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Issue No.13 Holiday 2000
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Santa Head Finishing Techniques

Editor's Corner



With the New Year approaching and the current year winding down, I find this an appropriate time for reflection. Managing a magazine is an all-consuming job that tests patience and fortitude.

When not sitting at a computer to write features or sifting through photographs, I'm on the road to record the chip-by-chip process of carving wood. When I return from an exhausting trip, the computer beckons and the in-office work resumes. Despite the energy needed to meet deadlines—the bane of all editors—and balance the editorial mix of an issue, the upside is the contributors I work with. Without them, *Wood Carving Illustrated* would be destitute of quality content.

I recall how loyal my regular "staff" has been, especially this past year. Despite a broken wrist, Lori Corbett came through with an outstanding article on brushes. Joel Hull squeezed out time in a very busy schedule to carve an Old World Santa. John Mignone repeatedly produced exemplary tool reviews. And others were there to pitch in when pages needed to be filled. My thanks to all of them.

Unfortunately, one contributor will not be able to read this. Dr. John Moon, who wrote "Chessmen with Mettle," passed

away before his article appeared. He told me, simply, that he was a retired physician who enjoyed making chess sets. I later learned that he was a pioneer in pediatric medicine. He had saved enough people during his medical career to fill a small town, his son told me. When a serious illness ended his ability to practice medicine, Dr. Moon used his time to build furniture, experiment with metallurgy, and carve wood. He combined all three hobbies to create chess pieces that appear to have stepped out of Sherwood Forest. He loved the heroes and villains of another time whose names include Robin Hood, Prince John, Maid Marian and Friar Tuck. To his many patients, I'm sure that Dr. Moon was no less than Richard the Lion Hearted.

Woodcarvers are indeed special people. A happy and safe holiday season to everyone.

Roger Schroeder

Wood Carving

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HOLIDAY 2000

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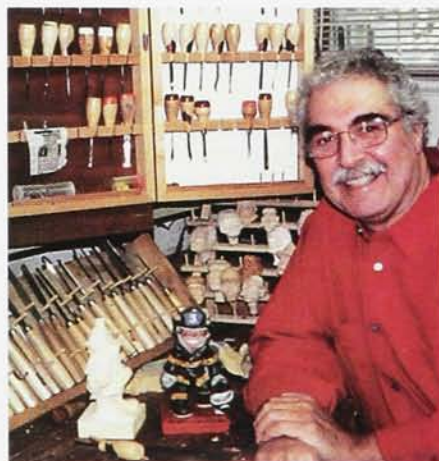
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Winner of "Best of Show" and "People's Choice" Awards at the International Wood Carvers Congress Competition, June, 2000, Peter J. Ortel teaches, lectures, and demonstrates on the art of caricature carving. See his award winning work on the cover of *Chip Chats'* Sept-Oct issue! You may write Peter Ortel at 23 Dallas Dr., Monroe, NY 10950 USA

"DASTRA tools were the first carving tools I was introduced to. After all these years, you'll still find DASTRA in my carving box. I use them all the time."

-Peter J. Ortel
Caricature Carver





Mindful of Toxicity

When I read the article on basswood (Issue no. 8, Fall 1999), I became interested in the issue of wood toxicity. Having spent some time in the hospital, I was anxious to return home and back to woodworking.

Unfortunately, I developed respiratory problems. I explored every avenue I could think of to get to the source of the problem. When I read in the magazine that "some woods cause a toxic or allergic reaction," it was like a light went on in a dark room. Thank you.

- Bryan McGuffey

When creating wood dust, the nose and mouth should always be covered. Check out "Carving for Safety's Sake" in Issue no. 12, Fall 2000.

Drafting a New Pattern

Would it be possible to offer a pattern of draft horses pulling a stump or stone bolt? I'm certain it would be of interest to many of your subscribers.

- John Chenier, Ontario, Canada

Since we don't plan on featuring such a pattern in the near future, perhaps one of our readers has the pattern you are looking for.

Motor vs. Linseed Oil

I just finished reading David Sabol's article on carving the Old Timer (Issue no. 10, Spring 2000). In his finishing notes he mentions using 5W30 motor oil to finish his piece.

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

What is the advantage over using boiled linseed oil or some other finish?

- Wayne Ridgeway,
Collingwood, Ontario

David Sabol replies: As I strive to be innovative in my designs, subject matter and finishes, the 5W30 motor oil is just that: a different approach. I wanted to try motor oil and quite honestly it was a tint darker than I expected, but nothing more. Linseed oil should be just as good a finish.

Big Things

I would really love to see more articles on large carvings, free-form sculptures, big things. I would also like to know how to control cracks and checking when working with green wood.

For starters, check out the work of chainsaw sculptor Chester Armstrong in an upcoming issue of WCI.

Provenance

The figure on page 26 of Issue no. 11, Summer 2000, was carved by either Sven or Urban (Sven's son) Gunnarsson, from Drottningsgatan, Sweden. The tipsy fellow was painted by Sven's wife Ursalla.

- Harley Refsal, Decorah, Iowa

Thanks for the identification. The figure can be seen in the woodcarving museum at the Fox Chapel offices.

For the Birds

I recently subscribed to your magazine and I enjoy it very much. The article entitled "Color Wheel Basics" was great.

Being a novice bird carver, I would like to see more on the subject: cutting the bird out on a bandsaw; shaping the bird; drawing in the feathers; and cut-

ting and texturing the feathers.

- Harry Zahler, Buffalo, New York

You are certainly not alone when it comes to seeking the basics of bird carving. Anticipate an extensive two-part article on carving and painting a magpie in issues 14 and 15.

Open House Enthusiast

I was one of the many in attendance at the March 2000 Open House. I brought my family along for the weekend since we are from south of Erie, Pennsylvania. We thoroughly enjoyed ourselves. The museum collection of woodcarvings gave me a chance to see up close the styles and surface techniques used by carvers around the world. The Fox Chapel book sale kept my wife and me entertained for some time as we sought out the perfect books for our libraries.

And getting a chance to visit with Art Shoemaker was a highlight. We look forward to returning to another Open House in a few years.

- Dale Docter

We hope you won't wait a few years for the next Open House. The next one is scheduled for March 30-31, 2001. Come and see us then.

Change of Address

Your article on the Circus World Museum and parade (Issue no. 11, Summer 2000) is one of the best such pieces I've had the opportunity to read. At the very end of the article was an e-mail address for the CWM Library. That address was changed to library.cwm@baraboo.com.

- Fred Dahlinger, Jr., Director
Collections and Research Circus
World Museum, Baraboo,
Wisconsin

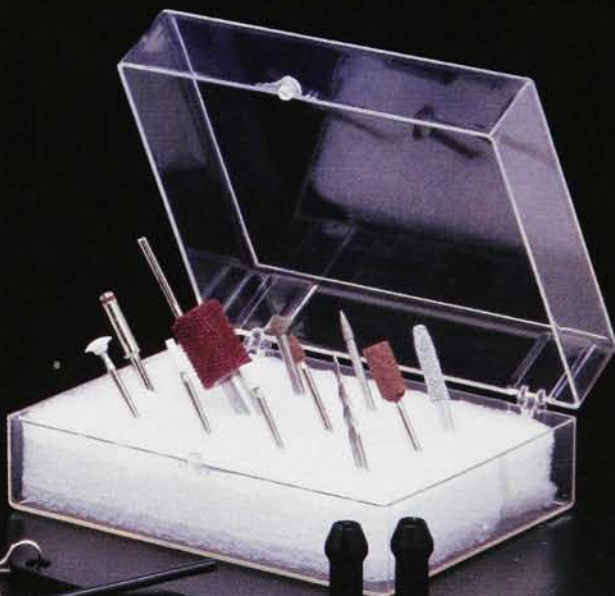
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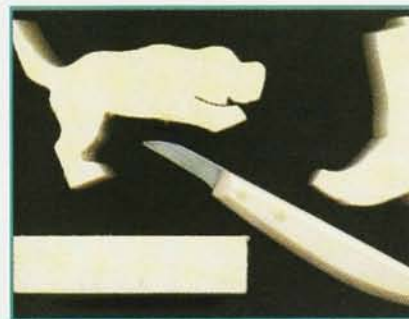
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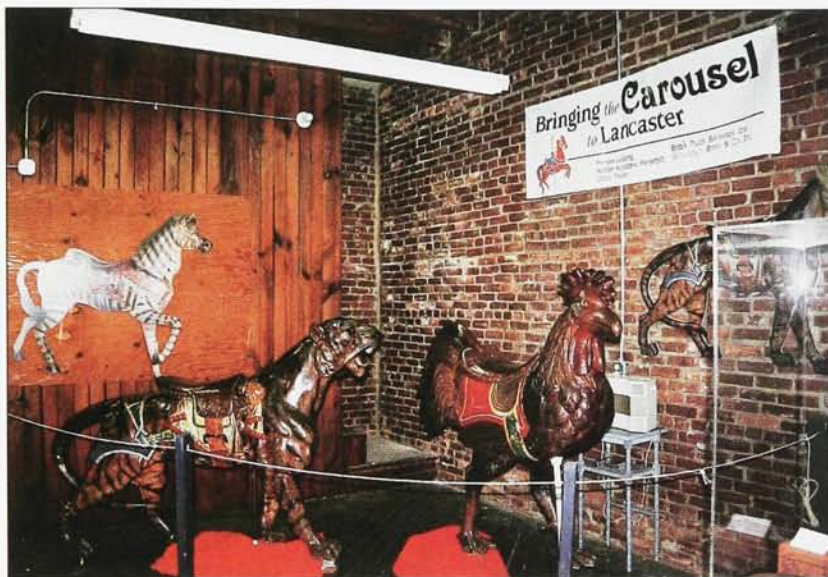
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HINTS from Fox's

Open House 2000

By Ayleen Stellhorn

Ayleen Stellhorn spends her days editing books for Fox Chapel Publishing Company and writing an occasional magazine article for *Wood Carving Illustrated*. She enjoys spending time with her family and is working on her first carving—a Welsh love spoon.



Several carousel animals from the Rocky Springs Carousel were on display during Open House. The Friends of Rocky Springs Carousel are working to bring the carved animals back to the carousel's original home in Lancaster County, Pennsylvania.

As a book editor at Fox Chapel Publishing, I don't get many opportunity to visit with our readers. Book commitments keep me busy. So it

was with great enthusiasm that I attended Fox Chapel's Third Annual Open House this past March.

Nearly 4,000 woodcarvers and friends visited the restored-tobacco-warehouse-cum-office-space in East Petersburg, Pennsylvania. Part of my job that weekend—aside from mingling—was to run the registers in the vendor area. I heard a number of first-hand tool reviews as I rang up sales for woodburning systems, knives, gouges, paints and power tools. But nothing compared to being able to wander around the tables during my break and get the official "sales pitch." I practiced blending paints at Chroma Color's table; I tried my hand at controlling Arbortech's new mini-grinder; and I tested Falls Run WoodCarving's new reciprocating carver. RAM Products was there to demonstrate its wares, as were Colwood Electronics and Foredom.

I also had the opportunity to sit in on some of the 50-odd seminars presented. The topics covered everything from using acrylic paints to sharpening hand tools to improving your bird carvings. Other seminars offered burning techniques, the safe use of power tools, which bits to use, and tips on carving caricature faces. Specific seminars addressed cane carving, relief carving, airbrushing and clay modeling.

