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Wood Carving

Issue No.8

Fall 1999

I L U S T R A T E D

Airbrush
INFO SECTION

BASSWOOD

Every Carver's Dream

Gold Leafing

Trophy Buck
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PAINTING and FINISHING Special Theme Issue

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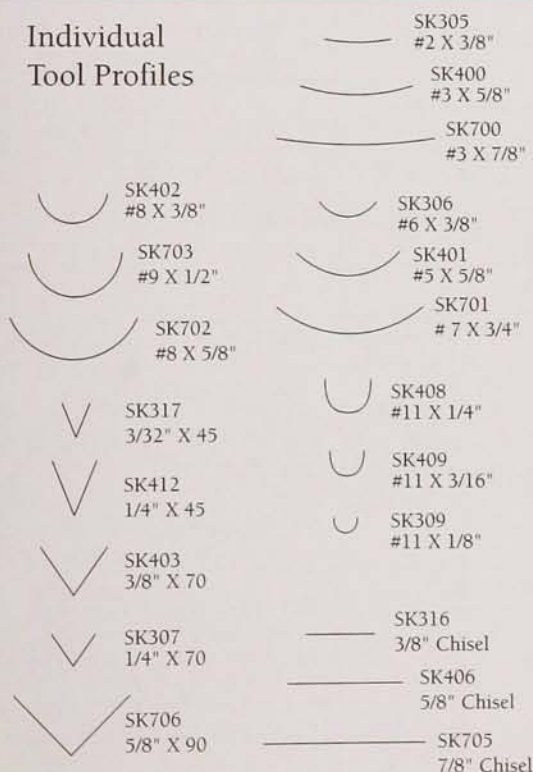
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(E-mail entries will not be accepted.)

Each quarter, Falls Run will choose six semi-finalists whose work will be showcased on our website for three months. During that time, we'll invite website visitors to pick their favorite entry. Votes will be tallied, the winner announced and prizes awarded at the end of the quarter.

Quarterly winners will be entered for our annual Grand Prize.

Check out our website at www.fallsrn.com for complete contest rules and prizes.



Editor's Corner



When I carve, it is primarily in hardwoods such as walnut, cherry, and mahogany. First, I am being true to my cabinetmaking background. Much of the furniture I build uses these species.

Parenthetically, I might add that a basswood desk doesn't have the beauty or durability of one made from mahogany. Second, I have been reluctant to apply paint to carved wood. Stains, varnishes, and lacquers I am comfortable with, but acrylics and other color mediums send me into a panic.

Ignorance is the root of my fear. I haven't let myself be enlightened by the experts who make color application seem relatively easy. Thanks to contributors like Desiree Hajny, Lori Corbett, and Armand LaMontagne, I am now ready to pick up a brush and see what I can apply to a piece of basswood.

Am I ready, however, to put my hands on an airbrush? I'm not prepared to answer that, but, thanks to Frank Russell, our Power Carving Editor, there's very little mystery to a tool that achieves such remarkable results.

When putting together this issue—where the theme is finishing wood—the staff decided that the pages would be incom-

plete without an article on sanding. Chris White's feature on designing a sculpture to shine should make for interesting reading.

Many readers ask about projects suitable for beginners. Check out Dave Stetson's Winchester rifle carving. Dave does it "the cowboy way," and it's a winner.

Readers also want information on what wood to carve. New to this issue is a wood column. Just about everything you need to know about basswood is offered.

Before I close this editorial, I want to share with you the passing of one of our contributors in this issue. Herb Hansen, who died in April, was a wonderful teacher and carver whose personal attributes included a warm and upbeat attitude. Herb will be missed.

Roger Schroeder

Roger Schroeder
Managing Editor

Editors@carvingworld.com

Wood Carving ILLUSTRATED

FALL 1999

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"In the Heart of Penna. Dutch Country"

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to promote woodcarving as an artform and an enjoyable pastime.

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Wood Carving

ILLUSTRATED

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CARVERS OPEN HOUSE A SUCCESS

By Naomi Hulst, Assistant Editor at *Wood Carving Illustrated*

Wood Carving Illustrated's Second Annual Open House drew visitors from 12 states, two Canadian provinces, and England. Over 4,000 people attended the two-day event. On view were more than 300 woodcarvings from Roger and Sheila Schroeder's diverse collection, acquired from around the world. The carvings are still on display at the Fox Chapel Woodcarving Museum. There were also tool demonstrations featuring power carving, woodburning, and knife making. Carvers signed up for weekend classes given by 1998 Ward World Champion bird carver Glenn Ladenberger and caricature carvers Peter Ortel and Dave Sabol. Frank Russell, Power Carving Editor for WCI, and Dave Bennett, relief carver and

Flexcut® president, chatted with visitors who went away with sharpened tools, free accessories, and fresh ideas.

Young and old alike enjoyed the traveling circus carved by members of the Caricature Carvers of America. 120 pieces were displayed under and around a big top tent that measured eight feet in length.

Newspaper and news station coverage of the Open House attracted many local residents. Owing to the favorable response and attendance, a third Open House is being planned for the year 2000. Mark your calendars for the 3rd annual Fox Chapel Open House on March 24-25, 2000!



▶ Students came from as far as California to attend Glenn Ladenberger's class to learn about the finer points of carving a championship bird.

▶ Frank Russell's demonstrations and Ceramcut Bluestones® giveaways made his booth popular.

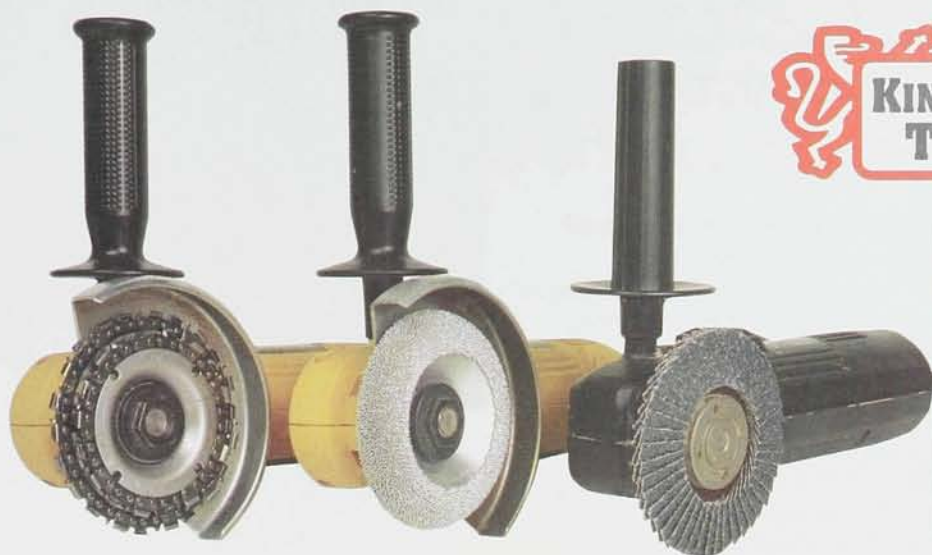
▶ The Fox Chapel Carving Museum wasn't the only place to see woodcarvings. Visitors wore their own work that ranged from carved jewelry to canes.

▶ Dave Bennett demonstrated the right way to sharpen and talked about his Flexcut® tools

▶ Peter Ortel demonstrated how to carve a fireman during his three-day class.

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for a great time
at Wood Carving
Illustrated's
Open House!**





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CARVING CONTEST

By Naomi Hulst, Assistant Editor at Wood Carving Illustrated

Flexcut Carving Tools, maker of the first flexible shaft chisels, announces the results for its first wave of winners in its on-going Quarterly Internet Carving Contest.

The competition is the brainchild of Dave Bennett, founder of Flexcut and Falls Run WoodCarving Supply in Erie, Pennsylvania. Bennett wants to unite woodcarvers through the Internet to encourage an exchange of carving styles and ideas. Although the number of entries for the first contest in the fall of 1998 was fewer than expected, Bennett felt the quali-

ty of work represented the current scope of woodcarving today.

Last year's enteries were displayed and voted upon at Wood Carving Illustrated's Open House in February.

Prizes included six Flexcut FR310 five-piece carving sets as well as over \$1,500 in cash prizes. Each category winner received \$250, while the grand prize winner took home \$500 in addition to the category cash prize.



The colorful blend of intertwining fall leaves made this a dramatic entry in the Mask Category. Judyth Smith, from Colorado Springs, Colorado, won the Grand Prize for her "Face of Autumn." She carved the mask from basswood and the base, including the unfinished leaf at the bottom, from butternut. Standing 16 in. tall, 12 in. wide and 7 in. deep, the carving was painted with acrylics and finished with Krylon® matte spray finish. The tear at the corner of the right eye was made from a clear acrylic paste.

Sean Carney, from Waslaco, Texas, carved this interpretive candle for his wedding. The kissing dove pair represents love, peace and tranquility. Placing First in the Containers Category, the carving is approximately 12 in. long and 4 in. high. Carney carved the base from mesquite and the doves from pine. The carving was finished with tung oil and is aptly named "Our Unity Candle."

THE CONTEST CONTINUES

Since the contest is on-going, winners are selected every three months. No entry fee is required. Carvers need only complete and sign an entry form, which can be obtained from the Falls Run web site at www.fallsrun.com. Entrants must also send a color photo of their work to be posted on the Internet.

Those interested contestants who do not have access to the Internet can write, call, or fax to request official rules, deadlines, and an entry form at:

Carving Contest
Falls Run WoodCarving Inc.
8105 Hawthorne Drive
Erie, Pennsylvania 16509
814-864-1855
Fax: 814-866-7312



Under an arch of vines, a young girl reaches to touch her mother's face in this scene by Leanne Potvin, from St. Leonard, Quebec. Her relief carving entry won First Place in the Human Figure Category. It stands approximately 18 in. tall, 3 in. wide and 1 1/2 in. deep. Potvin calls her piece "Mother and Child."





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 Phil Galatas, Philip J. Galatas Wildlife Studio
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Jim Sprankle,
 J.D. Sprankle Waterfowl Carver
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Chuck Solomon,
 Wildlife Sculpture in Wood,
 Elk Grove, CA



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We welcome your comments and suggestions.

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

Carving a Frog, Warts and All

In issue no. 6, Joe Murphy asked how to make bumps on a frog. A number of readers offered unique suggestions. Here are a few of them.

The best way to get bumps on a frog is to take a nail and remove the tip so that you have a flat surface. Using a hammer, tap the nail into the wood. I suggest trying this first on a piece of scrap wood that is the same species used for the frog. Make an indent without breaking the fibers of the wood. Next, carve the surface flat so that the indent is no longer visible. Take hot water and apply it to the surface. After a few minutes, bumps will develop. Nails with different diameters will give bumps of different sizes.

Tony Bancalari,
Hanover, Connecticut

One trick that is used by wildfowl carvers to simulate the texture on a duck's legs and feet will probably work for your frog. You will not be carving these bumps but adding them instead. This may not appeal to some, but it will work.

The trick is to apply thickened gesso to create the bumps. You can make it thick by leaving it sit out for a while, or you can find thicker areas on the side of your bottle. Using a Q-tip or brush, apply appropriately-sized dabs of gesso to the areas you want to have bumps. Once the gesso is completely dry—you can use a hairdryer—paint as usual.

I should point out that Deft® leaves a shiny, basically waterproof surface, so the gesso is necessary to accept water-based paints. Also, gesso will shrink in

size as it dries and the water in it evaporates, so this must be taken into consideration when creating the bumps.

Laurie Lundell Gmyrek,
Browerville, Minnesota

Maybe you can use the old trick for removing dents in wood to your advantage. Carve the frog smooth. Then, when almost finished, dent the wood. Finish carving, then drop a little water in the dents and they will rise up higher than the surrounding wood.

Actually, you'll want to sand the wood down, dent it, re-sand to the level of the dents, and then wet the frog. Carving runs the risk of removing the dented wood. The warts should pop right out.

Mike
KnifeCut@aol.com

I have used a method for getting a pebbled or lumpy effect that worked quite well for me.

After carving and before final sanding, I make a dimple on the wood using a quilting pin. I just lay it on its side and hit it with a hammer. I continue this until the area to be pebbled is covered with dimples. After final sanding, I put a drop of water in each dimple. The compressed wood expands and stands proud of the rest of the surface.

For larger pebbles or rocks, I use hardwood balls that I add handles to, and I have even used the head of a carriage bolt. For some rocks, I have used wooden buttons up to 1 in. in diameter.

Richard Carter
rhc511@webtv.net

Rather than carving the bumps on a frog, think about texturing the surface using an improvised stamp. If you take a regular bolt, the kind that accepts a nut, you'll notice that the flat bottom has a ring of metal around a depression. If you get one with an even ring and tap it lightly with a hammer, it will produce a dimple.

If you experiment with the bolt, you can produce the bumps on the frog skin. Different sizes of bolts will create different sizes of bumps. Then try some light sanding or use a Dremel® and sanding attachment to smooth any raised areas between the dimples.

If the pressure is varied or if only one side of the bolt is struck, then semi-circles are produced. These can be staggered to produce scales.

Frank Bruno
badenoch@netcom.ca

Whose Magazine Is It?

Just received issue no. 6. Great as usual and timely. My wife is carving a duck decoy and working on the feathers. I guess she'll take WCI with the rest of my shop. A very good magazine. We need it every two months!

IZCHIEF@aol.com

Issue no. 6 is out and once again I am awed at some of the carvings shown in there. Armand LaMontagne has done it again with his statue of an Indian medicine woman. And my daughter is really on my case to carve her the iris done by Dave Sabol.

Interestingly enough, both my wife and daughter browsed through it before they would surrender it to me. This magazine ought to start coming in a brown wrapper so I get first dibs on it.

Vic H

Praises for the Open House

Thanks for a great weekend at the Open House and museum opening. We had at least six members from our club the Catskill Mountain Wood Carvers, and several came with their wives. We really enjoyed the hospitality, the opportunity to meet the staff and to view your collection. It was also nice to meet with other carvers, teachers, and authors who were there.

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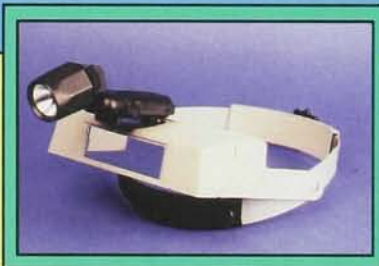
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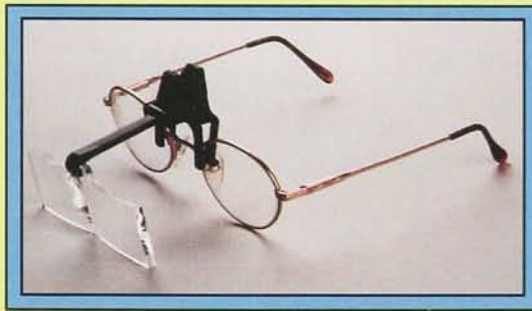


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I did make some purchases, and no trip would be complete without that.
 Chuck Garofalo, Red Hook, New York

I went to my second Fox Chapel Open House and, like the last time, I was not disappointed. I saw the Caricature Carvers of America circus, and the carvings in the museum were all wonderful. I recommend going to it next year as it was a lot of fun. However, I am much poorer since I came away with several carving books.

I might add that Dave Bennett of Flexcut™ Carving Tools was there sharpening people's tools. He even sharpened my V tool. Talking to him alone was well worth the trip as he is extremely friendly and knowledgeable.

David Adreychek,
 Pennsylvania

Survey Omission

There was no mention in your survey of woodburning systems. I use the Colwood Detailer with 20 different fixed and replaceable tips and handles. In the next 12 months I plan to purchase the Colwood Super Pro II.

Keep up the good work. Your publication is awesome.

George Duprey
 Gaylord, Michigan

A Wash Out?

We enjoyed meeting all of you at the Open House. The employees were very friendly and made us feel very welcome. Also, the demonstrations were educational and informative.

On the return trip home, we discussed Wood Carving Illustrated having six issues instead of four. We thought six would be a "wash out." Keep the magazine exactly the way it is. We love it.

Ron Rolston
 West Michigan Woodcarvers Club

A Happy Subscriber

Congratulations on your new publication. I consider Wood Carving Illustrated to be top notch and feel fortunate to be a subscriber. Please continue as you have on your mission to promote woodcarving as an artform and an enjoyable pastime.

Margaret Adams,
 Port Charlotte, Florida

Food for Thought

When I received the Winter 1999 issue of WCI, I was again amazed at the quality of the articles, especially the how-to features. I was also intrigued to see all the letters from Canada. Seems the long winters keep us indoors playing with the knives.

The article on selling your carvings does not apply to carvings alone. It is equally applicable to computer consulting or any other line of work. This is something people should tape to their refrigerators and read every day before breakfast.

Keep up the good work. I'm hooked.
 Richard Gagnon
 rhgagnon@citenet.net

Fishing for More

I thought the article on fish painting by Ed Walicki and Tom Wolf was terrific. I find myself becoming interested in giving fish carving a shot. More of the same, please!

Your magazine seems to make an effort to present the carving and painting processes clearly using photography that is clear and crisp. What a concept! I only wish we didn't have to wait three months between issues.

Dennis Drechsler, Victoria, British Columbia, Canada

We are starting on our second year of the best illustrated magazine ever to be published. All of your staff does a super job. The artists you have in each issue are very much appreciated for their detailed illustrations and patterns. So happy carving to everyone who gets WCI!

Jim and Carol Stavely
 Medon, Tennessee

Kudos

As the director of public relations and advertising in a billion dollar company, I am constantly evaluating a lot of publications. The staff has done an absolutely impeccable job with the magazine. It is very professional...it is to the point...it contains useful material for a wide variety of carvers...the ads are good...and, for the quality of the print, it is very rea-

sonably priced. Bottom line is, it is a really fun magazine to look forward to getting. I just wish it came out a little more during the year...hint, hint.

Thank you for giving us an additional piece of literature that we can look forward to getting. I sincerely hope that you are "keeping your head above water" in putting this thing together. I know first hand how much effort is required to put one of these things out.

John Greer,
 Fort Smith, Arizona

Book Search

Your latest issue (no. 7) is the greatest yet. Just keep them coming.

Incidentally, I am interested in buying Andy Anderson's book *How to Carve Characters in Wood* as mentioned in Harley Refsal's article on Anderson's life. Can you give me any ideas. The book can be new or used.

David Stoner,
 Brookfield, Wisconsin

Dear David: www.bibliofind.com links up thousands of used and out-of-print book dealers around the world. A search will tell you if the title is available. www.amazon.com and www.barnesandnoble.com also do book searches.

Unfair Comparison

In John Mignone's article on Japanese carving tools, he compares a Japanese V tool to a PFEIL® "Swiss Made" tool in a way that is very misleading and unfair.

John compares a no. 14 sweep or round-bottom "Swiss Made" V tool to a sharply profiled Japanese V tool in an effort to show that Japanese carving tools are sharp and cut crisper profiles. However, had he used a more appropriate "Swiss Made" tool such as the no. 12 or no. 13 sweeps, he and his readers would have seen no difference in the appearance or the cut.

We at Woodcraft® appreciate that "Swiss Made" has become the standard by which all other carving tools are measured, but we hope that future comparisons will be done more fairly.

Mark Wirthlin
 Corporate Marketing Director
 Woodcraft Supply Corporation

Editor's Note: The Woodcraft® catalog

ARTISTRY IN WOOD

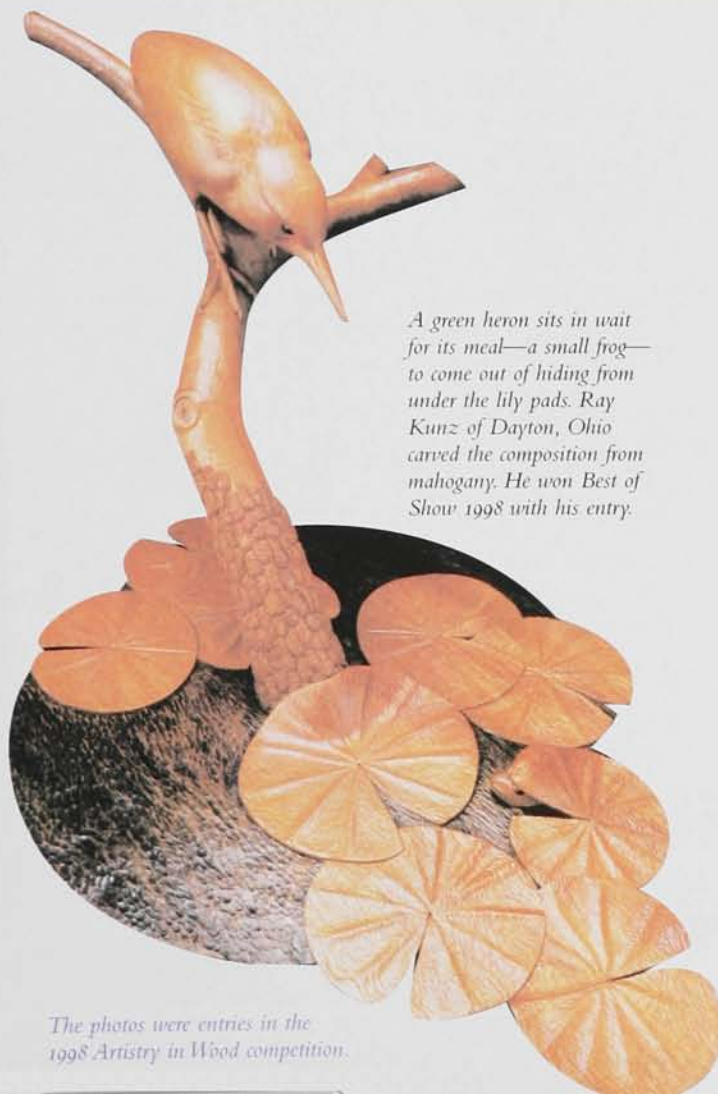
By Naomi Hulst, Assistant Editor at Wood Carving Illustrated;
Photography by Jack and Carol Williams

With more than 5,000 attending, 310 entries and 226 booths in 1998, Artistry in Wood is becoming one of the biggest shows in America's heartland. Nearly \$1,300 in cash prizes were awarded to winners in the woodcarving and woodworking divisions.

Daily demonstrations in chip carving, beginner's carving, and cabinetry proved popular. Laura Putnam Dunkle demonstrated how to carve a whimsical bird out of a wooden egg. Returning as a demonstrator, Scott Phillips, star of the PBS series *American Woodshop*, revealed how to make a puzzle box using a bandsaw. Another well-attended event was the mini-seminar, conducted by Phil Bishop, Caricature Carvers of America member.



Don Pacey of Freetown, Indiana carved the pair of bluebirds perched on a dogwood branch. He calls his entry "April Love."



A green heron sits in wait for its meal—a small frog—to come out of hiding from under the lily pads. Ray Kunz of Dayton, Ohio carved the composition from mahogany. He won Best of Show 1998 with his entry.

ABOUT ARTISTRY IN WOOD

Artistry in Wood is one of the most diverse shows of its kind in the country, featuring folk art, fine art, furniture, decoys, and much more. It draws some of the finest woodcarvers and woodworkers from 16 states. Held at the Hara Arena in Dayton, Ohio each November, the show benefits United Cerebral Palsy and is sponsored by the Dayton Carvers Guild.

Mark your calendar for the 18th annual Artistry in Wood show scheduled for November 13 and 14, 1999. For more information, contact Chairman Don Worley at 937-845-0741 or e-mail: worleyd@ibm.net.

Securely in the hand of its captor, this is one fish that did not get away. Notice the ring on the hand and the water dripping from the fish's fins. Buell Burns of Trenton, Ohio carved this interpretive piece from walnut. His entry is aptly named "Tall Tales from the Cattails."



The photos were entries in the 1998 Artistry in Wood competition.

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News & Notes

WCI Readers Survey Winner

By Naomi Hulst, Assistant Editor at Wood Carving Illustrated

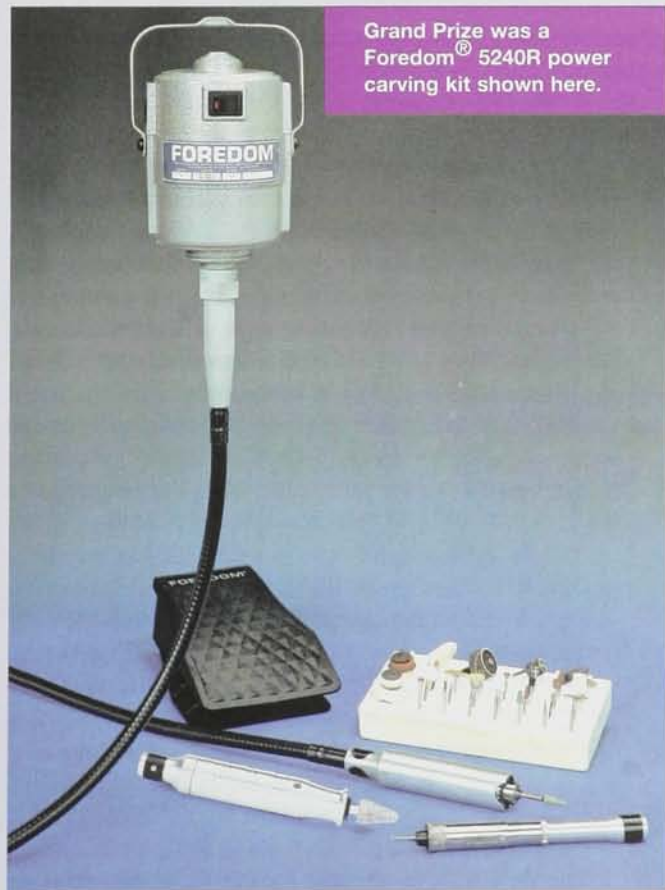
Congratulations to Clara Remaly of Franklin, North Carolina. She was selected from our WCI Readers Survey drawing to receive the Foredom® 5240R power carving kit.

This energetic 73-year-old took up woodcarving over a decade ago through an Elderhostel program. Elderhostel, Inc., is a nonprofit organization that provides educational opportunities to adults 55 and over.

Although Remaly works mainly with hand-tools to carve plaques, relief scenes, and flowers, she is anxious to give power carving a try.



Grand Prize was a Foredom® 5240R power carving kit shown here.

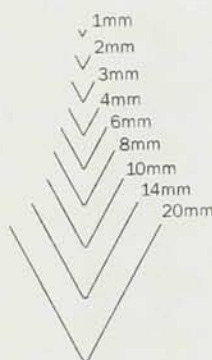


shows that a variety of "Swiss Made" V tools do indeed have sharp profiles without rounded bottoms. The illustrations are from 1999 catalog, which can be obtained by calling 800-225-1153.

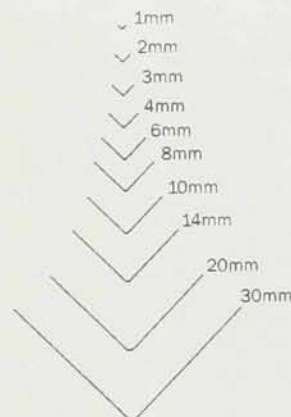


In the photo from issue no. 7 on Japanese Tools, an inaccurate comparison was made between Japanese V tools and Swiss-Made V tools designed with rounded bottoms. Refer to the illustrations for additional Swiss-Made V tool profiles.

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#13 Sweep



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THE CARVER'S

Paint Box

An Introduction to Acrylic Paints and Primers

By Lori Corbett, Photography by Roger Schroeder



Lori Corbett is the latest carver to join the staff of WCI as a contributing editor. Working in a log studio in Saint Anthony, Idaho, she started carving 12 years ago as therapy. Today, her commissioned work is in eight states. Although she carves wildfowl exclusively,

her tips on painting apply to a variety of styles that range from caricature to realistic carvings. Lori can be contacted at lcorbett@fremontnet.com.

Both acrylics and oils have unique drawbacks. Having dabbled in both early in my artistic pursuits, I found that acrylics suited my personality and working style. It must be said that both mediums take patience and perseverance to master. In this feature, I share what I've learned about the properties of acrylics—along with the drawbacks—and some ways to deal with the problems that painters face.

Let me get the technical details out of the way first. Acrylic paint consists of pigment particles suspended in a polymer resin and water. When the water evaporates, the paint dries, bonding the color to the painted surface as a plastic film. While the film is flexible, it doesn't yellow and crack with age.

The drying and curing of acrylics occur in two stages. I call stage one "dry to the touch" because only the surface is dry. At this stage, a skin is formed. Stage two is the curing time. This is the time required for all of the water and solvents to

evaporate from the entire thickness of the paint layers under the top skin. During this stage, the adhesion, clarity, and hardness of the paint are fully developed. For thin coats of paint, this may be a few days. In my experience with bird carvings, the curing time is about two weeks. I try to avoid excessive handling until the painting is fully cured. The paint will wear off if excessively handled. Once the paint has cured, I apply a Krylon® satin or matte finish spray sealer. Admirers can then touch my carvings all they want.

The very same property that makes acrylics so appealing is also their main disadvantage: rapid drying time. You have to work quickly, often with two brushes, to make smooth blends. This can be overcome by blending with an airbrush, which I use for about 95 percent of my blending or by adding a retarder to my paints.

My particular style of painting involves applying toning washes over detail painting. In fine art jargon, this is known as glazing.

The technique works for the following reasons:

- 1) There is more control over the final color owing to a slower buildup of color. I apply a wash, step back, and look at the color. If it's not right, I add another wash or mix a different color and apply. Be aware, however, that by adding large amounts of water to thin the paint to the consistency required for toning washes, I am weakening the binder that holds the pigment. Too much water gives the paint a tendency to lift if subsequent layers are not carefully applied, even if the lower layer feels dry to the touch. To alleviate the problem, I add about one part gel medium to about four parts water when thinning my wash.

Acrylic gel medium comes in tubes just like regular paints. It is the pure acrylic binding agent used in the paints, with no color added. I do use a hairdryer to speed up the curing time, but at a low heat. Higher temperatures may cause bubbling and, in extreme cases, may burn the paint.

I apply my next coat when the surface is no longer warm to the touch. Also, I use a soft bristle brush to avoid scrubbing the surface. These "fixes" will substantially reduce the lifting.

- 2) The slow buildup of color doesn't fill in the texturing

(Above) A number of companies manufacture acrylic paints, a product that dries rapidly but takes much longer to cure.



of the feathers (or hair or fur) the way thicker coats do. I am careful not to add too much gel medium, however. Even though it is clear, it still has a thick consistency. It fills the texturing just as thickly as applied paints. By adding the gel, I strike a delicate balance between improving adhesion while maintaining the consistency required for a wash.

- 3) Building color with washes eliminates the shine that acrylics develop when applied in thicker coats. If a sheen is desired, but I don't want to lose my texturing, I add a little satin or gloss medium to the wash mixes. I find that the Jo Sonja's acrylics dry flatter than other brands, which is desirable for bird plumage. With few exceptions, I use Jo Sonja's paints.

Another quirk common to acrylic paints is the value or intensity change between the liquid and dry state. Acrylics tend to dry darker than they appear in their wet state. The reason for this, according to my research, is that the water and polymer binder, called an emulsion, has a milky, semi-opaque look when wet. The change is due to the emulsion, reflecting light from all angles. As the emulsion evaporates, the pigment particles are packed tighter together, reflecting less light, and thus darkening. This is called "clearing." The greatest color changes I've found are with phthalo blue and phthalo green, although other colors change as well.

Color change is not a difficult problem to solve. I mix my color about one shade lighter than the color I want to achieve. I do a test first by laying down a color swatch on paper, then blowing it dry. Using the dry color as a test, I make my adjustments and save myself from having to repaint the surface.

Sealing vs. Gessoing

Seal the wood or gesso? There are differing opinions on the subject, from gesso everything to gesso nothing while using a

wood sealer. Both sealers and gesso have a place in my painting. Since many birds have a brownish to grayish undertone, I won't apply gesso. Instead, I let the natural color of the wood tint my base coats. This method demands a very thorough sealing prior to painting. The wood I carve is tupelo gum, and it is a very thirsty wood. The sealer I use is "Tee-Kay's Rapid-Dri" (available from Curt's Waterfowl Corner, 4033 Country Drive, Bourg, Louisiana 70343/ 800-523-8474). It really penetrates into the wood and doesn't raise the grain. I apply as many coats as the tupelo will absorb, usually three or four. The wood has had its fill when the sealer doesn't sink in as rapidly as the previous coats.

Gesso plays a smaller, but equally important role in my painting. I prime areas that have bright or iridescent colors with a couple of thin coats. Priming provides a base that brightens up the washes of color applied. If there is texturing on my carving, I make sure to use gesso so the texturing isn't filled in. I only want to tone down the brownish wood color. Another area I gesso is a bird's bill. Because it is sanded so smoothly, the paint beads up, making it difficult to get an even coverage without the gesso. The primer provides a tooth for the paint to adhere. Actually, the gesso can be a little thicker on areas like a bill or beak. I tint the gesso with the bill color to facilitate even coverage of the paint layers that follow.

One strong word of advice when using gesso: Do not use a blow dryer to speed up the drying. Blown heat causes little pinholes to appear, and the results are not pretty. On smooth carvings, I can sand them out and re-gesso. On textured carvings, the problem of pitting is very difficult to fix. Don't think that little holes can be filled with paint; the carving will look like a war zone with craters everywhere.

An Exercise

To learn first hand the color change of dry acrylics, try this exercise: Paint swatches of color straight from the paint tubes and blow-dry them. Now compare the swatches to the color in the liquid state. Make notes on how much of a change occurred. Save the notes to refer to when you mix your colors later. They will give you a fairly good idea how much lighter you need to make the mix. ☐

(Above) Many bird carvers favor Sonja's paints, which tend to have little sheen when dry.

(Right) Gesso is a thick primer that consists of plaster and a binder.



Basswood:

A Carver-Friendly Wood

A U-shaped gouge is similar in cutting action to a V tool. It, must be very sharp, especially when cutting across the grain of a wood like basswood. It is advisable to make several shallow cuts rather than a few deep ones to prevent tearing the grain.

By John Mignone,

Photography by Roger Schroeder

John Mignone, professional carver and WCI Contributing Editor, makes some hands-on evaluations of basswood and the tools he uses to carve it.



Use a no. 3 gouge when smoothing the cuts made with other gouges during the roughing-out stage. This no. 3 gouge leaves an almost polished surface on the basswood.

Use the largest tool available to rough out a project. Removing large pieces from a basswood block is not a problem.



A knife is a pleasure to use on basswood because you can even slice the wood against its grain.

But, it is essential to keep the tool edges as sharp as possible.

Basswood has small, tight grain, allowing it to accept details that will not become brittle. In addition, its natural softness contributes to making this wood a joy to carve with almost any type



When using a V tool, one side or "wing" of the tool is usually cutting with the grain, the opposite wing is cutting against it. The V tool cuts basswood easily only if the tool is very sharp. If not, it will tear the wood rather than slice it.

of tool. Although I do power carve, most of my work in basswood is done with handtools. This includes a variety of gouges, V tools, and knives. The photos show samples of the tools I use and how they work in basswood.



A spoon gouge is needed when you have a concave area that is too deep for a regular gouge to get into. The tool should glide through basswood.

WOOD CARVING ILLUSTRATED WOOD REVIEW

BASSWOOD: HEAVYWEIGHT AMONG CARVERS

By Roger Schroeder, Managing Editor at Wood Carving Illustrated

Wood Carving Illustrated launches its wood column with an evaluation of basswood. Future features will be devoted to butternut, mahogany, tupelo, walnut, and more.

It has been called linden, lime, beettree, white-wood and just plain bass. Most carvers know it as basswood. It carves beautifully—some say like a bar of soap—and it takes details that can include delicate flower petals and the smallest features of human and animal anatomy.

In some parts of this country, people think the wood got its name from carvers making bass fishing lures from it. In fact, the name derives from tree fibers. The basswood tree has a thick, furrowed outer bark, but the inner bark is made up



of strong bundles of bast fibers. From a corruption of bast comes basswood.

Fortunately for carvers, it has an extensive growing range. Reaching heights of 90 feet with a trunk two to three feet in diameter, basswood trees can be found in Canada's Manitoba, southern Quebec, and New Brunswick provinces. In the U.S. it ranges from New England to the Dakotas, and as far south as Texas and Florida. Half of all the trees, however, are found in the Great Lake states of Illinois, Michigan, Minnesota, and Wisconsin.

Native Americans utilized basswood long before European settlers took an ax to it. That inner bark that gave the tree its name offers some of the longest and toughest fibers found in trees. Indians used it to make rope, soaking the fibers for up to a month in water.



Native Americans found many uses for the basswood tree, including making rope and twine from its fibers. Europeans favored it as a shade tree. This specimen is found in Caumsett State Park, Long Island, New York.

WCI RATING

Basswood



= GREAT



= FAIR



= GOOD



= POOR

They found the fiber to be easier on the hands than the white man's hemp rope. Some tribes made ceremonial masks from basswood, carving the living tree and then hollowing the mask after the tree or limb was taken down.

Europeans were familiar with the tree before they came to North America. Called linden or lime, it grows throughout Europe and eastern Asia. Favored as a shade tree, it was often found lining the streets of European capitals and major cities. Carvers found it easy to work, and some, like the English master Grinling Gibbons (1648-1721), made flamboyant carvings that included flowers, fruits, foliage, and animals.

Despite its desirability for that "perfect" carving, it has been widely used for the construction of boxes and crates, broom handles, drawer sides in furniture, picture and beehive frames, substrate for veneers, window sash, toys, and even artificial limbs. The free yardstick most of us have gotten from lumberyards and hardware stores was probably made from basswood.

CHARACTERISTICS

Basswood is a lightweight among woods. It weighs only 26 pounds per cubic foot when dry. A standard measurement is to take a cubic foot of wood and weigh it. The European linden weighs about 34 pounds per cubic foot. Compare that to oak, which weighs in at 47 pounds for the same volume.



Caricature carvers favor basswood. The cowboy figure was carved by Dave Stetson of Phoenix, Arizona.

Typically, the color of basswood ranges from a creamy white to a pinkish brown. Sometimes the wood contains a brown color if it is cut near the center of the tree. Bluish streaks occasionally appear if minerals have entered the wood.

Most carvers remark how easily tools glide through the wood and how even the smallest details hold up. Basswood is also favored for how well it takes paint. It primes with little problem, and paint flows on readily. Unfortunately, staining can be a problem because of the soft texture of the wood. Solid stains tend to look blotchy.

AVAILABILITY

According to Arthur Kahn of Wood-Ply, a hardwood lumber retailer and mail-order company in Freeport, New York, basswood is readily available in a variety of dimensions ranging from 1 in. to 4 in. thick. In 1-in. thickness, the cost for a board foot is approximately \$3.50. A board foot equals a piece of wood that is 1 in.



Basswood is an ideal choice for chip carvers. The jewelry box was carved by Roger Nancos of North Babylon, New York.

Basswood is excellent when fine details are needed. The sculpture of Boston Bruins hockey player Bobby Orr was carved from a block of laminated basswood. The sculptor is Armand LaMontagne of North Scituate, Rhode Island.



thick by 12 in. by 12 in. In 4-in. thickness, basswood runs about \$5 a board foot. According to Kahn, the most popular sizes among carvers are 3 in. and 4 in. thick.

Most North American and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany, and a handful of other species. But have you carved in rosewood? How about dogwood or *lignum vitae*? Send in anecdotes, stories, and photos of carvings you have done

in unusual woods. If WCI uses your write up and picture, you will receive a one-year subscription or renewal. Tell us how well the wood carves using our "hobo" rating system. Address your correspondence to Wood Stories, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number. ☐

TEN REASONS TO CHOOSE BASSWOOD:

1. **STABILITY:** When dried properly, basswood maintains its dimensions with little change. There is also minimal warping to contend with.
2. **GRAIN:** Basswood is noted for its straight grain, which makes it a joy to carve.
3. **WORKABILITY:** The wood works easily with both hand and power tools. A sharp gouge or a flexible shaft power tool and grinding bit efficiently removes wood.
4. **SANDING:** Although many carvers prefer to leave their tool marks on the wood, those who want to sand it have little problem. It can be brought to a polished surface.
5. **GLUEING:** There are no complaints among carvers when pieces of basswood have to be glued together. It is especially favored by relief carvers who often work the wood as glued-together panels.
6. **PAINTING:** The wood loves to be painted. Acrylics, oils, watercolors, and gouaches can all be applied.
7. **DETAILS:** Grinling Gibbons and other early carvers proved that basswood can be given elaborate details with little breakage.
8. **COST:** The wood is certainly affordable among carvers. Most other carving woods cost more. Even pine, if purchased as knot-free lumber, is more expensive.
9. **SPLITTING:** Many woods, because of their grain, tend to split. Basswood resists doing this, which is a blessing to carvers.
10. **TOXICITY:** Some woods cause a toxic or allergic reaction. Rashes develop or a respiratory problem occurs. After long exposure, cancer of the nose and sinuses may develop. Basswood rarely causes problems among carvers, although covering up the eyes, nose, and mouth when making dust is always recommended.

Carving Simple Animals:

The Secret is graceful lines and attention to anatomy



*By Herb Hansen,
Photography by Sheila Schroeder*

An octogenarian, Herb Hansen started carving when he was 63 years old. Refinishing and restoring antique furniture, Herb found he occasionally had to hand carve missing pieces. When he tried cowboy caricatures, his wife found them ugly. It may have been the advice of Caricature Carvers of America member Harley Schmitgen that saved the day. He said, "No matter how good or bad a carver you think you are, take up one subject and get good at it." Herb took up animals and did get good at carving them. 1998 was Herb's tenth year as an instructor at the Villa Maria Wood Carvers workshops (see WCI issue no. 5) held in Frontenac, Minnesota. He lives in Blue Earth, Minnesota.

I don't attempt to make my carved animals realistic. They have no hair details and some are so simple that they can best be described as sketches in wood. A cardinal I carve is one such piece—in fact, it doesn't even have eyes—but it sells as fast as I can make it. I do pay attention to proportions and try to give my animals graceful lines. This, I believe, is what makes them popular.

My tool pouch is rather small because I do most of my carving with knives and gouges. What is important to me is the wood I choose. Butternut is my first choice for many of the animals. The grain is attractive, and I use a natural stain to accentuate it. I do study the end grain of a butternut board before I bandsaw it to shape. This gives me a good idea how the carving will look when finished. The heartwood has tight circles and is not desirable for carving. The wider circles come from the outer edge and are preferable.

Warm Wood

Occasionally I work in walnut and basswood. Walnut offers a beautiful grain and color, making for a very rich looking carving. I choose basswood, however, for its lack of grain when I want to bleach or stain the wood for a specific animal. But whatever species I choose, I know that wood has a warm feeling to it. Actually, this is literally true because wood tends to stay at room temperature. I encourage people to pick up my animals to discover this for themselves and I actually tell them to pet the carvings.

Animals are Special

I make every effort to study the anatomy of the animals I carve. I look at pictures of animals from every angle and get a sense of



A menagerie of animals. The polar bears are carved from basswood and bleached.



A butternut elephant with basswood inserts for tusks.



what makes one animal different from another. The horse, for example, is a proud animal with a prominent muscle structure. The polar bear has a beautiful and powerful body designed for swimming. And the elephant has a prominent backbone. Every animal has special characteristics.

Make It Cute

Despite my attention to anatomy, I also like to make my animals cute. I may



Horses are popular figures because of their proud forms.

do an elephant with earrings and lipstick. Or I'll carve Joe Camel looking very unhealthy after 20 years of inhaling his name brand.

What contributes to the cuteness of these caricatures is the way the features are carved. I try to give the eyes and mouth a certain expression by either turning the mouth corners up or down. When I carve the eyes I make them wide, narrow, or with lines in the corners, depending on the look I want: sadness, fatigue, happiness, or some other state of mind.



A squirrel done in butternut.



A llama carved in butternut.

SPECIAL FINISHES

A cardinal would not be a cardinal if it weren't red. I choose aromatic red cedar for the wood because it's red to begin with. Then I use a natural stain mixed with a drop of red enamel paint. After rubbing in two coats of the stain and making sure the wood is dry, I apply a coat of varnish and buff it by hand.

When I carve a polar bear, I use a very different finishing technique. Basswood is my choice because it has very little grain, and, for this particular piece, the grain would be distracting to the look I want. Once the bear is shaped, I don't apply a stain. Instead, I use a two-part bleach (available

from Kwick Kleen, 8907 Old Hwy 41 South, Carlisle, Indiana 47838/ 1-888-222-9767).

