

Carve and Paint a Bluegill • Mahogany Reference • Carving an Old Timer

Wood Carving

Issue No.10

Spring 2000

I L L U S T R A T E D

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Using V Tools

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Pattern
PROFILES

Japanese Bear



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Chip Carved Easter Eggs

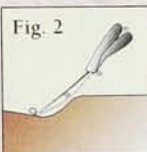
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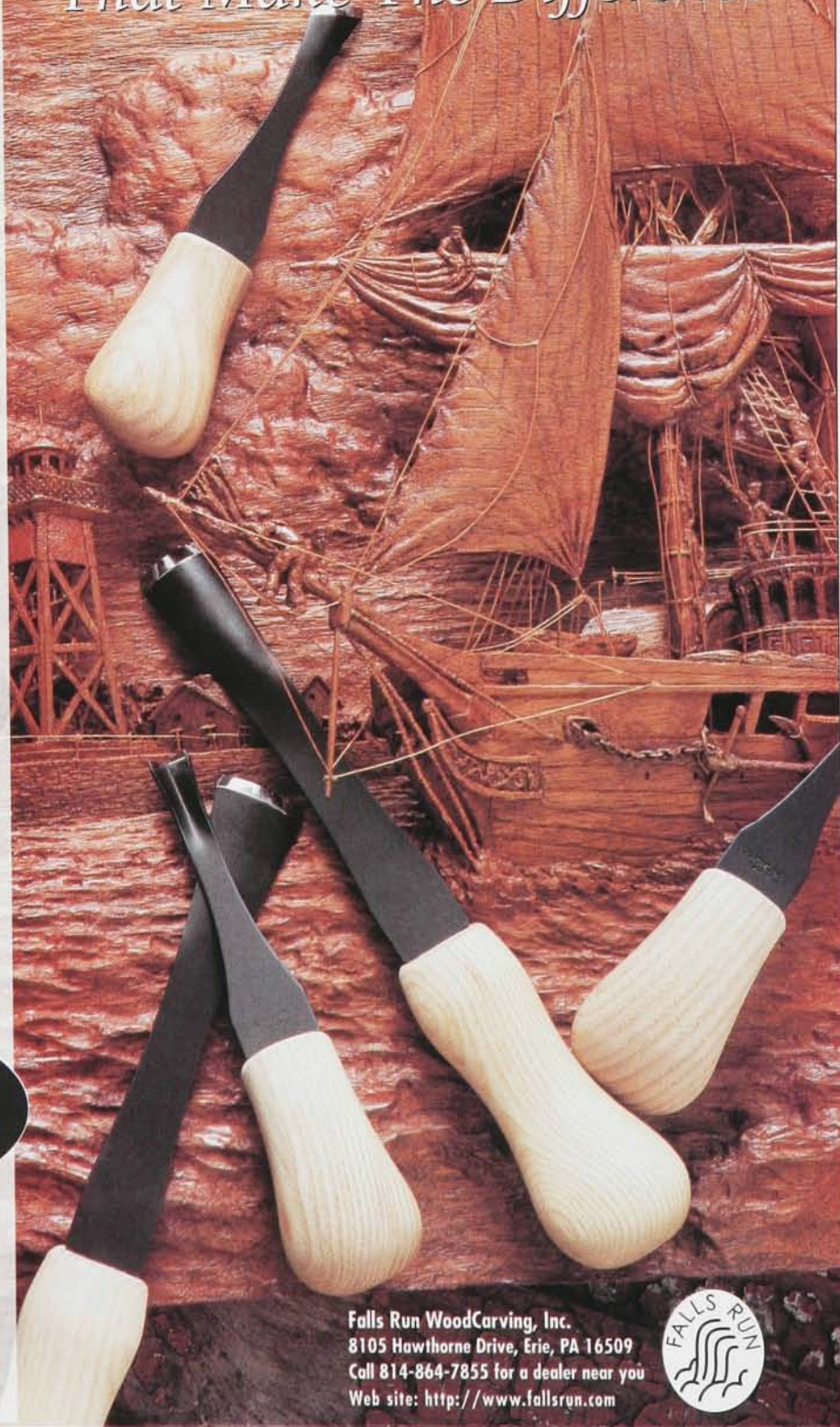
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Wood Carving

ILLUSTRATED

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Pattern Profile Bear

Editor's Corner



*Being on the road as
often as I am, I never fail
to enjoy the people I
meet and work with.
Take Dave Stetson, for
example.*

My wife and I visited this Caricature Carver of America member last February in Phoenix, Arizona. Dave's warmth and gentle humor made my four days with him a delight. He says he does things "the cowboy way." Although he doesn't wear boots or the kind of hat the coincidentally bears his name, he loves his western figures that catch a smile from all who see them.

Dave took a departure from carving cowboys and cowgirls to make a fish for me to photograph. It's not a trout or striped bass. Turn a few pages into the issue and see what his Arizona Sand Guppy is all about. I feel it's the perfect project for a novice carver and can be shaped with a few basic tools.

Flip a few more pages to see Ray McKenzie's bluegill. Ray's fish is as realistic as a freshly caught one and can be mounted in several ways. Take a tip from Ray that a pencil is as mighty as a burning system.

Bob Yorburg, our sharpening expert, returns with tips on how to sharpen a V tool. And Contributing Editor John Mignone shares how to use that V tool to create a simple project that mostly anyone can carve.

Before picking up a carving tool, read the new column devoted to wood. This month's species is mahogany. Ask around if someone has a chunk to offer. It's a delight to carve. Remember to pass along to us tips, techniques, wood stories and photos of carvings you discover in your travels. WCI loves to put your contributions into print.

Roger Schroeder

Managing Editor
Editors@carvingworld.com

Wood Carving ILLUSTRATED

SPRING 2000

Volume 4, Number 1 (Issue No. 10)
Every Carver's How-To Magazine™
Internet: www.CarvingWorld.com

Wood Carving Illustrated Magazine
1970 Broad Street
East Petersburg, PA 17520
Phone: 717-560-4703
Faxline: 717-560-4702

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Our Mission:
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Office Manager: Rebecca Miller
Information Systems: Andria Leschke
News Stand Circulation Consultant:
J.M. Cappello Associates, Inc. (610) 525-6236

Copyright 1999
by Fox Chapel Publishing Co. Inc.
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Wood Carving Illustrated Magazine is
published four times a year.
ISSN#1096-2816.

Subscription rates in US dollars:

One year \$19.95
Two years \$39.90

Canada

One year \$22.50
Two years \$45.00

Foreign

One year \$27.95
Two years \$55.90

Advertisers

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at our above address.

Wood Carving Illustrated Magazine
is available to retailers for resale on
advantageous terms.

Identification Statement: Wood Carving Illustrated vol.4, no.1
(Spring 2000) (ISSN#1096-2816) is published four times a
year in the months of February, April, September and
November by Fox Chapel Publishing Co. Inc., 1970 Broad
Street, East Petersburg, PA 17520. Periodical Postage paid at
East Petersburg, PA and additional mailing offices.
POSTMASTER: Send address changes to Wood Carving
Illustrated, 1970 Broad Street, East Petersburg, PA 17520.



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So Who's a Master Carver?

I have seen the phrase "Master Carver" used, and I know of some carvers who are and really do deserve to be called that. Is there a qualification, graduate course, or some other preparation to achieve this distinction? I know of some carvers who describe themselves as Master Carvers and, in my opinion, they are not even close to having such a title.

Charles Brown
Thornton, Colorado

Dear Charles: In Europe, the designation of Master Carver is reserved for a carver who has completed lengthy and rigorous instruction at a carving school. In the Woodcarving School in Brienz, Switzerland, for example, a student typically spends four to five years working with instructors to learn a variety of carving styles. Unfortunately, such schools do not exist in the United States. Describing someone as a Master Carver may be based more on subjectivity than reality.

A Wood by Any Other Name?

I just received issue no. 8. On pages 18 and 19 you invoke Grinling Gibbons' name to claim that, "called linden or lime in Europe," basswood in America is the same species with the same properties.

Last fall I had the pleasure of attending an all-day workshop with David Esterly. Author of *Grinling Gibbons and the Art of Carving*, he repeated many times that European lime is a different species from American basswood. Furthermore,

We welcome your comments and suggestions.

Please contact us by mail at: Letters to the Editor, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. E-mail to: editors@carvingworld.com

David imports lime from the UK at "great expense" because American basswood is inferior for executing a carving in the Gibbons style.

David had a fair quantity of lime at the workshop, held in Rochester, New York, and I had an opportunity to examine it and work with it. Its color, hardness, and cutting properties are indeed different from basswood. In cross section, it looks different, has more contrast, is slightly green, and almost looks wet. It retains significant structural integrity when carved to extremely thin cross sections. And it smells different from basswood when cut.

However, I am neither botanist nor taxonomist, so I cannot, from my own examination, determine conclusively that the striking differences I observed—and that David declares are necessary for his work in the Gibbons style—result exclusively from growing in a different ecosystem or from actually being a different species.

I would appreciate having some additional expert opinion on this.

Bill Crocca
Rochester, New York

Congratulations from Down Under

I just wanted to write and congratulate you on your magazine. I have been carving for a few years now and used to find it a horrible chore to find designs and inspiration for new carvings until your magazine came along. My favorite part of WCI is the realistic patterns for animals. I have only one request: Please try to include some patterns for international (especially Australian) animals. This would be greatly appreciated.

David Earle
Brisbane, Australia

Solving the St. Bernard Mystery

I believe I may be able to shed some light on the St. Bernard that appeared as a pattern profile in issue no. 8. I am almost positive that it is the same carving that a co-worker

had on his desk. This was in Monmouth, New Jersey. I wanted to buy the dog, which was part of an inkwell set, but he would not part with it. However, he did let me borrow it so that I could take photographs and measurements and eventually make my own carving.

I don't remember what he told me about its background, but I am sure it is older than the 30 years mentioned in the profile. I had it in my hands 25 years ago and got the impression that it was pre-World War II. I'm very interested in knowing if this is indeed "my" carving.

Lawrence Spinak
Nashua, New Hampshire

Dear Lawrence: Based on the photos you sent, it is the same carving. And for your information, the dog, without the inkwell base, was purchased in Red Bank, New Jersey, which is not far from Monmouth.

A Call to Publish Bi-Monthly

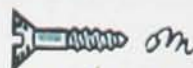
You publish an excellent and well-balanced magazine in which there is always something to appeal to any reader. I am a carver of some two years experience and I look for articles that inspire, for techniques and carving tips, and this is the basis of the magazine as I see it. However, I would not like to see the balance tipped by too many tool reports or "museum" articles, although I acknowledge that they are of interest and have a place.

I note that there is a call to publish more frequently, and I freely add my voice to that call. I would offer a word of caution, however, that other publications go down this route without having sufficient strength in the depth of the articles. The result is a weaker publication with a shift in direction and old articles rehashed to fill the space available. Having said that, I still feel that a bi-monthly magazine would do well.

Peter Gater
Rugeley, Staffordshire, England

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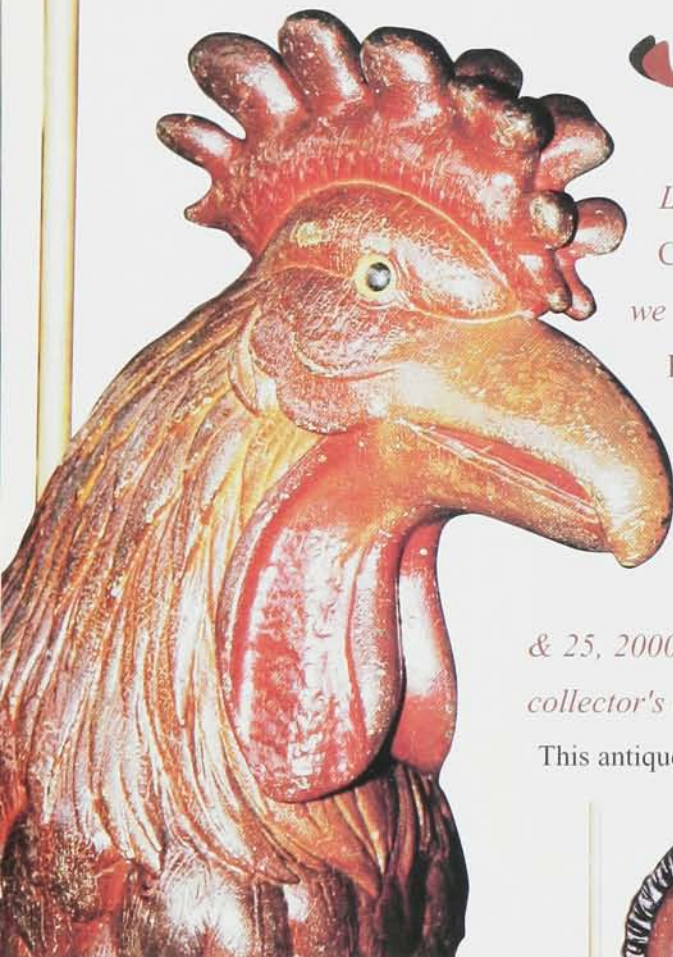
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Take a Ride Back in History



Oscar the rare rooster

Lancaster County, Pennsylvania is home to Wood Carving Illustrated magazine. Imagine our pleasure when we learned that a very special group, the Friends of the Rocky Springs Carousel, with the support of the City of Lancaster, was committed to bringing back a rare local carousel and providing a permanent home for it here in Lancaster. To celebrate this fine vision and help them raise funds, visit our Open House (March 24 & 25, 2000) to see selected pieces from the carousel and purchase collector's edition items commemorating this special work of art.

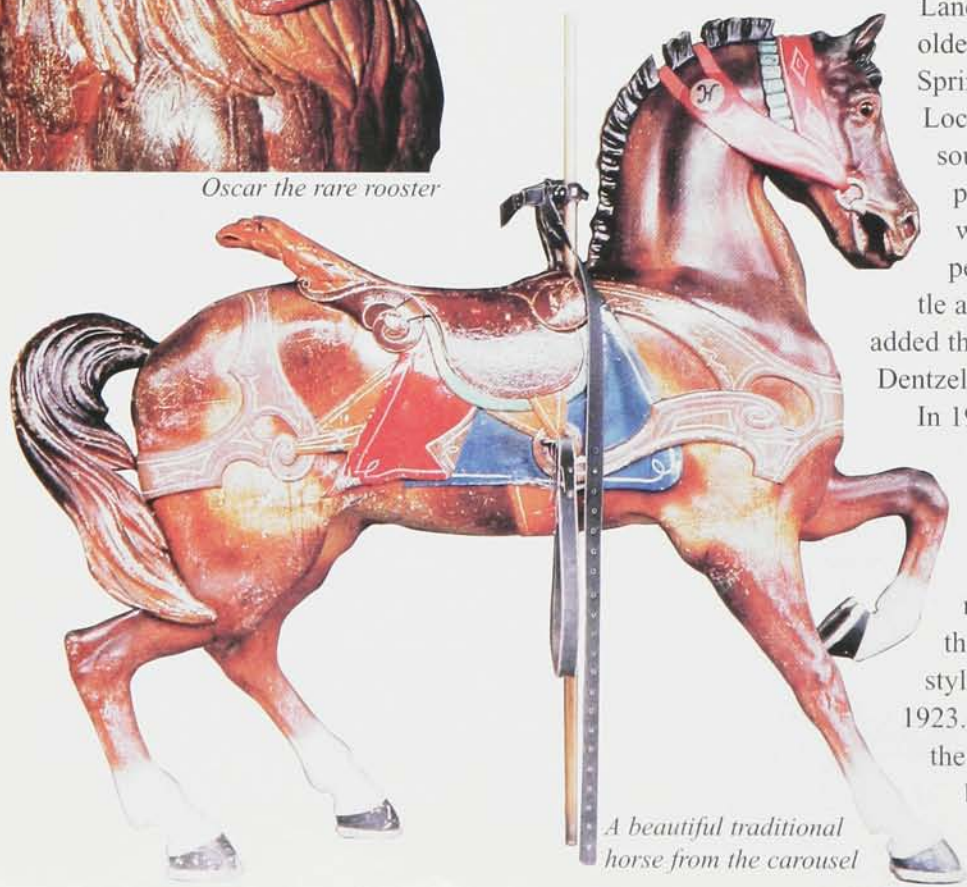
This antique Dentzel carousel is a childhood memory for many in

Lancaster County, Pennsylvania. For an older generation of Lancastrians, Rocky Springs Park was always the place to be. Located along the Conestoga River just south of the city, it was an idyllic

place. Joseph Figari founded the park where he rented cabins and canoes to people who wanted to escape the hustle and bustle of the city. In 1901 he

added the park's first ride, a stationary Dentzel carousel, built by Gustav Dentzel.

In 1924, William Dentzel upgraded the original ride, creating a carousel he could use as a showpiece example of the kind of work his company produced. Dentzel added a jumping mechanism and replaced some of the figures, which explains why the styles vary so greatly from 1885 to 1923. Overseeing the whole operation are the Dentzel jester heads, inter-spaced between mirrors and glowing with hundreds of lights. This upgraded carousel cost Joseph Figari



A beautiful traditional horse from the carousel

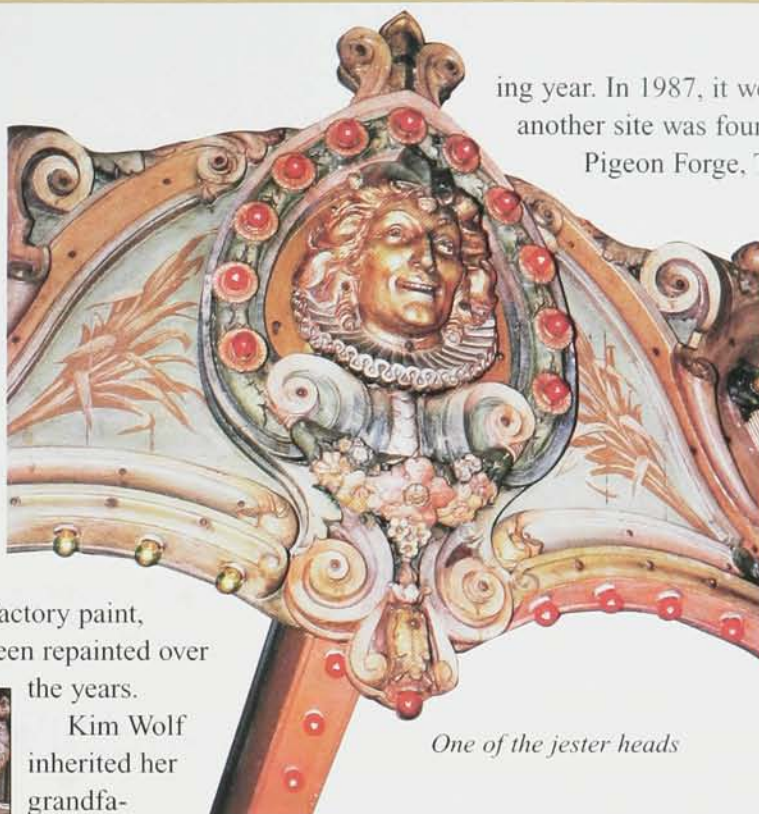


\$26,000. The original circa 1900 Gavioli band organ remained with the machine, accompanying its 50 figures as they spin.

Menagerie figures on the machine include two rare dogs, thought by some to be greyhounds or Weimaraners; an exceptionally rare rooster named Oscar, a lion, a tiger, a smaller-sized giraffe, ostriches, zebra, a goat, mule, and leaping deer. The animals are reputed to be in original and/or factory paint, with only the trappings having been repainted over



A proud menagerie figure



One of the jester heads

the years. Kim Wolf inherited her grandfather's carousel from her parents' estate in 1978. In 1982 the carousel was dismantled and moved to Michigan the follow-

ing year. In 1987, it went into storage until another site was found —Dollywood in Pigeon Forge, Tennessee. After

functioning there for several years, the Wolfs were again faced with finding another location for the carousel, and they looked homeward. The carousel is now in storage until a building can be purchased for its new home.

You can view some prized pieces of this

exceptional carousel at Fox Chapel Publishing's 3rd annual Open House, March 24th and 25th, 2000. 

Rocky Springs Carousel Association Limited Editions

- **Collectible truck** (1/64 scale), one of 1500 to be made in this design – \$50 plus tax and S/H (Make separate check payable to PenJoy Co.)
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Purchase these collector items at our Open House or by calling Mike Sweeney at (717) 393-3837 or by mailing your order to:

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For more information, visit the *Friends of Rocky Springs Carousel* web site at www.carousel.org/rocky.

Rocky Springs Carousel Association is a 501 (c)(3) non-profit organization

DENTZEL

Carousel

This antique carousel was handcrafted by the Dentzel Company in 1923. It is a unique carousel consisting of a full menagerie of 48 animals and 2 chariots.

The animals are in three rows; the outside row is stationary and the two inside rows are jumpers. All of the animals vary in age with the oldest being the rooster carved in 1885.

The music which surrounds the carousel is produced on the Gavioli band organ. Made in Paris, France in 1901, the Gavioli contains more than 150 pipes, whistles, bells, triangles, and drums. It plays more than 150 original selections which are on paper rolls made by Wurlitzer.

The hand painted ceiling and wall panels as well as the face and floral carvings are original works of art, and like the animals, show an aged patina of yellowed varnish, which was applied to protect the carousel years ago.

Finally, there are over 2000 lights which add to the beauty and charm of this carousel and make it easy to see why the carousel was always the hub of any park it graced.

The original home of this carousel was Rocky Springs Park in Lancaster, Pa. from 1924 to 1982 and from 1982 until 1987 it was at Lake Lansing Park in Lansing, Mich. The Dentzel Carousel arrived at Dollywood its new home in 1990.

While the carousel captures the fancy of the young it also brings back special memories to those who have shared the adventure of "climbing on". So welcome and climb on...

create a memory

to be cherished for a lifetime.

Wood Carving ILLUSTRATED

"Every Carver's 'How-to Magazine'"

Dear Woodcarving Friend:

Please consider this letter your personal invitation to attend our 3rd Annual Open House this coming March 24th and 25th, 2000. Held in the restored tobacco warehouse we call home, we've greatly expanded the attractions and classes you can attend this year.

As far as we know, we are the only book and magazine publisher that hosts such a special event. We do it for several reasons:

- #1 - Promoting the craft of wood carving. I cannot tell you how many people were inspired to carve after viewing the museum display and seeing the demonstrators at work at last year's Open House.
- #2 - Promoting the art of wood carving. Many of the attendees last year became very interested in buying antique and contemporary carvings for their home.
- #3 - Getting to know our subscribers. With more than 33,000 readers worldwide, this is a great opportunity for everyone in our company to meet at least some of our customers in person. And it gives you a chance to meet our editors and contributors. The feedback and suggestions you offer are always greatly appreciated.
- #4 - Cleaning up the place. The Open House gives us a chance to sell off odds and ends of our book inventory that may be out of print, damaged or no longer in our catalog. Great Deals for you at 50-75% off.
- #5 - And finally - because we love a party!

A word about the admission fee, which is new this year - \$3 per person or \$5 per couple/family. We had to add this small charge to cover the free parking that we've arranged and demonstrator costs. Once you are inside, you can take unlimited carving demonstrations and mini-seminars for free. I guarantee that you will find it worthwhile to attend. See you March 24th and 25th.

Happy Carving,



Alan Giagnocavo
Publisher

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COME AND LEARN!

During these two days, you'll have the opportunity to take in a wide range of instructive mini-seminars from some very talented carvers. There is no limit on the number of FREE mini-seminars that you can attend. Pick up a schedule at the door when you visit for times and locations.

All mini-seminars are available on a first-come, first serve basis. As we go to press, here is the list of topics we'll be covering:

A Bit about Bits

Frank Russell explains power carving bit use, safety and cleaning

Relief Carving

Dave Bennett will use a variety of pieces to illustrate relief carving principles and problems

Wood Burning Basics

Joan Wolf explains the basics of choosing and using a woodburner

Feather Burning

Joan Wolf demonstrates realistic feathering with a burner

Color Mixing

Painting is a common source of frustration for most carvers. Vicki Rhodes from Jo Sonja's/Chroma Acrylics will explain the basics of color mixing

10 Steps to Better Color from Jo Sonja's

Vicki Rhodes presents some neat tips and techniques that will be of immediate help in your painting

Air Brushes for Carvers

Frank Russell follows up his popular article from Issue #8 with a demonstration of airbrushing on wood

Flexible Shaft Tune-up

How to maintain and adjust your Foredom and other flexible shaft power carvers

Hogging Out

Malcolm Gillett (all the way from Australia, mates!) demonstrates the Arbortech rotary grinder and the new reciprocating relief carver. Learn about the safe operation of these types of tools and on which type of projects they work best

Expressions for Carvers

Art Shoemaker illustrates how knowledge of drawing will help improve your work

Texturing Methods

Frank Russell demonstrates techniques for achieving realistic fur, hair and feathers

Clay Modeling

CCA Member Peter Ortel teaches the benefits of first working things out in clay

Sharpening Techniques

Dave Bennett shows you how to sharpen knives and gouges

Bird Carving Critique

Want some honest, constructive criticism? The seminar leader will select several birds for critique and comment. Bring a bird for possible consideration

Caricature Critique

Bring a caricature for possible consideration. CCA member Peter Ortel will select a few pieces for critique and comment.

Caricature Carving

Peter Ortel's brief introduction to and history of the style often called "cartooning in wood."

COME AND LOOK!



1895 Dentzel Carousel Horses

Selected pieces from the Rocky Springs Carousel (see pages 6-7) will be on display. Representatives from the Friends of the Rocky Springs Carousel will be on hand to discuss how carving clubs may be able to help with this project.



Flexcut Internet Carving Contest

Cast your vote! The finalists from the internet carving contest will be here and the grand prize winner gets \$500 from Flexcut tools. Visit www.fallsrn.com for advance information or to enter the contest.



Guest Carvers Display

Art Shoemaker, whose work has appeared in Issues 4 and 5, will be displaying a wonderful collection of carved Santas and folk carving barnyard animals.

Demonstrators Frank Russell and Dave Bennett will also have several pieces on display.



Relief Carvings

Since last year, approximately 50 new relief carvings have been added to Roger and Sheila Schroeder's collection in our Carving Museum.



Caricature Carvers of America

"Private Collection" Exhibit

Last year, the CCA Circus was a crowd-pleaser. This year, we offer an exhibit of the "best of the best" of each member's intriguing and interesting pieces.



Carving Museum

View more than 300 carvings from around the world.

Dates: Friday, March 24th, 9 am - 7 p.m.

Saturday, March 25th, 9 am - 6 p.m.

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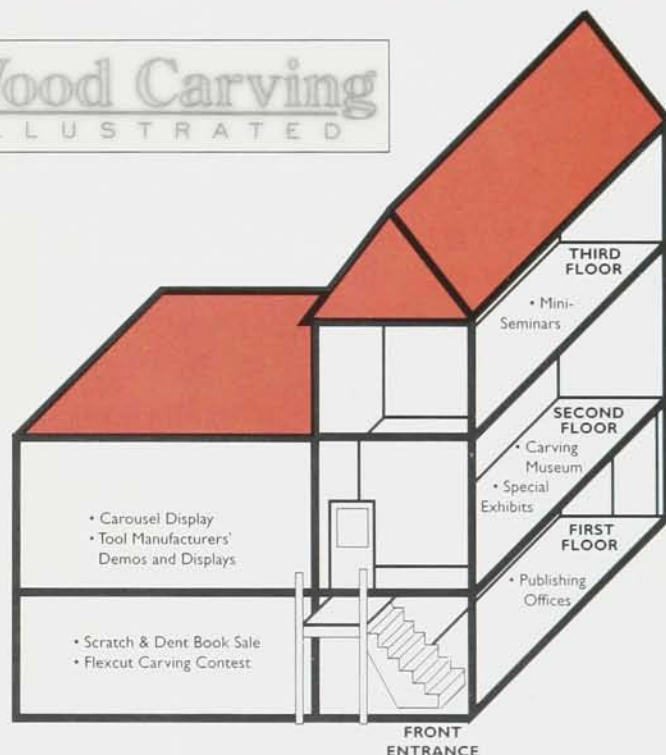


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- **From Harrisburg, PA:** Take Rt. 283 East 25 miles to Rt. 722 East exit. Follow Rt. 722 for 2 miles into East Petersburg, look for signs.
- **From Philadelphia, PA:** Take Rt. 30 to Lancaster. Follow Rt. 283 West 1/2 mile to Rt. 72 North. Follow Rt. 72 North for 5 miles to East Petersburg, look for signs.
- **From New York and New England:** Follow Rt. 78 from Easton PA approximately 60 miles to Rt. 61. Take Rt. 61 for 25 miles to Reading PA. In Reading, take Rt. 222 South for 20 miles towards Lancaster. In Lancaster, follow Rt. 30 West 3 miles to Rt. 283 West. Follow Rt. 283 West 1/2 mile to Rt. 72 North. Follow Rt. 72 North for 5 miles to East Petersburg, look for signs.
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- **From Baltimore, DC and South:** I-83N to US Rt. 30. Take Rt. 30 East to Rt. 72N. Follow Rt. 72 North for 5 miles to East Petersburg, look for signs.

Questions?

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at 800-457-9112.



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Fairfield Inn (2 miles south)

Business hotel. \$65 per night for 1 King or 2 Doubles. Must ask for Carver's Open House Rate. Phone 717-581-1800



"I recently tried the new 1/4" shank Typhoon burs and was very impressed. They cut extremely well, did not clog up with wood residue, and were very manageable with good balance. I have been carving for over 20 years and Typhoons are now one of my best tools"
 Phil Galatas, Philip J. Galatas Wildlife Studio
 Humboldt, NE

Side by Side

"My students love the way Typhoon burs remove wood. Most other carbide burs bruise the wood far deeper than carvers realize, making preparation before texturing a difficult task. Typhoon burs, especially the fine blue, cut extremely smooth, almost shaving the wood - less sanding."

Jim Sprankle,
 J.D. Sprankle Waterfowl Carver
 Sanibel Island, FL



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Ruby Throated Hummingbird

"I have been using Typhoon burs for the past two years and find them a great improvement over existing technologies. They remove wood quickly and cleanly and do not load up like other similar burs. I prefer spending my time carving rather than cleaning burs, and I am able to do that with Typhoons."



Chuck Solomon,
 Wildlife Sculpture in Wood,
 Elk Grove, CA.



