600 RPM, but some run at 1800 RPM. For woodcarving tools, you need the



This article is excerpted from Ian Kirby's new book, *Sharpening with Waterstones*. Readers can order a copy for \$14.95 plus \$3 postage directly from the publisher, Cambium Press, PO Box 909, Bethel, CT 06801, phone 203-426-6481.

slower machine. The speed will always be marked on the motor plate.

Grinders usually come with grey carborundum wheels, which are not the best thing for woodworking tools, because they run too hot. So, along with the grinder you must also buy the correct wheel. You can also mount a variety of felt buffs, wire brushes and polishing mops on the grinder's mandrel, for other operations.

Woodworking catalogs offer a variety of wet-dry grinding and sharpening systems that cost \$300 or even more. If you have already bought one, you will be able to get excellent results with it. However, unless you are going into the sharpening business, you don't need to spend that \$300. All you need is an inexpensive bench-top grinder that runs at a slow speed, and it will cost between \$80 and \$100. The slow-speed grinder shown in the photos came from Garrett Wade in New York; other suppliers have similar machines for about the same price.

If you already have a 3400 RPM to 3600 RPM bench grinder, don't try to make do with it. The motor plate may show how to rewire it for a slower speed, and if so, do so. Otherwise, buy a new, slow-speed grinder. You'll recover the additional investment by not damaging your tools.

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The motor plate lists the grinder's specifications, including its running speed. This grinder, which cost \$80, runs at 1800 RPM which is an excellent speed for sharpening woodcarving tools.

The right wheel won't burn the steel

A grinding wheel contains three things:

- abrasive grit, the particles that cut the steel;
- the bond that holds the abrasive grit in place;
- air spaces within the matrix of grit and bond.

Grinding wheels are vitreous, which means they are made by a firing process that sets the abrasive grit in a glasslike but porous matrix of bonding material.

There are thousands of kinds of grinding wheels on the market. The abrasive grains can be larger or smaller and they can be made of harder or softer material. The various bonding materials each vitrify at different temperatures. The mix of grit to abrasive can vary, and when the materials are mixed they can be more or less compacted, affecting the amount of air in the matrix.

For grinding carving tools you need a coarse grit held in place by a soft bond. As the wheel works, the bond wears away. This exposes new and sharp grit to cut the metal. Such a wheel will remove the steel quickly, without overheating it.



Wheel surface magnified 8 times shows the individual particles of abrasive grit.



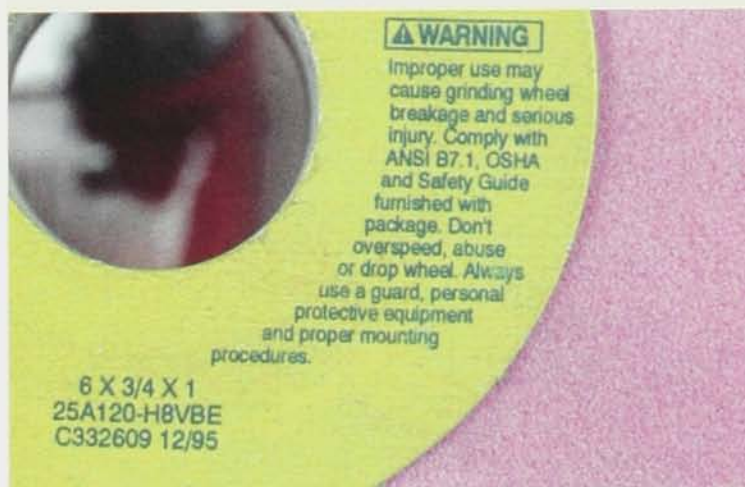
A soft bond permits the abrasive particles to break away, exposing fresh, sharp grit.

The color of the wheel, which can range from white to pink, blue or gray, is a clue to its composition but it doesn't reliably mean anything. Out of all the possible combinations of qualities, only a few grinding wheels are right for wood-working and woodcarving tools.

Equipping the grinder

The problem with most bench grinders is the tool rest that the manufacturer supplies. It's generally too small, too flimsy and too inaccurate. Aftermarket tool rests are unnecessarily complicated, too small, and built around sliding parts where grit easily gets trapped, gumming up the works. The alternative is to build your own tool rest from a round steel bar, like the one shown on page 32. The tool rest is mounted on the grinder base, also shop made. This is a superb solution, because it works better than any aftermarket rest I've seen, and the price can't be beat.

Reading the wheel



The paper label on the grinding wheel tells its specifications and characteristics. The numerals 6x3/4x1 give the physical size of the wheel, 6 in. in diameter and 3/4 inch thick, plus the diameter of its bore, 1 in. The next line, 25A120-H8VBE describes the abrasive material. The last line is the batch number and date of manufacture.

While there is no universal standard for identifying grinding wheels, it is possible to decode the manufacturer's specifications. The printed label glued to the center of the wheel gives the manufacturer's name, Norton for example, the maximum safe speed of the wheel in revolutions per minute, usually around 5500 RPM, and the wheel dimensions, for example, 6 x 3/4 x 1. These numbers refer to the diameter of the wheel in inches, its thickness in inches, and the size of the center hole in inches. Don't ever remove the label from a wheel.

Along with these readable specifications, you'll find a string of hieroglyphics printed on the label. Here is a typical example:

25A 120 H 8 V BE

25A indicates grit type. "A" or "AO" means aluminum oxide, a grit well suited to woodworking tools. Aluminum oxide wheels usually are white or pink in color. "C" means carborundum, which is generally gray in color. For woodcarving tools, choose aluminum oxide, not carborundum, because carborundum wheels generally have too hard a bond.

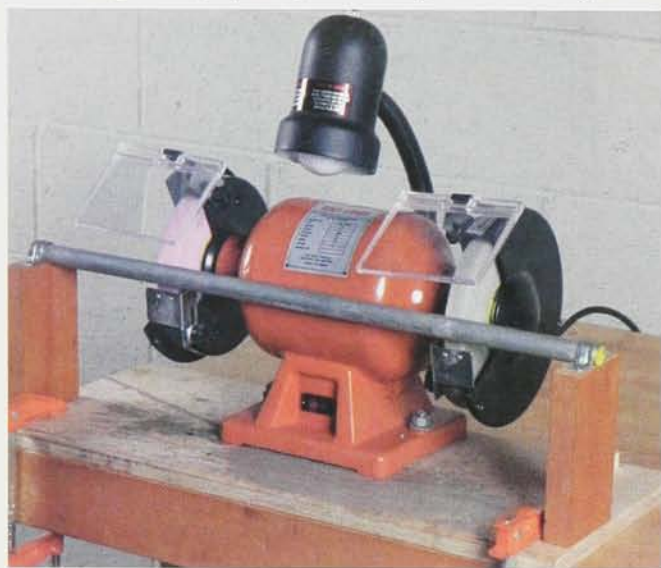
120 is the grit size. Like sandpaper, the smaller the number, the coarser the grit. For grinding woodcarving tools, get 80 grit or 120 grit. Fine grits grind more slowly, generating more heat. Coarse grits remove metal more quickly, generating less heat.

H means the grade or hardness of the bond, from A (soft) to Z (hard). For woodcarving tools, stay toward the soft end of the range, with G, H or I. The soft bond wears away easily, exposing new abrasive grit. Harder bonds don't readily wear away, which is the real cause of increased friction and therefore of increased heat and burning.

8 designates wheel structure, or the ratio of grit to bond, on a scale of 0 (dense) to 12 (open). Open pores in the wheel's structure help clear the metal chips, and contribute to faster and cooler cutting. For woodcarving tools, 8 is the right structure.

VBE is the bond type and modifier. The first letter, "V," means "vitrified," what you want for woodcarving tools. Other bond types you may encounter are B for resinoid, R for rubber, E for shellac. The modifier BE indicates a general purpose tool-grinding bond.

It's essential to be able to grind tools, but unless you're a woodturner it's not something you have to do every day. In fact once you've prepared your carving tools correctly,



Mount the tool posts and tool rest atop the plywood grinder base. Then clamp the grinder base to the workbench.

you'll be able to sharpen often but grind seldom. When it is time to grind, there'll be no big hassle, once you devise a set-up that works for you.

Three good choices:

1. Clamp the grinder base to the bench when you need to grind tools, then unclamp it and store it away on a shelf. As a furniture maker who works alone, this is what I prefer. I don't often grind, but when I do, I like to set up and attend to all the tools that need it. Grinding makes a mess, but the loose grit is easy to vacuum up before getting back to work.
2. Mount the grinder base on a wall-hung shelf. Locate the grinder well away from the workbench and finishing areas of the shop, because otherwise the grit can be a nuisance.
3. Make a roll-away stand. In a shop where several people share common equipment, this may be the best alternative. The stand should have a low shelf with a rail all around it, to trap various tool holders and other gear. Make it so the wheels lock.

Make the grinder base and tool rest

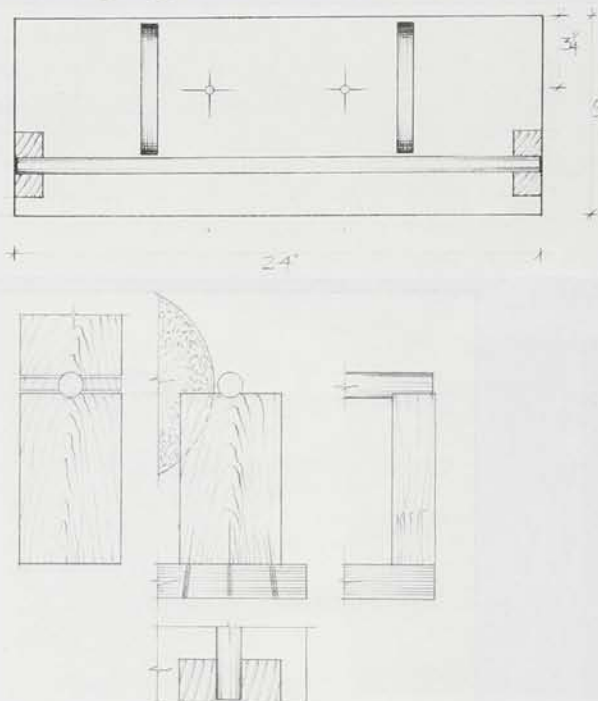
The grinder base plate is a rectangular piece of 3/4 in. or 1 in. hardwood plywood, measuring 9 in. by 24 in. You can substitute medium-density fiberboard, particleboard, or 1-inch die board. The exact location of the mounting holes depends on the configuration of your particular grinder. Once you've located them, drill and counter-bore the plywood for 3/8 in. hex-head machine bolts.

Before you drill holes for the tool rest, test the set-up with

the parts you plan to use. The center of the tool rest should be at the same height as the center of the grinding wheel, with a gap of about 1/8 in. between rest and wheel. There is no need to make a science of the height — 1/2 in. up or down makes no difference.

The two posts that support the tool rest are made from blocks of a mild hardwood, such as poplar or mahogany. Three 2-1/2 or 3 in. steel screws driven through the base and into each post will make an adequate attachment; increase the strength by angling the screws as shown. While it's not vital, there's no harm in adding a glue block.

Making a grinder base and tool rest



Grinder base and tool rest. Tool rest: 3/4 in. dia. mild steel rod. Base: Birch plywood, 24 x 9 x 1/4. Tool post: 5 x 3 x 1-1/4. Motor held to base with 2 1/4 x 3/8 flat-head machine screws. Locate mounting holes to match grinder base. Position the tool posts so there is 1/8-in. clearance between the grinding wheel and the tool rest.

Tool rest posts: Saw a piece of hardwood 12 x 3 x 1-1/4. Drill a 3/4 in. hole on center. Crosscut the block into two posts, leaving 1/8 in. of hole in each piece. Trim the posts to 5 in. overall length. Screw the tool rest posts to the grinder base plate. Drive three long screws. Fasten the tool rest to the posts with 1/2 in. electrical conduit straps.



Attach the tool rest to the posts with 1/2 in. electrical conduit straps. The straps won't fit tight unless you also make a 1/8 in. cutout in the top of each post, for the tool rest itself. Make this cutout by drilling a 3/4 in. hole in the middle of the post material, before you crosscut it to length. Position the posts so the bar is about 1/8 in. from the wheel.

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Shaping the wheel

Most carving tools can be ground on a regular wheel. The general method is the same as grinding straight chisels and plane irons: first, reshape the edge by grinding straight into the wheel, then grind the bevel on the outside face of the tool. Since most carving tools are not flat, you can't use a jig or holder. You have to roll them or pivot them freehand on the tool rest, as shown in the photos.

Tools with the grinding bevel applied to a concave face cannot be ground on a regular wheel. However, since cool-running wheels have a soft bond, it's easy to shape them. If you do a lot of carving, you'll probably want to shape a number of grinding wheels to suit the various types of chisels in your collection. For example, although a gouge can be ground on a standard, flat-faced wheel, you can shape a wheel with a hollow face specifically for gouges. No carver owns every shape of chisel, but most collections contain four or five basic groups, each sufficiently different that you could end up with four or five different grinding wheels. Generally you'll be able to get a couple of shapes on a wheel, one on each edge.

Shape the wheels with a carborundum stick or a diamond dresser. The diamond dresser will take off material at a very rapid pace, so you can re-shape a wheel any time you need something different.



Shape a grinding wheel with a carborundum stick, (top) or with a diamond dresser (above). This dresser has been mounted in a hole drilled in the end of a wooden block.

Repairing damaged edges

The edge of most carving tools should be sharpened straight across and square to the tool's long axis. Experienced carvers may develop reasons for shaping an edge in some other way, and of course you can do what you like, but without experience telling you to do otherwise, grind your tools straight across.



Use a square to check the edge of the gouge. It should be straight across.

Repeated sharpening is likely to distort the shape of the edge by dubbing off the corners, dishing the center, or going out of square. Cutting into metal in the wood, or dropping the tool onto cement, is liable to nick the edge; overly zealous grinding is liable to burn the steel. From the repair point of view, an out-of-square edge, a nicked edge and a burned edge all require the same treatment.

The first step is to grind the edge back beyond the damage by pushing it straight into the grinding wheel. There's no point in trying to maintain the bevel during the maneuver — you'll only increase the risk of overheating the steel. Instead, grind straight across by pushing straight into the wheel. Large gouges probably will have to be rolled on the tool rest at the same time. Continue to grind until no trace of damage remains.



Straighten a damaged edge by grinding straight into the wheel. Press with your thumb to roll the tool on the rest.

The technique of pushing the edge straight into the wheel shocks people when they see it for the first time. They want to remove the defect and maintain the bevel at the same time. This has two problems: you'll be grinding to a feather edge, which increases the risk of burning the steel, and you can't see where you are going. Pushing straight into the wheel and making the edge square removes the defect immediately, and it establishes the location of the new bevel. It looks frightening at first, but it really is the best method.

Grinding gouges

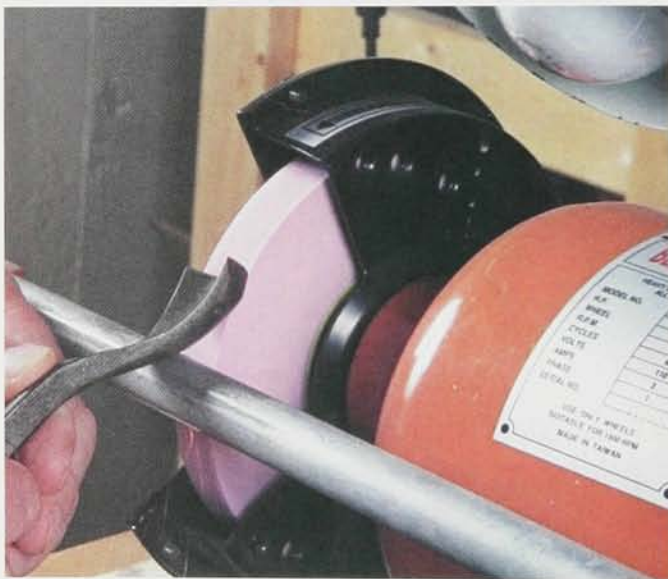
While you could devise a jig to hold carving tools at the grinder, they are so various in shape that the best jig is your hands. Hold the gouge as shown in the photographs, bracing your index finger against the tool rest. Use your left thumb to control the rolling of the tool on the rest, as you roll the whole bevel across the face of the grinding wheel. Grind until the bevel is uniform and straight, and extends across the full width of the edge. Then clean up the sharpening bevel on medium bench stones, remove the burr, and polish the bevels inside and out.



Oversharpened veiner has a deep hollow at the center of its edge. It has to be ground straight before it can be resharpened. Jig the gouge with your fingers, and roll it on the tool rest to grind the entire surface of the bevel.

Grinding spoons and bents

Grinding a spoon or bent gouge is the same as grinding a regular gouge, except it may require a little experimenting to find a comfortable grip. Be sure you plant the back or shaft of the tool on the tool rest, and brace the back of your fingers against the rest. Grind with a light touch, and roll the tool as you go.



To grind the spoon, brace the back of your left hand against the tool rest and roll the shank of the spoon between your fingers and thumb.

Grinding veiners

The edge of the veiner has to remain in a plane at right angles, more or less, to the top of the flute. This geometry allows the deepest part of the veiner to enter the wood first, followed by the near-vertical sides. Pay attention to the geometry when grinding the tool, because it's easy to cut the deep portion back too far. If you've got a veiner that can't make a clean cut, this is the probable problem. The solution

is to grind it back straight across, using the lightest possible touch because there is not much metal to remove.



Oversharpened veiner has a deep hollow at the center of its edge. It has to be ground straight before it can be resharpened.



Straighten the edge by pushing the veiner straight into the wheel. Use a light touch to avoid overheating the steel.

Grinding V tools

The carver's V tool is perhaps the most difficult to sharpen. It's all too easy to grind the base of the V back too far, or to hollow the edge just above the point. The wings of the v should make a right angle with the axis of the tool, and the cutting edges should be straight and smooth, meeting in a sharp point.

To restore a damaged V tool, treat it in the same way as other carving tools. First grind the edge to restore the geometry, then grind the outside of the tool to re-establish the bevel. Once you've made it square and straight, you can sharpen the outside faces on a flat stone, and finally clean up the inside with a slip that's shaped a few degrees sharper than the V itself. 



Reshape the cutting edges of the V tool by grinding straight across. Grind all the distortion out of the edge.

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AIR TOOLS



A professional sign carver and wood sculptor, Greg Krockta is the co-author of *Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding*. Greg lives with his wife in Smithtown, Long Island, New York.

Having carved professionally for 20 years, I've tried a variety of tools for my sign carving and sculpting business. The two things I look for in a new tool are speed and power. Compressed air tools and accessories have met both criteria and surpassed my expectations.

The Power Behind Woodcarving

By Greg Krockta. Photography by Roger Schroeder

The Power Source

Air tools require a compressor. I own a stationary 5 horsepower upright 60 gallon tank. My compressor, made by Campbell Hausfeld, runs on 220 amps, which not every workshop has an outlet for, and takes two people to move. The more common variety has a capacity of 30 gallons, operates on 110 amps, and is portable. Despite the drawbacks of the larger compressor, I enjoy having the extra horsepower; I also appreciate the fact that the machine runs infrequently while air-feeding my tools.

The flexible and lengthy air hose—mine is 50 feet long—allows me to roam my shop at will without having to move the compressor. As for making use of grinding tools and accessories, I can work with the smallest dental bit or a large sanding drum. In fact, orbital and stroke sanders as well as routers are available as air powered tools.

Most carvers are familiar with the flexible shaft power tool and the high rpm grinders. My compressed air tools give me nearly three times the speed of the flexible shaft tool and they will accept sizable bits, burrs and sanding attachments that the high-speed grinders cannot accept.



A 5 horsepower 60 gallon compressor is my choice for powering carving tools and other carving accessories.

The Die Grinder

Although electric die grinders are much less expensive than the air tool set up, they don't have the power that my tools have and are also clumsy to hold. I prefer the air powered die grinder because I can achieve 35,000 rpm and it will fit easily into the palm of one hand. The average air-powered die grinder weighs under 2 pounds and is less than 2 inches in diameter.



(Top) The air powered die grinder is easily held in one hand and accepts a range of bits including this cylindrical carbide cutter.

(Bottom) A right angle grinder is on the market. I use it almost exclusively for sanding.

A right angle die grinder is also available for under \$50, and that I employ for sanding. I find the flexible sanding pads sold by Klingspor's Sanding Catalogue (Post Office Box 5069, Hickory, North Carolina 28603/ 1-800-228-0000) especially useful when putting the final touches on a carving or sign.

Taking Control

The typical air-powered grinder has a lever that controls the amount of air

coming into the tool. The amount of pressure I exert on the handle determines the rpm. The advantage to the lever is that all the control is in my one hand. When I release the lever, the rotation stops almost instantly. A drawback, however, is the difficulty in controlling the speed; I can't keep a constant pressure on the lever using just my hand.

My solution to controlling the rpm is as close as the kitchen or bathroom sink. I use a faucet washer and tape it under the handle on the grinder housing. The washer prevents the lever from depressing all way. Where I place the washer—given some trial and error—determines the maximum rpm of the grinder. Because there is so little give to the washer, I can bear down hard on the lever knowing that the speed will not change.

If I Had A Hammer

The die grinder is the tool of choice for grinding and sanding wood. Another handpiece is available that allows me to actually "air carve;" it's the air hammer. Not to be confused with the striking tool that probably every woodworker and carpenter owns, the air hammer was developed for stone carving, automotive work and aircraft assembly. It operates pneumatically. When a tool is inserted into it, there is a percussion or pounding action that is useful in removing stone, cutting away rivets, punching holes in metal, or carving wood.

Carbide-tipped carving chisels can be purchased for stone carving, but they are not meant for wood. Their bevels are much too steep. It was the Trow & Holden Company of Vermont that developed the wood chisel adapter for woodcarving tools. What the company describes as a "new solution to an old problem" is an adapter that enables me to fit a carving chisel or gouge into it and then put the adapter into the hammer. The adapter, about 6 1/2 in. long—4 in. handle, 2 1/2 in. shaft—is knurled for better gripping and has a hardwood dowel insert. This dowel has to be drilled out to accept the tang of a carving tool. Because a hammer has no chuck that tightens up on the adapter, I have to hold the hammer in one hand and the adapter

in the other as I attack the wood. If I let go of the adapter, it will take off and probably damage the carving tool.

The air hammer is a dream come true when it comes to log carving. It removes wood at a speed that is remarkable. The one drawback, of course, is the potential for taking away too much wood.

Taming Burl

Much of my sculptural work is done in burl. A growth on a tree in which the cells grow out of control, a burl is often seen as a rounded lump or a "girdle" on a tree trunk or limb. Many trees have



(Top) An adapter has been designed that accepts woodcarving chisels and gouges. The tang of the tool fits into a wood insert in the adapter.

(Middle) I have to hold onto both the hammer and adapter when carving wood with air tools.

(Bottom) A variety of woodcutting tools for use with the air hammer.

burls including hardwood species like oaks and maples and softwood varieties like the redwoods of California.

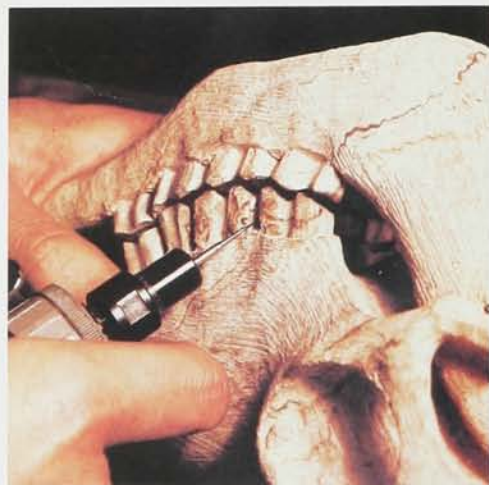
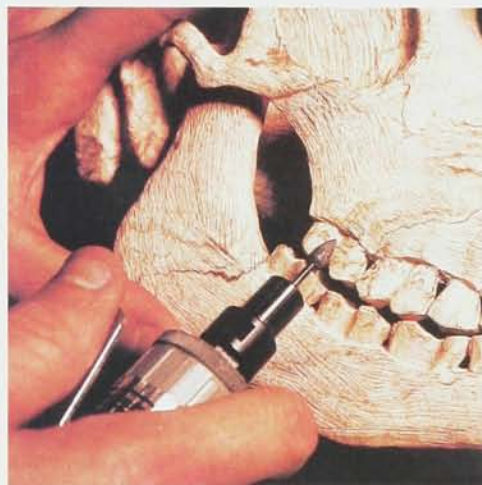
When I did my first burl sculpture, a human skull, I used an electric drill and rotary rasp to shape the wood. Today I use air tools because air tames even the most difficult of woods, and burl is one of the most trying to a carver. The hand piece I use exclusively is the die grinder. With tungsten carbide burs and rotary rasps I can easily shape the largest and hardest of burls.

I don't use an air hammer on burl because the grain is too erratic and liable to break away where I don't want it removed. When I do a skull and fashion the teeth, for example, I am much better off using an air-powered bit running at 35,000 rpm. Fragile areas are broken off too easily by a tool running with lower rpm. Air grinders, then, are definitely an asset when working burls.



Taking A Break

Given all the power and speed of air tools, I find myself taking frequent breaks from compressed air work. Fifteen minutes of use is my maximum. More than that and the vibrations will take their toll on my hands and wrists. At that point, I put the tool down and go to some other project or operation not involving air. Still, after years of use, I have no permanent damage to my body. The amount of work I can accomplish in that quarter of an hour is well worth the temporary discomfort. ☐



(Top) When carving a difficult wood like burl, air is ideal because of its speed and power to grind away wood. Here I am working on a maple burl bowl.

(Top) When I am sculpting a skull in burl, I use a variety of bits in the air grinder. Here I am removing wood with a rotary rasp.

(Bottom) When carving delicate areas like teeth on this animal skull, air tools will grind away wood without breaking it.

(Bottom) I can use even small dental bits in an air grinder.

Sources for Air Tool Supplies

Chicago Pneumatic Tool Company
2200 Bleecker Street
Utica, New York 13501
1-800-367-2442

Sioux Tools Inc.
2901 Floyd Boulevard
Sioux City, Iowa 51102
1-800-798-6451

Trow & Holden Company
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Ivan Whillock Studio
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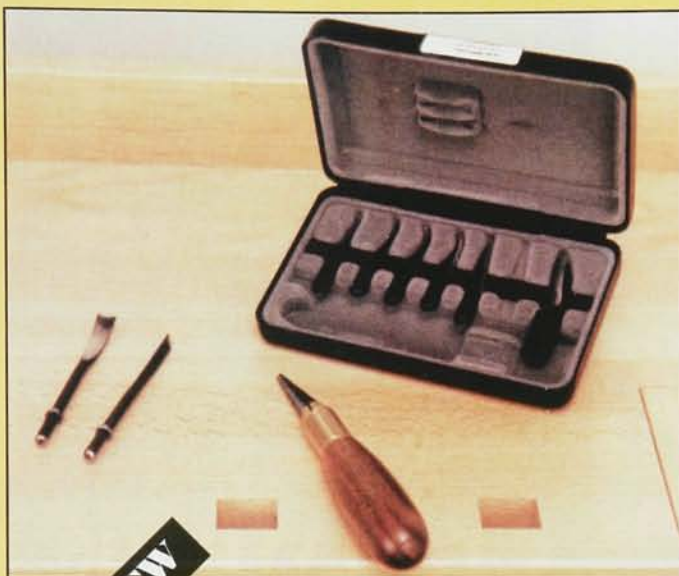


(Left) Air tools helped carve this human skull from maple burl.

