

Carving Wolves • Doll Making • Flower Carving

Issue #6

Winter 1999

Wood Carving

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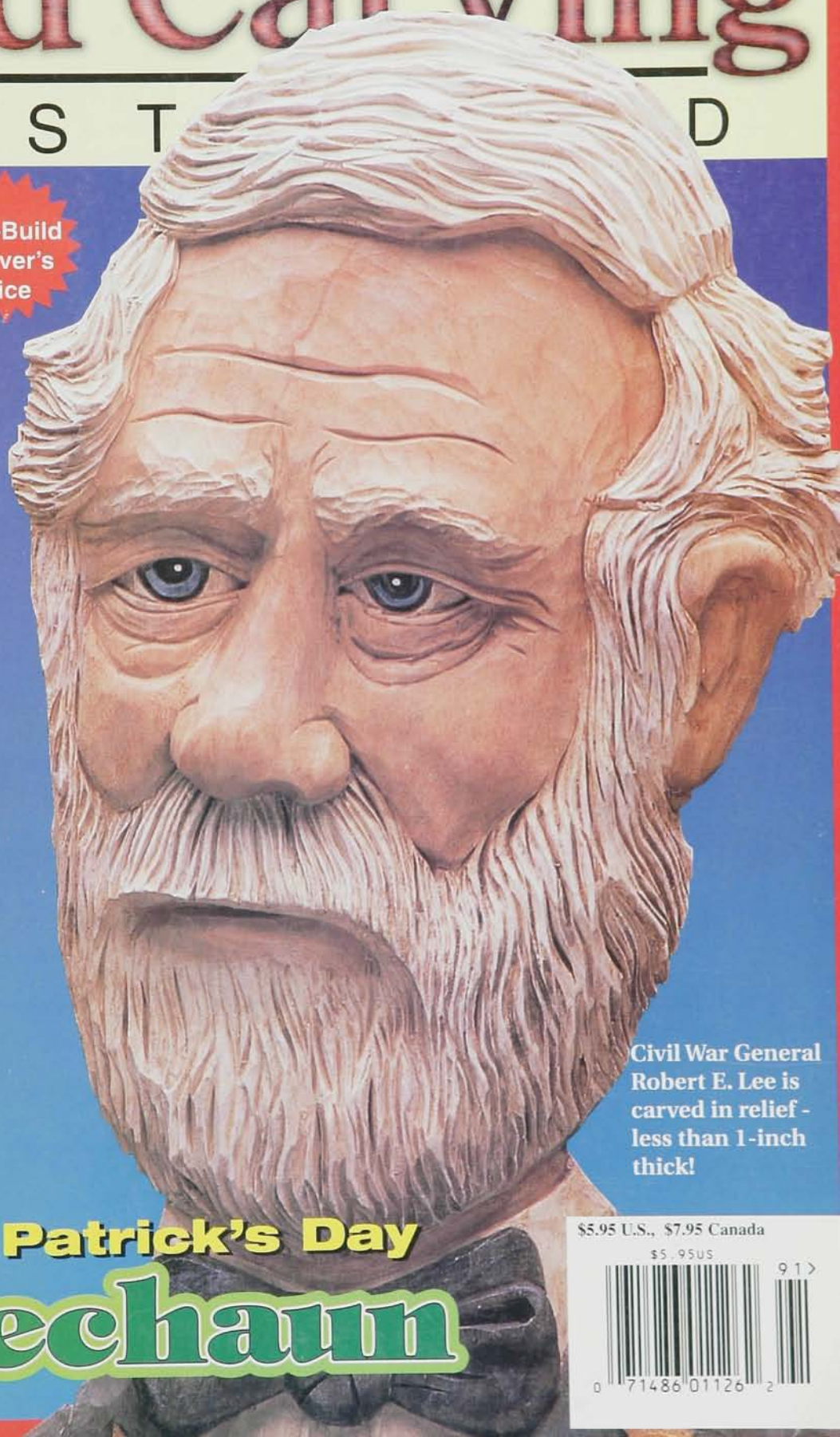
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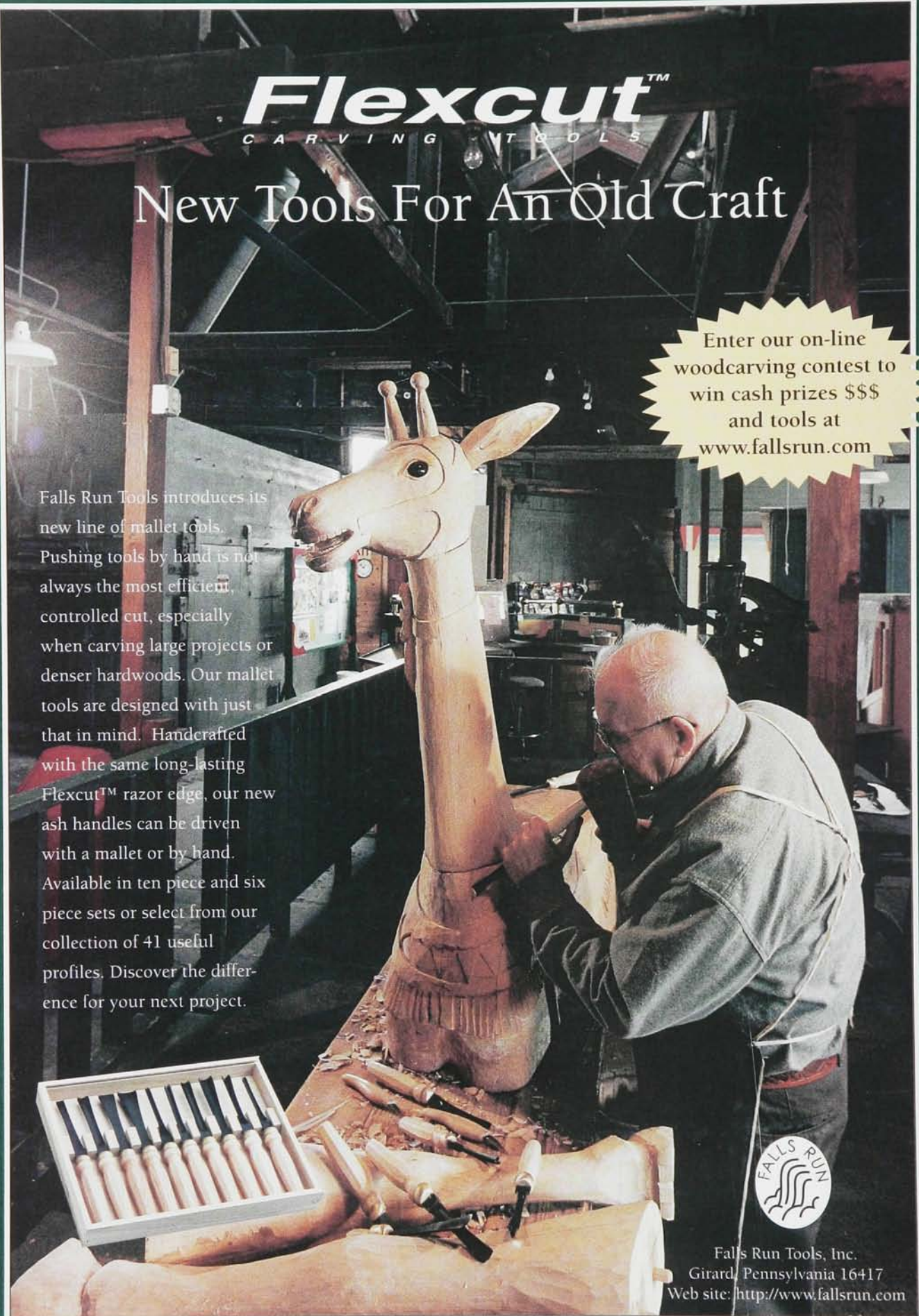
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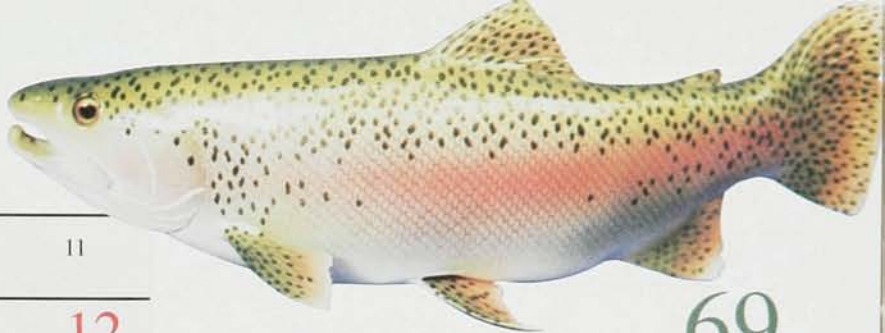
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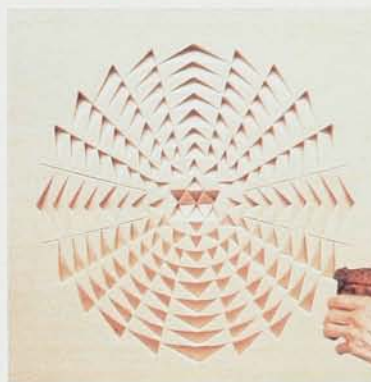
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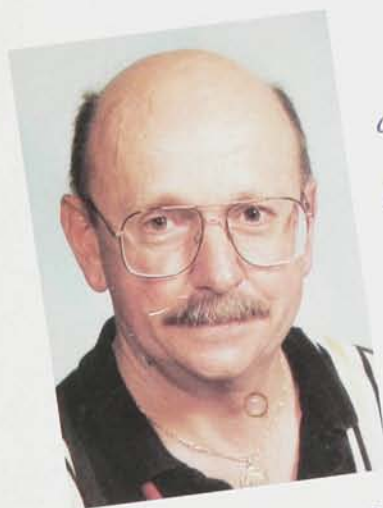
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Medicine Woman



Editor's Corner



There are carvers who push authenticity to its limits...and perhaps beyond. Wood sculptor Armand LaMontagne, who works wood as if it were clay, shares the secrets of carving his latest life-size sculpture:

a Mohegan medicine woman who is nearly a century old. He "dressed" her in beaded clothing, carved entirely from a large block of laminated basswood.

Michael Langton's one-third-size dolls are impressive for another kind of authenticity. Langton goes the limit to outfit his wood figures with exacting adornments and accessories. The realism will definitely provoke a double take.

On a smaller scale, Joel Hull carves Fitz the Leprechaun, a sure winner for those of us who have a love of the Irish. Frank Russell returns to write about feather texturing. Rich Notto shares chip carving patterns and unique tools. Ed Walicki and Tom Wolf make painting a rainbow trout almost as easy as turning on a compressor. And Harley Schmitgen carves a bust of Confederate General Robert E. Lee that is only three-quarters of an inch thick.

If you think you'll need a

break from the winter doldrums, set aside February 26 and 27 for our second open house. Demonstrations and classes will be available, and the Fox Chapel Museum of Wood Carving will have its grand opening. Over 300 antique and unusual carvings—from chip carving to caricature—will be on display.

Before shelving issue no. 6, please take a few minutes to fill out the reader survey. Improvement can only come with your input; your suggestions and opinions never fall on deaf ears at our offices.

I hope 1999 is a safe and productive year for all our readers.

Roger Schroeder,
Managing Editor
Rs.schroeder@trim.net

Wood Carving ILLUSTRATED

WINTER 1999

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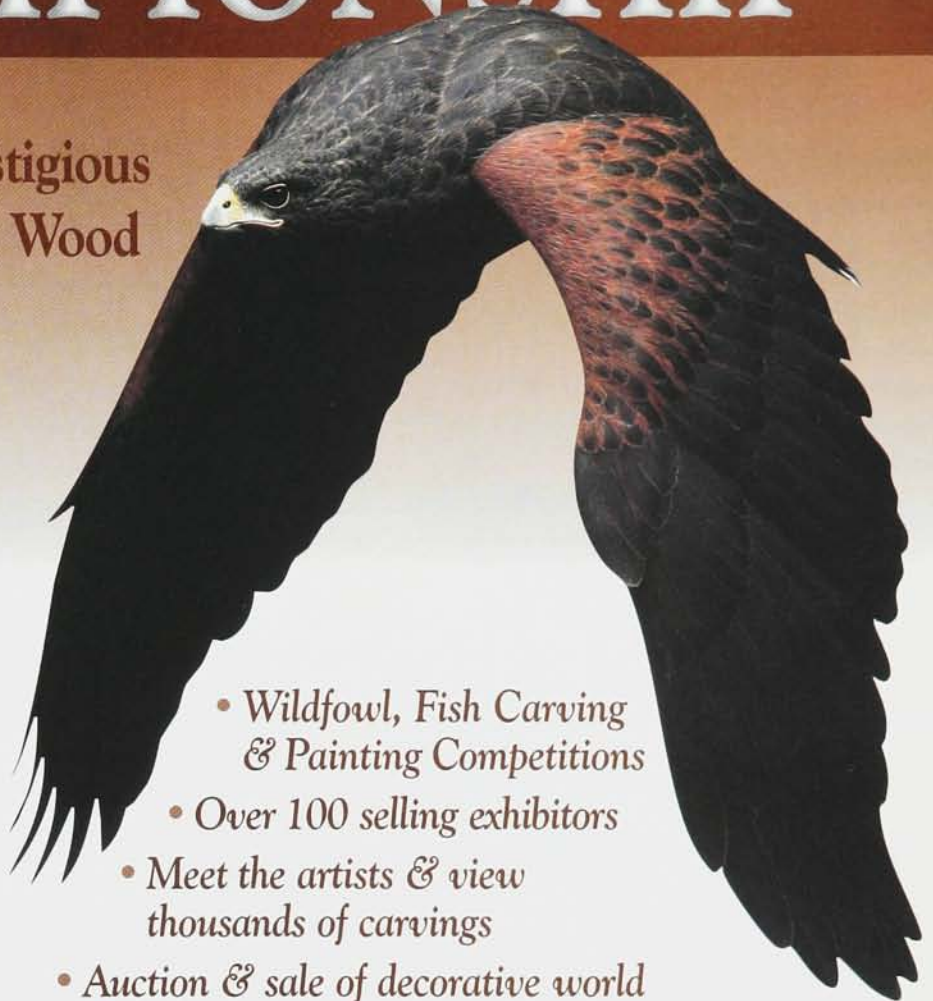
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We welcome your comments and suggestions.

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

Praise for Patterns and Format

Having worked in the graphics art field for 27 years, I appreciate the high quality of WCI. I find the patterns of special interest. With 12 grandchildren and nine great-grandchildren, there is always a demand for my carving efforts. It's difficult to come up with appealing projects sometimes. Your patterns are a real bonus.

E.G. Longstaffe
Winnipeg, Manitoba

Please don't change your format into a technical journal. With the present balance, you have it together.

Chuck Pflieger
Rochester, NY

A Better Offer

Loved the Fall 1998 issue (my first issue).

I have carved loons, hummingbirds, decoys, and was in the midst of a one-third-scale carousel horse. I put it aside in order to carve Art Shoemaker's Mini Santas and Ivan Whillock's Ghost. I'll have carved six each of the Mini Santas by the time I'm done.

Dennis O'Neill
Thunder Bay, Ontario
Oneil@baynet.net

In Black and White

The Power Carving Manual has been a godsend! Here in Australia we've wrecked a few flexible shaft machines without local service and support. WCI is an excellent teaching tool. The pictures speak a thousand words showing graphically how and what is achieved. Some students are improving so much with the help of your magazine that they can now carve their own favorite projects.

What I would like to see is more on designing and creating original things. Also, include some black and white photos, particularly for detail in facial expressions and netsuke. Black and white shows the texture much clearer as it reveals the light and shadow. Many thanks for a good magazine!

M. Oxley
Padstow, NSW Australia

Frog Skins, Anyone?

Most of the members from our club here in south central British Columbia are subscribers to your outstanding publication. We have a problem we hope your readers can help us with. How do you create in wood the pebbled effect on the skin of a frog?

Joe Murphy
Celista, BC
murphy@mail.ocis.net

Sealing Basswood

In response to Leonard Wollitz's question in Letters to the Editor (issue no.4), I recommend sealing and staining basswood using the following steps:

1. Wash the carving with warm soap and water.
2. Seal the carving with rabbit skin glue (Available from art and carving supply

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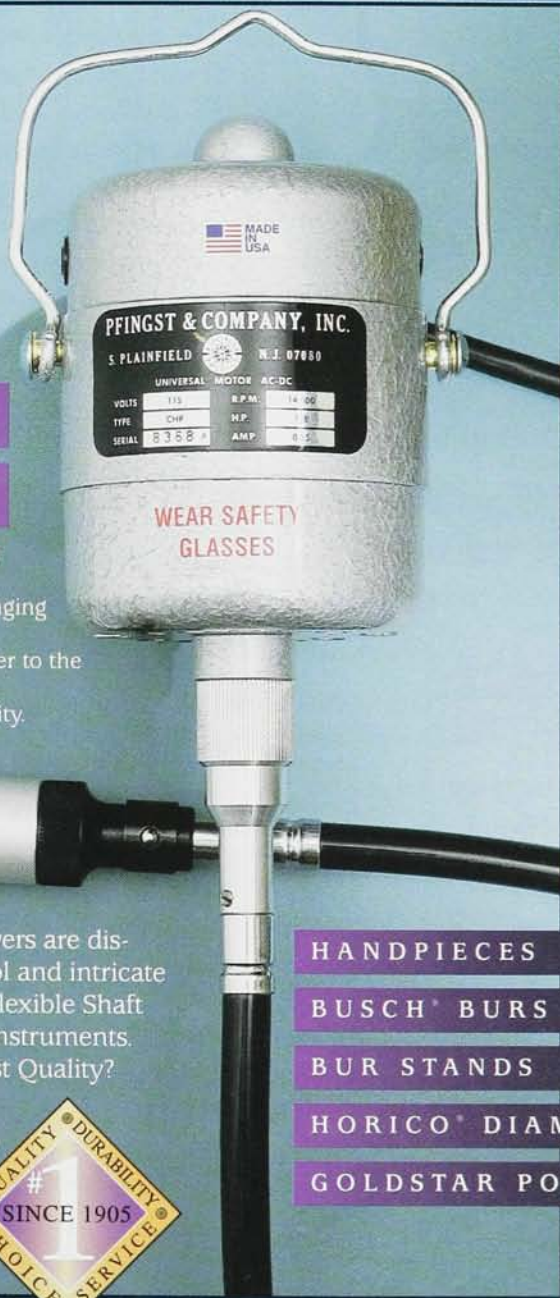
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stores. Follow directions on package). Let dry 8-12 hours.

3. Paint the carving with a watercolor/walnut stain wash. Use Standard Brown Lockwood water soluble aniline dye. (It's very strong, so mix only 1/8th teaspoon or less to 1 cup of water). Then add a small amount of gum arabic solution to increase gloss and transparency and ox gall liquid to improve surface adherence. Watercolors are mixed in with the stain and applied in a wash. Wipe off the excess when the paint is dry; this helps create the "highs" and "lows."

4. Mix beeswax and turpentine to a paste consistency. Wax the carving to set and protect the stain. Let it dry, then buff it with a shoe brush or toothbrush.

Larry Spinak
Nashua, NH

The best results I've ever achieved when staining basswood is with Minwax® stains applied with an airbrush.

Margaret Cawood
McAllen, TX

Editor's Note: Future issues will have a column devoted to wood species. Included will be projects done from the wood with tips on carving techniques and tools to use.

A Teacher's Delight

Congratulations on an outstanding issue

no. 5! The magazine just keeps getting better. It's great to see the work of accomplished carvers to give you something to shoot for, but you just can't beat the hands-on articles. WCI has been extremely well received by my students and customers.

Les Barrow
Barrow Carving and Supply
Thunder Bay, Ontario

Better than The Stones?

The magazine store where I regularly get WCI called yesterday to tell me that issue no. 5 had arrived. Unfortunately I did not get the message from my service until after the store had closed. As WCI is more desirable than Rolling Stones tickets, I was camped out on the doorstep this morning (slight exaggeration) awaiting its arrival.

You and your staff have outdone yourselves again. The quality keeps improving, the articles are great, and the variety is challenging. I was intrigued by the forging piece as I had assumed that carving tools were, like children, found under cabbage leaves. I am also pleased to see the article by Ian Kirby as I follow his articles in American Woodworker with great interest. I look forward to the upcoming survey. Several comments about the frequency of the articles are appropriate. I would like to see the magazine produced more frequently, say weekly, but realize this is unrealistic. Bi-monthly would be nice if the content does not suffer. Actually any reader who complains should be made to complete all of the projects in the current issue before he is allowed to receive the next issue.

All the best to you and the crew. I look

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How Basswood Got Its Name

The following information is in response to the question (WCI issue no. 4) of how basswood got its name. George Owens of Colorado Springs, CO, Rudy Leu of San Diego, CA, Ruth Sheeley of Springfield, MO, Larry Spinak of Nashua, NH and Tom Stedner of Trumbull, CT provided similar details about the etymology of the word.

Many contributors had heard that basswood was the wood used for making bass fishing plugs. It's a good folk tale but not one that is founded in fact. The name is taken from the "bast" or soft inner bark used by Natives in making baskets, lines, and nets.

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forward to many more issues and the chance to try a few of the projects myself.

Richard Gagnon

Appisft@citenet.net

Poor Man's Vise

Several readers asked for a source of supply for the carriage handle shown in issue no. 5's Poor Man's Vise. Here is the information from Lynn Diel (email: diel@coe.missouri.edu):

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Upcoming Articles

Our readers may be interested in sneaking a peak at what is coming up in WCI. The next two issues will contain special theme sections.

Issue no. 7 - Spring 1999 will offer a special section on Western-style carving.

Inside, you'll read about:

Carving a bison with Dale Martin

Carving Native Americans with Armand LaMontagne

Carving an Indian chief bust with Robert Lawrence

A carver's color gallery of Alaskan mammals

Andy Anderson's Western caricatures

The Western art of William Churchill

The history of cigar store Indians

Plus many more topics

Issue no. 8 - Fall 1999 will have a special section on finishing. Included will be tips and techniques on painting and finishing your carvings, plus a comprehensive review of "Airbrushes for Carvers" by Frank Russell.

Correction:

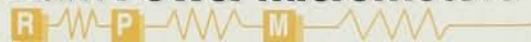
In Greg Krockta's article "The Power Behind Woodcarving," (issue no. 5), the power source for his compressor should read 110 or 220 volts, not amps.



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News & Notes

A Revision in the Power Carving Manual

On page 43 of the Power Carving Manual, Figure 3:16 shows a homemade solution to increasing the shank diameter on 1/16-in. and 3/32-in. carving bits so that they will fit into 1/8-in. collets. The text recommends using Super Glue and brass rod stock. Readers are warned not to use this method since it can be dangerous.

Carving hardwoods, for example, will generate a lot of heat in the bit; the heat may cause the Super Glue bond to weaken. The resulting slippage in the bit at high speeds is very dangerous.

Frank Russell, Power Carving Editor, writes, "I have discontinued using that method completely. Now I use manufactured steel collet inserts. These are made by Foredom Electric and are widely available from carving suppliers. When carving walnut, for example, I suggest using an aggressive bit such as a flame-shaped 3/32-in.-shafted Kutzall burr for roughing. Then use a ruby carver, diamond bit, or a fluted steel burr for fine detail and finishing. Also keep in mind that over-exerting any bit will cause burning and other problems." □

Competition '98

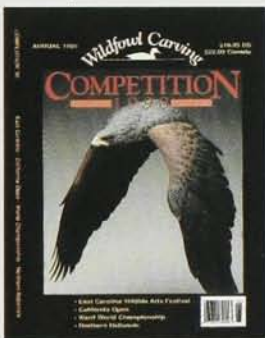
Competition '98 is an annual retrospective of the year's best bird carving competitions. Published by Wildfowl

Carving Magazine, the first and only magazine devoted to bird carving, Competition '98 features stunning color photographs of the top winning carvings from the Ward World

Championship, East Carolina Wildlife Arts Festival, Northern Nationals, California Open, and Louisiana Wildfowl Festival.

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For more information or to order Competition '98 or Wildfowl Carving Magazine, contact: Wildfowl Carving Magazine, 500 Vaughn Street, Harrisburg, PA 17110. 717-234-5091 or 800-233-9015. E-mail: wcc@paonline.com. □



CCA Circus Sale

Did you ever wish you could buy your own big top circus? The opportunity is at hand. In 1996, the Caricature Carvers of America designed and carved a miniature two-ring spectacle that sits on a four-foot by eight-foot base. Over 120 pieces are in the group project. The CCA Circus is being retired from its traveling schedule this year and put up for sale.

All parties interested in purchasing the circus - the price tag is \$10,000 - should contact the Caricature Carvers of America, c/o Bob Travis at 412 Anza Ave., Davis, CA 95616. 530-758-5692. E-mail: rltravis@ucdavis.edu. □

Copying Privileges for Patterns

Not all of our readers have access to free copying. A few of them mentioned that some professional copy services will not allow patterns to be reproduced without permission from the publisher for fear of copyright infringement lawsuits. We are issuing this disclaimer for the benefit of those readers:

For professional copying agencies: Wood Carving Illustrated will allow three copies per pattern for any subscriber's personal use without written consent of the magazine.



Selling Your Carvings

Required Reading for Would-Be Professionals

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 - * Do you have a vision for yourself and your business?
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 - * Price
 - * Promotion
 - * Pathway
3. *Conduct market research to learn everything you can about your competition and the market.*
 - * Tap into the Internet
 - * Keep up-to-date with trade magazines
 - * Visit competitions and shows
4. *Become your own best advertiser by learning how to promote yourself.*
 - * Develop a business card, brochure and newsletter
 - * Set up a home page on the Internet
 - * Build a portfolio
 - * Compete and exhibit
5. *Make success come easier by understanding the business of carving - not just the art of carving.*
 - * Set up a work space and an office space
 - * Learn to budget
 - * Check on special insurance and tax considerations
 - * Make yourself accessible to galleries and collectors

- excerpted from
"How to Sell Your Carvings"



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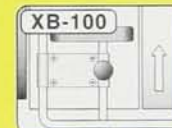
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Wood Carving ILLUSTRATED

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2. Tour the facilities of the Lancaster County Carving School.

OPEN HOUSE DIRECTIONS:



From New York and points north:
Travel W on I-78 to Hwy. 61 S. Take #61 S to Rte. 222 S. Follow Rte. 222 S. to Lancaster, to Rte. 30 W. Rte. 30 merges left into Rte. 283 W. Take first exit to Rt. 72 N (Manheim Pk). Turn right off ramp onto Rt. 72 N. Go approximately 4 miles. Turn left on Broad Street.

From Philadelphia and points east:
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Take Rt. 83 N towards York. Take Rt. 30 exit towards Lancaster. Follow Rt. 30 E and merge left onto Rt. 283 W. 1/4 mi. exit onto Rt. 72 N (Manheim Pk). Turn left off ramp onto Rt. 72 N. Go approximately 4 miles. Turn left on Broad Street.

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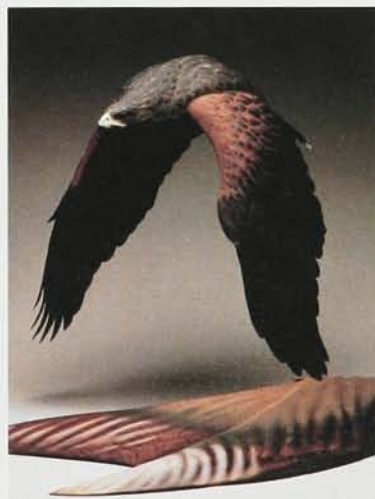
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Carving and Painting an *Iris*

with David Sabol

Photography by Roger Schroeder

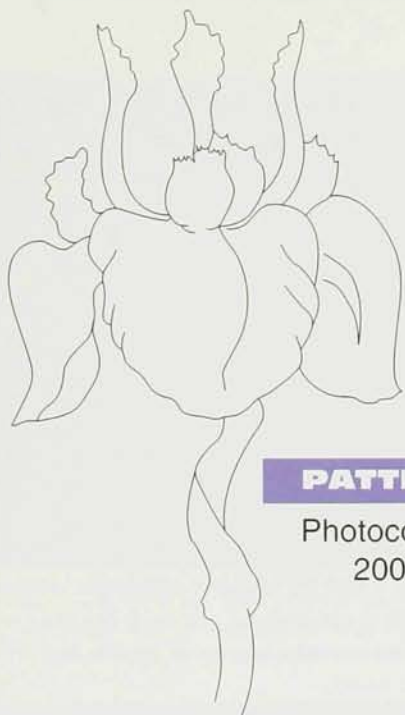


In the Spring/Summer 1998 issue of *Wood Carving Illustrated*, professional woodcarver, instructor and Caricature Carver of America David Sabol showed off his skills by carving a daffodil out of a solid block of wood.

