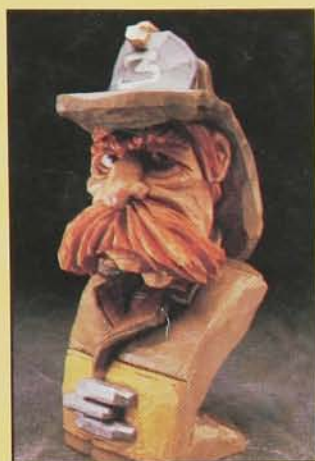


Lark Carousel • Furniture Carving

Issue No.11 Summer 2000

Wood Carving

I L L U S T R A T E D



Hot! Hot! Hot!
Fireman Bust

**Carving an
Acanthus Spoon**

Angel Sculpture

Pattern
PROFILES

**Three
Happy Fellas**



**Wisconsin's
Great Circus Parade**

Hand-Carved Wagons a sight to behold

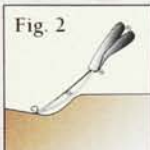
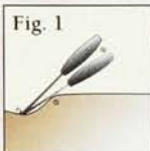


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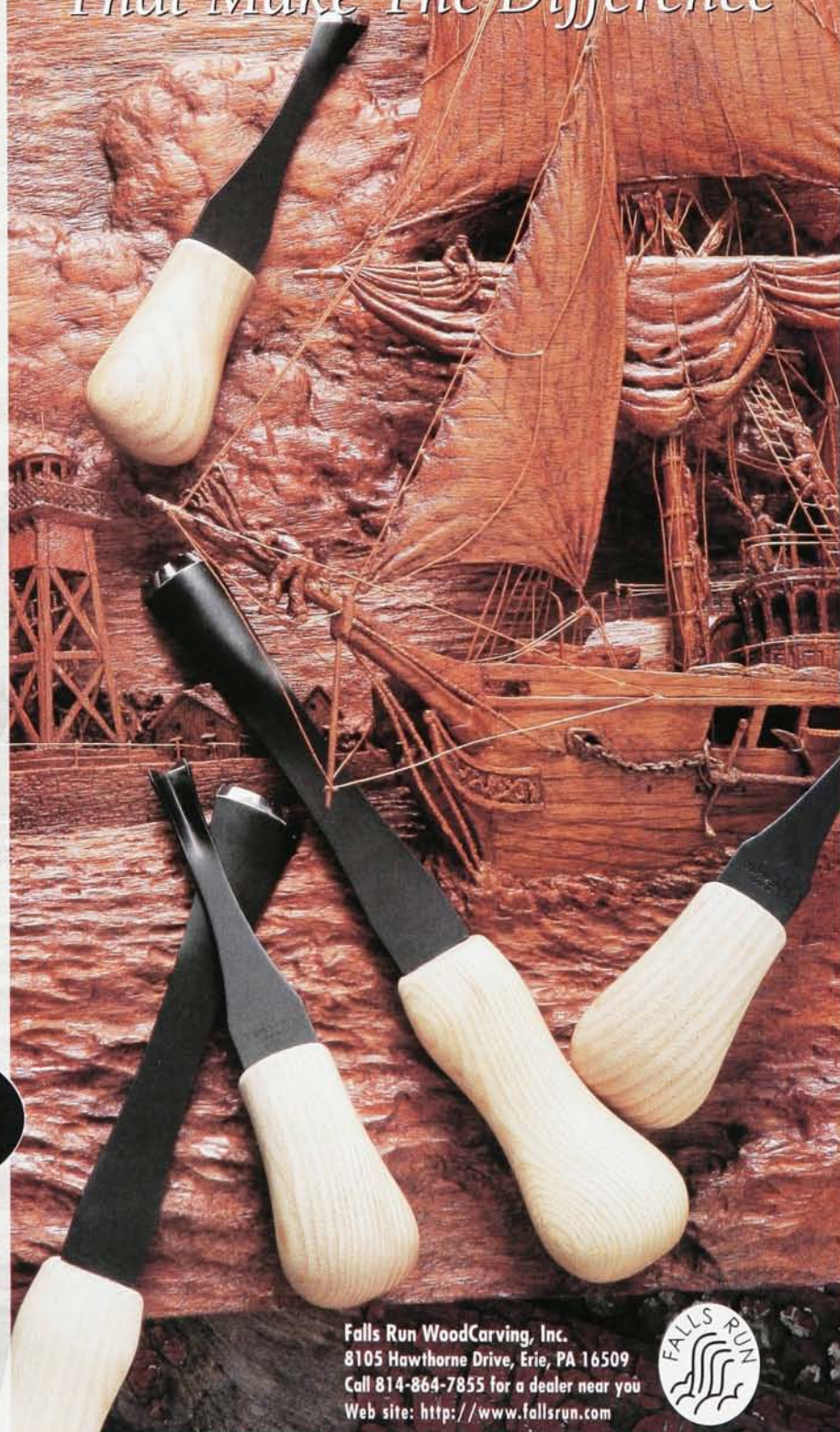
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Wood Carving

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Editor's Corner



The common denominator for all woodcarvers is, of course, wood. Grainy and grainless, rock hard and spongy soft, readily available and hard to find, it is what attracts all of us to this field where we reduce it to chips and sawdust while in the process of carving.

When selecting articles for this issue, I chose ones that let us take a better look at, well, wood. Many species, left unadorned with paint and stains, have a richness and character that can rival the finest marble or gemstone. Take walnut, for example. When refined and polished, it stands as an aristocrat among woods. Sculptors like Bennett Blackburn push the wood to its limits with unparalleled designs in a medium that becomes a message. And furniture designers like John Bauer use exotic woods such as ebony, gongalo alves, and mahogany to create visions of the Southwest.

Issue 11 is a bit of a travelogue as well. As a young adult, my hero was Charles Kuralt. I longed to emulate a man who made his living by traveling from one story to another. As the years moved along, I found myself more and more on the road to gather articles and write books. Although I make no claim to pick up where he left off, I like to think that he helped make me a writer with a keener eye for the kinds of details he so brilliantly shared with his audiences.

My travels in the last two years brought me to places I am now able to share with the readers of

WCI. I interviewed and photographed woodcarvers in the shadows of the Canadian Rockies; I rode a hand-carved carousel in Minnesota; and I viewed The Great Circus Parade, with its richly carved wagons, as it made its way through the streets of Milwaukee, Wisconsin. And, to round out my experiences, I have even devoted a few pages to what the last 20 years have been like as a professional writer.

Not all of my travels take me very far. Some bring me only short distances from my home on Long Island, New York. Peter Ortel and Pete LeClair, both of whom live a few hours away and remain dear to my heart, are two carvers I visited recently. Enjoy the projects they offer. They are sure to motivate you to sharpen those tools and pick that special piece of wood you've been saving.

Roger Schroeder

Roger Schroeder

Managing Editor

Editors@carvingworld.com

Wood Carving

ILLUSTRATED

SUMMER 2000

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A Love Affair with Wood

By Roger Schroeder,
Managing Editor at Wood Carving Illustrated

I remember wanting to be a writer from the time I could put words on paper. When I reached my early twenties, I was a prolific letter writer, corresponding with friends and other not-so-friendly people. By the time I was 30, I hungered to get into print.

Unfortunately, my short stories and one novel failed to interest even a single publisher.

Writing and reading—I've probably read 5,000 books by now—were how I spent much of my free time during those years. But, on a day when spring was warming the air and lilacs were blooming, I got tired of filling my head and decided to fill my home—with furniture. I set up a woodworking shop in the basement and, piece by piece, bookcase by table by desk, I furnished the house with my handiwork.

After a few years of making the dust fly and then letting it settle, I lamented to a friend that I could not seem to write the great American novel, or even a decent short story. He told me that I should write about my hobby. My reply was probably the most ironic of my life: "What is there to write about wood?" I finally realized that there was something to write about wood, and the result has been 13 books addressing that subject. Over the last 20 years, I have written about wildfowl carving, sign carving, toy making, building birdhouses, and constructing timber frame homes. I have traveled across the country to interview dozens of carvers and woodworkers, and I never seem to run out of material that has to do with wood.

Many of my early articles and books dealt with bird carving. It was serendipity, I suppose, that the first bird carver I interviewed may have been the most famous. When I visited this remarkably original artist at his studio in South Carolina and he opened the door for me, I said, "Grainger McKoy, I presume?" It was a successful interview, and the article about McKoy and his covey of rising quail was the cover story of *Fine Woodworking* magazine.

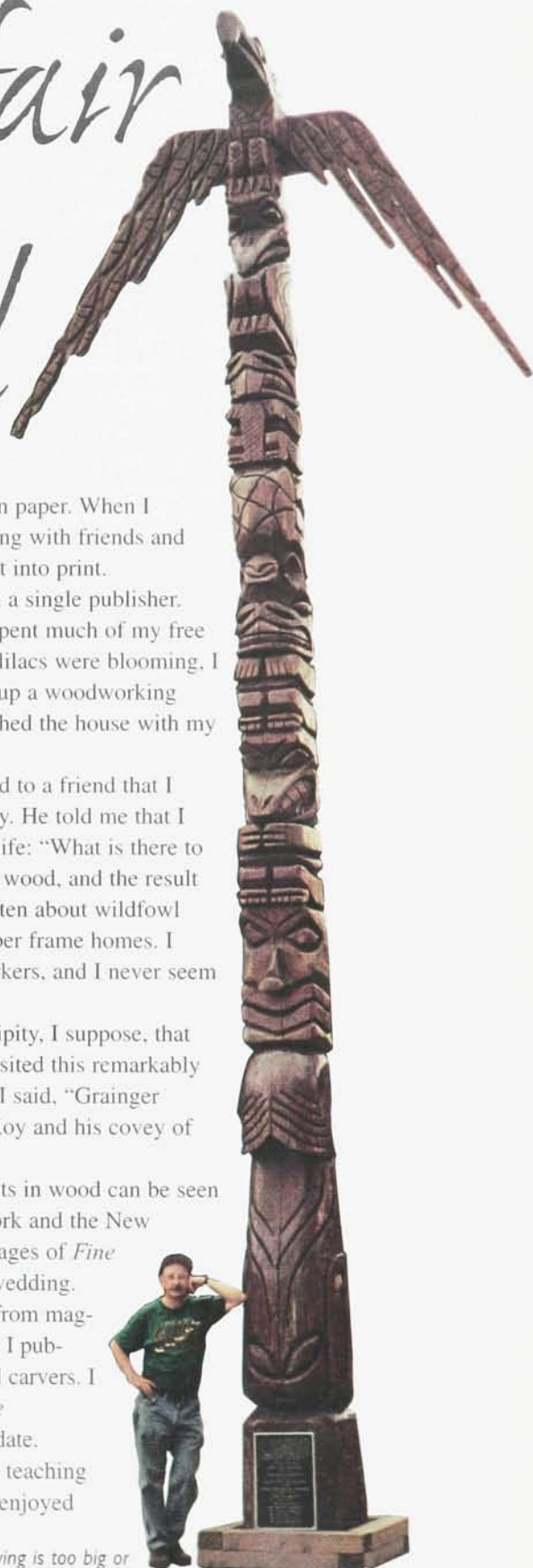
Another important interview was with Armand LaMontagne, whose portraits in wood can be seen in the National Baseball Museum and Hall of Fame in Cooperstown, New York and the New England Sports Museum in Boston, Massachusetts. He too made it into the pages of *Fine Woodworking*, and we became good friends. In fact, he was best man at my wedding.

The strength of those articles and others, plus my own zealotry to move from magazine work to books, convinced a publisher to take a chance on me. Eventually I published ten books with Stackpole Books, seven of them specifically for wildfowl carvers. I did, however, stray from the Stackpole nest to do a book entitled *Timber Frame Construction* with what is now Storey Publishing. It is my bestselling book to date.

By 1990, I was worn out from writing an average of two books a year plus teaching English full time in a public school. I decided to take a leave from writing. I enjoyed some of the royalty money by traveling with my wife to the Caribbean and other warm locations during our vacations. It was fun in the sun, and I relished it.

In 1994, I suggested that we visit Canada—St.-Jean Port-Joli, to be

No carving is too big or too small for my interests. Here I'm taking a rest in Banff, Alberta, Canada.





An interest in cabinetmaking eventually paved the way for how-to books. The Victorian-style oak clock is my own design.

exact. Since the middle 1980s, I have had a passion for collecting woodcarvings. I thought I could get some good bargains in this small town on the St. Lawrence River where carvers for generations have been shaping wood. We went on Canada Day; the banks were closed; it rained incessantly; and few people spoke English. But before leaving, I met master carver Benoi Deschênes. He told me about a carving magazine that needed writers. The publication was *Woodcarving*, published by GMC Publications in England. My wife, after poking my arm, asked me if I was ready to start writing again. My answer was to do two dozen articles for the magazine.

I was warmed up and ready to write books again. I saw a book entitled *Carving the Full Moon Saloon*. In great color and filled with the work of American carvers, the book caught my attention, and I called the publisher, Alan Giagnocavo. Two books and a year and a half after our first meeting in Manhattan, I took another detour from book writing. I became the founding and managing editor of *Wood Carving Illustrated*.

At this point I can introduce my wife Sheila to the story again and tell what she has done besides poke me in the arm. I introduced her to the joys of the "working vacation." This means visiting a carver and, at the same time, enjoying the area where he or she lives. I have hiked Mount Ranier with a birdcarver, studied architecture and antique furniture with a famous wood sculptor, savored a rum punch with a carving couple in Barbados. Why not join me, I suggested to Sheila, and become an interviewer. She accepted, and we did our first assignment together in Minnesota, covering the 1998 Villa Maria Wood Carvers workshops.

But Sheila has been working with me, although in the background, since we got married. An insightful reader, she has been editing all my work. Insisting on clarity and precision of language, she is the best editor of the over three dozen I have worked with. I hardly ever question her judgments, and when I do, I'm usually wrong.

Somehow, during my writing career, I have managed to find time to carve. What spurred me on was a comment from another



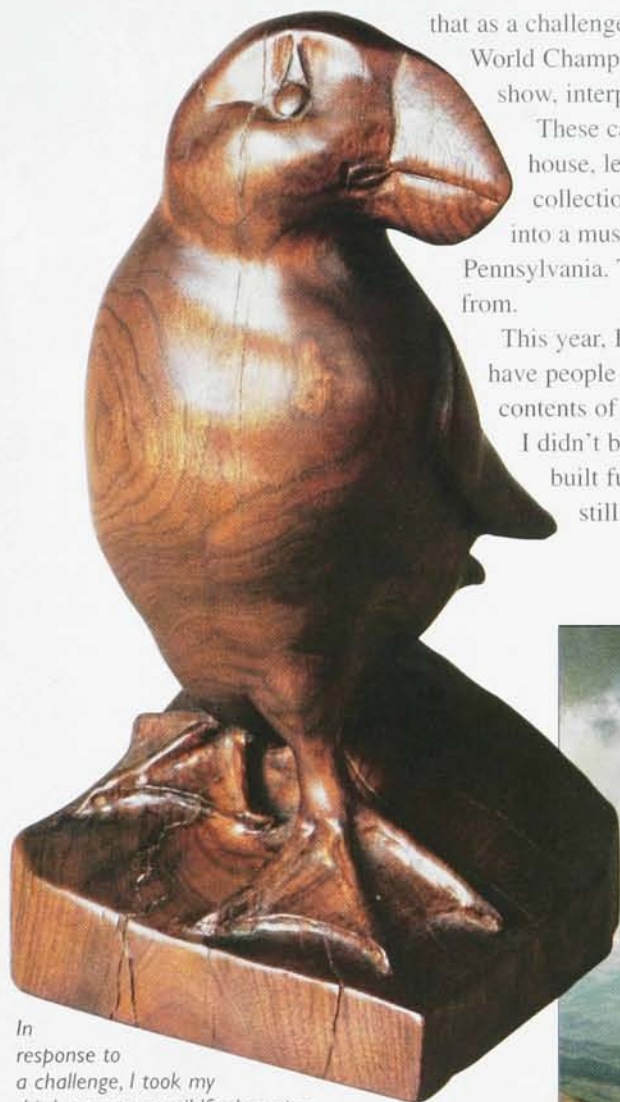
My wife Sheila and I clown around on assignment in Milwaukee, Wisconsin to write a feature on carved circus wagons.



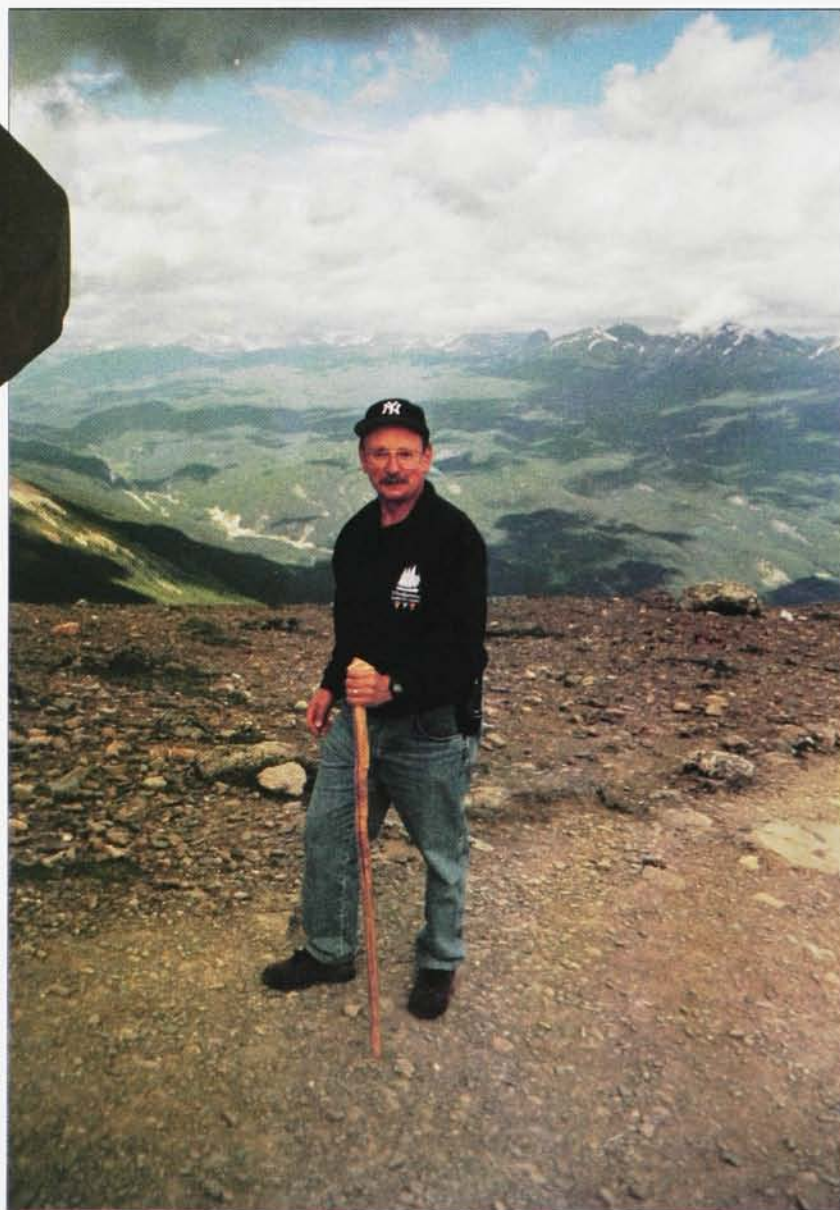
er carver. He insisted that if I did not carve, I should not be writing books about carvers. I took that as a challenge, worked up some sculptures of birds, and took them to the Ward World Championship Wildfowl Carving Competition in 1988 and 1989. I won first in show, interpretive class, both years.

These carvings, and hundreds of others that I have collected, had taken over our house, leaving virtually no unfilled free space. I decided it was time to share my collection with the woodcarving world. In 1999, nearly all my carvings went into a museum in the Fox Chapel Publishing building in East Petersburg, Pennsylvania. There, in glass cases, they are on exhibit for others to admire and learn from.

This year, I plan to retire from teaching. I suspect the new millenium will still have people interested in carving and woodworking. I hope to continue shaping the contents of *Wood Carving Illustrated* and write more books. I have no regrets that I didn't become another Kurt Vonnegut or Toni Morrison. Perhaps if they had built furniture, they would now be writing about the very same subjects that still get me excited. WPI



In response to a challenge, I took my third attempt at wildfowl carving to the Ward World Championship Carving Competition and brought home First in Show.



To get a good carving story for *Wood Carving Illustrated*, I'll travel just about anywhere.



Projects on a Limited Budget

Being new to carving and not having a bandsaw, I would like to suggest that you run articles for beginners using 2-in.-thick or smaller wood. I especially like a project by Mary Duke Guldán in your Premier issue and a hummingbird pin in your Winter/Spring 1998 issue. Articles like these greatly help beginners and people on a limited budget.

Walt Gerard,
Colorado Springs, Colorado

WCI promises to meet your concerns in future issues.

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

An Inspiration

I think your magazine is perfect the way it is. If it were to come out more often, I wouldn't use the time in between issues to work on the projects in the current issue. You have a good variety of carving projects and helpful articles. Please let me count on Wood Carving Illustrated to stay the great inspiration that it already is.

Bonita Hewes

Thank you. Readers like you make it well worth coming to work each day.

Sensitivity to the Beginner

I would like to see your magazine be more sensitive to beginner carvers who, like myself, are learning by the articles and books we read. Clubs and classes are not always available or are too expensive. I think the more professional people you write about tend to gloss over some of the basic cuts and tech-

niques because of their skill and experience.

D. Graham

WCI is preparing future issues that will be more sensitive to the needs of the beginners, who make up a large percentage of our readership.

Answer to a Prayer

I was taking a carving class last winter. One of the class members had found WCI in a bookstore and brought it to class. There was little carving going on while the magazine made the rounds. This magazine is an answer to my prayers. The step-by-step projects are the best. Now I want to take painting classes so I can truly finish my work.

Warren Taylor,
Anacortes, Washington

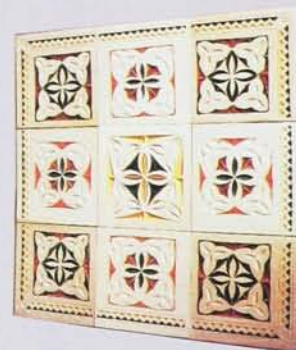
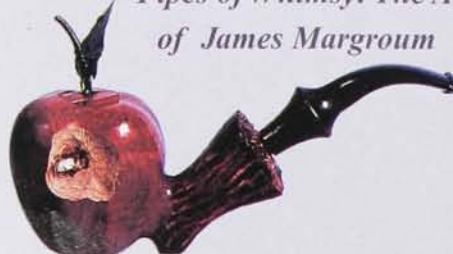
WCI will offer more step-by-step projects and more tips and techniques on how you can paint your carvings.

HERE'S WHAT'S COMING IN FUTURE ISSUES

- Carving and painting a magpie
 - Pyrography
- Carousel restoration and painting
 - Cane carving
 - Flexcut Tool Review
 - Bark carving
- Collecting woodcarvings
- *Pipes of Whimsy: The Art of James Margroum*



• Ray McKenzie's Fish Gallery



• A Chip-Carved Quilt

- Clay modeling
- Building a dust collector
- Carving little people

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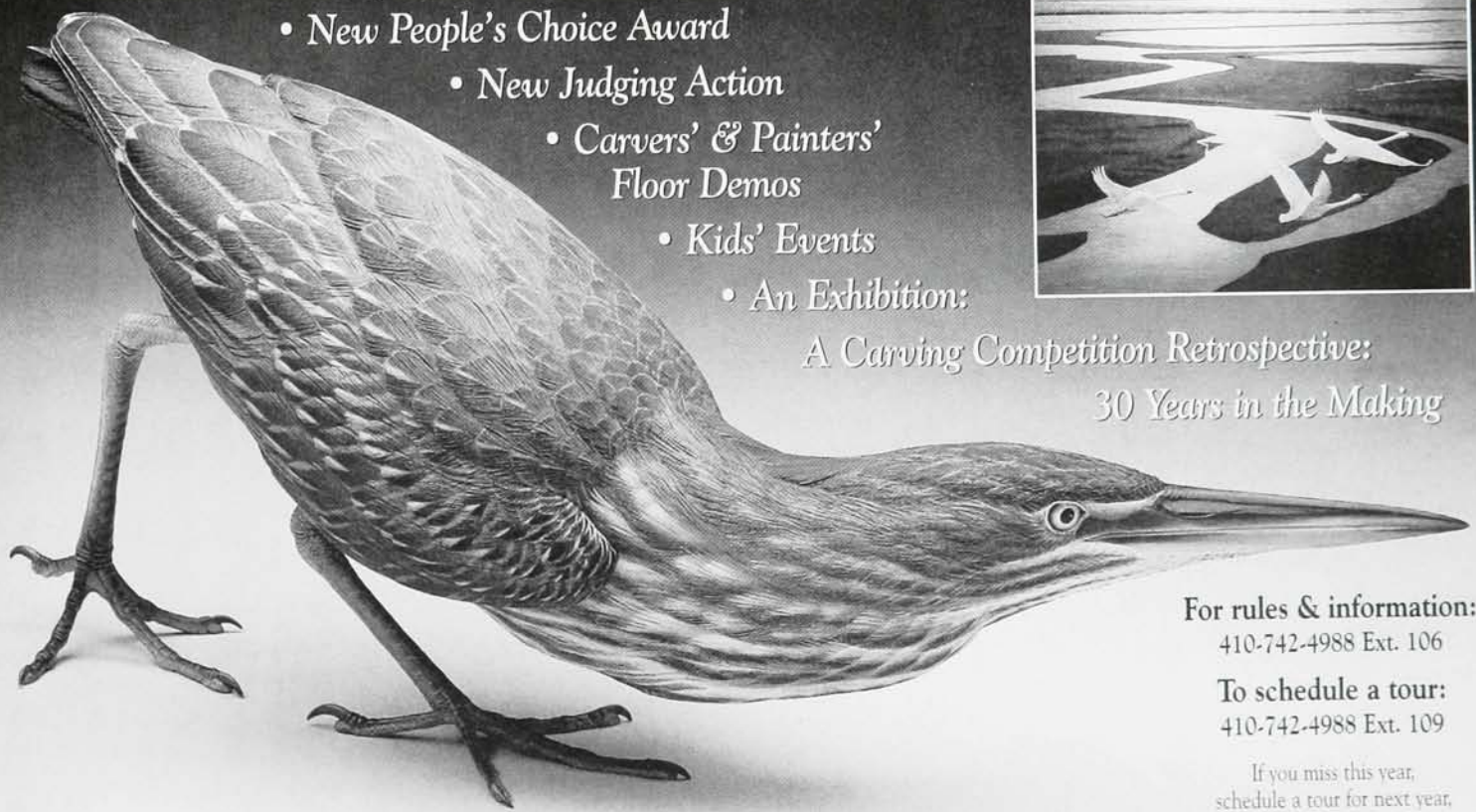
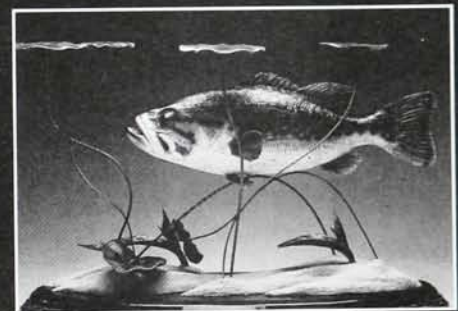
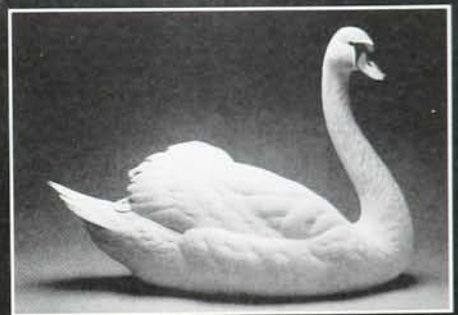
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TIME FOR THE TRUTH



Arbortech invented and developed the first 4" rotary woodcarving blades designed for an angle grinder in 1986. The first prototypes were very similar to the current crop of chainsaw rotary carvers with a bracelet of chainsaw chain.

They were effective, but the first problem we found was that chainsaw chain was designed to cut in a straight line. Arbortech noticed that it became necessary to grind the backs of the teeth as they were too high after a few sharpenings. It was obvious that the links were not necessary, in fact they added to the bulk of the blade and prevented it from being as maneuverable as it could be.

Arbortech found it was possible to design curved cutting teeth so that they always had the correct angle to the disc even after numerous regrinds. We also found it was also possible to have a leading cutting edge towards the inside of the blade if the links were removed. This means you can lay an Arbortech blade almost flat for an excellent planing cut in the direction of the center of the disc.

The final element that lead us to develop the first solid steel blade was that the safety authorities will not allow the use of a chainsaw chain spinning at such high revs. Chainsaw chain is designed to turn at the speeds of a chainsaw bar - not at 10,000 to 12,000 rpm of an angle grinder.