Unlike clothes bleach, which has little effect on wood, a good wood bleach penetrates very deeply. The product I use comes in two different bottles and is applied with separate brushes. After I apply the first part, I apply the second part within 10 minutes and let the applications dry for eight hours. Then, wearing rubber gloves to protect my hands, I give the carving a bath in a mix of two parts water and one part white vinegar. The bath stops the bleaching action. When the wood dries, I wax the carving with a white paste wax.

Whether staining or bleaching the wood, I believe that graceful lines and attention to anatomy are the most important aspects of my carving style. ■



A rhinoceros carved in butternut.



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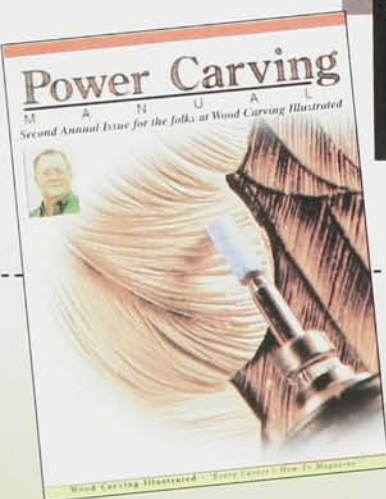
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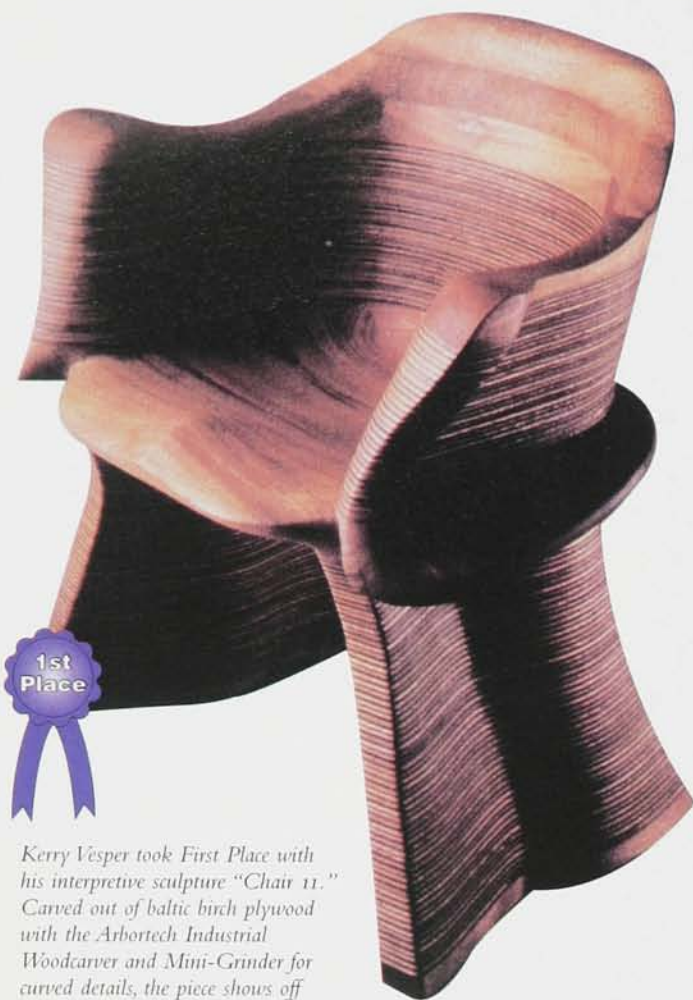
ARBORTECH'S Carving Contest

By Naomi Hulst, Assistant Editor at Wood Carving Illustrated

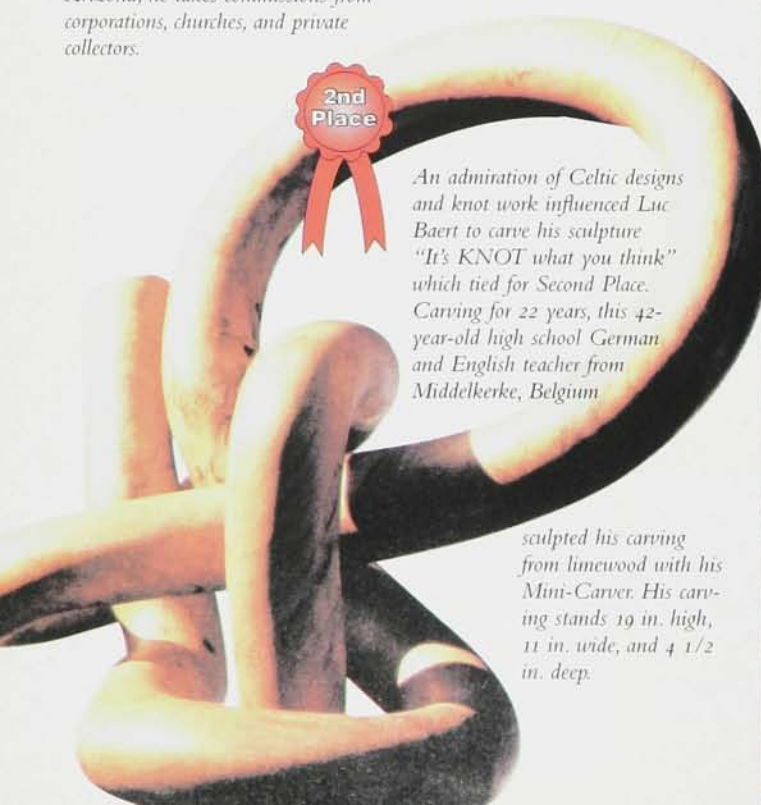
Arbortech, the Australian manufacturer of innovative rotary power carving tools, announces the winners for its First Annual North American Carving Competition. Open to participants in the United States and Canada from September 1998 until the end of January 1999, the contest was designed to encourage community and ingenuity among rotary carvers.

"We received a number of extraordinary entries in the competition, and the work was of such high caliber that judging was extremely difficult," said Alyson McNulty, Marketing Manager of Arbortech Pty. Ltd. "The entries demonstrated versatility, creativity, and safety aspects of Arbortech shaping blades in action."

First and second place winners were awarded cash and gift certificates to large woodcarving supply stores totaling \$1,100. Other runners-up received Arbortech Mini-Grinder kits.



Kerry Vesper took First Place with his interpretive sculpture "Chair 11." Carved out of baltic birch plywood with the Arbortech Industrial Woodcarver and Mini-Grinder for curved details, the piece shows off Vesper's love of design and the natural beauty of wood. A self-taught artist who lives in Scottsdale, Arizona, he takes commissions from corporations, churches, and private collectors.



An admiration of Celtic designs and knot work influenced Luc Baert to carve his sculpture "It's KNOT what you think" which tied for Second Place. Carving for 22 years, this 42-year-old high school German and English teacher from Middelkerke, Belgium

sculpted his carving from limewood with his Mini-Carver. His carving stands 19 in. high, 11 in. wide, and 4 1/2 in. deep.



Lois Henry of Durham, North Carolina, carved the abstract angel from cypress knee using her Arbortech Mini-Carver. Her carving tied for Second Place and is titled "On Whisper Wings."

TO ENTER:

For Arbortech's Second Annual Carving Competition, the company has decided to extend the deadline from September, 1999 to April, 2000 and split the event into novice and professional divisions. This is to encourage new rotary carvers and promote more entries. The contest will be judged by an independent panel in Iowa in May, 2000.

An entry form for the second competition is available on the opposite page of this article. Applicants may receive contest rules and forms by visiting their local Arbortech dealer or calling the toll-free service line at 877-966-3368.

ARBORTECH CARVING COMPETITION

Arbortech has led invention and innovation of rotary power carving for the last decade. Here is YOUR chance to use these safe and versatile tools and WIN great prizes!

PRIZES

THIS YEAR THERE ARE TWO CATEGORIES:

NOVICE

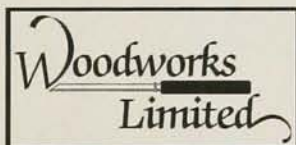
1st Prize - \$500 Cash + \$250 Voucher
(kindly donated by Treeline)

2nd Prize - \$250.00 Cash + \$100 Voucher
(kindly donated by Highland Hardware)

Runner Up Prizes
2 prizes of Arbortech products



Dozing Redhead - Buddy Smith



Toll-free: 1-888-863-0265



Toll-free: 1-800-542-9115



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PROFESSIONAL

1st Prize - \$500 Cash + \$250 Voucher
(kindly donated by Woodworks Ltd)

2nd Prize - \$250.00 Cash + \$100 Voucher
(kindly donated by Woodcraft Supply Corp)

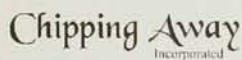
Runner Up Prizes
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Plywood Chair - Kerry Vesper

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Toll-free: 1-800-397-2278

HOW TO ENTER:

Entry is open to - **NOVICE** (a person who does woodcarving for a hobby only) or **PROFESSIONAL** (a person who earns their living from woodcarving). SEND a written description of your work including name of piece, (if any), type of wood and any special features you would like to mention. Send your entries to: Arbortech Carving Competition, c/- The Woodcraft Shop, 2724 State Street, Bettendorf IA 52722. Toll-free: 1-800-397-2278.

DON'T FORGET TO INCLUDE YOUR NAME AND ADDRESS!

Rules of the competition:-

- Arbortech shaping blades must be used for a significant portion of the carving on your entry.
- Entries must be accompanied by up to six (6) colour photographs or slides.
- One of the photographs should show the Arbortech tool which helped to create your piece.
- Judging is aided by well lit, crisp photography showing different views. Be objective and photograph special aspects that you think should be highlighted.
- Entries to be received by last mail on 30th April, 2000.
- The competition will be judged by an Independent panel in Bettendorf, IA. The judges decision is final and no correspondence will be entered into.
- Winners will be notified by mail

JUDGING CRITERIA: Entries will be judged on the level of creativity and initiative used with Arbortech Woodshaping blades.

Entries Close April 30th, 2000



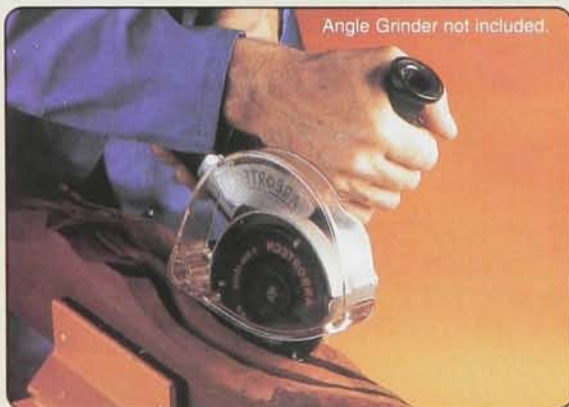
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With the Arbortech Industrial Tungsten Carbide 4" woodcarving blade you can now remove large areas of wood quickly and easily with precision and control.



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Website - //www.arbortech.com.au
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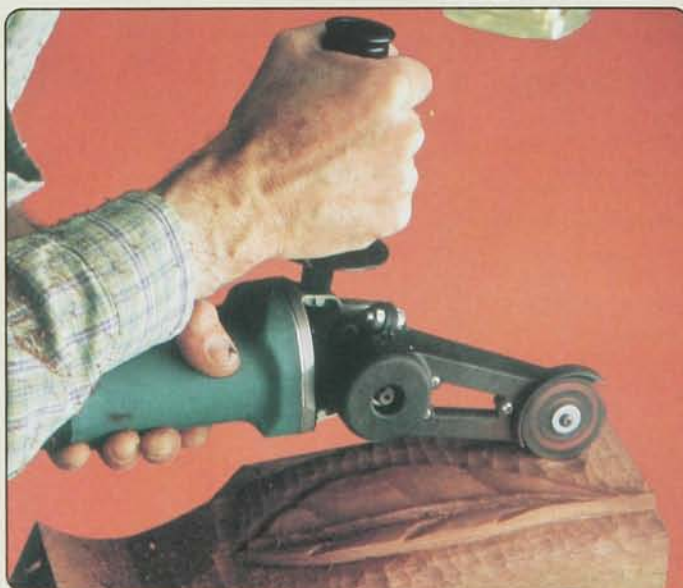
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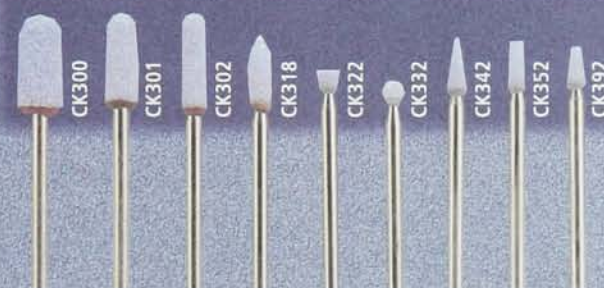
Mini-Grinder fitted with Tungsten Carbide blade.

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NEW PRODUCT REVIEW

FOREDOM® BLUE STONES

Ceramcut Blue™ stones come in a variety of sizes and grits. I tested each of these eight bits. (These are shown larger than life.)



By Frank Russell
Power Carving Editor

**Foredom® Electric Company is featuring
Ceramcut Blue™ stones. They are
excellent additions to your collection
of carving and texturing bits.**

Ceramic grain abrasive is a non-fused, ceramic aluminum oxide that is extremely tough in all grades. Although more costly to produce than aluminum oxide or silicon oxide granules, the grain provides exceptional durability and cutting rate. The shaping and formation of the bit head requires a five-day baking process, after which the heads are bonded to the shafts. Available in various shapes and in 60 and 120 grits, the heads are mounted on 3/32-in.-diameter shafts. The stones retail for \$2.25 each.

I had the opportunity to test these bits in a variety of shapes and was surprised and pleased with how they performed. I tested them with a foot-controlled flexible shaft power tool at a maximum of 18,000 rpm and a micromotor machine at a maximum of 45,000 rpm. I varied the speeds for different woods and textures.

At first I thought they might be a little too aggressive for some of the fine hair and feather texturing I do; but as soon as I lightened my stroke, I got the results I was after, and, of course, the bit function improved.

As with most products that I test, I carried their use to the extreme to see how far I could push the stones and what the results would be. On harder woods such as maple, walnut, birch, and cherry, I found the key was light pressure and speed adjustment. I was most pleased with the gunstock walnut burl that I fine-textured to create the look of fur on an elk body.



Using an inverted Ceramcut Blue™ stone, I successfully textured fur on this carving using a light stroke.

I was most dissatisfied with the cherry that I worked. On that particular piece of wood – I was texturing the fur on a low-relief fox – I had a terrible time with burn marks. Finally, with my micromotor machine at half speed – about 22,000 rpm – I got the results I wanted. For someone who carves tupelo 99 percent of the time, I had difficulty making the adjustment to the characteristics of various hardwoods. The fault was mine, not the stones.

On softer woods such as tupelo, basswood, and jelutong, I overheated the bits when I exerted too much pressure. The wood charred and the cutting crevices in the grit filled with char residue. This caused the bit to lose a lot or all of its cutting ability. By lessening pressure, the bits functioned as I wanted them to. At no time did a bit break or a head come off the shaft.

I use a ball-shaped bit to pre-texture feathers. This means that I prepare feathers and fur for finish-texturing. The Ceramcut Blue™ bit performed so well that I decided it is my choice from now on. I also cut a few small eye cavities with the ball-shaped stone. I found that it continued to cut even though I exerted excessive amounts of pressure to get the depth, size, and concave edges of the hole.

Opinions

I found that the flame-shaped stone is excellent for fine detail carving and touching up hard-to-reach areas such as under hair curls, between feather groups, and shaping smaller feathers. The ball-shaped bit is excellent for pre-texturing feathers and smoothing the wood in and around eye cavities.

FEATHER TEXTURING

The flame-shaped bit is excellent for feather texturing.



PRE - TEXTURING

I enjoy using the ball-shaped stone for pre-texturing.



FINISH - TEXTURING

Finish-texturing is done with the Ceramcut Blue™ cylinder-shaped stone.



I used the inverted cone and cylinder shapes to texture feathers and hair. I consider them superior to other stone bits I have used for these textures.

On an aggression scale, I rate these stones below a ruby carver, diamond bit, steel burr, and stump cutter, but I definitely put them ahead of the majority of existing stone bits available for the uses described. They maintain their shapes and hold a cutting edge for texturing longer than any other stone in my tray.

The Ceramcut Blue™ stones, a Carborundum shaping block, and a rubber cleaning block, are available from your Foredom® dealer, or contact The Foredom® Electric Co., 16 Stony Hill Rd., Bethel, Connecticut 06801/ 203-792-8622 for a catalog and the dealer nearest you. ☐

Cleaning and Shaping Bits

I use a silicon carbide dressing stone to alter or reshape Ceramcut Blue™ and other stone bits. If I just want to re-establish sharp edges or the actual shape of a bit, I use a diamond board. As with any stone or ceramic bit, I always clean the reshaped head with a rubber abrasive cleaning block to remove residue from the cutting crevices.

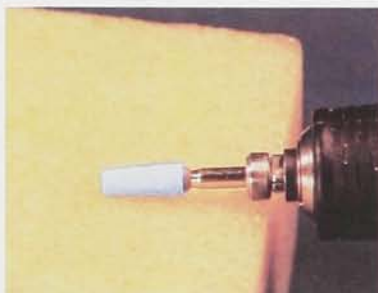
If I burn a tip through excessive use, I throw it into an oven cleaner available at hardware or food stores. I also use a bit cleaning liquid that I will feature in a future issue of WCI. I allow the bit to soak in the cleaner in a film canister for at least two hours. I then scrub it with an old toothbrush, rinse, and dry on paper towels.



I use a silicon carbide dressing stone to reshape my bits.



For sharpening or truing a stone, I use a diamond board.



To clean a reshaped stone, I run it over a rubber block.

If you know of a new product or a new technique that you would like to share with the woodcarving public, please contact me C/O WOOD CARVING ILLUSTRATED MAGAZINE, 1970 Broad Street, East Petersburg, PA, 17520. I am constantly testing and reviewing new products and techniques and welcome input from our readers.

CARVING THROUGH THE

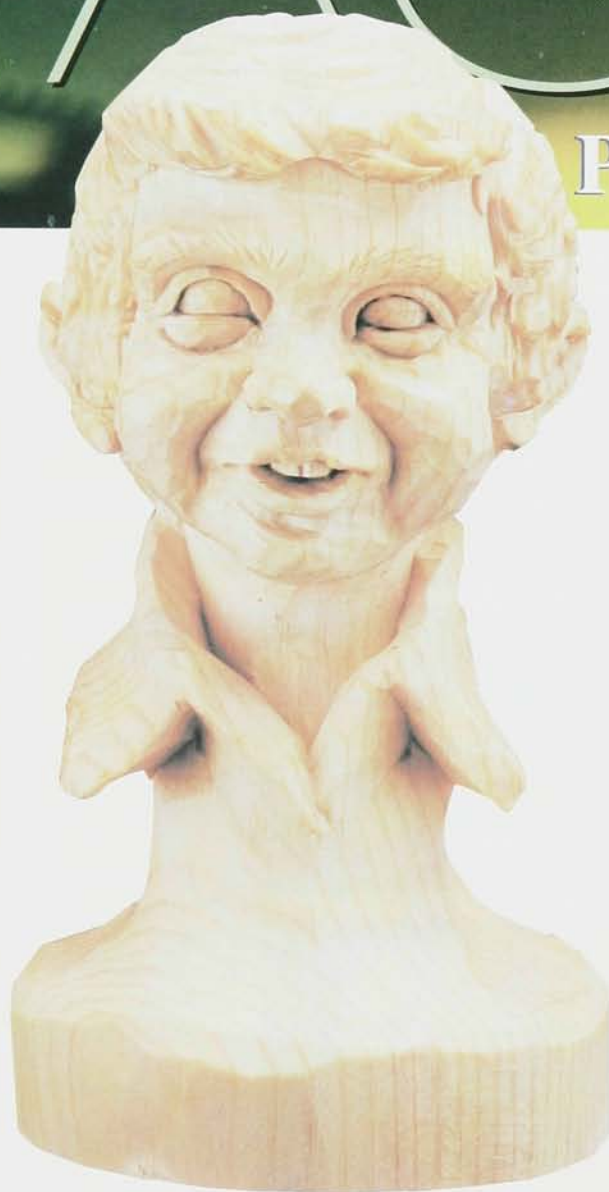
AGES

PART 1 THE YOUNGSTER

By David Sabol
Photography by
Roger Schroeder



David Sabol is a professional woodcarver and instructor who lives in Canaan, Connecticut. A Caricature Carver of America member, David carves a wide range of subjects from human figures to animals and flowers. In part one of this two-part feature, David carves the bust of a young boy. Part two will show how he carves the face and head of an elderly man.



The boy is about 12 years old. He doesn't have babyish features, but neither does he have an adolescent look. The features are small and rounded with subtle transitions between cheeks, nose, and chin. He has the large eyes of a child and a smooth skin. An older person has more wrinkles and more sharply defined features.

The boy has ears that stick out like a taxi cab coming down the street with its doors open. I also gave him a grin to suggest mischievousness or impishness.



MATERIALS LIST

TOOL LIST:

Calipers
Warren detail knife
(Warren Cutlery Corporation,
2203 Rt. 9-G, P.O. Box 249,
Rheinbeck, N.Y. 12572/ 914-
876-7817)
Micro carving gouge
No. 2 20mm gouge
No. 8 13mm gouge
No. 9 7mm gouge

No. 11 4mm veiner
No. 15 6mm V tool
No. 16 3mm V tool

FINISHING
MATERIALS:

5W 30 motor oil
Deft® semi-gloss spray lacquer
Spray wood polish



PATTERN

Photocopy at 150%



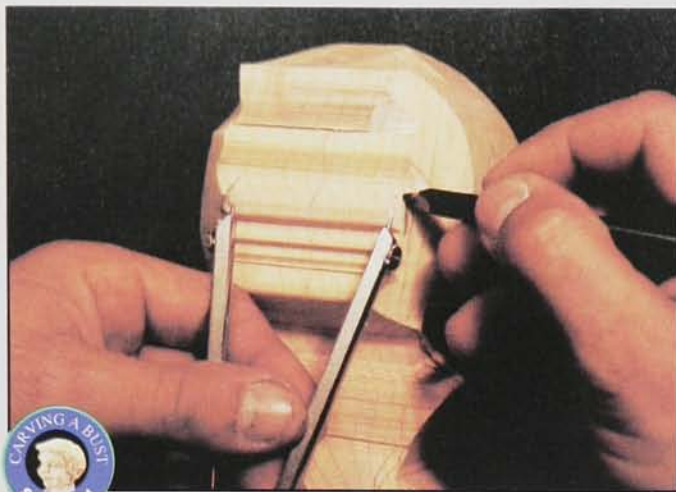
Design by: DAVE SABOL
Pattern by: J. KOCHAN
©99



FINISHING NOTES:

Sometimes carvings look good without any paint. I often leave my busts unpainted. These become particularly useful to my students who want to study my carving style.

I do seal the wood by first taking 5W 30 motor oil and brushing it on the carving. When it dries, I spray it lightly with Deft® semi-gloss lacquer finish. After a couple of days, I apply a light coat of a spray wood polish.



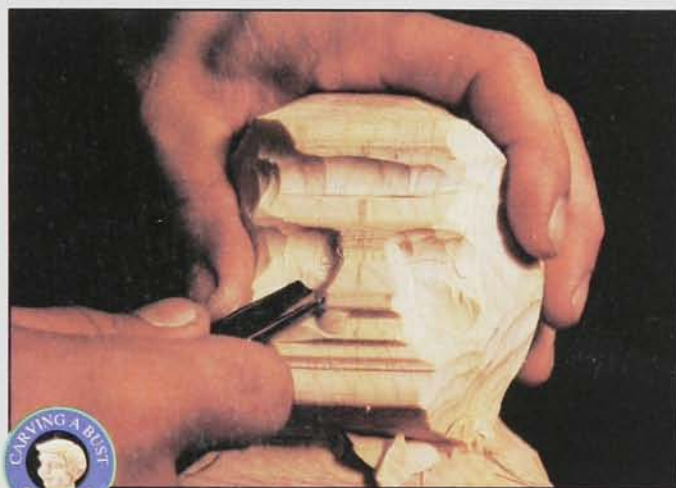
CARVING A BUST
STEP 1

First, I put a centerline on the block. Then I determine the outside perimeters of the face up to the hair line using calipers. The hair adds a lot of width to this carving.



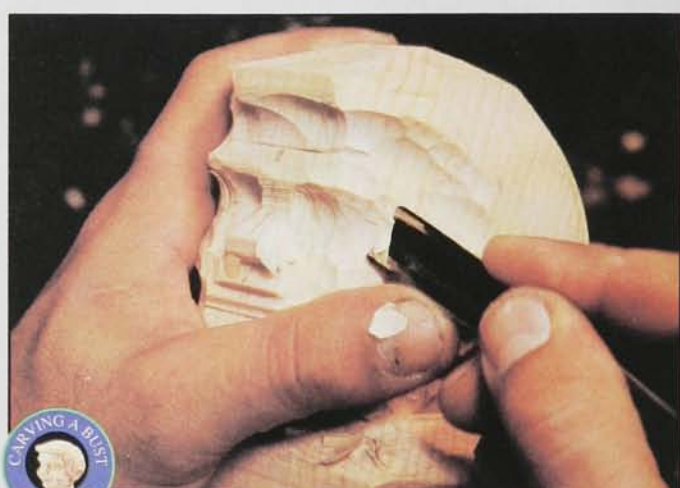
CARVING A BUST
STEP 2

Using a no. 8 13mm gouge, I work at getting the width of the outside of the face.



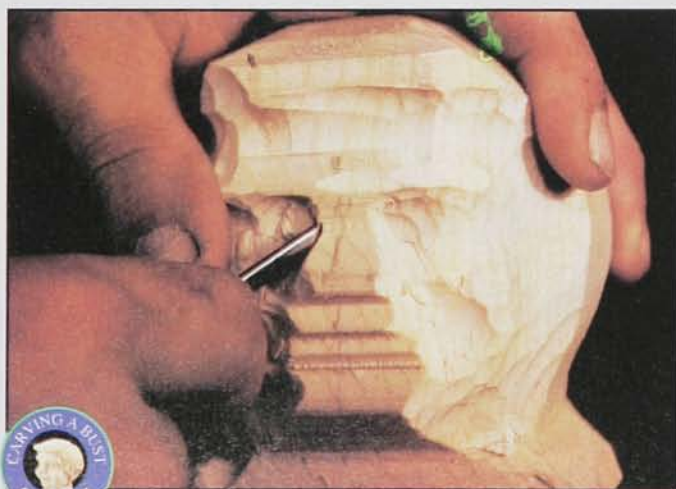
CARVING A BUST
STEP 3

When carving children, the transition from the cheeks to the nose is slight; there is no stop cut here. I "slide" a no. 9 7mm gouge from the cheek up the side of the nose.



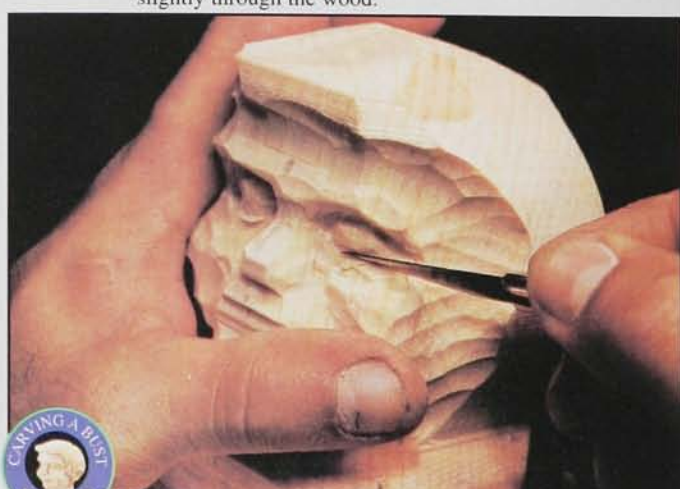
CARVING A BUST
STEP 4

The transitions from one area to another are very subtle throughout the face with only slight curves. Here I take away wood from the outside of the eyelids to the side of the forehead. I take the no. 8 13mm gouge and rock it slightly through the wood.



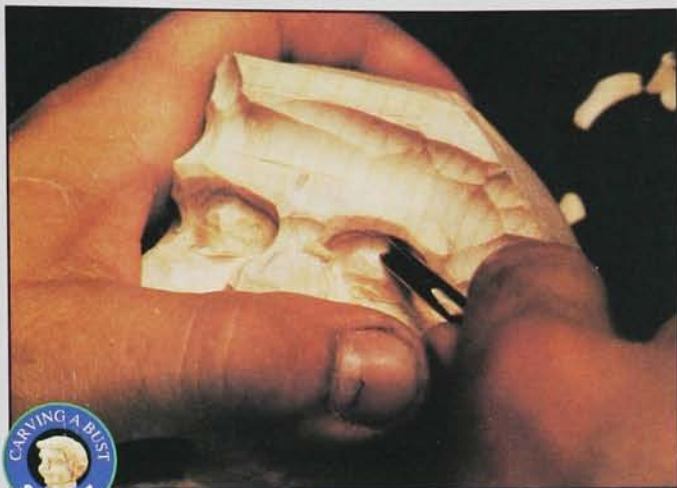
CARVING A BUST
STEP 5

I give more definition to the inside corners of the eyes using the no. 8 13mm gouge. Eyes are rounded not just from top to bottom but also from corner to corner. The deeper the cuts on the inside corners, the more rounded the eyes.

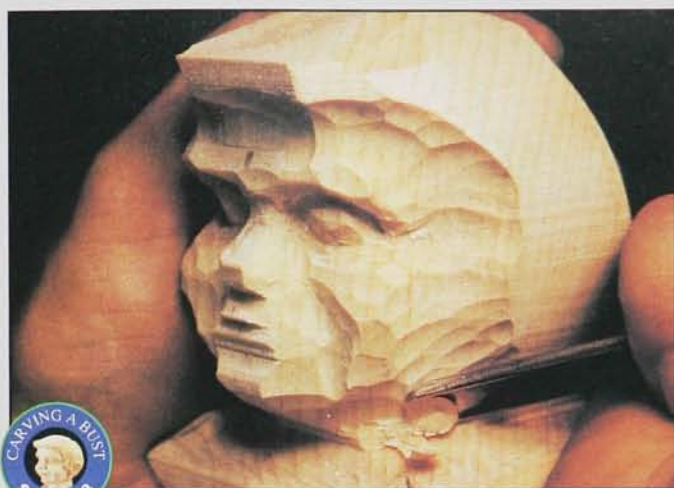


CARVING A BUST
STEP 6

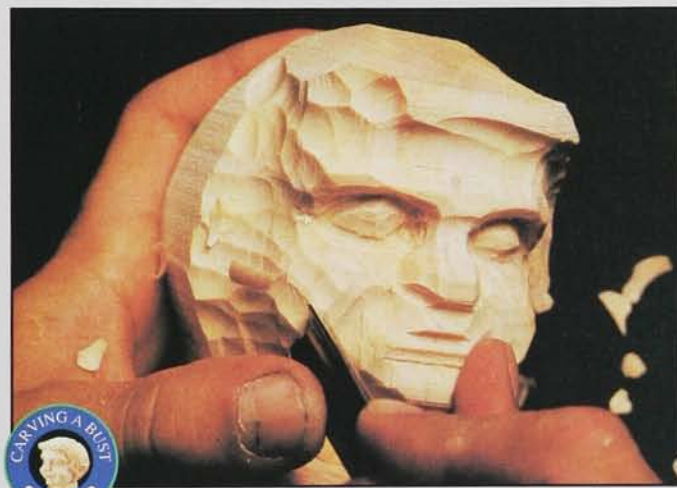
The upper eyelids protrude farther than the lower eyelids, so the eyes have a downward angle. I take a Warren detail knife and shape the eyes with it.



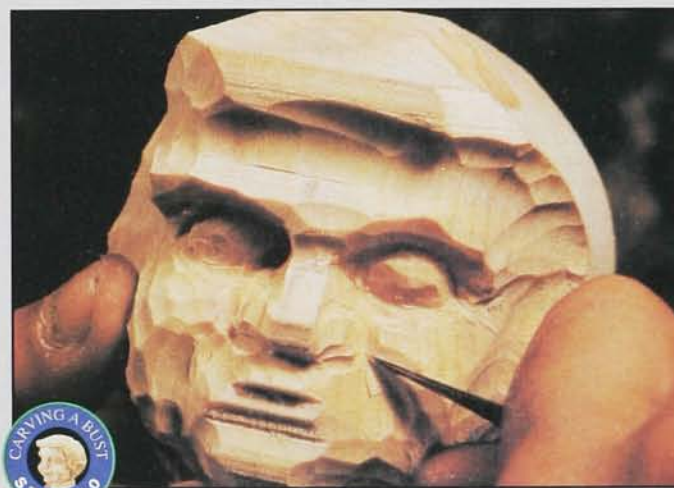
Using a no. 16 .3mm V tool, I give a slight undercut to the upper eyelids.



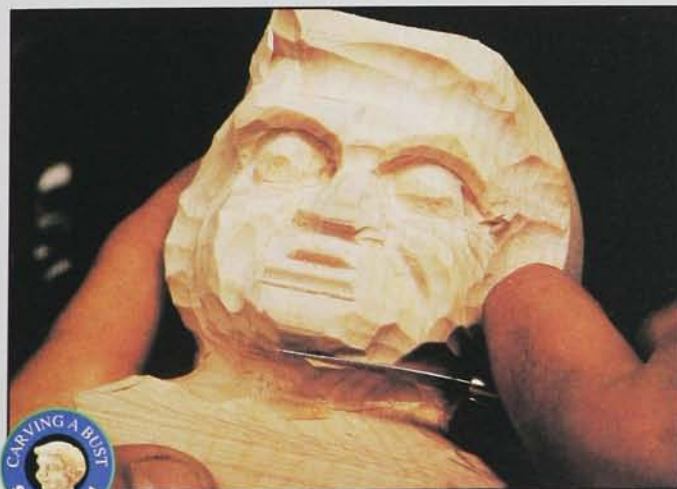
I thin down the lower jaw and neck with the no. 9 .7mm gouge. I don't want the lower jaw to look like a shelf. I want it to blend into the neck area.



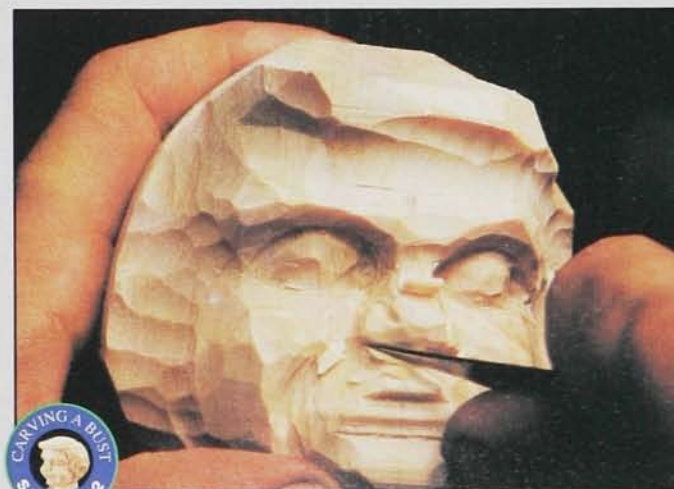
I also thin down the cheeks with the no. 8 .13mm gouge.



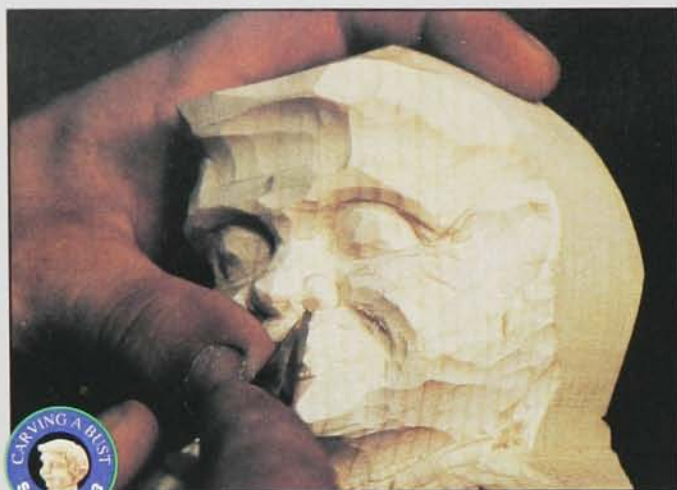
Using the Warren detail knife, I establish the laugh lines. I don't want to make them too deep, but I do want them pronounced.



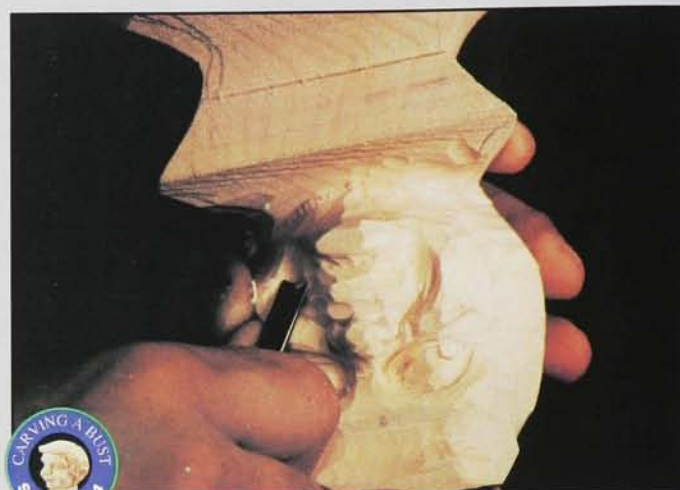
I again use the detail knife to undercut the chin and create a tight but smooth arc from the lower chin to the neck.



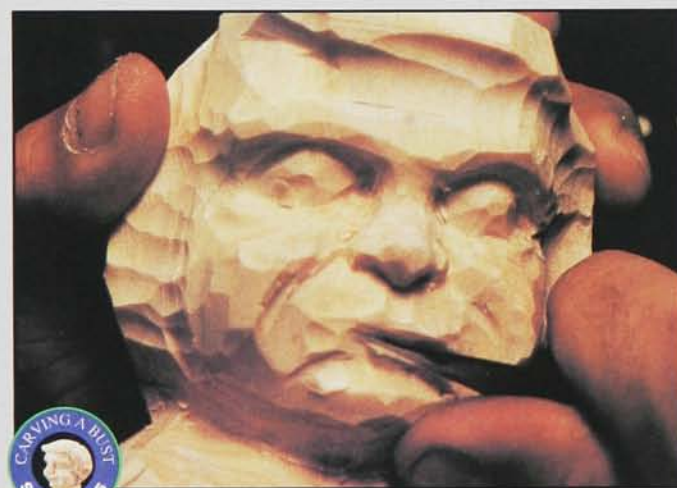
I angle the bottoms of the nostrils upward with the detail knife. I am looking to give the boy a button nose.



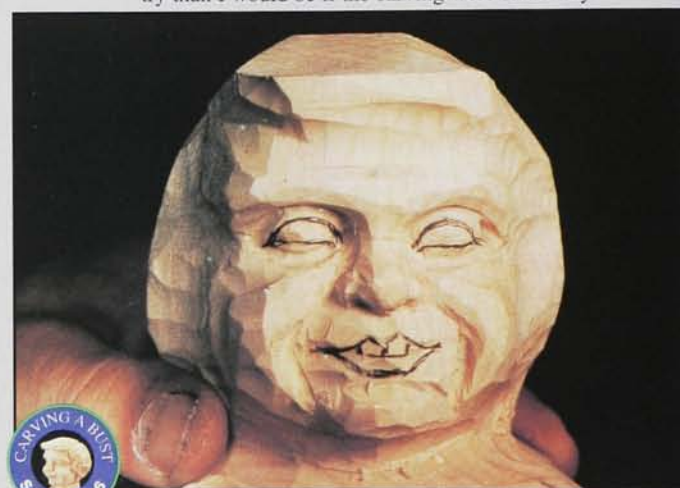
Using the same detail knife, I establish the insides of the nostrils.



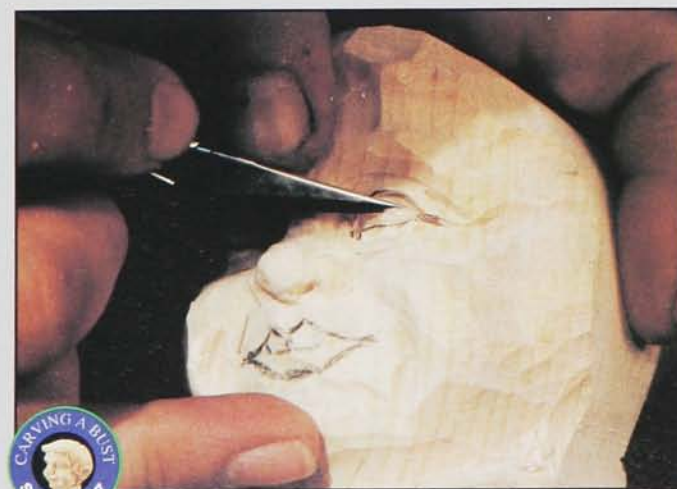
With the no. 9 7mm gouge, I carve a short curve from the laugh lines to the cheeks. I usually don't work with a holding fixture for a carving this small. By being able to turn it around in my hand, I am more conscious of the facial symmetry than I would be if the carving were stationary.



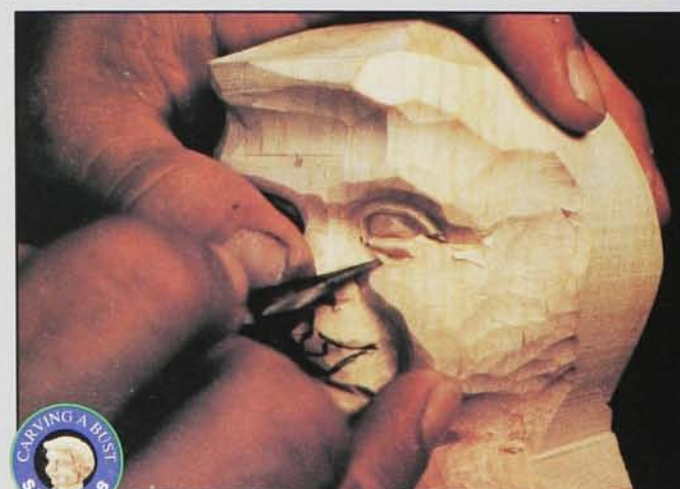
This child has full, pouting lips. The upper lip sticks out farther than the lower lip, and he will have two prominent front teeth. I use the detail knife to separate the lips.



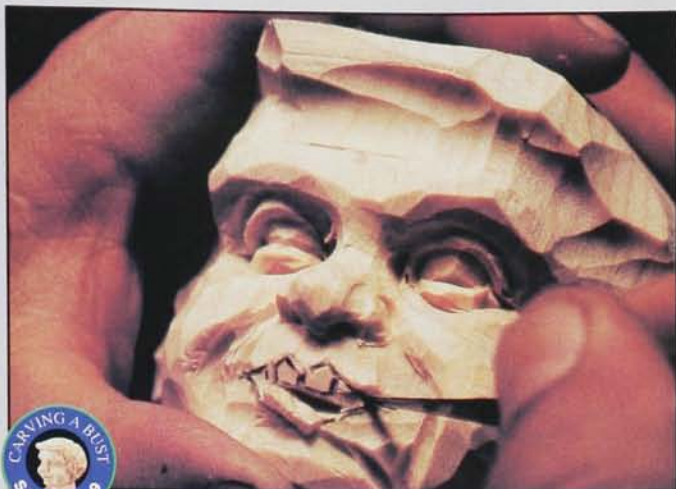
The eyes and a mouth with a pleasing smile are drawn.



Using the detail knife and paying particular attention to the tip of the blade, I make deep stop cuts along the eye outlines. Deep cuts mean that when I round the eyes, chips will fall out easily, and I will not be digging out the wood.



After rounding the eyes, I undercut the lower eyelids with the detail knife. This contributes to his smiling expression. When squinting, the bottom eyelids get puffy.