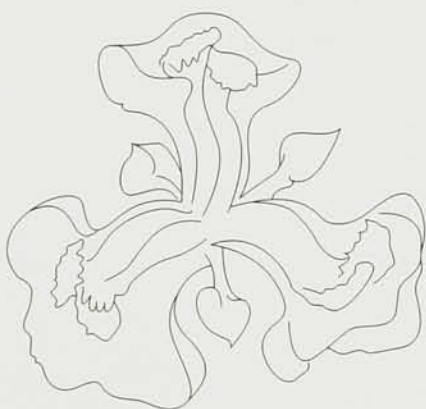
In this issue David brings an iris out of a piece of freshly cut white pine.

About the Iris: The iris, which is Greek for a rainbow, is popular in gardens and in art. The typical iris has six petal-like segments; the more erect inner ones are called standards; the outer ones that droop are called falls. These have raised parts called crests.



**PATTERN**

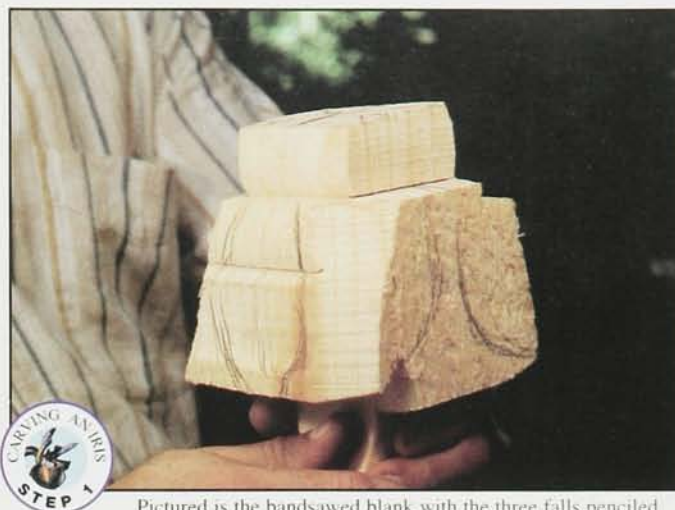
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**MATERIALS LIST****Tool List**

Bench knife
Detail knife
Bent detail knife
No. 8 6mm gouge
No. 8 18mm gouge
No. 9 7mm gouge
No. 11 3mm veiner
No. 16 3mm V tool
No. 16 6mm V tool
No. 17 20mm V tool

Finishing Materials

Oil paints
Mixwax® natural stain
Sable brushes



Pictured is the bandsawed blank with the three falls penciled in. The grain of my freshly cut wood runs vertically through the piece for strength. This is an approach I use for all my flowers. Using unseasoned pine means there is a lot of moisture in the wood, which makes it more workable.



I remove wood between the falls and standards to separate them. I use a no. 17 20mm V tool. This large tool makes the roughing out go quickly.



I use a no. 8 18mm gouge to recess the center of this fall. I work at creating the curve of its raised center.



CARVING AN IRIS
STEP 4

With a bench knife, which is sturdy and thick-bladed, I cut behind the falls. This is still the roughing out stage.



CARVING AN IRIS
STEP 5

If I find the wood is drying out, I saturate it with water without getting it dripping wet; the more moisture, the more pliable and workable is the wood.



CARVING AN IRIS
STEP 6

From the underside of this fall, I remove some wood to create a raised center as seen from the top. Using a no. 9 7mm gouge, I carve away wood, aiming to keep the profile light and thin.



CARVING AN IRIS
STEP 7

Here I work on the tops of the falls. You can see where the raised crest is going to be. I continue to use the no. 9 7mm gouge to scoop out the shape up to the crest. I try to stay away from too much symmetry and a "machine perfect" look. Each of my petals has a unique shape.



CARVING AN IRIS
STEP 8

I check proportions. Even though I make each petal a little different in terms of shape, proportions can't be ignored.



CARVING AN IRIS
STEP 9

Still using the no. 9 7mm gouge, I go to work on the standards, scooping out their insides.



CARVING AN IRIS
STEP 10

Here I use a Cape Forge bent detail knife (PO Box 987, Burlington, VT 05402/ 800-244-7010). Since this is an area with a tight radius, it is too difficult to get a gouge to make a tight turn. This particular knife works well to clean up the area.



CARVING AN IRIS
STEP 11

This is another shot of using the bent detail knife to do clean up work.



CARVING AN IRIS
STEP 12

In the center of the iris is a deep area where the standards flare out. It is shaped like the inside of a trumpet. Since it is too hard to get a gouge into the area, I again use the Cape Forge detail knife to clean out the wood.



CARVING AN IRIS
STEP 13

This is a Warren detail knife ground down to a fine point. I use it to refine as many areas as I can apply it to. I don't want to finish any one part of the flower while another part is still heavy. I work to proportionately thin down all areas.



CARVING AN IRIS
STEP 14

I thin down as many areas as I can before I go into the fine details. I use the no. 9 7mm gouge, one of my favorite tools for doing flowers. It has a good deep scoop to it and the corners don't drag in the wood.



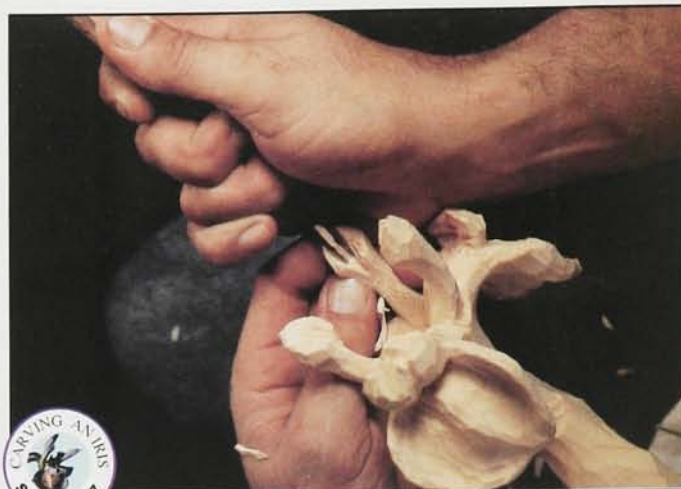
CARVING AN IRIS
STEP 15

I work on the outside of the falls with a bench knife. Note that the outside edges curl.



CARVING AN IRIS
STEP 16

I work on separating the falls and crests. For this operation I use the Warren detail knife.



CARVING AN IRIS
STEP 17

Using a no. 11 3mm veiner, I go back to areas that were left heavy, refining the flower uniformly. Here I work on the inner surfaces of the standards.



CARVING AN IRIS
STEP 18

While thinning down the petals, I make ripples. I use a no. 8 6mm gouge. Each time I make a gouge cut, or valley, it leaves two high points or ridges. On the opposite side I use the same gouge to remove wood where those ridges are. This creates a rippled effect.



CARVING AN IRIS
STEP 19

Here is another example of making ripples. These petals are not flat like paper plates. Instead, they have ridges and valleys. Notice how thin the wood is getting at this stage.



CARVING AN IRIS
STEP 20

The crests appear to emerge from the falls. I use the Warren detail knife to shape these areas. Carving details like this remind me how important it is to have a real flower as a reference. Seemingly small details are not as apparent in photos and drawings.



CARVING AN IRIS
STEP 21

Using a light source gives me a "thickness gauge."



CARVING AN IRIS
STEP 22

When doing the rippled edges of this fall, it is so easy to break through the wood. With the light source I can more easily avoid the thin spots.



CARVING AN IRIS
STEP 23

I feather the edges of the crests using the no. 11 3mm veiner.



CARVING AN IRIS
STEP 24

With the Warren detail knife, I work at cleaning up the separations of the crests and falls.



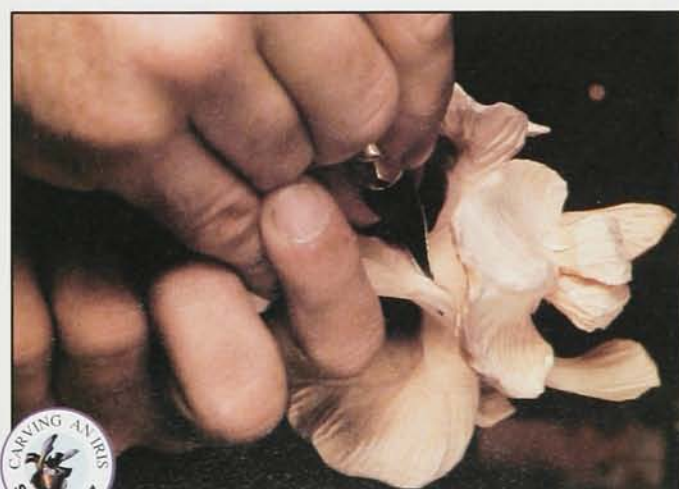
CARVING AN IRIS
STEP 25

The standards are fragile. I carved their inner surfaces while the wood is fairly thick; now I'm thinning down the outside surfaces.



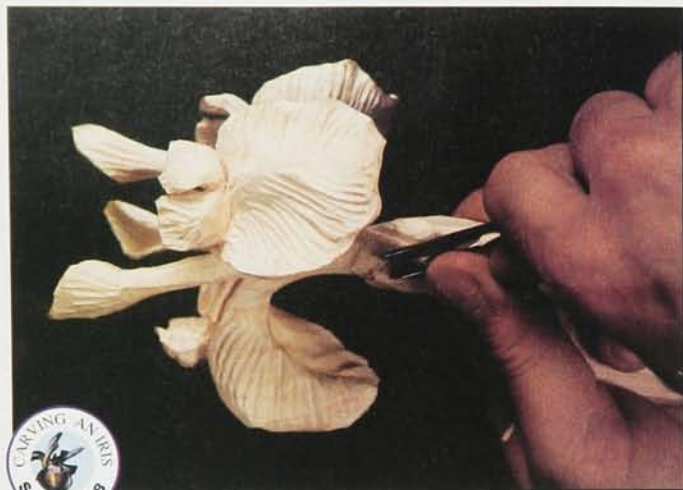
CARVING AN IRIS
STEP 26

I put in more valleys and ridges on the ends of the standards using a no. 16 3mm V tool.



CARVING AN IRIS
STEP 27

I had left the stem bulky until now to give myself a supportive handle while carving. Using the Warren detail knife, I work on where the petals come off what I call the leaf casing.



CARVING AN IRIS
STEP 28

I go to work on the leaf casing using a no. 16 6mm V tool.



CARVING AN IRIS
STEP 29

Again with the Warren detail knife, I clean up the leaf casing. Note how delicate the curvatures of the petals are.



CARVING AN IRIS
STEP 30

The pencil points to where the falls come together. It is a small but still important detail.



CARVING AN IRIS
STEP 31

I define the separation of the falls with the Warren detail knife.



CARVING AN IRIS
STEP 32

The tapering of the leaf casing into the stem is another detail that requires my attention. I again use the Warren detail knife, this time to define the ovary, which looks like a collar.



CARVING AN IRIS
STEP 33

The ends of the falls and crests have a frayed look. I use the no. 16 3mm V tool to cut the serrated ends.



When carving flowers, I don't want "ratty" looking edges. I want everything delicate, paper thin and clean looking.



I don't often see top views of carvings. This view shows the triangular shape of the flower.



Iris leaves are very narrow and thin. I try to give them a lot of life while carving them from a single piece of wood. The more delicate and graceful the curves, the more the carving simulates the real flower.



The iris is finished with oil paints mixed with Minwax® natural stain thinned down to a wash consistency. As with all my carvings, I use no sandpaper prior to painting. Notice that I play with light and dark highlights not only on the petals but also on the leaves.



The iris' yellows and purples are contrasting colors. If they are not painted properly, they can be unpleasant to look at.

Painting Notes

I start painting the iris' falls with white; then, starting in their centers, I apply a cadmium yellow that I blend into the white. I paint the underside the same. The outside edges are a violet purple that in turn blends into the white. The standards are also a violet purple that "bleeds" into a white background. For most of this work I use a no. 4 sable brush. I then use a no. 0 brush for the darker veins. To blend the colors together harmoniously, I apply washes of blue, brown, black and orange. ■

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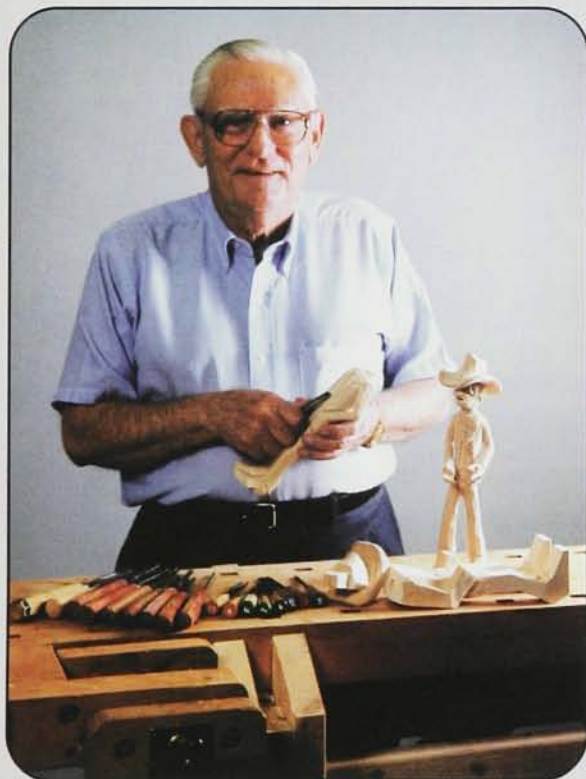
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EARTH MOTHER



By Roger Schroeder, Photography by Roger Schroeder and John Tighe

OF THE MOHEGANS



LaMontagne's research of Gladys Tantaquidgeon, medicine woman of the Mohegan tribe, began with photographs. It was a challenge for LaMontagne to sculpt a 99-year-old Native American.



Wood sculptor Armand LaMontagne calls his latest subject "Earth Mother." It's a fitting description for Native American Gladys Tantaquidgeon. Medicine woman, anthropologist, social worker, and recorder of her heritage, she is within two years of having lived in three different centuries.

Born in 1899, Tantaquidgeon is a member of the tribe immortalized by 19th century writer James Fenimore Cooper in his book *The Last of the Mohicans*. She studied anthropology at the University of Pennsylvania and worked for the Smithsonian Institution as a collector of Native American artifacts. When she told LaMontagne that she had once known a sculptor, he was mildly interested. When he learned that it was Gutzon Borglum, the mastermind behind Mount Rushmore's granite faces, he was astounded. Before him, he realized, was a living link to the world's largest manmade sculpture, completed when LaMontagne was just three years old.



◀ A portrait of the artist with his latest portrait in wood.

The completed sculpture in LaMontagne's Rhode Island studio. ▶

Artist to the Legends

LaMontagne, whose studio is in North Scituate, Rhode Island, is no newcomer to sculpting American legends. To his credit are people lauded in history books and sports records: Rhode Island founder Roger Williams, General George Patton, First Lady Eleanor Roosevelt, Babe Ruth, and baseball and fishing great Ted Williams are some of his heroic portraits in wood.

All of LaMontagne's sculptures begin as large blocks of glued-up basswood. For the sculpture of Boston Celtics great Larry Bird, poised for the free throw, he had hauled into his studio a block that weighed close to a ton. Tantaquidgeon, who is 4 ft. 6 in. and stands atop an 18-in.-high base, commanded a block that weighed under 800 pounds. Despite the scaling down, the challenges to creating the medicine woman would be staggering for most carvers. Dressed in clothing befitting a medicine woman—blouse, skirt, belt, scarf, jewelry and moccasins—Tantaquidgeon holds a traditional

medicine basket. With head tilted slightly skyward, she has the look of both wisdom and serenity.

Returning to His Roots

LaMontagne is no stranger when it comes to Native Americans. Much of his early work included busts of Native Americans such as Wolf Robe and Crow King as well as full size warriors. One of his best known sculptures is a kneeling figure, clad in loincloth and moccasins, sharpening a spear. Commissioned by Woodcraft®, a mail order company and retail chain that supplies tools and books to carvers and woodworkers, LaMontagne's last Indian portrait was completed over 20 years ago. It would seem that LaMontagne has carved a wide range of figures only to return to his early roots.

Transference

Capturing a personality is no easy task when carving wood. For a sculptor like LaMontagne it means getting inside the subject's head and viewing the world as he or she sees it. LaMontagne states this simply but profoundly: "I become that person."



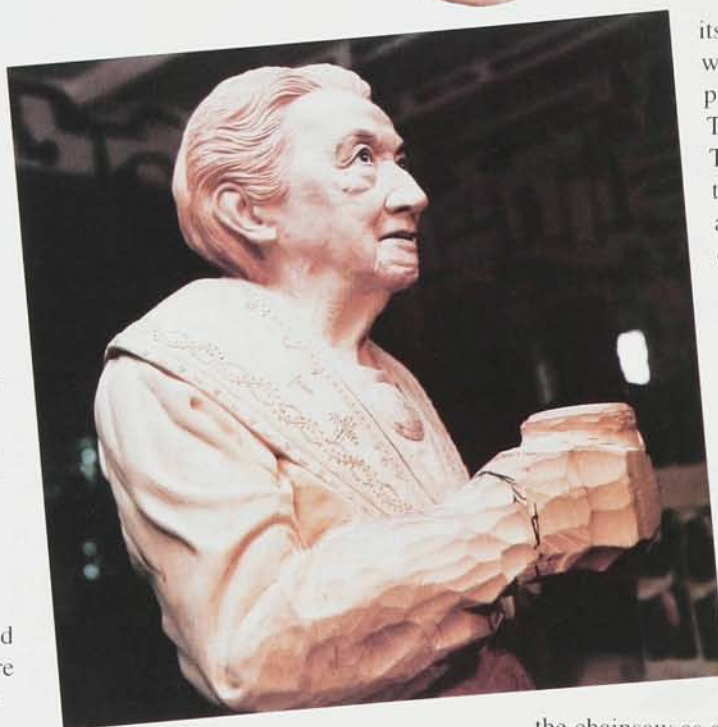
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LaMontagne did not remove wood from under the skirt. Instead, he left it whole and painted it white. He wanted the white to help reflect light onto the moccasins.

Other challenges for the sculptor were the beadwork and the hands clutching the tribal medicine basket. He kept the hands and basket in the rough stage until most of the carving was completed.

Although he did not parade around his studio in moccasins and buckskins for this sculpture, he did thorough research that began with a four-hour photo session with Tantaquidgeon. With her home transformed temporarily into a studio and backdrop sheets taped over a fireplace, LaMontagne took shots of her from every angle and recorded detailed measurements of her anatomy. The photographs were always near at hand as he carved the glued-up block. More reference material came from interviews.



its ritual. Instead, healing was associated with quiet prayer and contemplation. The finished sculpture has Tantaquidgeon holding the basket in both hands away from her body. Her eyes, although open wide, seem unaware of her surroundings as if looking inward. There is a strong sense of her spirit in the sculpture.

Carving the "Right Person"

Armed with a chainsaw, LaMontagne removed wood from around front and side profiles drawn on the block. Then, using

the chainsaw as a giant rasp, he rounded the anatomy, refining its shape with gouges. He calls his gouge work "adjustments," and he says that a typical sculpture has a million of them.

The face is the most difficult part of the sculpture, says LaMontagne. "It means capturing the personality of an individual at a particular moment in life and at the same time it has to make a statement. A portrait in wood must be both accurate and flattering to the subject."

After hundreds of hours of cautious wood removal a face emerged, oversized at first but recognizable even in the early stages. Those oversized features were refined

Capturing the Spirit

LaMontagne's challenges began with how to pose the medicine woman. "I could not put her into an action pose," he says. "That is neither befitting her age nor her position with the Mohegans. I asked her many questions about medicine, and when she showed me a medicine basket, one that is older than she is, the pose began to take shape." Tantaquidgeon explained to LaMontagne that Mohegan medicine did not include dance as part of

one chip at a time as he removed wood like a surgeon with exacting precision. He made profile templates and kept constant tabs on the distances between features on the face. His pronouncement on accuracy? "If an eye is off by even 1/4 in., I have done the wrong person." LaMontagne leaves no room for error.

Magic Tricks

"Where there is a challenge, there is fun," LaMontagne says. The challenge came with carving the hands and basket. He saw them as technical problems: how would he carve the inaccessible cupped hands and the rear of the basket with so little room to work in because of their proximity to the chest?

LaMontagne performed his magic with a mirror. Using one taped to the body, he literally carved in reverse while judging his progress by the reflection. In retrospect, he wishes he had used a reflective metal plate instead of fragile glass in such a tight spot. But even a broken mirror brought no bad luck to the sculptor as he completed the figure.



Bone Replacement

LaMontagne was not satisfied when he successfully carved the hands and basket. "I had to put some of her bones back in place," he quips. Before he explains, he pounds on the basket with his fist. That it does not break is remarkable considering that LaMontagne is 6 ft. 3 in. tall and is built like a football linebacker—which he was in college.

What LaMontagne means by bones are threaded steel rods. These he inserts with the aid of a powerful drill into the arms and legs of his sculptures. If a statue should be given a strenuous bump, or even dropped, damage will be minimal. At worst, an amputation will be avoided altogether. It was no small challenge inserting a threaded rod into one fragile and thin arm of Tantaquidgeon. Starting from the front of the basket, he drilled a hole that extended through the wrist, the arm and finally out the back of the arm near the elbow. It was bombsight precision for LaMontagne, but a single rod makes both arms almost impervious to breakage.

▲ He designed a special rotary tool to help make the beads.

◀ LaMontagne pays close attention to carving the smallest details in wood, including headwork, wrinkles, and even skin pores.



Worry Beads?

There was one more challenge to overcome: the beads. Almost every piece of her clothing, from scarf to moccasins, holds beads. Over a thousand beads had to be reproduced. Since LaMontagne does not use add-ons when sculpting wood, he took pause to decide how to carve so many. His solution? The Dremel®, a high-speed rotary tool used by hobbyists who work a variety of materials, and a redesigned mandrel saved him hundreds of hours of carving each bead by hand.

Taking a sanding disc mandrel, LaMontagne flattened and then hollowed one end of the steel shaft. Since he sees a bead as a convex semi-sphere, he decided he needed a tool with a concave hollow. He used the Dremel® as a lathe, letting it spin the shaft while he drilled out its end. After carving raised squares to indicate the

bead placement, he placed the Dremel® and mandrel—now a drill in reverse—over each squared and rounded it. What was left was a perfectly formed bead.



▲ The sculptor used a mirror to carve the back of the basket as well as the palms.

◀ Surrounded with photographs of Tantagquidgeon, LaMontagne quickly got to this stage with chainsaw and carving tools.

Less is More

LaMontagne points out with satisfaction that he did not undercut or hollow the inside of the skirt. Instead, he left it solid. He explains, "Tantaquidgeon's moccasins are outstanding because of the attractive beadwork. I wanted something to help light those shoes. If I had hollowed the wood, I would have created shadow and darkness. Instead, I left the underside of the skirt flat and painted it white to reflect light onto the moccasins. This is a case where less is more."

Put on a Pedestal

An 18-in.-tall pedestal seemed to be the right height for the medicine woman, LaMontagne says. It puts Tantaquidgeon eyeball to eyeball with most adults. "Dignity comes with some added height," he explains. "That's why thrones are usually placed well above the common people."

LaMontagne also points out that a base to a sculpture is what a frame is to a painting: "It should be neutral and not overpowering." The base is painted a dull flat gray. He describes it as "nature's neutral color." What may seem unusual is that he left prominent gouge marks on the surfaces of the pedestal. "Indians did not have sandpaper. When they scooped out a canoe or shaped a totem pole with adzes, they did not sand away those tool marks." Tantaquidgeon would appreciate the detail.

The portrait in wood of Gladys Tantaquidgeon can be viewed at the Mohegan Sun, Mohegan Sun Boulevard, Uncasville, CT 06382 / 1-888-226-7711.

For more on the work of Armand LaMontagne see Issue no. 3, Spring/Summer 1998 of Wood Carving Illustrated.

The artist wanted the medicine woman to have a serene and meditative look.

The Last Mohegan?

The sculpture of Tantaquidgeon was commissioned by the Mohegan Nation and will be on display at the Mohegan Sun casino. Will the tribal council commission LaMontagne to sculpt another Native American? He won't say what exactly is in the works, but "another mountain of chips will soon fall in my studio," he announces. ■■■



FROM BONE HUNTING TO

Collecting Woodcarvings:

THE STORY BEHIND A MUSEUM

BY ROGER SCHROEDER

As a young boy, I dreamed of two things: digging up dinosaur bones and hunting for buried treasure. I attempted neither when I grew up, but instead did something just as satisfying: I went in search of woodcarvings.



◀ The hobo, one of my favorite carvings, was done by Carl Olof Trygg of Sweden in 1975.

▲ Don Quixote's Sancho Panza and mule were carved out of pearwood. The harness is made of cord. A label in Spanish on the bottom reads "Papelería Pérez Vallejo," the name of a stationery souvenir store. The carving was probably made in Spain.



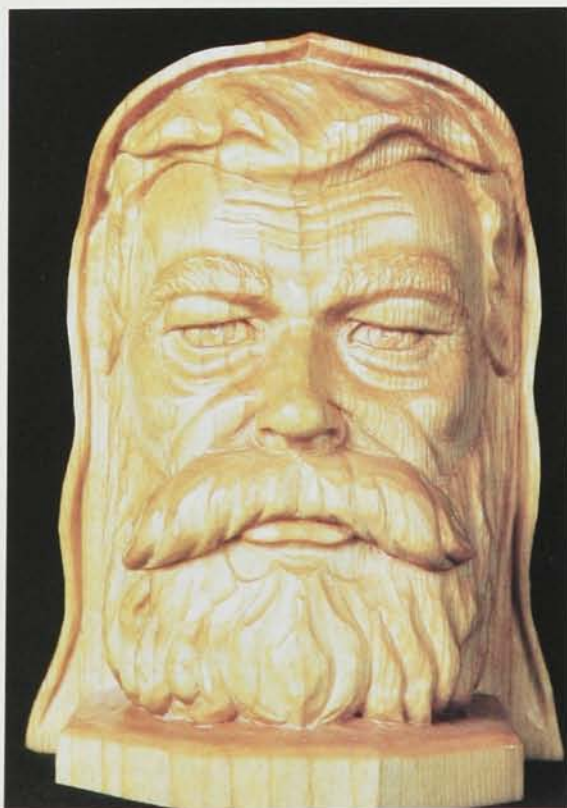
I purchased the relief panel in a flea market in London, England. I was told it was from the 1800s, but I suspect it was carved more recently.

For the past 15 years I have been haunting antique shops, braving the sun at outdoor flea markets and antique shows, and breathing in the dust and mold of basements looking for woodcarvings. I even purchase from carvers if the price is right. When I travel, I stop at every antique shop I come across, adding hours and miles to a trip. I bargain, I cajole, I feign indifference to dealers. I now possess a collection of over 300 carvings. My wife Sheila has remarked that the hunt is often more important than the acquisition.

I do remember the first piece I purchased. I found it in a

small antique shop on Long Island, New York, and I paid \$10 for it. It is an oval relief carving of a sailing ship. Made of mahogany, the relief is so shallow that it might better be called intaglio. I hung this unsigned piece on the wall just inside the back door. Every time I enter the house, I am reminded of how far I have come in the hunt.