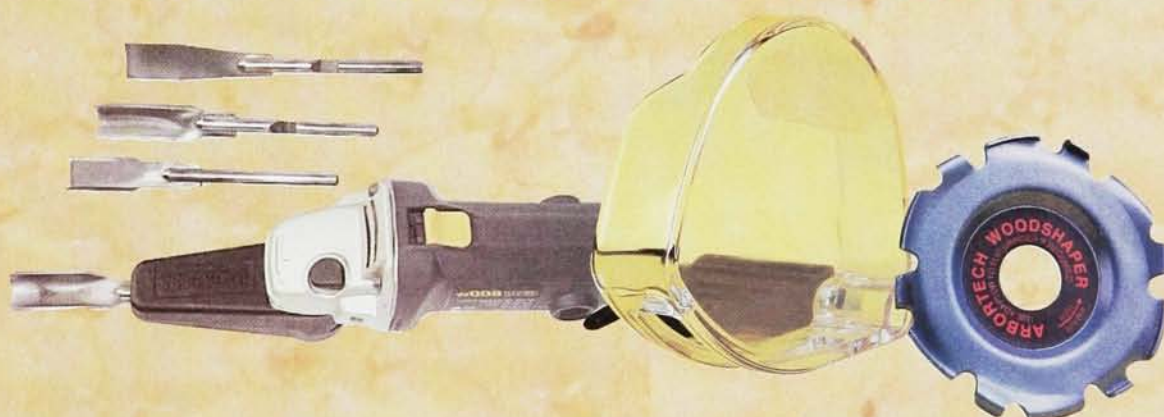
The German BG Authorities also required that we redesign our blade to meet their safety standards (which are regarded as the toughest in the world.) The main criteria was that each tooth must be shielded so that no more than 1 mm is exposed in any direction.

This lead to Arbortech developing a series of safety rakers for all of it blades many years ago. Translated, this means that Arbortech's blades take no more than a maximum of 1mm with every cut, which eliminates the chance of kickback or grabbing with our blades. No other rotary power carver offers this BG safety standard, or even attempts to. The result is a wonderfully smooth, safe tool. Combined with, the Arbortech Pro-Guard, they are the safest tools of their kind.

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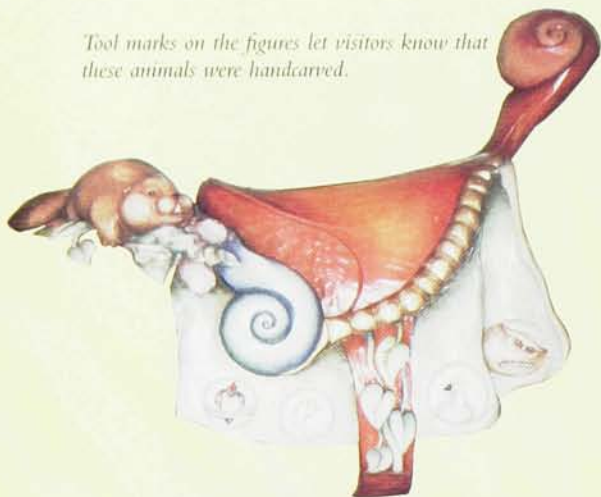
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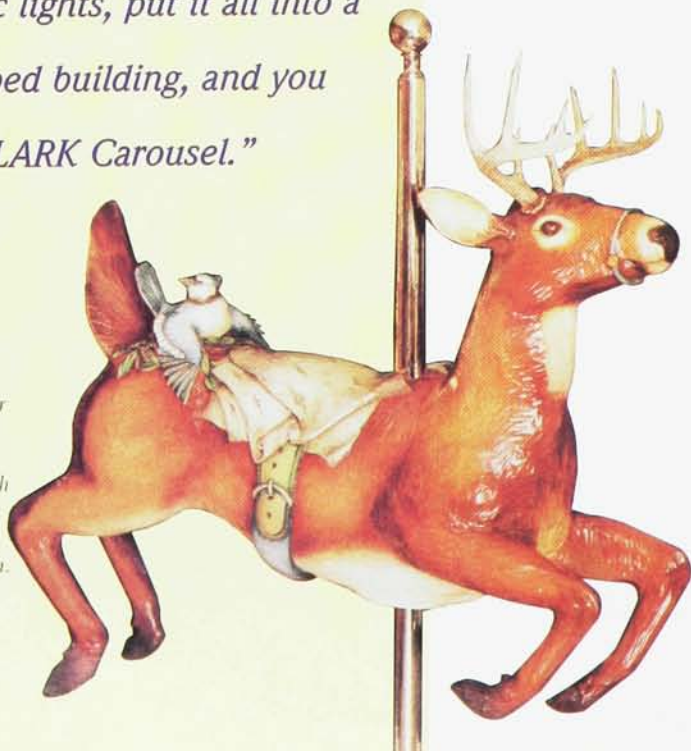
Tool marks on the figures let visitors know that these animals were handcarved.



The carousel recipe reads as follows:

“Stir in animal designs with a nimble Carver, firmly carving, gluing and pegging basswood into animal forms. Pour Woodworker and Painter all over 18 animals, 1 chariot, and a wheelchair stall until shimmering. Add 800 feet of fiber optic lights, put it all into a bowl-shaped building, and you have the LARK Carousel.”

The white tail deer has real antlers, a birch bark saddle, and a blue jay with a nest of eggs. It measures 50 in. long by 43 in. high. Photo contributed by LARK Toys.

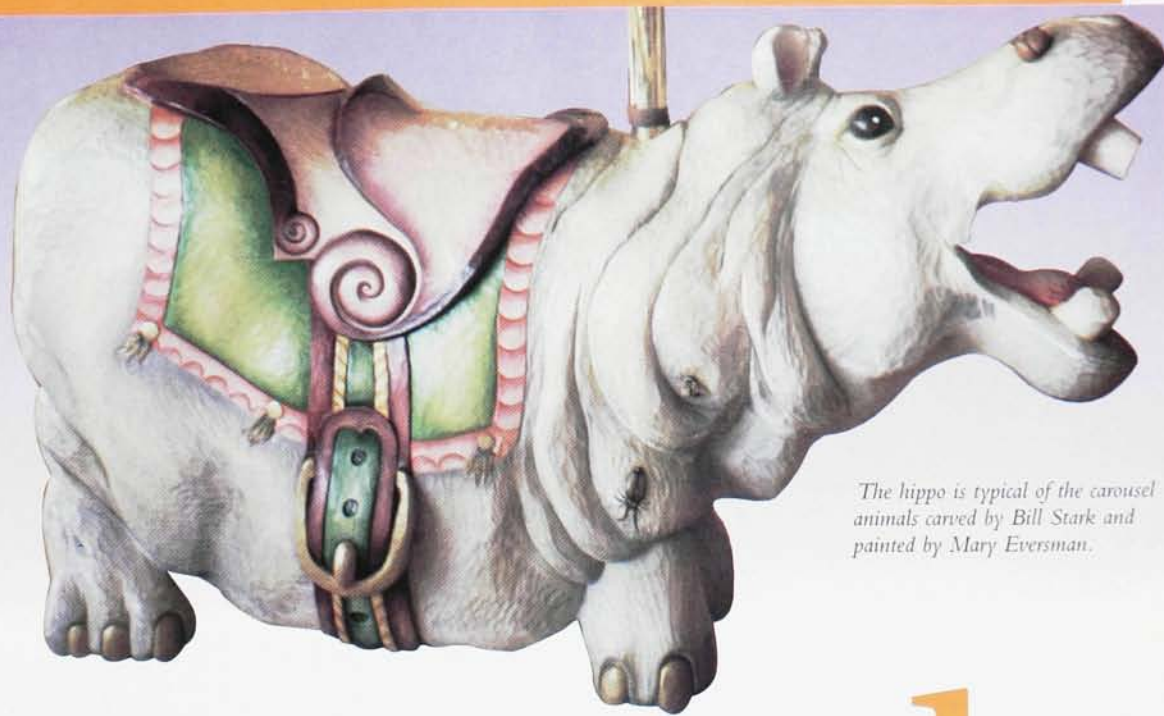


Singing the Praises of the Lark

The year 1981 is a good date for pinpointing the origins of the carousel. In that year two teachers, Donn and Sarah Kreofsky, moved to rural southeastern Minnesota, built a home, started a family, and made some wooden toys for their sons. Soon the toys were sold at craft and art fairs.

With the gradual addition of woodworkers, sales reps and a larger manufacturing facility, LARK Toys (an acronym formed from Lost Arts Revival by Kreofsky) were sold in 2500 museum and specialty stores nationwide. Pull toys, puzzles, doll houses and Christmas village pieces made their way into thousands of homes to be treasured by children and adults alike.

How does a carousel fit in? “It was the biggest toy Donn could think of,” says Sarah Kreofsky of her husband. “Having a background in art, he created something that would outlast him,” she adds. The first animal was carved in 1989 by friend Bill Stark. He created one animal at a time, plus the adornments, for eight years until the carousel opened in 1997.



The hippo is typical of the carousel animals carved by Bill Stark and painted by Mary Eversman.

Carousel

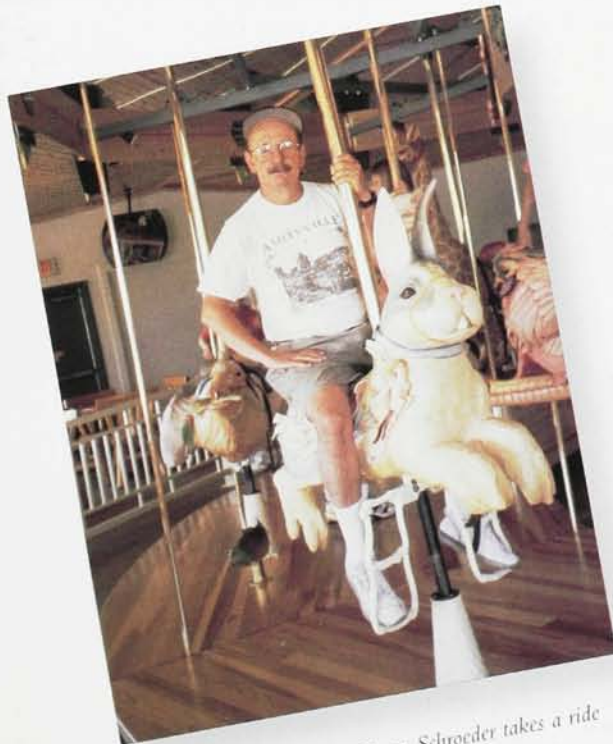
By Roger and Sheila Schroeder

What visitors may find unusual about the carvings is the presence of tool marks. Sarah explains, "The way the light reflects off the wood shows unmistakably that the carousel is handcarved. We don't like the slick, plastic look of so many other carousels. To have sanded off the chisel marks denies how they were made."

Mary Eversman was responsible for the painting. Using oil-based stains, she created a translucent look that lets the grain of the wood show through. As Sarah points out, "Staining lets you know that these animals are wood, not fiberglass."

The carousel is remarkable because, unlike most others, it is not dominated by parading horses. Instead, a sprightly rabbit and a happy hippo help form the menagerie; a pink flamingo sports a tropical leaf that forms its seat; a chanticler with rich plumage crows for sleepers to awaken; a river otter has snagged a wood buoy and fishing nets; a white tail deer gives a ride to a nesting blue jay; a white swan, embellished with lotus flowers, frog and turtle, is fitted with a lily pad saddle; a fire-breathing dragon is ridden by a blue-robed wizard; and more creatures bound up and down on brass poles to the sounds of band organ music.

The LARK Carousel is also home to five retail stores that offer books, toys, woodcarvings and food. Check out the antique toy museum while there. A visit will make you feel you're in toy heaven.



Managing Editor Roger Schroeder takes a ride on the LARK Carousel.

Lark Carousel



The crowing chanticleer, made of basswood, measures 48 in. long by 43 in. high. Photo contributed by LARK Toys.



This baby goldfish keeps up with his larger, rideable parent. Scaled and glittery, the plump fish measures 28 in. long by 17 in. high. Photo contributed by LARK Toys.



A favorite of visitors is the white swan with lily pad saddle that measures 63 in. long by 18 in. high. Photo contributed by LARK Toys.



Fingers of flame curl out of the nostrils while a hungry python twines itself about the star-covered saddle. Under the spell of the blue-robed wizard, this dragon measures 85 in. long by 38 in. high. Photo contributed by LARK Toys.



The pink flamingo, adorned with bird of paradise flowers, measured 58 in. long by 54 in. high. Photo contributed by LARK Toys.



The river otter and kit measure 72 in. long by 24 in. high. It is one of several native Minnesota animals on the LARK Carousel. Photo contributed by LARK Toys.

Visit the Lark Carousel:

Hours: January: Thurs. - Sun.; February: Wed. - Sun.; March - December: 7 days a week, weekdays 9-5, weekends 10-5.

The carousel is located in Kellogg, Minnesota, just north of the junction of Highways 61 and 42. Turn onto County Road 18 and then LARK Lane. For more information, call 507-767-3387, write to LARK Toys at P.O. Box 39, Kellogg, MN 55945, or check out the website at www.larktoys.com



Side by Side



"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

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

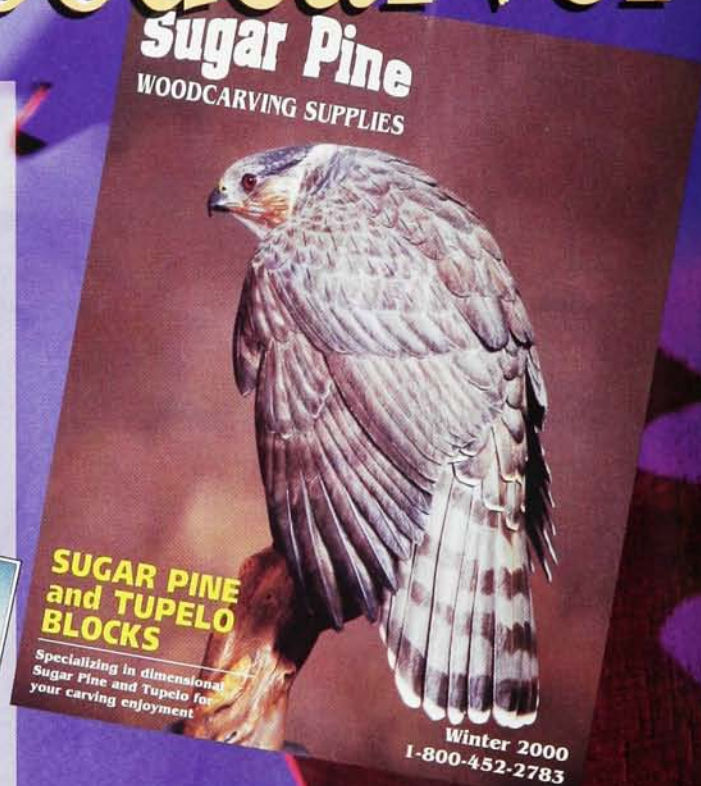


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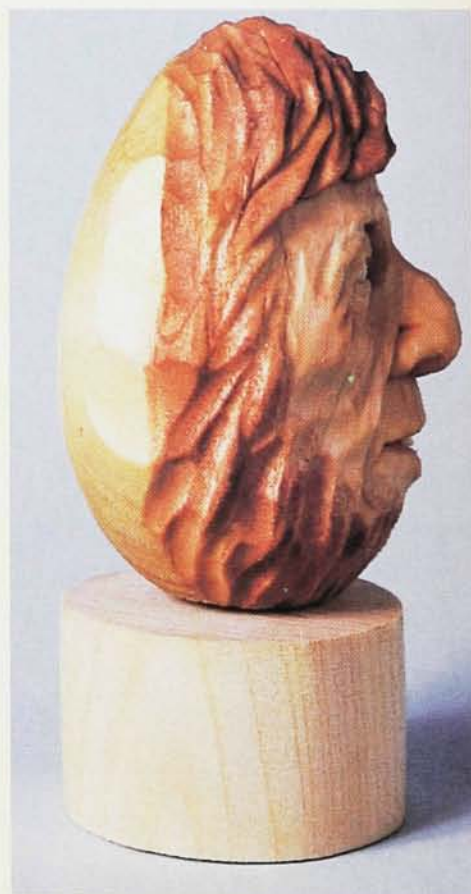
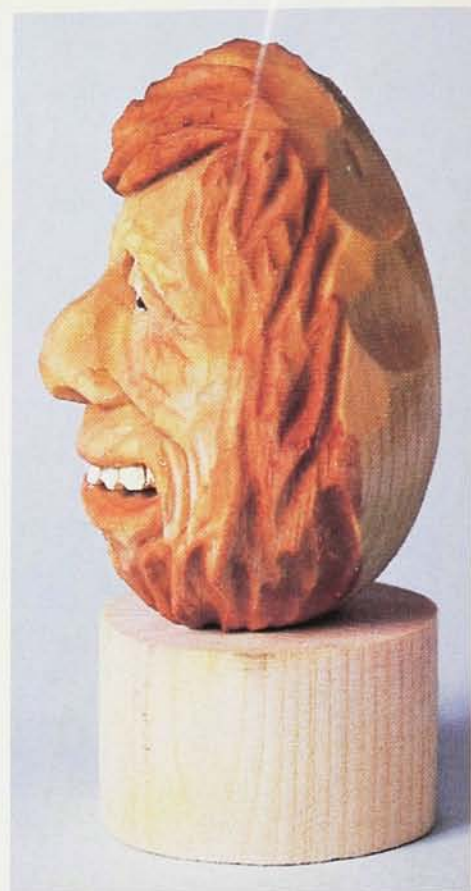
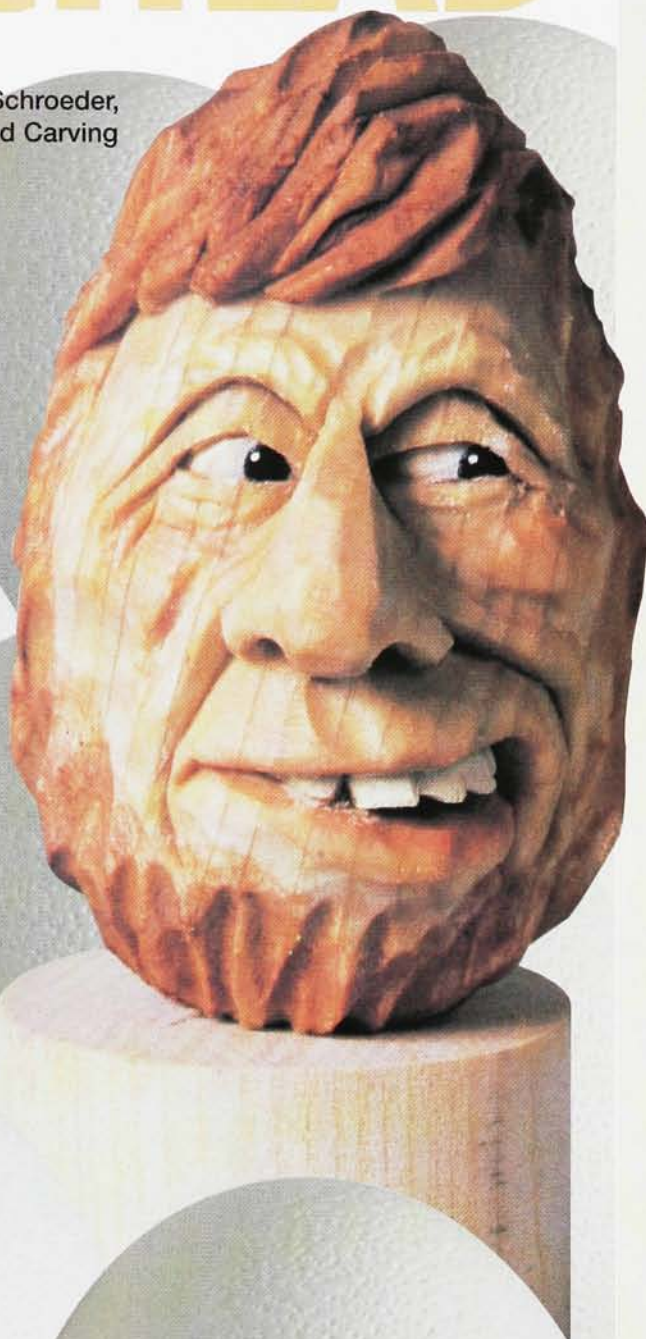
*“Great Blue Heron” by Joan Wolf
using the Colwood Detailer*

Be Smart—Carve an EGGHEAD

By W. Pete LeClair,
Photography by Roger Schroeder,
Managing Editor at Wood Carving
Illustrated



Caricature Carver of America member Pete LeClair loves not only to carve but also to learn from others. Influenced by such notables as Emil Janel and Harold Enlow, Pete instructs students in workshops and seminars held across the United States. He says that eggheads, due to their already round shape, reduced his fear of removing wood. Pete lives in Gardner, Massachusetts.



PATTERN

PHOTOCOPY AT 100%



J. KOCHAN
199

Painting Tips

Before I start to paint, I drill a small hole in the bottom of the carved egg and insert a toothpick. This gives me a holding device so that my hands don't touch the wood.

I paint the eyes of a figure carving first, using Ceramcoat® acrylic paints (Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601/ 800-423-4135). I let the acrylics dry for at least five minutes.

Before I continue to paint the figure, I cover the wood with a mixture of boiled linseed oil and raw sienna from a brand of artists' oil paint. Grumbacher is the manufacturer I prefer for all the oil paints I use. I want this base coat to be absorbed into the wood, but I don't want it so thick that it hides the grain. If I mix my oils in the right proportions, my basswood carving takes on the color of eastern white pine.

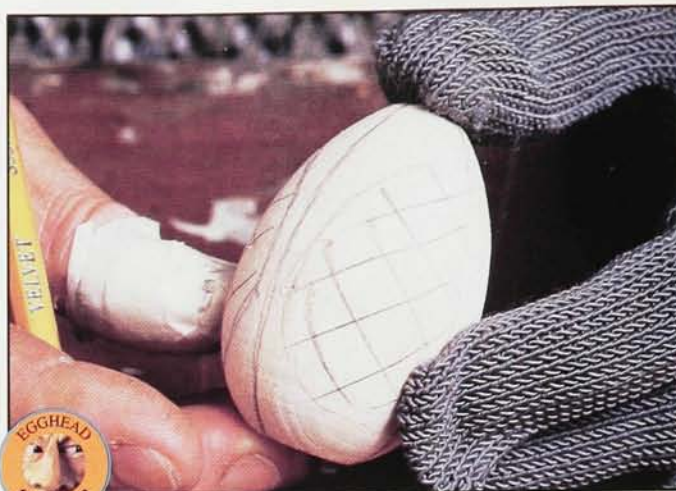
For most of my colors, I use stains that are a mix of linseed oil and oil paints. To make a

typical flesh stain, I mix Daler-Rowney (2 Corporate Drive Cranbury, New Jersey 08512/609-655-5252) Georgian Oils Flesh Tint no. 577 with boiled linseed oil, shake the container well, then add a small amount of cadmium red. What results is a pinkish stain. When I apply this over the base coat, however, most of the pink disappears, but enough is left to create the look of realistic flesh. I apply more cadmium red stain to the cheeks. For the lips, I mix some cadmium red and burnt sienna to the flesh stain.

The hair, including the eyebrows, is done with a burnt sienna stain. I let the carving dry for at least five days.



EGGHEAD STEP 1 Basswood eggs can be purchased from a number of suppliers and craft stores. Before you start to carve, divide the egg with a centerline through its vertical axis. When working on a carving this small, it's a good idea to wear a glove on the hand that holds the carving and have the thumb of the other hand protected. Tape works nicely and will last for a full day of carving.



EGGHEAD STEP 2 If you do not remove some wood from either side of the centerline, the face will be too full. Sketch in areas, which can be called the planes of the face, on both sides of the centerline. Darken them with pencil lines. Carving away these areas will reduce the width of the face.



EGGHEAD STEP 3 Use a sharp knife and pare away wood until the cross-hatched lines are removed.



EGGHEAD STEP 4 Not much wood has to be taken away. Be sure to leave some wood on both sides of the centerline for the ridge of the nose.



EGGHEAD STEP 5 Determine where the bridge of the nose will be and remove wood from above it. Holding the egg upside down makes it easier to carve the area. Also, remove wood on both sides of the nose to establish where the eyes will be.



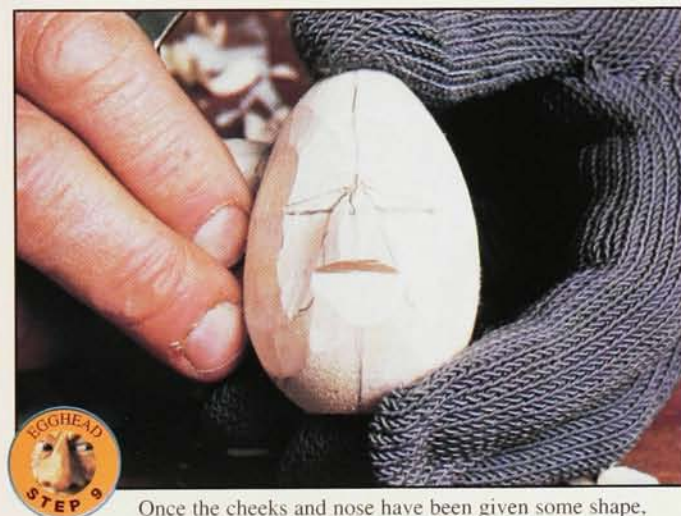
EGGHEAD STEP 6 Draw in lines to establish the cheeks and the nose.



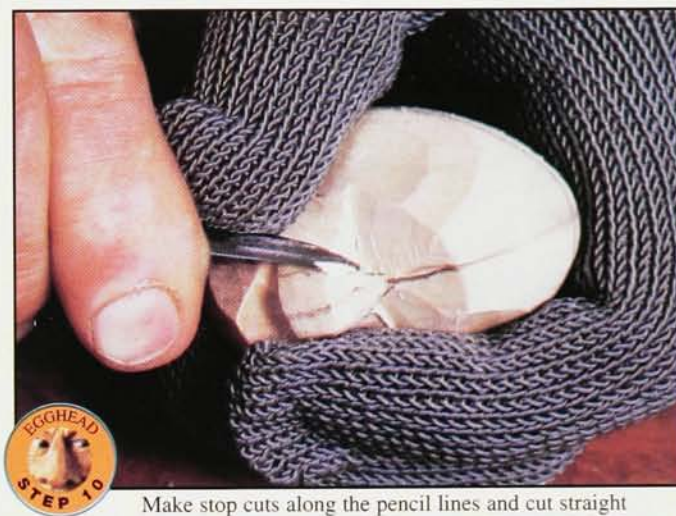
Scoop out wood with the knife.



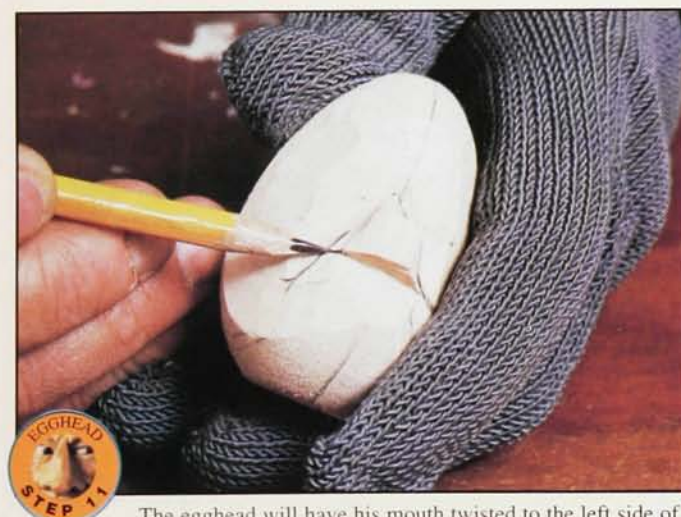
Locate the bottom of the nose and cut straight into the wood.



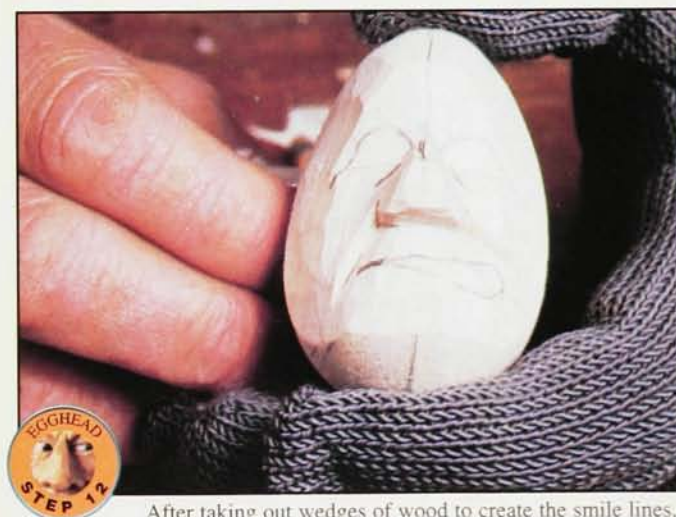
Once the cheeks and nose have been given some shape, draw in the lower eyelids.