Perhaps the most delightful part of the two-day Open House was watching people, who knew

absolutely no one when they entered the show, making plans to meet up with new-found friends after lunch or during the next day's events. We even had an impromptu carvers' corner form behind a display of carousel horses from the Friends of the Rocky Springs Carousel. The committee is dedicated to bringing the antique carousel horses that once

adorned the Rocky Springs Carousel back to its original home in Lancaster, Pennsylvania. It's no wonder that carvers gathered in proximity to the beautiful carvings.

In all, it was a fantastic weekend. So much informa-



Malcolm Gillett of Arbortech puts some details on a chainsaw-carved heron with one of Arbortech's power grinders.

tion about so many topics flowed between our demonstrators and our guests that we decided to capture some of it here. We asked our demonstrators to provide answers to the top questions they were asked during the Open House. Their responses follow.

Frank Russell

Frank is a frequent contributor to WCI and to our Power Carving Manual. He runs Stonegate Woodcarving School in Stonegate, Vermont. He hosted several seminars during the Open House, including "Texturing," "A Bit About Bits," "Airbrushing" and "Flexible Shaft Tune-up."



Visitors browse through the shelves of books for sale during Open House. In addition to publishing WCI, Fox Chapel also publishes a magazine for schrollers and distributes books on woodcarving.

? What is your favorite bit shape?

The flame shape, so-called because it looks like a candle flame. It is the most versatile and useful of all the bit shapes. It functions as three hand-tools: by using a drag stroke and holding the bit at a steep angle, the point produces the same cut as a V tool; by using a drag stroke and holding the bit at a low angle, the rounded profile makes the same cut as a U-shaped gouge; and by holding the bit sideways, the flat of the flame shape can be used in swiping strokes to waste away wood.

? How do you prepare a carving for painting?

I learned about sealing wood years ago when a few of my carvings checked after I painted them without first using a sealer. I apply clear automotive lacquer thinned 50/50 with lacquer thinner, and I allow the carving to accept all it can. Some woods absorb more of the sealing liquid than others, and I want to be sure that the pores of the wood are filled completely.

? Which stones do you use for texturing hair, fur and feathers?

I use either an inverted cone-shaped stone or a cylinder-shaped stone. One works as well as the other as long as the cutting edge gives a clean, sharp 90-degree V cut. I look for quality stones that withstand high speeds because my texturing speed is 45,000 rpm. Lesser speeds can be used with good results, but the higher the rpm, the smoother the cut.

? How do you clean and sharpen texturing stones?

I dress all my stones on a diamond board, which is a flat, diamond-encrusted surface attached to a handle. As soon as I notice a stone beginning to discolor or take on a burnt or woody color, I know that the tiny voids in the gritty surface of the stone are filled. Once that happens, the stone loses its ability to cut effectively. I lightly touch the stone to the diamond board with the handpiece running at full speed and move the

shape of the stone along the diamond board as the build-up is removed. A light touch is key; heavy pressure removes too much of the stone and shortens its life. I always clean the stone after dressing it by using a slow speed and dragging the stone across a rubber (neoprene) cleaning block. The stone has to be cleaned in this manner to remove the residue from the cutting voids that were filled as the stone was redressed.

Joan Wolf

Joan demonstrates Colwood Electronics woodburning systems. She presented two seminars on "Woodburning Basics" and two seminars on "Feather Burning."

? At which number or temperature do you set your burning pen?

Settings depend on a number of factors, including the hardness of the wood, how well I sanded my



Frank Russell describes how to use power tools during one of the 50-some mini-seminars held during Open House.

carving, and the cleanliness of the burning pen. I usually set my Detail unit to 3 for most basswood and about 2 to 2 1/2 for tupelo. I readjust the settings as necessary as I burn.

? How do you tell when the carving is sanded enough?

After I use a progressive series of sandpaper grits, ending with 600 grit, the carving should feel like satin in my hands. I apply denatured alcohol—not household—with an old brush after the first sanding. I allow the wood to dry and avoid excessive handling of the piece as it dries. The alcohol raises the grain, which indicates where to re-sand. If no raised grain appears, I repeat the process with a higher grit sandpaper. Sanding well is extremely important. If I don't do that, the grain raises under the paint and gives the carving a shabby appearance.

? How do you know when to clean the burning tip and how should it be cleaned?

If I find myself turning up the setting on the woodburning unit after burning for a while, I probably need to clean the tip. I also check the tip's color. A dark iridescent color is an indication that it needs to be cleaned. I draw the cool burning tip softly along a leather strop that has been treated with aluminum oxide powder. I continue to strop the tip until I see it begin to shine.



Art Shoemaker works on a carving as he tends his booth at the Open House

? Should a burning tip be sharpened?

Yes, but I never use coarse sandpaper or a stone to sharpen the tip. Fine 600-grit sandpaper makes an excellent honing surface. It also works well for removing burs on my carving knife.

Richard Withers

Richard traveled to the United States from Wales, United Kingdom to display a number of his pyrography pieces at the Open House. He led two seminars on "Artistic Pyrography" and two seminars on "Love Spoons."

? Which wood do you use for burning?

In Wales we have a wide diversity of "old world" hardwoods, and I have tried many of them. The general rule is that if the wood is a close-grained hardwood, it will burn well. Almost any fruit-wood is great to work on. In my notes I have written:

- Sycamore—white to brown stained, plain to highly figured, excellent to work and burn
- Beech—close-grained, takes a clean burn
- Cherry—wonderful, deep reddish color with precise burning characteristics; terrific aroma
- Lime—the equivalent of American basswood, which burns well
- Elm—very coarse grain but the reward for perseverance is the wonderful effect I can create with the grain
- Holly—an absolute delight
- Ash, Oak, Chestnut (Horse and Spanish)—all grainy but worth a go
- Silver Birch—can be a little oily, but has very nice features
- Brown Birch—can be a little too dark, but burns well
- Yew—the only softwood I use; fumes and sawdust are toxic; wonderful color and grain pattern

Art Shoemaker

Art is a local carver of national renown. He hosted several seminars on "Expressions."

? What's the best way to sharpen a knife?

There is no one answer to this question because every carver has his own preferences. My suggestion is to buy a book on carving and master the method for sharpening. Then the carver can alter the methods until they suit his needs.

? Where is the best place to go for carving lessons?

Start with your local carving group. You can learn

a lot about woodcarving just from attending meetings and talking with other carvers. You'll also get recommendations on woodcarving schools they've attended. Your local group may also sponsor seminars.

? How do you decide how much to charge for a carving?

I start with the question, "How much is my time worth?" I then factor in the cost of replacement tools, wear and tear on my vehicle from driving to shows, fees associated with entering or displaying at shows, insurance, design time, carving time, painting time, marketing. There's more to pricing my work than just an hourly figure based on the amount of time I spend carving.

David Bennett

David develops and sells a unique line of carving tools through Falls Run WoodCarving. He presented one seminar on "Sharpening" and two seminars on "Relief Carving."

? How thick is the wood you use for relief carving?

The wood I use is 8/4, or 2 in. thick. When it's planed, it ends up being 1 3/4 in. thick. However, there is no minimum or maximum depth for relief carving wood. The finished relief always appears to be thicker than it is because of the illusion of depth that is created.

? Which wood do you use?

I use mahogany because it has a value of what I call "middle gray." In relief carving, the illusion of depth depends on the amount of light and dark contrast in the carving. The greater the contrast, the better the illusion of depth. For example, if I were to choose a white wood like basswood, it's easy to get the shadows, but it's not easy to get the highlights. Walnut is just the opposite; highlights appear but not the shadows. The mid-range color of mahogany allows me to see both highlights and shadows. That's why it has the value it does.

Peter Ortel

Pete is well known in many carving circles for his caricature carvings. He is a member of the Caricature Carvers of America. Pete hosted two seminars on "Clay Modeling," two seminars entitled "Intro to Caricature" and two "Caricature Critiques."

? How long did it take you to make that?

This may seem like an easy question to answer, but I always put some extra thought into my answer before rattling off a number of hours. Simply telling someone that a piece took me two days can often be discouraging, especially to a beginning caricature carver. Instead, I'll say that a piece took me two days and ten years, which is actually a more accurate answer. All of my experiences over the past ten years are what has enabled me to create the carving.

? Where do you get your ideas?

My ideas come mostly from life. I keep a close eye on what's going on around me — people, expressions, actions — and I keep a sketchbook of ideas. I recommend that all beginning caricature carvers keep a sketchbook. Don't be concerned that the drawing isn't of great artistic value. The sketch is simply meant to preserve an idea. Notes in the margin will refresh your memory.

Join us for our
Fourth Annual Open House
March 30-31, 2001,
at our offices in
East Petersburg (Lancaster County),
Pennsylvania.

Mark your calendars now and watch for more details in the coming issues.



Peter Ortel demonstrates the importance of sketching expressions during a lecture at the Open House.

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30-31

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Woodcarver of the Year

By the Staff at Wood Carving Illustrated



Harold Enlow

Few carvers have received the praise that Harold Enlow has gotten. And fewer still have had their names become household words to those who carve. Based on the respect he has earned from students and fellow carvers alike, the quality of his publications, and the impact his work has had on caricature carving, Harold Enlow is the first recipient of *Wood Carving Illustrated's* Woodcarver of the Year Award.

Harold grew up in the Ozark Mountains of Arkansas. He first attempted woodcarving at the age of eight or nine years. When he was 19 years old, stationed in Okinawa as an enlistee in the Army, he whittled to keep himself occupied. It was not long before caricatures started to take form.

After he married in 1960, Harold turned his woodcarving hobby into a full-time business. When he moved to Dogpatch, Arkansas in 1968, he set up his first carving shop where he began doing commission work. His first book, *Carving Figure Caricatures in the Ozark Style*, was published by Dover Publishing Company in 1975. Nine more books followed. They include a variety of themes from cigar store Indians and Western figures to hillbillies and hobos.

Harold's teaching career has spanned nearly four decades with thousands of students having "graduated" from his classes. When not teaching seminars across the United States and Canada—as many as 40 in a year—he is writing, creating teaching aids for woodcarvers, and participating in events sponsored by the Caricature Carvers of America. Somehow he still manages to find time to carve the figures that come from his own experiences growing up in the Ozarks.

Harold Enlow will be presented with WCI's Woodcarver of the Year Award at Fox Chapel's 2001 Open House, March 30 and 31. Make plans to attend and meet one of North America's premier carvers.

Qualifications

What are the qualifications of Woodcarver of the Year? The staff is looking for candidates, living today, who are making a significant contribution to woodcarving. They may be American, Canadian, European, or from another area of the world. Criteria to consider are:

- Craftsmanship and artistry
- Contributions to woodcarving publications and other media
- Expertise as an instructor
- Promotion of woodcarving

Future Awards

Although the winner for 2001 has been chosen, the staff is currently accepting nominations for future awards. While it is not essential that candidates be teachers or writers, the quality of their work and their efforts to encourage and promote woodcarving are important. If you have a nominee in mind, please submit a brief biography of that person, stating his or her qualifications, to:

Woodcarver of the Year
Wood Carving Illustrated
1970 Broad Street • East Petersburg, PA 17520

The names will be kept on file and will be used to help the staff select future recipients of the Woodcarver of the Year Award.