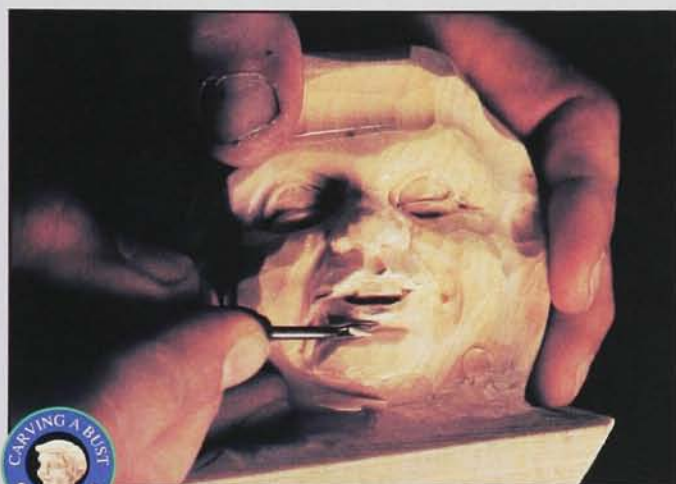
CARVING A BUST
STEP 19

With the same knife, I make a deep stop cut along the pencil lines of the mouth. When I carve the inside of the mouth, the chips should fall out easily, leaving a clean surface.



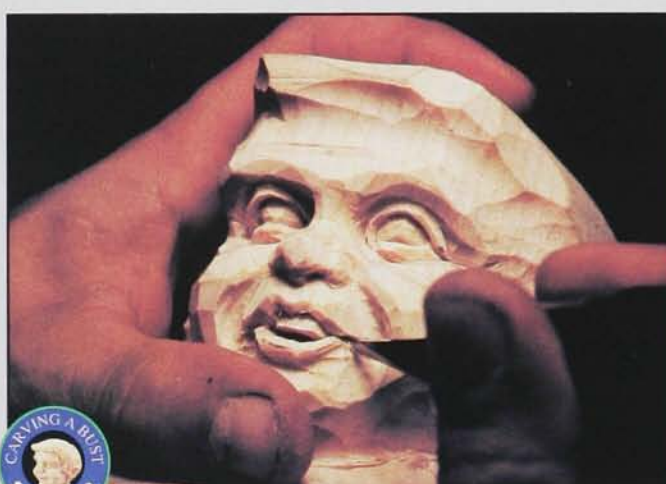
CARVING A BUST
STEP 20

Using a no. 11 4mm veiner, I work at getting a curve from the corners of the lower lip to the top of the chin. This area has a short but smooth curve.



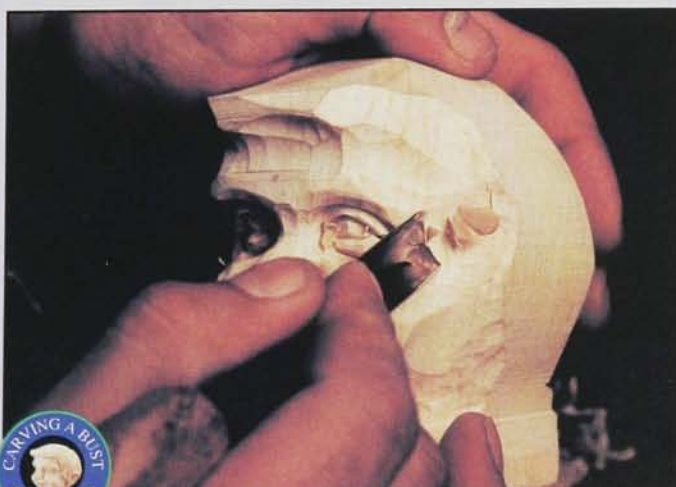
CARVING A BUST
STEP 21

With a micro carving gouge, I take out wood from under the lower lip to the top of the chin. This gives the lower lip a childlike fullness.



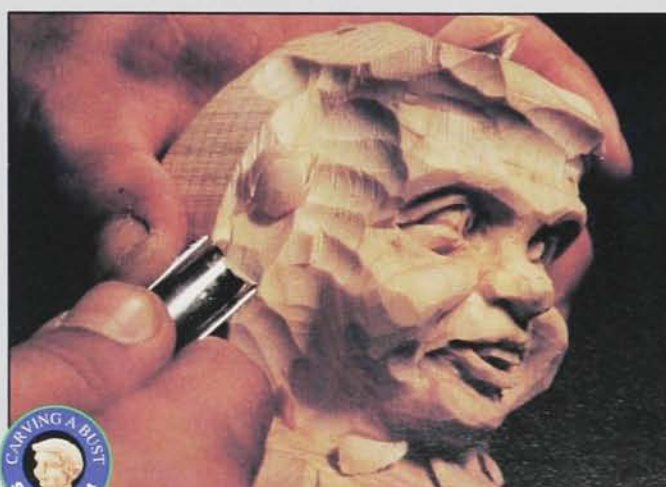
CARVING A BUST
STEP 22

Again with the detail knife, I work on the corners of the mouth to give a short but rounded curve. The upper and lower lips do not join with sharp angles.



CARVING A BUST
STEP 23

With the no. 8 13mm gouge, I carve out what I call side pockets where the forehead and tops of the cheeks come together.



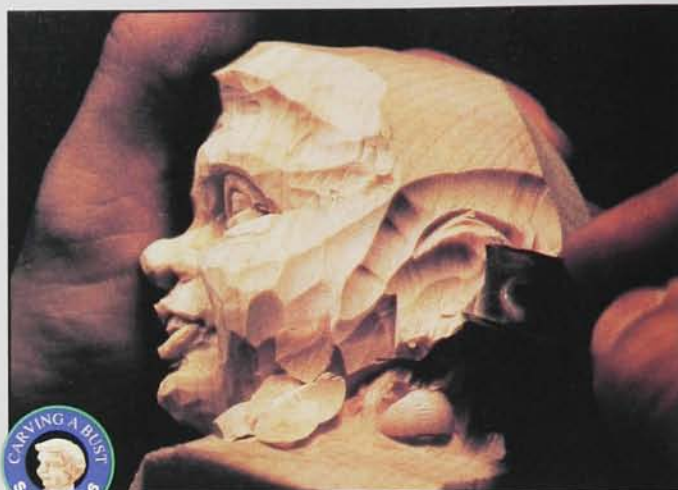
CARVING A BUST
STEP 24

I establish where the ears are going to be with the no. 8 13mm gouge. Ears are not located in the center of the head but are set back from an imaginary centerline.



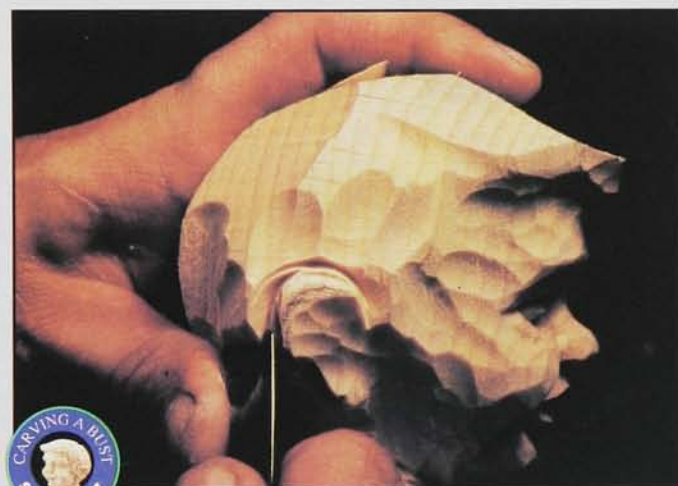
CARVING A BUST
STEP 25

After I draw in the ears, I outline them with a no. 15 6mm V tool.



CARVING A BUST
STEP 26

With the no. 8 13mm gouge, I scoop out some wood from the insides of the ears. Note that the tops tend to stick out more than the rest of the ears.



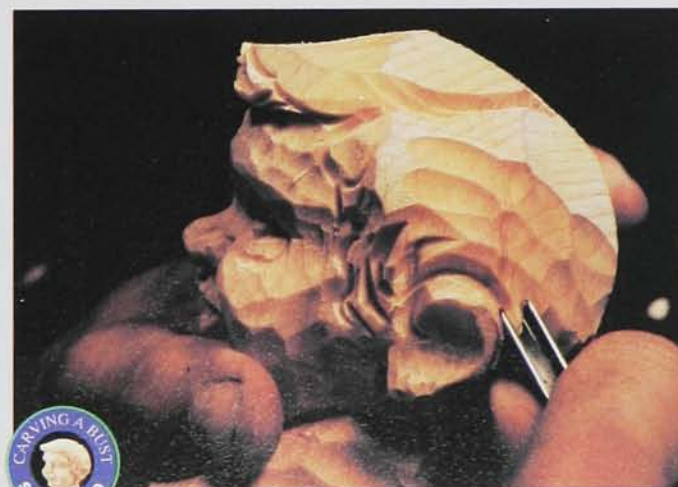
CARVING A BUST
STEP 27

I recess the hair behind the ears using the no. 8 13mm gouge. This helps to flare the ears out.



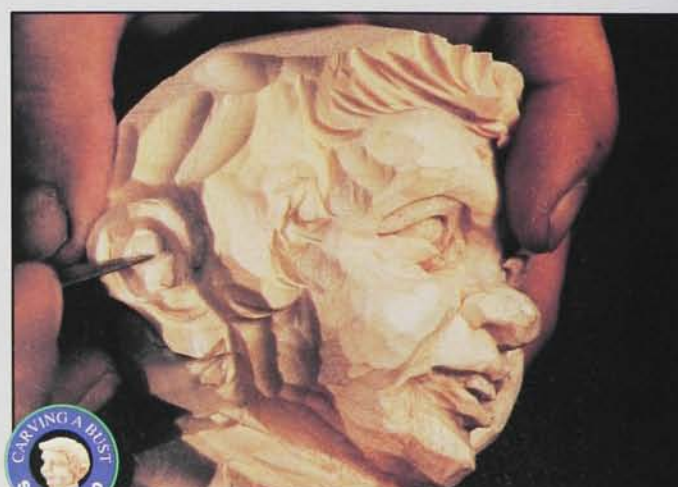
CARVING A BUST
STEP 28

With the no. 15 6mm V tool, I start making some hair groupings. I avoid straight cuts to give the hair some life.



CARVING A BUST
STEP 29

Again with the no. 15 6mm V tool, I remove wood from behind the ears.

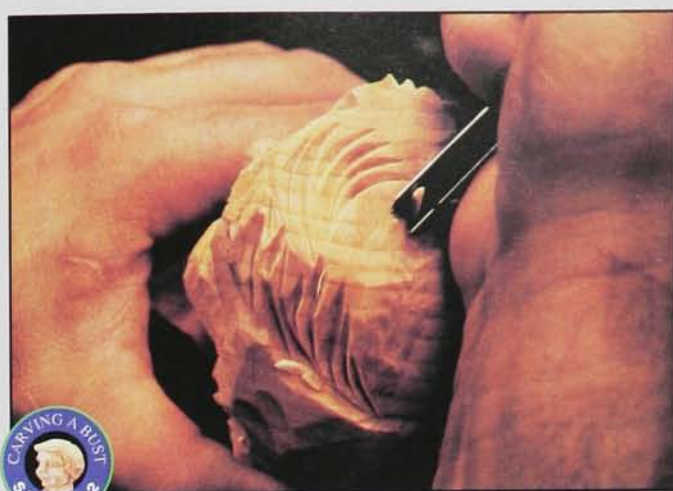


CARVING A BUST
STEP 30

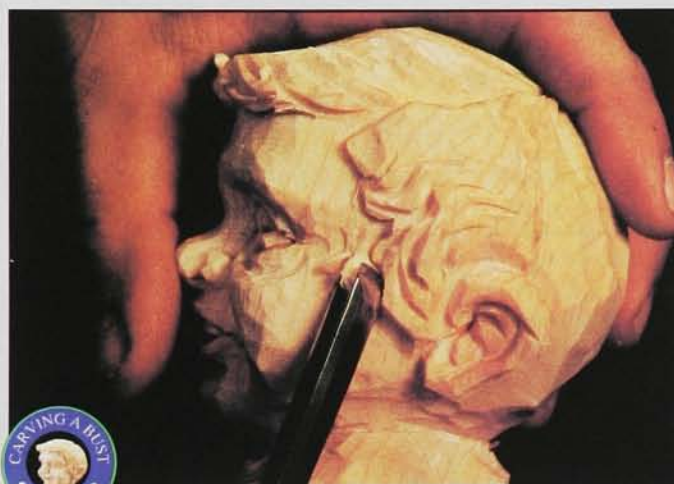
I study ears or get a good anatomy book on heads. Ears are complex structures and unique to each person. Here I work on the inside curves with the detail knife.



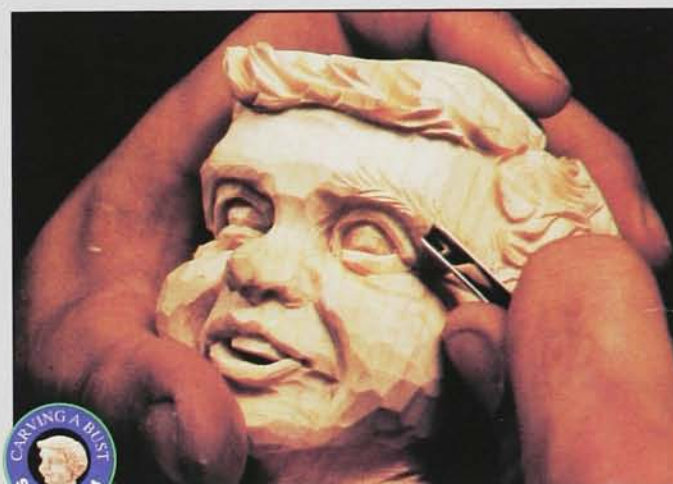
Using an inverted no. 2 20mm gouge, I get a nicely rounded shape to the hair and at the same time remove unwanted saw lines.



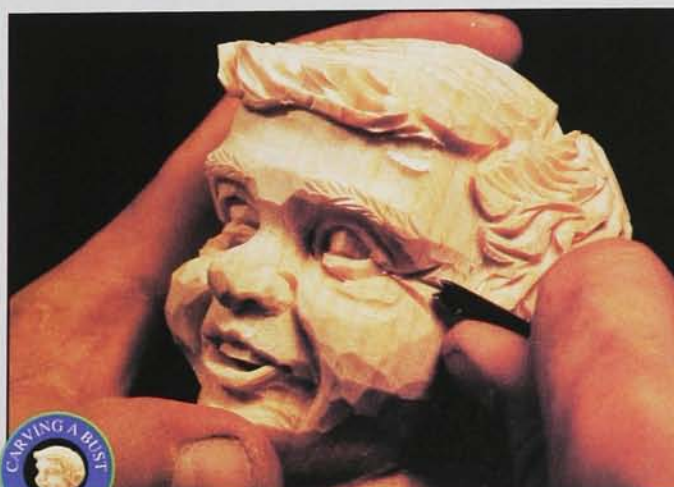
On this boy, there is a cowlick on the back of the head that spirals out and forward. Using the no. 15 6mm V tool, I make curving cuts from the front to the back of the head.



With the no. 15 6mm V tool, I work on the flow of the hair as it falls down in front of the ears. I also make a part on the left side of the head.



I use a no. 16 3mm V tool to give the face subtle eye-brows with small, curving, and shallow cuts.



I put in a few crow's feet to accent the squinting eyes using the no. 16 3mm V tool.



Using the no. 15 6mm V tool, I carve the inside of the collar.



Using the no. 8 13mm gouge, I undercut the lapel of the shirt.



I undercut the collar with the detail knife, creating as much of a shadow as I can.



The final step is to create space between the two front teeth with the detail knife. [W]

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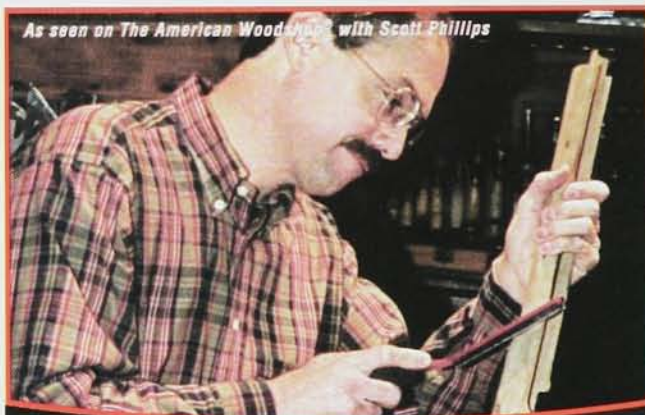
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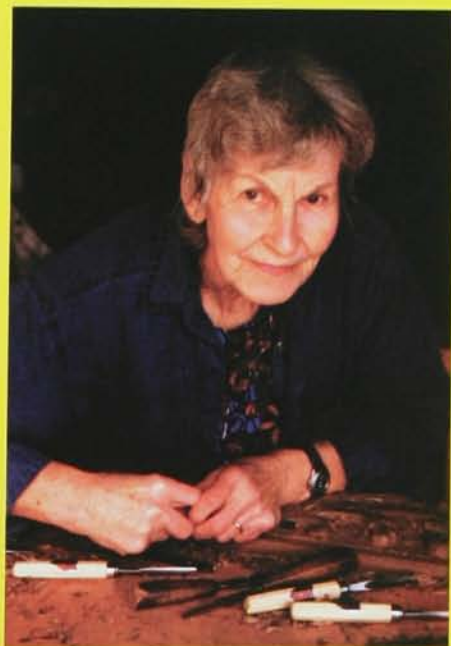
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Making the Best of ACRYLIC PAINTS



Applied to the elephant skin, wet in wet is a technique that applies fresh color into a layer of still-wet paint. Carving by Dave Stetson, Carving the Caricature Carvers of America Circus (Fox Books).

By Desiree Hajny

Desiree Hajny is a wildlife artist who specializes in carving realistic mammals, enjoys cartooning and finds some time to carve caricature animals. She has written five carving books, and her work appears in Carving the Full Moon Saloon and Carving the Caricature Carvers of America Circus. Her latest book is Carving Wolves, Foxes & Coyotes (Fox Books).

Acrylic paints possess unique qualities that oil paints and watercolors do not. For one, they dry quickly, so the artist needs to paint just as quickly. For another, they are plastic-based, making for colors that are flexible and resistant to cracking. Still another advantage to acrylics is that they can be simply wiped down with a damp cloth, which makes for years of easy maintenance and cleaning.

Acrylics tend to be brighter than oils and watercolors, and you can cover up mistakes by adding layers of paint. The paints are also water-based, making clean up simpler, unless the paint is dry; when that happens, the colors are virtually permanent.

Before utilizing acrylics to their best advantage, you need to know what they can and can't do. Let me start with the opaque technique of applying acrylic paints. This technique is the buildup of solid layers of color with fairly thick brush strokes. Acrylics fit into the opaque method well because if you don't like the color already applied, you can simply paint over it. Since acrylics dry so quickly, there is not much down time when making color corrections. Also, there is no danger that the underlying paint will dissolve, as is the case with oils and watercolors.

Working with the opaque technique does not mean that you are restricted to solid color. What follows are techniques that produce a wide range of effects called scumbling, blending with gradations, dry brushing, and wet in wet.

SCUMBLING

Scumbling, a fascinating, unpredictable illusion of texture, requires moving the brush in one direction. The brush is moved back and forth with a scrubbing motion. A scumbled area always has a lot of breaks in it and is shown by flecks of color working from below. Keep in mind that scumbled paint needs to be thick but it must flow easily. Also, stiff-bristled brushes are more effective than soft brushes when using this technique.

Be sure to dilute your paint with a matte or gloss medium, not water. Long, flat bristle brushes produce more interesting scumbles. You can also scumble with small sponges. Feel free to experiment with short, straight strokes or curving, arc-like strokes. Remember to move in the same direction.

The secret to scumbling is scrubbing the paint on so that the paint is evenly applied. When painting clumps of rugged trees, the flowing hair of a human or animal, clouds, and even neutral backgrounds, scumbling is very effective. Some flat-work artists even scumble in shadows, having one blend into another.

BLENDING WITH GRADATIONS

Acrylics dry quickly, so you don't have the opportunity to re-brush an area to get subtle, smoky gradations. Instead, you must pre-plan color mixtures to work quickly and decisively.

To achieve smooth gradations of color

in your work, add an acrylic gel medium to the paint. You can also add a retarder to slow down the drying process. Place two colors next to each other and draw a water-dampened brush along their edges. Depending on the softness of the brush, they will blend softly. The transitions, however, are never absolutely smooth. With acrylics, the results are always a bit irregular.

DRY BRUSHING

Another way to produce a lively gradation of color from light to dark or vice versa is by dry brushing. Using the opaque technique, dry brushing means picking up just a trace of thick color on the brush and moving the brush across the carving very lightly, so that the bristles barely touch the higher areas of texture. Only traces of paint are left instead of a solid color. The harder you press the bristles across the surface, the more paint is deposited.

Dry brushing, like scumbling, gives the illusion of textures that flat-work artists like to achieve: a shaggy tree trunk, broken light on water, coarse forms of rocks, weathered wood, old buildings, moss, and stones. Dry brushing works better when the surface has already been painted. The effect is that the underlying paint sparkles through.

WET IN WET

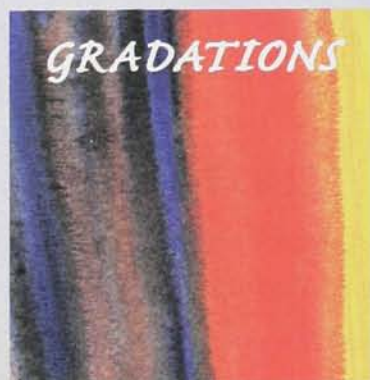
A fourth way of producing lively mixtures and gradations is the wet-in-wet technique, which is painting a fresh color into a layer of paint that is still wet.

Different Applications for Acrylics

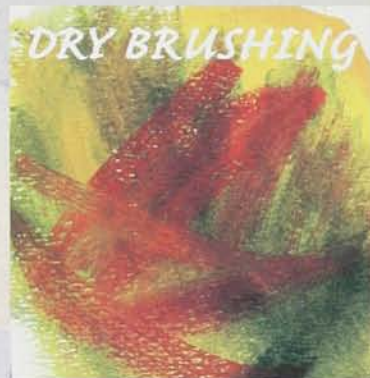
SCUMBLING



GRADATIONS



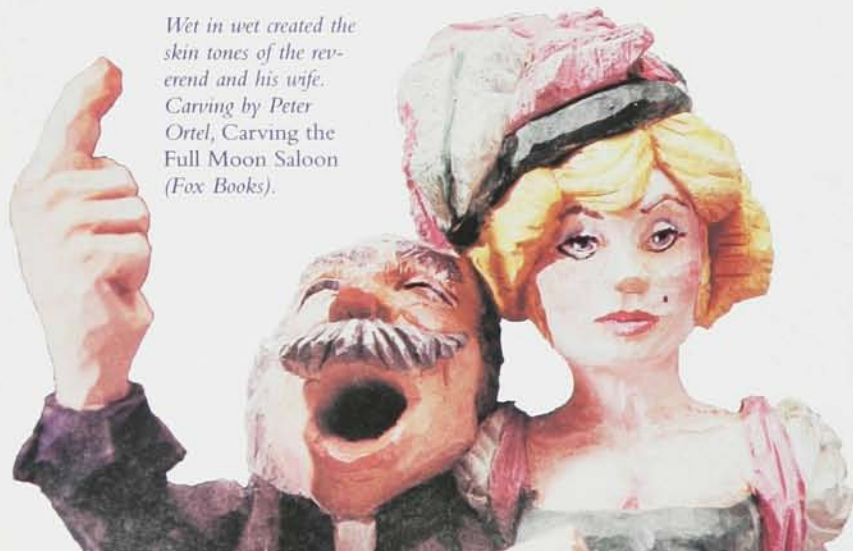
DRY BRUSHING



WET IN WET



Wet in wet created the skin tones of the reverend and his wife. Carving by Peter Ortel, Carving the Full Moon Saloon (Fox Books).





The use of scumbling, which creates the illusion of texture, was used on the clown's shirt. Carving by Bob Travis, from Carving the Caricature Carvers of America Circus.



Dry brushing, done on the bunny's head and face, provides a change of color from light to dark or vice versa. Carving by Desiree Hajny, from Carving the Caricature Carvers of America Circus.

Gradations of color were used on the ears of the rabbit. Carved by Desiree Hajny, from Carving the Full Moon Saloon.



One approach is to start out with a layer of wet paint and work another color back into the first color, mixing the two. Don't try to get a complete blend; instead, allow breaks and irregularities. The paint will handle better if you dilute it with acrylic medium.

Another approach avoids putting the two colors together too quickly. The second color is applied very lightly so that the first color is seen through it, like clouds in a blue sky. The wisps of blue glow through the white brush strokes.

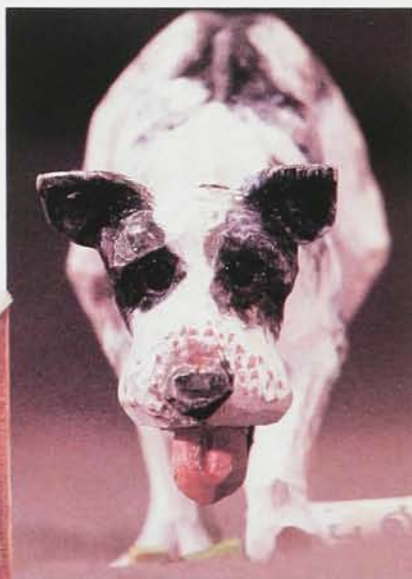
A third wet-in-wet approach allows the underlying layer of color to dry. You brush water or a medium over the dried paint first and work the new color into the wetness. This is ideal for creating the look of shadows on the subject.

Acrylic paints aren't that difficult to use if you learn the

different techniques available and use them as they are intended. Keep in mind, however, that they are not to be used as you would oil paints or watercolors. Each has a special approach that the others do not have.

These techniques are fun to experiment with and are very effective on woodcarvings. In an upcoming article, I will discuss the applications of transparent colors.

Gradation describes the blending one color into another. Carving by Harley Schmitgen, from Carving the Full Moon Saloon.



Scumbling helped create the look of the dog's face. Carving by Tom Wolfe, from Carving the Full Moon Saloon.



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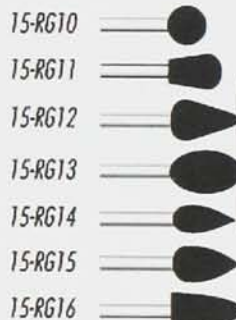
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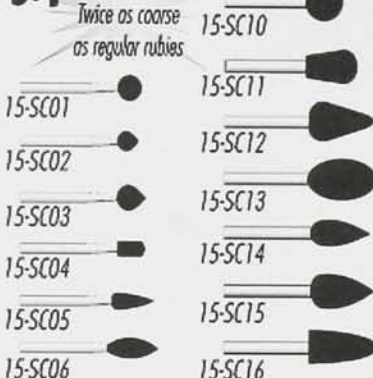


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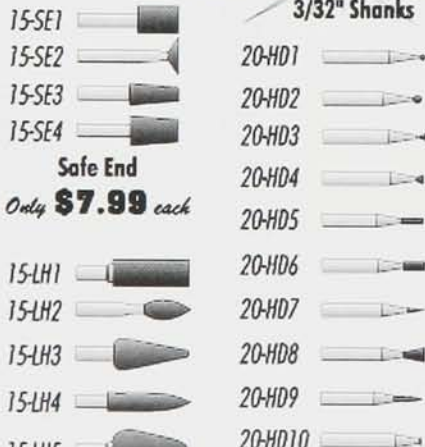


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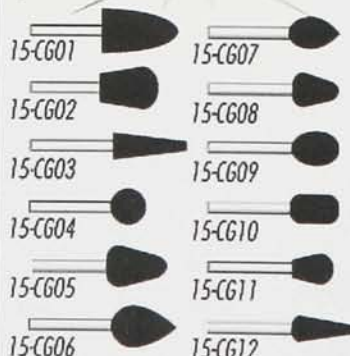
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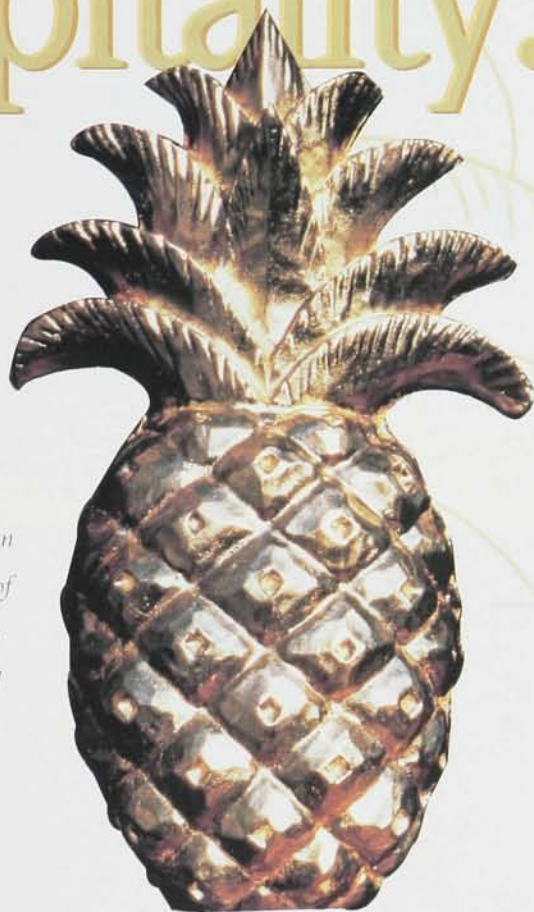
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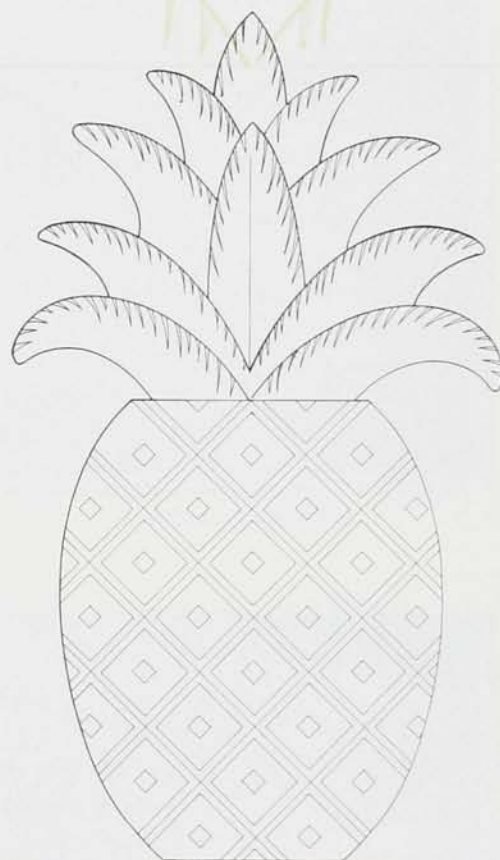
*Greg Krockta is a professional sign carver, wood sculptor, and author of *Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding*. A frequent contributor to *Wood Carving Illustrated*, Greg lives with his wife Nanette in Smithtown, New York.*



Traditionally, the pineapple is a sign of hospitality. In Colonial times, the fruit was the keystone of a feast. Among early American architects and craftsmen, it was a favorite motif announcing the hospitality of a home on a door lintel, a gate post, a weather vane, and it even appeared as stencils on walls.

The nearly half-round pineapple that I carved has been incorporated into the sign for the Lancaster County Carving School. It is displayed on the Fox Chapel Publishing building, which

houses the school. Five feet long and two feet high, the sign is made from 1 1/2-in.-thick laminated redwood boards; the 1 3/4-in.-thick pineapple is made from basswood and gilded. Although redwood carves easily, it is more brittle than basswood; the leaves can easily break off during carving. What facilitated the carving was doing the pineapple after it was glued to the sign. Much of the carving that I do for my sign business involves applied or applied motifs.



PATTERN

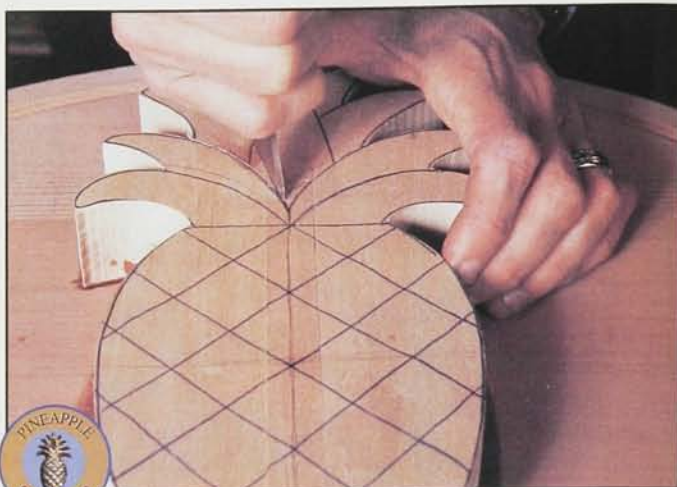


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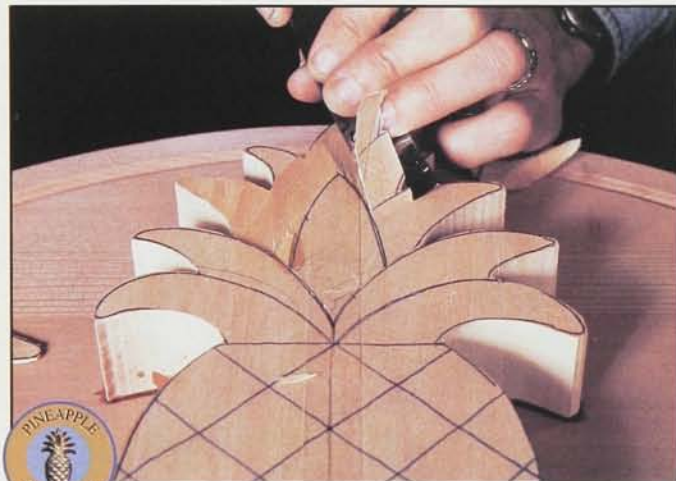


The assorted knives and gouges I use to carve the pineapple. I often employ mill knives (available in 5/8-in. and 3/4-in.-wide blades from Highland Hardware, 1045 N. Highland Ave., NE, Atlanta, Georgia 30306/ 800-241-6748)

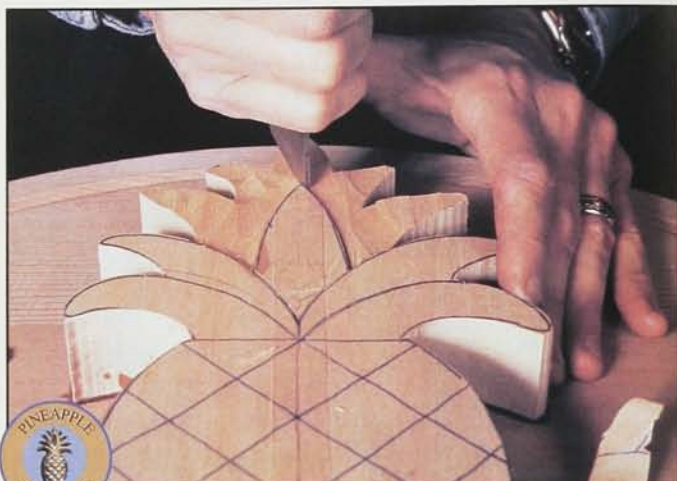
for my carving, although I have to reshape the skew of the blade and grind a new bevel. The large, custom-made mill knives I use have substantial handles that allow me a firm grasp and give me a lot of control over the tool.



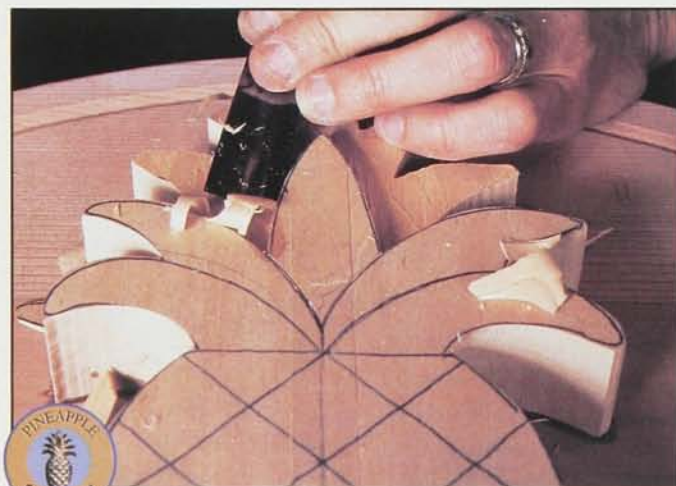
Using a custom-made mill knife with a 1-in.-wide blade (a 3/4-in. blade will work just as well), I begin the carving by separating the leaves with stop cuts that are perpendicular to the pineapple cutout.



Using a no. 5 1 in. gouge, I quickly remove a lot of wood up to the stop cuts.



I make deeper stop cuts with the mill knife. I prefer the heavy mill knife to a V tool because of how deep and quickly I can penetrate the wood.



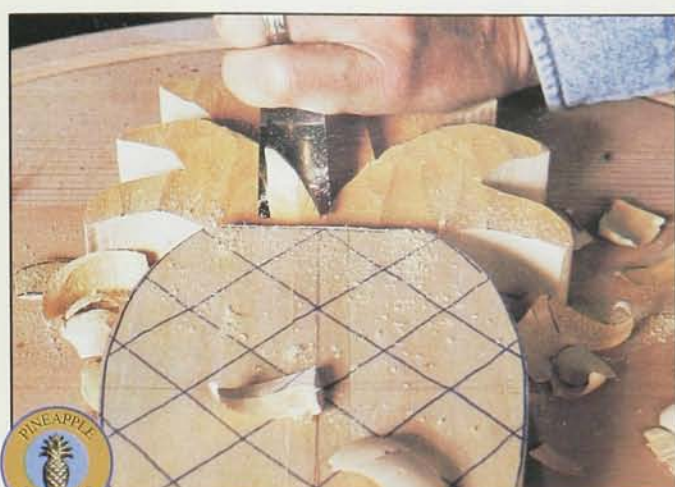
I remove more waste wood with the gouge.



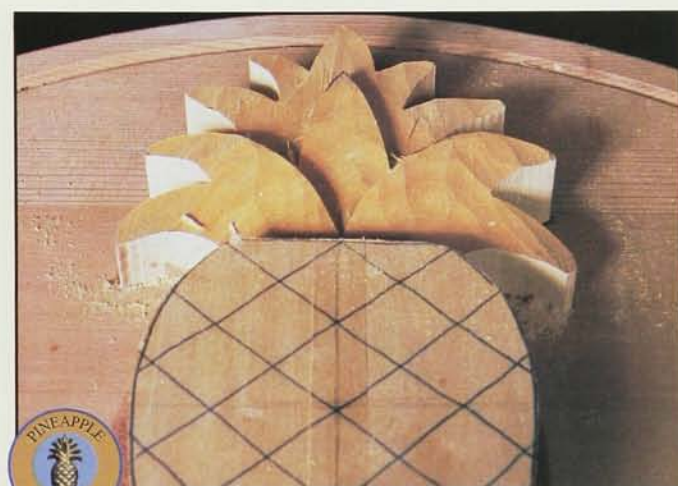
The leaves that curve away from the pineapple have to be angled, so I remove wood as I get toward their tips.



A backsaw or a dovetail saw makes a stop cut quickly where I need to reduce the thickness of the leaves. The stop cut also defines how much rounding I need to do on the pineapple itself.



Returning with the no. 5 1 in. gouge, I remove wood as quickly as I can down to the saw cut.



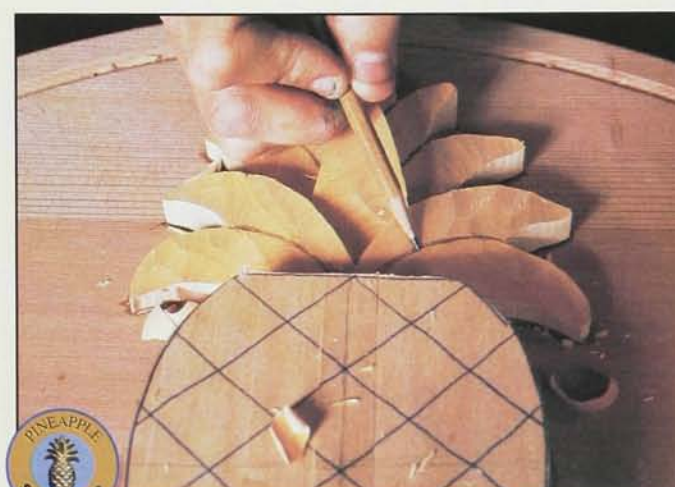
The layers of leaves are roughed in, but I have to go deeper and separate the leaf pairs.



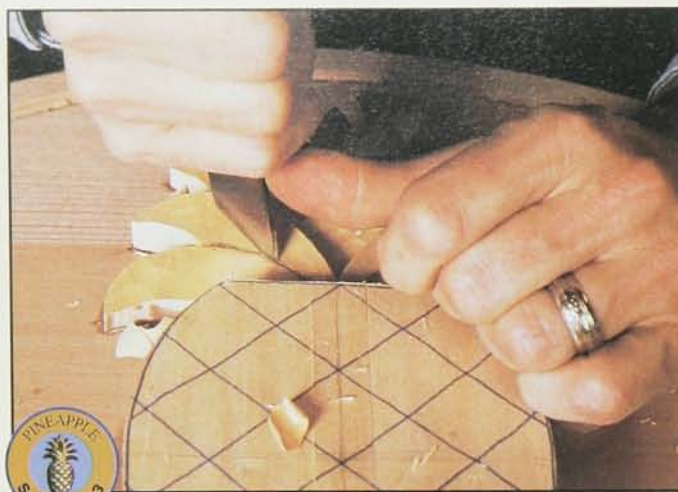
I continue removing wood with the no. 5 1 in. gouge.



Although I have the layers of leaves established, I still have to carve them deeper while tapering the leaves back into the background and into the layer of leaves below.



Since I have been carving pairs of leaves, I loose the lines that separate them. I redraw the leaf separations.



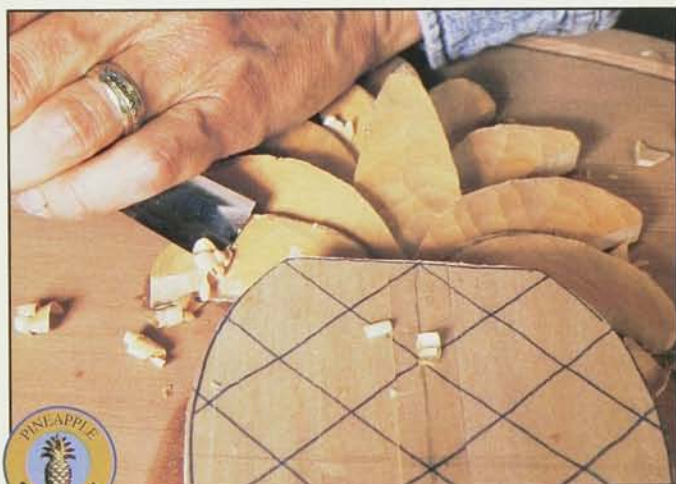
PINEAPPLE
STEP 13

I use the mill knife to establish the top edge of the leaf by making a deep stop cut.



PINEAPPLE
STEP 14

Picking up the no. 5 1 in. gouge again, I carve the upper leaf so that it appears to curve behind or under the lower one.



PINEAPPLE
STEP 15

I start to round over the bottom edges of the lowest leaves.



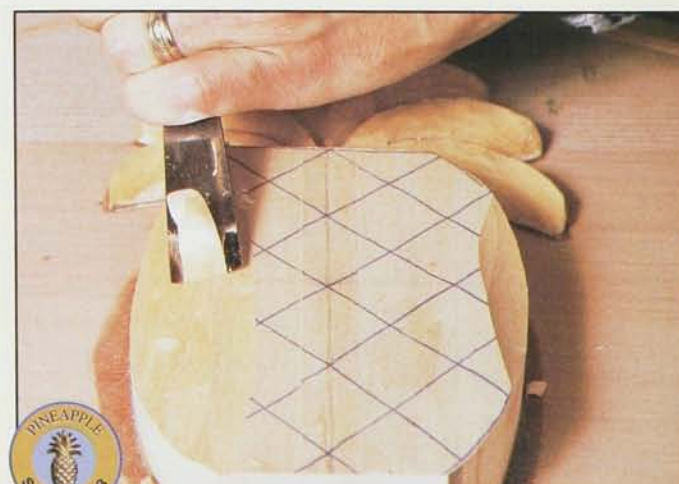
PINEAPPLE
STEP 16

Using a no. 3 3/4 in. fishtail gouge, I establish what I call the two surfaces of the central leaf, working on one side at a time.