(Middle) This springbok skull is carved from maple burl.

(Right) The skull of a human is carved from spalted maple burl.

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Santas from Around the World

& ACROSS THE AGES

In our last issue, we introduced you to the work of Art Shoemaker in our Pattern Profiles section. The Mini Santas in that profile showcased the simpler, less expensive carvings that Art offers his customers. In this issue, we'll highlight the more involved pieces his customers order for their collections.

Plus another

Pattern
PROFILES

See Page 47 to carve a Norwegian Julesvan.



Victorian Kris Kringle

Inspired by an antique postcard, this figure is a large (16 in. high), detailed carving depicting a Victorian Kris Kringle with approximately 20 toys of that era. The elaborately carved toys are in the two hand-carved baskets and his two front pockets. Art Shoemaker makes a limited number of these involved pieces every year. Price tag - \$3500.

"Design inspiration is everywhere!" says Art with a smile in response to our questions about how he has designed the wide variety of Santa figures featured on the next pages. "First of all, I buy every related book I can get my hands on." Friends, customers and museums are often fertile sources of ideas. Other ideas have come from old paperdoll books and antique postcards.

Take particular note of the finish on these pieces. Over the years, Art has developed his own style and technique. Drawing on the paint styles from such diverse sources as the subdued shades of Christmas nativity carvings of Oberammergau Germany to the polychromatic finish of old ship's figureheads from the United States, Art likes the way this finish completes the mood of each individual piece.



English Wassailing St. Nicholas

With wassailing bowl. Illustrates the English custom of offering up "the blowing bowl" or wassailing bowl which is an elaboration of an old Celtic tradition; drinking to one's health.

From an early start in carving Boy Scout neckerchief slides in the late 1940s, Art has been active in many different types and styles of carving until he went "professional" in 1989, restricting himself to carving animals and Santas to sell. By the early 1990s, despite limiting himself to just three shows a year, the demand for Santa figures far outstripped his capacity, causing a further refocusing to his current specialty.

Since - "Christmas is always my favorite time of year." Our guess is that he'll never run out of enthusiasm or carving ideas. [E]



Christkindle

With hand carved back basket of puppies or cats. A replacement for Saint Nicholas during the Reformation. The word means Christ Child but he is more of an angelic messenger.



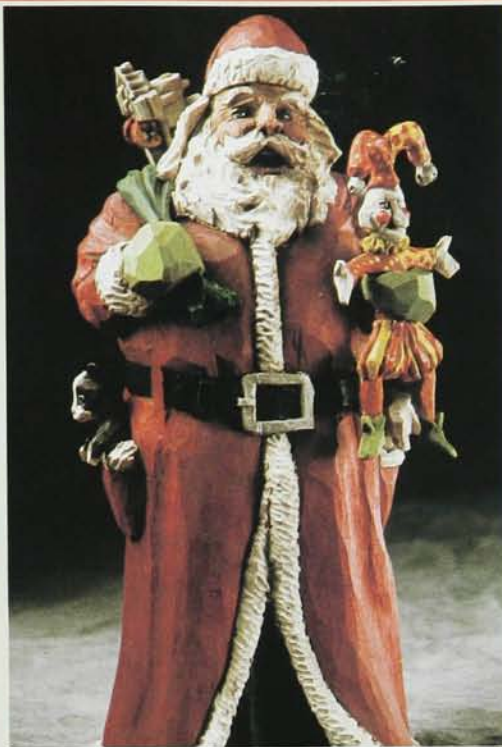
Père Noël

With hand carved back basket of toys and French bread. The French "Father Christmas", circa 1450. He began as the patron saint of Russia circa 430 A.D. and was later adopted by Italy, Norway, Germany, France, and England.



Weihnachtsmann (Top Left)

The "Old Christmas Man" circa 1570 of southern Germany and the Erzgebirge and Oibarnhau regions of East Germany. Traditionally, most of these were wooden. Some, however, were made of papermache and contained little candies.



Father Christmas (Top Right)

With animals in pockets, doll in hand, and bag on back with Sisal tree and toys. He is Great Britain's version of St. Nicholas. A cross-over figure from the Saturnalists who worshipped the midwinter solstice.



French St. Colas (Bottom Left)

With hand-carved grape gathering basket containing french bread, cheese, and wine. The grape-gathering basket is indicative of the fine wines, breads, and cheeses of France.



Civil War St. Nicholas (Bottom Right)

With base and hand-carved back basket of horns, drums, cannon. Circa 1860s, he was very important to both the Blue and the Gray. He was often used as a recruiting figure.



Bishop of Myra

Circa 343 A.D. Born in the town of Patras, Turkey, he was called "The Boy Bishop" and was renowned for his extreme kindness and generosity. He is considered the patron saint of children, sailors, and animals.



La Befana

Was called "The Lady Gift Giver of Italy." She carries a hand-carved basket of apples and oranges and a broom in her hands. The Magi, on their way to Bethlehem, invited her to join them but she was too busy cleaning. By the time she decided to go, she could not find them and got lost. Now she wanders around the countryside giving gifts. Because she gives coal to naughty children, she is often portrayed as a witch.



St. Nicholas with Noah's Ark

Plus hand-carved back basket and two pairs of animals. This medieval Father Christmas wears typical dress of the 1300s. Here he is shown with Biblical educational toys of Noah's Ark and animals.



Russian St. Nikita →

With hand-carved basket of apples and staff. He was the patron saint of Moscow and Russia, giving his name to Czars and even its diminutive-"Nikita" to Commissars.



PA German Belsnickle-Circa 1825

The apples and nuts are for good children, the whip for the naughty ones. The German settlers brought him to the New World. "Belsnickle" refers to the bells he wore. His outer coat of many colors hangs from his shoulders.



St. Nicholas, Protector of Animals

With base, cat and dog in his arms. He is dressed in a fur-trimmed greatcoat, fur hat, and fine leather boots, befitting of a nobleman of Moscow.

Pattern

PROFILES

Norwegian Julesvan

With base and bag of toys over shoulder. "Old Man Christmas" is often shown with a goat, which has pagan roots. Here he is seen with a coat and hat decorated in traditional Norwegian style.

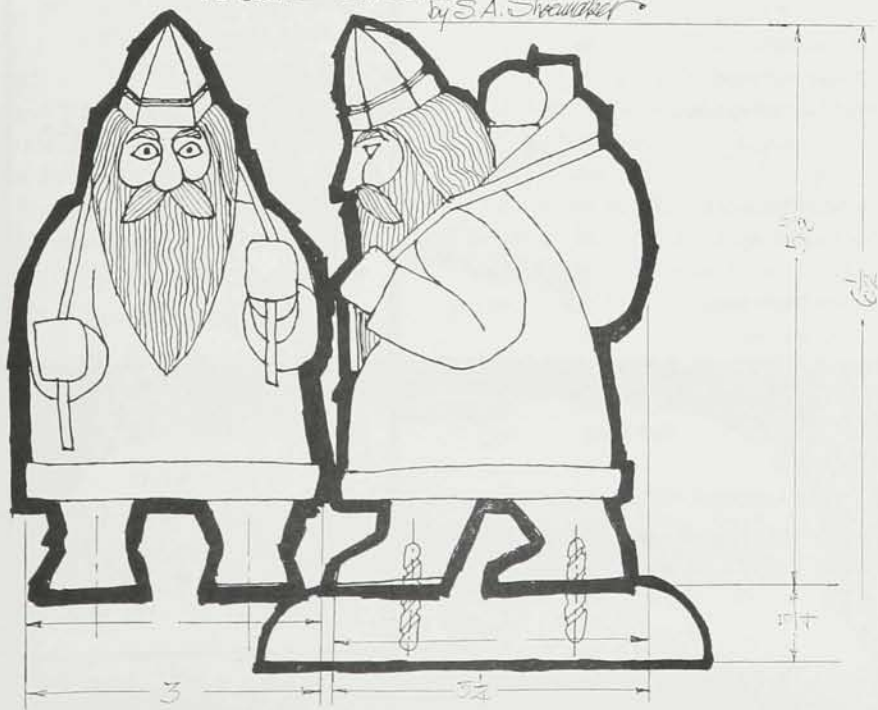


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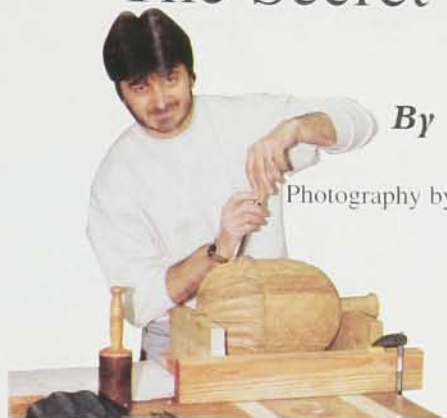
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Carving the Acanthus Leaf:

The Secret is Knowing Your Tool Profiles



By Ernest Szentgyorgyi

Photography by Roger Schroeder

For custom carving that includes sculpture, architectural designs and furniture, Ernest Szentgyorgyi can be contacted at St. George Euro Designs, 146 North Road, Hampton Bays, N.Y. 11946/ 516-287-6123.

European trained, Ernest Szentgyorgyi is a master carver whose work includes sculpture, decorative and ornamental pieces, furniture carving and fine art. He resides with his wife in Southampton, Long Island, New York.

The acanthus leaf was first adapted for the purpose of ornamentation by the artisans of ancient Greece. The inspiration was one of the few which they took directly from nature's models. It was also freely used by medieval carvers, by the Renaissance artists, and it is used even today to adorn a variety of objects from desks and cabinets to simple boxes.

The leaf form adapts itself well to basic design forms such as the wave, the scroll, and the spiral. Also, the lobes fit into corners so well and

easily that the acanthus is especially suited to filling spaces.

When designing a piece—a jewelry box for this project—I am careful to draw the designs in accordance with my tool profiles. The best profiles are the numbers 3, 6 and 8 gouges. Basing the design on the available sweeps of my tools allows me to know exactly what tool I need when it comes time to carve. This is what I call a code, and it is a “secret” to carving acanthus leaves successfully.

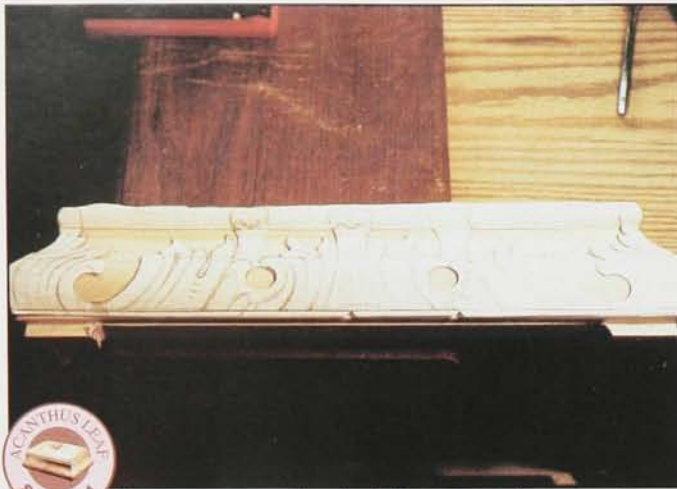
The jewelry box is my own design, measuring 6 in. by 10 in. on the inside. It is a good size for this style box. I also designed the profiled sides which I had made by a shop that does moldings.

Although this box is made of basswood, I could just as easily have carved it from a harder wood. I particularly enjoy carving maple because it

gives me crisp cuts. Many carvers find maple too hard to carve but I have a solution for that: I soften the wood with paint thinner. When it dries, I can reapply the paint thinner, which will neither change the shape nor stain the wood.

PATTERN





ACANTHUS LEAF
STEP 1

Almost any paper will make do for a pattern. But having it conform to the shape of the sides of this box must be done with masking tape. When I use three or four layers of tape over the paper, the pattern will retain the shape of the piece I am working on. If I want to keep the pattern for future use, I spray it or brush it with lacquer to make the tape and paper rigid.



ACANTHUS LEAF
STEP 2

After I draw my acanthus design on paper, I do not use scissors to cut out the background. Instead, I cut with the very tools I will use on the wood to outline the leaves. It is important to have the gouges follow the design. I then pencil the design onto the wood.



ACANTHUS LEAF
STEP 3

I cut around the penciled outline with a V tool, but I leave the pencil lines intact. I make sure the tool is sharp. Even if I go against the grain, a sharp V tool will not cause grain tear out. How deep I carve comes with experience.



ACANTHUS LEAF
STEP 4

I continue outlining the design, being careful when cutting against or across the grain. I reshape my V tools to eliminate the U shape where the sides come together. What I create is a point that gives me better cuts.



ACANTHUS LEAF
STEP 5

After I finish outlining with the V tool, I make stop cuts using every gouge necessary to follow the outline of the leaves.



ACANTHUS LEAF
STEP 6

I shape the corners of the box using different gouges that fit the shape of the leaves.



ACANTHUS LEAF
STEP 7

To recess the background from the leaves, I use a no. 3 gouge. I first test the grain to find its direction by making tentative cuts with the gouge. Going against the grain may damage the piece.



ACANTHUS LEAF
STEP 8

I remove the background going right to the stop cuts. Since tear out is always a problem, I try not to go too deep with my no. 3 gouge.



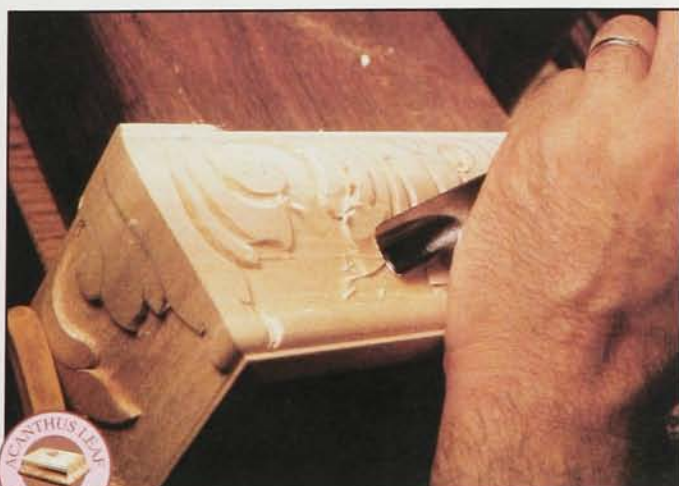
ACANTHUS LEAF
STEP 9

After the background is set, I use a no. 8 gouge to shape the acanthus leaves, both defining and overlapping adjoining leaves.



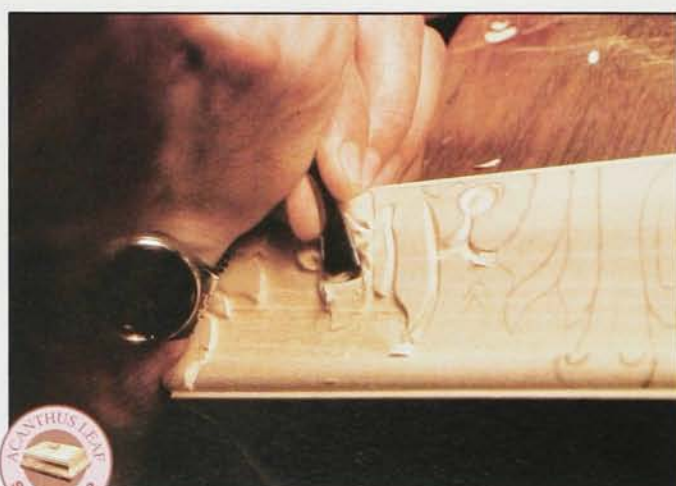
ACANTHUS LEAF
STEP 10

A no. 3 back bent gouge is the next tool I use to make the curvature of the leaves. A straight gouge will not work on this molding because it cannot follow the curvature of the wood.



ACANTHUS LEAF
STEP 11

Using a no. 7 gouge, I model the leaves, giving them the life that real leaves have. Most acanthus leaf carving today is accomplished with a duplicating machine. Unfortunately, it cannot recreate the subtle curves that handtools make. I also like to see the tool marks left by the gouge as a surface that looks sanded.



ACANTHUS LEAF
STEP 12

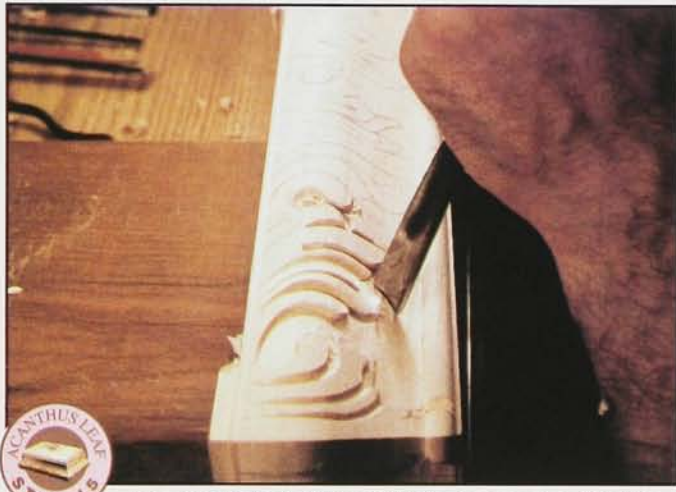
I use a larger size back bent gouge for rounding the leaves.



To make the line in the leaf center, I use a no. 8 gouge. This line is an important element in acanthus design, and I use it for all my acanthus leaf carving.



Not all the leaf edges are perpendicular to the wood. Some are rounded into the background.



I go over the leaf outlines with the same gouges I used in previous steps. Once the shape is accomplished with a particular gouge, I must use that same tool again.



All the cuts and gouge marks are clearly visible.



I have made my own tool to create a stamped background. It is a piece of hardened steel with a design that makes small holes.



Stamping the background makes the acanthus leaves stand out and makes for a more uniform background. But the background must be clean because the punch marks will not cover up grain tear out and other imperfections. [icon]



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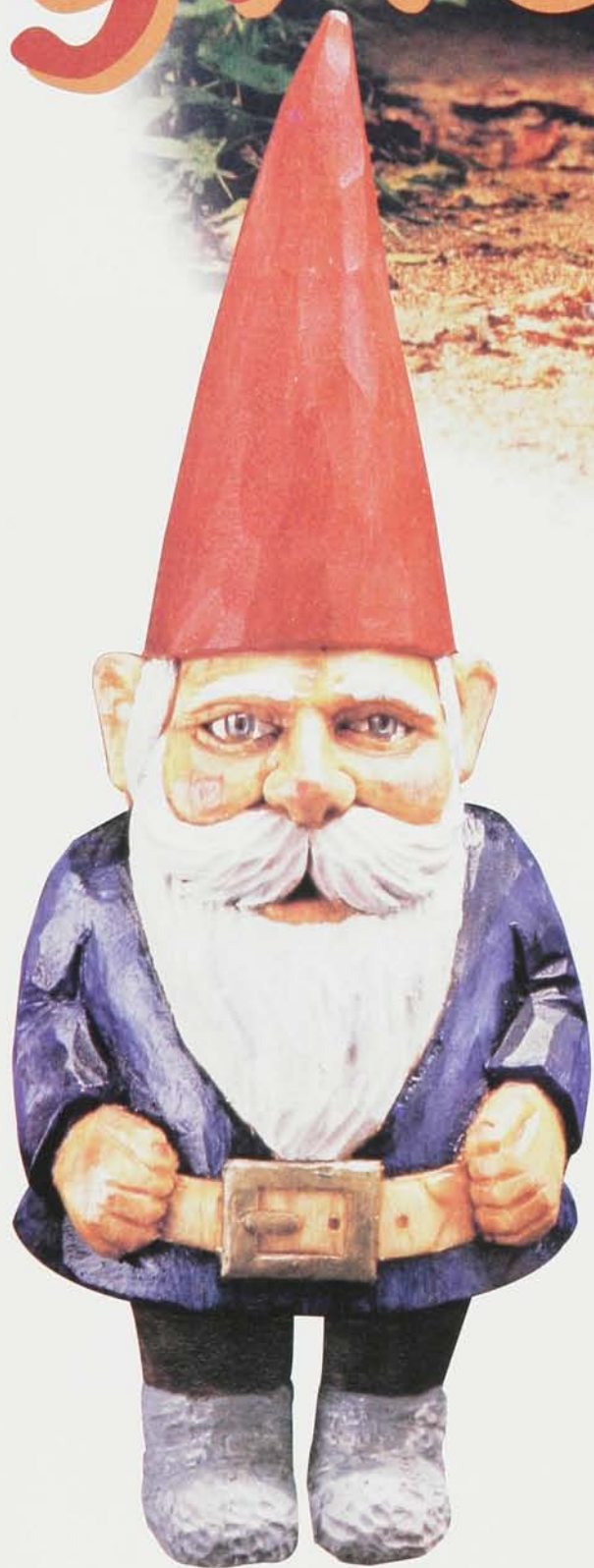
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CARVE YOUR OWN GNOME



With Lyle Kraus

After retiring from Rockwell International as a metallurgist, Lyle set his sights on a long-held desire to learn wood carving. He soon realized the need to learn the art and technical skills from others more proficient than himself. He started attending seminars in 1985 and continues to learn new insights up to the present day.

For the past 7 years, he has taught at "The Clearing," a school of discovery in the arts, nature, and humanities. The school is located at Ellison Bay in Door County, WI.

ABOUT GNOMES

What exactly is a gnome? I'll try to provide some short background on these elusive creatures. A typical gnome looks like a miniature person. Gnomes stand about 6 in. (15 cm) tall. Males usually wear a pointed red cap, blue smock, brown pants, and felt boots. Females dress slightly more drab, but they do have festive costumes for their dancing parties.

Other distinctive gnome characteristics:

- ▷ Active at night to avoid people
- ▷ Surpasses humans in strength and intelligence
- ▷ Caretaker of animals and nature
- ▷ Possesses extrasensory perception (especially in sight and smell, telepathy, and forecasting weather)
- ▷ Average life span is approximately 400 years

Although gnome records date as far back as prehistoric times, their first recorded human contact was in 470 AD with a Roman sergeant stationed in Scandinavia. It is said that they increasingly sought human interaction and became integrated into human society 50 to 100 years before the reign of Charlemagne. According to gnome history, they discovered many innovations before humans and contributed them to our society (such as acupuncture, herbal remedies and aqueducts).

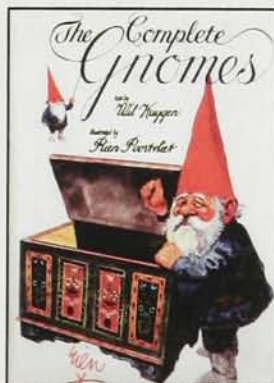
Woodland gnomes are the most common. Other kinds of gnomes include: dune gnomes, garden gnomes, farm gnomes, and house gnomes. They are usually social, compassionate and clever beings. The only creature that gnomes genuinely dislike is the troll.

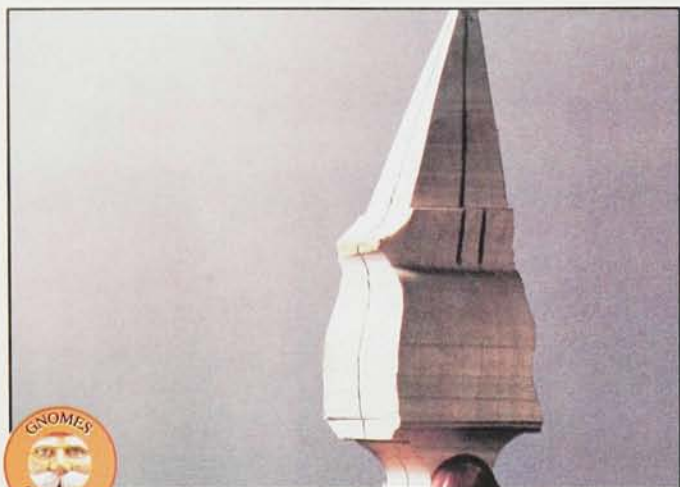


Trolls are large, stupid, primitive, and extremely ugly creatures. Trolls will try to capture gnomes for amusement and inflict upon them various types of torture, but will rarely kill them. The attitude of most trolls is destructive and disruptive upon their environment.

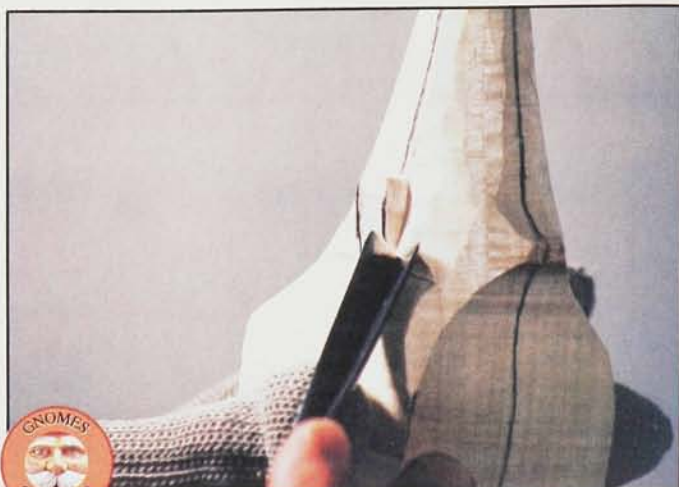
To find out more about gnomes:

The Complete Gnomes an excellent guide written by Will Huygen and beautifully illustrated by Rien Poortvliet Published by: Harry N. Abrams, Inc. 100 Fifth Avenue New York, NY 10011 (800) 345-1359





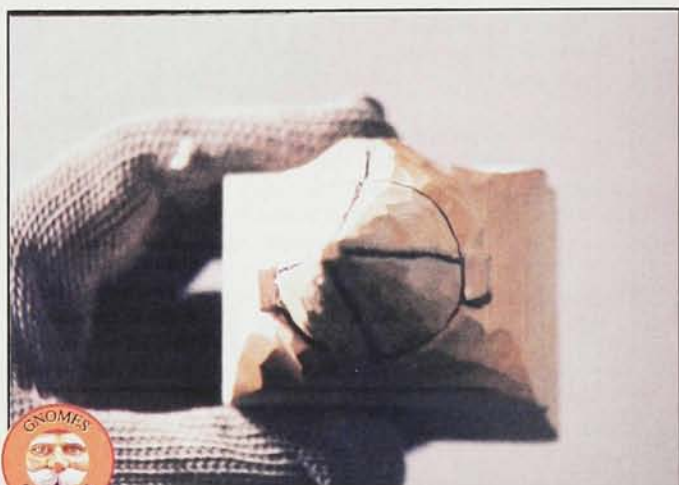
I draw a centerlines down the front and back of the cutout. I do the same on both sides of the cap, extending the lines down to the shoulders. Just behind these lines, I draw 1/4-in. wide "blocks" for the ears.



Using a V tool, I set in the ears. With a knife, I round the cap and shoulders, carving right up to the ears.