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ARIZONA SAND GUPPY

Dave Stetson, a passionate sportsman, is a past president of the Caricature Carvers of America. He lives in Phoenix, Arizona, where some of nature's most unusual fish can be found.



**By Dave Stetson,
Photography by Roger Schroeder**

The full-size Arizona sand guppy (*gupus arizonia*) is a quick and fun project for my students. It can be carved and painted in less than two sessions. The fish, a friend of the stick lizard, is found along riverbeds throughout Arizona. A favorite food of the coyote and the western diamondback snake, it never gets a chance to grow very big. It gets its color from the turquoise gravel it eats. The white belly results from the fish rubbing off its natural color as it moves along the sand. Nature designed its large dark eyes to protect it from the strong Arizona sun. The huge dorsal fin makes predators think the fish is bigger than it really is.

MATERIALS LIST



Tools Used:

Knife

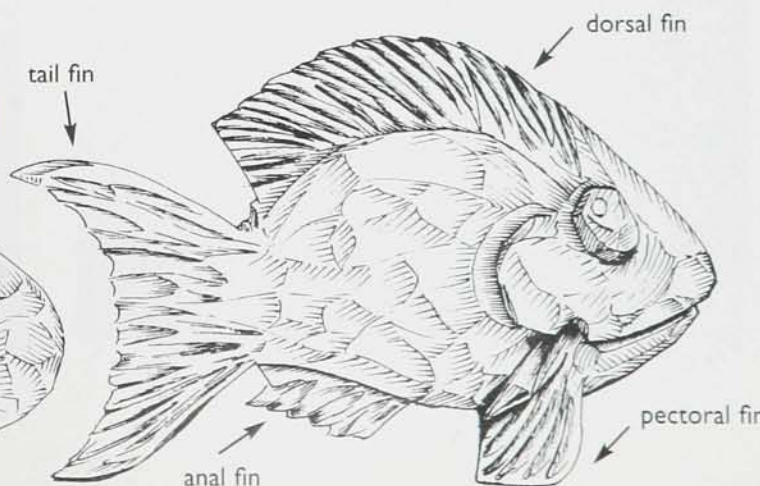
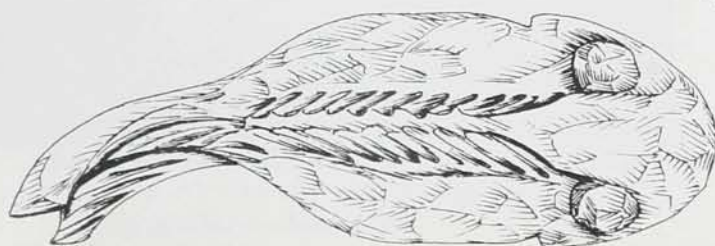
$\frac{3}{8}$ -in. 60-degree V tool

No. 5 $\frac{5}{8}$ -in. gouge

No. 8 $\frac{1}{2}$ -in. gouge

PATTERN

Photocopy at 100%

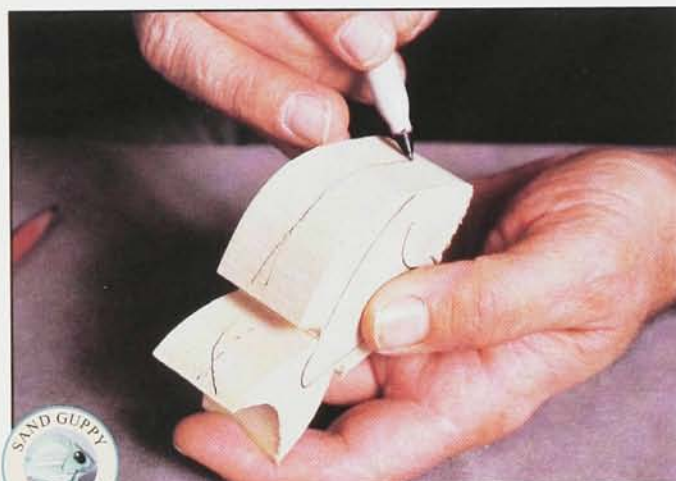




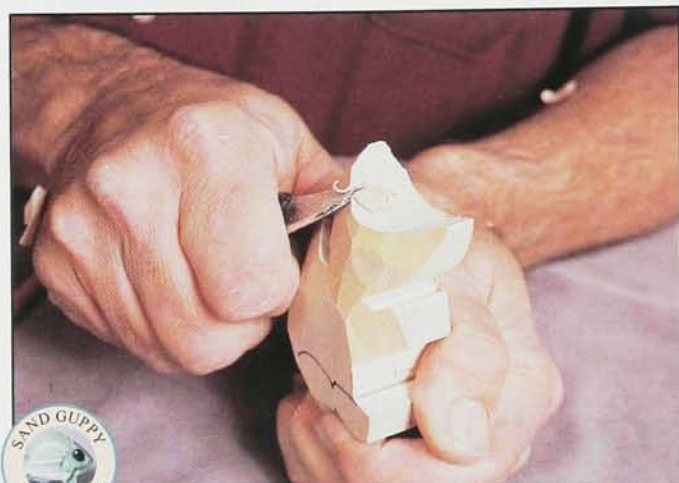
After cutting out the pattern for the fish from 1 1/8-in.-thick basswood, draw the lines that separate the body from the fins, and locate the gills.



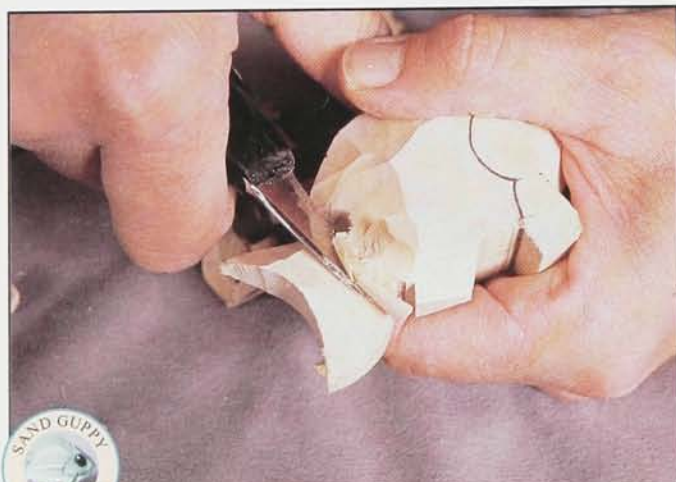
Using a knife, start rounding the body.



A centerline is helpful. Note that the line curves on the tail. This shows that the tail sweeps to one side.



Using the knife, carve the tail to one side.



Take away wood with the knife on the other side of the tail.



Shape the tail so that it has a curve or hollow from top to bottom.



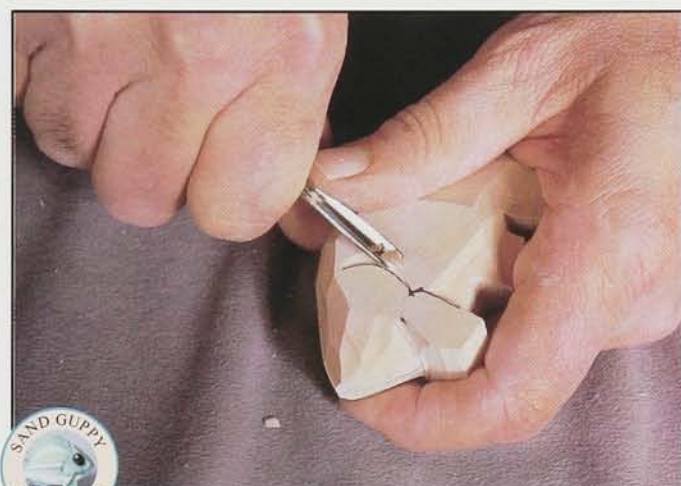
SAND GUPPY
STEP 7

The tail has a good curve to it.



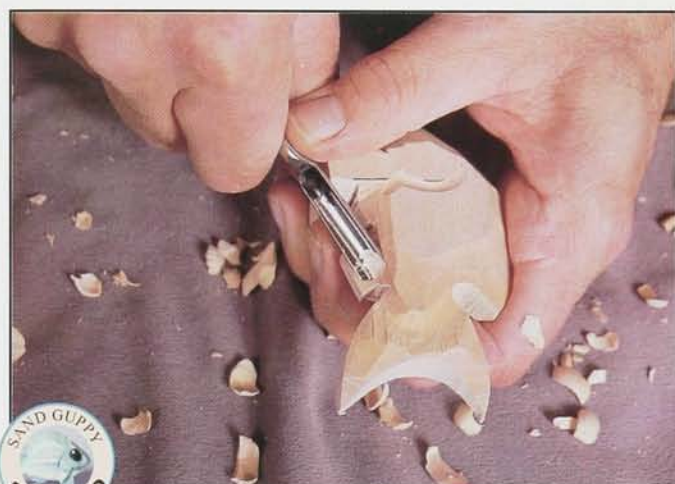
SAND GUPPY
STEP 8

Round the body up to the pectoral fins.



SAND GUPPY
STEP 9

Use a $\frac{3}{8}$ -in. 60-degree V tool to define the gills.



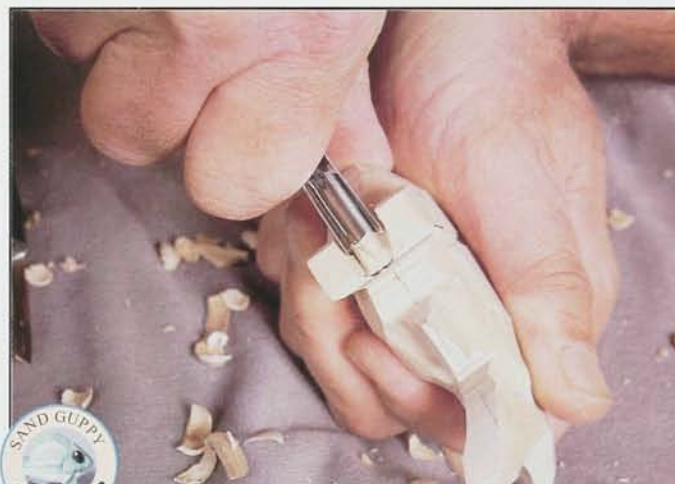
SAND GUPPY
STEP 10

Reduce the size of the anal fin with a no. 5 $\frac{5}{8}$ -in. gouge.



SAND GUPPY
STEP 11

Using the same gouge, narrow the dorsal fin. Leave it substantial so it won't break off when it is detailed in a later step.



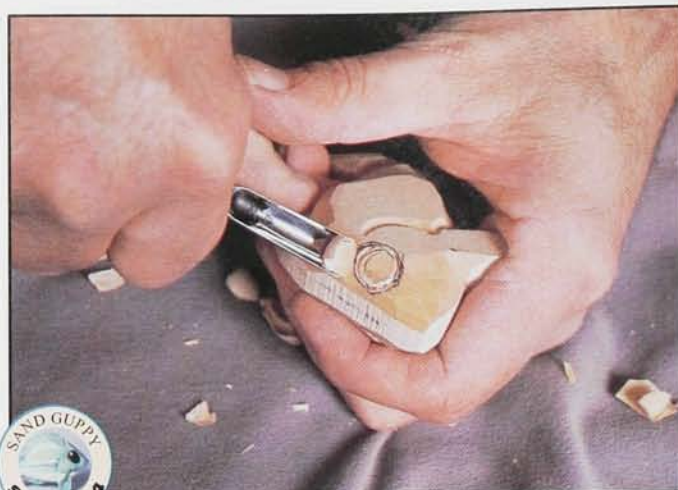
SAND GUPPY
STEP 12

Separate the two pectoral fins with the no. 5 $\frac{5}{8}$ -in. gouge. Leave the fins substantial so that they won't be broken.



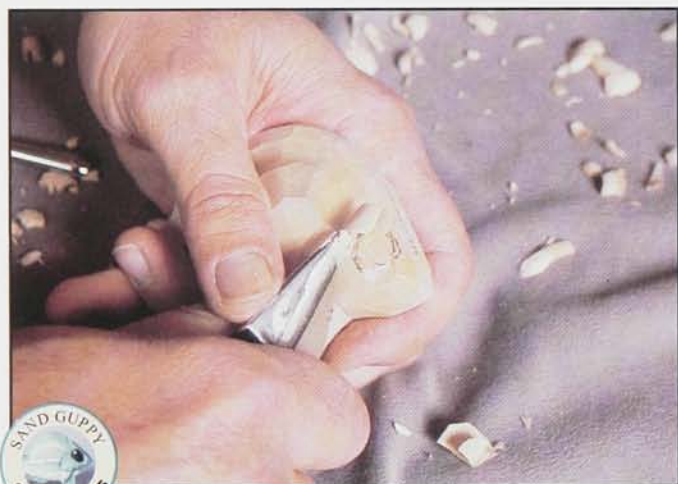
SAND GUPPY
STEP 13

To make the eyes, use a no. 8 $\frac{1}{2}$ -in. gouge. Make a stop cut on each side, angling the tool away from the eye.



SAND GUPPY
STEP 14

Using the same gouge, carve into the stop cuts made in the previous step.



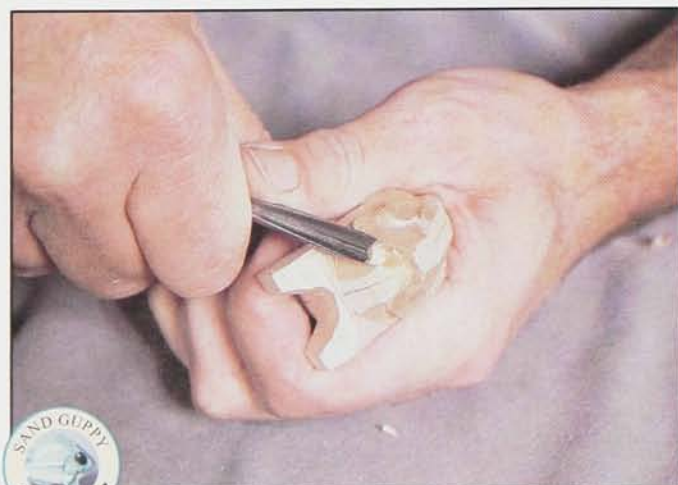
SAND GUPPY
STEP 15

Take away more wood with the knife to give the eyes a bulging look.



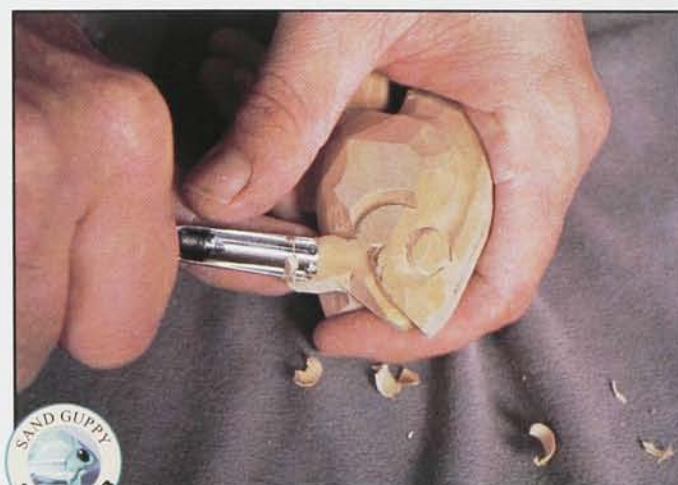
SAND GUPPY
STEP 16

Draw in the mouth, having it curve downward and then up.



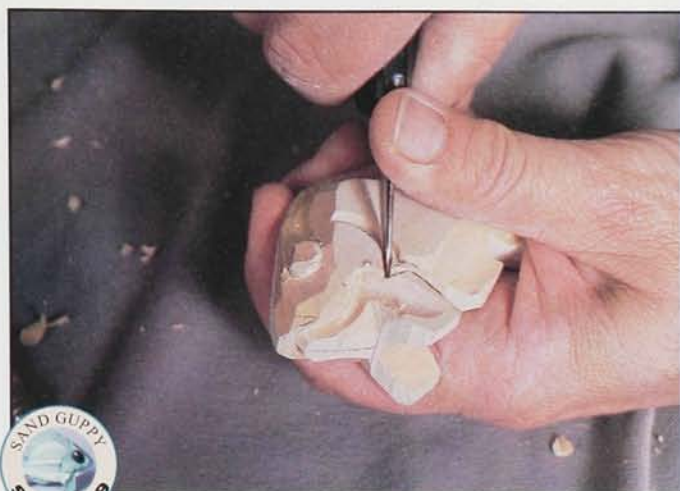
SAND GUPPY
STEP 17

Shape the mouth with the $\frac{3}{8}$ -in. 60-degree V tool.



SAND GUPPY
STEP 18

Bring the pectoral fins into the body with the no. 5 $\frac{5}{8}$ -in. gouge.



SAND GUPPY
STEP 19

Make stop cuts around the pectoral fins with the knife and remove wood up to the cuts.



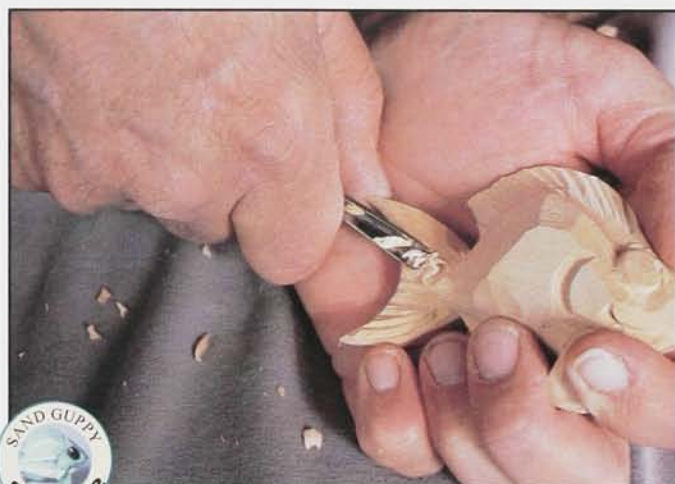
SAND GUPPY
STEP 20

Detail the dorsal fin with the $\frac{3}{8}$ -in. 60-degree V tool. Beware that if the fin is too thin, the V tool will break through the wood.



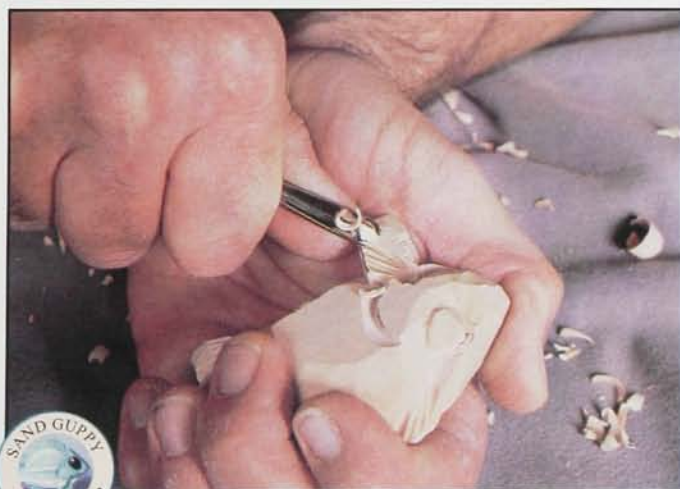
SAND GUPPY
STEP 21

Make sweeping V cuts on the tail, working from the body out.



SAND GUPPY
STEP 22

Because of the curvature of the tail, carve from the edge of the tail into the body when detailing the inside of the curve.



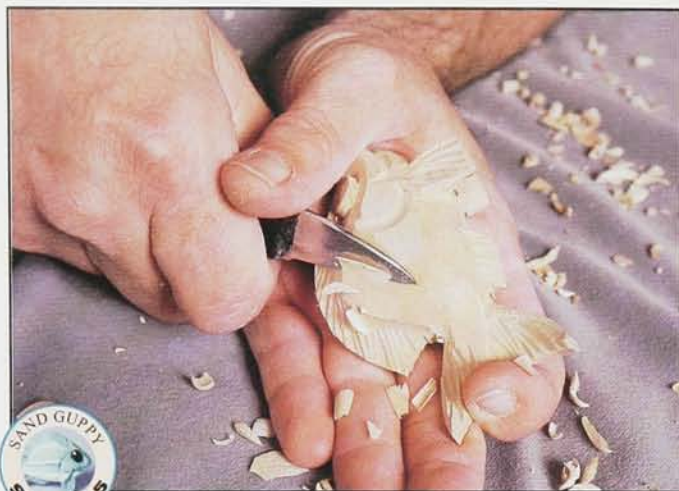
SAND GUPPY
STEP 23

Detail the pectoral fins with the same V tool.



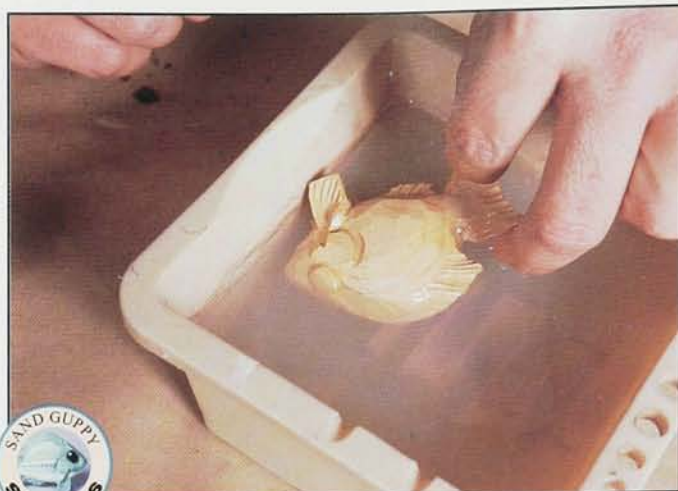
SAND GUPPY
STEP 24

Carve away some wood on the inside edges of the pectoral fins. This gives them the illusion of being thinner than they really are.



SAND GUPPY
STEP 25

After the fins are detailed, carve away any remaining flat areas.



SAND GUPPY
STEP 26

Before applying paint, soak the fish in water. Soaking into the end grain, the water prevents the paint colors from becoming blotchy in those areas.



SAND GUPPY
STEP 27

Ceramcoat® colors are a good choice for the sand guppy (available from Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601/ 800-423-4135). Apply a base-coat of Turquoise to the entire fish.



SAND GUPPY
STEP 28

Apply Antique White to the belly. Also apply the color below the dorsal fin and as a stripe through the center of the fish.



SAND GUPPY
STEP 29

Apply Black to the eyes.



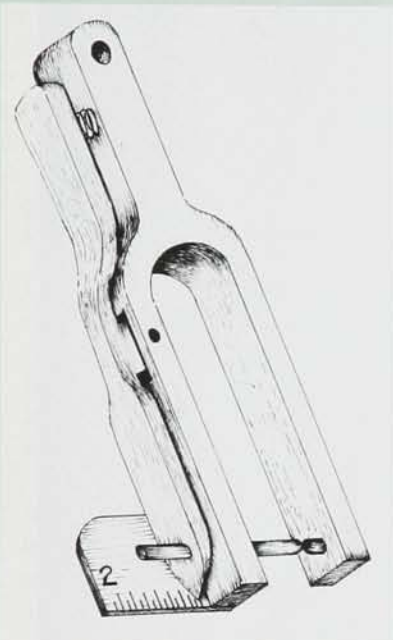
SAND GUPPY
STEP 30

Use Colonial Blue for the dots through the fish's middle. 



TIPS

Thickness Caliper



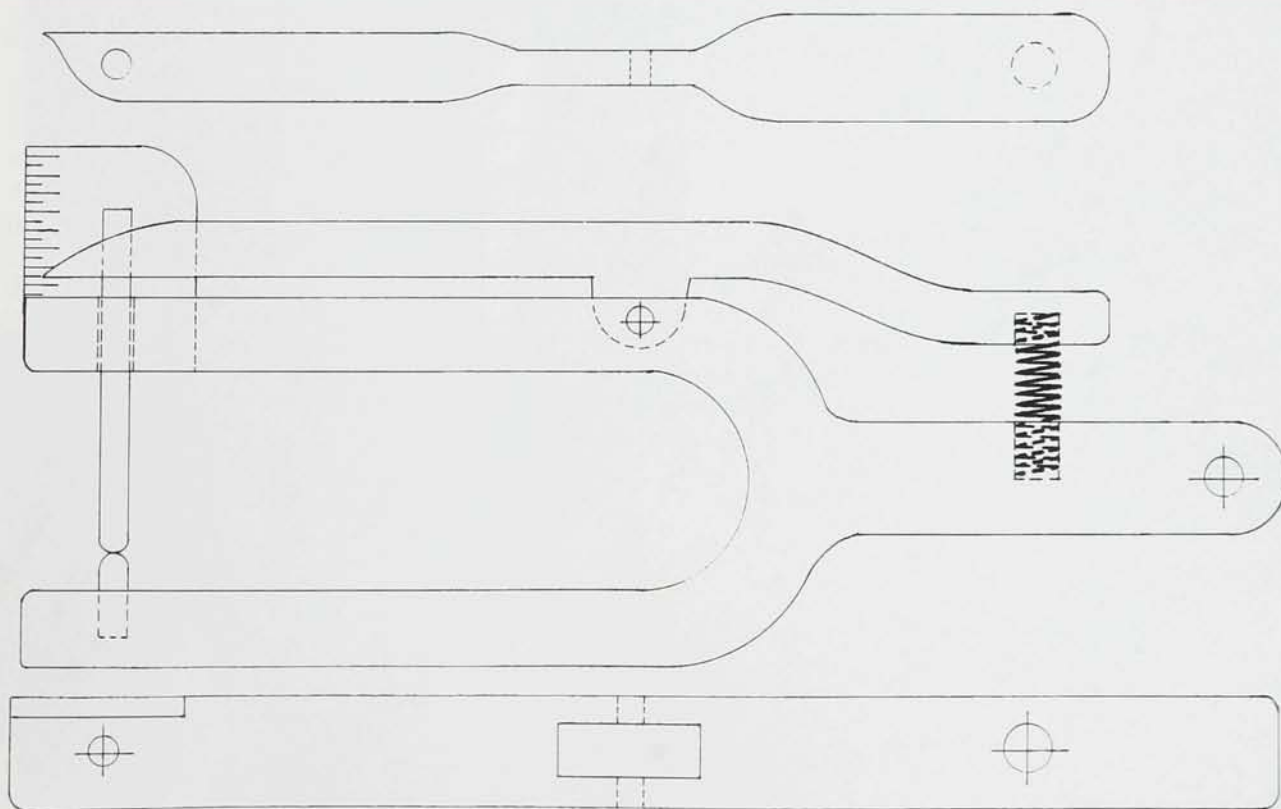
Several years ago, I was carving a blue jay. I tried to make the tail the right thickness; but I ended up with it too thin. In fact, when burning the feather detail, I went through the wood in several places. To keep this from happening again, I made a caliper with a 4½-in.-long throat. The design is simple enough that the throat can be any length.

To construct the caliper, I used ¾-in.-thick stock and ⅜-in.-long dowels. The scale was taken

from the first inch-and-a-half of a wooden yardstick that was hanging on the wall in my shop. The spring was salvaged from an old broken toy my children discarded. If a spring is not available, a rubber band in front of the pivot will do nicely.

The caliper cost me nothing, and it gets a lot of use. To operate, simply slide the caliper along the length and width of the feathers and read the scale. 

Measured Drawings – Photocopy at 133%



Submitted by Marv Himmler, Utica, Michigan Illustrations by Jack Kochan

If you have a suggestion, tip, or a handmade tool or accessory that you would like to share with our readers, send your submission to TIPS, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, Pennsylvania 17520.

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MORE ON THE SHARPER EDGE

THE RULES

I use a set of basic rules when sharpening carving tools. First, I always keep my index finger just below the edge of the tool. The finger placement not only lets me check the flatness of the bevel, but it also allows me to feel for heat. If the steel starts getting warm, I remove it immediately and dip it in water. In fact, I dip the tool in water before I start grinding.

Another sharpening rule is that I keep the tool constantly moving across the surface of the grinding wheel from right to left. I don't stop that movement for even a moment. The motion helps prevent the steel from heating up, and it reduces the possibility of putting grooves in the bevel.

THE V TOOL

These same sharpening techniques apply to V tools. First, let me describe what a V tool is. It looks like two flat chisels with a U shape at the bottom of the V. I sharpen each side of the tool as if it were an independent flat chisel. I move the tool across the wheel, doing first one flat surface, then the other. The U at the bottom I do last, rolling it across the wheel to create a rounded profile that matches the inside curve.



With the V tool perpendicular to the wheel, I grind one side at a time, moving the edge from one side to the other. Although I use a coolant that is sprayed on the wheel, I never let the steel stay in one place; instead, I move it constantly.



The U shape at the bottom of the V I do last, rolling it across the wheel.

BY: BOB YORBURG

Photography by Roger Schroeder



Bob Yorburg, woodcarver and sharpening expert

Editor's Note: An avid carver and instructor, Bob Yorburg sharpens carving tools for Frank Mitermeier, Inc. In his second article for WCI, he talks about getting an edge on V tools and how to use a horizontal grinding disc. Bob lives with his wife Laura in Yorktown Heights, New York, home of The Amusement Carvers of America, an organization dedicated to teaching carving and related art forms. For more information, contact Bob at 914-243-7890.

A burr was formed where the wings come together. If it is not ground away, it can catch the wood and tear it.



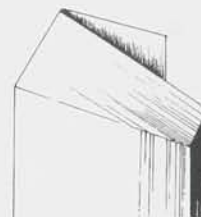
On this V tool, too much metal was ground away where the wings join.



The V tool has its wings skewed forward.



The wings are skewed back on this V tool.



Unfortunately, even V tools that come directly from the factory sometimes have uneven walls. Also, after grinding, there may be a piece of metal sticking out or a small "bite" missing from the bottom of the V. To correct this, I roll the tool gently across the wheel to alleviate the protrusion or to blend the bottom of the V with the side walls.

Having a U shape where the bevels come together is important if the tool is to cut properly. After grinding, if there is a triangle of steel at the bottom of the V, the tool will tear out wood instead of cutting it. Even if I feel I have ground the tool correctly, I test it by taking a cut across the grain of a piece of wood to make sure it cuts cleanly. If any minute trails are left behind, the cutting edge needs to be further honed. If, however, the wood tears out, the tool needs further grinding.

Critical to grinding the side walls is keeping the edge of the V tool perpendicular to the wheel. I do this to keep the bevels equal. Regardless of whether the front of the tool is angled forward or back, the bevels will always be correct if the front edge is perpendicular to the grinding wheel.

