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Issue No.12 Fall 2000

Wood Carving

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Wood Carving

ILLUSTRATED

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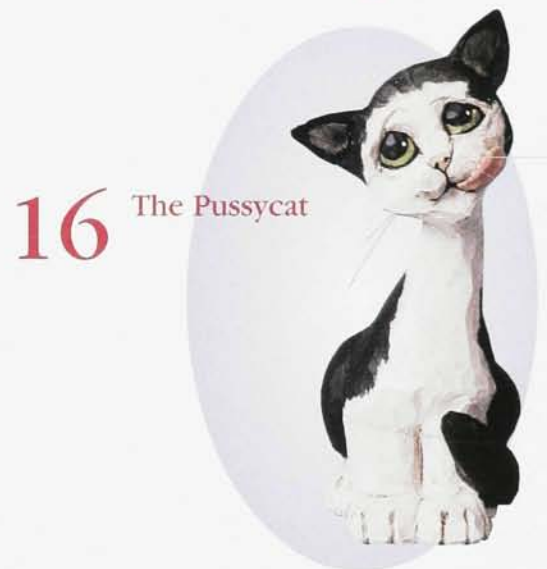
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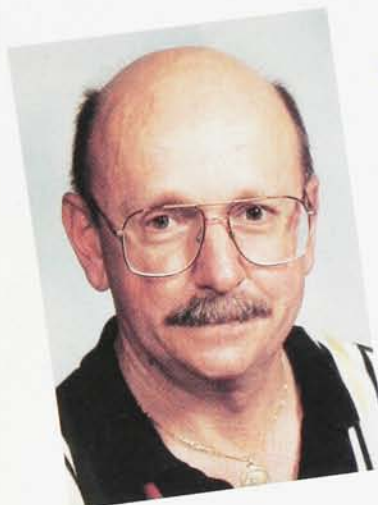


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Editor's Corner



Issue no. 12 marks the end of three years' worth of magazines and the advent of a fourth year of publication. With that in mind, I thought it was time for a "state of affairs" editorial. What has really happened since WCI's inception?

Despite the fact that the staff and I have cautiously felt our way through so many avenues of woodcarving, we believe we've come up with a healthy balance of content. Will it satisfy everyone? Probably not, but a lot of attention has been paid to readers' suggestions, criticisms, comments and our own survey.

How do we see the future of WCI? For one, our readership has consistently held the step-by-step articles to be winners. Look for more of them per issue. We also know that our readers relish patterns. There, too, WCI won't let you down. And, in response to suggestions for improvement, more animal carving material will be offered in upcoming issues.

We haven't forgotten about readers who like to paint. Articles in that vein will continue. Chip carvers need not worry either. The wood review has also found its permanent niche. Such unusual species as yew and ginkgo, as well as the

more common species apple and cherry, will be featured in the near future. Articles that offer tips and tool reviews will get better and more prominent. And our On the Road column flourishes.

Here is a sneak preview of a future issue we have in mind. Featured will be Canadian carvers showing off the best of pyrography, bird, bark, horse and cane carving. If that doesn't whet your appetite, then anticipate features on carving the human anatomy, making whimsical pipes, creating chess figures and sculpting whales.

There will continue to be general interest articles. Look for a review of museums where you can see first-hand the best of woodcarving. Other features will cover a wide range of topics including ventriloquist figures, carved quilts, chainsaw sculpture, and Kachina dolls.

Is the best yet to come? We at WCI think it's already arrived.

Roger Schroeder

Wood Carving ILLUSTRATED

FALL 2000

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The Right Stuff

I agree with Bonita Howes' letter in the Summer 2000 issue. Your magazine is perfect and the number of issues is just right. Too many issues and I wouldn't be able to keep up, but I am sure more experienced carvers may disagree. I really enjoy the magazine and the way you try to please the reader with the articles chosen.

Dale Ebel, Boulder, Colorado

While there are readers who feel we should publish more issues per year, we agree that four annual issues provide enough material to keep everyone in the chips.

Sprechen Sie Deutsch?

The articles on the different species of wood are especially interesting to me. While working as a carpenter for 46 years, I came across many finished products in mahogany and other beautiful woods. I had never given much thought as to where these woods came from or their characteristics. I appreciate the amount of research that goes into these articles, and I am learning new things about my carving hobby all the time.

However, a mahogany signboard that you featured in the Spring 2000 issue, while beautifully chip carved, is not Scandinavian. It is Germanic in origin. The inscription "WOHL BEKOMMS" is a salutation and wish for someone who is about to partake in drinking or eating. The American equivalent is "To your good health." A waiter in a German restaurant might say "Wohl bekomm's" as he serves you. I might point out that the apostrophe indicates a missing letter. The expression can also be spoken as "Wohl bekomm es." Since the apostrophe is missing on the mahogany sign, I suspect it was carved in the United States, and it adorned someone's house

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

exterior or a kitchen.

I look forward to the next article that reveals the secrets of the woods. In the meantime, pour a can of beer, making sure it has a good head on it, and "Wohl bekomm's!"

Herbert Boesenberg, Valley Stream, New York

Mit Wurst und Sauerkraut.

A Subscriber Eager to Learn

There isn't another woodcarving magazine that matches yours. It is definitely a magazine for carvers like me: not too advanced but eager to learn more and get new ideas, especially from the great carvers you feature.

Anthony Armagno, East Dundee, Illinois

We agree that the carvers we feature are the backbone of the magazine and very inspirational.

It's In the Genus

This is in partial answer to Bill Crocca's letter (issue no. 10, Spring 2000) regarding the differences between American basswood and European linden or lime.

Besides being a wildfowl carver, I am also a restorer of antique carvings for a few dealers and collectors. While repairing old carvings, mostly of religious subjects, from Austria, Germany and Italy, I noticed a difference in the quality of the basswood used in the old work compared to American basswood. I assume that the old wood must have been from the little leaf linden (*Tilia cordata*) or the white linden (*Tilia tomentosa*), since both are native to Europe and both are used extensively as ornamentals in Europe and the United States. Unfortunately, our native basswood does not lend itself too well to cultivation and transplanting. I speak from being a retired nurseryman.

Further research showed me, however, that there are actually 30 species of the genus *Tilia*. They are all found in the north temperate parts of the world except for the northwestern United

States. All of them seem to be indigenous to very specific parts of the world. Some may mature from 30 to 50 feet in height and others will grow to 100 feet. And I'm sure all have different carving properties.

As to which species is being used by European carvers, I'm afraid only they will be able to say. I hope that this is of some help in your search for the superior carving species.

Paul Casson, Au Sable Fork, New York

WCI accepts that American basswood may be as different from European linden as siblings in the same family tend to be.

Bear With this Story

What caught my eye in issue no. 10 (Spring 2000) was the bear featured in the pattern profile. Let me share with you my knowledge of the carving.

I am a retired army judge advocate. During the years 1960 through 1963 I was stationed in Japan for the U.S. Army Security Agency. Some of my time was spent on the island of Hokkaido. While there I came in contact with some of the Ainu Indians.

Although they are Japanese since they are natives of the country, they are more like the Eskimos of Alaska. Many believe that they are the foreparents of the Eskimos. The Ainu are prolific carvers, not only in wood but also in walrus ivory. They originated the carving of the bear you featured. The animal is known as the "kuma." I have two of the bears, one of which has a fish in its mouth. The wood is a native species known as "ho." It is a cross between basswood and poplar, and it is delightful to carve. The black coloring for the bear is Japanese lacquer applied in multiple coats.

Marion Rainey, Macon, Georgia

Thank you for the information. The bear can be seen in the woodcarving collection at the Fox Chapel Publishing offices.

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A British Invasion!

Noted English Carver, author and teacher Ian Norbury's upcoming US tour may bring him to a Woodcraft® store near you.

by Ayleen Stellhorn, Associate Editor
at Wood Carving Illustrated



Columbine
Limewood,
8 in. high,
1992.

Take a close look at Ian Norbury's work, and you are likely to feel a tug of emotion that goes beyond the typical praises bestowed on most woodcarvings. His sculptures are sometimes macabre, sometimes triumphant, but always spectacular. Norbury, a native of the United Kingdom, has been labeled "the best carver in Europe, perhaps in the world" by European media.

Norbury, though, is more humble. "There are certainly people here in the U.K. who are better than I am," he says. "Surely there are more around the world. We're all just doing different things, expressing ourselves differently."

Norbury started working with wood "quite by accident" while he was studying at St. Paul's College in Cheltenham, England, in 1974. He bought a Victorian book on carving, and every night he worked on exercises from the book: gouge-cut, tool, and chip carving exercises. "Rather like needlework samplers," he says. "It was probably a waste of time, but I did learn to carve very quickly and very accurately."



Aphrodite
Boxwood,
12 in. high,
1988.

Norbury enjoys working with wood because the entire creative process—from the first cut to the finished carving—is in his hands. He does concede that wood is not a perfect medium. "What I do not like," he says, "is its unstable nature, its vulnerability to damage from many sources, and its lack of strength and durability compared to metal and stone."

The woods he favors include English walnut, which is harder than American black walnut, and limewood, which shares the same genus as basswood. He employs smaller pieces of many different kinds of wood for inlay and detail work. A bandsaw is used to cut the basic shape of the piece, and a burr does the "odd detail and texture." He estimates that 95 percent of his work, however, is done with handtools. "I have a great many power tools, but I find them noisy, dirty. They are all supposed to be quicker; but I have no desire to be quicker, only better."

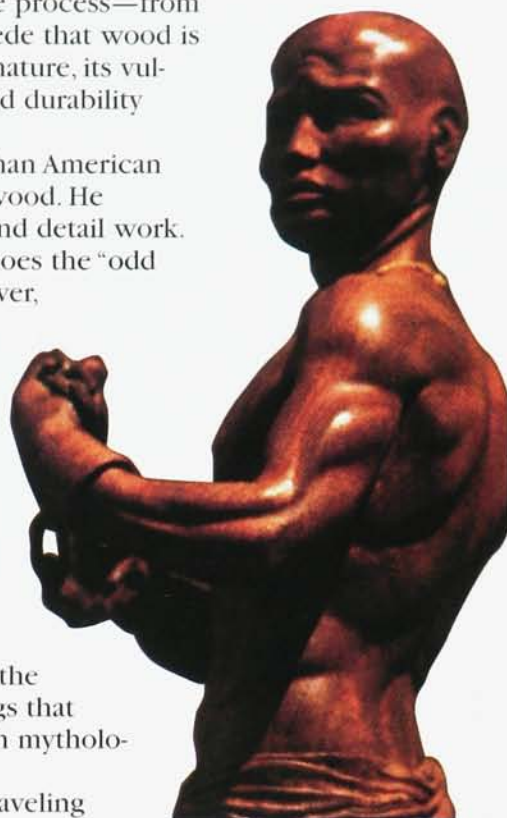
Norbury's first rule, and perhaps the statement that defines him the most, is that he never carves anything he doesn't want to carve. He does not seek out commissions, nor does he sell to corporations or museums. "My work is a very personal expression, which I share with people who like it. I have no desire to sell a piece to some anonymous boardroom that will dump it the next time they re-decorate."

Although he has been carving for more than 20 years and is well known in Europe, his work is just now gaining recognition in the United States. He attributes his popularity at home to "making things that people can identify with." His pieces borrow heavily from European mythology, local folklore and social commentary.

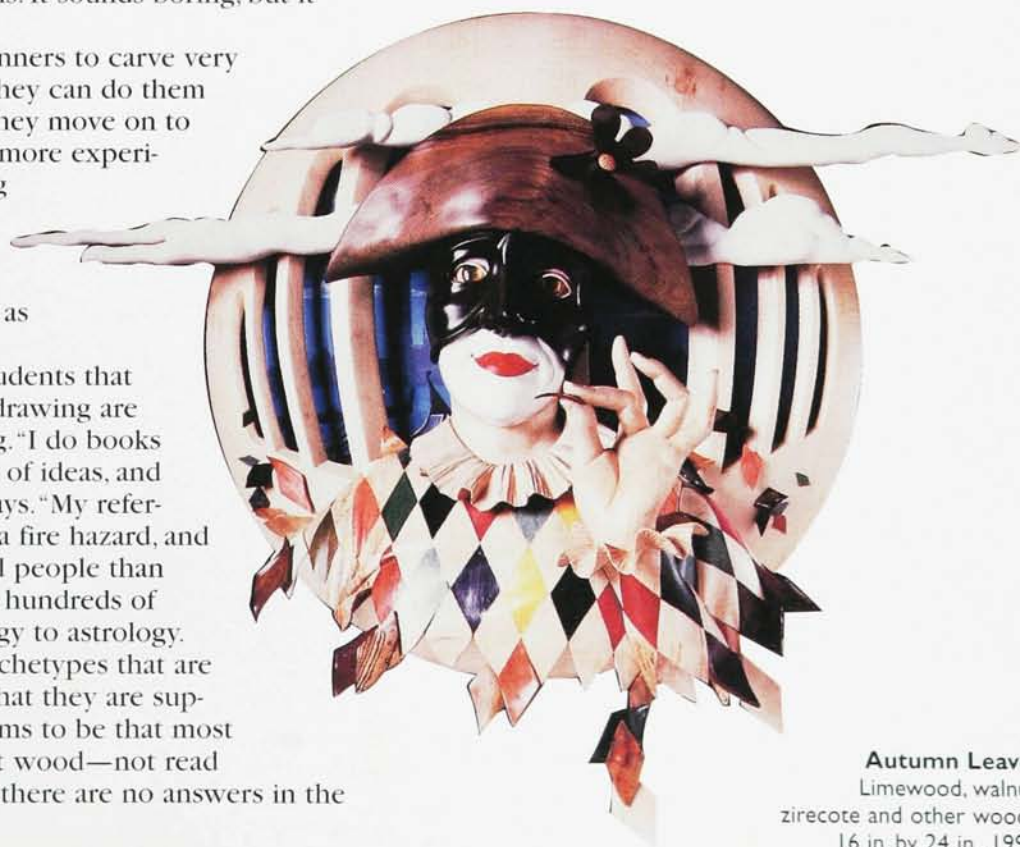
Between September and December of 2000, Norbury will be traveling throughout the United States to conduct three-day seminars at Woodcraft® Supply stores. "Most students have no method of working and struggle for hours with the simplest problems," he says. "I show them a method that can be repeated for most situations. This consists basically of reference material and accurate photographs translated into very accurate working drawings. These are carefully bandsawed and then systematically carved using precise measurements and constant reference to photographs. It sounds boring, but it works."

Norbury encourages beginners to carve very simple, familiar shapes until they can do them very well. Only then should they move on to more challenging pieces. For more experienced carvers who are having trouble with in-the-round subjects, he suggests making clay models first and copying existing pieces, such as plaster casts.

He impresses upon his students that good reference material and drawing are critical to a successful carving. "I do books full of drawings, and sketches of ideas, and details of various poses," he says. "My reference photographs constitute a fire hazard, and I have more pictures of naked people than Playboy Magazine. I also have hundreds of books ranging from psychology to astrology. What I get from all this are archetypes that are recognizable to anyone for what they are supposed to be. The problem seems to be that most woodcarvers only want to cut wood—not read books or draw. Unfortunately, there are no answers in the wood."



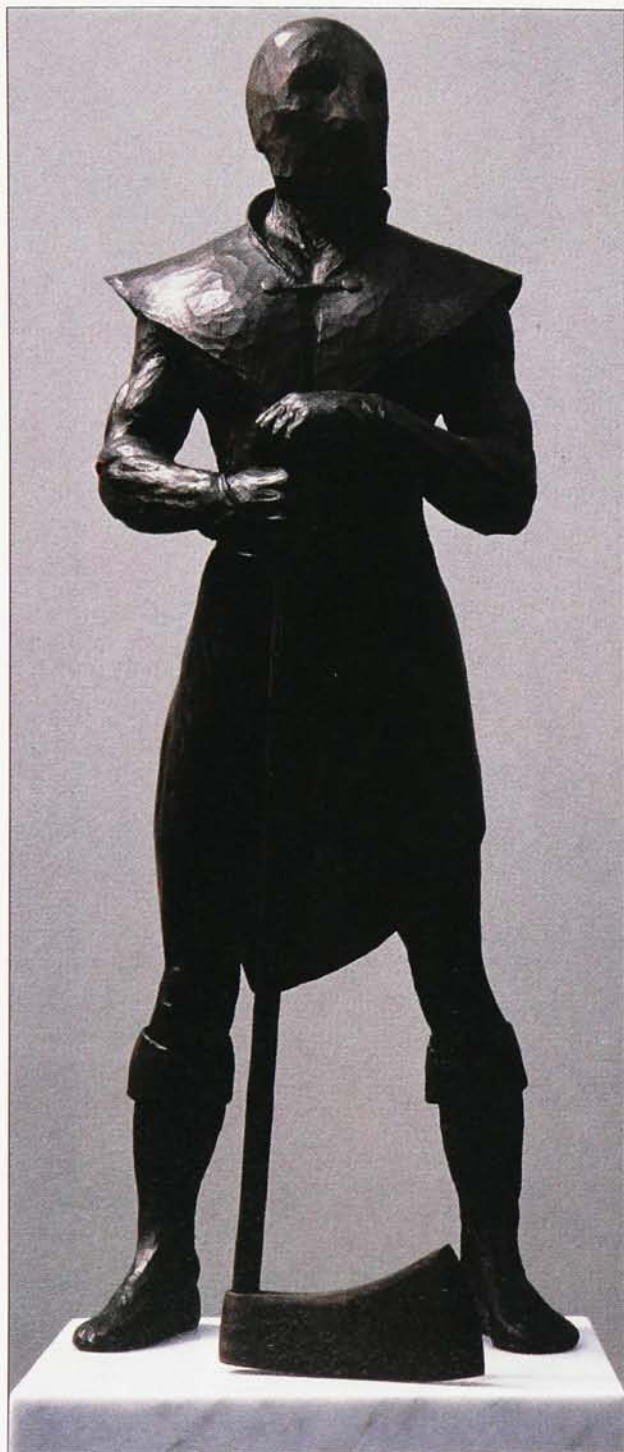
Slave
(closeup)
Walnut,
15 in. high,
1988.



Autumn Leaves
Limewood, walnut,
zirecote and other woods,
16 in. by 24 in., 1998.

Harlequin Abandoned

Limewood inlaid with 50 different woods, copper, lead, gold and lapis lazuli, 20 in. high, 1996. The Harlequin, a theatrical figure dating back to ancient Rome, sits alone. His dresser has left, forcing him to darn the holes in his own tights. This piece was carved to commemorate the 50th birthday of a costume designer who worked in the theater and television. Norbury describes this piece as a three-dimensional biography of a woman's life.



The Headsman

Walnut, 18 in. high, 1988.



Death of Pierrot (detail)

Walnut and limewood, 46 in. by 40 in. by 11 in.

The triptych depicts a street scene during the Venetian Carnival. It was created to commemorate the death of illustrator Aubrey Beardsley who died at the end of the 19th century. All the characters on the street are based on his drawings.



The Wheel of Fortune (pictured left)

Walnut and mixed media, 28 in. high, 1998. A symbol popular in Medieval art, the wheel of fortune represents the permanent fluctuation of all that exists. The wheel and the well, the latter representing the entrance to the Underworld, are made from English walnut.

Standing on the well head is the goddess Fortuna, carved from limewood. She controls the wheel and holds the Threads of Destiny of those on it. Blindfolded, she turns the wheel at random and on a whim, cuts the threads with her silver knife. On the wheel are three figures: The golden boy at the top of the wheel, carved from boxwood; the figure on the left, carved from mulberry wood and decorated with silver, copper and lapis lazuli; the figure on the right, carved from yew wood.

The Idealist (pictured right)
Walnut, boxwood and limewood,
46 in. high, 1996.

The Idealist drifts along through life heading for some distant point of perfection that he sees through his telescope.

He has no thought for his body or his clothes, for his mind is on higher things. He carries only his mask of wisdom, his book of philosophy, and his umbrella of quotations to protect him from the attacks of unbelievers.



Ian Norbury Tour September-December 2000

Join Ian Norbury at 14 three-day seminars hosted by Woodcraft®. Each class runs full days. Cost for the class is up to \$350 per person. Students may choose to carve a female head, an old man, a falcon, a female torso, or a relief of a bald eagle. These projects, as well as other finished examples of his work will be on display at each class. Class size is limited to 10 students. For more information on the seminars, contact the Woodcraft stores listed below. Additional information is available on Woodcraft's website www.woodcraft.com and on Ian Norbury's website www.iannorbury.com.

Attention Carving Clubs

Norbury and his wife Betty will be available to give a slide show presentation to carving clubs along their route. For further information, e-mail Betty at betty.norbury@virgin.net.

Sept 15-17	Boston, MA	781-935-6414
Sept 22-24	Philadelphia, PA	215-245-7434
Sept 29-Oct 1	Springfield, VA	703-912-6727
Oct 6-8	Cleveland, OH	440-572-4006
Oct 13-15	Cincinnati, OH	513-874-6181
Oct 20-23	Louisville, KY	502-326-9663
Oct 27-29	Chicago, IL	847-776-1184
Nov 3-5	Chicago, IL	708-430-1280
Nov 10-12	Minneapolis, MN	612-884-3634
Nov 17-19	Kansas City, KS	913-599-2800
Nov 24-26	Salt Lake City, UT	801-566-5652
Dec 1-3	Sacramento, CA	916-362-9664
Dec 8-10	Portland, OR	503-684-1428
Dec 15-17	Honolulu, HA	808-841-9876

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.

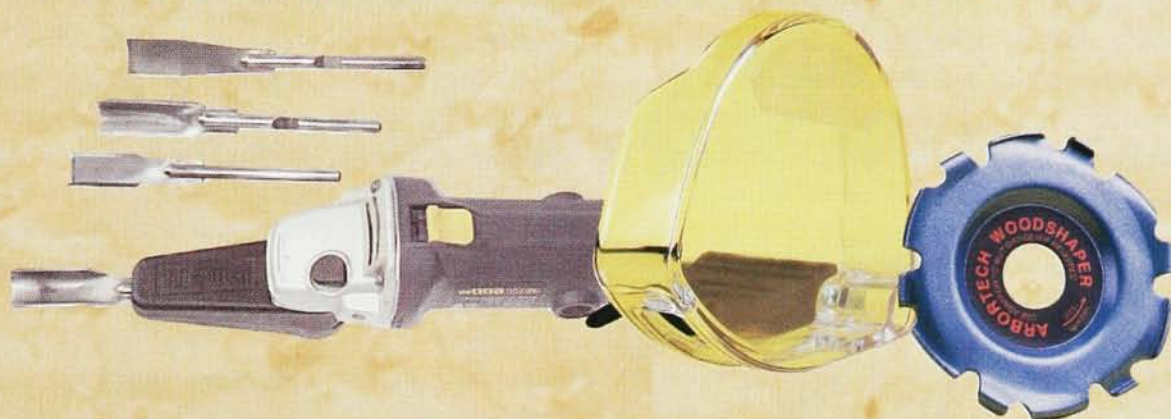
The German BG Authorities also required that we redesign our blade to meet their safety standards (which are regarded as the toughest in the world.) The main criteria was that each tooth must be shielded so that no more than 1 mm is exposed in any direction.

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.

To put it simply, rotary chainsaw carvers are using a technology we invented over 13 years ago. We know that some woodworkers are still happy with the product, but believe us, the concept has long moved on. We are real woodworkers, and we design products for other real woodworkers with quality, safety and performance in mind. If you are interested in seeing the safest, most controllable range on the market today, we suggest you look at www.arbortech.com.au or call 1-877-966-3368 (Tollfree). For the best recommendation of all - ask a friend.



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ASK A FRIEND HOW GOOD WE REALLY ARE

for Safety's Sake

Readers frequently send us suggestions about safe practices and accessories that are useful to prevent accidents while carving. We agree that safety should be everyone's concern. The editorial staff at WCI has put together ten tips to keep in mind:

- 1. Keep your tools sharp.** Dull tools tend to be forced through the wood. When that happens, control is lost and accidents occur. Strive to develop razor-sharp edges so that you are in control, not the tool.
- 2. When making dust or using chemicals, protect your eyes, nose, mouth and skin.** Some dusts cause eye irritations, and a number are potentially cancer-causing when taken into the lungs over a prolonged period of time. Goggles and dust masks are essential when power carving and power sanding. Be aware that some woods are chemically treated and these may cause skin allergies as well as eye and respiratory problems. Avoid toxic solvents when possible. If you must use them, protect your skin, which will absorb the solvents, and your nose, which carries the damaging fumes to your lungs.
- 3. When running machines that produce high decibels, protect your ears.** Hearing loss is often accompanied by prolonged exposure to noise. The loss is rarely reversible.
- 4. Properly dispose of rags that have been used to apply oil finishes.** Some oils that are used for finishes are susceptible to spontaneous combustion. These include tung, linseed and cooking oils. Oily rags are best stored in an air-tight metal container until they are disposed of. They should be soaked in water before they are put into the trash.
- 5. Don't carve when tired, distracted or under stress.** Surveys show that most wood-related accidents occur when a person is fatigued or has his mind elsewhere. Stay alert and safe from mishaps. Carving can be relaxing, but the benefits are diminished when the mind is not alert.
- 6. Read the instructions that come with power tools.** Cautions, precautions and safety tips are frequently spelled out in a power tool manual. Accept the advice of the experts who design and work with the tools.
- 7. Protect your hands.** Aids that include cut-resistant gloves and tape are available to carvers. Using them will help you avoid painful accidents when holding handtools. Another tip: don't substitute a palm for a mallet. There is no ergonomic advantage to pounding a tool's end with your hand. Carpel tunnel syndrome, repetitive strain injury and tennis elbow may result, and damage can be permanent.
- 8. Wear eye protection when power sharpening or using power tools.** Safety glasses, face shields and goggles are all available to protect your eyes. Don't subject your eyes to flying wood chips, dust and metal shavings.
- 9. Make sure your woodcarving is securely clamped or held down whenever possible.** A multitude of clamps and hold-downs that include bar, cam, quick-release and web varieties are available to secure your work. Unless you are practiced at holding the wood in your protected hands when carving, look for a clamp to keep your work steady.
- 10. Take lessons from the experts.** Many professional carvers offer instruction. Besides knowing how to efficiently remove wood, most have mastered carving styles that incorporate safe techniques.



"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



Side by Side

Ol' Fishin' Hole

World Class Carvers Prefer

Typhoon™
 Carbide Burs & Sleeves



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



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



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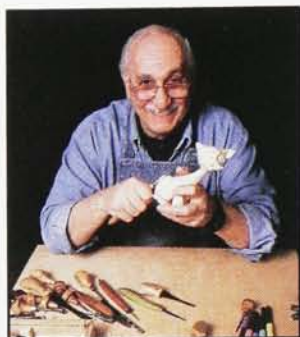
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*"Great Blue Heron" by Joan Wolf
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The Pussycat

By Art Shoemaker

Photography by Roger Schroeder,
Managing Editor at Wood Carving
Illustrated



Listed in *Early American Homes* as one of the top 200 best traditional craftspeople in the country, Art Shoemaker is a prolific carver whose work includes Santas, caricatures, animals and ornaments. He lives with his wife Nelda in Lancaster, Pennsylvania.

I describe this pussycat as forlorn because of the shape of the eyes. While keeping him in the same pose, I can vary his appearance in subsequent carvings by putting a feather in the mouth or a parakeet on the head. My carving style reflects one common to Austrian carvers: a blending of caricature and realism.

Beginners and intermediate carvers find this an excellent

project to work on because it is not difficult, although there is some challenge owing to the tail that wraps around the feet. What compensates for shaping the tail is that only three visible feet have to be carved.

To save carving time, I transfer both a front and side pattern to the block of wood. By cutting out one profile, gluing it back in place with rubber cement, and cutting out the other profile, I end up with front, back and sides shaped. All that remains to be done is rounding the corners and putting in the fine details. The technique requires a bandsaw, but if one is not available the profiles can be cut out with a coping saw.

The pussycat is carved using two knives and a few gouges. I prefer to do as much with the knives as I can, leaving to the gouges areas that are difficult to get at or ones where a lot of wood needs to be removed. When finished, I use acrylic paints to give the cat color. When dry, I apply a fruitwood oil stain, allowing it to remain in the crevices, and wipe the rest off. After waiting at least 24 hours for the stain to dry, I apply a coat of clear wax or clear shoe polish and buff it with a shoe brush. For an added touch of realism, I make whiskers from bristles taken off an old paintbrush.



MATERIALS LIST



Tool List:

Long-bladed or roughout knife
Short-bladed or detail knife
No. 3 5/8-in. palm gouge
No. 5 1/4-in. palm gouge
No. 8 1/4-in. palm gouge
No. 11 1/8-in. veiner
Micro gouge

Wood:

3-in. by 4-in. by 6 1/2-in.
basswood block

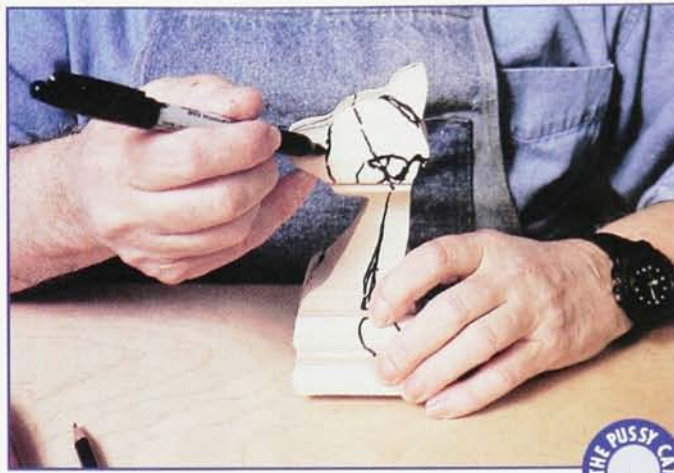
Accessories:

Paintbrush bristles
Motor tool
No. 78 high-speed drill bit
Tweezers
White glue



Using a bandsaw to cut out both front and side profiles of the pussycat, I remove a considerable amount of waste wood and reduce my carving time.

THE PUSSY CAT
STEP 1



Since I lost my front profile details, I transfer some of the anatomy and draw centerlines for the head and body.

THE PUSSY CAT
STEP 2



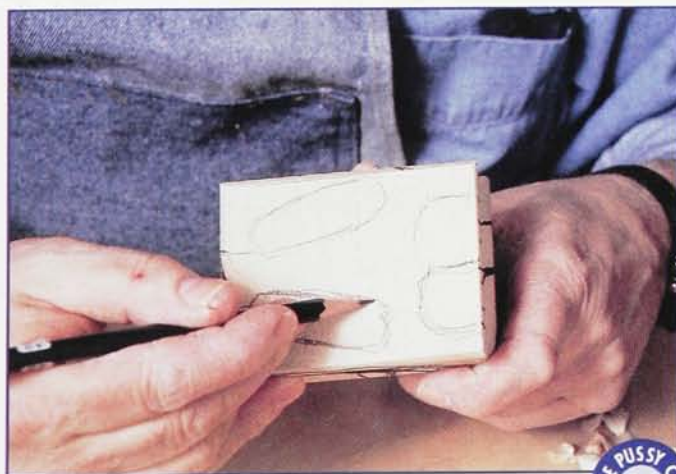
With a roughout knife, I start rounding the head, working my way to the centerline.

THE PUSSY CAT
STEP 3



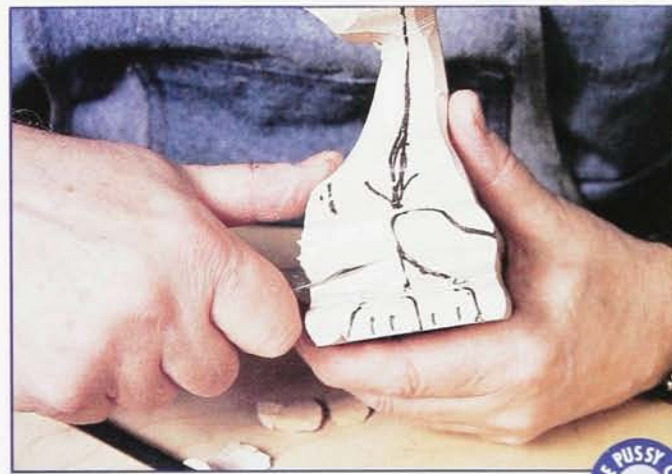
I work the body the same way to remove the square corners.