PINEAPPLE
STEP 17

I do the same on the other side of the leaf.



PINEAPPLE
STEP 18

Returning to the no. 5 1 in. gouge, I start rounding over the sharp edges of the pineapple body.



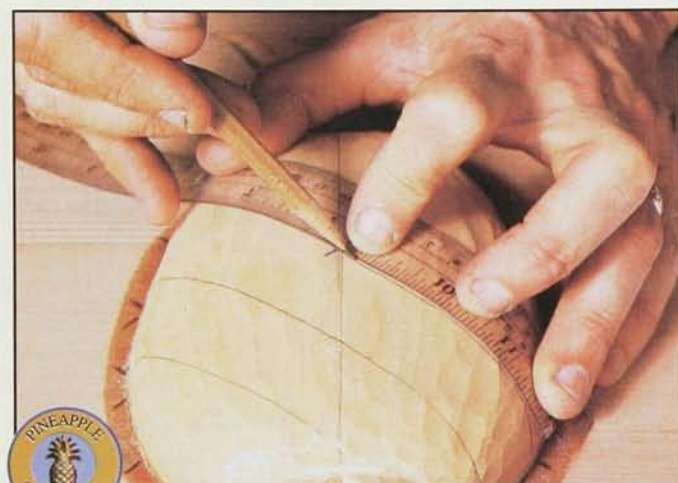
PINEAPPLE
STEP 19

I round over the entire fruit but leave a flat area on the bottom.



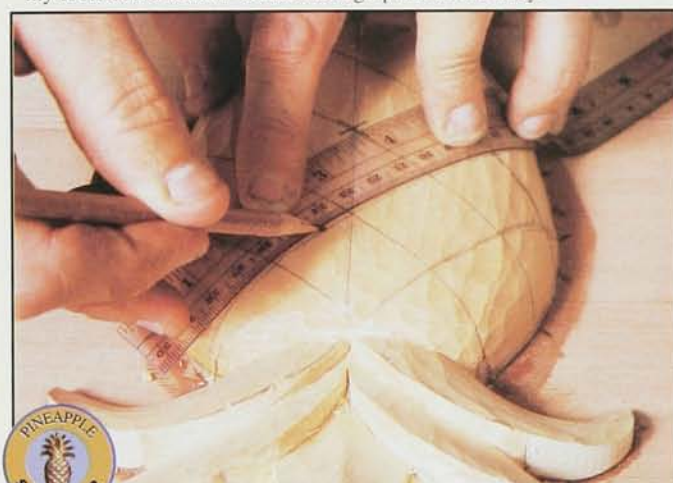
PINEAPPLE
STEP 20

Since I need to round over the top of the pineapple where the leaves emerge, I carve from the opposite direction. Because of the height of the sign, I turn it around rather than try to reach across nearly two feet of wood. Note that I don't carve away the centerline. If I did, my tools could wander across the high point of the body.



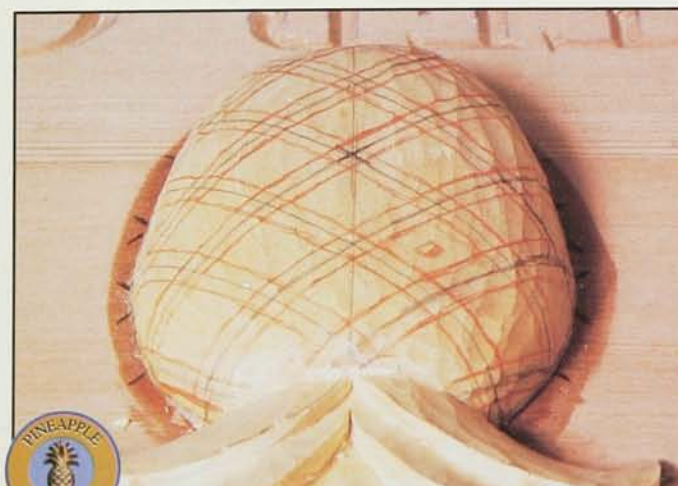
PINEAPPLE
STEP 21

Using a clear flexible ruler, I draw in the diagonal lines that represent the segments.



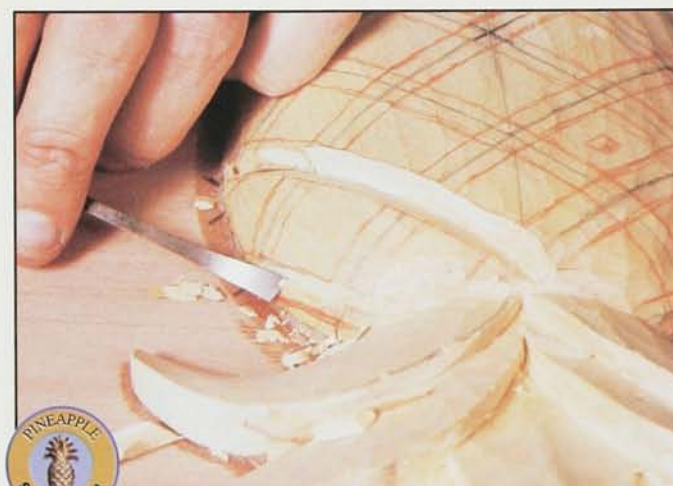
PINEAPPLE
STEP 22

I also draw the diagonals in the opposite direction.



PINEAPPLE
STEP 23

I highlight the grooves that I will carve next with a red pencil. These grooves delineate the segments.



PINEAPPLE
STEP 24

Although I use the mill knife to cut the grooves, the ones closest to the sign board cannot be carved with a knife because I have no room to angle the tool. Instead, I use a 1/4 in. short bent skew chisel, a specialty tool that comes in handy for this kind of carving.



PINEAPPLE
STEP 25

The mill knife cuts the grooves quickly and efficiently. I don't use a veiner for such large grooves because of the problems of grain changes. Too much tear out will occur, especially since these lines are not precisely perpendicular to the grain.



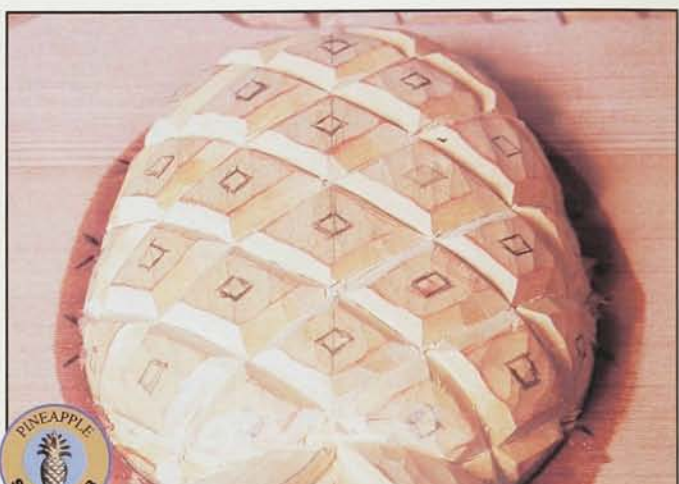
PINEAPPLE
STEP 26

When cutting a groove with the mill knife, I cut first in one direction, then cut in the opposite direction.



PINEAPPLE
STEP 27

Here I use the mill knife as a chisel to shape the V grooves between the segments.



PINEAPPLE
STEP 28

The V grooves and segments are established. I draw in small center diamonds as added details to break up the large flat areas.



PINEAPPLE
STEP 29

I cut in the small diamonds with a mill knife that has a long point.



PINEAPPLE
STEP 30

To make the splits or serrations in the leaves, I use a medium-size V tool.

Going for the Gold

Gilding the Pineapple

Gold is the symbol of wealth and privilege in many cultures. It has not only been minted into coins, but it has also been applied as thin layers to furniture, frames, and even carved signs.

Much of my sign work makes use of gold leafing to highlight lettering, carved areas, and appliques. It is what my customers prefer because of the way the precious metal picks up light and the richness of its look. I use only 23-karat gold. No paint or substitute will ever look like real gold, and durability is a strong factor. Out doors the cheap imitations tarnish quickly.

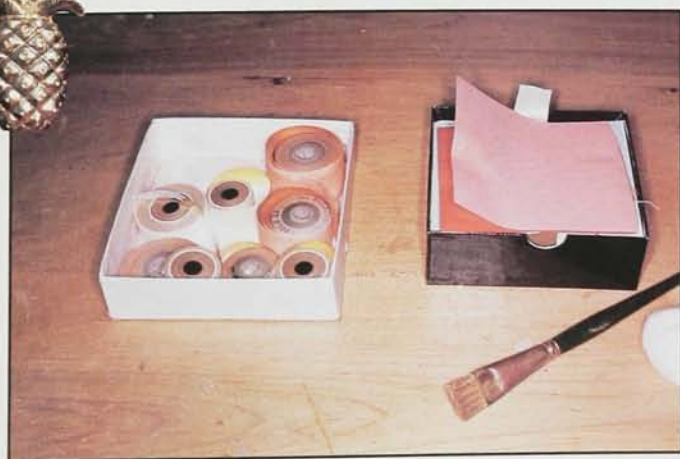
The Lancaster County Carving School sign has two coats of an oil-based primer and four top coats of a marine, oil-based polyurethane paint. The pineapple has a thin but even coat of an oil size, which is a varnish that the gold adheres too. Although a fast-setting size is available, I prefer a slow-setting size for two reasons: first, I have nearly twice the working time to apply the gold; second, the slow-setting size

results in the gold having a shinier, brighter look.

I use what I call the knuckle test to determine when the size is ready for the gold. I want a very slight tackiness to the size. If it is not dry enough, it will feel sticky. It may even come off on my skin. If it is too dry, there is no stickiness at all. In that case, I have to start over and resize the carving. When I first started gold leafing, I used test strips. I painted a series of lines of size on a surface, made note of the time, and applied gold leaf to the first stripe of size after ten hours. I waited an hour and applied gold leaf to the next strip and so on. Humidity and air temperature are both factors in how long it takes for the size to dry.

When applying the size, I make sure it goes only on the surface to be gold leafed. If it gets on the painted sign and is not removed, the gold will stick where I don't want it to. I use paint thinner to remove the unwanted size.

GILDING STEP 1



Many people think that gold leaf is painted on. In fact, it comes in book form as very thin sheets of gold separated by paper. It also comes in rolls of various widths. When I apply the gold, I use a red sable brush, about 3/4 in. wide. Red sable bristles are firm enough to move the gold around but soft enough not to damage the gold.

GILDING STEP 2



Using the knuckle test, I make sure that the size, which is yellow in color, has just the right tackiness for the gold leaf to adhere.

GILDING STEP 3



With the red sable brush, I push a sheet of gold leaf off its page onto the carving. If the gold resists coming off the page, I rub the brush through my hair to create some static electricity and the gold clings to the brush. It is important not to have a fan running in the area or even to be working in a draft.

GILDING STEP 4



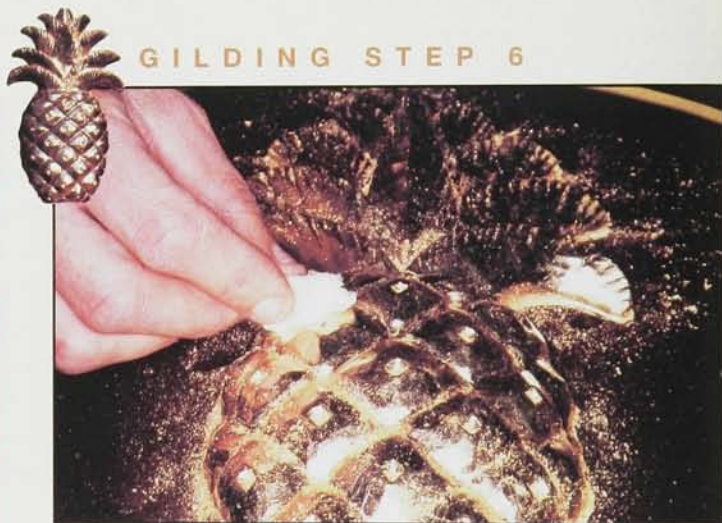
I use the red sable brush to tamp the gold down on the size, making sure to cover one area at a time.

GILDING STEP 5



For a small area, I use a strip of gold from a roll.

GILDING STEP 6



For the final step, I use a cotton ball to rub the gold. This gets the wrinkles out and pushes the gold into the size some more and cleans up the gold. The cotton must be damp but not wet. I soak the cotton in water and then squeeze it out in a rag or paper towel. To remove the excess gold from around the pineapple, I use a vacuum brush. I am careful not to touch the carving because the bristles will scratch the gold. A tack cloth-I wipe with it rather than rub-will remove any gold that vacuuming does not take care of.

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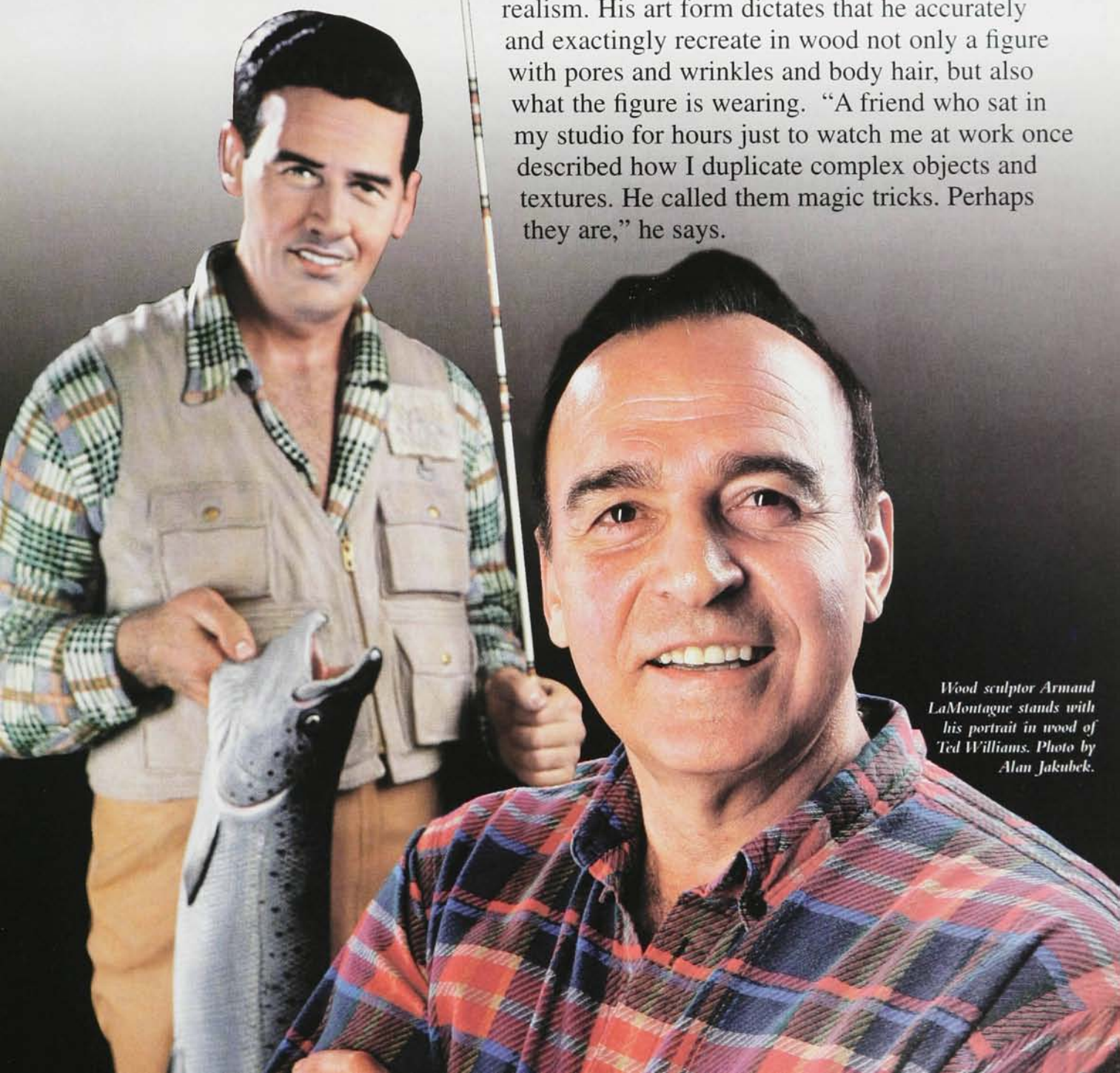


THE ALCHEMIST

A T W O R K

By Roger Schroeder, Managing Editor of Wood Carving Illustrated

Rhode Island wood sculptor Armand LaMontagne has pushed his medium to its limits in achieving realism. His art form dictates that he accurately and exactly recreate in wood not only a figure with pores and wrinkles and body hair, but also what the figure is wearing. "A friend who sat in my studio for hours just to watch me at work once described how I duplicate complex objects and textures. He called them magic tricks. Perhaps they are," he says.



Wood sculptor Armand LaMontagne stands with his portrait in wood of Ted Williams. Photo by Alan Jakubek.

Whether he is carving a figure wearing a baseball shoe or a leather boot or a pair of fisherman's waders, LaMontagne needs to understand the nature of the material he is recreating in wood. He offers insightful commentary on materials such as leather, pointing out, for example, that no two pieces of the material are alike. In just one pair of leather shoes, the creases and folds differ on each. Even the finish of the leather can vary from one shoe to the other.

When studying shirts, he notices that the wool folds differently than cotton that has creases unlike those in silk. The very look of the fabric can change with the movement of an arm. No detail seems to be lost to this artist who makes wood sculpture breathe.

Punches, pounce wheels, nails, and knurling tools are all part of his arsenal of detailing instruments. He may use an awl to put lines into a face or a nail to make pores. Steel punches with small patterns that can be repeated over and over again create textures that make sweaters and stone believable when carved from basswood.

After months of chainsawing, roughing out with carving tools, painstakingly pressing in details, a figure emerges that has no equal in the carving world. It has been refined with sandpaper, shaped with the smallest tools possible, and ready for the final step that will finish the illusion of life: painting.

RETAINING THE DETAILS

Apply water to a dented wood surface and the grain swells. It may actually rise above its original level. LaMontagne's sculptures face the same problem. Applying gesso, acrylics, or even oil paints will swell the pressed-and-punched-in details. LaMontagne came up with the solution to save his work: He sprays the wood with lacquer. "It is the only finishing chemical I know of that does not expand compressed wood," he says. "I may have to spray several coats on the surface, but once the lacquer has soaked in and dried, I can apply any paint."

PRIMING THE WOOD

Once the details are sealed, LaMontagne chooses gesso as his primer. Describing the plaster of paris

or gypsum-based material as the best primer to use with acrylic paints, he does not, however, apply it straight from the container. Instead, he tints it with the color nearest to what he wants on the sculpture. A red shirt may have its gesso base tinted with cadmium red; or, a black shoe will start off as gesso mixed with mars black. He prepares numerous mixtures of tinted primers ready to apply to the completed sculpture—one for flesh tones, another for pants, others for shoes and socks. He is careful in how he applies a primer. Too much, he says, and the fine details will be buried. The final colors are achieved with washes of acrylics.

There is a hidden advantage to tinting a primer. Should the surface paint of the sculpture be accidentally scratched, rather than white showing through, the tinted primer provides backup and coverage.

BRUSHES

"No artist can be without good brushes," LaMontagne pronounces. Red sable brushes are his preference, and he has a variety of them—each with a different function. Some of them have only four or five hairs, and these are ideal for painting hair on arms, hands, legs, and other parts of a body.

LaMontagne was fortunate to be given a collection of finishing brushes that may originally have been used to apply paint to porcelain. He believes that these red sable brushes, so small that he has to use toothpicks for handles, pre-date World War II. Durable and with just the right length of hair, the brushes have proven invaluable to his painting. After working with them for some time, he now questions whether any good brush was made in the last fifty years.

PAINTING A FOUR-STAR GENERAL

The sculpture of General George Patton proved to be as much of a challenge to the artist as the soldier was to a World War II enemy. In fact, no sculpture before or after has had as much textural diversity as the full-size portrait of Patton.

LaMontagne ticks off on his fingers the extraordinary number of textures he had to deal with to make the general

come alive. They include, working from the bottom up: a granite pedestal; leather boots; worsted riding pants with chamois leather; a holster belt with bullets and brass buckle; a Colt 45 revolver with ivory handles; a leather riding crop; a wool Eisenhower jacket with brass buttons and campaign ribbons; khaki shirt with silver stars; flesh of face and hands; a metal helmet with liner; and two rings: the 1909 West Point class ring and a gold snake ring with a ruby stone. LaMontagne describes the statue as the height of a sculptor's virtuosity.

LaMontagne does not follow any set rules for painting a sculpture, and that included Patton. He might begin with the base on one composition, the head on another. "I prefer to start with what fascinates me," he says, "or what I haven't done before."

How does he separate one area from another when painting? Masking off with tape is his answer, and he did this frequently when painting Patton. To stipple the granite, he needed to protect the boots with tape and newsprint. To paint the buttons and other small accessories, he needed to mask off the clothing.

HOME RUN

Many of LaMontagne's portraits begin not with a block of wood but on canvas. A recent sculpture is of Red Sox Hall of Fame slugger Ted Williams. Instead of baseball gear, the sports legend has fish and rod in hand.



LaMontagne calls the composition "Home Run," a title that suggests both the breeding cycle of the salmon that Williams holds and the baseball player's propensity for hitting balls

out of the stadium. In two dimensions, LaMontagne is able to visualize not only Williams the fisherman but also textures and colors for his statue and how they work with the pose. Life size with all the details carefully defined with line and paint, the portrait is a critical reference when working magic tricks with color.

Although there was not as much tex-



tural diversity with this portrait as there was with Patton, LaMontagne had his challenges. Williams wears a **wool shirt** with a plaid pattern. It was tricky, the artist says, because of the layout. With each fold and crease of the shirt, the



plaid altered its design. Layout was done with pencil and took as long as the painting, he recalls. The real problem was capturing the look of coarse wool, which does not reflect light. Here was an area where a flattening agent, Santocel 54, came to the rescue. The colors of that shirt had to be as flat as possible.

Much of Williams is covered in waders. He has just left the river where

he fooled a sizeable salmon into taking a feathered fly. The fish still looks fresh, and the **waders** have not dried from their partial immersion. The magician put aside the brushes and turned to an airbrush for the wet look. A tool that pulls paint or a clear finish into an air stream and sends it through a nozzle, the airbrush is ideal for the subtleties LaMontagne likes to create. It was the perfect tool for blending colors on the **salmon**; and, where the waders had wicked up water above the immersion line, he was able to create that illusion of water fading into a dry canvas using the airbrush. It is also the tool he favors when he wants to soften the edges of colors or create a soft transition from one color to another.



FACING THE BIGGEST CHALLENGE

LaMontagne calls himself a "visual detective." He not only studies wrinkles, pores, and hair, but he also looks at skin color. He points out that it varies from year to year, season to season, day to day. "A person running will have a different facial color from one at rest. The complexion differs when a person is sick or healthy. Blood pressure is also a factor. I've learned to tell a person's daily activities by the coloring of his face. There is no detail too insignificant when it comes to doing a portrait."

He shares an anecdote about 17th-

century Dutch painter Rembrandt van Rijn. "Someone asked Rembrandt how to paint a portrait. His answer was, 'If you know where to put the grays in the face, you can paint it.' He was really saying that you have to understand subtleties.

"Flesh tones

do not come in a can, and you can't buy them at a local hardware store. In fact, you can't find those tones in acrylic or oil paints. There are simply too many color variations and hues to the human skin. Add the problem of racial differences ranging from fair-skinned Scandinavians to dark-skinned Africans and the issue of what paints to use becomes almost infinitely difficult." He says that when people ask him what colors he uses to paint a face, he invariably asks, "Whose face?"

He does admit to using some colors more than others when painting Caucasians. Colors that include red, crimson, white, yellow, yellow ochre, and paynes gray are often on his palette.

The eyes of LaMontagne's wood portraits are especially remarkable. Some viewers have asked him which taxidermy company he purchases them from. Not glass but wood, the eyes are complete with iris, pupil, and veins, all painted with his ultra-fine red sable finishing brushes. What is truly uncanny about the eyes is that they appear wet. High gloss polyurethane is the answer. He applies not one coat but a dozen or more over the painted eyes to duplicate their moist coating. It's another detail that does not get overlooked.

When LaMontagne steps back from one of his portraits in wood, he invariably ends up admiring the face. If he looks thoughtful, he is probably grading himself on the accuracy of the look at a particular moment in that individual's life. He may even muse on how he might have improved the attitude. Although he does not share everything he is thinking, he offers, "If you can sculpt and paint a human face accurately, you can do anything."



THE ALCHEMIST AT WORK

GENERAL GEORGE PATTON

General George Patton proved to be one of LaMontagne's most challenging sculptures because of the vast array of textures.



Patton was the first figure that LaMontagne put on a "granite" base. Of course, he did not use stone; rather, he textured



the **basswood base** that was carved with the figure from a single block of laminated wood. Using a rasp, he first roughed up the surface. He then employed an iron punch that had several small concavities ground into it. He pounded the tool on the surface of the wood repeatedly and even went over areas where he had previously made impressions. The pedestal had the feel of stone but not the color. Instead of trying to brush on a suitable color, he stippled the surface by tapping one brush loaded with paint against another. The spattered dots gave the wood its visually convincing granite grain.

Patton wears a **woolen jacket**. Creating the texture was not a problem for



LaMontagne. He applied a heavy layer of acrylic paint. As the paint started to dry, he took a wide, round brush and pulled at it slightly. What he did was take advantage of the paint's elasticity to raise it slightly, replicating a coarse look.

LaMontagne used a similar technique on the **helmet**. He explains that Patton's steel helmet was both pitted and dull so that it would not be a reflective target at night.



He applied a thick coating of paint and "picked it up" with a round brush before it dried. The outcome could pass for U.S. Army issue.

Riding pants have inseam patches made of chamois, a rough or unfinished leather that won't quickly wear out on the saddle. Preparing the look of chamois was as easy as using a rasp. He took the tool, rubbed it on the wood in circular motions, and applied a stain. Viewers swear that they are looking at real chamois.

Although he painted the buckles, buttons, and stars that make up the general's

uniform, LaMontagne offers alternatives to achieving the right colors.



For brass he recommends gold leaf, a material that closely resembles polished brass. For silver stars, he suggests silver leaf.

Was making Patton's sidearm a challenge? LaMontagne explains that to create the look of shiny metal, a smooth surface is needed. "Fortunately, basswood does not have alternating hard and soft grain; that's what I need when I turn wood into gunmetal." Once he got the wood smooth, he sprayed it with clear lacquer. After he rubbed it down with 000 (3/0) steel wool, he sprayed the surface with a chrome finish.

KEEPING IT FLAT

The general's **shiny boots** offer an excellent insight into LaMontagne's control of how light reflects off objects. LaMontagne made no effort to find a shiny paint. Instead, he made sure the paint was as flat

as possible. How, then, did he achieve the shine? He applied varnish.

"I never paint anything in a gloss or semi-gloss paint," he says emphatically. "I always use a flat paint, no matter what part of the body or piece of clothing or accessory I am coloring. If I start flat, I can get the gloss I want later on by applying different varnishes. I now have total control over the sheen—or the lack of it. Be aware that I cannot easily bring back a flat look if I had started with a glossy paint."

Unhappy with available finishes that include tole paints—he says they are not flat enough—LaMontagne discovered a chemical that virtually eliminates shine in a paint. Called Santocel 54,



the flattening agent has the consistency of talc and is easily mixed into his paints. It was given to him by a paint chemist, and LaMontagne says that it is only available to paint manufacturers. The artist states that he now subscribes to better painting through chemistry.

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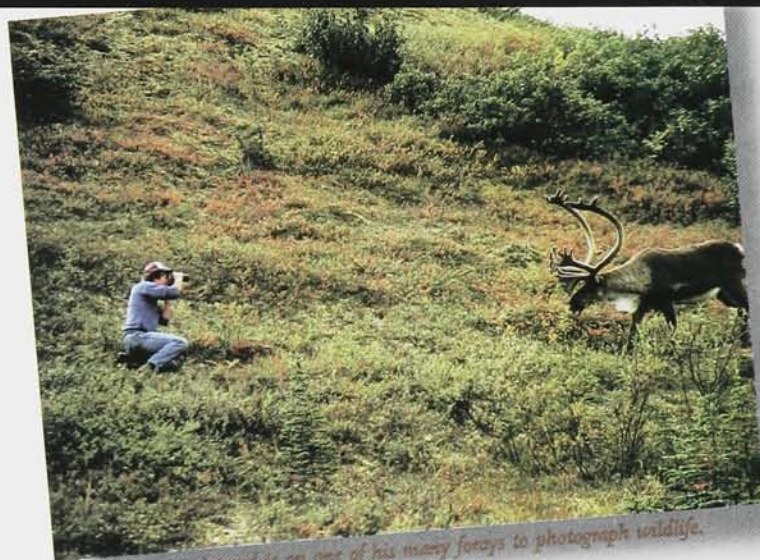
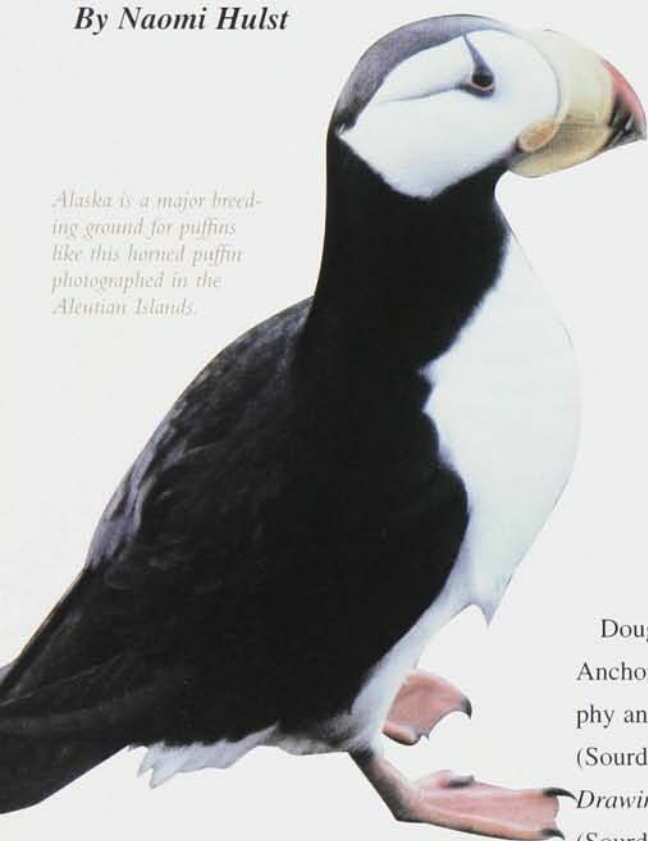
ALASKAN WILDLIFE

A CARVER'S REFERENCE GALLERY

The breathtaking natural landscape of Mt. McKinley dwarfs the site of two moose wading in one of Alaska's many lakes.

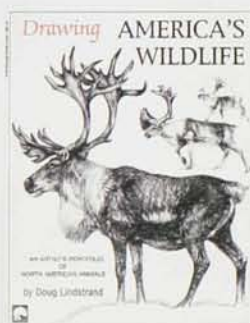
By Naomi Hulst

Alaska is a major breeding ground for puffins like this horned puffin photographed in the Aleutian Islands.



Doug Lindstrand is on one of his many forays to photograph wildlife. Here he is in Denali National Park.

Doug Lindstrand is a freelance artist, photographer, and author who lives in Anchorage, Alaska. He is well known to many carvers for his nature photography and sketches featured in *Doug Lindstrand's Alaskan Sketchbooks* (Sourdough Studio). The illustrations featured here are from his latest book, *Drawing America's Wildlife: An Artist's Portfolio of North American Animals* (Sourdough Studio). He writes, "I've always been surrounded by wildlife. I grew up in southern Minnesota and then moved to Alaska in 1970. Alaska is the 'Promised Land' for wildlife artists in my opinion. I'm never at a loss for field study subjects. When making sketches for paintings or for publication in my books, I always start with the eyes first since they determine the 'life' of the piece. Try this yourself next time you sketch or draw a pattern. My hope is that my books will be beneficial to those who need reference for their own creative artwork but don't have the opportunity to gather material themselves." **WCI**





Bears are best photographed from a safe distance with a telephoto lenses.



The photograph of the bull moose was taken in the autumn (below left).

Notice the growth rings in the horns of the Dall sheep. The age of the animal can be determined by counting them as you would the annual rings of a tree (below right).





Caribou are naturally curious and easy to approach to photograph.

There are more bald eagles in Alaska than anywhere else in the world.



Once wiped out, bison have been re-introduced to Alaska. The bison calf is a member of one of several large wild herds.



Cow moose and twin calves were photographed in the springtime.

Carvers Guide to Alaska

Travel Information

For general information and a free color book on Alaska, write:

Alaska Vacation Planner Mailing Center
Dept. 534 Box 3728
Portland OR 97208

Or visit the website at www.travelalaska.com

Carving Clubs

Three carving clubs have been organized in Alaska. The largest and most easily accessible is the Last Frontier Woodcarvers Club. Adak Carvers and Seldovia Chippers are in more remote fly-in areas.

Last Frontier Woodcarvers Club
Contact: Cindy McDowell
22441 Glacier View Dr.
Eagle River, AK 99577
1-907-696-0725

Located in a suburb of Anchorage, the club has 35 members meeting the second and fourth Saturdays of every month from September to May. For visiting carvers, the club has been known to call a special meeting just to make new friends and learn carving tips. If you are planning a trip to

Alaska and want to connect with other carvers, Cindy McDowell will answer your questions.

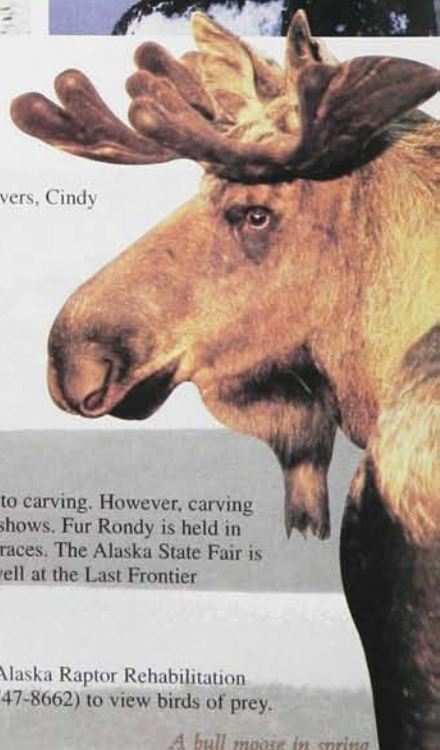
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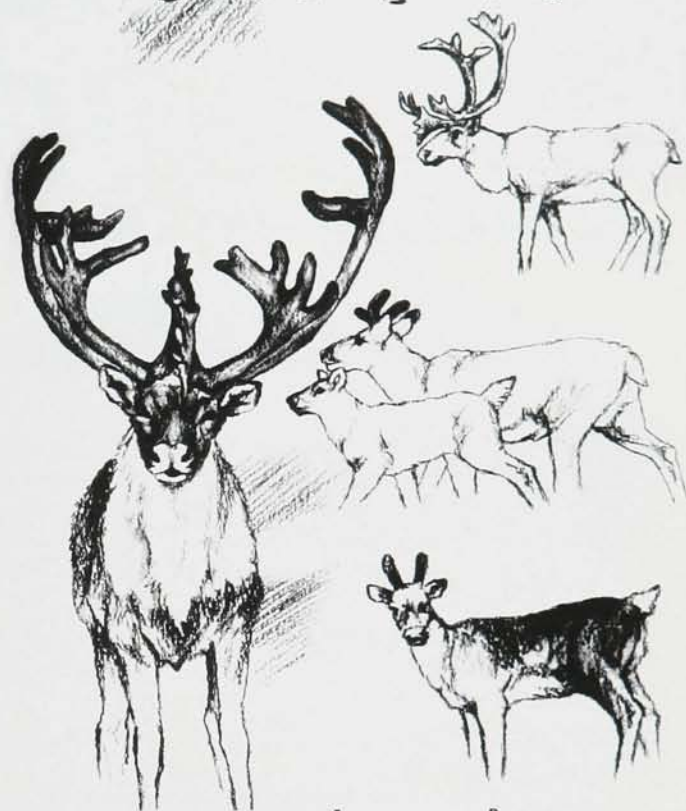
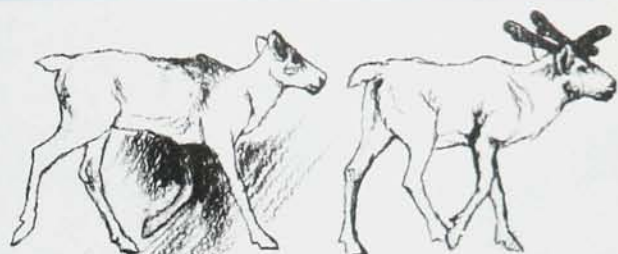
There are no shows exclusively related to carving. However, carving competitions can be found at two general shows. Fur Rondy is held in February just before the Iditarod dog sled races. The Alaska State Fair is held every August. Contact Cindy McDowell at the Last Frontier Woodcarvers Club for more information.

Birds of Prey

If you have the time, pay a visit to the Alaska Raptor Rehabilitation Center (Box 2984, Sitka AK 99853/ 907-747-8662) to view birds of prey.



A bull moose in spring



Relief Carving:

Getting to Know Your Tools

By Ivan Whillock, Photography by Roger Schroeder

Although I carve and teach a variety of subjects, I find relief carving particularly useful when I teach woodcarving. It is where the technique of using a specific tool to make a given cut is most easily shown. Acanthus and floral designs, for example, lend themselves to tool-specific carving. A standard procedure for mastering sculpture is first to teach tool skills through relief carving and then apply them to carving in the round.

As an instructor, I also like to point out how versatile tools are when doing relief or sculpture. A typical gouge, for example, has not only a concave but also a convex function accomplished by simply turning the tool over. The tool that removes background also rounds wood over.

The Power and the Guide

For my relief carving, I use full-size gouges and chisels. They are commonly known as two-handed tools because they are long enough to accommodate both hands. The work, of course, has to be clamped to the bench to free both hands. One hand I call the guide hand, the other the power hand. Being right-handed, I grasp the tool handle in my right or power hand; my left hand, which holds the shank of the tool, becomes my guide. Once I became accustomed to the two-handed grip, I was pleased with how much control I had.

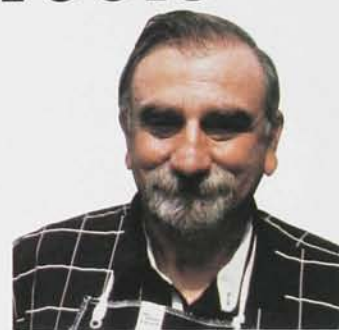
In my early years of instruction, I was encouraged to practice carving as a right-handed carver and then as a left-handed one. Now, when I carve and the grain switches direction, I need only to switch hands to hold the tool.

I make my cuts clean and broad while letting the cut marks show on the finished carving. These cuts, like facets on a diamond, add life and luster to the work. Sandpaper only spoils the marks, not to mention that the grit dulls my tools.

Respecting the Grain

When I clamp a board to the bench, I orient it so that the grain runs left to right rather than up and down. This way the natural cutting stroke will be right to left or left to right depending on the grain. Even if I am doing a figure or a bust, I have the grain running from feet or shoulders to head and position it horizontally on the workbench. To check on my progress with the features, I simply tilt my head or walk around the bench.

Even though relief carving is done on a flat board, grain changes direction much as a hill does depending on whether I am ascending or descending. Going up the hill means I am going against the grain, causing the wood to splinter. Going down has me carving with the grain with no splintering. If I am following the grain correctly, wood will curl off my tool. When it stops doing that, I have to



Before specializing in woodcarving, Ivan Whillock won acclaim for his paintings, drawings, and sculpture. Today he is recognized as a master woodcarver who has taught hundreds of students and authored numerous books and magazine articles. Whillock Studio provides carvers with books, carving tools, and classes. Ivan has been an instructor for the Villa Maria Wood Carvers workshops (see WCI issue no.5) held in Frontenac, Minnesota since 1984.



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The pattern appears in Ivan Whillock's book *Pictorial Relief Carving: Projects and Patterns*.

change tool direction. Learning to switch my power hand and my guide hand is a great benefit when carving. I do not have to walk around the project nor do I have to move it.

Making Stop Cuts

Basic to all carving is the stop cut. This has the tool cutting straight down into the wood to a determined depth. Carvers often have a problem making stop cuts of uniform depth. How I use my mallet can rectify this problem. Since it is the mallet that taps the tool into the wood, I take measured taps to reach the desired depth. I then move the tool over, with part of the tool still in the previous stop cut, and give the same number of taps with the mallet. The result is a uniform depth.

A heavy mallet is a benefit because it gives control as well as power. The weight of the mallet generates a solid, consistent strike that helps make a measured plunge cut.

A Steady Hand

I can also control the depth of my cuts when using gouges. I keep my guide hand on the wood without lifting it off. This helps me keep the tool at a consistent angle so that I can maintain a constant depth of cut. I also move the tool in its own track instead of replacing it. The last cut, then, guides the new cut and all the cuts become unified.

Occasionally, grain changes in the wood make a uniform depth difficult to achieve. When that happens, I simply turn the tool around and work from the opposite direction. But meeting cuts coming from another direction can still cause a tear in the grain. When splintering begins, I again reverse direction and start below the first cut, removing the wood as the tool is rising out of the carving.

Using a V Tool

Most carvers use a V tool, which consist of two "wings" of steel that come together to form a V shape. The tool is especially useful when outlining or creating shallow lines—the veins in a leaf, for example. Many beginning carvers, however, carve away a pencil line by having the bottom of the V follow the line. I prefer to have only one wing cutting next to the line. A portion of the line remains visible, allowing me to see where I have been and where I am going with the tool.

I also use the V tool as a guarded chisel when relief carving. This means I tilt the tool and use only one wing for the cutting action. If I use a chisel for shaping, one corner can easily get snagged in the bottom of the cut. The advantage of the V tool is that the rounded shape where the wings come together will not snag the wood.

A Versatile Gouge

When I carve motifs of grape leaves and clusters, I make use of a single gouge to shape a multitude of grapes. First, I select a gouge that conforms to the profile or arc of a grape. I then let the tool "draw" the grape using repeated stop cuts until the grape has been outlined with the gouge. Still with the same gouge, I next remove the background up to the previously-made stop cut if there is not another grape in the way. To round the grape, I simply turn the gouge over and carve, working from the center out.



I can carve a grape using a single gouge that matches the curvature of the fruit. I begin by outlining the grape with several stop cuts, rotating the tool to the next position. By keeping half the tool in the previous cut, I align the tool for the next.



I next remove background using the same gouge.

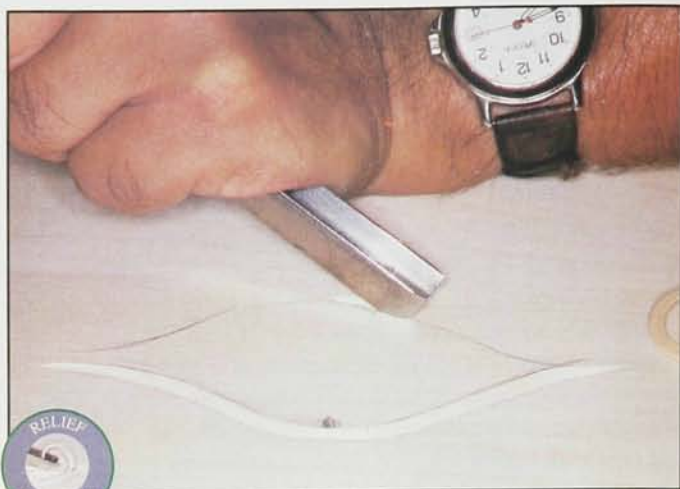


The last step is to round the grape with the gouge turned over.