I do have my favorites. A hobo by Carl Olof Trygg sits above my computer. His shifty eyes and red face, his bindle and torn shoe that exposes his toes, are Trygg's carved and painted statements about being down and out. Next to the Trygg carving is a bust done by a friend. Masterful carver John Mignone gave it to me after we finished a how-to article together. Executed in basswood, the face belongs in a book about medieval England. For my 50th birthday, sign carver and author Greg Krockta presented me with a leaping fish carved from cherry burl. It sits on my desk. I purchased a carving entitled "Does He or Doesn't He?" done by an elderly carver friend named Carl Johnson. A young boy lifts the



John Mignone of East Meadow, New York carved this bust. Done in basswood, it clearly shows off John's talent as a carver.



I commissioned Carl Johnson, a professional carver from Bayside, New York to carve the bagpiper and little boy. Carl is noted for his humorous caricatures.



This letter opener probably comes from Europe. 12 1/2 in. long, it is made from pine, which has mellowed in color.



The carved box appears to be made from teakwood. It probably comes from India.



The House of ANRI has been carving figures such as this one since the 1920s. The workshop is located in the Dolomite Mountains of South Tyrol, Italy.

kilt of a bagpiper, obviously in search of the answer to the question. And birdcarver Paul Doherty gave me a magnificent cardinal that he carved and painted.

I can't say I have hunted for any particular carvings. I appreciate caricatures, but if I find a well-carved animal, I am just as inclined to purchase that. If I come across a carved box or a chip-carved plate that I like, I will buy it without hesitation.

Without a doubt, Carl Olof Tyrgg was a great carver. But I have few carvings by famous carvers, and fewer that are signed. I do own an unfinished peregrine falcon by World Champion wildfowl carver John Scheeler, but there is a minimum of definition on the piece, and he called it a dud. Most of my carvings are American, Canadian, or European. Canadian carvings are plentiful. I have miniatures under 2 inches in height and others that are 10 inches tall. Most are easily identifiable as Canadian: those are the ones that have the right hand in the pants pocket or apron pocket. The carvings that I rarely come across are relief work. I have few of them in my collection.

The number of pieces grows and the available space is diminishing accordingly. Shelves and walls are clotted with carvings; the top of the player piano is decorated with them; and even window ledges are display stations. When a carved box got stacked on top of a chip-carved box and a caricature was placed inside a carved bowl, I decided it was time to do something.



John Mignone carved the egghead from basswood.

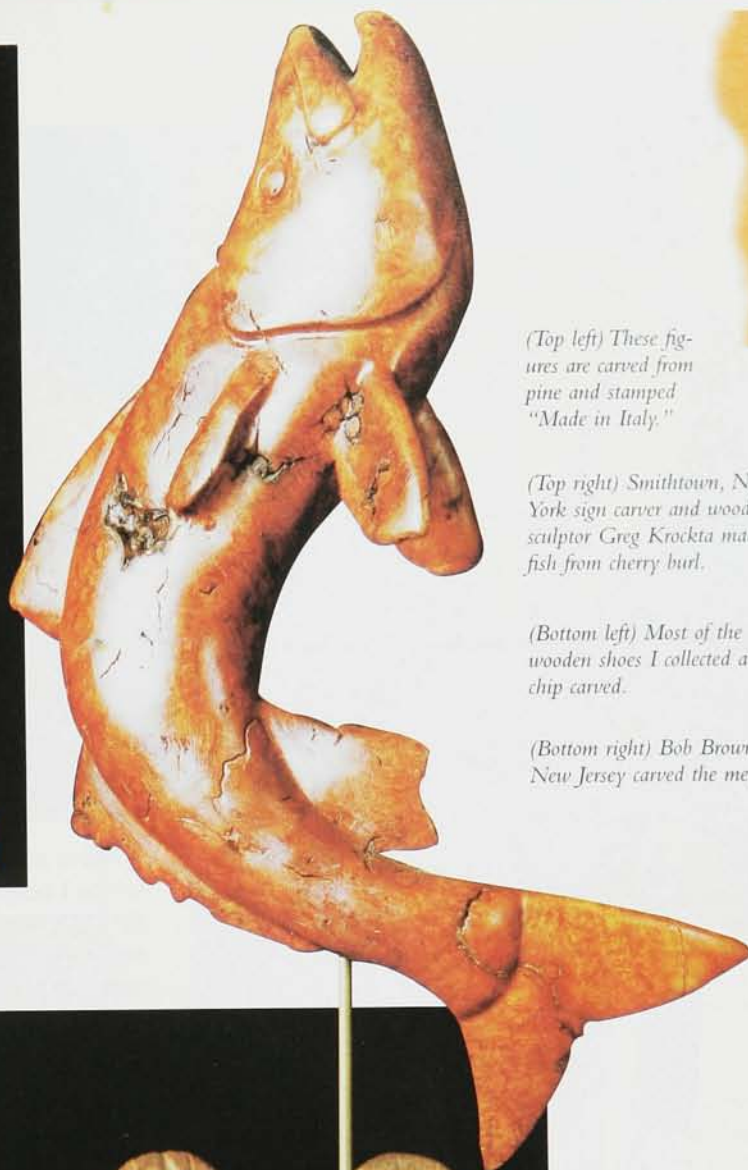


The nicely rendered figure of a woman was done from basswood and probably comes from Italy.





(Top left) These figures are carved from pine and stamped "Made in Italy."



(Top right) Smithtown, New York sign carver and wood sculptor Greg Krockta made the fish from cherry burl.

(Bottom left) Most of the wooden shoes I collected are chip carved.

(Bottom right) Bob Brown of New Jersey carved the merganser.





I have not won the state lottery or Powerball, nor do I believe that a distant relative will leave me a fortune. We cannot, then, move to a bigger house, and the collection has no room to grow. I recently came up with a simple solution: I will give it to a museum.

Unfortunately, carvings by Trygg and unfinished carvings by John Scheeler don't even get looked at by the curators of the Metropolitan Museum of Art in New York City or the Shelburne Museum in Vermont.

It did not take me long to ask the publisher of Fox Chapel Publishing and Wood Carving Illustrated if he has room for a carving collection. Alan Giagnocavo recently purchased and renovated an unused tobacco barn. With four levels, it is a perfect place to display my woodcarvings. He

(Top left) A master of flat plane carving did this caricature.

(Above) Many of these chip-carved vessels can be found in antique shops and flea markets. They were made in Yugoslavia.

(At right) Caricature carver Carl Johnson does miniature portraits of people. Here I am at my cabinetmaker's bench planing wood. The vise actually works.

(Far right) Nils Trygg, Carl Olof Trygg's brother, carved the happy trio.





is gathering glass cases, we are close to signing an agreement, and the museum will be ready for its grand opening in 1999.

Fox Chapel Publishing is located in East Petersburg, one of the many small towns in Pennsylvania's Lancaster County where stone and brick houses are prominent, where the Amish tend to their business in horse and buggy, where the spring air is farm fresh and fall colors range from russet to gold. The building is a busy place. There book projects and magazine articles are negotiated, mail orders flourish, and soon carvers will be coming for instruction. But to me, it represents the new home of my carving treasures and a place where many will come to enjoy them. 



(Top left) Although less refined than many of the other carvings, the beer server's head is detachable and holds a corkscrew.

(Middle left) The chip-carved goblet and bowl came from Russia.

(Bottom left) The leaf plates are made from basswood and are beautifully painted. They are probably European.

Another Carl Johnson carving, a yellowlegs, is made from myrtlewood. It is a copy of a piece done by Maine carver Charles Greenough Chase.



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.

The letter carrier's best friend? The mailbox, gripped by a wooden retriever, stands on the side of the road in my development. The owner used a chainsaw to carve this canine mailbox holder as a memorial to his faithful four-legged friend. The carving stands about 48 in. high. At least we know that this king of dogs will not prevent the mail from being delivered.

Submitted by Mike Gioia, North Attleboro, Massachusetts



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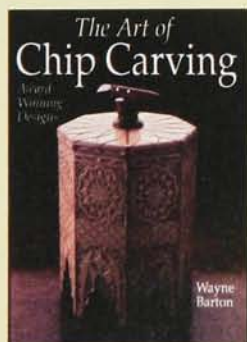
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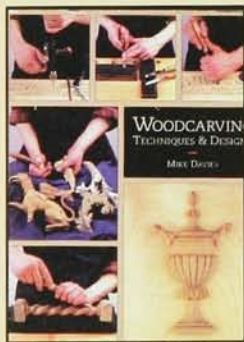
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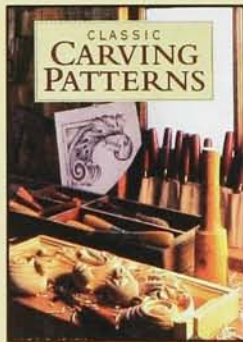
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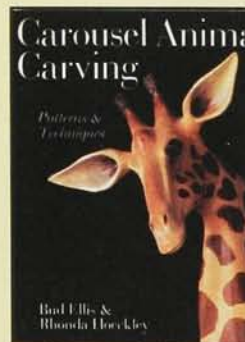
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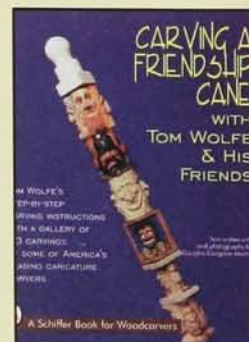
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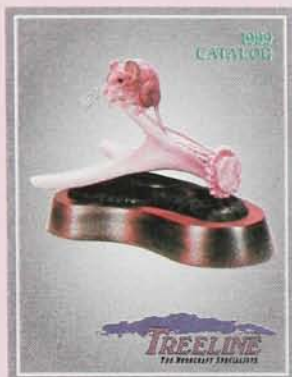
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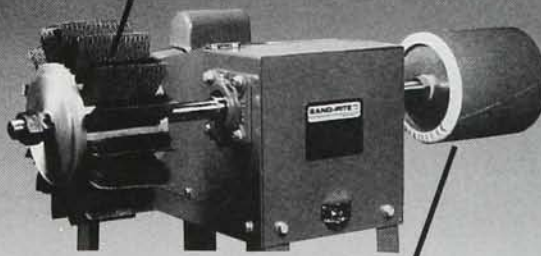
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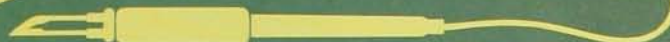
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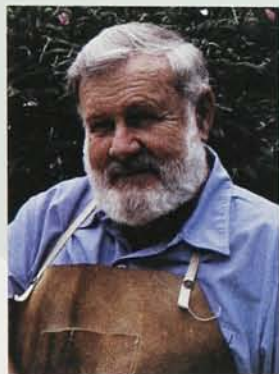
Champions Choice

Fitz the Leprechaun—

FOLK ART TAKES A SEAT

By Joel Hull

Photography by
Roger Schroeder



Joel Hull, a professional woodcarver and carving instructor from Port Jefferson, New York.

Fitz is the name I give my sitting leprechaun. Fitz sits, I like to tell people. I designed Fitz to be displayed on a table as opposed to a high shelf. That's why I have the face tilted up. In keeping with Irish folklore, I put a shamrock on his hat. But instead of a pot of gold in the composition, an item often associated with a leprechaun, I gave him a concertina to play. The real challenge in carving Fitz is keeping enough wood in the rear of the figure to counterbalance the legs and feet. Not enough weight in the rear and Fitz will topple over.

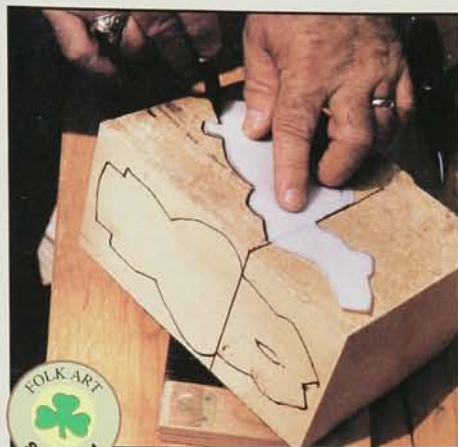
MATERIALS LIST



Tools Used:

Swedish carving knife, modified
Warren V tool
Detail knife
Linoleum cutter, Speedball no. 1
1/8 in. V tool
No. 9 5mm gouge
24-degree palm grip V tool
Try square

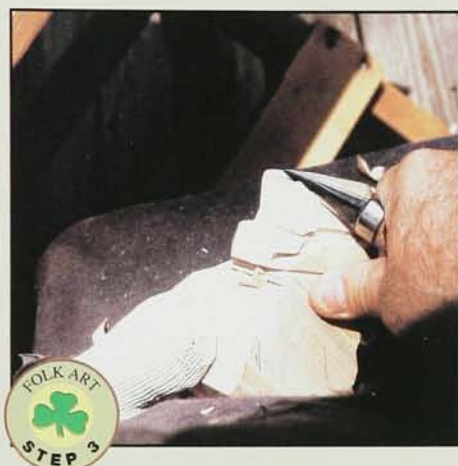




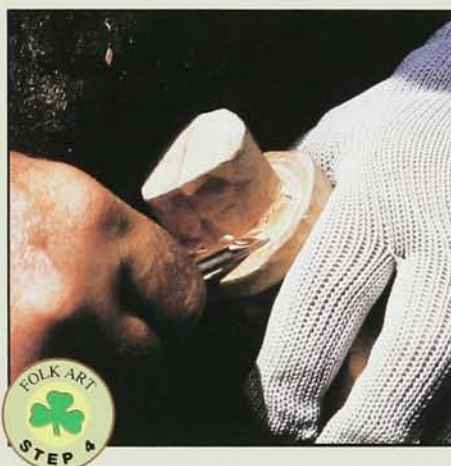
The block of basswood I use for Fitz measures 4 in. by 5 in. by 8 in. The line I draw on the wood with a try square indicates exactly where the figure sits. If I am not accurate here, I risk losing wood on the back of the figure where weight is needed for counterbalance.



It's important to put centerlines on the wood before starting to carve. I even use a centerline on the side, extending it up to the top of the hat. When that intersects the centerline on the front, I have the center of the hat—an important reference point. Also, when I carve I frequently look at the how the carving is progressing by viewing it from the top.



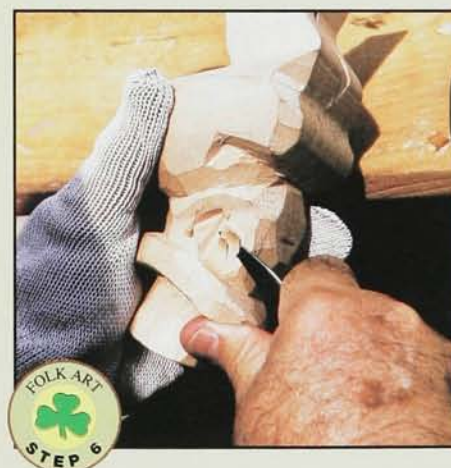
I start with the hat, removing wood with my Swedish knife (available from Woodcraft®, (210 Wood County Industrial Park, P.O. Box 1686, Parkersburg, WV 26102/1-800-225-1153). I modified the blade, making it shorter. I use a paring cut, which is fairly safe.



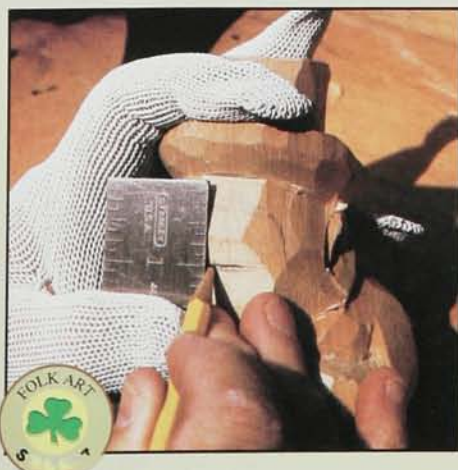
After rounding the hat, I cut a channel in the hat brim, using a number 9 5 mm gouge (available from Woodcraft®). In conjunction with taking away wood from the outside edge, this helps "roll up" the edge of the brim.



I begin to block out or separate the ears using a Warren V tool (available from Warren Cutlery Corporation, 2203 Rt. 9-G, P.O. Box 249, Rhinebeck, N.Y. 12572/914-876-7817).



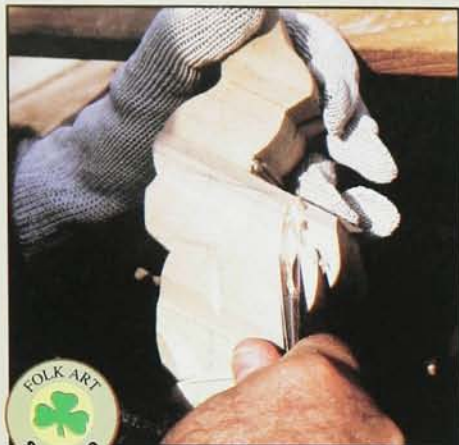
Next, I use a knife to pare away wood from around the ears. Blocking out the ears assures me that I will not, by mistake, carve them away later on.



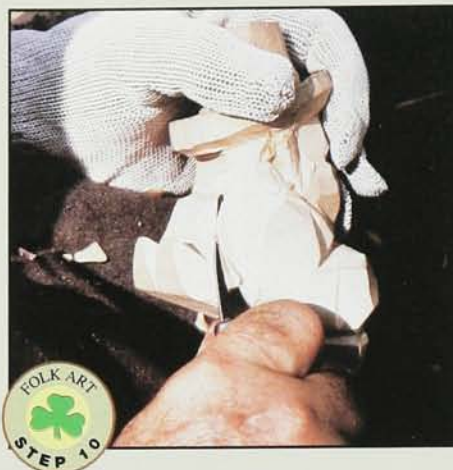
Using any short but rigid measuring tool, in this case a try square, I mark where the nose will go, roughly 1 in. below the brim line.



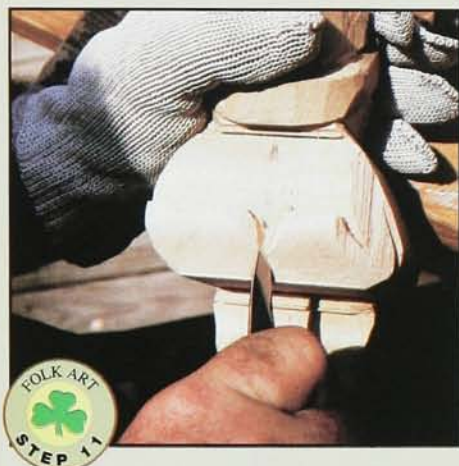
I make the eye channels, using the knife to create two planes for each. Being right handed, I do the eye on the left side first; when I make the other eye, I have a reference that will not be covered by my hand.



Now I block out the arms, using my V tool.



I shape the coattails with my Swedish knife.



The coattails are swallow-tailed.



I remove wood from the elbow to the wrist, making the wrist stepped down from the arm.



I then make V cuts to create the crook of the arm.



With my V tool, I carve away wood from under the concertina. This cut helps create the barrel shape of the instrument.



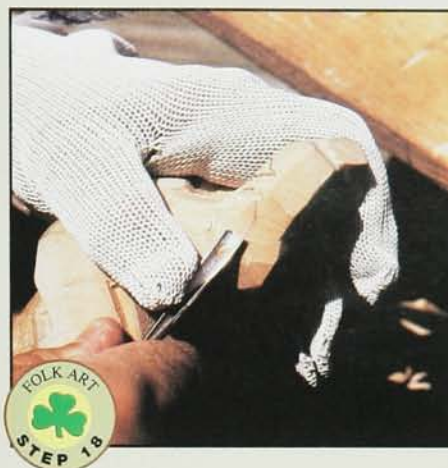
With the V tool, I establish the separation between the breeches and socks.



I remove wood from between the toe area of the shoes, tilting the shoes slightly.



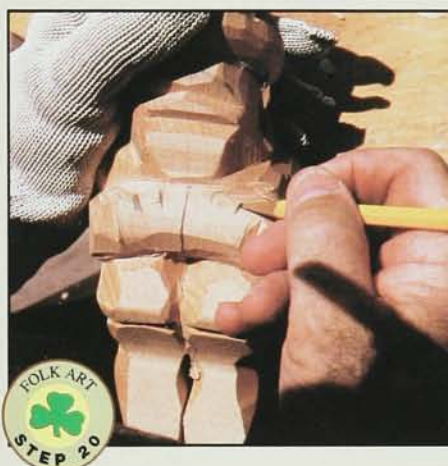
I next shape the tops of the shoes with my knife.



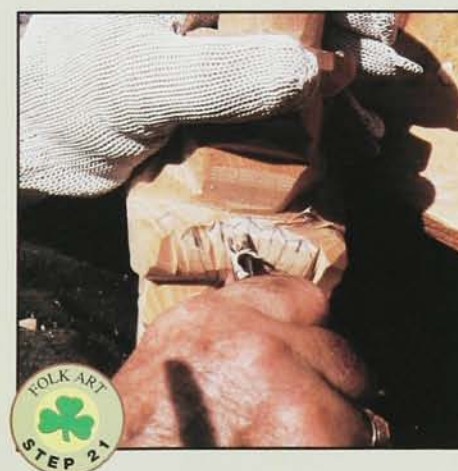
Using the V tool, I outline the shoes. I use this tool a lot to establish separations. In fact, it often replaces the pencil since pencil lines are too easily carved away.



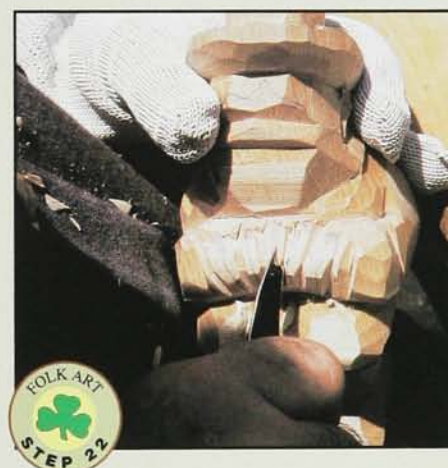
I round the legs with my knife.



I mark off the seven folds in the concertina.



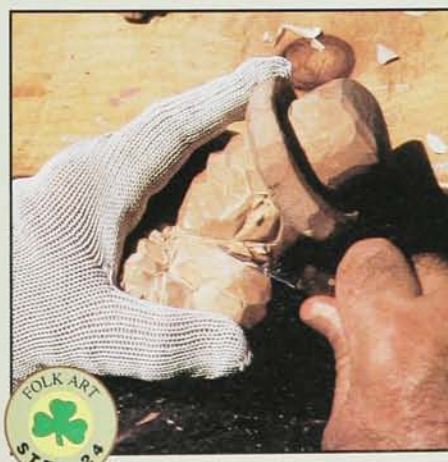
I carve the folds or grooves with the V tool.



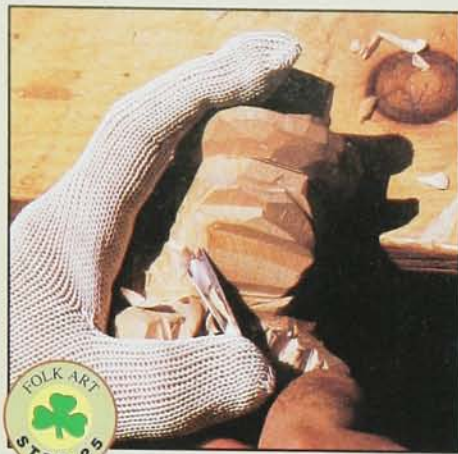
I follow up with my knife to make the sharp V's of the bellows.



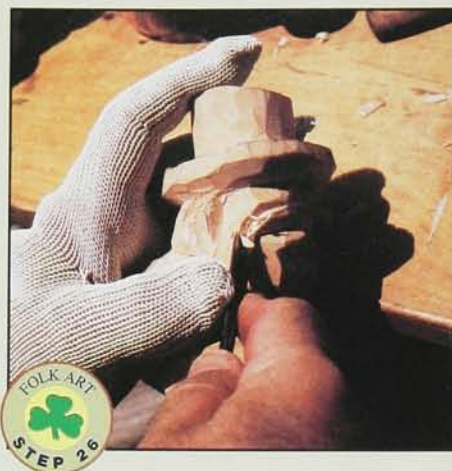
Next, using the knife, I carve the fingers.



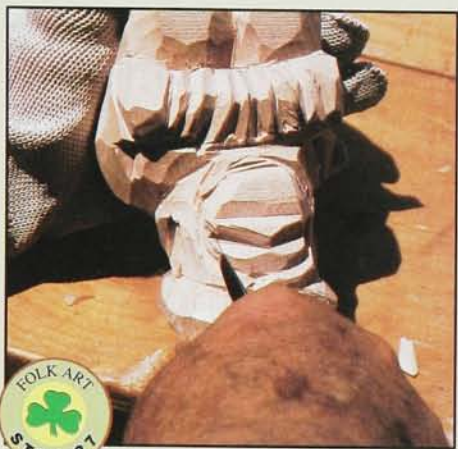
I then establish the collar.



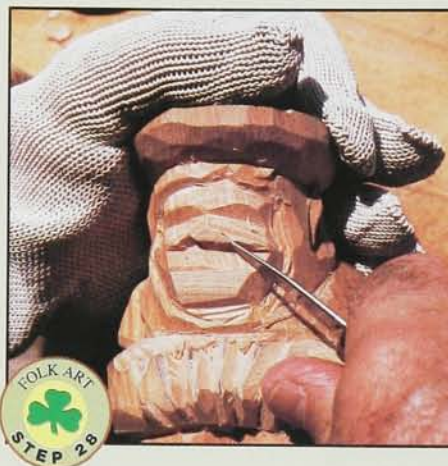
Using the V tool, I remove wood so that the face fits inside the beard and head hair.



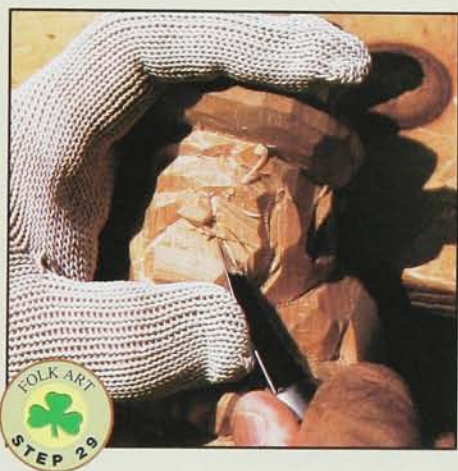
I work the V tool all the way around the face so that the hair of the head will come over the brow.



I make shallow scoops at the ends of the eye channels. This establishes two of five planes that exist on the upper face—the sides, the areas above the eyes, and the forehead above the nose.



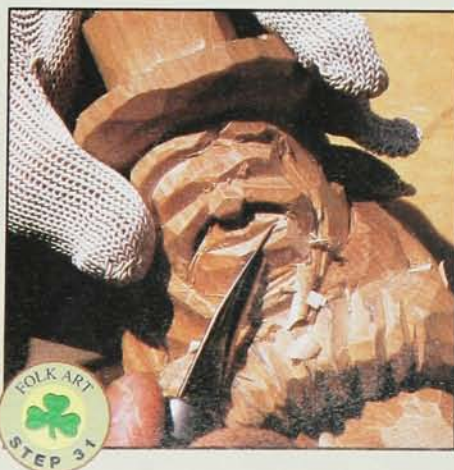
To create what I call a smile line, I take away wood from either side of the nose.



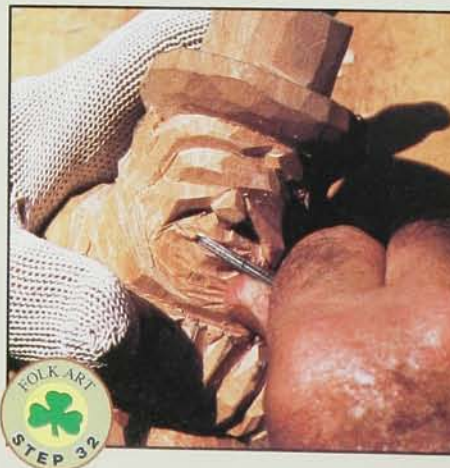
Here I shape what I call the dental mound.



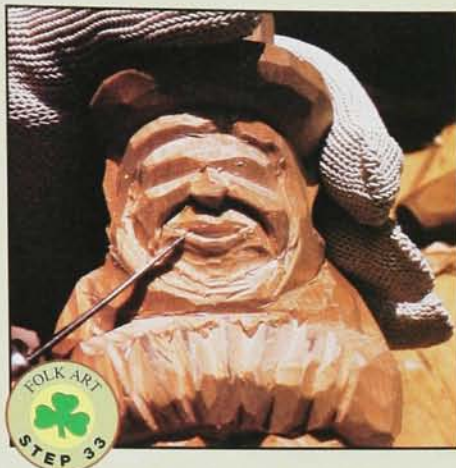
Using my knife, I work on the mouth.