THE PUSSY CAT
STEP 4



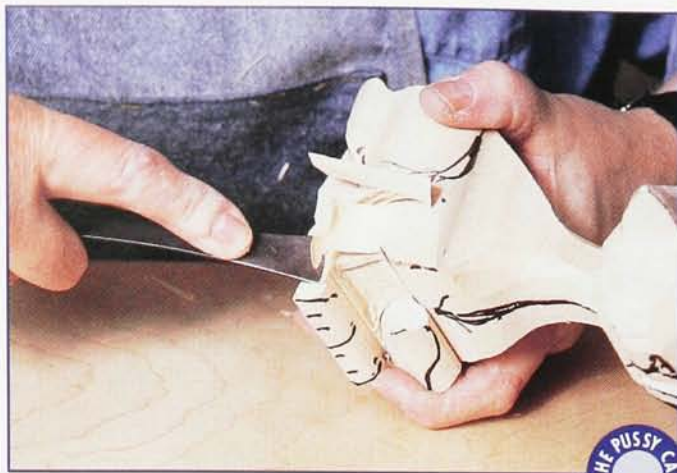
The feet need to be located not only on the front but also underneath. In a later step, I remove wood from between the feet.

THE PUSSY CAT
STEP 5



With the roughout knife I isolate the wood that has to be removed next to the tail.

THE PUSSY CAT
STEP 6



A no. 3 5/8-in. palm gouge removes wood more quickly than the knife can.

THE PUSSY CAT
STEP 7



Returning to the roughout knife, I make a stop cut along the top of the tail.

THE PUSSY CAT
STEP 8



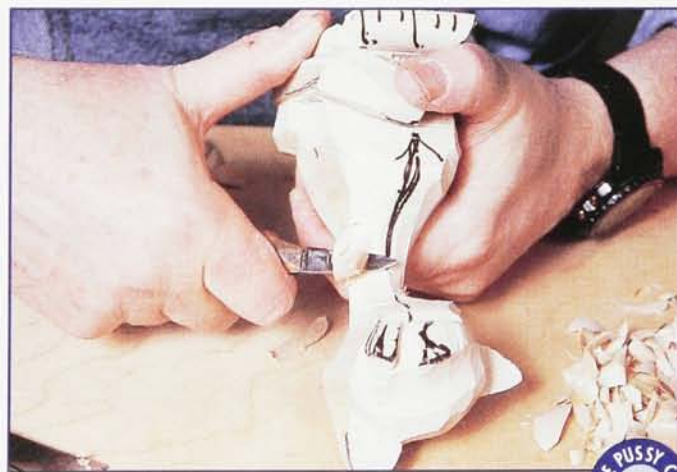
Once the tail is outlined, I shape the haunches.

THE PUSSY CAT
STEP 9



I work on the back of the cat, removing wood to the centerline. Smoothing is done with the knives; I don't use sandpaper on any part of the carving.

THE PUSSY CAT
STEP 10



I continue shaping the long neck around to the front of the cat.

THE PUSSY CAT
STEP 11



The backs of the haunches need rounding.

THE PUSSY CAT
STEP 12



Moving to the underside, I outline the feet with deep stop cuts.

THE PUSSY CAT
STEP 13



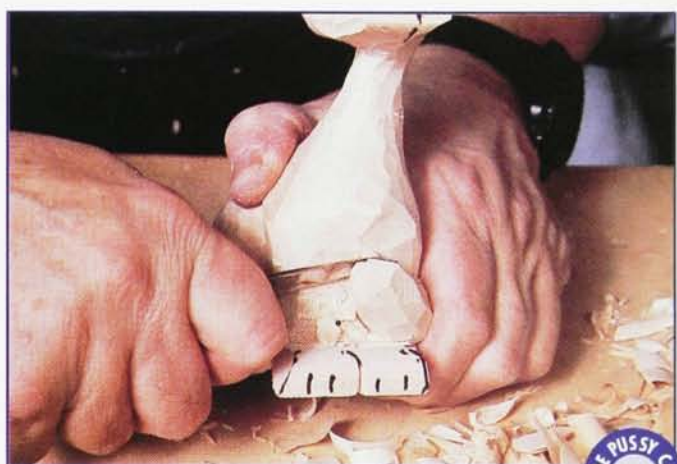
I use a no. 8 1/4-in. palm gouge to remove wood from between the feet. While I "wiggle" the gouge through the wood, I make sure that the hand holding the carving is not in line with the tool.

THE PUSSY CAT
STEP 14



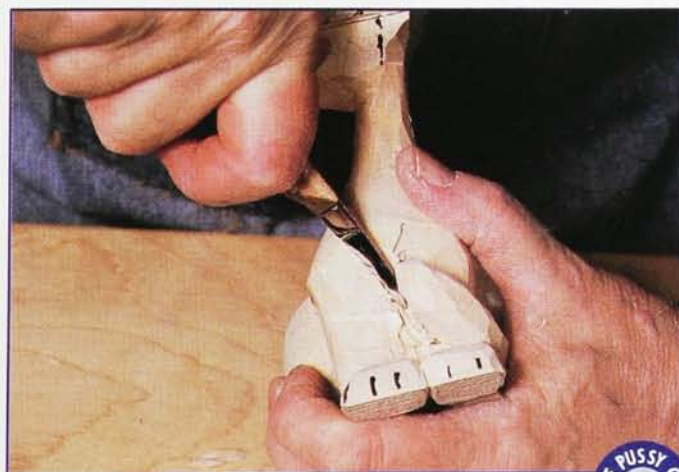
Wood needs to be removed from between the front and back feet.

THE PUSSY CAT
STEP 15



To give the tail some dimension, I back-cut it slightly.

THE PUSSY CAT
STEP 16



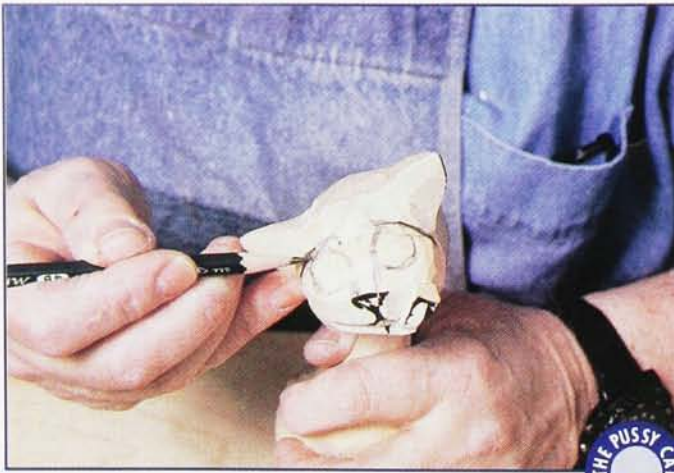
On some of my cats, I open up a space between the two front feet with the roughout knife.

THE PUSSY CAT
STEP 17



Using a no. 11 1/8-in. veiner, I make separations between the toes.

THE PUSSY CAT
STEP 18



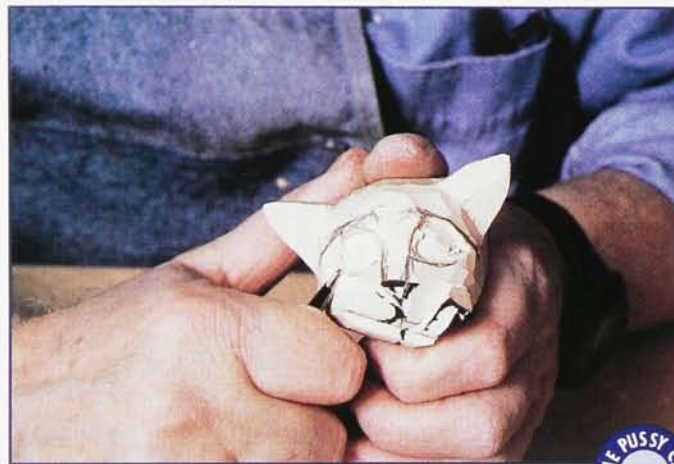
With the body shaped, I locate the eyes. I like them to be large and round.

THE PUSSY CAT
STEP 19



For finer details, I switch to a detail knife. Making more than one pass with the knife, I carve deep stop cuts—about 1/8 in.—around the eyes and the nose.

THE PUSSY CAT
STEP 20



I remove wood in the eye sockets and round the area. I then round the muzzle with the knife.

THE PUSSY CAT
STEP 21



Next, I outline the tongue and remove some wood from behind it so that it stands out from the face.

THE PUSSY CAT
STEP 22



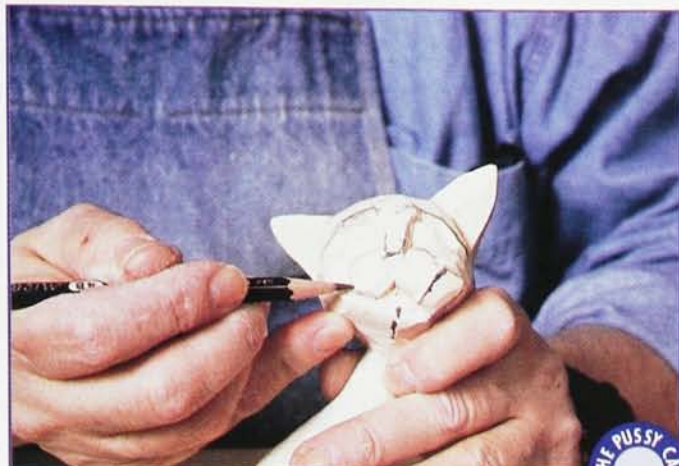
The area below the nose has a cleft that merges into the upper lip. I shape the wood around the upper lip using stop cuts.

THE PUSSY CAT
STEP 23



I remove wood from both sides of the nose.

THE PUSSY CAT
STEP 24



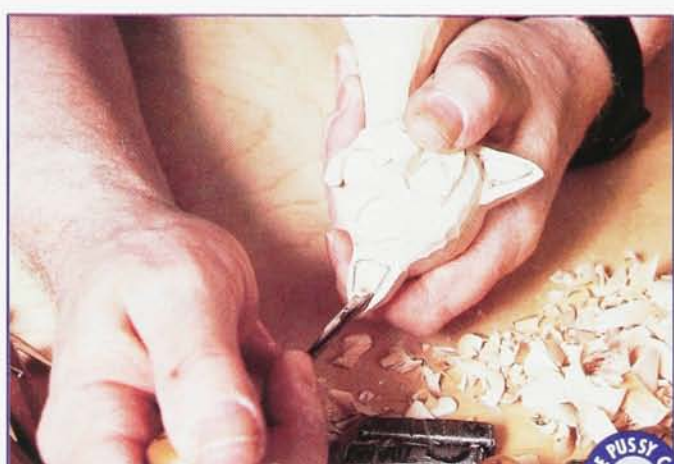
The muzzle needs to be rounded.



This cat has a pronounced brow.



To make the nostrils, I use a micro gouge.



To hollow the ears I use a no. 5 1/4-in. palm gouge.



After the cat has been painted, stained and waxed, I drill holes for whiskers using a very small drill bit and a small motor tool.

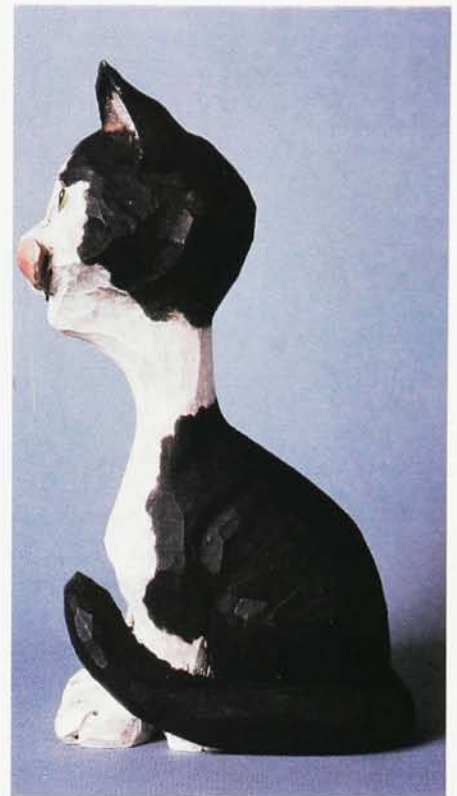


After applying white glue to the whisker tips, I insert each one with tweezers.

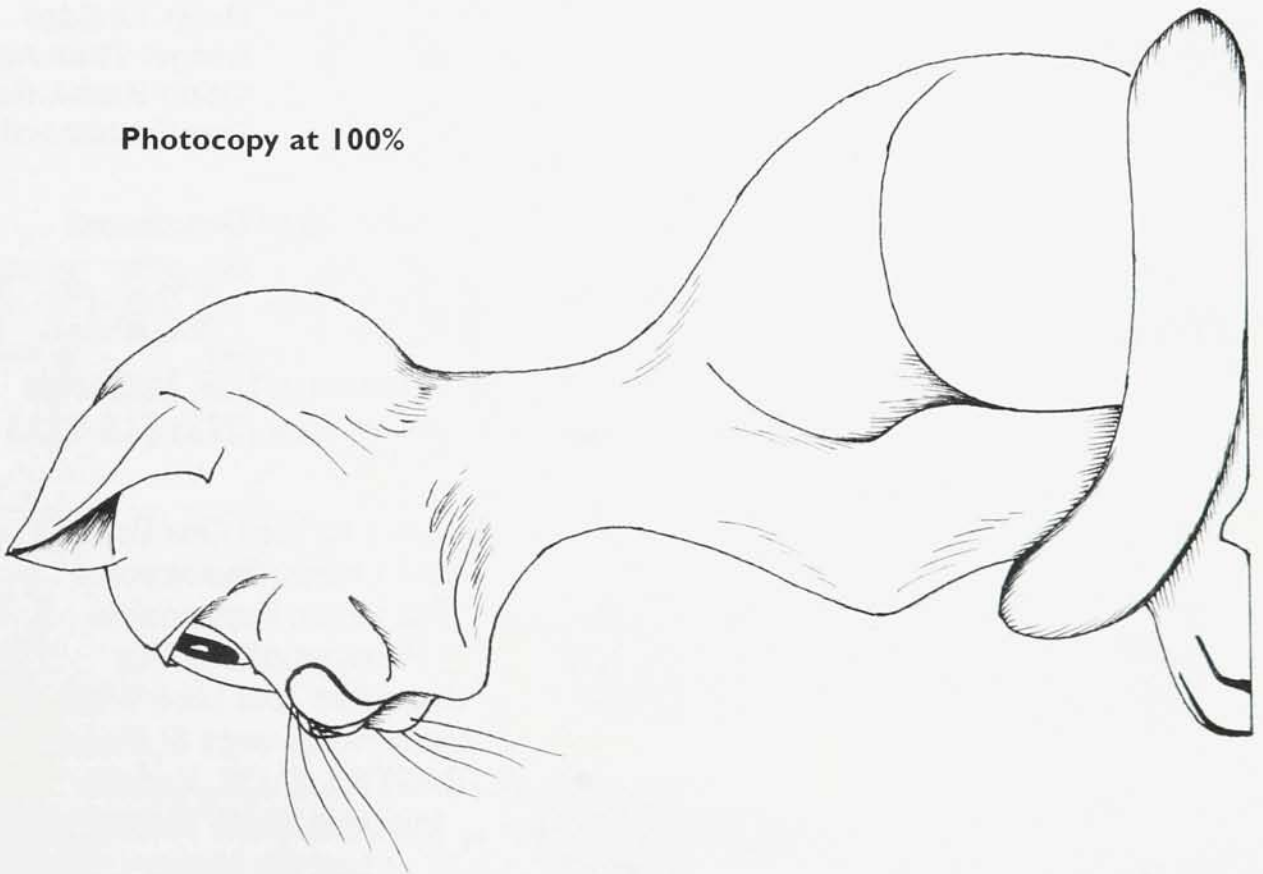




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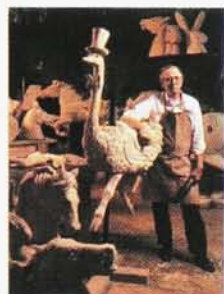
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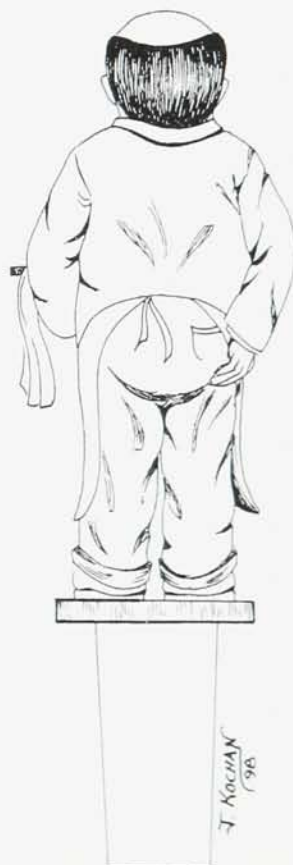
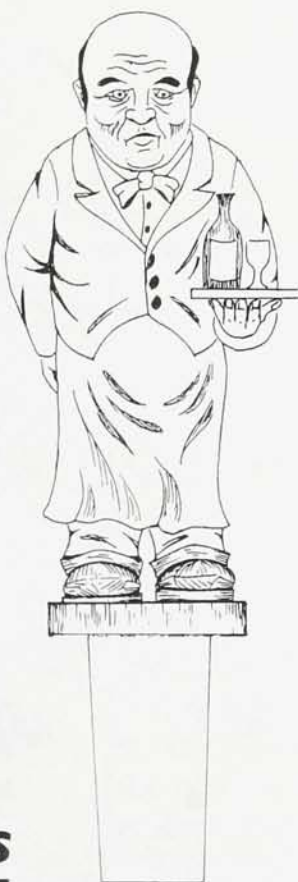
**By Jack Kochan,
Photography by
Roger Schroeder**

I am a bird carver and illustrator. Until recently, I was a very biased one. If it didn't have feathers, it was not worth carving.

While drawing patterns for *Wood Carving Illustrated*, I've had the opportunity to observe close up the various styles and techniques of dozens of excellent carvers. My attitude began to change, and I felt I had to try something different.

Instead of wildfowl, I turned to caricature. The result is this sad-looking wine steward. He is ready to serve but has lost the corkscrew that he gropes for in his back pocket. Even his bow tie has a sad droop. The bottle stopper is sure to delight friends at your next dinner party.

The steward was painted with a red vest, white apron, black pants, and brown shoes. The bottle, glass, and tray were carved separately, but the real challenge is doing all this from one piece of wood.



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Pattern Profiles

Color Wheel Basics

by Lori Corbett

Lori Corbett, a wildfowl artist from Saint Anthony, Idaho, is a contributing editor at WCI. Although she carves wildfowl exclusively, her tips on painting apply to a variety of styles that range from caricature to realistic carvings. Corbett can be contacted at lcorbett@fremontnet.com.

Constructing a color wheel can be as simple as squeezing a tube of paint, yet it reveals a rainbow of possibilities when it comes to painting a woodcarving.

The color wheel offers two things for the carver: an understanding of how color works and the ability to mix colors that would otherwise have to be purchased. And, the color wheel will work regardless of which color medium you choose to work in: acrylic, oil, watercolor, or gouache.

To make a color wheel, I take a piece of acid-free illustration board available at any art supply store and cut out a piece that measures 8 1/2 in. by 11 in. I then punch it to fit a three-ring binder and make it a permanent reference. The only tools I use are a compass and straight edge. After dividing the board into four

quadrants, I draw five equally-spaced concentric circles. Last, I divide each quadrant into thirds. I do this by eye and usually find that I'm fairly accurate (see fig.1).

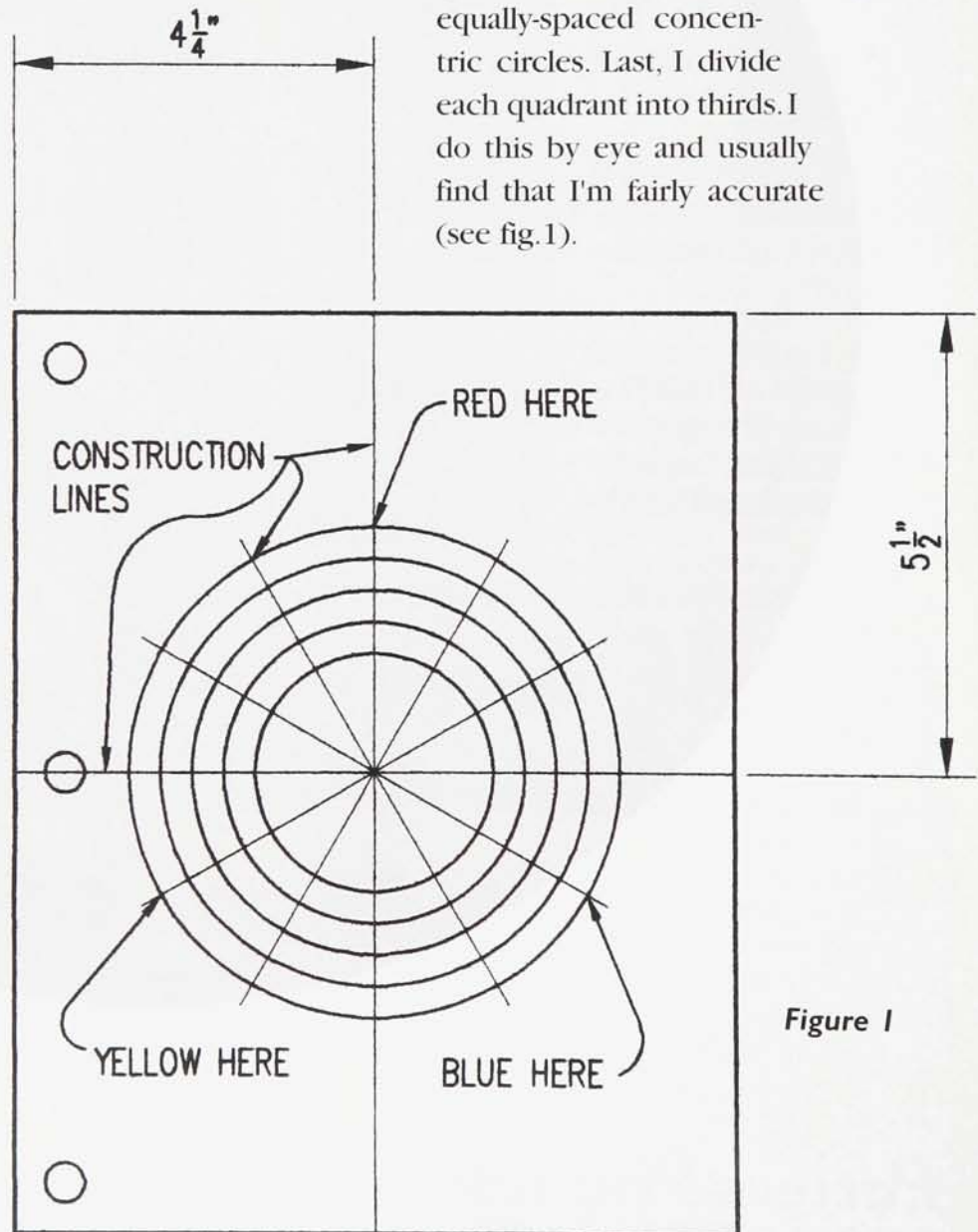


Figure 1

Primary Colors

The color wheel begins with the three primary colors: red, yellow and blue. In theory, any color can be mixed from combinations of the three primaries plus the addition of black or white. However, the primaries themselves cannot be mixed from any other colors.

Mark off every fourth segment, starting from the top. Paint red in the top, yellow in the lower left segment, and blue on the lower right, forming a triangle (see fig. 2). I chose Jo Sonja's Permanent Alizarin, Cadmium Yellow Light and Ultramarine Blue Deep for my primaries because they yield "middle of the road" results that are neither too bright nor too dull. Any brand of paint you use, however, should work for the three colors. In fact, different brands can be mixed, and I do that often.

Bear in mind that your color wheel may turn out differently than mine owing to two factors. First, each manufacturer probably uses a different amount of pigment in its specific paint formulas and a finer or coarser grind of pigment, which will affect the color slightly. The second factor is the particular red, yellow or blue being used. Cobalt blue, for example, is not at all like ultramarine blue. I have in my paint drawer three different types each of red, yellow and blue and have made color wheels using combinations of these

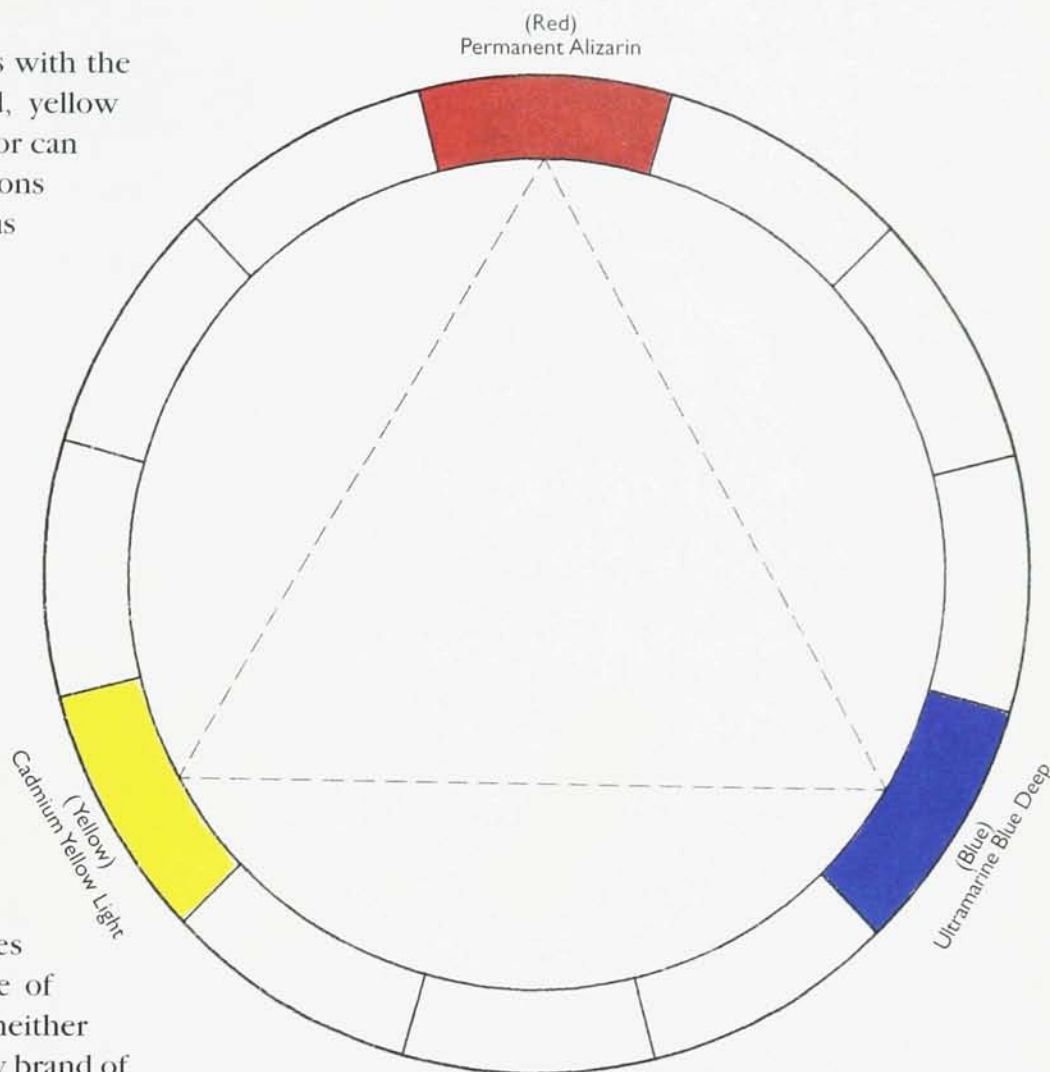


Figure 2
Primary Colors

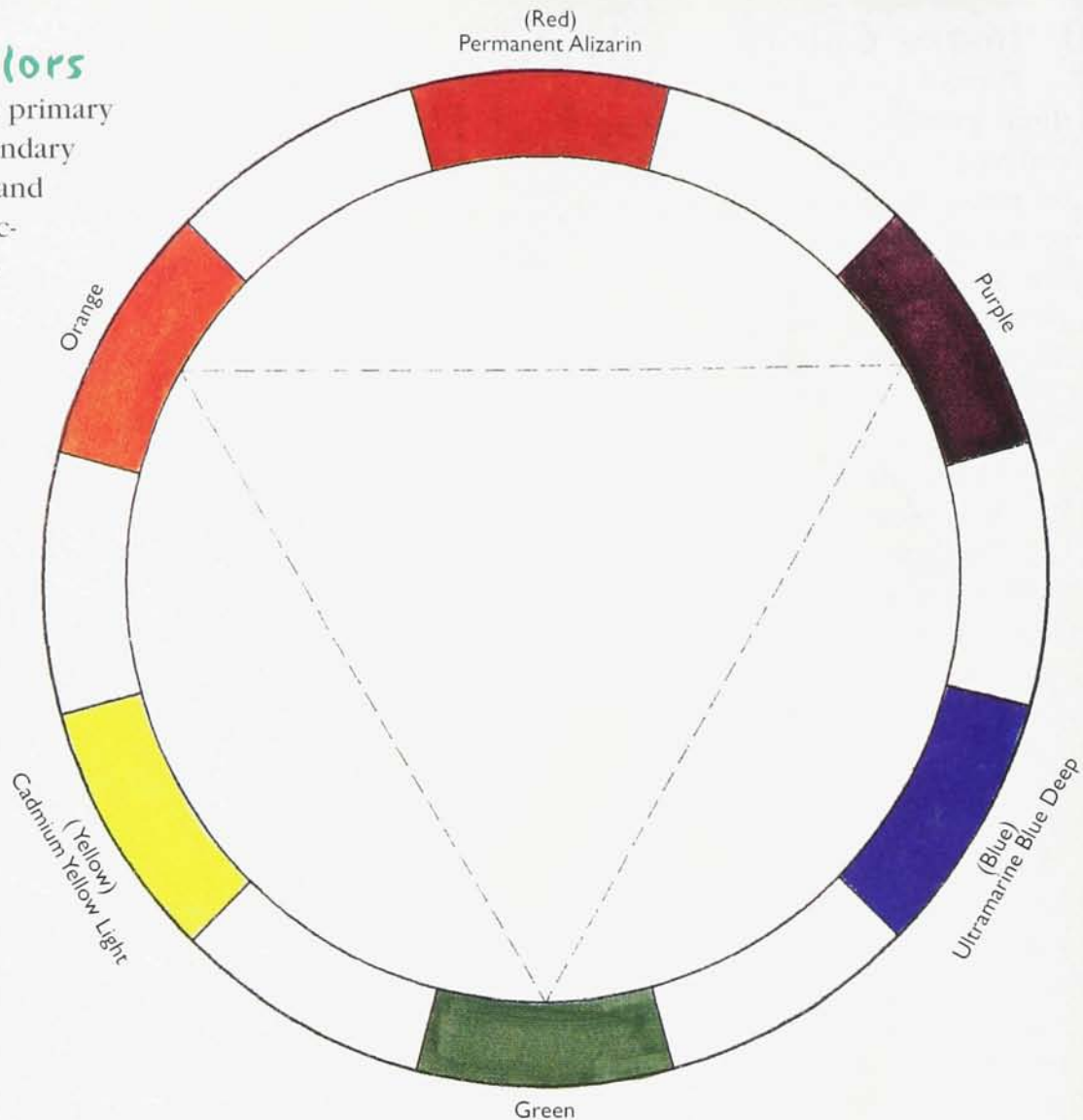


primaries. I needed to do this because no "true" red, yellow or blue pigment exists. The reds contain an element of either orange or blue, the blues an element of either green or red, and the yellows an element of either orange or green. A mixture of a particular yellow and blue, then, might produce a brilliant green, but that same yellow mixed with a certain red might result in a dull orange.