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Woodworking Shows Schedule

November 10-12
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Stadium Exhibition Center
Seattle, WA

ARIZONA
Arizona State Fairgrounds
Phoenix, AZ

November 17-19
OREGON
Portland Expo Center
Portland, OR

ORLANDO
Central Florida Fairgrounds
Orlando, FL

December 1-3
GREATER LOS ANGELES
Long Beach Convention Center
Long Beach, CA

OKLAHOMA CITY
Oklahoma State Fair Park
Oklahoma City, OK

December 8-10
METRO-DETROIT
Novi Expo Center
Novi, MI

CENTRAL CALIFORNIA
Fresno Fairgrounds
Fresno, CA

January 5-7
BALTIMORE
Maryland State Fair
Timonium, MD

RHODE ISLAND
Rhode Island Convention Center
Providence, RI

January 12-14
NORTH JERSEY
Garden State Exhibit Center
Somerset, NJ

LITTLE ROCK
Arkansas State Fairgrounds
Little Rock, AR

January 19-21
GREATER COLUMBUS
Ohio Expo Center/Fairgrounds
Columbus, OH

SYRACUSE
Empire Expo Center
Syracuse, NY

January 26-28
INDIANAPOLIS
Indiana State Fairgrounds
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PITTSBURGH
Pittsburgh Expo Mart
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See these carving demonstrators:



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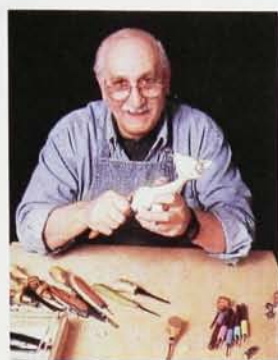
*“Great Blue Heron” by Joan Wolf
using the Colwood Detailer*

The Screech Owl

By Art Shoemaker

Photography by Roger Schroeder,
Managing Editor at Wood Carving Illustrated

Listed in *Early American Homes* as one of the 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 and family in Lancaster, Pennsylvania.



The screech owl is a popular item when I sell my carvings at shows. It is an ideal project for beginners to cope with because of its size and the few tools required to carve it. Also, the owl is symmetrical with its head forward, so shaping the bird will not overwhelm someone who is new to carving.

If you have not done much with a knife, I suggest wearing a Kevlar® glove that protects the hand holding the carving from being sliced by the blade.

The owl can be carved in pine—I recommend sugar pine—but basswood is a better choice. It is a strong wood that holds detail very well, and you don't have to worry about pieces breaking off. I have found, though, that not all basswood is the same. Trees that grow in northern climates, such as the Great Lakes region and Canada, offer a softer carving wood than what I find near my home in Pennsylvania. Basswood growing in warmer climates can be hard, a condition that takes the fun out of a project like this one.

I often do a carving like this screech owl more than once, so I create permanent patterns. I find that manila folders offer me the ideal material. The paper is strong enough to make cutouts for eyes and other parts of the anatomy without falling apart. It is much easier using these patterns than it is transferring the anatomy with carbon paper. When done, I simply file the patterns away until I need to carve another owl.

To save myself a considerable amount of carving time, I double-cut the block of wood. Before I begin carving, I create a front and side pattern for my project. Once I transfer each to a squared block of wood, I bandsaw the front profile with two cuts,

one for the front and one for the back of the block. Using rubber cement, I temporarily glue to the wood the cutaway pieces I just removed. I then bandsaw the side profile. I now have two profiles cut, plus I have removed a lot of waste wood before picking up a single handtool.

Although I have experimented with a variety of paints, including watercolors and oils, I use watered-down acrylic colors that allow the wood grain to show. What I don't want is a carving that looks like a ceramic piece. The owl requires little in the way of color except brown and white for the body, yellow and black for the eyes. After waiting several hours for the paint to dry, I coat the entire carving with a fruitwood oil stain, wipe it off, and let it dry for at least 24 hours. The stain tones down the acrylics. I then apply a clear wax—a bowling alley variety or a clear shoe polish—and buff the wood with a soft shoe brush.

MATERIALS LIST



TOOL LIST:

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

WOOD:

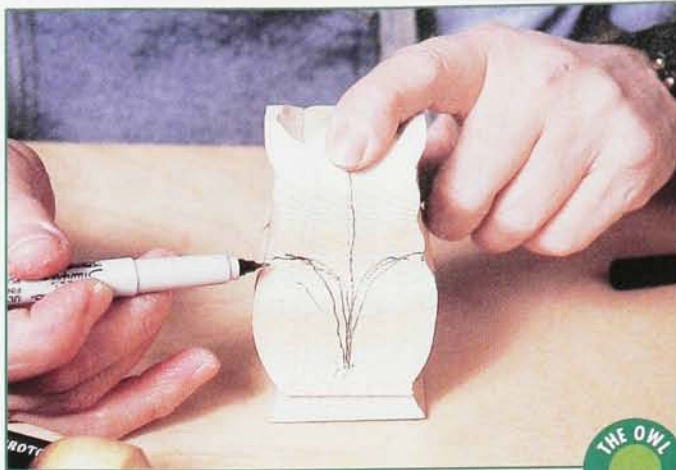
2 1/4-in. by 2 1/4-in. by 4-in.
basswood block





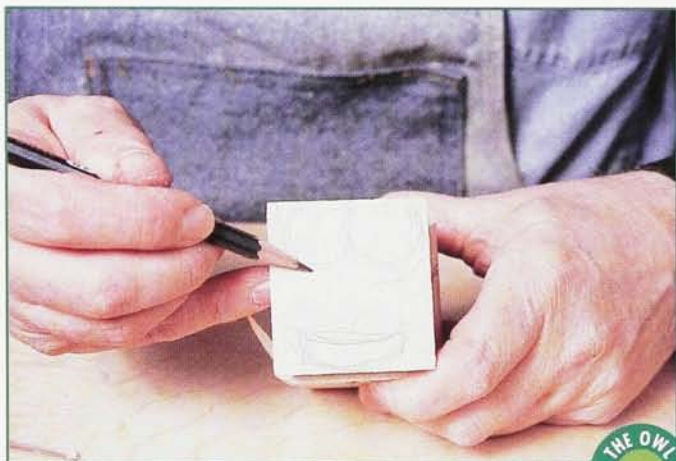
THE OWL
STEP 1

A manila paper pattern with cutouts for eyes, beak and wing locations is ideal for transferring the anatomy to the block of wood.



THE OWL
STEP 2

Turning to the back of the carving, I locate the wings.



THE OWL
STEP 3

On the bottom of the cutout, I draw the feet and tail.



THE OWL
STEP 4

On the sides, I locate the wings and ears.



THE OWL
STEP 5

Using a roughout knife, I round the forehead up to the ears.



THE OWL
STEP 6

I outline the wings by making stop cuts straight into the wood. I go in about 1/8 in., making more than one cut if necessary to get the depth.



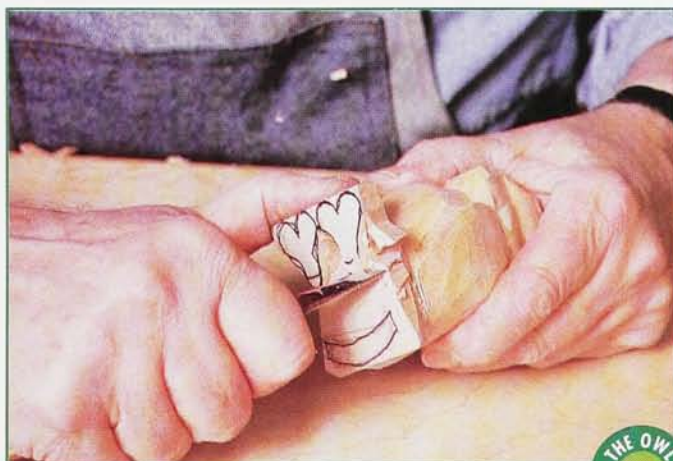
THE OWL
STEP 1

The next step is rounding the front of the owl. I take away wood up to the stop cut with the roughout knife.



THE OWL
STEP 8

I continue rounding the body.



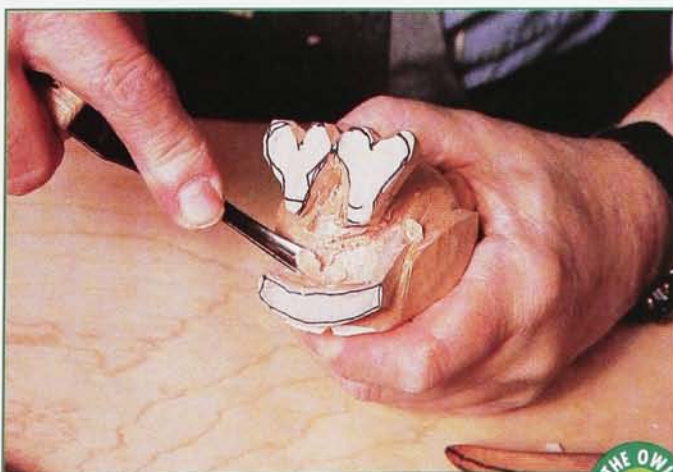
THE OWL
STEP 9

Moving to the underside of the owl, I start to remove wood around the feet. Notice that the owl has a long rear toe.



THE OWL
STEP 10

Waste wood needs to be notched out between the front toes.



THE OWL
STEP 11

A no. 8 1/4-in. palm gouge removes more wood than a knife can between the feet.



THE OWL
STEP 12

Using a no. 5 3/8-in. palm gouge, I take out more wood between the tail and feet.



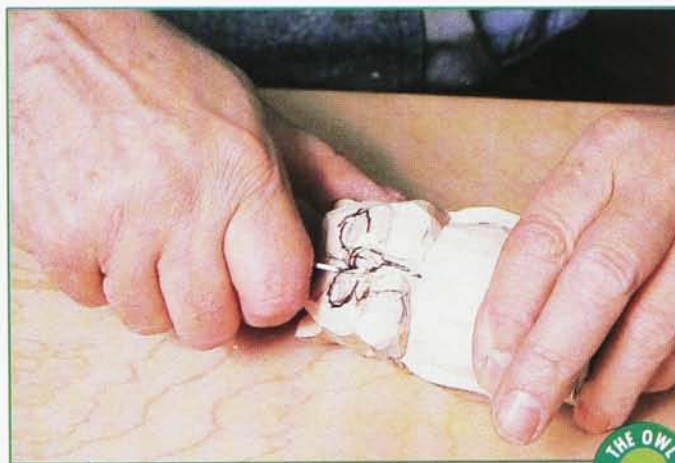
I first remove a wide sliver of wood in front of the tail, then shape the outside profile of the tail.

THE OWL
STEP 13



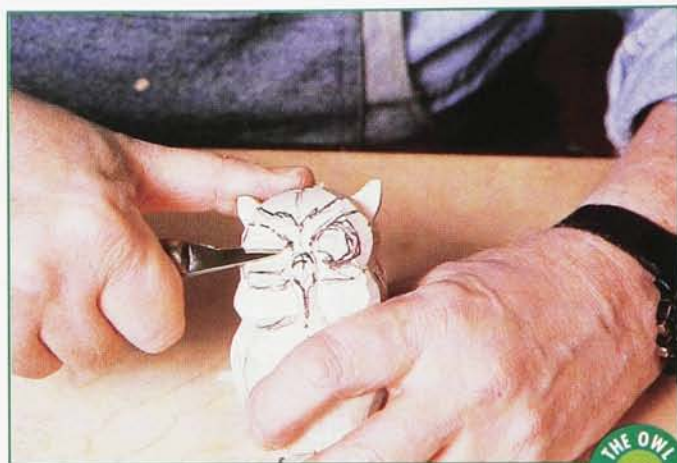
With most of the body rounded, I outline with a felt-tip pen the eyes and beak, making adjustments to my pencil lines.