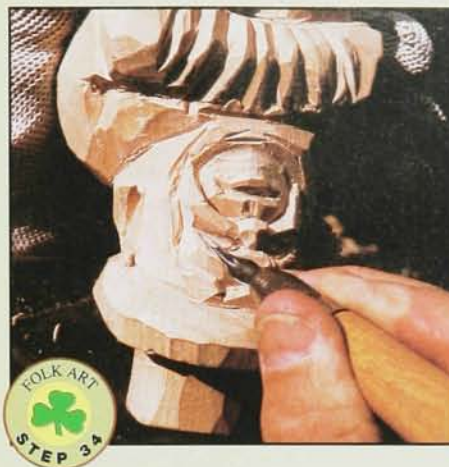
More cuts with the knife establish the upper and lower lips.



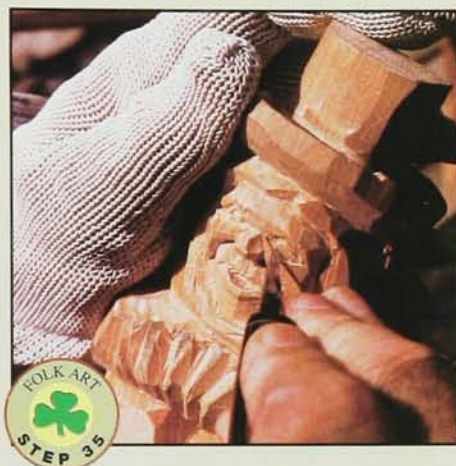
Using a very small V tool, 1/8 in. wide (available from CraftWoods, P.O. Box 527, Timonium, MD 21094/1-800-468-7070), I open up the mouth slightly.



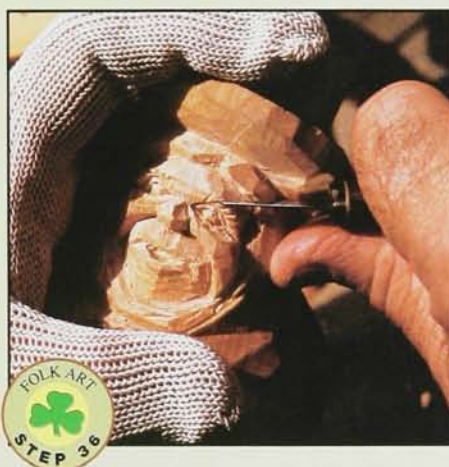
Taking up the knife again, I make creases in the corners of the mouth.



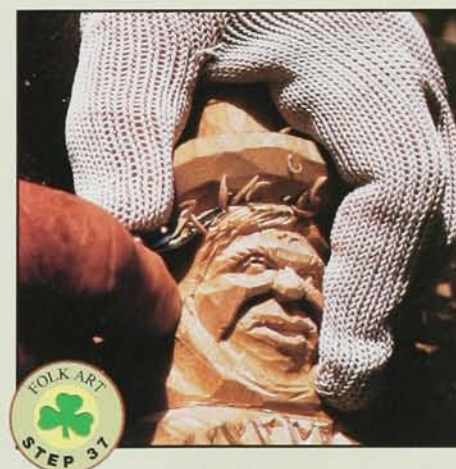
For the upper and lower eyelids, I use a linoleum cutter, a Speedball no. 1.



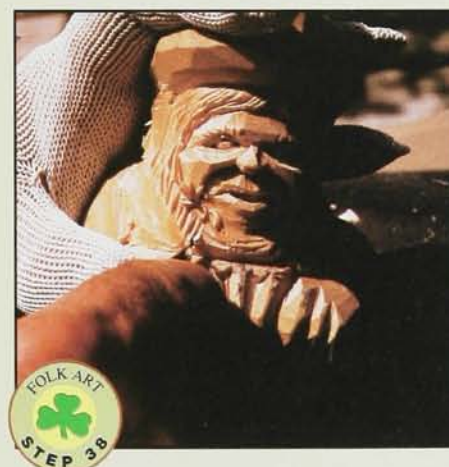
I switch to a detail knife, which has a thin blade and comes to a point (available from CraftWoods), to establish the eyeballs.



With the detail knife, I work on the eyebrows. I can also use a hobby knife with a no. 11 blade.



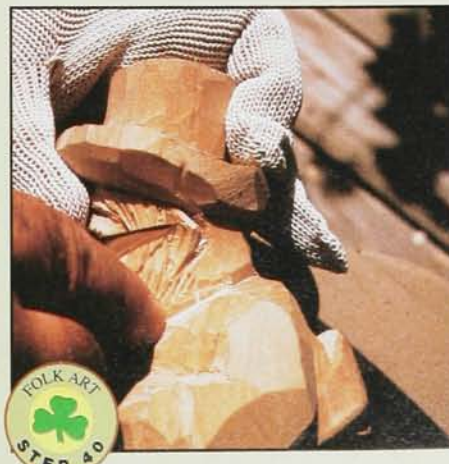
Picking up the linoleum cutter again, I work on the hair.



I also detail the beard with the linoleum cutter.



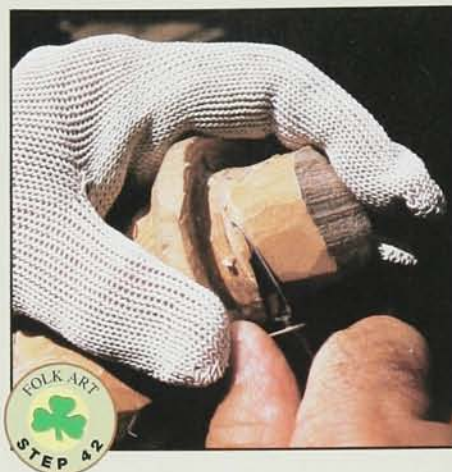
With the Swedish knife, I work on the ears, sloping them down, back and into the head so they are underneath the sideburns.



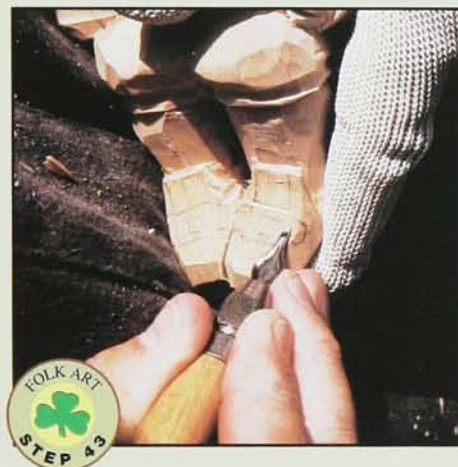
To shape the inner ears, I make three cuts.



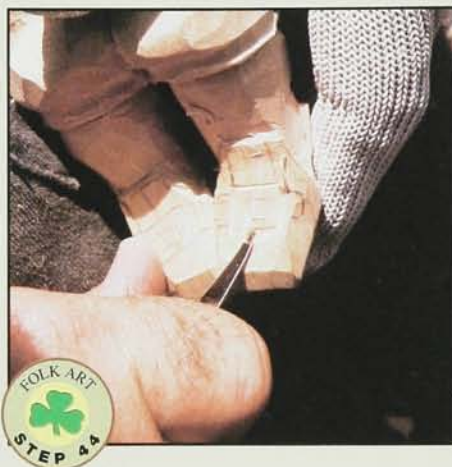
With the linoleum cutter, I outline the shamrock on the hat.



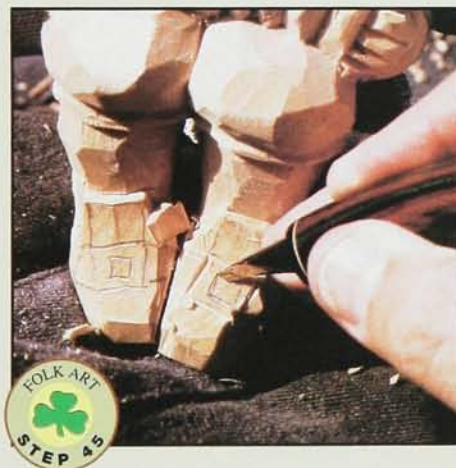
With the detail knife, I outline the hat band.



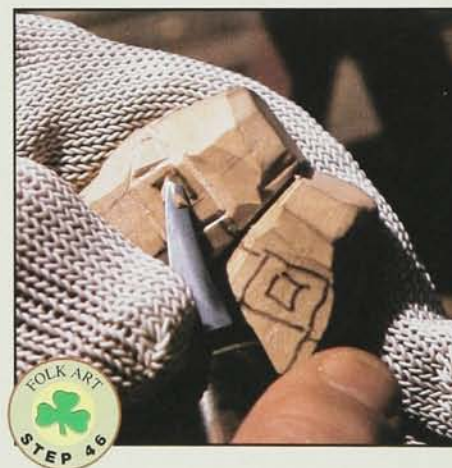
I also use the linoleum cutter to outline the shoe buckles and straps.



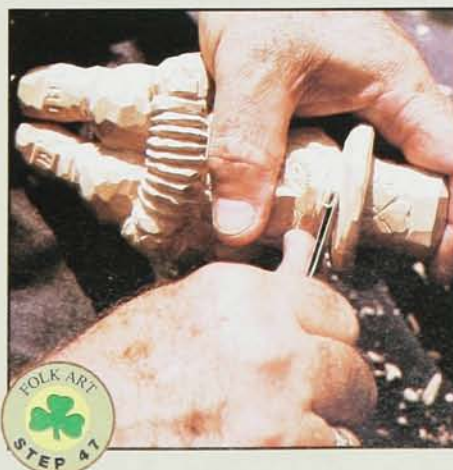
Using the detail knife, I carve up to the cut made with the linoleum cutter.



I outline the buckles with the detail knife.



Next, I cut the corners to take out chips. This creates the inside of the buckle.



For cleaning up and undercutting, I use a 24-degree palm grip V tool (available from Charles Berold, 6150 12th Ave., Miamisburg, OH 45342/ 513-746-8125).

Painting Instructions:

I stain the wood using watered down acrylics. They dry quickly and I can even speed up the drying with a hair dryer. I prefer Ceramcoat® (available from Ceramcoat®, Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier CA 90601 / 800-423-4135), a paint that comes in two ounce bottles and has some unusual names for colors. For the hat, coat and breeches I use Hunter Green. The face gets washes of Medium Flesh. The hair is Red Iron Oxide. The lips are a mix of Medium Flesh and Tomato Spice. The eyes are Antique White, Wedgewood Blue, and Black for the irises. The concertina is Antique White for the bellows and Brown Iron Oxide for the straps. The socks are Hunter Green and Antique White. The shirt cuffs are Antique White. The shoes and hat band are a mix of Burnt Umber and Ultra Blue to make a warm black. The shamrock and buckles are 14 Kt Gold. I use Watco® satin wax for a finish that preserves the carving and gives the surface a hand-rubbed luster. ☐

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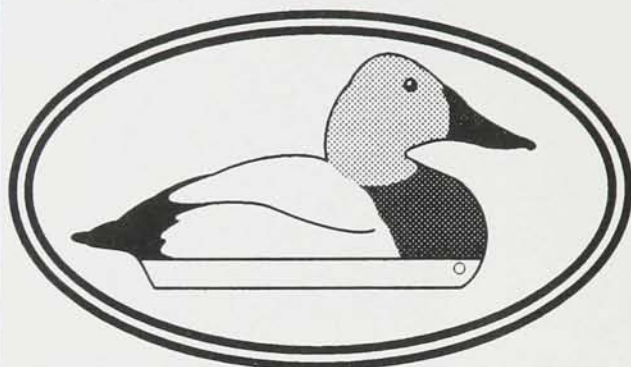
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WCI Readers Survey

Please fill out and send in by April 30, 1999, and you'll be automatically entered into our prize drawing.

The winner selects from one of the following: \$250 gift certificate to the Lancaster County Carving School OR Foredom 5240R flexible shaft carving machine and accessories (a \$280 value)

In the interest of improving our magazine, we ask every reader of Wood Carving Illustrated to complete and return the survey to us. Answers will be kept in strictest confidence and will not be used for any purpose other than to improve the magazine. Please circle the appropriate letter.

Your Carving Experience and Style

1. I have been carving: a. under a year b. 1-3 years c. 4-10 years d. 10+ years
2. I carve with: a. handtools (knives and chisels) b. power carving machines c. both
3. I am a member of a carving club. a. yes b. no
4. Select three favorite subjects you would like to see covered in WCI (three only):
a. decoys f. fish decoys k. chip carvings
b. caricatures g. realistic birds l. carousel horses
c. chainsaw carvings h. canes m. realistic humans
d. relief carvings i. Santas n. realistic mammals
e. fish j. Christmas ornaments o. stylized and abstract
5. I prefer to finish my carvings with: a. oils b. watercolors c. acrylics d. wax e. stains f. other
6. I would rate myself as: a. beginner b. novice c. intermediate d. advanced e. expert
7. I teach carving to others. a. yes b. no

Rating Wood Carving Illustrated

8. I consider Wood Carving Illustrated to be: a. excellent b. good c. satisfactory d. poorly done
9. WCI should come out more frequently. a. yes b. no
10. I would be willing to pay \$30 per year in order to receive 6 issues per year. a. yes b. no
11. WCI should contain a. more b. fewer c. same number of patterns in each issue.
12. WCI should contain a. more b. fewer c. same number of step-by-step articles in each issue.
13. WCI should contain a. more b. fewer c. same number of carver interviews in each issue.
14. WCI should contain a. more b. fewer c. same number of show reports and museum articles in each issue.
15. WCI should contain a. more b. less c. same amount of information on carving tools, resources and supplies in each issue.

Your Carving Shop

16. If purchased new, the tools in my shop are probably worth:
a. \$100 or less b. \$100-\$500 c. \$500-\$1000 d. \$1000-\$2500 e. \$2500+
17. I own the following tools:
a. Flexible shaft power tool f. Whetstones k. Router
b. Air power carver g. Scroll saw l. Planer
c. Reciprocating power carver h. Drill press m. Carving bench
d. Carving knives i. Bandsaw n. Airbrush
e. Sharpening wheel/grinder j. Table saw o. Dust Collector
18. In the next 12 months I plan to purchase:
a. Flexible shaft power tool f. Whetstones k. Router
b. Air power carver g. Scroll saw l. Planer
c. Reciprocating power carver h. Drill press m. Carving bench
d. Carving knives i. Bandsaw n. Airbrush
e. Sharpening wheel/grinder j. Table saw o. Dust Collector

Carving Activities

19. In the past 12 months I completed
a. 1-3 carving projects b. 4-8 carving projects c. 9-15 carving projects d. 16+ carving projects
20. On average I spend the following hours a week carving:
a. 2 hours or less b. 3-5 hours c. 6-10 hours d. 10+ hours
21. I attend a carving club, show or exhibit:
a. 1-3 times a year b. 4-6 times a year c. 7-10 times a year d. 11-15 times a year e. 16+ times a year
22. I carve as a: a. hobby b. profession
23. I am a. male b. female
24. My age is a. 30 years or under b. 31-40 years c. 41-50 years d. 51-60 years e. 61+ years

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Please return to: WCI Survey, 1970 Broad Street, East Petersburg, PA 17520. One entry per reader. Photocopies accepted. Drawing for the Free Prize will be held on June 30, 1999. The winner will be notified by mail.

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*By Frank Russell,
Power Carving Editor*

In the 1997 Premier issue of WCI, Frank Russell described the tools and techniques used to texture fur and hair on animals. In addition to writing numerous books and articles, including WCI's *Power Carving Manual*, Frank runs Stonegate Studios, a carving school in Cambridge, Vermont.

Not all feathers have a hard look. The contour feathers have a soft appearance and are found on a bird within a variety of feather group locations: the head, neck, bib, nape, cape, breast, belly, flanks, back, and upper and lower tail coverts. Depending on location and species, these same feathers can appear extremely soft and fluffy with many indentations and separations, or they can look firm and tight.

In the step-by-step sequence, I create a soft appearance by defining different feathers within the group using indentation and separation. This effect works

well on a bird that stands, sits, or lies at rest. On a bird in action or one that is frightened, however, these same feathers are pulled closer together to give a harder, smoother appearance.

Watch any bird at a feeder out in the open, then observe the same bird within the canopy of the forest where it feels safe. It doesn't appear to be the same bird. Its feathers at the feeder are very tight and drawn together owing to fright; within the cover of the forest, it feels safer and more relaxed and it allows its contour feathers to relax away from the body. Observe a wild duck at rest on a pond, then notice what happens when that bird is alerted. It will appear larger or smaller depending on its activity, location and mental state.

The shaping and texturing technique shown works for any of the softer appearing contour feathers. Here's a rule of thumb that should be helpful: make shallower cuts and shapes for a smoother, harder appearance and deeper cuts and shapes for a softer appearance.



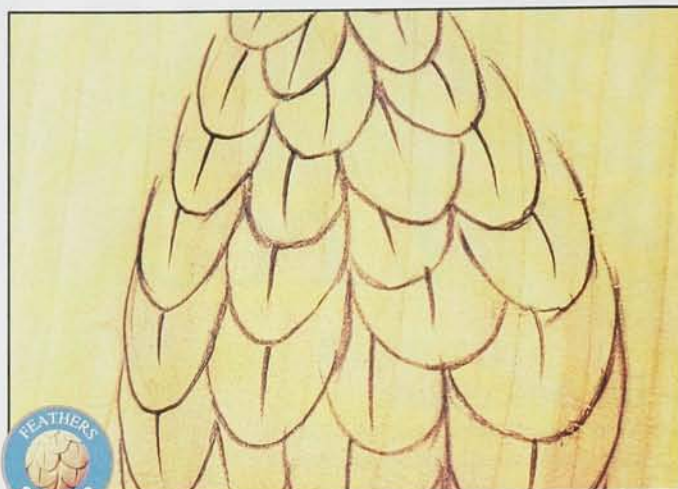
Frank Russell's next texturing feature will be Shaping and Texturing Hard Feathers. These feathers, used to sustain flight, include primaries, secondaries, the alula, rectrices or tail feathers, and often include other feathers such as tertials and scapulars.

For information on taking carving classes arranged by Frank Russell, contact him at Stonegate Studios, Box 2140, Cambridge, Vermont 05444/ 802-849-6692, or visit his web site at: www.woodcarve.net

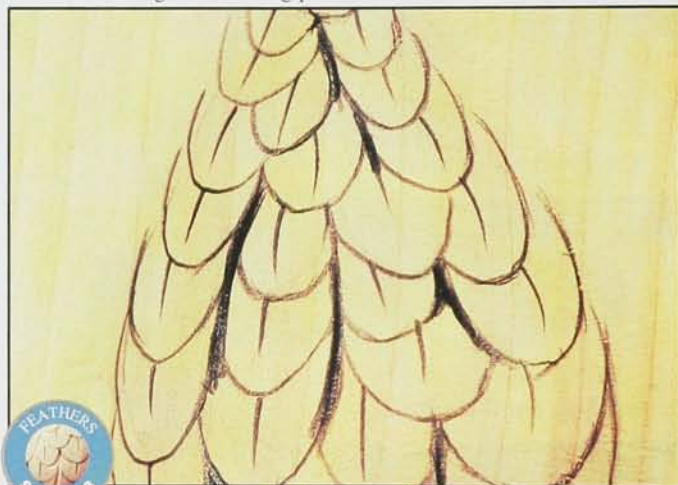


Texturing Suggestions

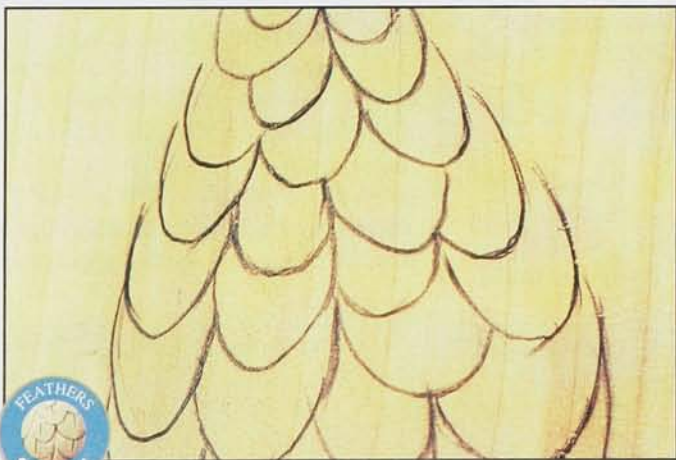
- Texture at the highest speed your micro-motor machine will generate—35,000 to 45,000 rpm is best. The higher the rpm, the smoother the cut. Flexible shaft tools will certainly suffice at 16,000 to 20,000 rpm depending on the manufacturer. You may feel somewhat restricted in movement by being tethered to the flexible shaft; it may take a bit longer to accomplish the finish you want; and the slower rpm can give a rough cut. However, if you work with the tool instead of against it, and make sure to clean the textured areas well with a defuzzing pad or a rotary brush, these machines will suffice. A flexible shaft tool is the workhorse of power carving, and I don't mean to criticize it. Until I found the faster micro-motor tool to do finish detail carving and texturing, I used a flexible shaft tool for all phases of carving. I managed to do well not only in competition but also with commission work.
- Practice on a scrap piece of wood until you achieve the result you want for the bird and type of feathers you are carving.
- Surround yourself with reference materials such as study skins, photos, or even artist renditions of feathers that appeal to you. Whenever I can, I pluck representative feathers from a bird and actually glue them inside a folder so that, at a glance, I can determine the size, shape and direction of a particular feather within a group. I don't pull feathers from live birds but from road and window kills, old taxidermy mounts, and recovering birds that have molted or dropped feathers.
- Always use a strong light that will cast a shadow across the cuts you are making. The shadow allows you not only to monitor your progress and make corrections as necessary, but it also allows you to more accurately register the next stroke.
- Position yourself in a comfortable and relaxed position. Make sure that the piece is placed at an angle that will allow freedom of movement to prevent hand, finger, or arm cramping. Do whatever it takes to attain comfort as you texture. Although texturing will help you achieve amazing and lifelike results on your carving, it can more often than not be a rather tedious chore. My favorite position is a plush adjustable office chair, a padded block on the bench that allows me to place and roll the bird to suit hand comfort, and oldies but goodies on the radio just loud enough to make the outdoor trees sway.



Lay out flow lines to indicate the direction you wish the feathers to curve or bend. If flow lines are placed in the location of the quill and curved in the desired feather direction, they can be used as guides throughout the shaping and texturing procedures.



Select areas within the group where feathers lay side by side and make good feather indentations and furrows. Mark the proposed depressions heavily with pencil so that they stand out. If their location and appearance suits you, proceed to the next step. If not, erase and relocate them.



Lay out feathers of desired shapes and sizes. Don't be afraid to vary feather sizes within a tract. Birds are typically in a state of flux when experiencing molt, breakage or stress loss. Also, feathers are in different states of maturity, growth and size.



Cut indentations and separations with a flame-shaped ruby carver held at a fairly high angle and drag it out of the furrow or depression along the lower edge of each feather.



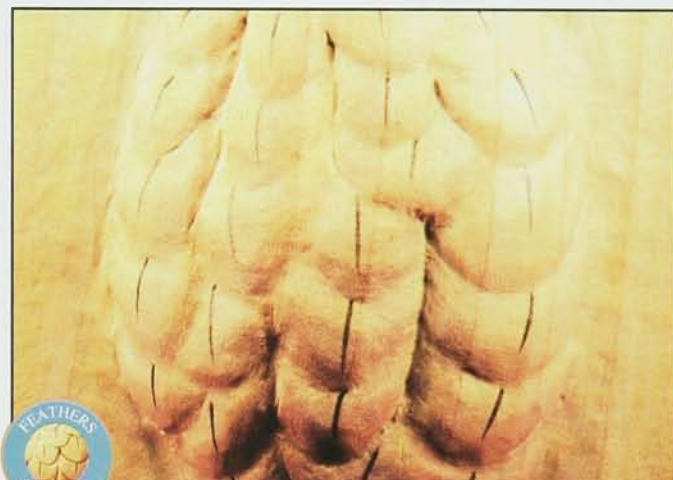
Outline each feather lightly with the tip of a tapered steel burr. Follow carefully along the penciled-in feather lines.



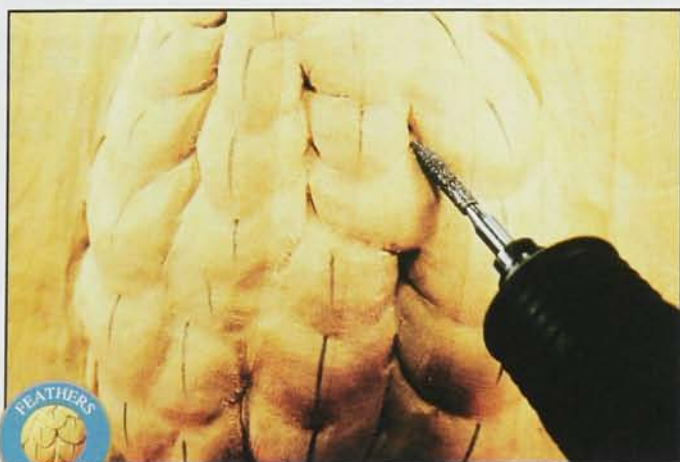
Relieve the flattened top of each feather as it appears to run out from under the feather above it. It is easier to work from the bottom feathers upward.



Round the edge of each feather and blend back to the flattened portion that appears to run under the feather above it. This should give you the finished shape of the feathers. Observe the shape of the feathers as they were drawn and outlined with the steel burr. Although feathers are different sizes, maintain a similarity of shape in the area being carving.



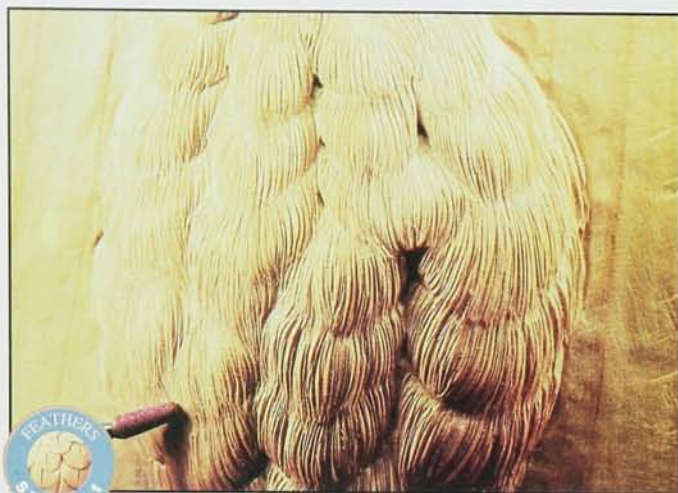
Reestablish the lost penciled-in flow lines.



Deepen and reshape indentations with an elongated, pointed diamond bit or a small flame-shaped ruby carver.



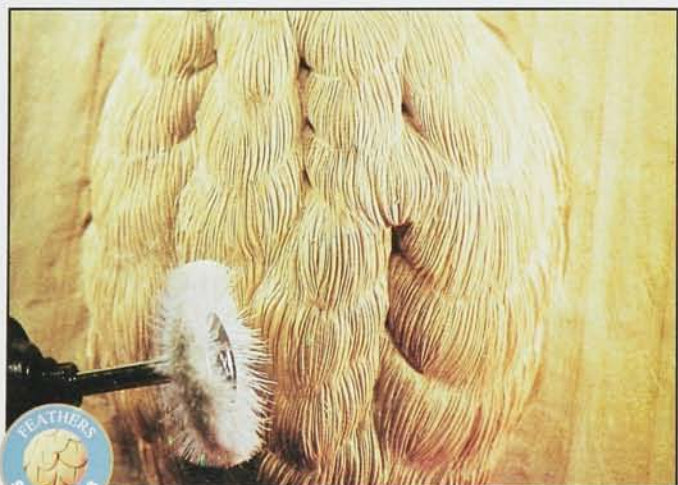
Texture each feather with a ball-shaped stone. Follow the clamshell shape that soft feathers such as the ones being carved will assume. They don't have to be exactly balanced. If you want a feather to appear as though it is going in a certain direction, the ray lines can all go to one side of that feather.