Secondary Colors

Mixing together two primary colors results in secondary colors. Orange, green and purple are the three secondary colors. Mix red and yellow for orange, yellow and blue for green, and blue and red for purple and place the mixes on the wheel as shown in fig. 3.

Figure 3
Secondary Colors



Tertiary Colors

Mix a primary color with the secondary color adjacent to it to produce each of the six tertiary colors. Working clockwise around the wheel and beginning with red, mix in the following sequence: red and purple for red-purple, purple and blue for blue-purple, blue and green for blue-green, and so forth. Place the mixtures on the wheel as shown in fig. 4. The colors to this point are known as the twelve basic colors.

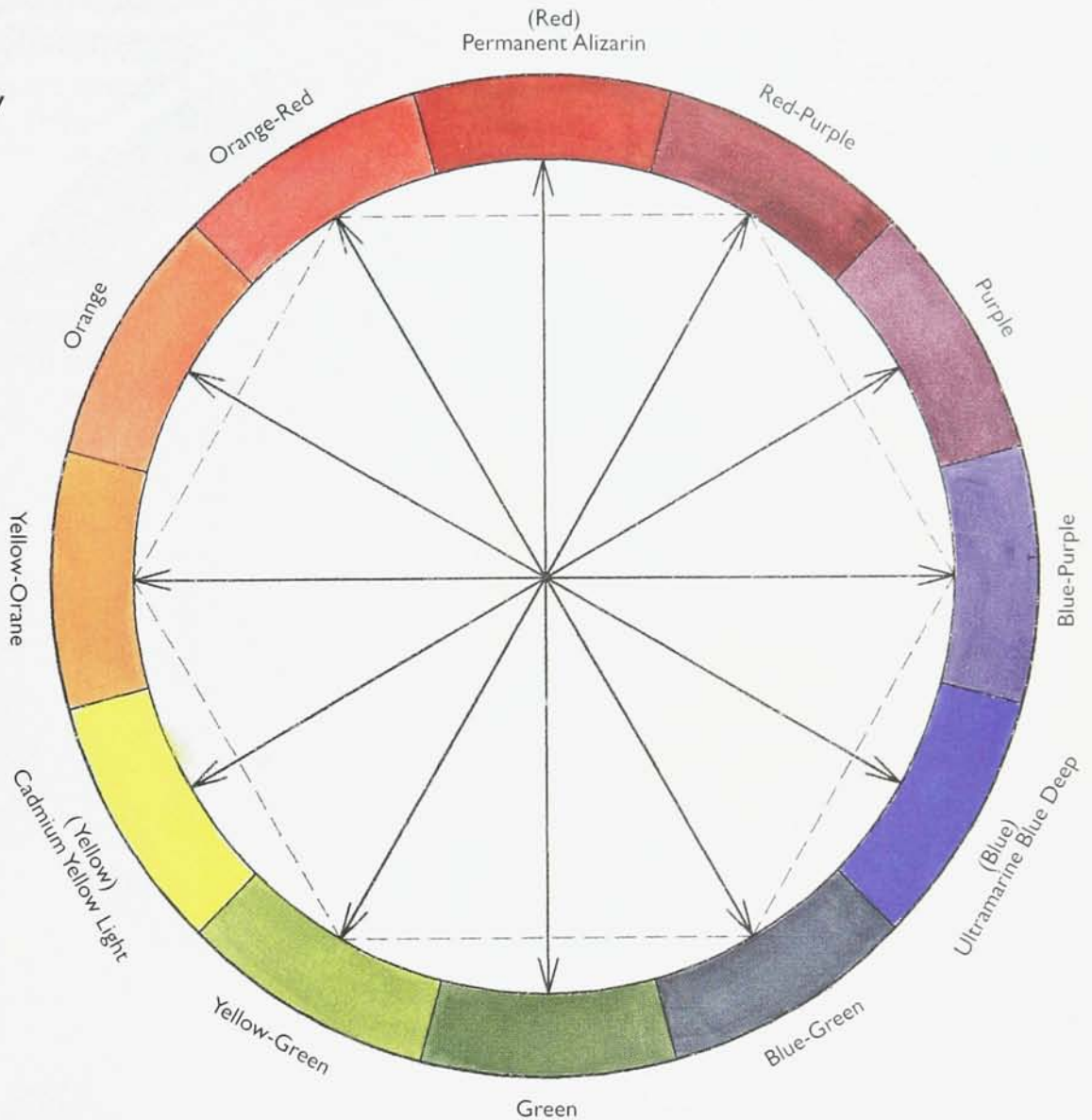
Complimentary Colors

Complimentary, or opposite, colors are any two colors that are located directly opposite each other on the color wheel. Red and green are complimentary, as are yellow and purple (see fig. 4). Mixing two complimentary colors together results in a very dark color, approaching black. In fact, since there is no true black found in nature, I always mix my own blacks when painting my bird carvings. I only use black from a tube as an accent or to further darken a mix.

Adding white to the blacks mixed from complimentary colors gives much more interesting grays, also known as tones, than a simple mix of black and white

Figure 4
Tertiary and
Complimentary
Colors

Dash lines
represent tertiary
colors. Solid lines
represent compli-
mentary or
opposite colors.



from a tube. If your carving requires a gray, mix it from colors found on your carving and their compliments and add white. The carving will be harmoniously tied together. There is an endless array of blacks, browns and grays possible when you mix your own. See fig. 5 for possible gray and brown mixtures.

Tints

Mix any color with white and a tint results (see fig. 5). The white I used for the color wheel is Jo Sonja's Titanium White. Tints are useful when a highlight is desired. Highlight possibilities include high points on a carving such as a muscle bulge.

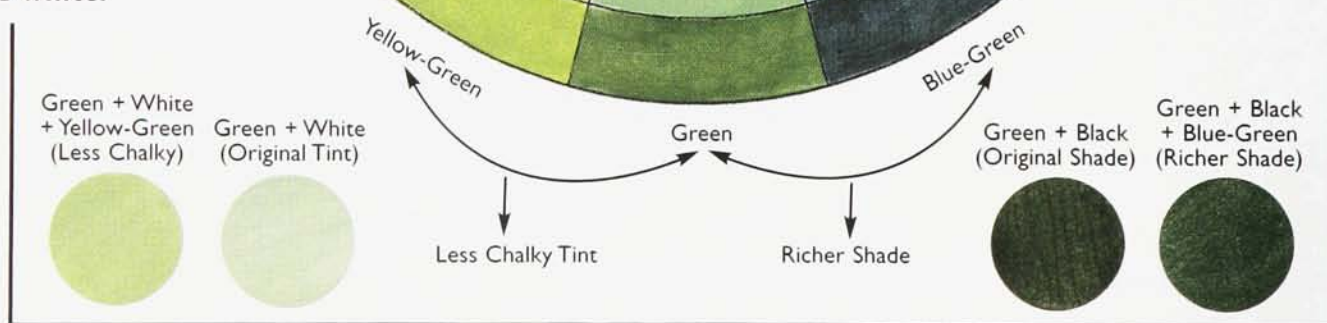
Adding white to a color produces a tint that is somewhat chalky in appearance. To eliminate this effect, add a small amount of the color located on the wheel directly to the left of the color you tinted. Fig. 5 illustrates this with a green tint. White was added to green for the tint with a dab of yellow-green, the color directly to the left of green.

KEY - From outside to inside:

1. The twelve basic colors
2. Tints
3. Grays (Tones)
4. Shades

Figure 5
Colors, Tints,
Grays (Tones)
and Shades

**All this
from just
three colors
plus black
and white!**



Shades

Shades are the final colors you need to understand. A shade is any color mixed with black. See fig. 5 for where to place the shades. I used Jo Sonja's Carbon Black for the wheel. Shades can be used on your carving wherever a shadow is required.

Some colors when mixed with black yield a somewhat muddy or dull color. If a richer shade is desired, add a small amount of the color located on the wheel directly to the right of the color you shaded. Fig. 5 illustrates this with a green shade. Black was added to green

for the shade with a dab of blue-green, the color directly to the right of green.

Making a color wheel doesn't take much time and it's a great excuse to "play" with your colors and explore their possibilities without the fear or frustration of ruining a carving you spent so long creating. Take the time to construct additional color wheels using different red, yellow and blue pigments. These become excellent aids for mixing, and they reduce the guesswork when looking for that special color.

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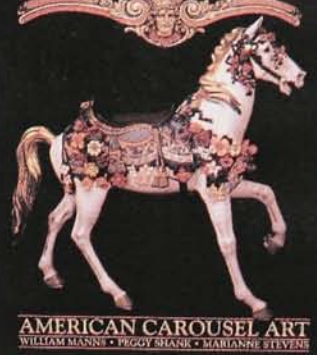
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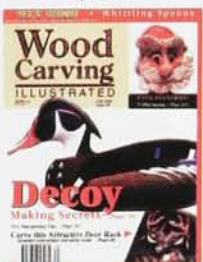
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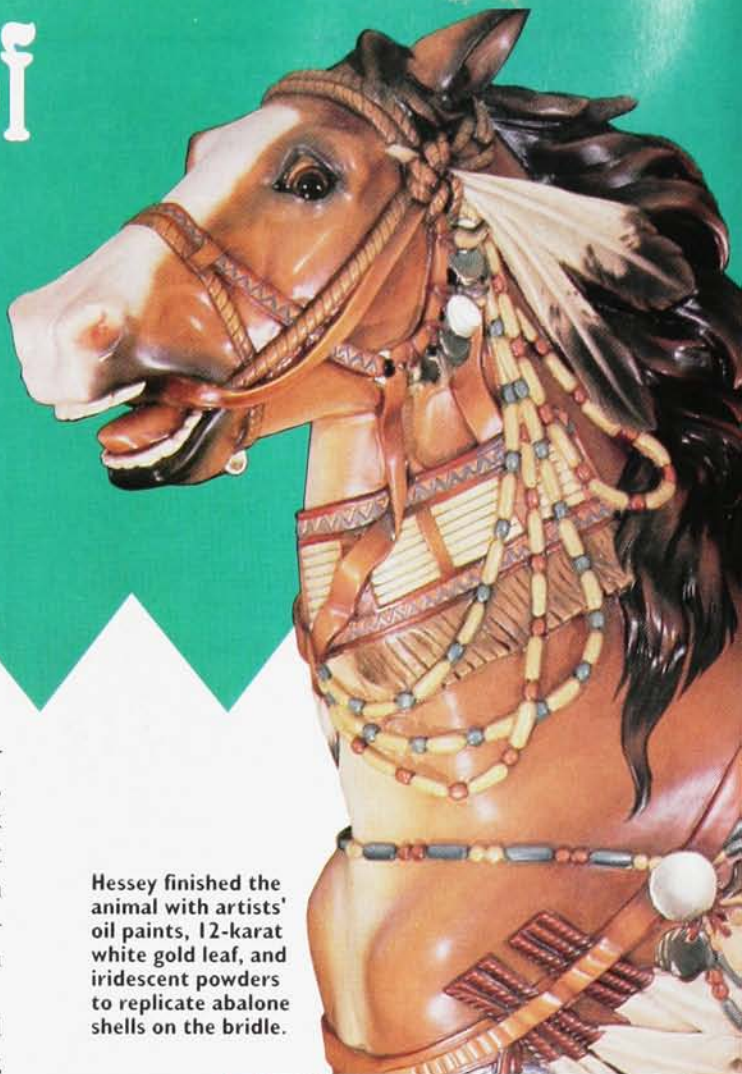
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The Fine Art of Carousel Restoration & Painting

By Roger Schroeder, Managing Editor
at Wood Carving Illustrated

Imagine reading this entry in the want ads: "Need dedicated artist trained in painting, carving, woodworking, detective work, chemistry, and sleight of hand; to work long hours at tedious labor for a song, but one that sounds like a show tune from the musical *Carousel*." Pam Hessey, who has been restoring and painting carousel animals for the past 14 years, might have answered such an advertisement.

Enter her studio in Martinez, California and you will see a full array of new and old figures, the latter having sadly lost the glitter of bygone days. Limbs are missing, anatomical features are broken off, dry rot has left voids, and the lamination joints have sprung open. "Repairs" done in the past may include nails, screws, sardine tins cobbled on with boot nails to cover holes, auto body filler, and fiberglass patches. Detail is worn away, paint



Hessey finished the animal with artists' oil paints, 12-karat white gold leaf, and iridescent powders to replicate abalone shells on the bridle.



Many of carousel figures that arrive at Pam Hessey's workshop in Martinez, California, are in need of repair and paint. This Muller Indian pony has many layers of park paint that need to be removed.



A detail of the Muller pony before refinishing.



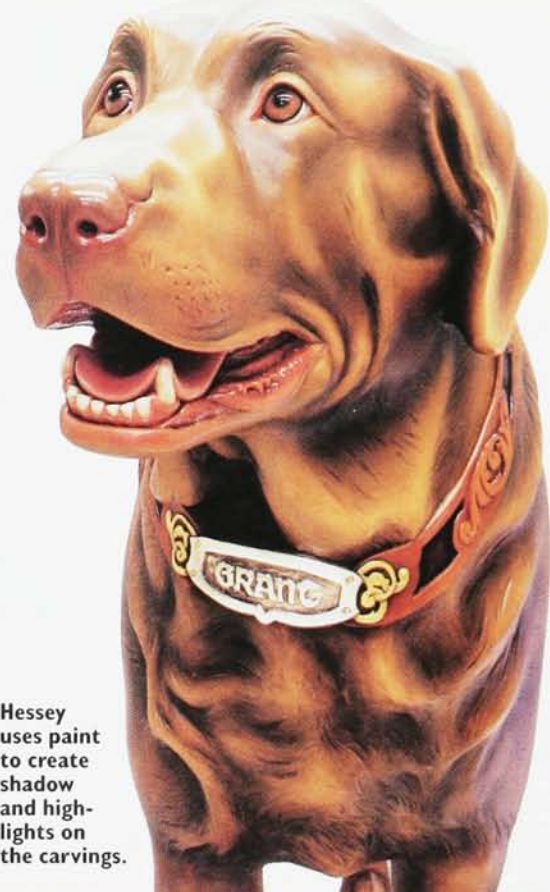
Hessey uses tinted primers as she maps out different areas of the Muller animal for painting. Note her watercolor sketch in the background.

has deteriorated, and many a well-loved animal is now covered in layer after layer of park paint—a description that suggests a yearly once-over with whatever available buckets of paint were on hand. Some are so covered with unwanted paint that the original carving details are obliterated.

The origin of the American carousel as we know it today can be attributed to Gustav Dentzel. A German immigrant who arrived here in 1864, Dentzel opened a cabinet shop in Philadelphia, Pennsylvania. Influenced by his father, he soon built his first carousel and thus pioneered the American carousel industry. Other immigrant carvers—Looft, Illions, Herschell, Muller, Carmel, Stein and Goldstein followed suit. By the 1920s, carousels were gracing amusement parks from the Atlantic to the Pacific coasts. Horses were the most common animals on the carousel, but ferocious lions, prancing ostriches, hopping kangaroos and a host of other exotic animals also graced the platform.

Despite the productivity of the industry, the social climate changed, and within another ten years, carousel carving was in serious decline. Some carousels currently survive today, but many more were dismantled to be sold piecemeal to collectors. Others were destroyed by floods, fires, hurricanes or by simple neglect.

A typical carousel animal that survives today is basswood or poplar, although European animals were done in species that include white oak and pine. The body of the figure is constructed as a laminated hollow box. Because the platform of a carousel is suspended from the center pole, too heavy an animal can make it difficult for the carousel to operate. The head and legs are laminated in solid form, carved as separate components, and held onto the body with dowels and hide glue. Bright paints, glass jewels, and horsehair tails bring the animal to life.



Hessey uses paint to create shadow and highlights on the carvings.



"Grant," a chocolate Labrador retriever recently carved by Ed Roth of Long Beach, California, with half the body coat finished. The character of the carving emerges as the paints are applied.



"Grant" completed. The final step in the painting process is several applications of oil-based varnish.

Given the state of affairs of most of the animals that come to Hessey's shop, where does she begin the long process of restoration? As part of the detective work involved, Hessey first searches for clues that reveal original paint colors. If it appears that the original paint layer exists, often hidden under

ten to fifteen layers of park paint, the tedious process of chipping off all those subsequent layers must begin. It is a conservationist's job, and the techniques and materials are exacting and complicated. To help preserve the original paint layer once it is exposed, she uses a conservator's varnish, which can be easily removed later on, and paints in the areas that are damaged with special conservator's paints.

Historically, the priming and body coats were done with lead-based paints; the trappings—saddles and harnesses, for example—were often painted with Japan colors. Japan paints are resin- and varnish-based paints. They dry very quickly with a flat sheen, perfect for the type of commercial paint work a carousel needs. Lead-based oil paints, which have lead salts as the dryer, set up more leisurely, and can be blended with more ease.

If no original colors survive, then removing the old paint is the next stage. These antique animals were invariably painted and primed with lead paints. Sanding the surfaces is hazardous because of the toxicity of the lead paint in the sawdust, but so too is the paint remover that is applied. For the paint to be removed, the figure must be placed on a slatted wooden platform and the stripper poured over it. If methol chloride stripper is used, good ventilation is paramount and skin contact must be avoided. The stripper softens the finish, and the paint removal is then done with a stiff bristle brush. Small details such as flowers, not uncommon on carousel horses, are reluctant to give up the old paint, so paint stripping is a tedious process. Woodworkers of the past used animal hide glue, which can dissolve if too much stripper is applied, so care must be taken when applying the chemicals. Heat guns are not used, says Hessey, because of the toxic fumes generated. And submersing an ani-

High gloss varnish was used on the tongue and lips.



Hessey was given the job of painting "Randy," a golden retriever, carved by Ed Roth. The dog has been primed with an oil-based primer.



"Randy" finished with artists' tube oil colors, Hessey's choice for creating an effect called life-like luminosity.

mal in stripper is a sure way to de-laminate every glue joint that was solid.

If Hessey is working with an animal that needs wood restoration, and the wood surface has been stripped bare, there is a hierarchy of steps that she follows. The restoration is done carefully and with historical accuracy. De-laminated glue joints are opened, cleaned and re-glued; missing pieces are re-carved; and worn or damaged surfaces are built back up to original specifications. All cracks and checks in the wood are repaired, and the surface carefully sanded with 220-grit paper. Any original chisel marks and "mistakes" that the carvers left in the pieces are preserved. She then sands the wood with 220-grit paper and seals it with sanding sealer or shellac mixed with denatured alcohol. Although the grain has a tendency to rise, it is important that the wood be



The shallow drapery folds on the Loeff armored horse were accentuated with paint shading.



Hessey painted the Dentzel tiger in transparent color glazes directly over the sealed wood surface. The richness of the wood grain is allowed to show through.

sealed. Whiskers of grain are removed by lightly sanding the sealer with 220- or 320-grit paper.

The next step is applying a coat of oil-based flat primer. It's a perfect foundation for the artists' tube oil paints she uses in the next step. Why doesn't she use acrylics? The answer is found in a phenomenon called luminosity. When tube oil paints are applied, she explains, the pigment is suspended within the oil layer and light is allowed to pass in through the layer, bounce off the primer below it, and then back out to the viewer's eye. The result is a luminous quality to the colors. By contrast, all the pigment in acrylics comes to the surface when the paint dries, producing a hard single surface of color when light hits it. She points out that she does not layer washes of acrylic paints as many bird carvers do. It would be very time consuming, and she could not afford to paint a figure.

The process of priming consists of hand brushing a layer of primer, sanding, applying more primer, sanding again and repeating those steps until she has a perfect, opaque surface on which to put her final paint layer. She notes that she uses a color additive in the primer paint. Each coat is tinted, a process known as under-painting. If she is painting a brown steed, she mixes up a tan primer. If it's a black animal, she puts together a gray primer. White paint straight from a can is too harsh a color, she points out. "You rarely find anything in nature that is stark, dead white. If you look at your skin, there are many different layers of colors that your eye reads as a 'skin tone,' but if you study all the separate components, you see why skin makes us look so alive and vibrant."

A restorer might be tempted to spray paint, but Hessey eschews the process. Spraying builds up on the high surfaces of the carving, and low surfaces are paint starved. The result is the loss of details. She adds that all priming coats are applied as thin layers with a watercolor brush, about 1 in. wide with soft bristles. The softer the bristles, the fewer brush strokes; and brush marks she avoids at all costs. "With three or



To achieve what Hessey calls "dappling," she covers an area with white paint, then paints small dots in a mesh-like pattern.



To blur the edges, she uses a stencil brush.



To smooth out the paint, she uses fan brushes.



When shading, Hessey applies paint to the recesses and around the edges of the trappings and hair to give the details depth.



The appearance of shading after the paint is smoothed out with fan brushes.

four coats of primer applied this way, I end up with a beautiful surface," she says, adding that a poorly prepared or primed surface cannot be disguised with the subsequent oil paints.

She has come upon an interesting painting technique used on Dentzel's figures. The animals were primed with a mix made blue-green by the addition of cuprous sulfate, a compound containing copper. Calling it an educated guess, she thinks the copper may have prevented wood beetles from entering the wood. It would have been an early wood preservative.

Artists' oil paints are available in a large array of colors. What Hessey particularly enjoys about using them is that she can custom-mix her colors and that these colors can then be blended into each other on the animal. In order to achieve the luminosity she desires, she applies the paint in thin, transparent layers. Using colors straight from the tube will not achieve the thin layers she desires. To thin the oil paint, she uses a medium she mixes herself: one third flat oil-based varnish, one third turpentine, and one third boiled linseed oil. She applies her reformulated paints with watercolor brushes and uses a stiff fan-shaped brush to blend the colors back and forth, a technique that also reduces brush marks on the surface. She highlights and accents details to show depth by applying a darker shade of her color in crevices and a lighter shade on the surrounding higher surfaces. If an area is not carved very deep, but she wants to make it more pronounced, she uses darker and lighter shades to fool the eye. "Accentuate and glorify," she says.

She shares some observations on the process of color application. Colors have a tendency to change their hues when put next to each other. Put a red next to a green and the visual result is "electric." If she mixes some red into the green, however, the electricity is discharged and the green "calms down." If she wants an antique look, she applies a thin glaze that has the look of muddied water over the dried layer of paint. After it is applied to the entire surface, she wipes most of it off, but lets it sit in the crevices of the details. It mimics the dirt accumulated on antiques by years of children's touching hands.

After all areas are painted and have had 48 hours to dry, the final finishing step is an application of oil-based varnish. Hessey prefers McCloskey's Heirloom Varnish. The product offers a range of finish that includes high gloss, eggshell, satin and flat. For much of the surface she applies eggshell, but she may accentuate a trapping or other carving detail with high gloss.

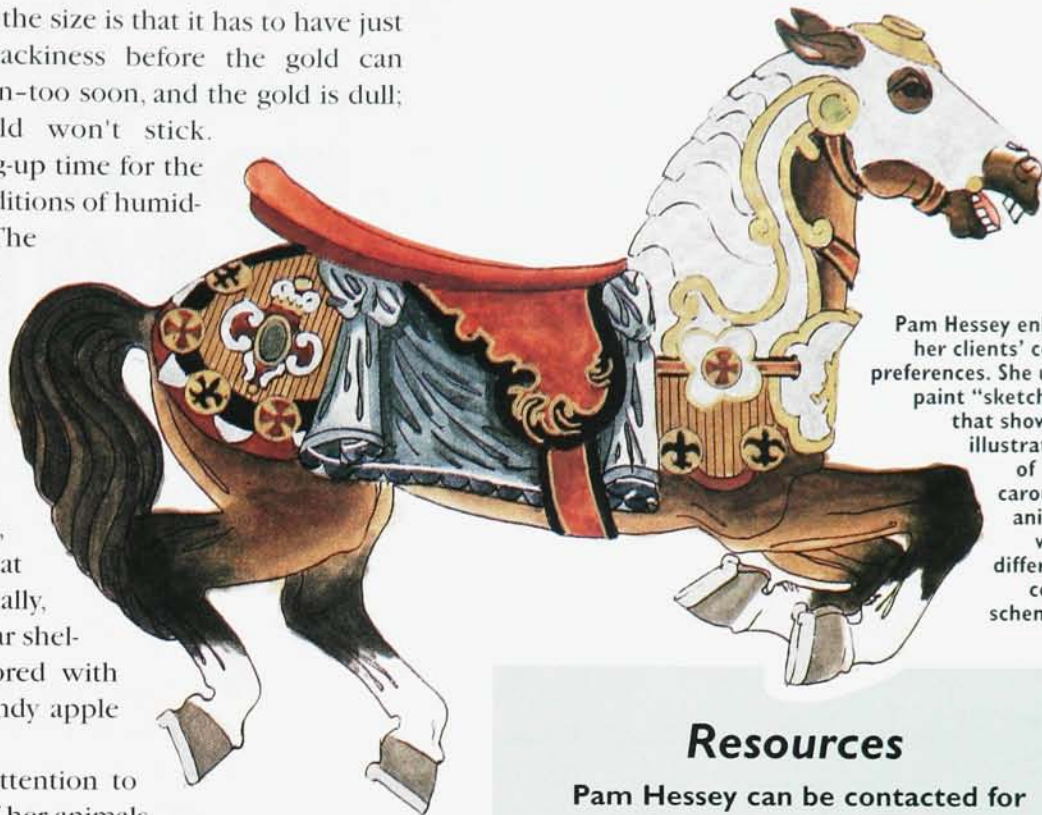
Many of the original animals were decorated with gold leaf. If the 23-karat metal is to stick to a surface, it must be applied to a "size," which is a slow-drying oil-based

varnish. A problem with the size is that it has to have just the right amount of tackiness before the gold can successfully be laid down—too soon, and the gold is dull; too late, and the gold won't stick. Unfortunately, the setting-up time for the size depends on the conditions of humidity and temperature. The window of opportunity can be small for getting the gold to adhere properly. "Gold leaf can run your life," Hessey says. "Sometimes it necessitates getting up every two hours, all night, in order to catch the size at the right tack." Traditionally, gold was sealed with clear shellac and sometimes colored with oil glazes to give it a candy apple hue.

Despite Hessey's attention to color, she allows some of her animals to come out of her shop "au naturel." She explains that occasionally when an animal emerges from the stripping process, the grain patterning is outstanding. If a client agrees, the wood—which may still need some restoration—is sealed with a varnish and thin color glazes are applied over that. "Wood grain is a beautiful feature," Hessey says, "especially in the age of fiberglass. How can people really tell if the painted animal is wood or a synthetic material?" she asks rhetorically. By allowing the grain to remain exposed, the look hearkens the viewer back to the carving in its primal state.

Hessey's talents are much in demand. With antique animals selling for as much as \$100,000, depending on the rarity of the breed and the maker, many clients want their pieces brought back to pristine condition. To help them with color decisions, she offers watercolor sketches with different color schemes. She also presents color strips, much as paint manufacturers do. "I can't just tell a client that I'm going to use blue. There are just too many variations, from a warm aqua to a cold ultramarine blue."

Despite the need for her skills, she is hardly working at a gallop. To the contrary, the tedious work requires a slow gait. But the history of the animals and their carvers keep her enthusiasm at high levels. As she works, she perhaps subliminally hears not only the sounds of carvers' mallets tapping out details, but also the band organ music that accompanied her menagerie around the endless circles of the carousels of old.



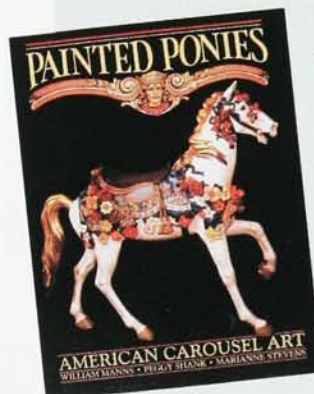
Pam Hessey enlists her clients' color preferences. She uses paint "sketches" that show an illustration of the carousel animal with different color schemes.

Resources

Pam Hessey can be contacted for carousel art restoration and conservation at Hawk's Eye Studio, 145 Hillside Lane, Martinez, California 94553/ 925-228-7309. Visit her website at www.hawkseyestudio.com

A source for carousel animal carving patterns, jewels, eyes and tails is:

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An Introduction to **FREE-FORM** **CHIP CARVING**

Try your hand at “calligraphy with a knife”

By Barry McKenzie



A contributing editor at WCI, Barry McKenzie runs the School for Chip Carving, publishes the quarterly Chip Carver's Newsletter, and sponsors the annual All Chip Carvers Show held in Lebanon, Missouri. Barry can be contacted at 23427 Route 66, Lebanon, Missouri 65536/ 417-532-8434. McKenzie's e-mail address is bmckenzi@llion.org and his website is www.proleb.com/chipcarver. This is his fourth in a series of articles on chip carving fundamentals.

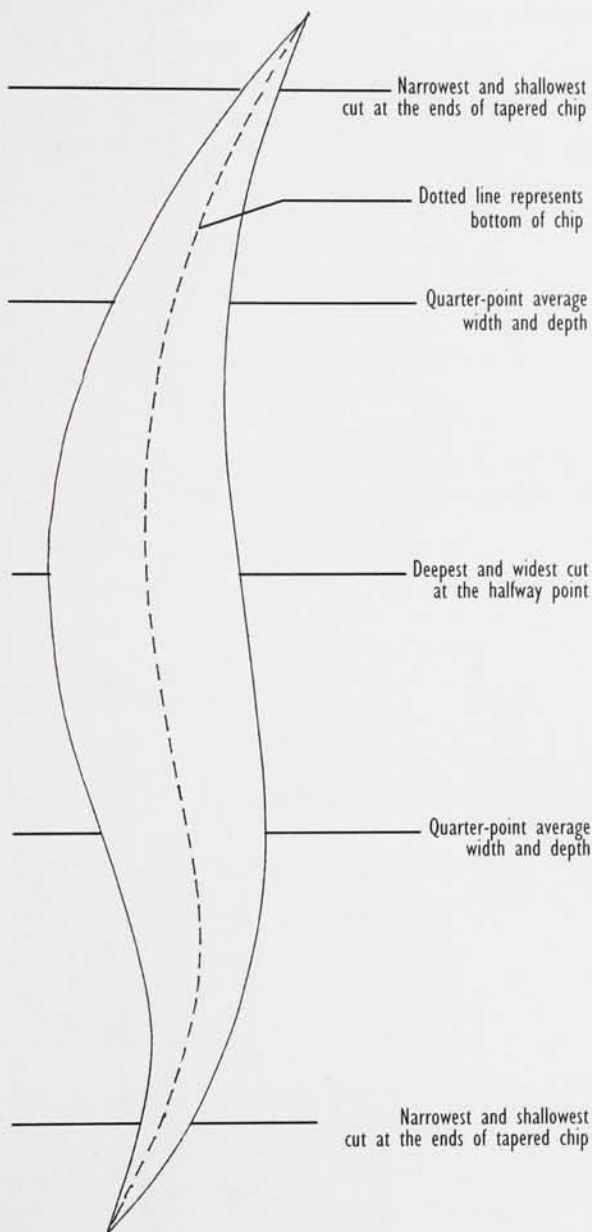
Free-form chip carving is not as rigid in its execution as geometric deep chip carving (see issue no. 9, Holiday 1999). But, while it uses the basic mechanics of knife holding, it also draws on the elements of artistry and free expression in how deeply the knife penetrates and at what angle it is held. Put another way, free-form chip carving is an extension of the carver's artistic talents after the mechanics of chip carving have been mastered. Some say it is "calligraphy with a knife."

Free-form chip carving works best with long, curving lines that are common to floral motifs. But figures can also be done with this style of chip carving where layout lines are guidelines that do not have to be followed precisely. These lines provide a track to follow while the carver changes the depth and angle of the knife. In contrast, geometric chip carving is executed with stab cuts directly into the wood to a uniform depth and angle of entry.