THE WINGS OF THE V

V tools lend themselves to two different profiles. If we describe the sides of the V as wings, we can have a "wings forward" or a "wings back" profile. When the wings angle forward, the V tool acts like a pair of skew chisels and it runs through the wood very easily. When the wings are angled back, I have a tool that is especially useful for getting



For the V tool to cut properly, it should have a U shape where the sides come together.

into the tight corners of relief work. However, I would not use it for general cutting because the bottom of the V tends to grab the wood and dig in.

In order to make a V tool with wings forward or wings back, I take the tool and "plunge" it straight into the grinding wheel so that the

entire tool is perpendicular to the face of the wheel. Then I lift it up slightly or drop it down a bit to bring the wings in or out. Once I get the angle I want, I come back across the wheel, sharpening the bevels; then I do the bottom. Please note that this process is accomplished very slowly and delicately to prevent the tool from heating up.

POLISHING

The technique for polishing V tools is different from most other tools. The wheel I use is made from laminated shoe leather (see "The Sharper Edge," WCI Fall, 1998). I start off with the bevels on either side of the V flat against my wheel and move them from one edge of the wheel to the other. I then roll the bottom carefully across the wheel. Once the outside of the V tool is perfectly polished, I address the inside of the V. Using a pointed or V-shaped leather wheel, I lightly touch the inside of both wings to it and very lightly hit the apex where the wings come together. If I should press the inside of the V tool too hard on the wheel, I can actually change its profile. Using the leather wheel inside the V is only to remove a slight burr or wire edge that exists after grinding.

I use a 10-in.-diameter wheel for most of my grinding and



I use the same procedure of moving one side across the wheel at a time—the U shape last—on a polishing wheel.



For the inside of the V, I use a special polishing wheel that matches the inside profile.

polishing. The large diameter leaves only a slight hollow ground. This means that the bevel reflects the curvature of the wheel. My large wheel works well for most gouges and V tools. When I want to grind a skew chisel, however, which is flat on both sides, hollow grinding produces a brittle edge. I prefer to use a horizontal grinding fixture, sometimes called a see-through or perforated grinding disc.

GRINDING HORIZONTALLY

Horizontal grinding discs come with slots that radiate from the center. What may seem unusual is how I grind with one. Instead of holding the tool on the top surface, I hold the bevel against the bottom of the disc. The slots allow me to see the bevel being ground underneath. To view the bevel clearly, I need a strong light source coming from above the wheel. I find the fixture useful for spoon bent gouges, flat chisels, and even V tools. In addition, I can custom grind a profile because I can see how the shape is progressing.

As I do with my vertical grinding wheels, I keep the tool moving. Although the slots help circulate air and keep the tool cool, I still dip my tools frequently in water. In keeping with my rules, I hold an index finger near the end of the steel to make sure it is not getting warm.

FOOTNOTES

Many carvers and tool dealers recommend grinding and polishing wheels that run at 1750 rpm. My wheels run at twice that speed. The greater speed allows me to get an edge faster, but I grind my tools with a very light touch and keep them moving.

My advice is to practice first with bench stones, then move to a grinder to gain confidence with V tool sharp-

ening. Slower wheels are probably safer to use, but with more experience, a carver can move to a faster wheel.

Another habit worth acquiring is honing the tools as often as they are used. The tools will stay in fine shape, will require fewer trips to the grinder, and will last longer.

I also dress the wheel frequently with a dressing stone. Metal has a tendency to get embedded in the wheel. If the metal in the wheel should come in contact with the tool, it will overheat it and ruin the tool by taking the temper out of it.

When I first put a polishing wheel on an arbor, I use sandpaper or a lathe tool to get it to run perfectly true. Once I have the wheel running true, I leave it on the arbor for the life of the wheel. A wheel that wobbles does a disservice to my carving tools. ■



The perforated surface of the disc grinder becomes transparent with rapid rotation. The process of grinding a bevel on a tool can be clearly seen with the aid of a strong light source from above.



Source for Horizontal Grinding Wheels

Euromatic Equipment Co. Inc.
161-15 Rockaway Boulevard
Jamaica, New York 11434
718-528-2000



A horizontal grinding disc has slots that radiate out from the center. When I grind a tool, I hold it under the disc, which is held in a drill press.



Even though I hold the tool under the rotating disc, I can see how the bevel is being sharpened from above. A strong light source from my vantage point helps me see the tool.

A Source for V Tools

Frank Mittermeier, Inc., 3577 East Tremont Avenue,
P.O. Box 2, Bronx, New York 10465/ 800-360-3843.
Website: www.DastraUSA.com. Mittermeier's tools are now being manufactured with a polished edge. They are pre-sharpened and ready to use.

The V Tool:

No Carver Should be Without One

By John Mignone

Photography by Roger Schroeder,
Managing Editor at Wood Carving Illustrated

The V tool is one of the most useful tools a carver can own. Making V-type cuts by any other means is both time consuming and difficult.

The typical function of the V tool is to separate one area from another. Although a gouge can perform the same function, it is the V tool that leaves a wall and not a valley between one feature of a carving and another.

Getting a Grip on It

A V tool, having two chisel-like sides called “wings,” is held like any other carving tool when not using a mallet. If you are right handed, the left hand grips the tool just above the ferrule and down over the blade, while the thumb is placed against the handle. The grip should not be so tight that it reduces left-hand flexibility. The rest of the handle is held with the pushing right hand. Reverse the positions for left-handers.

The heel of the gripping hand should always sit on the project. Direction is changed by bending the wrist in the direction you want the tool to go, using the side of the heel as a pivot. Keep the elbows close to the body and swing with the cut as you go around curves. Shallower cuts are created by lowering the handle and deeper cuts are made by raising it. When cutting, keep the corners of the tool out of the wood to prevent tearing the grain. You should also learn to swap hands if you need to carve in the opposite direction. The change of hands eliminates having to turn the wood or having to walk around it.

Good exercises include carving with the grain, across the



V tools come in a variety of shapes and sizes. From top to bottom: straight, long bent and short bent.

grain, and making curves. Tight curves should be cut shallow to prevent the tool from chattering and creating an irregular surface.

Except for cross-grain cuts, the V tool has one side cutting with the grain and the other side against it. Make sure the wing of the tool cutting with the grain is facing the area that is being separated from the rest of the carving. If the other wing tears wood, you can clean it up by reversing the tool's direction and cutting with the grain. Make sure the tool is held at an angle so that it doesn't touch the area being separated.

Buying the Right Tool

There are two ways to measure a V tool. One is the angle defined by the separation between the wings. Most V tools are



To properly hold a V tool, grip right above the ferrule and down the blade. Make sure that the heel of the gripping hand rests on the wood.



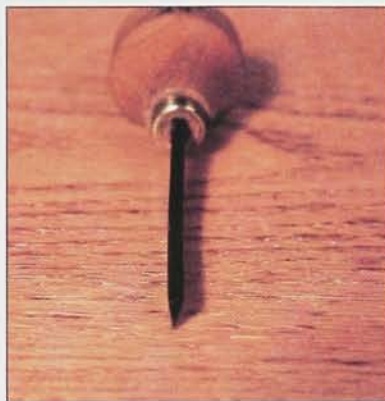
If you learn to swap hands so that you can carve in the opposite direction, you won't have to turn the project or walk around it.

available with 45-, 60- or 90-degree angles. Some companies such as Pfeil® make a 35-degree tool. And one maker of custom-made woodcarving tools offers V tools from 24 to 90 degrees (Charles Berold, 6150 12th Avenue, Miamisburg, Ohio 45324/ 513-746-8125). The other measurement is the distance from the tip of one wing to the tip of the another, which is in millimeters for most V tools. Good sizes to begin carving with are 8 to 12 mm. The 60-degree V tool has the greatest amount of applications and is used by most professional carvers.

When it comes to shapes, there are three available: straight, long bent and short bent. The last two are best suited for carving in hollowed areas.

A good bevel for the V tool's cutting edge is about 20 degrees. It can be slightly more for hardwoods and slightly less for softwoods, but the 20 degrees should work for most species of wood that you want to carve.

When choosing a V tool, buy from a quality manufacturer. Retailers such as Woodcraft® (210 Wood County Industrial



V tools can be purchased with very narrow cutting angles. This tool, custom-made by Charles Berold, has an angle of 24 degrees and produces a fine line.

Park, PO Box 1686, Parkersburg, WV 26102/ 800-225-1153) and The Japan Woodworker (1731 Clement Avenue, Alameda, CA 94501/ 800-537-7820) will guarantee a properly heat-treated tool. Purchasing cheap V tools will only result in frustration when trying to maintain a keen edge.

Keep a checklist in mind when selecting a V tool. Check that the inside of the V groove is straight and in line with the handle. Make sure that both wings have equal thickness. Look to see that the V groove is directly in the middle and not offset. And, examine the walls of the V tool. They should be relatively thin with each having the same thickness.

The V tool is especially useful when creating special effects such as hair, fur or feathers. It can even be used to make simple line drawings. Coat a light-colored wood with a dark, non-penetrating stain such as a gel stain or a coat of latex paint and carve through the coating. The results can be impressive. Give the eagle project a try. It's simple and will quickly make you a pro when it comes to using the V tool.

EAGLE PATTERN

Photocopy at 100%





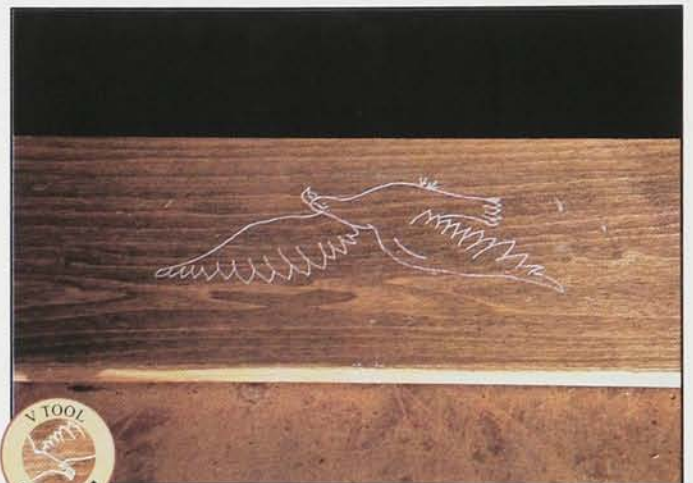
The eagle is a good beginner's V tool project and requires only a 1/2-in.-thick piece of basswood, a gel stain, which is available at many home centers and art supply stores, a V tool, and clamps to secure the wood. I used a 12mm 60-degree V tool.



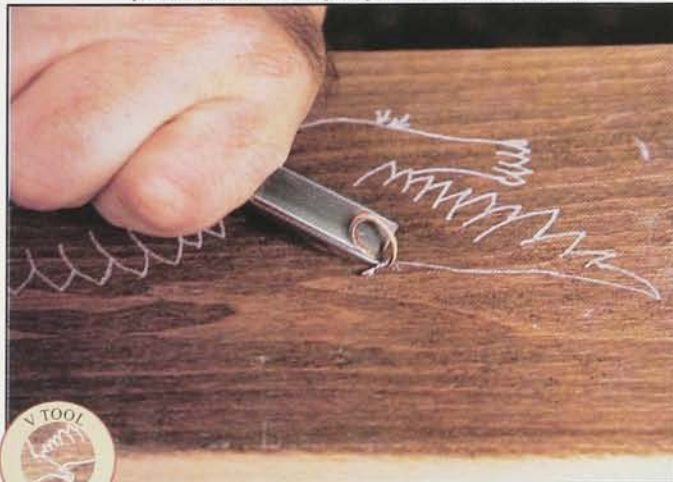
A gel stain, in this case a dark oak, is best applied with a rag. A non-penetrating stain dries quickly—about an hour—and won't get absorbed into the wood where it will reveal itself in the V cuts.



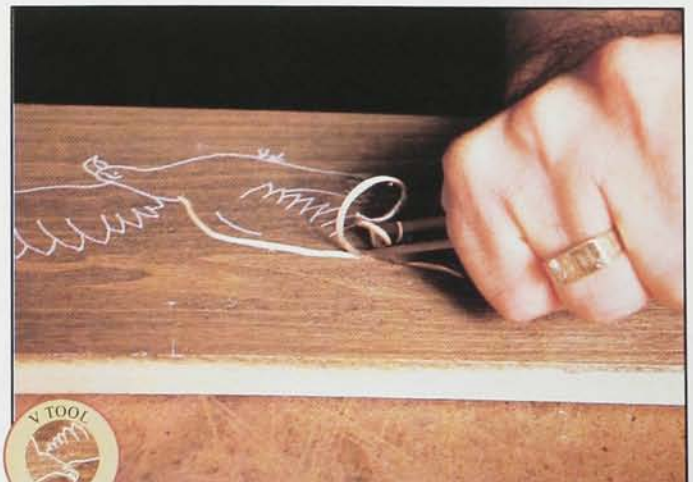
To transfer the pattern, I use white transfer paper, available at art supply stores. Since it leaves a white line, it is ideal for putting the pattern on a dark surface. I make sure that the pattern is held in place with masking tape and that my pencil is not too sharp to prevent it from breaking.



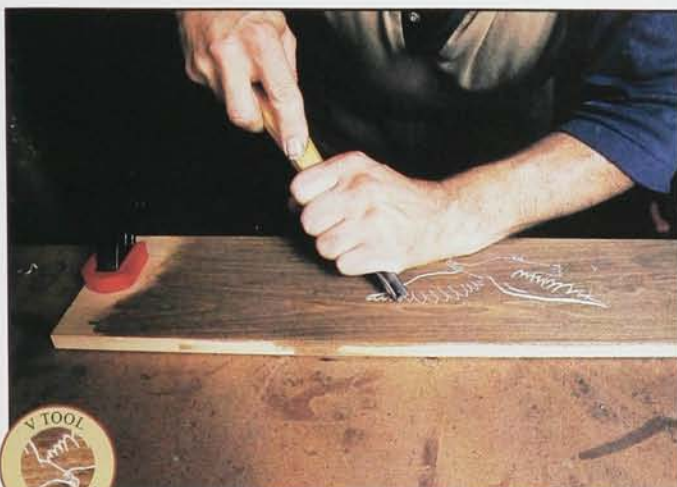
The pattern is on the wood. If some of the lines are weak, I go over them with a white pencil.



When carving with the V tool, curls of wood should come off the board.



Changes of grain direction necessitate switching hands and carving in the opposite direction.



V TOOL
STEP 1

I make sure that the heel of my gripping hand rests on the project.



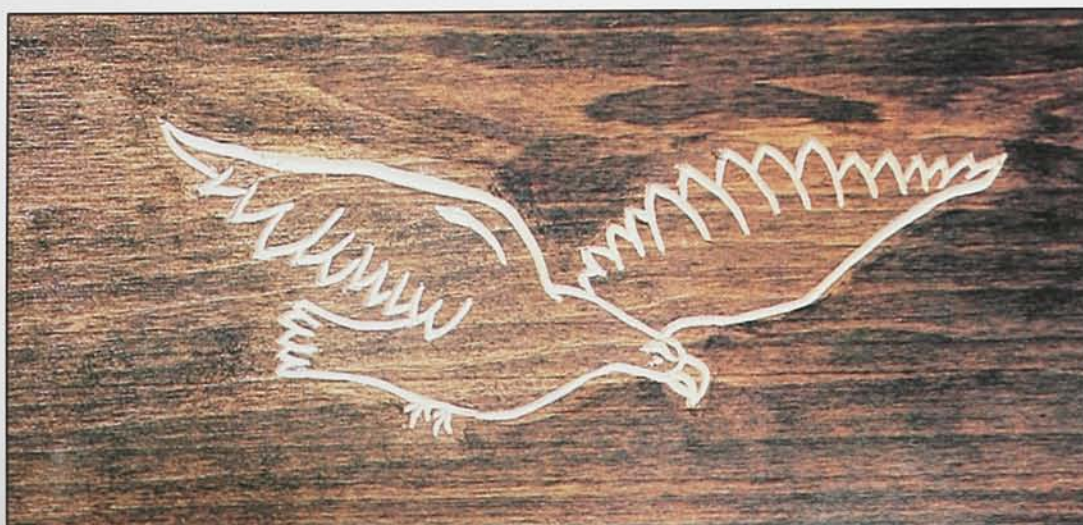
V TOOL
STEP 2

Raised slivers of wood are sometimes present where V tool lines come together. I use a knife to remove them.

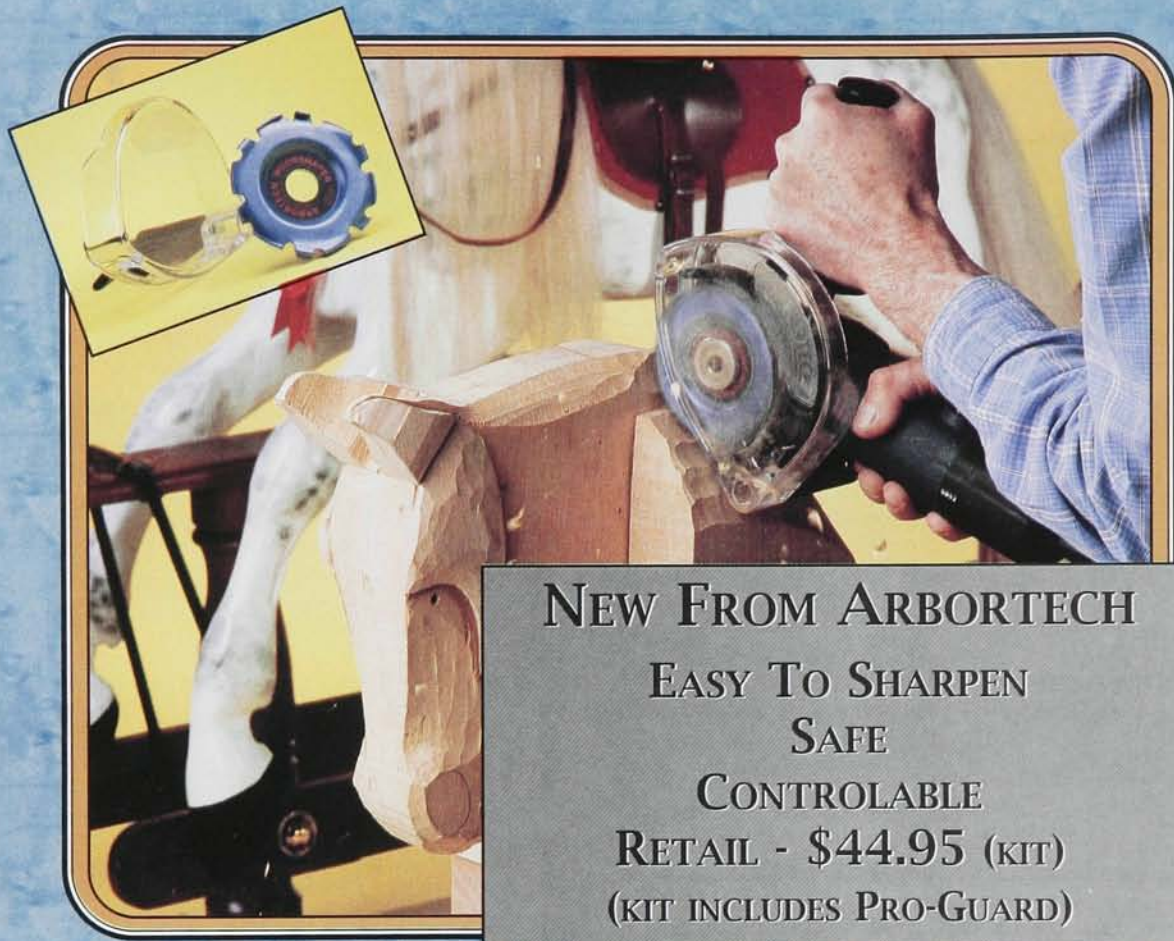


V TOOL
STEP 3

Traces of the transfer paper white are best removed with an eraser. For a finish, I apply a water-based varnish because it won't yellow the carved lines. I can also wax the wood. [M]



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THE STORY OF TROLLS



BY HARLEY REFSAL WITH NAOMI HULST,
ASSISTANT EDITOR AT WOOD CARVING ILLUSTRATED.

Since the beginning of Nordic folk lore, trolls roamed throughout Scandinavia. Like the Titans of Greek mythology, these hulking creatures hollowed out the landscape by their sheer size. According to legend, lakes were formed by troll footprints, while valleys were created by rock-throwing fights between arguing trolls.

Trolls tended to be unkempt, hairy, and extraordinarily ugly. They had large, crooked noses and deep, sunken eyes. Troll families dwelt in darkness away from civilization, preferably in caves or dense forests. They were thought to be evil and malicious towards all other living things.

Many Norse parents warned their children never to venture too close to swamps or caves since trolls would think nothing of snatching up humans. Some of those kidnapped would never be seen again. Despite their size and strength, trolls

were quite stupid and often outwitted by their benign counterparts, the forest gnomes. (Learn more about gnomes from Lyle Kraus in WCI's Issue no. 5, Christmas 1998).

During the 1800s, perhaps owing to advances in science and learning, trolls shrank in size considerably. Nonetheless, they still held a strong presence with superstitious people. These trolls ventured closer to human society and tended to reside under bridges or forest paths, causing angst to animals and travelers. The tale of the Three Billy Goats Gruff was a testament to this type of harassment from a very territorial bridge troll.

Present-day trolls are kinder, gentler versions of their giant ancestors. They are less malevolent, less hairy, much smaller, and better clothed. Occasionally, their mischievous behavior results in a hiker's missing backpack or a skier's broken pole. For the most part, trolls are inclined to be fun-loving and delightful. ☐



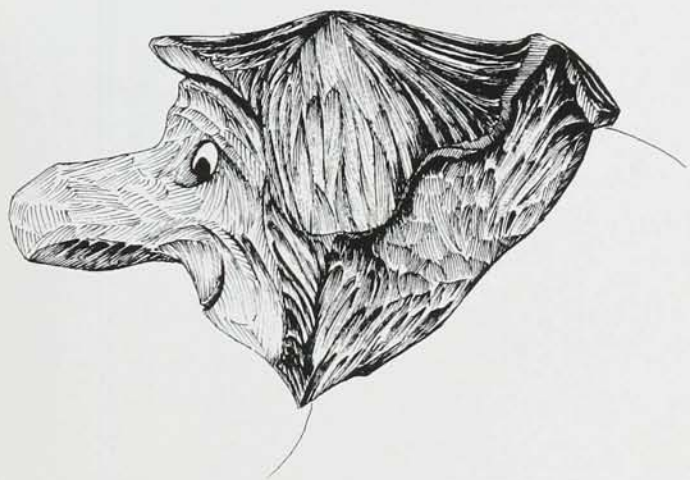
Managing Editor's Note:

The kindly troll featured is one of more than 300 woodcarvings displayed at the Fox Chapel Carving Museum. It was donated by Steve Paszkiewicz, scrimshander, woodcarver, and carving collector. The museum is located at 1970 Broad Street, East Petersburg, Pennsylvania 17520. Call 800-457-9112 for hours.

Harley Refsal teaches Scandinavian Studies at Luther College in Decorah, Iowa. Author of *Woodcarving in the Scandinavian Style*, Refsal is an internationally recognized figure carver, specializing in Scandinavian-style flat-plane carving.

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AMERICAN FOLK ART CANES

By George H. Meyer,
photography by Charles B. Nairn

The handle of the cane was a huge carved snake's head with the snake's body twisted around the entire length of the shaft. The cane was carried by a very elderly, nondescript man who was walking near me in downtown Detroit, Michigan. When I asked him about the cane, he proudly told me a friend had carved the cane for him and "It was a great conversation piece."

What he described was the same purpose canes served in the mid- to late 19th and early 20th century. During that period, a cane was carried not only for support but more commonly as a part of a man's attire, like a hat or gloves, and the cane was often intended to call attention to the person who carried it.

In order to carve a cane that is a work of art, however, the carver also had to create a design that fit with the stick format while retaining the cane's function. This describes the kind of American canes I collect, which started some twenty years ago at a local flea market when I saw a cane and first recognized that it was actually a sculpture.

CANES CLASSIFIED

What do I mean by canes? Canes are a form of stick. A stick includes a staff, cudgel, shillelagh, bishop's crosier and shepherd's crook. For my purposes, the basic difference between a cane and a staff is that a cane is waist-high and

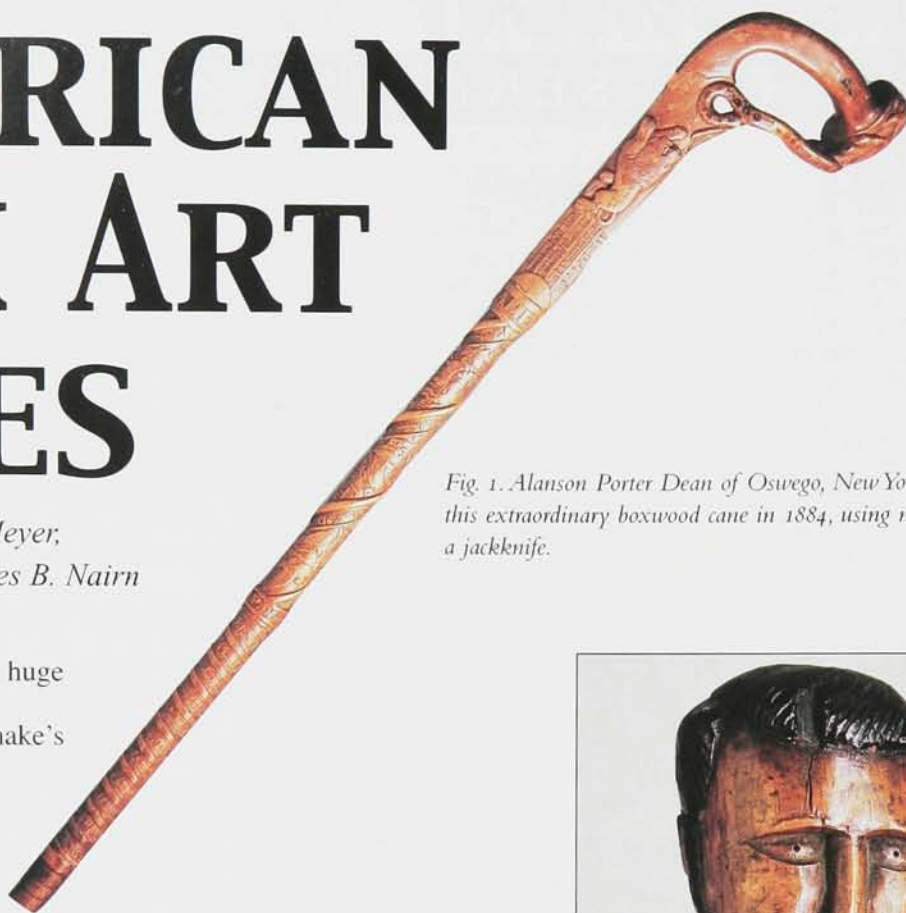


Fig. 1. Alanson Porter Dean of Oswego, New York carved this extraordinary boxwood cane in 1884, using nothing but a jackknife.



Fig. 2. With its oversized head—5 3/4-in. high—this cane is probably a portrait of a noted Ohio personage.



Fig. 3. The beard forms the handle of this caricature cane with beads for eyes and nails for teeth.

held at the top, while a staff is shoulder-high and held below the top. The word "cane" probably came from the 15th century use of rattans—or canes—for walking sticks. Although there are some regional preferences for which term is used, I have treated the words "cane," "walking stick" and "walking cane" to mean the same thing.

During the heyday for the use of canes in the United States, from about the mid-19th century to World War I, almost every well-dressed man carried or, in the terminology of the times, "wore" a cane and probably owned at least three or four. In addition to fashion and their use for support, canes were used for authority. Their use declined after World War I, and it is rare to see them today, perhaps because canes in our youth-oriented world are associated with age.

Canes can be classified as device canes—ones that have a dual purpose such as sword or gun canes—or as decorative canes. The latter can be divided into formal decorated canes



Fig. 4. The strong left hand holding a ball was carved separately from the shaft on this late 19th-century cane.

"When you're carving something, you've got your mind with it. You have your whole being in it... But just sitting there whittling on a stick, you ain't got nothin' in it but a little time."

Edgar Tolson

The late Contemporary American folk art carver

and folk art decorated canes. When I refer to formal decorated canes, I mean those manufactured or professionally made by skilled craftsmen. These are the canes used by our grandfathers and great-grandfathers, ones with unadorned, wooden shafts with gold, silver, ivory or porcelain handles.

When I talk about folk art decorated canes, I mean hand-carved wooden canes made by folk artists. The definition of folk art is still disputed, but I define folk art as self-taught art. The makers of most folk art canes were anonymous. However, from what we can tell, it appears that all of the earlier period carved canes were made by men, and probably carved using little more than a jackknife, but obviously using it with great skill (fig. 1). Women may have painted some canes but did not carve them. This, of course, is no longer true. Cane carvers were of virtually every nationality and ethnic background.

Subjects on folk art canes and the forms they took were often highly personal and individual and the variety of subjects on folk art canes is almost unbelievable. Themes included politics, occupations, religion, patriotism, fraternal, animals, people, sports, drinking, and sex (figs. 2 to 5). Snakes



Fig. 5. The use of a carved hand as a handle was not unusual. The cane on the left is more graceful.



Fig. 6. Late 19th-century variations on snake canes made by anonymous carvers.

were particularly common. One theory for this is that the snake represents evil. Many contemporary carvers, however, say that a snake simply fit the stick form (figs. 6 and 7).

The personal nature of canes points out another important attribute or characteristic of folk art canes: their function and ability to communicate. Formal decorated canes, of course, also communicate. Folk art canes, however, often communicate on a more personal level. In many cases, after all, the cane was made by the person who carried it for his own use and as a reflection of himself.

Since they are so personal, many folk art canes have a story to tell, linking us to another person's life and adding another dimension of interest in the cane. Some canes were almost like business cards: a carved hammer represented a carpenter, a carved leather heel and a cobbler's bench advertised a shoemaker (fig. 8).

Other characteristics of folk art canes are their historical and cultural links. The imagery and symbolism on folk art canes were often drawn and freely adapted from the popular graphics of the day, which included, by the mid-19th century, graphics in books, magazines, and newspapers (fig. 9).

THREE INTERESTING TYPES OF CANES TO COLLECT

Three areas are of particular interest to me as a collector because there is a combination of historical symbols, personal touches of the maker or user, and fine carving, which together can give a cane a powerful emotional impact.