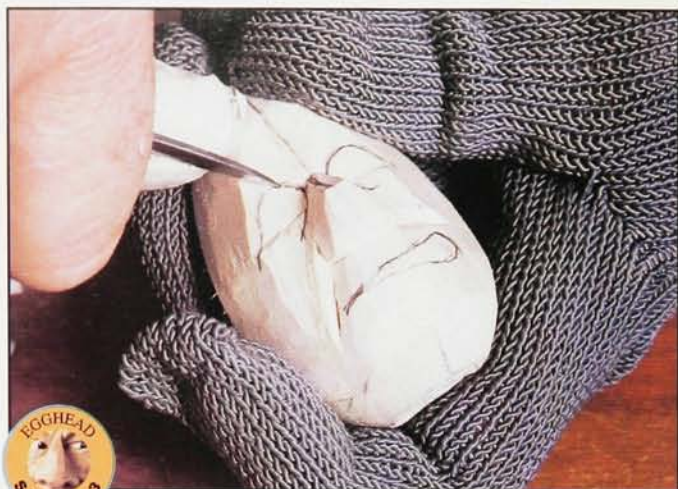
Make stop cuts along the pencil lines and cut straight down into the stop cuts from above. Work the knife from the outside corner of each eye toward the nose. A wedge of wood will come out.



The egghead will have his mouth twisted to the left side of the face. This creates a nearly vertical smile line on the right side of the face and an almost horizontal smile line on the left side.

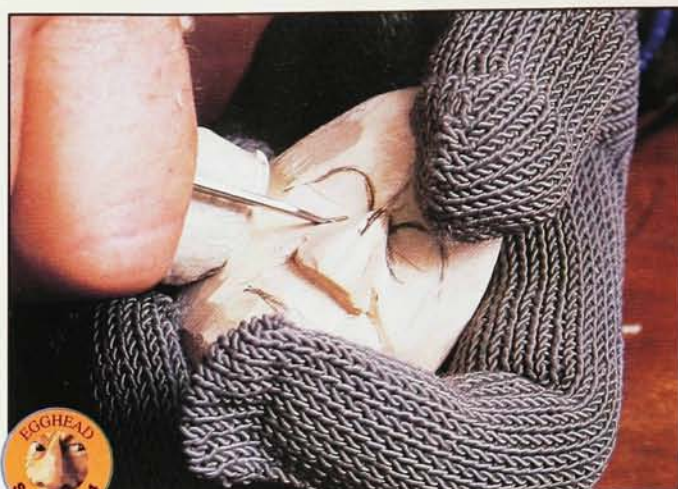


After taking out wedges of wood to create the smile lines, draw in the eye mounds. The face has a wide-eyed expression. Also draw in the mouth, having it twisted to one side.



EGGHEAD
STEP 13

Make stop cuts along the tops of the upper eyelids.



EGGHEAD
STEP 14

Make short stop cuts along the sides of the nose and take out wedges of wood. This gives shape to where the eye-balls end and the nose begins.



EGGHEAD
STEP 15

Undercut the eyes slightly below the beginning of where the eyebrows will be and round the eye mounds. The eye-ball can be compared to the convex shape of a plastic tea-spoon.



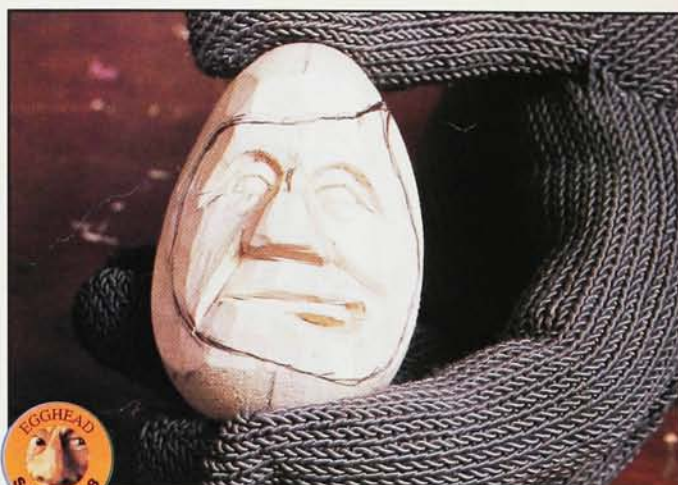
EGGHEAD
STEP 16

Take a break from the eyes and work on the mouth by removing wedges of wood. Reduce the upper lip to create a dental plane for the teeth. Make sure the teeth are behind the upper lip.



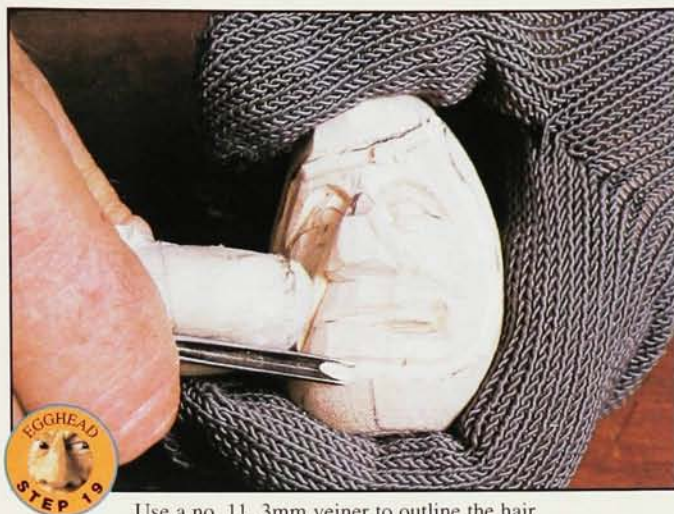
EGGHEAD
STEP 17

Go back to the eyes and carve in the exposed eyeballs.

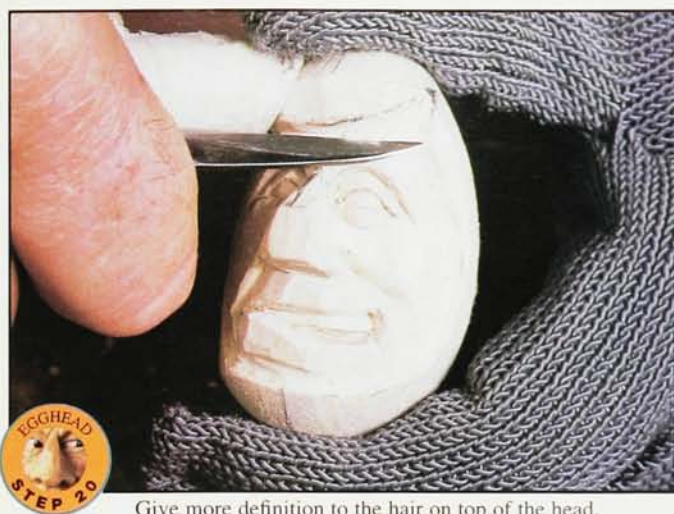


EGGHEAD
STEP 18

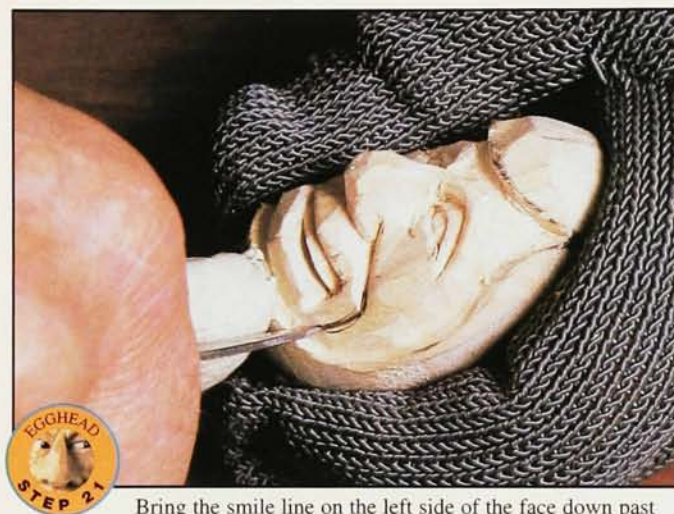
Once the eyes and mouth have been shaped, draw in the hair lines. Your egghead can have hair on top of his head, sideburns, and a beard that all join around the face.



Use a no. 11 3mm veiner to outline the hair.



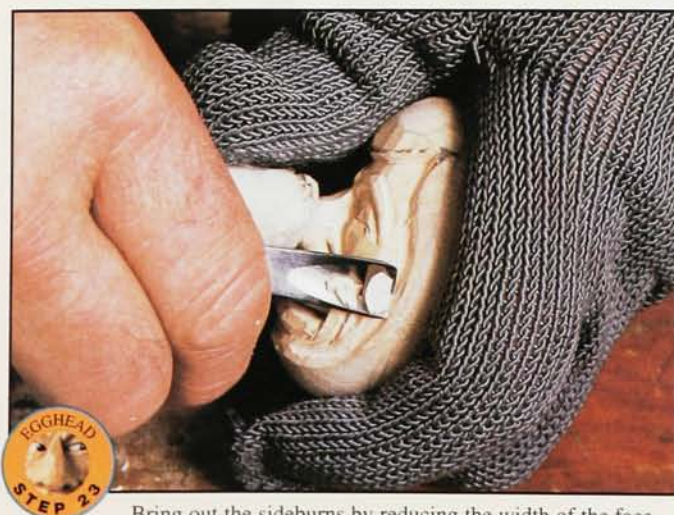
Give more definition to the hair on top of the head.



Bring the smile line on the left side of the face down past the mouth.



Use the no. 11 13mm veiner and put some wrinkles on the cheeks.



Bring out the sideburns by reducing the width of the face. A small no. 7 gouge takes away wood more easily than the knife.



Give the hair on top of the head some style by making planes of different sizes.



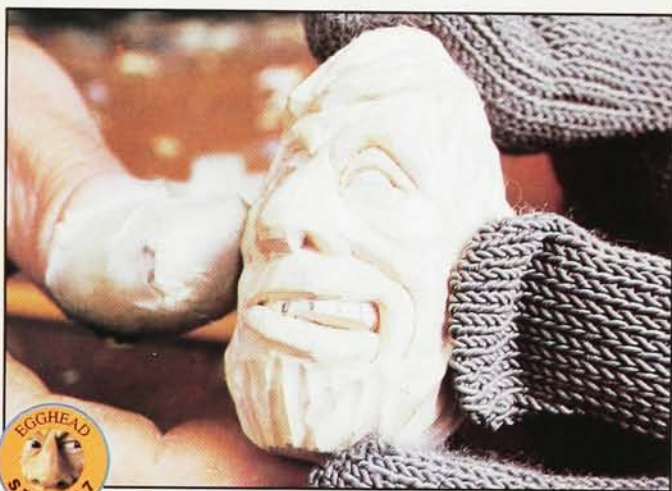
EGGHEAD
STEP 25

Give definition to the hair on top of the head and the facial hair with the no. 11 3mm veiner. Use a knife and make V cuts in the eyebrows.



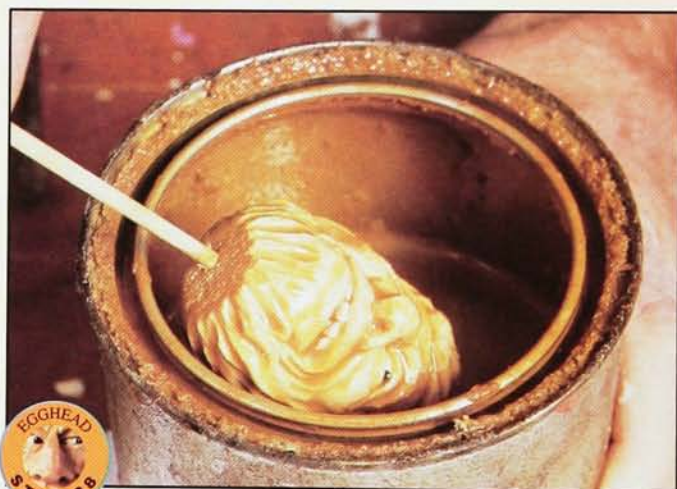
EGGHEAD
STEP 26

Take out wedges of wood to create the nostrils.



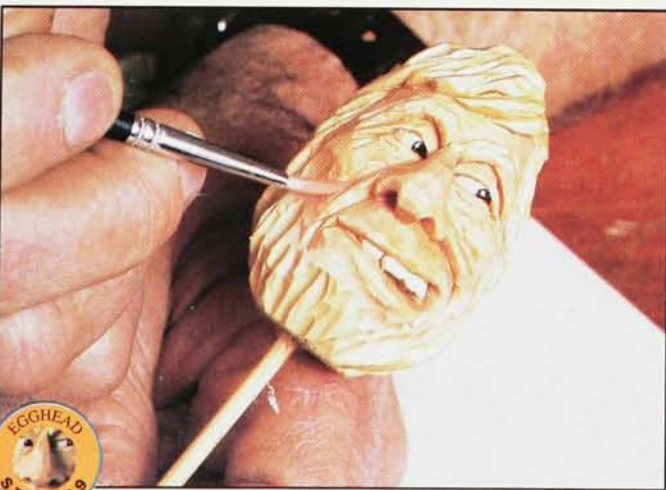
EGGHEAD
STEP 27

When making teeth, keep in mind that a few big teeth look better than a lot of small ones. Most caricature carvers use six exposed teeth at the most. Don't hesitate to make them irregular and put some gaps between them.



EGGHEAD
STEP 28

Using acrylic paints, apply an off white thinned with water to the eyeballs, a charcoal black to the pupils, and a light blue thinned with water to the irises. Then dip the egghead into a mix of boiled linseed oil and a small amount of raw sienna (artists' oil paint) to give it a good base color. Dry off the wood with a paper towel and hair dryer.



EGGHEAD
STEP 29

Find a brand of oil paint that offers a medium flesh color and mix it with a small amount of cadmium red and linseed oil. The oil stain gives the face a pinkish color.



EGGHEAD
STEP 30

For the hair, use a burnt sienna stain. [E]

2nd Poor Man's Tool Contest

Share your favorite home-built tools and accessories with fellow carvers and win \$500

Woodcarvers are a resourceful lot, aren't we? Maybe this gift for seeing the potential in things comes from looking at a plain stick of wood and envisioning it as a beautiful carving of a duck or a Santa.

Our first Poor Man's contest proved that carvers frequently have the gift of turning other people's junk or common everyday objects into something useful. The photo at left is of the previous winning entry—a sturdy little vise that reader **Lynn Diel** of Columbia, MO, made out of \$17.97 worth of hardware store parts and 30 minutes assembly time.

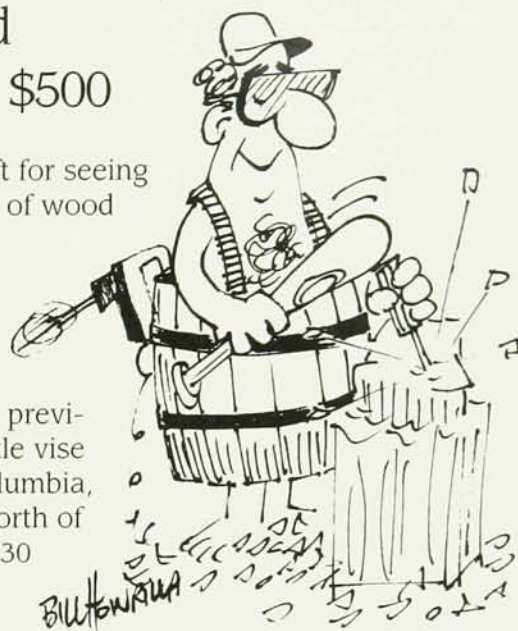


Poor Man's Carving Vise

To get the complete set of instructions and plans for the winning vise, send \$5.95 plus \$3 shipping for Issue 5 to :
Wood Carving Illustrated,
1970 Broad St.,
East Petersburg, PA 17520,
or you can view and print this for free by visiting our website at: www.carvingworld.com and looking under "Tips."

Submission Rules:

You will receive a postcard confirming receipt of your entry. Winners to be announced in Issue 15 (Summer 2001). Deadline for submissions is December 31, 2000. We reserve the right not to award all prizes if suitable entries are not submitted. WCI cannot be responsible for lost submissions. Employees of Fox Chapel Publishing are not eligible.



Here's your chance to share some of your own experiences with shop-built tools for the carving workshop.

PRIZES

\$500 First Place Winner

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\$200 Second Place Winner

\$100 Most Creative Entry

\$50 Runners-Up

What we are looking for:

- Tool should be of general interest, something that many carvers would find useful in their work.
- Tool should not have cost you more than \$100 out-of-pocket, but there is no limit to the salvage or use of recycled material.
- Project should follow common sense safety rules. Educating people to carve safely is very important to us. (We don't want to lose any subscribers!)
- In order for us to be able to print the winning entry, we'll need clear photos and assembly drawings if applicable.

One Too Many: *Humor Scandinavian Style*

*By Roger Schroeder,
Illustrations by Jack Kochan*



I purchased this tipsy fellow in an antique shop on Long Island, New York near my home. His face and disheveled clothing suggest a night that will produce one powerful hangover. What I found so interesting about the carving is the stance. Whoever made him created the illusion of imbalance from the front. When I first saw the carving, it seemed ready to topple over. But the drunken man did not fall on his face, no matter how many times I picked him up and put him down. When I looked at the gentleman from the side, I realized that he is

straighter than I had imagined. Not certain what might have been in the hand, I carved and inserted the cane—an insurance against his ever falling over. He might just as well have had a key to get into his house and sleep it off.

I have often asked myself who carved the figure. It is unsigned and the antique store owner said that he bought it as part of an estate sale. What I am certain of is that it is carved in a flat-plane style. Thanks to Harley Refsal's book *Woodcarving in the Scandinavian Style* (Sterling Publishing Co.), I know that this is a style of carving developed and popularized particularly in Norway and Sweden. The flat planes, according to Refsal, are created primarily with a knife and a gouge or two, and the wood is left unsanded. With only simple cuts, a variety of facial expressions can be created as well as animation of the body.

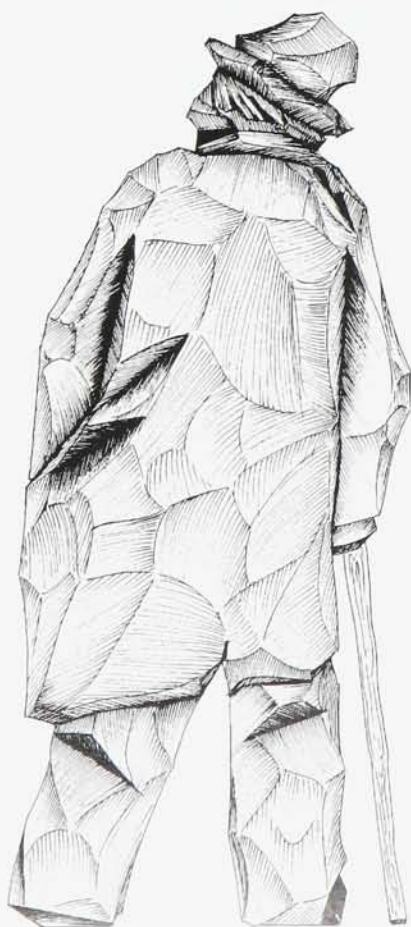
This figure and 300 other pieces from my carving collection are on display at Fox Chapel Publishing Company (1970 Broad Street, East Petersburg, PA). Admission is free. Open Mon.- Fri. 8:30 am - 5pm. Stop by and enjoy the beauty and history of woodcarving. 

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4.5mm
gouge
closeup



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An Introduction to OLD WORLD STYLE **CHIP** CARVING

BY BARRY MCKENZIE

Barry McKenzie sits outside of his School for Chip Carving in Lebanon, Missouri, working on a large box.



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/chipcaver. This is Barry's third of three articles that introduce the basics of chip carving.

In my previous two articles, I introduced the standard geometric deep chip and the shallow chip. Both are done with a chip carving knife that requires holding it in two different grips. The third style is called Old World-style chip carving. As the name suggests, it's been around for some time and is easily traced to the late 1800s.

Old World chip carving usually goes faster than geometric deep chip carving because there are fewer small chips to remove. Typically, the chips are longer and larger for the Old World-style chip. These take up more space, so there is less work involved.

Making Vertical Stab Cuts



I use a stabber knife with a skewed blade to make the vertical cuts. I covered the blade with masking tape to prevent the steel from reflecting the lines and causing confusion.

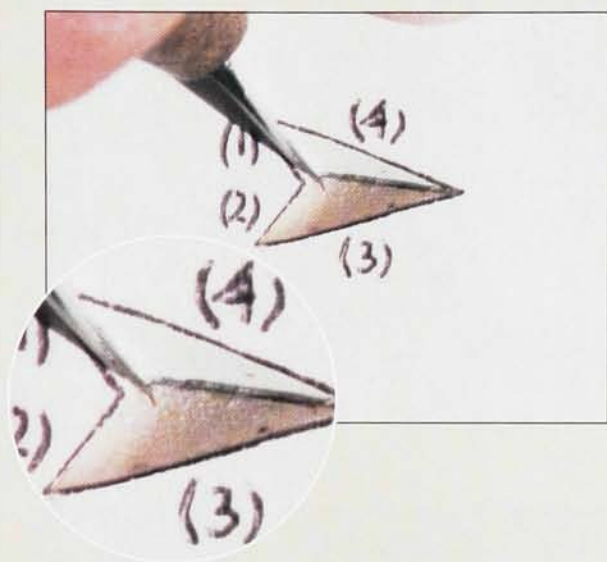
Vertical stab cuts can be executed efficiently if all are done at the same time. To reach the full width of the chip, I lever the knife down on the line, keeping the point at the bottom.

I drew the pattern in ink for this article. Light pencil lines are sufficient for a pattern.

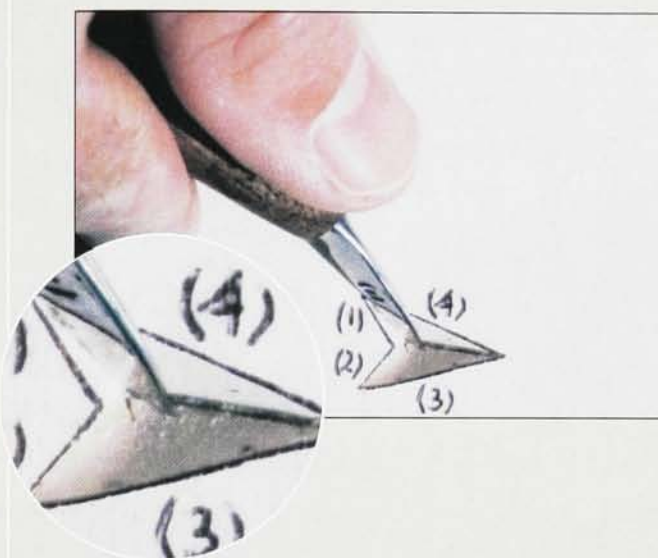
STEPS TO CARVING AN OLD WORLD-STYLE CHIP

This example shows a four-sided chip in the form of a chevron. Dimension A (see figure 1) equals the depth of the chip. The depth can vary depending on the carver's preference. Angle B equals the angle of the cut for sides 3 and 4. Sides 1 and 2 are vertical cuts. The bottom is the deepest part of the chip; it's also the point at which the four cuts converge.

Start with the two vertical stop cuts for **sides 1 and 2**. These establish the bottom of the chip. The knife is held vertically.



Make the tapered cuts for **sides 3 and 4**. Use whichever knife-held position is more comfortable. This means that the thumb can be behind the handle or beside the blade. Make sure the two vertical cuts for sides 1 and 2 converge with the tapered cuts for sides 3 and 4. If all four cuts converge at the bottom, the chip will come out in one piece.



This is the reverse of removing the chip into the stop cut. Instead, cut from the deep end of the chip and out to the narrow end. Whichever method is used, make sure that all the cuts converge at the bottom.

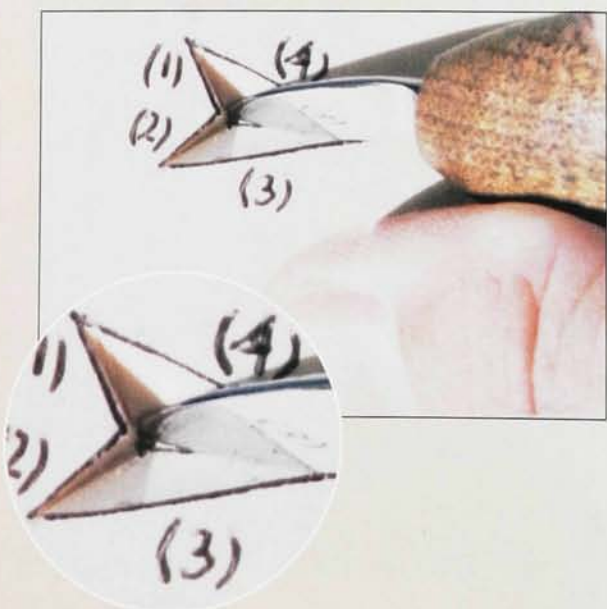
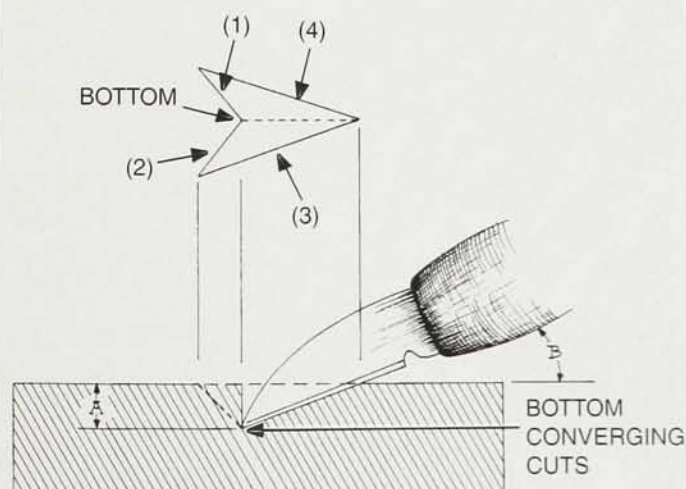
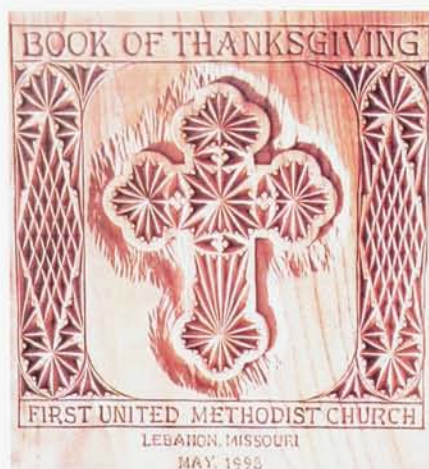


Figure 1





The box lid was made for a local church. The wood is a light butternut finished with three coats of Minwax® Antique Oil Finish. The relief carving around the cross gives the illusion of it being raised above the surface. The Old World-style chips are in the cross and above and below the four-cornered chips in the margin patterns.



The butternut lid covers a box for wedding photos. The wood around the interlocking letters was textured with multiple small pin prick holes to give it a burnished look. The Old World-style chip patterns and a simple border strip were fitted around the letters. Plastic circle templates, French curves, and freehand drawing were used to fill in the pattern.



To make the design on the cross more interesting, the diamond shapes were notched to give them the look of small flower petals.

The chip-carved cross shows an example of Old World chip patterns filling an entire surface area and giving a celestial spiral appearance.

The box lid was an early project making use of Old World-style chip carving.

Some patterns were outlined with thin lines, a chip carving style common in Sweden. This further defines the chip, giving the pattern the appearance of a mechanical pulley and wheel.



Sources for wooden items to chip carve on:

Wayne's Woodenware
1913 State Road 150
Neenah, Wisconsin 54956
800-840-1497
wayne@vbe.com

Bruce Nicholas
11336 Christiansburgh-Jackson Rd.
St. Paris, Ohio 43072
Bjnicholas@earthlink.net

Bob Brooks
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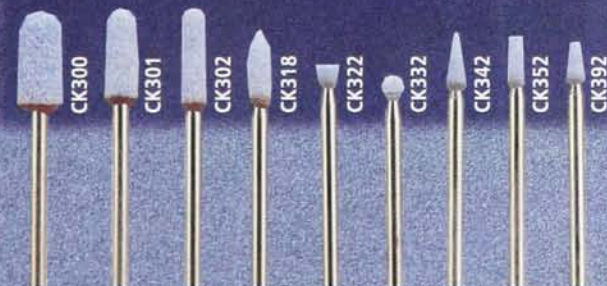
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The Great Circus

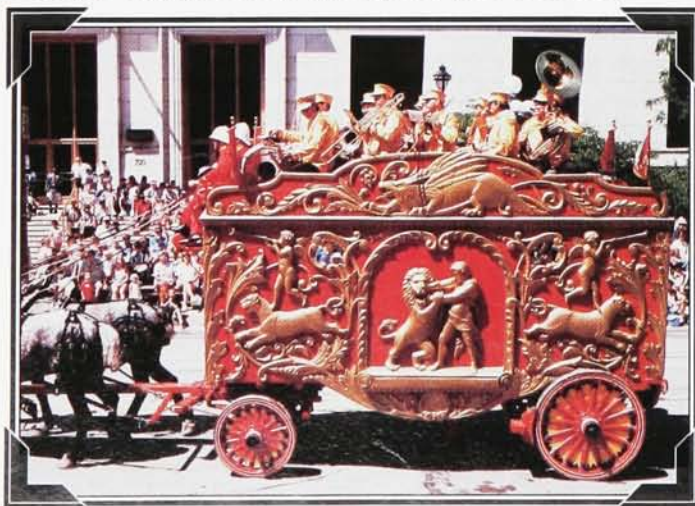
Carved and Gilded Nostalgia

*Visit Wisconsin July 16, 2000
for this very special event!*

*By Roger Schroeder,
Managing Editor at Wood Carving Illustrated;
photography by Roger and Sheila Schroeder*

Traditionally, the circus parade was the ultimate advertisement for what was to come: the animals, the performers, and the glitter of a circus arriving in town. One of the most elaborate and colorful procession known to man, the parade featured sonorous bands, puffing calliopes, and circus wagons.