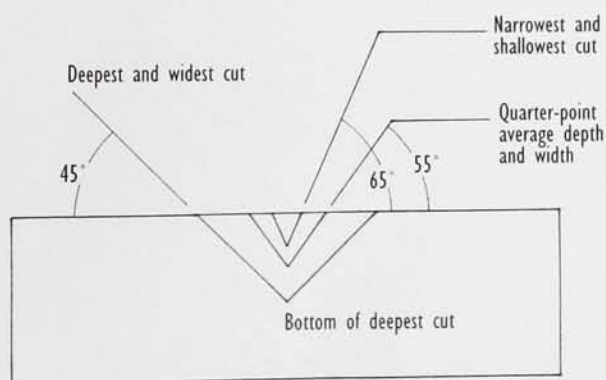


The second cut is being made on these free-form designs. The tip of the knife is tracking the bottom of the first cut. The angle of entry, width and depth of the cut change constantly. For circular cuts, it helps to have a blade that has been stropped to a perfect cutting edge with the blade being as thin as possible.

Top View



End View (Cross Section)



When I teach this to my students, I explain that a stop cut, which is always the first cut, is the result of four techniques of execution. The first is the angle of the blade entry; the second is the width of the chip; the third is the depth; and the fourth is the bottom of the chip; the result of the previous three techniques.

With free-form chip carving, the cut is always changing in depth while the angle of the blade entry changes from one end of the cut to the other. Illustration 1 shows how the depth of the cut changes while the angle of the blade entry varies from 45 to 65 degrees as the knife is drawn through the wood from one end of the chip to the other. The second cut that removes the chip is tracked along the bottom groove of the stop cut and must mirror the execution techniques described above.

If the knife blade is undercutting the stop cut, residue will remain in the bottom of the chip. Overcutting will clean out the chip but will leave a deep and visible cut line in the bottom of the chip. To create a clean chip, the uniformity of depth must be controlled.



The flowers and butterflies on the heart-shaped box were designed and carved by Marion Turnipseed of Grove, Oklahoma.

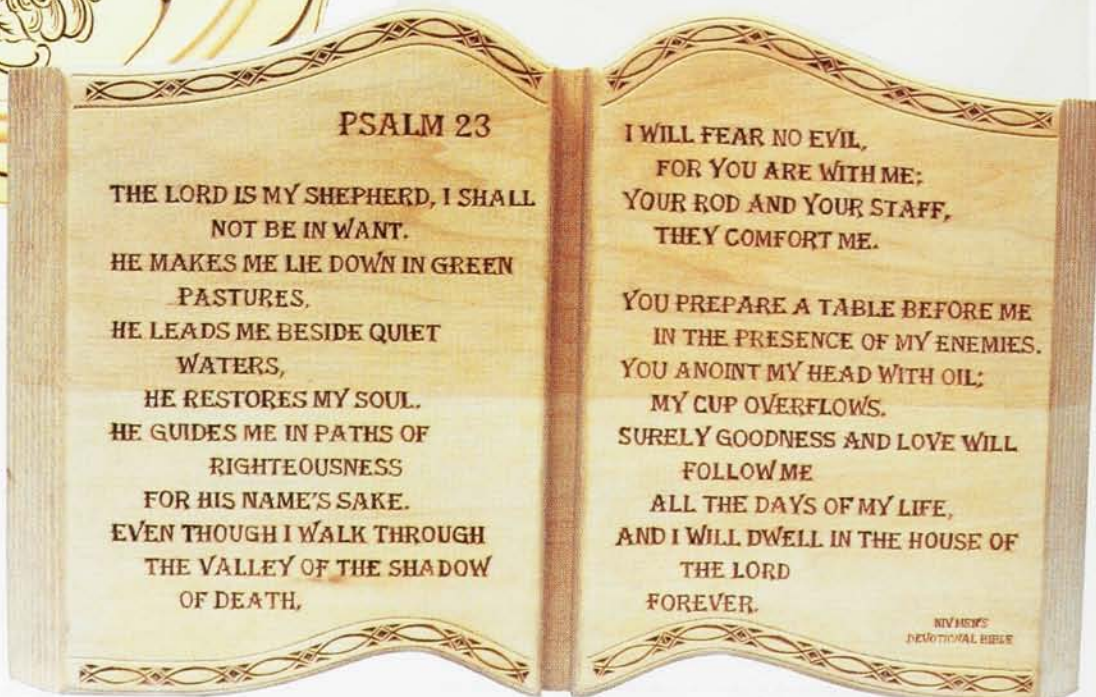


The bold geometric chip carving on the rim of the bowl is balanced with free-form chip carving in the bottom of this shallow butternut bowl chip carved by Barry McKenzie.



The floral-design plate was carved by George Stadtlander of Mantua, Ohio.

Lettering on the plaque that suggests an open Bible falls into the category of free-form chip carving. The piece was carved by Barry McKenzie.



The year 2000 Chip-Carved Ornament Contest will be judged by chip carvers who are present at the Fourth Annual All Chip Carvers Show held in Lebanon, Missouri. All ornaments must be submitted by the October 14, 2000 deadline. Contact Barry McKenzie for additional information.

Pre-sharpened chip carving knives with square handles and hollow-ground blades are available from:

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Route 2, Box 109
Hindsville, AR 72738
501-443-0084 evenings only

Wooden boxes suitable for chip carving are sold by:

Farm Country Crafts
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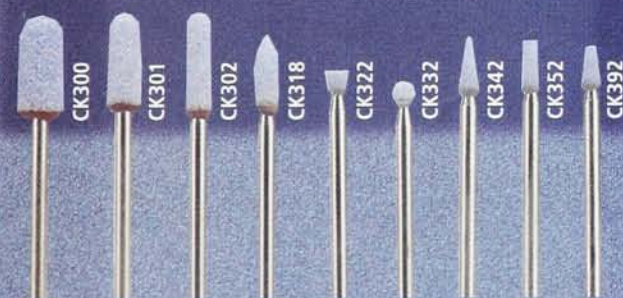
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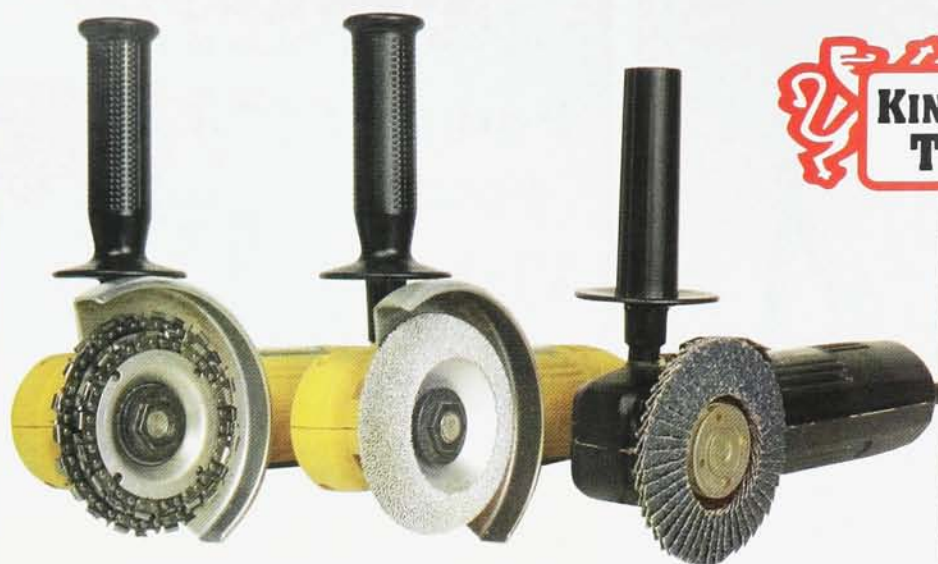
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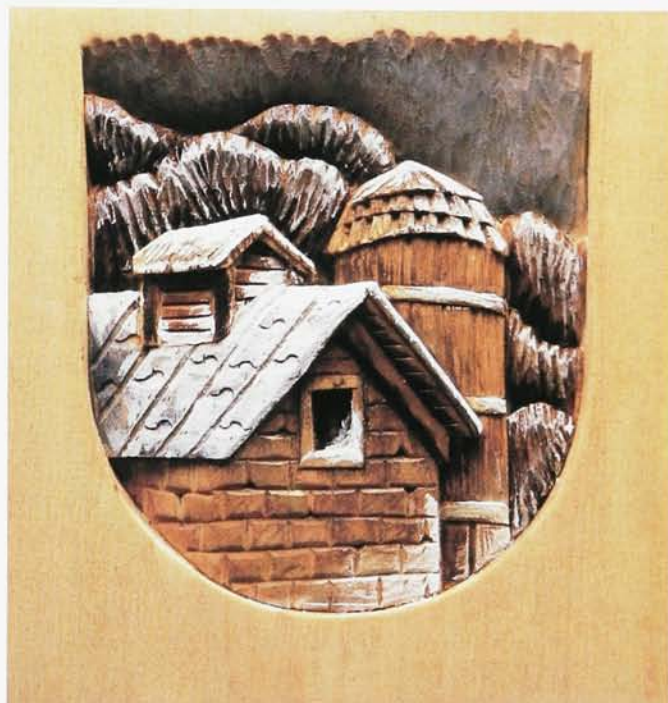
Landscapes in Relief

by Lora Irish

Editor's Note: The following article is an excerpt of Lora Irish's new book Landscapes in Relief. The step-by-step photos focus on carving a tree from one of her larger landscape projects. Irish carves many subjects in relief: landscapes, wildlife, florals and fantasy scenes. Check out her website at www.carvingpatterns.com.

The best part of landscape relief carving, for me, is the number of different textures I can work into one scene. The changing texture is what gives interest to a low-relief carving—it is what pulls the viewer in and what keeps me interested in completing the carving. Trees, mountains, rolling hills and meandering streams all contribute different textures to a landscape relief carving.

Landscape carving is extremely forgiving. No area in your work must be absolutely smooth, no section must adhere strictly to the pattern lines, and no level must be perfectly even. Because of the flowing movement within a landscape carving and the abundance of textures, there is wide latitude for variation in the work. Remember that the pattern lines you trace are just a guideline to help you



Brick Barn Winter Scene

Approx. 6 in. by 6 in.

Basswood with oil paint, dry-brushed details

This pattern plays with repetitive rectangle shapes: horizontal bricks in the barn walls, vertical rectangles in the silo shingles, and diagonal rectangles in the tin roofing.

reach the final carving. It's not what the pattern shows, but your finished project that is the goal.

Your landscape carving will begin with creating levels for different areas of the pattern. Then within these levels, more levels will be carved to shape the individual elements found in those levels. As you carve a new area of the work, you will find that a previously-worked element will become more accessible to you. When working with any landscape design, I often move back into areas that I have already worked, adding details, cleaning up corners, even reshaping parts of the work. At any time in the carving process, you can return to an area and rework it.

In the step-by-step section of this article, we'll explore the techniques used to relief-carve a tree and fence. The basic cuts demonstrated here can be used to render any element in a landscape relief carving project.

Three Tips

Before you begin any relief carving project, keep these three important tips in mind:

- First, hone your tools often and well. You will be hogging out a large amount of wood and adding a vast number of detail lines. At any point in a carving, I will pause and hone the tool that I am using next. A sharp blade makes a clean cut.



Springhouse Barn

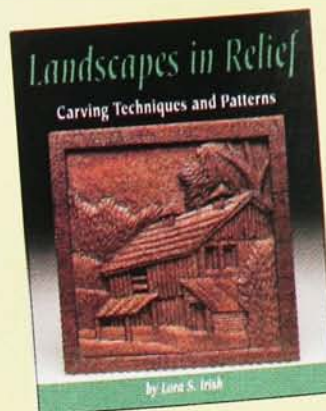
Approx. 10 in. long by 5 in. high

1/2" Honduras Mahogany, finished with Danish Oil

This low relief carving with very simple rounded-over edges between areas. Note the reflection created in the pond directly below the springhouse lean-to addition on the barn. Mahogany is an excellent wood for carving, taking finely detailed work very well.

• Second, clean up the chips around your work area frequently. Too many chips piling up on the workbench will slow the carving process down or hide the points and edges of a carving tool blade.

• What I call "chasing fuzz bunnies" is the third step. Many times during a carving I will stop the work in a new area and return to the areas I've already carved to smooth out joint lines, cut away loose fibers and redefine intersections in the scene. By cleaning up previous work during the carving stages, I can ensure a neat final finish.



Also by Lora Irish

Wildlife Carving In Relief

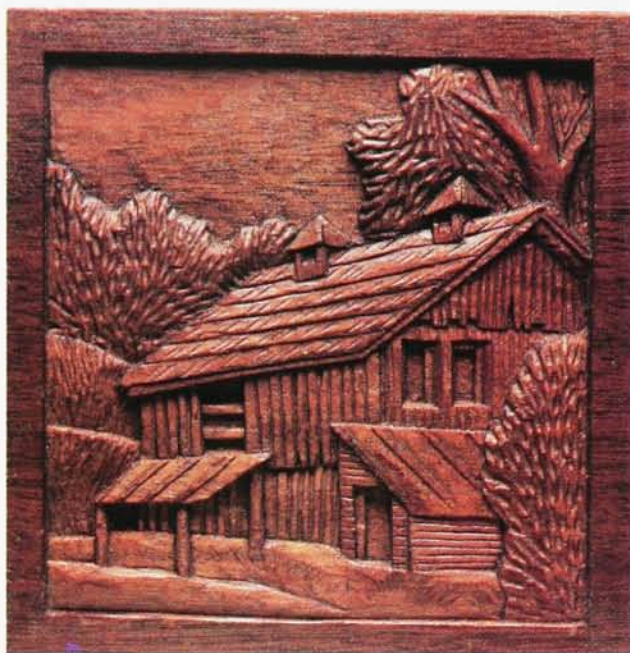
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Hay Barn Approx. 6 in. by 6 in.

1/2-in. Honduras Mahogany, finished with Danish Oil
Low relief carving. Note the generous use of the V tool to create both the wood texture in the barn and the grass areas in the surrounding fields.



Springhouse

Approx. 8 in. high
by 6 in. wide

4/4 Butternut with
Linseed Oil finish

Deep undercutting with the bench knife gives a dramatic effect to this high relief carving. Note how the shadows created by the undercuts imply greater depth than the carving actually has.

Butternut shows a strong-grained look throughout the work and a delightful silver tone when finished.



Mountain View Farm

Enlarge and use this pattern to carve the scene in the step-by-step demonstration.



Heavy black lines separate the four levels of the Mountain View Farm pattern. The numbers show which areas will be carved first, second, third, etc. within each level. Number any pattern in this manner to help you plan your landscape relief carving projects.



LANDSCAPE
STEP 1

Stop-cut and hog out the areas between the branches and the leaves of the large tree. A small dogleg chisel works well here to tease out the wood between the branches. You can also roll a small piece of sandpaper into a tight tube. This will work well to fine-tune narrow areas.



LANDSCAPE
STEP 2

Use a straight chisel to taper the ends of the branches below the existing leaf areas. Vary the depths of the branches to add interest.



LANDSCAPE
STEP 3

Round over the branches and trunk of the tree with a bench knife. Just as with the pine trees, the central area of the trunk is left proud; the sides taper down into the background area.



LANDSCAPE
STEP 4

Undercut along the sides of the tree trunk. A dogleg chisel is excellent for getting into this tight space. A deep undercut will make the tree trunk appear to be free-standing from the background of the carving.



LANDSCAPE
STEP 5

To create knot holes and scars in a tree trunk, hold a tight round gouge vertical to the wood where you want the knot to be. Now "roll" the tool against the wood, cutting a neat circle the exact shape and size as the gouge you are using. Now lift this cut circle out with the tip of your bench knife or a small chisel.



LANDSCAPE
STEP 6

Add the texture of wood bark to the trunk and branches with a V tool. As you approach the knot hole, let the gouge circle it in a curved cutting line.



Begin shaping the different sections of leaves in the tree with a stop cut around each area. Use a chisel and bench knife to round over each area. Note that some of the leaf sections have been tapered under other sections to vary the height of these leaf groupings.



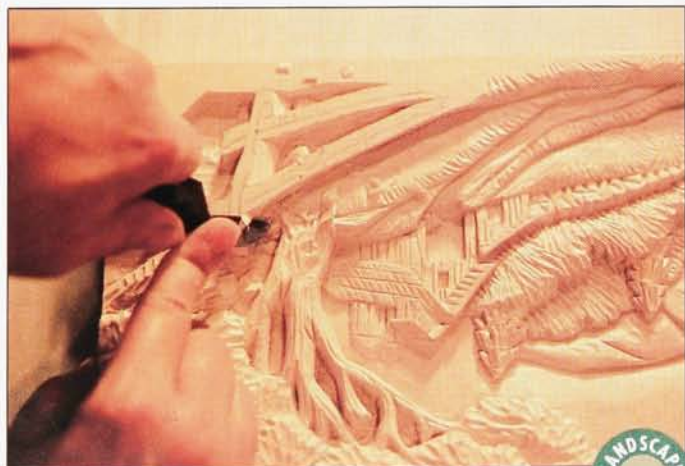
Use a tight gouge to add texture for the leaves. The leaf lines fan out from a central point or area in each section.



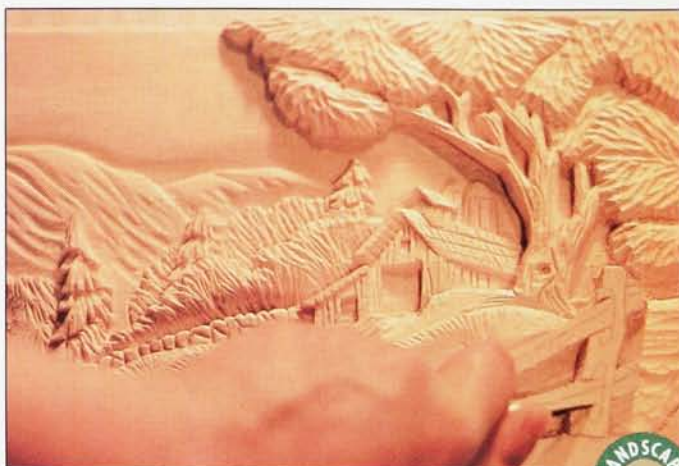
Clean or hog out any extra wood between the rails of the fence. Again, a dogleg chisel fits nicely into this area.



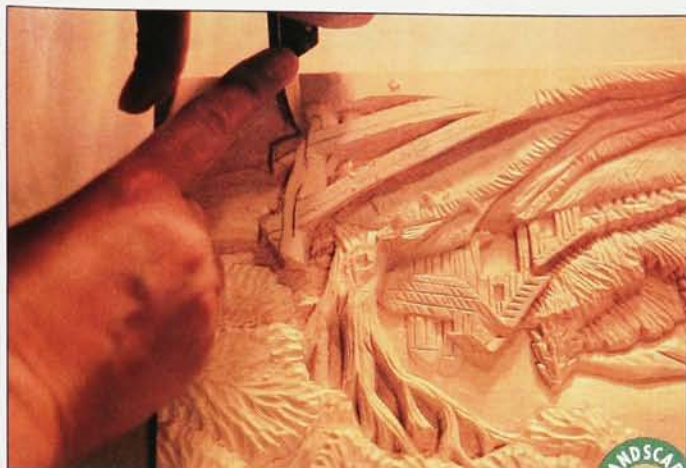
Undercut the rails along the bottom edge, tapering the bottom edges back toward the top of the carving.



Repeat this undercutting along the top edges of the rails. Undercut the top rail on both sides until it is almost hanging free from the rest of the carving.



Stop cut along the rails freeing them from the fence post.



Stop cut along the side of the posthole where the rail enters the post.

LANDSCAPE
STEP 13



With your straight chisel taper both ends of the rails. The top ends of the rails slip into the posthole and the bottom ends dip into the grass line.

LANDSCAPE
STEP 14



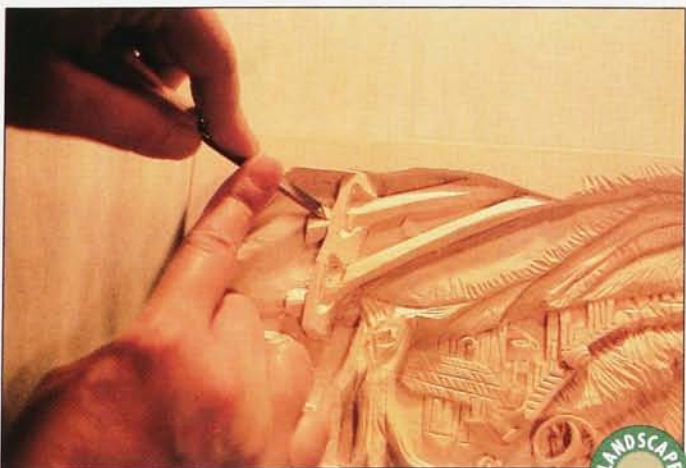
Use your tight gouge to cut into the post near the rails, creating the top and bottom of the posthole. Stop cut the rails free on the backside of the post and drop the rail level down to match the level of the rail on the other side of the post hole.

LANDSCAPE
STEP 15



With a bench knife or chip knife shape the post. The front face of the post that includes the holes tapers almost into the background area behind it. Use the same knife to undercut the back of the post.

LANDSCAPE
STEP 16



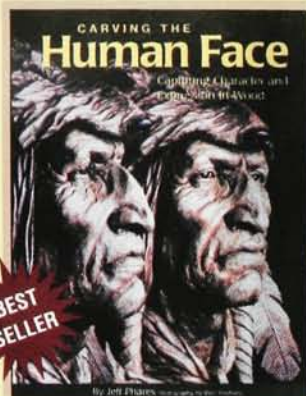
Plane the bottom edges of the rails with a straight chisel. Then plane the top edges of the rails. These cuts should slant slightly toward the back of the work. The sharp corners on the rails should now be the closest point to you, with both sides sloping away into the carving.

LANDSCAPE
STEP 17



Use a V tool to add the weathering lines to the rails and post of the fence. Knot holes, such as the one shown on the upper rail, give the rail more realistic look.

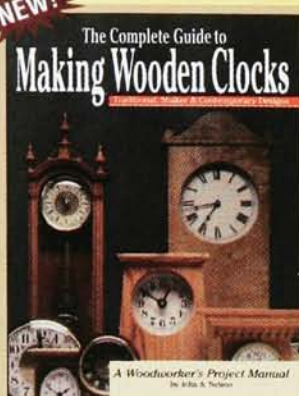
LANDSCAPE
STEP 18



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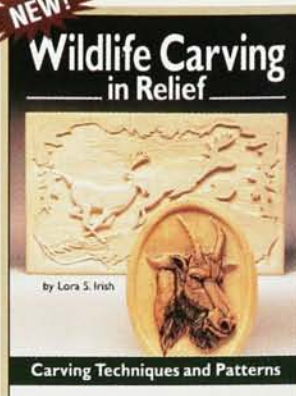
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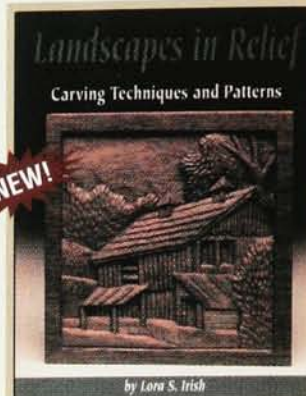
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- Parts list



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- A comparison of relief carving styles
- Finishing techniques
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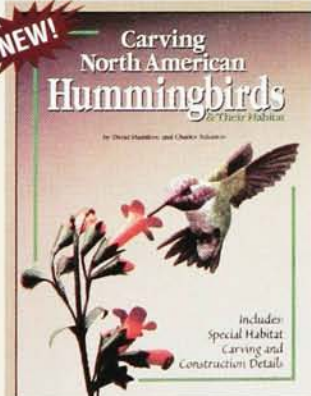


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- Includes a lesson on perspective

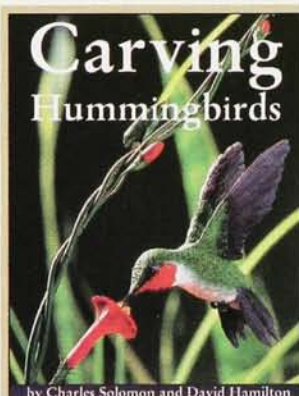
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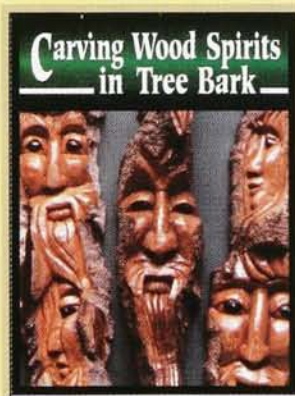
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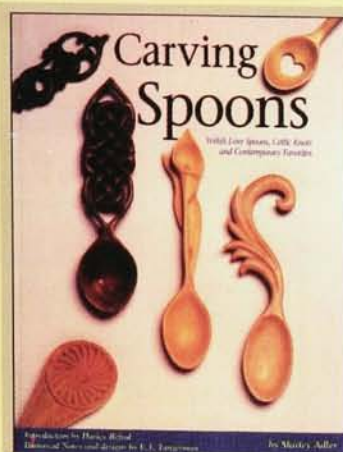


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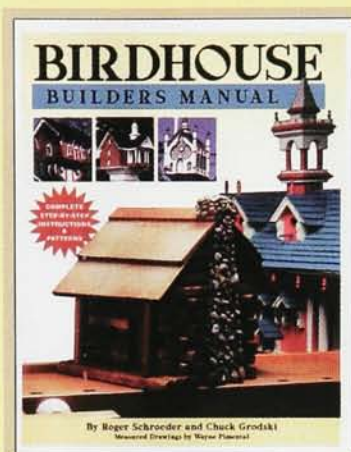
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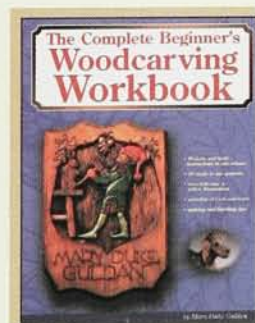


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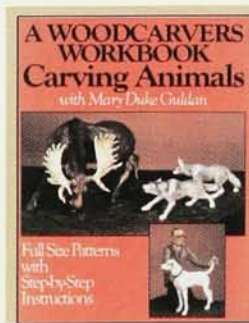
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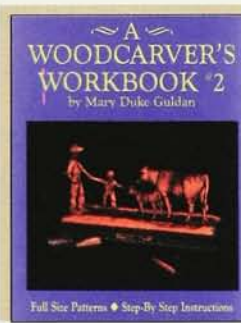
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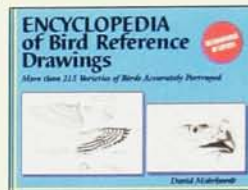


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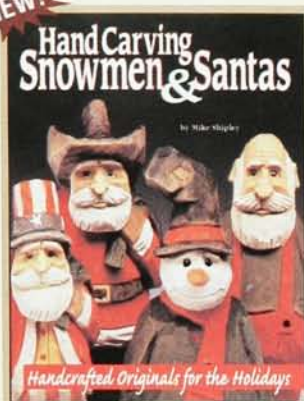
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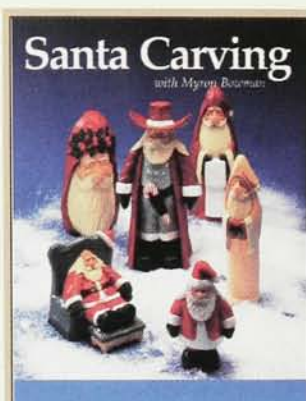




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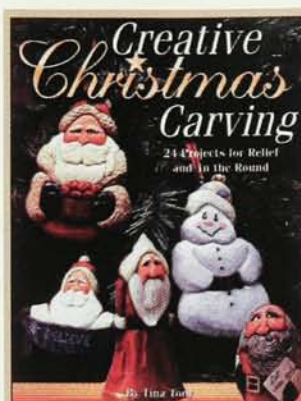
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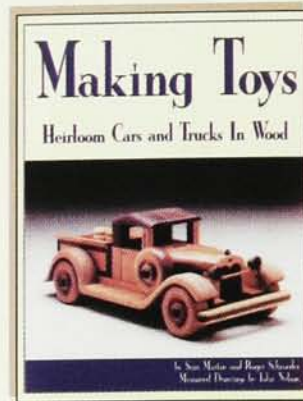
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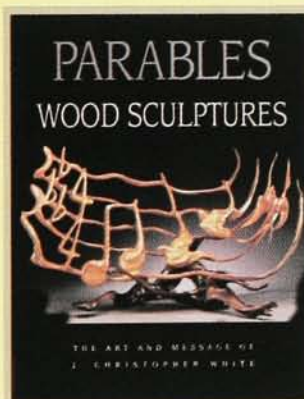
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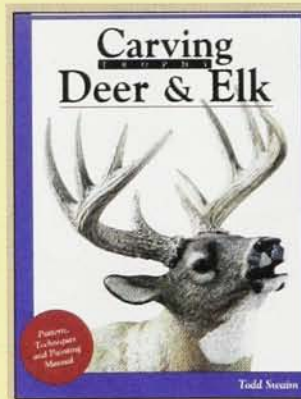
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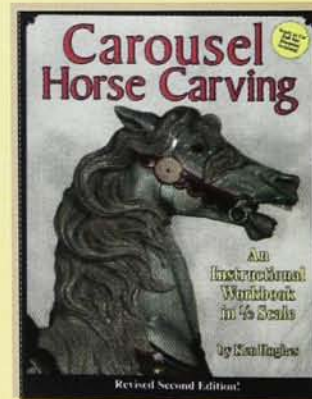
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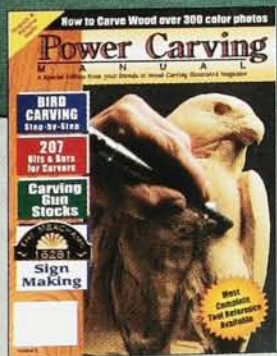
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Sign Up for Carving a Little Guy

Ideal for customized gifts—this Sign Guy can bring a humorous saying, birthday wishes —you name it— to the desks of your friends and family.



By Larry Spinak

Larry Spinak has been carving since he was 14 years old. He particularly enjoys ducks, love spoons, and caricatures. Spinak lives in Nashua, New Hampshire.

The way I carve my "Little People" is based on Jack Price's methods. Jack, a founding member of the Caricature Carvers of America and the author of *Carving Compact Characters* and *Carving Small Characters* (Weasel Publishing), does not believe that bigger is better. Most of his carvings are only 2 to 3 in. in height. His genius lies not only in the diminutive size but also in the simplicity of his caricatures.

My project is about a little guy holding a sign. It's a versatile concept because just about any facial expression can be put on him; meanwhile, I can express my thoughts on the sign.

I begin by marking off a centerline all around a block of basswood that measures 1 $\frac{3}{8}$ in. wide by 1 $\frac{1}{4}$ in. deep by 2 $\frac{1}{2}$ in. long, with the grain running along the length of the wood. I feel that centerlines are an important "tool" in carving because they act like road maps. They are major highways that tell me which direction to carve. I am also methodical in how I first remove wood. As I carve away each section of wood in the early

stages, the block has the appearance of steps. With the aids of steps and centerlines, the carving stays symmetrical.

Most of my carving is done with a knife; it's in keeping with the description of "whittler" that I use for myself. But it's also the best all around tool. I do carve with gouges, especially to create clothing details, creases and hair.

The sign for my little guy is made from a piece of basswood that measures 1 in. wide by 2 in. long by $\frac{3}{16}$ in. thick. To simulate the look of joined boards, I divide the wood into thirds with V-shaped cuts along the length. The handle, made from $\frac{1}{4}$ -in.-thick basswood, is notched to accept the sign. To join the handle to the hand, I use a piece of $\frac{3}{8}$ -in.-long piano wire sharpened at both ends and cemented in place with five-minute epoxy.

Before I apply a finish, I wash the carving with warm water and soap. Using a stiff brush, such as a vegetable brush, I scrub the wood to remove grease and oil picked up from my hands and tools.