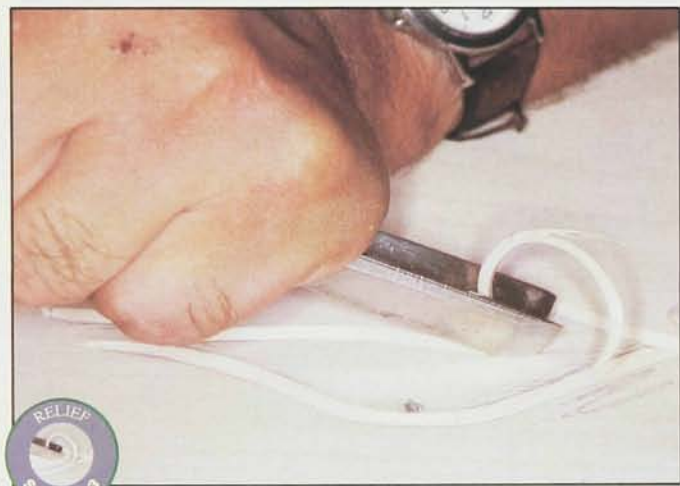
RELIEF
STEP 1

When carving a simple leaf, I observe grain direction by going "down the hill" with my V tool.



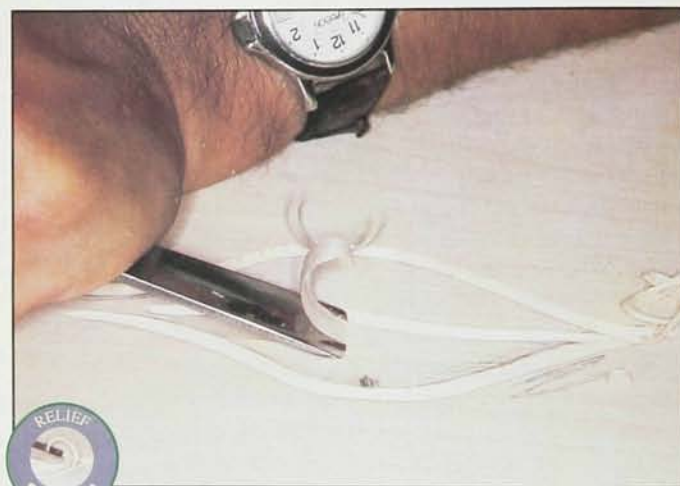
RELIEF
STEP 2

Note that whichever side I carve, I have to carve with the grain.



RELIEF
STEP 3

If the V tool is cutting properly and there is no tear out, curls of wood will come off the board.



RELIEF
STEP 4

Using a no. 3 gouge, I remove wood on either side of the rib.



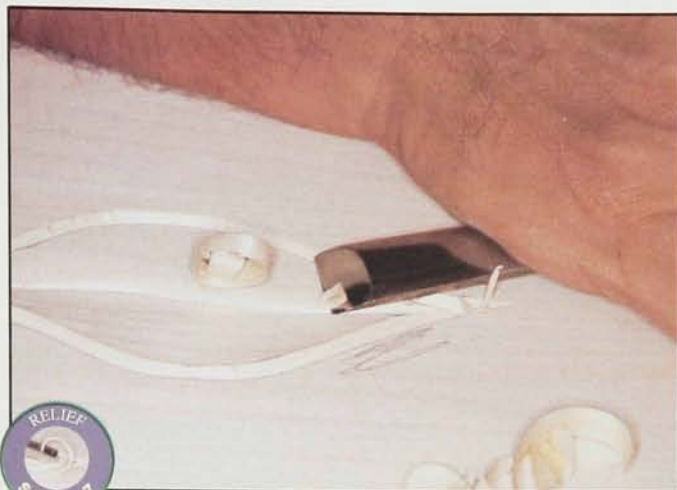
RELIEF
STEP 5

Turning the no. 3 gouge over, I round the wood slightly to create a smooth, convex transition from the V cut to the leaf surface.



RELIEF
STEP 6

I do the same rounding on the other side with the gouge. Notice the curls of wood created, even with the tool turned over, as I make a convex cut.



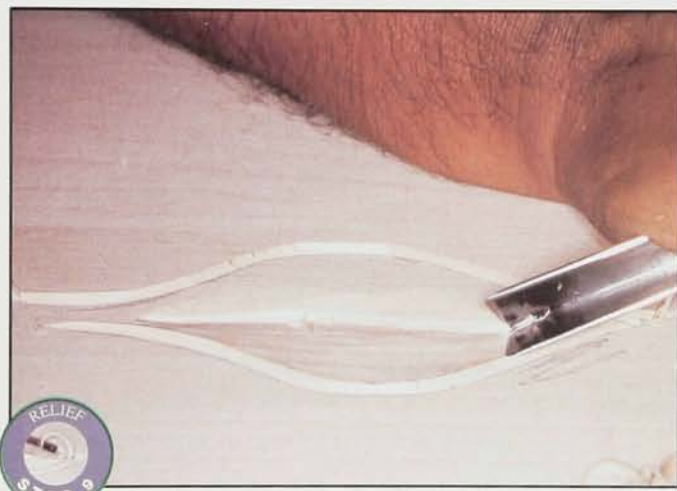
RELIEF
STEP 7

Experiencing grain changes, I switch power and guide hands and carve from the other direction.



RELIEF
STEP 8

If I want a deeper, blended cut, I use my V tool as a guarded chisel, allowing only one wing to do the cutting. The shape of the V keeps the tool from getting snagged in the wood.



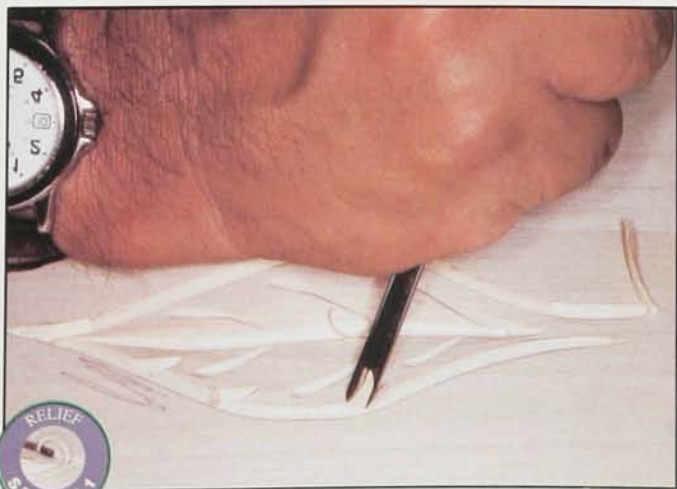
RELIEF
STEP 9

Again because of grain changes, I carve from the opposite direction.



RELIEF
STEP 10

I use a small veiner to make the leaf veins.



RELIEF
STEP 11

To make the serrated edges, I use a V tool.

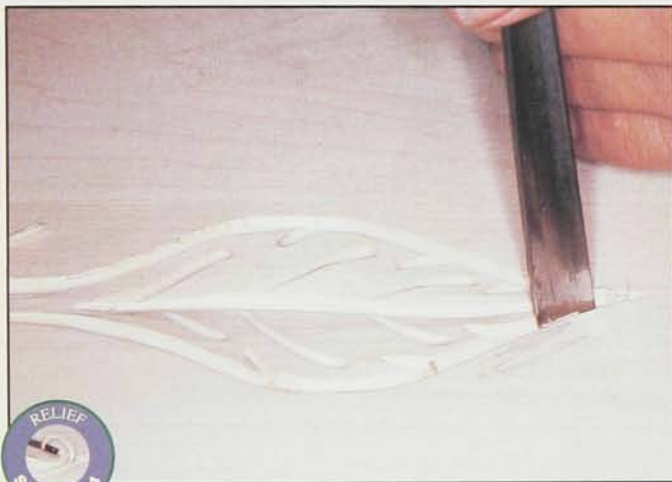


RELIEF
STEP 12

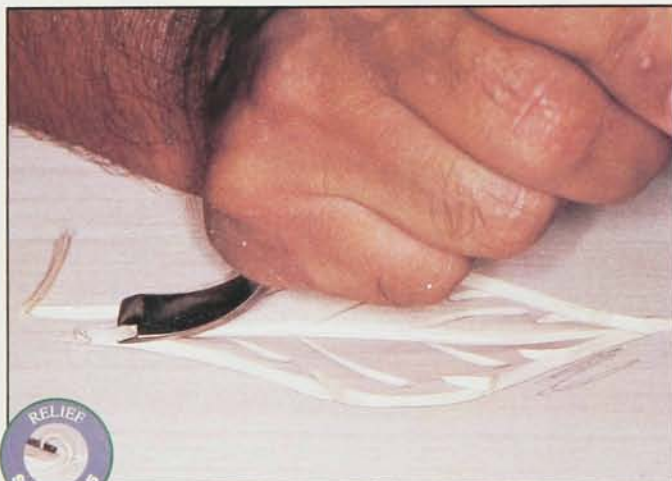
I carve toward myself when making the serrated edges on the opposite side of the leaf.



I leave no wood uncarved, believing that tool marks make the wood interesting. I even work on the serrated edges, using a no. 5 gouge.



I turn the no. 5 gouge around and work on the concave profiles. I don't whittle with my tools. Instead, I choose a tool that makes a particular cut so I don't have to go back and dress up the area.



In the leaf stem area, which I want rounded, I use a back-bent gouge so that my knuckles won't scrape the wood.



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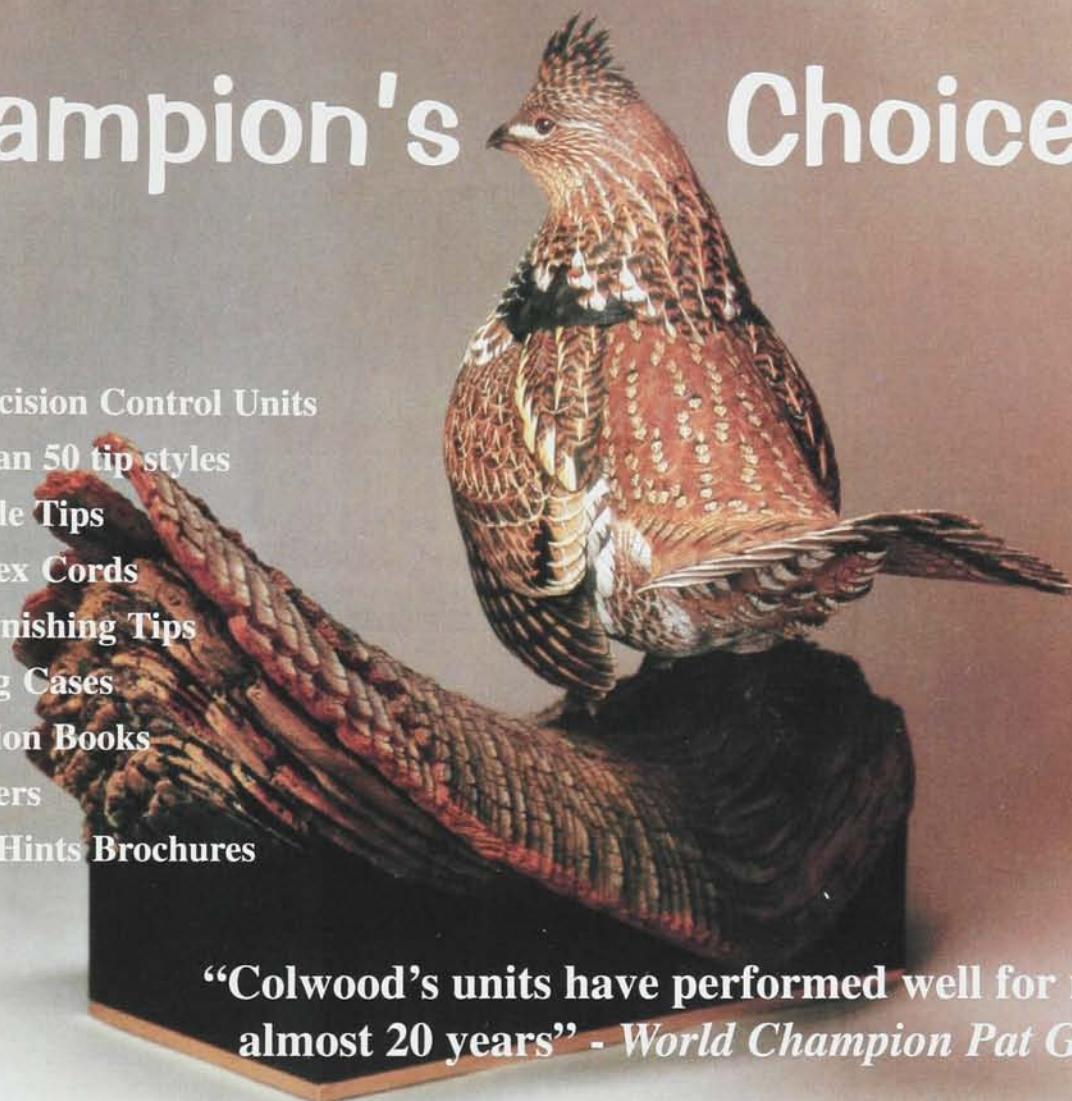
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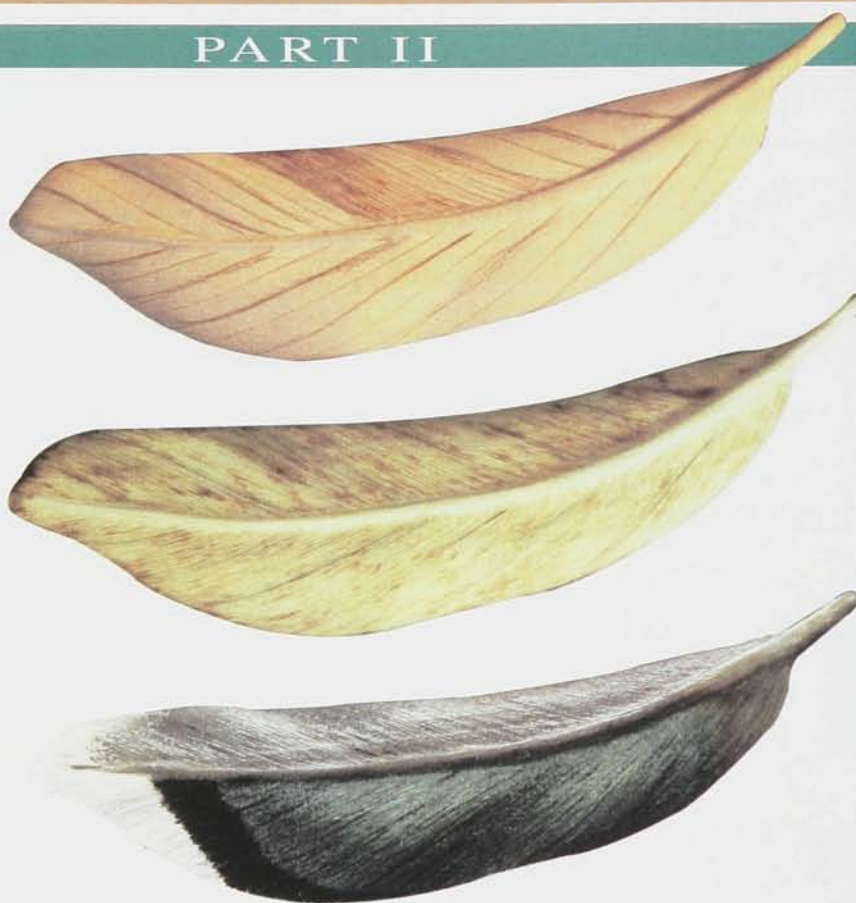
Feather

By Lori Corbett,
Photography by Wayne Potter



Lori Corbett, a wildfowl artist from Saint Anthony, Idaho, carved a green-winged teal feather for the Spring/Summer issue. Describing it as having bright colors and iridescence, Lori offers thorough instructions and step-by-step paintings of the color buildup. Living close to some of the best flyfishing and bird watching areas in the country, she can be contacted at lcorbett@fremontnet.com.

PART II



You need only two brushes, plus an airbrush—mine is a Paasche AB Turbo—to paint the feather. A no. 6 Leow-Cornell Ultra Round is an ideal liner detail brush. It has an extra fine point and a large reservoir. The synthetic bristles hold up well using acrylics and when painting on a textured surface.

I've used Kolinsky brushes in the past. While they are fine for most painting, their points wear off much sooner on textured surfaces than the

synthetic hair of other brushes. Not wanting to throw away my expensive but worn-out Kolinskys, I now use them for my wash coats. Any brush that holds a large amount of liquid will work just as well.

If you don't own an airbrush, color blending can be achieved with brushes sold under the name Pat Godin Special Blending Brushes. They are round with a blunt end and come as a set of three; sizes 4, 6, and 8.

My method of painting entails the

building of colors with transparent toning washes applied over the shading, highlighting, and line work detail. For me, this means more control over the final color and the buildup prevents the texture so painstakingly burned from getting filling in.

When applying the detailed line work, I use a very light touch. It's better to make a couple of light passes to assure a very thin line than to touch up a heavy-handed, thick line. Sometimes my first pass barely touches the surface, making it a "practice" stroke. I find that when this is done quickly, a rhythm develops, and it is easier to keep the lines thin. The detail lines follow the burning strokes. I start these lines near the feather shaft and extend them to the feather edge. See Figure 1.

It may seem like a waste of time applying the line work only to apply a wash over it, but the line work ties the feather together visually, even under the toning washes. Try skipping these steps and compare the difference. The key to making this work is a light touch and a random placement of line work followed by thin washes.

Acrylics dry somewhat darker than they appear freshly mixed. A quirk of acrylics is that the final dried color is about one shade darker than the original wet color. My mixing instructions and paint quantities take this into account.

I use both a flow medium and a retarder with my painting techniques. My choices for these are the Jo Sonja brands. I mix five parts flow medium to two parts retarder in a small container and place it near my water jar and palette. Once the color is mixed, I thin the paint to the desired consistency. Prior to loading the brush with paint for line work, I dip the tip of the damp brush into the medium/retarder mixture, then mix it with the paint and load the brush. I am not afraid to generously load my brush with paint. For line work, I load the detail brush about three-quarters full, then roll the tip on the palette to shape the point and get the paint flowing. For washes, I load the wash brush about three-quarters full, then blot the brush on the palette prior to applying paint to the feather. When using the airbrush, I thin my paint to the consistency of milk, add about one-quarter brush full of the medium/retarder mixture, and fill the airbrush.

If you don't own an airbrush, the blending can be achieved using a wet-into-wet technique and a Pat Godin blending brush. Apply the colors side by side and, with a clean, damp blending brush, quickly tap the colors together where their edges meet. Be sure to wipe the brush often to keep the blended edges soft and the colors evenly mixed where they meet. You may want to use a little more retarder in your mix to give yourself more time for blending.

Green-Winged Teal Feather Color Chart

All colors by Jo Sonja unless noted otherwise: (color) Burnt Umber, Raw Umber, Burnt Sienna, Warm White, Carbon Black, Titanium White, Teal Green, Cadmium Yellow Light, Phthalo Green, Iridescent Blue, Iridescent Green, Ultramarine Blue (Grumbacher), and Cobalt Blue (Grumbacher).



Mix No. 1 - Gray
35% Raw Umber, 35% Burnt Umber
20% Warm White, 10% Carbon Black



Mix No. 7 - Highlight Mix
80% Cadmium Yellow Light
20% Green Mix No. 5



Mix No. 2 - Black
60% Ultramarine Blue
40% Burnt Sienna



Mix No. 8 - Wash
80% Iridescent Blue
20% Green Mix No. 5



Mix No. 3 - Shadow Mix
60% Gray Mix No. 1
40% Black Mix No. 2



Mix No. 9 - Wash
80% Iridescent Blue
20% Shadow Mix No. 6



Mix No. 4 - Highlight Mix
50% Gray Mix No. 1
50% Warm White



Mix No. 10 - Wash
30% Iridescent Blue,
30% Iridescent Green,
20% Green Mix No. 5
20% Shadow Mix No. 6



Mix No. 5 - Green
50% Teal Green, 10% Phthalo Green
40% Cadmium Yellow Light



Mix No. 11 - Highlight Mix
90% Iridescent Green
10% Cadmium Yellow Light

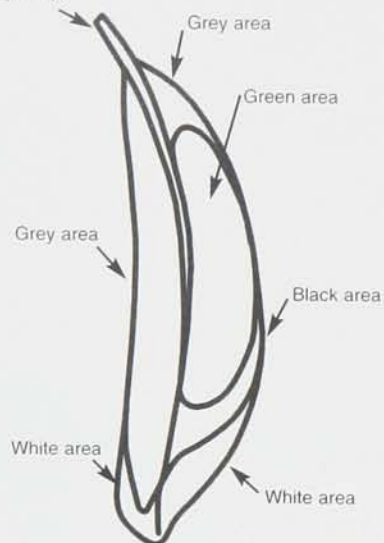
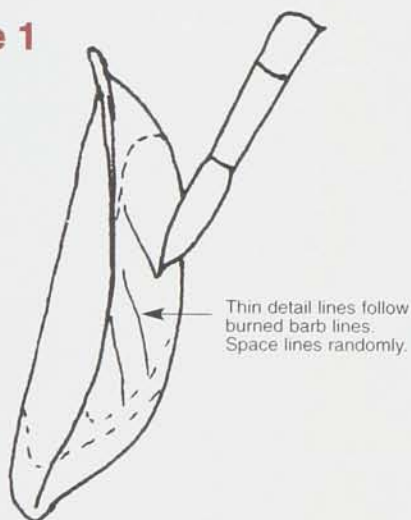
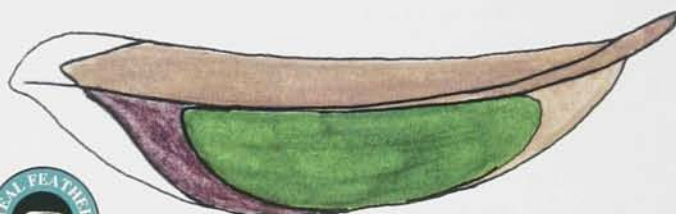
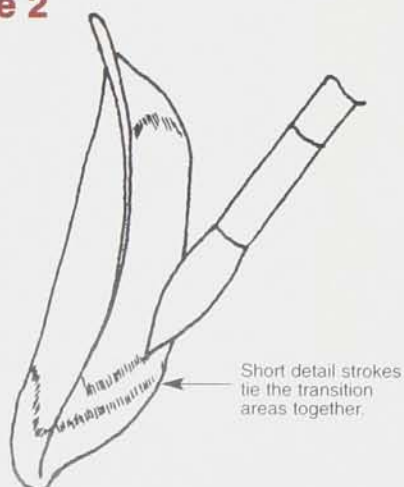


Mix No. 6 - Shadow Mix
40% Ultramarine Blue,
40% Cobalt Blue
20% Green Mix No. 5

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Photocopy at 100%

Shaft is white turning to gray at tip

**Figure 1****Figure 2****Priming**

- Prime with one light coat of gesso. Lightly draw the color areas on the feather using the schematic shown with the pattern as a guide.
- Base coat the gray area with Gray Mix no. 1, the black area with Black Mix no. 2, the green area with Green Mix no. 5, and the white area with Warm White. This may require two coats. The paint consistency should resemble that of milk.

**The Gray And White Areas**

- For the gray area, airbrush the shadow areas—low points of the ripples—with Shadow Mix no. 3.
- Airbrush the highlight areas—high points of the ripples—with Highlight Mix no. 4. The highlight and shadows are exaggerated; subsequent detailing and toning washes bring these areas to the proper color value.
- For the white area, airbrush the shadows—low points of the ripples—with Gray Mix no. 1.
- Soften the edges where the grey and white meet and where the gray and green meet by airbrushing with Gray Mix no. 1.

**Back to the Gray Area**

- With the no. 6 Ultra Round brush, randomly add detail lines with Gray Mix no. 1 to tie shadows and highlights together.
- Randomly add detail lines with Black Mix no. 2.
- With Highlight Mix no. 4, randomly add detail lines, but very sparingly. The paint consistency for the detail work should resemble that of cream. Remember to keep your touch light and your lines thin.



Wash the entire gray area with Gray Mix no. 1.

On the toning washes use thin, watery mixtures. This will assure you of building to the desired value and the line work applied previously will not be obliterated. You want to tone the area and soften the contrast of the line work. The toning may take two coats.



The White and Black Areas

- Tie the white and the gray transition areas together by pulling warm white lines into the gray area. Use short strokes because you are tying together an area where two colors meet. See Figure 2.
- Randomly add detail lines in the shadow area with Warm White.
- With Highlight Mix no. 4, randomly add detail lines. Do not extend these lines into the black or gray areas.
- Wash the white area with Warm White.
- Randomly add detail lines in the white area with Titanium White. This brightens up the area a bit.
- With the tip of the Ultra Round Brush, very lightly add dots to the transition between the grey and white areas. Dots of Gray Mix no. 1 are applied to the white area, warm white dots to the gray area.
- Tie the black area and the white area together by pulling lines of Black Mix no. 2 into the white area.
- Darken the black area with Carbon Black line work.



The Green Area

- Airbrush the front one quarter and the edge of the green area with Shadow Mix no. 6.
- Airbrush the highlight areas with Highlight Mix no. 7.



Randomly add detail lines of Green Mix no. 5 to tie the shadow and highlight areas together.



Wash the entire green area with Wash Mix no. 8. This tones the surface to a greenish iridescent cast.



Airbrush Mix no. 9 into the shadow areas. Then airbrush Mix no. 11 over the highlight areas.



Details and Iridescence

- Randomly add detail lines of Shadow Mix no. 6.
- Randomly add detail lines of Highlight Mix no. 7 very sparingly throughout the green area. This may require two coats to show up well.
- Randomly add detail lines of Black Mix no. 2.
- With short strokes, tie the gray and green transition areas together by pulling Green Mix no. 5 lines into the gray area and by pulling Gray Mix no. 1 into the green area.



Wash the green area with Wash Mix no. 10. This deepens the tone to a blue-green iridescent cast.



Final Toning

- Randomly, but very sparingly, add detail lines of Carbon Black.
- Wash the entire green area with a mixture of equal parts of Iridescent Blue and Iridescent Green.
- With short strokes, tie the black stripe and green areas together by pulling Carbon Black lines into the green area.
- Randomly add detail lines of straight Iridescent Blue to the shadows of the green area. This is a small bonus color. It doesn't really show up until viewed under a strong light.
- Touch up the shaft with Gray Mix no. 1.
- Finish the back of the feather with two coats of Gray Mix no. 1.
- Apply two coats of a satin finish sealer to the entire feather. The last step is signing your name on the back. [Signature]

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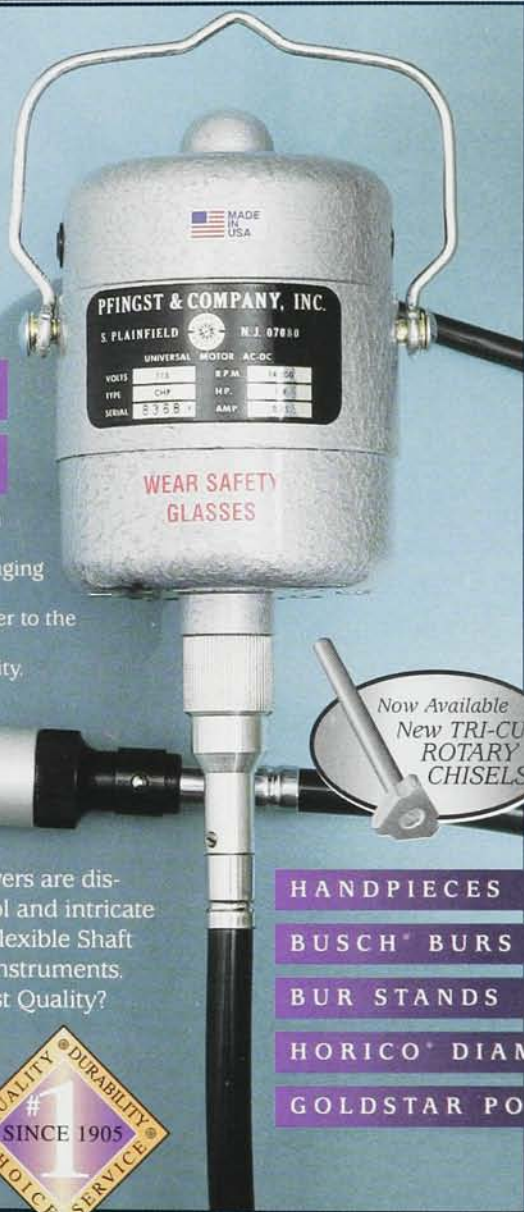
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FOR WOODCARVERS

By Frank Russell, Power Carving Editor



Frank Russell owns and operates the Stonegate Woodcarving School in Vermont. He can be contacted at 5 Russell Road, Cambridge, Vermont 05444. Visit his website at <http://www.woodcare.net>.

At one time, I would not paint any finished part of my carvings with an airbrush because I was afraid. I tried to paint a female kestrel carving with an airbrush and made a fearful mess of the bird and my immediate surroundings. I quickly returned to the comfort and security of manual brushes, acrylic tube paints, and a pallet that allowed me to mush color around to my heart's content—taking all the time I needed, but could not really afford.

It was some time before I realized, or could admit, that the choice of a yard sale hobby airbrush, combined with my ignorance, was the cause of my failure. Once I got my hands on a well-functioning airbrush with about 30 minutes of guidance, I painted a female cardinal that actually went on to place in competition.

In the early years of competition, an airbrushed carving could be easily spotted at a distance. It was distin-

guished from its manually-painted brethren because of its spray-can appearance and usually brighter colors.

Through refining their techniques, carvers learned how to achieve a desired result such as the softness of downy feathers, the blended brilliance of a speculum on a teal's wing, or the iridescence on a mallard's dark head. Those who carve and paint fish found early on that an airbrush far outclasses a hand-painted fish in both result and time. Flesh tones on human figure carvings become contoured and more realistic through the use of airbrushed color. For me, preparing carved animals for final brush detailing by blocking and blending base colors, highlighting, and shading has become faster, more accurate, and more pleasurable.

Now, through the combination of an airbrush and a manual brush to apply color, applications are so advanced

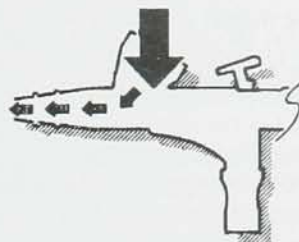




and realistic that many of us who carve for a living and compete are at a disadvantage if we use hand-brush application alone. Airbrushes and airbrush paints have evolved to the point where the color application on that female kestrel I once botched up has become a rather mundane, though very enjoyable, task.

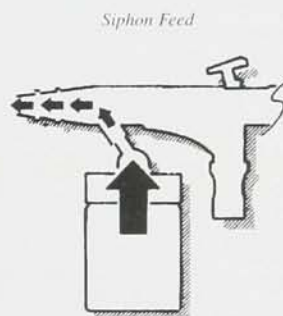
The airbrushes featured represent a few of the many that are on the market and are suitable for the woodcarver. They serve as an introduction to the many choices available. Take the time to read about each one. The main factors to consider are function, application, ease of maintenance, and cost.

Airbrush Functions



Gravity Feed

In a **gravity-fed** model, the paint feeds into the airbrush from a reservoir or color cup, usually mounted permanently above the airbrush. This enables the user to spray extremely fine lines at low air pressure, providing better control. The model is easily cleaned between color changes, making for faster overall application.



Siphon Feed

In a **siphon-fed** model, the paint is drawn from a removable jar or color cup mounted below or on the side of the airbrush. The jars provide for a large volume of paint to be sprayed for an extended period of time.

A siphon-fed model with its color cup on the side uses the same technology as the bottom-fed model, but the side mount supposedly allows for slower spraying and provides a better view of the work surface.

Application Mixture

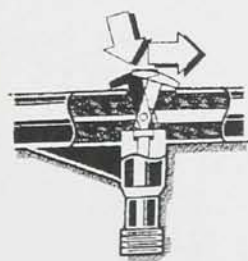
One other consideration with respect to an airbrush is the mixture of air and paint. Proper application will often depend on the viscosity or thickness of the paint and a suitable air pressure to mix and propel it. An example of this would

There are two types of airbrushes: single action and double action.



A **single-action** airbrush is the simplest class of airbrush that delivers air and paint in the same amounts as the trigger is depressed or pulled back. A single-action airbrush is most useful for basic applications such as backgrounds, laying base colors, sealing, or coarser detailing. Adjusting the needle-nozzle assembly can vary the amount of paint, but adjustment requires that

you stop spraying, make an adjustment, and then resume spraying for each change in the amount of paint required. Generally, this airbrush is used in applications where larger amounts of paint are desired and perhaps less skill with an airbrush is required; although, in the hands of an expert, some impressive paintings have been created.

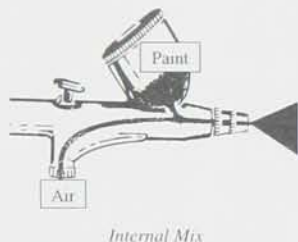


A **double-action** airbrush allows you to choose the amount of air released by pushing down on the trigger; it also allows you to simultaneously control how much paint comes out when pulling the trigger back. This double action allows the user to spray a pattern or line from fine to broad without having to change brushes or needle-nozzle combinations. The double-action brush provides plenty of control, and it

varies air and paint flow independently. Different effects can be achieved without having to pause.

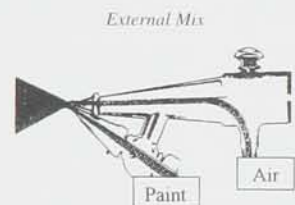
Because of its capabilities and the amount of control it offers, most airbrush professionals recommend a double-action airbrush for beginners. To begin with, the double action may seem more difficult to control, but once manipulation is understood and mastered, use becomes second nature.

be the use of a thin paint with too much air pressure. This would cause the paint to splatter, so either a thicker paint or a reduction in the air pressure will alleviate the problem.



Internal Mix

The majority of today's airbrushes have **internal mix**, which blends paint and air internally before shooting the paint/air mixture through the nozzle.



External Mix

External mix guns shoot air through one nozzle, usually across the top of another nozzle that pulls the paint, mixes it with the airstream, and directs it to the surface. These guns are easily recognized by the two nozzles.

Selecting an Airbrush

Decide on the mediums you plan to work with and how you want to apply them. For a particular bird that I plan to paint, I make either a written or mental sequence of steps. For example:

1. Seal carving with lacquer - airbrush or manual brush
2. Gesso carving - airbrush or manual brush
3. Block in base colors - airbrush
4. Highlight and shade feather groups - airbrush
5. Color-blend individual feathers as necessary - airbrush
6. Detail individual feather patterns and edges - airbrush
7. Finish detail feather splits, overlays, light and dark accents, accentuate details with lighter or darker lines - manual brush

Ideally, I want an airbrush that accomplishes all the tasks assigned for airbrushing (Steps 1 through 6). But depending on the project size and detail, I may prefer to apply the lacquer sealer with a manual brush rather than an airbrush if I feel I might lose detail or not get the seal that I want.

Some airbrushes won't carry gesso without plugging because the nozzle is too small to facilitate the coarseness of gesso. Usually, I can get exactly the surface I want by thinning my gesso with a matte medium and water combination that allows

passage through the nozzle without plugging. If your carvings are large enough that you find applying gesso with a manual brush is too slow and cumbersome, look into an airbrush that can apply gesso to your satisfaction.

Most of the time I use acrylic colors that are prepared and bottled specifically for airbrush use, but often I mix a color I need by taking it directly from a tube of paint. I adjust the thickness to my satisfaction, using a medium and water mixed with the color.

Visualize the sequence that you want to use to finish your carving, then do it. Practice a bit if you need to on a suitable surface so you won't jeopardize the finish of your carving.

If you meet with difficulty, experiment on scrap pieces of gessoed wood or even a flat white paper surface. Something as simple as thinning or even thickening your paint or adjusting the air pressure may make all the difference in the world. More than likely, the airbrush will be less at fault than the operator or the type of medium, thickness of medium, or air pressure being used. Five minutes of instruction by a qualified and skilled airbrush artist is worth days of experimentation on your own.

Airbrush Models

I have used each of the airbrushes featured. The range of use varied from painted carvings, to diorama materials, to flat work, to base coating. All functioned as I wanted them to, but just as I have a favorite car to drive, a favorite shirt to wear, a favorite fruit to eat, so I have favorite airbrushes to use. It is neither the scope nor the desire of this article to discuss my likes or dislikes with respect to any particular airbrush. It is, however, the intent to provide specific information about each of the tools shown and an "entry" or beginning point of view to enable an individual to choose an airbrush that will be best suited to his or her use.

The models are samples from lines offered by each of the airbrush companies or distributors. These are models that I know to be used in conjunction with woodcarving and I feature them primarily to give the reader a selection to assess and evaluate. As with any purchase, investigate a product model before investing. Obtain catalogs and folders from companies, distributors, or suppliers to get a general idea of what a model offers, its pricing, and what it looks like.

There are many airbrush videocassettes available to help you not only with the care, function, and basic use of the tool, but also to help with specific applications and mediums. Just because a friend says that his model is the only airbrush to use doesn't mean that it will work for the applications that you plan to use it for. Don't take the first airbrush you come across. I keep a wide variety of airbrush makes and models at the Stonegate Woodcarving School to allow my students the opportunity to make just such a decision. After using several different models, they often buy a particular airbrush right on the spot. ■





Badger
Model 100-SG-M

Double action. Internal mix. Gravity feed. "M" model has a medium opening for fine detailing. Line width: hairline to 1 1/2 in. Mediums: inks, dyes, stains, gouaches, thinned-down acrylics, lacquers, and enamels. Built-in fluid cavity is ideal for precise detail work where smaller amounts of fluid are required. Choice of head assemblies is fine and medium. Fine to medium detail. Available in models with side-feed color cup (left or right hand), color cavity, or fixed color cups (1/16oz or 1/3oz).



Badger
"Anthem"
Model 155-2

Double action. Internal mix. Siphon feed. Single-size paint tip, spray regulator, and needle that works with any properly reduced medium to include: acrylics, gouaches, inks, dyes, enamels, lacquers, and stains. Cut-away handle for easy needle removal. Adjustable trigger tension. Assembly to hand tightness. Spray width: hairline to + 3 in. General purpose.



Badger
"Crescendo"
Model 175-5M

Double action. Internal mix. Siphon feed. Adapts to three different head assemblies: fine, medium, and large. This model has a large body for those who find it comfortable handling a large size. Range of mediums: watercolors, gouaches, acrylics, inks, dyes, oils, enamels, lacquers, textile paints, glazes, gessoes, varnishes. General purpose.



Badger
Model 200

Single action. Internal mix. Siphon feed. Simple needle feed on back of handle controls the spray width. Choice of three head assemblies. Suitable for use with jar or color cup. Also available with fixed color cup or fixed fluid cavity (F or M head assembly) for small amounts of color. Range of mediums: watercolors, gouaches, acrylics, inks, dyes, oils, enamels, lacquers, textile paints, glazes, gessoes, varnishes. General purpose.



Badger
Model 270-2

Single action. External mix. Siphon feed. Operates from 15 to 50 psi (pounds per square inch). Will spray inks, dyes, hobby enamels, acrylics, lacquers. Easy to use, reliable base-coating tool.



Badger
Model 350-9

Single action. External mix. Siphon feed. Versatile airbrush for all projects. Operates from 15 to 50 PSI. Sprays hobby enamels, properly-reduced acrylics, inks, dyes, watercolors, acrylic lacquers and enamels, plus thinned ceramic glazes and stains. Broader, general purpose use.



Badger
"Universal"
Model 360

Double action. Internal mix. Innovative and unique 360-degree front-end rotation to allow for either gravity or siphon feed usage. Single size paint tip, needle, and head assembly design. Spray width range: hairline to 3-in. width. Ergonomic cushioned trigger. Finger-tight assembly tolerances. Weight apportionment for a balanced system. Cut-away handle for easy needle adjustment and disassembly. Siphon position accepts all standard paint bottle adapters. Virtually two airbrushes in one. Range of mediums: watercolors, gouaches, acrylics, inks, dyes, oils, enamels, lacquers, textile paints, glazes, gessoes, and varnishes.



Binks
Wren B

Single action. External mix. Siphon feed. Forged anodized aluminum body. **B model** has .052-in. nozzle orifice. General purpose model, good for use with ceramic, one-stroke sho-card colors, acrylics. A model (not shown) has .0292-in. nozzle orifice for use with inks, stains, dyes, and other mediums.



**Holbein
Model Y-2**

Double action. Internal mix. Gravity feed. 0.2mm nozzle with 1ml fixed color cup. Y-2/Dash has a nozzle pressure control. For thinner viscosity mediums such as acrylics, gouaches, watercolors, inks, dyes, oils, and lacquers.



**Holbein
Model YT-02**

Double-action trigger for smooth positive operation without fatigue. Internal mix. Gravity feed. Has stop to adjust the needle travel. Screw-locking covered color cup.

Holbein offers 14 models of airbrushes (three in the YT Series and 11 in the Y/Dash series). Most are gravity feed, but several of the Y models are siphon feed. All feature a platinum alloy nozzle for long years of precision use. They feature long tapered needles of hardened stainless steel for positive wear-free control. Chrome plated inside and out, all interior springs are made of stainless steel. Welding is sil-

ver and zinc. Oil saturated mineral fiber instead of O rings provide a slow lubricant release and perfect seal. Unique to the YT Series, Dash, and Y-300 bottle-type is an independent nozzle control that is variable from closed to fully open. This adjustment allows the user to vary the air pressure at the nose of the gun, thereby controlling pattern and density from finest particle to broad stipple.



**Iwata
Micron B**

Gravity feed. Double action. 1/16-oz. color cup. Preset adjustable handle. .18mm matched head system. Spray width: hairline to 3/4 in. Range of mediums: watercolors, gouaches, acrylics, inks, and dyes. Superior atomization. Highest quality professional use.



**Iwata
HPC**

Gravity feed. Double action. 1/3-oz. color cup with cover. Spray width: hairline to 1-in. .30mm needle. Cutaway brass handle. Range of mediums: watercolors, gouaches, acrylic, inks, dyes, enamels, textile paints. Easy and fast cleaning. Maximum reliability. Preferred by many students and professionals as their main airbrush.



**Iwata
Eclipse models**

Available in double-action or single-action models. Internal mix. Available in gravity feed or siphon feed models. .5mm needle. Cut-away brass handle. Long draw trigger. Adjustable trigger tension spring. Spray width: hairline to 2 in. Range of mediums: watercolors, gouaches, acrylics, oils, enamels, lacquers, textile paints, glazes, gessoes, and varnishes. General purpose. One needle for all uses. Flawless spray pattern. Extremely versatile. Easy maintenance.



Iwata - Short paint passages of the gravity feed airbrushes are quick to clean and easy to maintain. Triple-plated exterior: copper, nickel, and then chrome. All interior parts are nickel plated to last longer and resist damage owing to chemical corrosion. Nickel-plated parts will not stick together, allowing for quick disassembly. Hardened stainless steel needles with a long, gradual taper offer the ultimate in spray control and fine-line consistency.



**Paasche
Model H**

Single action. External mix. Siphon feed. Manual air and paint control. Excellent for broader applications such as backgrounds and blending. Good for hobbies and crafts.



**Paasche
Model VL**

Double action. Internal mix. Siphon feed. 1/4-oz. metal color cup, 1-oz. and 3-oz. siphon bottle assembly. Available in three interchangeable tip sizes: no.1 (fine) tip and nozzle for finer viscosity paints, no.2 (medium) tip and nozzle, no. 3 tip and nozzle for heavier viscosity paints. Lengthened trigger guide to increase paint flow at maximum draw.



**Sogolee
Model 3300A**

Double action. Internal mix. Gravity feed. Adjustable handle. .4mm stainless steel self-centering nozzle. 9cc paint cup. Internal mix. Smooth trigger and needle travel. Easy to clean. Easy to assemble and disassemble. For hobbies, T-shirts, model making, auto touch-up, and other applications.



**Sogolee
Model 4300A**

Double action. Internal mix. Gravity feed. Adjustable handle. .3mm stainless steel self-centering nozzle. 7cc paint cup. Internal mix. Smooth trigger and needle travel. Adjusts from hairline to broad shading. .3mm nozzle is ideal for general purpose with a wide spray range.



**Testors
Aztek A470**

Double action. Side siphon feed. Easy to use. Easy to clean. Ergonomic, comfortable shape. Made from acetal resin copolymer—light, stable, and unbreakable. Tip sizes: .25mm, .30mm, .40mm, and spatter nozzle.

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**Testors
Aztek A320**

Single action. Internal mix. Siphon feed. Quick change nozzle. Lightweight body. Easy to adjust control. For detail work and small to medium area coverage. Tip sizes: .30mm to 1.02mm.



**Testors
Aztek A270**

Single action. External mix. Siphon feed. Quick color change. Lightweight body. Easy to adjust controls. For general detail work and general spraying. Tip sizes: .30mm to 1.02mm.