Gold- or silver-leafed, many wagons were richly adorned with low and high relief, acanthus carvings, animals, and human figures done in classical Roman or Greek style. Art movements such as Egyptian Revival inspired many of the designs. And tableaux that included elaborate scenes of historical interest were common.



The no. 1 John Robinson Bandwagon set the tone for the entire circus street parade. It carried the show's best handsmen and was usually pulled by the best and largest team of horses.



The longest and most costly bandwagon ever built was the 1903 Two Hemispheres. It documented the global character of the Barnum & Bailey show, then returning from a five-year tour of Europe.



The majesty of the king of beasts is palpable in this low-relief representation.

Many of the larger ornate wagons were given titles: the Asia Tableau, The France Tableau, the Cinderella Float. Some of the wagons had telescoping tableaux that could be raised or lowered. One of the most remarkable parade

Parade:

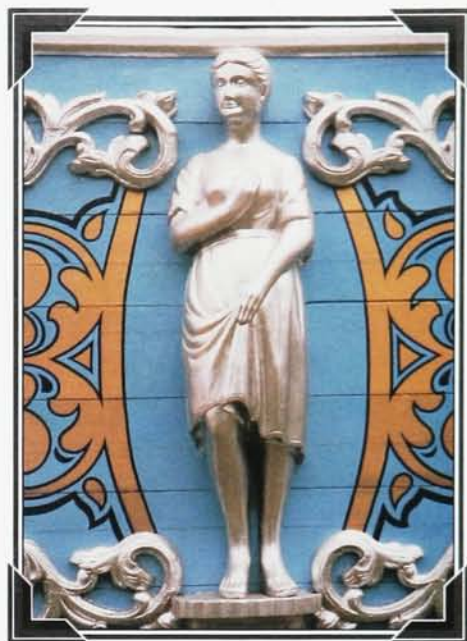


The Rise, the Fall, the Revival

Both Americans and Europeans used the street parade to gauge the quality of the circus.

Accompanied by such attention-getters as military bands, bell ringers, and band organs, the approaching parade was heard far and wide. From the muddy streets of Red Oak, Iowa to the cobblestoned thoroughfares of London, England, wagons, performers, musicians and other employees bridged geographic and cultural boundaries to create a memorable spectacle. By the beginning of the 20th century, some 30 circuses were parading through the towns and cities of North America with nearly 100 circuses touring each year.

The spectacle was short-lived, however. The last great parade was held in 1939 by the Cole Bros. Circus. Wars, The Great Depression, and other forms of entertainment



One of the 1883 Barnum & London Tableau Cages was converted into a regular tableau in the 1910s. Enhanced with two additional female images, it was given the name "Beauty" in the 1920s.



There are differences in the bears on the two sides of the big bandwagon. It is reported that a disgruntled workman vandalized one of them. Rather than wait for a replacement, carvers changed the other one to conform to the altered animal.

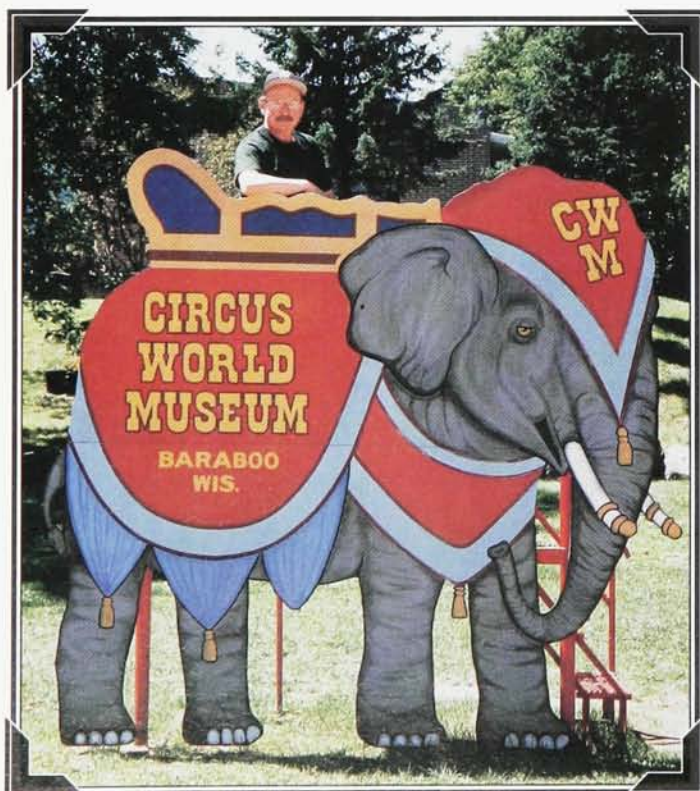
wagons was named The Age of Chivalry. A two-headed dragon with serpentine tongues was designed and carved to sit atop the wagon.



The no. 62 Cole Bros. Columbia bandwagon was one of the great bandwagons of American circus history. It was built for the 1902 tour of the Adam Forepaugh and Sells Bros. Circus. Here it rolls down the streets of Milwaukee in the July 11, 1999 Great Circus Parade.

such as movie theaters made circuses, not to mention parades, unprofitable. Although some of the carved and gilded circus wagons made their way to Hollywood, many more were abandoned or burned, and a few were even turned into chicken coops by enterprising farmers. The pageant seemed to be dead.

A revival did take place in 1963. That year, a circus parade was sponsored by Jos. Schlitz Brewing Co. of Milwaukee, Wisconsin. Schlitz continued to fund the parade until 1973. After a 12-year lapse, it was again brought to life and is now a permanent and well-attended tradition in a city still famous for its breweries.



The Circus World Museum, in Baraboo, Wisconsin, contains the largest collection of circus wagons in the world.



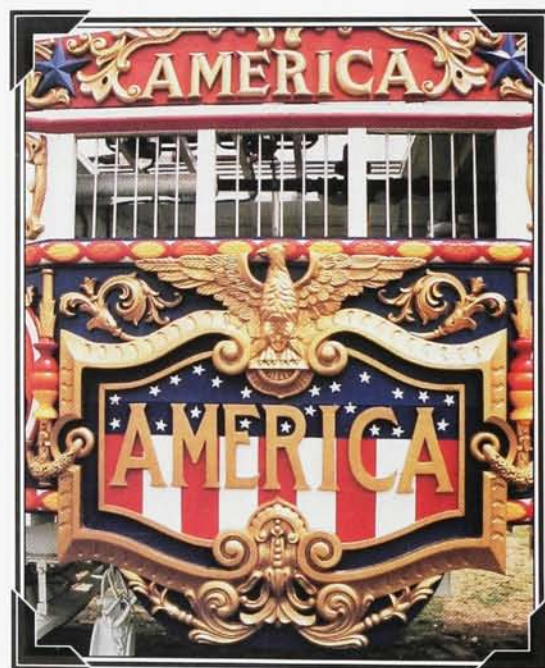
The Great Circus Parade is held each summer in Milwaukee, Wisconsin.

The Circus World Museum

Each year The Great Circus Parade brings to the streets of Milwaukee a multitude of spectators. In 1999, over 200,000 onlookers lined a three-mile-long route to watch 125 units consisting of over 50 wagons, 2000 costumed partici-

pants, 700 horses, 100 clowns, and 30 bands put on the greatest parade on earth.

Responsible for the parade is the Circus World Museum. Located in Baraboo, Wisconsin, the museum houses the largest collection of antique circus parade wagons—nearly 200—in the



One found a fitting home in the America Tableau, painted in patriotic colors and adorned with a vigilant eagle.

world. With material dating back to 1793, this living history museum stores thousands of posters, programs, engravings, films and videos, books, music recordings, names of circuses and their performances.

Baraboo, located 120 miles by highway west of Milwaukee, is an appropriate location for a museum of such scope and caliber. The city was the home of the five Ringling brothers, whose father operated a harness shop



This wagon is notable for its many unusual carvings, including a crustacean and an amphibian. The corner images are among the last created for a circus wagon, done in 1905.

there. Al, Charles, Alf T., Otto, and John Ringling announced in 1884 the formation of a circus. The first performance was in Baraboo, and the circus wintered there for the next 34 years. Another historical link to Baraboo was the wagon itself. One of the foremost builders of circus wagons was located in the town.

A major goal of the museum is not just preservation but also restoration. In the C.P. Fox Wagon Restoration Center, wagons are brought back to life. Wagons that come to the museum, however, are far from pristine, and the wood has long since lost its glitter. In fact, some arrive held together with ropes and duct tape if not

totally in pieces.

Restoration begins with research. In charge is Fred Dahlinger, Jr., Director of Collections and Research at the Circus World Museum. With carvings that may be damaged or missing and colors long lost on the wood, research is essential. Drawing on the museum's archives of photos and other records, Dahlinger and his staff make restoration decisions that include not only the fine details but also what time period the wagon will represent. It was not uncommon for wagons to have had their sizes and shapes altered over their lifetimes, wheels replaced with rubber tires, and carvings switched from one wagon to another.

Under the guidance of Harold Burdick, Wagon and Facilities Superintendent, a wagon goes to a team of restorers. Each restorer is a combination of carver, carpenter, metal worker, and painter. Work usually begins with painstakingly stripping the old finish—a procedure that may reveal original colors. Other restoration



Carousing children were joined by a living "old woman" who was seated inside the hollow top of the shoe when it rolled in the street parade. It was one of the first from the Robb shop, carved in 1882.



Near demonic faces were sometimes applied to circus wagons, such as this piece on the 1892 Ringling Bros. Bell Wagon. It was furnished by the Milwaukee Ornamental Carving Company.

includes removing and repairing carvings, replacing rotted wood, and refurbishing the metal components.

The process, which can take a year or more for a single wagon, is filled with other obstacles. Pieces of carvings, or an entire carving with just an outline left on a panel, may be missing. Repairs done with inappropriate materials such as auto body filler have to be dealt with. And the clock has to be set back on years of misuse and damage. But the restorers, who are on view as they work, often get applauded as a wagon nears the final days of completion.

Interestingly, restoration was done even when wagons

were new a hundred years ago. Parade wagons suffered from collisions, fires, train wrecks, and the weather.



The no. 66 Barnum & Bailey Tableau Cage was one of a dozen such cages built for the Barnum & London show in 1883. All of the corner statues—called images by showmen—and theme carvings were made in the New York City shop of Samuel Robb.



The Bode Wagon Company was involved with three parade wagons that featured large elephants. This one was fabricated in 1922 by the Al G. Barnes Circus using carvings that were sold by Bode when they converted from wagon to truck body work.



The most fantastic of the 1903 Barnum & Bailey parade wagons was the one that featured a two-headed dragon. It served only in a parade and could not double to carry baggage.

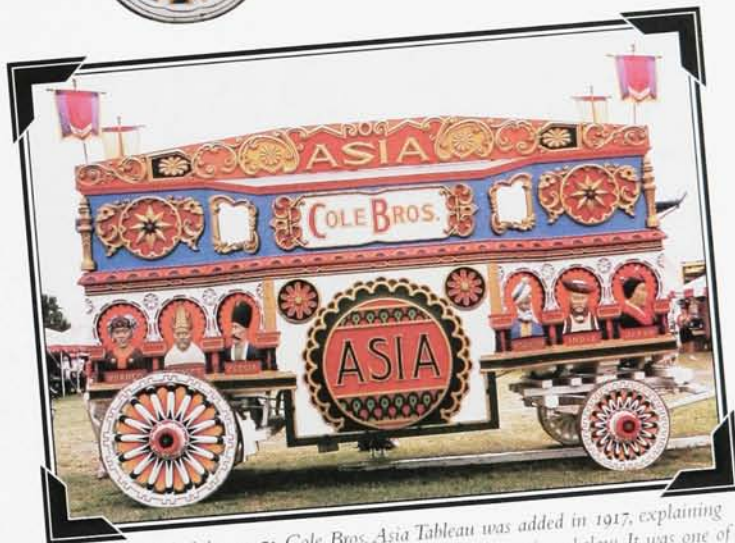


British circus wagon carvings are generally more delicate and detailed. This early 1880s beast guards an acanthus leaf scroll on a hand carriage panel.

A hunting scene was executed in the carvings on this tableau cage. Artisans in the employ of Samuel Robb created the images of Hercules on the corners and the lynxes, fox and rabbits that cavort on the side panels.



Acanthus leaf scrollwork is found on many circus wagons. The style has its origins in England, where circus parades were begun in the 1840s.



The upper half of the no. 71 Cole Bros. Asia Tableau was added in 1917, explaining the difference in carving styles when compared to the 1903 pieces below. It was one of four wagons themed for continents.



Perhaps the most elegant of the pony floats is the Cinderella Float. The pony floats were a recognition of the growing importance of children in the circus audiences in the 1880s.

Carpenters, wheelwrights, and carvers had to be available to bring a wagon back to working condition.

Although the carvings may have been done from a variety of woods ranging from pine to basswood to oak—woods that could be shaped without splitting, one feature was common to all wagons: They were sturdily built. During the heyday of the parade, they had to withstand excess loads that included band members on top and equipment inside while traveling across unpaved terrain or cobblestoned streets. Sizable timbers measuring over 8 in. thick are often found in the box-like construction of a circus wagon. The wheels, in fact, made of wood and rimmed with iron, measure over 6 in. wide for a large wagon.

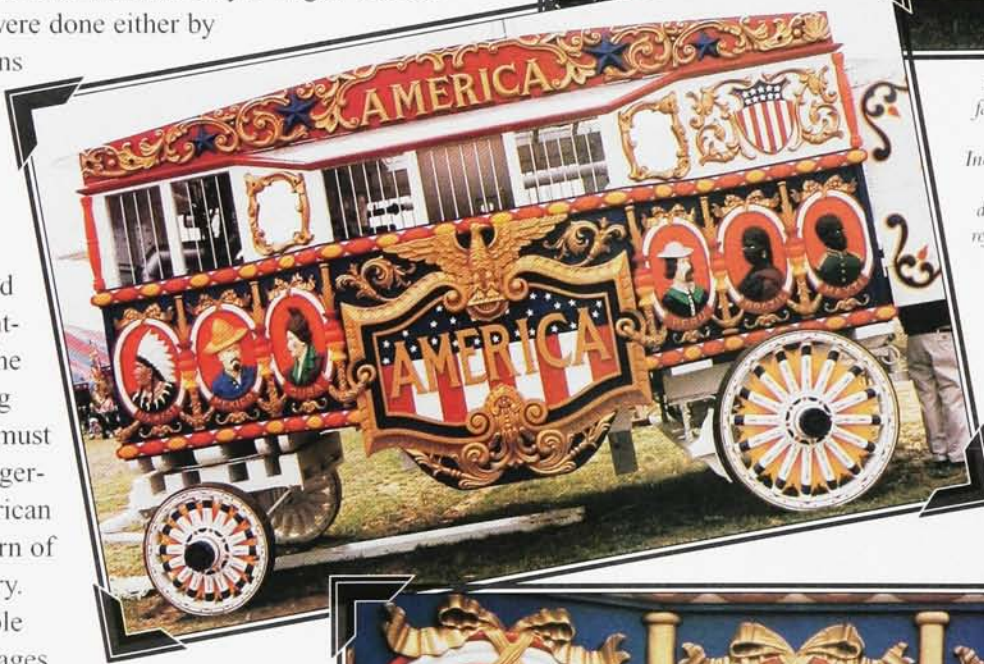
Whatever its size or shape, the parade wagon was the result of more than one skill. The body and undergear components had to be fabricated by a wagon builder.

The carvings were done either by in-house artisans or commercial artists contracted to do the work. Painting and gilding required still more talented workers. The cost of building such a wagon must have been staggering to an American living at the turn of the 20th century. Although simple tableaux and cages ranged from \$200 to \$500, a year's salary for many, the grander parade wagons could run as much as \$4,000.

When not on the road, the collection of circus wagons is housed in the newly renovated W.W. Deppe Wagon Pavilion. At parade time, some 70 wagons are placed on railroad flatcars much as they were a century ago. The Great Circus Train, a half mile long, carries the wagons, performers, and crews on a 400-mile trip through communities in Wisconsin as far north as Green Bay and then south to Milwaukee. For five days, the Great Circus Showgrounds are open at Veterans



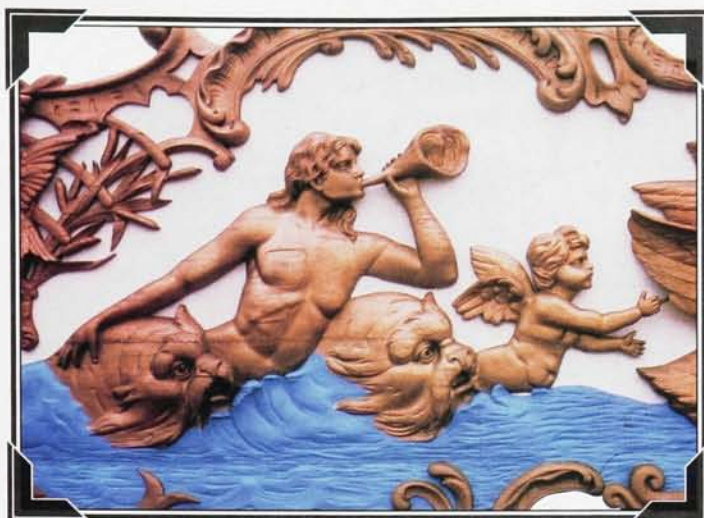
This short tableau wagon was fabricated in the early 1910s by Sullivan & Eagle of Peru, Indiana. Meant for a small railroad circus, the carvings were done in a rather crude manner, reflective of the budget available for the wagon.



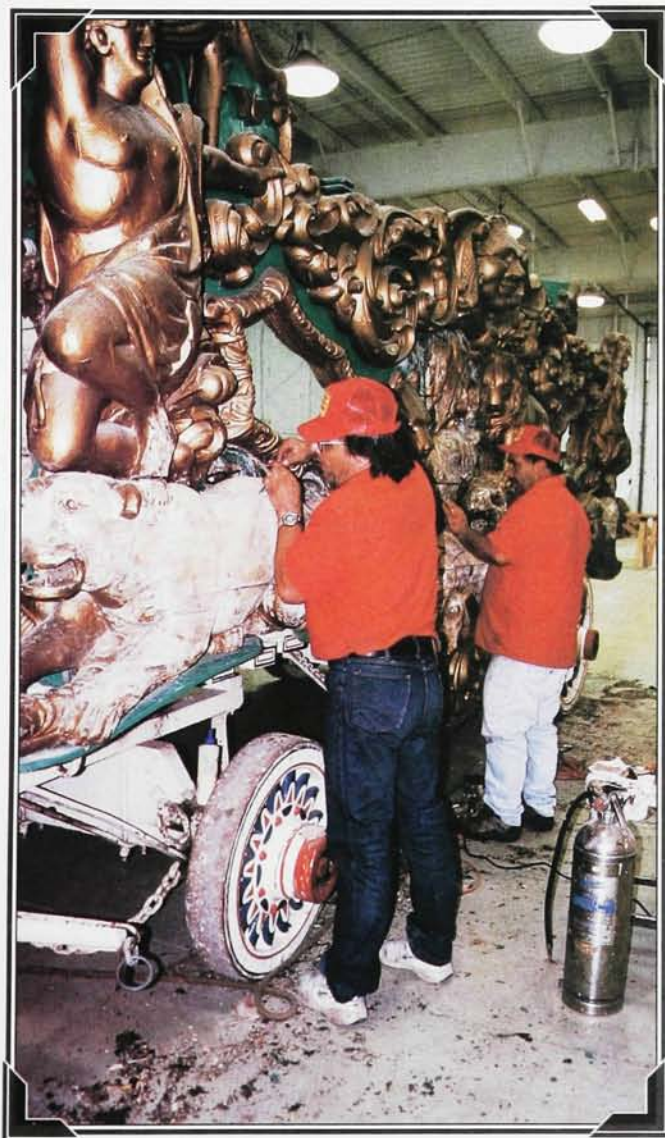
The adaption of the Cole Bros. America tableau wagon to house a steam calliope occurred before the 1940 season. The upper skyboard carvings were recreated during a recent restoration.



The America theme was commemorated in busts representing North, Central and South America. They were all completed by carvers in the employ of Samuel Robb.



The Milwaukee Ornamental Carving Company used a book about the garden sculptures at Versailles, France when they created the carvings for the 1904 lead bandwagon.



Assessment of any wagon includes documentation and removal of pre-existing paint and other decorative treatments on a wagon. Here craftsmen Richard King (left) and Terrell Jacobs (right) work on the Lion Tableau that led the Ringling Bros. parades from 1891 to 1903.

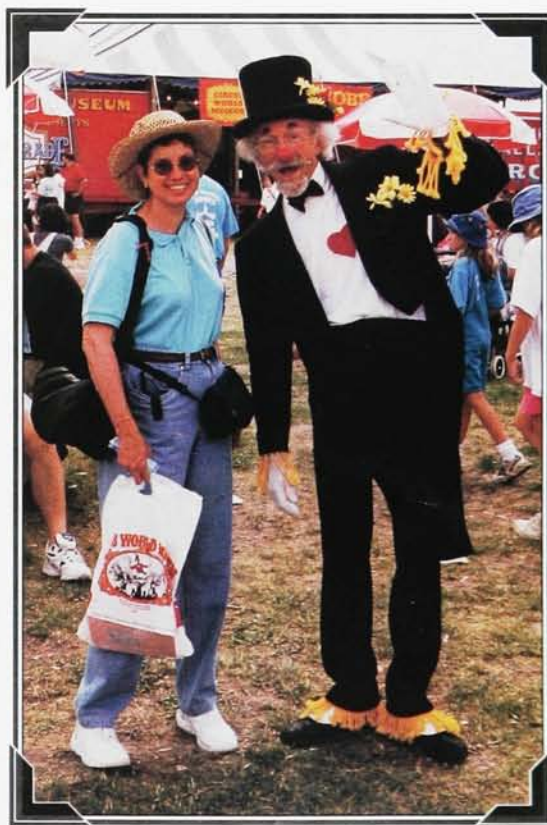
Park in Milwaukee. A circus performance can be seen at least twice daily and the wagons are on view at the park. The grand finale is The Great Circus Parade. Held on a Sunday, it takes the wagons, bands, animals, and performers on a three-mile march through downtown of Milwaukee.

According to Dahlinger, "In the era before radio and television, the parade was the final, crowning element of a carefully staged advertising campaign that lasted several weeks."

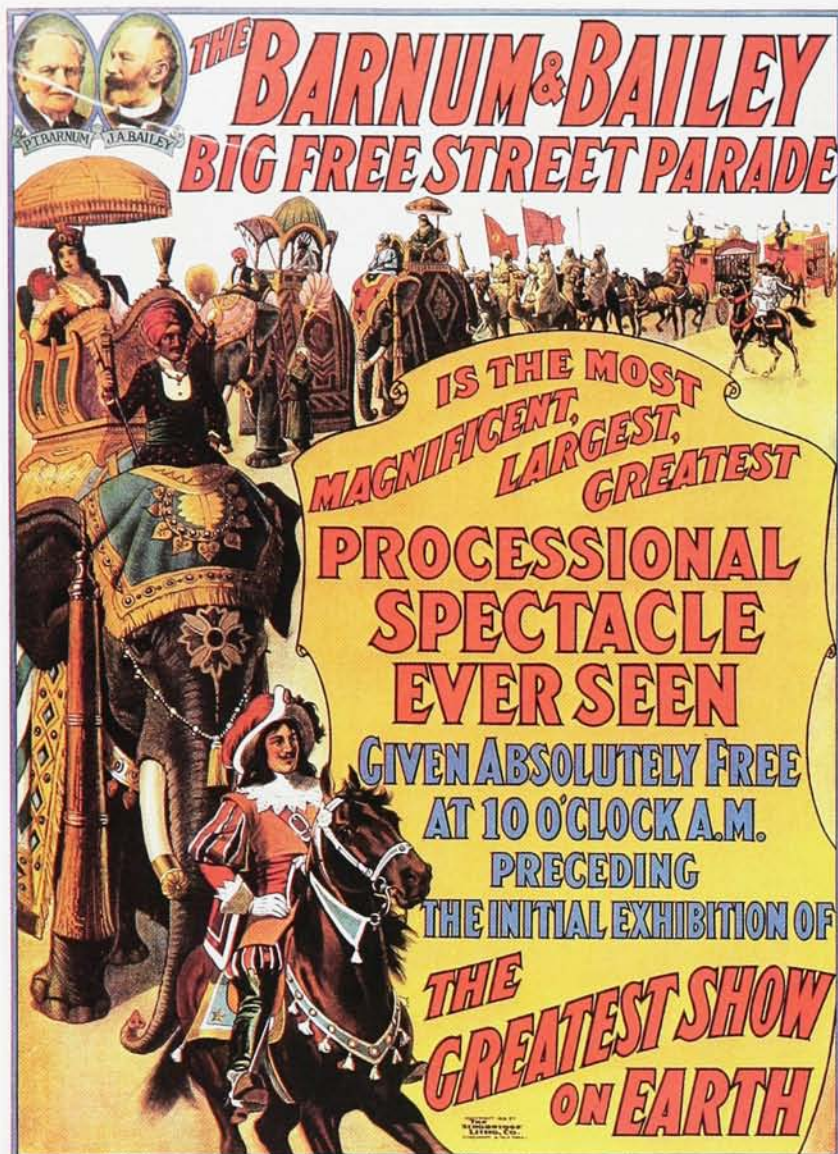
The city of Milwaukee and its visitors will agree that there is little to rival The Great Circus Parade.



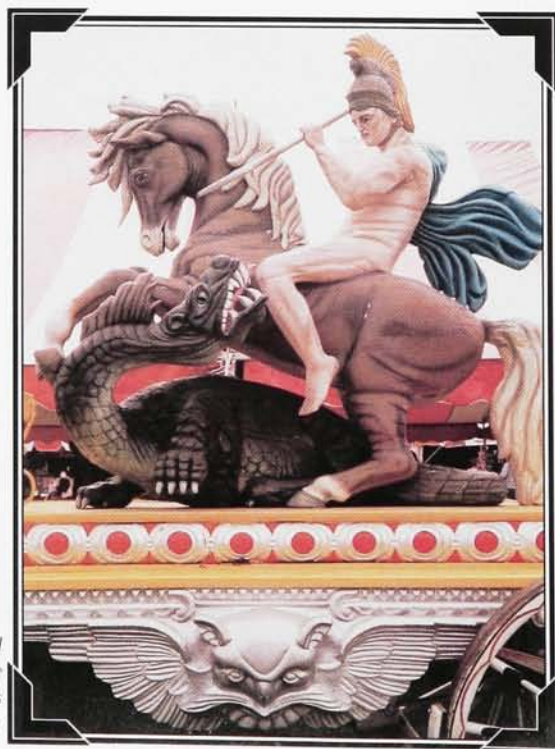
The central figure of the United States Tableau is the Goddess of Liberty flanked by Native Americans. The dress of the female figure, like many of the other details of the carvings, is ambiguous as to its origins.



Before the parade, the carved wagons can be viewed at the Great Circus Showgrounds at Veterans Park in Milwaukee. Circus performances are given and visitors have a chance to clown around with performers. Sheila Schroeder is pictured on left.



Cut out on a bandsaw and roughly finished into a simple beast, the figure represents the simplest form of circus wagon carving. It was made by the Sullivan & Eagle works of Peru, Indiana for the Sparks Circus.



Henry Boogaard, a carver from Kimberley, Wisconsin, carved this reproduction of the original 1882 St. George and the Dragon float. The original was in the Ringling Bros. World's Greatest Shows in the 1890s.

The Circus World Museum is located at 426 Water Street, Baraboo, Wisconsin 53913/ 608-356-8341. The museum has a summer schedule from May to September that features a playland, petting zoo, carousel, elephant encounters, tours, concerts, and performances. The restoration building, library, and a museum of circus artifacts are open to the public year round.

This year's Great Circus Parade is scheduled for July 16, 2000. For more information, contact The Circus World Museum at 608-356-8341. The website is www.circusparade.com.

History questions can be sent directly via e-mail to cwmlrc@chorus.net. 

Recommended Reading

- *The Great Circus Parade in Pictures*, Charles Philip Fox and Beverly Kelley, Dover Publications, Inc.
- *Horse Drawn Wagon Collection at the Circus World Museum Baraboo, Wisconsin*, C.P. "Chappie" Fox, ed., The Great Circus Parade, Inc.
- *The Great Circus Parade*, Herbert Clement and Dominique Jando, Gareth Stevens Publishing.
- "Parade Wagons of the Circus: Rolling Extravagance," Fred Dahlinger, Jr., 1999 Circus World Museum Program and Magazine.
- *Artists in Wood*, Frederick Fried, Clarkson N. Potter.