Civil War Canes

One area is the post-Civil War period, from 1865 to around the turn of the century. Few Civil War canes were actually

"If the number of cane carvers who have contacted me or whom I have heard about since the publication of our book is any indication, cane making in the U.S. is flourishing."

George H. Meyer



Fig. 7. Early 20th-century snake canes. The one on the left is Iroquois.



made during the war itself, and those that were probably came from POW camps or hospitals and not from the field. Many Civil War veterans carved or bought canes because of the loss of a leg, but others wore canes to commemorate their service (fig. 10). The most important Union veterans' group of this period was called the Grand Army of the Republic, or GAR for short. It had over a million members and met yearly at state or national encampments or conventions. Canes were made, given and sold at numerous reunions. Union veterans' canes can often be recognized by the initials GAR or by the corps badges, which were used only by the Union army. GAR and other veterans' canes are relatively common (fig. 11). Canes by the smaller Southern veterans organization, the United Confederate Veterans, which wasn't founded until 1889, are very similar in form and theme to the GAR canes, but much more difficult to find.

Fraternal Canes

Fraternal canes are a related area. 19th-century Americans were joiners. At the turn of the last century, out of a U. S. population of 76 million, about 10 million men and women were said to have belonged to secret societies. These included the Free Masons, the Odd Fellows, the Independent Order of Redmen, the Knights of Columbus, and others. Later fraternal organizations included the Elks and Moose. Members of these organizations carried canes which they made them-



Fig. 9. This "naughty" Victorian cane is decorated with classical figures.



Fig. 8. Probably a carpenter, a barber and a railroad man carried these turn-of-the-century canes.



selves or received as gifts—so-called "presentation canes"—or bought from a commercial source. Symbols, often handsomely displayed on the shaft, were very important in fraternal organizations, and these canes can be recognized by the symbol of the particular secret society or societies (Fig. 12). The canes were not used for ceremonial purposes; instead, they identified the person carrying the cane as a member of the group.

Political Canes

The third area of interest to me is the political cane (fig. 13). Politicians, like others, carried canes. Cane-carrying presidents included George Washington, John Quincy Adams, Abraham Lincoln, Ulysses S. Grant, Franklin

Roosevelt and Harry Truman. Political campaign canes seemed to have first appeared in some numbers in 1828 in the campaign between Andrew Jackson and John Quincy Adams, and again in even greater numbers in 1840 in Whig William Henry Harrison's presidential campaign. A particularly large number of carved folk art canes were made for the 1896 campaign between Republican William McKinley and Populist Democrat William Jennings Bryan, the latter of the Scopes monkey trial fame.

Of course, wood is an important characteristic of American folk art canes. Frank Lloyd Wright called wood "the most humanly intimate of all materials." The 1890s have been referred to as the age of whittlers, but good folk art canes are more than whittling. The late contemporary American folk

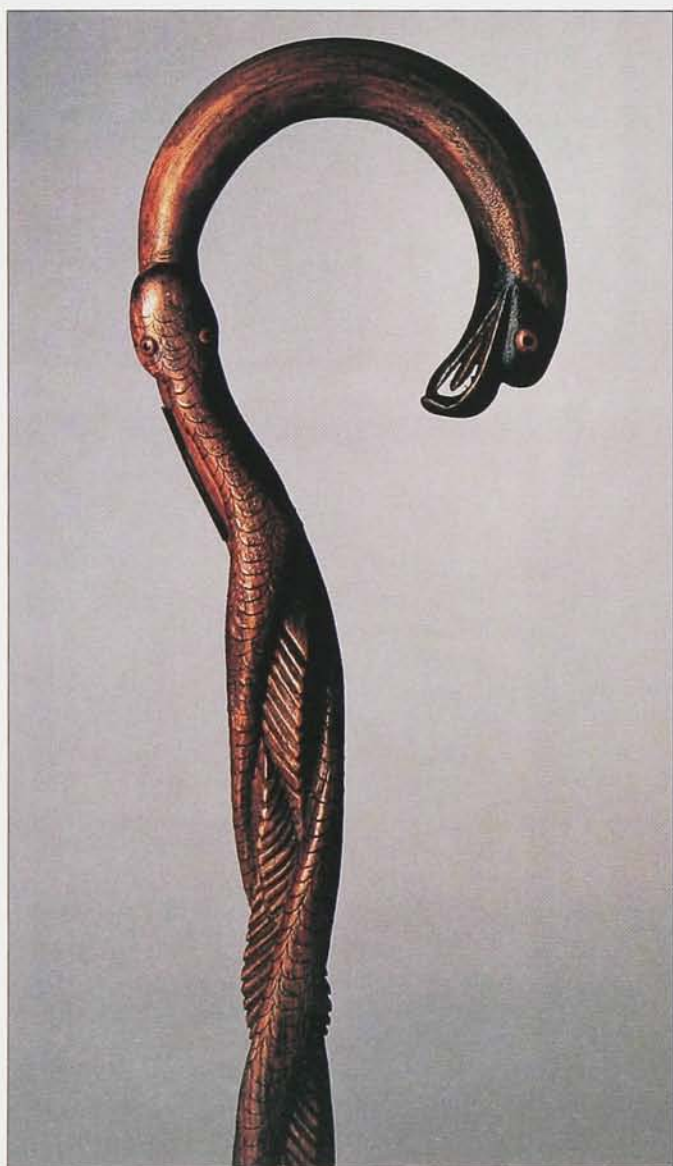


Fig. 10. As described in a 1905 letter from a descendant of the Civil War Union surgeon who owned it, the cane was carved at the Battle of Vicksburg in 1863. It is unusual because it was actually made in the field.



Fig. 11. A Civil War soldier's uniform and accoutrements are minutely and accurately detailed on this late 19th-century GAR Reunion cane.



Fig. 12. Some 15 different fraternal logos decorate the shaft of this late 19th- to early 20th-century cane.



Fig. 13. The political cane on the left has relief busts of war heroes from the Spanish American War; the one on the right, dated 1909, is more formal and contains a lithograph of William Howard Taft.



Fig. 14. Kentuckian Denzel Goodpaster (1908–1995), carved these bathing beauties in 1982.

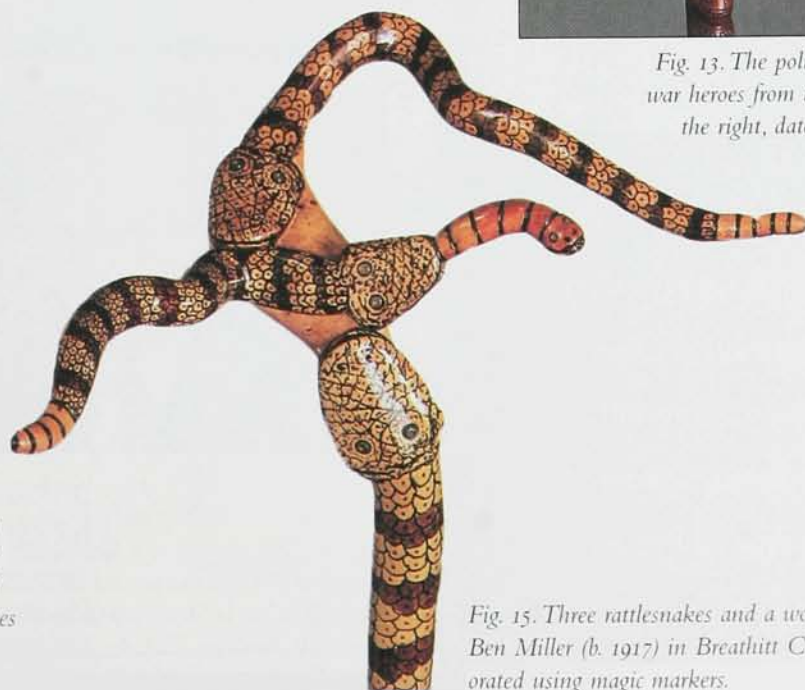


Fig. 15. Three rattlesnakes and a worm were carved in 1989 by Ben Miller (b. 1917) in Breathitt County, Kentucky, then decorated using magic markers.



art carver, Kentuckian Edgar Tolson, is quoted as saying, "When you're carving something, you've got your mind with it. You have your whole being in it... But just sitting there whittling on a stick, you ain't got nothin' in it but a little time."

What kinds of wood were used? Almost every kind that one can think of. Apart from favored woods such as maple, cherry, hickory, ash, walnut, elm, cedar and pine, I suspect that a fair percentage of the some 800 varieties and species of trees in the United States, plus the more than 1000 woody shrubs, have been used to make canes. And all parts of the tree were adapted, from the branches to the roots.

How do contemporary American folk art canes fit into this picture? If the number of cane carvers who have contacted me or whom I have heard about since the publication of our book is any indication, cane making in the U.S. is flourishing. I am sure that there are hundreds of cane carvers today. The tradition of cane making has not been lost but simply adapted to fit the times. As might be expected, the themes of contemporary canes are frequently newer subjects such as Dolly Parton and Elvis Presley, or even space ships. Wood is still the common medium, although sometimes the cane has plastic or metal embellishments. The colors are bright and the carving is often bold and imaginative, but generally it is less detailed than in the past (figs. 14 and 15).

To sum up, I offer a quote from our book: "The best American cane makers transformed a small, relatively simple utilitarian object into something aesthetically beautiful and challenging, an object to be seen and touched. At the same time they made objects that reflected both the culture of the period and their own position in that culture. American cane makers accomplished this using an extraordinary variety of personal styles, forms and subjects—encompassing them within the narrow confines of a three-foot-long piece of wood. In doing so, they made the American folk art cane a work of art" (fig. 16). [E]

Editor's Note: All photos appear in *American Folk Art Canes: Personal Sculpture*, Sandringham Press in association with The Museum of American Folk Art and The University of Washington Press, 1992.



Fig. 16. A worker's hand gently holds a small bird on this cane, which was probably made in North Carolina around 1900.

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George H. Meyer, a trustee of the Museum of American Folk Art in New York City and a practicing attorney in Bloomfield Hills, Michigan, is a nationally known collector, scholar and author on canes and other three-dimensional American folk art. With his wife Kay, he wrote the award-winning book, *American Folk Art Canes: Personal Sculpture*.

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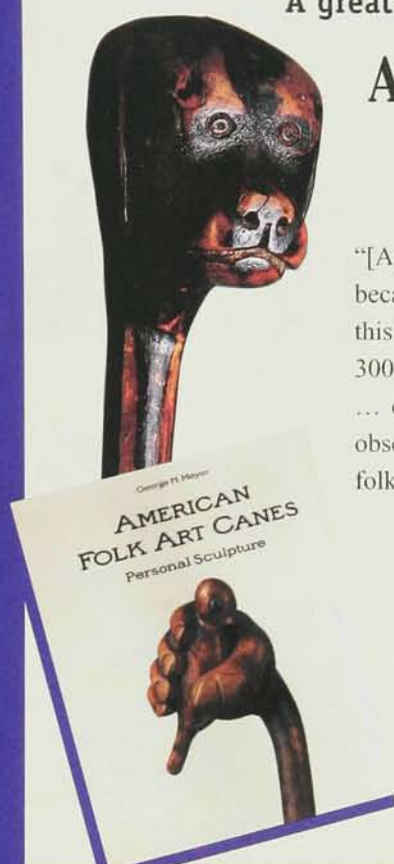
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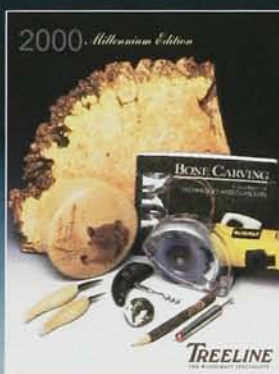
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An Introduction to SHALLOW **CHIP** CARVING

BY BARRY MCKENZIE



Barry McKenzie's wife Barb taught him how to play chess using his own chip-carved chess set and board. Barry says that he has yet to win a game.

A contributing editor of *WCI*, Barry McKenzie runs the *School for Chip Carving*, publishes the quarterly *Chip Carver's Newsletter*, and sponsors the annual *All Chip Carvers Show*. Barry can be contacted at 26163 Pecos Drive, Lebanon, Missouri 65536/ 417-532-8434. His e-mail address is bmckenzi@llion.org and his website is www.proleb.com/chipcarver. This is Barry's second of three articles that introduce the fundamentals of chip carving.

In my first feature on chip carving, I introduced the standard geometric deep chip and how to chip carve it with an economy of motion. Done with a single knife, it requires holding a chip carving knife in two different hand-held grips and turning the wood once for three cuts. Shallow chip carving was developed when carvers used very dense hardwoods like pear and elm. In many cases, the chips were barely a millimeter deep. Today, most chip carvers use basswood, a species that is not very dense. Carvers, then, can make their chips as deep as they want.

Shallow chip carving is less time consuming than making the standard geometric chip. One reason is that, owing to the design, there are fewer chips to contend with. Generally, shallow chips are not side by side but are more widely spaced. Also, it does not work well to have ver-

tical cuts from two different chips next to each other.

Figure 1 shows a three-sided chip in the shape of an elongated triangle. Dimension A equals the depth of the chip at its deepest end. The depth can vary depending on the density of the wood and the desired results. Angle B equals the angle or taper of the cut for sides 1 and 2. Note that the bottom of the chip is really at the front of the chip and not plumb center as with the geometric deep chip.

AN ECONOMY OF MOTION

When doing shallow chip carving with many chips, I cut all of the sides labeled 1 with my knife; then I cut all the sides labeled 2. Last, I go back and cut all of the sides labeled 3.

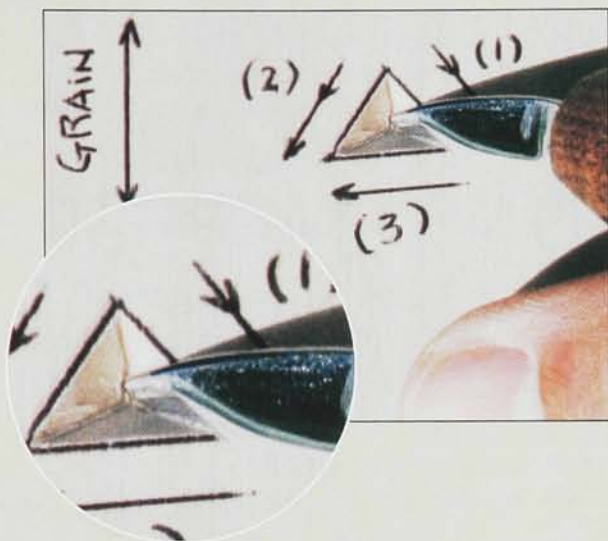


The chess pieces and board by Barry McKenzie comprise 64 different rosettes. Note that the chess pieces are chip carved to their edges.

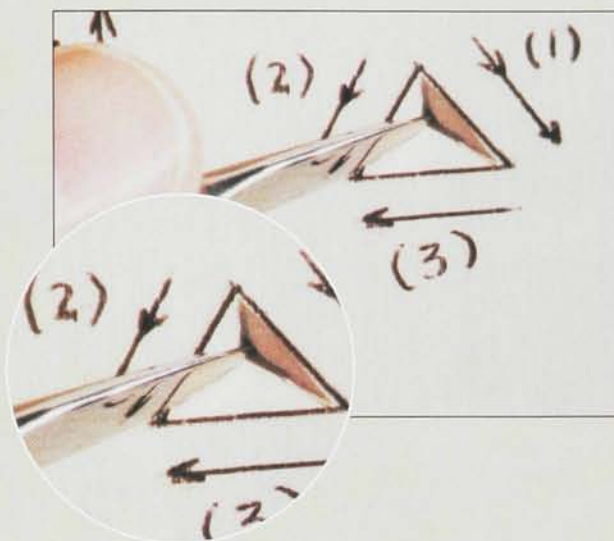
3 STEPS TO CARVING A SHALLOW CHIP

To chip carve a shallow chip, start with side 1, then do side 2. These are both vertical stop cuts with the tip of the blade touching the bottom of the chip. To cut side 3, make a flat, slicing motion that connects sides 1 and 2. The knife blade is turned flat on its side, parallel to the plane of the wood surface. For the chip to come out, the three cuts need to converge at the front of the chip down in the deep end (see Figure 2).

Side 1 Place the blade face vertically in the chip. The tip of the blade has to be at the bottom of the chip up in front at the deep end.



Make the cut for **side 2** holding the blade face vertically with the knife tip converging with the first cut up in front of the chip at the deep end.



Side 3 is done with the blade laid down flat. A slicing motion is used that stays within the cuts made for sides 1 and 2. The knife can be held in a grip that has the thumb beside the blade for a pull stroke or with the thumb behind the handle for a push stroke.

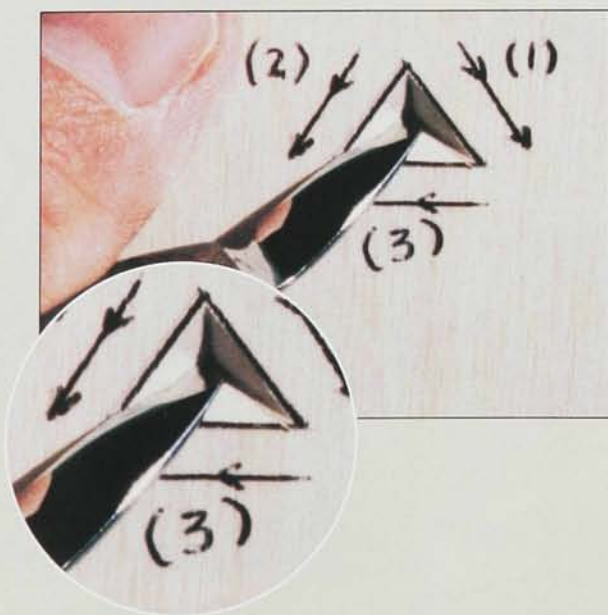


Figure 1

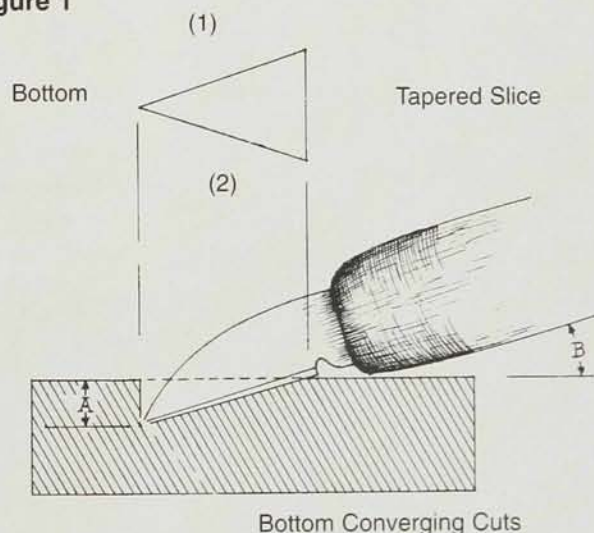
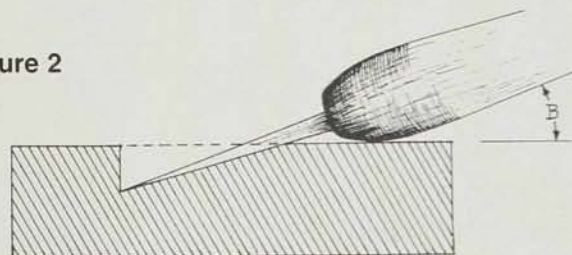


Figure 2





(Above) The bentwood-style box with removable lid was made by L.A. "Chris" Christianson of Rochester, Minnesota. His work was a winner at the 1998 All Chip Carvers Show held in Lebanon, Missouri.



(Left) A view from above shows that "Chris" used two types of shallow chip carving.



The lid of the key box was chip carved through stain by Barry McKenzie.

CAN CHIP CARVINGS BE SANDED?

Sanding must be done before working the wood. After sanding, the carver can then draw on the wood or transfer the pattern. I recommend to students that they start with an ultra-smooth surface.

I use a sandpaper that does not have a gravel grit that comes off in the wood. Sandpaper with its grit fused on paper or cloth works best.

Some carvers sand away pencil lines and smudges after they complete the chip carving. I find that less of a problem on shallow chip carving than on carvings with geometric chips. It is too easy to flatten out the tops of the ridges between the chips on geometric deep chip carvings if sanding is done after the carving. Those ridges need to be left sharp. A soft eraser removes most lines. When finishing, rub off any pencil lines you may have missed when the finish is still wet. [E]

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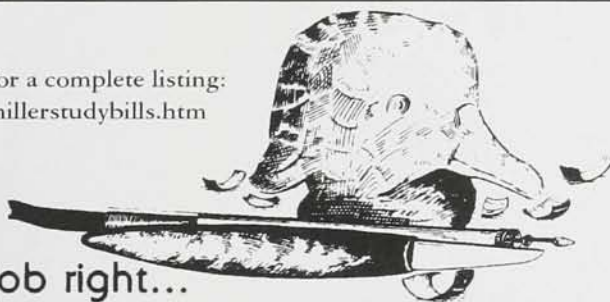
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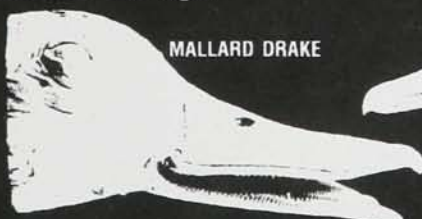
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Relief Carving

Patterns, Tips & Techniques


NEW!

By William F. Judt

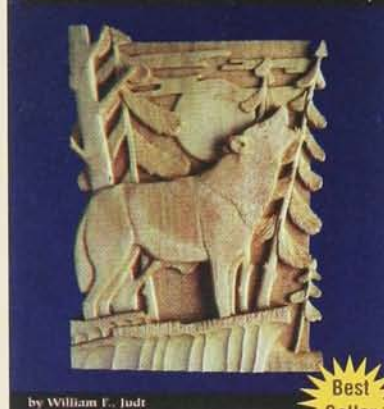
#FOX124-4 \$19.95
Relief Carving -
Patterns, Tips & Techniques
By William F. Judt

Join the ever-growing cadre of relief carvers with this complete introduction to relief carving. Author and artist Bill Judt shares tricks of the trade and personal insights gathered over his 13 years of relief carving.

Moving to the practical side of relief carving, he covers everything from choosing woods and buying chisels to laminating boards and stamping backgrounds. Included are a step-by-step demonstration and ready-to-use patterns to help you start your own relief-carving venture. Bill also includes advice for selling your work.

Relief Carving

Treasury



by William F. Judt

Best Seller

#FOX097-3 \$14.95
Relief Carving Treasury
by William F. Judt

Here in this first book of its kind on relief carving, artist and relief carver William Judt shares with you the best this medium has to offer. Pulling on the talents of his students and his own work, Bill includes 16 relief carving projects geared toward the experienced carver. Each project includes a full-color photograph, detailed pattern and extensive notes on design and technique.

FIREPLACE & MANTEL

I D E A S



By John Lewman

Fox#106-6 \$19.95
Fireplace and Mantel Ideas
by John Lewman

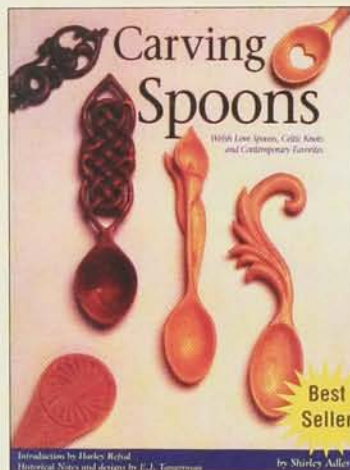
A rich resource of designs and construction details for mantels and fireplace surrounds.

Not strictly a carving book, but will be of interest to anyone who is interested in this subject. Over 200 designs featured in full color.



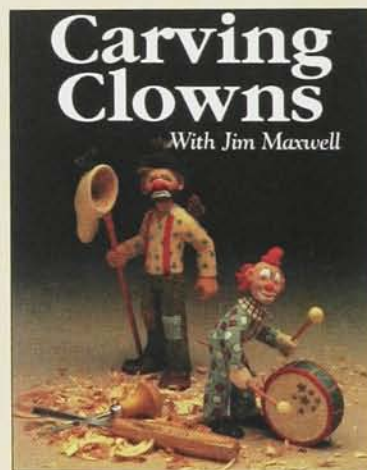
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Carving the Human Face
Capturing Character and
Expression in Wood
by Jeff Phares

Over two years in the making, this new book is a very complete how-to manual. In over 350 color photos, you'll follow the progression as Jeff carves a stunning Indian Chief mask. Zoom-in close-up shots give you the details. More than just a step-by-step however, Jeff teaches you how to think about realistic face carving. A valuable chapter is his own critique of his early work - showing problem areas and how to correct them.



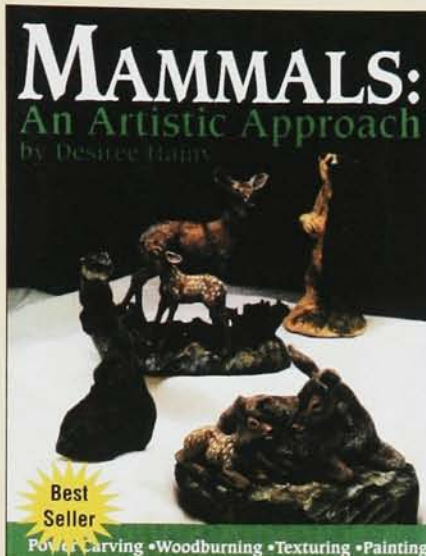
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Carving Spoons
by Shirley Adler

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



#FOX060-4 \$14.95
Carving Clowns
by Jim Maxwell

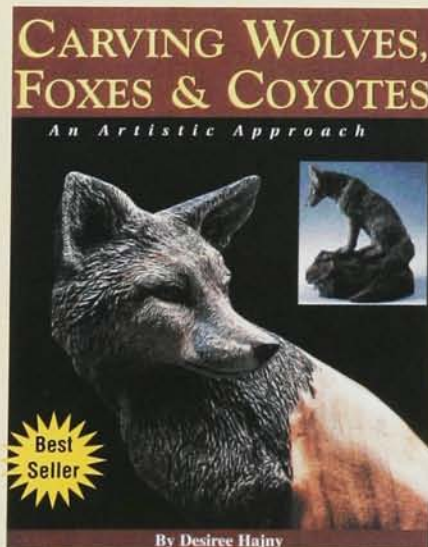
There are many different styles and personalities of clowns, all of which originally derive from three basic kinds of clowns-the White Face, the Auguste, and the Black Face. This book includes 12 different clowns to brighten your day. Five projects in complete, step-by-step, detailed color photographs. Hundreds of photos on carving and painting techniques show you how to carve your own hand-crafted masterpiece.



#FOX036-1 \$19.95

Mammals: An Artistic Approach by Desiree Hajny

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



#FOX098-1 \$19.95

Carving Wolves, Foxes & Coyotes: An Artistic Approach by Desiree Hajny

How do you capture the majesty, the power and the gracefulness of these wild animals in wood? In this new book, Desiree shares from her wealth of knowledge and experience. Full color photos show these animals in the wild (great for reference!). You'll then learn to carve and paint several different projects using either hand or power tools.

Ready to carve patterns are included for you to use. Plus you'll learn from the many anatomical charts, paint schedules and reference sketches taken from Desiree's own work over the years. A treasure trove for the carver from a very popular instructor!

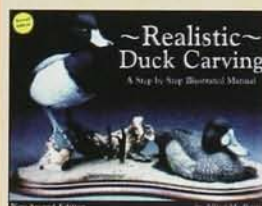
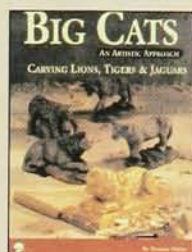
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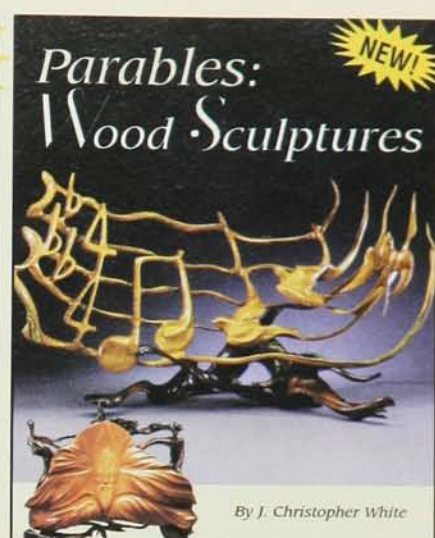
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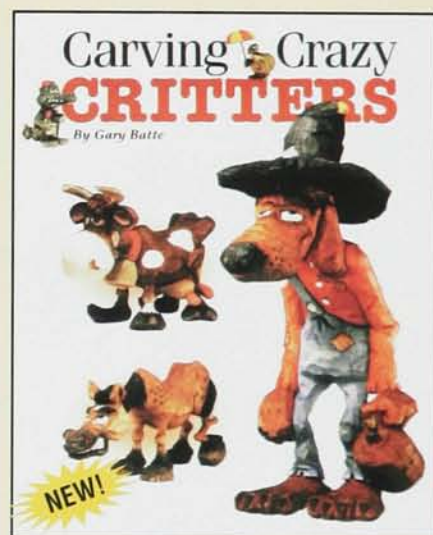
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#FOX122-8 \$34.95

Parables: Wood Sculptures By J. Christopher White

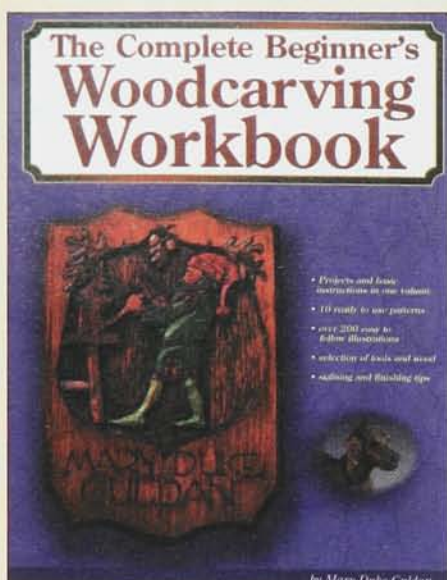
We're excited about publishing this book! Chris White takes gnarled trees and roots and works within these natural forms to create stunningly beautiful works of art. These carved sculptures are sometimes realistic, sometimes stylized, but always highly evocative—even poetic and full of meaning. The full color gallery photos and technical chapters appeal to carvers, sculptors and fine artists. The sheer beauty of each piece is accentuated with the artist's description of its creation and how it relates to his deep faith. This is an inspiring and interesting coffee table book.