I mark the lower edge of the cap where it sits on the gnome's head. The front of the cap is slightly higher than the tops of the ears and it slopes down in back. I slant the V tool to keep the bottom of the cap perpendicular to the head. I then carve up to the V cut with the knife.



I check on the hat from the top to make sure it's totally round.



I next draw the shoulders and arms. The centers of the shoulders should be in line with the backs of the ears. Using a no. 9 10mm gouge, I block in each shoulder and start rounding off the corners on the jacket and legs.



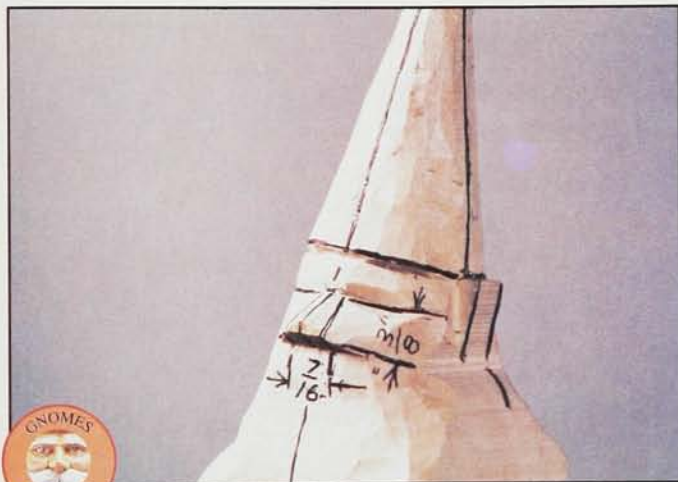
Drawing a horizontal eye line 1/4 in. below the cap, I make a V cut to this line and remove wood toward the bridge of the nose. I use a knife to make slicing cuts up to the eye line, on both cheeks and up the entire slope of the nose.



This is a good time for me to check the profile.



To avoid a flat face, I use a cardboard template that has a 90-degree cutout as shown.



The nose is $\frac{3}{8}$ in. long, measured from the eye line. I mark off a width of $\frac{7}{16}$ in. on the nose and upper lip as a reference and draw diagonal lines up to the bridge of the nose. The width is bigger than the finished nose because I want some added stock when doing the final shaping.



With a 4mm veiner, I make several cuts on each side of the nose so that it stands out from the face. With a knife, I taper the sides of the nose up to the centerline to form a "roof" shape. But I leave a flat area $\frac{1}{16}$ in. wide along the bridge of the nose. I then shave off sharp edges on the cheeks.



Back with the knife, I make angle cuts on the underside of the nose so that the septum shows from the side.



I mark the final nose width and set in the "wings" or the outside of each nostril with a no. 9 5mm gouge. The first cut is straight in, perpendicular to the face. The second cut is made by positioning the gouge on a slant, approximately $\frac{1}{16}$ in. back from the first cut; then I rotate the tool to remove a chip. I am very careful not to undercut this area.



GNOMES
STEP 13

Again using the no. 9 5mm gouge, I cut up each side of the nose to the inner corners of the eyes. I then reshape the sides of the nose and the upper parts of the cheeks with the knife.



GNOMES
STEP 14

I redraw the eye lines and place dots at the corners of the eyes. The eyes should be 1/4 in. wide with 1/4 in. between them. Using a 4mm veiner, I make curved cuts between the dots, forming a shallow mound in the center of each eye similar to a fat football.



GNOMES
STEP 15

I next draw in the hairline on both sides of the face and I draw the shape of the mustache. I set in each of these with a small V tool.



GNOMES
STEP 16

I draw in lines at the base of the V cuts made in the previous step to check the symmetry. I deepen the V cuts around the mustache using a detail knife and then I round the mustache.



GNOMES
STEP 17

With the detail knife, I deepen the cuts at the junction of the nose wings and mustache. It is important to remove a small triangular chip on each side of the nose. This helps set the nose back into the face.



GNOMES
STEP 18

I re-establish the eye lines and the dots at the corners of the eyes. I draw the eye shape so that the highest point of the upper eyelid is slightly off center toward the nose and the lowest point of the lower lid is slightly off center toward the temple. I remove small, shallow triangular chips at the corners of each eye. Using a sharp, pointed detail knife, I cut along the eye outline and round the eyeball by shaving off wood.



Using a small 1/8-in. wide V tool, I form the upper and lower eyelids. The upper eyelid should extend over the lower eyelid at the outside corner.



With a shallow 5mm gouge, I next separate the eyebrows above the nose and remove wood above the eyebrows so that they stand out from the forehead.



I blend the gouge cuts from the previous step toward the bottom of the hat. I undercut slightly so that the forehead appears to recede under the cap.



Using the no. 9 5mm gouge, I cut an arch to form the lower lip. I switch to the knife and cut a small triangle to form the mouth. To cut in the nostrils I use a 4mm gouge.



It is again time to check the profile. I make sure the eye-balls are visible from the sides. I also make sure that the arms are shaped like blocks. I now draw in the beard and set it in with a V tool.



On the underside of the jacket, I mark where I want to round the wood. I also shape and round over the arms.



GNOMES
STEP 25

I draw the position of the belt on the back and mark the hairline in the back. Both are set in with a V tool.



GNOMES
STEP 26

I next draw in the position of the belt, buckle, and hands. I like the hands to be loose fisted. I then shape the hands as if I were carving mittens and cut the fingers in with a small V tool.



GNOMES
STEP 27

Small triangles have to be cut from all four corners of each ear. I then cut additional wood off the lower back edge and slope each ear toward the face. Holding the no. 9 5mm gouge perpendicular to the ear, I set in S-shaped curves.



GNOMES
STEP 28

Again with the no. 9 5mm gouge, I shape the inside of each ear and the bottom of each lobe.



GNOMES
STEP 29

The iris and pupil can be painted. If I want to carve them, I use a 4mm micro gouge to form the iris. I then relieve wood on the inside with a sharp detail knife and cut in the pupil with a 1.5mm micro gouge.



GNOMES
STEP 30

After marking curved lines on the mustache and beard, I use several gouges—2mm to 6mm—to shape the flow of the hair.



I shape the legs and boots with a knife. To set in the top of each boot I use a V tool. I make several V cuts on each side of a boot where it bends when walking. I then texture it with a 4mm veiner.



The finished carving from the front. Note the elbow creases and the curvature of the hair on the beard and mustache.



The side view. Note the side-burn and beard separation.



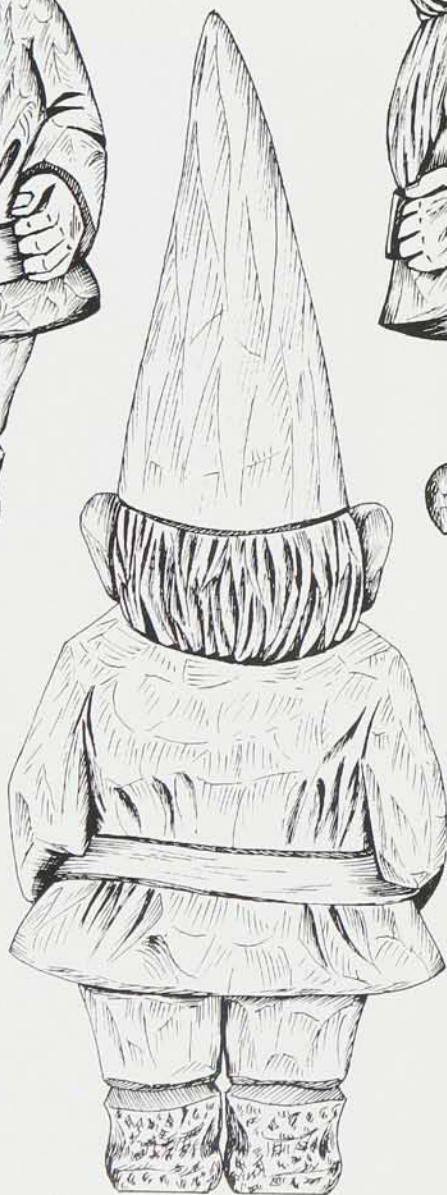
The back. Note the creases on the back of the coat. Now is the time, before painting, to clean up nicks, fuzzy wood and other imperfections.

PAINTING

The gnome is painted with artist's oil paints. I first apply to the entire carving a base coat of 50 percent linseed oil and 50 percent paint thinner mixed with a small amount of raw sienna. Then I mix a small amount of the desired color with half linseed oil, half paint thinner and then blend the color on the still-wet carving. The cap is cadmium red; the jacket is ultramarine blue; the pants are burnt umber; and the boots are paynes gray. I dry-brush thinned burnt umber on the carving to give it an antique look. 

PATTERN

Photocopy at 120%



PATTERN by: L. KRAUS '98
 Redrawn by: J. KOCHAN '98

Carving

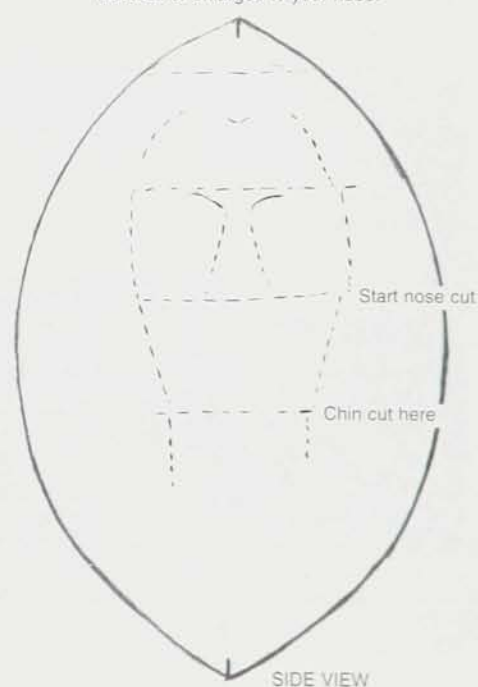


A Woman's Face

The Beauty Comes with Versatile Cuts

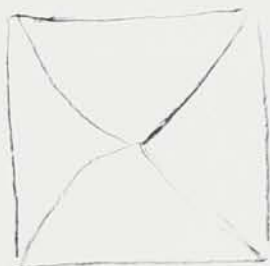
B Y R O S S O A R

PATTERN



This is the size of Bass wood block that I started with, it can be reduced or enlarged to your need.

Starting with my drawing of a female face that shows front and side views, I divide the face into three parts: chin to bottom of nose, bottom of nose to top of eyebrows, and top of eyebrows to top of head. I transfer these lines to the wood cutout, which is a four-sided block cut to the shape of a football.



End view of Bass wood block.



3/4 side view of Bass wood block.

CARVING NOTES:

- I use mostly no. 9 or no. 10 gouges. These allow me the versatility of making deep cuts as well as shallow ones.
- I like diamond sharpening stones since they are more aggressive and time saving, followed a machinist's stone.
- I try to use clear white basswood instead of the darker colored basswood.
- I strop my tools frequently, as often as every 15 minutes.
- A good pencil to use on wood is HB.
- A little oil on the leather strop helps to keep the buffing compound on the leather.
- I use carved pieces of basswood that match the inside and outside profiles of my carving tools. Cover the wood with buffing compound to hone and polish the gouges and V tools inside and out.



Pictured is my traveling tool box.



For sharpening gouges, V tools, chisels and skewers, I have developed a jig to maintain constant angles. The Oar Sharpener is shown here.



I sketch in the three parts of the face.



I start carving the nose using a stop cut at the top and bottom of the nose. I use a knife and a no. 9 - 3mm gouge to cut the eye sockets and sides of nose.



Using a no. 9 - 10mm V tool, I rough out the facial features, referring to the pattern frequently. Also, I sketch in guidelines for reference.



WOMAN'S FACE
STEP 4

I outline the face using the same no. 9 - 10mm V tool.



WOMAN'S FACE
STEP 5

Again with the 4mm gouge, I carve the eye sockets creating a mound (football shape) and begin to form the profile. Note: "Time to stop tools".



WOMAN'S FACE
STEP 6

Using a no. 9 - 4mm gouge, rough out the mouth area.



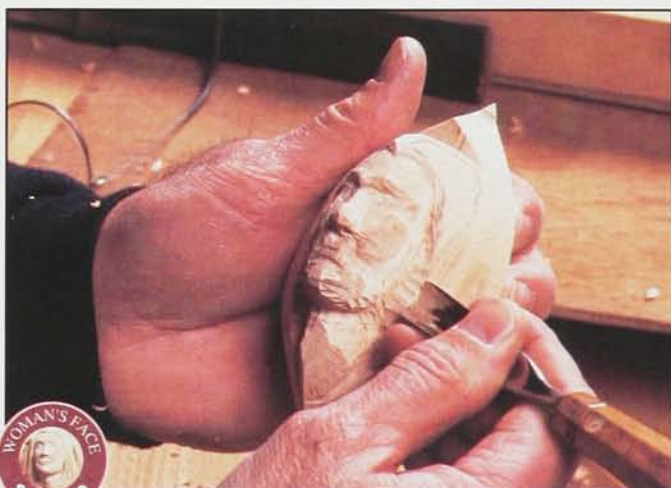
WOMAN'S FACE
STEP 7

With the same gouge, I shape the side of the face, cheek and chin.



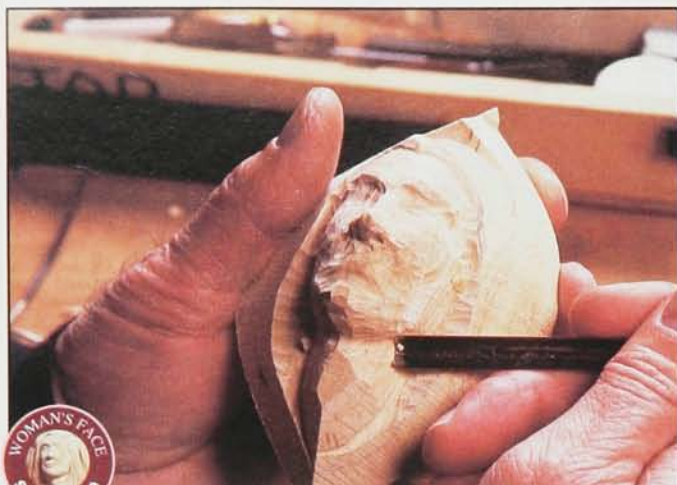
WOMAN'S FACE
STEP 8

When shaping the side of the face, I find that small cuts are better. You don't want to remove too much wood at one time.



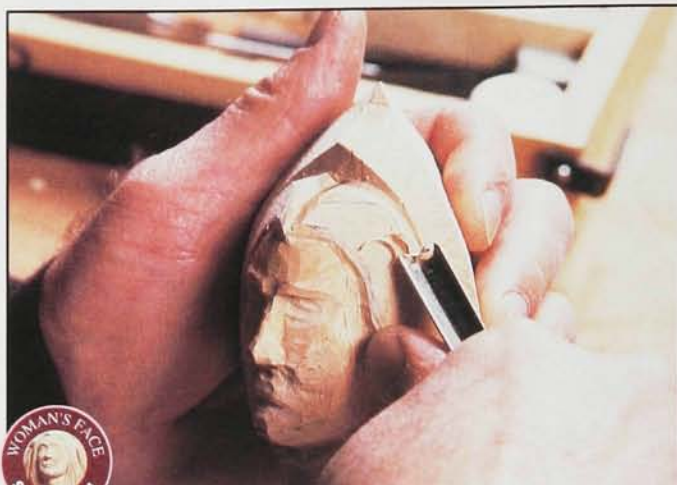
WOMAN'S FACE
STEP 9

I vary gouge sizes while forming and roughing out the facial features. Here a 10mm gouge is being used.



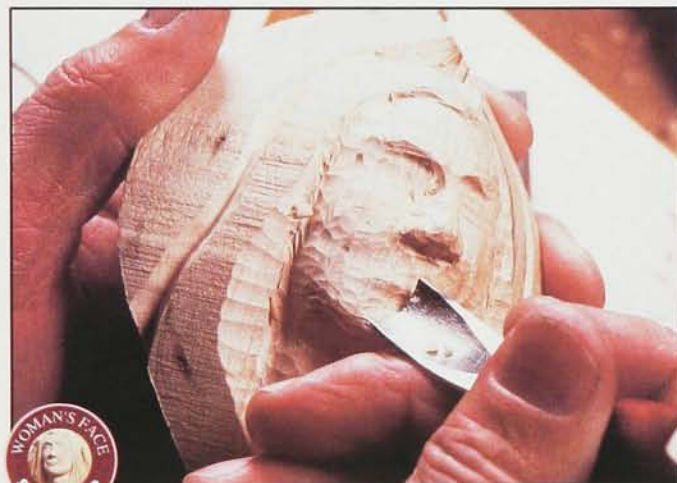
WOMAN'S FACE
STEP 10

Next form the chin and neckline. As you carve each feature, I refer to the pattern and try to make the carving look like the sketch as much as possible.
Note: "Time to stop tools".



WOMAN'S FACE
STEP 11

When carving hair, start with a large gouge, using wavy cuts. Then go over the area again with smaller gouges (10, 6, 4 and 2 mm in size). This gives the appearance of hair looking more realistic.



WOMAN'S FACE
STEP 12

Next shape the mouth with a 1/2 in. palm gouge.



WOMAN'S FACE
STEP 13

Using the same palm gouge, shape the cheeks. The large palm gouge allows you to smooth off the surface.



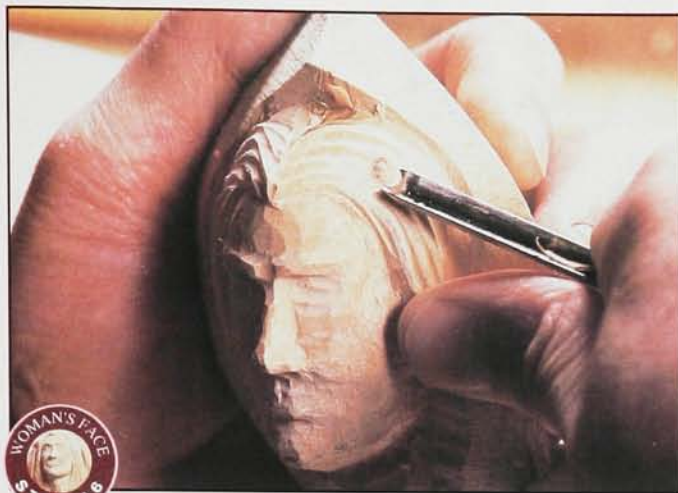
WOMAN'S FACE
STEP 14

This view shows the bottom of the chin and neck area. I continue using the 1/2 in. palm gouge, making small cuts.

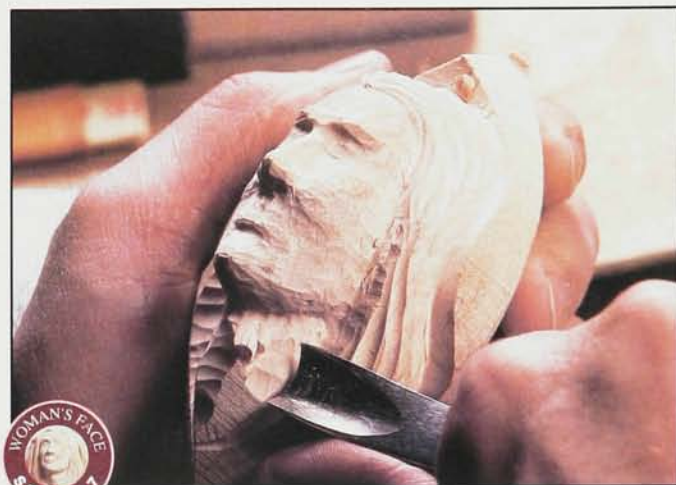


WOMAN'S FACE
STEP 15

Here I put the part in the hair using the palm gouge.



4mm gouge working the hairlines: when using gouges, it helps to keep my thumb on the wood for better control.



At this point, roughing out the head is nearly complete.



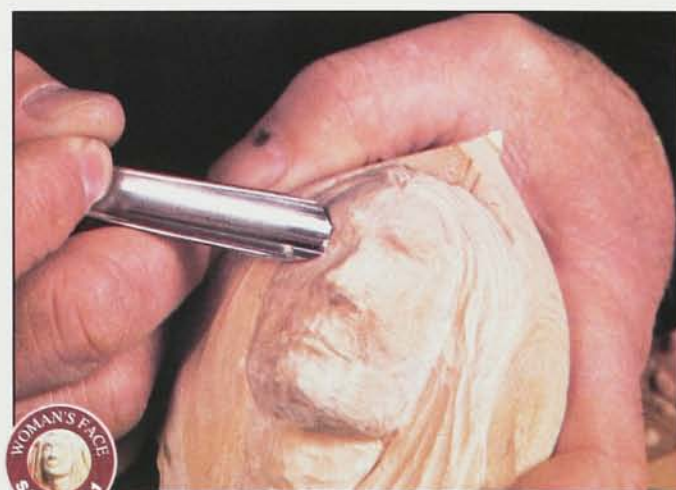
After locating the position of the lips, I mark the lines with a pencil. I then make a cut with my knife along the center of the mouth, being careful not to chip the wood.



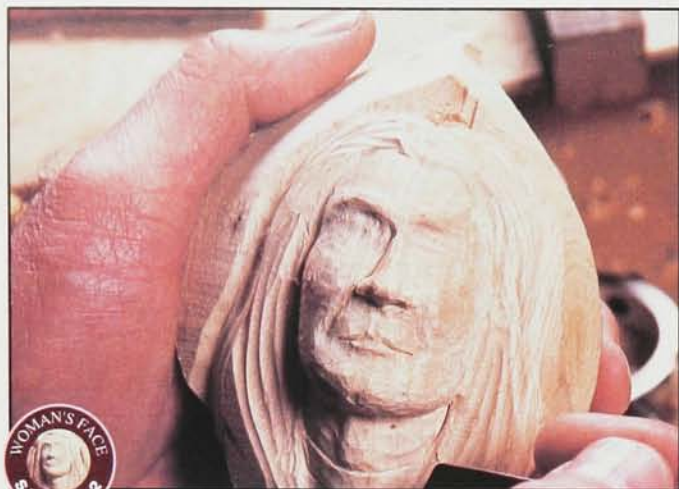
Using a small V palm tool, I clean up the groove between the upper and lower lips.



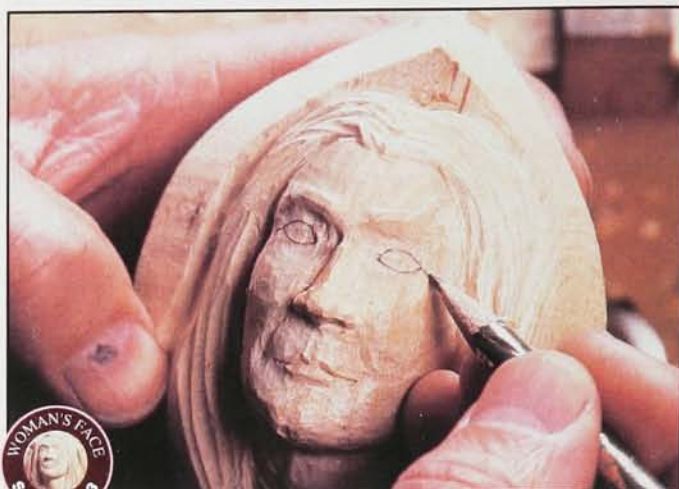
With a 3mm gouge, I work on the area under the nose and above the upper lip. Note: "Time to strop tools".



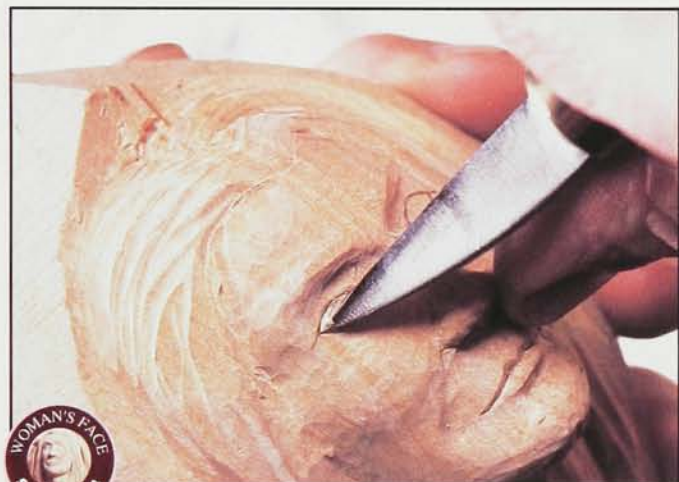
Using a 10mm gouge, I refine the facial details, cheeks, nose and chin. I make very small cuts to smooth the face.



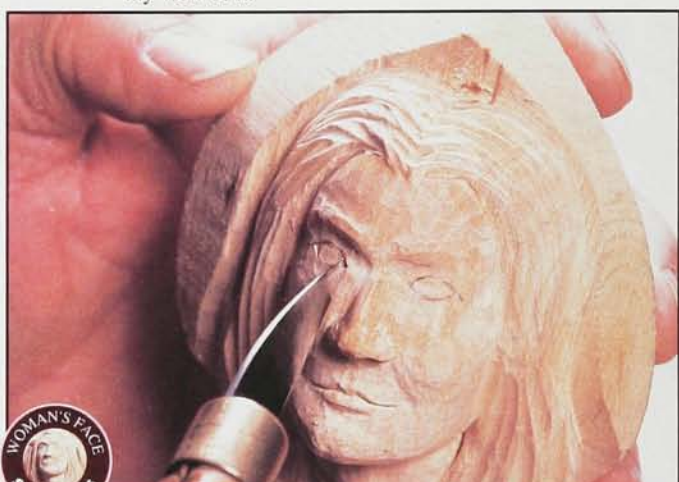
At this stage, the face and neck have been smoothed.



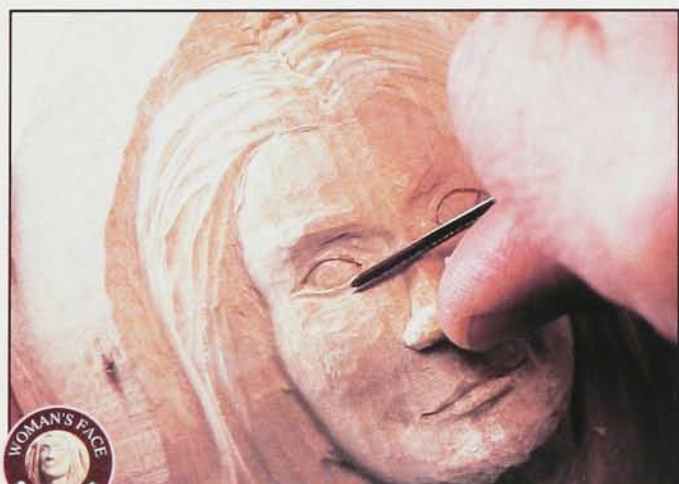
Now pencil in the eyes. When carving faces, I advise carvers to do the eye on the left side if they are right handed, and the eye on the right if left handed. Being right handed, I can match the left eye without my hand blocking my view of it.