THE OWL
STEP 14



To make the beak appear raised, I take out wedges of wood from both sides. I use a detail knife for this step and the next four.

THE OWL
STEP 15



The eye sockets need to be hollowed before I carve the eyes.

THE OWL
STEP 16



I then flatten the area for what I describe as the mustache.

THE OWL
STEP 17



The cheeks need to be rounded while leaving an inverted V-shaped area between them.

THE OWL
STEP 18



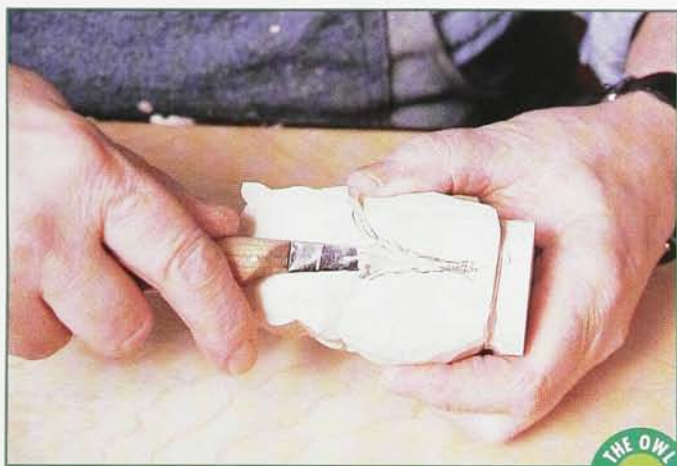
THE OWL
STEP 19

Back to the eyes, I carve away wood in the eye sockets to create a ridge or pronounced brow over them.



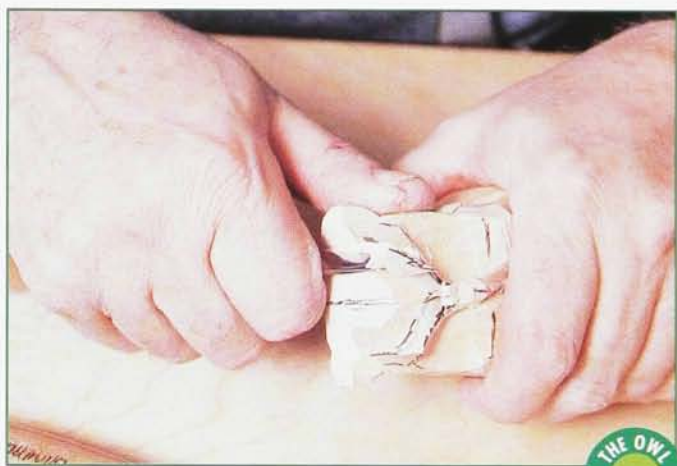
THE OWL
STEP 20

Progress so far.



THE OWL
STEP 21

Returning to the roughout knife, I carve away wood from between the wings on the back.



THE OWL
STEP 22

On the front, I round the top of the head with the detail knife, working the blade from the eyebrows to the ears. I use this tool for the remaining knife cuts.



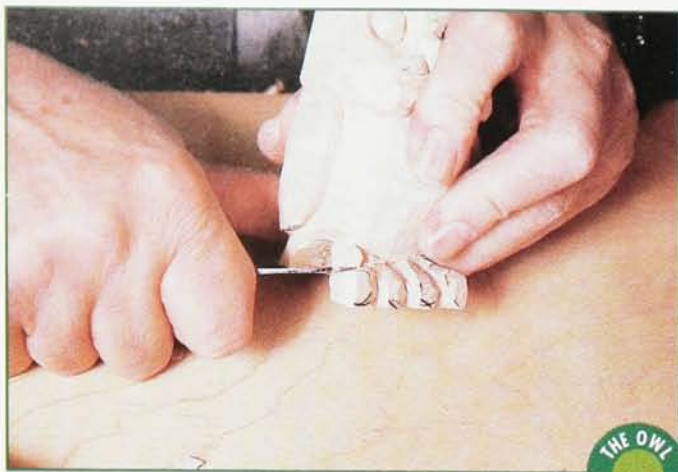
THE OWL
STEP 23

I make stop cuts around the mustache and remove wood up to the cuts.



THE OWL
STEP 24

The eyes are outlined with stop cuts and then rounded.



The toes need to be separated and rounded.

THE OWL
STEP 25



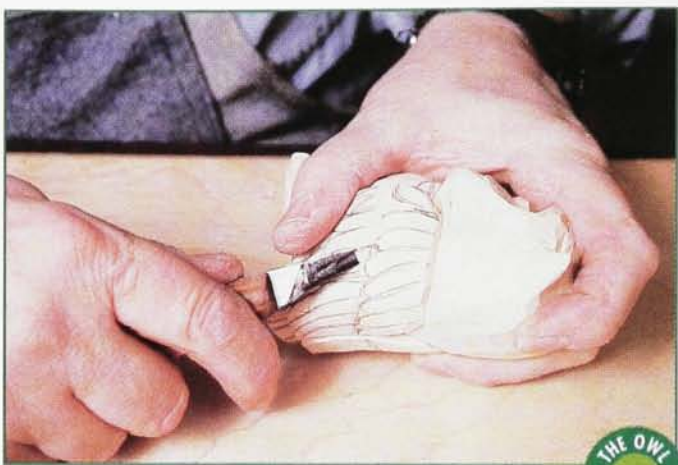
I use a no. 11 1/8-in. veining tool to remove wood on both sides of the talons.

THE OWL
STEP 26



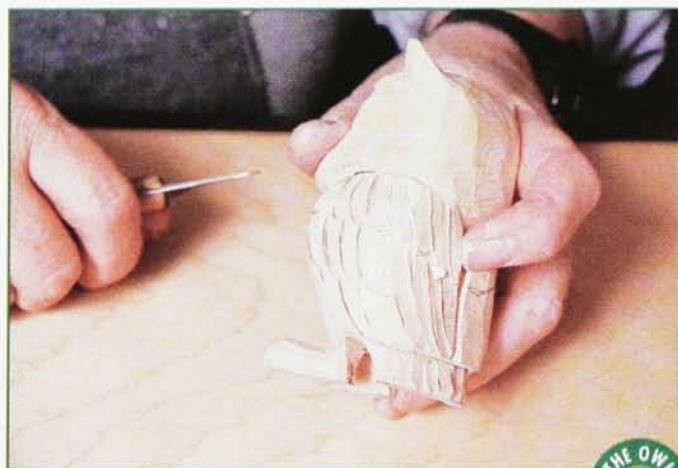
I draw two layers of feathers on the wings. For the bottom row, each feather should overlap and line up with the center of the feather above, creating a staggered appearance. I then outline the feathers with stop cuts.

THE OWL
STEP 27



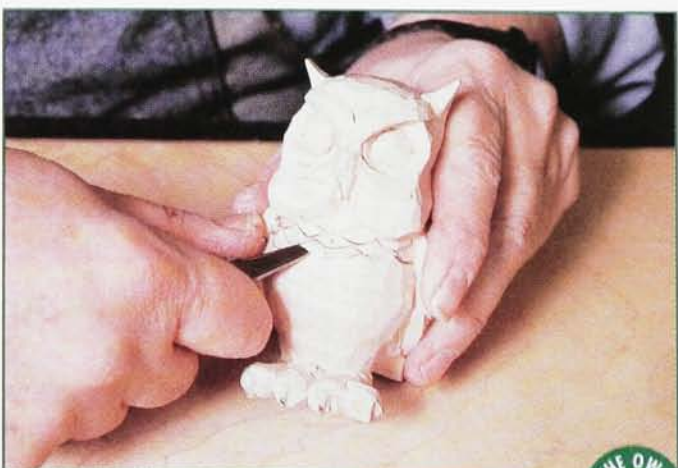
Before I take away wood between the feathers in the top row, I remove wood where the feather tips are located.

THE OWL
STEP 28



Taking away wood to the stop cuts creates the look of overlapping feathers.

THE OWL
STEP 29

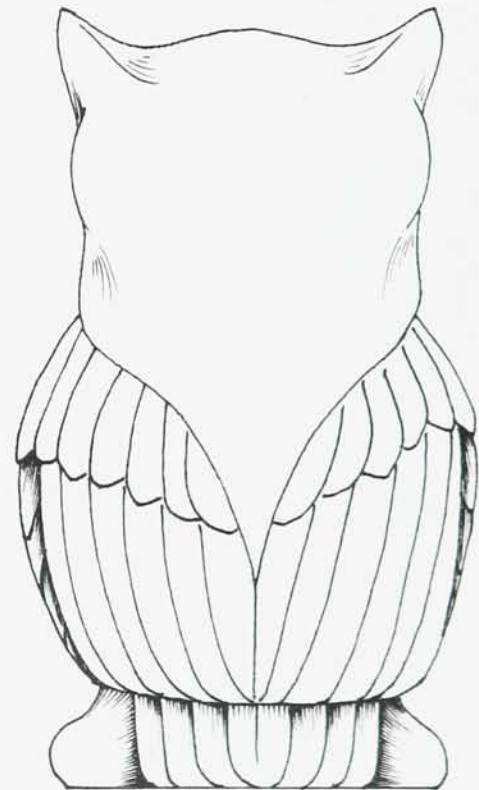


The feathers on the breast have a shingled appearance. These are separated with stop cuts and wood removal below each feather.

THE OWL
STEP 30



Photocopy at 100%



Illustrations by Jack Kochan

Carving a Christmas Ornament or Wall Switch Cover

By Tina Toney, photography by Marvin Pierson

As much as I enjoy relief carving, I am partial to quick projects. This simple relief piece can be used to decorate a Christmas tree or holiday window, or it can be made into a wall switch cover by removing wood for the switch and drilling two holes for mounting.

What makes the ornament-switch cover a good beginner's project is the minimum amount of details. In front of a Christmas tree stands Santa and the Snowman. While the work of relief carving is kept to a minimum, the painting will make this project sparkle.



Tina Toney attends shows and teaches classes throughout the Pacific Northwest. She has written three woodcarving books: *Easy Weekend Carving Projects*, *Carving Santas and Snowmen*, and *Creative Christmas Carving*. She also markets her own pattern packets, wood turnings, cutouts and roughouts, specializing in the Christmas theme.



The Palette

I prefer Deco Art Americana Paints (P.O. Box 386, Stanford, KY 40484/ 800-367-3047; website: www.decoart.com) for my ornaments. While I did not antique the project by applying a tinted oil or acrylic antique finish, I did make the most of shading to add contrast. After the project was completed, I used Deco Art Acrylic Sealer/Finisher DS13 Matte. To brighten the tree lights and the eyes of the Snowman, a high-gloss, clear fingernail polish works well.

My palette includes the following:

- Titanium (Snow) White DA1
- Light Buttermilk DA164
- Buttermilk DA3
- Lamp Black DA67
- Graphite DA161
- Black Forest Green DA83
- Black Green DA157
- Kelly Green DA55
- Uniform Blue DA 86
- Medium Flesh DA 102
- Shading Flesh DA137
- Tangerine DA12
- Tangelo Orange DA196
- Santa Red DA170
- Black Plum DA 172
- Emperor's Gold DA148



Photocopy at 111%

Helpful Hints

Many painters have heard the old adage that says, "Use the largest brush that comfortably fits the area you are painting." I find that this concept also works with woodcarving tools. For larger areas, I used larger or wider gouges. But I may switch to different tools for the very small areas: small, straight chisels and skews, for example. Another tip is that knives with slim, tapered ends work much better than the blunter versions. This project requires very few tools—a minimum of a V tool, skew chisel, two gouges and a knife. So rather than running out to purchase whatever I am using, try the tools you have available.