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The shop of Samuel Robb furnished the carving work for a series of nine pony floats made for the Barnum & London circus in the 1880s. They brought a number of children's fairy tales to life such as the story of Mother Goose.

Taking a Front Seat

With John Bauer,

Furniture Maker

By Roger Schroeder, Managing Editor at *Wood Carving Illustrated*

For furniture maker and carver John Bauer, woodworking began with a pencil. Bauer was in sixth grade when he turned his writing instrument into a miniature totem pole. Forty-seven years later, his fine furniture with carved motifs is highly sought after throughout the United States.

A native of Memphis, Tennessee, Bauer felt the need to express himself artistically by the time he was in his twenties. Carving primitive pieces, he used scrap wood, firewood, and eventually large logs for his sculptures. Most of his early work consisted of figures or heads, and the largest was a male head carved from a sizable cedar log. After it was stolen from his front yard and turned up at a local fraternity house, he comments, "It wasn't exactly a sale, but it was my first piece to find a home."

Bauer moved on to abstract pieces, using handtools and found wood. But handtools were soon supplemented with power tools, most of which he still has—table saw, cutoff saw, band-saw, planer, jointer, and drill press. Bauer wanted to become a furniture maker. He remembers, however, being at a loss as to what to make and even how to get started. He finally decided he wanted to make a chair for himself.

"I was two-thirds of the way into the project," he says, "when a friend saw the chair and bought it." He adds, "I have been a furniture maker ever since, and I sell everything I make."

Bauer is best known for what he calls his figure chairs—ones with carved figures on the backs. These include animal and human forms. Since moving to New Mexico in 1992, he has focused on Native American and historical Western motifs. He finds that the best sources for his carved human figures are old photographs. He explains, "I have to find poses that will fit onto the backs of chairs and still be structurally sound. The old cameras' slow lenses forced the human subjects to stand straight and not move a muscle. Those poses are perfect for my chairs."

He chooses walnut for many of his figures, but he also carves mesquite, a species native to the Southwest. "It carves well and takes a nice finish, but it does dull the tools," he says. When carving, he uses both power and handtools. A 4-in.-diameter grinder with a tungsten carbide wheel and a Ryobi electric carver are both in his power-carving arsenal. For the final detailing,

he resorts to a variety of knives, including a hobby knife.

Designing his chairs as any fine furniture maker would, Bauer uses mortise-and-tenon construction for the backs and for the legs. The seats are sculpted to fit the human form; the results are comfortable dining room or desk chairs.

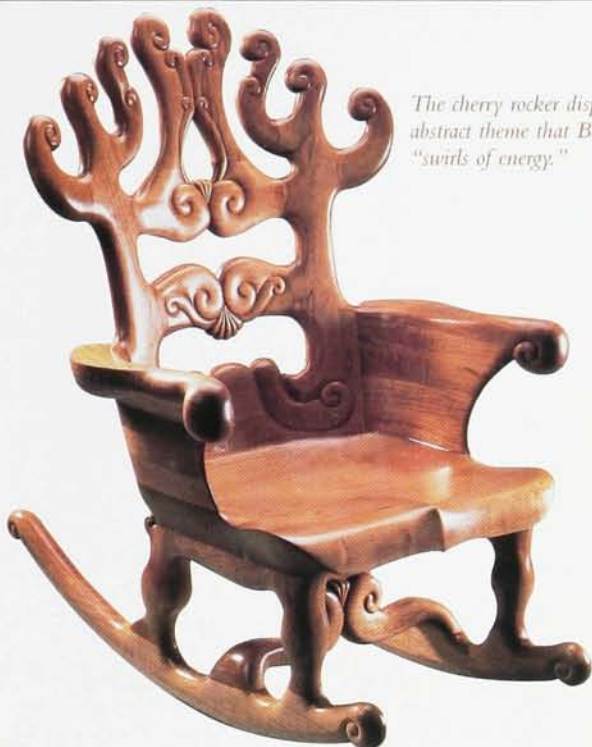
Working in a small shop—only 400 square feet—Bauer makes a variety of furniture, although chairs are the staples of his business. He points out that a lot of furniture makers won't even make chairs. They require a lot of



Mimbres Mystic Creature Mirror measures 15 in. by 30 in. and consists of mesquite, gonzalo alves, ebony, and maple.



Titled Four Turtles Chair, this piece was made from mahogany, gonzalo alves, ebony, and maple.



The cherry rocker displays an abstract theme that Bauer calls "swirls of energy."

Three Cats Mirror, 22 in. by 27 in., was made from bloodwood and cherry.



work, he explains, and that makes them expensive. They also have to be sold in sets if they are for a dining room or kitchen, and that multiplies the price considerably. Still, many of his chairs are sold as decorative items that are displayed individually as sculptures. In fact, half of his sales are for single chairs.

Bauer designs and makes mirrors as a less expensive item to sell at craft shows. Although some are elaborate and higher priced, most sell for between \$100 and \$500. The most expensive is one-fifth the price of his most expensive chair, and a typical mirror takes one-fifth the time it takes to make a typical chair.

Bauer does all the wood-working himself. "Working alone in my shop," he says, "always knowing where I put the tool down and breathing my own dust is the way I like to do things."

John Bauer can be contacted at 25 Camino Oriente, Santa Fe, New Mexico 87505/ 505-982-4399. 

The music stand measures 45 in. high by 20 in. wide by 15 in. deep and was made from cherry.



The Arizona Ranger Chair was made from mesquite, maple, and ebony.



The Long Rabbit Chair was constructed from mahogany, goncalo alves, maple, and ebony.



New Mexican Baroque measures 27 in. by 43 in. and was made from mahogany, goncalo alves, and ebony.

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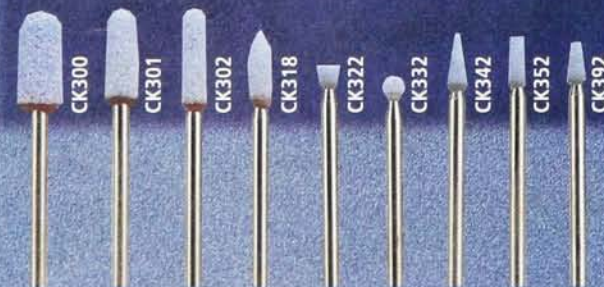
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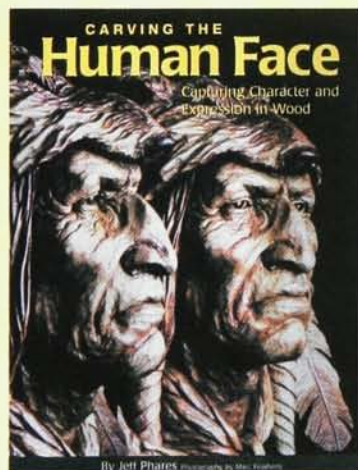
by William F. Judt

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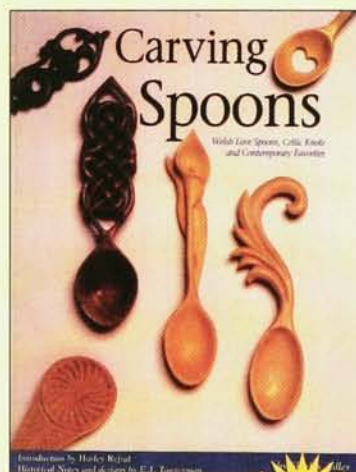
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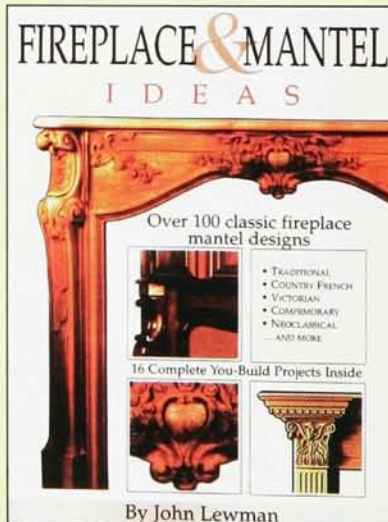


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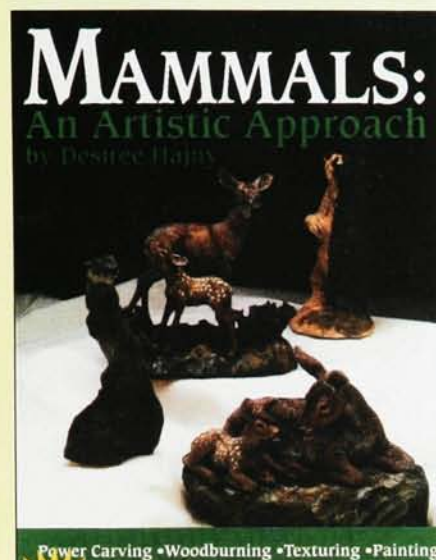
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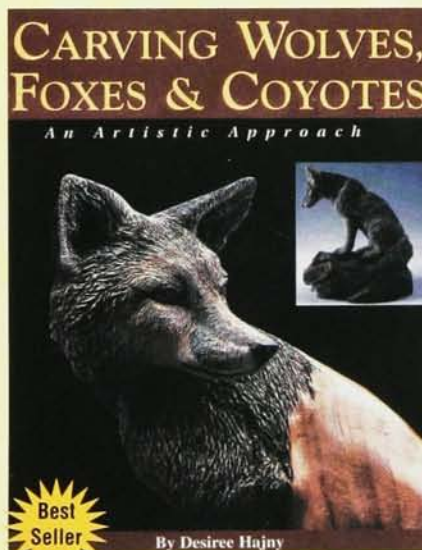
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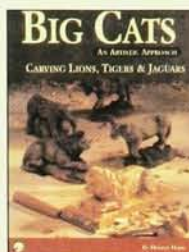
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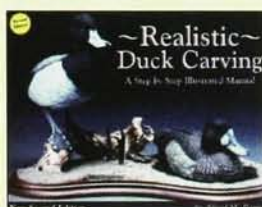


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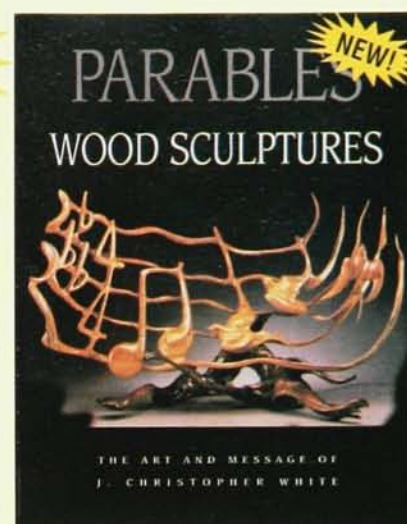
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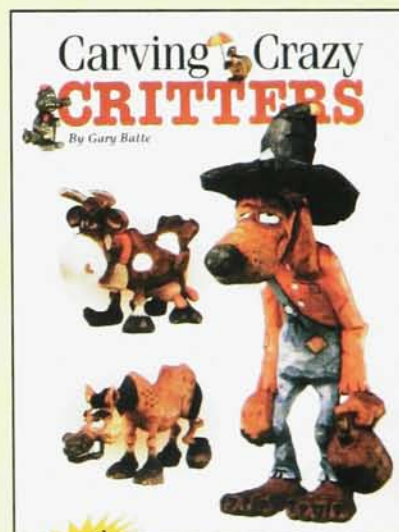


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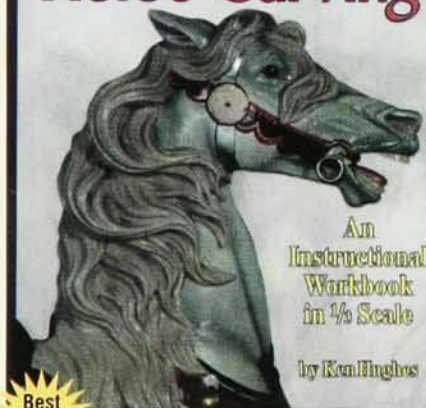
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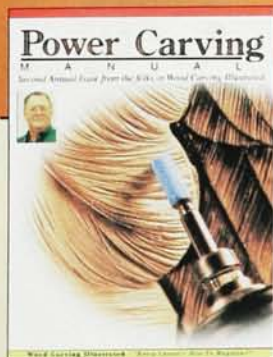


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Carving the Acanthus Spoon:

A Taste of Fancy Woodenware

By Phillip Odden

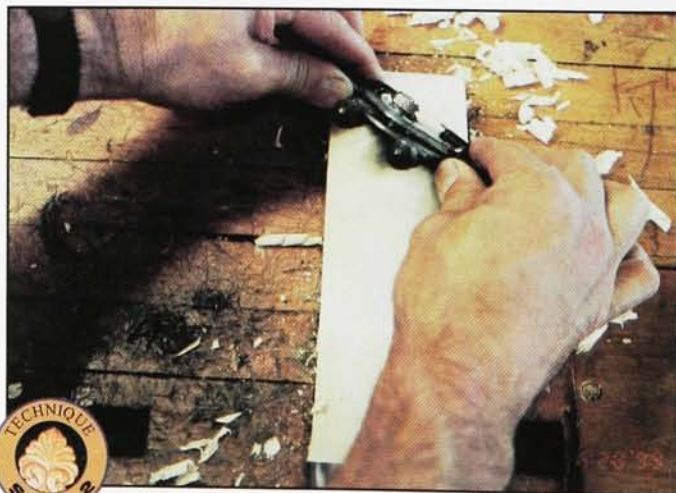


Phillip Odden and his wife Else Bigton have been carving and building furniture since 1979 in Barronett, Wisconsin under the business of Norsk Wood Works. Among the items they produce are plate racks, cabinets, chairs and woodenware. He and Else authored *Treskjaerer Kunsten*, a book about traditional Norwegian woodcarving. Their work has been exhibited in such museums as the Norwegian American Museum in Decorah, Iowa and the Museum of American Folk Art in New York City. They can be contacted at Norsk Wood Works, 20337 County Road H, Barronett, Wisconsin 54813. Telephone: 715-468-2780.

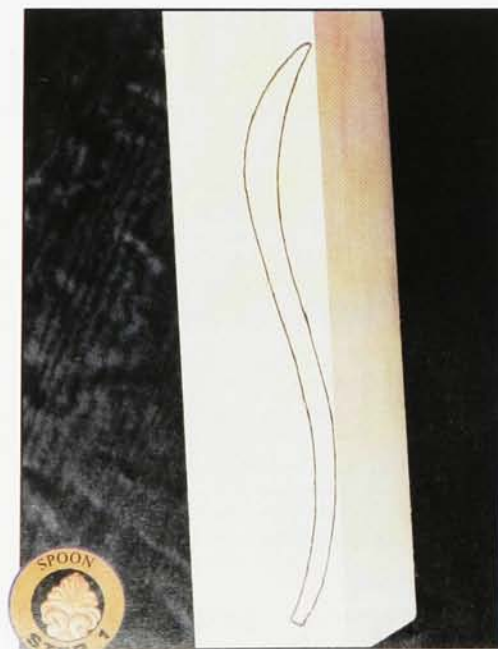
It wasn't that many years ago that hand-carved wooden spoons were used in daily life. Especially in Europe and later among the immigrants who came to this country, wooden spoons were eating utensils. Not only was the woodenware utilitarian, but fancy carved spoons were also given as gifts to commemorate special events or anniversaries. Over the years, people have enjoyed making wooden spoons nearly as much as they enjoy giving them as gifts.

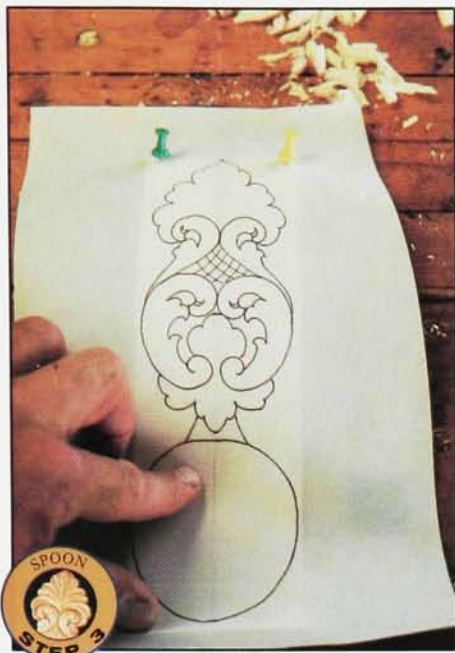
My carved wooden spoon has an acanthus leaf motif. Acanthus is a plant that has been used as ornamentation since antiquity by many civilizations. I learned to carve this style of acanthus in Norway more than 20 years ago.

I select good northern-grown basswood for the spoon, making sure that the carving surface has vertical grain. The block I carve measures 10 in. long by 3 in. wide by 1 1/2 in. thick. I transfer the pattern profile to the wood and saw out the spoon on a bandsaw.

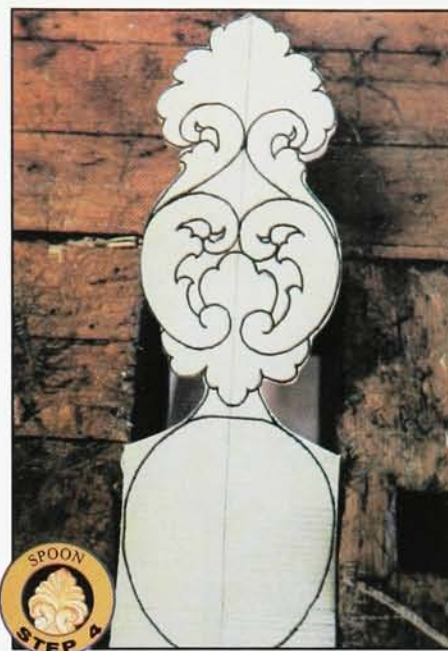


Using a spokeshave or knife, I remove the saw marks. Cutting at a 45-degree angle to the wood grain works well for me.





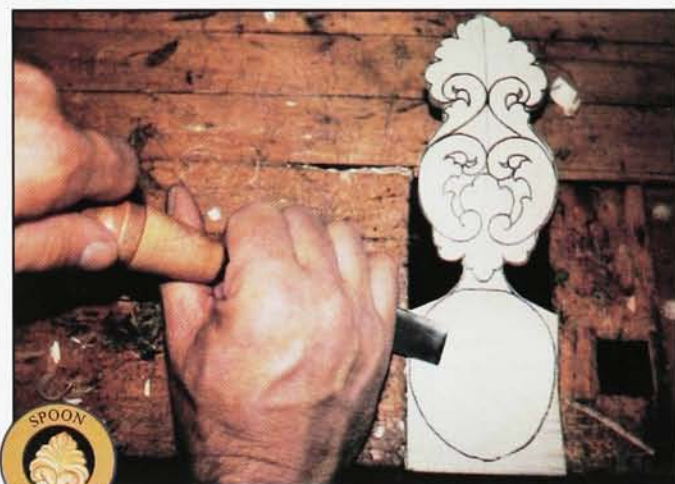
I transfer the front pattern to the wood using carbon paper.



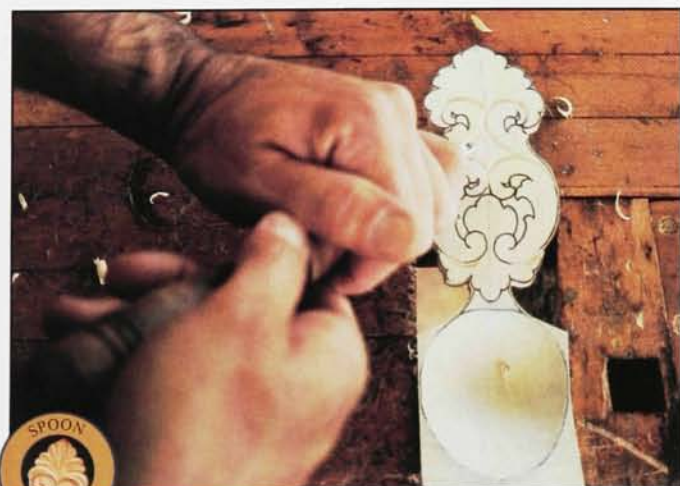
I next saw out the perimeter of the pattern on a scrollsaw, leaving the bowl of the spoon rectangular in shape. It is much easier to clamp the cut out in a vise while the bowl is still squared off.



With a no. 8 18mm gouge, I rough out the bowl. I start my cuts on the edges and work toward the center. Since the center of the spoon is where the grain changes direction, I try to make my cuts meet at the same depth and stop the cuts just before the grain tears.



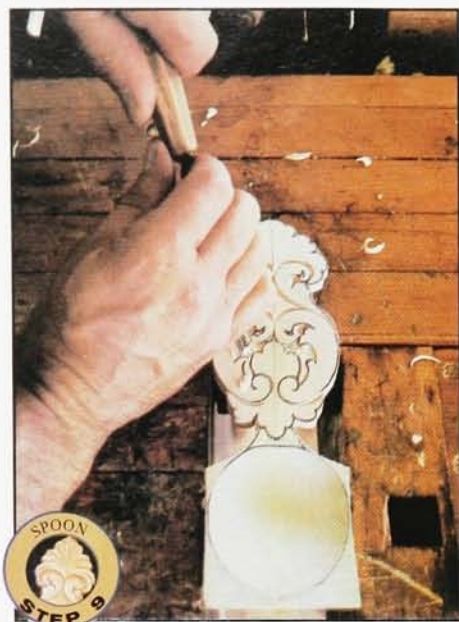
I finish the bowl with a no. 5 20mm gouge, starting at the edges and moving the tool toward the center. I also place my cuts side by side to make the bowl as smooth as possible. I then sand with 320-grit sandpaper.



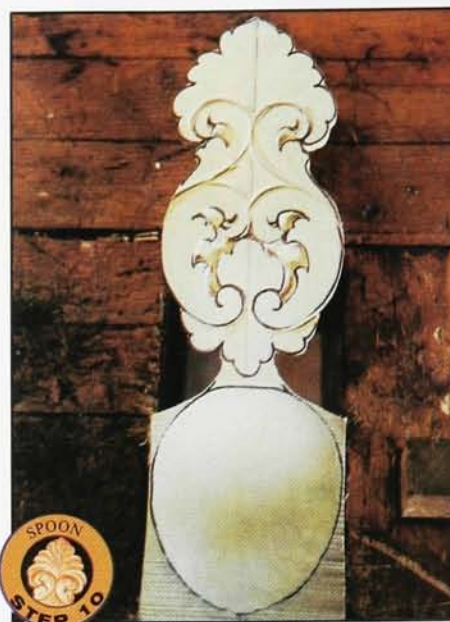
To open up the acanthus design, I use a 60-degree 5mm V tool. The tool works well on longer, sweeping lines.



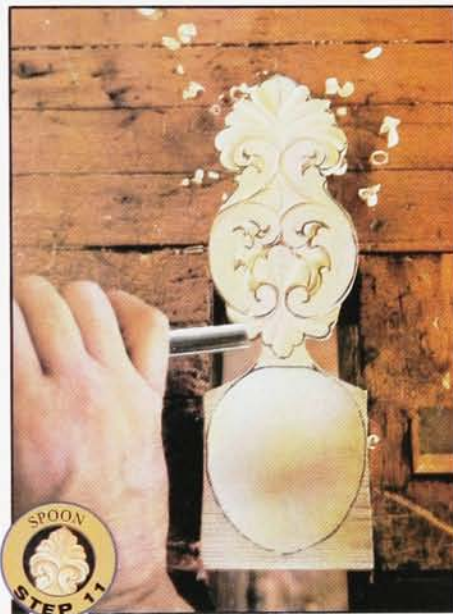
For shorter cuts, I use a tool with the appropriate radius to lay out the design. Here I may use as many as five or six different tools, including a no. 7 12mm, no. 5 10mm, no. 7 6mm and a no. 3 5mm gouge.



It is time to remove wood from the negative spaces. $1/8$ in. to $3/8$ in. is about the right depth for this size carving. I can also pierce the wood using a drill to make small holes and then remove the wood with a knife or scrollsaw.



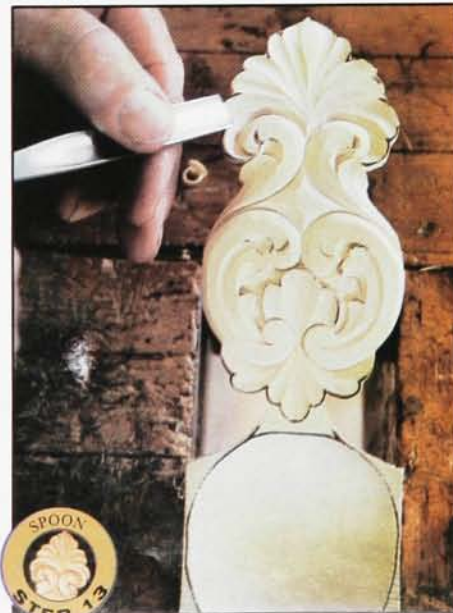
At this stage, the spoon looks like this. I make a combination of a stop cut and a bevel cut using a no. 7 6mm gouge for the terminal end of the scrolls.



Using the no. 7 10mm gouge, I begin to form the leaves. As I make a sweeping cut with the gouge, one side of the tool leaves a tear in the surface. This is natural because of the wood grain. To clean up the tear, I use the same tool and reverse the direction, cutting only the torn part of the sweep.



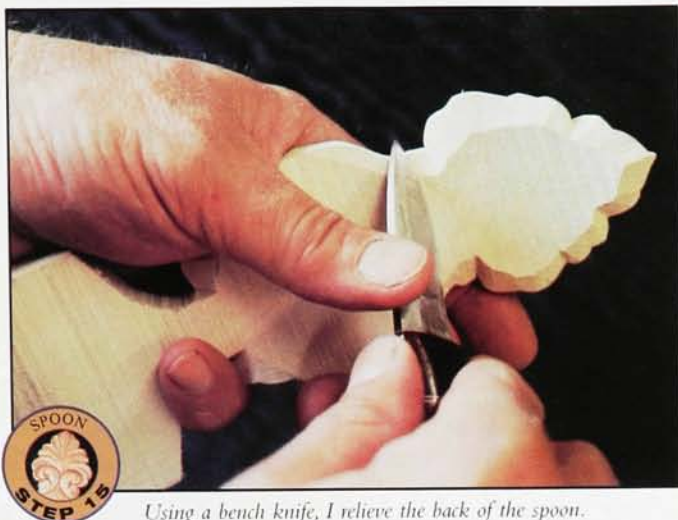
To create a flat or beveled surface, I use a 12mm skew chisel. I have to pay special attention to the wood grain now. If the chisel starts to dig in, I stop my cut and reverse direction. The two opposing C scrolls are beveled on the outside in two steps.



I now hone my tools to make them extra sharp and repeat the gouge and skew cuts I made in the previous steps. Clean lines refer to rounded—not irregular—lines at the junctures of gouge and skew cuts.



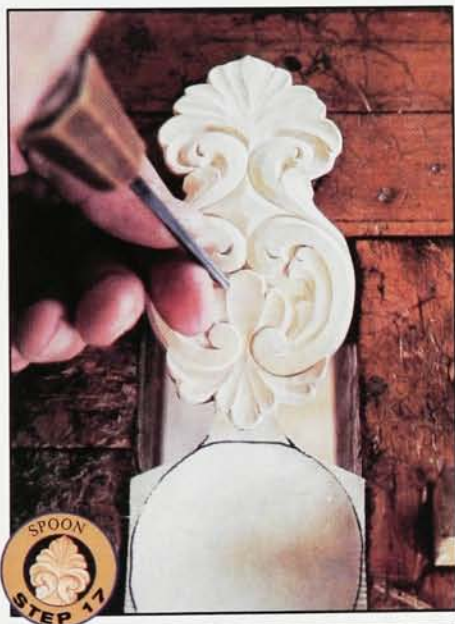
Before adding more details, I back-carve the spoon and make the leaves a bit thinner. The leaves should be about $3/16$ in. thick while the C scroll needs to be $3/8$ in. thick. I first draw a line on the edge of the spoon to show how much wood I need to remove.



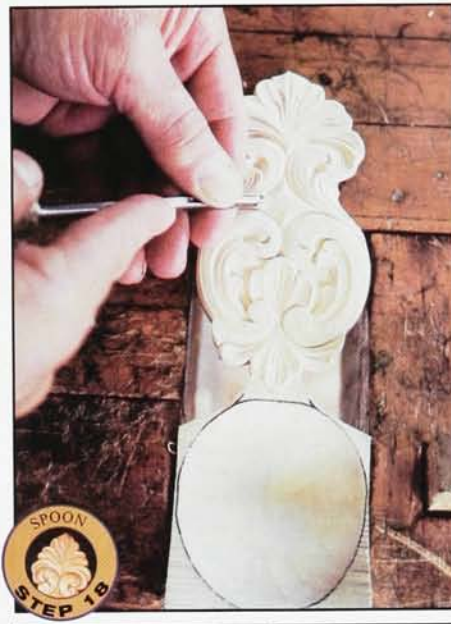
Using a bench knife, I relieve the back of the spoon.