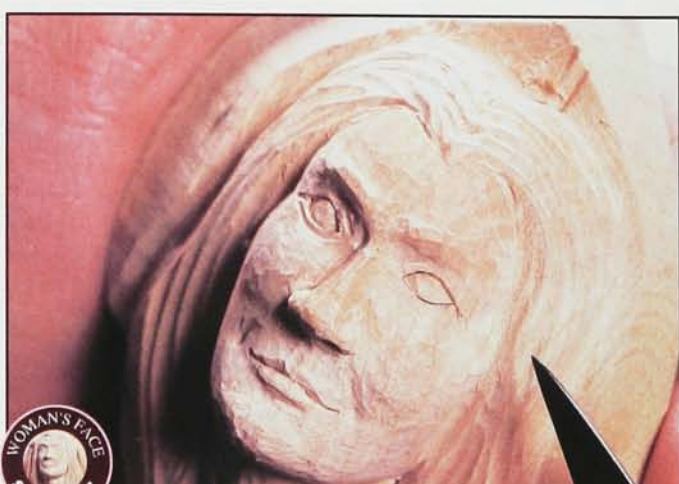
Using a very sharp, pointed knife, I make a V cut in the corners of the eyes.



I lift out the corner pieces with the knife point, then shape the eyeballs with the knife, being careful not to chip the lids.



Using a 2mm palm gouge, I create the upper and lower eyelids.

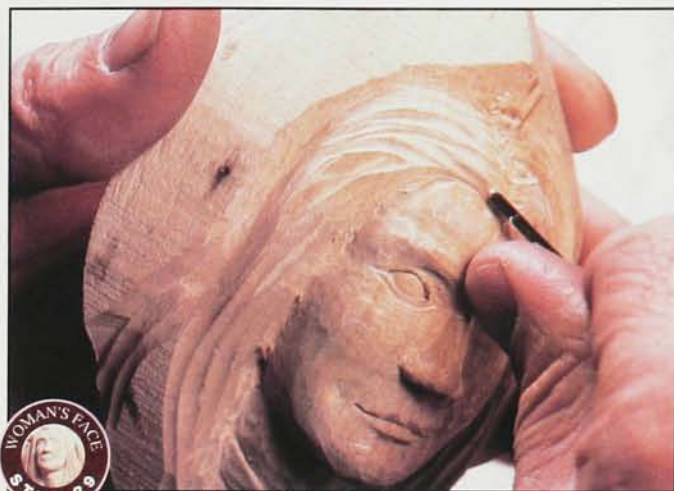


Now check on how the left and right eyes match each other.



WOMAN'S FACE
STEP 28

I use a 1mm micro gouge to create the pupils.



WOMAN'S FACE
STEP 29

Detail the hair with flowing lines using a 2mm gouge.



WOMAN'S FACE
STEP 30

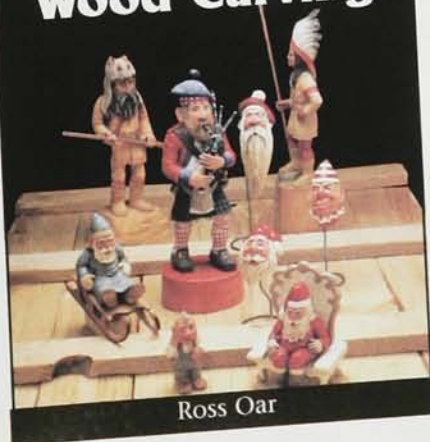
I create the neck band with a small V tool.



WOMAN'S FACE
STEP 31

The completed carving ready for painting or varnishing.

Folk & Figure Wood Carving



Ross Oar

Folk and Figure Wood Carving by Ross Oar

We're pleased to announce a brand-new book from Ross Oar — ready just in time for Christmas giving.

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New Book
Release!

CARVING ROSCOE

BY MIKE SHIPLEY



Mike Shipley is a caricature carver from the Ozark Mountains where he lives with his family near the little town of Dora, Missouri. Mike has developed two basic rules that he uses on every carving

- 1. Add enough detail to make it interesting.*
- 2. Keep it simple enough to make it fun.*

Now get your tools together and follow along as Mike shows you how to apply those two rules.





CARVING ROSCOE
STEP 1

Pictured are the tools I use for this project. Others can certainly be substituted.



CARVING ROSCOE
STEP 2

A side view of Roscoe. I always cut out the side profile first. I start with a basswood block 2 1/2 in. square by 8 in. long.



CARVING ROSCOE
STEP 3

A front view of Roscoe. A well-proportioned blank will make for easier carving. With this profile, I can carve this caricature with or without a beard.



CARVING ROSCOE
STEP 4

With a bench knife, I start by rounding the base. Because of the proportions, removing the bandsawed surface completes the rounding.



CARVING ROSCOE
STEP 5

Next I round the body front and back, following the shape of the blank and removing the sawed surfaces.



CARVING ROSCOE
STEP 6

I round the hat on all sides until I develop a roughly shaped hat.



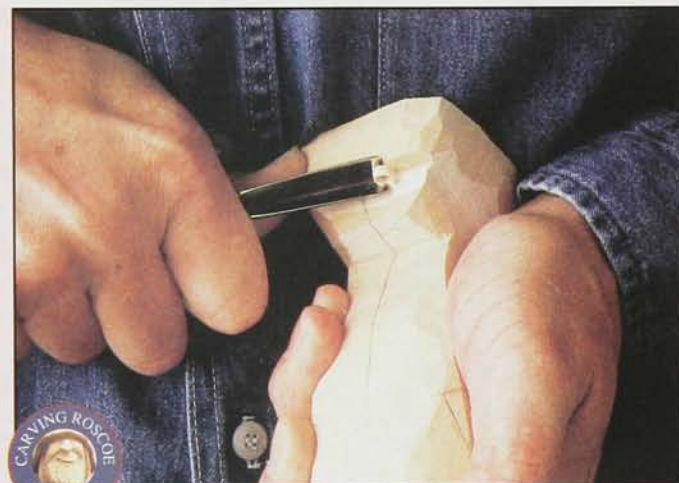
CARVING ROSCOE
STEP 7

I pencil in the hat brim around the face. There will be no eyes on Roscoe's face and the brim will come down onto the nose.



CARVING ROSCOE
STEP 8

I pencil a centerline on the front and back to separate the legs. I also pencil in the arm lines.



CARVING ROSCOE
STEP 9

With a large V tool, I cut a line around the base on all sides to separate the shoes.



CARVING ROSCOE
STEP 10

Again with the large V tool, I cut around the hat brim.



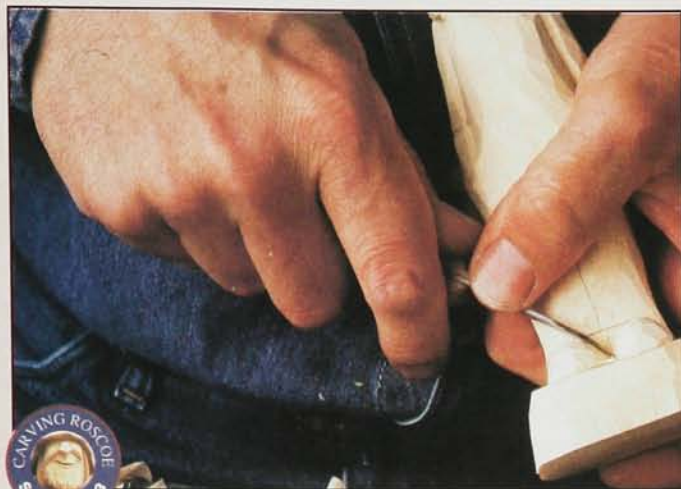
CARVING ROSCOE
STEP 11

I establish the arms with deep cuts.



CARVING ROSCOE
STEP 12

With the arms roughed in, I cut along the centerline to separate the shoes.



CARVING ROSCOE
STEP 13

Using the bench knife, I rough in the shoes.



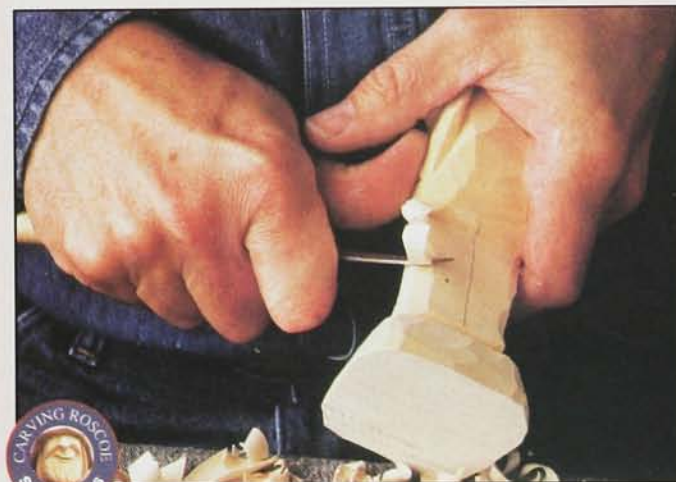
CARVING ROSCOE
STEP 14

Again with the bench knife, I rough in the face, stopping at the hat brim.



CARVING ROSCOE
STEP 15

Using a small V tool, I clean up the hat brim around the nose and face.



CARVING ROSCOE
STEP 16

I next clean up the body a little, front and back.



CARVING ROSCOE
STEP 17

With a V tool I cut along the centerline to separate the legs front and back.



CARVING ROSCOE
STEP 18

Back with the bench knife, I shape the hat to a finished size.



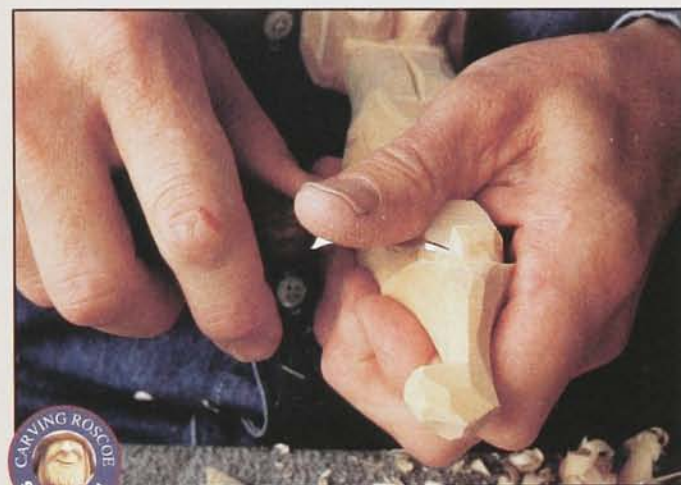
CARVING ROSCOE
STEP 19

With the small V tool, I cut around each pants leg to make the cuffs. I also cut in the sole of each shoe.



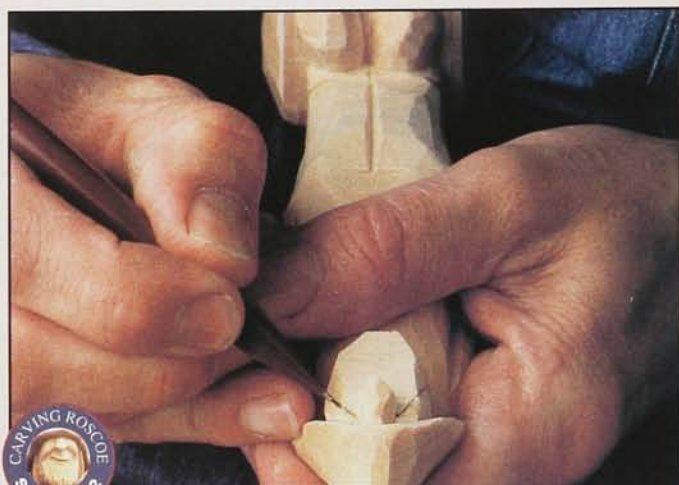
CARVING ROSCOE
STEP 20

With the bench knife I make cuts straight into the face on each side of the nose.



CARVING ROSCOE
STEP 21

Next I remove wood on each side of the nose, making it triangular in shape.



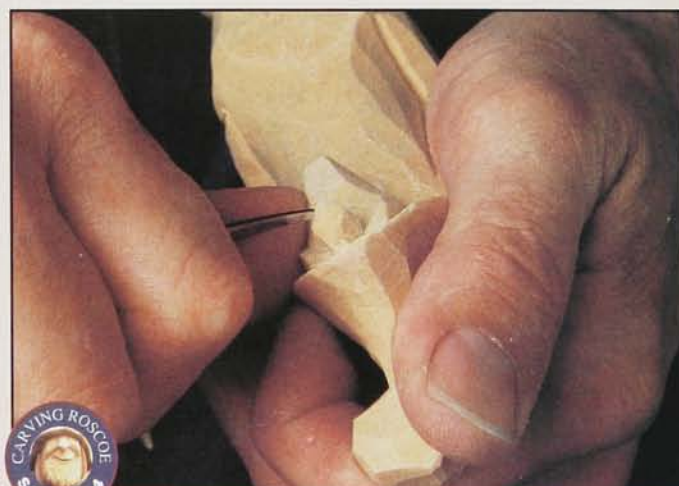
CARVING ROSCOE
STEP 22

As I finish the nose, I make sure I crowd it under the hat brim. I then pencil in the cheekbones.



CARVING ROSCOE
STEP 23

I cut straight into the lines of the previous step and remove wood from under the nose and over to the cheeks.



CARVING ROSCOE
STEP 24

I cut deep at the corners of the nose and then round the mouth area.



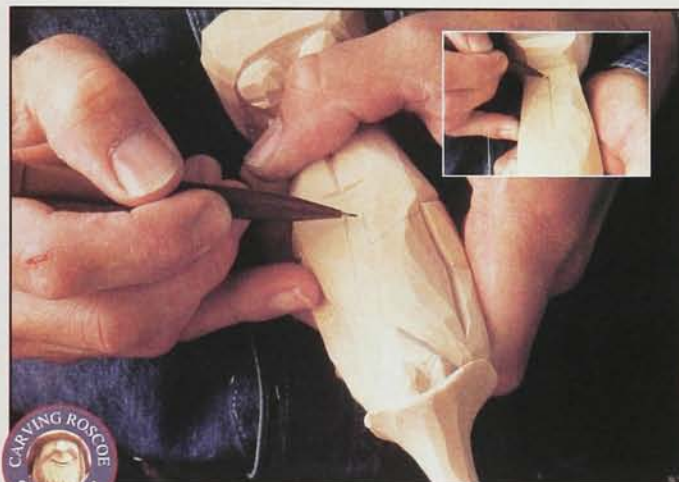
CARVING ROSCOE
STEP 25

With the tip of the knife I cut a smiling mouth. I then trim the bottom lip to slightly open the mouth.



CARVING ROSCOE
STEP 26

With a small veiner I cut across the lower lip, then clean up the chin with the knife.



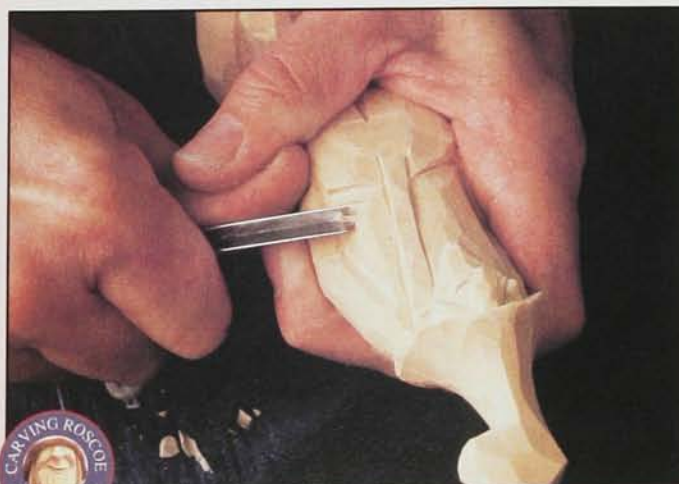
CARVING ROSCOE
STEP 27

I pencil in the clothes front and back. The pants will have a single suspender going up the shoulder and under the hat brim.



CARVING ROSCOE
STEP 28

With the small V tool, I cut along the suspender lines and remove wood on either side with the knife.



CARVING ROSCOE
STEP 29

I then clean up the shirt area. With the small V tool I cut some wrinkles where the shirt might be baggy. I also cut some wrinkles in the bends of the arms.



CARVING ROSCOE
STEP 30

I cut wrinkles below the suspenders to give the pants a pulled-up look.



With the small veiner I scoop out the nostrils on each side of the nose. Notice the knife cuts at each corner of the mouth. I make these cuts and then trim the corners to tuck the lower lip under the upper lip.



Next I cut some patches. I cut squares and cut away the edges inside each square.



With the small V tool I carve my name on the bottom.



When the carving is finished, I lightly sand the wood with 220 grit sandpaper.



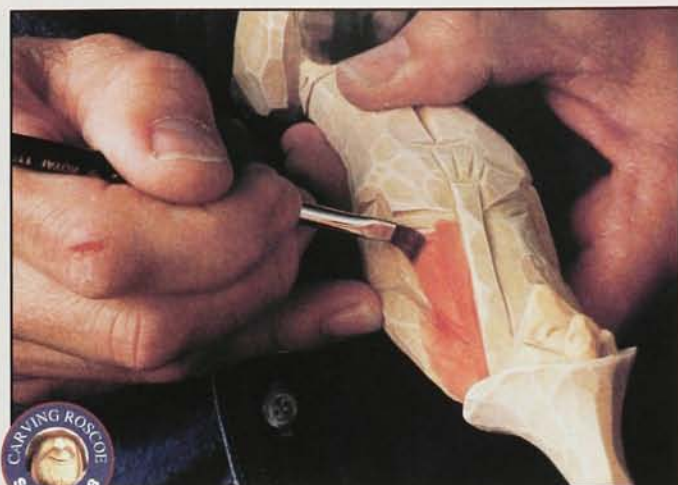
With the hard work finished, I am ready to start painting.



For the face I apply a flesh color using a no. 2 brush.



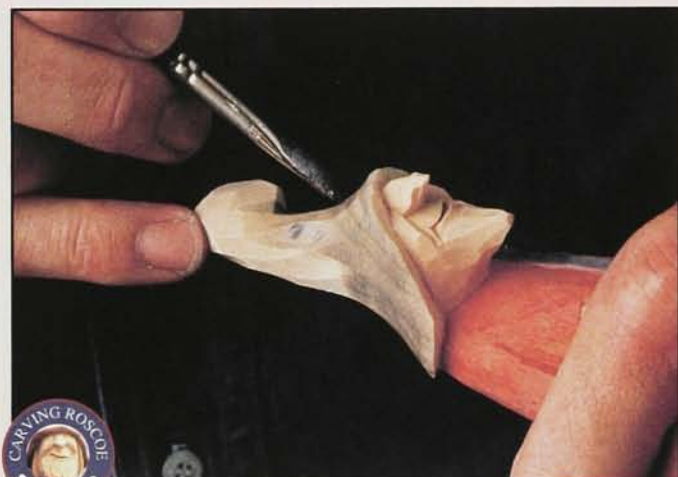
For the shoes I use burnt umber, again using a no. 2 brush.



I apply a Christmas red with a no. 4 brush for the shirt. When I paint a large area like this shirt I move the brush around a lot to avoid streaks.



I apply ultramarine blue to the pants with the no. 4 brush. To cover the area evenly I sometimes use circular strokes.



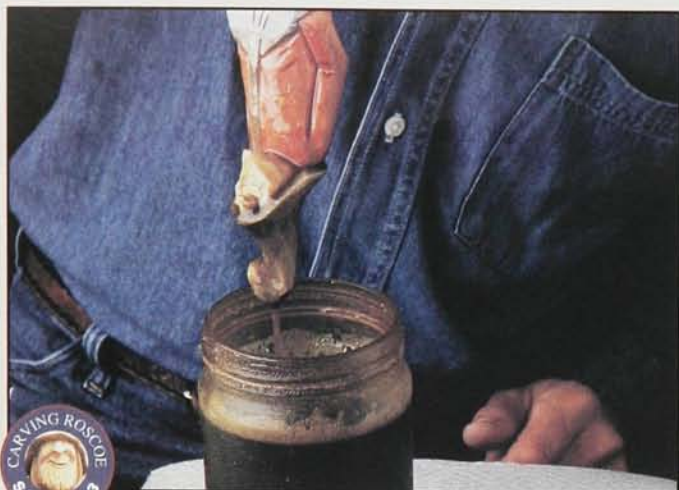
I use paynes gray for the hat.



I paint the patches with various colors for variety. When the paint dries, I use a scratch awl and poke thread holes around the edges of the patches.



For the buttons on the suspender I cut the tip off a toothpick and dab on white paint. I let the paint dry for 30 minutes before the next step.



I dip the piece into a mix of boiled linseed oil and raw umber.



Turning the carving over, I dip the other half into the mix, letting the excess stain drip back into the jar. I then wipe the carving with a paper towel. The stain will dry completely in about 24 hours.

Staining tips

For staining I use boiled linseed oil mixed with a very small amount of raw umber oil paint. I mix my stain in a large jar and shake vigorously. I do not store the stain-soaked towels indoors. I either burn the towels or place them in a burn-proof container to avoid spontaneous combustion.

Painting Tips

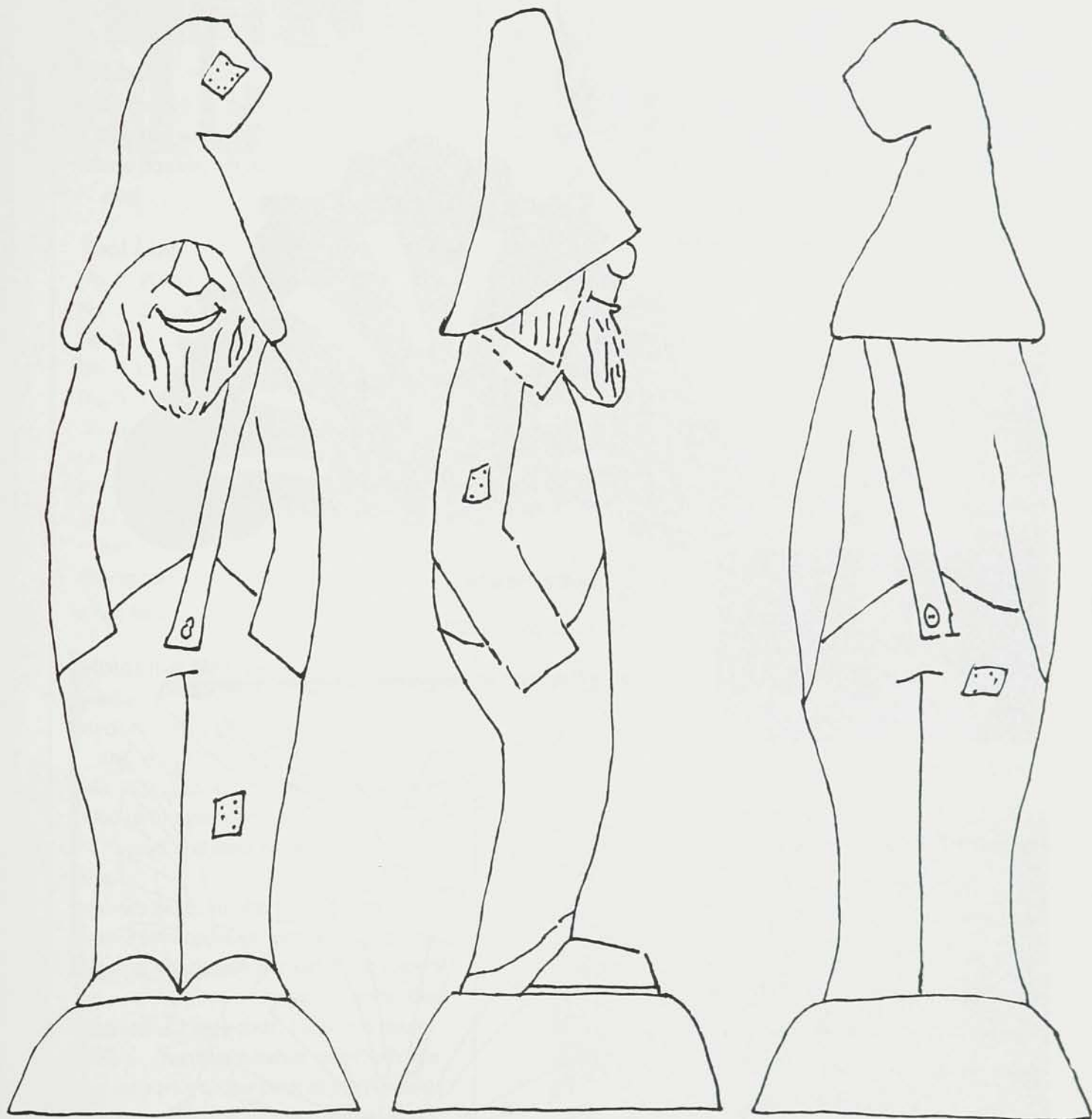
I use acrylic paints thinned to a wash or watercolor consistency. There are a lot of brands, but I prefer the inexpensive craft-type acrylics and get good results. When it comes to brushes, I invest in red sable. 



It's time to sit back and enjoy the finished piece.

PATTERN

Photocopy at 105%





GETTING A HOLD ON WOODCARVING, MAKING A

DRAWER PULL

By Joseph Schembri
Photography by Roger Schroeder

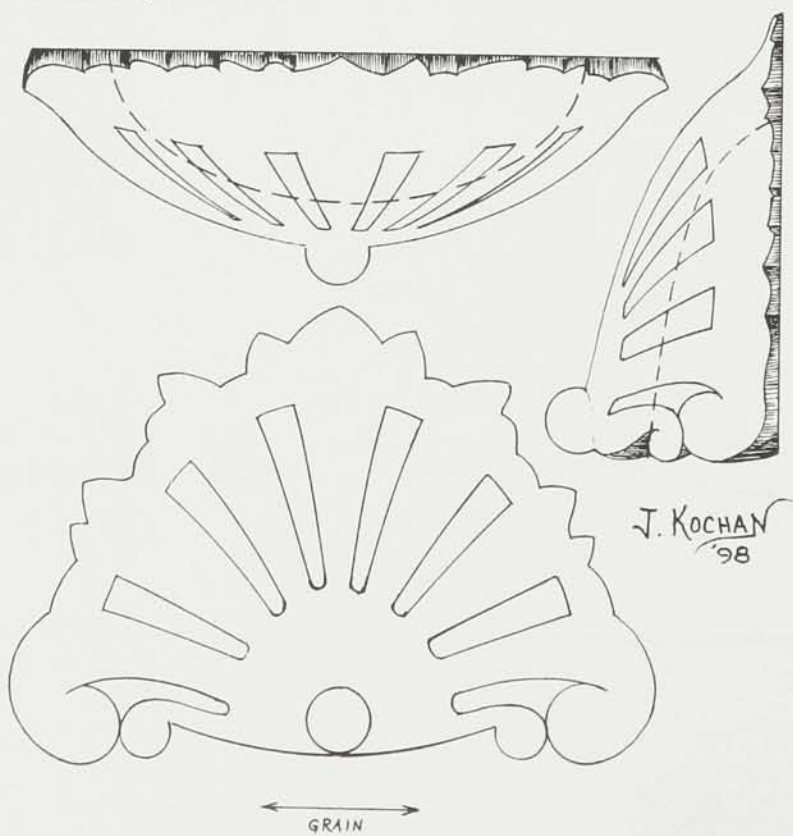


PATTERN

Photo copy at 125%



Joseph Schembri is a professional woodcarver who specializes in commercial woodcarving, neoclassical wood and bronze sculpture, fine arts and antique restoration. His studio and shop are in Sag Harbor, Long Island, New York. Joseph describes the drawer pull he designed as having a delicate, classical look. He chose mahogany not only because of its rich color but also because it is soft enough to carve quickly.