MATERIALS LIST



Tools:

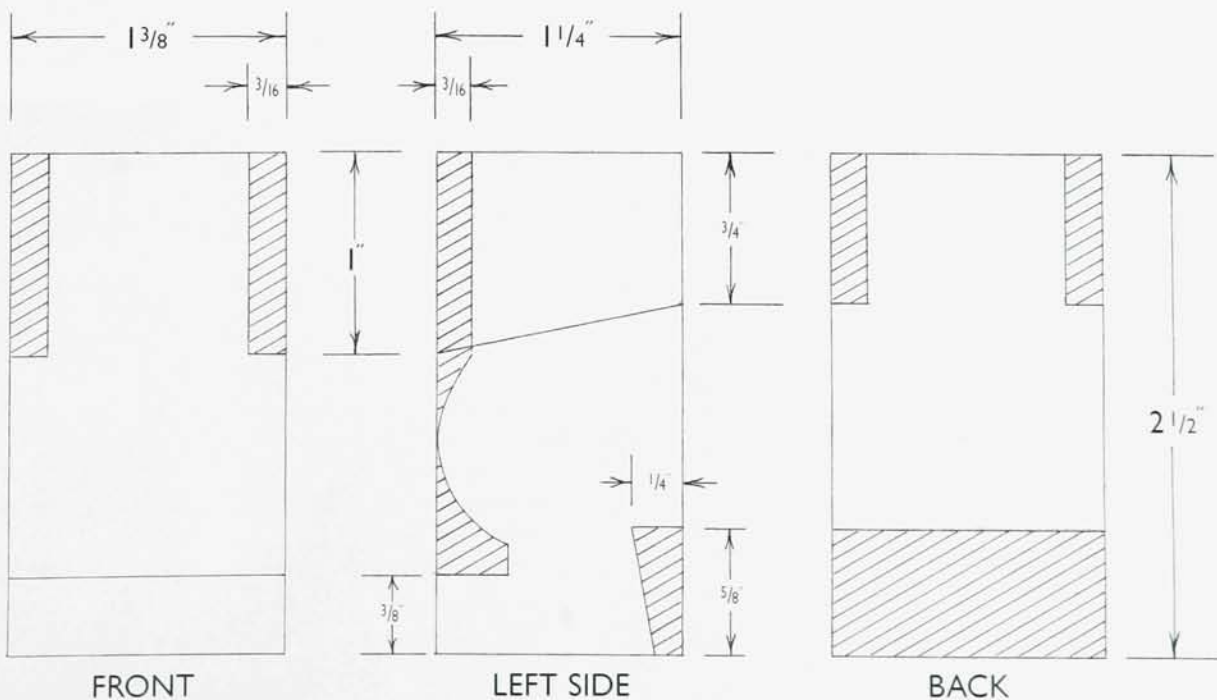
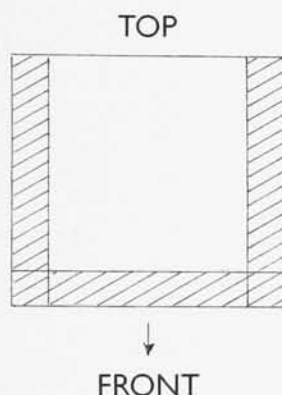
Carving knife
No. 11 2mm gouge
No. 11 3mm gouge

Finishing Materials:

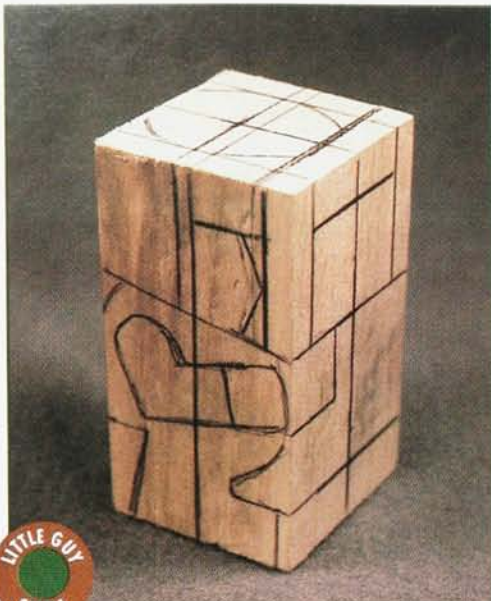
Rabbit skin glue
Artists' watercolor paints
Beeswax and turpentine

Scrubbing also removes what I call the "fuzzies." These are the little pieces of raised wood created at the junction of two knife cuts. After the wood is dry, I make any adjustments I think are needed for the figure. They may include an extra crease on the clothing or a more defined eye.

Just about any finish can be put on the sign man—watercolors, oil paints, acrylics, or stains, but my preference is watercolors. Before I apply them, however, I size or seal the wood with rabbit skin glue (available at art supply stores or Mountain Woodcarvers, PO Box 3485, Estes Park, CO/ 800-292-6788). It prevents the colors from running into each other as they will do on untreated wood. I also add a water-soluble aniline dye (available from Woodcraft®, 210 Wood County Industrial Park, P.O. Box 1686, Parkersburg, WV 26102/ 800-225-1153) to some of my paint mixes. Since the dye is very strong, I use no more than 1/8 teaspoon per cup of water. To paint my sign man, I use the following: cadmium red, burnt sienna and walnut stain for the hat; gray for the hair; a very thin wash of cadmium, alizarin crimson, and walnut stain for the flesh; cerulean blue, lemon yellow, and walnut stain for the shirt; cadmium yellow and walnut stain for the pants; walnut stain for the shoes; white for the teeth; blue for the irises and black for the pupils. I leave the sign natural. For the final step, I use an old toothbrush to coat the figure with a mixture of beeswax and turpentine. When dry, I buff the wood with a clean cotton rag or a shoe brush.

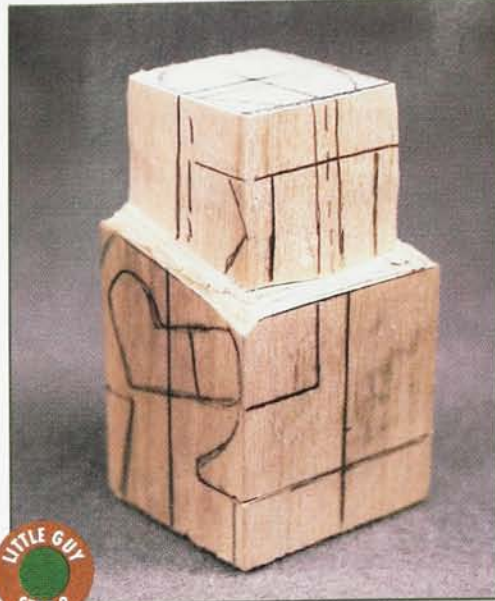


Block out the areas to be carved, including the head, arms, and body. Make sure the centerlines are in place.



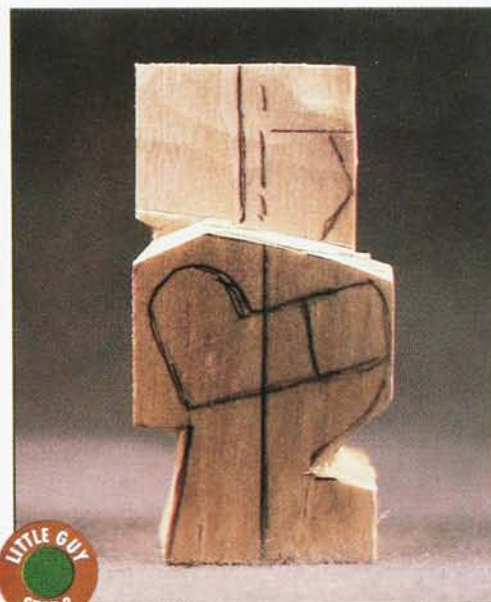
LITTLE GUY
STEP 1

Remove wood from the front of the head to a depth of $\frac{3}{16}$ in. Do not remove any wood from the back of the head. Re-establish the centerlines, the hat line, and the width of the face.



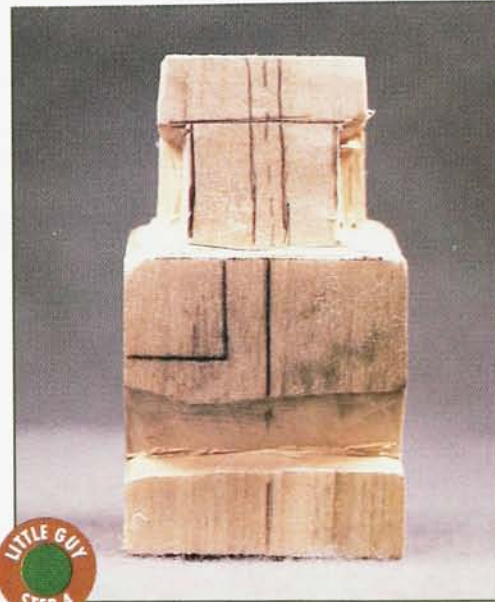
LITTLE GUY
STEP 2

Block out the front of the lower body above the shoes and the backs of the legs, and the upper back, but do not carve the back of the head. Re-establish the centerlines.



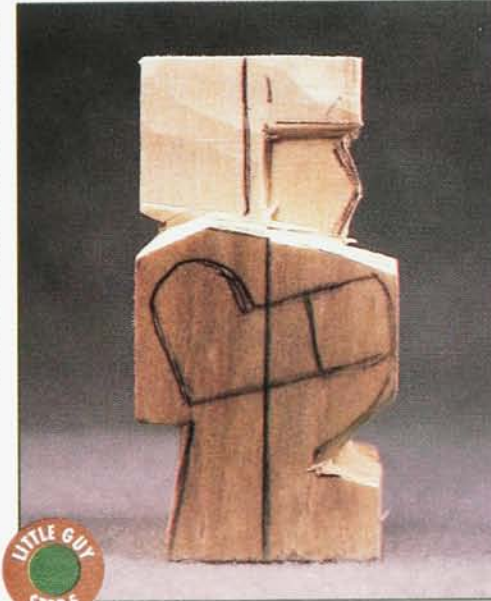
LITTLE GUY
STEP 3

Set the width of the face by making a stop cut along the front and both sides of the face. Remove the wood under the hat and back to where the sideburns are.



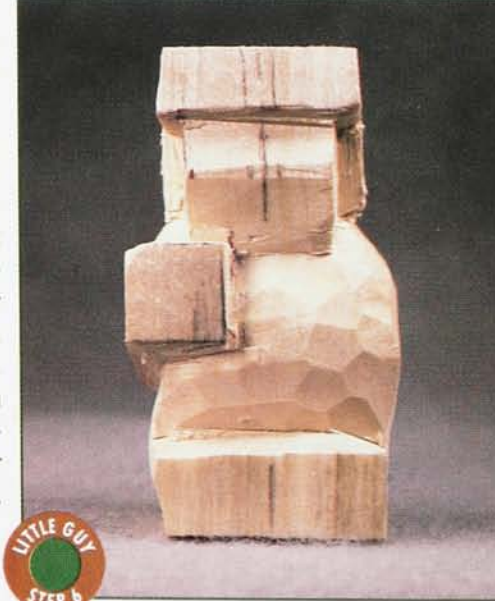
LITTLE GUY
STEP 4

Make a stop cut under the hat and remove wood from the tip of the nose on an angle to the underside of the hat and from the tip of the nose down to the chin. This sets up the planes on the front of the face.



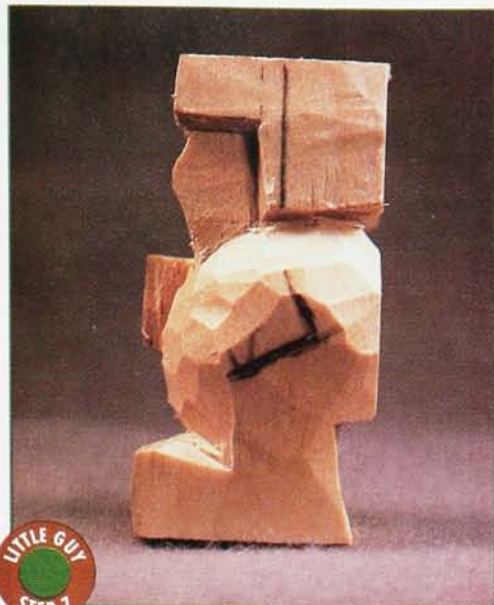
LITTLE GUY
STEP 5

Make a stop cut under the right arm and around the fist area. Remove wood from under the arm down to the bottom of the right foot. Make a stop cut on the upper part of the forearm and upper arm. Carve wood from around the shoulder and upper back.



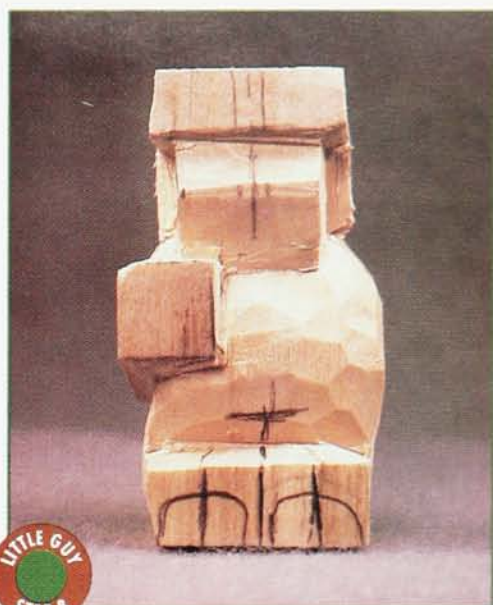
LITTLE GUY
STEP 6

Draw a centerline along the left forearm, leaving it as a high point. As the wood is removed, round off the left side from the shoulder to the bottom of the left foot and around to the front of the right fist.



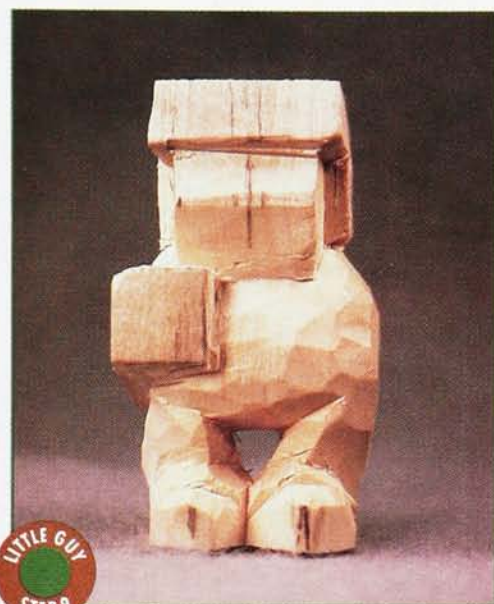
LITTLE GUY
STEP 1

After drawing the front profiles of the shoes, mark off the separation of the legs and draw a centerline for each.



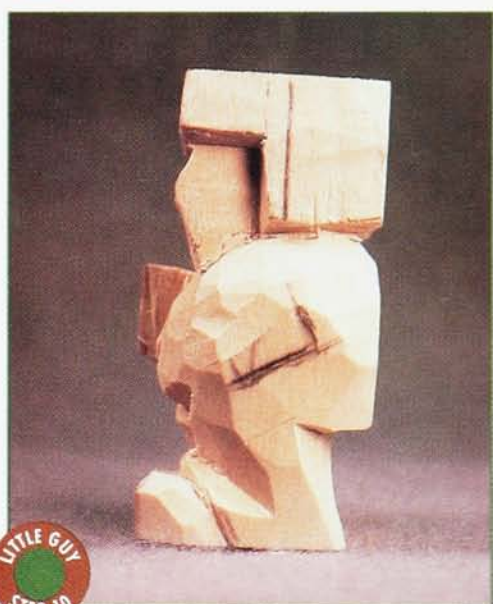
LITTLE GUY
STEP 6

Make a deep stop cut down the center between the legs, front and back. Remove wood until a hole is created and then round the legs and shoes.



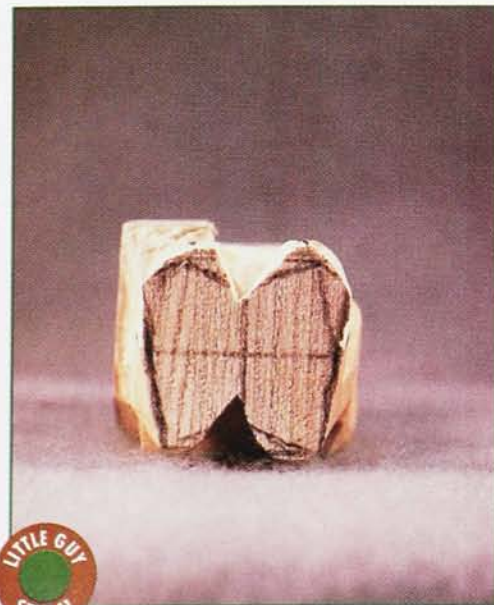
LITTLE GUY
STEP 9

Mark off each pant cuff and shoe. Where a change in carving direction has to be made because of the grain, create a crease in the clothes.



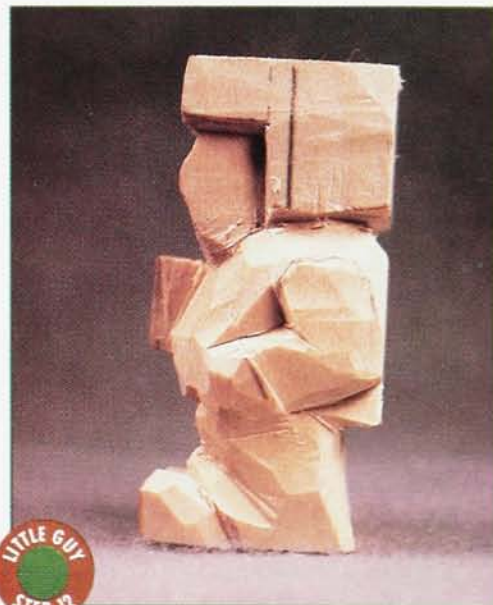
LITTLE GUY
STEP 10

Draw the shoes on the bottom of the figure and shape them.



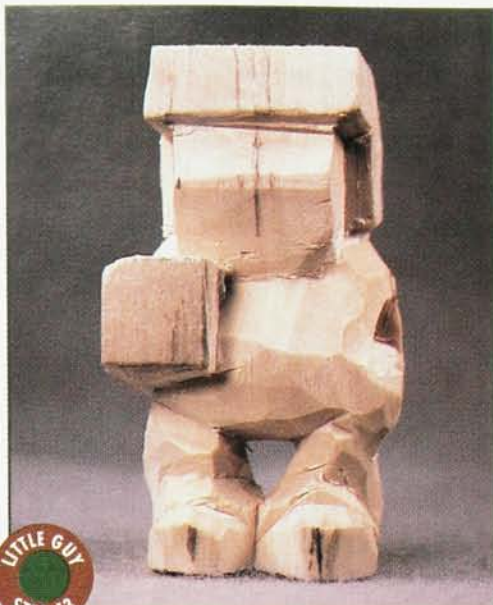
LITTLE GUY
STEP 11

Redraw the left arm and pocket. Outline the arm and pocket with stop cuts and remove wood.

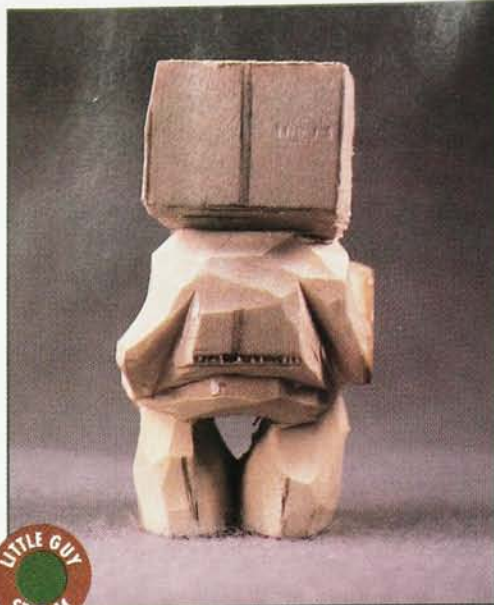


LITTLE GUY
STEP 12

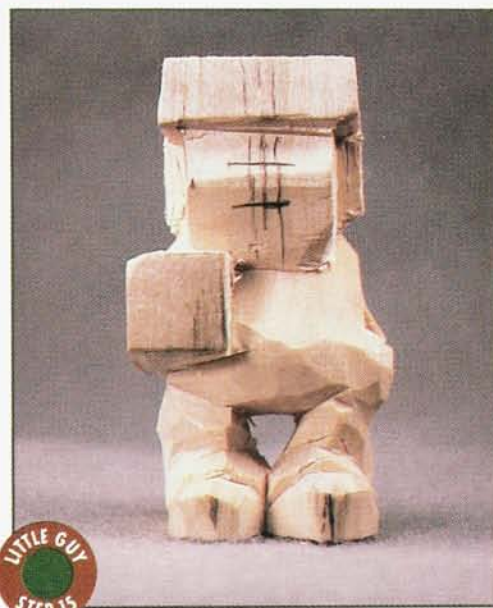
Blend the chest and stomach into the crook of the arm.



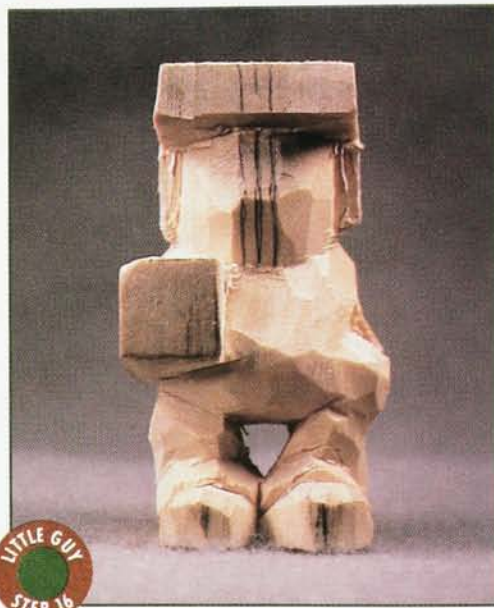
Mark off the inside back of both arms and make stop cuts along those lines. Blend the cuts to form the little guy's rear end and the inside of both arms. Also round the shoulders and make the right arm move forward of the left arm.



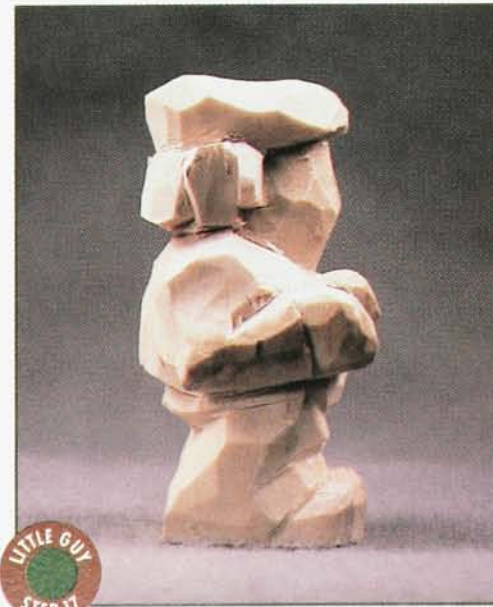
Draw two lines down the middle of the face about 1/8 in. apart. Draw two horizontal lines to mark where the bridge and bottom of the nose will be.



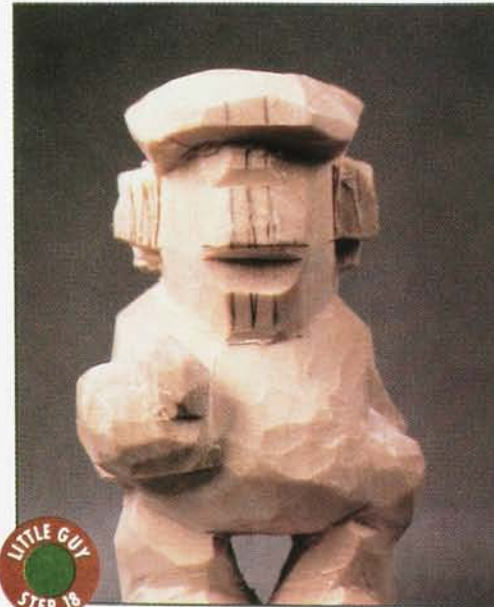
Remove wood so that the face looks like the corner of a block of wood, working from the two vertical lines.



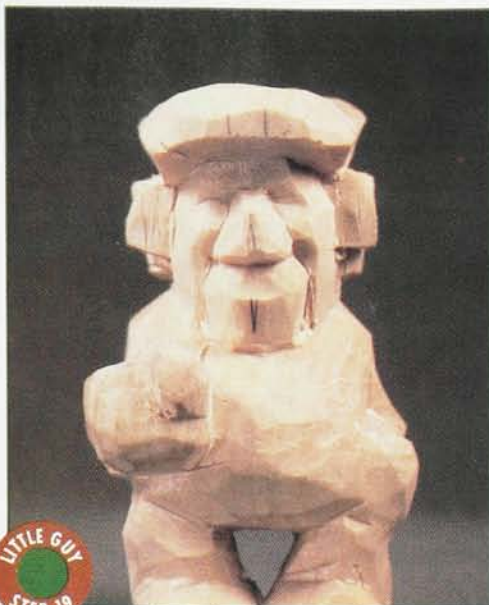
Shape the hat and block out the ears, sideburns, and hair on the back of the head.



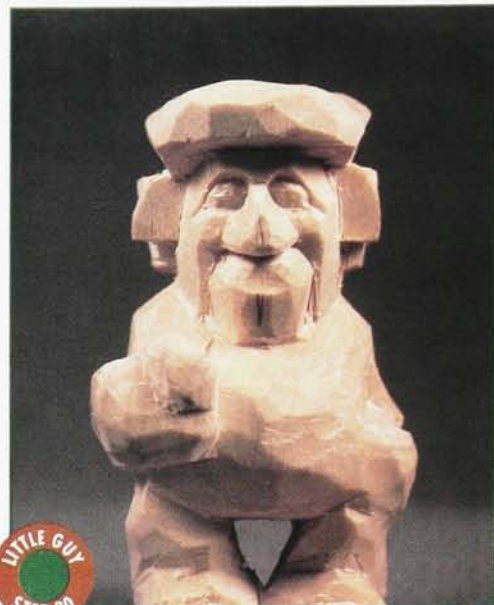
Mark off and make stop cuts at the brow line and bottom of the nose and remove wood.



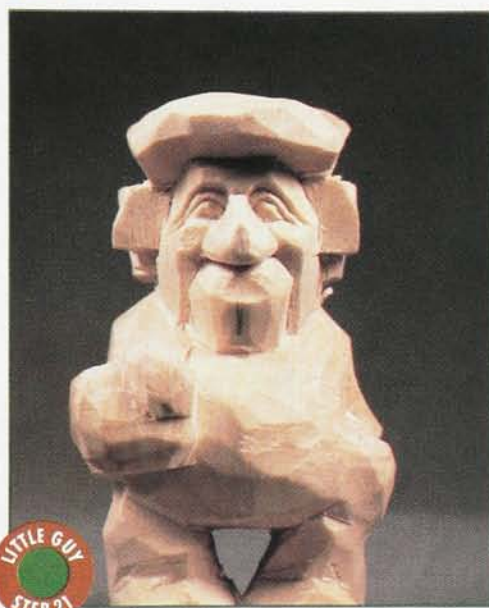
Block out the nose, mouth and flat area where the eyes will be located. Narrow the width of the skull above the cheekbones.



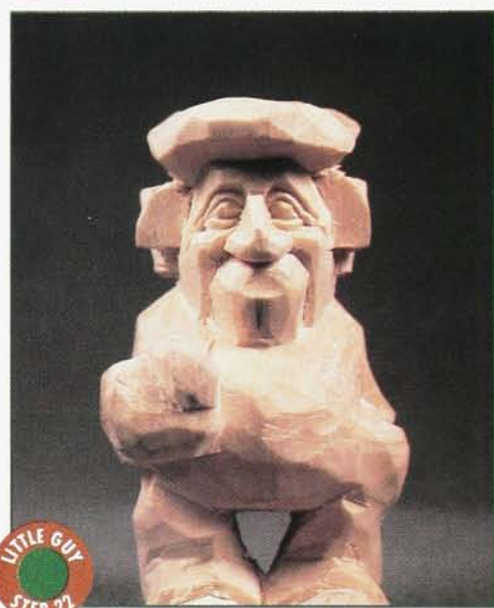
Create the eyes by making mounds that are shaped like footballs or upside down spoons bowls.



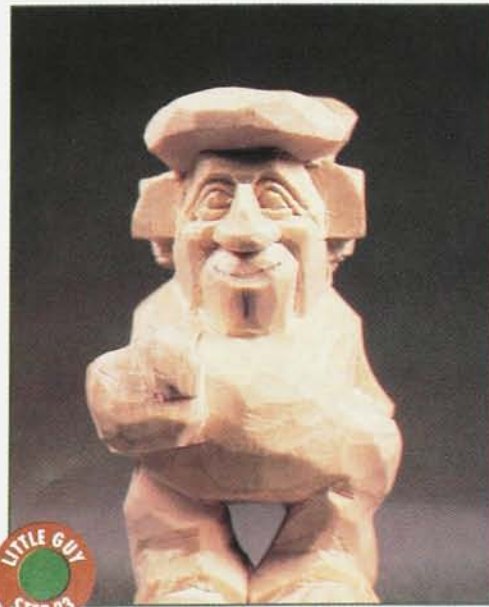
Carve in the upper eyelids.



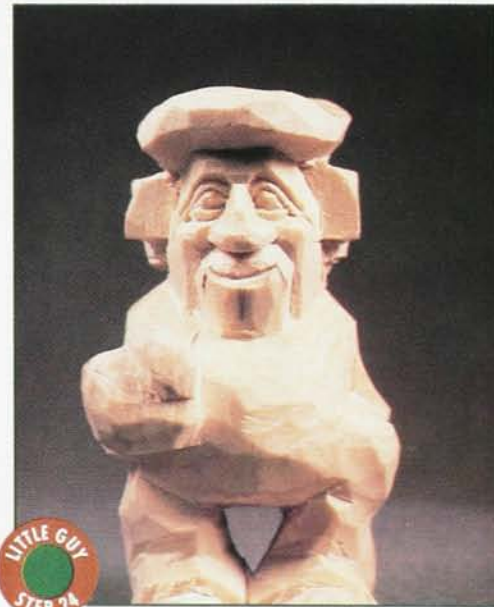
Carve the lower eyelids and shape the nose.



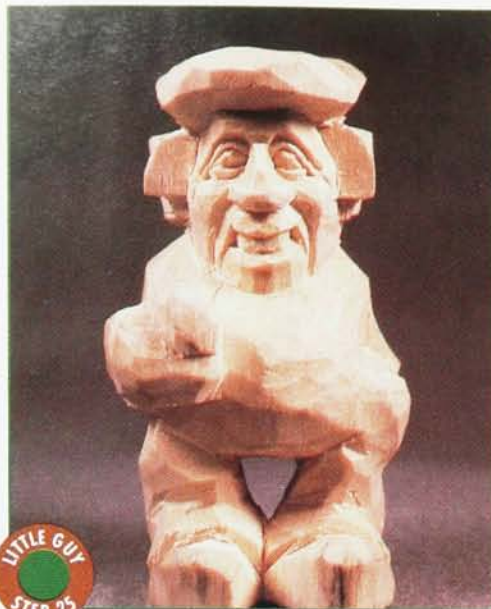
Draw a smiling mouth.



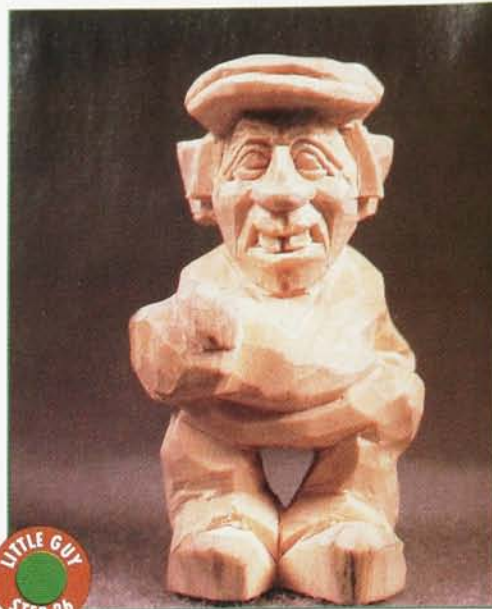
Make a stop cut along the mouth and remove wood below it. Draw lines to indicate the corners of the mouth.