#FOX114-7 \$14.95

Carving Crazy Critters By Gary Batte

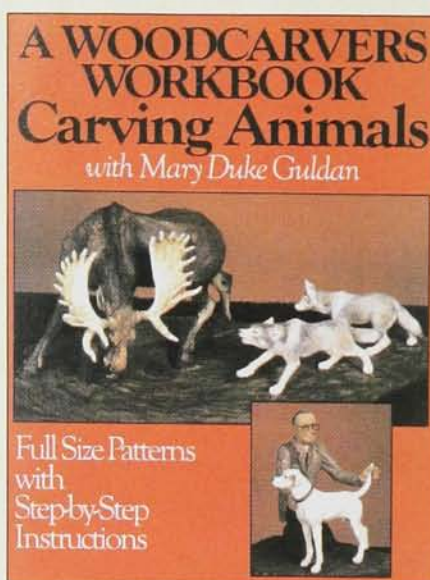
Bring a smile to even the most somber face with the characters in Gary Batte's new book. Ten clever projects are featured, complete with patterns, and finishing instructions. Sneak up on a down-and-out friend with "Al E. Gater," delight the woman in your life with "Buttercup, the Queen of Moo," give a hunter a laugh with "Flea-Bitis," make a child laugh with "Grumpy Gorilla," or move a slow-poke along with "Speedy the Tortoise." You'll enjoy carving these delightful pieces as much as a friend or family member will enjoy receiving them.



#FOX085-X \$9.95

**Complete Beginner's
Woodcarving Workbook**
By Mary Duke Guldán

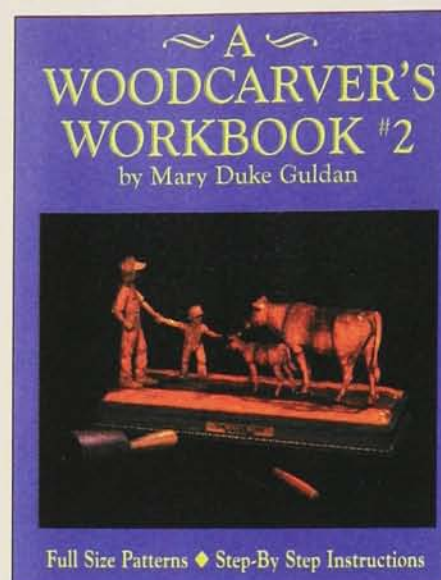
Simply the best, easiest guide to carving ever! 10 projects illustrated in color with complete patterns and instructions. All you need is a knife and several simple gouges to get started.



#FOX033-7 \$14.95

**A Woodcarvers Workbook
Carving Animals**
By Mary Duke Guldán

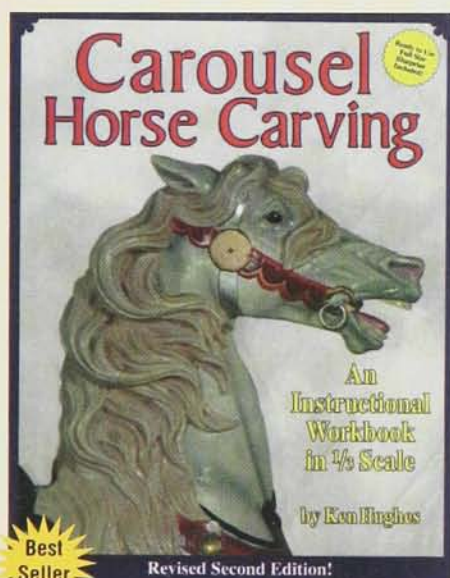
Follow these complete step-by-step instructions and easy to follow patterns and soon you will be creating beautiful hand carved pieces of your own. A special section on painting and finishing your heirloom carving is found in the back of the book. Considered a "must-have" classic by both beginner and veteran carvers. 14 patterns and step-by-step instructions for a wolf, moose, cougar, rabbit and wild mustang, unicorn, whitetail deer, dogs and a bighorn sheep.



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A Woodcarver's Workbook #2
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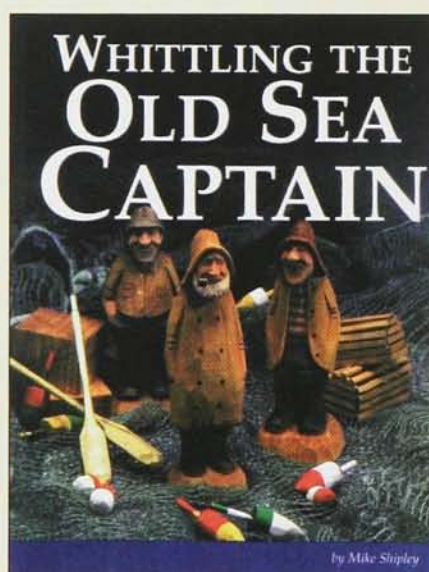
This new book with patterns from best-selling woodcarving author Mary Duke Guldán gives every carver what they want-excellent creative ready-to-use patterns and more solid carving tips and techniques. No repeats from her first book. Instructions and patterns for Elk, Bison, Indian Chief, Horser, Human Figures, Oxen and more.



#FOX072-8 \$24.95

Carousel Horse Carving
by Ken Hughes

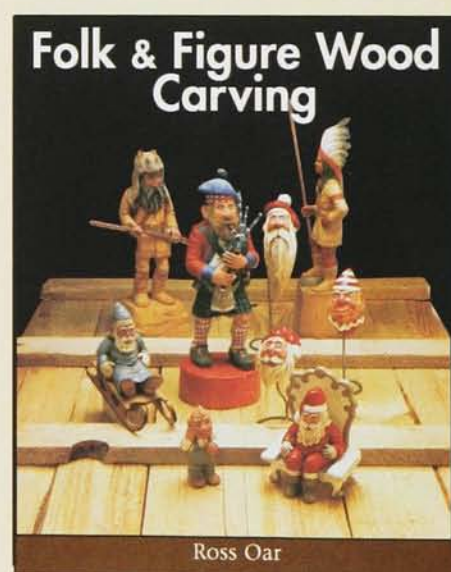
Back by popular demand. This is a classic of carousel carving how to, now updated and revised. Takes you step-by-step through carving a 1/3 size carousel horse. With your order, we'll ship you a fold-out cutting pattern.



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Whittling the Old Sea Captain
by Mike Shipley

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



#FOX105-8 \$14.95

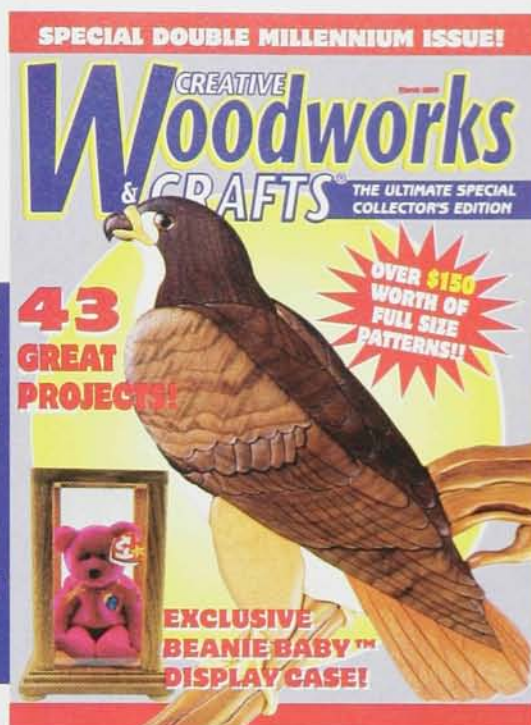
Folk & Figure Wood Carving
by Ross Oar

Ross Oar's brand new book showcases 15 projects in full color with complete patterns. Choose from terrific projects including Old McDonald, a German Oktoberfester, Santas, ornaments and other expression filled pieces.

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Creative Woodworks & Crafts Carving Editor Ivan Whillock does a marvelous job ensuring that each issue has at least 3 excellent carving projects and articles, all varied and interesting. Subscribing to Creative Woodworks & Crafts brings you ongoing instruction from this wonderful teacher, whose life has been devoted single-mindedly to woodcarving.



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A retired teacher, Ray McKenzie carves a variety of fresh and saltwater fish. He lives in Chambersburg, Pennsylvania.

Carving and Painting a BLUEGILL



By Ray McKenzie
Photography by Roger Schroeder,
Managing Editor at Wood Carving Illustrated

I call the bluegill a universal fish. Almost any person fishing in a farm pond or lake has caught this species. A scrappy fighter, it will take a worm, popping plug, or fly. What I have noticed about the blue gill is the tremendous variations in coloration and markings. Although all bluegills have between six and eight vertical bars on the sides, some have more pronounced bars than others. In terms of size, the adult fish ranges from six to nine inches in length.

I have four different mounts for my carved fish. One mount has the fish as a wall mount with a simple hanger attached to the back. A second mount has the fish on a wooden plaque with a routed edge. A third has the fish attached to a snag or log to suggest underwater habitat. And the fourth has the fish suspended on a stringer—more than one for a small species like the blue gill. My customers enjoy all four presentations.

MATERIALS LIST



Patterns: manila folder and tracing paper

Wood: basswood measuring at least 1 1/2 in. thick by 4 in. wide by 8 in. long

Body: bandsaw; X-acto® knife with no. 11 and no. 26 blades; flexible shaft tool; 1-in.-diameter carbide sanding sleeve; 3/4-in.-diameter rubber-cushioned sanding drum; cloth-backed sandpaper

Mouth: cylindrical-shaped carbide bur; round stump bur; diamond burs

Eyes: brown/gold 11mm glass eyes; barrel-shaped stump cutter; natural-color wood filler

Scaling and Lateral Lines: mechanical lead pencil; stylus

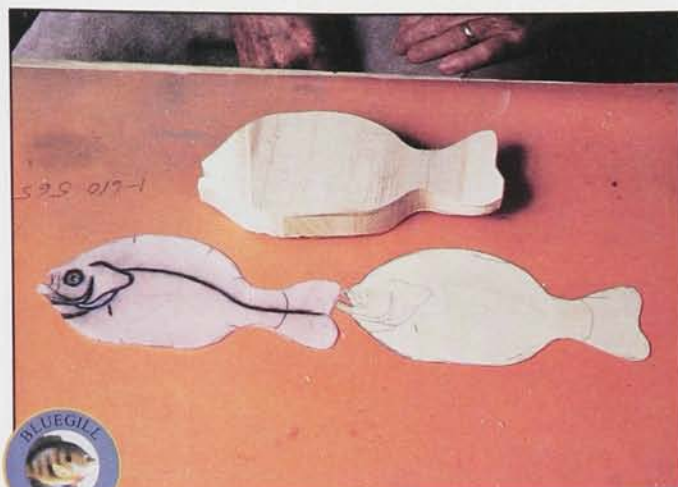
Rays and Fins: 1/4-in.-thick poplar for separate fins; abrasive stones; cloth-backed sandpaper; coarse steel wool; X-acto® knife with no. 11 blade; carpenter's glue

Nostrils: tapered diamond bit and flexible shaft tool

Gills: manila paper; spray lacquer

Paints and Finishing Materials: gesso; spray lacquer; airbrush; poster and acrylic paints

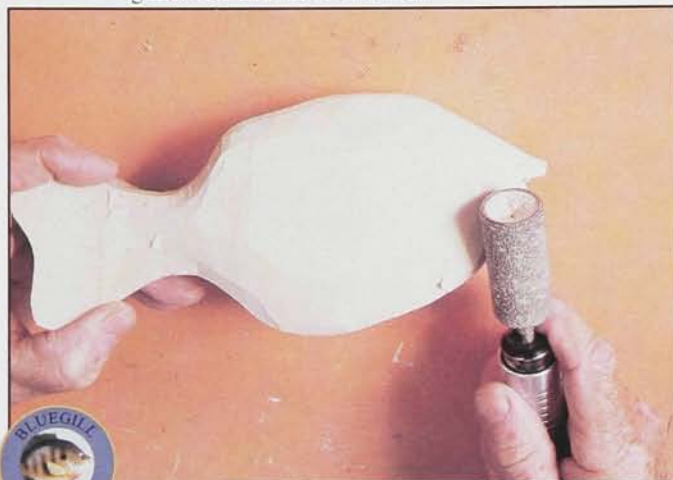
Bluegill colors are available from WASCO Manufacturing, Inc., 1306 West Spring Road, P.O. Box 967, Monroe, Georgia 30655/800-334-8012. WASCO colors include a number and the designation WA (water acrylic).



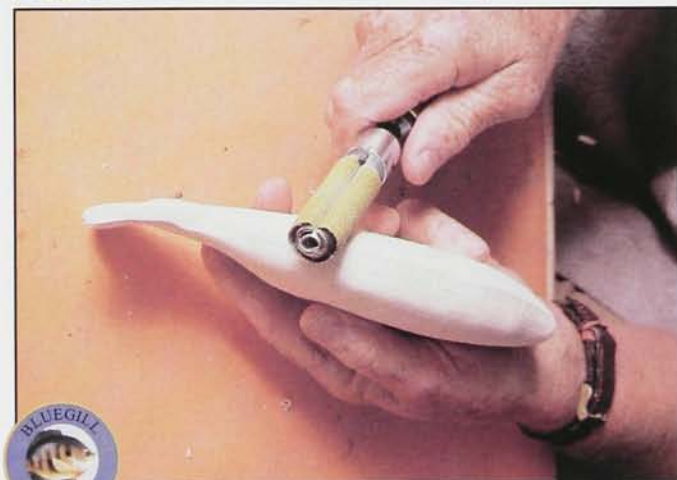
I use two patterns for my bluegill. One is a side profile cut from a manila folder. If needed, I also use one for the top profile. The other pattern is tracing paper with some of the anatomical features drawn on it such as the gill covers and the lateral lines.



I don't invest in expensive carving knives. Nearly all my carving is done with an X-acto® knife and a variety of blades. Since I do not like to sharpen, I buy disposable blades by the dozens. To shape the fish, I use a no. 26 X-acto® blade. Note that I have a centerline on the back of the bluegill. That does not get removed until I am at the last stages of sanding.



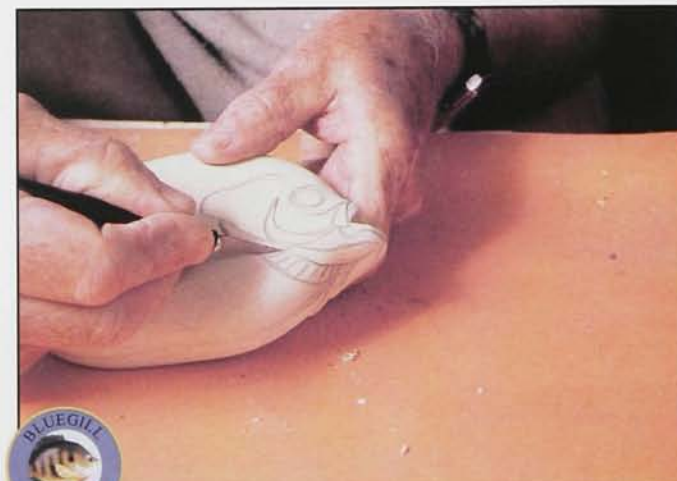
A 1-in.-diameter carbide sanding sleeve in a flexible shaft tool is ideal for shaping the fish after I finish with the knife.



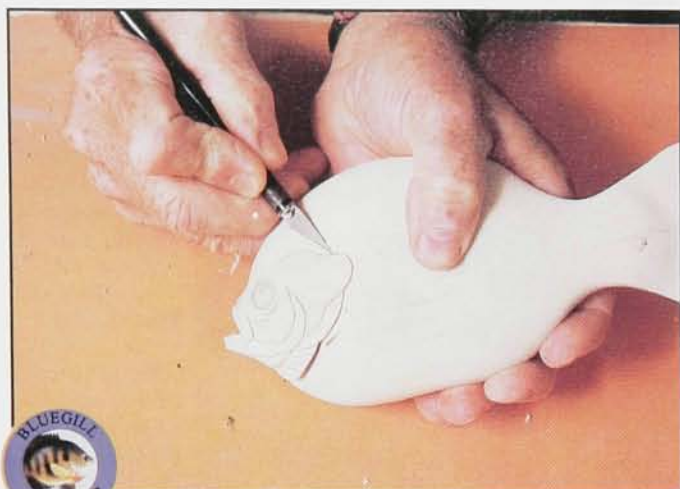
To clean up the coarse texture left by the carbide sanding sleeve, I turn to a rubber-cushioned sanding drum. Cloth-backed paper is a good choice for sanding because it is more durable than other sandpapers.



Once the fish is sanded, I transfer the anatomical features to the wood using tracing paper. These include the maxillary and mandible details, the gill covers, and where the caudal or tail fin attaches to the body.



I first make stop cuts to define the head features. These are shallow cuts made with the knife held perpendicular to the wood. My knife is still an X-acto® with a no. 11 blade.



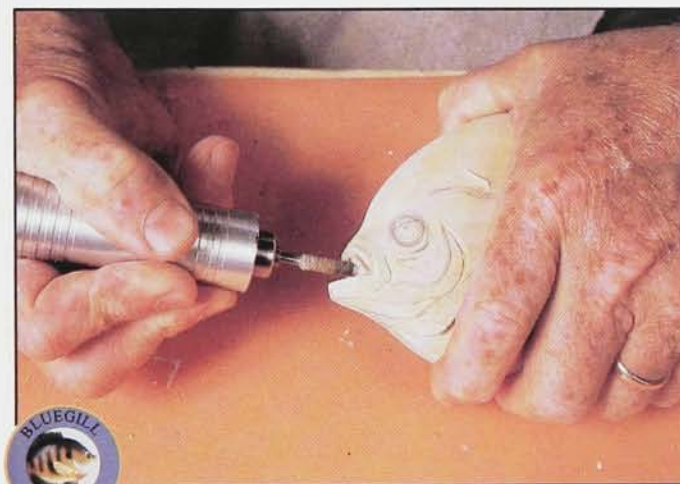
BLUEGILL
STEP 7

I next make shallow paring cuts into the stop cuts to bring out the details.



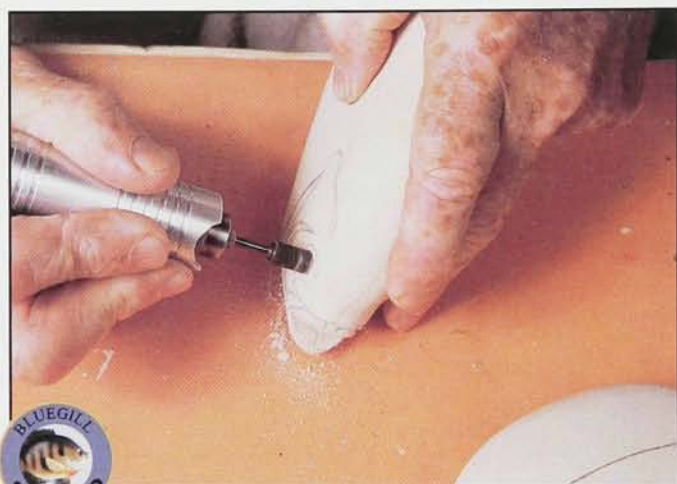
BLUEGILL
STEP 8

I use four different grinding bits to shape the mouth. From left to right they are a cylindrical carbide bur, a round stump bur, and two round diamond burs.



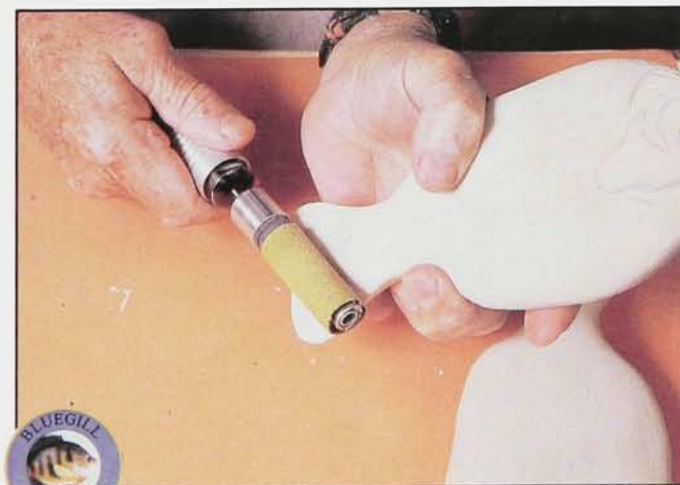
BLUEGILL
STEP 9

The rough-shaping of the mouth begins with the carbide bur and finishes with the round diamond burs.



BLUEGILL
STEP 10

I make the eye holes using the end of a barrel-shaped stump cutter. The holes are approximately $\frac{1}{4}$ in. deep.



BLUEGILL
STEP 11

I do more finish-shaping on the tail fin using the rubber-cushioned sanding drum with cloth-backed paper.



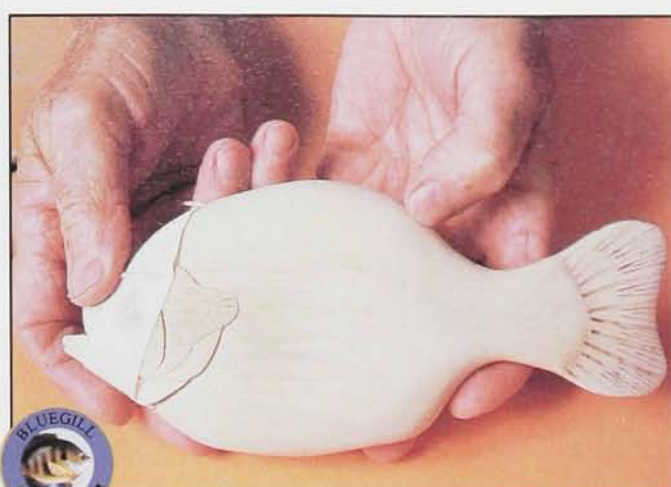
BLUEGILL
STEP 12

At this stage, I draw the lateral lines on both sides of the fish with the help of the tracing paper pattern. I check on the symmetry of the two lines using a compass and compare the distance from the top of the fish to the line.



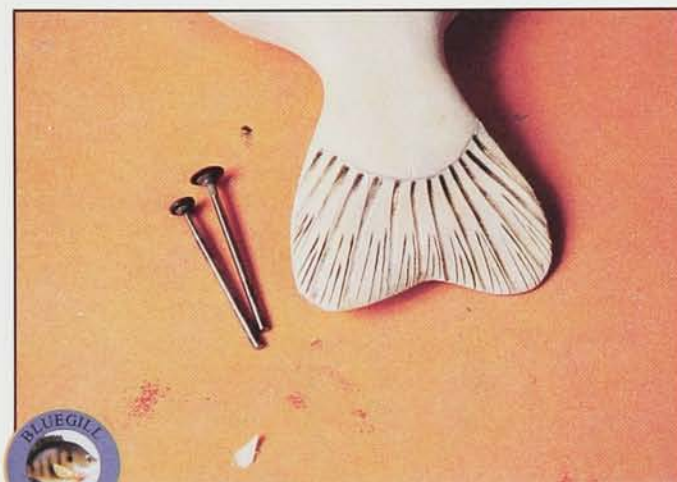
BLUEGILL
STEP 13

To make the lateral lines, I use a stylus or some other pointed steel object to "indent" the wood. This compresses rather than removes the wood.



BLUEGILL
STEP 14

I next sand the wood until the lines disappear. Then I run water over the fish, wetting but not soaking it. Since wood has a memory, even when its cells are disturbed, the scored wood expands when wetted and rises about the surrounding area.



BLUEGILL
STEP 15

To make the rays and splits on the caudal fin, I use two different abrasive stones. One has a wider edge than the other.



BLUEGILL
STEP 16

For the bluegill, I use 11mm brown/gold taxidermy eyes. A natural-color wood filler is a good bonding agent. I simply fill the holes and press the eyes in. I use the squeeze out to create a smooth transition between the eyes and the surrounding surfaces.



BLUEGILL
STEP 17

To make the nostrils, I use a tapered diamond bit in a flexible shaft tool.



BLUEGILL
STEP 18

Many fish carvers use a burning system and special tip to create scales. I prefer to use a pencil. A mechanical pencil that takes lead refills works best since I don't have to continually sharpen the point. I start with a series of parallel lines and begin to draw the scales beginning at the top of the head and the belly.



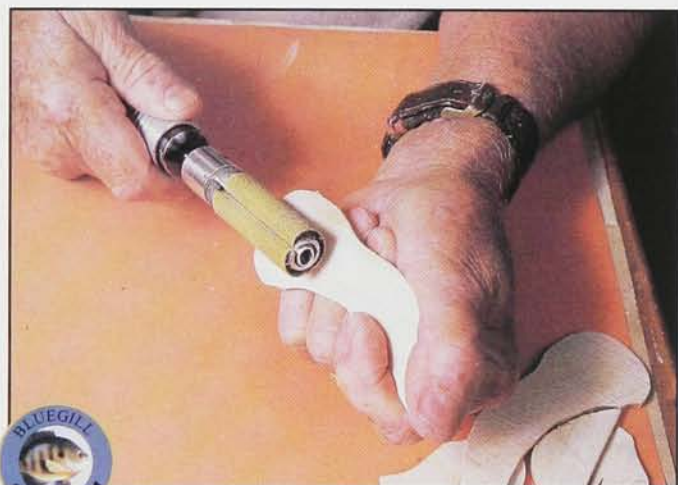
BLUEGILL
STEP 19

The fish scaling is complete. Notice that the scales run in a diagonal whether from upper left to lower right or vice versa. I apply a coat of spray lacquer over the entire fish to seal it from moisture.



BLUEGILL
STEP 20

My next step is to make the dorsal, anal, pectoral, and pelvic fins. I prefer poplar for the fins because the wood is harder than basswood and the fins won't readily break. I start with 1/4-in.-thick poplar.



BLUEGILL
STEP 21

Much of the shaping and thinning is accomplished with the rubber-cushioned sanding drum.



BLUEGILL
STEP 22

To create the rays and splits, I use three abrasive stones. Each has a different edge thickness.



BLUEGILL
STEP 23

To clean up the separations, I use cloth-backed sandpaper. I also use coarse steel wool.



BLUEGILL
STEP 24

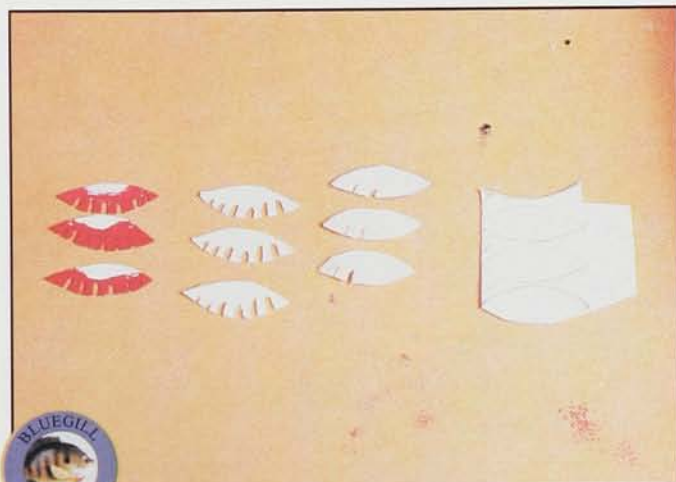
If I mount the fish on a wall with a hanger or attach it to a plaque, I staple the fin in place using wire cut from the back of a glass taxidermy eye. The wire gives it more support and holds it in place. I cover the staple with wood filler before painting the fish.



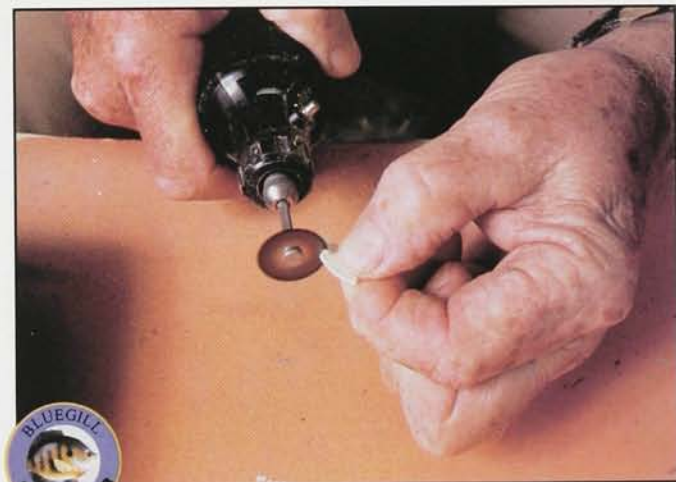
Using an X-acto® knife with a no. 11 blade, I make the slots for the fins. I then take a pointed diamond bit and clean up the slots.



After making sure that the fins fit, I bond them in place with a carpenter's glue after the primer is applied. Any gaps that appear are closed up with a wood filler.



The gills are made from a manila folder. I used to carve them from wood, but I could not get them so thin that they retained any strength.



After I make sure that the gills fit into the gill openings, I sandwich them together and use a small circular saw in a flexible shaft tool to make the splits. After a coat of red paint is dry, I spray the cutouts with lacquer to stiffen them.



I apply two coats of gesso to the body and to the fins before I glue them in place. This makes it easier to sand the fins—using worn cloth-backed paper—after each coat.



After gessoing the fish, I insert the gills.



All the colors are established first with Palmer poster paint. I start by applying a light coat of black to make the vertical stripes. I also spray spots on the rear of the dorsal fin and on the flap of the gill cover.



On the lower part of the head, the belly, and the inside of the mouth, I apply a white.



Along the sides and between the stripes, I apply a light coating of yellow.



I apply orange to the breast area.



Now that I have finished with the base coats and the paint is dry, I am ready to use my acrylic paints. I make sure my airbrush is clean of poster paint and wash out the airbrush with alcohol between applications of acrylics. This keeps the tool from getting clogged. I start with WA 61 Medium Bass Green and apply it on the back, dorsal fins, and tail.



For the stripes and other dark markings, I use WA 61 Black.



For the belly and mouth, I use WA 10 Superhide White. I then apply WA 90 Bright Orange to the breast and front of the belly.

Finishing Up

In the last stages of painting, I put light, transparent coats of WA 446 Shimmering Blue-Green Iridescent, WA 422 Warm Gold Pearl Essence, and WA 442 Shimmering Gold Iridescent. I also apply WA 320 Transpar Violet along the side from the gill covers to the tail and WA 61 Medium Bass Green over the stripes. Finally, I put WA 300 Sailfish Blue on the lower jaw, the color that gives the bluegill its name. For the last step, I spray four or five coats of lacquer on the entire fish to seal it and give the surface a shiny finish. 