MATERIALS LIST



Wood:

Mahogany, 2 in. thick by 4 in. long by 3 1/2 in. wide

Maple dowels, 3/8 in. diameter by 1/4 in. long

Tool List:

No. 2 20mm gouge

No. 3 25mm gouge

No. 5 20 mm gouge

No. 8 10mm gouge

No. 9 7mm gouge

No. 9 13mm gouge

No. 9 30mm gouge

25mm straight chisel

3/32 in. and 3/8 in. drill bits and electric drill

coping saw

small files

Finishing Materials:

Shellac

Medium brown mahogany alcohol soluble aniline dye stain

180, 220, 320, 400 grit sandpaper

0000 (4/0) steel wool

Hardwood and steel burnishers

Wax

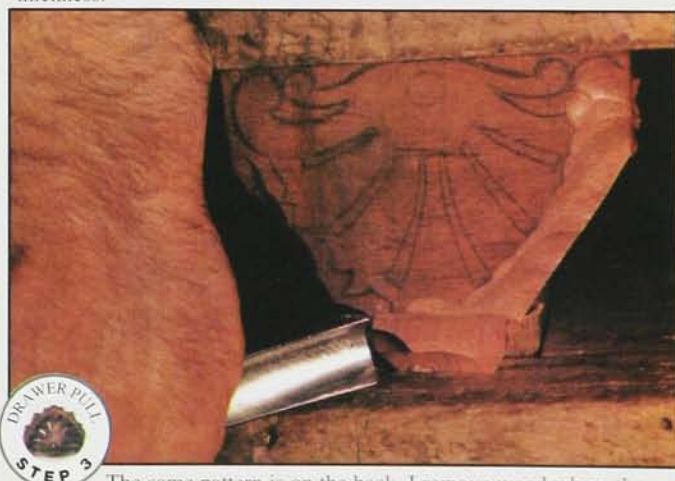
Author's Note: To attach the pull to a drawer front, screws must go through the inside of the drawer and catch the back of the pull. Because mahogany is softer than many other hardwoods, I sink two maple dowels—maple is a dense wood with lots of strength—into the back of the pull and glue them in place. The screws catch the hardwood dowels.



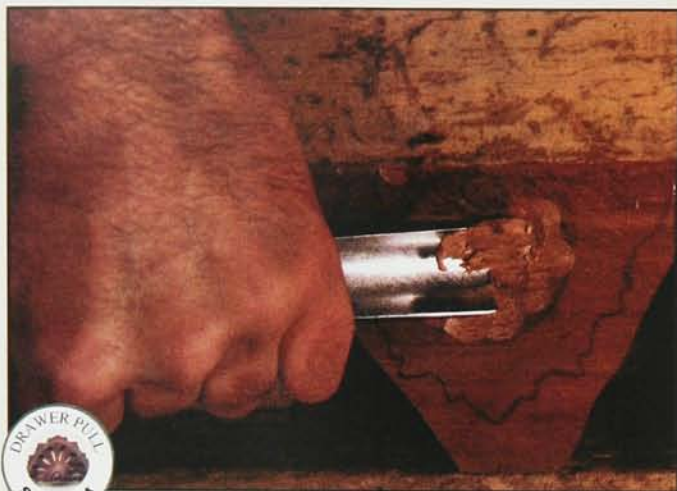
I don't keep a lot of extra wood when I transfer the pattern to the block. There is just enough to put it in a vise and still shape it with hand tools. I draw the pattern on the back because the lines on the front will be carved away. I can't use a bandsaw because of the dome-like shape of the pull. Using the pattern on the reverse side, I later cut out the shape with a coping saw.



I scribe a line on the bottom edge of the piece with a compass. I keep the edge fairly thick—about 1/2 in.—during the initial carving. If the edge is too delicate on a relatively soft wood like mahogany, it will be crushed by the vice. Later on, when the roughing out is complete, I clamp the pull with a little pressure and reduce the thickness.



The same pattern is on the back. I remove wood where the fingers get behind the pull using a no. 9 30mm gouge. The tool is large enough and powerful enough to remove wood quickly.



DRAWER PULL
STEP 4

I carve out a fair amount of wood on the back. I may change the block's position in the vise to allow for grain changes.



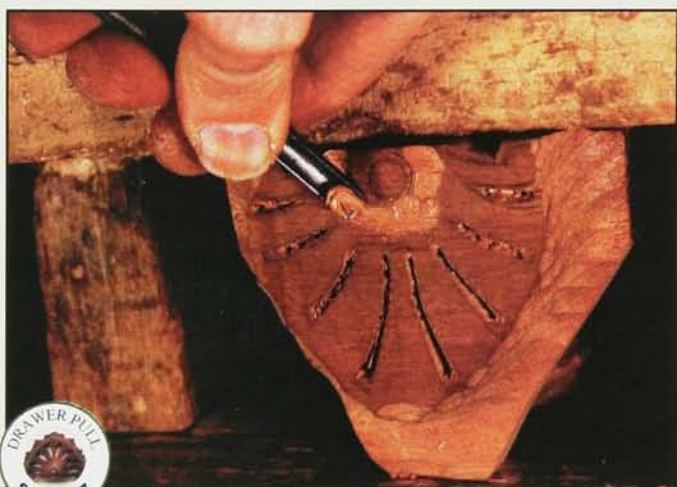
DRAWER PULL
STEP 5

The sides of the finger indentation have to be sloped to remove a sharp edge.



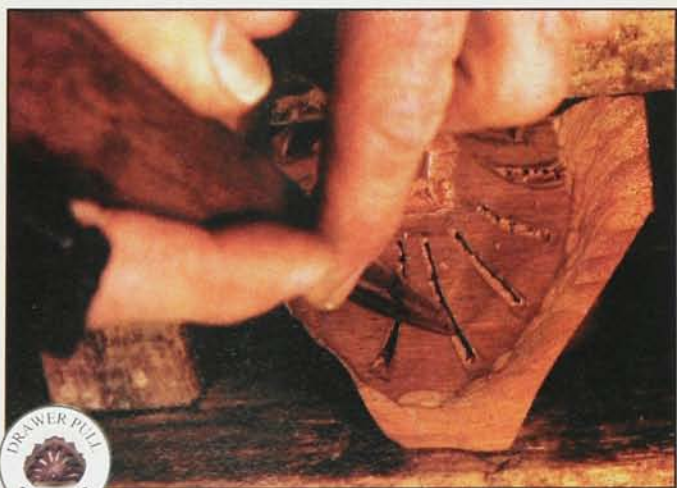
DRAWER PULL
STEP 6

Using a 3/32 in. drill bit, I drill holes very carefully where the slots are.



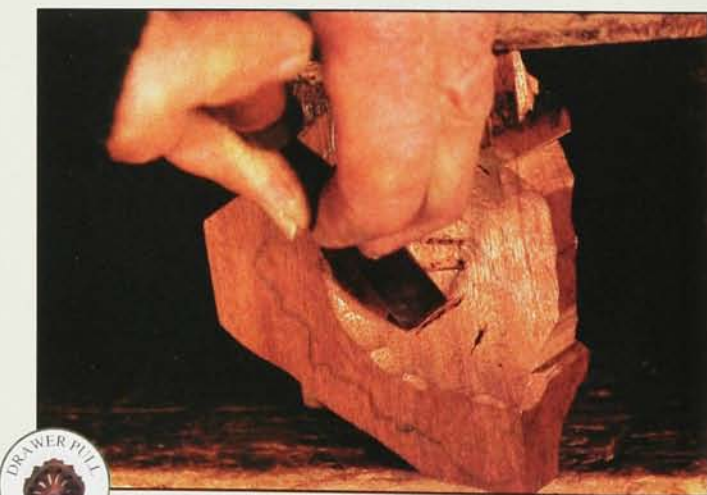
DRAWER PULL
STEP 7

Using a no. 9 7mm gouge, I remove the wood from around the center button that will project out from the pull.



DRAWER PULL
STEP 8

A knife I made from a straight razor removes sections started by the drill. I remove wood conservatively so that one slot will not be greatly different in size from another.



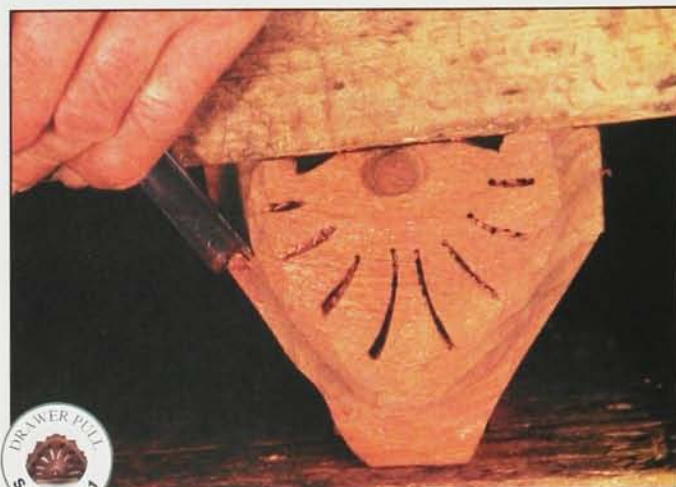
DRAWER PULL
STEP 9

Using a no. 3 25mm gouge, I open up the slots from the back, making them wider than they appear on the front. Doing this gives me more room to maneuver the knife when working on the fronts of the slots.



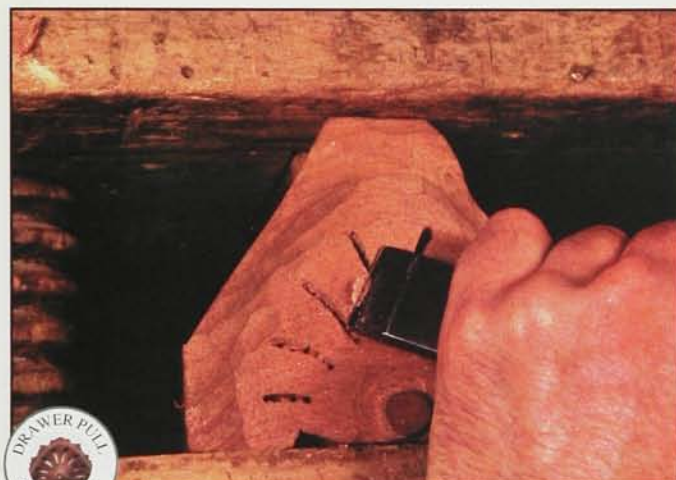
DRAWER PULL
STEP 10

Using a no. 2 20mm gouge, I break up the facets left by the previous gouge work to create a rounded slope that flows down to the outer edge. I use a fairly large tool that gives me the power to remove wood quickly.



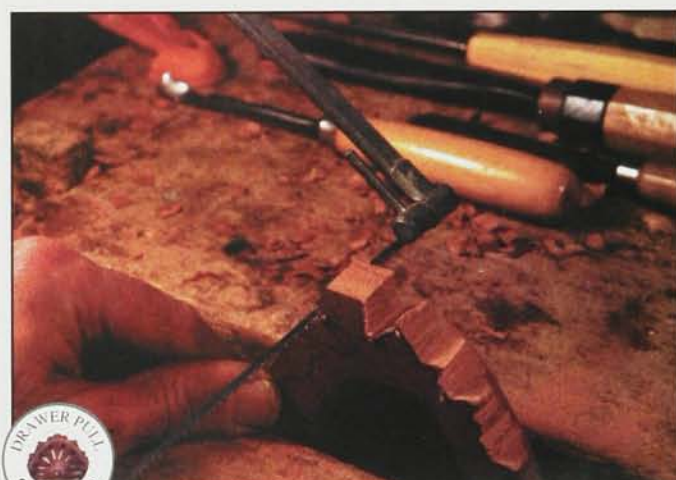
DRAWER PULL
STEP 11

I use a no. 9 13mm gouge to continue tapering the perimeter of the pull to a thin edge.



DRAWER PULL
STEP 12

I switch to a 25mm straight chisel to give a sweep from the top of the dome down toward the edge.



DRAWER PULL
STEP 13

Now that most of the upper portion has been shaped, I use the design on the back as a guide and cut out the profile. A coping saw is ideal for taking away excess wood. I clean up the saw marks with my knife later on.



DRAWER PULL
STEP 14

Now that I have the profile cut out, I do more shaping with a no. 5 20mm gouge.



DRAWER PULL
STEP 15

I use the 25mm straight chisel to smooth out the curvature—critical for the final appearance—from the top of the dome to the edge.



DRAWER PULL
STEP 16

I clean up the center button with my knife. This focal point has to be done carefully and smoothly because of grain changes.



DRAWER PULL
STEP 17

After cleaning up the slots with the knife and gouge, I use small files on the slots.



DRAWER PULL
STEP 18

I find that a straight file on a curved slot leaves a smooth surface.



DRAWER PULL
STEP 19

Using a pencil, I redraw the slots so that all are evenly spaced and have the same curvature.



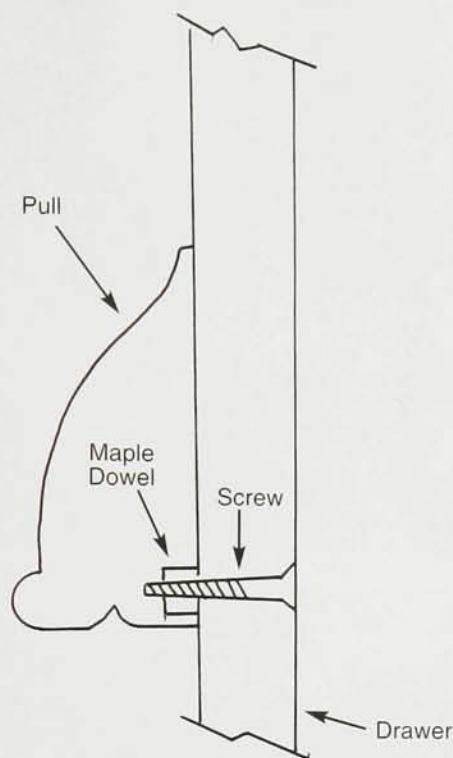
DRAWER PULL
STEP 20

I clean up the slots from the back using my knife.



DRAWER PULL
STEP 21

Some fine tuning on the back comes next using a no. 8 10mm gouge. Fingers don't want to feel a rough surface.



Mounting the pull - a cross section

FINISHING UP

I smooth the surface with several pieces of sandpaper, starting with 180 grit and working up to 400 grit. I sand the inside with 180 grit so that it has a smooth feel when used. A finer grit is not necessary. I then burnish the outside of the pull, a technique that both polishes the wood and helps close the grain. Using a dowel that is harder than the mahogany, I rub it over the entire piece. I burnish the pull one more time with a rounded piece of steel. When I put the stain on the wood, it flows on the surface more smoothly because of the burnishing.

The stain I use is an alcohol soluble aniline dye stain, medium brown mahogany (available from Woodworker's Supply, One Woodworker's Way, Seabrook, New Hampshire 03874 1-800-645-9292) After the stain dries, I apply a finish that is 50 percent shellac, 50 percent denatured alcohol. Once dry, I steel wool it with 0000 (4/0) wool, then apply one more coat of alcohol diluted shellac. After a final steel wooling, I coat the pull with wax. ■

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Carving the **AMERICAN BISON**

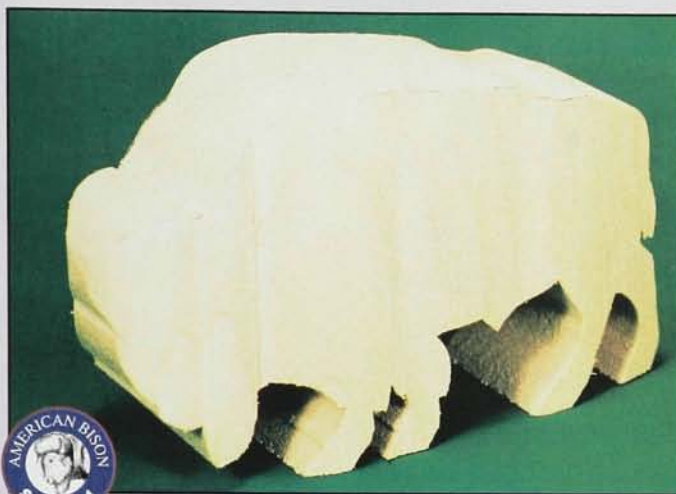
*with Frank C. Russell
Power Carving Editor*



This bison project was presented as a 1998 seminar at my Stonegate Woodcarving School. Photographs and carving sequences shown here were taken as I taught.

As with any carving project, surround yourself with definitive and detailed references — you can't carve what you don't know. Build a reference file on any animal or bird that you carve, then you will always have it to refer to.

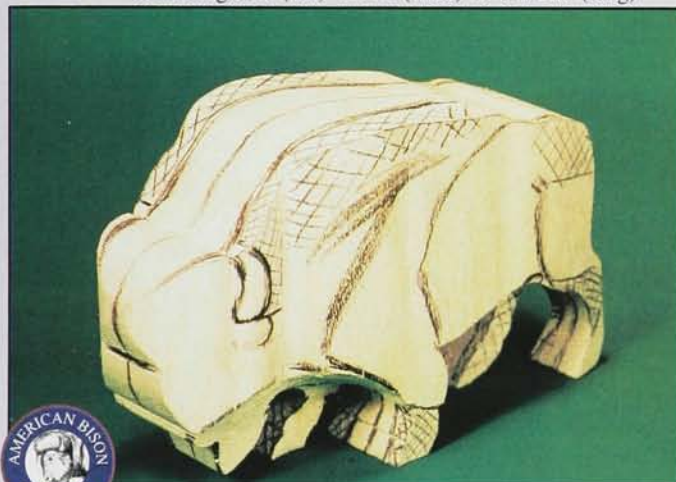
I wish you satisfaction and success with this carving



Using the pattern provided, cut out top view first. Next cut out side view — using right and left waste sides to cradle blank as make cut. I use a 1/4 in. skip tooth blade in my bandsaw. Block is cut from a block of tupelo measuring 3 in. (tall) x 5 in. (wide) x 8 1/2 in. (long)



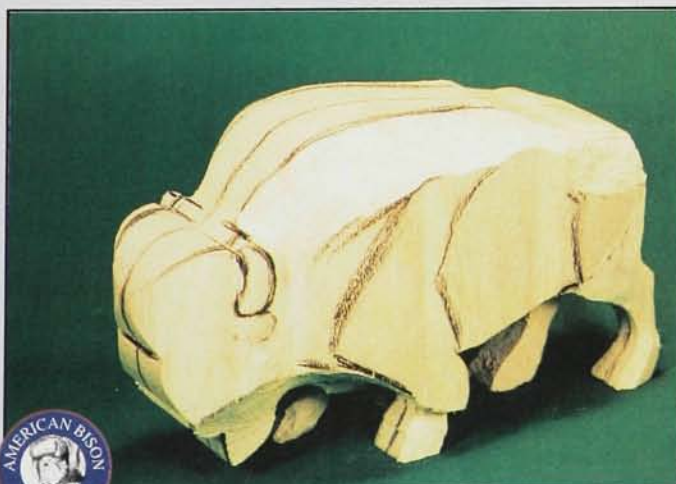
Draw centerline entirely around blank, then draw extremes of legs, tail, and lower neck and head on both sides of blank. As reference, establish shoulder line, lower extent of hump, and extreme of cape to center of back. Cross hatch stock to be removed on legs (to centerline) and to width of chin, beard, and tail. Remember: more is better, so leave more stock than you need—you can always carve an area smaller—it's tough to carve it bigger



Relieve away crosshatched waste areas with roughing bits. I used flame and cylinder-shaped carbide burrs.



On upper portion of blank, draw top width of head, width of hump along back, and tapered width of hips. Draw shape of horn and tip of ear on both sides of head. Use care to locate the horns and ears symmetrically from side to side, top to bottom, front to rear, and in general shape. The horns will be one of the focal points on the finished carving, so use care during their layout and carving. On lower part of blank, draw width of rear legs, and width of hooves below front leg "pantaloon". As usual, crosshatch all areas of stock to be removed, as a guide.



Remove stock in crosshatched areas using same bits as in step 3.

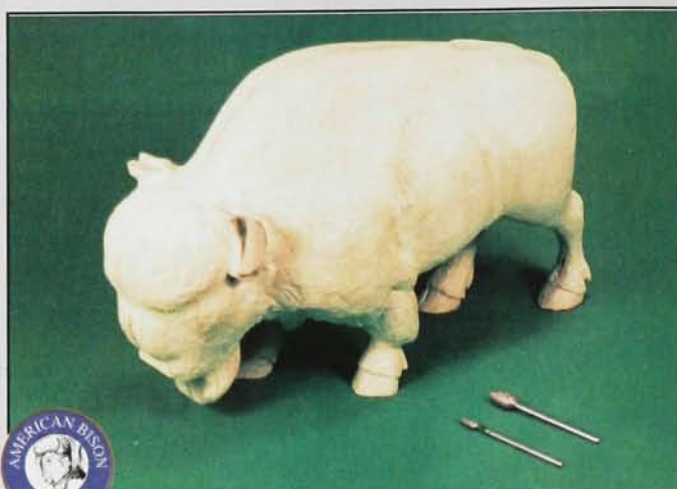


Roughly locate the eye mounds with a circle a bit larger than finished mounds will be. Draw shape of head in front of horns and sides of head down to nose and chin. Mark the stock to be removed in front of horns and along sides of head, the outside edges of the stomach and the shoulders with cross hatches.



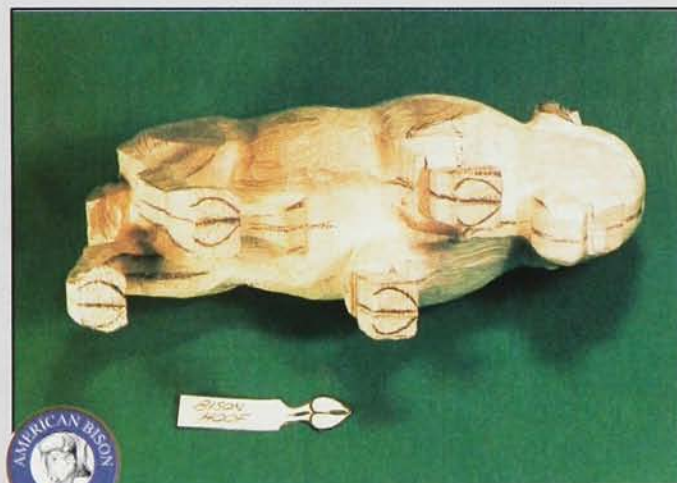
AMERICAN BISON
STEP 1

Remove waste stock in crosshatched areas, then begin to rough-shape contours of the body and head. Leave horns and hooves in squared state.



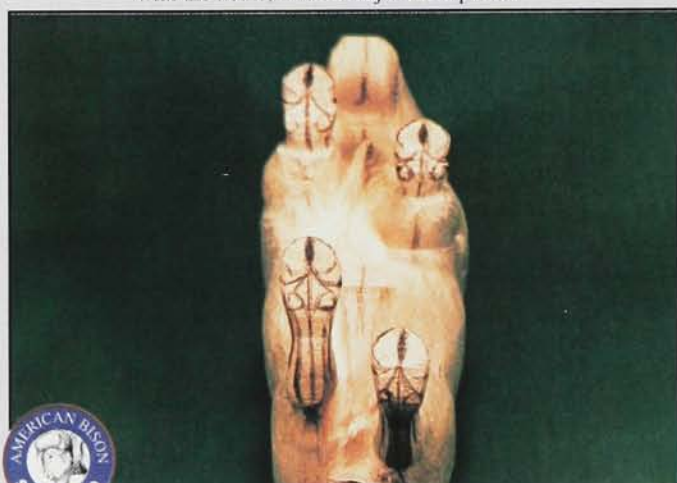
AMERICAN BISON
STEP 8

Begin shaping and smoothing out all major contours and features (except horns) on the carving. Establish and blend hairlines, hairline breaks, and major depressions of hair — especially the coarse-haired cape, which, along with the horns, will be major focal points.



AMERICAN BISON
STEP 9

Make a template to draw and shape four hooves to the same size and shape. Use a razor knife to cut a small slot at the hoof separation and immediately behind the hoof to enable exact placement on the leg centerlines before outlining hooves. Note: although the template appears smaller in the photo it is the same size as the hooves drawn on the blank.



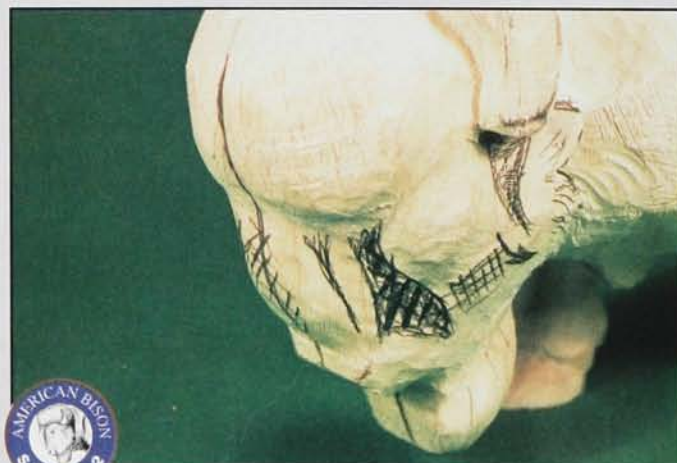
AMERICAN BISON
STEP 10

Shape outer edges of hooves by cutting straight up, honoring hoof outline from bottom. Next, rough shape hoof above by rounding back into leg. Draw finished shape of hooves, dew claws (hocks), and thickness of trailing tendon up to heel joint on hind legs.



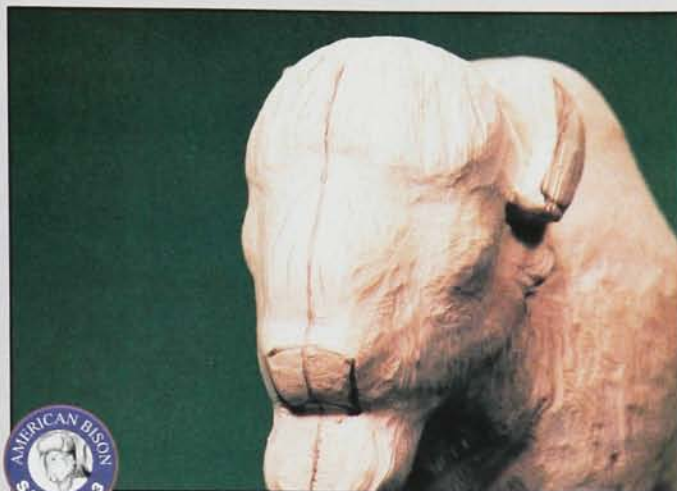
AMERICAN BISON
STEP 11

Shape hair edges around hooves and dew claws on all four legs. Note how hair outline runs to a diamond-shaped ridge between dew claws down into hoof separation. I used a small flame shape and 1/8 in. ball-shaped ruby cutter to shape and detail these areas.