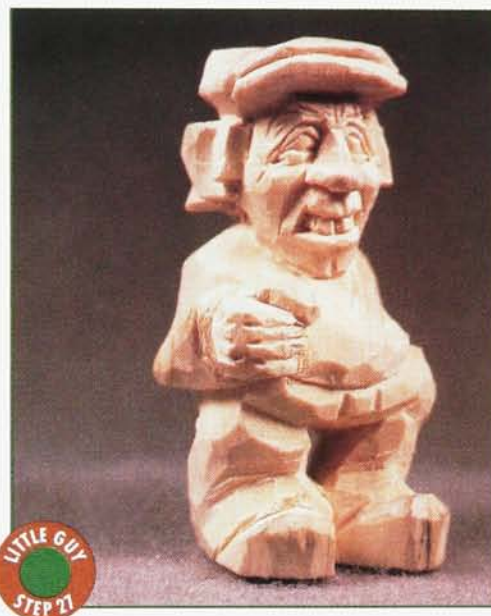
Shape the upper and lower lips and teeth. Make a separation in the middle of the teeth.



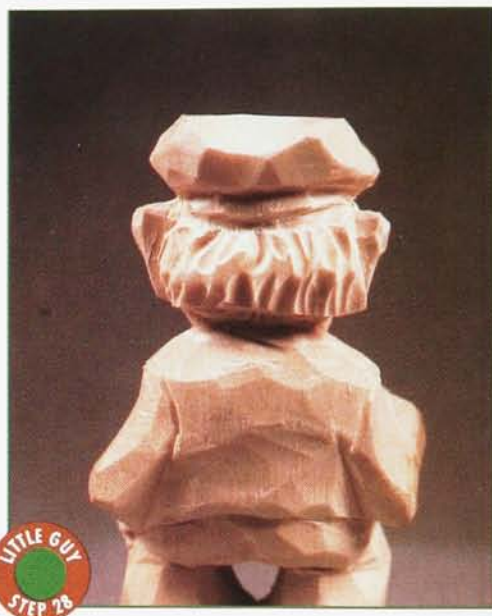
Mark off the separation of the shirt from the pants and carve away wood. Do the same for the hat brim. Also shape the sideburns and ears.



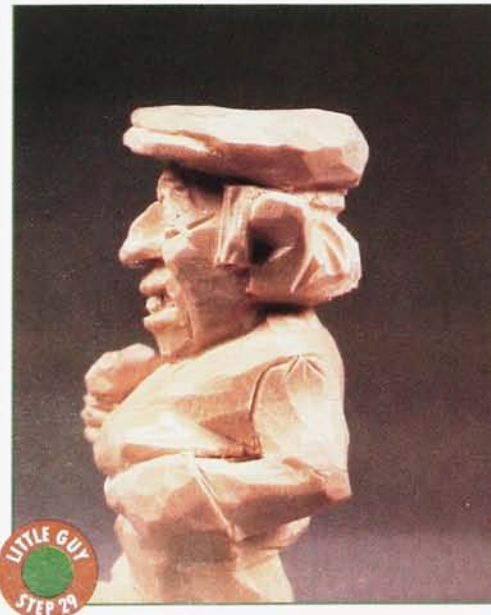
Draw the finger separations and carve them.



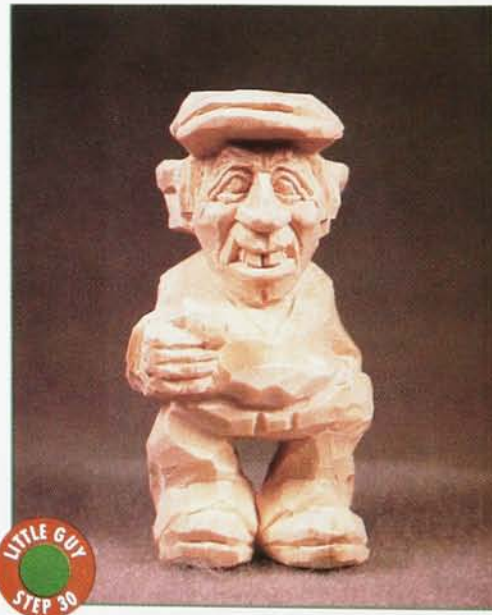
Using both a no. 11 2mm and a no. 11 3mm gouge, create the hair texture. Make cuts with the wider gouge first and then carve inside the cuts with the narrower gouge.



Make triangular cutouts in the ears.

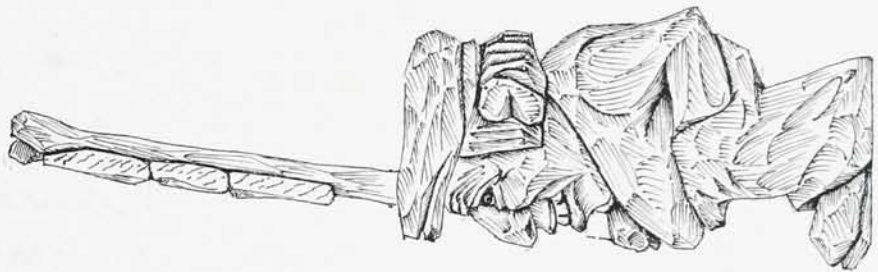
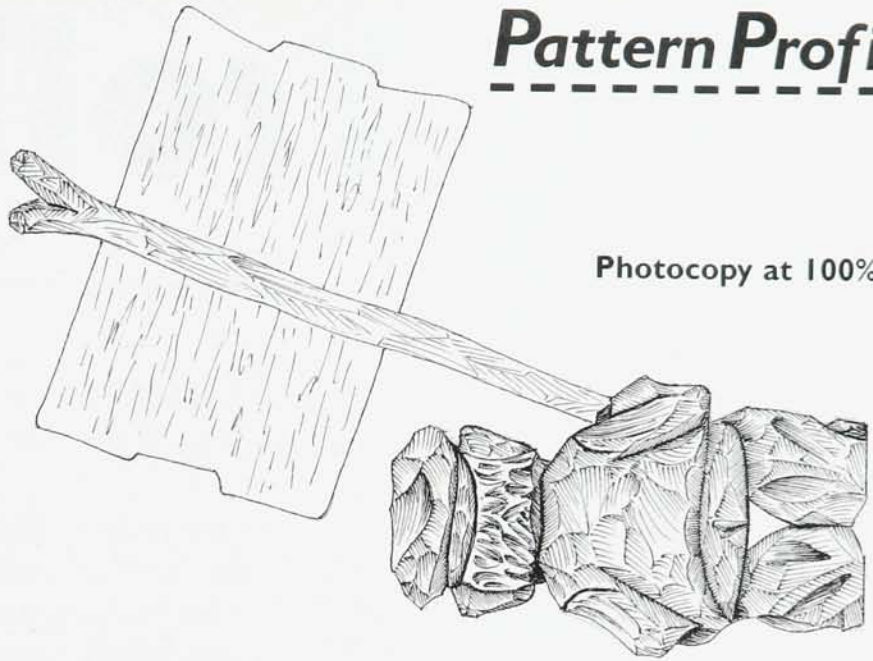


The sign man is ready for painting. Once the colors are applied, wax the figure, then attach the sign.



Pattern Profiles

Photocopy at 100%



J. KOCHAN
(99)



Troll Girl

By Joel Hull

Photography by Roger Schroeder,
Managing Editor at Wood Carving Illustrated

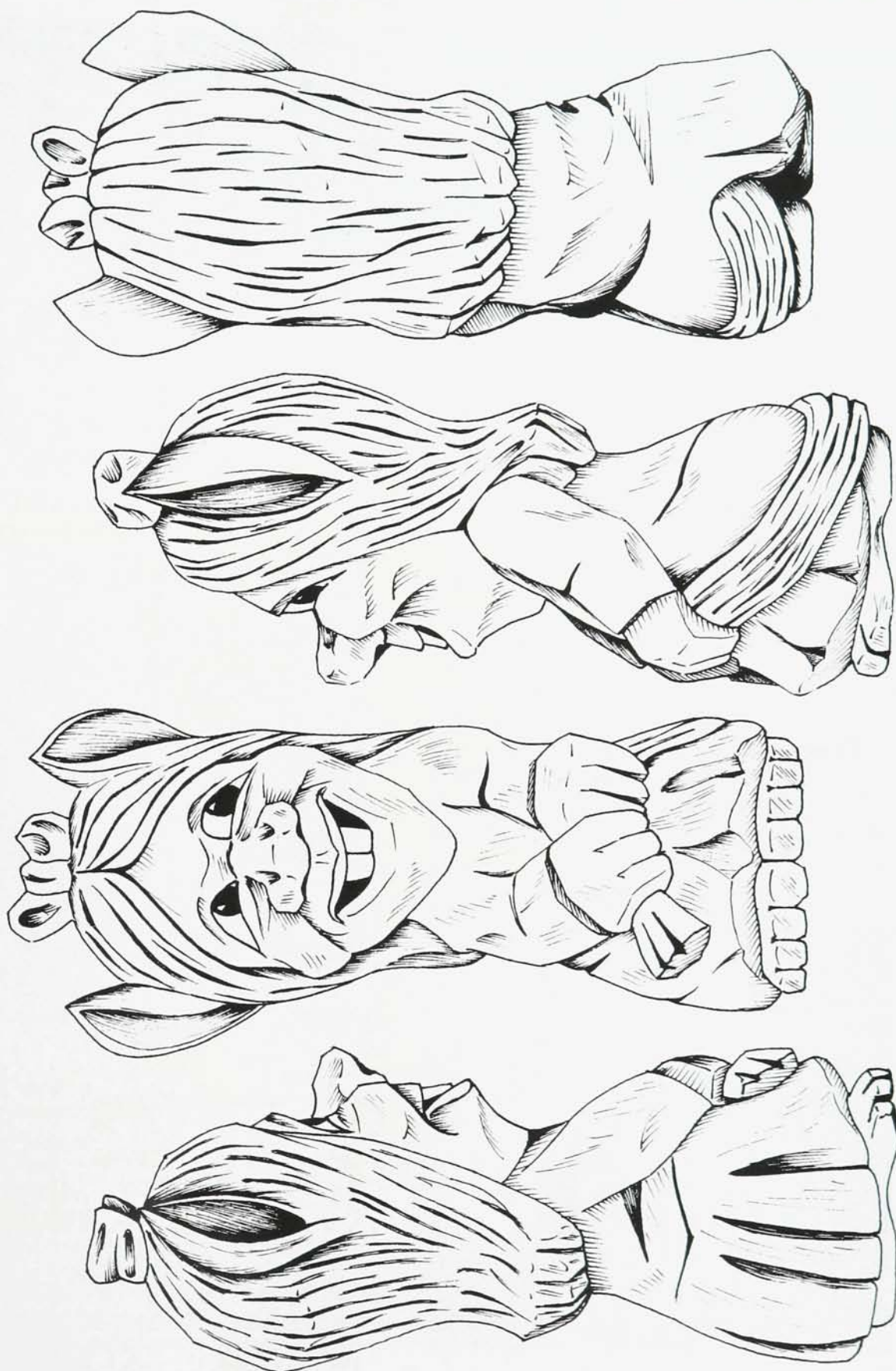
Joel Hull is a professional carver, instructor and Contributing Editor at Wood Carving Illustrated.

Trolls have been a part of Scandinavian folklore for ages. Traditionally, trolls are portrayed as ugly, hairy, unkempt, and best left to dark places such as under bridges. But these creatures became kinder and gentler looking in the 21st century and now appear respectably dressed without any sign of having slept beneath a roadway.

My troll girl, who might not find young men attracted to her, nonetheless has a cuteness about her in her toothy smile and the way she clutches her tail that should make her popular among carvers. The inspiration for her came from the work of Norwegian carver Henning Engelsen. His carvings, known as Henning figures, are popular souvenir items that are sold in shops throughout Norway.



Photocopy at 100%



Illustrations by Jack Kochan

A Roaring Good Carving Project!

Arbortech promotes carving on a "Grand" scale in Las Vegas while raising money for sick children.

Looking for a way to promote woodcarving? Most carvers are good ambassadors of the fun of woodcarving and show off every chance they get. June 16th, 2000 this showy project began.

The mastermind of the "Lion in the Desert" promotion was Jim Wilson of Terrebonne OR. Conceived to raise money for the Make-A-Wish Foundation (see below), it was certainly on a scale that made the carving process a spectator sport. A 350 lb. basswood blank, made up of 130 different pieces of wood and 20 feet of dowel rod started the whole thing off. The project is a 1900's period, Charles Looft-style carousel lion. When finished, the lion carving measures almost 5 feet high and 7 feet long (excluding tail). Tying in to MGM's famous lion trademark was a fitting touch.

Team Arbortech consisted of nine people, ranging from a 40 year old sculptor to a 60 year old grandmother. None had ever carved together before arriving in Las Vegas to accomplish their mission. Carvers spent three days on site re-creating the carousel lion. The finished lion will be painted by Jim Wilson and then auctioned off by Make-A-Wish this fall.

Given the heat-120 degrees-and the ambitious scale of the project, many of the carvers commented that they were very glad to be carving with power and not by hand!



Jim Wilson and Dave Lavoie check measurements with the scale model of the lion.



Dave Lavoie, Steve Russell, Malcolm Gillett and Jim Burke work on the carving.



Joe Dillet with the new Power Chisel.

MAKE-A-WISH.

• The mission of the Make-A-Wish Foundation is to fulfill the wishes of children

between the ages of 2 1/2 and 18 who are suffering from a life-threatening illness.

- Approximately 75% of the wishes are trips to Disney World. The average cost of a wish is \$4,000. Anyone can refer a child to Make-A-Wish, simply contact your local foundation.
- All funds come from community groups, businesses, fundraisers, churches, school fund-raisers, and private contributions.

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Broward County Convention Ctr.
Ft. Lauderdale, FL

September 15-17
NEW ORLEANS
Pontchartrain Center
Kenner, LA

September 22-24
WEST ST. LOUIS
Family Arena
St. Charles, MO

September 29- Oct. 1
CHICAGOLAND
Odeum Sports and Expo Center
Villa Park, IL

October 6-8
TWIN CITIES
MN State Fairgrounds
St. Paul, MN

October 13-15
GREATER CINCINNATI
Northern KY Convention Ctr.
Covington, KY

October 20-22
DALLAS/FT. WORTH
Bigtown Exhibition Hall
Mesquite, TX

October 27-29
COLORADO
Denver Merchandise Mart
Denver, CO

November 3-5
SAN FRANCISCO BAY AREA
San Mateo Expo Center
San Mateo, CA

November 10-12
SEATTLE
Stadium Exhibition Center
Seattle, WA

November 10-12
ARIZONA
AZ State Fairgrounds
Phoenix, AZ

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Chuck Solomon

Author, Bird carver, power carver,
Demonstrating power carving techniques
And signing copies of his new release
– *Carving North American Hummingbirds and their Habitat*
Will be at the San Francisco and Seattle shows only.

Chuck is very knowledgeable on bird carving and is a wildlife biologist for the US Fish and Game Dept.



Dave Hamilton

Author, Bird carver, power carver,
Demonstrating power carving techniques
And signing copies of his new release
– *Carving North American Hummingbirds and their Habitat*
Will be at the Dallas/Ft. Worth and Denver shows only.

Dave is a wetlands biologist. Bring him your questions on bird carving – especially habitat.

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Clay and Carving: A Winning Combination

**By
Karen
Rhodes**

Karen Rhodes is an artist who uses a variety of mediums during the creative process of carving and sculpting. She lives in Gettysburg, Pennsylvania.



My sitting bear was formed with a wooden egg, ball, and two pea cups.

One medium that pops up frequently in carving books and articles is the use of clay models. Clay gives carvers the ability to create, alter, and move features until they are satisfied with the figure. After it is complete, dimensions can be easily transferred to wood.

Many times I have seen a picture or pattern that appealed to me, but I wanted to change the features by moving an arm, leg or repositioning the entire figure. A few carvers can recreate a position without any aids and others require some drawing skill to visualize the movement. Unfortunately, I can't draw. Anything beyond a stick figure is out of my league. So the idea of working with a clay model became fascinating. Imagine the ability to add or delete material to the model almost instantly? If I want a potbelly on my figure, I add more clay. If I don't like it, off it comes. With clay, I became an illustrator and sculptor.

Which Clay to Choose

Not all clays are alike. There is air-dry clay that, as its name implies, dries when exposed to air. A disadvantage arises when I am working on a large or detailed design; the clay will start to dry and become crumbly as I work with it.

Another clay is non-drying. The clay will not dry out and can be used over and over again. This clay is not suitable for me



Simple wooden turnings purchased at a craft store provide an armature for this ghost inspired by an Ivan Whillock carving.

A grouping of carving models done with wooden turnings and colored clay.

department stores that have a craft area, retail price is between \$1.25 and \$1.85 for a 2 oz. block. It can also be purchased from a which brings the price closer to \$.95 per block. Sculpey III comes in forty colors, includes me the opportunity to "paint" my model while I'm sculpting it. If I don't find the color after baking it using acrylic paints.

heat sensitive. It softens when subjected to low heat, like the warmth of the human when heated to between 200 and 275 degrees. It can be baked in stages and can Since polymer clay is a plastic compound, it never becomes completely rigid, allowing el.

Polymer clay is extremely heat sensitive. It softens when subjected to low heat, like the warmth of the human hand, while it hardens permanently when heated to between 200 and 275 degrees. It can be baked in stages and can be re-baked many times over. Since polymer clay is a plastic compound, it never becomes completely rigid, allowing for some flexibility in the model.

Polymer clay is extremely heat sensitive. It softens when subjected to low heat, like the warmth of the human hand, while it hardens permanently when heated to between 200 and 275 degrees. It can be baked in stages and can be re-baked many times over. Since polymer clay is a plastic compound, it never becomes completely rigid, allowing for some flexibility in the model.



Conditioning the Clay

A food processor is invaluable when working with large amounts of clay. It speeds up the conditioning of the clay and works wonders when I blend several colors together. Once the clay is the consistency of cottage cheese, it's ready for rolling. However, I never use the processor for food once I've used it for polymer clay. This also applies to other kitchen tools I use.



The possibilities of making models for carvings are seemingly endless when I use wooden turnings. Given the colors that the clay comes in, I can create very accurate models that are sculptures in themselves.

Any Tool Will Work

What tools do I need to model polymer clay? Anything can be made into a tool. I've been using an old paring knife and a needle tool for most of my work. A needle tool is simply a straight pin pushed into a piece of wood so that the pointed end sticks out. I snip off the head of the pin with wire cutters and push the pin into a pencil-shaped piece of basswood. To give me more variety to the modeling I do, I use a thinner pin on the other end. This "pencil" provides me with two tools instead of one. Recently I talked my dentist into giving me some of his old dental tools that I now employ for most of my modeling. Other items that I have found useful include knitting needles, sharpened dowels, buttons with designs that can be imprinted in the clay and rounded toothpicks.

Hardening the Clay

A home oven, either gas or electric, is essential for making the model hard and therefore permanent. A toaster oven will do the job if an oven thermometer is used to verify the temperature. A microwave should never be used. The baking surface can be any flat material that will withstand temperatures up to 300 degrees. A sheet of aluminum foil on a cookie sheet works well. Ceramic floor tiles and metal or glass baking pans all make good containers when baking clay.

If a clay model is baked on a shiny surface, the clay will be shiny on the bottom. To eliminate the shine, I line the pan with kitchen parchment or place an index card under the model.

When working with polymer clay, I won't place it on a wood or painted surface. The clay tends to stick and can ruin a finish. Some artists use Formica-type tabletops or marble floor tiles. A plastic place mat or wax paper can also be used as work surfaces.

Since I use armatures and apply the clay in thin sheets, a roller is essential. I use a 1 1/2-in.-diameter dowel, but a rolling pin will also work.

Making Armatures

One of the first problems I encountered while working with Sculpey III was the amount of clay needed for sculpting. Even at wholesale prices, this proved to be too expensive. I soon found that to reduce the amount of clay required, I could utilize a variety of items to provide bulk and apply the clay as if it were a veneer. A sampling of the items that I have used as armatures to cover with clay include: washers, bolts, PVC, plastics, wood, dowels, commercial turnings, tile, ceramics, pens, pencils, votive candle holders, small drinking glasses, jars, bowls, bottles, switch plates, eggs, Christmas ornaments, small cardboard boxes, paper-mache shapes, picture frames, drawer knobs, salt shakers, playing pieces for games, clock backs, letter openers, ceiling fan pulls, napkin rings, curtain pull-backs, metal boxes for adhesive bandages, cat food or tuna cans and prescription bottles.

I find that commercial turnings make for especially good armatures. A wooden pear, for example, offers a great body for a person with a pot belly and a wooden ball is suitable for the head. Even something as simple as a dowel is ideal for a leg or arm. With so many items available for fillers, the amount of clay actually used is relatively small. This keeps my cost down while giving me endless shapes to work with.

I have discovered that wire is often needed to give the model more stability than just an armature can offer. For me, this is necessary when I create people with arms extended. I use either 18-gauge or 22-gauge wire, both available at my local hardware store. The wire allows me to move any part of the sculpture into a position that suits my model. At the same time, it provides additional strength to those areas that are not attached to the main body. I also use screws and

bolts to "mold out" an area. They add bulk to the armature while giving strength to the clay. The key here is to develop a good foundation on which to apply the clay.

Once the clay is conditioned and ready for use, it's time to start the project. Taking the clay bit by bit, I wrap it around the armature or wire frame. Once I get the form and shape sculpted to my satisfaction, I add the fine details. This is where some dental tools come in handy, especially when I want to create scales, claws, whiskers, eyes, fur and dimples.

Let me share how I brainstorm a project. I first think about what I want to sculpt. I prefer to carve people, so I have to decide on sex, age and height. I then ask what the person will be doing: standing, sitting or running? After these decisions are made, I start thinking about clothes. What type of shoes will my person wear: sneakers, work boots or cowboy boots? Will the pants be tucked into the boots or will they hang over? Will the figure be wearing pants or jeans, and if so, will they be new or tattered? Will the shirt be long sleeve or short and will it be outside of the pants or tucked in? It helps me to look at myself in a full-length mirror to see how I dress. Actually, I see myself in layers where each piece of clothing is a layer to be added to the armature. Clothes that are tucked in are added before those that are not. If I am modeling a figure with T-shirt, lumberjack shirt and jacket, I have four layers—the first being the flesh.

If I think that the design is getting too big to handle, I bake it. Since the clay warms from the heat of my hands, I find that I am smearing what was already worked and shaped. By baking the sculpture, I am curing the finished areas and continuing to build on the unfinished areas after the clay cures.

None of these design decisions is necessarily set in hard clay. I have the option of changing my mind on a whim and simply adding or deleting the clay. Sometimes when I am creating, I find that the figure takes on a life of its own and dictates how it will be dressed or positioned. At other times when I am finished with my model, it has become something that I had not planned on at all. Some hidden character seems to emerge from inside the clay, and it dictates how the figure will be dressed or positioned.

I hope that I have encouraged you to give polymer clay a try the next time you are working out a design. To me, clay modeling is just as creative as the carving process itself.



Wooden eggs make up the bulk of two Santas based on Tina Toney patterns.

Polymer Clay Sources

Wal-Mart

Michael's

The Polymer Clay Shoppe

401 S. Decature 37-376 • Las Vegas, Nevada 89103
702-368-6399 • www.polymerclayshoppe.com

Prairie Craft

PO Box 209 • Florissant, Colorado 80816
1-800-779-0615 • www.prairiecraft.com

Clay Factory Inc.

1901 Estes • Elk Grove Village, Illinois 60007
1-877-728-5739 toll free • www.clayfactoryinc.com

Midwest Clay Company

1229 Champlaine Ct. • Schaumburg, IL 60193
847-534-5485

Wood Turning Sources

Woodworks

4521 Anderson Blvd • Fort Worth, Texas 76117
817-581-5230

Internet Sculpting Sites

Jimbo's sculpting with polymer clay

www.flash.net/~jimbo1/art02.htm

Adrian's sculpting information

www.rinc.or.jp/~adrian/sfdi/sculpt.html

artGear's sculpting information

www.artgear.com/sandman-i2.html

*sculpting and armatures with
Super Sculpey*

www.gremlins.com/rick_barrows/sculpt.html

*wire and armature for small figures,
beads, hands, details*

www.members.tripod.com/~Astralos/clay-base.htm

*Katherine Dewey's many explanations
of clay modeling*

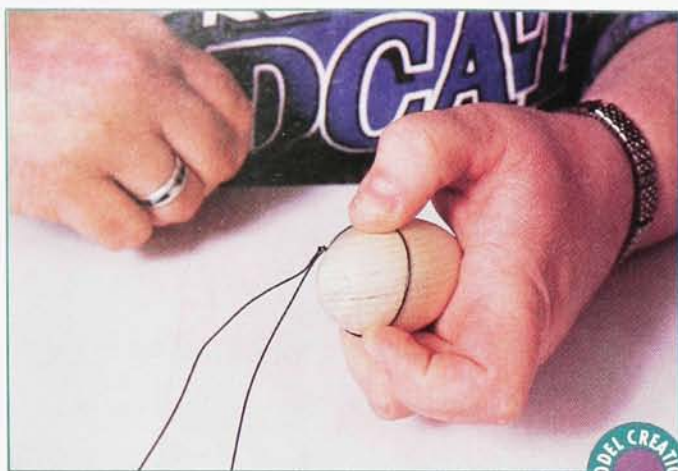
www.itouch.net/~lgdewey/index.html

Internet Human Anatomy

www.innerbody.com/html/body.html

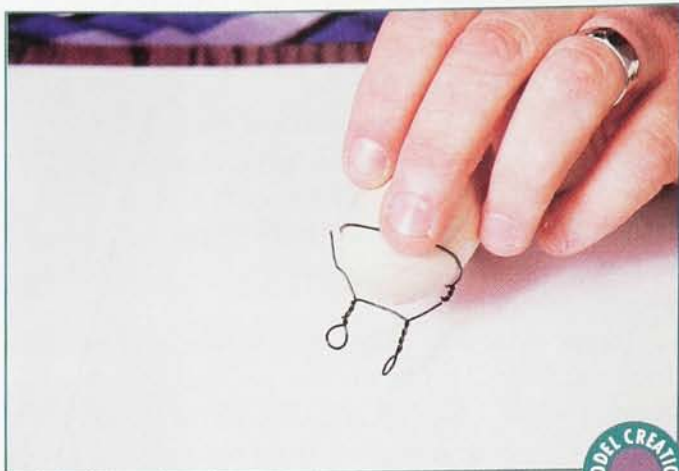
Recommended Reading

How to Make Clay Characters,
Maureen Carlson,
North Light Books.



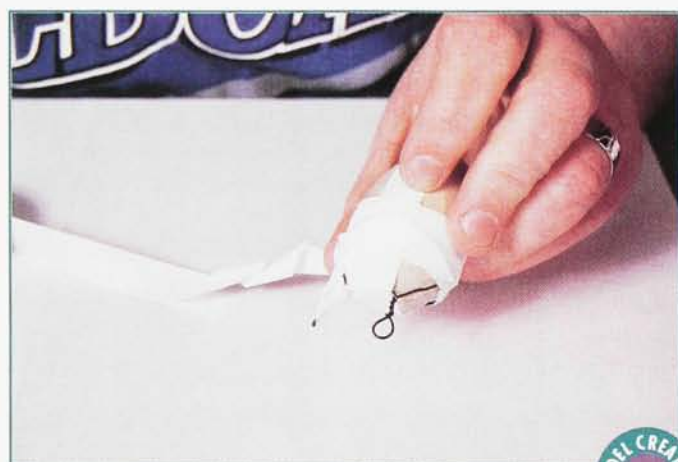
To create a model of a figure I want to carve, I start with a wooden egg and 22-gauge craft wire.

MODEL CREATION
STEP 1



I twist the wire in such a way that it provides support for the legs.

MODEL CREATION
STEP 2



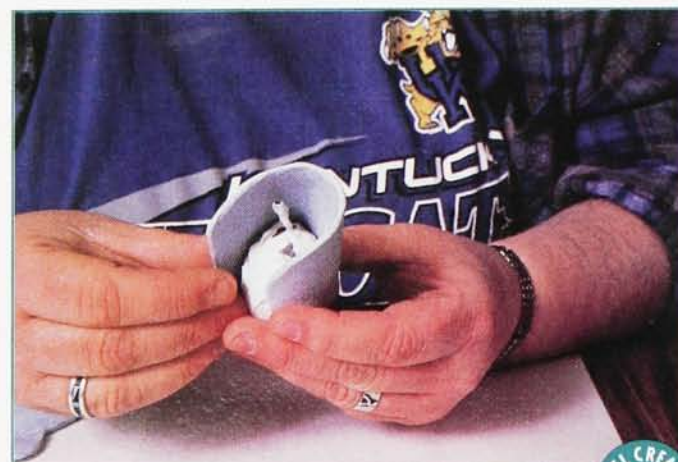
Since the clay I use will not adhere well to the wood, I wrap the egg and wire with floral tape.

MODEL CREATION
STEP 3



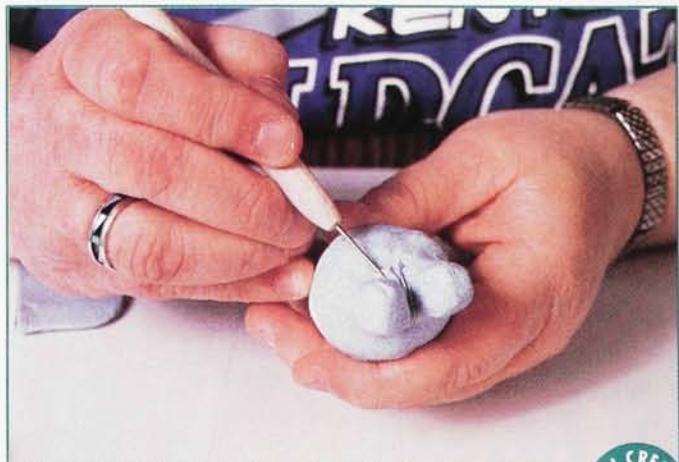
To create a veneer with which to wrap my armature, I roll it out with a large dowel.

MODEL CREATION
STEP 4



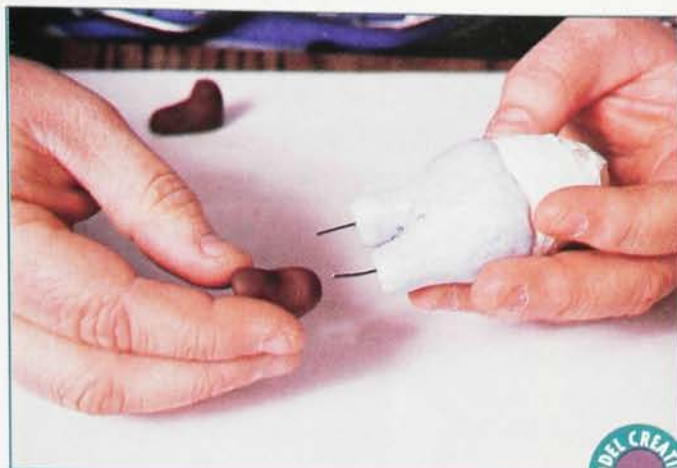
I simply wrap the armature with the clay. I chose blue to represent blue jeans.

MODEL CREATION
STEP 5



A pencil-shaped piece of wood and a straight pin make an ideal modeling tool.

MODEL CREATION
STEP 6



Wire pushed into the legs provides support for the shoes.

MODEL CREATION
STEP 7



Since I treat all my models as sculptures, I even make shoe laces, using thinly rolled pieces of white clay.

MODEL CREATION
STEP 8



With clay, it is easy enough to add pieces to fill in gaps.