Texture the feathers with a tapered cylinder stone. It is usually easier, and a more realistic feather appearance is achieved if the feathers are textured from the bottom upward or from the rear forward.



Texture the larger feather separations along edges or overlays with an inverted cone-shaped stone. Widen the separation at the tips of the feathers. Follow a line between the barbules and lift the stone to form an elongated shallow V shape.



Clean all minuscule debris from the grooves with a rotary bristle brush at low speed. Work in the direction of the texture or you may end up removing some of the texture detail. If the cleaning operation is not done, lumps may appear when the feathers are sealed and coated with gesso. These will adversely affect the quality of the bird's finished appearance. [E]

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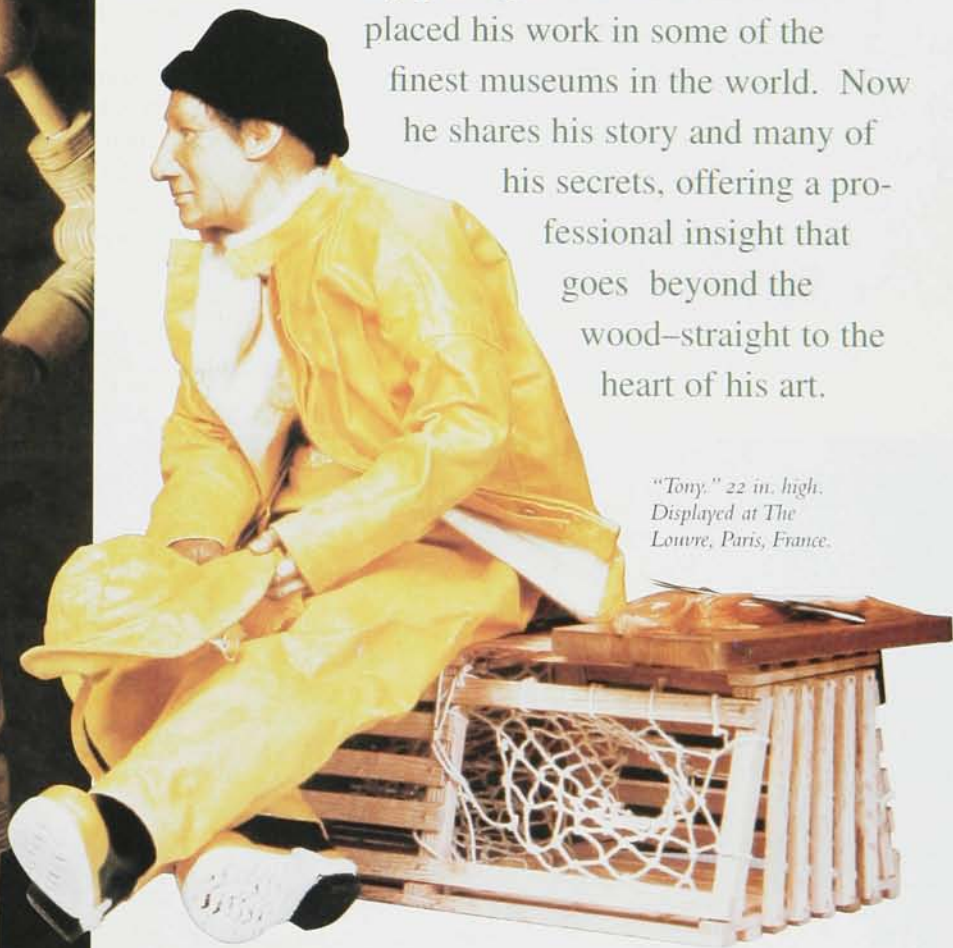
PROFESSIONAL Doll Making:

The Art of Michael Langton



By Kathleen Ryan, Photography by Ron Brooks and Richard Haynes

Internationally acclaimed wooden dollmaker Michael Langton has produced life-like carved portraits for nearly two decades. His innovative, technical genius and artistic brilliance has earned him many prestigious awards and has placed his work in some of the finest museums in the world. Now he shares his story and many of his secrets, offering a professional insight that goes beyond the wood—straight to the heart of his art.



*"Tony," 22 in. high.
Displayed at The
Louvre, Paris, France.*

Kathleen Ryan, a freelance writer, loves to get into the "heart of their art" when she writes about artists in the doll, teddy bear, art and collectibles industries. Her work has appeared in a number of national and international magazines. Kathleen lives in Davie, Florida.



Highlander. Photo by Ron Brooks.

Michael Langton knows what it takes to rise to the top. "It's all about attitude," he says. "That's what people respond to. When they see my work the first thing they notice is the attitude, and what the piece says to them. Then they notice how well a doll is made or how it's posed; but one of the last things they notice is that it's made of wood. I believe that is the difference between true artwork and craft. To me, craft is really well-worked material, but you're very aware of that material. You break into the realm of art when what it's made from doesn't speak louder than the piece itself."

A master in his field, Langton spends up to 300 hours on each doll from concept to completion. Built one-third life size, the intricate body design is made up of over 60 parts. Each is fully jointed with a joinery system designed by Langton that allows the shoulders full motion. All of the detailed accessories used with each piece are hand-made by the artist, from furniture and golf clubs right down to

miniature ballpoint pens, buttons, buckles or tiny eye glasses. These one-of-a-kind carved dolls cost anywhere from \$4,000 into the five-figure range. Even at that price there is no shortage of buyers for his work.

"I spend a lot of time engineering my figures so they can move; I want people to change the positions so they aren't just static pieces that can only do one thing or look just one way."

Langton's wood of choice is basswood because, he says, "it has a nice fleshy look and it's a user friendly wood that allows for minor mistakes." But he may use other woods. He explains, "I never apply paint to my pieces, only oil. If I need a particular color I may choose a different wood. For example, for carved boots or hats I've used mahogany because of its reddish color."



"Jill" and exposed wooden body. Photo by Richard Haynes.



"Jill." Photo by Richard Haynes.

PROFESSIONAL

DOLLS



As for tools Langton says he uses anything and everything necessary to get the job done. "I do not exercise a purist attitude toward my techniques. To me, the finished piece is more important than how I arrived at it. The one thing I do insist on is sharp tools. I have learned to respect all of the tools I use in woodcarving because if I forget them for an instant they will bite me hard."

Road to Commitment

Even as a young child Langton excelled in art. Growing up as one of seven children, he learned that to get attention you had to do something different or better than your siblings, and for him that was art. It gave him an edge. In grade school he was labeled naturally gifted and by



Viking. Photo by Richard Haynes.



"Aaron." Photo by Richard Haynes.

eighth grade he was teaching art to second graders. Throughout high school he won an impressive list of awards for his paintings and art-related projects. He admits, however, "I never really took art very seriously because it always came so easily to me."

When in college the one course that really captured Langton's attention was furniture design. Students were required to design and build a piece of wood furniture from scratch. His first step into the wood shop ignited a passion for wood. "I loved the smell and feel of the material, the shop, the tools, the whole incredible process of making something from wood."

One summer, while on his motorcycle, Langton was struck by an automobile, his second vehicular accident. He remembers, "While I was laying there in the hospital I kept thinking about my art and realized how much I had taken my abilities for granted. So I made this deal, as people often do when they face death, and I said 'If you stop hitting me with cars, I'll do my best to develop my art.' It must have been a pretty good deal because I haven't been hit by a car since!"

Langton went back to school and dove into art-related classes with the determination of an Olympic contender, devouring one course after another to the exclusion of everything else in his life. "I felt like a person on death row who had been granted a stay of execution with the condition that I do something with the gift I had been given. So I gave my whole life, my entire being to getting better at wood carving."

Langton stayed at the University of New Hampshire for eight years, taking advantage of its fully-equipped wood shop. "I'd sell whatever I made during the semester to earn enough money to pay for the next semester. But when it got to the point where I was showing the teacher better ways to make things, it was politely suggested that it was time for me to leave," he recalls.

The young woodworker eventually settled into a farm in northern New Hampshire and attempted to scrape out a meager living carving wooden signs for local shops. He was just at the point of giving up and getting a "real job" when the phone rang.

The I.T.C. film company was in New Hampshire getting ready to shoot the movie *On Golden Pond*. The script called for an antique, carved wooden sailor doll that would be used as a prop by Catherine Hepburn. After looking at more than 300 dolls, the crew came up with no candidates. When they heard about Langton's woodwork, they asked him if he could create the doll. Although he had never attempted one before, Langton accepted the challenge, completing "Elmer" in just two days. He says, "They told me later that the decision to use



"Gene." Photo by Ron Brooks.

my doll was the first time that everybody associated with the film had agreed on anything!"

After the film was completed in 1980, Langton put out some feelers to see if there was any interest in carved dolls and was surprised by the strong response. He explains, "I knew nothing about the doll business that was really just catching hold. I thought anyone who spent more than \$50 on a doll had to be out of his mind, but I found out that it wasn't the case at all.

"I also discovered that making dolls provided me with the interest I had in doing figurative and portrait work. Woodworking came into play because my dolls require joinery work and the building of the furniture that goes with them. When the two fields came together, I saw my art take a different direction and a new career was in the making."

The Spring/Summer issue will feature Michael Langton's techniques that turn wood, wax and hair into dolls of remarkable realism. Michael can be contacted at P.O. Box 1122, North Hampton, New Hampshire 03862/ 603-964-1440. Website: www.mlent.com.

Magazines of interest to doll collectors are DOLLS The Collector's Magazine, Doll Reader, Contemporary Doll Collector, Doll Crafter, and Soft Dolls and Animals. 



"Old Tom Morris." Photo by Richard Haynes.

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Layering and Blending Feathers:

Techniques for Painting Wildfowl

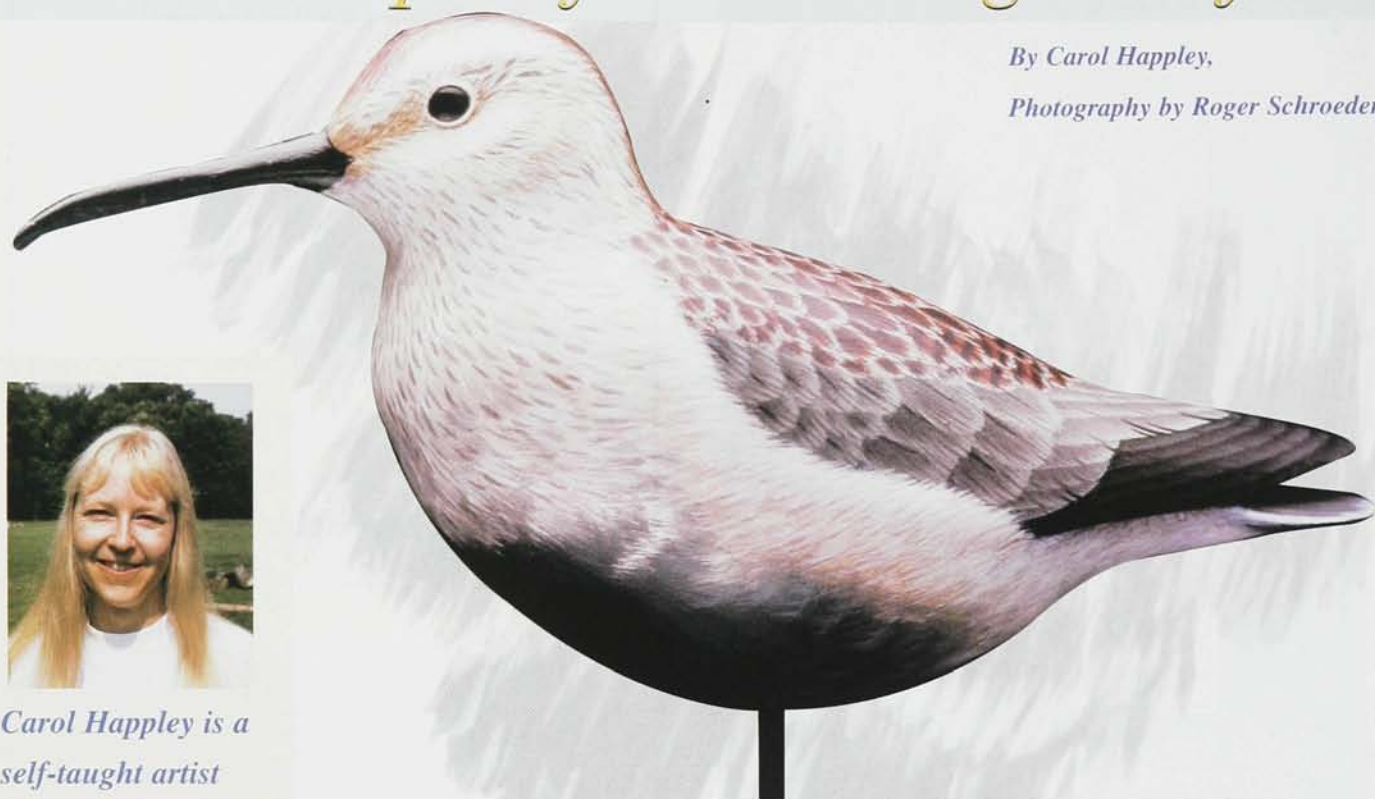
By Carol Hapley,

Photography by Roger Schroeder



Carol Hapley is a self-taught artist who has been painting and carving for over 20 years.

Although she has been teaching for 9 years, she enjoys learning from other instructors, citing a "transference of techniques." Carol has taught 8 years at the Villa Maria Wood Carvers workshops (see WCI issue no.5) held in Frontenac, Minnesota.



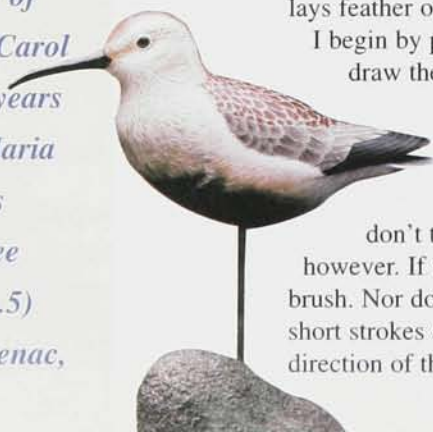
When carving and painting a bird, I look upon the body as a canvas. As I carve the wood, I am asking myself how the feathers will look when they are painted. Typical of what I teach is a "smoothie," a bird that has no burn lines or feather definition other than what I paint and is mounted on a stick and block of wood.

Feather over Feather

One of the birds I often teach in my classes is the dunlin. In the sandpiper family, this shorebird is no longer than 8 in. with a calico-colored back. When it comes time to paint the bird, I instruct students on how to layer feathers. This is a technique that lays feather over feather for the entire bird.

I begin by painting the bird with a base coat of my own mix—a brick red. I then draw the feather patterns with chalk, a material that is easily erased or covered up. Starting at the tail, I work forward, laying one feather over another. I lay out the primaries, paint them, lay out the secondaries, paint them, complete the scapulars, then finish with the cape.

Each feather is built up individually with washes of color. I don't try to paint the entire width of the feather with a single brushstroke, however. If the feather is an inch wide, for example, I will use a 1/4-in.-wide brush. Nor do I pull the brush along the entire length of the feather. Instead, I take short strokes and work my way to the base of each feather. I always work in the direction of the feather barb.



Blending Colors

A secret of painting realistically is blending one color into another. Take the major feather groupings of the dunlin, for example. Each feather has a dark color blending into a lighter one. With my brush I bring the light paint into the dark, and the dark paint into the light. Alternating the technique of layering colors is essential to achieving the depth of the feathers. How soft a look I want depends on how often I go back with the paints and blend again. By repeating this two or three times, I achieve a very soft look.

Footnotes

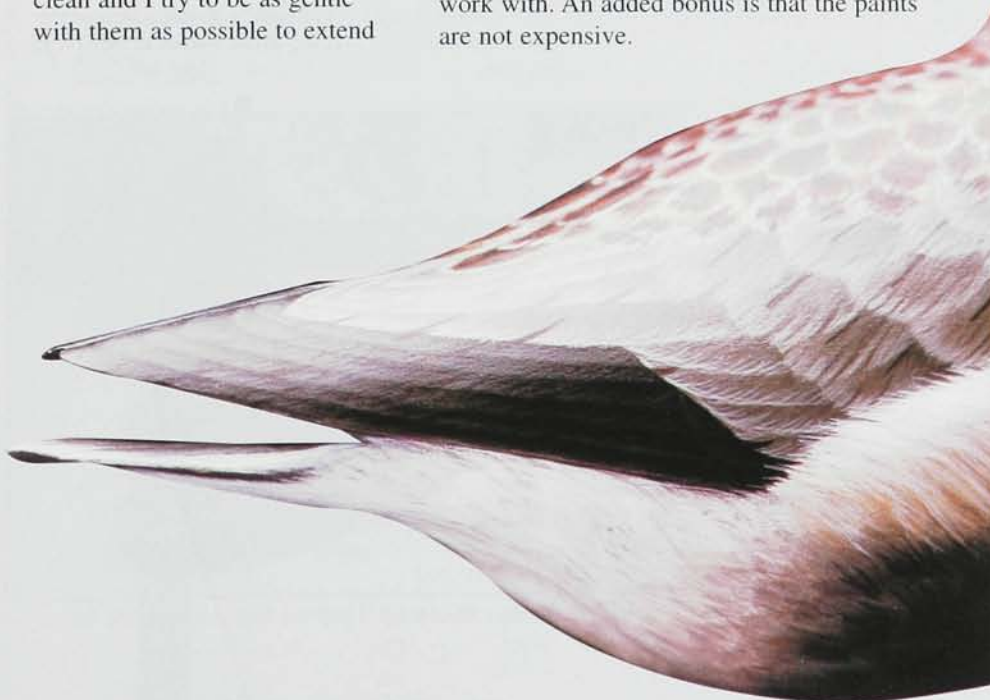
I don't use a lot of different brushes, but I make sure they are good brushes: Liquitex and Raphael are my favorites. I use a liner a great deal. The brush is thin enough to give me the fine strokes I make when blending one color into another. The paint in the liner brush has to be thin, however, or it won't flow properly. A slightly bigger brush is the shader. The one I use for the dunlin is 1/4 in. wide. I keep all my brushes clean and I try to be as gentle with them as possible to extend



their life.

I also paint a lot with a no. 12 brush. Big and fat, it can make a variety of feathers depending on how I flatten it out. I find it especially useful when painting underbelly feathers.

I recommend Jo Sonja paints, the only brand I purchase. The finish is flat, not shiny; it is realistic for wildfowl; and I like the paint's consistency since it is not too thick to work with. An added bonus is that the paints are not expensive.



Painting Techniques



Layering and blending feathers brings light colors into dark ones. These are the wing feathers of a dunlin.



To do the back feathers of the dunlin, I build up a base coat of dark color.



The finished feathers show how I made the edges darker and then applied warm white.



Using two different whites, I create the look of a ridge under the dunlin's eye.



PAINTING
STEP 1

The wing feathers of a dunlin are a good area for demonstrating my layering techniques. After drawing the individual feathers with chalk, I do the edges with a dark color—a mix of paynes gray and burnt umber—using a 1/4-in.-wide shader brush.



PAINTING
STEP 2

To build up the color, I go over the feathers again with the same color, bringing the paint closer to the centers. I always paint in the direction of the barbs.



PAINTING
STEP 3

A third application of the dark color brings the paint to the center of the feather.



PAINTING
STEP 4

After layering the color to bring darker edges up into the lighter center, I make a thin wash with just a little of the dark color and paint over the whole feather to blend it all together.



PAINTING
STEP 5

I apply warm white to the feather edges.



PAINTING
STEP 6

Using a liner brush, I pull the dark color into the white edges.

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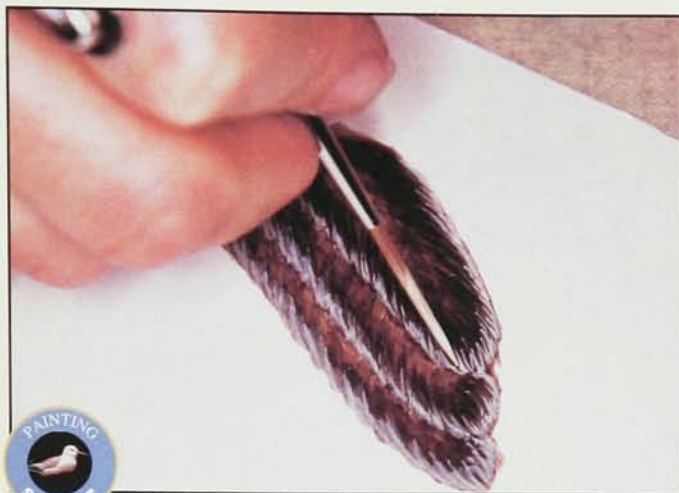


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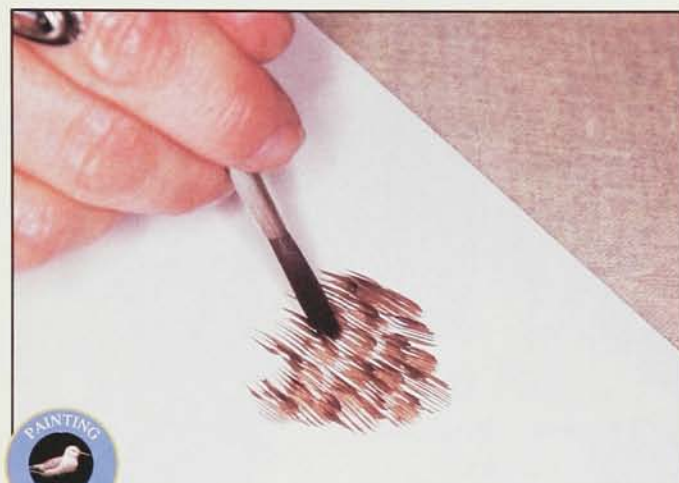
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I then come back with the liner brush and pull the white into the dark color. By pulling light over dark and dark over light colors, I am softening the feather edges.



As a final step, I use the liner and paint lines of light color into the center of each feather. This is a repetitive process of pulling light paint over dark, dark paint over light to create the illusion of depth.



The technique for doing back feathers is not very different from how I do the primaries and secondaries. I start off with thin washes of the dark color.



This photo shows how I have built up the dark color using several washes, with the edges being darker than the centers.



Bracing my hand for greater stability, I apply a light color starting at the feather edges.

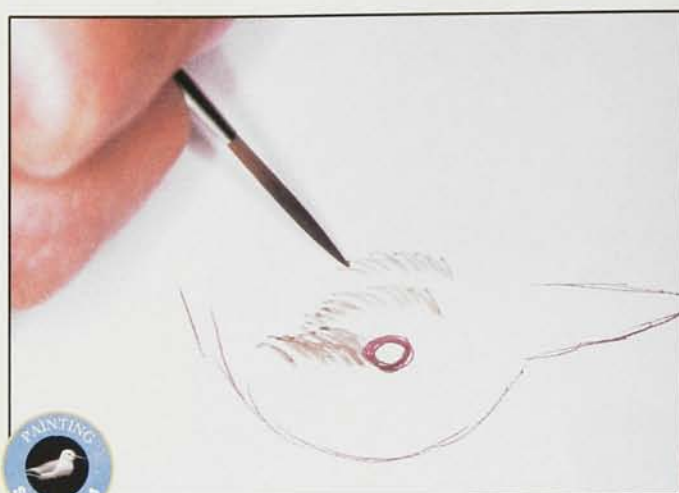


Working from the base to the edge of each feather, I use a dark color. This blending of colors gives depth to the feathers.



PAINTING
STEP 13

Working from the edge to the base, I use warm white. The more I do this, the more depth I achieve.



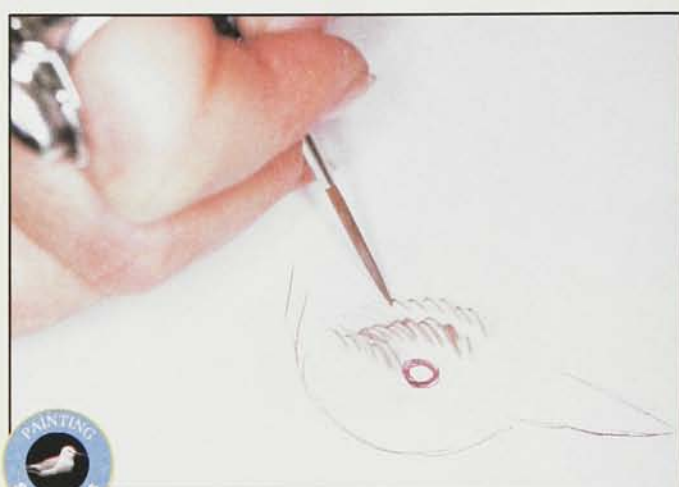
PAINTING
STEP 14

I can create a line of shadow with my paints, as I do on the dunlin head. Using warm white, I paint a ridge of color with my liner brush, then highlight with titanium white.



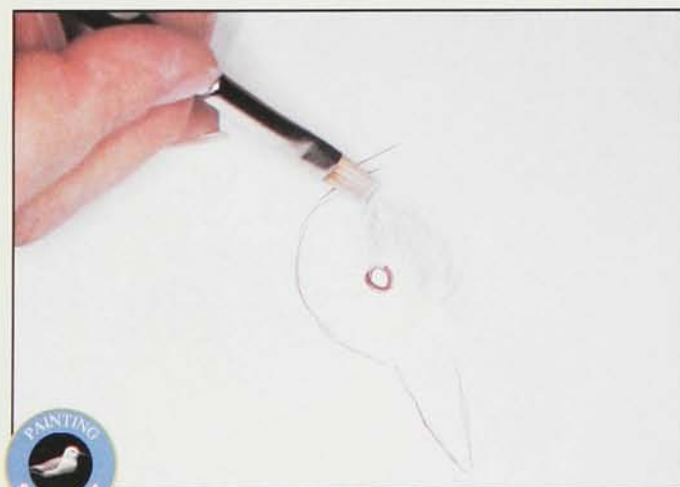
PAINTING
STEP 15

Using a shader brush, I fool the eye by painting a slight depression behind the bird's eye.



PAINTING
STEP 16

I go over my base color with a slightly darker color.



PAINTING
STEP 17

The last step is to blend the colors together with a thin wash of the warm white.



PAINTING
STEP 18

By loading up a large brush with paint and pushing it down on my palette to create a half circle, I can paint many different feathers with this one brush. Here I am using a Liquitex 6000 brush, no. 12 series.