The Wood

Once I have my paints and tools ready, I select the wood. This project requires a 3/8-in.-thick piece of basswood and a scroll saw or bandsaw to make the cutout. The star should be made as a separate piece or purchased at a craft store because of how fragile the connection is to the top of the tree. The star and tree can be joined together by drilling a hole in both and gluing a

small finishing nail in place. I do recommend that if you are going to make a switch cover, you have the back surface as smooth as possible. Orient the pattern so that the grain runs from top to bottom. When making the cutout for the switch, be sure that it coincides with the fur trim on Santa's sleeve.

These books by Tina Toney are also available:

Easy Weekend Carving Projects

\$12.95 ISBN 1-56523-084-1

Creative Christmas Carving

\$14.95 ISBN 1-56523-120-1

Santas & Snowmen: Carving for Christmas

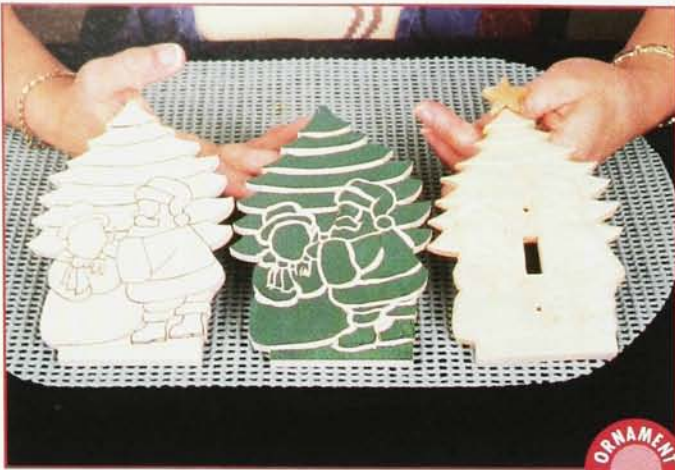
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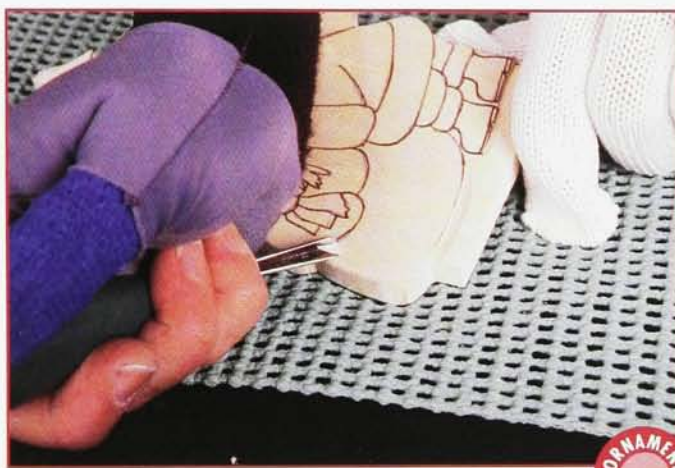
Fox Chapel Publishing

1970 Broad St., East Petersburg, PA 17520

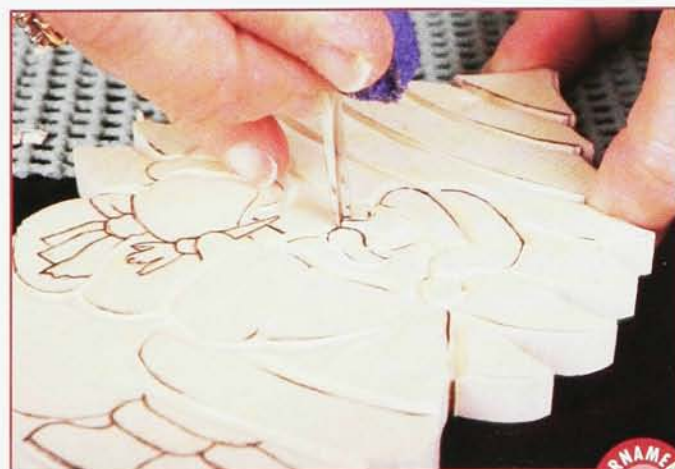
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Transfer the design onto a piece of transfer paper. Using graphite (transfer) paper layered between the cutout and the pattern, trace over the pattern using a stylus, which prolongs the life of the pattern, or a pencil.



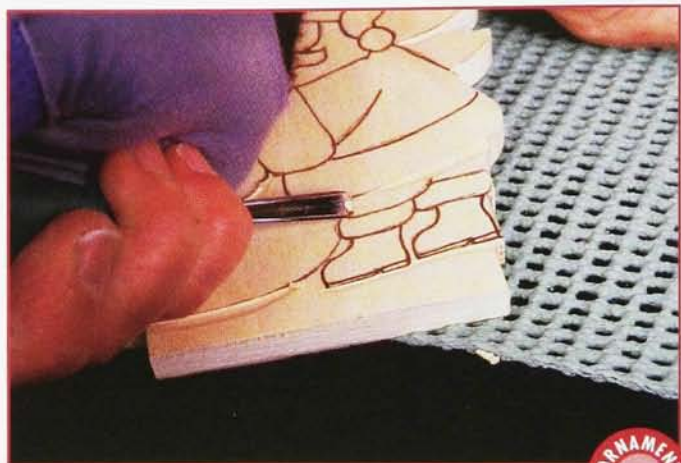
For the stop cuts, begin with a small V tool. You can turn the tool on its side and remove wood so that Santa's arm appears higher than the rest of the carving. This type of stop cut is repeated throughout the project.



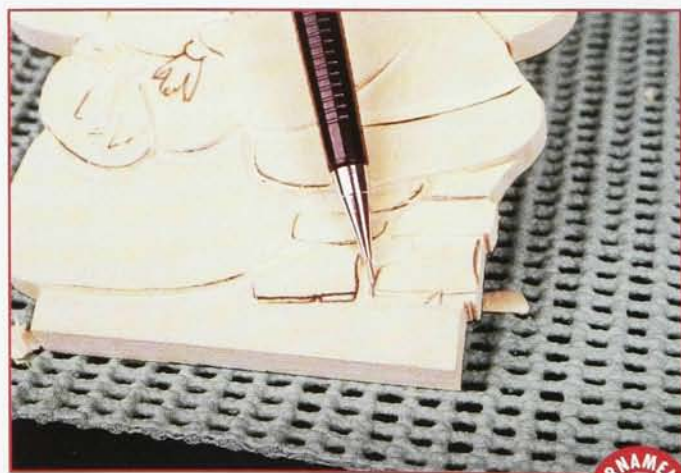
Stop-cut the profile of the face by pushing a U-shaped gouge straight down into the wood. If you don't have an appropriate gouge for this step, use a knife. Take care not to undercut the area.



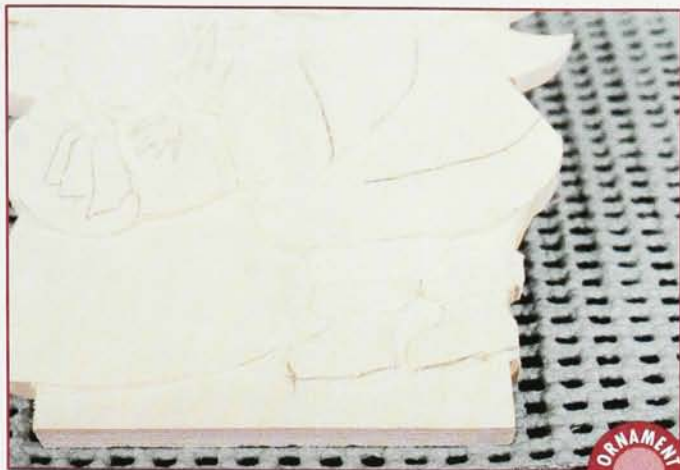
If you are carving a wall switch cover, use a plastic switch cover to outline the pattern on the back. Drill the holes for the screws and outline the rectangle for the switch opening. To make the opening you should use a knife. A recess around the inside of the opening to seat the carving is also necessary.



Use the same technique of stepping down or lowering the area below the fur trim.



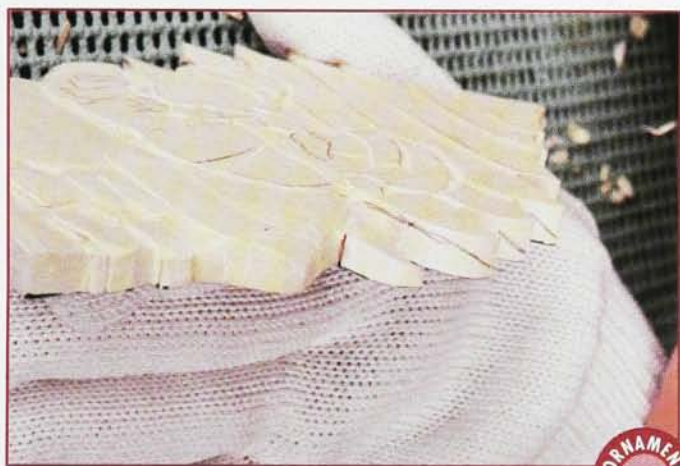
Remove wood on the back leg so that it will be lower than the forward leg. Then redraw the pencil lines.



Shape the boots, legs and fur trim. Bevel the wood from the bottom edge until it just reaches the soles of the shoes.



Use a fairly flat gouge or a knife to round over the coat and shape the lowest tree bough.



Draw the tapered edges of the boughs.



Using a gouge or knife, carve the boughs so that they appear to overlap.



You should have the tree completely carved, except for the area between the Snowman and Santa. In tight areas such as this, it is safer to carve after the surrounding details have been shaped. These include the mitten, beard and carrot.

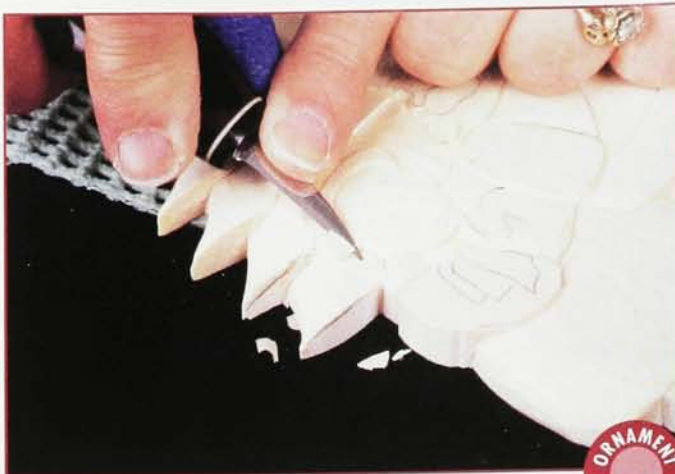


Carve the carrot with a knife.



Using a small gouge, carve the Snowman's face. Remove the rest of the sanded surface and taper the face into the hat area.

ORNAMENT
STEP 13



Taper the hat into the back of the head.

ORNAMENT
STEP 14



Finish shaping the Snowman's body and make sure that the bow tie's knot is left above the surrounding areas.

ORNAMENT
STEP 15



Detail the bow tie so that it appears underneath the knot.

ORNAMENT
STEP 16



Use the U-shaped gouge to shape the hat as it recedes around the head.