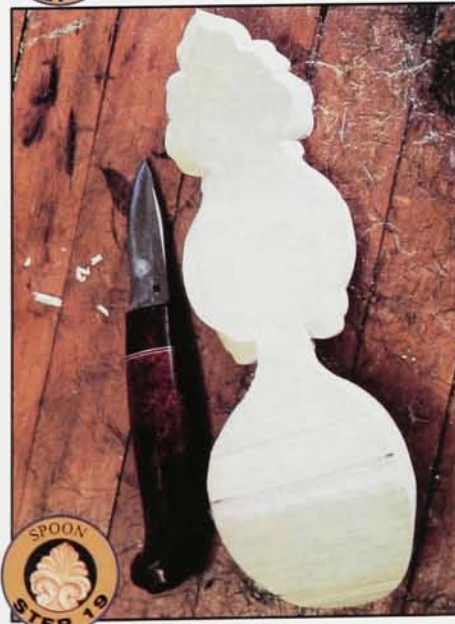
Next, I carve the edges of the leaves, making clean lines and cuts.



Returning to the front of the spoon, I delineate the leaves by first making a stop cut and then an opposing bevel cut in each leaf element. For this project, I use the no. 7 6mm gouge.



I lightly trace the detail lines on my spoon carving using a freshly sharpened soft-lead pencil. I use a 3mm V tool to carve the lines. These are shallow lines that begin a little deeper and become softer and finer as they move toward the base of the leaf element. The lines should converge but not touch. I call these lines the "nerves" of the plant. If done poorly, these details detract from the carving rather than enhance it.



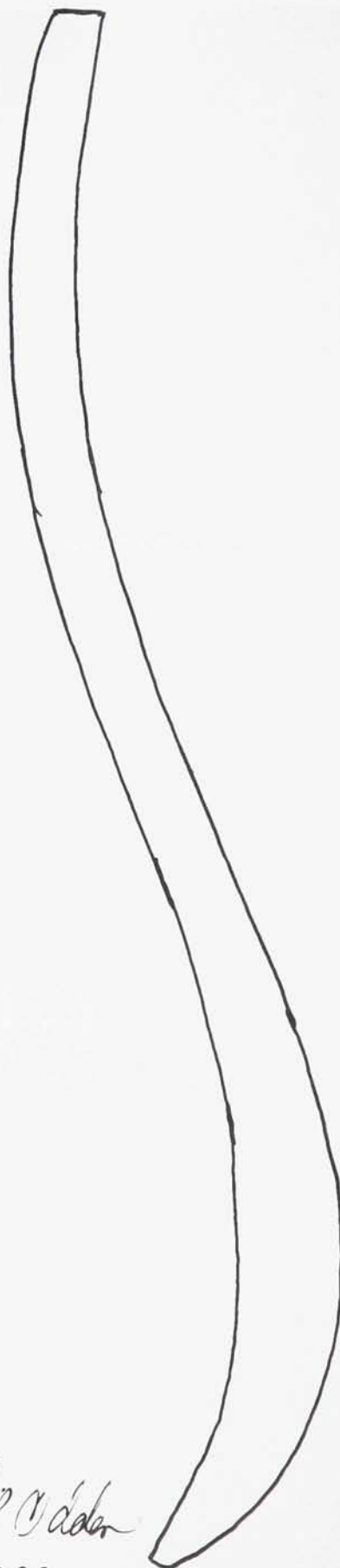
The bowl of the spoon is ready for finish-shaping. I use the scrollsaw to take away the bulk of the wood and the knife to whittle the back of the bowl to a pleasing thickness. My fingers make a good set of calipers, and I measure with them often. I finish-sand the bowl but I do not sand the rest of the carving. A sharp knife leaves a burnished surface.



I do not sand any details of the spoon since a well-carved surface is more pleasing to the eye than a sanded one. For the finish, I use a golden oak water-soluble aniline dye (available from Woodworker's Supply®, Inc., 1108 North Glenn Road, Casper, Wyoming 82601 / 1-800-645-9292). Basswood does not take oil-based stains well. I often use Watco® Danish Oil Finish over the stained wood. To display my spoon on a wall, I place a small hanger on the back. □

**PATTERN**

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Three Happy Fellas

By Harley Refsal with Naomi Hulst



One look at this Nils Trygg carving and you notice that three friends may be enjoying a night on the town. Perhaps they're walking home from the local tavern in good spirits after a long, hard day. Or, they're simply celebrating their companionship by standing shoulder to shoulder. Whatever these characters have on their minds, Trygg wished to capture their whimsical nature in wood.

The patched trousers of the man on the left and the torn, unbuttoned pants of the man in the middle suggest they might be road workers, bricklayers, or builders from an earlier time. The long white coat and mottled hat

of the man on the left may indicate that he is a house painter. However, the boutonnieres on two of the figures offer the possibility that they are hoboes. Such men sometimes decorated their castoff clothing with flowers. Nonetheless, the overall ragged appearance of the three tell us of their lower-class standing.

Since there is no country of origin on the carving, it is uncertain whether these figures are North American or European. Nils, his father and brothers carved in both Sweden, their country of origin, and Canada. Their work can be found in collections in the United States, Canada, and Sweden. [M]

Managing Editor's Note:

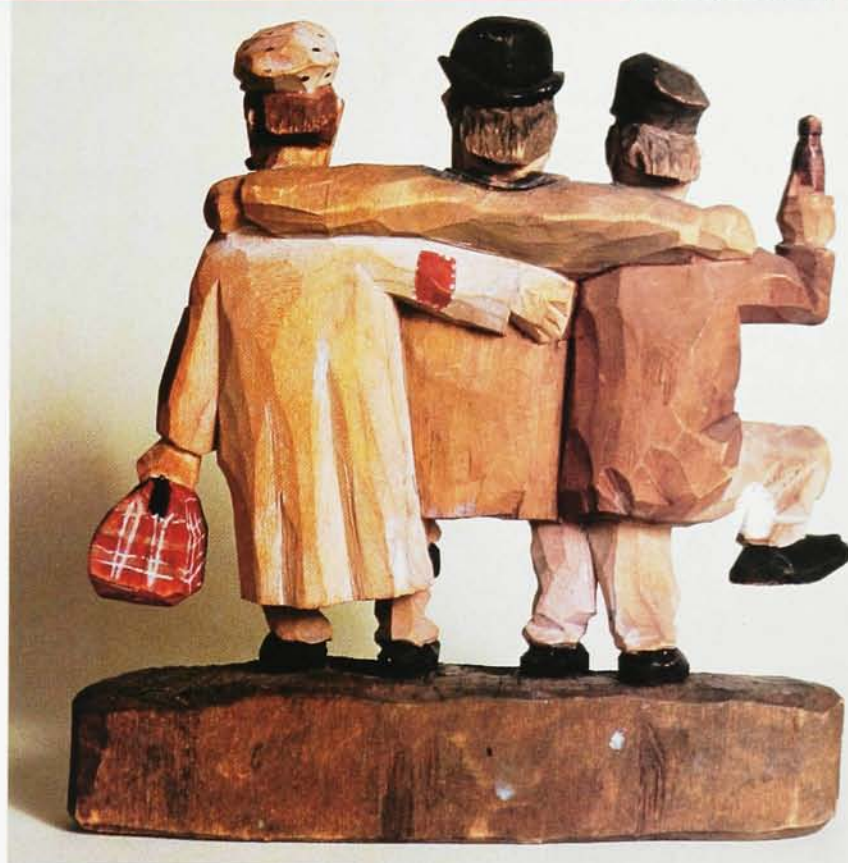
The carving of Three Happy Fellas, one of more than 300 woodcarvings displayed at the Fox Chapel Carving Museum, was originally purchased in an antique shop on Long Island, New York. The museum is located at 1970 Broad Street, East Petersburg, Pennsylvania 17520. (Free admission Mon.-Fri., 9am-5pm.)

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



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A Hot Project for the Caricature Carver:

A Fireman Bust

By Peter Ortel

Photography by Roger Schroeder, Managing Editor at *Wood Carving Illustrated*

I love looking at people's faces and trying to draw them. I then work towards carving the faces with all their humorous and varied expressions. That makes me a caricature carver, although labels are not that important.

However, I appreciate an expression used by a man who has been a great influence on me: Emil Janel. He described his work as "exaggerated realism." If my work can approximate what this carver accomplished, I would indeed feel fortunate.

For me, the fireman is an easy subject to carve. Having been a fireman for twenty years, I gathered a lot of material to work with, and I know what firefighters look like. People enjoy my figures because firemen are respected just about anywhere you go, and everyone seems to know either a professional or a volunteer fireman.

I carved my fireman as a bust with a minimum of accessories: helmet, shirt and a turnout coat with a single buckle. Since it is difficult to undercut the helmet when the bust is one piece, I did the head and body separately and

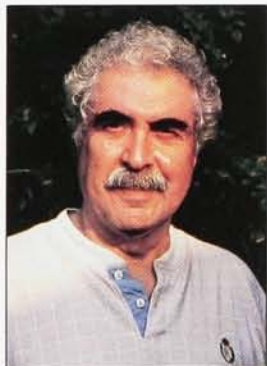
attached them as the final step. Making the bust in two pieces also allows me to give a slight twist to the head, which really brings the carving to life.

I would like to make a disclaimer about carving tool sizes. While I don't criticize carvers who use very specific tools for their cuts, I don't "carve by the numbers." When I teach, I try to impress on my students to think about what shape they are trying to carve and how to get that shape. I recommend that they be open-minded and try various tools and techniques. Experimentation helps a carver become well rounded. Facial features and expressions change quickly and in subtle ways. If a carver gets locked into using the same tools all the time, his faces tend to look pretty much the same.

Painting Notes

I prefer Delta Ceramcoat® Acrylics (Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601/ 800-423-4135) for my carvings. The paints are available in more than 250 colors, so I can achieve almost any tone I want. I paint with thin washes of color but use a less diluted wash for areas like

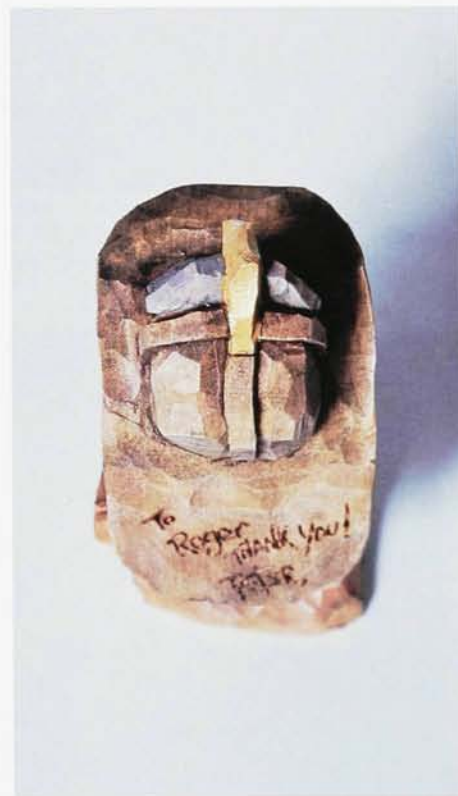
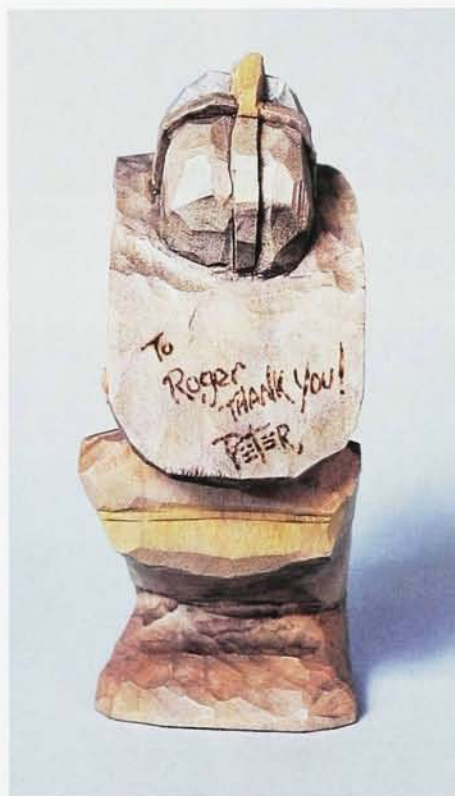
A Caricature Carver of America member, Peter Ortel retired from the New York City Fire

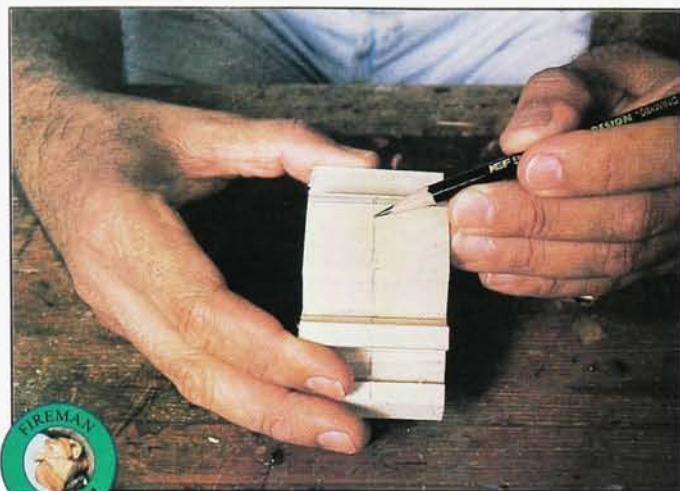


Department and now carves full time. He frequently goes on the road as a carving instructor. Ortel lives with his wife in Monroe, New York.

the eyeballs and teeth. I also like to antique my carvings. This tones down the paints and accentuates the cuts left by the carving tools. I first spray the painted wood with two light coats of Krylon® no. 1311 matte finish, a sealer that dries instantly. Then I apply a mix of Watco® Danish Oil, natural finish, and a small amount of burnt umber oil paint. The mixture gives my carvings a rich tone that is not too dark because I want the colors to show. After liberally applying it to the wood, I pat it dry with a rag. I do experiment on a piece of scrap wood first, making sure that the Watco® and burnt umber don't darken the carving too much. A word of caution: The mix is flammable, so I properly dispose of the used rag as soon as possible.

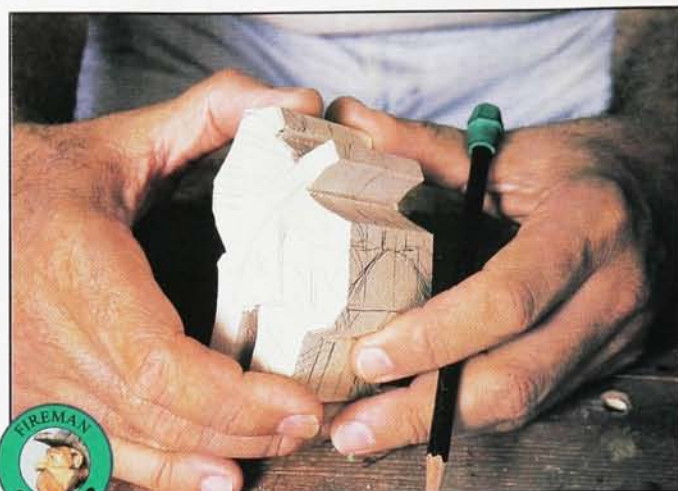
I am not limited in what colors I apply to the fireman. A fireman's coat and helmet do not have to be black, for example. If I am modeling my carving on a specific fireman, I do my homework and find out the colors of his or her department. For this figure, I used Medium Flesh for the face, Georgia Clay for the mustache and sideburns, and White, Navy Blue and Black for the eyes. For the helmet I applied Black, and the shield is Navy Blue. The coat is Black and the collar is Autumn Brown. The stripe is Straw and the buckle is Regency Silver.





FIREMAN
STEP 1

After I place the pattern on the wood and cut it out, I draw a centerline all the way around the head and helmet. The line provides a vertical division, which acts as a reference.



FIREMAN
STEP 2

I also mark on the wood what I want and don't want to cut away. My fireman will have an exaggerated mustache.



FIREMAN
STEP 3

Using a modified V tool, I start removing wood around the hat to create the brim. The V tool acts as two chisels that help define flat surfaces on the figure.



FIREMAN
STEP 4

Turning to a no. 3 gouge, I round off the corners of the brim.



FIREMAN
STEP 5

At this stage, I have the neck, ears, and mustache roughly separated and shaped.



FIREMAN
STEP 6

Returning to the V tool, I start to bring in the mustache so that the nose will project beyond it.



FIREMAN
STEP 7

After drawing two pencil lines that represent the width of the nose, I cut away wood with the V tool.



FIREMAN
STEP 8

The ends of the mustache are in my way, so I need to remove some wood with the no. 3 gouge. With the wood gone, I can see the planes of the face better. With this step I am also beginning to round the mustache and shape the cheeks.



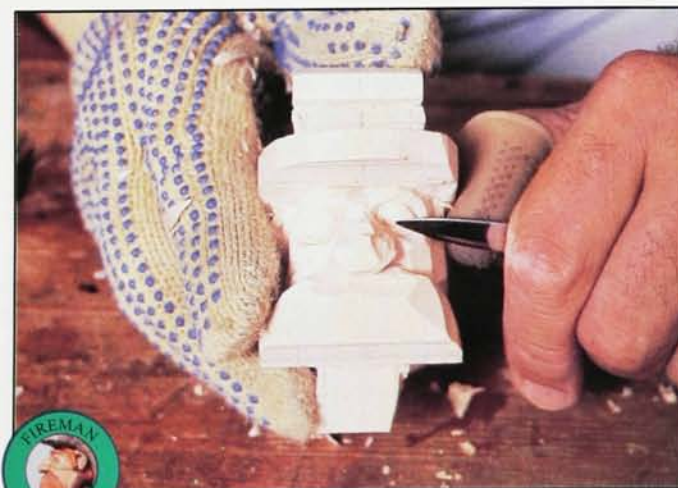
FIREMAN
STEP 9

Using a knife, I establish the eyes by creating mounds. To carve an eye, I visualize a ball with skin over it.



FIREMAN
STEP 10

To aid me in carving the eye, I put a pencil dot in the middle of the eye mound. This represents the maximum curvature of the eye. When I am rounding the wood, I try not to carve away the dot. A small no. 8 gouge helps create the eyeball and lids.



FIREMAN
STEP 11

My knife does the final rounding of the eyes.



FIREMAN
STEP 12

When the nose is finished, I use its location to gauge where the ears go. A general rule is that the ears start from the top of the brow and end at the bottom of the nose. With a pencil, I line up the bottom of the nose and the bottoms of the ears.



FIREMAN
STEP 13

After thinning down the brim to expose more of the ears, I separate the sideburns from the ears with the knife. I am also creating "steps" that represent the face, sideburns, ears, and hat.



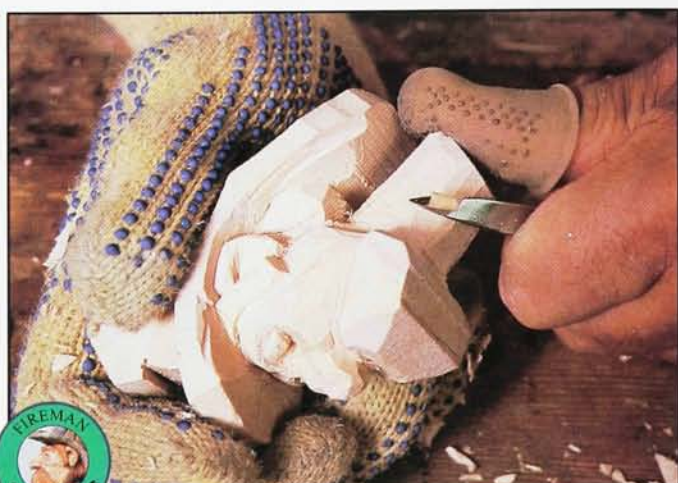
FIREMAN
STEP 14

Sideburns should not end at the bottoms of the ears. Instead, they should be longer or shorter than the ears.



FIREMAN
STEP 15

Once the ears are carved, I establish the jaw line by removing wood from beneath it.



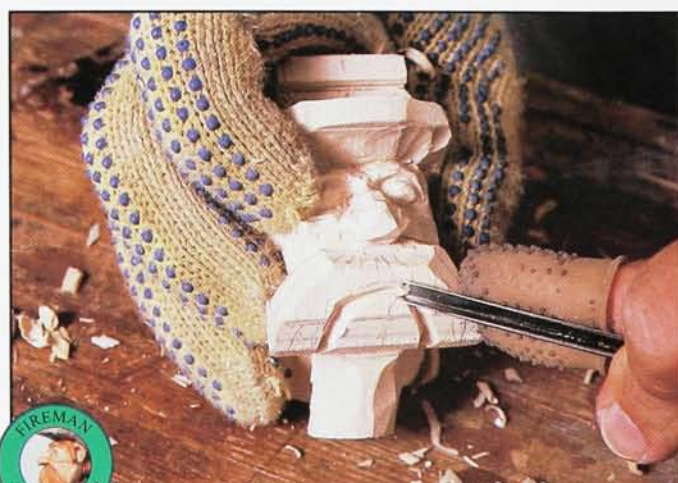
FIREMAN
STEP 16

Before I do any detailing on the face, I round the neck.



FIREMAN
STEP 17

I now have all the major features blocked in.



FIREMAN
STEP 18

The mustache needs to be trimmed to reveal a mouth. I use a small V tool to cut in a fine line.



FIREMAN
STEP 19

I find that using only a V tool to define hair leaves a monotonous look. Instead, I use a no. 5 gouge and make random cuts on the mustache and the sideburns. If an area looks too flat, I go back over it with a small gouge.



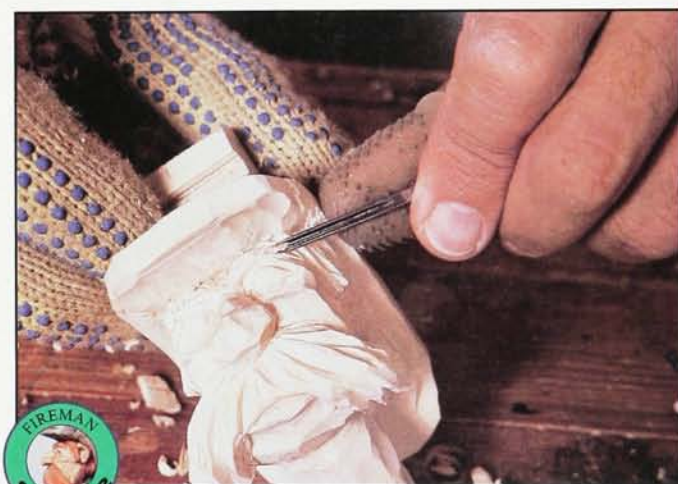
FIREMAN
STEP 20

Sparingly, I use a small V tool on the mustache and sideburns.



FIREMAN
STEP 21

After giving definition to the lower lip with the no. 5 gouge, to turn to the eyebrows. To make them protrude, I have to reduce the forehead by carving away some wood with the knife.



FIREMAN
STEP 22

I use a small no. 8 gouge to remove more wood from above the eyebrows.



FIREMAN
STEP 23

With the eyebrows established, I score a line with my knife to form the upper eyelid and do more rounding on the eyeball to push it under the eyelid.



FIREMAN
STEP 24

To make the lower lids, I use a narrow no. 11 bent gouge. I make sure that the lower lid goes under the upper lid on the outside corner of each eye. I also use the tool to make crow's feet.



FIREMAN
STEP 25

To avoid making the wings of the nose too thin—and therefore too fragile—when carving the nostrils, I use a knife instead of a gouge.



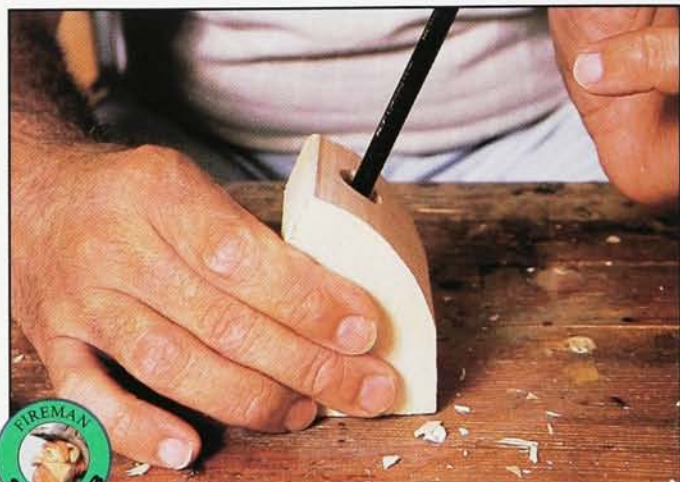
FIREMAN
STEP 26

Many fire departments use leather helmets that have ribs added for strength. I carve only a few of the ribs since this is exaggerated realism.



FIREMAN
STEP 27

To give more shape to the helmet, I use a no. 7 gouge.



FIREMAN
STEP 28

I drill a 5/8-in.-diameter hole 3/4 in. deep in the body so that it corresponds to the angle of the neck.



FIREMAN
STEP 29

Here I draw the collar of the coat.



FIREMAN
STEP 30

I use a no. 9 gouge to raise the collar by carving away wood below it.



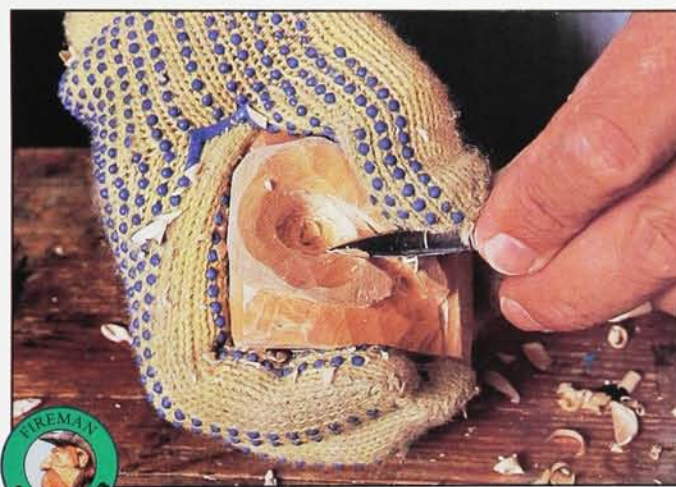
FIREMAN
STEP 31

A no. 11 gouge makes the separation where the collar lapels overlap.



FIREMAN
STEP 32

To give the coat more definition, I taper its sides.



FIREMAN
STEP 33

Using the knife, I carve away the area around the inside of the collar to give it shape.



FIREMAN
STEP 34

I pencil on the wood a buckle with a snap.



FIREMAN
STEP 35

I outline the buckle with the knife.

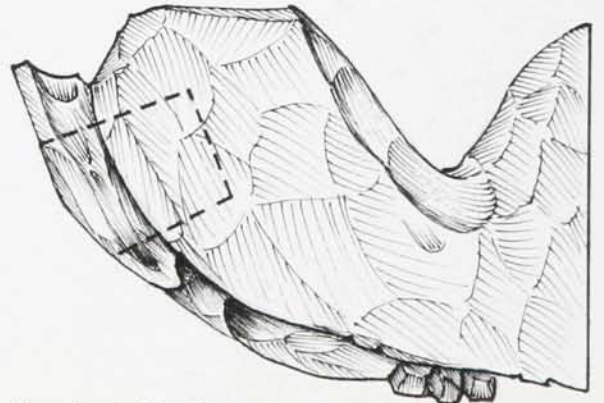
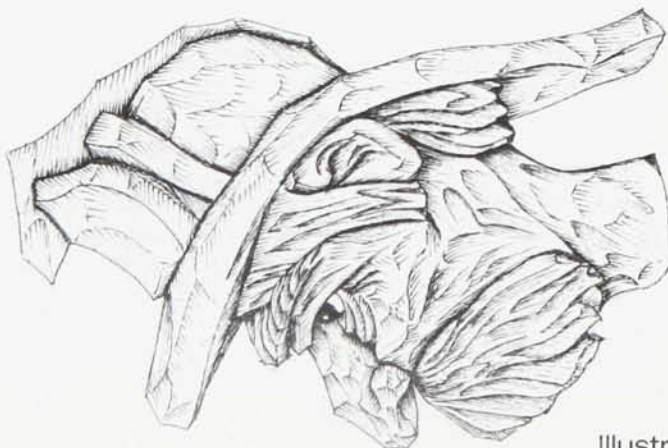
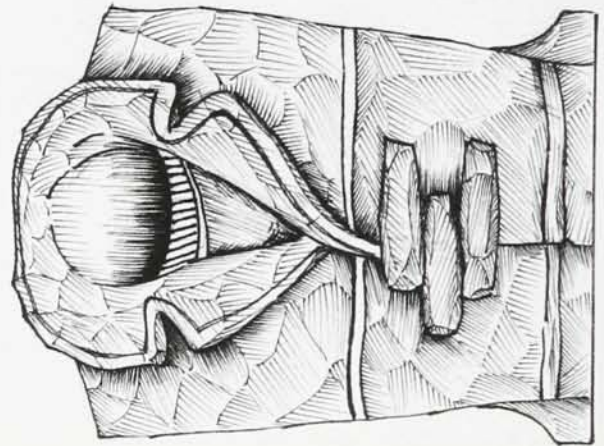
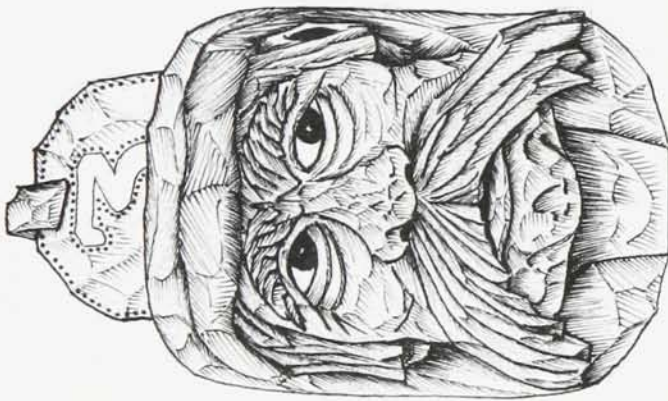
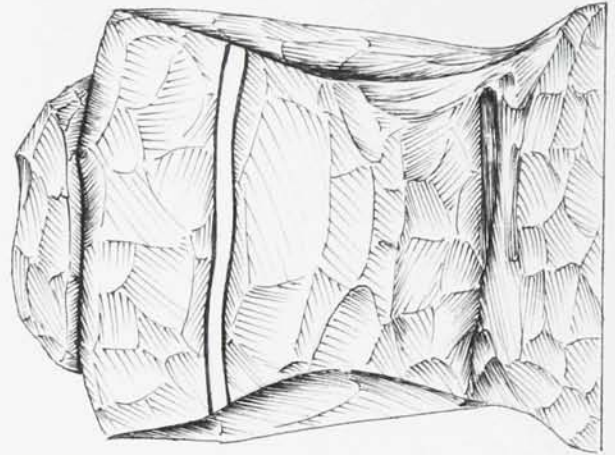
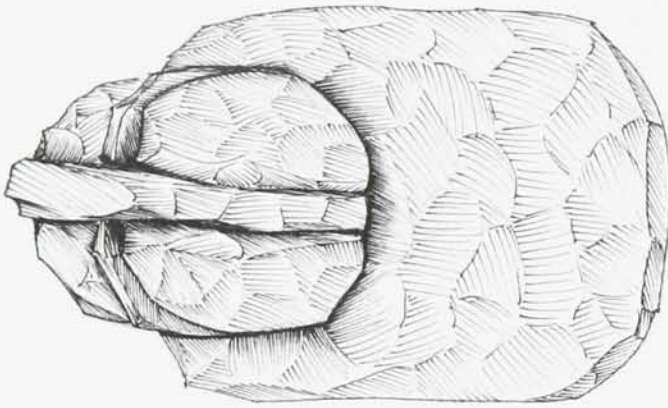


FIREMAN
STEP 36

The last step is carving in the horizontal stripe on the coat with a V tool. 