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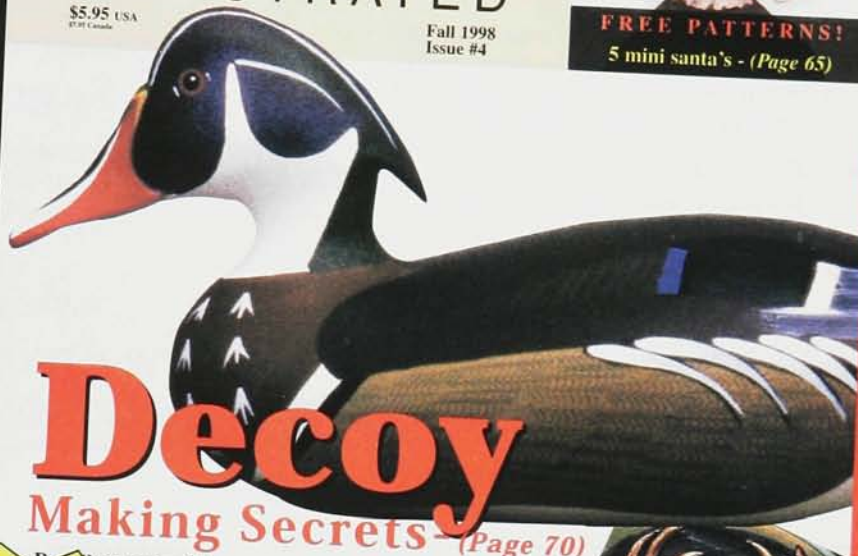
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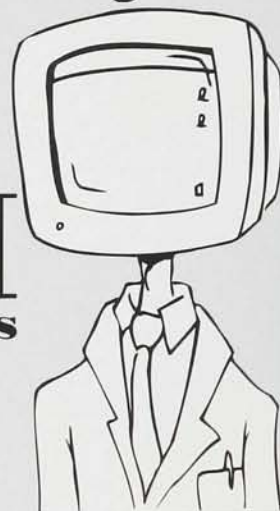
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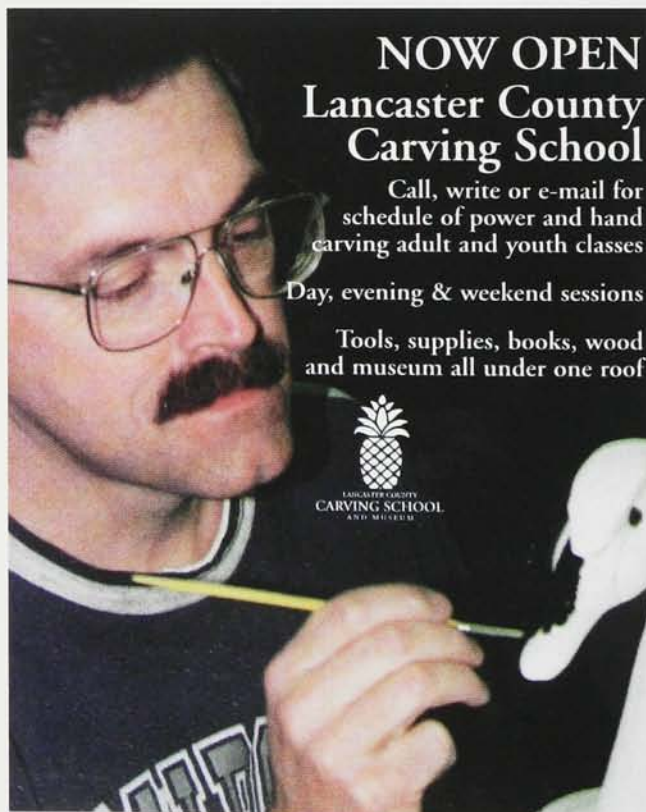
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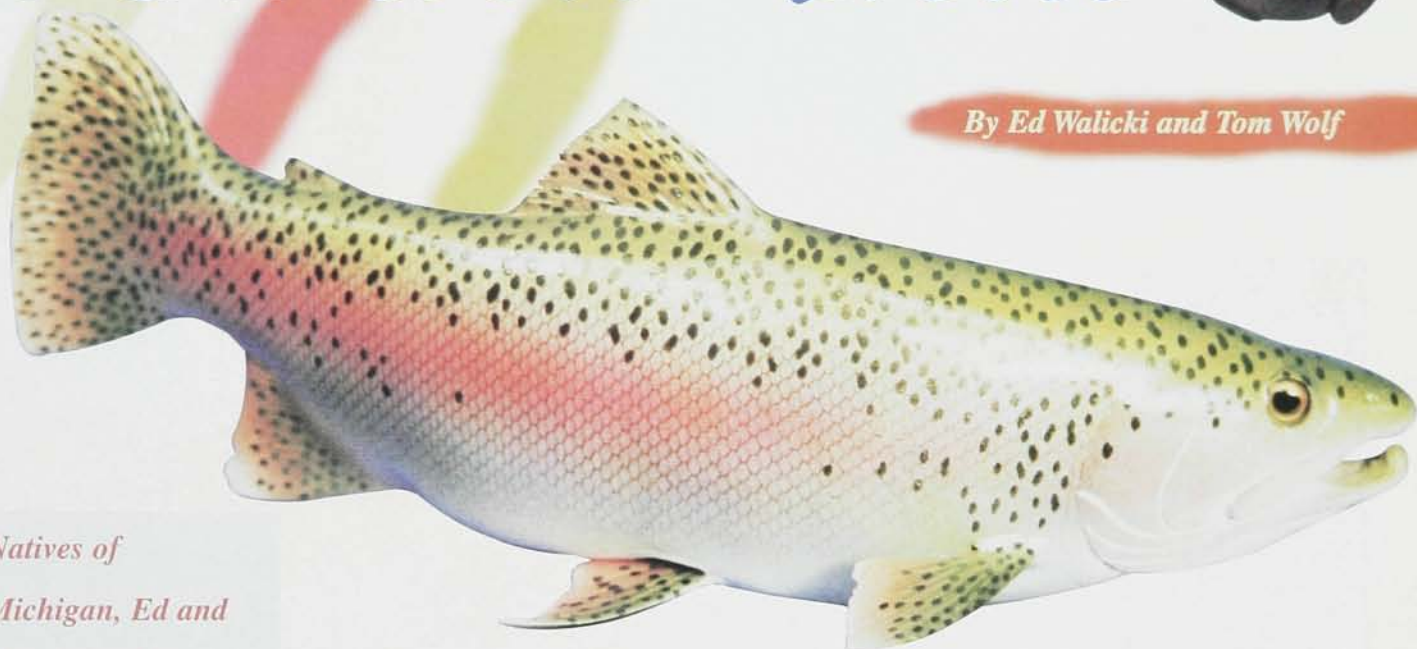
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Painting a Rainbow Trout

By Ed Walicki and Tom Wolf

Natives of Michigan, Ed and Tom are professional fish carvers and instructors with numerous best-in-show awards to their credit. They maintain a website for fish carvers to exchange information, purchase new products and promote the art form.



There isn't a species better suited to teach fish painting than a rainbow trout. The soft blending of a few basic colors and a little hand painting are all that is necessary to complete a realistic rendition. What is really not a secret to achieving that realism is the airbrush.

Basically a miniature can of spray paint, the airbrush works off a compressor. Air passes over a tube and pulls paint into the air stream where it flows through a small nozzle. The process of atomization turns the paint into a fine mist of color.

For this process to work properly, the paints must be designed for airbrushing and thinned properly. Paints are thinned with distilled water to achieve the consistency of skimmed milk. After thinning, each color must be strained through cheesecloth to prevent any large pigment particles from plugging the airbrush and restricting the paint flow.

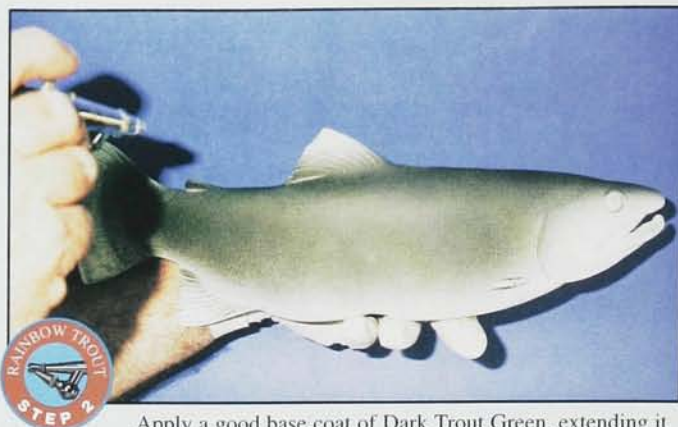
Distilled water is essential because it eliminates problems with the paint during application and years later the finish will look new. Minerals and chemicals—especially water softeners—found in drinking water can cause chemical reactions and breakdowns with most water acrylic paints in use today.

The following project is a rainbow trout. Because of the small scales found on this size fish, you can paint the scales instead of burning them in. This avoids a hard, textured look to the finish piece. You want the trout to look like a live fish instead of a carving or a taxidermy mount.

The paints used in this project are a blend of custom colors (available from Aquatic Expressions). The colors used to paint this rainbow trout are Base White, Belly White, Pearl Pigment, Dark Trout Green, Gill Red, Chrome Silver, 24K Gold, Detail Black and Clear Gloss.



The fish carving is sealed with two coats of acrylic sealer, followed by a quick once-over with fine steel wool to remove any rough areas and provide some "tooth" for the succeeding color layers to grip. The surface should be perfectly smooth prior to any color coats; the final finish is only as good as the surface it is applied over. Once sealed and de-fuzzed, the entire carving and fins are given a good coat of Base White.



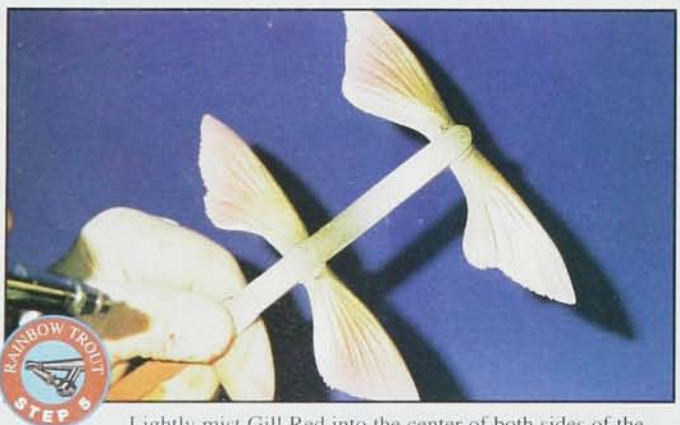
Apply a good base coat of Dark Trout Green, extending it over the top of the head. Lightly spray the base of the dorsal, caudal, and anal fins.



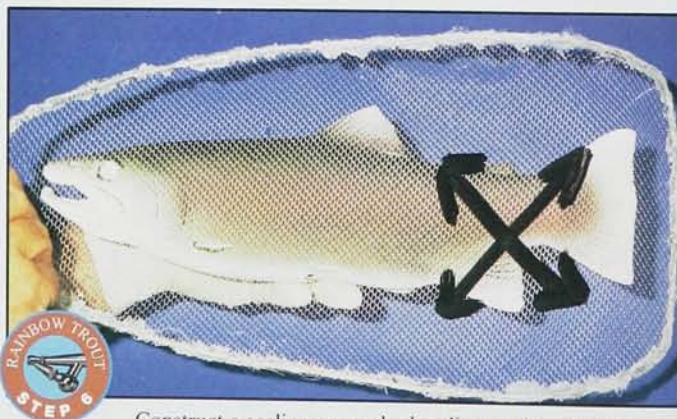
Using the same Dark Trout Green, mist a little paint into the leading edge of both pectoral and pelvic fin pairs; spray the top surface of each fin slightly darker than the lower surface. Owing to sun exposure, the top surface of the fin is generally darker in appearance. (Note: Paint the fins separately from the carving and install them in their pre-fitted sockets later in the painting process. Painting the scales will be easier.)



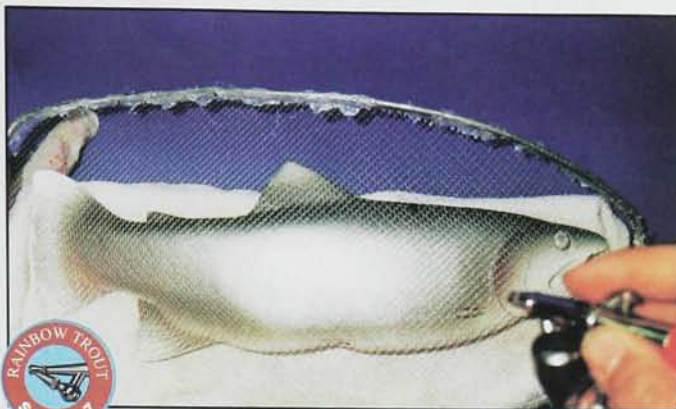
Apply a dark band of Gill Red through the middle portion of the body. Build the color slowly over several passes and make the center of the stripe darker than the upper and lower edges.



Lightly mist Gill Red into the center of both sides of the pectoral and pelvic fin pairs. The top fin surface should appear darker.



Construct a scaling screen by bending a wire frame to match the animation of the carving. Position the screen so that the pattern rows form an "X" across the body of the carving. If the scale pattern is not correct, the scales will appear crooked or run at an angle. Use hotmelt glue to secure the screen to the wire frame.



RAINBOW TROUT
STEP 7

Position the scaling screen over the carving and press it tightly against the surface. If it is not tight, bend the wire frame accordingly. Spray a few light coats of Chrome Silver down the side of the body, fading the spray up into the back and down into the belly. Be careful not to paint through the veil on the cheeks and fins because no scales are there. Apply just enough paint to cover the red and green background colors.



RAINBOW TROUT
STEP 8

Once the paint has dried, carefully lift away the scaling screen and inspect the scales. A red outline should be visible around the center scales and a green outline should appear around the top and lower scales. The scales across the back should fade away near the center, and those along the bottom should fade into the belly. Before proceeding to the next step, spray the cheeks silver and blend away any scales that may have been painted on the fins with a light coat of silver.



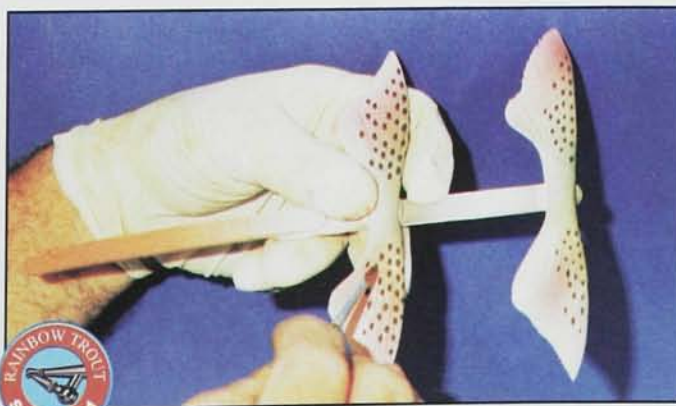
RAINBOW TROUT
STEP 9

Lightly mist a coat of 24K Gold across the back and the centers of the dorsal, anal and caudal fins. Use this color sparingly; a little goes a long way because its composition is highly metallic. This will give a warm shimmer to the colors applied in the next few steps.



RAINBOW TROUT
STEP 10

Apply a faint mist of Gill Red into the center of the body and on the cheeks. Next spray a light mist into the center of the anal, dorsal, adipose and caudal fins. Spray a very faint mist into the lower throat area of the head. Gill Red over 24K Gold will create a warm amber color that fades to a dull red.



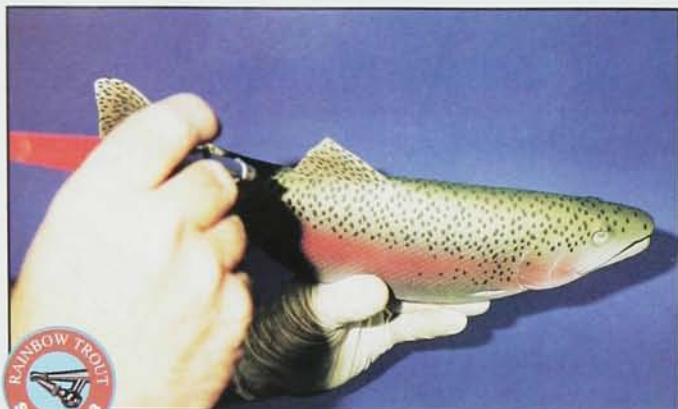
RAINBOW TROUT
STEP 11

Mix a small amount of Dark Trout Green into some Detail Black and begin applying the spot pattern to the pelvic and pectoral fin pairs with a small artist's brush. The spots on the top surface of each fin appear larger and there are more of them. The spots on the lower surface of each fin appear smaller and cover less area.

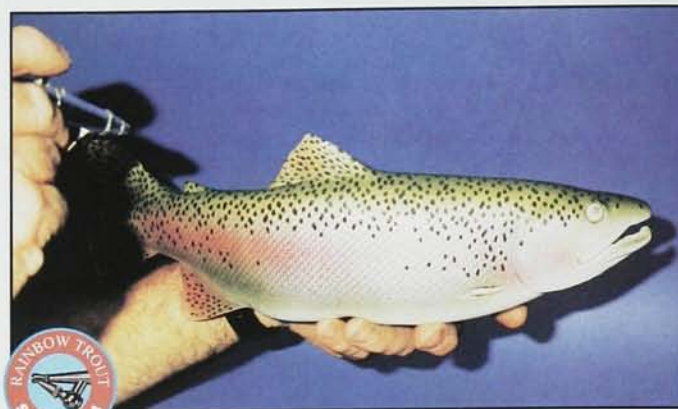


RAINBOW TROUT
STEP 12

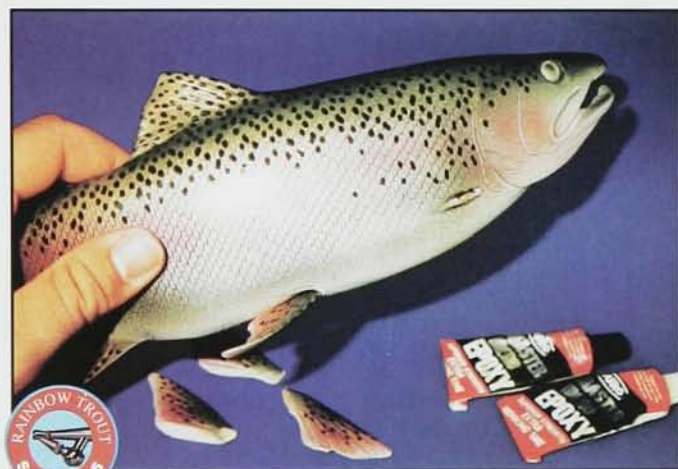
Using the same off-black paint mixture, begin spotting the body with a small artist's brush. Avoid applying the spots in patterns or rows. Work large areas at a time to avoid patterns. The spots on the body are slightly oval-shaped and run from top to bottom. The spotting in the fins, also oval in shape, run with the fin rays. Spotting on the red stripe is sparse, and few if any spots appear across the middle.



Spray a thin coat of Dark Trout Green mixed with Clear Gloss (half and half) across the back and into the base of the dorsal, adipose, anal and caudal fins to bury the spot pattern and take the edge off the hard black coloration. If this is done properly, the spots will have a soft and deep look across the back. Spraying this transparent green into the fin bases will help create the illusion of a transparent fin.



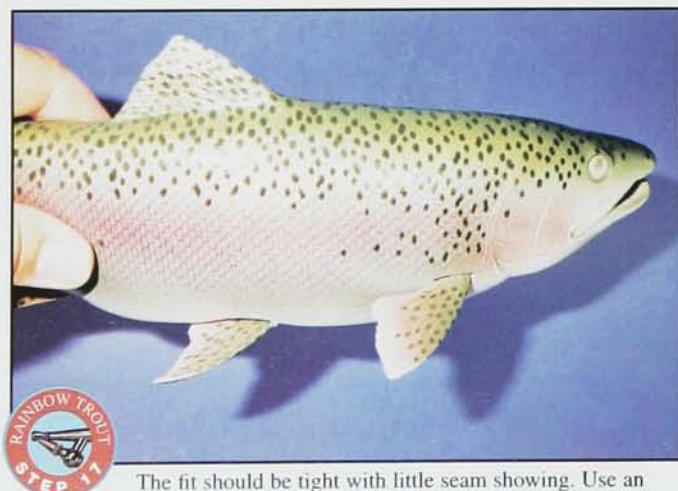
At this point the colors will appear flat and dull because of the light misting of color applied. To seal the colors and bring them to life, apply several wet coats of Clear Gloss. This will immediately bring the paint job to life. Colors will deepen, creating a layered look. The 24K gold will sparkle through the transparent green, and the tiny pearl particles in the Chrome Silver will shimmer as the carving is moved under light. Gloss it well, then let it dry for 24 hours before proceeding.



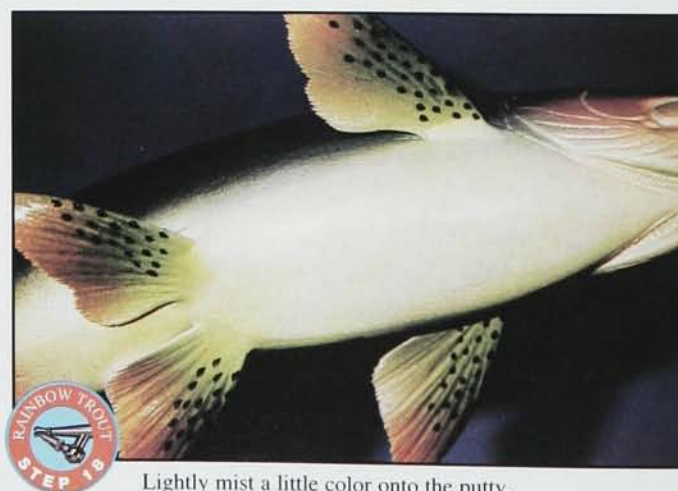
After the gloss finish has dried to a hard surface for safe handling, separate the pectoral and pelvic fin pairs and epoxy them in place.



Before the epoxy sets up, check for proper positioning and make any corrections.



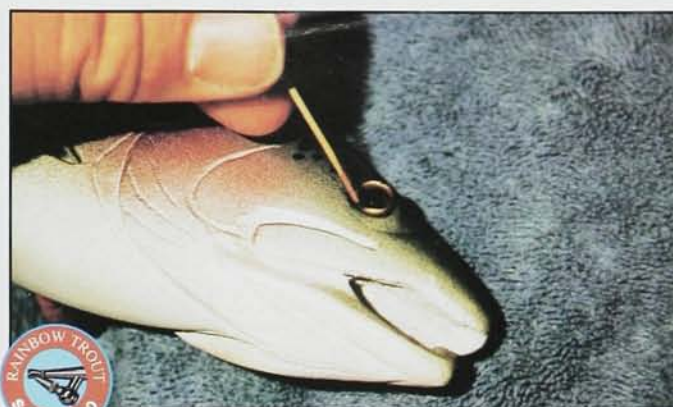
The fit should be tight with little seam showing. Use an epoxy sculpting putty to blend the seams away and create a smooth transition from the fins to the body.



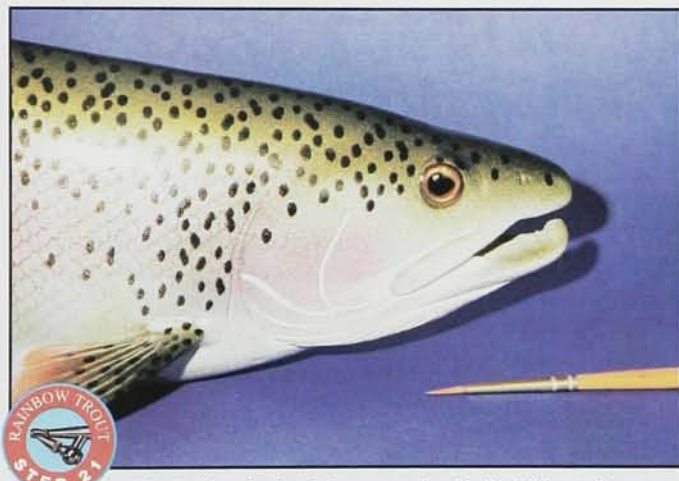
Lightly mist a little color onto the putty.



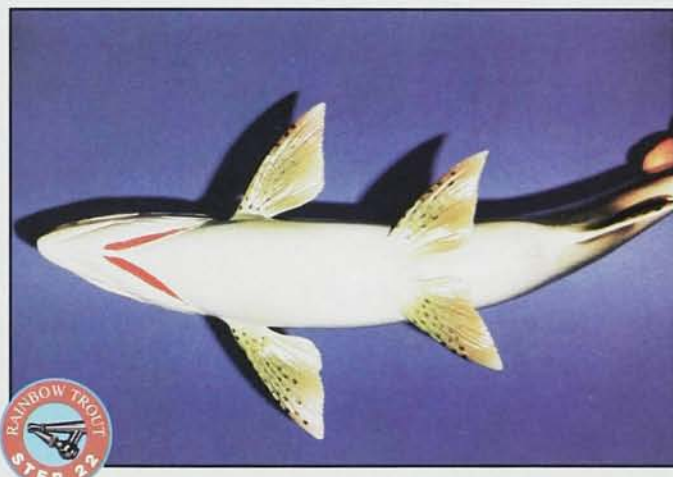
Hand paint the gills at this time using unthinned Gill Red and a small artist's brush.



Position each eye and epoxy it in place with a thin bead of clear epoxy. The epoxy not only secures the eyes in place but, once cured, it also bridges the seam where the eyes meet the body. This gives them a smooth wet look after applying the gloss finish. Be sure to lay the fish flat on a paper towel prior to applying the epoxy to prevent runs as it cures. Do one side at a time and allow for the epoxy to cure before setting the other eye.



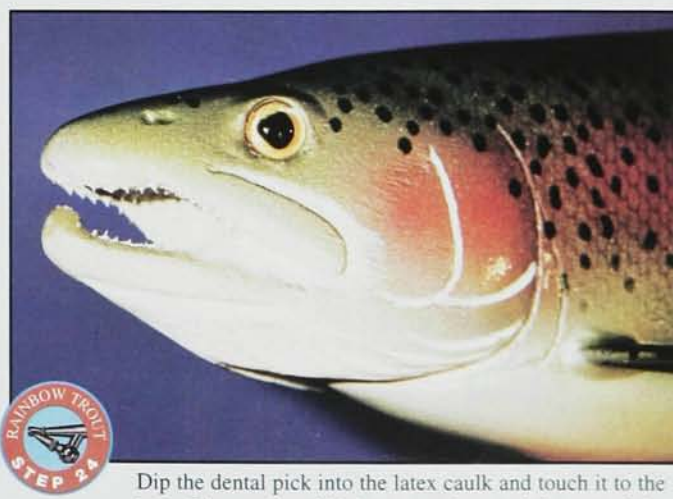
Hand paint the head features using Belly White and a small artist's brush. Apply the color to the fleshy skin and creases behind the maxillary; the small creases on the mandible; the branchiostegal ray separations in the lower gill cover; the throat latch; and the separation between the pre-opercle and the opercle.



Spray a light coat of Pearl Pigment into the lower belly area to create a soft shimmer over the Base White. Be careful not to get the Pearl Pigment on any other colors but the white.



Creating the small teeth found in trout is best accomplished with a white latex caulk found in any hardware store or home center and a small dental pick. Latex works better than silicone because it can be colored with acrylic paints.



Dip the dental pick into the latex caulk and touch it to the jaw of the carving. Lift it away and toward the rear of the mouth. A small curved tooth will develop. Once it dries it will remain flexible and it can be painted with a light mist of color if desired. 

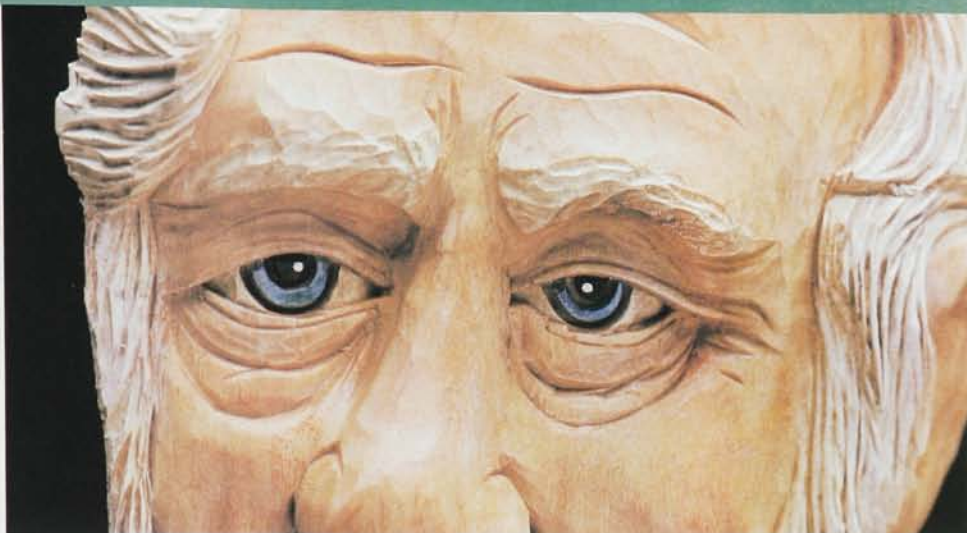
Three-Dimensional Relief

*By Harley Schmitgen
Photography by
Roger Schroeder*



Harley Schmitgen has been a woodcarver for a quarter of a century. A self-taught artist, Harley has won top honors at many shows, including the International Woodcarvers Congress, the Silver Dollar City Showcase, and the Upper Midwest Woodcarvers' Exhibition. Calling himself an enthusiastic instructor, he has taught at the Villa Maria Wood Carvers workshops (see WCI issue no. 5) held in Frontenac, Minnesota, and at many other seminars around the country. Harley lives with his family in Blue Earth, Minnesota.