**Thayer&Chandler
Vega 2000**

Double action. Siphon feed. Smooth action, long needle travel for better control. Non-seal, self-centering tips for maximum range from fine-line to broad spray. Cutaway handle allows for quick tip cleaning and moving the exposed needle chuck back and forth. Available with three tips: .40mm (fine), .75mm (medium), and 1mm (large). Range of mediums: watercolors, gouaches, acrylics, lacquers, and textile paints.



**Thayer&Chandler
Omni 3000**

Double action. Siphon feed. Range of mediums: watercolors, gouaches, acrylics, lacquers, and textile paints.



**Thayer & Chandler
Omni 4000**

Double action. Gravity feed. 1/3-oz. fixed color cup. Range of mediums: watercolors, gouaches, acrylics, inks, dyes, lacquers, and textile paints.



**Thayer & Chandler
Omni 5000**

Double action. Gravity feed. 1/8-oz. fixed color cup. Range of mediums: watercolors, gouaches, acrylics, inks, dyes, lacquers, textile paints.

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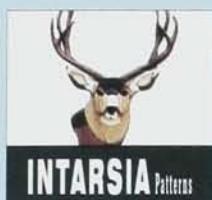
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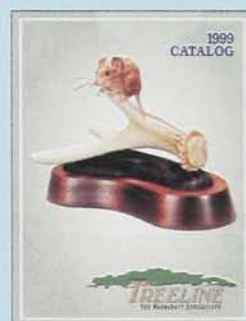
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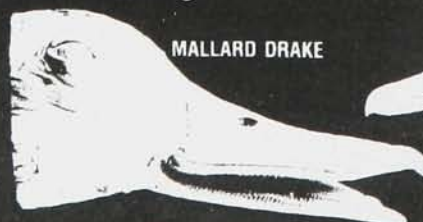
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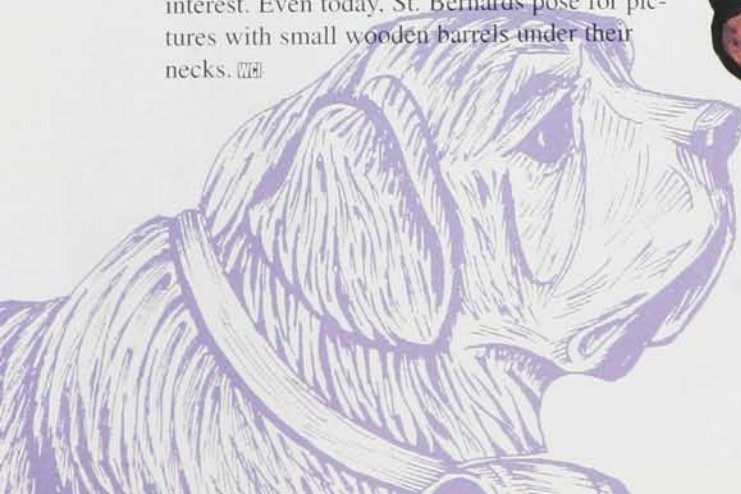
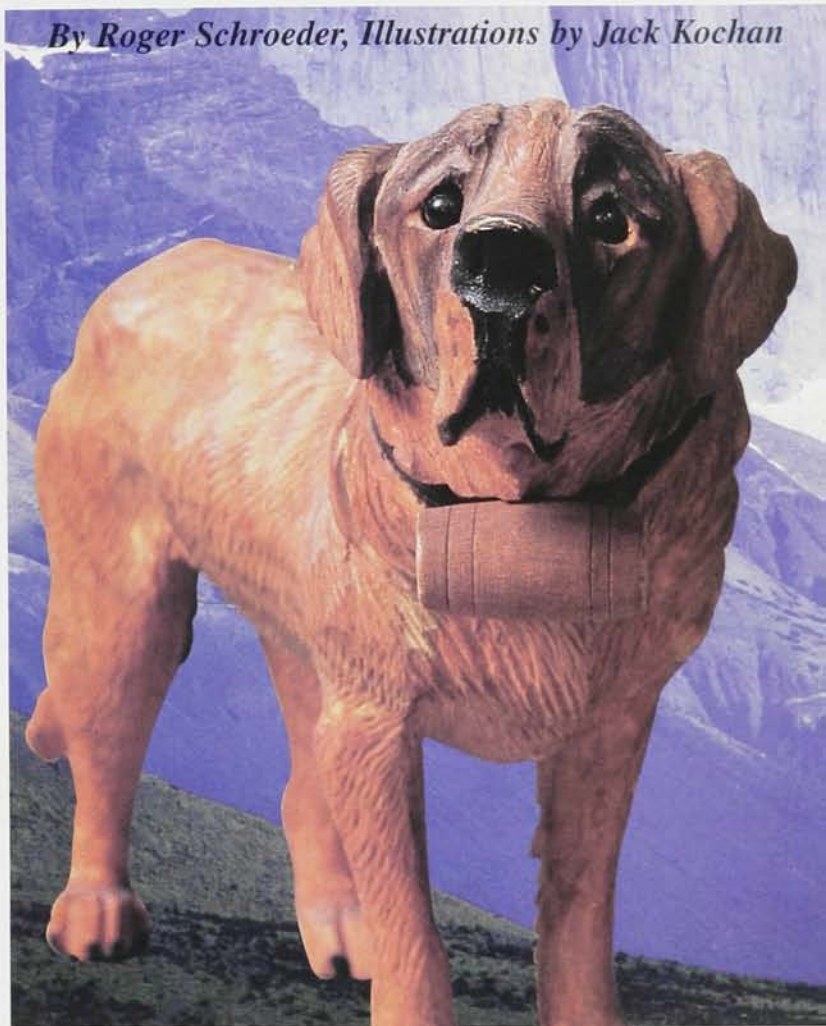
For centuries, travelers made their way along a treacherous pass that connected France, Switzerland, and Italy. Near the crest of that Alpine route, a monastery was established in the tenth century by St. Bernard de Menthon. It became a hospice for travelers because many people lost their way in the snow-covered terrain or succumbed to fierce cold, blizzards, and avalanches.

The monks of St. Bernard, in response to the problem, bred a line of dogs that went out to guide travelers back to the safety of the monastery. It is believed that the breed descended from a large Asian dog brought to Europe by Roman soldiers. Today, a typical St. Bernard weighs 150 to 200 pounds with a coat that is a mix of white and fawn colors. Aside from its size, the dog has large paws that make it suitable for winter weather. These allow it to literally swim through snow.

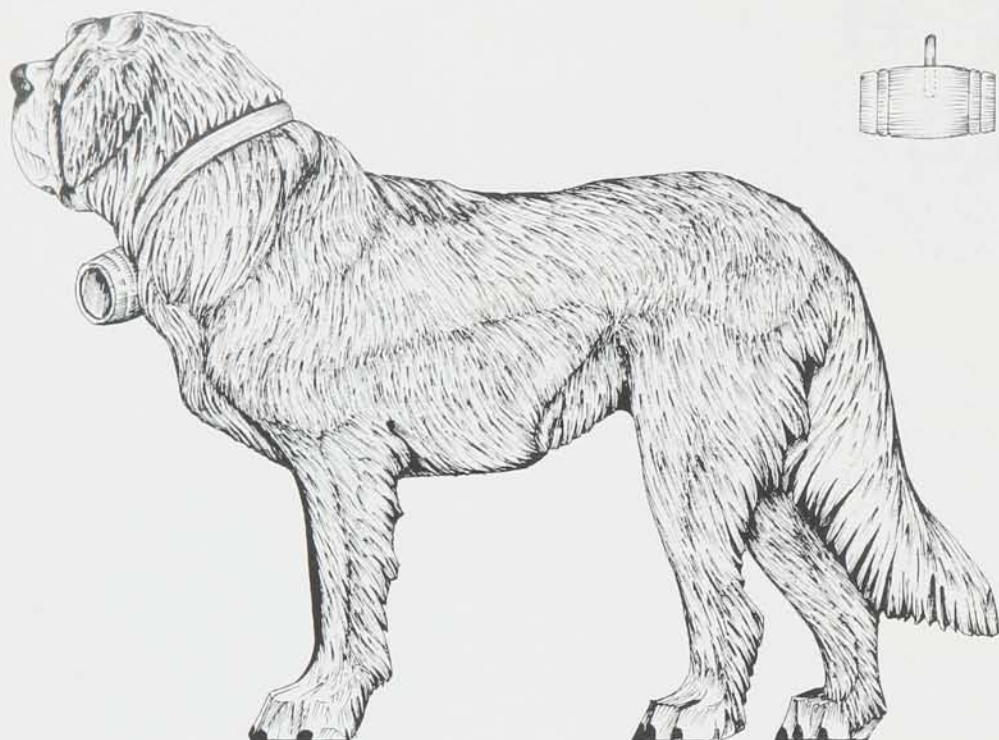
I purchased my carved St. Bernard from an antique shop in New Jersey. I was impressed with the texturing that captured so well the look of its hair, but I was most attracted to the face. This breed has an alert yet mournful look, and the carver knew how to bring that out.

The carving is not signed and the shop owner could not provide any history on the piece. I do suspect that it was carved in Switzerland within the last 30 years. When I did some reading on the breed, I learned that the dogs never carry brandy kegs in their rescue work. It is believed that a 19th century artist drew a picture of a St. Bernard and thought the cask would add some interest. Even today, St. Bernards pose for pictures with small wooden barrels under their necks. [E]

By Roger Schroeder, Illustrations by Jack Kochan



The St. Bernard was bred to guide stranded travelers to safety.

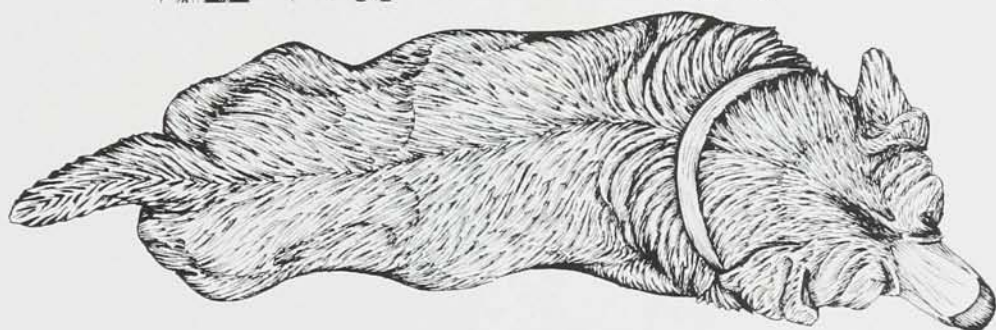
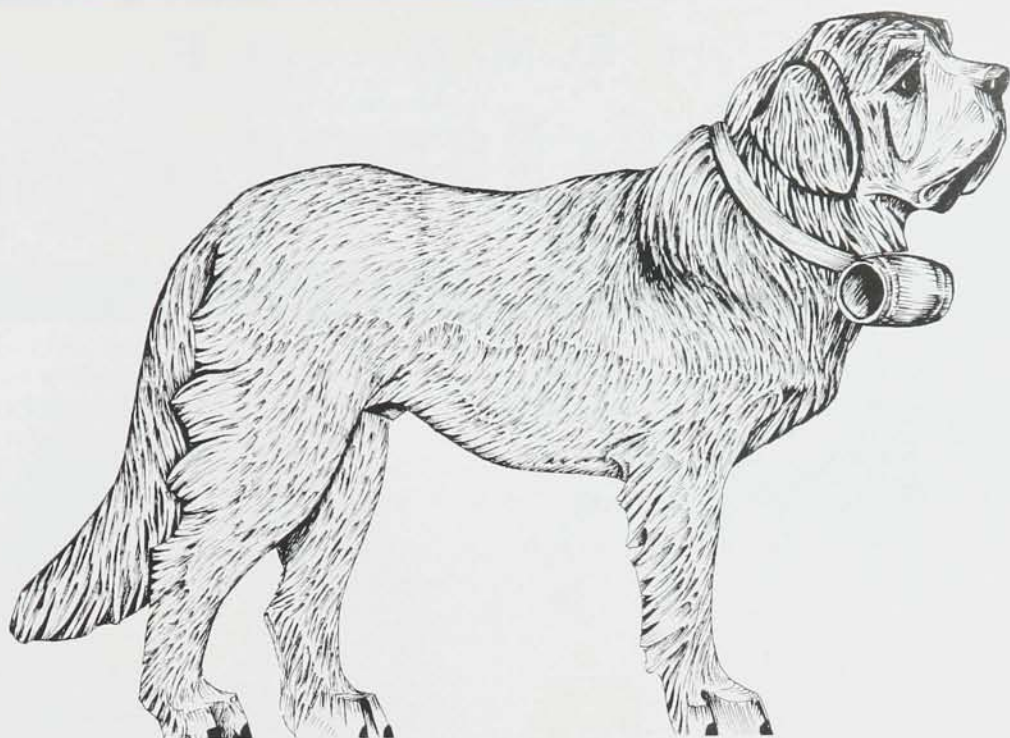


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THE ALCHEMY OF Doll Making: Part II

The Art of Michael Langton

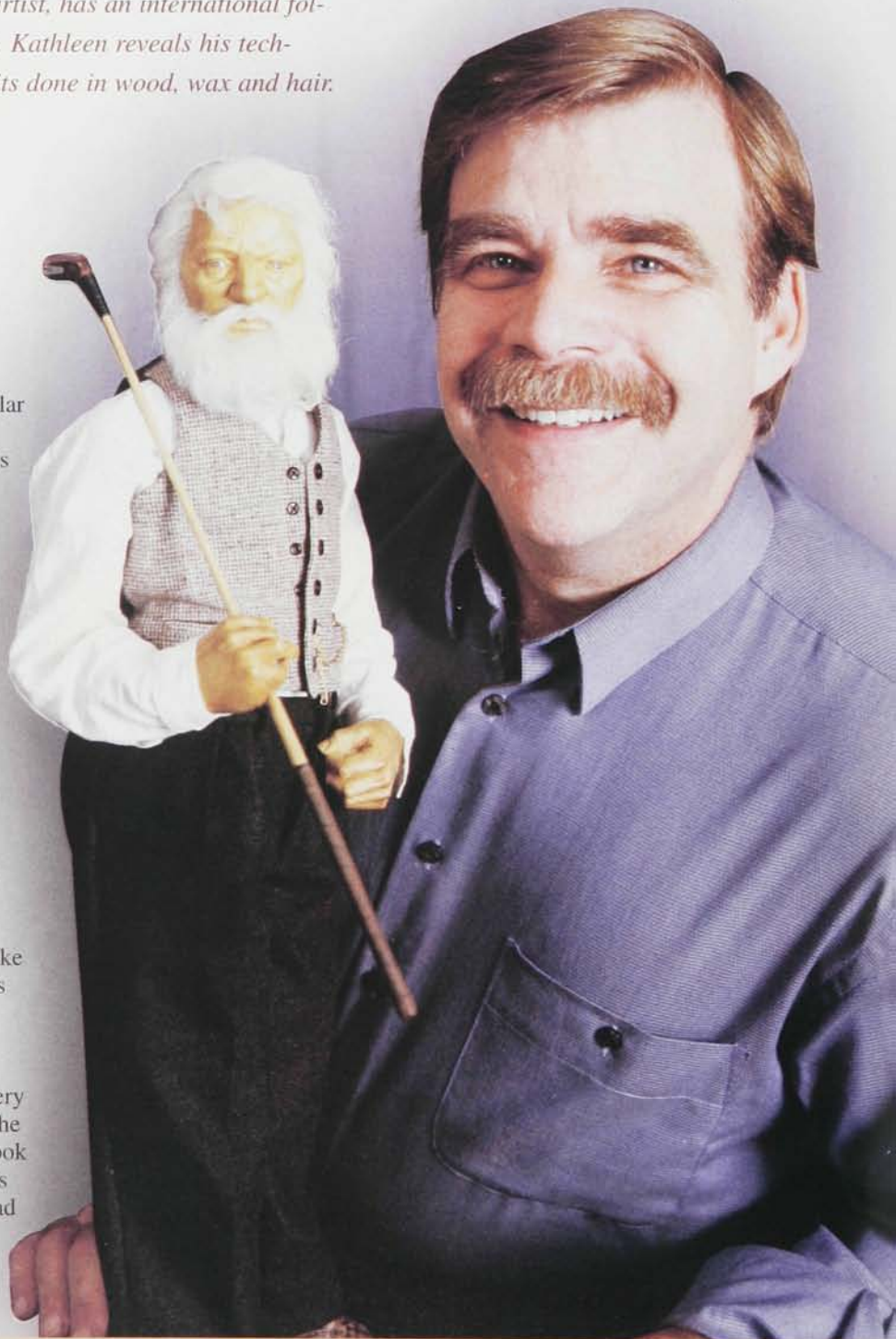
Kathleen Ryan, a freelance writer from Alabama, brought master doll maker Michael Langton to Wood Carving Illustrated in Issue no. 6, Winter 1999. Langton, a New Hampshire artist, has an international following among doll collectors. In this issue, Kathleen reveals his techniques for creating life-like, carved portraits done in wood, wax and hair.

By Kathleen Ryan, Photography by Ron Brooks and Richard Haynes

The first step towards Michael Langton's finished portrait is research. That is where he gets the kind of detail necessary for complete authenticity. "I've always enjoyed reading Sherlock Holmes stories. What fascinates me the most about this character was his ability to manufacture a story out of the appearance of an individual. He did this by picking up on little things like if he had gray mud on his shoes, or if the trousers were worn in a particular manner, or if the belt was worn in the back or tightened a certain way. When I do research it's very important for me to know those kinds of details about a person—what kind of shoes he wears, what type of pants, what he has in his pockets, even how he combs his hair."

In doing "Old Tom Morris," the first professional golfer, Langton actually traveled to Morris' home town in Scotland to retrieve all the minute details about this individual that would make an accurate portrait possible. He walked the streets Morris walked and took himself back in time to the 1860s. He talked to the locals and visited a museum containing personal effects belonging to Morris. "I needed to build this piece with the confidence that all the details I put into it could be defended."

When his thirst for detail is quenched, Langton studies photographs and videos to make sketches of his subject. He puts those sketches into three-dimensional form by sculpting the head and occasionally the hands in modeling clay. Then he makes a rubber mold from that sculpture and pours several wax heads. "It's very freeing for me to work from the wax. I push the wax around until I get the exact attitude and look that I want to achieve. If I make a mistake, it's no big deal; I can just pick up another wax head and start over again."



"Old Tom Morris" and Michael Langton. Photo by Richard Haynes

When Langton is satisfied with the head, he puts it on a board and uses a dupli-carver to transfer the wax design to the wood. That gives him a very rough carving. "The machine locates the eyes and the nose and mouth so that I don't have to spend a lot of time measuring them off. And I've still got the more refined wax model that I can refer to when carving the wood."

The next step is refining the wood sculpture. This is when his meticulous attention to detail really pays off. Every tiny crow's foot, smile line and wrinkle must be carefully added so as not to change the character of the piece. "Portrait work is very tight with a narrow tolerance. You aren't allowed many mistakes," he insists.

When the right look is finally achieved, Langton begins the oiling process. The carved head and hands are coated with Waterlux® or a similar sealer and then oiled with tung oil. He explains, "It's extremely important to me that people have an almost involuntary reaction to my pieces where a hand just wants to reach out and touch them. To get this reaction the wood should look like a well-worn arm chair, inviting to the touch. That's something that you can only duplicate by hand-rubbing over a long period of time."

It takes about three months of rubbing before the wood is conditioned to his satisfaction. "This process really makes a difference in the finished look of the wood. If I just apply the oil, the wood looks fuzzy. What I need to do is burnish it to get the oil down deep into the wood. There are no shortcuts for this. It must be handrubbed over and over. I even carry a head and hands in my pockets, especially on long trips in the car or on a plane, and rub them every chance I get. This exposes the beautiful grain of the wood, and that grain becomes the fingerprint of each of my pieces."

Langton invented a method for inserting hair. He begins the process by dripping hot wax (5 degrees short of its flash point) into an area such as the scalp. The wax penetrates deeply into the wood. Next he builds up a 1/16 in. layer of cooler wax (5 degrees over its melting point) and inlays strands of mohair using pinpoint droplets of wax. Although time consuming, Langton feels this labor-intensive method of inserting hair, as opposed to simply gluing on a wig, is worth the effort. "The realistic results are dramatic. Thinning hair, a receding hair-line, mustaches and beards have all been powerful and effective ways for me to illustrate the ages of my figures."

After the head and body are put together, Langton designs the appropriate clothing for the figure based on his earlier research. He follows the same strict code of absolute accuracy in costuming as well. In his research for "Old Tom Morris," Langton discovered the golfer always wore a cape. He would put it on every morning and walk to the sea to go for a swim. Then he would put the cape back on and walk home. "He followed this ritual for over 40 years, so the piece of apparel was very much a part of who he was. To pull it off, I had to have a special fabric woven with not only the correct one-third scale pattern but also the thickness had to be just right too."

Today Michael Langton sits on the cutting edge of the doll world, constantly seeking new and better ways to work the medium he loves. He plans to hold seminars where he can share what he has learned. "When you love what you do it makes you want to get up in the morning. I look forward to it every single day. I don't enjoy just the finished product; I enjoy the preparations along the way. You can't ask for more than that." ■

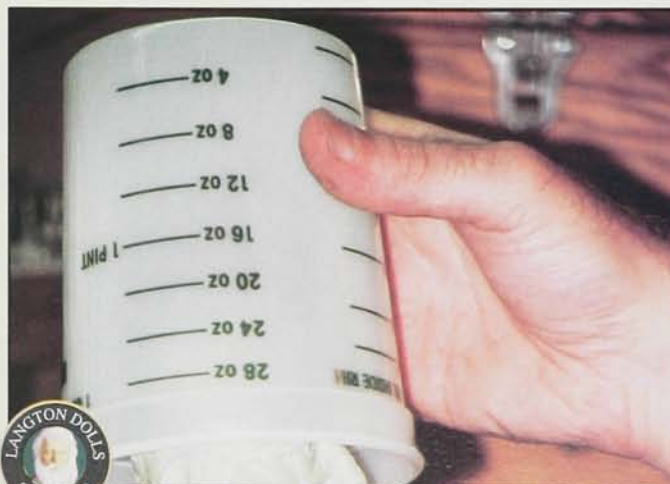
Step-by-step photos by Ron Brooks.



A model is made using sulfur-free clay. The rubber silicon material will not set up if clay with sulfur is used.



The work is one-third scale, so all measurements have to be exact. The modeling has to match drawings or patterns previously made.



A graduated polyethylene cup is placed over the clay model. The bottom of the container is removed to allow for the pouring of the mold material around the clay sculpture. The graduations help determine the required volume of mold material.



The clay model is centered under the container, which is secured to the polyethylene base using melted wax. Injection wax is stronger than beeswax and is dripped on using a rheostat-controlled soldering iron so as not to damage the container.



After the container has been secured to the base, insuring a complete seal all around, a mixing container is placed on the scale, which is zeroed out.



The desired volume of silicon rubber is poured into the mixing container and weighed.



The catalyst is then poured into the mixing container using a ratio of 10 parts silicon rubber to one part catalyst. One-tenth the weight of the rubber is added using the catalyst.



After the silicon and catalyst are stirred, the mix is then put into a vacuum device; the air, which was introduced during the mixing phase, is removed to create a stronger mold.



The de-aired silicon material is poured over the clay model. 12 to 24 hours at 70 degrees must pass before the mold is opened.



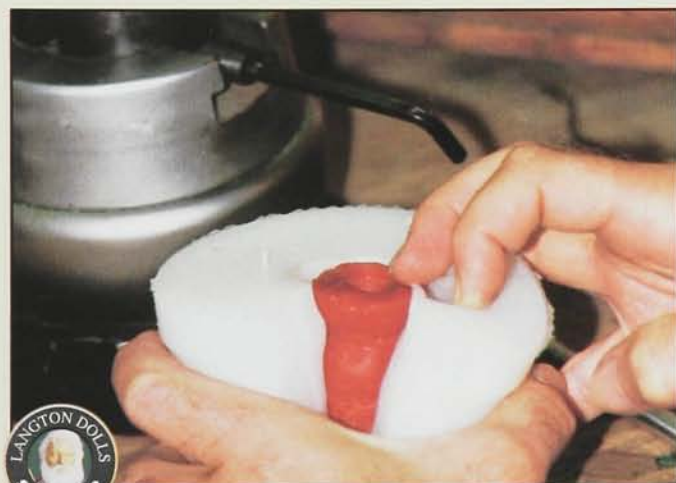
LANGTON DOLLS
STEP 10

The mold is carefully opened using a knife. Indications as to where the mold should be cut away from detailed areas are previously made on the base prior to pouring. The protruding dowel held the clay model in a vice.



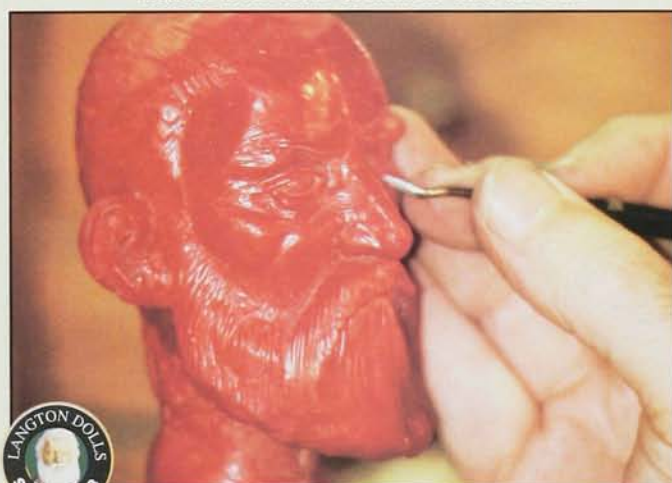
LANGTON DOLLS
STEP 11

After the clay is removed, the mold is placed back in the container and melted wax is poured into the mold and allowed to cool. Refrigerating the mold speeds the setup time. It also prohibits the wax from being compressed or stretched if it is removed from the mold too soon.



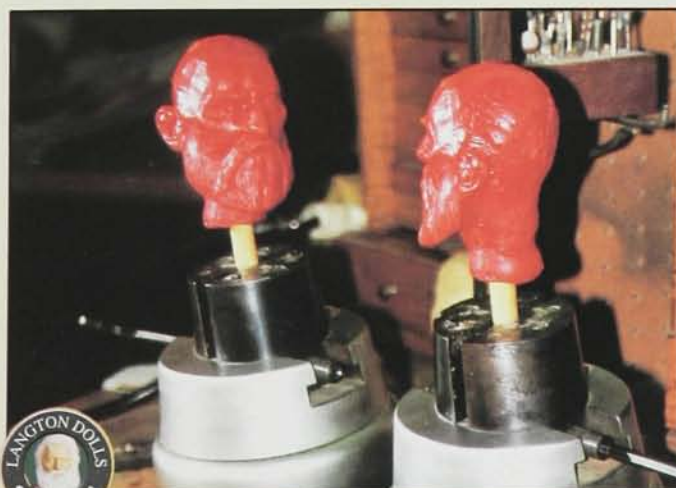
LANGTON DOLLS
STEP 12

The cooled wax part is removed from the silicon mold. Another wax mold can be poured at this time and left in the mold for future use.



LANGTON DOLLS
STEP 13

The wax mold is used to capture the "right attitude." If the piece is pushed too far or loses the desired look, the second wax mold can be brought into use quickly. The wax is harder than the clay and will retain the features.



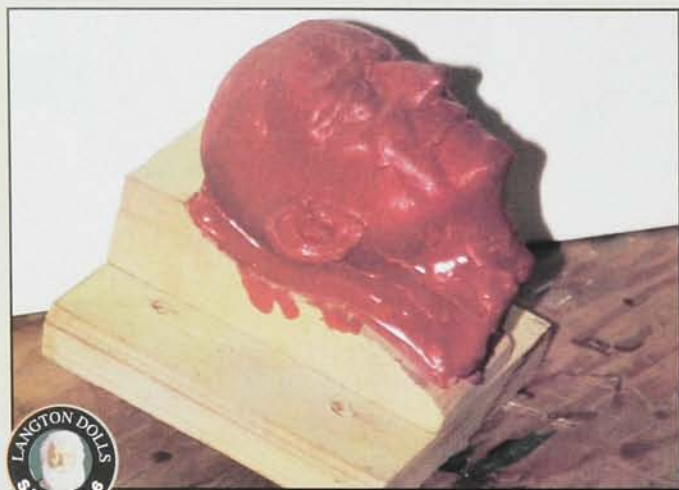
LANGTON DOLLS
STEP 14

A mirror is used to examine the model. This technique helps to see if the piece has been modeled correctly.



LANGTON DOLLS
STEP 15

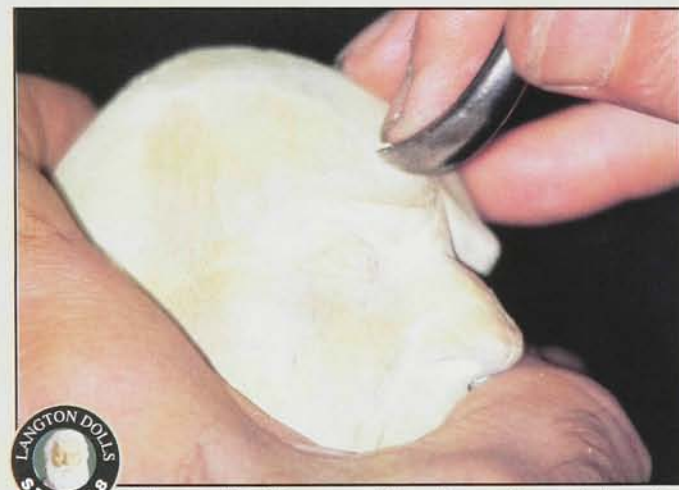
The beard and any other "hair" are chiseled away. It is easier and quicker to do this in wax than in wood.



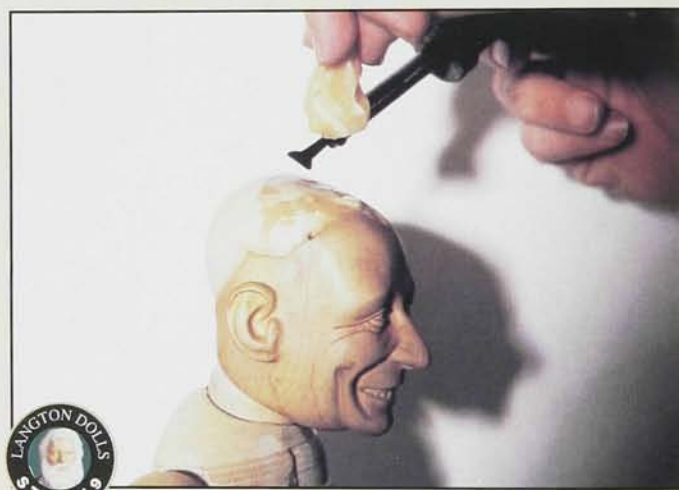
The now "hairless" head is placed on a piece of wood and secured with melted wax. This piece is then put into a refrigerator or freezer to strengthen the wax.



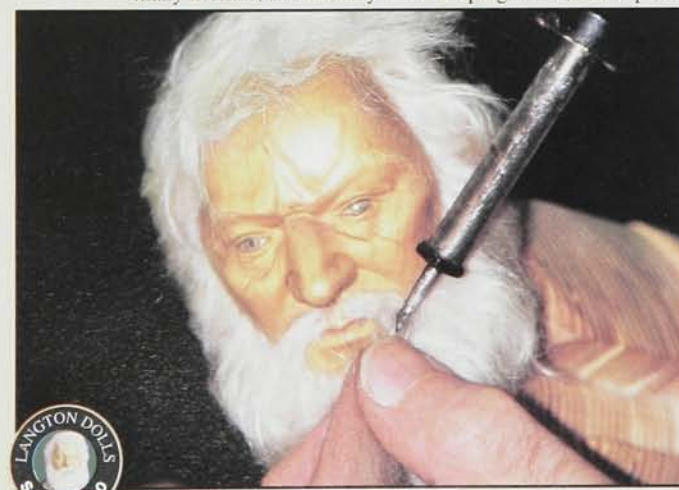
The hardened wax is put on the dupli-carver as a guide. The wood blank has been put on the machine already. A room temperature of 64 degrees is best so that the pointer of the dupli-carver does not wear away the frozen wax model.



The wood head is removed from the machine and the surface is carved using handtools such as chisels, gouges, knives as well as rotary tools. The carved head is sealed with Waterlux®, then oiled with tung oil and rubbed. The process, which takes many months, is necessary to developing a rich, warm patina.



After the head has been oiled, wax is melted into the area of the scalp that has been carved.



The hair is inlaid into the wax using a temperature-controlled soldering iron. A pointed tip is used to minimize the amount of wax melted. The wax is melted at approximately 10 degrees above its melting point and it solidifies quickly after the hair is inserted.



The hair is curled using a miniature curling iron designed and built by Langton. It is wetted with water using a small watercolor brush. The hair is wound over the curling iron and heat is applied with the soldering iron. After the hair is inlaid, a comb is used to pull out any hairs that did not get attached and a finished haircut is given.

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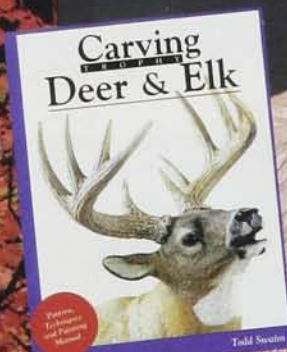
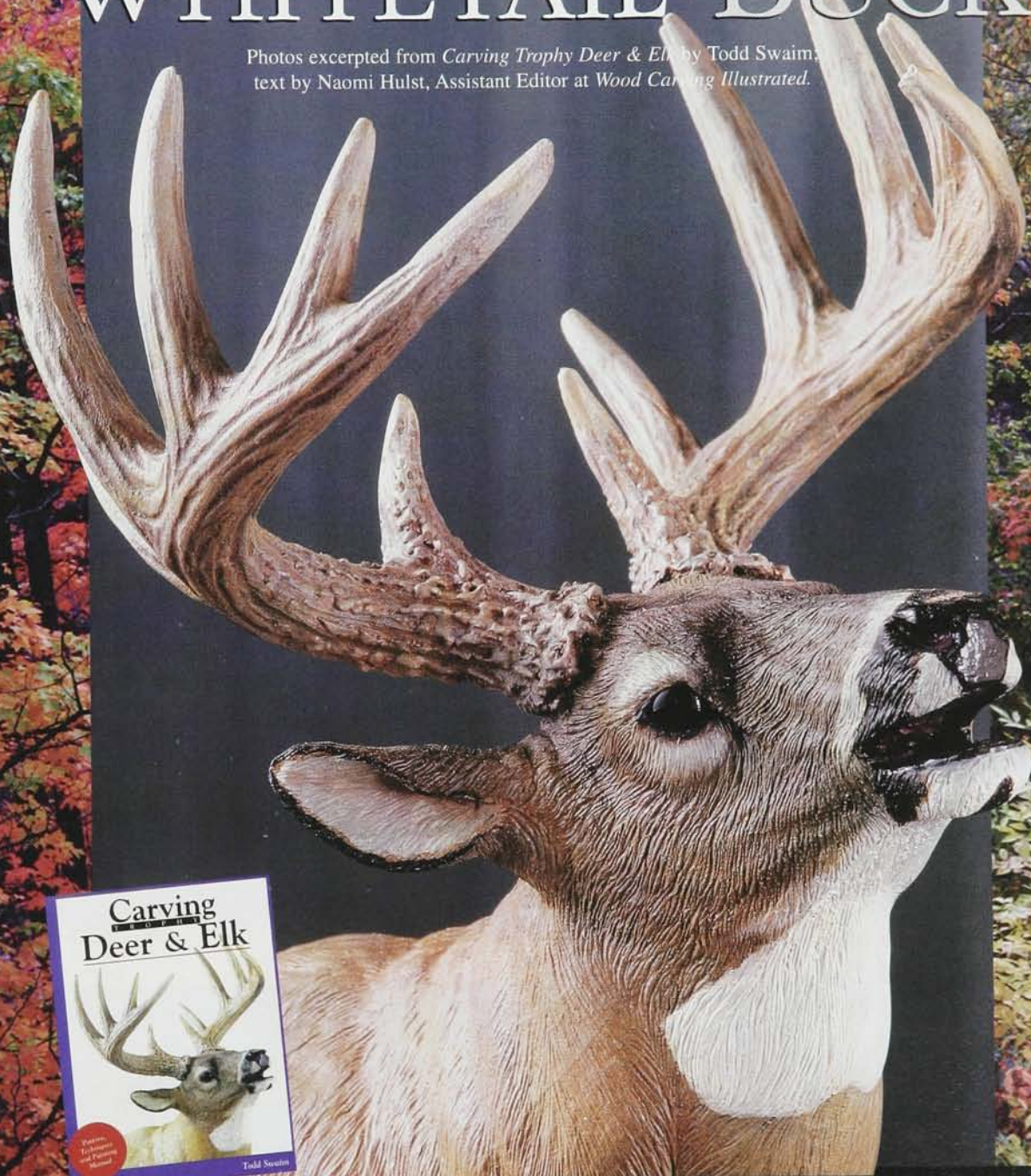
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PAINTING A WHITETAIL BUCK

Photos excerpted from *Carving Trophy Deer & Elk* by Todd Swaim,
text by Naomi Hulst, Assistant Editor at *Wood Carving Illustrated*.



Carving Trophy Deer & Elk,
© 1998, measures 8 1/2 in.
by 11 in., is 80 pages in soft
cover. It is available from
carving suppliers or directly
from the publisher, Fox
Chapel Publishing
Company, 1970 Broad
Street, East Petersburg, PA
17520 (see our ad on
pages 106-107).

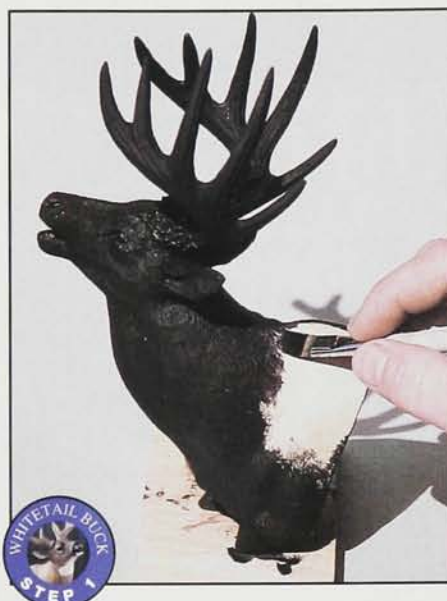
Todd Swaim began carving over 13 years ago to make some decorative pieces for his home. Two years ago, he started to teach one-on-one classes for wildlife carving at his studio home in Cody, Wyoming.

Swain shares his knowledge in his book **Carving Trophy Deer & Elk**. Full of tips, techniques, color charts, patterns, and full-color step-by-step photos, the book will help you achieve realistic wildlife carving and painting.

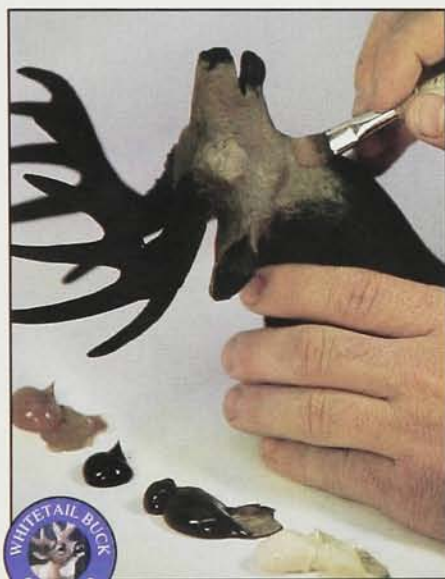
MATERIALS LIST



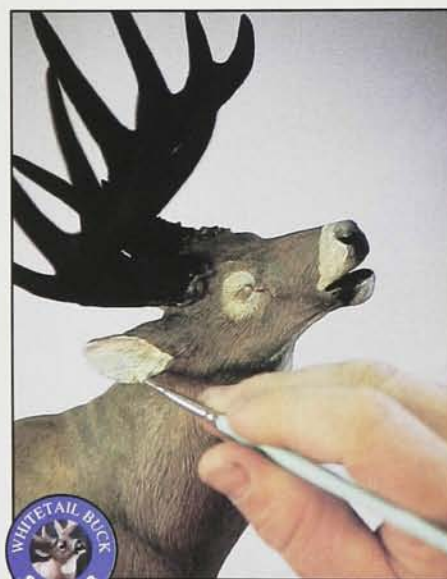
- Acrylic paints
- 1/2-in. wide (1/2-in. long) brush for light washes
- 1/4-in. wide (3/8-in. long) brush for blending
- Very small, fine detail brush



Cover the carving with black gesso. Black is preferred over white because if a spot is missed, the black blends with the dark hair. A white gesso will be noticeable.



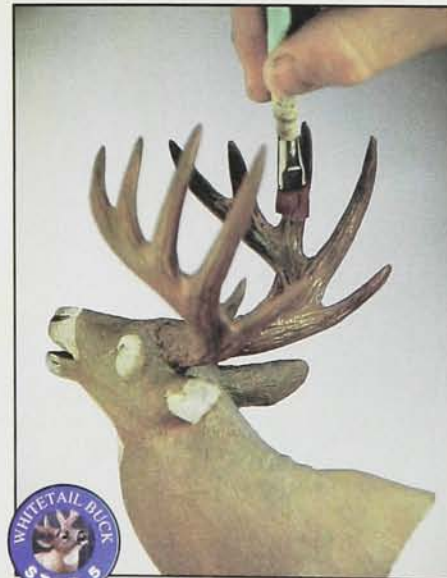
Start with three colors for the primary base: raw umber, raw sienna, and unbleached titanium white. Keeping the raw umber as the dominant color, add a little of the other two colors as you apply the umber.



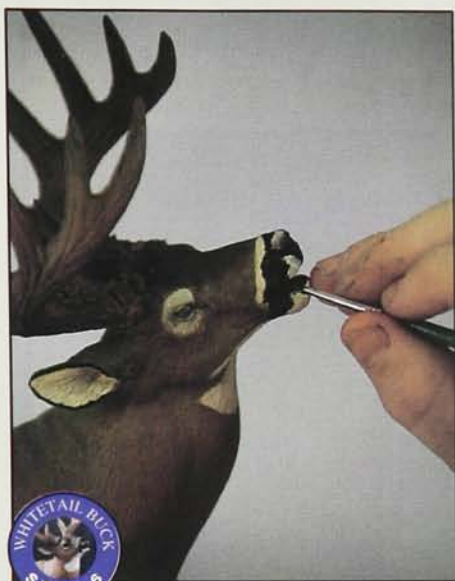
Apply the first coat of unbleached titanium white to the eyes, nose, ears, and throat patch.



Continue adding washes of raw sienna and unbleached titanium white. If the deer's coat seems too dark, you may adjust the color.



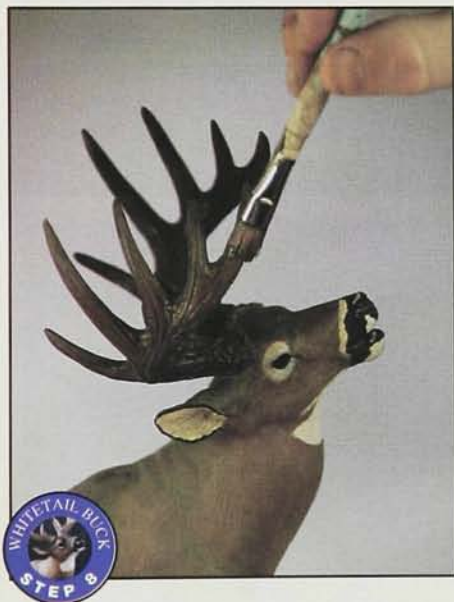
Apply a coat of raw sienna to the antlers.



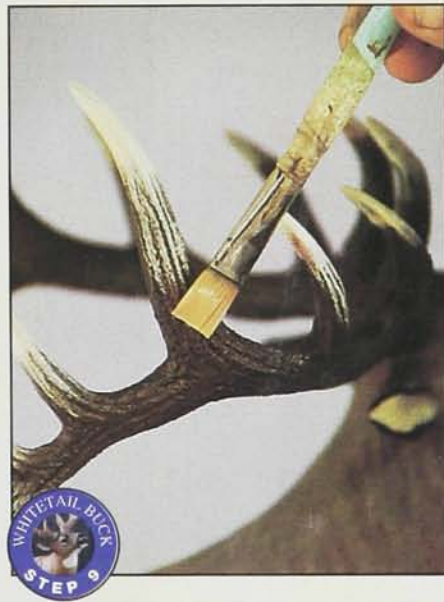
Add the black facial markings to the nose area. Before applying the markings, be sure to add a second coat of unbleached titanium white to the nose, ears, and throat.