MODEL CREATION
STEP 9



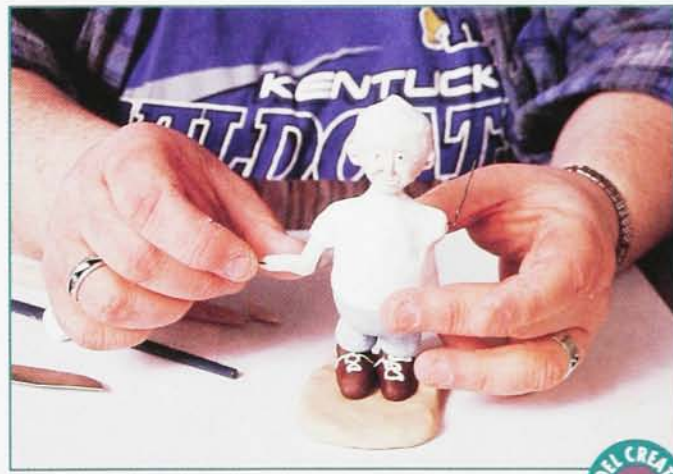
I make my faces as accurate as possible, applying pieces of clay for the nose, mouth, eyes and jowls and shape them with a variety of modeling tools.

MODEL CREATION
STEP 10



A red sable brush with a small amount of uncured clay in the bristles smooths the face.

MODEL CREATION
STEP 11



As my model nears completion, I can bend the arms, move the head, and change the position of the legs.

MODEL CREATION
STEP 12

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Flexcut™ Tools Put to the Test

By John Mignone, Contributing Editor at Wood Carving Illustrated



Flexcut™ tools come in a variety of styles. From left to right, in pairs: carving knives, 5-in. palm tools, standard 8-in. gouges, and mallet tools.

John Mignone is a woodcarver, classical musician and tree propagator. Carving professionally since 1990, he is a Contributing Editor at Wood Carving Illustrated. Mignone lives in East Meadow, New York.



When Flexcut™ tools first appeared, I was suspicious of their usefulness. After all, they seemed strange with a shaft that flexes and an ash handle shaped like no other carving handle on the market. Despite my doubts about their effectiveness as carving tools, I purchased two palm tools. I soon discovered that Flexcut™ tools performed so well that they are now permanent additions to my carving arsenal. And I've even bought a variety of the newer tools made for use with a mallet.

Other than improvements in the quality of steel, there has been almost no change in carving tool shapes and design for several hundred years. Flexcut™ tools, however, are a remarkable innovation in carving tool technology. What makes them different from the many brands of American, European and Japanese brands available today? The answer is in how they are made.

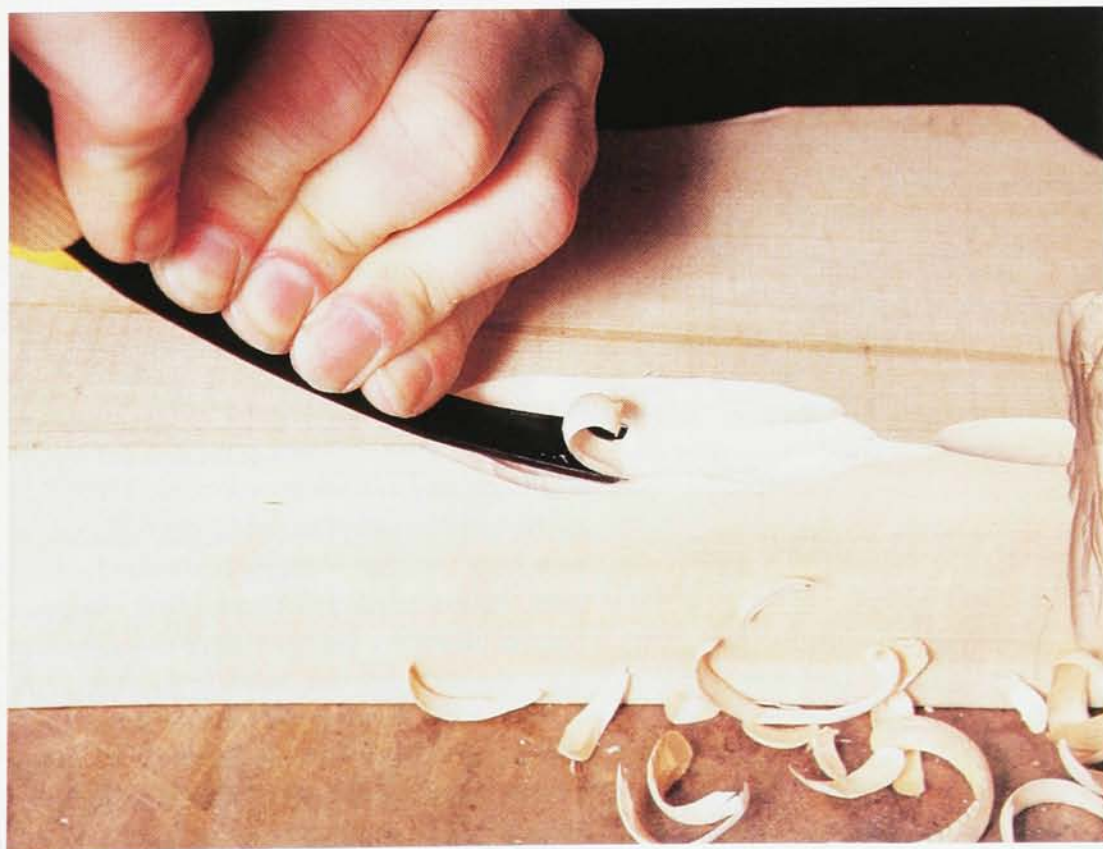
Flexcut™ tools start out as thin strips of high carbon spring steel. What the manufacturing process brings to the metal that makes the tools unique is differential tempering. When a tool is heat treated, it is brought to its working hardness through the processes of heating, quenching and reheating. The resulting hardness is measured by the Rockwell C Scale (Rc). This measurement is taken by forcing a pointed diamond under a fixed weight into the surface of hardened metal. The harder the metal, the higher the Rc value. For a Flexcut™ tool, the shank is tempered for resiliency in the range of Rc 42 to 54 depending on the style of tool; the cutting portion of the steel is tempered for edge holding in the range of Rc 59 to 61. For a typical palm tool that has 3 in. of steel, the hardened blade measures about 1/2 in. For a 4 3/4-in. long blade, the hardened blade is about 1 1/8-in. long. The dual hardness means that the

shank retains the resiliency of a spring and the tip is hard enough for superior cutting while holding a keen edge.

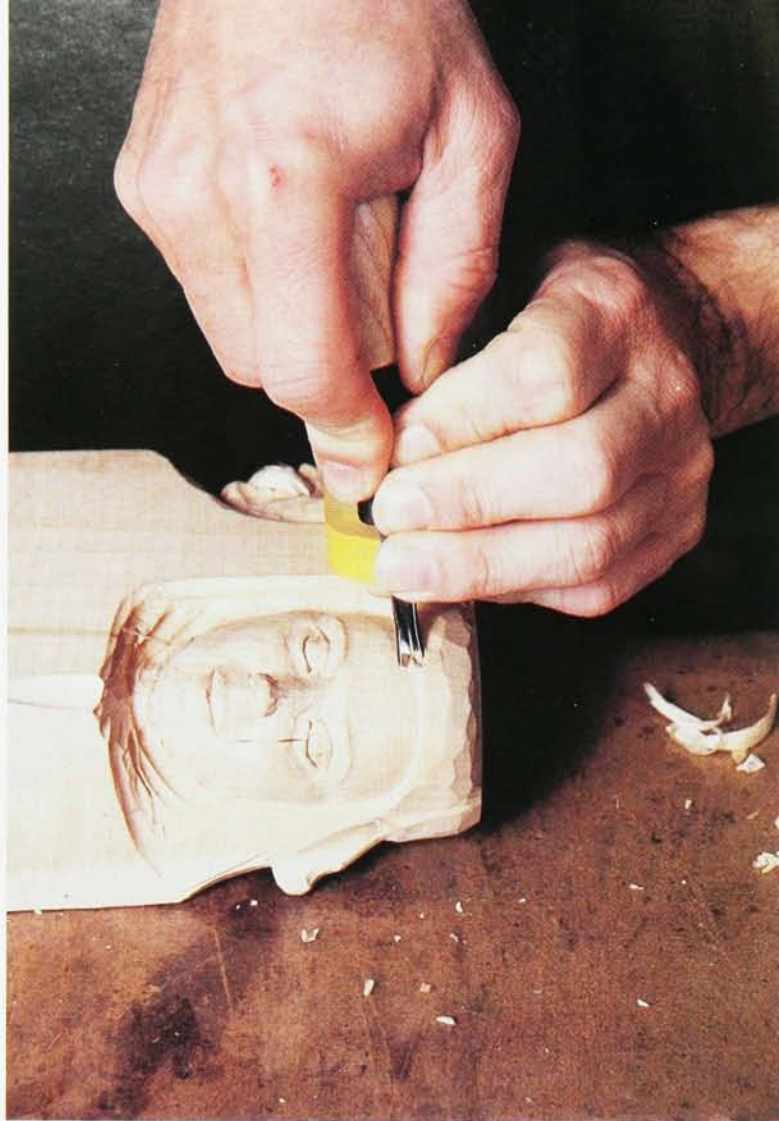
What are the benefits of a flexible shaft? Take a Flexcut™ gouge or chisel with a straight shank and blade and move it through wood. Pushed by hand or struck with a mallet, the tool cuts as cleanly as any similar tool with a sharp edge. However, the conventional straight-shank tool has difficulty carving deeply because the shank bumps the side of the depression. To deal with the problem, traditional bent gouges were developed to change the cutting angle. To cut, the handle is raised more perpendicular to the wood; to exit, the handle is lowered. The deeper the depression, the greater the bend must be in the tool. Since conventional tools have permanent bends, a large number of gouges and chisels are needed to fit the job at hand. Flexcut™ tools, however, because of their spring shanks, can change shape as the contours of the wood dictate.



Flexcut™ mallet tools come in boxed sets of six. They include a no. 3 1-in. gouge, no. 5 3/4-in. gouge, no. 8 7/16-in. gouge, no. 11 1/4-in. veiner, no. 11 1/2-in. veiner, and a no. 12 5/16-in. V tool.



Differential tempering allows the steel to flex. Made of high-carbon spring steel, the tool shank gives just enough to follow the contour of a carving. One tool, then, performs the job of several.



The palm tools, easy to handle and control, work on a variety of projects.

The major purpose for the development of Flexcut™ tools is to have one tool provide the function of two or more tools. The advantages are a reduction in the number of tools needed for a project and a lessening of the time spent having to change tools. A straight Flexcut™ gouge, for example, can become a long-bent tool with a great number of possible curvatures. Also, a by-product of being fabricated from thinner, flexible steel is that there is less steel to push through the wood. Less metal means less resistance to the cut.

The advantages don't stop with the flexing action. Each blade is made from high carbon steel, much as old butcher knives and pocketknives were. Unfortunately, the steel rusted quickly and had to be kept oiled and free from moisture. Stainless steel blades, which do not rust, came into vogue, but the earlier ones did not hold an edge very well. Flexcut™ tools are unique in that they

are black oxidized, a process that inhibits rust. This is a chemical process that transforms the surface metal into a black, inert oxide. It is part of the steel itself and does not crack or peel.

When I tested the sharpness of the tools, I was impressed. Each tool is honed and polished to produce a flawless edge that is ready to use. After accidentally damaging the cutting edges of two of the tools, I honed them on a super fine translucent Arkansas stone and hand-stropped them on leather. The imperfect edges were gone, and I was back in business.

I have to point out that the palm tools, with their unusual carved handles, are comfortable to use. The design keeps the force of the stroke in the heel of the palm, reducing the need to tightly grip the handle.

I have been using my two palm tools, the no. 9 1/8-in. gouge and the 70-degree 1/4-in. V tool, for a variety of carving projects. On small carvings, they cut very cleanly whether I am making light or very deep cuts. I find the no. 9 tool especially good at making difficult cuts such as outlining the bottom of an eyelid or carving the wings of a nose where grain changes are a problem. I enjoy using the V tool when making concave cuts. By flexing its shank, the edge can be kept in alignment with the force of the stroke. This reduces the "chatter" or rippled effect that most other V tools make when exiting the cut.

Recently, I purchased four standard 8-in. long carving tools. They include a no. 3 3/4-in. gouge, a no. 7 5/8-in. gouge, a no. 9 1/2-in. gouge, and a 70-degree V tool. I decided to test them on four different types of wood that range from soft to hard: jelutong, basswood, mahogany and walnut. The results were better than I expected.

Using the no. 3 gouge first, I got consistently polished cuts carving with the grain. The same results occurred with the no. 7



Flexcut™ knives are made from high quality spring steel and tempered to a hardness of Rc 59 to 61.

and no. 9 gouges. Flexing these tools made exiting concave cuts easy. I did get chatter and breakage of the top layers of the softer woods—a problem with the softness, not the tool. To correct the problems, I took very light cuts while twisting the tools, and the results were smooth cuts. I next made deep cuts in the four woods and compared the Flexcut™ gouges with standard bent gouges. Although both produced chatter in the woods, the Flexcut™ tools made less than their counterparts, and I had good control over them owing to their flexing action. Making shallow across-the-grain cuts with all three gouges also produced nearly perfect surfaces on the four woods. Although the mahogany, because of its reversing grain, had minor tears, I was able to clean them up with light, second passes of the tools.

I was pleasantly surprised with the cutting action of the Flexcut™ V tool. Carving with and across the grain of the four woods produced good results; how much chatter and tear out occurred depended on the hardness and brittleness of the wood I tested it on. However, given the flexing action of the tool, I found that it outperformed most standard V tools.



The Flexcut™ drawknife is made from the same resilient spring steel as the palm and mallet tools. The 5-in. blade flexes in either direction to round or hollow.

Flexcut™ tools earn a high grade. They cut well, leave smooth surfaces, make deep concave cuts better than most other handtools, and hold an edge very well. But the real forte is in their versatility. Since each gouge or chisel, owing to its ability to flex, is really more than one tool, a carver can make some cost-saving purchases that are sure to last a lifetime of use.



A Poor Man's Dust Collector

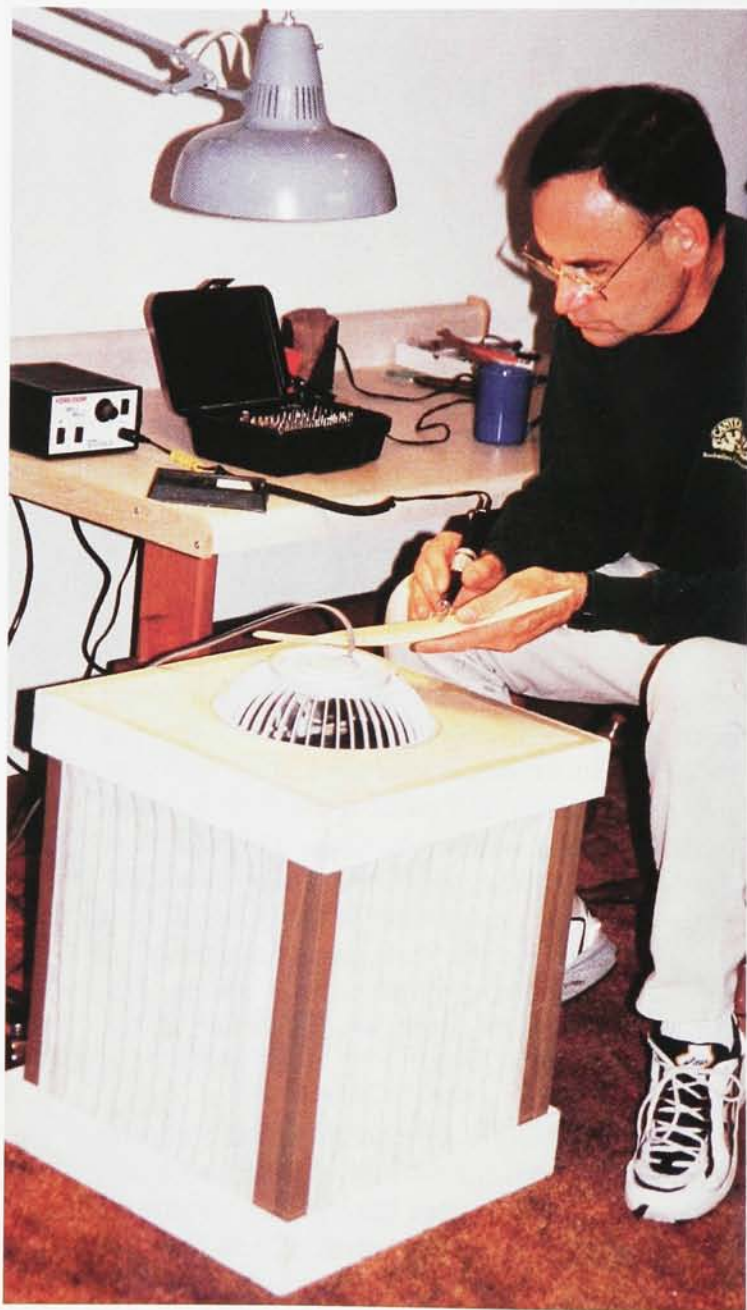
By Jim Smith

Jim Smith works as a training and documentation manager. He lives in Madison, Wisconsin.

The fine wood dust particles created by power carving tools are a messy nuisance to say the least. At worst, they pose a real health hazard to woodcarvers. You can wear a respiration mask to protect your lungs from the floating wood particles, but for many of us, the dust is an eye irritant as well.

This project fills the need for a low-cost, efficient dust collector that can easily be assembled in a few hours with common tools. I've been using my unit for nearly two years and am very satisfied with its performance. The fan draws air and dust through the top of the unit and expels clean air through the four filters that make up the sides of the collector. Large dust particles and wood chips collect in the bottom of the box, which can easily be emptied. The advantage of this dust collector over other fan-and-filter-in-a-box units is the large surface area of the filters, which allows maximum air flow through the fan. The unit is made from items purchased at the local hardware and office supply stores. The cost is about \$50. The shopping list includes the following:

Quantity	Item	Cost
1	Circular room fan, 120 volt, 1.1 amps or similar	\$20
1 piece	1/2-in. thick by 2-ft. by 4-ft. plywood	\$6
4	Pleated furnace filters, 16 in. by 20 in.	\$12
2 sheets	2-ft. by 4-ft. foam board	\$6
	Carpenter's glue, packing tape, silicone caulking compound	\$10



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

Construction Details



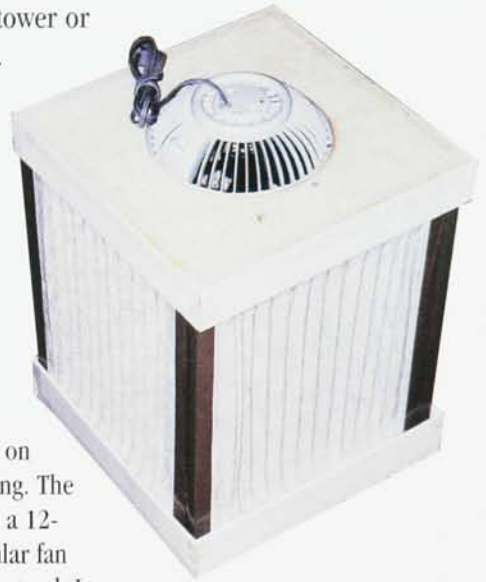
Cut Outs

I cut the plywood and foam board pieces to the following dimensions. The foam board cut easily using a straight edge and a hobby knife. To cut the plywood I used a table saw.

Quantity	Item
2 pieces	1/2-in.-thick by 16 3/4-in. by 16 3/4-in. plywood
8 pieces	1/2-in.-thick by 16 3/4-in. by 16 3/4-in. plywood

The dust collector consists of three components: the top fan assembly, the tower or box, and the base.

The efficiency and ease of construction of this dust collector depend largely on finding a suitable fan – one that has a good “draw,” and the convenience of a power/speed selector switch mounted on the back of the casing. The fan that I chose has a 12-inch-diameter circular fan mounted to a tilting stand. I removed the fan’s protective front cover and the stand for easy attachment to the top of the box.



Top Fan Assembly

• Base

Using glue and tape, I assembled the other plywood square and the four remaining 3-in. by 17-in. foam board pieces to create the base of the unit.

• Filter Assembly (tower)

I taped the four filters together to form a 20-in.-high rectangular tower.

• Final Assembly

After fitting the taped filters into the base, I placed the fan assembly and cover over the filters. My dust collector was ready to business.

Although different mounting strategies for the fan can be used, I screwed and glued two support blocks to the underside of the plywood, then screwed the fan case to these blocks. The fan has to be mounted so that it draws the dust in, not blow it out.

Using a saber saw, I cut a circular opening in one of the plywood squares to accommodate the fan. To form the dust collector lid, I glued and taped four 3-in. by 17-in. foam board pieces to the sides of the plywood to form the dust collector cover.

After the glue dried, I mounted the fan to the cover. Using a silicone caulking compound, I sealed the fan to the plywood and let the caulk cure.

A Variation

If you are “hogging away” large amounts of wood, you may wish to concentrate the air flow from a specific direction. A deflector hood can easily be constructed from foam board to fit over the top of the unit.



WOOD REVIEW

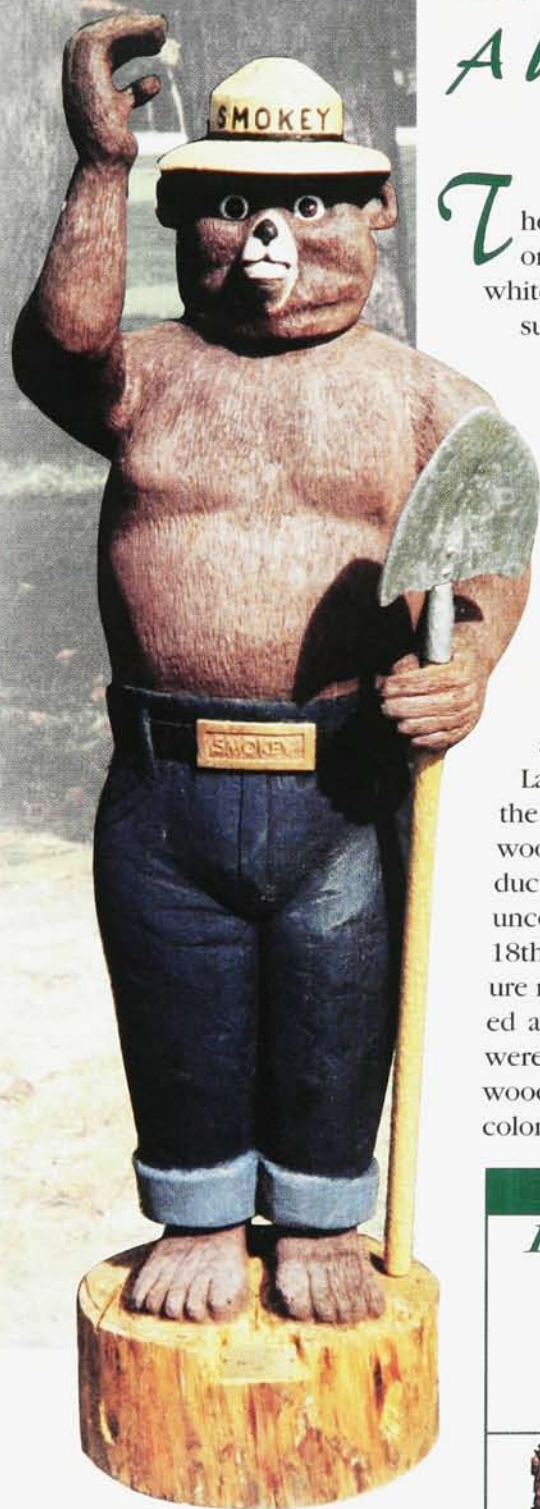
Eastern White Pine: A Wood With Tradition

By Roger Schroeder, Managing Editor at Wood Carving Illustrated

There are 30 native American species of pine, but the one that has gotten the most attention is eastern white pine. In fact, no other tree in the world has had such a career as a timber producer. It powered fleets of ships, made fortunes and built a nation.

The early settlers of North America saw old growth trees, many up to four centuries old, that soared as high as 230 ft. with diameters of 10 ft. It must have been an astonishing sight to see so many trees taller than a cathedral. Pine forests were so expansive that it was said a squirrel could travel for its entire lifetime without having to come out of the trees.

With a range from Newfoundland and Manitoba, Canada to the Appalachian Mountains and northern Georgia in the south to the Great Lakes region and Minnesota and Iowa in the west, the tree was the backbone of many industries. The wood was the mainstay of shipbuilding, charcoal production, homebuilding and cabinetmaking. It is not uncommon to find tables and cabinets of the 17th and 18th centuries with knot-free pine boards that measure nearly 24 in. across. Many of New England's painted antiques were made from white pine, and some were colored to take on the look of more attractive woods such as mahogany. Even the flooring in most colonial homes was made from pine.

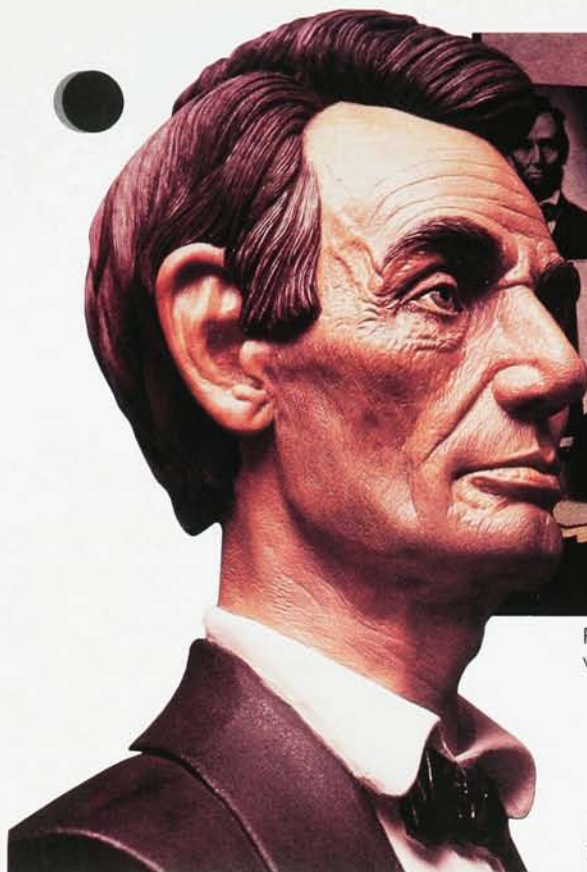


Smokey Bear was sculpted by Bob Moloughney from a log of eastern white pine obtained from the Lebanon State Forest in New Jersey.

WCI RATING

Eastern White Pine

	= excellent		= fair
	= good		= poor



LaMontagne's finished Lincoln. Photo by Joseph Avarista.



Rhode Island wood sculptor Armand LaMontagne used freshly cut eastern white pine to sculpt a bust of Abraham Lincoln. Photo by Joseph Avarista.

The eastern white pine was so valued by the colonists that one of the first coins minted had a pine tree on it. But the British may have valued it more, and serious contention occurred between the colonies and the crown. For centuries English mast makers had depended on Baltic pine, the supply of which was always in jeopardy, until the white pine tree of the New World was discovered in abundance. The white pine was unrivaled for masts because of

its lightness, elasticity and strength for its weight. A single pine mast sold for as much as 100 pounds, a mighty sum for the time. England soon imposed the King's Broad Arrow Policy. All white pines measuring 24 in. or more in diameter were reserved for the Royal Navy. Surveyors were sent out to mark these trees with the three-sided symbol of the arrow. The town of Weare, New Hampshire, was the site of the "Pine Tree Riot" in 1772, one of the first acts against the laws of England. During the Revolutionary War, the first flag of the Revolutionary forces bore a white pine emblem. And John Paul Jones fought the British with a ship that had three of the tallest pine masts that ever went to battle.

It is impossible to estimate how many board feet of eastern white pine have been and still are being turned into useful products that are part and parcel of our lives. Its uses would fill pages. But to begin to understand the vast role it has played, examine these facts: in the early part of the 20th century, more than 70 million board feet of the wood was split into matches each year. During the same period, nearly four billion white pine shingles were made annually. A century later, the wood continues to be used for furniture and house construction.



Sign carver Greg Krockta, from Smithtown, New York, laminated boards of white pine for this auto body sign.

Characteristics

The early forests of eastern white pine, which produced wide boards of knot-free wood, are gone. Although the wood was so heavily exploited, reforestation has kept the species viable. Stands of trees that are second-and third-growth or generation plantings are now harvested. Centuries ago, tall white pine trees offered as much as 50 feet of clear wood. Today, it is much harder to find white pine boards that are knot-free. When such wood is found, it can cost as much as walnut.

Eastern white pine is lightweight, with a density of 25 pounds per cubic foot. Compare that to oak, which weighs in at 47 pounds for the same volume. The sapwood is a pale yellow-white, while the heartwood is cream color to reddish brown. Old growth pine was often referred to as pumpkin pine because of its orange tones.

For woodcarvers, it can be a delight to carve, especially when carved unseasoned. Many carvers, in fact, take the wood freshly cut and work it while it is still wet. Canaan, Connecticut woodcarver David Sabol says of eastern white pine that "it carves very easily when wet. In fact, my tools make cleaner cuts because the pores are filled with water." Another advantage to carving the wood unseasoned, says Sabol, is that it can take intricate details without the wood being brittle. He adds, "The wood I harvest allows me the sizes I need without having to laminate pieces. Without glue lines, I have a consistency of grain in my carvings. And the grain patterns are actually more exciting than those in a wood like basswood."

Availability

According to Tuckaway Timber Company of Lyme, New Hampshire, a variety of eastern white pine blocks is available for



Straw Boss, a bust done from eastern white pine by LaMontagne. The sculptor hollowed this bust and dried it for a day in his kitchen oven. Photo by Joseph Avarista.



Portuguese Fisherman, another bust by LaMontagne. White pine easily accepted the intricate details. Photo by Joseph Avarista.



Maverick is a jacket carved by Joseph Avarista of Rhode Island. The wood is eastern white pine.

carvers. All stock over 2 in. thick is air dried, which reduces the tendency for the wood to be brittle. A typical block measuring 4 in. by 4 in. by 12 in. costs about \$7. A block of pine measuring 4 in. by 12 in. by 24 in. costs about \$44.

Most North American and European carvers prefer basswood, tupelo, pine, butternut, mabogany and a handful of other species. But have you ever 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 and e-mail address if available.

Recommended Reading

A Natural History of Trees of Eastern and Central North America, Donald Culross Peattie, Houghton Mifflin Company, 1966.

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

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



David Sabol, from Canaan, Connecticut, carved Dr. Squirrel from eastern white pine.



Machine Gun Kangaroo, also by Sabol, was carved from eastern white pine that he harvested from the woods near his home.

5 Reasons to Choose Eastern White Pine

- 1. STABILITY:** When dry, the wood keeps its dimensions with little change and minimal warping.
- 2. GRAIN:** When it is straight, the wood carves easily with a variety of tools.
- 3. GLUING:** A variety of glues works well to bond pieces of the wood.
- 4. WORKABILITY:** It is easy to work with both hand and power tools.
- 5. PAINTING:** The wood loves to be painted.