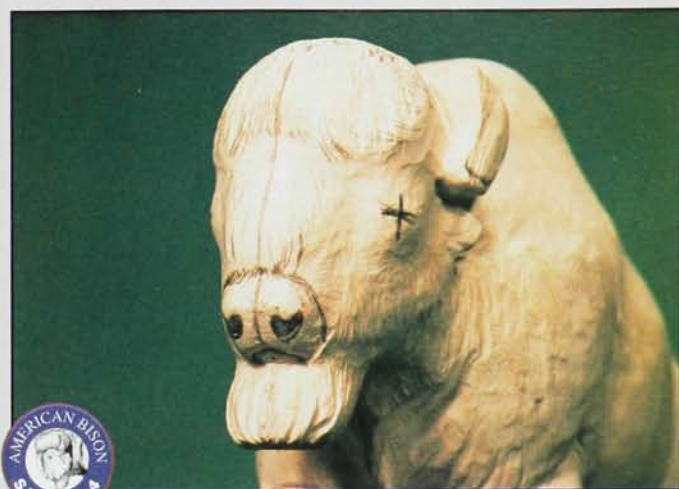


AMERICAN BISON
STEP 12

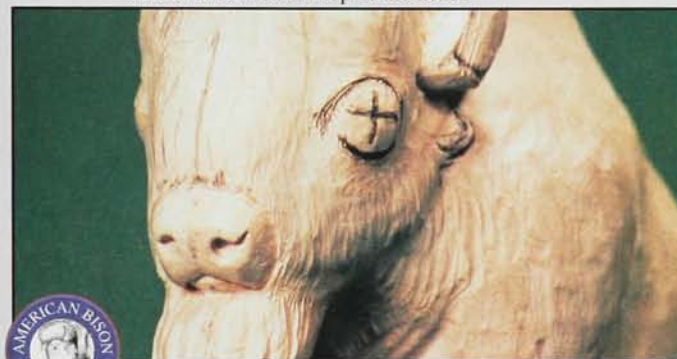
Draw outlines of outside edges of contours on head. Next crosshatch areas to be relieved. Shape between them. If necessary, give yourself indicators such as arrows or heavier shading to guide you to the shape of depression you want.



Relieve and blend contoured shapes of head. Pay special attention to the symmetry (side to side and front to back) of the following areas: eye mounds, ears, cheek edges, beard, squared muzzle, mounded forehead, and rounded dome of hair on the top of the head.



Locate eye centers (slightly forward on mound), draw muzzle hairline, nostrils, and lower lip line.



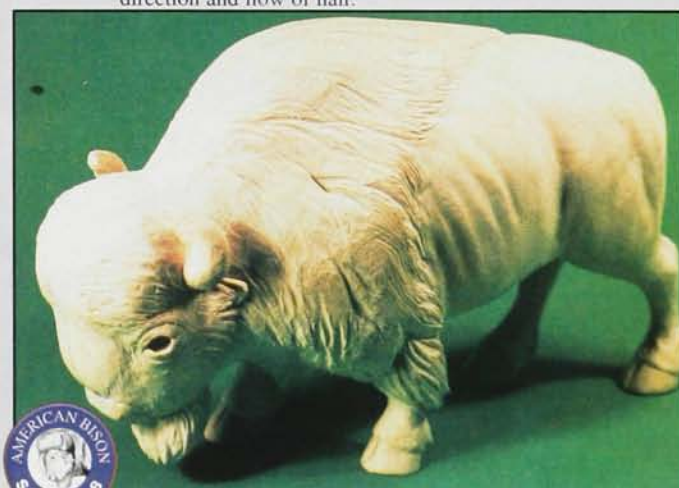
Shape sides of lower jaw, lip line, and nostrils. I used a small diamond ball (1/16 in. diameter), and a small flame-shaped diamond to shape the nostrils and mouth. Work the ball to the depth desired for the hole of the nostril by using circular strokes. Next cut the sweeps to the side of the nostril with the flame shape. The mouth was carved with the diamond flame shape. Nostrils, mouth, and muzzle were smoothed with a spear point stone bit. Outline hairline around eye center in preparation for relieving eye cavity.



Cut eye cavities with a 1/8 in. ball-shaped ruby cutter. Use small circular strokes to shape a concave hole the right size to accept the 6mm eye. Cut "leads" out of front and rear of eye cavity. Blend into eye mound. Final shape eye mound (with wrinkle lines) from cavity to surrounding hairline. It is best to create definite hair shapes and breaks now. First use a pencil. Then if you like what you have drawn, use a small ball or flame shape bit to cut small depressions and furrows at hair mass edges and within tracts of hair to help establish direction and flow of hair.



Draw major muscle depressions and contours on hindquarters and in rib area. The rib depressions are optional, as their prominence depends on the animal's condition, activity, and/or stature. Establish a few major hair breaks on the cape and coarse hair within the front leg "pantaloons."



Relieve and smooth out muscle depressions and contours. Use a large flame-shaped ruby cutter to shape. Smooth out with a tapered sanding mandrel with 220 or finer grit sandpaper. Cut in and shape hair separations and edge breaks with a small flame-shaped ruby cutter.



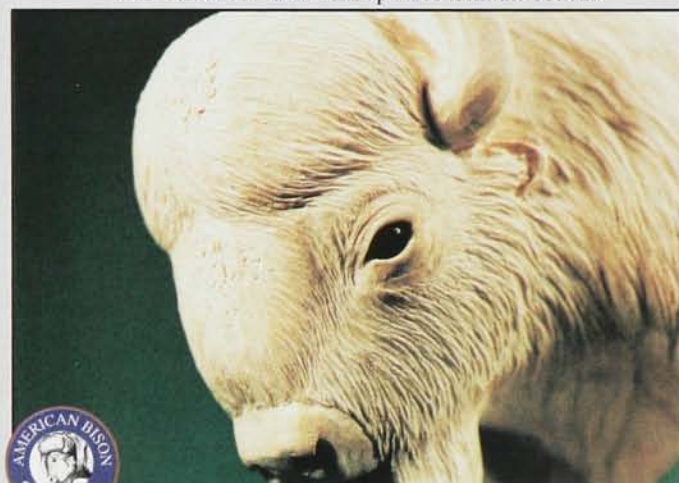
AMERICAN BISON
STEP 19

Draw flow lines, then pre-texture cape, foreleg pantaloons, head, cheeks, and underneck with 1/8 in. ball-shaped ruby cutter. Use overlapping curving strokes to rough shape hair and make final texturing easier. Hint: Start at the rear and work forwards. Then work upwards from the bottom.



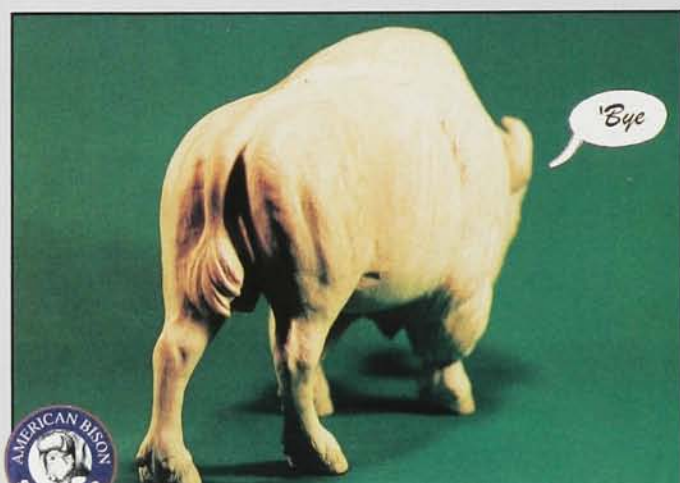
AMERICAN BISON
STEP 20

Finish texture all coarse haired areas with overlapping strokes. Use cylinder or inverted cone-shaped stone bits. Use the same direction as step 18, but use shorter strokes and give greater attention to detail.



AMERICAN BISON
STEP 21

Set eyes to depth (fairly deep on a bison - I matched the top round of the eye to outer edges of eye hole) in a bed of epoxy putty or carpenter's wood putty, then model eyelids with epoxy putty. Blend lids back onto surrounding eye mound. Make upper lid slightly heavier at rear than lower.



AMERICAN BISON
STEP 22

Smooth out horns. Finish shape and texture ears. Finish shape and texture tip of the penial sheath. Lightly texture hairlines around hooves. Finish texture tail. I chose not to texture the finer smooth hair areas on the rump, sides, and legs so as to exemplify the coarser hair areas textured on the head, neck, forelegs, and cape. [E]

6mm Brown Eye
(this scale)



American Bison © Frank C. Russell

leave extra stock in horn/ear area



Top View Template

PATTERN

PHOTOCOPY AT 230%

Hoof detail



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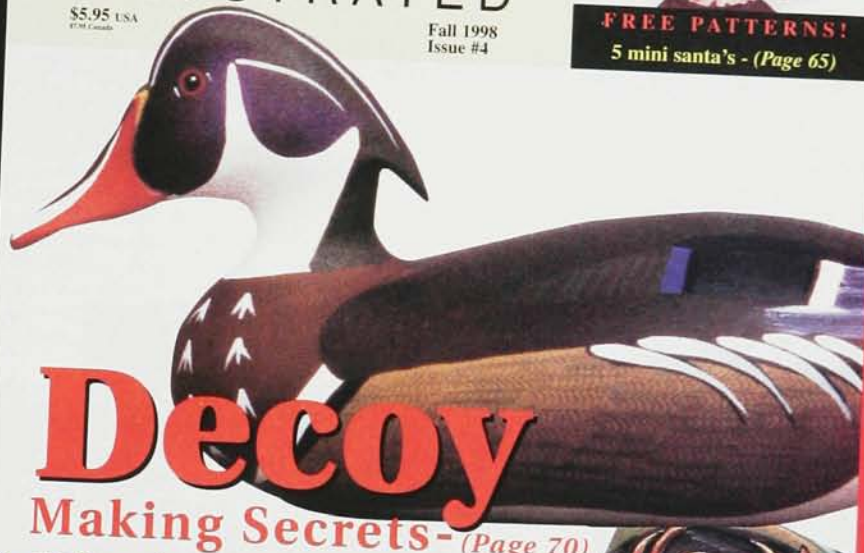
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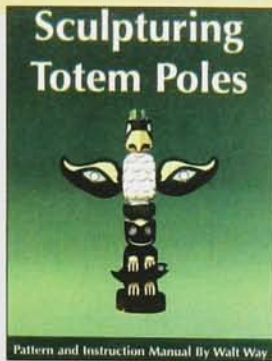


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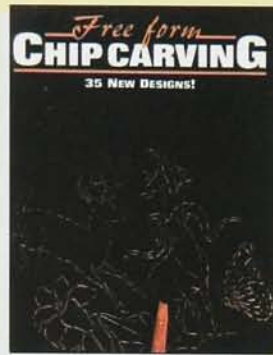
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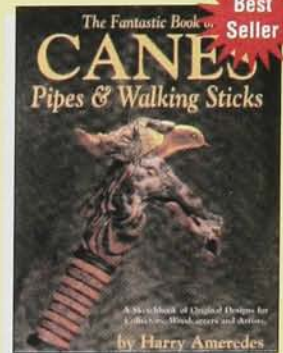
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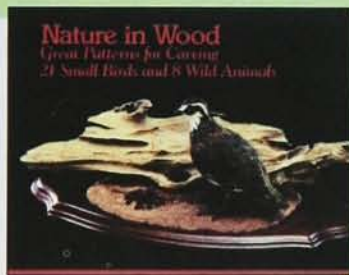
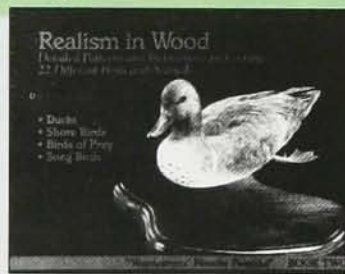
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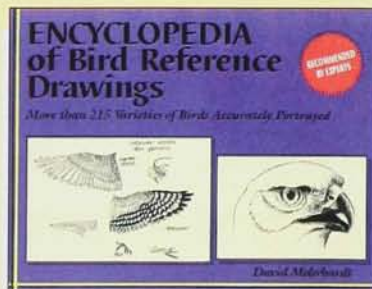
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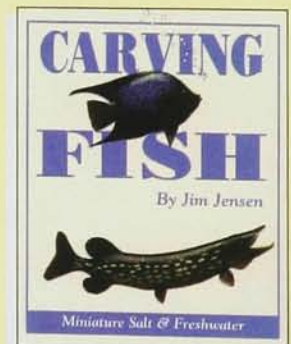
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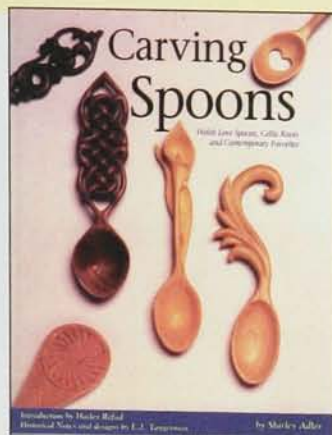
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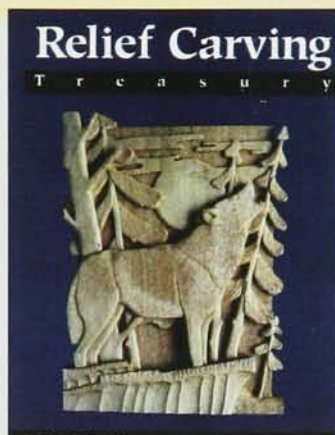
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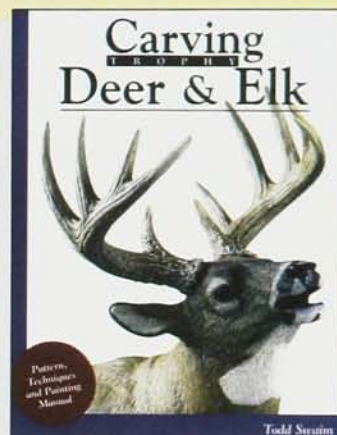
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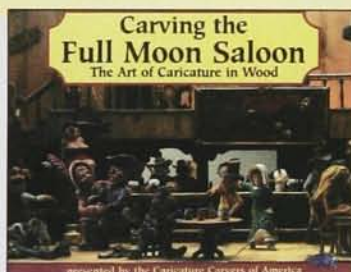
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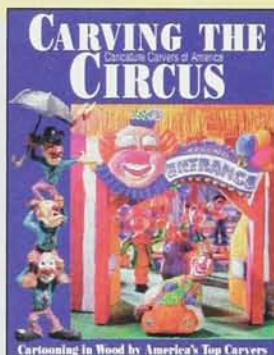
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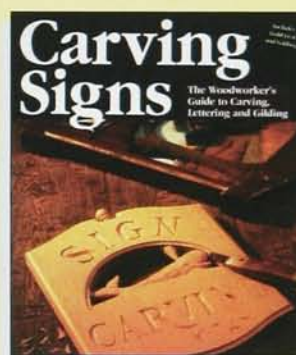
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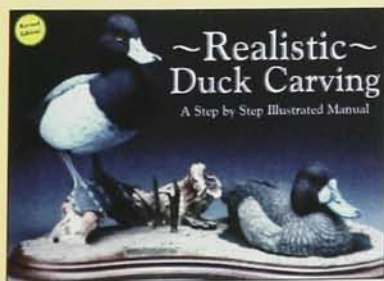
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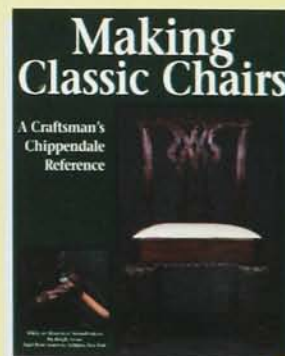
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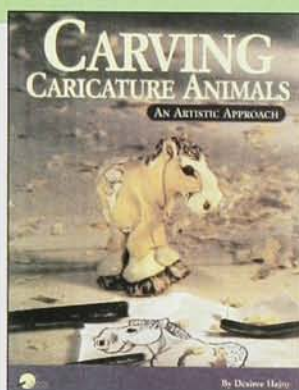
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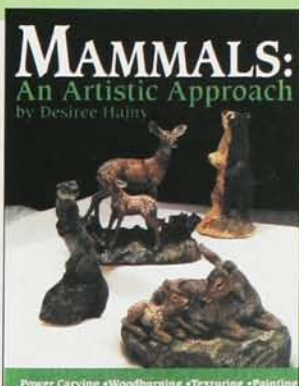
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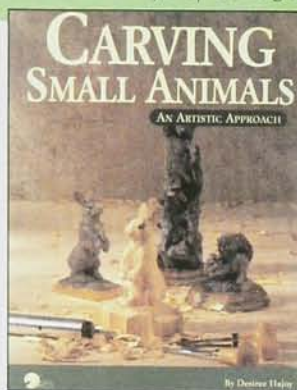
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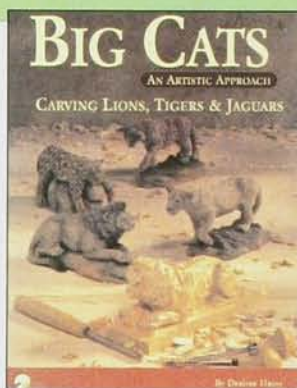
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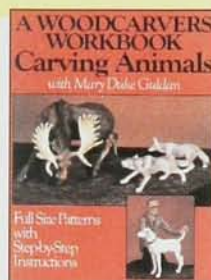
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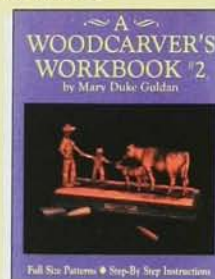
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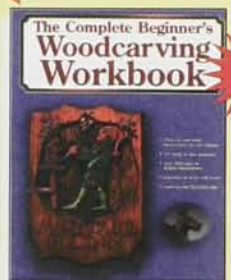
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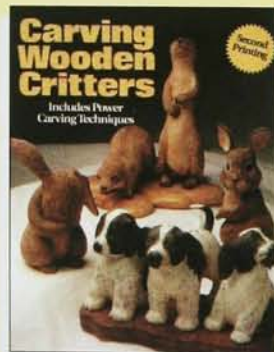


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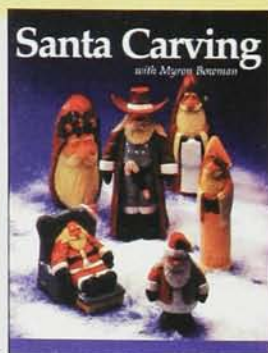
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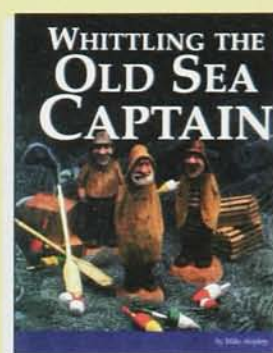
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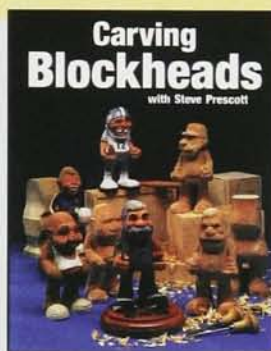
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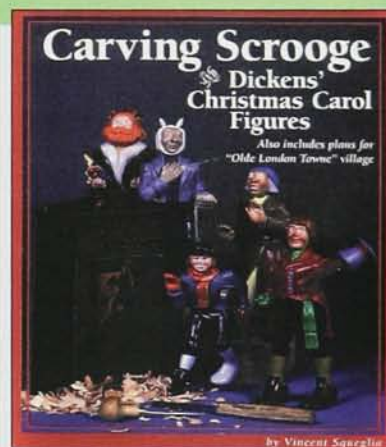


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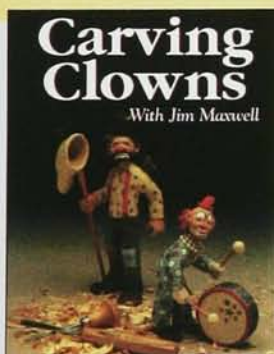
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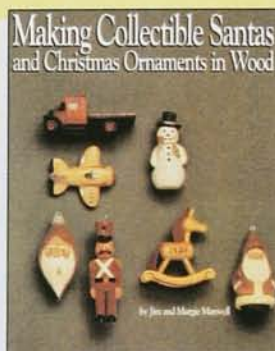
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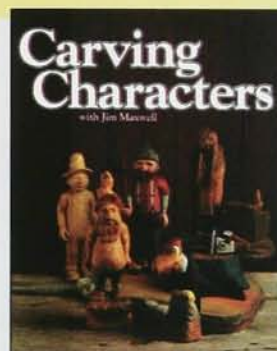
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On this page, we offer a glimpse of the collection, first seen in our "Learning from the Masters" article series (Issues # 2 & 3).

Next issue, we'll profile the museum and its carvings in greater detail.

Readers of WCI are invited to view this collection of carvings at the Grand Opening of the Fox Chapel Museum of Wood Carving to be held in East Petersburg, PA, February 26 & 27, 1999.

See page 17 of this issue for further details and a map.



Making a Carver's Skew Chisel

By Ray Larsen

Ray Larsen is the master smith at the Genuine Forgery in Hanover, MA. He has reproduced early tools for Colonial Williamsburg and Old Sturbridge Village. The article that follows is an excerpt from his book "Tool Making for Woodworkers" (see page 99 for ordering information).

How to make your own tools. That's what our Poor Man's Tool contest, featured in this issue, is all about. Why bother, you may ask? While it's definitely a dirtier, hotter way to add a skew chisel to your tool collection than ordering one from your local carving supplier, there is something to be said for learning the age-old process of tool-making that is responsible for the tools we use every time we carve with a chisel. In following the making of a chisel from start to finish, you'll learn a respect and appreciation for tools, even if you never make one yourself.

The skew chisel is a mainstay in the woodcarver's arsenal. It takes its name from the fact that its blade is skewed or angled, rather than perpendicular, to the tool's centerline. It's a relatively easy tool to make, but it will teach you a lot about drawing out, and about forging tangs and tapers.

The skew chisel is used principally for getting into corners that cannot be reached with standard or straight chisels and gouges. Because of this it is also sometimes called a corner chisel. The skew chisel is also used for lining and fine detailing work.

The chisel we are making here has a 1 1/2 inch wide blade. This is about as big as carvers' skew chisels get. It is designed for heavy work on large carvings and is fitted with a double-hooped handle. This allows the carver to drive it with a mallet.

The cutting edge of our chisel is skewed 60 degrees to the tool's centerline. This is a good, standard angle, but many carvers prefer to have several skew chisels with different angles to handle different situations.

Our skew chisel also has a 25-degree double bevel, but this angle is somewhat arbitrary. In practice, the correct bevel angle ranges from 20 degrees to 30 degrees, depending on how the tool is to be used and on what type wood it is to be used.

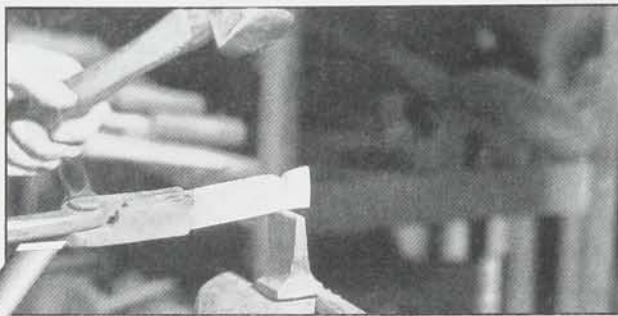
Note: Blacksmithing, like carving, is inherently dangerous work. The following article assumes a familiarity with forging that you may not possess. If you haven't studied the subject, we suggest you get a copy of Ray's new book (see page 99).

Forging the Blade

The blank for our skew chisel blade is a piece of 1 in. by 1/4 in. AISI 1095 high carbon steel 5 in. long. Other sizes and shapes of blanks with the same volume of steel in them could also be used, but this blank gives us an opportunity to do a lot of drawing out, the most basic of forging techniques.



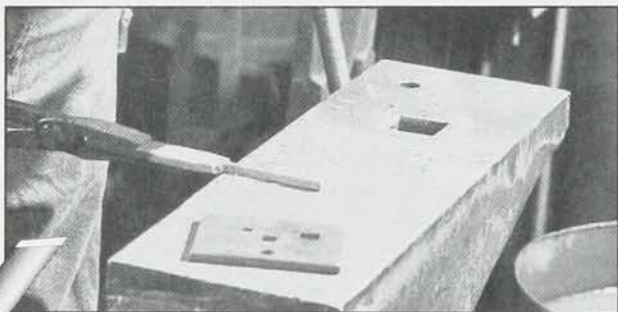
To begin the tool, grip the blank tightly in an appropriately sized pair of tongs. Place the blank in the forge or furnace (a forge is being used here), and heat approximately 2 in. of one end of the blank to a light yellow. Remember, when heating this blank for the first time, soak it for 20 to 30 seconds to get a through heat.



When a proper heat has been taken, set the heated end of the blank on a fuller mounted in the hardie hole or blacksmith's vise, and hammer indentations into both edges, setting off approximately one inch for the tool's tang.



Reheat the tool and begin drawing out a 1/4-in. square tang.



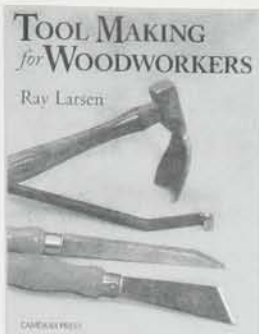
It will take several heats to forge the tang out to its full length of 3 in.



A ruler or caliper can be used to check the size of the tang as it is being drawn, but a better method is to use a heavy tool steel gauge with a 1/4 in. square hole punched in it.



When the tang has been completed, place the gauge over the hardie hole, take another light yellow heat, grip the blank from the side, and drive the tang down through the gauge. This will help square up the tang and create clean, square shoulders for the tool's handle to rest against.



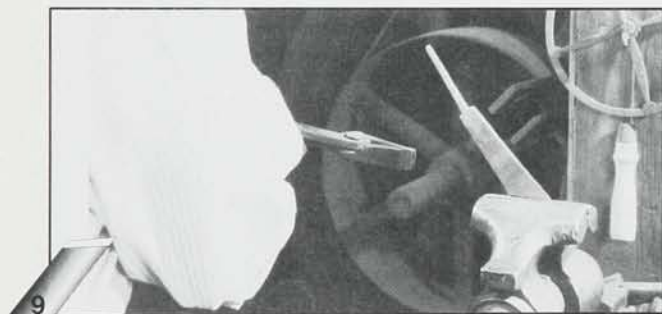
Ray Larsen's Tool Making for Woodworkers is available for \$22.95 plus \$3 postage directly from the publisher, Cambium Press, Box 909, Bethel CT 06801 (203-426-6481).



Now grip the completed tang in your tongs, heat the rest of the blank to a light yellow, and begin drawing out the blade. The object here is to draw a blade that flares evenly from shoulder to tip and tapers in width, from 1/4 in. at the shoulder to approximately 1/16 in. at the tip or bevel end. This will take a number of heats. Use heavy, rapid blows.