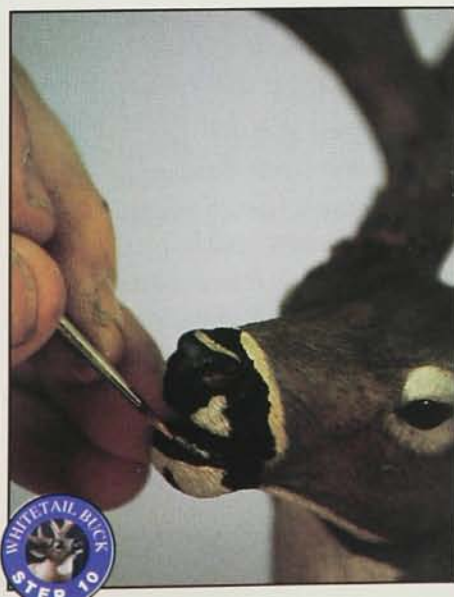
After scraping the paint off the glass eyes with a hobby knife, outline the eyelids in black with a small, fine brush.



Apply another coat of raw umber to the antlers.



When the antlers are dry, highlight the veins by "whispering" unbleached titanium white. To "whisp," fill a large brush with the paint and wipe the bristles with a rag. The paint remaining on the brush will be enough to fill the high spots.



Paint the nose black. Also apply pink to the inside of the nose and the tongue.



The teeth are painted with unbleached titanium white.

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WARD WORLD 1999 CHAMPIONSHIP

By Naomi Hulst, Assistant Editor at Wood Carving Illustrated

Green Heron

winner of the 1999 Best in the World Decorative Lifesize Wildfowl, by Larry Barth, Stahlstown, Pennsylvania. Barth's winning piece, first modeled in clay, was carved from basswood. The green heron is poised to strike at unseen prey. Even though the habitat and base are missing, the bird makes a strong impression. Barth says, "The carving was a statement in the understated." The heron brought him his sixth World Championship title.



WARD
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During the last weekend in April, the lower exhibition hall of the Roland E. Powell Convention Center in Ocean City, Maryland was transformed into a aviary of more than 2,000 carved birds. It was the 29th Annual Ward World Championship Wildfowl Carving Competition.

Considered one of the most prestigious juried shows of wildfowl wood sculpture in the world, the Ward attracts competitors from across the United States, Great Britain, Canada, Australia, Mexico, and Japan. Carvers compete for titles and awards totaling more than \$90,000.

Painting competitions challenged carvers' techniques. Top carvers gave free seminars. And more than 100 exhibitors, including the Ward Museum of Wildfowl Art's Orvis shop, provided carvers with the opportunity to stock up on supplies and gifts.

The next competition is scheduled for the weekend of April 28 to 30, 2000 at the Roland E. Powell Convention Center in Ocean City, Maryland. For more information, contact:

The Ward Foundation
909 South Schumaker Drive
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410-742-4988

Open Water

winner of the 1999 Best in the World Interpretive Wood Sculpture, by John T. Sharp, Kent, Ohio. Most of Sharp's sculptures consist of a single piece of walnut. This year's entry, however, has three buffleheads suspended over a base. This mobile earned Sharp his eighth World Championship title.

WARD
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Otter Creek Courtship

Otter Creek Courtship, winner of the 1999 Best in the World Decorative Miniature Wildfowl, by Pat Godin, Paris, Ontario, Canada. Arrayed in mating plumage, the ruffed grouse stands against a rotting log on the forest floor. Godin got his inspiration for the scene from a creek near his home where he spends time watching these gamebirds. Carved from tupelo, the miniature bird was mounted on a walnut base. Godin won his sixth World Championship title.

WARD
WORLD

CHAMPIONSHIP

J. Christopher White is a combination of sculptor and poet. After transforming the weathered wood from the canyons of his native west Texas into "shining" examples of movement, he writes poetry for each sculpture. Among his honors is Best of Show from the International Woodcarvers Congress in 1994. The author of a forthcoming book entitled *Parables: Wood Sculptures* (Fox Books), White lives with his wife Sharlane and two children in Loveland, Colorado.



I've learned some sanding tricks over the last 27 years as a carver that may open up new horizons and let your work really shine.

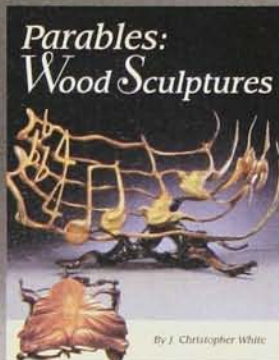
During those years, I've become increasingly aware of the standard art terms: lines, planes, forms, contrasts, movement, positive and negative spaces. I also learned to differentiate between a "carving" and a sculpture. A woodcarving's main emphasis is on subject matter—making a bird look like a bird; a sculpture's emphasis is on mood, expression, balance, design, movement, and form. Take the carving of a bird and focus on movement—the piece expresses a different message than a bird on a perch. My wildfowl sculptures depict birds at a distance where detail is not essential. When I see a falcon playing on the wind currents, the beauty and grace of its movements get my attention, not the details or colors of its feathers. What helps make movement possible is a feature that too many carvers ignore. I simply call it shine.

Chris White's new book - **PARABLES: Wood Sculptures** will be available in November 1999. A gorgeous full color hardcover of 120 pages, the book showcases over 50 original carvings accompanied by Chris's commentary on the carvings and inspirational poetry written especially for each carving. A special chapter shows several of the carvings in progressive steps. Hardcover version available from Fox Chapel Publishing for \$34.95 + shipping (1-800-457-9112) 1970 Broad St., East Petersburg, PA 17520. A leather-bound, signed and numbered edition (100 copies) is available exclusively from Mr. White for \$106.50 postpaid. Order from J. Christopher White, Box 73, Loveland CO 80539.



ODE TO JOY

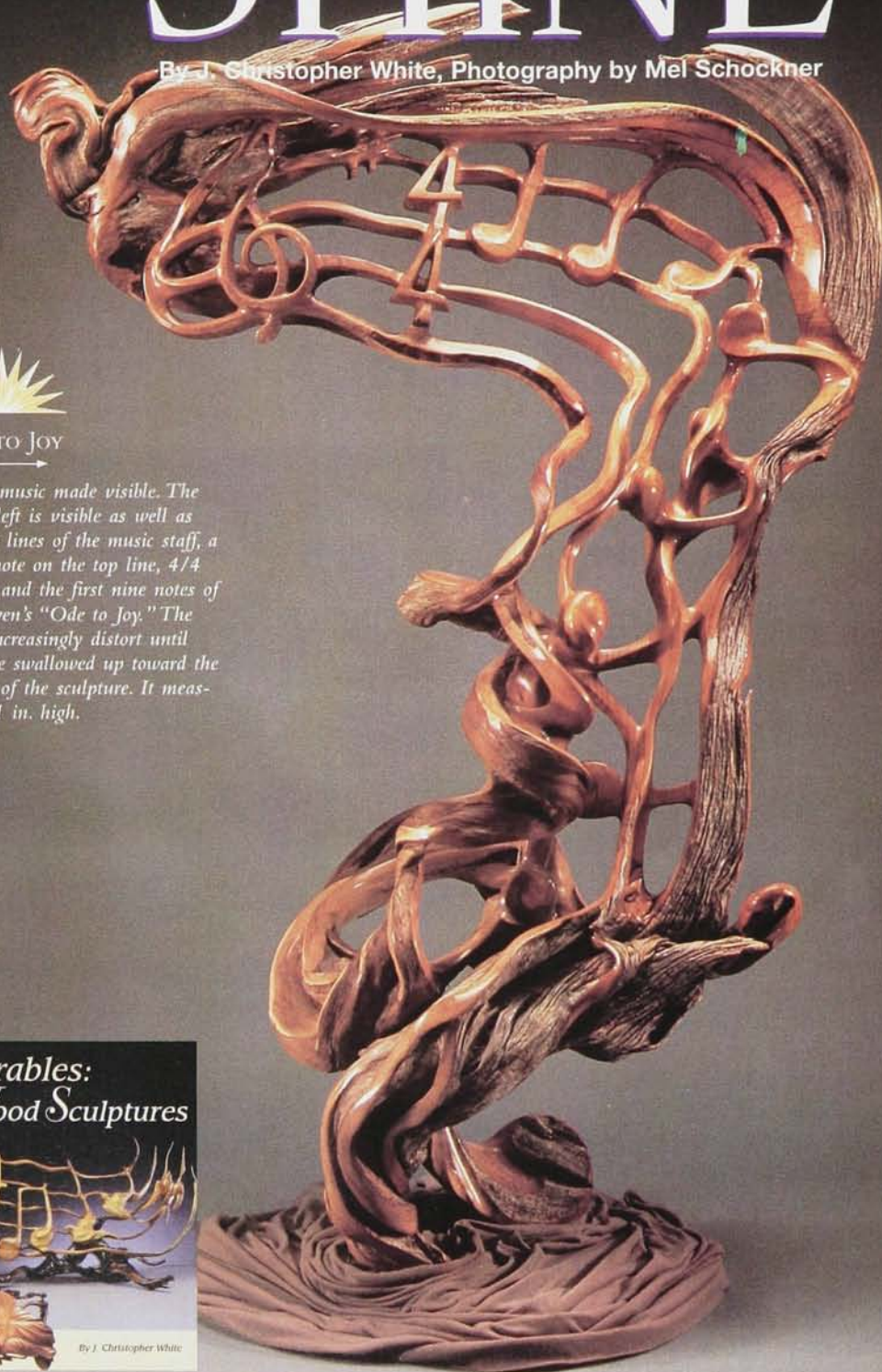
depicts music made visible. The treble clef is visible as well as the five lines of the music staff, a sharp note on the top line, 4/4 timing, and the first nine notes of Beethoven's "Ode to Joy." The notes increasingly distort until they are swallowed up toward the bottom of the sculpture. It measured 81 in. high.



By J. Christopher White

DESIGN TO SHINE

By J. Christopher White, Photography by Mel Schockner



THE SHINE

A hail-dented car looks a lot better dirty than cleaned and waxed. Spiff it up and little halos of light ring every blemish. Similarly, a wood sculpture may be full of irregularities on the surface. If you shine the wood to a high polish or apply a high gloss finish without removing them, your eye catches every glitch, ripple, and divot in the wood. This is probably the source of the opinion that says, "Wood plus shine equals cheap." I am among the first to agree that a sculpture is better off without shine, unless light is harnessed to work for the piece instead of against it. In fact, if light is used to enhance subtle detail without picking up an irregular surface, then the sculpture will actually appear to "move."

Preparing a wood surface to reflect light in artistic ways is just as important as the finish applied to it. My concern is designing a sculpture that allows light to move across its surface without distortions.



DESPERATELY A NEED

pays homage to a Native American woman. Her turning away with a wounded heart is recorded in the twisted planes located in the lower portion of the sculpture. It measures 28 in. high.

FREEDOM'S WAY

depicts an Indian man and young girl. The theme represents a voice speaking from the past. The wisps of wood that trail off into thin air create the feeling of vanishing. The focus is on the faces, the only heavy masses in the sculpture. The opening lines of the accompanying poem read, "By the tens of thousands we vanished to the grave, Watched our children die, so powerless to save." It measures 48 in. high by 18 in. wide.

A FEW PRINCIPLES AND SUGGESTIONS

The wood at the end of the sanding process should shine without any finish. Do not rely on a finish to shine it up. A good finish is necessary to protect the wood, but reliance on one for your shine will tempt you to compromise how you prepare the wood.

SOME OTHER TIPS INCLUDE:

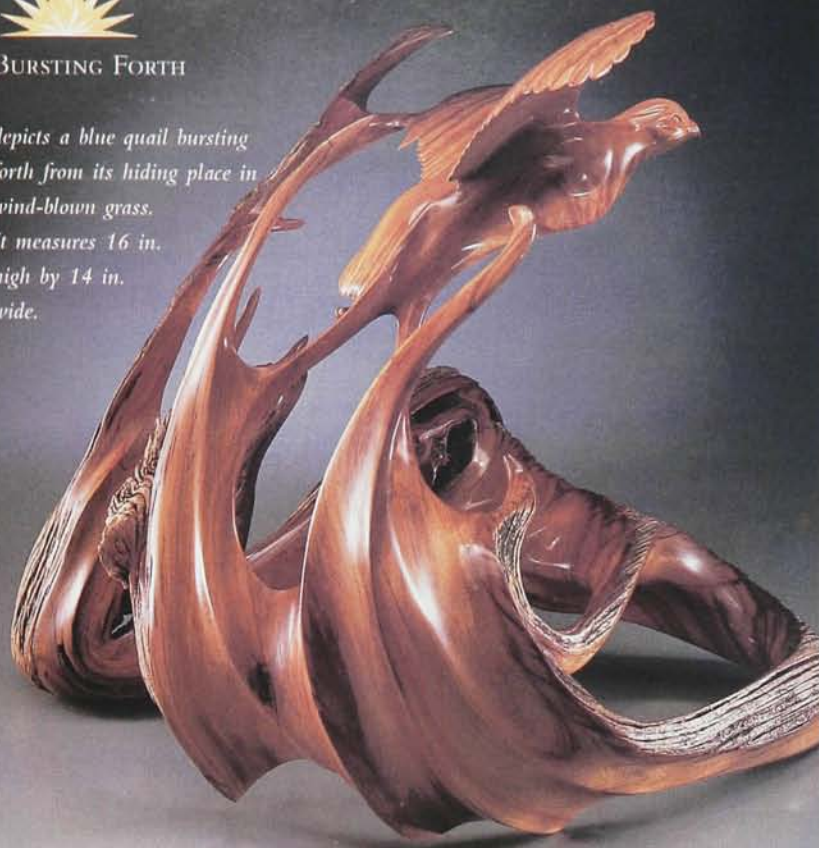
- A. If it can't be sanded, it can't be shined.
- B. If it can't be rasped and filed, it can't be easily sanded by hand.
- C. Soft lines move light, hard lines stop it in most cases.





BURSTING FORTH

depicts a blue quail bursting forth from its hiding place in wind-blown grass. It measures 16 in. high by 14 in. wide.



TRAIL OF GLORY

represents a peregrine falcon in swift flight. The sharp details on the head soften, then distort into gentle S curves. These merge into the elongated lines and planes that tell of the falcon's path through the air. It measures 14 in. wide by 58 in. long.



BEAUTY IN THE WIND

has a golden pheasant perched on a branch, the wind blowing its tail, hood, and other feathers. Most of the details that depict the different feather groupings are so subtle that they are only picked up in the reflections of light. It measures 46 in. high.

SOFT AND HARD LINES

To understand my sculptures, you need to understand what a plane is. A plane is the surface between two or more lines. Take a playing card and you have two planes—one on each side of the card. If you gently bend the card, you have a concave plane on one side and a convex plane on the other. Twist the card, and you end up with two complex planes. If you crumple the card, straighten it out, and then bend it gently, the result is what you don't want in a sculpture.

I've designed compositions with pleasing planes and very few hard lines. A decided advantage is that I avoid as many sanding problems as possible (imagine sanding a "crumpled" surface), and I allow light to enhance the sculpture. If I am designing an eagle in flight, for example, I have the secondary feathers formed by concave planes fading into the body of the wing. This offers a graceful and fluid look; and the feathers are easy to sand.

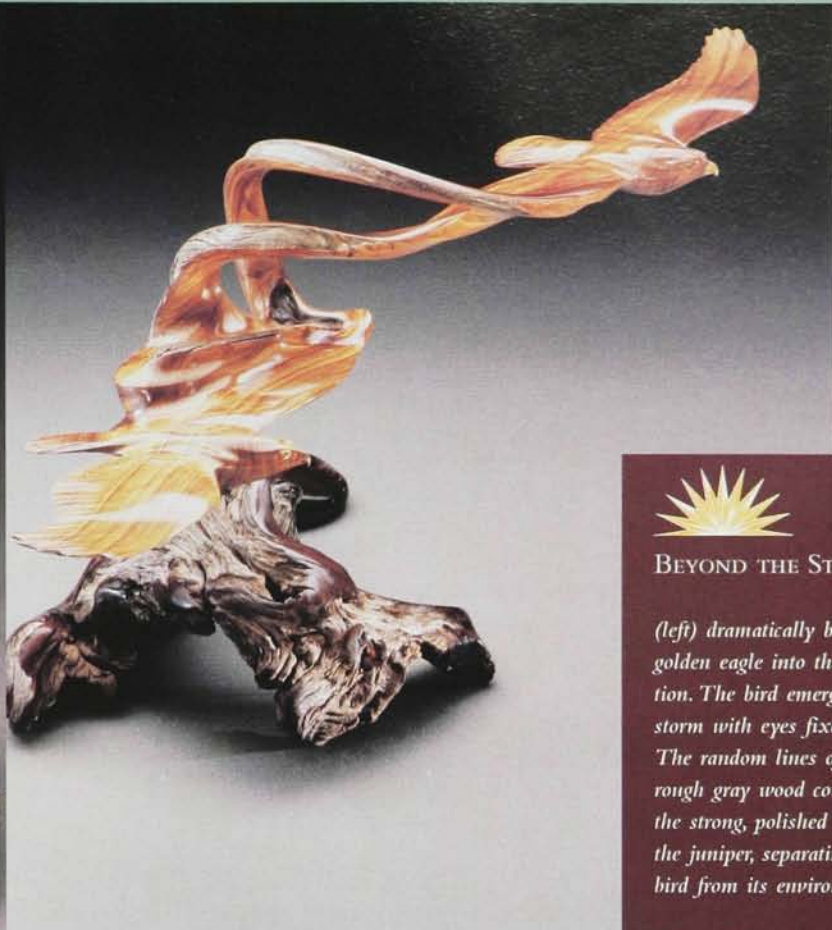
The heads of my sculptures, however, are much more detailed. Since the head of a person or animal is a major focal point, I give that more attention than other areas. If I am sculpting a wildfowl, for example, I allow for hard lines on eyes and beak. And they do require more time to sand than almost all the rest of the bird combined. Keeping details sharp while sanding is a problem because, to some degree, I reshape the details with each grit of sandpaper I use. To compensate for this and retain the hard lines, I exaggerate anatomy such as eyelids, lips, mouths, and other sharp features so I don't obliterate them completely.

RASPS AND FILES

Students have referred to my classes as Sanding 101 because of the many grits of sandpaper I use to affect a shiny surface. Despite the label, I do use hand and power tools to rough and finish-shape a sculpture. They include gouges, grinders, and even a bow saw. Typically, a 400-pound tree trunk can lose 360 pounds of wood—90 percent of its mass—before I pick up a piece of sandpaper.

The one tool that is essential before the process of shining the wood begins is the rasp. However, I pick up this tool only after the planes of a sculpture are established, the lines are flowing, and I know how light will play off the finished piece.

Used to form planes, especially concave ones, the rasp can be rotated with a twist of the wrist as it is pushed forward. A lot of detail can also be achieved with a rattail file. Pencil-shaped and tapered toward the end, the rattail file is useful for making tight, concave planes.



BEYOND THE STORM

(left) dramatically brings a golden eagle into the composition. The bird emerges from a storm with eyes fixed ahead. The random lines of the rough gray wood contrast with the strong, polished lines of the juniper, separating the bird from its environment.

SINGLE VISION

(right) has two golden eagles in tandem flight. The wing in the foreground is detailed with soft lines. The impression of single feathers is given by the light reflections. Also note the movement at the base of the wing that gives the bird a forward thrust. It measures 11 in. high by 17 in. wide.

HELPFUL TIPS ON SANDING



1 Use good light.



2 Concentrate on what you are doing.

- A. Be systematic. Start on one side and sand, move over 1/2 in. and sand again; then move over and repeat the process.
- B. Check often to make sure you do not sand one area 20 times and another not at all.



3 Frequently wipe the surface with a cloth.



4 Clean or wipe the sandpaper on a piece of cloth as much as possible.



5 When using the 1500-grit sandpaper, wear a cotton glove or use a soft cloth to hold the wood.



6 On small areas, in tight spots, or if there is a scratch you wish to remove without redoing too much area, cut the sandpaper in narrow strips—1/2 in. to 3/4 in. by 5 in. to 6 in. Place your thumb over the scratch, hold the strip of sandpaper by one end, lift your thumb, and place the top end of paper just above scratch. Replace your thumb and press down on the paper with light pressure. Pull the sandpaper between your thumb and the surface of the wood. Maintain even pressure on the wood.

A real sanding helper comes in the form of a 3/4-in.-diameter, soft, rubber-cushioned sanding drum. Fitted to a flexible shaft tool, it is excellent on concave surfaces. While not the ultimate step, it can take out rasp marks in a hurry. I usually put 150-grit Swiss Gold Paper on mine and do a little shaping as well. In order to get a strong plane, I don't overuse the sanding drum. The more wood I take off with it, the greater the chance of creating wobbles or light distortions. After using it, I go back with 220-grit wet-and-dry sandpaper and firm up the lines and planes.

Editor's Note: All of Christopher White's sculptures were carved from west Texas juniper.

I watch closely what the rasp is doing to the wood. That same rasp can leave a smooth, gently sloping curve or a choppy, jagged one. Once the gouge or grinder marks are gone, I concentrate my efforts on leaving a broad, smooth surface free from any deep rasp marks. This can be accomplished by lightly going over the entire surface again.

The most useful rasp I own is the Nicholson no. 50 cabinetmaker's pattern rasp. After using this tool on four sculptures that I had given up on, I tossed most of my other rasps in the trash. The tapered qualities of this half-round 10-in. rasp shape are excellent. Its small, sharp teeth not only cut fast but also leave the wood smooth. A companion to the rasp is an 8-in.-long, second cut, half-round file. Also manufactured by Nicholson, it is excellent for defining lines and filing out rasp marks.



DOLPHINS

are the subject matter for Converging Paths. When traveling together, dolphins cross each other's paths. While the mesquite base is massive, the eye is drawn to the lighter juniper, with its strong lines and details. The composition measures 13 in. high by 11 wide.





OF DUST AND DREAMS

depicts a horse, rider, and calf in what is called a cutting horse competition. Measuring 36 high by 62 in. wide, it won the People's Choice Award at the 1993 International Woodcarvers Congress held in Davenport, Iowa.

DIAMONDS DIPPED IN CLAY

was a challenge because the hand has to look connected to the rest of the sculpture. This was accomplished by amplifying the natural planes of the back of the hand. The lines that form at the intersection of those planes connect the hand to the rest of the composition. The hand holds a quartz crystal. The entire piece measures 10 in. high by 11 in. wide.



SANDING IN SEVEN STEPS

ONE: To prepare the wood, I remove all saw and gouge marks with a rasp. Rasp marks are removed with second-cut files, working with the grain whenever possible. A 3/4-in.-diameter, soft, rubber-cushioned sanding drum with 150- or 220-grit sandpaper in a flexible shaft tool also works.

TWO: I remove all file marks using 220-grit sandpaper. Any final shaping of the surface must be done at this stage.

THREE: I remove the 220-grit scratches with 400-grit sandpaper. When I think I am through removing the scratches, I go over the wood again. I have found that most carvers don't spend the necessary effort on this step. Before going on to the next grit of sandpaper, I always take a worn piece of the paper I am using, wipe it clean, then lightly go over the entire surface. Under a good light source, I check for any noticeable scratches or flaws.

FOUR: 600-grit sandpaper removes all 400-grit scratches. At this point, the wood should start to shine. I actually listen while I sand because pieces of grit from the coarser sandpaper may be lurking in a crack or elsewhere and will get between the 600-grit sandpaper and the wood. The loose grit creates tiny Z-shaped scratches and they can be heard as I sand. Also, when using these finer grits, sawdust accumulates and adheres to my paper in small dots. These too scratch the wood surface. I frequently wipe off the sandpaper on my pants or on a cloth.

FIVE:

1500-grit sandpaper, which can be purchased at auto paint and supply stores, removes the scratches left by the 600-grit paper. I am even more alert to scratch-making sounds, and I watch for build-up on the paper.

NOTE: Letting a finger drape over the edge of the sandpaper onto the wood helps keep unwanted grit off the wood.

SIX:

I use lightly colored rouge—yellow or white—on split cowhide or buckskin for light wood; dark rouge—chocolate colored—is for dark woods. Applying the rouge to the leather requires pressure and some friction heat to apply it well. I rub the wood with the rouged leather, using moderate pressure, until the wood shines like glass. I am careful not to touch the finished surface with my bare skin because hand oils and moisture leave deep prints.

NOTE: Rouge on leather should be used sparingly.

SEVEN:

Now that the wood shines like glass, I am able to see every scratch that I missed. I may have to go back to 220-grit paper in places to remove a rasp or file mark or even go to 1500-grit sandpaper to remove prints. I often use Watco® Danish Oil or Tru-Oil Gun Stock Finish, applying five coats and buffing with leather between each coat. Following the instructions for the drying time, I make sure to wipe the wood dry. If it is not dry, it collects rouge from the leather buffing, and the finish looks muddy.



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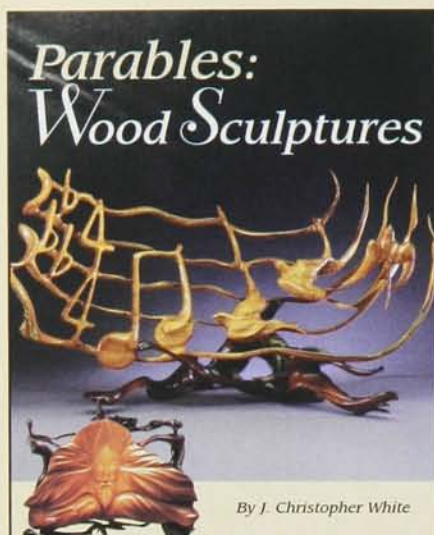
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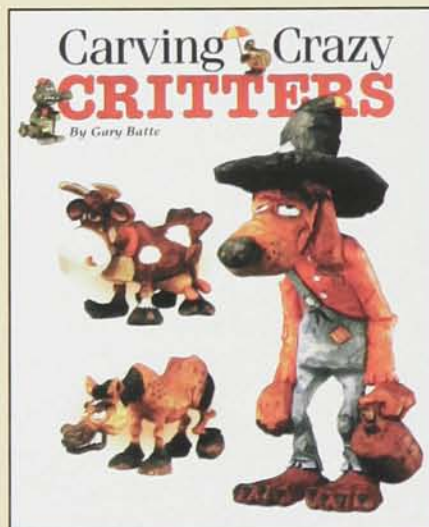


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By J. Christopher White

We're excited about publishing this book! Chris White takes gnarled trees and roots and works within these natural forms to create stunningly beautiful works of art. These carved sculptures are sometimes realistic, sometimes stylized, but always highly evocative—even poetic and full of meaning.

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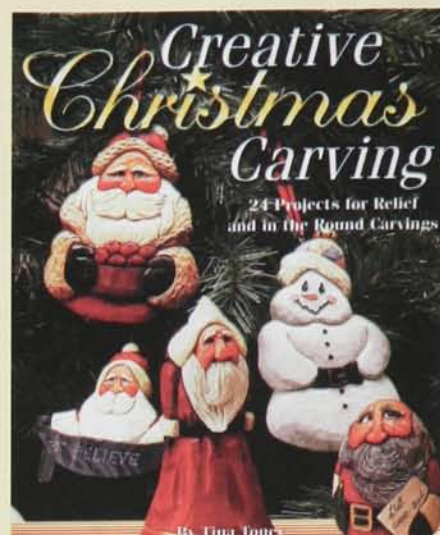


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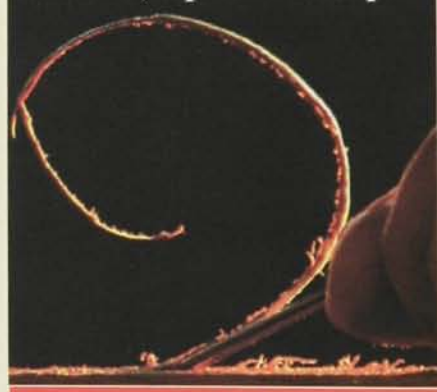
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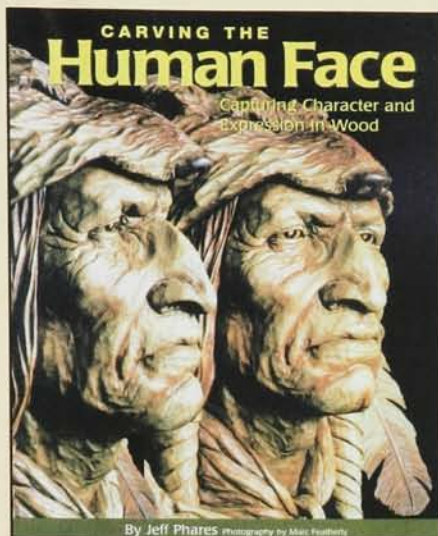
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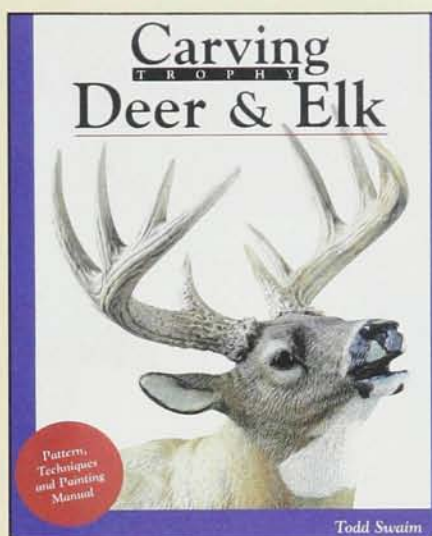
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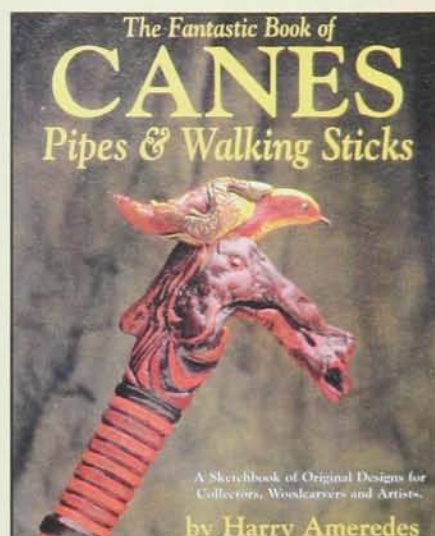
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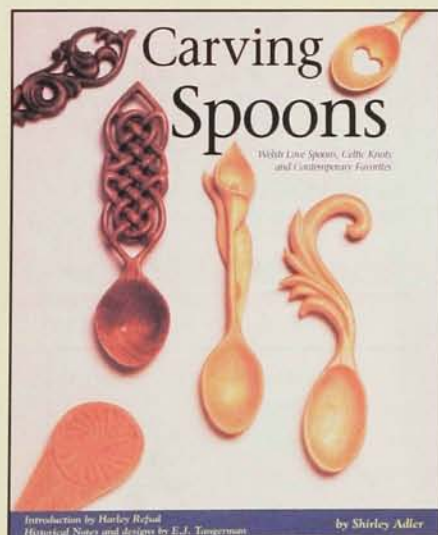
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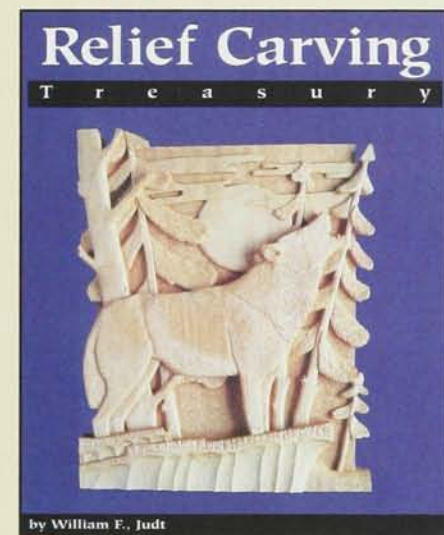
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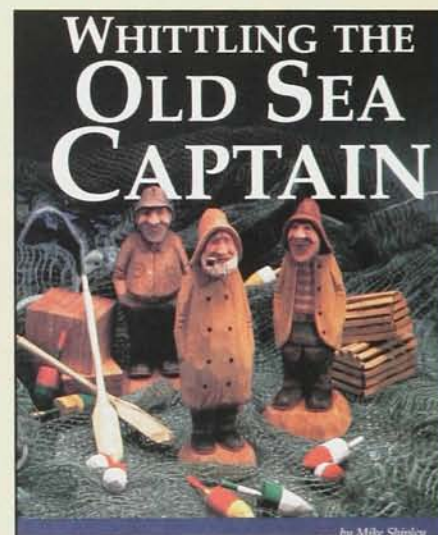
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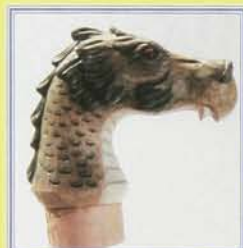
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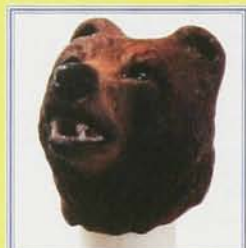
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CARVING *Among* FRIENDS

The CCA's Friendship Cane

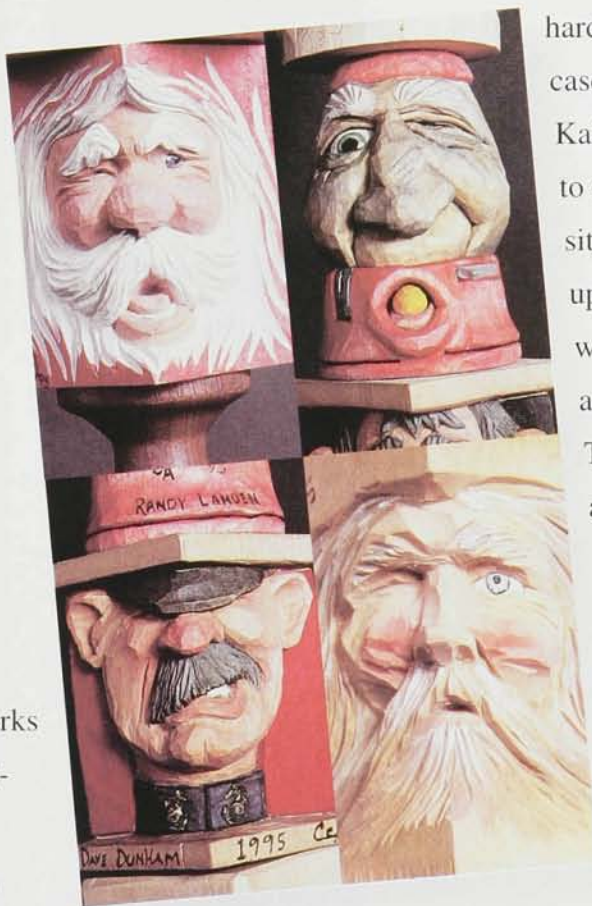
By Naomi Hulst, Assistant Editor at Wood Carving Illustrated; Photography by Roger Schroeder

Imagine selling a cane carved by Marv Kaisersatt, Harold Enlow, Desiree Hajny and other talented carvers. That's what some of the members of the Caricature Carver's of America (CCA) did when they collaborated to produce this unique friendship cane as a raffle item for the International Wood-Carvers congress (IWCC) in Davenport, Iowa.

As enthusiastic supporters of non-profit woodcarving organizations, the CCA will at times auction off its works as fundraisers for woodcarving shows. CCA member Randy Landen organized the group effort for the IWCC show. He sent 2-in. by 2-in. by 3-in. wooden blanks to the members who volunteered. Giving them creative freedom to carve, members had eight months to complete the segments with any type of caricature they wished.

Landen collected and assembled the segments one week before the show. This cane was of special interest to collectors because

Marv Kaisersatt's work is hard to come by. In this case, Landen gave Kaisersatt top billing, so to speak. His carving sits atop the cane. Made up of a dozen different wood segments, each is an original caricature. Truly a unique carving among friends.



NOTE: Sorry, prospective collectors! This friendship cane belongs to Amanda and Kaitlyn LeClair, granddaughters of CCA member Pete LeClair.



The collective CCA Friendship cane stands approximately 48 in. tall.



SECTION 1

Section 1

MARV KAISERSATT

Marv Kaisersatt's musician tops the cane.



SECTION 2

Section 2

DOUG RAINE

One view of Doug Raine's double-headed segment features an old man with a flowing beard. The "darker" side of Raine's segment shows a gruesome witch.



SECTION 3

Section 3

PETE LECLAIR

Pete LeClair framed his cowboy caricature inside the segment.



SECTION 4

Section 4

HAROLD ENLOW

Four faces are featured in Harold Enlow's low-relief segment.

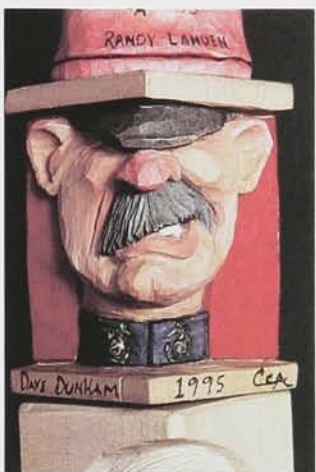




Section 5

RANDY LANDEN

Randy Landen's whimsical Grinch face.



Section 6

DAVE DUNHAM

A forlorn face carved by Dave Dunham. The flip side of the Dunham's segment: a moustached cop.



Section 7

JOE WANNAMAKER

Joe Wannamaker's double-sided carving portrays Hillary Clinton as the President, and Bill Clinton as her husband.



Section 8

PETER ORTEL

Peter Ortel's green monster.



Section 9

KEITH MORRILL

Bushy sideburns highlight the face carved by Keith Morrill.



Section 10

DESIREE HAJNY

A cute black bear by Desiree Hajny.



Section 11

BOB TRAVIS

A puckered old man's face is on one side of Bob Travis' segment. On the other side is a winking mountain man.



Section 12

HARLEY SCHMITGEN

Harley Schmitgen's ghoul-ish face is at the base of the cane.



SECTION 9

SECTION 10

SECTION 11

SECTION 12

FRIENDSHIP CANE

Exchange

By Matt Kelley with Naomi Hulst

You've seen them as door prizes at woodcarving shows or as gifts to special friends. They're friendship canes that look more like diminutive totem poles than walking sticks.

If you don't want to purchase a stack of raffle tickets at the next carving show you attend or carve one yourself, you can always start a cane exchange in your local carving club or join the World Wide Woodcarver Exchange.

The World Wide Woodcarver Exchange

In March of 1998, I organized the first World Wide Woodcarver Exchange, also known as W3E. Nearly 40 carvers in the United States and Canada participated in the initial "secret pal" exchange. The success of W3E prompted me to start the W3E Friendship Cane Program two months later. Currently there are 96 carvers in six groups in the U.S. and Canada who will carve 1536 segments during the course of the program. Registrations are being accepted for additional groups.

In addition to the cane exchange, there is also the Cane Segment Round Robin, a good alternative for carvers who may not have the time to participate in the Cane Exchange. In the Round Robin, groups of four members each carve one quarter of a segment, then pass it on to the next person in the round.

To apply for any W3E activity, you need Internet access and e-mail. For complete information and registration forms, check out www.tir.com/~cmkelley/index.html. For those interested in starting an exchange in their local club, a blank roster is available at www.tir.com/~cmkelley/W3E_Cane_Form.html.

A filled-out sample of the roster can be obtained at www.tir.com/~cmkelley/W3E_Cane_Sample.html.

What is a Friendship Cane?

A friendship cane usually consists of segments, each carved by a different person. A segment consists of a block of wood with a hole drilled through its center. It typically measures 2 in. by 2 in. wide by 3 in.

high. The cane is assembled by stacking the drilled segments on a heavy dowel. Generally, the cane includes a turned tip and cap, which hold the segments on the dowel. A handle is often placed on the shaft to provide a place to hold the cane.

Limitless Possibilities

Some canes have caricature faces carved on each corner of a segment, or two on opposite corners, or a single head. But friendship canes are not limited to caricatures. Carvers also create animals, flowers, chip carvings, and even practice pyrography.

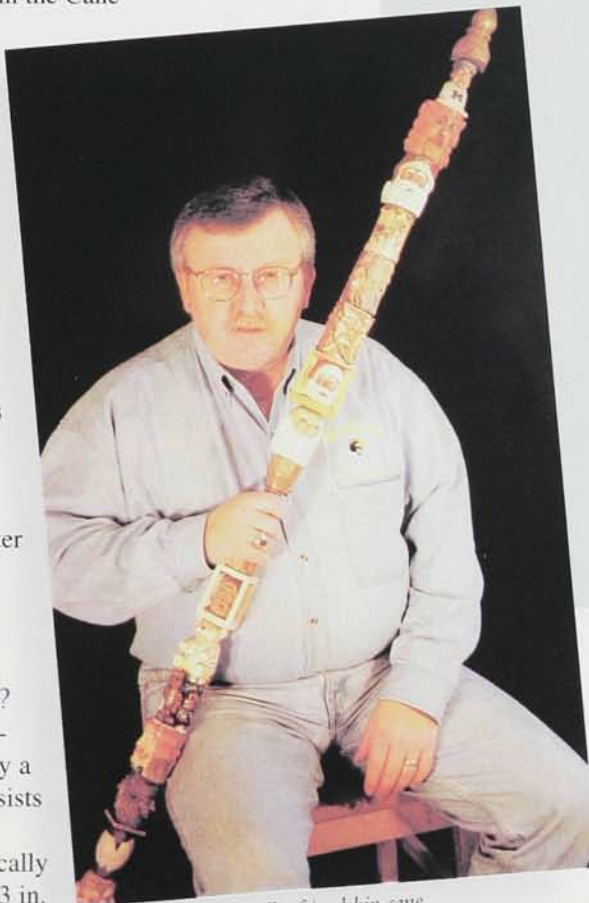
Sources of Material

Many carvers do not have the equipment to cut and drill segments, or turn a tip, handle, and cap. Check around with other club members who may have the power tools needed. Commercial sources include:

Diamond D Studios
Contact: Len Dillon
259 Leatherstocking Trail
Mountain Home, Arkansas 72653
870-425-9062
e-mail: diamondd@centuryinter.net
Oak, basswood, butternut, and cherry turnings available. Blanks and pre-drilled wood segments offered.

Mountain Heritage Crafters
Contact: Dwight Moore
601 Quail Drive
Bluefield, Virginia 24605
800-643-0995
Website: www.mhc-online.com
Bags of 18 pre-drilled segments available.

For more information on cane and woodcarving exchanges, as well as round-robin participation, check out Matt Kelley's website at: <http://www.tir.com/~cmkelley/index.html>. He may also be contacted at cmkelley@tir.com.



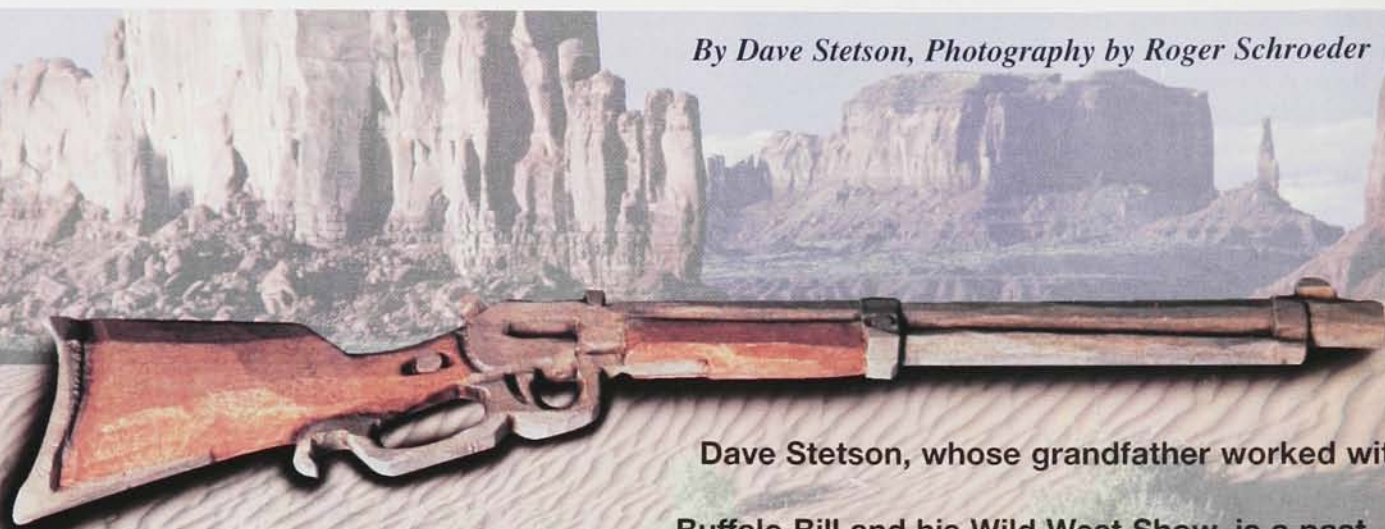
Matt Kelley shows off a friendship cane

About the Authors

A carver from Flushing, Michigan, Matt Kelley works as a business manager at the University of Michigan. He is also coordinator of the World Wide Woodcarver Exchange Friendship Cane programs and a member of the Tri-City Carvers Club in Saginaw, Michigan. Naomi Hulst is an assistant editor at Wood Carving Illustrated.