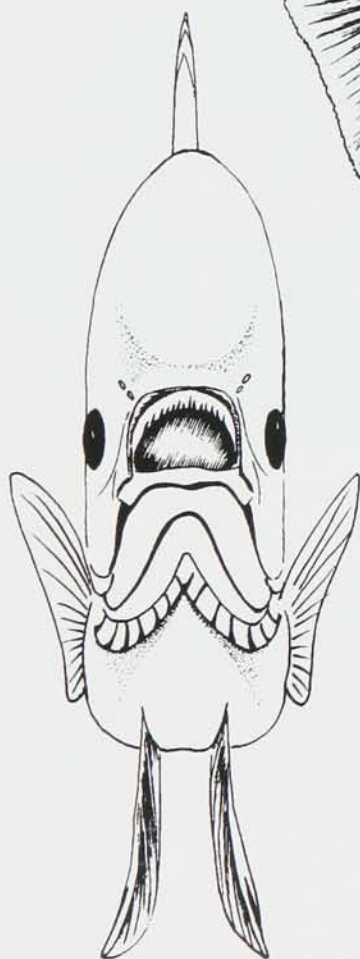
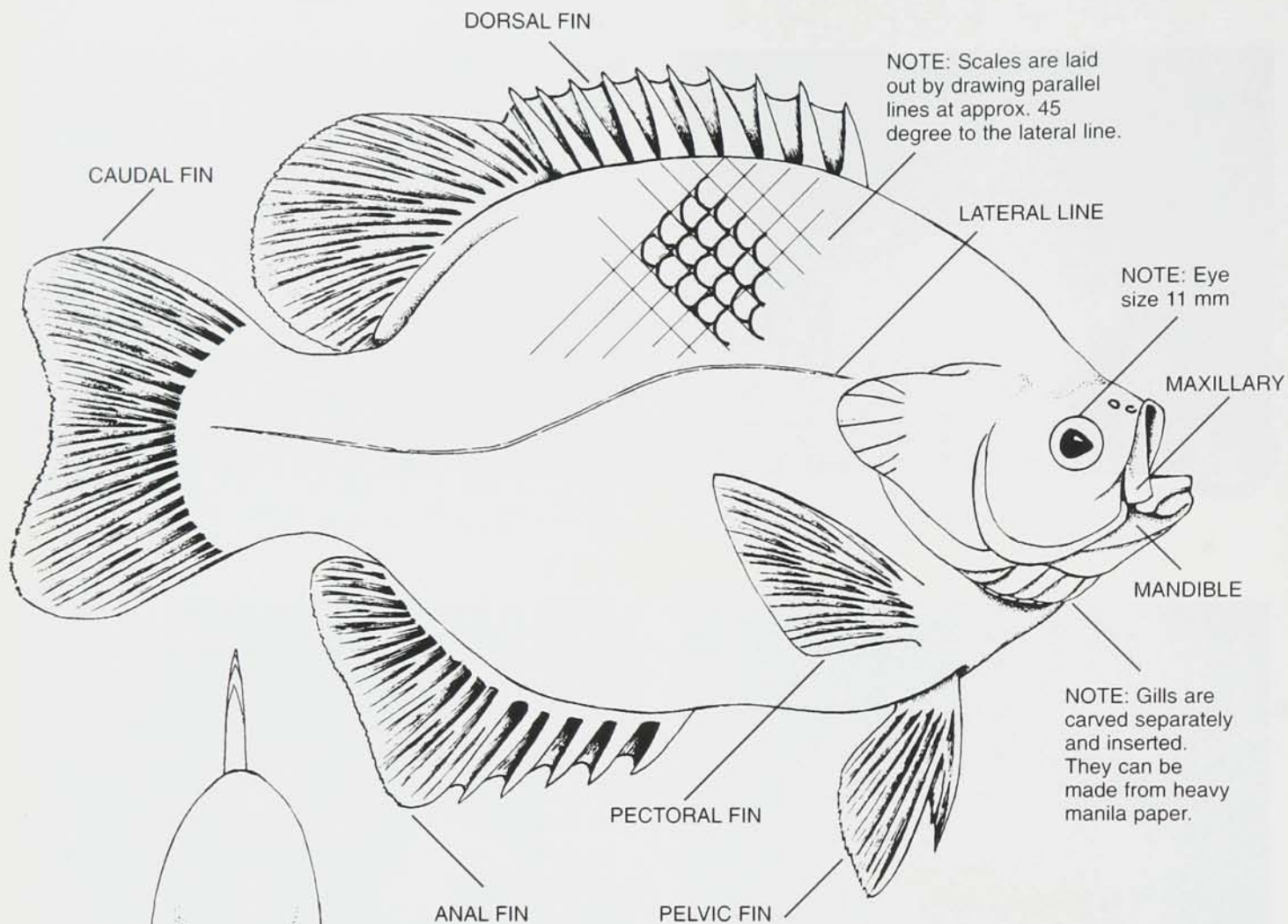


This photo shows the effects of lightly spraying the fish with WA 61 Medium Bass Green first, then the head and back with WA 110 Bright Silver and WA 400 Sparkling White Pearl.



I apply WA 141 Yellow Ochre to the lower abdominal area and between the stripes.

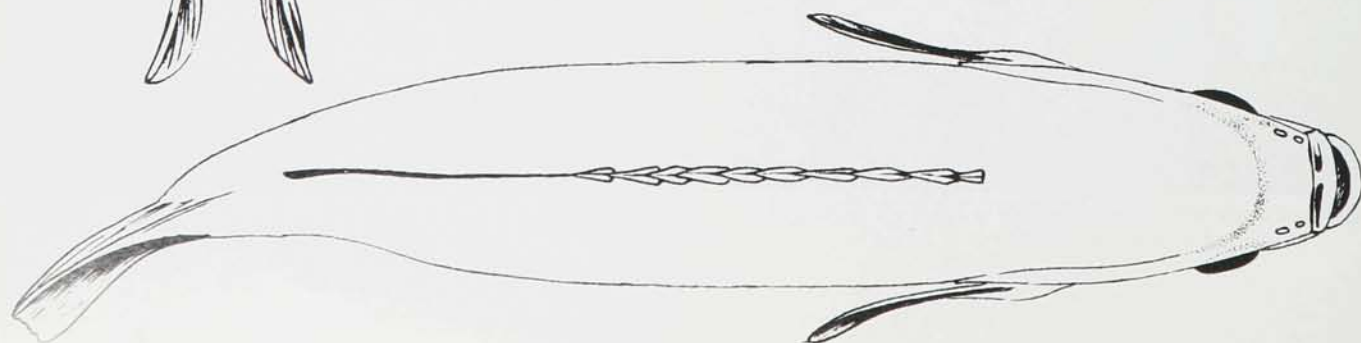




BLUEGILL

Photocopy at 111%

Design by: R. McKenzie
Pattern by: J Kochan



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GETTING HOOKED ON CHIP CARVING

By Diane Harto, Photography by Bob Wilson

Chip carving must begin with an extremely sharp knife. Without a properly sharpened one, I get nowhere. My favorite type of knife has a small, narrow blade with a tapered, flexible tip. In my opinion, the best chip carving knives are made by Herb and John Dunkle (see sidebar).

As with any chip-carved project, I start by sanding the surface thoroughly, sometimes with a sanding drum first, then by hand with 220-grit sandpaper. Next, I draw the pattern directly onto the egg. Transferring a flat pattern onto a round surface just won't work.

My pattern begins with a vertical line from the top of the egg to the bottom. To space the lines evenly, I use a thin strip of paper as if it were a flexible ruler. I mark

the top and the bottom of the line on the paper, then fold the paper to find the center. I use the same procedure to mark the horizontal lines. I continue doing this until I have a grid over the entire surface of the egg.

I take a minute or two to decide if I want to go with a totally geometric design or a more free-form one. There is lots of room to be creative here. I can divide the squares of my grid with diagonal lines, curved lines, or both. I can repeat the pattern all around or do something different in each square. However, I tend to keep the shapes on the small side because carving on a rounded surface can be tricky; making long cuts around the egg, for example, is difficult. Once I had done sever-



Carving instructor Diane Harto describes chip-carved eggs as her favorite obsession. She says that once you try a couple of them, you too will be hooked. They can be carved just about anywhere and she finds herself departing for destinations a little early to make time for some egg carving. Diane lives in Beachwood, New Jersey.





al eggs, I had a better idea of what small really meant.

I like to leave what I call "air space" in my designs. An occasional break in the pattern gives me a place to change direction when the round shape hinders my carving. It also makes for a more appealing design when the egg is finished.

Carving starts at the top or narrow end of the egg. As I move through the cuts, I make sure to follow the round surface as well as the pattern lines. This is very different from carving on a flat surface. An obstacle I encounter, however, is the end grain at the top. The wood in this area tends to crumble easily if my knife is the slightest bit dull or if the egg has not been sanded smooth.

I move across and around the egg, following the pattern

in an organized manner. Chip carving an egg is not a haphazard operation. I compare it to playing chess where I think about the next cut so I don't corner myself into a place from which there is nowhere to go.

I also carve toward the widest circumference of the egg and stop. With some of my designs I have a break at this point. I find it best to carve toward the widest area because if I carve toward the narrow ends, a lot of breaking and splintering occurs. I want to carve into the thickness of the wood rather than the thinner, recessed shape of the ends. I continue carving until the entire egg is finished.

Chip Carving Tips

Last Cut First

When I carve an area that has chips on all sides—a rosette, for example—it is helpful to make what will be my last cut ahead of time. I am less likely to break out the wall of that chip when I finally cut near it. I call this method last cut first.

Carve Away Pencil Lines

One of the goals I have for my chip carvings is to carve away all the pencil marks. If I accomplish this, it is a good bet that my chip walls will come to sharp peaks rather than flat spaces between cuts. It also means little or no erasing, which can cause chip walls to break. I use this as a gauge for how my skills have improved. The fewer the pencil marks left, the better my chip carving.

Sources for wooden eggs

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800-825-2657

Sources for chip carving knives

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John Dunkle
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419-823-6004

Rich Notto Knives
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352-688-2334



CHIP CARVING
STEP 1

When laying out the pattern for a chip-carved egg, I start by using a strip of paper as if it were a ruler. By marking on the paper the top and bottom of the egg, I find the center of the egg simply by folding the paper in half.



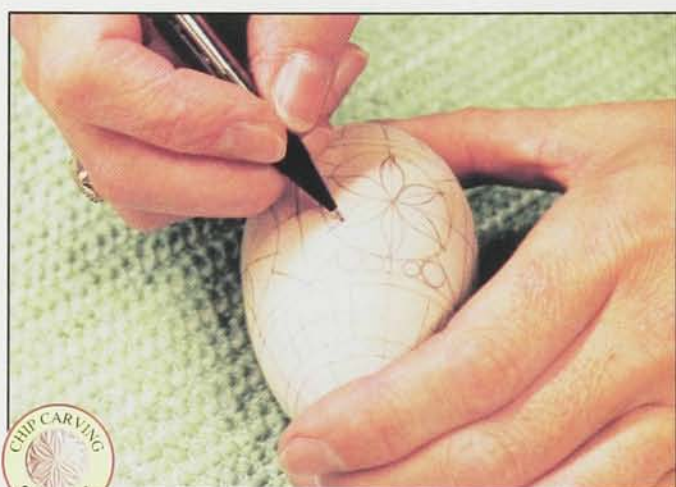
CHIP CARVING
STEP 2

I use the same procedure when laying out the horizontal lines. Here I connect the center points on the vertical lines.



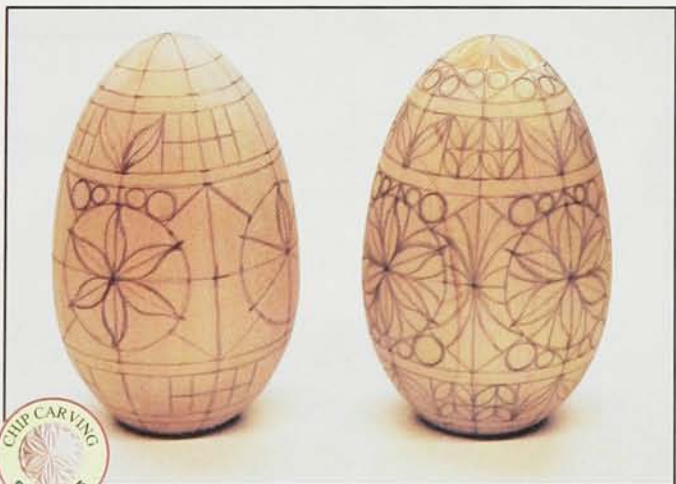
CHIP CARVING
STEP 3

My patterns range from the geometric to the free form, and sometimes a combination of both.



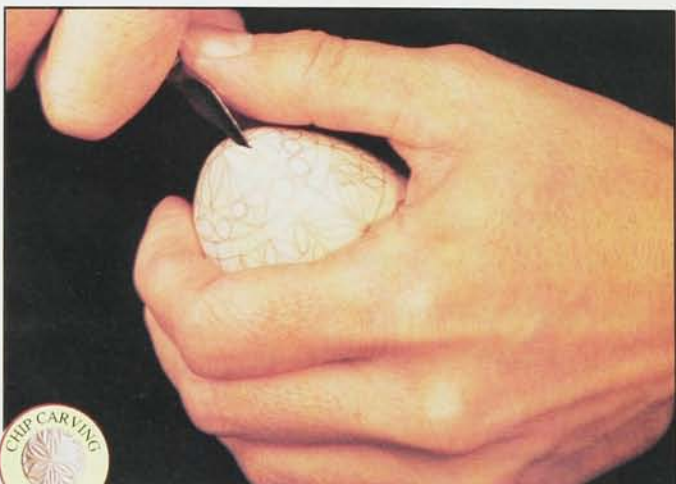
CHIP CARVING
STEP 4

I keep the shapes small because of the difficulty of making long cuts on a round surface.



CHIP CARVING
STEP 5

Pictured are two stages of how I develop my patterns. I try to leave what I call air spaces—the horizontal stripes—in the patterns. Being able to change carving direction at one of these spaces is helpful when working on a round surface. The air spaces also make for a more appealing design.



CHIP CARVING
STEP 6

When chip carving an egg, I start at the top or narrow end and follow the grain as much as I can.



I carve from the top down to the widest circumference, then change direction and work from the bottom of the egg toward the middle

Finishing Up

When the carving is completed, I like to finish the egg with tung oil. After painting on the oil with a brush to get it into the deep cuts, I wipe the flat surfaces with a cloth. Once the egg has had a chance to dry overnight, I use 0000 (4/0) steel wool to rub down the wood. Since the chips tend to fill up with fragments of the steel wool, I brush them out with an old toothbrush. I repeat this process until I have four or five coats of tung oil on the egg. After the last coat of oil, I do not rub with steel wool at all. I just allow the wood to dry.

Another finishing method I use is to wipe on tung oil with a cloth only on the flat surfaces, deliberately not going into the deep chips. I do this twice, allowing each application to dry overnight. Once dry, I brush the egg with a thin wash of stain or acrylic paint, making sure to get it into the chips. I wipe the stain off the flat surfaces, allow the egg to dry, and repeat the process until I have the finish I find most appealing.

Some carvers recommend applying the finish first, then chip carve. I believe this can have a dulling effect on the knife as I carve through a hardened finish. ❏

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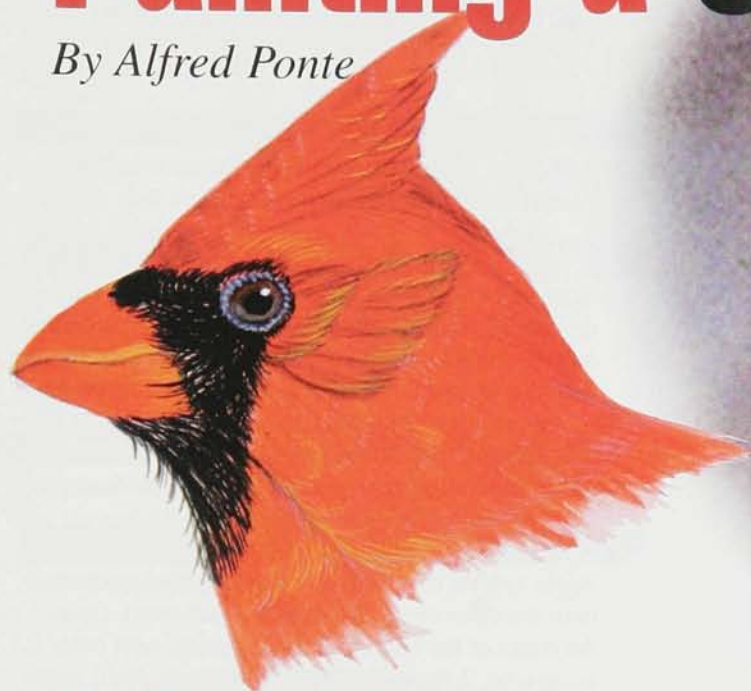


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Painting a Cardinal

By Alfred Ponte



Alfred Ponte had a lifelong interest in the preservation and study of wildfowl. He was recognized by his carving peers as an excellent artist and authority on birds. His books included 26 Realistic Duck Patterns, Favorite Bird Patterns, and Realistic Duck Carving (Fox Books). Ponte, who lived in Rochester Hills, Michigan, passed away in 1999.

When people see a cardinal in their yards, they think red. The fact is, there is a variety of colors needed to make the carved bird appear realistic. The colors include payne's gray, raw sienna, and yellow oxide, among others. I do start off my painting, however, with cadmium red medium, the predominant color. I prefer Jo Sonja brand paints, but I do use Liquitex paints, especially for the cardinal's red color.

Before beginning, review the terms and painting techniques that I use in my steps.

Wash:

A very thin and transparent application of paint, usually the same color as what is being washed over.

Rendering:

Detailing and sharpening details on the painting.

Dry Brush:

Using a very thin amount of paint, wipe the brush dry or until the paint skips on a piece of paper. There is enough paint left in the brush to do some fine detailing such as highlighting and shading (see below).

Value:

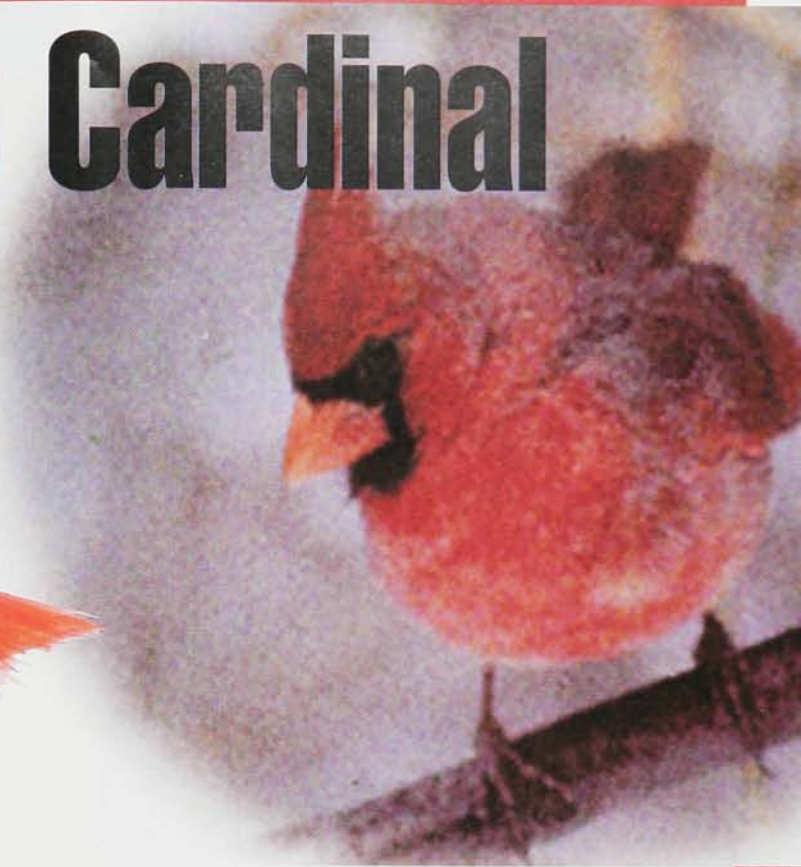
The variation of intensity in a color. When painting a feather, for example, apply the same color in very thin layers, graduating from several layers near the edge to a few layers at the center of the feather.

Highlighting:

Usually adding white to a color and applying it to emphasize areas of the painting.

Shading:

Adding darker values of a color to an area that is not directly in the path of light, such as one in shadow.



Painting Chart



A

Cadmium red medium, small amounts of titanium white and burnt umber



B

Cadmium red medium, burnt umber



C

Titanium white, some raw sienna, some payne's gray



D

Cadmium red medium, a small amount of black



E

Burnt umber, a small amount of cadmium red medium



F

Titanium white, raw umber, raw sienna



G

Titanium white, some cadmium red medium, some burnt umber



H

Cadmium red medium, some burnt umber



I

Cadmium red medium, yellow oxide



J

Raw sienna, small amounts of burnt umber, cadmium red medium, and white



K

Cadmium red medium, burnt umber, small amount of white

There are 11 steps that I follow to paint a cardinal. Refer to the bird anatomy illustration of the cardinal for color placement.

1 Body Wash

Apply two washes of color A over the whole bird, using a no. 4 or no. 5 round sable brush.

2 Upper Tail

Start applying color B in several layers with a semi-dry brush. Concentrate on depositing the paint on the outside and tip of each feather. Repeat the process until the desired color is achieved. Apply one or more washes of color B until all the values are brought closer together. Apply two or three washes of cadmium red medium to the outer edges and tips of these feathers.

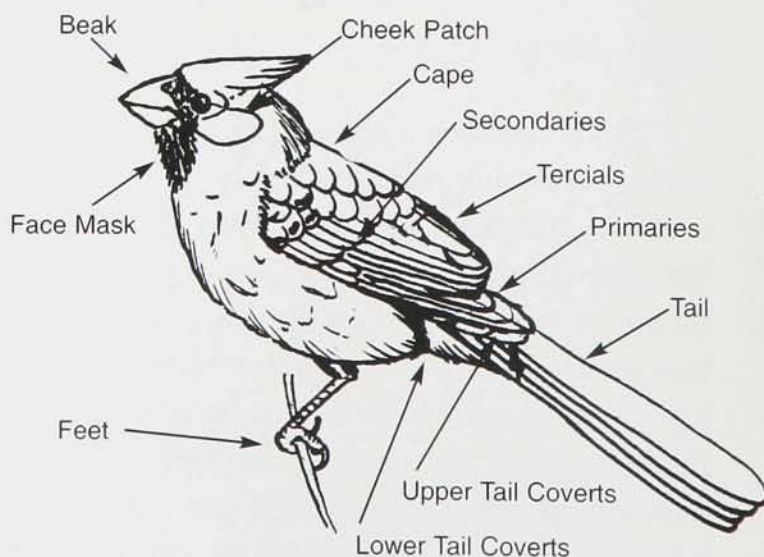
3 Upper Tail Coverts, Back and Cape

Apply several thin coats of color K over these areas until the color on the illustration is achieved. Detail the edges of the feathers in these groups with color C, using a no. 2 fine-point brush. Randomly detail some of the cape feathers with cadmium yellow medium.

4 Primaries

Dry brush color D, starting at the tips of primaries, tapering to red without black about half way along the length of these feathers. Paint the shafts with black.

Bird Anatomy



5 Tertials, Secondaries, and Coverts

Apply color B over these areas. Shade the centers of these feathers with color E, using a dry bush. Edge all of the feathers in this area with color F. Paint the shafts with black.

6 Upper Breast and Head

Apply cadmium red medium over these areas until they are well covered. Outline individual feathers on the top and sides of the head as well as the cheek patches with cadmium yellow medium. Outline the feathers with a series of small dots rather than lines to create a splayed, soft effect. Apply color B with a dry brush just behind these feather tips. Do further rendering in these areas with color C.

7 Bottom of the Tail

Apply color G to this area, depositing more paint on the tip and edges than on the base of the tail. Wash over this whole area with color H. Paint the shafts with titanium white.

8 Beak

Apply yellow oxide to the beak. Then apply several thin washes of color to the beak.

9 Feet

Apply color J to the feet. Highlight them with color F. Shade the feet with burnt umber.

10 Face Mask

Paint the face mask with black, using no.2 fine point brush. Create a hair-like area.

11 The Finish

Apply a water-based varnish over the beak and feet to give them a leather-like appearance. 



Alfred M. Rote 

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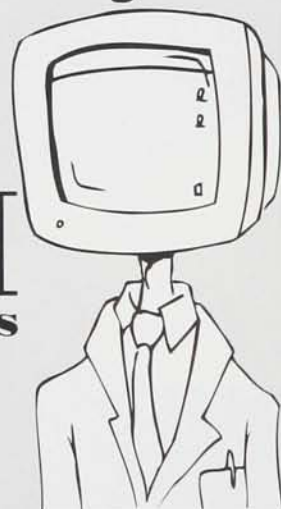
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CARVING THROUGH THE

AGES

PART 2 THE OLD TIMER



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 the second part of this feature, David carves the bust of an elderly man.



This old timer has seen some hard years. His face is weathered and he is crotchety. He is missing his teeth, and he has pronounced features, including severe wrinkles and very prominent ears, nose, and eyebrows. To me this is a fun piece to carve because it is not as confining as a young face is with its smooth skin and subtle transitions from one feature to another. This old man's facial anatomy is strong with very deep shadows. I picture him telling a story, one he remembers from the distant past but is very intent on relaying to anyone who will listen.

MATERIALS LIST

TOOL LIST:

Warren detail knife (Warren Cutlery Corporation, 2203 Rt. 9-G, P.O. Box 249, Rheinbeck, N.Y. 12572/ 914-876-7817)
No. 2 20mm gouge
No. 8 13mm gouge
No. 9 7mm gouge
No. 11 4mm veiner
No. 12 14mm V tool

No. 16 3mm V tool

FINISHING MATERIALS:

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

PATTERN

Photocopy at 130%



Design by: DAVID SABOL
 Pattern by: J. KOCHAN
 1999

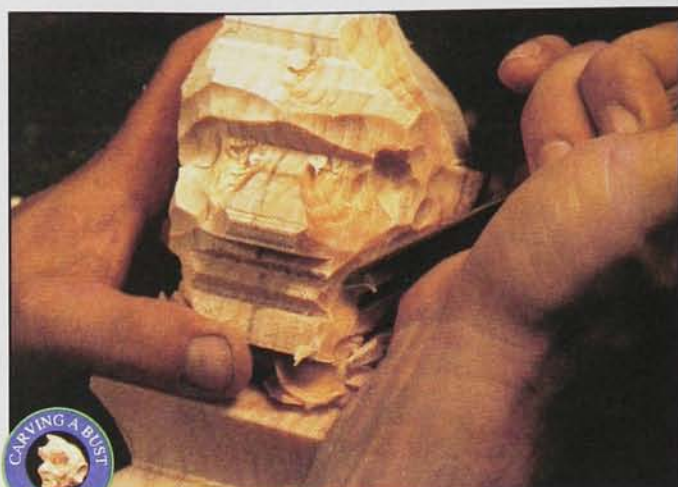
**FINISHING NOTES:**

I leave many of my busts as unpainted studies of people. I allow the wood and, in this case, pine's prominent grain to give added character to the carving. I take 5W 30 motor oil and brush in on the carving. When dry, I spray it lightly with Deft® semi-gloss lacquer finish. After a couple of days, I apply a light coat of spray wood polish.



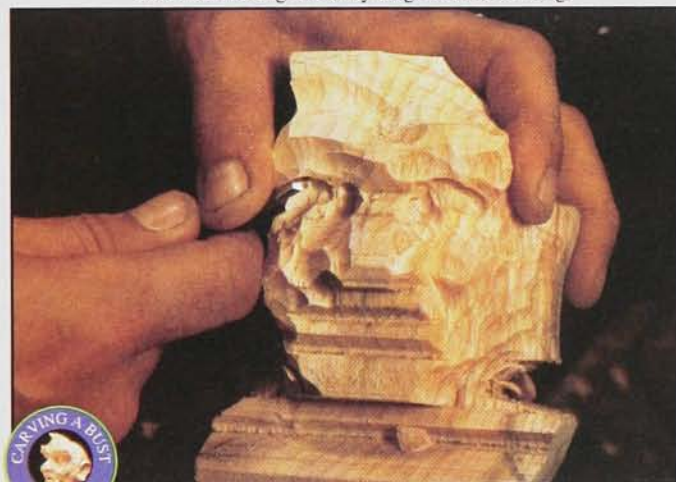
CARVING A BUST
STEP 1

Starting with the bandsawed blank, I draw a centerline down the middle of the block. Using a no. 9 7mm gouge, I rough out where the eyes, nose, and cheeks will be. When I begin a face like this one, I leave the features oversized during the early stages of the carving.



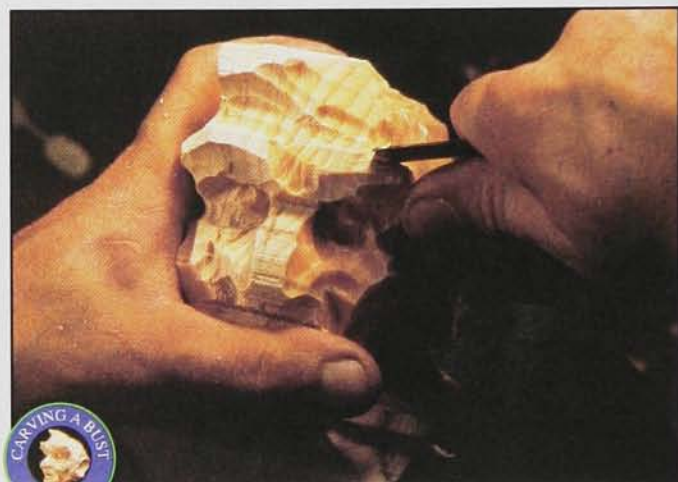
CARVING A BUST
STEP 2

With a no. 12 14mm V tool, I put deep creases on the sides of the nose. This old man has pronounced jowls and toothless gums.



CARVING A BUST
STEP 3

Using the no. 9 7mm gouge, I work at making deep-set eyes, undercutting where the upper eyelids and forehead come together.