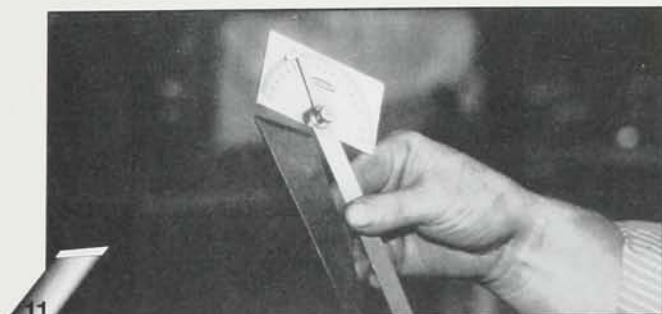
When the blade has been drawn to shape, take a lemon heat, place the end of the blade on the anvil's cutting table, and hammer a hot cut into the end at a 70-degree angle. Place a protractor set at 70 degrees on the anvil face parallel to the tool's centerline to guide in getting the angle right.



Several blows may be required. Do not attempt to cut clear through the blade; this will cause the hot tip to fly off unpredictably. Instead, cut approximately two-thirds of the way through, then clamp the tip in the vise along the line of the cut, grip the blade at the shoulder (not the more delicate tang) with your tongs, and bend the blade back and forth until it breaks free.



Because the thickness of the blade tapers from shoulder to tip, this cutting edge is thinner at the point than it is at the heel. Reheat the end of the blade and forge the heel out, checking periodically to see that the edge is the same thickness from tip to heel!



This will cause some distortion of the blade profile, but that will be corrected later during finishing. It will also change the skew angle from 70 degrees to the desired 60 degrees.



Now take another lemon heat and smooth the surfaces of the tool's shank by laying the tool on the anvil, placing a flatter atop it, and hammering the flatter along each surface. The forging is now completed. Reheat the entire blade to just above its critical temperature. With this steel, the critical temperature is the point at which it no longer attracts a magnet. Then quickly bury the blade in a bucket of ashes to anneal it.

Pre-Heat Treatment Finishing

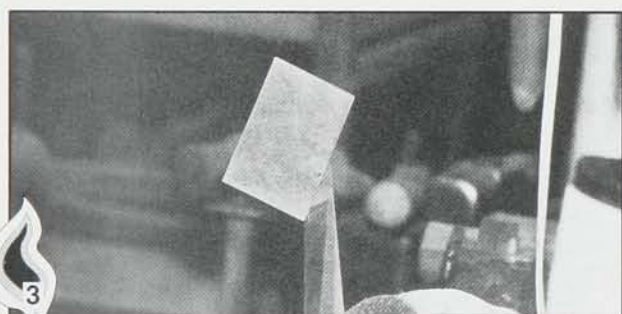
When the blade has completely cooled to room temperature, it's ready for pre-heat treatment finishing.



The first step is to grind the profile to the desired size and shape. This is the time to true up the side so that the tang projects perfectly along the tool's centerline, to true the tang if need be, and to make sure that the bevel end is at the desired angle.



The next step is to create the double bevel. This can be done on a grinder, but a flat belt sander works even better because it produces the dead flat bevels you're looking for on this tool.



Use a protractor or pre-set bevel gauge to verify your angle.



Now take the blade to the bench and finish it up by filing the shoulders square and even.



Dress and deburr all over with coated abrasive.

To Polish or Not

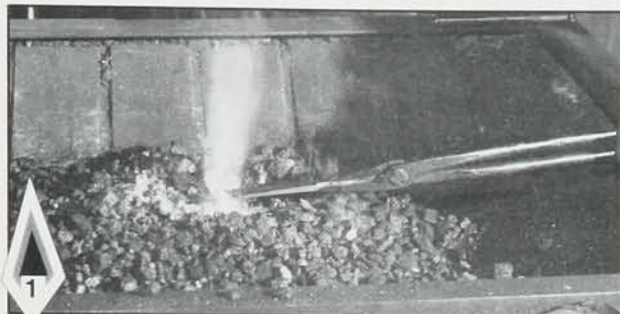
I personally prefer to leave the shanks of my carving tools in a black or as-forged condition. Grinding, sanding, and polishing the shank of a tool doesn't improve its performance, which, after all, is the ultimate test of a tool.

Many woodworkers like a polished tool, however, and if this is what you want, now is the time do your preliminary polishing work. Start by hitting each surface briefly with 60-grit coated abrasive on a flat belt sander. This will reveal any high spots that need to be taken down on the grinder. Continue this back-and-forth regimen until the tool's surfaces are perfectly flat and bright.

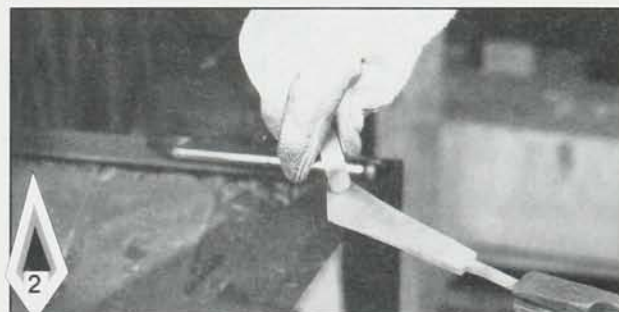
This is as far as you can take your polishing before heat treatment. Hardening and tempering will discolor the tool, so final finishing will have to be done later.

Heat Treatment

The skew chisel is now ready for heat treatment.



The first step is to slowly heat the bevel end of the tool to its critical temperature.



Remove it from the fire frequently and test it with a magnet.



As soon as the magnet no longer attracts the blade, plunge the tool tip first into the slack tub and agitate vigorously. Continue until the tool has been cooled to approximate 150 degrees F., then lay the tool on a bed of ashes and allow it to cool to room temperature.



To test the edge for hardness, run a smooth file over it. If the file skates over the surface, you've done a good job. If it bites in, you need to repeat the hardening process, checking the various parameters to see that you've carried out the operation correctly. At this point, your skew chisel is too hard to use and needs to be tempered. Start by polishing the bevels lightly on the sander or with a piece of coated abrasive in your hand so that the surfaces are clean and shiny. Then reheat the end of the blade slowly with a propane torch. Heat treatment is now completed.

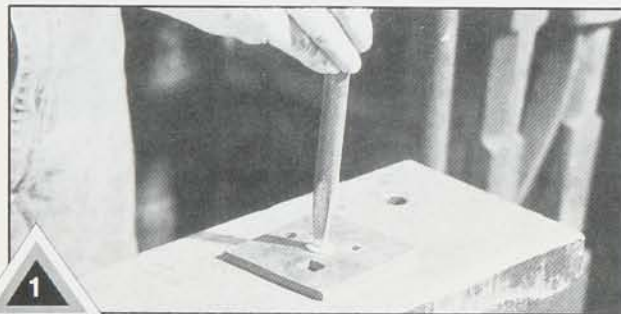


Watch for the desired tempering color. When the color develops, immediately plunge the tool into the slack tub again.

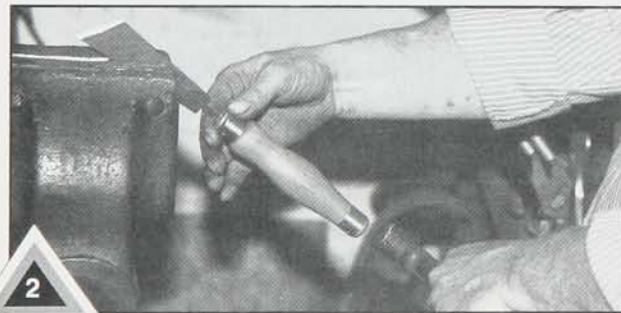
Post-Heat Treatment Finishing

Now we need to finish up our chisel. If you're polishing your tool all over, now is the time to complete this operation. Start by hitting all of the surfaces of the shank with 220-grit coated on the belt sander. Be very careful here. Even light sanding generates enough heat to spoil a tool's temper. When all of the surfaces are clean and bright again, switch to progressively finer flap, Scotch-Brite®, or Shur-Brite® type polishing and blending wheels, which are available from most industrial supply houses. These products are capable of producing a mirror finish. The next step is to sharpen the bevels. I like to start with a coarse diamond stone and continue on with progressively finer natural stones. You should do what works best for you.

When the bevels are done, it's time to handle the tool.



Because our version of the skew chisel has no bolster, we need to punch out a washer that slides up the tang, coming to rest at the blade's shoulder. This will act as a bolster.



With the washer in place, grip the blade in a vise by the shoulder (not the heat-treated edge) and drive the handle onto the tang.



Your skew chisel is now finished. [icon]

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Unlike other carving magazines, we run on a modified quarterly basis – meaning no issues are produced during the summer months when carvers are typically inactive. So, you won't receive a Summer issue, but you do receive two issues at the height of the carving season – Fall and Christmas.

Here are our scheduled issues and the dates you should receive them by. (Canadian subscribers please add an additional two weeks, overseas add four weeks).

Issue

Fall Issue
Christmas Issue
Winter Issue
Spring Issue

In your mailbox by:

September 30th
November 30th
Feb 28th
April 30th

In most cases you will receive your issues well in advance of these dates but please don't call or write with delivery problems before these dates.

NOVEMBER

October 2-January 10, 1999 - Cobb's Island Decoys & Artifacts: A Historical Perspective. Reception for the Exhibit Friday, October 2nd, 5:00 - 7:00 PM. The Ward Museum, **SALISBURY, MD.** Contact: The Ward Museum (410) 742-4988.

November 6-8 - Les Productions Paul Laforest presents Rencontre VIII, 150 artists; one of the most important carving shows in Quebec! **SAINT-JEAN-SUR-RICHELIEU, Quebec, Circuit: Centre Des Aines**, 125 Jacques-Cartier St. North, Musee Regional du Haut-Richelieu, 182 Jacques-Cartier St. North, Chambre de Commerce and La Maison Des Arts, in Saint-Jean-sur-Richelieu (near the Military College). Contact: (450) 357-1977 or (450)347-3030. Only one admission price for the whole circuit.

November 7 - Falls City Woodcarvers' Show at Zachary Taylor Legion Post #180, 4610 Shelbyville Rd., **LOUISVILLE, KY**; 10:00 AM - 5:00 PM. Contact: Bob Rohleder, 1504 Paula Ct., Louisville, KY 40216; (502) 366-8285.

November 7-8 - 28th Midwestern Wood Carvers Show at Belle Clair Expo Hall, 200 South Belt East, **BELLEVILLE, IL.** People's Choice Award and Whittlin' Contest. Contact: Don Dietz, 250 Ross Ln., Belleville, IL 62220; (618) 235-1003.

November 7-8 - 13th Annual Santa Maria Valley Carvers' Artistry in Wood juried show at Veterans' Memorial Bldg., **SANTA MARIA, CA.** Competition, whittling contests, Santa Maria tri-tip BBQ, free feather burning booth, raffles, etc. Contact: Bob Carmichael, P.O. Box 5098, Santa Maria, CA 93456.

November 7-8 - Wildlife Art & Carving Expo Sponsored by Wildlife Artisans Association. Olde Byfield Expo Center - Auction Hall - (Route 95, Exit 55), **BYFIELD, MA.** Contact: James White (978) 768-7218, or fax Sharon Teska (978) 281-1359.

November 7-8 - 27th Annual show/sale/competition sponsored by Cincinnati Carvers Guild at Kings Island Conference Center, I-71 just north of **CINCINNATI, OH.** Saturday 10:00 AM - 5:00 PM; Sunday 11:00 AM - 5:00 PM. Contact: Joe Cruse, 8680 E. Pipe Creek Rd., Sunman, IN 47041; (812) 623-3980.

November 7-8 - Fruitbelt Woodcarvers' 16th Annual Show at Cook Energy Information Center, **BRIDGMAN, MI.** Contact: David Sedlarik, 5261 Nancy Ln., Three Rivers, MI 49093; (616) 496-7567.

November 7-8 - 19th Annual Golden Crescent Woodcarving Show at The Aqua Marine Resort, 216 Miller Rd., **AVON LAKE, OH.** Contact: Lucille Thorne, 400 Cherry Valley Dr., Amherst, OH 44001; (440) 988-7739.

November 8 - Black Swamp Woodcarvers' 14th annual show at St. Clements Community Center, 3030 Tremainsville Rd., **TOLEDO, OH.** Contact: Lori Jarrell, 6112 317th St., Toledo, OH 43611, (419) 729-4462; or Skip McFarlin, 1-10103-6, Delta, OH 43515, (419) 826-6516.

November 12-14 - Southwest Woodcarvers' show and sale at Foothills Mall, 7401 N. La Cholla, **TUCSON, AZ.** Contact: Jerry Knebel, (520) 325-5208; or Max Kuchnlenz, (520) 742-6396.

November 12-14 - Wooden Wonderland '98 13th annual show/sale/competition at Rose Garden Center, **TYLER, TX.** Contact: Charles & Kathy Brooks, P.O. Box 1065, Whitehouse, TX 75791, (903) 839-7042.

November 13-15 - Kansas Carvers' 25th Anniversary fall show and sale at Blue Ridge Mall, I-70 & Blue Ridge Blvd., **KANSAS CITY, MO.** Contact: Don Johnston, (913) 268-0062; or e-mail waldon@swbell.net.

November 14 - Brooklin Woodcarvers' 9th annual show/sale/competition at Whitby Senior Activity Centre, 801 Brock St. South, **WHITBY, ON, CANADA.** Contact: Larry Skuratow, 285 Muriel Ave., Oshawa, Ontario, Canada L1J 2W8; (905) 728-1996.

November 14 - New England Wood Carvers' annual exhibition/competition at American Legion Hall, on Great Road, Route 4, **BEDFORD, MA.** 10:00 AM - 4:00 PM. Contact: Ken Brannock, (603) 224-4820.

November 14 - First carving show/competition sponsored by Alabama Gulf Coast Wood Carvers; 10:00 AM - 5:00 PM at Foley Civic Center, **FOLEY, AL.** Contact: Elmer Sellers, 1109 Wallen Dr., Mobile, AL 36608; (334) 343-5777 after 6 PM weekdays; e-mail esellers@usouthal.campus.mci.net; or Jim Rives, 33185 River Rd., Orange Beach,

AL; 36561; (334) 980-1430 after 6 PM; e-mail carveup@gulfnet.com.

November 14-15 - 17th Annual Artistry in Wood at Hara Arena, 1001 Shiloh Springs Rd., **DAYTON, OH.** Saturday 10:00 AM - 6:00 PM; Sunday 10:00 AM - 5:00 PM. Sponsored by Dayton Carvers Guild. Contact: Ralph Moeller, 22 Temple Dr., Xenia, OH 45385; (937) 372-7726.

November 14-15 - Northwest Carvers' 18th annual show/sale at Puyallup Fairgrounds Pavilion, **PUYALLUP, WA.** Contact: Jim and Mary Madden, 2515 S. 92nd St. Tacoma, WA 98409; (253) 584-4569.

November 14-15 - Viking Woodcarvers' fall show and sale at National Guard Armory, **BLOOMINGTON, MN.** Saturday 10:00 AM - 5:00 PM; Sunday 12:00 PM - 5:00 PM. Exhibits, vendors, demonstrations, and half-day classes. Bill Smith (612) 831-4276; or Merle Erikson, (612) 646-0582; e-mail: mmeric@pioneer-planet.infi.com.

November 14-15 - Tri-State Woodcarvers' 13th annual Wonders in Wood at Vanderburgh County 4-H Center, **EVANSVILLE, IN.** Contact: Steve Oliver, 611 Mels Dr., Evansville, IN 47712; (812) 985-9820; e-mail: icarve4fun@aol.com.

November 14-15 - 17th annual Midsouth Woodcarving Show and Competition at Huntsville Depot Round House, 320 Church St. NW, **HUNTSVILLE, AL.** Contact: North Alabama Woodcarvers Assoc. at (256) 881-2544; (256) 881-5897; (931) 732-4531.

November 20-22 - 28th annual Woodcarving Award Show and Sale; sponsored by Arizona Woodcarvers Association at Rendezvous Center, 201 N. Center St., **MESA, AZ.** Contact: Pearl Wakefield, 1626 E. Aire Libre Ave., Phoenix, AZ 85022-2823; (602) 992-9892.

November 21-23 - 10th Annual Ottawa Woodshow, Fine Wood Crafts, Expo & Sale, Contests, Carving and Much More! Civic Centre, Landsdowne Park (Bank St. at Holmwood) in the Aberdeen Pavilion, **OTTAWA, ON, CANADA** Friday 1:00 PM - 9:00 PM, Saturday 10:00 AM - 6:00 PM, Sunday 10:00 AM - 5:00 PM. Contact: Cryderman Productions Inc. (519) 351-8344.

November 21-22 - Lexington Wood Carvers' 14th annual show/sale at National Guard Armory on Airport Rd., **LEXINGTON, KY**. Contact: Ralph Firestone, 420 Redding Rd., #1101, Lexington, KY 40517, (606) 245-2834; or Debbie Mynhier, 208 Owsley Ave., Lexington, KY 40502, (606) 286-8613.

November 21-22 - Kaw Valley Woodcarvers' 19th annual show/sale/competition at Kansas Expocentre, Sunflower Ballroom, **TOPEKA, KS**. Contact: Carlan Honaker, 4121 NW Brickyard Rd., Topeka, KS 66618; (785) 286-1829.

November 21-22 - West Shore Wood Carvers' 6th annual show at Hampden Township Facilities Building, Park Blvd., **MECHANICSBURG, PA**. Competition limited to club members. Contact: Mike Stahl, 20 East Green St., Mechanicsburg, PA 17011.

November 27-28 - Northern Colorado Woodcarvers' 6th annual show at Lincoln Center, **FORT COLLINS, CO**. Contact: Bill Frieauf, 401 Bobolink Ct., Fort Collins, CO 80526; (970) 223-0194.

November 27-29 - Outaouais Wood Carvers' 11th annual Canada's Capital Carving Competition at Landsdowne Park (in conjunction with Ottawa Wood Show), **OTTAWA, ONTARIO, CANADA**. Contact: Gilles Henry, 48-H Sumac, Gloucester, Ontario, Canada; (613) 746-6732.

November 28-29 - St. Louis Area Woodcarvers' 8th annual Woodcarving/Woodworking show and sale at Kirkwood Community Center, 111 S. Geyer Rd., **KIRKWOOD, MO**. Contact: Art LaTurno, 7141 Circleview, St. Louis, MO 63123, (314) 481-3419; or Richard Weitzmann, 38 Patterson Ct., St. Louis, MO 63146, (314) 872-7866.

DECEMBER

December 4-6 - Western Woodcarvers Association Holiday Woodcarving Show at World Forestry Center, 4033 SW Canyon Rd., **PORTLAND, OR**. Contact: Tony Rizzutto, (503) 639-2016, e-mail: tjrizz@juno.com.

December 5-6 - 16th annual Lakes Area Woodcarvers' show and sale for LAWC members at St. Croix Mall, Hwy 36 and Osgood Ave., **STILLWATER, MN**. Contact: Dick Allen, (651) 464-2087 or rjal@PioneerPlanet.inf.net; or Kam Kammueler, (651) 633-0070.

JANUARY

January 9-10, 1999 - 11th annual Southwest Florida Woodcarving Exposition at Harborside Convention Center, Edwards Dr. and Lee St., **FT. MYERS, FL**. 10:00 AM - 4:00 PM each day. Admission \$4 per day; 6\$ for two-day pass. Juried competition for full-time and part-time Florida residents. Entries must be postmarked no later than January 1st. Contact: SW Florida Woodcarving Exposition, P.O. Box 3667, North Ft. Myers, FL 33916-3667.

January 15-16 - 13th Annual Rio Grande Valley Woodcarvers Show. McAllen Civic Center 1300 South 10th St. **MCALLEN, TX**. Friday and Saturday 10:00 AM - 4:00 PM. New Show Judge Chris White! Contact: Dorothy Chapapas, RR 1 Box 150, McAllen, TX 78604 (956) 581-2448.

January 16-17 - Suncoast Wood Carvers Annual Wood Carving Exhibition. St. Petersburg Junior College, Clearwater Campus, 2465 Drew St., **CLEARWATER, FL**. Contact: John Lutz, 8500 Ulmerton Rd., Largo, FL 33771 (813) 530-0166, or Tom Ringland, 14021 N. Bay Shore Dr., Maderia Beach, FL 33708 (813) 393-4059.

January 23 - Highlands Woodcarvers' 2nd annual show at Highlands County Agri-Civic Center (US 27, south of Sebring) **SEBRING, FL**. 10:00 AM - 4:00 PM. Contact: Jack Boylan, P.O. Box 507, Sebring, FL 33871-0507; (941) 314-0652.

January 29 - 7th annual show sponsored by Arizona Easy Bleeders, **APACHE JUNCTION, AZ**. Contact: Wayne Tubbs, (602) 984-4734.

January 30 - Culture Center Woodcarvers' 2nd annual show at Port Charlotte Culture Center, 2280 Aaron St., **PORT CHARLOTTE, FL**; 10:00 AM - 4:00 PM. Contact: Vince Scialo, (941) 475-9302, or Bev Bacon, (941) 764-6452.

January 30-31 - Fourth Annual East Carolina Wildlife Arts Festival and North Carolina Decoy Championships. Civic Center, **WASHINGTON, NC**. Contact: East Carolina Wildfowl Guild, P.O. Box 1713, Washington, NC 27889. Competition contact: John Elliott (252) 975-3328. Exhibitors and General Information contact: Sandra Gossett (252) 946-2897. E-mail: gossett@coastalnet.com. Fax: 252-946-9326. Website: ecwg.home.ml.org

FEBRUARY

February 4-15 - 12th annual Florida carving competition/exhibition at Florida State Fair, **TAMPA, FL**; permanent and winter residents of Florida only. Deadline for applications is January 8. Contact: State Woodcarving Competition, Florida State Fair, P.O. Box 11766, Tampa, FL 33680. Phone in Florida only, (800) 345-3247.

February 6 - Bradenton Carvers' 8th annual show at First Presbyterian Church, 1402 Manatu Ave. and corner of 14th St. W, **BRADENTON, FL**; 10:00 AM - 4:00 PM. Contact: N. J. Vollman, (941) 795-3058; or J. Schooley, (941) 792-7452.

February 12-14 - 8th annual Forest City Wildfowl/Carving Competition at Western Fairgrounds, **LONDON, ONTARIO, CANADA**, held in conjunction with the 12th annual London Wood Show. Contact: George Wickman, (519) 438-2089.

February 13-14 - 26th annual California Open Wildlife Art Show at Del Mar Fairgrounds, 2260 Jimmy Durante Blvd., **DEL MAR, CA**; sponsored by Pacific Southwest Wildfowl Arts, Inc. Saturday 9:00 AM - 4:00 PM; Sunday 9:00 AM - 4:00 PM; \$5 fee, children under 16 free. Contact: Byrn and JoAnne Watson, (760) 731-9717.

February 13-14 - Ridge Woodcarvers Show, Mirror Center, 707 E. Lemon St. **LAKE LAND, FL**. Contact: Ray Glave, P.O. Box 1591, Davenport, FL 33836 (941) 422-2379.

February 13-14 - Southcoast Woodcarvers 7th Annual Show at the Coquille Art Center, **COQUILLE, OR**. Saturday 10:00 AM - 5:00 PM and Sunday 11:00 AM - 4:00 PM. Contact: Don Capehart (541) 756-3415.

February 26-27 - **WOOD CARVING ILLUSTRATED OPEN HOUSE**. Free admission. Tour of new Museum of Woodcarving, Lancaster Carving School and our offices. "Scratch & Dent" book sale. Demonstrations and classes by Frank Russell, David Sabol, Dave Bennett, Glen Ladenberger, Ed Walicki and more! Fri., Noon-8pm, Sat., 9-5. *Located in the heart of Lancaster County, PA.* See page 17 for details.

February 26-28 - Showcase of Woodcarving at St. Ann's Activity Center, 3635 Park Rd., **CHARLOTTE, NC**. Sponsored by Charlotte Woodcarvers Club, P.O. Box 11894, Charlotte, NC 28220.

February 27-28 - Pearl River Woodcarvers' 6th annual show and competition at Jackson-Hinds Community College-Rankin Campus, **JACKSON, MS**. Contact: Willis Johnson, 3129 Adrienne Dr., Jackson, MS 39212, (601) 372-0340; or Charles McCain, (601) 922-8212.

February 27-28 - Calusa Wood Carvers' 18th Annual Show at the New Port Richey Recreation Center Complex, 630 Van Buren Ave. **NEW PORT RICHEY, FL** Contact: Mary Krueger (727) 848-8721 or write to her at P.O. Box 1194, New Port Richey, FL 34656-1194.

February 27-28 - Showcase of Woodcarving '99 sponsored by Charlotte Woodcarvers Club. Held at St. Ann's Catholic Church, 3635 Park Road (at Hillside), **CHARLOTTE, NC** 28209. Contact: (704) 523-4641.

February 27-28 - 10th Annual Desert Woodcarving Show and Sale, **PHEONIZ, AZ**. Judged competition open to all carvers. Cash and other prizes. Sales tables available. Demos, raffles. Contact: Bob Brooke (602) 471-7231 or Jack Naperalo (602) 947-3921, or write Grand Canyon State Woodcarvers, P.O. Box 9112, Scottsdale, AZ 85252-9112.

February 28 - "Art of the Wooden Bird" Show/Competition, at AMF Bowlero, 11737 West Burleigh St., **WAUWATOSA, WI**. Sponsored by the Greater Milwaukee Wildfowl Carvers. From 11-4pm. Admission: \$2.50. Open, Intermediate, and Novice levels in every category. Judging by professional and world champion carvers. People's Choice Award and silent auction. Contact: Ben Coursin, 5406 W. Portage Ave., Milwaukee, WI 53223. (414) 354-7486.

February 28 - 14th annual Treasure Coast Decoy and 83709, (208) 375-0298; Wood 'n Things, 601 E. 44th St. Suite 3, Boise, ID 83714, (208) Woodcarving Show at The Civic Center, Virginia Ave. and 25th St., **FORT PIERCE, FL**. Admission \$2. Contact: Joe Merli, 2522 SW Grotto Cir., Pt. St. Lucie, FL 34994, (561) 340-2907; or Ms. Jerry Steinmann, 1952 NW 21st Ter., Stuart, FL 34994, (561) 692-4430.

MARCH

March 5-6 - North Texas Woodcarvers Guild 25th Annual Six Flags Mall Show, located at Highway 360 and Highway 180 in **ARLINGTON, TX**. 10:00 AM - 9:00

PM both days. Contact: Bob Case at 3505 Columbia Blvd., Garland, TX 75043, or Ray North at 5924 Royal Ln., Suite 260, Dallas, TX 75230, (214) 691-8478.

March 6-7 - Idaho Woodcarvers Guild's 12th annual competition/exhibition at Boise Centre on the Grove, 850 Front St., **BOISE, ID**. Saturday 9:00 AM - 5:00 PM; Sunday 10:00 AM - 4:00 PM. Admission \$3. Contact: Gary Smith, 11123 Highmont, Boise, ID 375-9663; Vic Otto, 4435 Lewis & Clark Dr., Meridian, ID 83642, (208) 375-8197, e-mail: votto@micron.net. Mail-in info available.