The Winchester Rifle: Tamer of the Wild West

By Dave Stetson, Photography by Roger Schroeder



Dave Stetson, whose grandfather worked with Buffalo Bill and his Wild West Show, is a past president of the Caricature Carvers of America. Calling his style of carving “the cowboy way,” Dave lives in Phoenix, Arizona.

MATERIALS LIST



Knife

- 3/4 in. 60-degree V tool
- No. 5 5/8-in. gouge
- 3/16-in. veiner

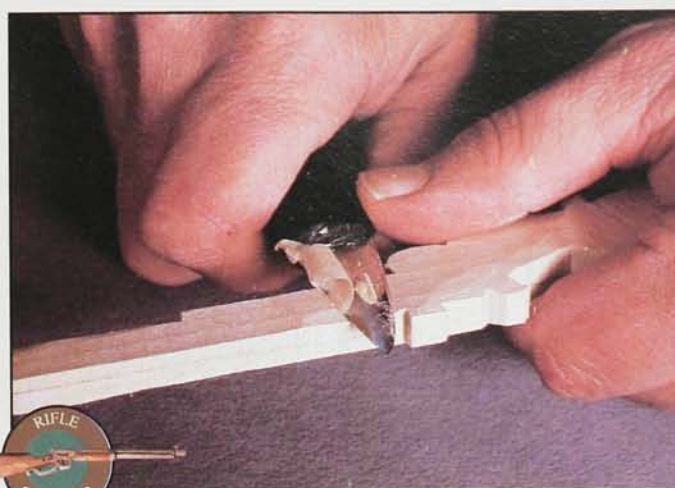
Painting Notes:

Painting the Winchester rifle requires only three colors. I prefer Ceramcoat® paints (available from Delta Technical Coatings, Inc. 2550 Pellissier Place, Whittier, California 90601/ 800-423-4135) I cover the entire carving with Burnt Sienna. For the metal parts of the rifle, I use Sandstone toned down with Charcoal. After the paints have dried, I apply Watco® Satin Finishing Wax.

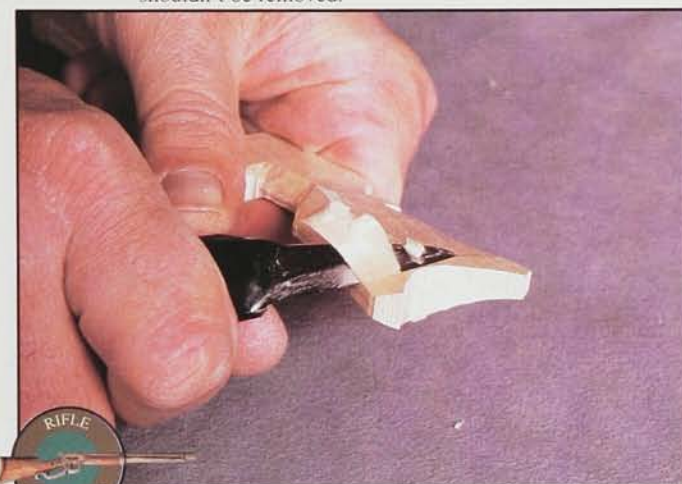
My Winchester rifle is a caricature because some components are added and others are exaggerated in their proportions. Based on the model 94, the rifle that helped tame the West was sketched from memory. Still, it has all the features of the original: side-load magazine, ejector, breach, hammer, magazine, and stock. I carve these rifles as add-ons to some of my cowboy carvings, but the rifle can be put in a shadow box or simply attached to a plaque. Wherever it is displayed, it is a good beginner's project, and it can be carved with just four tools.



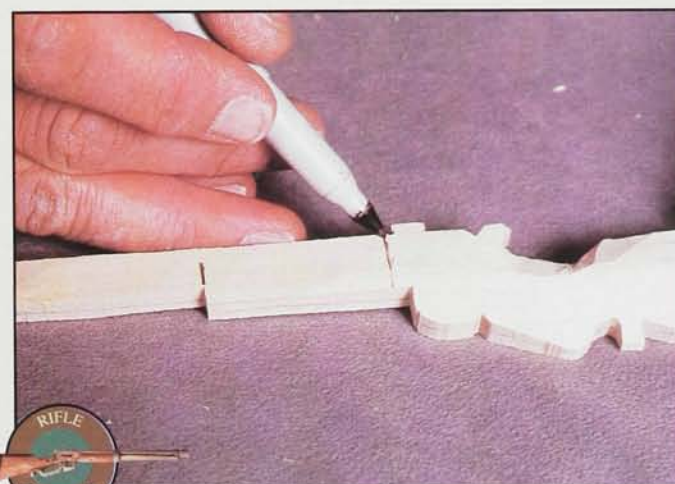
Using basswood stock about 1/2 in. thick, cut out the pattern and draw a centerline that divides the width of the rifle. Make sure the wood has very straight grain so the carving tools don't wander or tear out wood where it shouldn't be removed.



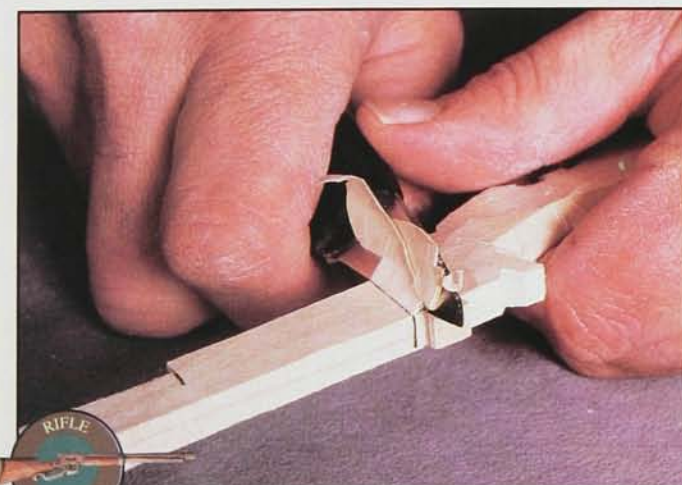
The stock of the rifle is its widest part, and the barrel is the narrowest. Begin by tapering the barrel with a knife. Start just in front of the ejection lever.



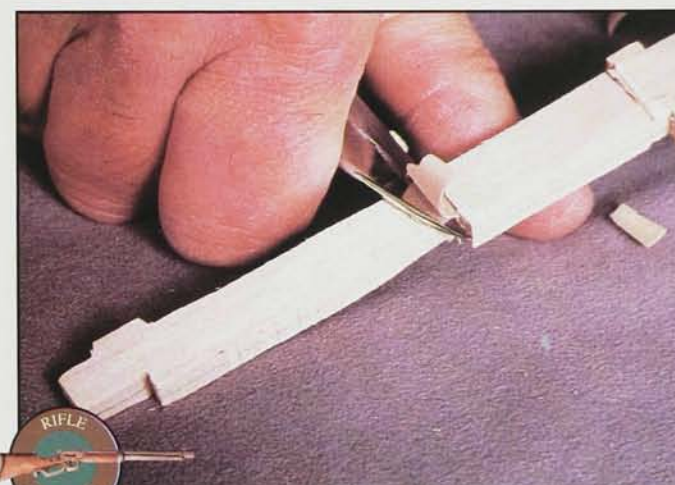
Round over the square corners of the gunstock. Keep in mind that the widest part of the stock is its upper third.



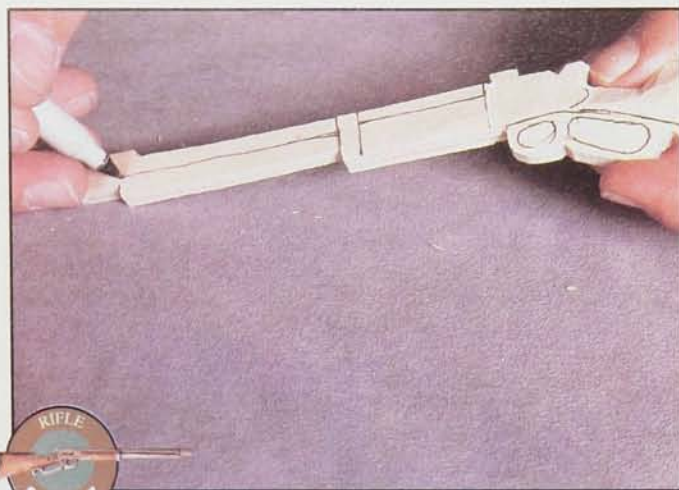
Outline what is called the forestock.



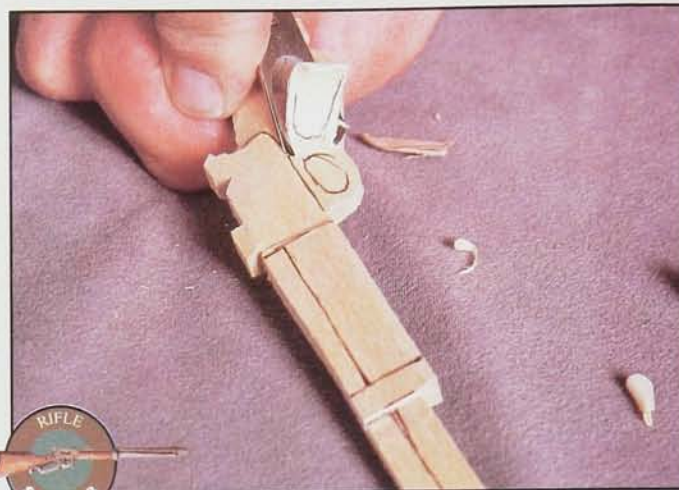
Narrow down the area from the trigger guard to the forestock.



Make a stop cut in front of the forestock by pushing the knife blade straight into the wood. Take away some wood up to the stop cut.



Draw in the details of the rifle including the breach, trigger guard, butt plate, and a ring that attaches the barrel to the forestock. To separate the barrel and magazine, draw a line through the center of the wood.



Use a no. 5 5/8-in. gouge and narrow the trigger guard on both sides of the cutout.



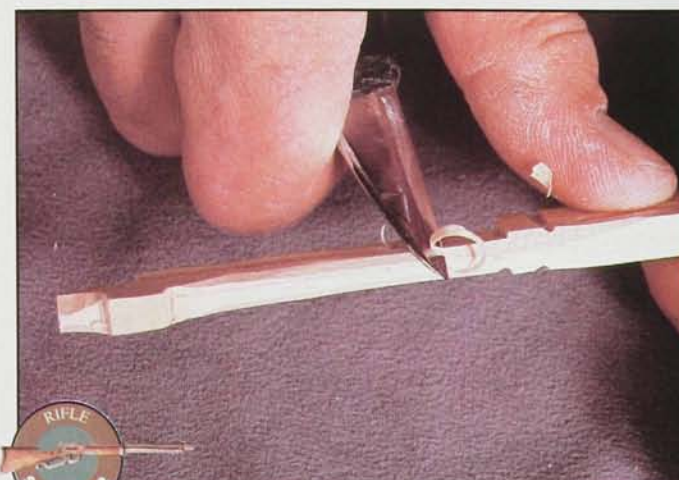
With a 3/8-in. 60-degree V tool, carve over the remaining pencil lines. These grooves define the separations between the rifle components.



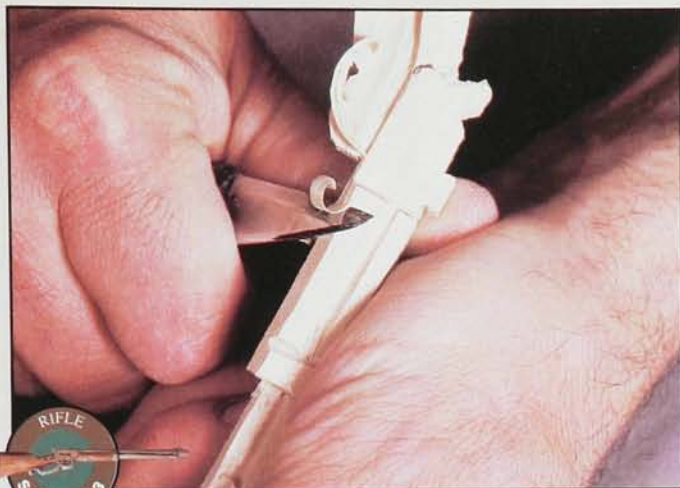
Outline the trigger guard with the V tool.



Do the same for the butt plate.



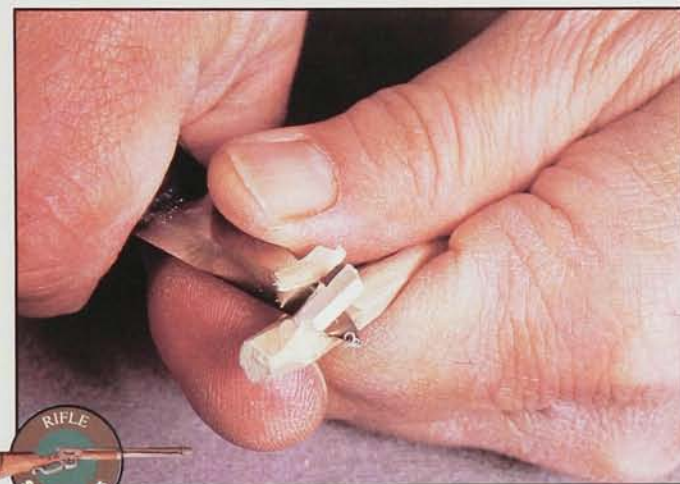
With the exception of the front bead, round over the barrel with the knife.



Round over the forestock.



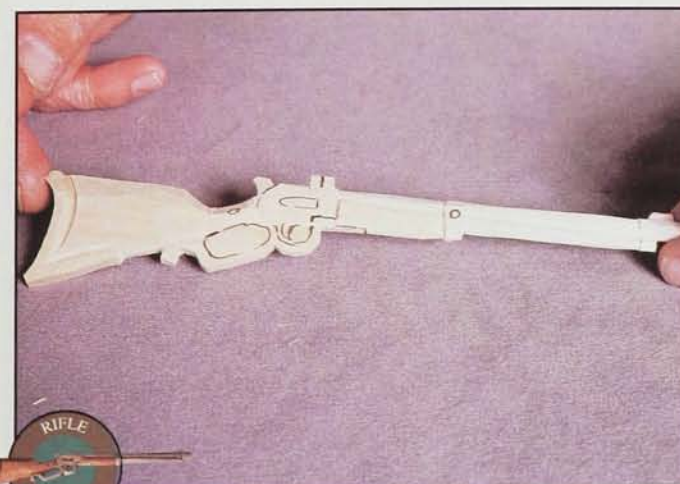
Make sure to remove all the saw cuts, aiming for a nice smooth surface.



Narrow down the sight with the knife.



Cutting in a plug on the end of the magazine creates some interest, although this is really artistic license.



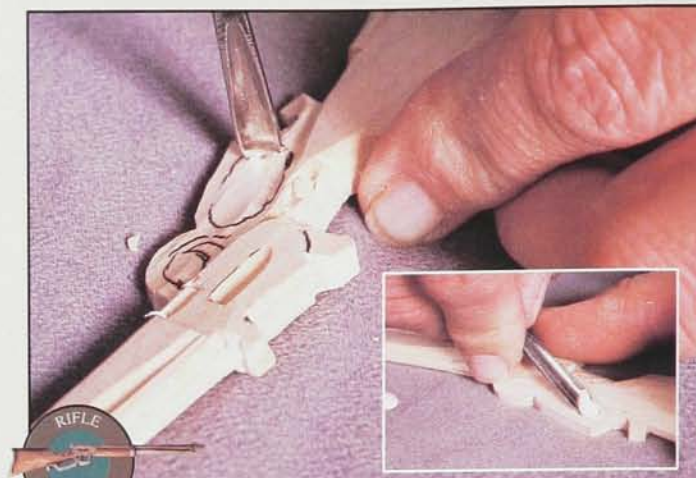
Redraw the trigger guard and draw in the trigger. Also draw in the breechblock and ejection lever.



Using just the tip of the knife, carve in the magazine floor plate.



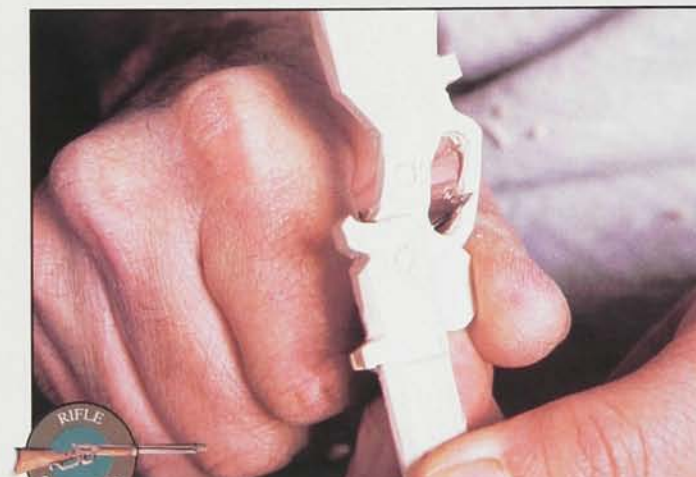
RIFLE STEP 19
Define the breechblock with a 3/16-in. veiner. More artistic license can be taken by carving over-sized screws on the rifle. These can be made using the same gouge. Make a stop cut on either side of the screw, angling the gouge away from the screw. Then, using the same gouge, carve toward the stop cuts from both sides along the horizontal axis of the rifle.



RIFLE STEP 20
To open up the ejection lever, make stop cuts using the no. 5 5/8-in. gouge on one side of the cutout. Scoop out some wood, making shallow passes with the gouge.



RIFLE STEP 21
Turn the cutout over and do the same on the other side: first a stop cut, then shallow cuts with the gouge. Continue working on both sides until the ejector is opened up. Don't force the tool. If you do, you are liable to take away too much wood.



RIFLE STEP 22
Clean out the opening with the knife. Be careful not to take too much wood away, making the ejector fragile.



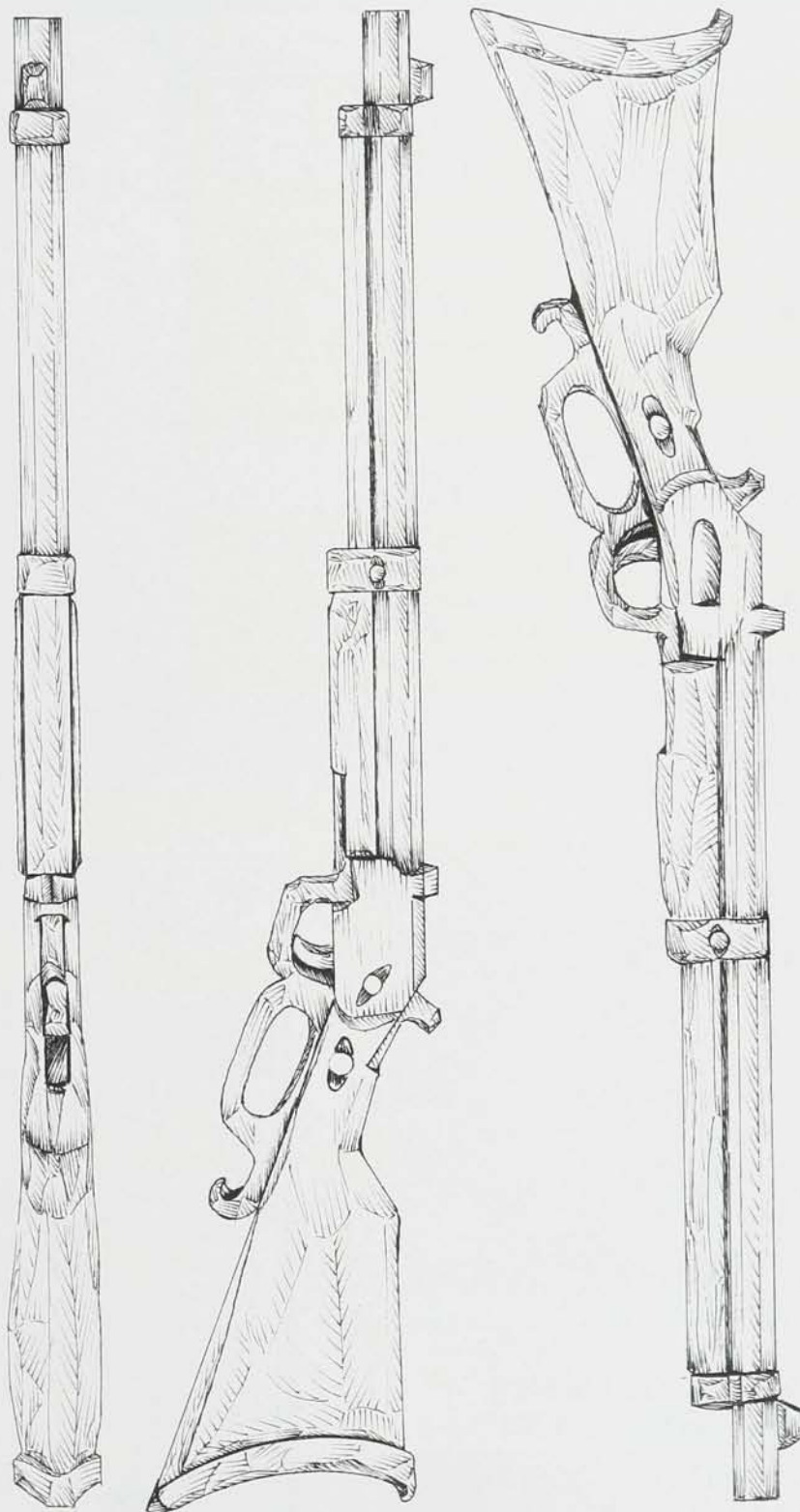
RIFLE STEP 23
To define the trigger and separate it from the trigger guard, use the no. 5 5/8-in. gouge and take wood away on both sides of the cutout. You don't have to carve through the wood in front of the trigger. A deep cut emphasized by stain and shadow will fool the eye into thinking that the wood has been penetrated to create an opening.



RIFLE STEP 24
Outline the trigger guard with the 3/8-in. 60-degree V tool.

PATTERN

Photocopy at 100%

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Jack KochanJ. KOCHAN
1999

ON THE ROAD

Noteworthy carvings from down the street and around the world!

Hooray for the red, white, and blue! This patriotic Uncle Sam is found at the entrance of our home. My husband, Doug Stewart, hand-carved the figure from a creosote log several years ago. A teacher, coach, and woodcarving hobbyist, Doug's specialty is old-world Santas and sports figures.

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.

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In addition to a stipend of \$150, each judge will be provided with lodging for two nights and an invitation to the Exhibition Banquet. Persons interested in judging southwest Florida's premier wood carving event should send a short resume of previous experience in woodcarving and judging to S. W. Florida Woodcarving Exposition Association, Attention: Judges Panel, PO Box 1735, Englewood, FL 34295. 941-473-0226.

CLASSES

CARVING AND PAINTING SEMINARS with world-class instructors Ernie Muehlmat and Bob Guge. Nov. 28-Dec. 3, 1999, *Snowy Egret with Ernie Muehlmat*. Jan. 9-15, 2000, *Painted Bunting with Bob Guge*. Maximum of 12 students. \$550 including blanks, eyes and lunch. Contact Ted and Barbara Collins, 5700 Woodside Ave., Myrtle Beach, SC 29577, 843-449-6020.

CARVING ON CAPE COD: *Christmas Santas and Old Salts with George Gunning*, December 3, 4 & 5, 1999 resident workshop. Also Christmas-By-The-Sea weekend. *Carving an Atlantic Puffin with Erwin Flewelling*, February 21-24, 2000—resident workshop for intermediate level carvers and beyond. Call Bob or Barbara White, Innkeepers at Sjöholm Inn, for details. 800-498-5706.

CARVING CLASSES on Florida's Suncoast with Ernie Muehlmat, Bob Guge and Desiree Hajny are being offered at the height of the 2000 Winter season in Lehigh Acres, just east of Fort Myers. There will be one week of classes, Sunday, Jan. 30 to Fri., Feb. 4. Ernie will be carving the full-size Piliated Woodpecker; Bob will be carving the Bluebird, with habitat; and Desiree will be carving the Red Fox, with family (optional).

Class sizes will be limited to 16 carvers. Cost will be \$550 for each class, which includes a \$50 deposit, refundable until Dec. 1. Wooden blanks, eyes and casts or carved models will be furnished.

Attractive accommodations, with special rates, have been reserved nearby at the Admiral Lehigh Golf Resort in Lehigh Acres. For more information contact Jean and Joe McClure, 9890 El Greco Circle, Bonita Springs, FL 34135. 941-992-7897.

CHIP CARVING CLASS: October 15. Take a class on Friday and attend the 3rd annual All Chip Carvers Show that weekend. Learn many methods and styles of chip carving from chip carvers at all skill levels. Contact: Barry McKenzie, 26163 Pecos Dr., Lebanon, MO. 65536-5411. 417-532-8434, e-mail: bmckenzi@llion.org.

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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 e-mail at editors@carvingworld.com

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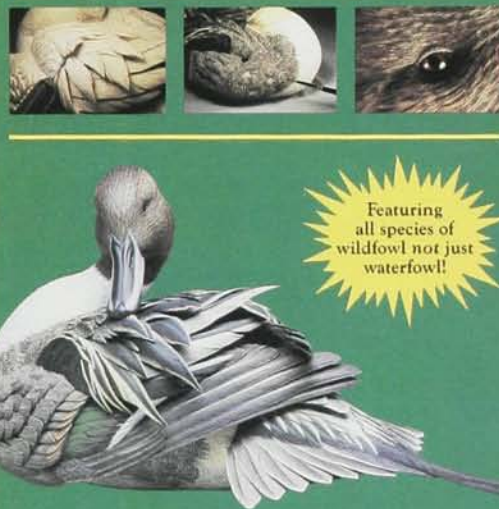
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Sept. 11-12—12th Annual Duck Fair. **HAVRE de GRACE, MARYLAND.** Decoy Museum/Bayou Condominiums. (I-95 to Maryland Exit 89, east on Route 155, right on Juniata, left on Otsego, right on Union and left on Giles). Sat. 9-5, Sun. 10-4. Children's activities, silent auctions. Sat. highlights are decoy carving demonstrations, chair head whittling competition, live decoy auction & punt gun demonstrations. Sun. highlights are a decoy painting tent, Retriever demonstrations. Contact: Havre de Grace Decoy Museum, PO Box 878, 215 Giles Street, Havre de Grace, MD 21078, 410-939-3739, www.decoymuseum.com

Sept. 18-19—North American Wildfowl Carving Championship & Wildlife Art Festival. **LIVONIA, MICHIGAN.** (17123 Laurel Park Drive, I-275 and 6 Mile Rd.). Cash prizes, raffle prizes. Contact: Joseph Koschay, 810-978-0018.

Sept. 18-19—Central Coast Woodcarvers 22nd Annual Show. Coast Union High School, **CAMBRIA, CALIFORNIA.** Sat. 10-5, Sun. 10-4. Premier carving exhibition of the Central Coast. Exhibitions, demonstrations & competition. Drawings for donated carvings. Pre-show seminars. \$2 donation. Contact: California Carving Guild Museum & Gallery, San Simeon, CA 805-927-4718 or 805-528-8107.

Sept. 25-26—Great Lakes Wood Carvers 22nd Annual Exhibit. **STRONGSVILLE, OHIO.** *New Location:* Strongsville Recreation & Senior Complex (18100 Royalton Rd., Rt. 82, 1.5 miles west of I-71 Strongsville exit. Located behind Target Store). Sat & Sun. 10-5. Contact: Bob Bowman, 440-238-8991.

OCTOBER

Oct. 1-3—Spokane Carvers' Association 10th Annual Artistry in Wood juried show & sale. **SPOKANE, WASHINGTON.** Building 6 of Spokane Community College. Special category for Happiest Halloween carving. Contact: Ron Scholz, 6212 E. Bigelow Gulch, Spokane, WA 99217, 509-489-2271 or Daniel Eubank, 509-484-5217.

Oct. 1-3—Dollywood Woodcarving Showcase, **PIGEON FORGE, TENNESSEE.** (Inside the Dollywood Theme Park). Tag Team Whittling Contest and Great Pumpkin Carving Contest. Demonstration competition for exhibitors (*pre-registration is required by letter*). Cash Prizes. Fri. 10-6. Sat. 9-7, Sun. 10-6. Contact: Carole Williams, 2621 Reagan Rd., Knoxville, TN 37931, 423-691-1855.

Oct. 2—Badger State Carvers Annual Show, **WAUWATOSA, WISCONSIN.** *New Location:* Civic Center (7725 W. North Ave.) Sat. 10-4. Ribbons in 21 categories and Best of Show. \$2 admission. Contact: Sally

Kupkovits, 2528 N. 94th St., Wauwatosa, WI 53226, 414-453-0941.

Oct. 8-10—10th Annual Wildlife Art Competition, Show & Sale. **SASKATOON, SASKATCHEWAN.** *New Location:* Saskatoon Centennial Auditorium (35 - 22nd St. E.) Sat 9-5, Sun. 9-4:30. \$5 for 2 day admission. Original artwork from 200 professional & amateur artists. Wine & cheese reception and art auction Friday night. Contact: Saskatchewan Wildlife Art Assn., PO Box 9513 Saskatoon, Saskatchewan S7K 7G1, 306-242-2332, email: reflections@swaa.hypermart.net

Oct. 8-11—Senior Woodchippers Club sponsors carving & competition. **ROCKTON, ONTARIO.** Rockton World's Fair. Contact: 519-647-2502.

Oct. 9-10—Carroll Carvers 9th Annual International Festival of Carving. **WESTMINSTER, MARYLAND.** Carroll County Agricultural Center. Featured artist: Lloyd Hudson, Carlisle, PA, Sat.-Sun. 10-5. \$3 admission. Contact: Ron Clements, 13855 Highland Rd., Clarksville, MD 21029, 301-854-0067 or Dave Grote, 410-374-6521, e-mail: ottis@cct.infi.net

Oct. 16—Granite State Woodcarvers Exhibit, Competition & Sale. **BOW, NEW HAMPSHIRE.** Bow Community Building. (Logging Hill Rd., next to fire station). 9 AM-3 PM. Contact: Ken

Brannock, 603-225-4820 or Roland Robinson, 603-225-2248.

Oct. 16-17—St. Lawrence Woodcarvers Association Annual Show & Sale, **BROCKVILLE, ONTARIO**. Thousand Islands Secondary School. Highlight: floating decoy competition. Contact: Larry Whytock, 223 Col. Douglas Crescent, Brockville, Ontario, K6V 6W1.

Oct. 16-17—Northern Virginia Carvers 25th Annual Woodcarving Show. **FAIRFAX, VIRGINIA**. Elks Lodge #2188, (8421 Arlington Blvd. Rt. 50 W off I-495 exit 8). Demonstrations, whittling contest. Sat. 10-6, Sun. 10-5. In celebration of 25th Anniversary, competition is open to all carvers. Contact: Mike Parker, 15088 Holleyside Dr., Montclair, VA 22026, 703-680-1194, e-mail: nvcmdp@aol.com

Oct. 16-17—3rd Annual All Chip Carvers Show & Workshops. **LEBANON, MISSOURI**. Mills Center (500 E. Elm St.) Competition & sales. Contact: Barry McKenzie, 26163 Pecos Dr., Lebanon, MO 65536, 417-532-8434, e-mail: bmckenzi@llion.org

Oct. 16-17—Woodbee Carvers Wonders in Wood Show & Sale. **IRON MOUNTAIN, MICHIGAN**. (Located in the beautiful upper peninsula of Michigan). Competition, sales, vendors, raffles, demonstrations. Sat. & Sun. 10-4. Sat. night banquet ticket included with \$20 table registration. Contact: Tom Hower, PO Box 251, Iron Mtn., MI 49801, 906-779-9539.

Oct. 16-17—20th Anniversary OWCA Carving Show & Competition. **SCARBOROUGH, ONTARIO**. Malvern Community Centre. (Neilson Rd. exit on Hwy 401, between Markham Rd. & Morningside Ave. Take Neilson north to Sewells Rd. Turn right on Sewells Rd.) Competition open to all carvers. Prize money awards. Free seminars. Contact: Bills Mills, 416-499-6514, e-mail: wmills9353@aol.com. Rules & regulations available from Brian Kaplan, 905-886-7943; Jack Middleton, 905-857-3358; or Hugh Thomson, 416-421-0657.

Oct. 16-17—7th Annual Wonders In Wood. **DOVER, OHIO**. Hosted by Dover Community Development Assoc. Contact: Roy Crawford, 216 Pinedale Dr., Dover, OH 44622. 330-364-2773, e-mail: Crawford@TUSCO.net

Oct. 21-24—52nd annual Craft Fair of the Southern Highlands. **ASHEVILLE, NORTH CAROLINA**. Civic Center. (Take I-40 to I-240. Haywood St. exit) 10 AM-6 PM. Over 150 booths. Demonstrations, wood carving & basketry. Enjoy Bluegrass, Dulcimer, Folk and Jazz. \$5 admission. Contact: Southern Highland Craft Guild, PO Box 9545, Asheville, NC 28815. 828-298-7928, e-mail: shcg@buncombe.main.nc.us

Oct. 23—9th Annual Show & Sale. Bowmanville Woodchips Woodburning & Carving Club. **BOWMANVILLE, ONTARIO**. Bowmanville High School, (49 Liberty St., N. Hwy. 401 to

Liberty St. N. or Hwy. 115 to Taunton Rd W., to Liberty St. S.) 10:00 AM-4:00 PM. Contact: Dennis Campbell, 905-723-8799.

Oct. 23-24—Annual Show sponsored by Orange County Chapter #2 of the California Carvers Guild. **TUSTIN, CALIFORNIA**. Tustin Area Senior Center (200 South "C" St.) Door Prize carved by Allan Faltys of Tekamah, Nebraska. Contact: Vic Iglesias, 1200 Pembroke Lane, Newport Beach, CA 92660, e-mail: victor51@pacbell.net

Oct. 23-24—15th Annual North Jersey Woodcarvers' Show, Competition & Sale. **PARSIPPA, NY, NEW JERSEY**. Parsippany PAL, (33 Baldwin Rd.) Sat. 10-5 Sun. 10-4. Cash prizes, free demos, door prizes. \$3 donation. Contact: Jerry Cetrulo, 973-625-2543, email: NJCARVER@worldnet.att.net

Oct. 24—11th Annual Capital Area Carvers of Wisconsin Show & Sale. **MADISON, WISCONSIN**. Olbrich Gardens (3330 Atwood Ave.) 10 AM-4 PM. Dealers, prizes, non-members welcomed. Contact: Ray Calkins, 1401 Angel Crest Way, Madison, WI 53716, 608-222-9508, email: calkins@execpc.com

Oct. 30-31—Western Pennsylvania Woodcarvers Show. **CASTLE SHANNON, PENNSYLVANIA**. Volunteer Fire Dept. Social Hall (Rt. 88). Sat. 10-5, Sun. 10-4. Door prizes, demonstrations, carving contest. \$2 admission. Exhibitors contact: Gary Kraeuter, 6820 Madison

Av., W. Mifflin, PA 15122, 412-466-6661. General information contact: Walt Niedziela, 527 Lebanon Manor Dr., 412-469-2903.

Oct. 30-31—Woodcarvers' Show at Historic Sauder Village. **ARCHBOLD, OHIO.** (State Rt. 2, Founder's Hall). Sat. 10-5, Sun. 1-5. Award winning carvers will be showing and selling their pieces. Special guest: Harold Enlow. Admission includes village tour: \$9.50 adults, \$9 seniors, students \$4.75. 800-590-9755.

Oct. 30-31—7th Annual Conewago Carvers Woodcarving & Wildlife Art Show. **EAST BERLIN, PENNSYLVANIA.** Community Center. Sat. 10-5, Sun. 10-4. Silent auction, raffle, door prizes. Featured Artist: Debbe Edwards. \$3 donation. Contact: Gloria Heard, 250 Canary Circle, York, PA 17404, 717-792-1082.

Oct. 30-31—18th Annual Kickapoo Karvers Show. **DANVILLE, ILLINOIS.** Ramada Inn (I-74, Exit 220) Lynch Spur. Ribbons & cash prizes. Contact: William Beasley, 1809 Adams St. Tilton, IL 61833, 217-443-6224.

NOVEMBER

Nov. 1-5—3rd Annual Fall Woodcarving Rally. **GLEN ROSE, TEXAS.** Classes for all levels. Contact Oakdale Park PO Box 548, Glen Rose, TX 76043. 254-897-2321, email: oakdalepark.com. Also email: Gail Fruehling at frueh@hcnews.com

or check home page at:

hcnews.com/frueh.

Nov. 5-7—Les Productions Paul Laforest presents *Rencontre IX*. **SAINT-JEAN-SUR-RICH-LIEU, QUEBEC.** Centre des Aines, 125 Jacques-Cartier St. N., Musee Regional du Haut-Richelieu, 182 Jacques-Cartier St. N., Chamber of Commerce and La Maison des Arts in St. Jean-sur-Richelieu. 150 artists, sculptors & painters. Wood, stone & clay carvings. One admission price. Contact: 450-357-1977.

Nov. 6-7—Cincinnati Wood Carvers Guild Annual Show, **KINGS ISLAND, OHIO.** Kings Island Inn (5691 Kings Island Dr.) Contact: Joe Cruse, 8680 E. Pipe Creek Rd., Sunman, IN 47041, 812-623-3980.

Nov. 6-7—29th Annual Midwestern Wood Carvers Show. **BELLEVILLE, ILLINOIS.** Belle Clair Expo Hall (200 South Belt East). People's Choice Award & whittling contest. Contact: Don Dietz, 250 Ross Lane, Belleville, IL, 62220, 618-235-1003, e-mail: dns-deitz@norcom2000.com

Nov. 13—Bow New England Wood Carvers Exhibit, Competition & Sale. **BOW, NEW HAMPSHIRE.** American Legion Hall (Great Rd., Rt. 4) Bedford, MA. 10 AM-4 PM. Contact: Ken Brannock, 603-224-8420.

Nov. 13-14—18th Annual Mid-South Woodcarving Show & Competition. **HUNTSVILLE, ALABAMA.** North Alabama

Woodcarvers Association. Huntsville Depot Roundhouse (320 Church St.) Contact: Chip Smith, 256-881-5897 or 256-881-2544.

Nov. 20—2nd Annual Woodcarving Show of the Nature Coast Woodcarvers, **INVERNESS, FLORIDA.** Citrus County Community Center (CR East 44). 10 AM-4 PM. Demonstrations, prizes. Contact: Paul Winburn, 352-341-2899.

Nov. 20-21—20th Annual South Jersey Woodcarving & Wildlife Show. **STRATFORD, NEW JERSEY.** St. Luke's Parish Hall, (Warwick Rd. & Vassar Ave. near Lindenwold Highspeed Line). Benefits KOC Charities. Over 50 talented artists. Whittling contest, raffles, door prizes. Sat. 10-5, Sun. 10-4. \$3 admission. Contact: Helen or Bob Rowe, 609-468-1551 or Laura Kaighn, 609-728-0816.

Nov. 20-21—Kaw Valley Woodcarvers 20th Annual Show, Sale & Competition. **TOPEKA, KANSAS.** Expocentre's Sunflower Ballroom, (17th & Topeka Blvd.) Sat. 10-5, Sun. 12-5. Purchase awards, demonstrations, books & supplies. Judges: Rex Branson & Bob Monroe. \$3 admission/\$5 couple. Contact: Delores Williamson, 701 SE 35th St., Topeka, KS 66605, 785-266-5246.

Nov. 26-27—7th Annual Northern Colorado Woodcarver's Show & Sale. **FORT COLLINS, COLORADO.**

Lincoln Center (417 W. Magnolia) 9 AM-4 PM. Door prizes, raffles and drawings. \$2 admission. Contact: Eva Cammack, 3010 Dean Dr., Fort Collins, CO, 80521, 970-224-9516.

Nov. 26-28—12th Annual Ottawa Woodshow. **OTTAWA, ONTARIO.** Civic Centre, Lansdowne Park (Bank St. at Holmwood) in the Aberdeen Pavilion. Fri. 1-9. Sat. 10-6, Sun 10-5. Expo & sale, birdhouse building contest, chainsaw chip carving, etc. \$6 admission. Contact: Cryderman Productions, Inc., 519-351-8344.

Nov. 26-28—Canada's Capital 12th Anniversary Carving Competition. **OTTAWA, ONTARIO.** Sponsored by Outaouais Wood Carvers. Over \$2,500 in cash & merchandise awards, raffles. Held in conjunction with Kitchener-Waterloo Ottawa Wood Show. Contact: Giles Henry, 613-746-6742, evenings, or 48H Sumac St., Gloucester, Ontario K1J 6P7.

Nov. 26-28—Woodturning competitions, **OTTAWA, ONTARIO.** Valley Woodturners, 613-269-3453.

DECEMBER

SORRY!

**NO EVENTS THIS MONTH
HAPPY HOLIDAYS**

JANUARY

Jan. 8-9—13th Annual Southwest Florida Woodcarving

Exposition. **FORT MYERS, FLORIDA.** Harborside Convention Center, (Edwards Drive & Lee St.) 10 AM-4PM. Juried competition. All levels. 60 subject areas. \$4 admission per day/\$6 both days. Contact: Bert Burns, PO Box 1735, Englewood, FL, 34295.

Jan. 8-9—Coastal Carvers 8th Annual Artistry in Wood Show & Sale. **LINCOLN CITY, OREGON.** Chinook Winds Casino & Conference Center. (1777 NW 44th St.) Sat. 10-5, Sun. 10-4. Special carving this year is a FROG. Contact: Jon "Andy" Anderson, 4770 NE K Ave. Neotsu, OR, 97364, 541-994-4841.

Jan. 14-15—14th Annual Rio Grande Valley Woodcarvers Show & Sale. **McALLEN, TEXAS.** Civic Center, (1300 S. 10th St.) 10 AM-4 PM. Show Judge: Desiree Hajny. \$1 admission. Contact: Dorothy Chapapas, RR2 Box 150, McAllen, TX, 78504, 956-581-2448.

Jan. 26-Feb. 1—*Rally on the Rio.* **MERCEDES, TEXAS.** Rio Grande Valley Livestock Show Fairgrounds. Carving instructions for all levels. Activities for non-carvers-shopping in Mexico, lap quilting, needlepoint, spinning & basket weaving. Bay fishing also. RV sites available \$100/week (incl. util.). Registration-Contact: Elaine Craft, RR 1 Box 2460 Mission, TX, 78572, e-mail: ecraft@freedom.usa.com. Class reservations due 12/1, contact: Maxine Blanchard, 9401 N. 10th 2-30, McAllen, TX, 78504,

956-687-2533, e-mail:

MaxVee@aol.com

Jan. 29-30—Ridge Woodcarvers Club Show. **LAKELAND, FLORIDA.** Lake Mirror Auditorium (121 S. Lake Ave., off E. Main St. downtown) 10 AM-4 PM. Exhibits, sales, supplies & demonstrations. \$3 donation. Contact: Duane Bickmire, 722 Ellerbe Way, Lakeland, FL 33801, 941-665-5241.

Feb. 5-6—5th Annual East Carolina Wildlife Arts Festival & NC Decoy Carving Championships. **WASHINGTON, NORTH CAROLINA.** Civic Center. 9 carving divisions with \$7,000 in prizes. North Carolina Championship. Juried exhibitors. Contact: David Gossett, East Carolina Wildfowl Guild, PO Box 1713, Washington, NC, 27889, 252-946-2897, e-mail:

gossett@coastalnet.com

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