My style of relief carving, featuring well known figures, works with only the outline of a figure. Despite that, I get the most effect out of a 3/4-in.-thick piece of basswood. My carvings include historical figures such as General Robert E. Lee and television personalities like Dick Van Dyke.

When I teach my classes, I present the students with a roughout done on a duplicating machine. The roughout is a cutout of the figure with the nose, eye sockets, mouth, hair, and clothing roughly cut into the wood. The advantage is that within one day my students can be working on the details rather than spending the first two days removing waste wood.

I prefer to work with the roughout positioned upright. When resting horizontally on a bench, the carving and its proportions never seem to look right. Also, it is easier to see just where the details go when I sit face to face with my carving.

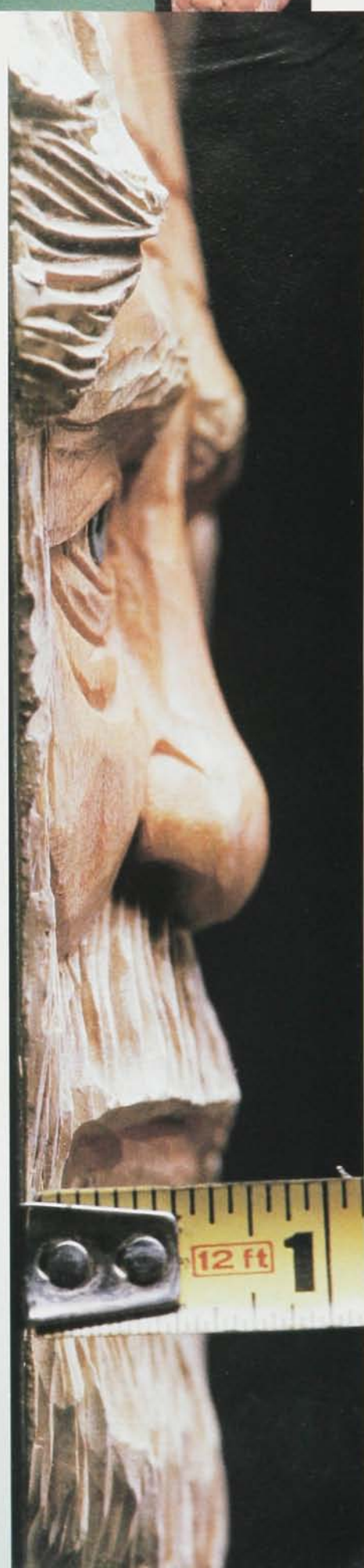
I find transparencies to be very useful when doing relief. Running my paper pattern through a thermofax machine, I make a transparent

plastic sheet with the drawing permanently printed on it. I then hold the sheet over the carving, and it becomes a very useful and permanent reference for carving different features.

I do relief carvings of people who are readily recognizable. I exaggerate to some extent – length of nose, size of ears, an elongation of the face – but the face is a fairly realistic representation of the person I am carving.

I start with the highest point on the carving, which is the nose. I then work on the eyes, the mouth, and the hair. In the case of my relief bust of General Lee, I start with the nose and move onto the beard. The very last details to be carved are the clothing.

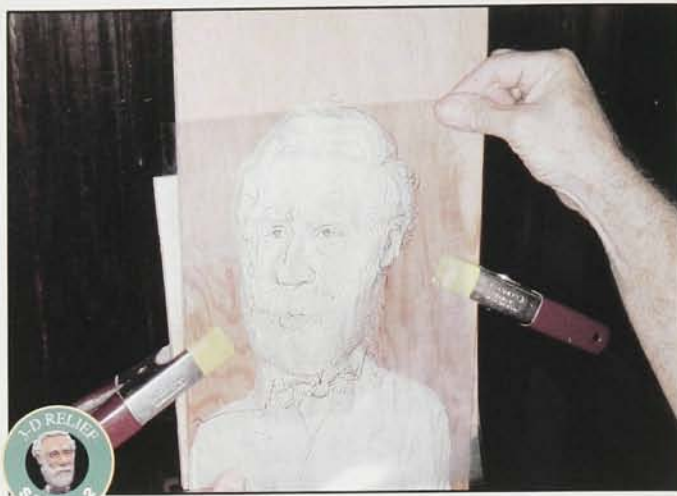
My style of carving is called three-quarter relief. One side of a slightly turned face, for example, will always have smaller details than the side that appears closer to the viewer. Since Robert E. Lee has his head turned to his right, the details on the right side of his face will be smaller or more foreshortened than those on his left side. I also carve his right eye so that it appears to follow the viewer.





3-D RELIEF
STEP 1

When doing a three-quarter relief of General Robert E. Lee, I find it a big advantage to position the carving in an upright position. Proportions are so much easier to recognize and I readily pick up on mistakes.



3-D RELIEF
STEP 2

I make a transparency from my paper pattern and use it as a ready reference for keeping the features where they belong on the wood.



3-D RELIEF
STEP 3

After establishing the shape of the nose, I use a narrow 1/8-in.-deep gouge and go to work on the mustache. My cuts are not straight lines because mustache hairs do not grow straight.



3-D RELIEF
STEP 4

I cut in lines with a knife right next to the gouge cuts. These give the hair some depth.



3-D RELIEF
STEP 5

Going to work on the eyes, I take a deep gouge, 3/4-in.-wide, and form the eye channel.



3-D RELIEF
STEP 6

Using a smaller 1/4-in.-deep gouge, I cut in a groove that helps locate the upper part of the eyelid.



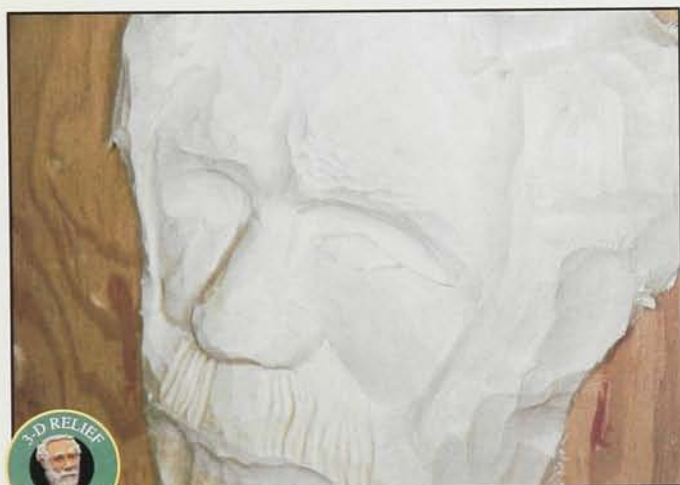
3-D RELIEF
STEP 1

With a detail knife I cut a line straight into the wood to establish the upper eyelid. I am careful not to undercut the eyelid because it might break away and I won't have a clean cut.



3-D RELIEF
STEP 2

I stick the knife point into the inside corner of the eye and pop out a small wedge of wood. This gives the eye some depth.



3-D RELIEF
STEP 3

I then take the knife and make a cut for the lower eyelid.



3-D RELIEF
STEP 4

The detail knife helps me round the eyeball and get into the outer corner of the eye.



3-D RELIEF
STEP 5

To create the look of a sagging upper eyelid, I come back with the detail knife and make a stop cut into the outside of the upper lid.



3-D RELIEF
STEP 6

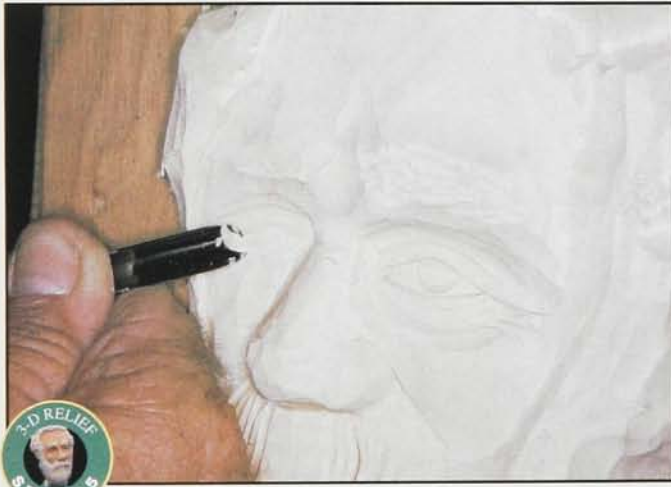
With a small 1/8-in.-deep gouge, I come straight up into the stop cut I made in the previous step.



I find a knife with a curved knife blade useful for rounding the eyeball.



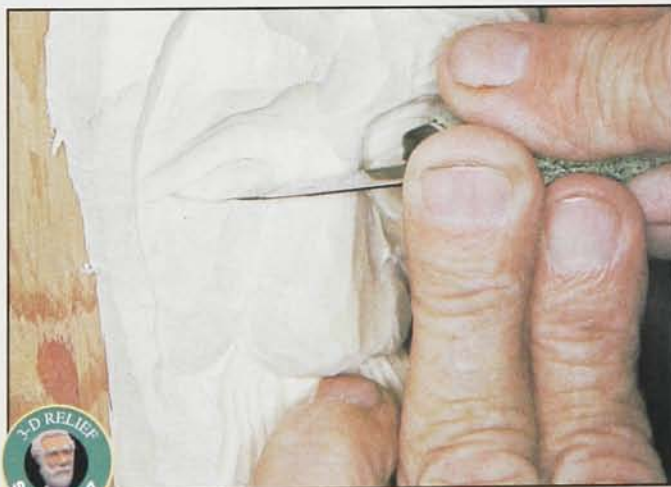
Using a gouge with a radius equal to that of the iris, I press the tool straight into the wood. For this carving, I use a no. 3 gouge, 1/4 in. to 3/8 in. wide.



I go to work on the other eye, using a 3/8-in.-deep gouge to make the eye channel. Details will be smaller for this eye because objects, including this face, diminish in size the farther away from the viewer they get.



I establish the upper eyelid with the detail knife.



Next I define the lower eyelid with the knife, being careful not to undercut the wood.



To create the drooping look of the upper eyelid of an older person, I make a deep stop cut with the knife and cut up to the stop cut with a small 1/8-in.-deep gouge.



With the same 1/8-in.-deep gouge, I work on the bottom of the eyelid, making it round.



Using a small V tool, I create a shadow above the eye, a small detail that gives dimension to the carving.



To create the iris on the foreshortened side of the face, I make two kinds of cuts with a gouge. The first matches the radius of the iris and cuts straight into the wood. The second creates a slight taper around the bottom edge of the iris. This technique will have the eye following the viewer around the room. When I paint, I accentuate the taper by putting a fine black line along the bottom radius of the iris.

Six Steps to Finishing a Basswood Relief Carving

1 I find that a water soluble wood stain gives me a good flesh color. I take a honey maple or country pine stain and dilute 1 tablespoon of stain in 8 ounces of water. After covering the entire carving with the mix, I let it dry completely. If I am in a hurry, I can speed up the drying time with a hair dryer.

2 For coloring other parts of a carving, I use acrylic paints thinned with water. It works better to "color" the water rather than to thin the paint. I want a stain, not an opaque covering.

3 When the carving is dry, I use a water-based clear varnish. While the varnish is still wet, I dry brush in some burnt umber. I use the acrylic full strength but not too much of it. I use small amounts until I have the highlights I want, especially in recessed areas to create shadows. I let the paint dry thoroughly.

4 I apply 2 to 3 coats of Deft® semi-gloss spray, letting the finish dry between each coat and after the final application.

5 I apply 1 coat of Krylon® matte finish spray, holding the can at least 18 inches from the carving.

6 The final application is 1 coat of wax that is a mix of 3 parts clear Watco® wax and 1 part Watco® dark wax. I brush it on, let it dry for 2 to 3 minutes, and then wipe off the excess. When the carving is completely dry, I buff it with a shoe brush or a soft cloth. ☐

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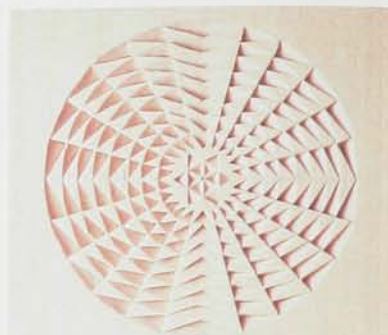
Chip Carve a Rosette

By Rich Notto

The delicate rosette patterns are my variations of Ken Gahagan's 24-segment circle patterns using his drafting triangles. With his Chip Carvers Layout System, I can make a segmented circle in a few minutes. Given minor changes, there are infinite design possibilities. The tools can be ordered directly from Ken at: 1 Karen Drive, Pittsburgh, PA 15237/ 412-364-3723.

Here is an easy tip for novice carvers on how to transfer patterns. After you photocopy the pattern, place the sheet face down on the sanded wood. Use a clothes iron set on moderate heat. Press the iron lightly on the copy and the transfer is made. In most cases, you can use the copy more than once. It saves lots of drawing time.

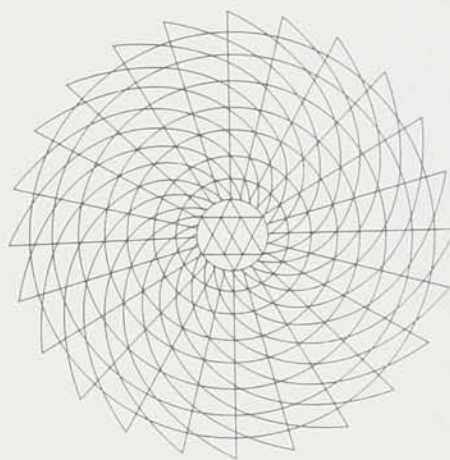
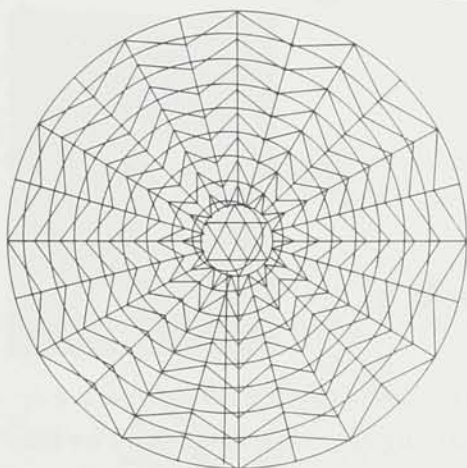
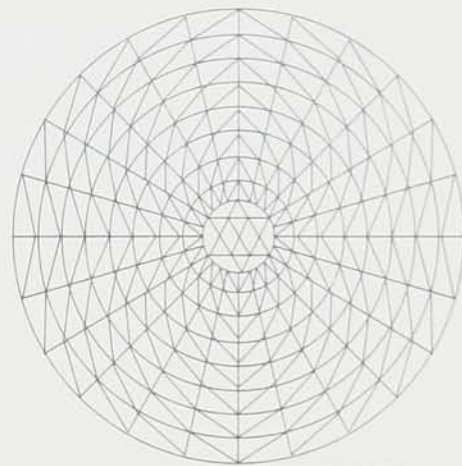
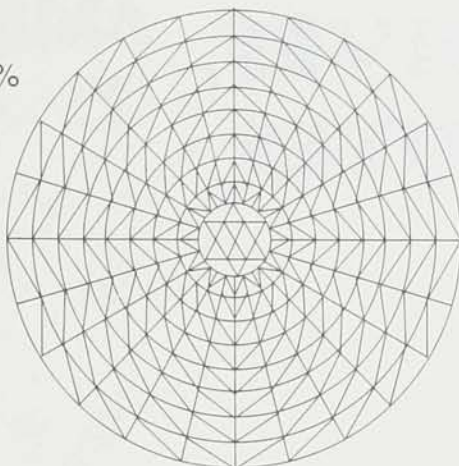
When I chip carve rosettes, I use two of my handmade knives: the #20.030 and the Sheinbach 1-11 .050. These are quality knives that fit my hand comfortably and prevent fatigue. It is also important to have a good blade so that the edge will come back when stropped properly. Carvers and whittlers always need sharp knives, but chip carvers need super sharp knives. 



A catalog of knives and accessories is available from Rich Notto, 7182 Millstone Street, Spring Hill, Florida 34606/ 352-688-2334.

PATTERN

Photocopy at 100%

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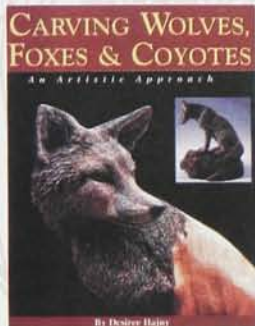
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CARVING WOLVES, FOXES & COYOTES



Carving Wolves, Foxes & Coyotes is the newest book by Contributing Editor Desiree Hajny. Drawing on her many years of carving members of the canine family, her newest work includes carving instruction, patterns, painting detail, reference photos and anatomical studies. A full-color guide, this is the ultimate book for any carver interested in capturing the essence and majesty of these mammals in wood. Just released in December, 1998, Carving Wolves, Foxes & Coyotes is available for \$19.95 from carving suppliers or directly from the publisher: Fox Chapel Publishing, 1970 Broad Street, East Petersburg, PA 17520 (1-800-457-9112). For Mail orders please add \$2.50 for shipping.

BY DESIREE HAJNY



Research is an important part of carving, especially if you're renowned mammal carver Desiree Hajny who strives for realism in her work.

That research becomes even more important when the species within a genus are so close in their outward appearances. Take, for example, three of the most popular—and wilder—members of the canine family: the wolf, the fox and the coyote. Their body shapes and attitudes are similar, but, with thorough research, she discovered that they are nowhere near identical.

"Research is a vital key in the over

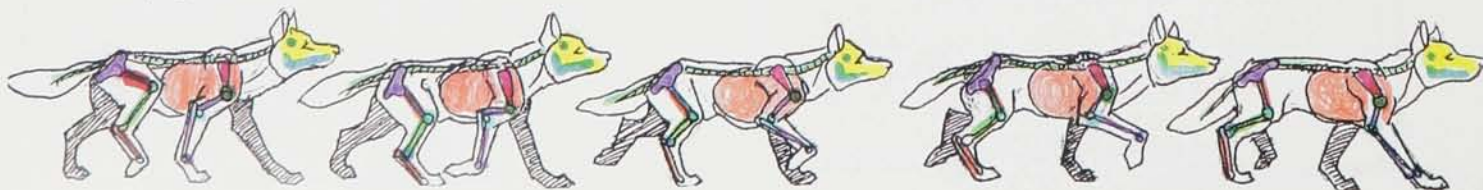
all process of the carving you are working on; it's as important as the carving, finishing, and design," Desiree says. "A carving that possesses flaws in its overall presentation, because of a lack of research, will never be as effective as one that has been thorough delved into."

In this article we'll take a look at some of Desiree's research into the canine family and how she applies that research to carving a gray wolf. The illustrations and photographs were excerpted from Desiree's most recent book, Carving Wolves, Foxes & Coyotes: An Artistic Approach. 

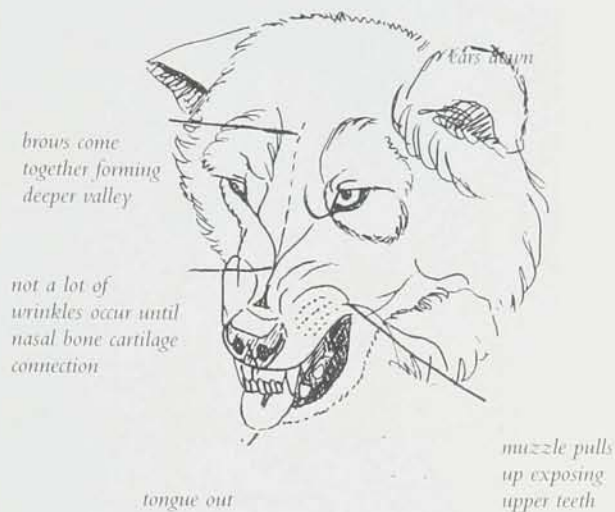
—Ayleen Stellhorn,
book project editor

WOLF WALK

Underlying how the animal moves is important when choosing a pose for the subject.



WOLF SNARL

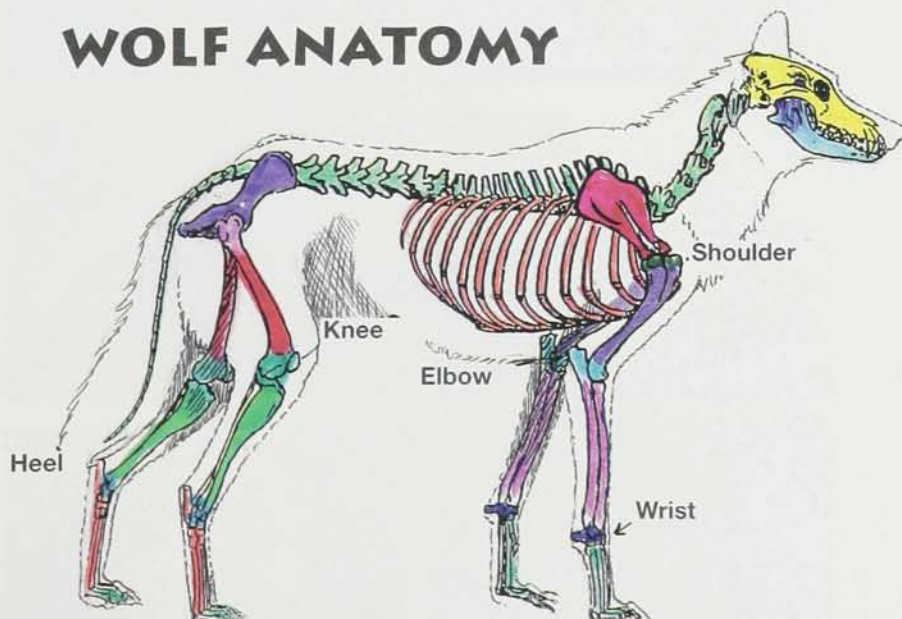


FOX YAWN



Research should include not only photographs and written materials, but also observation of the live animal. Sketches of your subject in its natural habitat will remind you of the animal's coloring, poses and attitudes.

WOLF ANATOMY



A sketch of your subject's anatomy will help you understand the underlying structure of the animal.

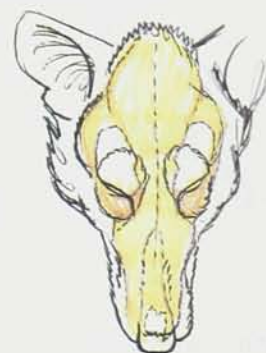
FOX

FROM TOP VIEW

angle to opening of ear from point in front of nosepad



COYOTE



WOLF

Chin sweeps back from pivot point (below ear opening)



Comparative research will help you understand the difference between species. In the top views of the heads of the wolf, the fox and the coyote, you can clearly see the differences in the shapes of the animals' ears, muzzle and jowls. Also clearly apparent are the different placements of the eye sockets.

CANINE CURL



legs
under
body

tail covers
nose



Reference material is important in every step of design, carving and painting. Here's how it comes into play when Desiree is working on carving the eyes of a wolf.

1. Referring to the material I've gathered, I use a pencil to draw in the eyes in the socket area.



2. I check the angle to the center point to make sure the eyes are properly positioned.



3. I use my reference material to draw in the brow and cheek area.



4. To create the eye, I use an eye punch, gently pushing it into the wood.



5. I stop cut the brow area with a carving knife...



6. ...then I undercut the brow area, referring often to my sketches.



TIPS

HITCH YOUR CARVING TO A BARGAIN

Richard Rayburn of Ashland, Kentucky has designed a tilting carver's vise from a trailer hitch ball. At a cost of around \$20, it is made of components that can be purchased from a hardware store or home center. The vise is a great substitute for expensive power arms and it can be attached to a workbench top or a portable clamping bench. Richard describes how he assembled his vise:

I started with a 3/4-in.-thick board big enough to hold the vise. I attached to it a 1 1/2-in. pipe floor flange using four 5/16-in. by 3 1/2-in. carriage bolts and wing nuts. These bolts also hold an inverted pipe floor flange of the same size that keeps the trailer ball seated in the bottom flange. Although the illustration shows short bolts, I can use longer ones if I want to do some vigorous carving with mallet and chisel.

It is very important to use a lock nut on the threaded part of the trailer ball. I had to hacksaw a 3/4-in. nut in half because there wasn't enough bolt thread left after assembly.

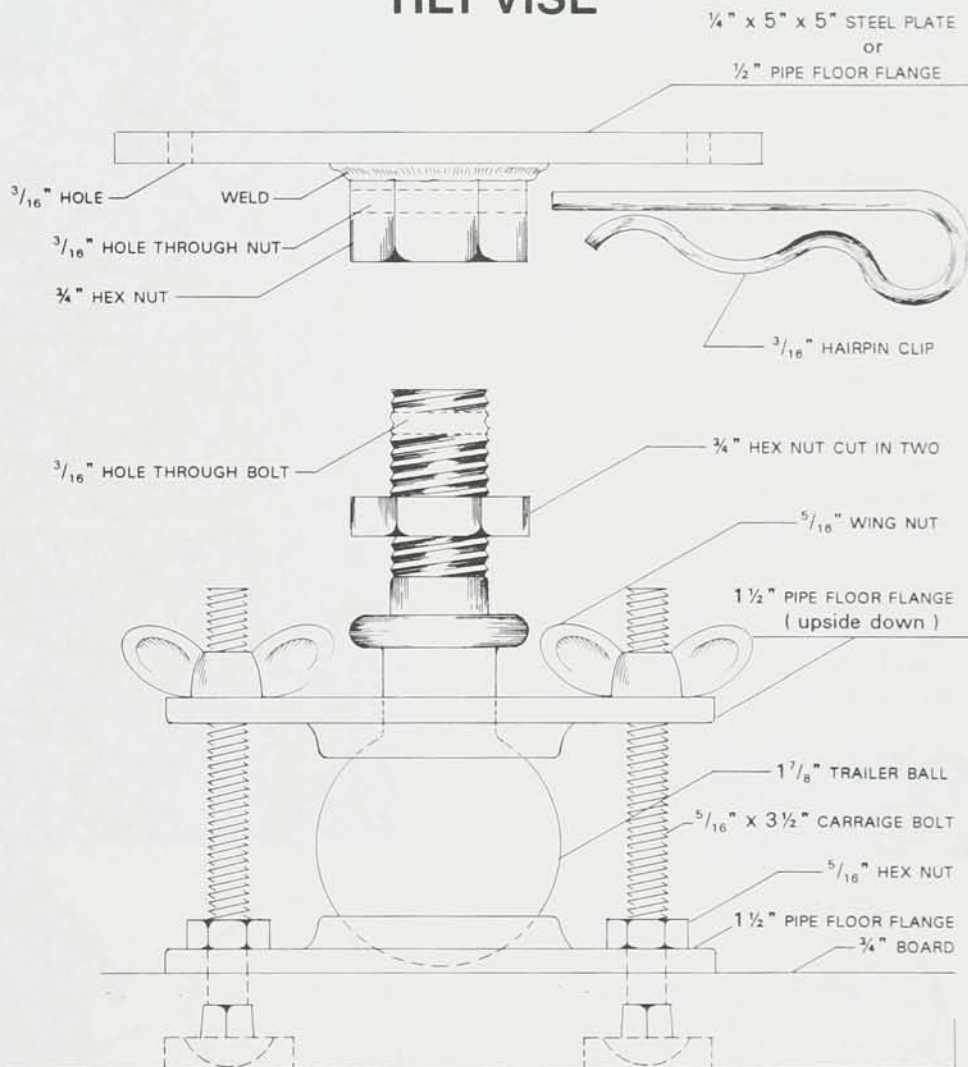
The steel plate that the carving is attached to measures 1/4 in. thick by 5 in. by 5 in. It was what I had on hand. I welded a 3/4-in. nut to the bottom of it. I later designed a plate for small carvings using a 1/2-in. pipe floor flange and welded a 3/4-in. nut to that.

After I drilled 3/16-in.-diameter holes in the top plate to use for securing my woodcarving, I screwed the plate fully onto the trailer bolt until it was tight. I then drilled a 3/16-in.-diameter hole through the top plate nut and at the same time through the trailer ball

bolt. This assured me that the holes will line up when I insert a 3/16-in. hitch pin. The pin is necessary to prevent the plate from unscrewing.