ORNAMENT
STEP 17



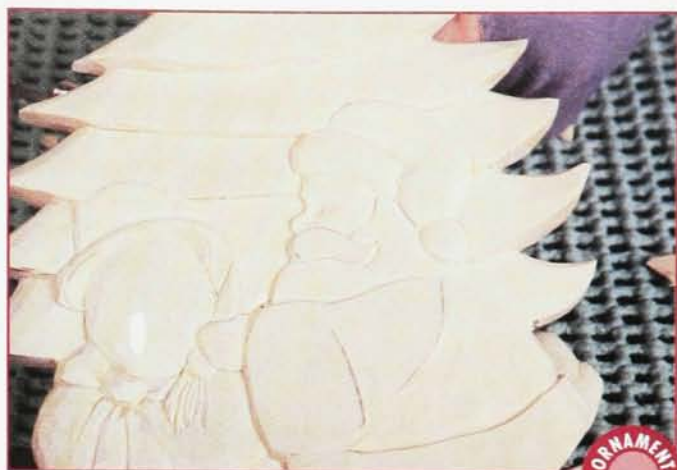
Return to the small V tool to detail the carrot top.

ORNAMENT
STEP 18



ORNAMENT
STEP 19

Make stop cuts around Santa's mustache with the same V tool. Draw the brow line and use the U-shaped gouge to create the eye area.



ORNAMENT
STEP 20

Use the V tool to carve the top of the nostril.



ORNAMENT
STEP 21

Redraw the bough between the carrot and the beard. Use a small skew chisel to remove the wood.



ORNAMENT
STEP 22

Finish-carve all the remaining sanded areas. If you have trouble removing wood fuzz and slivers, seal with a wood sealer. After it is dry, rub wadded brown grocery bag paper over it. Use a 1/4-in. punch to mark where you want the tree lights.



ORNAMENT
STEP 23

If you haven't painted the back of the project, now is the time. I recommend green.



ORNAMENT
STEP 24

Base-coat the tree with Black Forest Green, the Snowman with Uniform Blue, Santa's face with Medium Flesh, and apply Graphite for the ground.



Shade the deeper recessed areas of the tree with Black Green.

ORNAMENT
STEP 25



Using an old, worn out, scruffy paintbrush, dry brush Snow White over the Snowman.

ORNAMENT
STEP 26



With the Snowman covered, dry brush Snow White on the ground area, leaving more Graphite showing through below the Snowman and between Santa's legs.

ORNAMENT
STEP 27



Depth can be given to Santa's face using Shading Flesh around the hair, beard, hat, beside the nose, and under the brow. Base-coat Santa's clothing with Santa Red. The boots are Lamp Black and the mittens are Graphite.

ORNAMENT
STEP 28



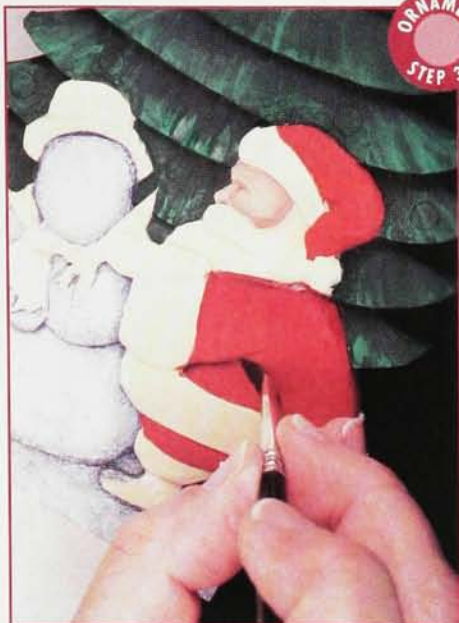
Add Kelly Green to the bottom edges of the tree boughs. Lay the brush down on the edge of the bough, pull up, then lift.

ORNAMENT
STEP 29



Side load the brush with Black Plum and float this color into the areas where shadows would appear given an overhead light source.

ORNAMENT
STEP 30



ORNAMENT
STEP 31

Observe the shaded areas of Santa's clothing created by applying the Black Plum.



ORNAMENT
STEP 32

Use Lamp Black for the Snowman's mouth and the teardrop-shaped eyes. Add Uniform Blue on the lower portions of the eyes and highlight with Snow White. The scarf is Uniform Blue with highlights of Snow White. Paint the carrot with Tangerine, shade with Tangelo Orange, and its top is Kelly Green. The boots are Lamp Black and the mittens are Graphite. Dry brush Santa Red onto Santa's and the Snowman's cheeks.



ORNAMENT
STEP 33

Using the highlight color from the scarf, add small "comma shapes" to provide depth to the Snowman's eyes. Paint Santa's beard with Light Buttermilk and the fur trim with Buttermilk.



ORNAMENT
STEP 34

Add some Snow White to Santa's beard and mustache for added contrast.



ORNAMENT
STEP 35

Dab Snow White onto the fur trim. Base-coat the star with Santa Red before painting it with Emperor's Gold. Use a variety of colors for the Christmas lights. Highlight the top hat with the lighter color from the Snowman's scarf. Look over the painting closely and check for uncovered areas.



ORNAMENT
STEP 36

You may want to create more contrast in the scarf and carrot. Add some squiggly lines to the carrot with a brown Pigma Permanent Pen and some black inking to the deeper recesses of the bow and scarf. Create buttons for the boots with Emperor's Gold. After signing your work, mist it with a matte sealer to set the inks and seal. Use high gloss clear nail finger-nail polish on the lights and eyes of the Snowman.

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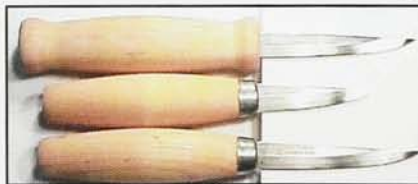
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Pipes of Whimsy:

The Art of James Margroum

By Roger Schroeder,
Managing Editor at
Wood Carving Illustrated



Steam locomotive.

Whether James Margroum dreams of pipes when he goes to sleep may be irrelevant. Ideas for new and whimsical pipes keep coming. In fact, for the last 30 years, he has created more than 7,000 pipes with hundreds of themes.

Ideas take form in Margroum's



A porcine pipe

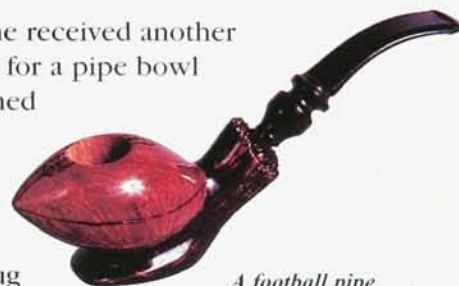
Hanover, Pennsylvania workshop. Out of a block of wood comes pipes in the shape of commodes, animals, shoes, pumpkins,

golf balls, hammers, fruits, human busts, and even steam locomotives. Each pipe is hand worked, and duplicating equipment is simply not used.

Portrait of an Artist

Margroum's start as a pipe carver grew out of frustration. He was a painter who was not content with what he produced on canvas. Wood, however, offered new possibilities and it appealed to him. His first pipes were classic in appearance, with simple bowls. When he tired of the ordinary, he turned to other shapes. It was after he retired as a manager for Random House in 1983 that Margroum took up carving full time. In 1988, he was honored by the Pipe Collectors International (PCI) national convention with the Best Carving Award for a pine cone-shaped pipe.

A year later, he received another award from PCI for a pipe bowl carved and stained to look like an apple. What



A football pipe

makes it unique, besides the insert or plug that has a metal

stem with leaves, is the "bite" taken from the wood. Revealed is a worm made from a piece of stag horn. Despite the additions to the pipe, it can actually be smoked.

Although all of Margroum's pipes are functional, he does not encourage smoking. He does point out that tobacco is linked to our heritage. His own area of south central Pennsylvania, for example, has traditionally had tobacco crops. What he does is promote his pipes as collectibles.

Visions

Where does Margroum really get his ideas? Collectors will ask him for certain designs—a carpenter may request a pipe in the shape of a hammer, a dog lover wants a dog pipe, or a dentist asks for a tooth-shaped pipe. Despite the input from others, he does get his own inspirations. He carved a pipe to look like a cluster of grapes



Grapes of briar



The apple pipe with worm is one of Margroum's most popular creations. The color is achieved with aniline dye.

because his wife had the fruit in the kitchen. He follows sports and envisions a football-shaped pipe. One design may lead to another. A bowl he carved to look like a golf ball inspired him to make a pipe that looks like a golf club. That led to a pipe shaped like a golf bag. Over the years he has been asked to carve pipes that conform to company logos, Boy Scouts equipment, and he has even had requests for hard hat pipes.

The Right Stuff

Margroum, whose custom pipe business goes by the name of Mr. Groum, is one of only a handful of pipe carvers in the country. It's not hard to imagine that such a small fraternity of artists has closely guarded secrets that make pipe carving inaccessible to all but a few. Yet, Margroum says that there are no secrets. He does insist that a person even thinking about shaping a pipe must have a thorough understanding of the wood used.

Although pipes have been made from a variety of materials that include stone, pottery, bone, metal, glass, bamboo, corn-cobs, and gourds, it is the wooden pipe that nearly all of us are familiar with. There are several good reasons why wood may be the best material of all. Metals, while durable, conduct too much heat. Clay and glass pipes are too fragile. Stone is too heavy, and most other materials have their drawbacks. Is any wood suitable for pipe making? Margroum explains that for a pipe to be smoked, the wood it is made from must not have any toxic chemicals, and it must resist being incinerated by the burning tobacco. One wood, briar, has all the right stuff.

Mediterranean Origins

Not to be confused with a thorny bush, briar comes from a tree called heath. It grows in four regions around the Adriatic Sea: the French island of Corsica, Algeria, Turkey, and Italy. The wood is harvested from the burl that grows at the base of the tree. Once cut, the wood is kept damp, and it may be several years before it is made into pipe blanks.

Pipe making with briar may date only to the middle of the 19th century. Until then, pottery was in vogue in America and Europe. When a pipe industry got started on the island of Corsica, pipe making was firmly rooted in briar.

The Good and the Bad

Pipe makers 150 years ago and now experience the same benefits and problems that come with briar. A major bonus, aside from its heat resistance and lack of toxicity, is its ability to take a shine. Once polished, the grain may reveal bird's-eye, burl, or flame figure. Margroum says that the wood can be polished to a gem-stone brilliance without the use of a varnish or lacquer finish. Common problems with briar are cavities and imperfections found in the wood. Since fillers are out of the question for a quality pipe, Margroum will discard a piece of wood if such problems materialize as he is shaping it. He laments that a flaw may



If I had a hammer



Puppy love



A set fit for Tiger Woods

appear when he is nearly finished carving a pipe, and the project has to be scrapped. The loss can be costly, for a small block of the wood ranges from \$8 to \$30.

Taking Shape

Margroum, who never had a lesson in pipe making or paid a visit to a pipe-making factory, says that he had to devise his own tools and techniques to cope with the wood. For detailing, he uses a variety of dental bits and rotary cutters. A knife, he says, does little more than scratch this very dense and hard wood. Most of the shaping, however, is done with power sanding.

He begins the pipe-making process with a cutout that takes into consideration the grain orientation and the lack of visible flaws. He takes the cutout to a custom-made sanding machine. 120-grit sandpaper is glued to a rubber disc that is powered by a motor. The tool does more grinding than sanding, but wood is removed slowly because of its density.