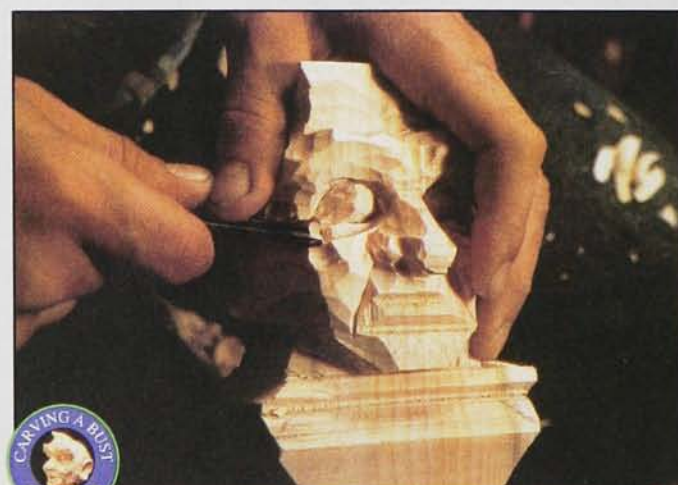
CARVING A BUST
STEP 4

With a no. 11 4mm veiner, I remove wood from behind the bushy eyebrows to establish their positions on the head.



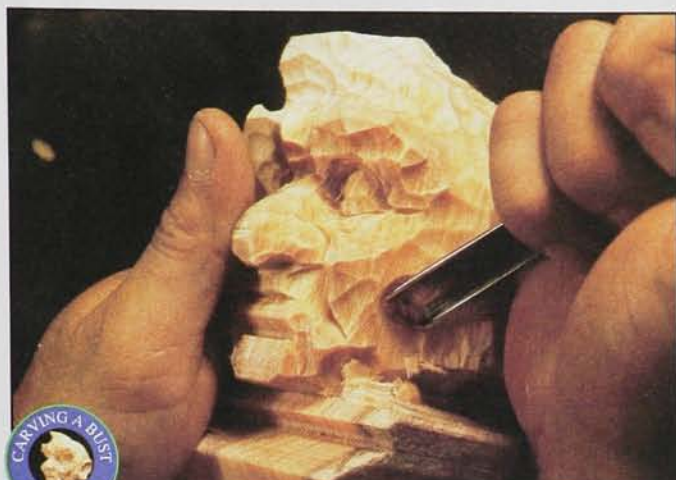
CARVING A BUST
STEP 5

Again with the no. 11 4mm veiner, I make deep cuts above the upper lids.



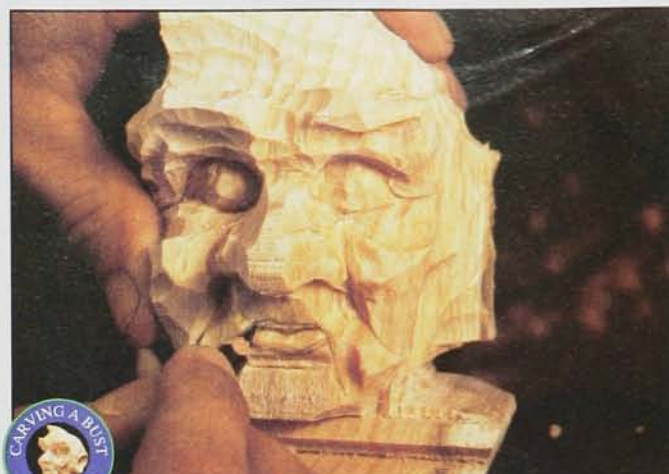
CARVING A BUST
STEP 6

To create bags under his deep-set eyes, I undercut the wood with the no. 11 4mm veiner.



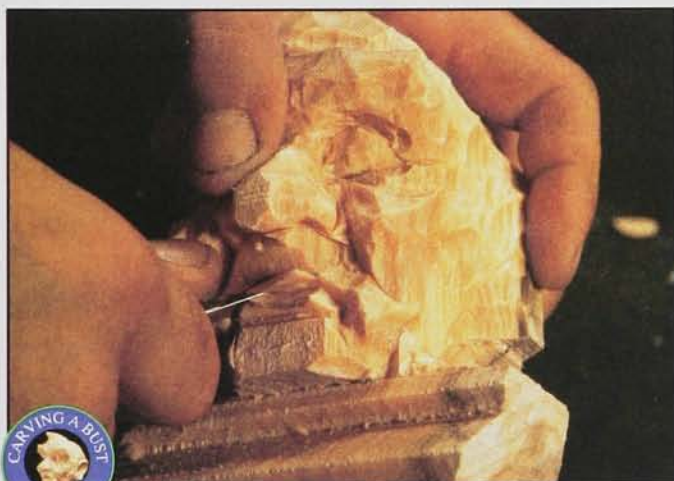
CARVING A BUST
STEP 7

Using a no. 8 13mm gouge, I establish the jowls on the sides of the mouth.



CARVING A BUST
STEP 8

I draw in the mouth, paying attention to a sunken-in upper lip. The lower lip will be sticking out.



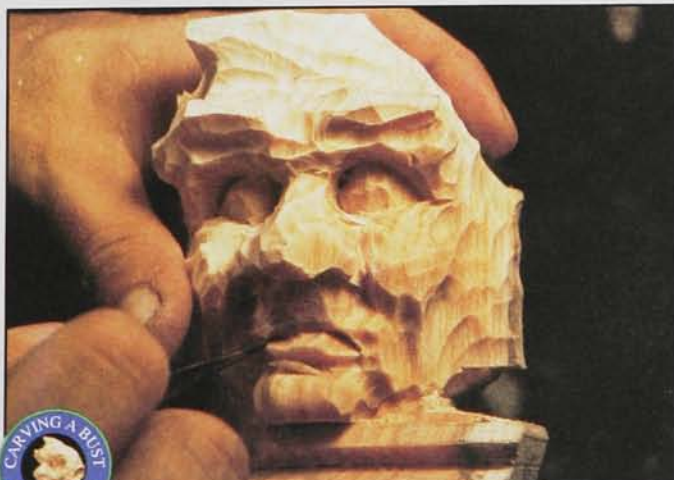
CARVING A BUST
STEP 9

With a Warren detail knife, I cut out the bottom of the upper lip and make a deep cut where the top of it will be.



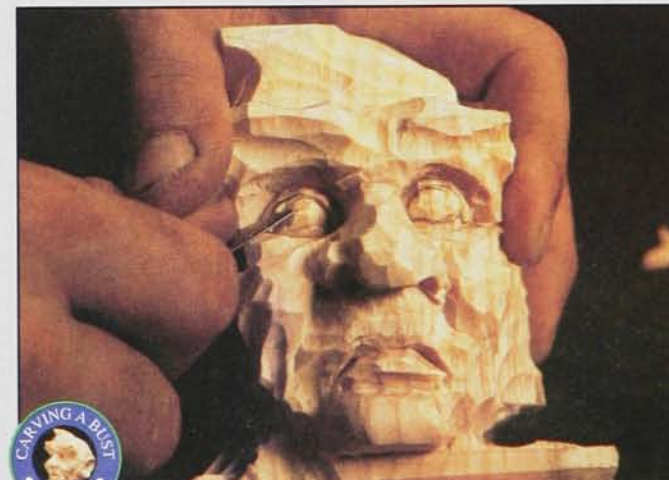
CARVING A BUST
STEP 10

Inverting the no. 8 13mm gouge, I round the chin, which is deep and pronounced.



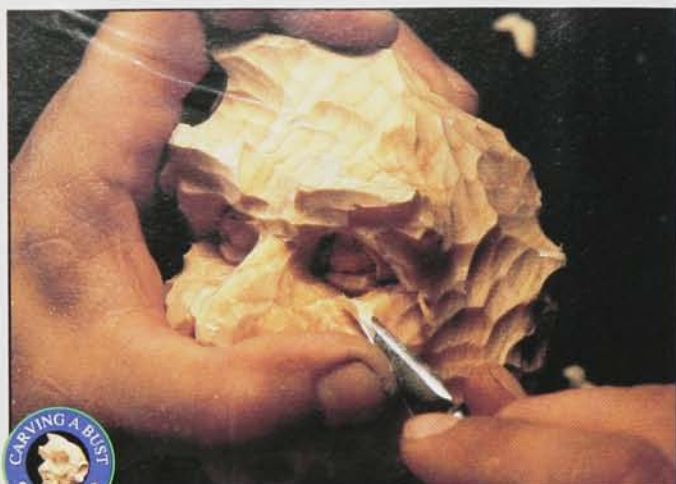
CARVING A BUST
STEP 11

Using the detail knife again, I drop the corners of the mouth so that the bottom lip is protruding from the inside of his mouth. This helps with the expression and gives him a sense of "breath."

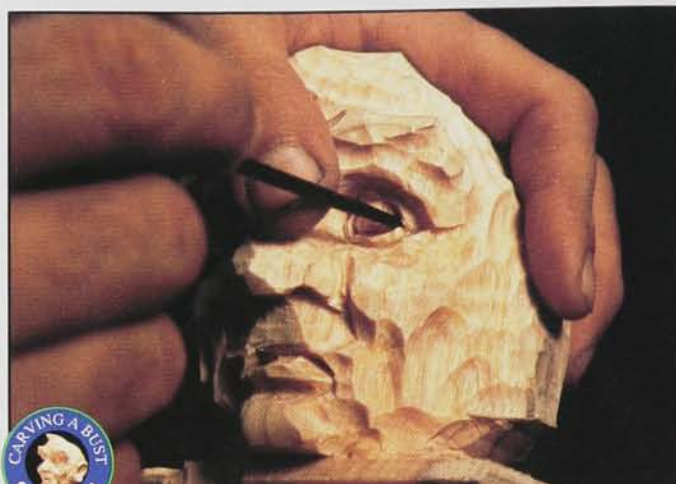


CARVING A BUST
STEP 12

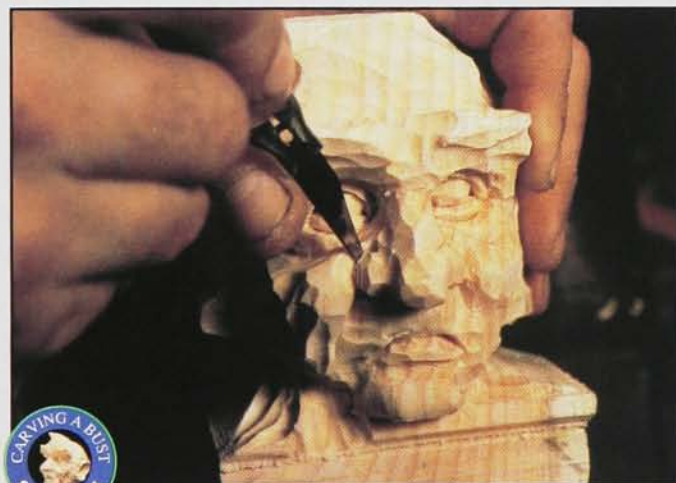
After drawing the upper and lower eyelids, I make deep stop cuts around the pencil lines with the detail knife. Then I use the tip of the blade to round the eyes. The upper eyelids should protrude beyond the lower eyelids.



Still using the detail knife, I make some pockets and wrinkles under the eyes.



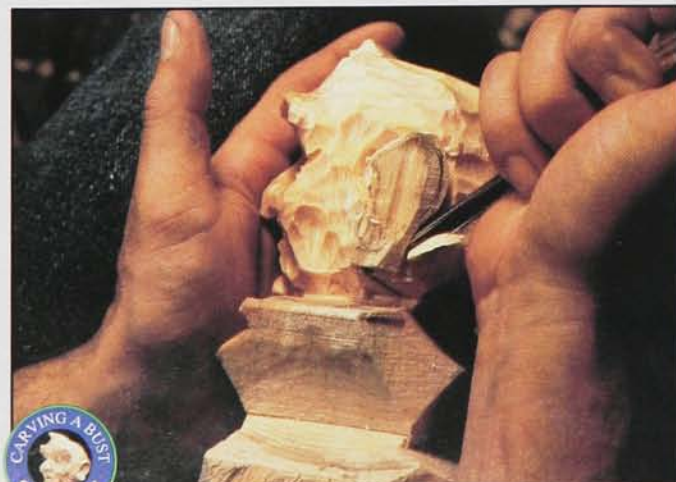
I use an awl, or similar pointed steel instrument, and insert it into the outside and inside corners of the eyes. This gives the illusion of sunken eyes. It also makes the eyes even more pronounced by creating dark shadows.



With the detail knife, I cut in the jaw lines around the backs of the nostrils, making them deep.



Still using the detail knife, I remove wood, making a short curve below the tuft of hair on his mostly bald head. I also want some shadow below this flaring-out tuft.



After drawing his large ears, I use a no. 15 6mm V tool and outline the backs of the ears.

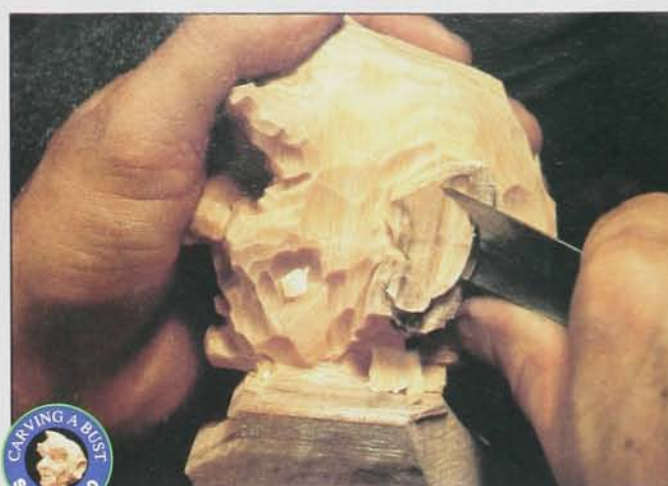


With the no. 9 7mm gouge, I remove wood from the fronts of the ears.



CARVING A BUST
STEP 19

Where the lower jaw connects to the skull, there is a pronounced hollow. I use the no. 9 7mm gouge to make that depression.



CARVING A BUST
STEP 20

With the no. 8 13mm gouge, I scoop out the insides of the ears, leaving their outer edges fairly thick.



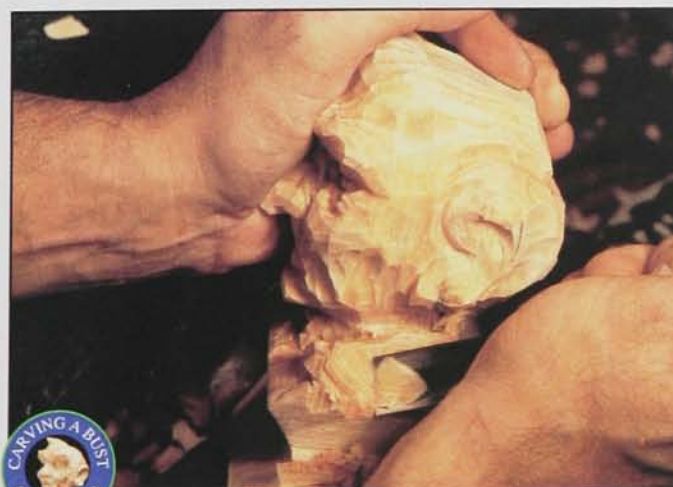
CARVING A BUST
STEP 21

Progress so far: all major features are in place.



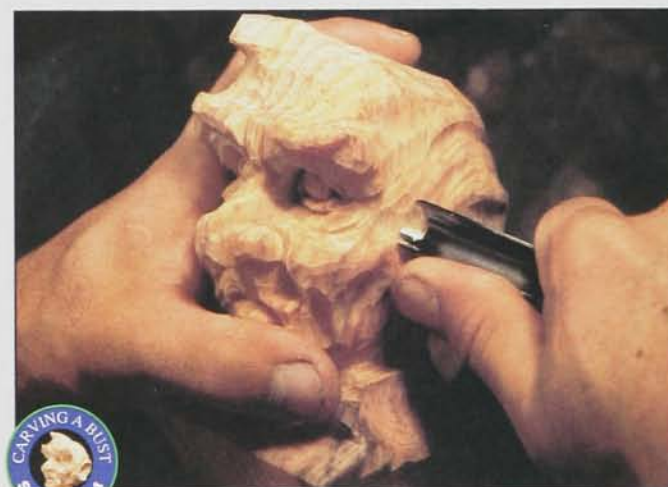
CARVING A BUST
STEP 22

The profile shows the pronounced nose, recessed top lip, protruding chin, and oversized ears.



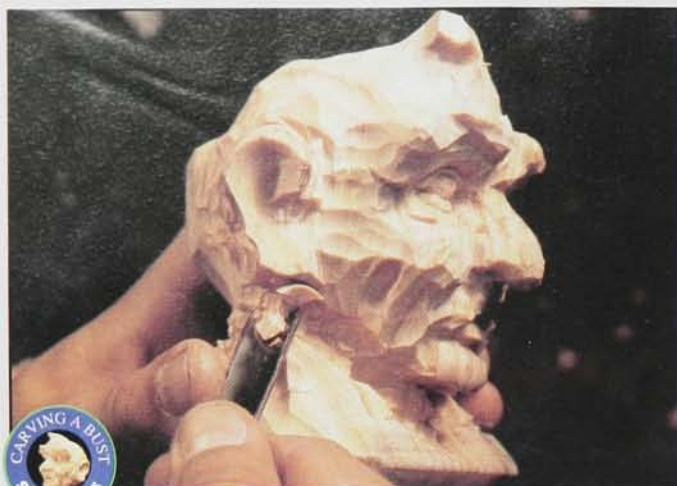
CARVING A BUST
STEP 23

Using the no. 8 13mm gouge, I give some shape to the collar as it goes from from the back of the head to the front. This man wear old clothes that are wrinkled and haven't been ironed in ages.



CARVING A BUST
STEP 24

Again with the no. 8 13mm gouge, I remove wood in what I call side pockets at the corners of the eyes. This creates an indentation.



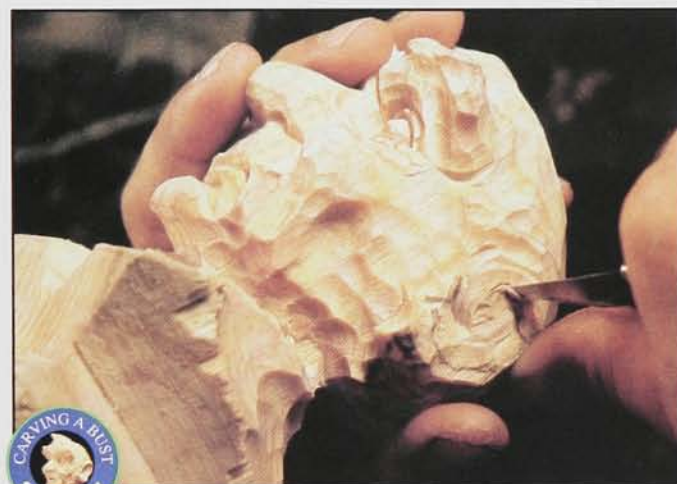
CARVING A BUST
STEP 26

I clean up where the collar and neck come together using the no. 8 13mm gouge.



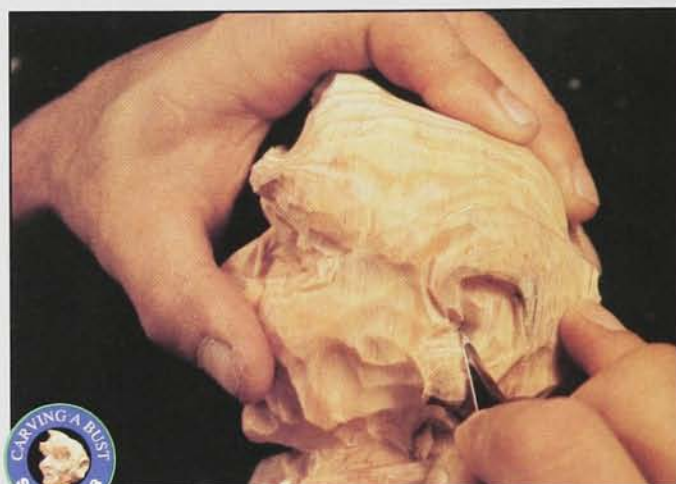
CARVING A BUST
STEP 26

Inverting a no. 2 20mm gouge, I remove saw blade marks and create a relatively smooth surface.



CARVING A BUST
STEP 27

With the detail knife, I shape the insides of the ears by making stop cuts on the inside top edges. Ears are thicker at their tops.



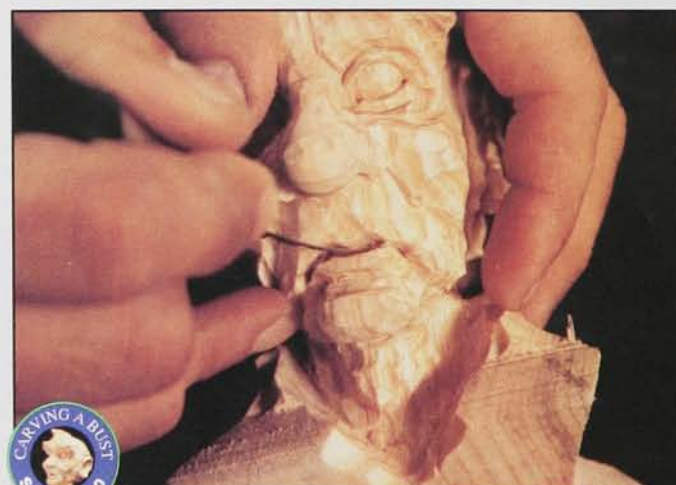
CARVING A BUST
STEP 28

Where the fronts of the ears curve down into the ear canals, there is a raised area or bump that I like to carve using the detail knife. The deeper I cut, the more shadow and the more pronounced the features.



CARVING A BUST
STEP 29

With the no. 11 4mm veiner, I give some curvature to the insides of the ears.



CARVING A BUST
STEP 30

Because I want the tongue to be seen in the mouth, I take the detail knife and make a very deep stop cut. The bend in the blade shows how hard and how deep (about 1/2 in.) I push it into the wood. When I carve around the tongue, the wood chips should come right out.



With a no. 16 3mm V tool, I give some sweeping, curving cuts to the bushy eyebrows. I work from the bottoms of the eyebrows, then up and over them. Each eyebrow is actually split, with part flowing upward and the rest flowing down and around each eye.



Using the same no. 16 3mm V tool, I give sweeping curves to the hair. I don't want the hair to have an edge where it starts or stops. Instead, hair groupings should blend.



Still using the no. 16 3mm V tool, I wrinkle the face as much as I can. I make cuts that resemble S curves, crescent moon shapes, anything but straight cuts. Some cuts will be deep, others will be shallow. □□

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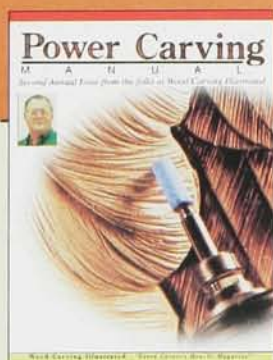


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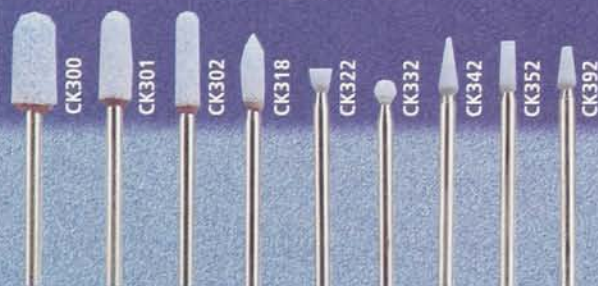
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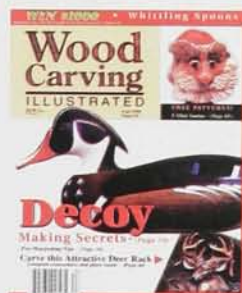
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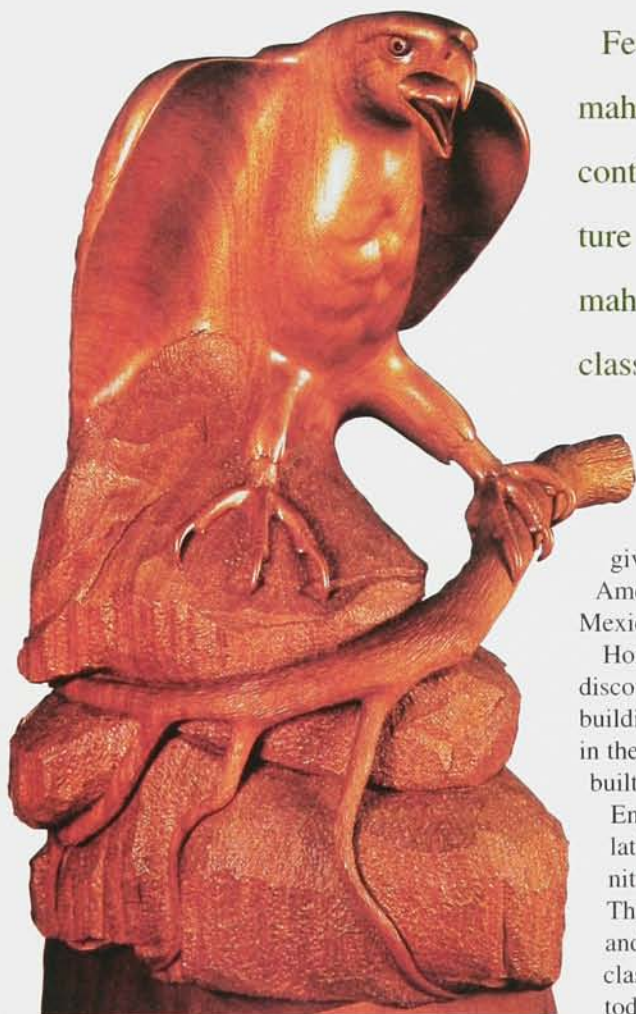
See ordering information on page 47

WOOD CARVING ILLUSTRATED WOOD REVIEW

MAHOGANY:

A CLASSIC WOOD

By Roger Schroeder, Managing Editor at Wood Carving Illustrated



Golden Emergence, by Ray Kunz of Dayton, Ohio, was carved from Honduras mahogany. Kunz started with a board that measured 4 in. thick by 20 in. wide by 20 ft. long.

Laminated from five pieces of the board, the sculpture measures 38 in. high.

WCI RATING

Mahogany



= GREAT



= FAIR



= GOOD



= POOR

Few woods get as much attention as mahogany, a wood that spans two continents. Some of the finest furniture ever created has been carved in mahogany, earning it the title of a classic wood.

The wood that has a medium to reddish-brown color is known to most woodworkers and carvers as Honduras mahogany. Although the country that gives it its name is a small one in Central America, the range of the wood is from central Mexico to Bolivia.

Honduras mahogany has been sought since the discovery of the New World. It was used in shipbuilding by explorers such as Hernando Cortez in the 16th century, and it gave shape to ships built for the Spanish Armada's attack on

England in 1588. It wasn't until two centuries later that the wood became popular with furniture builders. English cabinetmakers Thomas Chippendale, George Hepplewhite, and Thomas Sheraton turned mahogany into classic styles of furniture that are still imitated today. The wood even made its way to the shop of Duncan Phyfe, whose New York City business turned out exceptional pieces of furniture from the late 1700s to the mid-1800s.

It was from the Caribbean island of Jamaica that mahogany first made its way to England. In 1721, the English Parliament repealed the excessive duty on wood imported from the colonies, and mahogany became popular. The shortage of walnut, the result of a frost that wiped out a good number of the European walnut trees in 1704, also affected the need for a quality wood.

The most prized of all the mahoganies, Cuban mahogany, also known as Spanish mahogany, was soon favored by the great woodworkers of

the 18th century. In furniture, it was beautiful to behold. Today, it is only a footnote in the species owing to over-exploitation. Honduras mahogany was also popular with cabinetmakers two hundred years ago. By the middle of the 1800s, quantities of Honduras mahogany were making their way to shipyards in the United States. The wood continues to be popular in the late 20th century among woodworkers.

Mahogany is also imported from Africa. Several species of mahogany come from Africa's western coast. The wood that is exported to Europe may be called lagos, benin and sekondi mahogany or grand bassam if it originates from the Ivory Coast of Africa. Today, African mahogany may be more widely used than the Honduras variety.

In addition to the elegant furniture that mahogany has been turned into, it has been commonly used for boats, canoes, sounding boards, moldings and balusters, organ pipes and stairworks. Fancy parquet flooring that we tread on often has mahogany incorporated into the design, and some of the burial caskets used for our dearly departed are constructed of the wood.

CHARACTERISTICS

The advantages to carvers are several. Both Honduras and African mahogany are very durable. They are also stable with little change



The Chippendale mahogany side chair, circa 1765, shows off the quality of furniture produced in the 18th century. Photo courtesy of Leigh Keno.

in dimension when dry. Sculptors enjoy the wood because large pieces can be carved with little cracking, and it takes intricate detail. Mahogany carves fairly easily if the grain is straight. Problems do occur when there is inter-

John Mignone, a professional carver and WCI Contributing Editor, demonstrates various carving tools on mahogany.



◀ *Because of reversing grain that can be found in the wood, be prepared to change the direction of the cuts.*



◀ *Mahogany cuts cleanly with a sharp V tool when cutting with the grain.*

locking grain, a feature that can cause tear out when carving. Interlocking grain is the result of spiraling growth that varies back and forth from left- to right-hand spirals. African mahogany tends to have this figure more so than the Honduras variety.

Wood from the Americas and Africa weighs in at 34 to 36 pounds per cubic foot when dry. A standard measurement is to take a cubic foot of wood and weigh it. Compare that to American basswood, which weighs only 26 pounds per cubic foot.

Mahogany will take a variety of finishes. While Thomas Sheraton finished his mahogany furniture with a mix of oil and brick dust, carvers and furniture makers today can apply wax, oil, lacquer, or varnish.

Carvers who make outdoor signs often choose mahogany. Resistant to rot, it looks especially handsome on a boat or yacht or as a commercial



The chip-carved Scandinavian welcome sign was carved from mahogany.

sign on a building. Since it carves easily with hand or power tools, the wood offers few problems to woodcarvers.