PATTERN

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Illustrations by Jack Kochan

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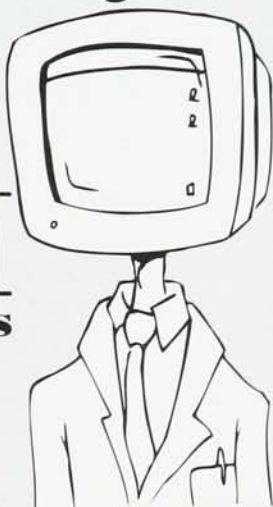
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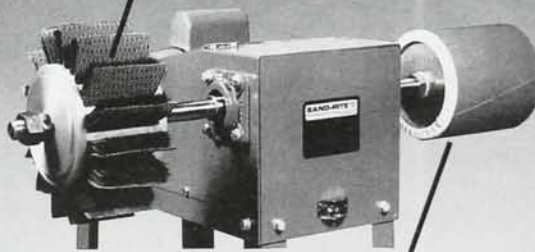
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WOOD CARVING ILLUSTRATED WOOD REVIEW

BLACK WALNUT: AN AMERICAN ARISTOCRAT

By Roger Schroeder, Managing Editor at Wood Carving Illustrated



The walnut corbel was carved by Ernest Szentgyorgyi of Hampton Bays, New York.

The black walnut tree has been as sought after for its nut crop as for its rich wood. While gathering these large nuts was a favorite activity among pioneer children in autumn, Native Americans may have used ground-up walnuts to tranquilize fish in small ponds. They contain a chemical that can act like a sedative. For Victorians, walnuts, cheese, and wine formed the traditional last course of an upper-class meal.

Despite the nourishment and the sedating properties of the nut, it is the wood that has been favored for centuries. Although prized by cabinetmakers and carvers for its attractiveness and workability, black walnut is durable enough to have been used as fence posts, barn frames, railroad ties, and even privies, especially in the Appalachian region. When Abraham Lincoln was splitting logs, some of the wood was most likely walnut. And, since it burns with a hot flame, more of this prized wood may have ended up in fireplaces than cabinet shops.

But not all the wood went up in smoke. As early as 1610, the American colonies shipped walnut to England. Used primarily for furniture during the reign of Queen Anne (1702 to 1714), it was the first species to displace oak, until it, in turn, was replaced by mahogany.

Woodworkers did utilize the wood in the United States nearly 300 years ago. A Bostonian ordered a quantity of walnut furniture for his daughter upon her marriage in 1720.

Walnut was in fact used in every kind of furniture of the Colonial and Federal periods. What can best be described as a rage for walnut began in the mid 1800s when machine-made furniture of the Empire, Victorian, and Revival styles proliferated.

Despite the fluctuations in walnut's popularity with woodworkers, the wood's appeal for gunstocks has changed little since the American colonies sought independence. Revolutionary muskets had walnut stocks. The U.S. government of the early 1800s insisted that black walnut be seasoned for at least three years, be free of knots and other defects, that it be cut from trees grown in the open, and that it be harvested in the winter when the sap was down. By the 1880s, "to shoulder walnut" meant enlistment, and the firearm that tamed the American West, the Winchester rifle, had walnut for its stock.

WCI RATING

Walnut



= GREAT



= FAIR



= GOOD



= POOR

What makes walnut so prized for gunstocks? Since walnut resists warping and movement when dry, the wood puts no pressure on the gun barrel and won't pull the gunsights out of alignment. Shock and splinter resistant, no other wood responds less to rifle recoil. Light enough so that it is not tiring to hold, walnut has yet another advantage for those who bear arms: it will not irritate the skin.

Today, many consider black walnut to be the best cabinet wood found in North America. A footnote worthy of mention in the history of the wood took place in 1977. A veneer company in North Carolina purchased 18 black walnut trees for the staggering sum of \$80,000. One of them, nearly 200 years old, measured 57 feet to the first limb and averaged 3 ft. in diameter. It was valued at \$30,000, a fair amount of money for the time, but such a tree

could yield well over 100,000 board feet of veneer. When the story was publicized, many people took to cutting down their walnut trees in the hope of hitting an arboreal jackpot. Unfortunately, very few



Carved in black walnut, the puffin was finished with Danish oil. Roger Schroeder won First in Show with the carving at the 1988 Ward World Championships.



The abstract sculpture in walnut is the work of Bennett Blackburn of Peconic, New York.

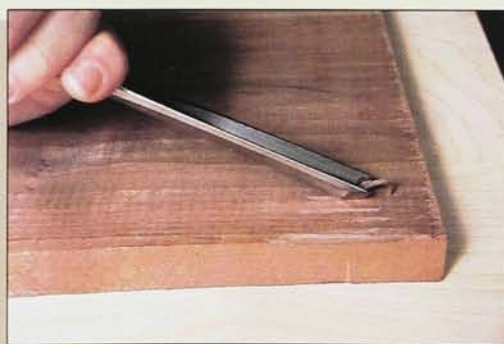
trees command so great a price, and most harvesters ended up with piles of unused logs.

Characteristics

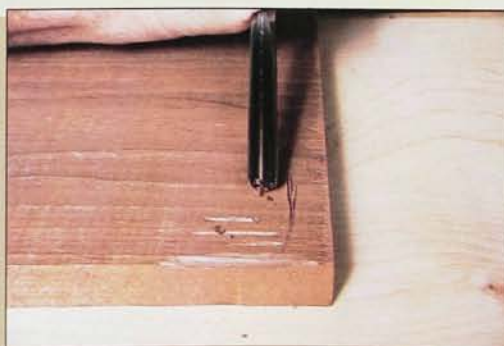
A member of the walnut family, which includes butternut and the hickories, the black walnut has a range from western New England south to Florida and west to Wyoming and central Texas. It is a medium hard wood with a density, when dry, of about 38 lb. per cubic foot. Compare that to basswood, which weighs in at a light 26 lb. per cubic foot.

Black walnut trees found by the early settlers

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



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



◀ *Cutting across the grain with a V tool produces cleaner cuts than cutting with the grain.*



The walnut gunstock was power-carved by Bill Janney of Middletown, Ohio.

reached heights of 150 feet, with the first 50 feet clear of branches, and had diameters in excess of 6 ft. Today, the tree typically grows from 60 to 100 feet with at most a 3-ft. diameter. Walnut grows best in the soil of river valleys and bottom lands as well as fertile hill-sides. The upper Mississippi River valley offers an ideal terrain. Unlike many other species of trees, the walnut prefers to grow in the open, especially away from the shade of other trees. Stands of the tree, then, are rare. In optimum conditions, this loner can survive 300 years.

What woodworkers and carvers find appealing

is the color of black walnut. It varies from a grayish brown to a deep, purplish brown. The sapwood, however, can range from a white to a yellow-brown color. Figured walnut is especially prized by cabinetmakers. While unfigured wood has relatively straight grain, fiddleback, crotch, and burl woods have patterns that suggests the work of an abstract artist.

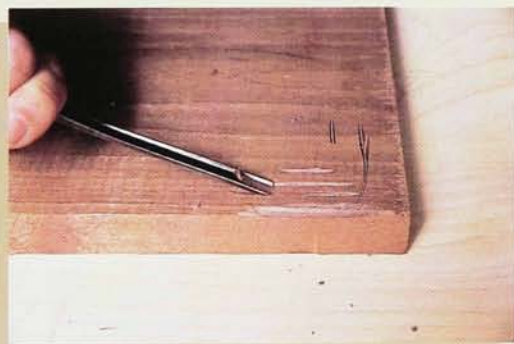
Carvers who use the walnut delight in it. Sharp tools seemingly glide through the wood, and even the smallest details hold up well. These same carvers also praise the wood for how well it takes a finish. Most use nothing more than an oil to bring out the natural beauty of the wood.



Availability

Although prices may vary depending on the dimensions of the lum-

In 1993 John T. Sharp of Kent, Ohio won Best in World, Interpretive Wood Sculpture, at the Ward World Championships. The walnut carving depicts a pheasant road kill. Photo courtesy of The Ward Museum of Wildfowl Art.



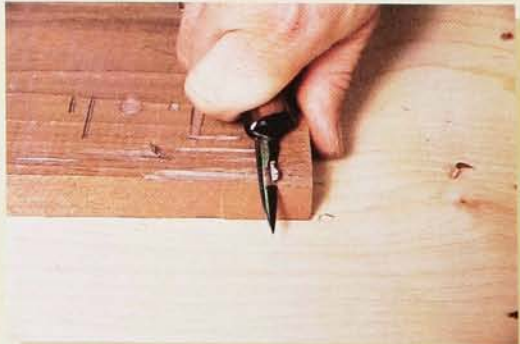
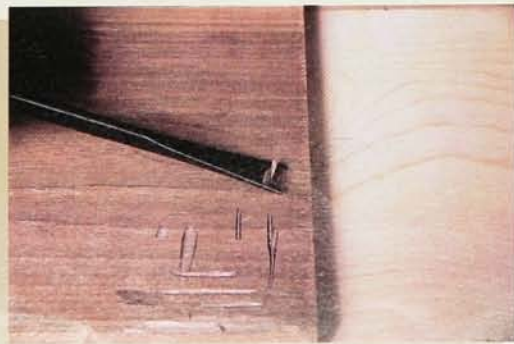
◀ A small no. 8 gouge produces clean cuts with little chatter when carving with the grain.

▶ Although walnut can be brittle, it will produce polished cuts when it is cut across the grain.



◀ A no. 3 fishtail gouge easily cuts the wood across the grain.

▶ Although a knife can leave a polished cut in black walnut, it can be strenuous to use the tool in this medium-hard wood.



Szentgyorgyi, a European-trained carver, made the walnut headboard.



ber and which part of the country you live in, black walnut tends to be costly. According to Bristol Valley Hardwoods, a lumber dealer in Canandaigua, New York, walnut in 1-in. thickness costs \$4.95 per board foot. 2-in.-thick boards cost \$5.40 a board foot. However, most lumber companies that carry the wood do not stock large quantities of it, and what is available usually has some knots to contend with.

Recommended Reading

Black Walnut, Bob Chenoweth, Sagamore Publishing, 1995.

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

New England Natives, Sheila Connor, Harvard University Press, 1994.

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

Most American and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany, and a handful of other species. But have you carved in rosewood? How about dogwood or lignum vitae? Send in anecdotes, stories, and photos of carvings you have done in unusual woods. If WCI uses your write up and picture, you will receive a one-year subscription or renewal. Tell us how well the wood carves using our "hobo" rating system. Address your correspondence to Wood Stories, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number. 

SEVEN REASONS TO CHOOSE BLACK WALNUT

- 1. STABILITY:** When dried properly, black walnut maintains its dimensions with minimal warping and movement.
- 2. WORKABILITY:** The wood works easily with both hand and power tools. Wood can be readily carved with a variety of chisels, gouges, and grinding bits.
- 3. DETAILS:** Black walnut takes fine details with minimal breakage.
- 4. SANDING:** While some carvers prefer to leave their tool marks on the wood, others who sand will have no trouble producing a polished surface.
- 5. GLUING:** Carvers have little trouble gluing the wood using a variety of adhesives.
- 6. FINISHING:** Black walnut loves to be finished. Most carvers use only an oil, but the wood will take a lacquer or polyurethane without a problem.
- 7. TOXICITY:** Woodworkers and carvers usually don't seem to have severe problems with walnut, although covering up the eyes, nose, and mouth when making dust is strongly recommended when working with any wood. Be aware that some woods cause a toxic or allergic reaction. Rashes develop or a respiratory problem occurs. After long exposure, cancer of the nose and sinuses may develop.



Walnut trees grow best in open areas. This 3-ft.-diameter tree is located in Lloyd Harbor, New York.

Black Walnut: A Wood Worth Carving

By Ray Kunz

Ray Kunz is a professional woodcarver who lives in Dayton, Ohio.

"If it's worth doing at all, it's worth doing in walnut." For a long time I have used those words as a motto to describe my love for the wood.

When planning a carving, I often select black walnut unless the subject dictates that it would be better carved in another species. A recent sculpture of a barn owl was done in butternut because the color of the wood is more in keeping with the tawny color of the bird. When I decided to carve a pair of sandpipers for the Ward World Championships held in 1999, I chose black walnut to give the birds a rich look that no other wood I have carved can equal.

Black walnut is a beautiful wood not only aesthetically but also because of how well it carves. While the wood is a lot harder than some of the commonly used carving woods such as basswood and butternut, it is not so hard that it is difficult to work. When details are needed, it holds them well. The wood also has a fair amount of inherent strength that lets me thin areas without fear of breakage. Because of these qualities, the wood allows me to express my creativity with few restrictions.

Although walnut sometimes has striking grain patterns, there is not much

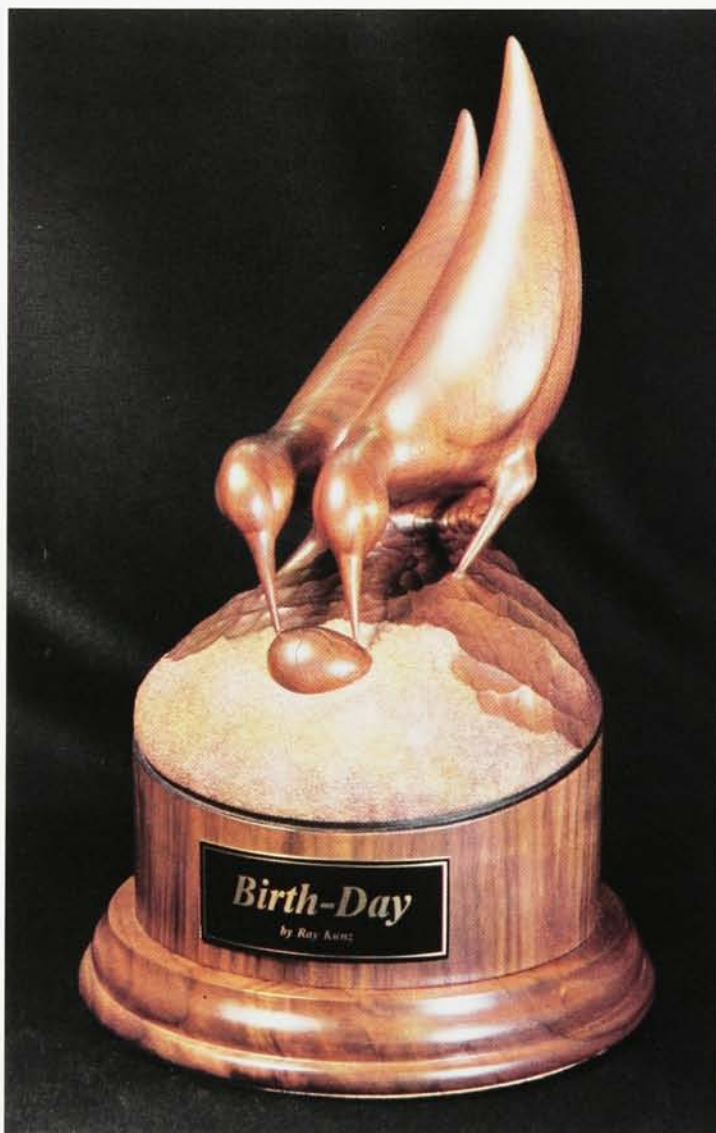
difference in hardness between the winter and summer growth; chisels and gouges, then, are not impeded in any way by the grain. Even cutting across the grain is not difficult if properly sharpened tools are used.

While some of my carvings are ready for a finish with the facets left by the tools intact, others require sanding to enhance their look. Walnut, I have found, can be given a polished look that is beautiful to behold. When sanding, I start with 120-grit and progress through 320-grit paper. Then I thoroughly wet the sanded areas with

rubbing alcohol. By dampening the wood with the alcohol—which acts like a temporary finish—I can easily see spots that need more sanding. The alcohol also raises the grain, which produces a slight roughness or fuzziness to the touch. I remove the raised grain by completely re-sanding with 220- and 320-grit sandpaper, making the carving ultra-smooth and ready for a finish.

Almost any finish can be used successfully on walnut, but my favorite is oil because of the ease of application and the beauty it gives to the wood. An oil finish is also very easy to repair. No matter what finish you decide on, the wood is sure to radiate beauty for years to come.

So, if you give the wood a try, I hope you will agree that if it's worth doing at all, it's worth doing in walnut. ■



A pair of sandpipers carved in walnut by Ray Kunz for the 1999 Ward World Championships. Entitled "Birth-Day," it won Third Best in World in the World Class Interpretive Wood Sculpture Division. Photo by Tom Johnson.



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Angelic Sculptures in Walnut

By Bennett Blackburn

In the late summer of 1999, a tornado ripped through the little hamlet of New Suffolk, about five miles from where I live on Long Island, New York. The day after, an acquaintance had tracked me down with the news that a walnut tree had been dropped by the storm. A careful investigation revealed that the heart was decayed but there remained a crescent of sound heart wood 4 ft. long and 20 in. across. Walnut commonly rots out at the base as the trunk increases in size, which makes the tree vulnerable to such acts of God as hurricanes and tornadoes. Long Island is frequently visited by hurricanes, and they have become the major catalysts for increasing the size of my collection of walnut wood.

The Transformation

For the last five years, walnut has been the wood of choice for my carving. It's hard, dense, cuts cleanly, takes detail wonderfully and can be chipped off the log cutting in one direction, unlike cherry, which seems to require cuts from two directions to free the chip. These are good reasons to favor the wood. However, the reason that borders on the mystical is the transformation that occurs almost instantaneously to a carving when the first coat of oil is applied. The wood goes from a bland purplish dirt color to a luminous deep chocolate brown with the swipe of a rag. When I finished my last sculpture, I invited about 25 neighbors, friends and lovers of art over for an oiling party. I didn't let them use a rag; instead, I invited the astute ones to point out the "holidays" I had missed.

The piece was not finished until four or five coats of Minwax® Sealer were applied, fol-



The double helix of Angelfire, which runs across the grain of the wood, was supported by interconnected buttresses of wood. Only during the final stages of sanding and finishing were they removed.

Bennett Blackburn is a wood sculptor and joiner who lives in Peconic, New York.



lowed by the same number of applications of Minwax® Antique Oil Finish, with a few rubdowns using fine bronze wool in between coats. I prefer bronze to steel wool since shards of steel always seem to remain in some pores of the wood, eventually rusting over time and creating black stains in the surface. Since the wood I collect is "urban wood," ecologically correct, there are often deep black stains in the wood from nails having been hammered into the tree and buried by ongoing growth. I point this out to clients as a part of the history of the wood and the carving.

Getting to the Heart of It

The rule of thumb for air drying sawed planks is to allow a year for each inch of thickness. If this were applied to a 30-in.-diameter log, I would have to leave it for the next generation to carve if it had to be fully seasoned. By then there would probably be huge checks running all the way to the center since wood dries from the outside and shrinks while the center stays wet and swollen. Cracking is the inevitable result of these dynamic forces. When a log gets rolled into the studio, even if it has been drying for eight or ten years, it will most certainly still be drenched in its heart.

I start with the removal of the sapwood. Sapwood is much more susceptible to rot and decay than the heartwood of walnut, and I find the contrast between the dark heart and cream-colored sapwood a distraction. Furniture makers take note: sapwood also has a different coefficient of expansion and contraction and, if left on a glued-up slab, will hasten the process of glue failure. A chainsaw is useful here, as is an adz or the biggest gouge in the shop. If there is any rot in the log, the tip of the chain-

saw can be used to grind it out much the way a dentist grinds out the rot of a decayed tooth. When these two preliminary steps are completed, I am left with a hunk of heartwood that is, hopefully, fairly free of checks.

The Hole Exercise

My abstract pieces are, from a technical point of view, exercises in hole making. I don't so much carve the wood as refine the voids. My abstractions come in two flavors in the origin of their envisioning. Some are fully conceived and worked out in plasticine—a modeling clay—on a brazed steel armature before any carving is begun. Others are the products of improvisation. Like a jazz musician in his improvisation, there needs to be a framework of formal elements to provide the vocabulary with which to work. Some of this is derived from shapes used in previously executed pieces, some come as epiphanies that occur during the working process. In total honesty, almost all pieces are a dialogue between planning and improvisation. Unexpected flaws deep in the wood can necessitate a change in plan if I am to work around them. Unplanned work develops a direction very early in the carving process.

Stress Reduction

This methodology of hole making guides the first steps in carving. I call this stage "stress reduction." This is not necessarily in my psyche, which has to withstand the anxiety of starting new work, but in the log itself. I begin by making very long, deep holes in and completely through the wood. This allows the wet wood to shrink around the opened-up space and gives the wood a chance to breathe. Connecting these holes is the beginning of how I shape the



In this view of Wounded Angel, an abstract head form can be seen in the upper left.



Deep penetrations and holes generate the wings of Prosthetic Angel Wing.



Wounded Angel is the abstract creation of wood sculptor Bennett Blackburn. Despite the sense of mass, the sculpture, which started as a 400-pound log, weighs about 25 pounds.

remaining wood. If this stage is executed quickly, it is possible to reduce the log to elements that are generally no more than 2 in. thick, and after six months of work these elements are sufficiently dry to take detail carving without tearing. The walnut is also sufficiently dry to be sanded and finished, and there will be minimal checking. Green wood has the advantage of being much softer than seasoned wood and can also be carved diagonally against the grain. There will be some surface tearing, but if the forms are left somewhat fat, the tearing can be pared down as the material hardens.

Hulk Reduction

When I started carving some 30

years ago, full of youthful enthusiasm and testosterone, I thought that the rough carving was best done with the largest possible gouge and mallet blows worthy of the Incredible Hulk. I prided myself in my constantly growing collection of useless gouges with broken tangs. These days I prefer something along the lines of a no. 9 25mm gouge for this early carving and substitute brute force with speedy mallet blows. It's just as fast.

I have found that as the carving progresses, the time spent pushing a flatter sweep and smaller gouge to refine the form—or extend the void—is time well spent. It is much faster to refine a surface with a chisel than to file and sand it. The closer I come to final form with a chisel, the better. Each pass with a chisel leaves a groove with two ridges. If two shallower cuts are made to take down each ridge, the form is that much flatter. If each of the four remaining ridges is hit again, the amount of rasp work is drastically reduced. The deep scratches left by a rasp are tedious to file and sand out.

Specialized Tools

Deep penetrations into the wood—necessities in my work—are made possible by two types of specialized tools. The first is the in-cannel gouge, which has the bevel ground on the inside of the curve. The tool cuts with a clearance from the carved surface of just a few degrees. In a deep hole it becomes a tremendous advantage over a traditional bevel configuration that has the cutting edge angled 25 to 30 degrees off the wood. The traditionally beveled gouge also hits the opposite side of the hole in order to get a purchase into the wood; the in-cannel can be driven straight in.

I find it useful to re-handle some



Many convoluting shapes and forms make up the *Angelfire* sculpture.



Another view of *Prosthetic Angel Wing* shows the overlapping of the wing forms.



A plasticine model of Angelfire helped Blackburn conceive of the complex forms.

of these gouges with long handles. With a long enough handle and lots of holes to put the gouge through, a line of attack on interior work can be found. The other tool that entered my studio with the force of revelation is the scorp, a tool that has the cutting edge angled back toward the handle and cuts with a pull stroke. During the finishing stages, there are grain directions deep in the hole that will tear with a pushed gouge. The scorp shaves these surfaces because it has the ability to cut in the opposite direction.

The Angel Series

The three pieces of the Angel series grew out of my earlier explorations of form; but the catalyst to move in this direction came from a dream that revealed a walnut carving with serpentine form and complexity of composition. The first of the series was done as a search for the forms seen in the dream. When it was nearly finished, I saw the head and wings, one of which is mangled, and named it "Wounded Angel." It proved too complex in its original state of completion to be readily enjoyed, and I have since cut pieces out of it, yielding five wedding pres-

ents and two major carvings.

"Prosthetic Angel Wing" is the second of the series. In the dream that revealed the sculpture, I was aware that it was a depiction of an angel wing, a prosthetic wing for the "Wounded Angel." By that time I was interested in envisioning propulsion systems for my astral friends that would be alternatives to feathers. In this age of lunar landings by humans, it seemed almost an anachronism to picture spiritual beings as composites of humans and birds.

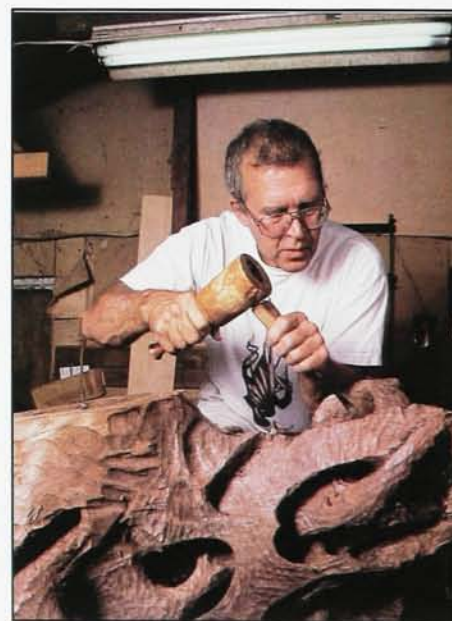
The third piece is "Angelfire." The descending wing is coupled to a complexity of forms with multiple rising energies: the double helix, penetrating union and fire. It is a glimpse of the intricacy of the matrix that binds us to one another.

Would I carve a wood other than walnut? Sure, but until a hurricane repulsion system is installed on Long Island, why should I?

*Scorps are available from
The Japan Woodworker,
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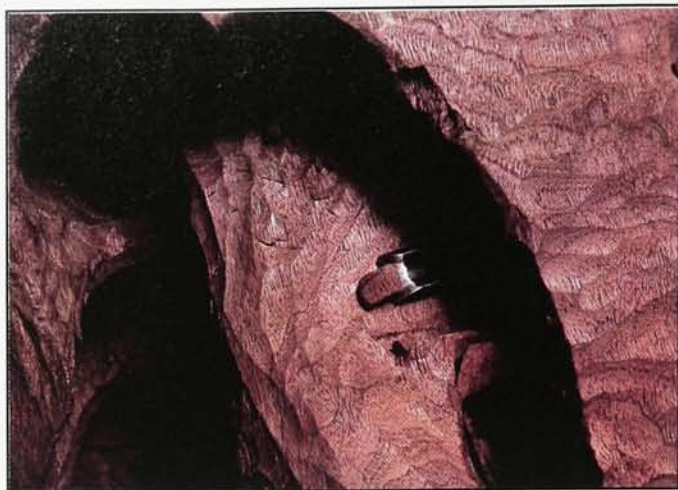
The wing form is clearly visible in this view of Angelfire.



Many of Blackburn's abstract sculptures begin with massive walnut logs.