When he has the shape roughed out, he goes to a home-made cushioned sanding disc. The disc is really pieces of Masonite, and the cushioning is carpet padding. To get the sandpaper to conform to the disc, he pleats it by cutting a number of lines from the edges toward the center. The pleats are wrapped around the disc and held in place by Masonite backing. He begins sanding with 120-grit emery paper and finishes with 220-grit paper. An advantage to the mushroom-shaped sanding disc is that it can sand irregular shapes and corners more easily than a flat disc.

The next stage is polishing. Taking a pipe to a 6-in.-diameter polishing wheel, Margroum uses tripoli compounds, "the same buffing materials used to polish metal," he says. Buffing, however, is still not complete. For the last step, he brings the pipe to a wheel made from layers of sewn-together flannel that he rounded with the aid of a razor blade scraper. The polish he uses is carnauba wax. "Most European pipe makers use lacquer to get a high shine," he says. "That's a department store look that I am not fond of. The wax gives me all the shine I need. Another reason I don't seal the wood is that it prevents it from breathing. And pipe wood needs to breathe."

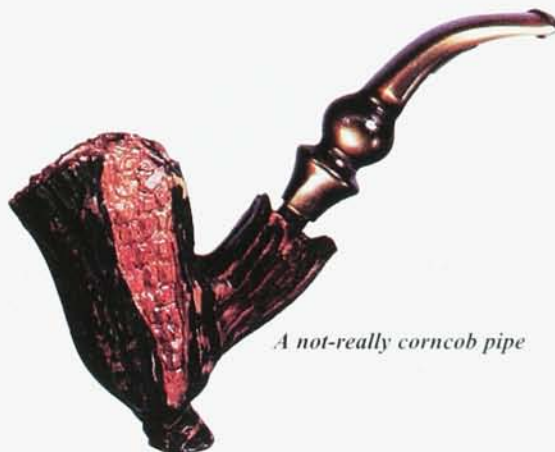
Boring Strategies

A typical pipe consists of two pieces: the bowl and a stem. Made from vulcanite, a combination of rubber and plastic, the stem, which Margroum purchases, is pre-drilled. What is left to the pipe maker to do is bore out the bowl and drill the hole to accept the stem. To cope with the bowl opening, which has a rounded bottom, Margroum makes his own boring tools. He takes a spade bit and shapes it on a narrow belt sander with the table tilted at an angle. What results is a bit that looks more like an arrowhead than a spade with two slightly beveled edges.

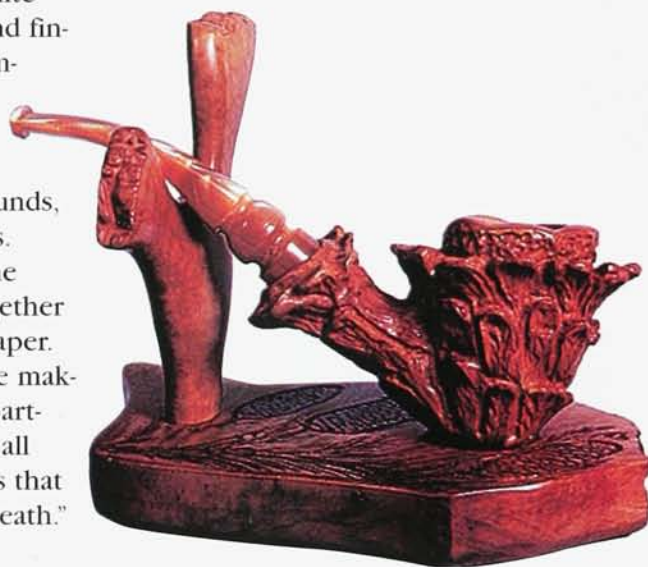
To deal with the shank that accepts the stem, Margroum created a horizontal drilling fixture. Using a drill press vise that is mounted to a vertically-positioned board, he can raise or lower the vise to meet a drill chuck mounted to a motor.



Have a cup of tobacco



A not-really corncob pipe



An award-winning pine cone pipe

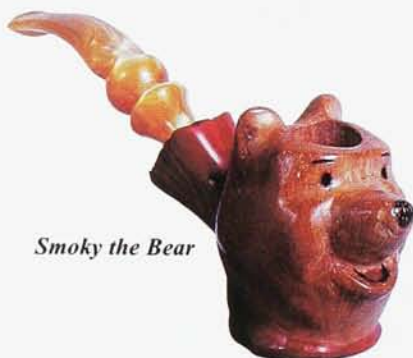


A pipe for an equestrian

Pipe quackery



Smoky the Bear



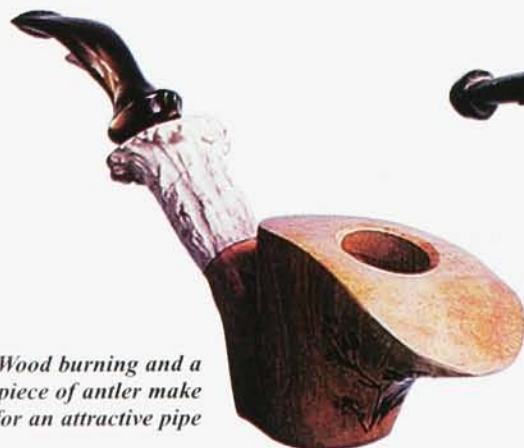
*A Native
American pipe*



*A barrel of
tobacco*



*Wood burning and a
piece of antler make
for an attractive pipe*

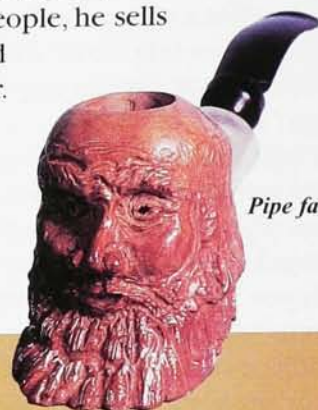


The vise and board are mounted on a rack-and-pinion track. Clamping a briar block in the vise, he aligns it with the drill bit and moves the assembly along the track.

Pipe Dreams

Despite the time-consuming process of making a pipe and the thousands he has done already, Margroum still enjoys his work, turning out about a hundred pipes a year. While he has no catalog to show people, he sells most of his pipes from his shop and through his website. If you meet Mr. Groum, he probably won't have a pipe in his mouth—he quit smoking more than 15 years ago. What he will most likely be doing is looking at his surroundings and dreaming up new pipe themes.

Pipe face



To purchase a custom-made pipe, contact James Margroum at 717-632-6411.

His website is geocities.com/RodeoDrive/Outlet/2463/M.

Briar can be obtained from PIMO, Butternut Lane, P.O. Box 2043, Manchester Center, Vermont 05255/802-362-3371.

• Recommended Reading •

The Pipe Book, Alfred Dunhill, The Lyons Press, 1999.

The Ultimate Pipe Book, Richard Carlton Hacker, Autumgold Publishing, 1994.

PIPES and Tobaccos magazine, SpecComm Inc, 3000 Highwoods Blvd. Ste 300, Raleigh, North Carolina 27690.

*A sign of
hospitality*





When designing a pipe, Margroum studies the grain patterns and decides how the grain should look when the pipe is finished.



Shaping a pipe bowl is not done with grinders. Instead, Margroum uses coarse sandpaper glued to a rubber sanding disc to shape the bowl.



Finish-sanding is done with a custom-made sanding disc. It consists of pieces of Masonite, a piece of carpet padding, and a shaft.



The padded sanding disc is covered with a pleated piece of sandpaper. The pleats are held in place between the Masonite plates.



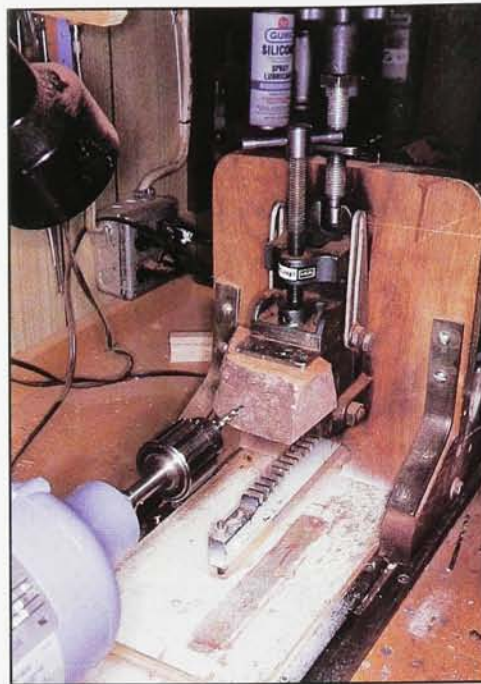
The cushioned disc effectively sands irregular shapes.



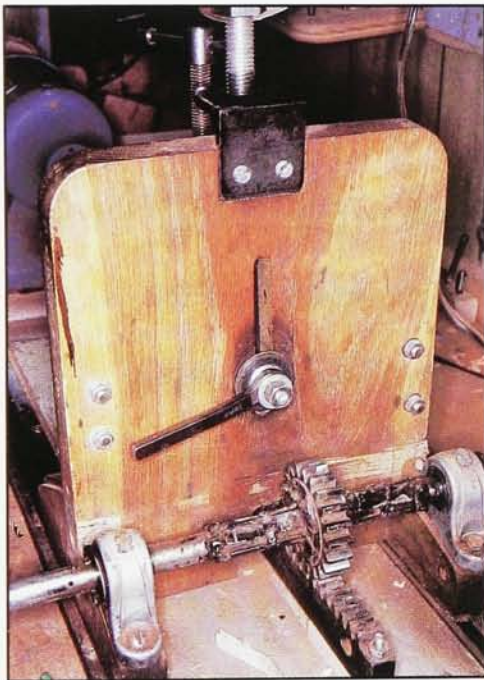
As a final step, Margroum polishes his pipes with carnauba wax applied to a homemade flannel buffing wheel.



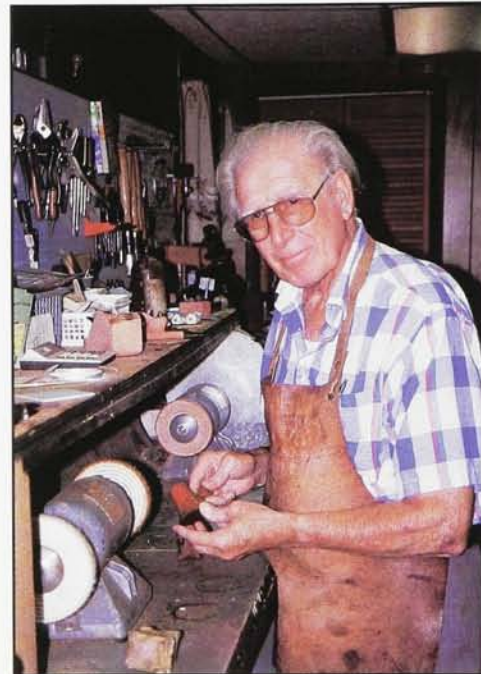
To bore out the pipe bowl, Margroum reshapes a spade bit using a belt sander.



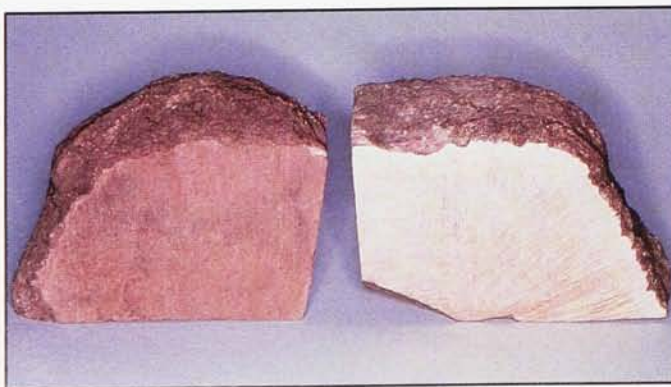
To drill out the briar to accept the stem, Margroum devised a horizontal boring machine that moves on a track. A drill press vise holds the wood in place.