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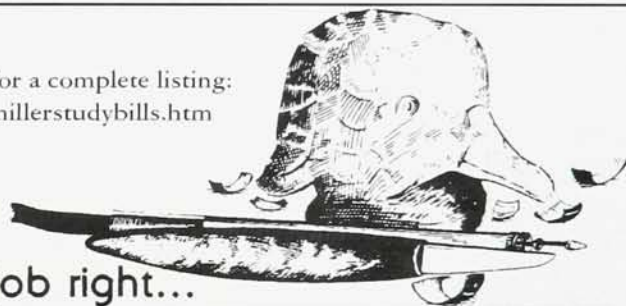
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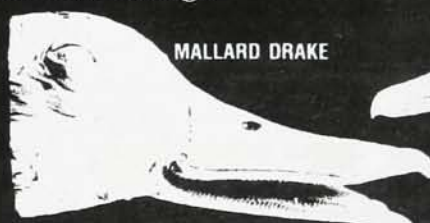
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By Roger Schroeder,
Managing Editor at
Wood Carving Illustrated

The year 1999 marked the 25th anniversary of the Long Island Woodcarvers Association. It all began, as many success stories tend to, with an idea. A man named Erich Rienth was recovering from surgery and wanted to carve a chess set for himself. He did just that, all 32 pieces, but something inside him wanted to know more about carving. He eventually started advertising for other carvers interested in getting together and sharing their ideas on how to reduce a block of wood into some refined shape. That was in 1974. Members met in his house in Northport, Long Island, New York. When the carvers outgrew Erich's basement, they sought out other locations that included schools and civic halls.

Today, the Long Island Woodcarvers Club includes more than 100 members and meets in a community center. Although many of the carvers are retired or on the verge of perpetual leisure time, a number are working people. The club even has two authors who have written books on sign carving and scrimshaw. The membership gets together monthly, leaving the hot days of July and August to mint new ideas, travel, or continue at their jobs. The club reconvenes each



The oversized scrapbook for the Long Island Woodcarvers contains the history of the club and a photographic record of what the membership is carving.

September.

The organization went through a variety of changes. The attendance doubled in the last two decades while carvers grew in skill and spirit. But most of all, a sense of community took hold. The Long Island Woodcarvers

became a group of people dedicated to helping each other learn how to carve.

Tips from the Long Island Wood Carvers Club:

- Buy and maintain a large photo scrapbook for club activities. It's a great way to orient new members and celebrate the successes of the club, special visitors etc.
- Solicit member involvement and feedback as much as possible. Great carving clubs don't have to beg for participation, they get it automatically as everyone feels appreciated, involved and respected.
- Keep the excitement and interest level high – whether through monthly raffles or a single big event yearly. Carvers want to be inspired to reach the next level of their carving abilities.

After a brief business session, each meeting offers

Show and Tell, where members get to show off their carvings and tell about their trials, errors and successes. After a coffee and dessert break, there is a Dark Horse Drawing. Members donate wood, tools, books and magazines that are raffled. The money is put into the treasury and is used primarily for guest speakers. Carving notables such as Elmer Tangerman, Armand LaMontagne and Tom Wolf have lectured to the membership about their work.

The club sends a monthly newsletter to its members and it

has a library of several dozen books and magazines. A big hit of each meeting is the club scrapbook. The oversized album measures 19 in. by 25 in. and contains the history of the club, numerous photos and articles, and what members are carving. Contributions and

additions are welcome.

The December meeting is devoted to a holiday party. The focal point is an evergreen tree, which is decorated with wooden ornaments carved by the members. The tree is donated to a children's hospital, an adult home, or a group in need of holiday cheer.

Each May, the club has a competition that brings in more than 100 carvings. Carving categories include birds, animals, caricatures, relief work and abstract pieces.

In April, the membership selects, by secret ballot, one carver for a special award. Presented in June, the award is named after a deceased member and former president of the club. The plaque reads:

*The 20__ Joe Cella Carver of the Year Award
is presented to _____
member of the Long Island Woodcarvers Association.
_____ has exemplified the ideals and principles
that Joe exemplified: giving of himself,
expressing good will, and exerting the extra effort
to promote those qualities
in the carving community.*

In 1998, the Long Island Woodcarvers presented a gift to all members who had ten years or more in the club. More than 25 carvers received a pocketknife with the club's initials. In 1999, the woodcarvers celebrated their anniversary with a party and reunion of past presidents. Erich Rienth, who continued to attend meetings until his death earlier that year, was paid tribute to at the party. His widow cut the cake and thanked everyone for remembering her husband.

It's been a great quarter century for the club. Already plans are under way for a party in 2004, marking 30 years of woodcarving that can only get better.



In 1997, a small pocketknife with the initials of the club was awarded to 33 members who had at least ten years membership. Some of those who were in attendance for the presentation are shown.

We want to hear from your club!

We know that carving clubs have been responsible for much of the growth in carving interest over the years and we want to use occasional articles in WCI to share tips, advice and successful ideas from your club to help other clubs grow and prosper.

We'd like to hear from you on any and all areas of club promotion and management. Some suggested topics in particular:

- What methods have you found most successful in attracting new members?
- What was your most successful promotion effort for your woodcarving show?
- Any special ways you recognize outstanding achievement or loyalty to the club?
- How do you achieve consistent and high attendance at club meetings from your members?
- What type of affiliations or cooperation with other groups in your community have you found helpful in growing your club?

Please mail your submissions to :

Carving Club Ideas
Wood Carving Illustrated Magazine
1970 Broad St.
East Petersburg, PA 17520

Or via email to : editors@carvingworld.com

Oversized scrapbooks can be purchased from
Exposures®, 1 Memory Lane, P.O. Box 3615,
Oshkosh, Wisconsin 54903/ 800-572-5750.



Elinora Rienth, widow of the club's founder, cut the club's 25th anniversary cake in 1999.

SEPTEMBER

September 2-3. 4th Annual McAlester Area Woodcarvers Show and Sale, **MCALISTER, OKLAHOMA** (Old High School Cafeteria, 2nd and Adams Avenue). Sat. 9am-5pm, Sun. 11am-5pm. Free admission. Whittlers contest, carving demonstrations, door prizes, 21 judged Open division categories, one Novice division. Contact: Daisy Howell, 1542 N. 2nd St. McAlester, OK 74501, (918) 426-6337.

September 8-10. Québec Wildlife Sculptors present the Festival International de la Sculpture, **TERREBONNE, QUÉBEC** (1250 Moody Blvd.) Demonstration, competition, show & sale. Medieval theme. More than 80 artists, 100 competitors & 1,000 pieces of art. \$5,000-\$12,000 in cash prizes, ribbons & rosettes. Ice carvers & chain saw carvers welcome. Fri. 1:30pm-10pm, Sat. 9am-10pm, Sun. 9am-5pm. Admission \$3 (under 12 free). Contact: Robert Gauthier, 18 Blondeau, Laval, Québec, Canada, H7B 1A3, (450) 666-3838, email: asaq@smartnet.ca, www.smartnet.ca/users/as.

September 9-10. 7th Annual "Le Carrefour des Connaisseurs de Bois" **MONTREAL, QUÉBEC** (Langevin & Forest, 9995 Pie IX Blvd.) 10am-4pm. Exhibits & demonstrations by well-known carvers, wood turners & cabinet-makers. Held under an outdoor tent. Contact: (514) 322-9330.

September 9-17. 8th Annual Statewide Furniture & Woodworking Show, **KANEHOE, HAWAII** (Aloha Tower, Pier 10) sponsored by The Hawai'i Forestry Industry Association. Mon.-Sat. 10am-8pm, Sun. 10am-5pm. Join other artisans & crafterpeople in submitting one or more pieces in the following categories: furniture, wood turning, sculpture, musical instruments, student & open division. Deadline for submissions is June 30, 2000. Contact: HFLA Woodshow, c/o Lin Butts, PO Box 6232, Kaneohe, HI 96744 or www.koaseeds.com/hfla/woodshow.htm.

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.) Admission \$3. 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 Baier, 1117 NE 124th Ave., Vancouver, WA 98684, (360) 892-6738. dbaier@home.com or Will Hayden, 10011 NE 86th St., Vancouver, WA, 98662, (360) 891-1753, wilcarv@imagina.com.

September 14-17. Society of Gilders presents annual conference "Masterworks in the Low Country" & exhibition "Gilded Masterworks", **CHARLESTON, SOUTH CAROLINA** (Gibbs Museum of Art). Conference includes workshops and lectures on all aspects of gilding. Exhibition includes contemporary & historical gilded art objects. Contact: Susan Saye (770) 452-1112 or write: SOG, PO Box 920490, Norcross, GA, 30010.

September 16-17. Piedmont Woodcarvers Club's Annual Show "Sculptures & Designs in Wood-EXPO 2000," **GREENVILLE, SOUTH CAROLINA** (Palmetto Exposition Center). Show hours: Sat. 10am-5pm, Sun. 11am-4pm. Competition will include Master, Open, Intermediate and Novice classes. Contact: Piedmont Wood Carvers Club, Show Registrations, P.O. Box 25393, Greenville, SC 29616 or e-mail: PWCC2@aol.com.

September 16-17. Central Coast Woodcarvers 23rd Annual Show, **CAMBRIA, CALIFORNIA** (Coast Union High School.) Sat. 10am-5pm, Sun. 10am-4pm. \$2 donation (under 12 free). 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. Boone Valley Wood Carvers 4th Annual "People Judged" Show, **WEBSTER CITY, IOWA** (Hamilton County Fairgrounds). Sat. 10am-6pm, Sun. 10am-3pm. Contact: Joyce Arras, 1144 Walnut, Webster City, IA, 50595, (515) 832-3516.

September 16-17. 15th Annual Canadian Wildlife Carving Championships, **MIDLAND, ONTARIO** (Wye Marsh Wildlife Centre). Presented by the Wye Marsh Association of Woodcarvers & the Wye Marsh Festival, an environmental celebration. Art, music, environmental displays & children's activities. More than \$5,000 in prize money. 50/50 auction on 9/17. Carving supplies, free seminars. Contact: Alfred Scott, Wye Marsh Wildlife Centre, PO Box 100, Midland, Ontario, L4R 4K6, Canada. (705) 526-7809, wymarsh@cryston.ca.

September 16-17. Wilderness Center Woodcarvers Club Show, **WILMOT, OHIO**. Show will be on-site in a different building. Contact: Don (330) 264-0484.

September 16-17. 1st Annual North Georgia Wildlife Art Festival, **BLUE RIDGE, GEORGIA** (Downtown Blue Ridge City Park) Special guest: Desiree Hajny. Contact: Blue Ridge Mountain Arts Association, PO Box 1016, Blue Ridge, GA, 30513, (706) 632-2144 or blrdgarts@tds.net.

September 16-17. St. Charles Area Woodcarvers 11th Annual Club Show & Sale **ST. PETERS, MISSOURI** (St. Peters Cultural Arts Center, 3690 Mexico Rd.). 9am-5pm, free admission. Contact: John Bouchillon at <http://www.iidbs.com/wdcarver>, or email: jbouchil@mail.win.org.

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.

September 23-24. Great Lakes Wood Carvers 23rd Annual Show and Sale, **STRONGSVILLE, OHIO** (Strongsville Recreation and Senior Complex, 18100 Royalton Road, Rt. 82, behind Target.) Sat. 10am-5pm, Sun. 10am-4pm. Free and open to public. Contact: Bob Bowman, (440) 238-8991.

September 24. Capital Area Carvers of Wisconsin 12th Annual Show and Sale, **MADISON, WISCONSIN** (Olbrich Gardens, 3330 Atwood Avenue). 10am-4pm. Free admission. People's Choice Awards and raffles for prizes. Contact: Ray Calkins, 1401 Angel Crest Way, Madison, WI 53716, (608) 222-9508 or calkins@execpc.com.

September 24. 12th Annual Valley Carvers Show & Sale, **UTICA, ILLINOIS**. Starved Rock State Park (Main Lodge). 9am-5pm. Free. Judged & juried show. Contact: David Rinkenberger 4 Old Orchard Ln., Streator, IL 61364, (815) 672-7101.

September 24. 2nd Annual Southeast Iowa Woodcarving Show, **MT. PLEASANT, IOWA** (Iowa Wesleyan College Student Union) sponsored by Avenue of the Saints Wood Carvers. 8am-5pm. Judged show open to all carvers. Free to public. Contact: Stephanie Pomeroy 1346 15th St.,

Wayland, IA, 52654. (319) 256-6921, email: spomeroy@lisco.com

September 27-Oct. 1. Texas Woodcarver's Guild 9th Annual State Championship Show/Sale, **FREDERICKSBURG, TEXAS** (Lady Bird Johnson Park). Classes for beginner to advanced carvers. Contact: George Vaughn, Box 7554, Midland, TX 79708. (915) 689-9629. Class info: Joe Sam Hays, 973 E. fm 916, Rio Vista, TX 76093, (817) 373-2508, email: joesamhays@yahoo.com

Sept. 28-Oct. 1. 1st Greater New England Woodworking Show, **PROVIDENCE, RHODE ISLAND** (Rhode Island Convention Center). Something for everyone in the wood-working community. Educational and instructional seminars and more. Contact: Jack Quinn, McLaughlin Associates, (800) 332-3976, ext. 21.

October 7-8. 11th Annual Spokane Carvers Artistry in Wood Show and Sale, **SPOKANE, WASHINGTON** (Spokane Community College, Bldg. 6). Special category "Happiest Halloween." Contact: Rod MacLean, 2604 N. Lee, Spokane, WA 99207, (509) 489-8355.

OCTOBER

October 7-8. 10th Annual Catatunk Valley Woodcarvers Show, **CANDOR, NEW YORK**. (Candor Fire Hall, Rt. 96). 10am-5pm. Contact: David O'Konsky, 8 Bank St., Candor, NY 13743, (607) 659-7146 (evenings).

October 8. 6th Annual Tri-County Woodcarvers Show, **SALINE, MICHIGAN** (UAW Hall, corner of Maple Rd. & Woodlawn Dr.) Sponsored by Saline Carvers, River Raisin Carvers & Lenawee Carvers. Free admission. Contact: Andy Luckhardt, (734) 429-2882 or Salinecarver@provide.net

October 12-13. 4th Annual All Chip Carvers Show Workshops, **LEBANON, MISSOURI** (Mills Center, 500 E. Elm St.) 9am-5pm. Chip carving instructors: Barry McKenzie and special guest Zina Burloiu of Romania. Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO, 65536, (417) 532-8434, email: bmckenzi@llion.org.

October 14-15. 4th Annual All Chip Carvers Show, (sponsored by the International Chip Carvers Exhibitors, Inc.) **LEBANON, MISSOURI**. (Mills Center, 500 E. Elm St.) Sat. 10am-5pm, Sun. 12pm-4pm. Free admission. Over \$1,440 in competition awards, Silent Auction open to public, \$100 chip carving contest. Workshop Oct. 13. Contact: Barry McKenzie, see above.

October 14-15. 23rd Annual Woodcarvers of Northwest Arkansas Fall Show and Sale, **ROGERS, ARKANSAS** (Rogers Youth Center, 315 W. Olive St.). Sat. 9am-5pm, Sun. 11am-4pm. Open to public; free admission. Competition on Saturday. Whittling contest and purchase awards on Sunday. Contact: Ray Claywell, Rt. 2, Box 2025, Washburn, MO 65772, (417) 826-5046, nmrc@mo-net.com or Gerry Pitts (734) 429-2244, lotech@provide.net.

October 14-15. Wonders in Wood Carving Show and Sale, **IRON MOUNTAIN, MICHIGAN** (Upper Peninsula) Sponsored by Woodbee Carvers. Competitions, sales, vendors, raffles. For show packet, contact Woodbee Carvers, P.O. Box 251, Iron Mountain, MI or e-mail: thowr@up.net

October 14-15. 16th Annual Lower Columbia Wood Carving Show, **LONGVIEW, WASHINGTON**. (Lower Columbia College Student Center.) Non-juried. Contact: Frank Snedden, 112 Stout Rd. Silverlake, WA, 98645.

October 15. New England Wood Carvers Annual Exhibit & Sale, **BEDFORD, MASSACHUSETTS**. (Middlesex Community College, Bldg. 8 at the Campus Center). 9am-4pm. Early set-up. Free admission. Competition entries will be judged. Contact: Ken Brannock (603) 224-4820.

October 15. Mid-Island Carving Club, Bowen Park Seniors Annual Show and Competition. **NANAIMO, BRITISH COLUMBIA** (Bowen Park Complex, 500 Bowen Rd.) Contact: Charles Renoe, (250) 756-0686 or Brian Sugiyama (250) 755-7501 or e-mail: Lloyd_Earthy@telus.net

October 15. New England Wood Carvers, Inc. 9th Annual Woodcarvers Exhibition, Competition & Sale "The Spirit of Wood," **BEDFORD, MASSACHUSETTS** (Middlesex Community College, Bldg. 8, Parking Lot D, Spring Road.) 9am-4pm. Free admission. Competitions for artists, whittlers, wood carvers and sculptors. Special activities, demonstrations and raffles. Contact: Ken Brannock, (603) 224-4820.

October 20-22. Carroll Carvers 10th Anniv. International Festival of Carving, **TIMONIUM, MARYLAND** (Maryland State Fairgrounds). Hosted by S&L Productions in conjunction with Fall Maryland Home & Garden Show & Holiday Craft Show. Competitions in 21 categories with over \$1,000 in prizes. Floating working decoy competition on Sunday morning. Contact: Phil Adams, Box 114 Grove Avenue, Washington Grove, MD, 20880, (301) 926-8945 or ottis@cct.infi.net

October 20-22. 5th Annual Surrey Wood Show, **SURREY, BRITISH COLUMBIA** (Cloverdale Fairgrounds, 60th Ave. at 176th St.) 3 buildings of exhibits, demonstrations, woodturning & carving. Fri. 1-8pm, Sat. 10-6pm, Sun. 10-5pm. Contact: Cryderman Productions, 136 Thames St., Chatham, Ontario, N7L 2Y8, Canada. (519) 351-8344 or john@wood-workingshows.com

October 21-22. 9th Annual Onondaga Woodcarvers Club Show & Sale, **BALDWINVILLE, NEW YORK** (Beaver Lake Nature Center, East Mud Lake Rd., off Rt. 370W.) Sat. 10am-5pm, Sun. 10am-4pm. Competition open to club members only. Contact: Judy Townsend, (315) 668-6727.

October 21-22. 16th Annual North Jersey Woodcarvers' Woodcarving & Wildlife Art Show and Sale, **PARSIPPANY, NEW JERSEY** (Parsippany PAL, 33 Baldwin Rd.). 10am-5pm. Juried competition, cash/merchandise awards, free demonstrations, famous guest artists. Contact: Jerry Cetrulo, (973) 625-2543 or njcarver@worldnet.att.net

October 21-22. Orange County Chapter, CCG Woodcarving Show & Competition, **TUSTIN, CALIFORNIA** (Tustin Area Senior Center, 200 S. "C" St.) Sat. 9am-5pm, Sun. 10am-5pm. Whittling contest Sunday. Contact: Vic Iglesias, (949) 548-9676, email: victor51@pacbell.net

October 27-28. Mustang Draw Woodcarvers 10th Annual Show & Sell, **ODESSA, TEXAS** (Ector County Coliseum Bldg. A). Classes have been added to the show: Janet Denton Cordell-Female Bust or Horse-\$150+blank (Oct. 24-26), Dee Gipson-Miniature Redbird-\$25 (Oct. 27), Wanda Reichert-Shallow Relief: Pheasant or Covered Bridge-\$20 (Oct. 27-28. Will need woodburner & relief carving tools). Contact: Robert Miles, 7881 E. Goldenrod, Gardendale, TX 79759, (888) 380-7496, email: carverhob@peoplepc.com. Janet Denton Cordell to judge. Prepayment required to reserve space.

October 28. Granite State Woodcarvers Exhibit & Sale, **BOW, NEW HAMPSHIRE** (Community Center at the Fire Department Headquarters, Logging Hill Rd. off I-89 exit 1). 9am-5pm. Free admission. Carvings, tools, books & wood for sale. Contact: Ken Brannock (603) 224-4820.

October 28. Davidson County Woodcarvers Show & Competition, **LEXINGTON, NORTH CAROLINA** (Davidson County Museum of Art, 224 S. Main St.) In conjunction with the annual Lexington, NC Bar-B-Q Festival. Cash prizes. 8:30 am-5 pm. \$10 entry fee. Contact: Wayne Covert (336) 243-1614 or Charles Myers (336) 357-7434, or write Davidson County Woodcarvers, PO Box 1265, Lexington, NC 27293.

October 28. Northwest Iowa Woodcarvers Fall Show and Competition, **SIoux CITY, IOWA** (Market Place Mall, 2800

Hamilton Blvd.) Contact: Lynn Watson, 2400 S. Palmetto, Sioux City, IA 51106, (712) 276-8880.

October 28. Lycoming County Woodcarvers 2nd Annual Show, **WILLIAMSPORT, PENNSYLVANIA** (Holiday Inn, East Third St.). 9am-5pm. Contact: Jack Losch, (570) 322-3885 or Maynard Gearhart, (570) 326-5082.

October 28-29. Sauder Village Woodcarvers' Show & Sale, **ARCHBOLD, OHIO** (22611 State Rt. 2 Turnpike exit 25). Some of the Midwest's finest carvers fill Founder's Hall with their exquisite carvings. Realistic pieces, caricatures, relief, chip, santas, walking sticks, pins & a wide variety of carving supplies. Guest carver: John Burk, Ithaca, NE. Indian encampment and music by Wes Linenkugel. Admission \$9.50 adults, \$9 seniors, \$4.75 ages 6-16. (800) 590-9755. www.Saudervillage.com

October 28-29. Kickapoo Carvers 19th Annual Show, **DANVILLE, ILLINOIS** (Ramada Inn, Exit 220 off I-74) Ribbons & \$1375 in cash awards. Contact: Mel Huffman, 7 Pine Haven Dr., Danville, IL, 61832, (217) 431-3043.

October 28-29. Kansas City Wood Carvers Club 27th Annual Fall Woodcarving Show "Artistry in Wood," **OVERLAND PARK, KANSAS** (Metcalfe South Shopping Center & Mall, 95th and Metcalfe). Sat. 10am-9pm, Sun. Noon-5:30pm. Free admission. Contact: Derryl Freeborn, 7909 W. 80th Terr., Overland Park, KS 66204, (913) 642-4976; or Dave King, 14730 W. 90th St., Lenexa, KS 66215, (913) 888-4313.

October 28-29. Conewago Carvers' Wood Carving and Wildlife Art Show 2000, **EAST BERLIN, PENNSYLVANIA** (East Berlin Community Center). Sat. 10am-5pm, Sun. 10am-4pm. Admission: \$3 donation, children under 12 free. Charity raffle for Make-A-Wish Foundation. Exhibits, demonstrations, sales, silent auction, door prizes. Featured artist: Kirt Curtis. Contact: Ed Bolt, 96 Laurel Dr., Fayetteville, PA 17222-9527, (717) 352-3006 or ebolt@innernet.net

NOVEMBER

November 4-5. 17th Annual William Rush Woodcarving & Wildlife Art Show & Sale, **LIMA, PENNSYLVANIA** (Penn State-Delaware Co. Athletic Center Gym., Rt. 352, 1 mi. N of US Rt. 1). Demonstrations, door prizes, books, tools & supplies. Added attraction: Nature Center Exhibit. Free parking, \$3 donation (under 12 free w/adult). Contact: Elizabeth Welsh, 1521 Down St., Media, PA, 19063.

November 4-5. 30th Annual Midwestern Wood Carvers Show, **BELLEVILLE, ILLINOIS** (Belle Clair Expo Hall, 200 South Belt East). Sponsored by the Belleville Holzschmitzers Club People's Choice award & whittling contest. Contact: Don Deitz, 250 Ross Lane, Belleville, IL, 62220, (618) 235-1003, email: dnsdeitz@norcom2000.com

November 4-5. Cincinnati Carvers Guild 29th Annual Wood Carving Show, **CINCINNATI, OHIO** (Holiday Inn, S.R. 42 & 275). Sat. 10am-5pm, Sun. 11am-5pm. Contact: Don Hogue, 5301 Aspenknoll Ct., Cincinnati, OH 45230, (513) 231-4852.

November 4-5. Western Pennsylvania Woodcarvers Assoc. 7th Annual Woodcarving Show, **CASTLE SHANNON, PENNSYLVANIA** (Castle Shannon Volunteer Fire Dept., Social Hall, Rt. 88). Sat. 10am-5pm, Sun. 10am-4pm. Free parking. Admission: \$2 adults, \$1 seniors, under 12 free. Carving exhibitions, demonstrations, contests. Hand-carved door prizes and hand-carved Christmas tree raffle. Contact: W. Niedziela, 527 Lebanon Manor Dr., West Mifflin, PA 15122, (412) 469-2903.

November 10-11. East Texas Woodcarvers' 15th Annual Woodcarving Show, Sale & Competition, **TYLER, TEXAS** (Rose Garden Center.) Cash & purchase awards. Classes, early set-up & dinner on Nov. 9. Application/brochure avail-

able mid-July. Contact: Charles & Kathy Brooks, PO Box 1065, Whitehouse, TX, 75791, (903) 839-7042.

November 11-12. North Alabama Woodcarvers Assoc. 19th Annual Mid-South Woodcarving Show and Competition, **HUNTSVILLE, ALABAMA** (Huntsville Depot Roundhouse, 320 Church Street). Contact: Chip Smith, NAWA, P.O. Box 2235, Huntsville, AL 35804, (256) 881-5897 or (256) 881-2544.

November 11-12. Dayton Woodcarvers Guild's 19th annual Artistry in Wood, **DAYTON, OHIO** (Hara Arena, 1001 Shiloh Springs Rd.) Sat. 10am-6pm, Sun. 10am-5pm. Admission \$5, children under 12 free w/adult. <http://daytoncarversguild.tripod.com> Contact: Don Worley, 9851 Sheril Rd., New Carlisle, OH, 45344, (937) 847-741, email: worleyd@attglobal.net

November 13-15. 4th Annual International Preservation Trades Workshop, presented by PA Historical and Museum Commission and Preservation Trades Network, **HARRISBURG, PENNSYLVANIA** (PA Farm Show Complex, Cameron Street). Workshop will feature demonstrations, presentations and round-table discussions on the theme "Convergence: Architecture and Craft." Special events include: 11/13 opening reception and tour at Pa. State Capitol Bldg.; 11/14 evening at Appalachian Brewing Co.; optional seminars at Landis Valley Museum and Ephrata Cloister. Preservation crafters/tradesmen interested in demonstrating, leading discussion group, or presenting seminars should contact: Preservation Trades Network, P.O. Box 257, Mastic, NY 11950, (631) 281-1348, info@ptn.org, websites: www.iptw.org or www.ptn.org.

November 18-19. Santa Maria Valley Carvers 15th Annual Artistry in Wood Show & Sale, **SANTA MARIA, CALIFORNIA**, Veterans Memorial Cultural Center (Pine @ Tunnel). 10am-5pm Sat., 10am-4pm Sun. Contact: Bob Wetteland, c/o Santa Maria Valley Carvers, PO Box 5594, Santa Maria, CA, 93456.

November 18-19. 21st Annual Kaw Valley Woodcarvers' Show/Sale & judged competition **TOPEKA, KANSAS** (Expocentre's Sunflower Ballroom, 1st & Topeka Blvd.) Sat. 10am-5pm, Sun. 12pm-5pm. Judges: Gerald Copeland & Randy Lenden. Purchase awards, demonstrations, vendors with carving supplies, monetary awards & a whittling contest. Admission \$3 or \$5/couple. Contact: Richard Scherer, 5747 NW Brickyard Rd., Topeka, KS 66618, (785) 286-4015, email: rw.dl.sch@cpnetworks.com

November 18-19. West Shore Wood Carvers Annual Show, **MECHANICSBURG, PENNSYLVANIA** (Old community center, Hampden Twp. Park, across from Sporting Hill Elem. School). Vendor, carving displays & sales. This year's charity raffle is for a Santa's Workshop. Free admission. Sat. 10-5, Sun. 12-4. Contact: Mike Stahl, (717) 761-4675 or Rich Shoaff, (717) 697-8423, email: mshoaff@juno.com.

November 25. Deltona Woodcarvers 9th Annual Show & Sale, **DELTONA, FLORIDA** (Community Center, Lakeshore Dr.) 9am-4pm. Demos & vendors Admission \$1 donation, includes raffle. Contact: Jim Bergman, PO Box 88, DeLeon Springs, FL 32130, (904) 985-5805.

DEADLINES TO SUBMIT EVENTS

Spring	Summer	Fall	Holiday
Dec. 1	Feb. 1	July 1	Sept. 1

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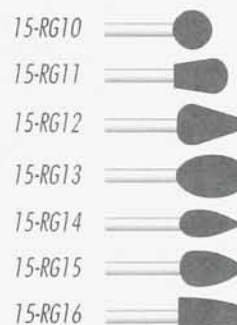
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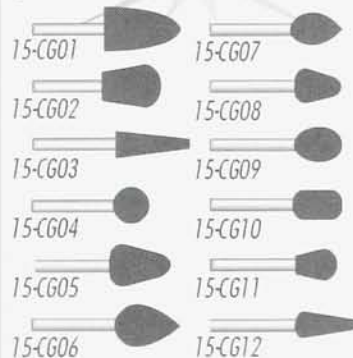
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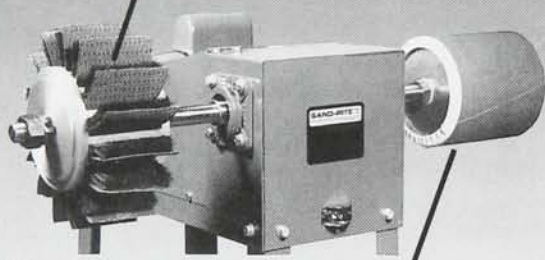
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When to expect your issue:

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

ISSUE

IN YOUR MAILBOX

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Spring 2001	February 28, 2001
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Fall 2001	September 30, 2001

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ON THE ROAD

Noteworthy carvings from down the street and around the world!



While my wife and I were driving through Vermont, we spotted this family of bears. They are located in front of Sam's Steakhouse on Route 103 in Ludlow. We've seen a lot of such sculptures, but this grouping caught our attention because of how friendly they appear. When we took the photo, we just wanted to wave back to the bears. Unfortunately, we could not find the name of the carver anywhere on any of the statues.

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 Philip and Rose Kleindorf, Orlando, Florida

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Barry McKenzie Chip Carving Workshops—All Chip Carvers Workshops October 12-13 (9am-5pm). Mills Center (500 E. Elm St.) Lebanon, Missouri. The editor of "Chip Carvers Newsletter" Barry McKenzie & special guest chip carving instructor Zina Burloiu of Romania. Three classes available just before the 4th Annual All Chip Carvers Show (Oct. 14-15). For information or to register, contact: Barry McKenzie, 23427 Rt. 66, Lebanon, MO 65536, (417) 532-8434, email: bmckenzi@lion.org.

Bill Janney Gun Stock Carving Classes—3-day classes in November in Pennsylvania & Texas, every month in Ohio. Learn fish scale, basketweave, relief carving using high speed drill. High speed drill kits & supplies available. See *Power Carving Manual* (Volume 2, page 113) for article on my work. Phone: (937) 787-4836. www.interaxs.net/pub/guns.

Carving Classes in Southwest Florida with Desiree Hajny, Bob Guge and Ernie Muehlmann in Lehigh Acres, east of Ft. Myers. January 28 - February 2, Ernie will be carving the half-size Peregrine Falcon, with habitat; Bob's students may carve either the Painted or Indigo Bunting; and Desiree's students will have the choice of carving an otter or a beaver, with habitat. On February 4 - 9, Ernie will repeat the popular Peregrine Falcon class. Class sizes limited to 16 students. Cost is \$550. for each class, which includes a \$50. deposit, refundable until December 1. Wooden blanks, eyes, casts, or carved models furnished. Accommodations, with special rates, have been reserved nearby. For more information, contact Jean and Joe McClure, 9890 El Greco Circle, Bonita Springs, FL 34135 (941-992-7897) (e-mail) j2mcclures@aol.com

Dimitrios Klitsas—Two-week October classes with Master European carver Dimitrios Klitsas. Provides beginners and advanced carvers with instruction. For 2001 schedule or more information, contact: 378 North Rd., Hampden, MA 01036. (413) 566-5301, fax: (413) 566-5307. www.klitsas.com

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David Hostetler is a celebrated American carver and a professor emeritus of Ohio University. His art career spans 55 years, celebrating the female form in solid wood and bronze. David's work is displayed in museums and private collections across the country. P.O. Box 989, Athens OH 45701 (740) 593-8180 or P.O. Box 2222, Nantucket, MA 02584 (508) 228-5152.

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