AVAILABILITY

The tree, on either side of the Atlantic Ocean, grows to heights of 150 feet and diameters of 6 feet, and large boards and timbers can be obtained. According to Tom Kawesza of M.L. Condon, a lumber retailer in White Plains, New York, mahogany is readily available in a variety of dimensions ranging from 1 in. to 4 in. thick, with boards measuring 24 in. wide and 20 ft. long. In 1-in. thickness, the cost for a board foot is approximately \$5. A board foot equals a piece of wood that is 1 in. thick by 12 in. by

12 in. In 4-in. thickness, mahogany runs about \$6 a board foot. Kawesza says that African mahogany is available in 1-in. and 2-in. boards, with the thicker lumber costing about \$6 a board



◀ A V tool also cuts across the grain with few problems.

Mahogany can be difficult to carve with a bent spoon gouge if the grain reverses direction. ▶



◀ A sharp fishtail leaves a polished surface on the wood.

Although a knife will cut the wood, a gouge or chisel cuts it easier. ▶





Many sign carvers favor mahogany when the look of wood grain is desired. Greg Krockta of Smithtown, New York carved this mahogany sign for a florist shop.

foot. Pattern-grade lumber can also be purchased. 

RECOMMENDED READING

Classic Woodworking Woods and How to Use Them, Meredith Books, 1993.

Know Your Woods, Albert Constantine, Jr., Charles Scribner's Sons, 1975.

Wood: The Best of Fine Woodworking, The Taunton Press, 1995.

World Woods in Color, William A. Lincoln, Linden Publishing Co., 1986.

Most North American and European carvers prefer basswood, tupelo, pine, butternut, 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.

EIGHT REASONS TO CHOOSE MAHOGANY

1. **STABILITY:** When dry, the wood keeps its dimensions with little change or warping. Relief carvers often use the wood because of its stability.
2. **GRAIN:** When it is straight, it carves easily.
3. **WORKABILITY:** The wood works well with hand and power tools.
4. **SANDING:** Mahogany sands easily, although it tends to produce a fine dust that requires one to wear a dust mask. It also produces a polished surface.
5. **STAINING:** The wood takes stain well.
6. **GLUING:** There are no complaints among carvers or woodworkers when pieces have to be glued together.
7. **DETAILS:** Mahogany will take intricate details with little breakage.
8. **COST:** The wood is affordable.



ON THE ROAD

Noteworthy carvings from down the street and around the world!

In November of 1998, I traveled to the southern part of Japan. I was staying on Rokko Island, in Kobe, Japan. While walking in a shopping district, I spotted this carving—about nine feet tall—of a stylized bird. The sculpture was titled "Bird Defying Man's Invasion of Space." The carver was identified as Dudley C. Carter of the United States. Notice the owls at the base of the carving. The wings appear to be the images of man and women. The theme of space seems appropriate because Japan is limited in size with space at a premium. Also, it appears the American woodcarvers are appreciated overseas.

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.

Submitted by Gary Peiffer, Glen Rock, Pennsylvania

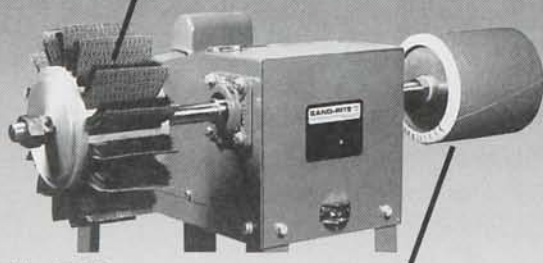
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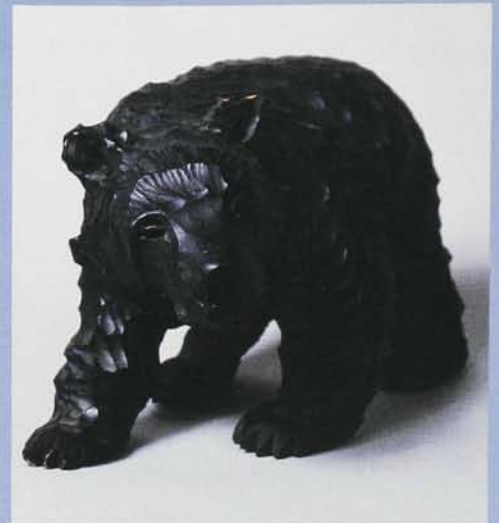
The Bear



I purchased the bear in an antique store in Bellmore, Long Island, New York. It was part of the owner's carving collection. Unfortunately, he did not know the history of the carving. Because the bear appeared in "Learning from the Masters Part One" (Wood Carving Illustrated Winter/Spring 1998), many letters came to me about its origins. Several readers suggested that it may have come from Japan, most likely the island of Hokkaido. Whatever its origin, the bear is a simple but beautiful rendering executed with animation and well-placed gouge cuts. 

*Roger Schroeder
Managing Editor
Wood Carving Illustrated*



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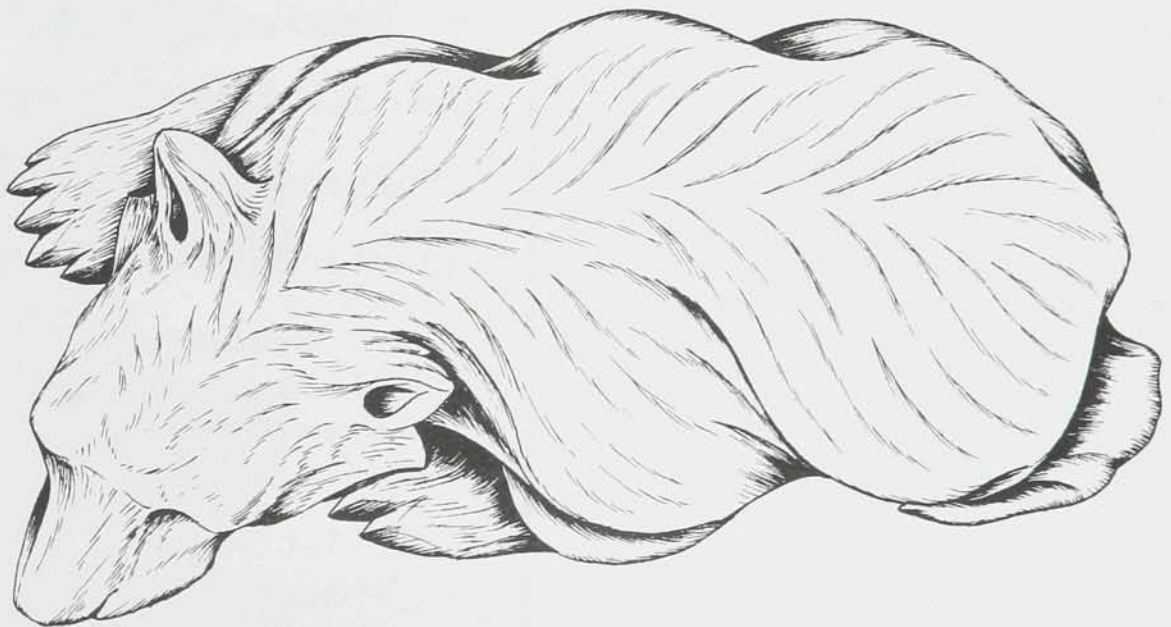
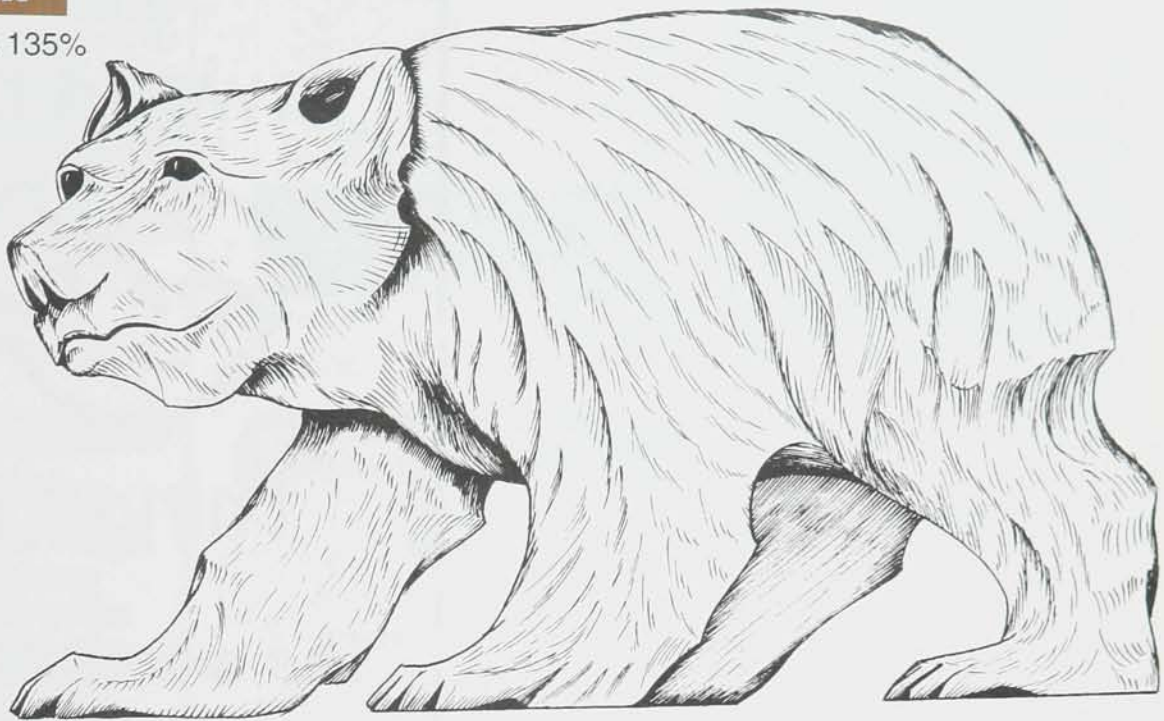
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When to expect your issue:

Unlike other carving magazines, we run on a modified quarterly basis — meaning no issues are produced during the summer months when carvers are typically inactive.

UPDATE-No More Winter!

We have changed the names of our Winter and Spring issues. This issue (formerly named Winter) is now called Spring, and our Spring issue (which comes out in April) is now called Summer. But don't worry, the delivery dates remain the same, so you'll still get all of your issues during the height of the carving season.

Here are the next year's issues and the dates you should receive them by. Canadian subscribers add an additional 2 weeks. Overseas subscribers add 4 weeks.

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Fall 2000	September 30, 2000
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Statement of Ownership

Management and Circulation Published in accordance with US Postal Service regulations

1. Publication title: Wood Carving Illustrated

2. Publication number: 1096-2816

3. Filing date: 12/3/99

4. Issue frequency: 4 times per year

5. Number of issues published annually: 4

6. Annual subscription price: \$19.95

7. Complete mailing address of known office of publication: 1970 Broad St. East Petersburg, PA 17520

8. Same

9. Full name of publisher: Alan Giagnocavo, 1970 Broad St. East Petersburg, PA 17520; Managing Editor: Roger Schroeder, 1970 Broad St. East Petersburg, PA 17520

10. Owner: Alan Giagnocavo, Fox Chapel Publishing Co., Inc. 1970 Broad St. East Petersburg, PA 17520-100% Alan Giagnocavo

11. Known bondholders: none

15. Extent and nature of circulation (Avg. # of copies each issue during preceding 12 months/Actual copies of single issue published nearest filing date)

a. Total number of copies (net press run) 72,180/63,773.

b. Paid/requested Circulation

(1) Paid/requested outside county mail subscriptions 19,382/21,175.

(2) Paid in-county subscriptions 0/0.

(3) Sales through dealers 20,794/35,449.

(4) Other classes mailed through USPS 1,522/916.

c. Total paid circulation 41,698/57,540.

d. Free distribution by mail:

(1) Outside county 7,535/40.

(2) In-county 0/0.

(3) Other classes mailed through USPS 625/120.

e. Free distribution outside the mail 120/30.

f. Total free distribution 8,104/190.

g. Total distribution 49,801/57,730.

h. Copies not distributed 22,379/6,043.

i. Total 72,180/63,773.

j. Percent paid and/or requested circulation 84%/100%.

k. Filing 2000

l. Alan Giagnocavo Publisher

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FEBRUARY

Feb. 5-6—16th Treasure Coast Woodcarvers Show. **PORT ST. LUCIE, FLORIDA.** Community Center, Airoso Ave. & Port St. Lucie Blvd. 10-5. Woodcarvings and sculptures. Contact: Bill Thorngren (561) 340-2685 or write TCWC, PO Box 880222, Port St. Lucie, FL 34988 or E-mail Grady Warren: jdg1@gate.net.

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. Juried exhibitors. Contact: David Gossett, East Carolina Wildfowl Guild, PO Box 1713, Washington, NC, 27889. (252) 946-2897, E-mail: gossett@coastal-net.com.

Feb. 11-13—10th annual London Wildfowl & Carving Competition. **LONDON, ONTARIO.** Western Fairgrounds, in conjunction with 13th London Wood Show. Contact: George Wickham (519) 438-2089.

Feb. 19—Charlotte County Woodcarvers. **PUNTA GORDA, FLORIDA.** Bayfront Center, W. Retta Espanade. Sat. 10-4. Exhibitors, Vendors & Carvers. Free. Contact: Marcia Schuman (941) 575-4589.

Feb. 19-20—Showcase of Woodcarvings. **CHARLOTTE, NORTH CAROLINA.** St. Ann's Catholic Church, 3635 Park Road, 28209. 25 categories. Open to all divisions. Demonstrations, exhibits, refresh-

ments. Contact: Charlotte Woodcarvers Club, PO Box 11894, Charlotte, NC 28220. (704) 786-5996.

Feb. 25-27—2nd Annual Windsor Wood Show & Carving Competition. **WINDSOR, ONTARIO.** Ciociaro Club. Contact: Chuck Stoffle, (519) 734-8006, Fax (519) 734-0648, E-mail: info@epsglobal.com.

Feb. 26-27—Calusa Wood Carvers' 19th Annual Show & Sale. **NEW PORT RICHEY, FLORIDA.** Recreation Center Complex, 630 Van Buren Ave. Master Carvers and tool/wood vendors. Demonstrations & Refreshments. People's Choice competition open to Calusa members only. Contact: Mary Krueger, PO Box 1194, New Port Richey, FL 34656. (727) 848-8721.

MARCH

March 4-5—Idaho Woodcarvers Guild. **BOISE, IDAHO.** 13th Annual Competition & Exhibition. Sat. 9-5. Sun. 10-4. Boise Center on the Grove, 850 W. Front St. \$3.00. Competitors from US & Canada. Demonstrations, contests & raffles. Contact: Gary G Smith 11123 W Highmont Dr., Boise, ID 83709, ggsmith@micron.net; Vic Otto, 4435 Lewis & Clark Dr., Meridian, ID 83642, votto@micron.net.

March 4-5—North Texas Woodcarvers Guild 26th Annual Show-N-Sell. (Formerly 6 Flags Show-N-Sell). **GRAPEVINE, TEXAS.** Grapevine Convention Center. Sat. 10-6, Sun. 12-5. Contact: Larry Stanfield, 5716

Jane Anne, Ft. Worth, Texas 76117. (817) 656-0855, E-mail: Woodcarverlls@yahoo.com.

March 10—R. Madison Mitchell Endowment Dinner. **HAVRE DE GRACE, MARYLAND.** Bayou Restaurant, 6-10 PM. Provides resources for decoys for Havre de Grace Decoy Museum collection. Contact: (410) 939-3739 or (410) 939-3947.

March 11-12—3rd Annual Lake Woodcarvers Show, Sale & Competition. **LEESBURG, FLORIDA.** Woman's Club Building, Rogers Park, 700 S 9th St. Contact: Claus Tiesman (352) 742-0110 or Barry Miner (352) 383-5808.

March 11-12—Gulf Coast Carvers Guild Annual Show. **SARASOTA, FLORIDA.** Boy's & Girl's Club, 3100 Fruitville Rd. Sat. & Sun. 10-4. Door Prizes, People's Choice Awards. \$2 donation. Contact: Charles Peters, PO Box 31097, Sarasota, FL 34232 (941) 371-2645 or Jerry Smith (941) 921-3634. E-mail: smithathome@prodigy.net.

March 11-12—Kansas City Woodcarvers 27th Annual Show "Artistry In Wood." **OVERLAND PARK, KANSAS.** Metcalf South Shopping Center, 95th & Metcalf. Free admission. Sat. 10-9. Sun. Noon-5:30. Woodcarvings, competition, books, supplies & tools. Contact: Sandy Prentice, 14102 W 69th St., Shawnee, KS 66216, 913-268-0243 or Jo Broockerd, 8520 W 194th Terr., Stilwell, KS 66085. (913) 897-3725.

March 11-12—11th Annual Desert Woodcarving Show.

PHOENIX, ARIZONA. Phoenix Civic Plaza. Sat. 9-5. Sun. 9-4. Door prizes, raffles & demonstrations. \$2 donation. Contact: John Peterson (480) 345-1309; Jack Naperalala (480) 947-3921. Write to Grand Canyon State Woodcarvers, PO Box 9112 Scottsdale, AZ 85252.

E-mail: lj.peterson@worldnet.att.net.

March 11-12—Mahoning Valley Wood Carvers Y2K Show.

GIRARD, OHIO. Holiday Inn Metroplex, Rt. 193 at I-80. 10-5. Honoring Huber King. Contact: Bonnie Babcock, 38 Fulton St., Niles, OH 44446 (330) 652-0001.

March 11-12—Ramona County Carvers Juried Show. **SAN JACINTO, CALIFORNIA.** Valley Wide Recreation and Parks District, 901 W. Esplanade. Outdoor pageant. *Southern California* Mission Indian Tribes figure carving competition. Sat. 9-5. Sun. 9-4. \$1 donation. Contacts: Jose Torres (909) 654-6797; Bill Baker (909) 659-4356; John Greer (909) 927-1721.

March 11-12—Regina Whittlers & Woodcarvers. **REGINA, SASKATCHEWAN.** Shreshop 2000. Regina Seniors Rotary Centre, located just east of the Neil Balkwell Centre, 2404 Elphinstone St. Contact: Bob Dawson (306) 789-2945.

March 17-19—8th Annual Owl's Nest Carving Club's carving competition, in conjunction with the Waterloo Wood Show. **KITCHENER, ONTARIO.** Bingeman Park, 1380 Victoria St.

North, Hwy #7. Contact: Don Sinclair, 233 Royal St., Waterloo Ontario N2J 2J1, (519) 742-2704. E-mail: woodshow@execulink.com. Web site: <http://www.woodshows.com>.

March 17-19—10th Annual Central Ontario Wildfowl Woodcarving Championship, in conjunction with the Waterloo Wood Show. **KITCHENER, ONTARIO.** Bingeman Park, 1380 Victoria St. North, Hwy #7. Sponsored by Grand Valley Woodcarvers, PO Box 25011, Highway Market Postal Outlet, Kitchener, Ontario, N2A 4A5. Contact: Bob Schacht (519) 742-3035.

March 18-19—27th Annual Lancaster County Woodcarving & Wildlife Art Show & Competition. **MILLERSVILLE, PENNSYLVANIA.** Millersville University (Student Center). Sat. 10-5, Sun. 10-4. Featured Carver: Peter Ortel. Featured Artist: Robin Naomi Rogers. Hourly door prizes, carving & flat art competition, awards & demonstrations. Sit-down eating on location. \$3 admission, children under 15 free. Contact: Bert Long (717) 898-7831.

March 18-19—Pikes Peak Whittlers 17th Annual Show, Competition & Sale. **COLORADO SPRINGS, COLORADO.** *New location.* Shriners Club, 6 South 33rd St. Large facility with excellent parking. Sat. 10-5. Sun. 10-3. Cash prizes & ribbons. \$2 admission, children 16 & under, free. Contact: Jon & Donna Nelson, (719) 573-5986, E-mail: jonndon@clsp.uswest.net. Owen & Doris Briggs, (719) 598-4379.

March 25-26—Metro Carver's 20th Annual Show. **MADISON**

HEIGHTS, MICHIGAN. A century of woodcarving—20 years for Metro Carvers. Contact: Barbara Wolfe, 630 N Edison, Royal Oak, MI 48067 (248) 547-1539 or Paul Blanchard (248) 656-8738.

March 25-26—Rochester Woodcarvers' 24th Annual Woodcarving Show.

ROCHESTER, MINNESOTA. Non-competitive, non-selling show at Olmsted County Fairgrounds 4-H Building; Sat. 11-6. Sun. 11-4. Free admission. Contact: Paul Glowacki, 4112 4th Place NW, Rochester, MN 55901, (507) 286-9186.

March 25-26—Duneland Woodcarvers/Porter County Convention & Visitor Commission. 24th Annual Show. **VALPARAISO, INDIANA.** Porter County Expo Center, S of Highway 30 on Route 49. Carvers & vendors from 10 states. Hundreds of original carvings on display for sale. Demonstrations. Sat. 10-5. Sun. 10-4. Admission \$3, children under 12 free. Contact: Duneland Woodcarvers, 7425 Arizona Ave., Hammond, IN 46323.

March 25-26—Spring Fling. **NORTON, OHIO.** 25 categories, special carver featured annually. Norton Middle School, just west of Akron. \$3 admission. Contact: Tim Crawford, 4109 S. Cleveland Mass. Rd., Norton, OH, 44203. (330) 825-8866. E-mail: crawfot3@nationwide.com.

March 25-26—21st Annual Niagara Woodcarvers Association Show & Sale. **NIAGARA FALLS, ONTARIO.** Optimist Recreation Park, Dorchester &

Morrison Rds. Contact: Bob Banbury (905) 646-1675 or Nick Kuruziak (905) 735-9556. E-mail: marnic@cgocable.net. Web site: <http://www.cgocable.net/~nwca>.

A P R I L

April 1-2—Delaware Valley Wood Carvers Association 24th Annual Mid-Atlantic Woodcarving Show. **ABINGTON, PENNSYLVANIA.** Includes carvers from New Jersey, Delaware and New York. Penn State Campus. Directions: From PA Turnpike, exit 27 and follow signs south. Donation \$5. Contact: Al Ritter, (215) 757-2152.

April 1-2—The Riverside Chip Chuckers Wood Carving Club Show. **RIVERSIDE, CALIFORNIA.** Riverside Elks Lodge, 6166 Brockton Ave., 9-4. Hundreds of wood carvings on display. \$1 donation is suggested, children under 12 free.

April 8—Northwoods Carving Club 4th Annual Show. **GAYLORD, MICHIGAN.** Gaylord High School. 10-4. Contact: Karen Barden (517) 732-5953 or Jim Pike (517) 732-3222.

April 8—Genesee Valley Woodcarvers 19th Annual Show & Competition. **ROCHESTER, NEW YORK.** Eisenhower Auditorium, Rochester Museum & Science Center. 11-5. Soap Carving for youngsters. Bird Carving, General Carving & Youth categories. Club membership required for competition. Contact: Dick Lewandowski, 268 Cadillac Dr., Rochester, NY 14606 (716) 426-6228 or Phil

Reader, 16 Zornow Dr., Rochester, NY 14623 (716) 359-4441.

April 8-9—Yakima Regional Woodcarvers Association 16th Annual Artistry in Wood Show & Sale. **YAKIMA, WASHINGTON.** Juried Show at Yakima Valley Museum, 2105 Tieton Drive. Sat. 10-5. Sun. 10-4. Admission \$3. Cash Awards and ribbons. Contact: Mike Ferry, 5702 Cowiche Canyon Rd., Yakima, WA 98908 (509) 966-7022.

April 8-16—14th Annual Texas Carvers Rally. Show & Sale April 8 & 9. **GLEN ROSE, TEXAS.** Contact: Oakdale Park at (254) 897-2321 or PO Box 548, Glen Rose, Texas 76043 or E-mail: oakdalepark.com. Also E-mail Gail Fruehling at frueh@hcnews.com. Variety of projects will be included. Special discounted camping rate for carvers or country cabins can be reserved.

April 15—Grand Ledge Wood Carver's Bi-Annual Show & Sale. **DEWITT, MICHIGAN.** Lansing Outlet Mall, 1161 E Clark Rd. Juried Show with ribbons in all categories. 10-5. Table fees \$20, exhibitor; \$40, vendor. Contact: Keith Wallace, 760 Wildemere Dr., Mason, MI 48854, (517) 676-2003, E-mail: kwall760@aol.com or Elliot Light, 938 Delridge Rd., E Lansing, MI 48823 (517) 332-8437, E-mail: Light@pilot.msu.edu.

April 15-16—California Carvers Guild Chapter #1 Annual Show. **SARATOGA, CALIFORNIA.** Prospect High Gym, Prospect Rd. & Lawrence Expressway. Sat. 10-5, Sun. 10-4. \$2 donation.

Exhibitions, demonstrations & competitions. Whittling contest. Contact: Joanne Carroll, (408) 370-3142, E-mail: jocarro@aol.com. **April 24-30**—Texas Woodcarvers Spring Roundup. **FREDERICKSBURG, TEXAS.** Lady Bird Johnson Park. Six full days of classes for beginners to advanced. Contact: Joe Sam Hays, 973 E. FM. 916, Rio Vista, TX 76093 (817) 373-2508, E-mail: joesam@rvegp.org.

M A Y

May 5-7—19th Annual Decoy, Wildlife Art & Sportsman Festival. **HAVRE DE GRACE, MARYLAND.** 200 wildfowl carvers & artists. Decoy & fish carving competitions. Locations: Decoy Museum, HdG Middle & High Schools. Free parking and shuttle bus transportation. Fri. 6-9; Sat. 9-5; Sun. 9-4. \$5 per day/\$8 weekend pass. (410) 939-3739.

May 6-7—Mohawk Valley Arts & Woodcarvers Show. **ALBANY, NEW YORK.** (Formerly in Johnstown, NY). Christian Brothers Academy, 12 Airline Drive. Featuring Dave Sobol, guest carver & speaker. Easy access (5 mins.) from exit 4 (Route 87) the Adirondack Northway. Contact: George Hallenbeck, 2 Ildra Lane, Albany, NY 12203 (518) 456-0774; Walt LeClaire, RD 3, 240B, Altamont, NY 12009 (518) 861-6544 or E-mail CarvinCarl@aol.com.

May 6-7—N. Arkansas Woodcarvers 21st Annual Show & Sale. **MOUNTAIN HOME, ARKANSAS.** Baxter County Fair Grounds, Wade St., between Hwy. 62 E. and 201 S. Free. 10-3.

Contact: Neil Foster, PO Box 531, Mountain Home, AR 72654 (870) 425-5128; Len Dillon (870) 425-9062, E-mail: diamonddd@centurytel.net.

May 7—Huron Chippers 16th Annual Show & Competition. **PORT HURON, MICHIGAN.** St. Clair County Community College Center, 323 Erie St. Competition, sales and raffles. Contact: Ron Gaskill, 1376 Chartier, Marine City, MI 48039 (810) 765-1562, after 5 pm.

May 12-14—Winnipeg Woodcarvers Weekend. **WINNIPEG, MANITOBA.** Carving classes with variety of instructors. Woodcarvers will gather to share learning, experience & fellowship. Excellent lodging. St. John's College. Contact: Rick Brereton, 11 Brereton Rd., Winnipeg, Manitoba, R2J 2T7, (204) 255-8240. *Please register by 2/1/00.*

May 13—11th Annual Creativity in Wood. **OLYMPIA, WASHINGTON.** Olympia Center, 222 N. Columbia. 9-6. Free. Contact: Bob Engle (360) 943-1093 or write CWA, PO Box 11988, Olympia, WA 98508.

May 17-28—Bi-annual exhibition for Saint-Leonard Carvers Association. **SAINT-LEONARD, QUEBEC.** Galerie Port Maurice, St-Leonard's City Hall and Library complex, 8420 Lacordaire Blvd. Approximately 400 carvings on display. Juried in-house competition only. Contact: Louise DeMarco (514) 321-4714 or (514) 322-4447.

May 27—Northern Woodcarvers

of Richmond Hill 7th Annual Show & Sale. **LEMONVILLE, ONTARIO.** Lemonville Community Centre in the country district of Whitchurch Lemonville (northeast of Toronto).

JUNE

June 3—9th Volunteer & Carver's Appreciation Day. **HAVRE DE GRACE, MARYLAND.** Decoy Museum, 215 Giles St. Afternoon picnic honoring carvers, volunteers & friends of Museum. (410) 939-3739.

June 3-4—Beaver Lake Wildlife Art Show. **BALDWINVILLE, NEW YORK.** (A short drive NW of Syracuse). 10am-5pm. Contact Wildlife Art Show, BLNC, 8477 East Mud Lake Rd., Baldwinsville, NY 13027 or (315) 638-2519.

June 3-4—Long Island Wood Carvers 5th Annual Exposition. **LAKE GROVE, NEW YORK.** (Sports Plus Expo Center on Rt. 347). Demonstrations, members showcase, door prizes, wood-working garage sale. Contact: Bob Urso, 33 Gardiner Rd., Smithtown, NY 11787 (516) 724-4625, fax: (516) 265-9649.

June 13-16—16th Annual Woodcarvers Workshop. **AUDUBON, IOWA.** Agri-Hall, Iowa Fairgrounds. 8-4. Come and watch classes in progress. Chain saw carving demonstration Wed. & Thurs. PM. \$25 fee includes two classes. Sign up by contacting Don Ford or Carla Christensen (712) 563-2742. Free to the public.

JULY

July 14 - 16—The 15th Annual

Southeastern Woodcarving School will be held in **HOPE HULL, ALABAMA** (near Montgomery). The School is sponsored by P. M. Chippers, Inc. Woodcarving Club and features instructors from around the Southeast teaching classes in caricatures, birds, relief, realistic animals and others. Classes start on Friday and continue through Sunday. For more information write: Southeastern Woodcarving School, 54 Dalraida Road PMB 153, Montgomery, AL 36109; e-mail SWS@pmchippers.org, or visit us on the web at <http://www.pmchippers.org>. Phone inquiries can be made to Steve Brown 334-244-0065.

July 15—7th Annual Decoy Museum Yard Sale. **HAVRE DE GRACE, MARYLAND.** Bayou Condominiums & Decoy Museum. 215 Giles St. 8-2. Antiques, rare finds, addities of all sorts. Donations welcome. (410) 939-3739.

July 17-21—8th Annual Carving Seminar. **MISSOULA, MONTANA.** University of Montana. All subjects and styles of classes taught by nationally recognized carvers & teachers. Contact: Wes Ries, 3205 8th Ave. North, Great Falls, MT 59401 (406) 727-8054.

AUGUST

August 5—4th Annual Sporting Clays Event. **HAVRE DE GRACE, MARYLAND.** Lewis class awards, Ladies Class awards. Long Bird and 5 Stand. Time & place to be determined. Contact: Decoy Museum (410) 939-3739.

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