March 6-7 - Miami Valley Woodcarvers' 18th annual show at Christ United Methodist Church, 700 South Marshall at Grand Ave. (1st Miles off I-75), **MIDDLETOWN, OH**; Saturday 10:00 AM - 5:00 PM, Sunday 12:30 PM - 5:00 PM. Joe Wannamaker, featured carver. Contact: Dan Meehan, 9412 Patti Circle, West Chester, OH 45069; (513) 772-7773 (daytime) 779-7783 (evenings).

March 6-7 - East Bay Woodcrafters Annual Woodcarving Show and Judging Competition. Oakland Garden Center (Lake Merritt) 666 Bellevue Ave., **OAKLAND, CA**. Various carving categories. Must be a member of the California Carvers Guild to enter carvings for judging. Contact: C. R. Currie (510) 234-2252.

March 13-14, 1999 - Kitsap County Woodcarvers 13th Annual Juried Show and Sale at the Westside Improvement Club, **BREMERTON, WA**. Special category is Leprechaun Fantasy. Mail ins will be accepted. Contact: Joseph W. Finden, 11108 SE Bean Rd., Port Orchard, WA 98366-8901.

March 15-19 - 3rd Annual Woodcarving Seminar, sponsored by Silver Dollar City and the Ozark Mountain Woodcarvers. **BRANSON, MO** 24 well known carving instructors, and 6 different classes for non carvers. Classes are filled on a first come basis. Contact: Valley Road Woodcarvers, HCR 1 Box 791, Branson, MO 65616 (417) 338-8229. Fax (417) 338-8293 or e-mail HYPERLINKmailto:vrwcarve@diadnet.net

March 19 - 26th Annual Woodcarving & Wildlife Art Festival, Millersville University Student Memorial Center, **MILLERSVILLE, PA**. Sat. 10-5, Sun. 10-4. Youth Competition. Cash prizes and ribbons. Contact: Jack Kochan at 1032 W. Leesport Rd., Leesport, PA 19533, (610)

926-3692.

March 20 - Second BI-annual Woodcarvers' Show at Independence Museum, 8th and Myrtle Streets, **INDEPENDENCE, MO**. Saturday 10:00 AM - 5:00 PM. Contact: Mary L. Woods, 619 W. Oak, Independence, MO 67301.

March 20 - Quebec's North American Wildfowl Carving Competition. Part of the National Great Outdoors Show which will be held at the Montreal Olympic Stadium **QUEBEC, CANADA**. Entries will be judged Saturday, March 20. Contact: Quebec's North American Wildfowl Carving Competition, 11,450 Albert-Hudon Blvd., Montreal, Quebec H1G 3J9 Canada.

March 20-21 - 22nd annual Ohio Decoy Collectors and Carvers Association show at Westlake Holiday Inn, I-90 at Exit 156 (Crocker Rd.), **WESTLAKE, OH**. From 9:00 AM - 4:00 PM. Prizes, raffles, auction, and family events. Contact: ODCCA, 9016 Munich Dr., Parma, OH 44130, (440) 885-0311.

March 20-21 - 5th annual juried show at Columbia Basin College, **PASCO, WA**. Mail-ins accepted. Sponsored by Tri-Cities Woodcarvers, P.O. Box 6962, Kennewick, WA 99336. Contact: Lana Schleder (509) 946-8374 or Paul Jones (509) 545-4473.

March 20-21 - 16th Annual Pike's Peak Whittlers Show/Competition and Sale, at University of Colorado, 1420 Austin Bluffs Parkway, **COLORADO SPRINGS, CO**. Saturday 10:00 AM - 6:00 PM. Sunday 11:00 AM - 4:00 PM. Contact: Joe LaConto, 1531 Swope Ave. Colorado Springs, CO 80909 or Email: HYPERLINKmailto:laconto@aol.com

March 27-28 - Niagara Woodcarvers Association 20th Annual Show and Sale. A. N. Myer Secondary School, 6338 O'Neil St., **NIAGARA FALLS, ON, CANADA**. Saturday 10:00 AM - 5:00 PM. Sunday 12:00 PM - 5:00 PM. \$1,000.00 Purchase Award! Contact: Nick Kuruziak/Show Chairman, (905) 735-9556 Email: HYPERLINKmailto:marnic@cgocable.net Barrie Casement/President (905) 646-3617.

March 27-28 - Central Minnesota Woodcarver's Association Annual Show, Herberger's Centre Square Mall (downtown), **ST. CLOUD, MN**. Sat. 9-6, Sun. 11-6. Non-selling, non-competitive show. Contact: Gus Fabel at (320) 253-8927.

Cane Corner

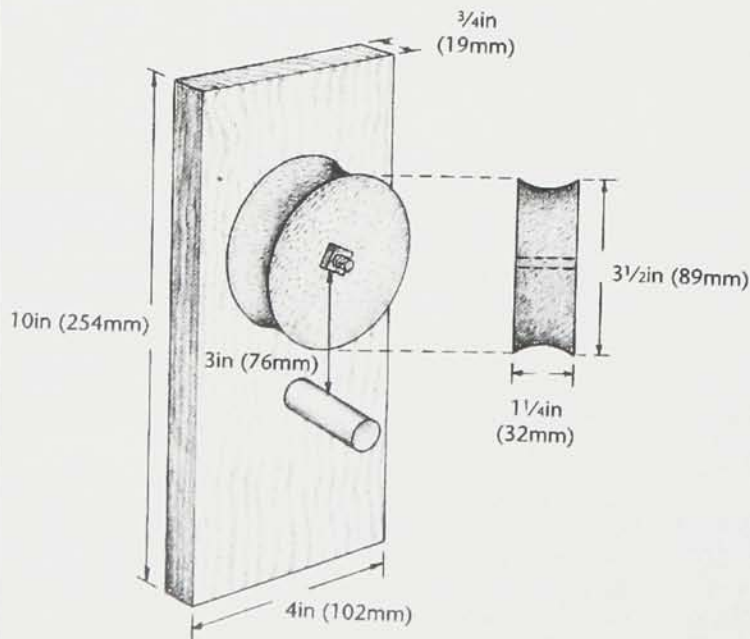
We review an interesting new book from across the pond

Welsh carvers Andrew Jones and Clive George's new book "Stick Making—A Complete Course" is a real treat for cane carvers of any persuasion. From found wood root sticks to fancy high-class Victorian style dress canes, this book covers it all in good detail. 22 different projects with patterns and techniques are presented.

Learn the entire process from venturing out to find the perfect piece of wood, to bundling and seasoning the raw sticks, to carving, assembling and varnishing the magnificent finished projects. You'll learn the insider's tricks of the trade too, including what to look for when you gather wood; which flaws can be remedied; how to shape and straighten your stick without splitting it; and how to cut size, fit a ferrule, and shape a handle. Begin with a basic vee-shaped thumbstick, or if you have something special in mind, jump in anywhere — you'll find the style you're looking for.

A nose-in market stick. Staff is holly. Topped with ram's horn handle. Text of the Lord's Prayer spirals down the shaft.

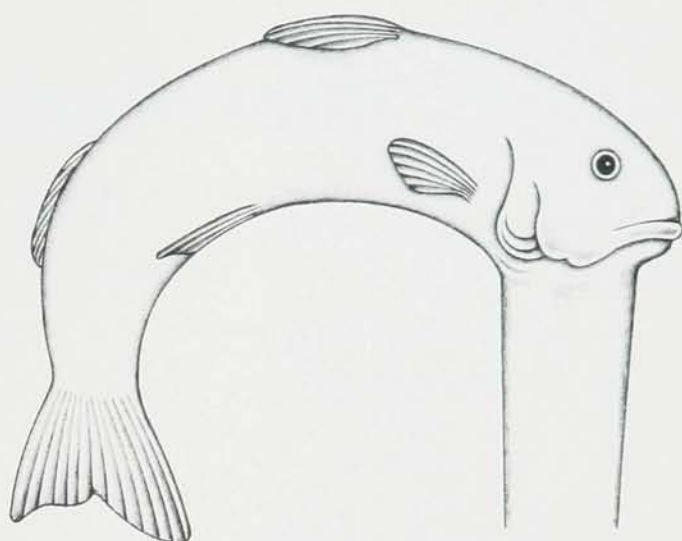
MAKE YOUR OWN BENDING JIG



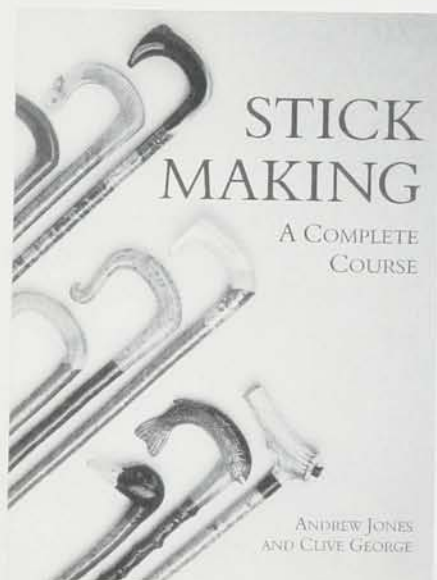
A bending jig is used to produce round-handle sticks.

An important part of the Welsh cane making heritage involves the use of ram's horn and deer antlers for making handles. Never very popular in North America, you'll find the chapter an interesting read and particularly useful should you ever want to do a deer antler cane handle.

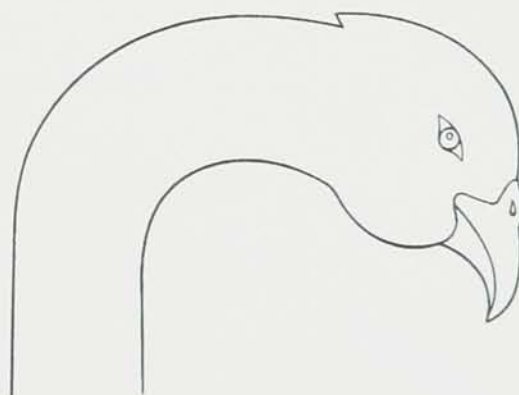
European, English, and American styles of woodcarving can be quite different at times. But, this book proves the attractiveness of a handsome carved cane no matter where you are in the world!



Leaping trout handle and pattern.



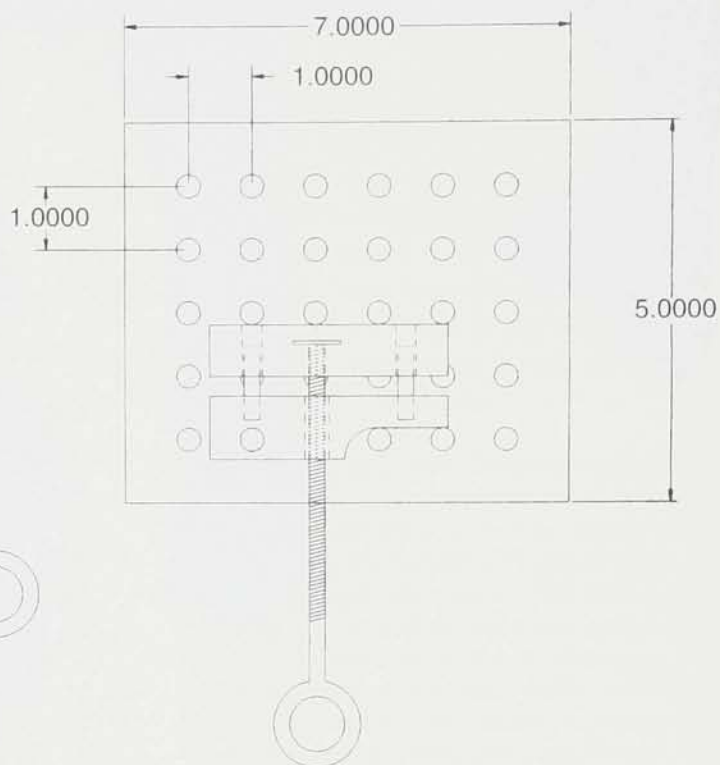
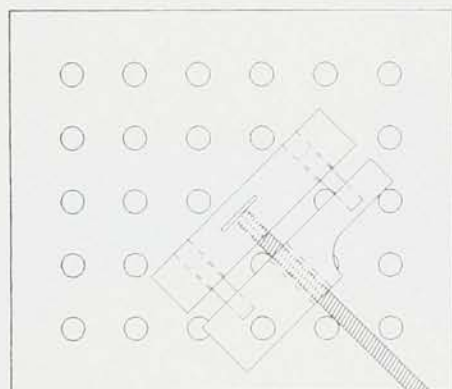
Used with permission of Sterling Publishing Co., Inc., 387 Park Ave. S., NY, NY 10016 from *STICK MAKING: A COMPLETE COURSE* by Andrew Jones and Clive George. (1998 by Andrew Jones and Clive George, a Guild of Master Craftsman book.) Available from your favorite carving supplier, or from Fox Books at 1-800-457-9112 (\$17.95 retail price.)



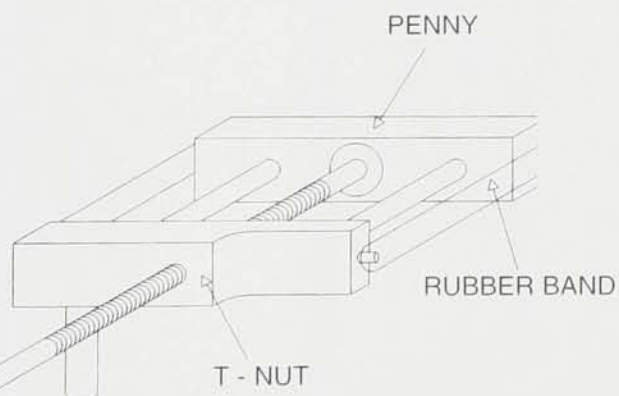
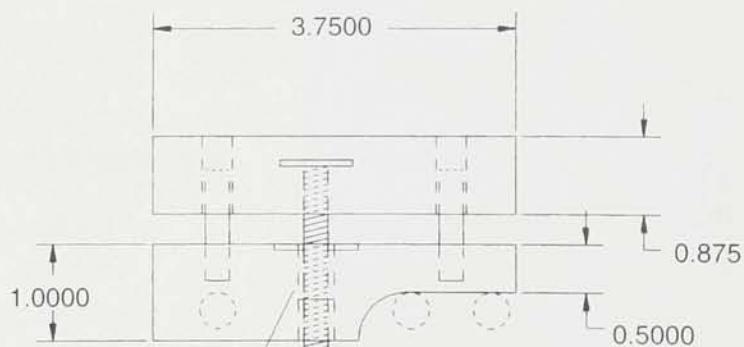
Two common handle designs. Note the different handle lengths.



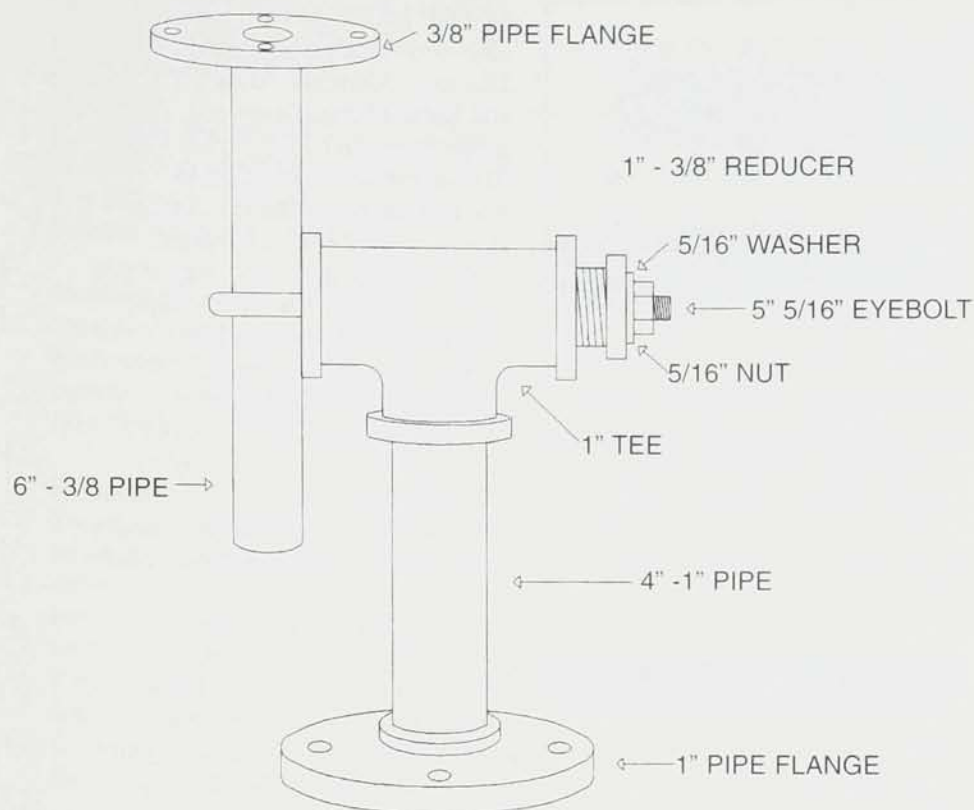
Poor Man's Contest Winner



*Build this Eyebolt Vise
as shown on page 28.*



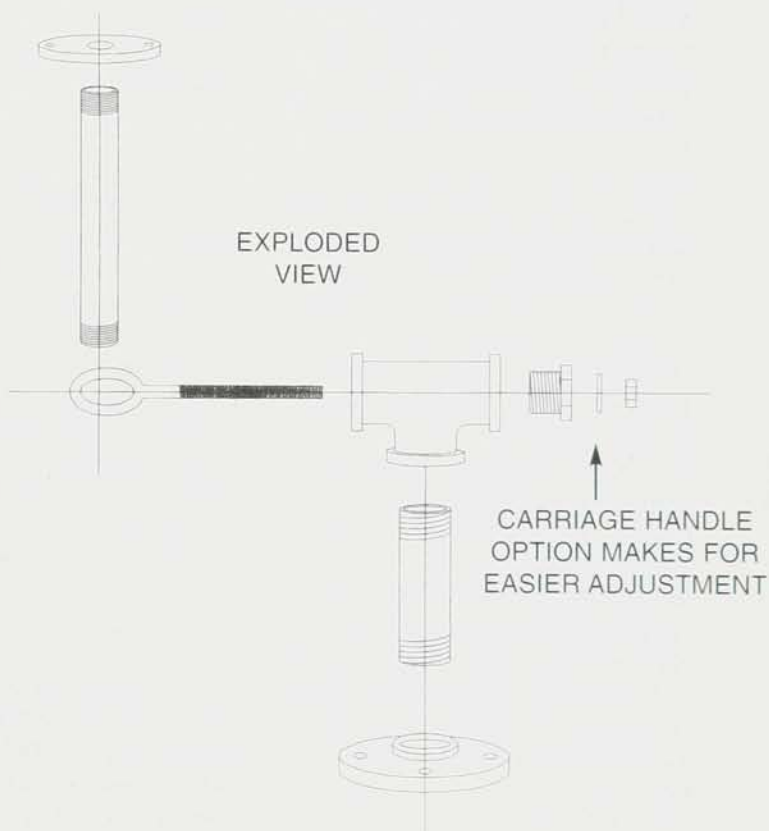
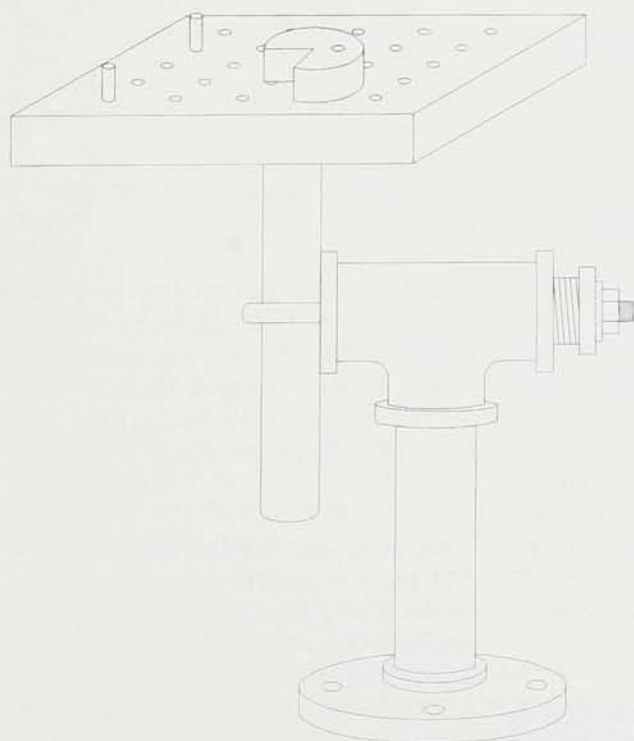
DESIGNED BY: LYNN DIEHL



***Build the Model 1797
Carver's Vise
as shown on page 27.***

PARTS LIST

- 1 - 1" pipe flange
- 1 - 3/8" pipe flange
- 1 - 4" length of 1" pipe (nipple)
- 1 - 1" Pipe Tee
- 1 - 1" to 3/8" pipe reducer
- 1 - 6" length 3/8" pipe (nipple)
- 1 - 5/16" eyebolt with nut, 5" length
- 1 - 5/16" washer



DESIGNED BY: LYNN DIEHL

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BOOKS

"Carving Miniature Carousel Animals Country Fair Style" By Jerry Reinhardt: Step by Step Carving, History, Photos Patterns - 1/12 inch scale. Autographed copy - \$15.95. Contact: Jerry Reinhardt at 8770 Metcalf, Stilwell, KS 66085.

CLASSES

CARVING CLASSES IN SOUTHWEST FLORIDA with ERNIE MUEHLMATT, BOB GUGE and DESIREE HAJNY, again, are being offered at the height of the 1999 Winter season. There will be two weeks of classes: January 24-29, Bob will be carving the 1/4 size GREAT BLUE HERON, and Ernie will carve the BURROWING OWL. Then, January 31-February 5, Ernie will be carving a miniature OSPREY, and Desiree will be carving the FLORIDA PANTHERS (or Cougar) with kittens. Class sizes will be limited to 16 carvers. Cost will be \$550 for each class, which includes a \$50 deposit, refundable until December 1. Wooden blanks eyes and casts or carved models will be furnished. Attractive accommodations have been arranged at the Admiral Lehigh Golf Resort in Lehigh Acres, outside of Fort Myers. Contact Jean and Joe McClure 9890 El Greco Circle, Bonita Springs, FL 34135. Phone: (941) 992-7897.

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CLUBS

Tenth annual Desert Woodcarving Show in Phoenix, Arizona on February 27-28, 1999. Cash and merchandise prizes. WELCOME ALL CARVERS! Best of Show \$500.00. Sales tables available. Contact: Bob Brooke at (602) 471-7231.

Chains-O-Lakes Woodchippers in Keosha, WI. We are looking for members. If over 18, contact Kenneth Ostlund at 2815 64th St., Kenosha, WI 53143-4627.

St. Lawrence Woodcarvers of Ontario, Canada are looking for members! Meets every Monday at 7pm at the Thousand Island Secondary School in Brockville, ON CANADA. Membership fee is \$15/year. Contact: Larry Whytock at (613) 342-1917 or Jim Rutherford at (613) 345-2868.

San-Lee Woodcarvers of Sanford, NC. Meets the 3rd Tuesday of each month, 7-9 pm at Enrichment Center, 3rd St., New members welcome! Contact: Joan Dawy at (919) 499-1621.

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Dewalt/Atlas 24" industrial jig-saw: 1961 model#530-542. Seeking source for parts. Blade Chucks will consider selling. Contact: Lenny at 7753 SW/SR 200, Ocala, FL 34476. Fax: (352) 237-0488. Phone: (352) 237-3304.

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D. Whittlings © Chain Saw Carving Artist David W. Ferguson of Parkersburg, WV. Taking orders from large carvings. Call for pricing. Contact: David W. Ferguson, 3418 Reamor St., Parkersburg, WV 26101. 304-422-3876

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Wanted: Suggestions and advice on how to get more people interested in joining our carving club. Also, ideas on topics and planning for our meetings. Contact: James McGuire at 1202 Waverly Rd., Wilson, NC 27896. Phone: (252) 291-8501.

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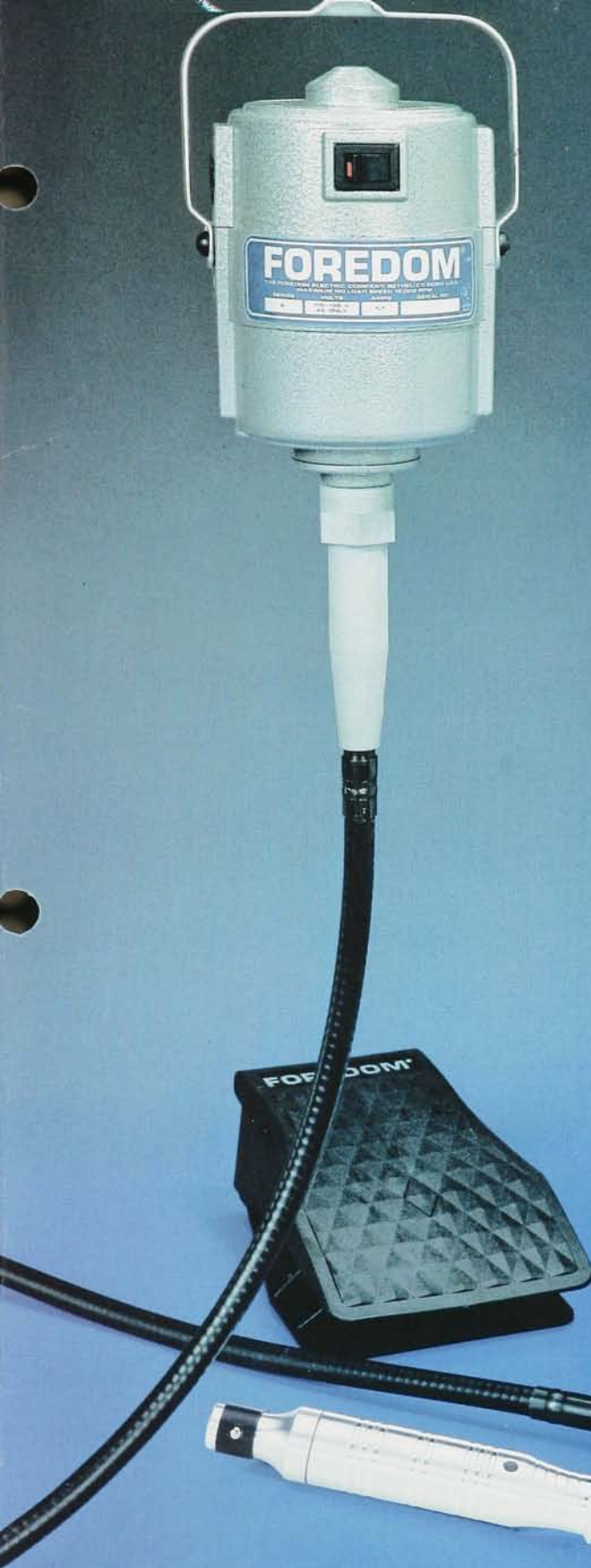
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