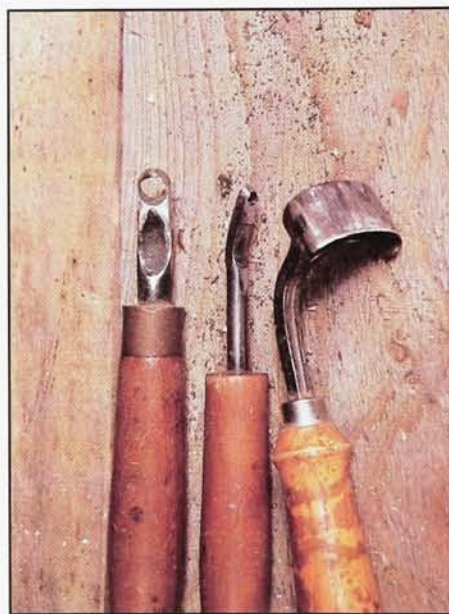
To get into tight spaces where a regular gouge cannot achieve the clearance, Blackburn uses in-cannel gouges that have the bevel on the inside of the curve.



With the bevel on the inside, the in-cannel gouge can lay virtually flat against the wood.



By putting a long handle on an in-cannel gouge, Blackburn is able to make deep penetrations with the tool.



The scorp is another useful tool for creating sculpture. It is especially effective when cutting cross grain and end grain without tearing the wood.



The scorp is pulled through the wood with the shavings going through the hole of the tool.



A micro-scorp is useful for more detailed work.

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The Rocky Mountain Wood Carving School

By Roger Schroeder, Managing Editor at Wood Carving Illustrated

August 7-11,
2000

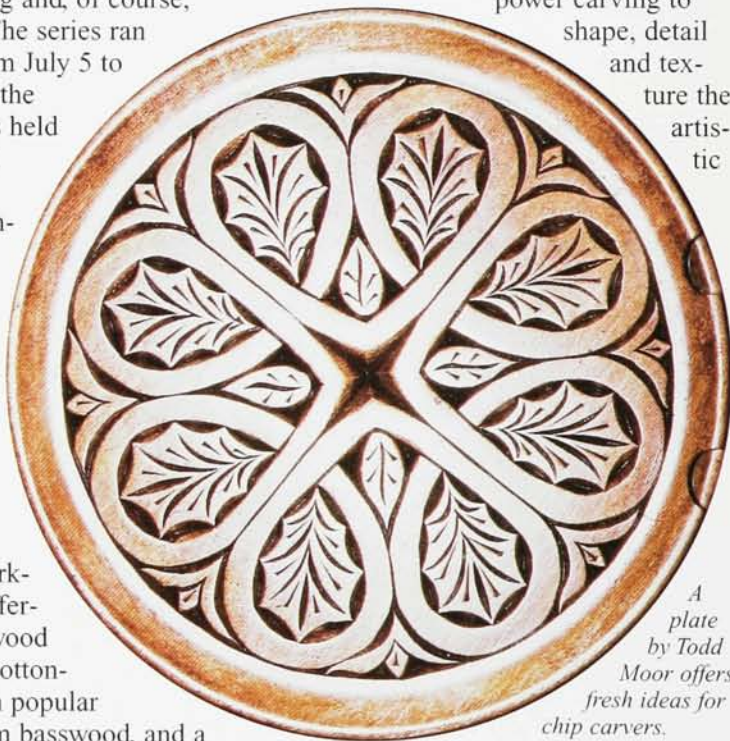
To many, summer school denotes repeating a subject that was failed during the regular school year. Not so for the carvers who attended Summer Series 99 at Red Deer College in Alberta, Canada. Without exception, all 86 were top-grade students.

Located in Red Deer, a city midway between Calgary and Edmonton, the college offered 80 courses in its 1999 summer program. Included were clay modeling, ceramics, tapestry weaving, textile printing, jewelry making, welding and, of course, woodcarving. The series ran five weeks, from July 5 to August 6, with the carving courses held during the final five days.

A fine assemblage of one American and six Canadian carving instructors converged on the Red Deer College campus. Tony Wispinski had his students working on three different carvings: a wood spirit done on cottonwood or balsam popular bark, boots from basswood, and a basswood blockhead. His good nature and gentle teaching style were always in evidence. Al MacKay, a master knifemaker whose specialty is human caricature carving, had his students in laughter much of the time as they carved "Clumsy Carpenter." Bill Judt, whose books on relief carving are among the best in the field, kept the

chips flying as his group learned about compressing depth, texturing, perspective and undercutting. For the bird carvers, Cam Merkle offered a black-billed magpie. Merkle, who is the designer of Razertip Pyrographic Tools, shared the techniques for rendering a bird with an impish nature and gorgeous iridescence. Doug Harrison came from Montana to show how to bring out a wolf bust and antler from blocks of basswood. Students learned both hand and

power carving to shape, detail and texture the artistic



A plate by Todd Moor offers fresh ideas for chip carvers.

composition. Chip carving was taught by Todd Moor, co-host of a Canadian weekly television series called "Chipping Away." Grids, rosettes, freeform, ornamental design, and lettering were all part of the course. And talented wildlife artist Carole Peters, who told her students that they would have a chance to become "legal pyromaniacs," introduced the art of pyrography. Students experimented with a

Tony Wispinski pushes bark carving to its limits with these many spirit faces on a single piece of bark.





Tony Wispinski, founding father of The Rocky Mountain Wood Carving School held at Red Deer College, shows off a wood spirit he carved out of cottonwood bark.

Lake, Alberta. In the early 1990s, he attended a one-week carving school seminar across the border in Montana and asked himself why he couldn't have a similar carving

variety of media that included driftwood, paper, leather, and gourds.

The workshops go by the name of the Rocky Mountain Carving School and owe their existence to instructor Wispinski, an internationally known carver from Smoky

school in Canada. Wispinski took on the administrative chores of starting the school, and the first annual session was held in the summer of 1996. Students attended classes in Hinton, a town at the foothills of the Canadian Rocky Mountains. It is no coincidence that the proximity to the Rockies gave the school its name.

In 1998, an offer came from Red Deer College not only to host classes but also to take on the duties of coordinating the activities. Since the community college offers a two-year apprentice program in carpentry, an ideal workplace was available. Carvers meet in a spacious, well-lit carpentry shop with plenty of work stations. Also on the campus are excellent residential accommodations at a reasonable cost. Wispinski, who is considered the founding father of the Rocky Mountain Wood Carving School, says that the location "is carving heaven."

Anne Brodie takes credit for bringing the carvers to Red Deer. The extension services coordinator for Red Deer College, she keeps the summer arts programs, which brings in over 800 students, running as smoothly as a Swiss timepiece. Impressed with the work that comes out of the classes, she says that the carving instructors are top quality and describes the carvers as "a wonderful community." For more information on Red Deer College and its summer offerings, she can be contacted at 888-886-2787, a toll-free number. Her e-mail address is anne.brodie@rdc.ab.ca. This year's Rocky Mountain Wood Carving School is taking applicants for August 7 to 11, 2000. 



Todd Moor taught the finer points of chip carving.



Cam Merkle's class learned how to carve and paint a black-billed magpie.



Bill Judd, one of seven carving instructors at the Rocky Mountain Wood Carving School, offered his expertise on relief carving.



Carole Peters shows off her burning passion for pyrography.

FESTIVAL DEMONSTRATES ART IN THE MAKING

AUGUST
12-13,
2000

BY AYLEEN STELLHORN,
Associate Editor at *Wood Carving Illustrated*

"IF YOU BUILD IT, THEY WILL COME."

That whispered line in the movie *A Field of Dreams* seems to ring just as true for one wildlife art show as it does for a Hollywood-style baseball field. Nearly 5,000 people visited the 1999 Jamestown Audubon show last summer in Jamestown, New York, most of them citing the interactive nature of the show as their main reason for coming.

Unlike any other show in the country, the Nature Art Festival, sponsored by the Jamestown Audubon Nature Center and the Roger Tory Peterson Institute, requires each of its exhibitors to "build" art while working the

booth. According to Jackie Arvantinos, Marketing Director for the show, a mere showing of the artist's craft is not enough. "Just demonstrating a technique often gives an isolated view of what goes into a piece of art," Arvantinos said. "Having the artists work on a completely new, entire piece of art presents a better look at the whole creative process."

The format for the show was developed by retired businessman and award-winning wildfowl carver Ralph Sandquist. He felt that by allowing the artists to sell their work and create art at the same time, visitors would be drawn further into the artistic process, making the show experience more memorable for both the artists and their audience.

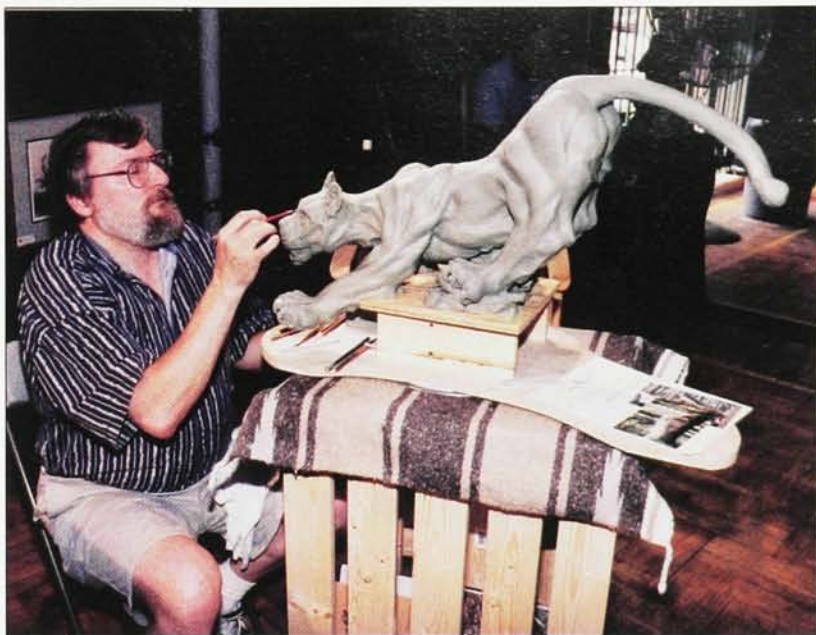
An additional twist to the show's format invites



John Voytko of Pittsburgh, Pennsylvania demonstrated his fish carving skills at the 1999 Nature Art Festival.

school-age children from Warren County, Pennsylvania and Chautauqua County, New York to attend the show as Festival Scholars. These children are given packets of art materials and special badges that identify them as scholarship participants. Artists are encouraged to draw these students into the art process by answering their questions and inviting them to work with the artists' materials.

The 2000 Jamestown Audubon Show will be held in Jamestown, New York August 12 to 13. Arvantinos expects 85 artists to attend. Among the painters, engravers, photographers, and illustrators will be a number of carvers, including Newt and Ann Allen, John and Dotty Berner, Lee and Don Burns, Lloyd Cochran, Arthur Johnson, Glenn McMurdo,



Sculptor and painter Tom Antonishak of Poland, Ohio, sculpts a cougar at last year's Nature Art Festival. Artists at the festival must create a new piece of art while they tend their booths.



Ralph Sandquist, John and Amy Schultz, Kenny Vermillion, Bob Williams, Dan Williams, and Joe Zalik. For more information, call the Jamestown Audubon Nature Center, (716) 569-2345, or visit the website at www.audubon.org/chapter/ny/jamestown. 

Frank Stirpe of Webster, New York filled his festival studio and gallery with woodcarvings of waterfowl, shorebirds, and other feathered favorites.

MARCH

March 31-April 2-Prairie Canada Carvers Competition & Show.

WINNIPEG, MANITOBA.

International Inn. Jan Fitch habitat seminar & Rick Jensen egg head Santa workshop; birds, mammals, fish, caricatures, bark & chip carvings. Contact: Larry Vanderhyde, 15 Deborah Place, Winnipeg, MB, Canada, R2G 2M1. (204) 661-3658.

APRIL

April 1-2-24th Annual Mid-Atlantic Woodcarving Show.

ABINGTON, PENNSYLVANIA.

Penn State Campus. (PA Turnpike exit 27--follow signs south). Delaware Valley Wood Carvers Association, includes carvers from New Jersey, Delaware and New York. \$5 donation. Contact: Al Ritter, (215) 757-2152.

April 1-2-Riverside Chip

Chuckers Carving Show & Sale, RIVERSIDE, CALIFORNIA.

Riverside Elks Lodge (6166 Brockton Ave.) Vendors and door prizes. RV parking (dry camping) and food available. Contact: Rick/Jolyne Nichols, (909) 688-5224, email: jolynich@aol.com.

April 8-Northwoods Carving Club

4th Annual Show. GAYLORD,

MICHIGAN. Gaylord High

School. 10am-4pm. Contact:

Karen Barden (517) 732-5953 or Jim Pike (517) 732-3222.

April 8-Genesee Valley Wood-

carvers 19th Annual Show &

Competition. ROCHESTER,

NEW YORK. Rochester Museum

& Science Center (Eisenhart

Auditorium) 11am-5pm. 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 Dr.) Sat. 10-5. Sun. 10-4. Cash Awards and ribbons. \$3 admission. Contact: Mike Ferry, 5702 Cowiche Canyon Rd., Yakima, WA 98908, (509) 966-7022.

April 8-9-National Conference of the Scroll Saw Association.

CEDAR RAPIDS, IOWA.

Hawkeye Downs. To include Patrick Spielman, John Nelson, Shiela Bergner, Kirt Curtis. Contact: Joan West (319) 390-5468.

April 8-16-14th Annual Texas

Carvers Rally. Show & Sale April 8 & 9. GLEN ROSE, TEXAS.

Variety of projects will be included. Special discounted camping rate for carvers or country cabins can be reserved. Contact Oakdale Park at (254) 897-2321 or PO Box 548, Glen Rose, TX 76043 or www.oakdalepark.com. E-mail Gail Fruehling at frueh@hcnews.com.

April 9-Kettle Karvers Klub 10th Annual Artistry in Wood Show & Competition. SHEBOYGAN

FALLS, WISCONSIN.

Sheboygan Falls Municipal Bdg. (375 Buffalo St.) 10am-4pm.

Judging at 4 skill levels in 15 categories. \$1 admission. Contact: Bob Lawrence, 2217 Brookfield Ct., Sheboygan, WI 53081, (920) 458-4947.

April 14-16-Red River Valley Woodcarver's 25th Annual Woodcarving Show & Sale.

FARGO, NORTH DAKOTA.

Doublewood Inn. Mini-workshops, door prizes, entertainment, 3 meals. Contact: Bob Lawrence, 77 N. 28th Ave., Fargo, ND, 58102 (701) 280-1038.

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-Northwest Wisconsin

Woodcarvers Exposition,

MENOMONIE, WISCONSIN.

Thunderbird Mall, 10am-5pm.

Show & sale only, no competition.

Donate an auction piece or pay a

\$10 registration fee. Contact:

Marty Springer, E 5007 410th Ave., Menomonie, WI, 54751, E-mail: springerm@uwstout.edu.

April 15-16-California Carvers

Guild Chapter #1 Annual Show.

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donation. Contact: Joanne Carroll,

(408) 370-3142, E-mail:

jocarro@aol.com.

April 15-16-27th Annual Iowa

State Woodcarvers Show.

WATERLOO, IOWA. Waterloo

Center for the Arts. Contact:

Stuart A. Longsetn, 2120 Oxford Ln., Cedar Fall, IA, 50613, (319) 277-5648.

April 24-30-Texas Woodcarvers

Guild Spring Roundup. FRED-

ERICKSBURG, 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: joe-sam@rvegp.org.

April 28-30-Annual Exposition of "Cercel Les Castors de Saint-Hubert" **SAINT HUBERT, QUEBEC**. Centre d'Arts visuels de Saint-Hubert l'Ecole secondaire Andre-Laurendaeau (745 Boul. Cousineau, 2nd floor). Fri. 5pm-9, Sat. & Sun. 1-5pm. Free. Contact: Jean-Claude Jean (450) 445-1104.

April 30-Mid Wisconsin Chippers 27th Annual Show. **OSHKOSH, WISCONSIN**. Sunnyview Expo Center (625 E. CTY Rd. Y) 10am-4pm. Contact: Tom Sweet (920) 231-0140, email: diandtom@athenet.com.

M A Y

May 5-7-19th Annual Decoy, Wildlife Art & Sportsman Festival. **HAVRE DE GRACE, MARYLAND**. Locations: Decoy Museum, HdG Middle & High Schools. 200 wildfowl carvers & artists. Decoy & fish carving competitions. 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, (5 mins. from Exit 4 (Route 87), Adirondack Northway. Featuring Dave Sabol, guest carver & speaker. 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.) 10am-3pm. Free. Contact: Neil Foster, PO Box 531, Mountain Home, AR 72654, (870) 425-5128 or Len Dillon (870) 425-9062, E-mail: diamonddd@centurytel.net.

May 6-7-South Towns Woodcarvers Show & Sale, **HAMBURG, NEW YORK**. Erie Country Fairgrounds (Creative Arts Bldg.) Seminars, tool distributors, Sat. night dinner. Contact: Rich Reimers (716) 825-8465 or Ken Kohl (716) 937-3228.

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**. St. John's College. Carving classes with variety of instructors. Wood-carvers will gather to share learning, experience & fellowship. Excellent lodging. Contact: Rick Brereton, 11 Brereton Rd., Winnipeg, Manitoba, R2J 2T7, (204) 255-8240.

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

May 13-15-10th Annual North East Chain Saw Carving Competition. **CATSKILL, NEW**

YORK. Catskill Event Center (Rt. 32). Theme: famous writers of the Mohawk & Hudson River Valleys (James Fenimore Cooper/ Washington Irving). Deadline: 30 days prior to competition. Contact: Hal MacIntosh, HCR 1 Box 107, Purling, NY 12470 (518)-622-0240.

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 Di Marco (514) 321-4714 or (514) 322-4447.

May 20-21-Wilderness Center Woodcarvers Club Show, **WILMOT, OHIO**. Contact: Don (330) 264-0484.

May 20-22-First edition of the "Symposium de sculpture de la faune ailee" **MONTREAL, QUEBEC**. Part of the Montreal Bird Festival/"Bird-Expo" on the Biodome grounds. In partnership with the Bird Sculpture Association of Quebec. More than \$9,000 in cash prizes & ribbons. Contact: Jean Pierre Pratte (450) 978-9017. **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).

J U N E

June 2-4-27th Annual Western Woodcarvers Association Rose Festival Carving Show, **PORTLAND, OREGON**. World Forestry Center. Contact Don Floren, 8517 SW 58th At, Portland, OR 97219 or e-mail Tony Rizzutto at

tirizz@juno.com. See also
[www.angelfire.com/or/
 WesternWoodcarvers](http://www.angelfire.com/or/WesternWoodcarvers).

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

June 3-Connecticut Woodcarvers Association Show. **BRISTOL, CONNECTICUT,** New England Carousel Museum (95 Riverside Ave., Rt. 72). Competition, supplies & sale. Contact: Ernest Hill, 308 Rt. 81, Killingworth, CT 06417, (860) 663-1274, email: ErnestH746@aol.com.

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). Demon-strations, members showcase, door prizes, woodwork-ing 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 at Audubon, (Iowa Fairgrounds) 8am-4pm. Come and watch classes in progress. Chain saw carving demonstration Wed. & Thurs. PM. Woodcarving classes (\$25 fee covers two.) Beginners & children are encouraged to participate. Family event with other craft classes for non-carvers. Free to the public. Contact: Don Ford or Carla

Christensen (712) 563-2742.

June 14-18-2nd Annual Wood Carvers Roundup, **EVART, MICHIGAN.** Osceola County 4H-FFA Fairgrounds. Informal daily workshops for all levels, swap meet, "LeatherPlus" wood carving supplies, community carv-ing project. Free. Camping avail-able on fairgrounds. Total volun-tee event. Contact: Bob/Sandy Holder, 7093 14 Mile Rd., Evart, MI, 49631. (231) 734-5125 or Jim/Virginia Huffman, 5108 Sandy Run, Sears, MI, 49679. (231) 734-9131. Email: roundup@netonecom.net or roselady@netonecon.net

June 15-18-Kaw Valley Woodcarvers Long Weekend Carving Seminar, **TOPEKA, KANSAS.** Baker University cam-pus. Instructors include Derryl Freeborn, Carlan Honaker, Fern Weber, Gerald Copeland, Jerry Reinhardt, Ed Zinger, Robbie Wisdom. Instruction, dormitory lodging & meals--\$180, instruc-tion & lodging (no meals)--\$135, Instruction only (commuters)--\$84. Meals may be purchased at the university cafeteria. Contact: Max Nicholson, 3409 NW Harold Ct., Topeka, KS, 66618. (785) 286-2227. Email: nickdix@gateway.net

June 16-18-Wahpeton Carving Weekend, **WAHPETON, NORTH DAKOTA.** North Dakota State College of Science. Contact: Reuben Brownlee, 614 15th Ave. N., Wahpeton, ND (701) 642-3532.

June 23-July 7-6th Annual Wood Carving Symposium, **SAINT-JEAN PORT-JOLI, QUEBEC.** International, national & local artists. Contact: L'Internationale de la Sculpture, 7D Avenue de Gaspé Est, Saint-Jean Port-Joli,

Quebec, Canada, G0R 3G0. (418) 598-6677, fax: (418) 598-6677. www.cam.org/~intscul.

June 24-5-5th Annual Lloyd Thrune Carving Show & Competition, **COON VALLEY, WISCONSIN.** New location: Norskedalen Cömplex (2.1 miles north of Coon Valley on Co. HWY P, then left on Co. HWY PI 1 mile, watch for Norskedalen signs). Contact: Gerald Ekhern, 310 Ulland Ave., Westby, WI, 54667, (608) 634-3719.

J U L Y

July 1-2-Minowa Wood Carvers 7th Annual Show & Sale, **HAR-MONY, MINNESOTA.** Slim's Woodshed. (106 1st St. NW) Sat. 10am-5pm, Sun. 10am-4pm. Tools, wood, & wood carvings for sale, carving demonstrations. Cash prizes & awards. \$1 donation. Contact: Stanley Maroushek, PO Box 594, Harmony, MN, 55939, (507) 886-3116, email: slims_ws@means.net, www.website.com/slimswoodshed/.

July 8-Mystic Carvers Club 19th Annual Woodcarvers Day, **MYSTIC, CONNECTICUT.** Olde Mystic Village (in the apple orchard). 9am-5pm. Juried compe-tition (deadline June 1), show & sale. Cash prizes & ribbons. Contact: Ray Johnson (860) 848-8194, email: ray153@aol.com, Barbara Baldwin (860) 437-0520, or Larry Theroux (860) 628-6291.

July 8-13-Creede Woodcarvers Rendezvous, **CREEDE, COL-ORADO.** Underground Mining Museum. Promoting the very old & almost lost art of woodcarving. Morning & afternoon classes. Add'l instructors wanted. Contact: Ivan & Fran Vanaken, PO Box 304, Creede, CO, 81130.

July 14-16-15th Annual PM Chippers Show & Seminars, MONTGOMERY, ALABAMA. South-eastern Woodcarving School. Over 15 instructors to choose from. Breakfast & lunch served each day. Air-conditioned classrooms. Campground & motels near-by. Contact: Steve Brown, 54 Dalraida Rd. Box 153, Montgomery, AL, 36109 (334) 244-0065. Email: SWS@pmchippers.org, www.pmchippers.org.

July 15-7th Annual Decoy Museum Yard Sale. HAVRE DE GRACE, MARYLAND. Bayou Condominiums & Decoy Museum (215 Giles St.) 8am-2pm. Antiques, rare finds, oddities of all sorts. Donations welcome. Contact: (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, email: wries@mcn.net.

July 25-28-Northwest Iowa Woodcarvers Association Summer Workshop, SIOUX CITY, IOWA. 13 Instructors, featuring Phil Bishop, Kirt Curtis, Linda Langenberg, Keith Morrill & Harley Schmitgen. Contact: Lynn Watson, 2400 S. Palmetto, Sioux City, IA, 51106.

July 29-17th Annual Blackduck Woodcarvers Festival, Show & Sale, BLACKDUCK, MINNESOTA. Blackduck Wayside Park, 9am-5pm rain or shine. Demos, music, food, hourly free carvings donated by carvers. Featured artist: Monty Draper. Contact: Jim Schram, Box 221, Blackduck, MN, 56630 (218) 835-4669.

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.

August 10-20-14th Annual International Woodcarving Competition/Expo. HAMBURG, NEW YORK, Erie Fairgrounds (Mt. Vernon Bdg.) All entries to be pre-registered by July 31. Fee \$15 for Open Class. Novice & junior novice (under 18) are free. Cash & ribbons in Open Class. Ribbons for novice levels. Contact: Lloyd Crissman, 36 Royal Crest Dr., Orchard Park, NY, 14127 (716) 675-0987 or Chuck Trudel, 710 Ostrander Rd., East Aurora, NY, 14052 (716) 652-7692.

SEPTEMBER

September 9-10-13th Annual Duck Fair, HAVRE DE GRACE, MARYLAND. Bayou Condominiums & Decoy Museum. 60 wildfowl carvers & artists on exhibit, retriever demos, children's activities, auctions, head whittling contest. Free. Sat. 9am-5pm, Sun. 10am-4pm. Contact: (410) 939-3739.

September 9-10-13th Annual Columbia Flyway Wildfowl Show & Competition, VANCOUVER, WASHINGTON. Sponsored by The Feather & Quill Carvers. Cascade Park Rodeway Inn (221 NE Chkalov Dr.) Sat. 10am-6pm, Sun. 10am-4pm. Entries limited to birds, fish, & a new realistic "Open" class (Native North American wild mammals & marine animals only). Over \$2500 in awards (cash prizes for major awards). Expert, Open, Intermediate & Novice levels. Contact:

Don Baiar, 1117 NE 124th Ave., Vancouver, WA 98684, (360) 892-6738. Dbaiar@home.com or Will Hayden, 10011 NE 86th St., Vancouver, WA, 98662, (360) 891-1753, wilcarv@imagina.com.

September 16-17-Central Coast Woodcarvers 23rd Annual Show, CAMBRIA, CALIFORNIA. Coast Union High School. Sat. 10am-5pm, Sun. 10am-4pm. Premier carving exhibition of the Central Coast. More than 80 carvers from CA & elsewhere exhibiting, demonstrating, competing. Drawings for donated carvings. Tools, supplies, carvings available for sale. Information on woodcarving classes, times & meeting places of 50 woodcarving chapters in CA. Pre-show woodcarving seminars. Contact: Don Calver (805) 995-3182.

September 16-17-Wilderness Center Woodcarvers Club Show, WILMOT, OHIO. Contact: Don (330) 264-0484.

September 23-24-Quilceda Carver's 15th Artistry in Wood Show, MONROE, WASHINGTON. Evergreen State Fairgrounds. 140 categories, 20 divisions in 5 styles with 6 skill levels. Entry fee \$3. Vendors, raffle, Ugly Cowboy contest, Floating contest, Most Versatile Carver. RV parking on fairgrounds, ship-ins at no add'l. handling fee. Contact: Roy Colbert (425) 486-5693 or Charles Ricketts (360) 435-5413.

Put your Club Event in our calendar!

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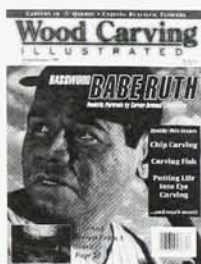
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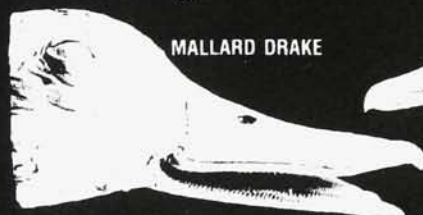
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ON THE ROAD

Noteworthy carvings from down the street and around the world!

These figures represent some of the carved people situated outside the federal post office in Saint John, New Brunswick, Canada. Sometimes mistaken for real people, the woodcarvings were done by John Hopper, of Hampton, New Brunswick. Other groups of his carved people are located in the Trade and Convention Center and around a unique clock near the waterfront.

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 Bob Apperley, Saint John, New Brunswick, Canada



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Unlike other carving magazines, we run on a modified quarterly basis – meaning no issues are produced during the summer months when carvers are typically inactive. Although this issue is called Summer (not Spring) its April publication date has not changed; you will receive all of your issues during the height of carving season.

Here are this year's remaining issues and the dates you should receive them by. Canadian subscribers add 2 weeks, overseas subscribers add 4 weeks.

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CLASSES

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Dimitrios Klitsas—May & October two-week classes with Master European Wood Carver Dimitrios Klitsas provides beginners & advanced carvers with instruction. 378 North Rd., Hampden, MA 01036. (413) 566-5301, fax: (413) 566-5307.

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Long Island Wildlife Wood Carving Academy—Instructions in traditional and wildlife wood carving. Also seeking instructors for same. Contact: Walter Connolly (516) 225-1666.

Mike Shipley Woodcarving—Classes held the 3rd weekend of each month—10a.m.-5 p.m. 1 or 2 day classes available. Held in Mike's shop: Rt. 1, Box 4490, Dora, MO 65537. Tools and supplies available. One day—\$65 + blank; 2 day—\$100 + blank. Call (417) 284-3416.

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