When I carve a piece in which screw holes will be unsightly, I attach a board to the top plate and use double-stick fiberglass tape to hold the carving. Too much tape and it will be hard to get the carving loose without damaging it. ☐

TILT VISE



Materials

- 1 - 1 7/8-in. Trailer Ball
- 2 - 1 1/2-in. Pipe Floor Flanges
- 2 - 3/4-in. Hex Nuts
- 1 - 3/16-in. Hairpin Clip
- 4 - 5/16-in. x 3 1/2-in. Carriage Bolts
- 4 - 5/16-in. Wing Nuts
- 4 - 5/16-in. Hex Nuts
- 1 - 3/4-in. Board
- 1 - 1/4-in. x 5-in. x 5-in. Steel Plate
or
1/2-in. Pipe Floor Flange

If you have a hint, tip or handmade device that you would like to share with your fellow carvers, send the submission to: TIPS for Wood Carving Illustrated, 1970 Broad Street, Lancaster, PA 17520.

Carving Whimsical Birds

Need something to carve to chase away those winter blues? Grab a knife and a basswood egg and try one of Laura Putnam Dunkle's whimsical birds.

Laura's birds are carved from basswood eggs. The eggs come in three common sizes: hen, goose and ostrich, and are the perfect shape for these cute little springtime chirpers. You can even find basswood eggs as small as wren and pigeon eggs and as large as dinosaur eggs.

"I'm very fond of these eggs," Laura says. "Basswood eggs are super for beginners and experienced 'old-timers' alike. They are a confidence builder for those who are just starting to carve and make a quick pick-me-up for carvers who need a break from more complex projects."

Just think. No laminating. No bandsawing a pattern. Just purchase a couple of basswood eggs at a woodcarving supply store and you're ready to start.

In fact, the hardest part of carving basswood eggs isn't the carving at all. It's making sure that the eggs



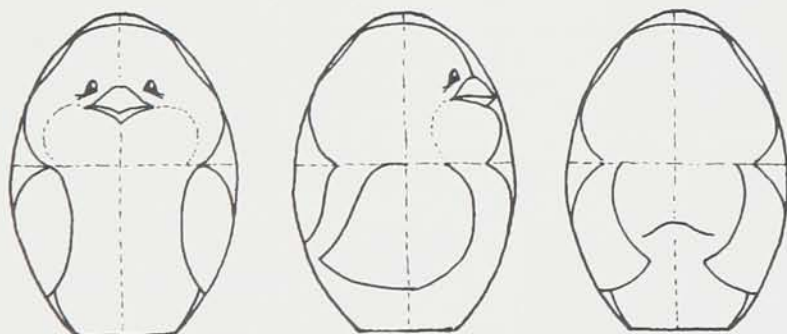
you plan to carve really are basswood.

"I tell everyone not to buy the wooden eggs you find in craft stores," Laura says. "You might find an occasional batch of basswood eggs, but more often than not, you'll end up with something that's very, very difficult to carve because the wood is so hard."

Laura provided us with a pattern for making a basic bird from a hen-sized basswood egg. Use her pattern and some of the ideas in the photographs to make your own whimsical birds. They're so fun and easy to carve that you'll have a flock in no time. ☐

PATTERN

Basic Bird Pattern



Hen Egg approx. size 2 1/2" ht. & 1 3/4" dia.



Find a home for your whimsical birds:

- purchase a wreath and make a nest in it
- mount them on dowels and put them in live plants
- put them in a bird cage
- mount them on corks to make bottle stoppers
- find a birdhouse and mount them on a perch
- mount them on a plaque

Basswood Egg Suppliers

Laura Putnam Dunkle
PO Box 42
Tontogany, OH 43565
(419) 823-6004

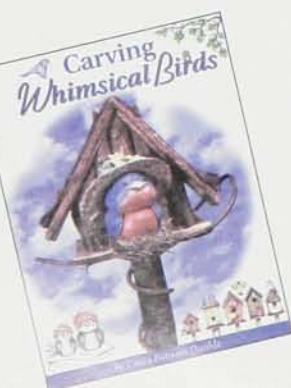
Mountain Heritage Crafters
601 Quail Drive
Bluefield, VA 24605
(540) 322-5921

Beaver Dam
PO Box 40
Courtland, OH 44410
(330) 637-4007

Rossitter Roughouts
1447 South Santa Fe
Wichita, KS 67211
800-825-2657

Laura has gathered her knowledge, tips and techniques on carving and painting these happy little chirpers from basswood eggs and published it all in a new book just released in January '99. Full color photos show the carving and painting process in easy to follow steps.

Carving Whimsical Birds sells for \$12.95 (+2.50 s+h) and is available from carving suppliers or directly from the publisher - Fox Chapel Publishing Co., 1970 Broad Street, East Petersburg, PA 17520



F E B R U A R Y

February 20-21—Blue Earth Area Royal Chiselers Show, Madison East Center. **MANKATO, MN.** Non-selling show. Hours: 9-5. Contact: Lem Steele, Box 23, Windom, MN 56101 at (507) 831-4291.

ATTENTION:**ALL WOODCARVERS****February 26-27 - WOOD CARVING ILLUSTRATED OPEN HOUSE. Free admission.**

Tour of new Museum of Woodcarving, Lancaster Carving School and our offices. See the CCA Circus. "Scratch & Dent" book sale. Demonstrations and classes by Frank Russell, David Sabol, Dave Bennett, Glen Ladenberger, Ed Walicki, Pete Ortel, Laura Dunkle. Fri., Noon-8pm, Sat., 9-5. *See page 11 for more info.*

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 H Johnson, 109 Mickey Dr., Brandon, MS 39042. (601) 824-0687; 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, PO Box 1194, New Port Richey, FL 34656. (727) 848-8721.

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, **PHOENIX, 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 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.

M A R C H

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. (1 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—Mahoning Valley Wood Carvers Show & Sale, **GIRARD, OH.** Holiday Inn Metroplex, Rt. 193 at I-80. 10-5. Best of Show prize \$500. Contact: Bonnie Babcock, 38 Fulton St., Niles, OH 44446. (330) 652-0001.

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 6-7—Annual Gulf Coast Carvers Guild Show, **SARASOTA, FL.** Sarasota Boys and Girls Club, 3100 Fruitville Rd. (next to Sarasota Fairgrounds). 9-4. Contact: Charlie Peters at (941) 371-2465.

March 13-14, 1999 - Kitsap County Woodcarvers 13th Annual Juried Show and Sale at the Westside Improvement Club, **BREMER-TON, 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 13-14—Lake Woodcarvers 2nd Annual Show & Competition. **LEESBURG, FL.** Women's Club Building. Contact: Buster Howell, 34223 Grant Ave., Leesburg, FL 352-742-1271.

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: 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 19-21—Quebec's North American Wildfowl Carving Competition, **MONTREAL, QUEBEC, CANADA.** National Great Outdoors Show, Olympic Stadium. Over \$12,000 cash and prizes in each Division. Novice, Intermediate, Expert. This is the biggest carving competition in Quebec and the National Great Outdoors Show attracts over 125,000 visitors. Contact: Roland Lafreniere, Quebec's North American Wildfowl Carving Competition, 11450 Albert Hudson Blvd., Montreal, Quebec, Canada H1G 3J9. (514) 327-4464.

March 20 - Second biannual Woodcarvers' Show at Independence Museum, 8th and Myrtle Streets, **INDEPENDENCE, KS.** Saturday 10:00 AM - 5:00 PM. Bruce Harrell: judge. Contact: Mary L. Woods, 619 W. Oak, Independence, KS 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 **MONTREAL, QUEBEC, CANADA.** Entries will be judged Saturday, March 20. Contact: Quebec's North American Wildfowl Carving Competition, 11450 Albert-Hudson 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 Schleider (509) 946-8374 or Paul Jones (509) 545-4473.

March 20-21 - 16th Annual Pike's Peak Whittlers Show/Competition and Sale, at NEW LOCATION: 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: laconto@aol.com

March 27-28—Annual Spring Fling at Norton Middle School, just west of Akron, **NORTON, OH**. Hours: Sat.10-6, Sun.10-5. Sponsored by the Wood Be Woodcarvers. Features "Ohio Best of Blue" 1998 winners. Speaker from Department of Natural Resources. Contact: Tim Crawford, 4109 S Cleve-Mass Rd., Norton, OH 44203. (330) 825-8866.

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

March 27-28 - Niagara Woodcarvers Association 20th Annual Show and Sale. A. N. Myer Secondary School, 6338 O'Neil St., **NIA-GARA 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: 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.

APRIL

April 8-10—Prairie Canada Carvers Competition at International Inn, **WINNIPEG, MANITOBA, CANADA**. Birds, fish, mammals, natural finish, caricatures, relief and chip carving. Classes offered. Contact: Larry Vanderhyde, 15 Deborah Place, Winnipeg, MB R2G 2M, Canada. (204) 661-3658.

April 10-11—Yakima Regional Woodcarvers' 15th Annual Artistry in Wood Show/Sale, Yakima Valley Museum, 2105 Tieton Dr., **YAKIMA, WA**. Hours: Sat.10-5; Sun.10-4. Contact: Charley Munroe, 2211 West Taylor Rd., Selah, WA 98942. (509) 697-4143.

April 10-11—23rd Annual Woodcarving Show, Porter County Expo Center, south of Highway 30 on Route 49 Bypass, **VALPARAISO, IN**.

Hours: Sat.10-5, Sun.-10-4. Admission: \$3.00. Contact: Duneland Woodcarvers, 7425 Arizona Ave., Hammond, IN 46323.

April 10-11—Santa Clara Valley California Carvers Guild, Chapter #1, 32nd Annual Show, Prospect High School Gymnasium, 18900 Prospect Road, **SARATOGA, CA**. Contact: Joanne Carroll, 1395 Walnut Dr., Campbell, CA 95008.

April 10-11—23rd Annual Mid-Atlantic Woodcarving Show & Competition, Penn State Abington Campus Gymnasium, **ABINGTON, PA**. Sat.10-4, Sun. 10-4. Contact: Al Ritter at (215) 757-2152 or daytime (215) 761-2819.

April 10-11—15th Annual Artistry in Wood, Yakima Regional Woodcarvers Show & Sale at Yakima Valley Museum, 2105 Tieton Dr., **YAKIMA, WA**. Admission: \$3.00. Hours: Sat.10-5, Sun.10-4. Juried Show, Seminars, Supply Vendors, Carving Contest, Raffle, Auction, Door Prizes. Contact: Charley Munroe at (509) 697-4143. e-mail: dmu2827083@aol.com.

April 11—Artistry in Wood 9th Annual Carving Show, Municipal Bldg, 375 Buffalo St., **SHEBOYGAN, WI**. Sponsored by Kettle Karvers Klub. Hours: 10-4. Competition: Novice, Intermediate, Advanced & Masters. 17 Categories. Contact: Bob Lawrence, 2217 Brookfield Ct., Sheboygan, WI 53081. (920) 458-4947.

April 12-18—13th Annual Texas Woodcarvers Rally, Oakdale Park, **GLEN ROSE, TX**. Fee charged. Contact: Oakdale Park, Glen Rose, TX 76043. (254) 897-2321.

April 17—3rd Annual Carving Show North Woods Carving Club, Gaylord High School, **GAYLORD, MI**. Exhibition, competition & sale. 10-5. Contact: Jim Pike, 4631 Juneberry, Gaylord, MI 49735. (517) 732-3222.

April 17-18—33rd Annual Show & Sale, Great Plains Woodcarvers, Century II Exhibition Hall, 2125 W. Douglas, **WICHITA, KS**. Sat. 10-6, Sun. 12-5. Admission \$2. Contact: Jack & Mary Alumbaugh, Rt. 1, Box 95A, Derby KS 67037. (316) 777-1607.

April 17-18—Mossy Creek Barynard Festival, I-75 Exit 44 (GA96), I-75 Exit 44 (GA96), **PERRY, GA**. Carving clubs and nationally acclaimed carvers from many states join fine artisans, Appalachian Mountain musicians, storytellers. Contact: (912) 922-8265.

April 17-18—26th Annual Iowa State Woodcarvers Competition Show & Sale, Waterloo Recreation & Arts, **WATERLOO, IA**. Sat. 11-5, Sun. 12-4. Contact: Stuart Longseth, Northeast Iowa Woodcarvers, 1707 Lilac Lane, Cedar Falls, IA. (319) 277-5648.

April 26-May 1—Texas Woodcarvers Guild Annual Spring Roundup, Lady Bird Johnson Park, **FREDERICKSBURG, TX**. Six full days of classes for beginners to advanced carvers. Contact: Joe Sam Hays, 973 E.F.M. 916 Rio Vista, Texas 76093. (817) 373-7508.

April 23-25—29th Annual Ward World Championship Wildfowl Carving Competition, Roland Powell Convention Center (At 40th Street), **OCEAN CITY, MD**. This is the largest and most prestigious competition for wooden wildfowl sculpture in the world. 1,000 artists compete for over \$90,000 in prizes and awards. Also featured 2nd Annual Ward World Fish Carving Competition, 3rd Annual World Painting Competition, 125 exhibitors, auctions, contemporary hunting decoys judged in the Bay, free seminars, Delmarva Birding Weekend: Apr. 24-25, Birds of World Photography Contest, and much more. Special group rates available. **THIS IS A MUST SEE!** For more information: Jane Rollins, Ward Museum of Wildfowl Art, 909 S. Schumaker Dr., Salisbury, MD 21804-8722; (410) 742-4988 extension: 106.

April 24—Central Frazer Valley Woodcarvers 10th Annual Art of the Carver Show & Competition, Clearbrook Community Center (2825 Clearbrook Rd.), **ABBOTSFORD, BC CANADA**. Contact: Tom Spicer, PO Box 8000-408, Abbotsford, BC V2S 6H1 CANADA or email: carver@uniserve.com

MAY

May 15-16—Spring Show, Wilderness Center, West of Wilmot on Rt. 250, **WILMOT, OH**. Sponsored by Wilderness Center Carvers, Hall of Fame Carvers of Canton/Massillon, Wayne Carvers of Wooster. Exhibits, demonstrations & raffles. Hours: Sat. 10-5, Sun. 1-5. Free Admission. Contact: Wanda Wentling, PO Box 202, Wilmot, OH 44689.

May 16-22—Michigan Wood Carvers Rally, Acres & Trails KOA, **OSCODA, MI**. Sponsored by South Central Wood Carvers. Contact: Everett Hawley at (517) 589-5501.

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WANTED: Information on a carver who signed his pieces "Hannah" Contact Roger Schroeder, Managing Editor of Wood Carving Illustrated at 1970 Broad St., East Petersburg, PA 17520 or email at rs.schroeder@trim.net.

WANTED: I am interested in putting together an article on carvings by the Trygg family. Check out your collections especially for pieces signed C.O. Trygg and N. Trygg. Write Roger Schroeder at Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520 or email at rs.schroeder@trim.net.

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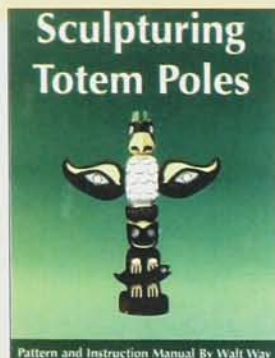
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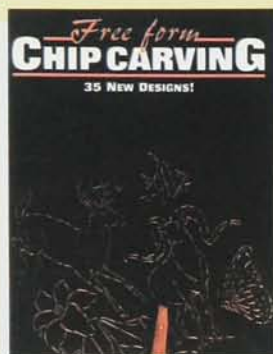
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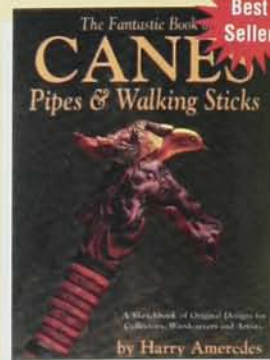
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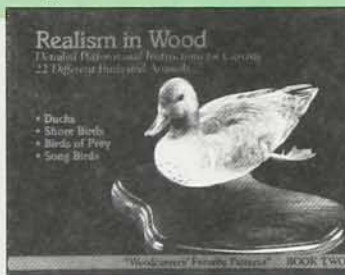


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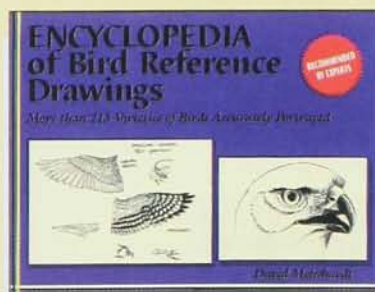
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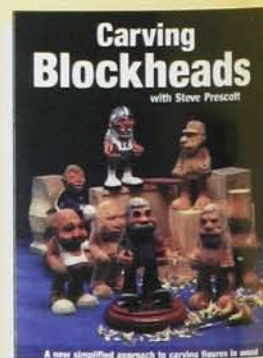
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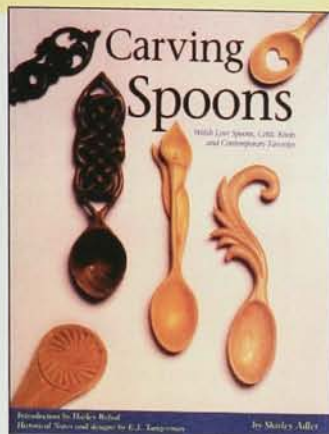
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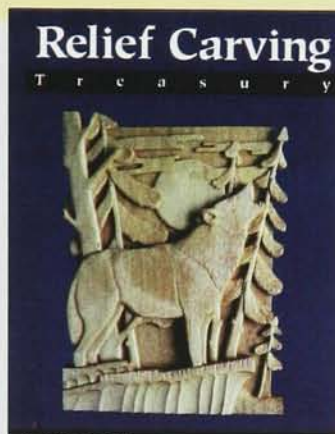
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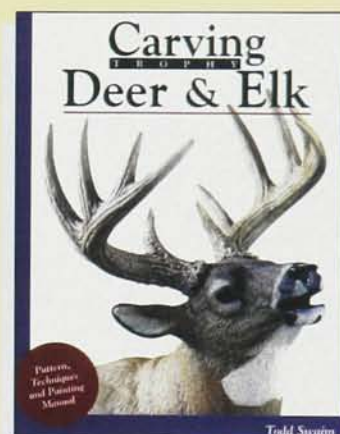
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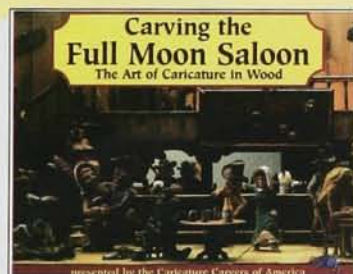
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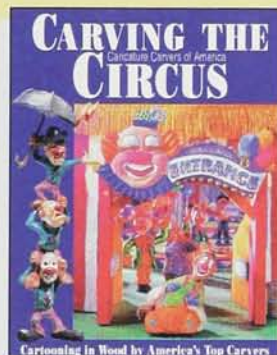
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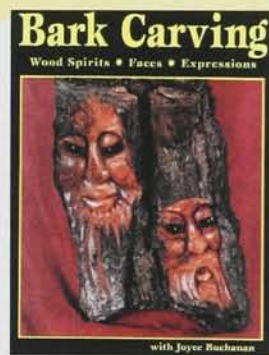
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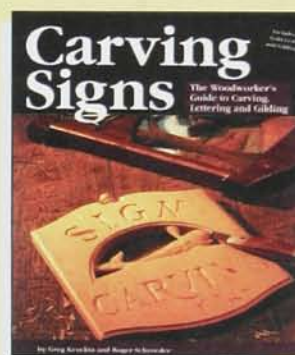
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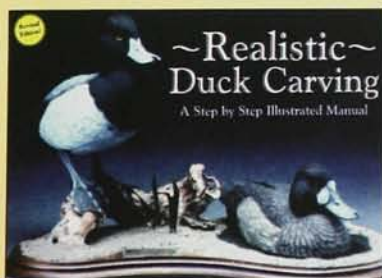
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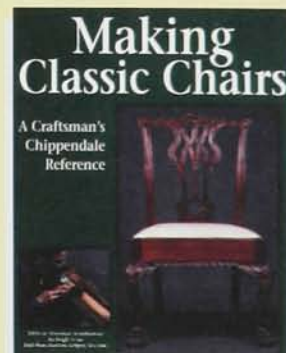
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Animal Carving Books

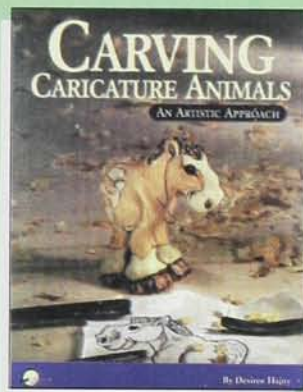
Secrets from Desiree Hajny, Mary Duke Guldán and more!

Artistic Approach Books by Desiree Hajny

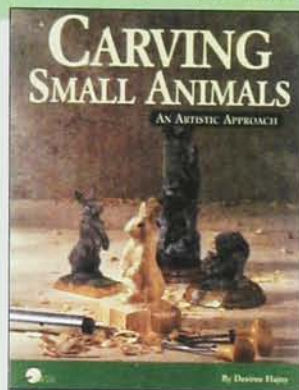
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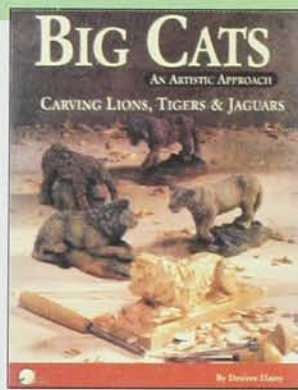
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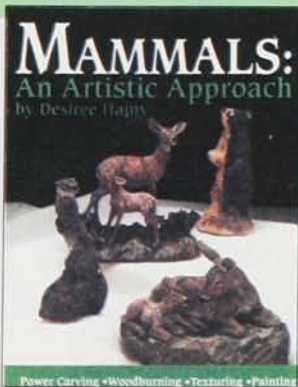
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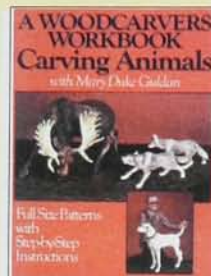
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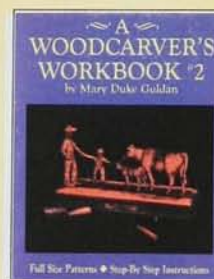
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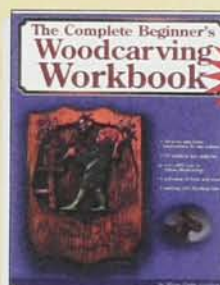
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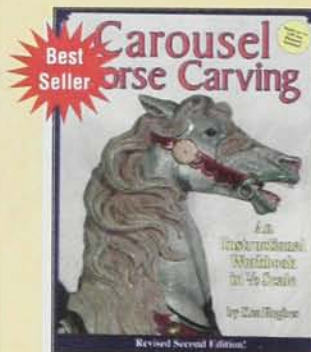
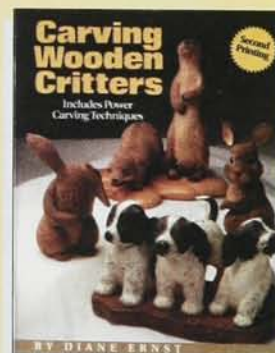
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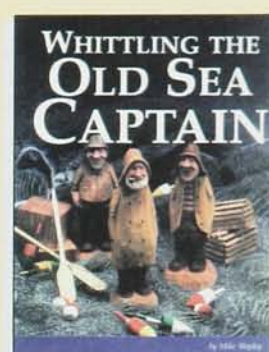
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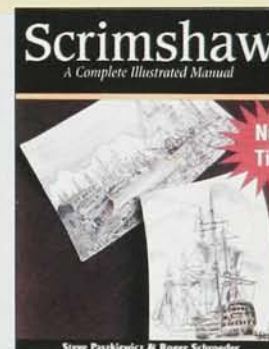
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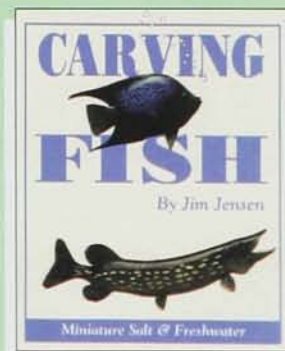
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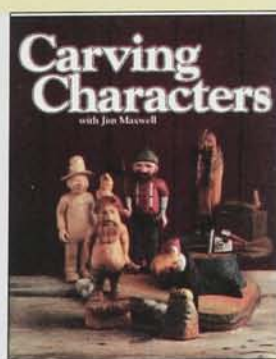


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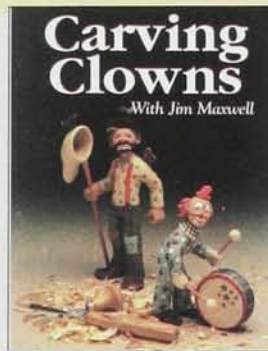


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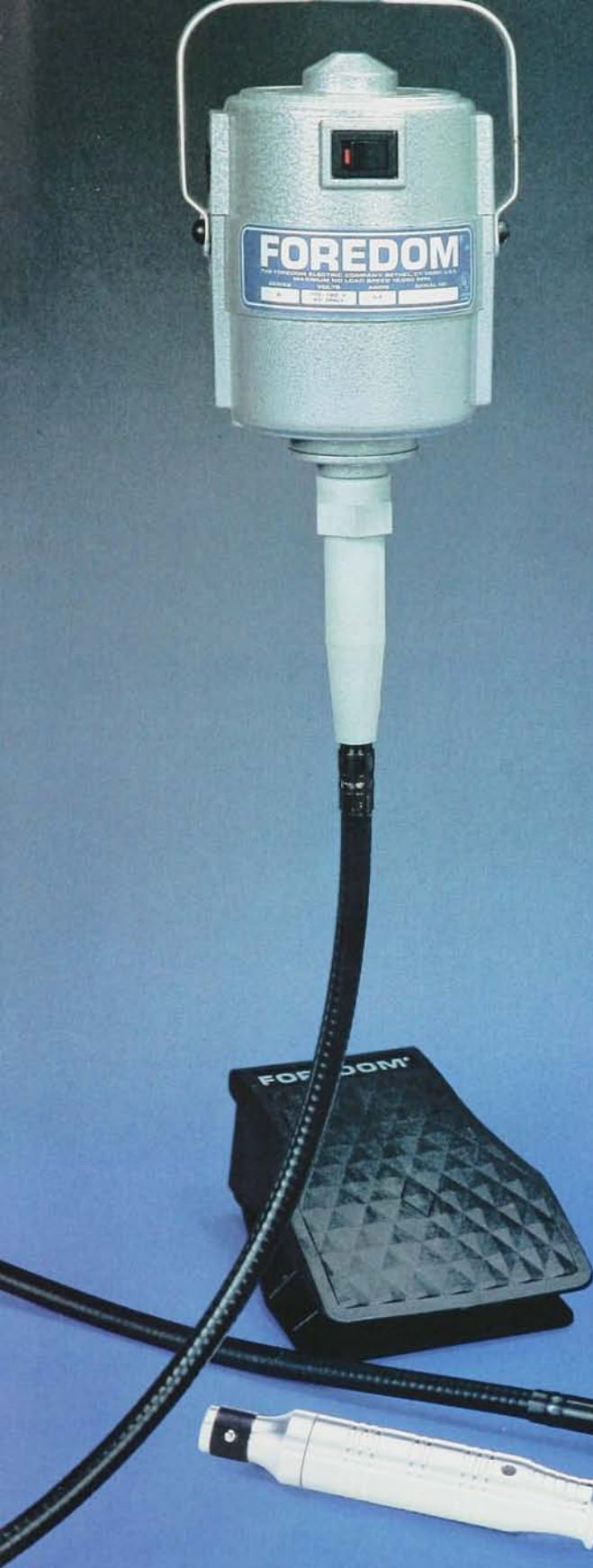
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David Hostetler is a celebrated American carver and a professor emeritus of Ohio University. His art career spans 55 years, celebrating the female form in solid wood and bronze. David's work is displayed in museums and private collections across the country. David can be reached at P.O. Box 989, Athens OH 45701 (740) 593-8180.

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