A rear view shows that the vise is adjustable.



James Margroum takes a shine to pipe making.



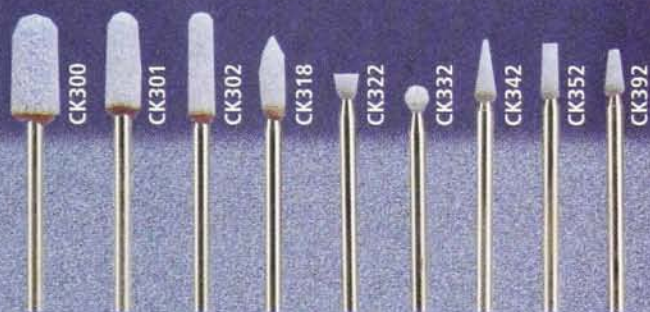
Two pieces of briar, a wood that comes from the base of the heath tree. The briar on the right has been sanded. Margroum needs to see early on what flaws or imperfections exist in the wood. Too many problems and the wood has to be discarded.

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Brush Basics: Part I

By Lori Corbett



Brushes that carvers should be familiar with include the following shapes, from left to right: bright, flat, oval wash, round, ultra round, fan, filbert and cat's tongue.



A native of Idaho, Lori Corbett has always felt a kinship with animals, especially birds. When she discovered that she could not fly under her own power, she translated her love of wildfowl into an art form. Her bird carvings are in private collections throughout the United States. She also teaches one or two workshops a year from her studio and

accepts commissions for any type of avian carving. A Contributing Editor at WCI, Corbett lives with her husband in St. Anthony, Idaho and cares for assorted small creatures that she has adopted.

The finished carving is a thing of beauty, perhaps your finest work so far. All that it needs to elevate it to masterpiece status is paint. You head to the art supply store for paints and brushes where you seem naturally to select quality paints because you know the importance of good colors. Next, you head to the brush department. The paints cost a little more than expected, so you end up scrimping on the brushes. You begin to think that one style of brush will substitute for another. A "round" brush with the beautiful point will not only serve as your detail brush, but it also looks like it will hold enough paint to function as a basecoat and wash brush as well. In fact, if you press

hard enough, it spreads open to resemble a "fan," which takes care of yet another operation. If that does not suffice, you discover that five or six brushes can be purchased for around \$15.00.

Things go downhill when you begin to paint. The basecoat-detail-wash brush you just brought home won't hold a point and you discover hairs stuck to the carving. You quit in disgust because you know you failed as a painter. Whatever made you think you could paint in the first place?

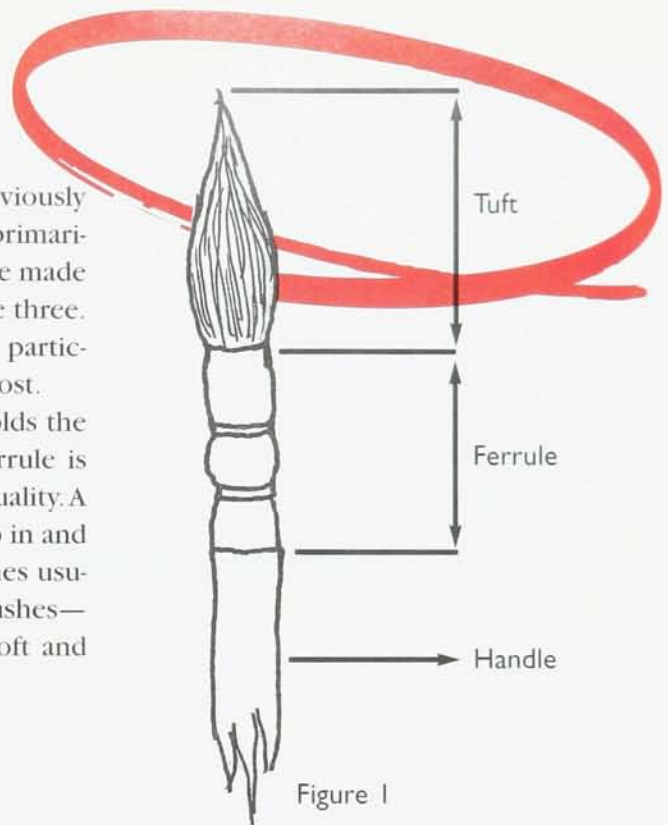
While good quality paints are important, it is vital that you have the correct ones for the task at hand. Poor brushes account for a lot of poor results, which are usually blamed on lack of talent. Granted, great results certainly do rely on a great deal of practice. But having a good brush and knowing the effect that brush is likely to produce will allow you to concentrate on technique. There aren't many things in my mind more frustrating than a battle of wills between me and my brushes. The proper brush should become an extension of the painter, not an adversary.

Despite the enormous and intimidating assortment of brush shapes and hairs on the market, I cover in this article those typically used to paint woodcarvings. As your skills and confidence increase, you will no doubt find yourself experimenting with others. By all means, do just that. With an understanding of these basics, you will have a solid foundation to build on.

Anatomy of a Brush

A brush has two important components (see fig. 1). One is the **tuft**, which consists of hair, bristles or fiber, it is obviously the most important part of the brush. Bristles and hairs are primarily animal in origin, fibers are generally man-made. Tufts can be made from one type of hair, bristle or fiber, or a combination of the three. The materials in the tuft are chosen for their suitability to a particular technique, paint type and, in the case of some blends, cost.

The other part of the brush is the **ferrule**. It is what holds the tuft together and in turn is fastened to the handle. The ferrule is either seamed or seamless, with the latter offering better quality. A seamless ferrule means that solvents or thinners cannot seep in and loosen the ferrule from the handle. The higher quality brushes usually have brass or copper ferrules and the lesser quality brushes—called student grade—have aluminum ferrules. These are soft and easily damaged or deformed.



Tuft Materials

There are many different materials used to make tufts. Some of the most common include the following:

Kolinsky tufts are made from the tail hairs of a type of mink called the kolinsky. A native to Siberia, the animal offers hairs that are golden brown in color. Fabricated from the most expensive tuft material, a kolinsky brush is mainly used for watercolor, but it also works well for oils.

As the name implies, a **weasel** brush is made from weasel tail hair. Reddish brown in color, the finest material originates in China. Called a “red sable” brush, it is medium priced and offers a good alternative to a kolinsky. The weasel brush is marketed for oils and acrylics. A benefit is that it does not wear out as fast as a kolinsky.

A **fitch** brush is made from the hair of a ferret-like animal from Europe and Asia known as a polecat. The hairs are light tan to brownish black. A typical fitch brush is great for oil paints.

A **squirrel** brush comes from squirrel tail hair. The better squirrel brushes are made from Russian squirrel. The hairs are brownish-black or bluish-black and are used to make fine quality wash and watercolor brushes. Canadian squirrel hairs are light brown with darker brown tips and are most often made into student-grade brushes. Squirrel brushes are not suitable for applying thick paint; but they are very good for thin paints and inks.

Made from mongoose tail hair, the best **mongoose** brush hair comes from India. The color graduates from dark brown at the tip to cream in the middle to dark at the ferrule. These brushes are marketed under the names “royal sable” or “crown sable.” It is a medium-priced brush manufactured for oil painting.

A **sabeline** is an imitation sable brush made from the ear hair of cattle and is dyed to resemble sable. These are student-grade brushes and I do not recommend purchasing them.

Another brush made from the hair found on the inside of the ears of cattle is the **ox** brush. The color is either light tan or dark brown. This hair is used primarily to make the flat-style brushes.

Made from the body hair of a horse, the **pony** brush is usually dark brown in color. Less expensive than squirrel brushes, pony hair brushes are generally student grade and are not recommended.

A **synthetic** brush consists of man-made polyester or nylon and was developed for acrylic paints. A common name found on these brushes is “Taklon.” Acrylic painting requires large amounts of water, which swells natural hairs and causes them to break down. Rough-textured surfaces, solvents and cleaners will also wear natural-hair brushes fairly quickly. For this reason I don’t use many natural-hair brushes on my bird carvings. Instead, man-made fibers stand up very well to rough surfaces and acrylic paints.

Brush Shapes

Some of the more common brush shapes and their uses are listed below. Keep in mind that, with a few exceptions, all of these brushes can be made with any of the tuft materials previously discussed.

A **bright** brush has a flat ferrule and a short tuft. The width and length of the tuft are nearly equal, with the end being squared off. Used to make short strokes with thick colors, it does not hold a lot of paint. However, its short length is easy to control. The edge, or chisel end, makes interesting thin strokes (see fig. 2a).



Figure 2a

A **flat** brush also has a flat ferrule, but the tuft is medium to long in length and is usually twice the length of a bright brush. Also, the end is squared off. This is a fairly maneuverable brush with lots of color capacity. It can be used for long, sweeping strokes, or on the chisel end for relatively thin lines. It also works well to fill in areas with color (see fig. 2b).



Figure 2b

An **oval wash** brush has a flat ferrule with a rounded tuft, but it does not come to a point. This brush is ideal for laying in large areas of thinned paint. It produces a softer edge, thus creating a smoother transition between different color areas (see fig. 2c).

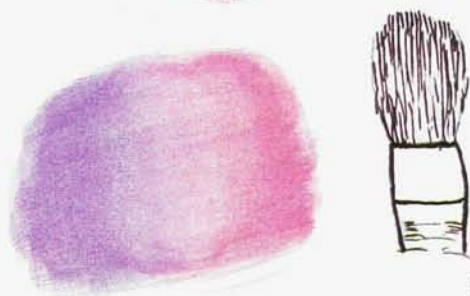


Figure 2c

A **round** brush has a round ferrule, and the tuft is formed into a rounded and pointed tip. This is a good all-around brush. I use four different ones for small area washes, filling, thick line work and spotting (see fig. 2d).



Figure 2d

An **ultra-round** brush has a round ferrule and a sharply pointed tuft. If you are painting a number of fine and repetitive detail lines, this brush is ideal. The barrel holds a lot of paint, which means less reloading and, consequently, your brush stroke rhythm is not broken. This is my favorite brush and the one I use the most (see fig. 2e).



Figure 2e

A **fan** brush has a flat ferrule and, when the tuft is spread, it resembles a fan. This is a good brush for soft blending of wet colors and for creating soft, wispy effects (see fig. 2f).

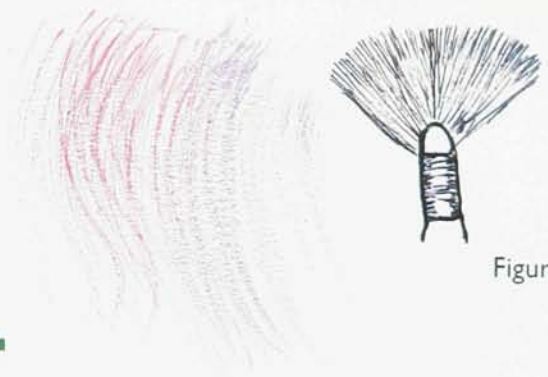


Figure 2f

A **filbert** brush has a flat ferrule and a long, thick, oval-shaped tuft. The brush is useful for blending colors and the edge can be used to create line work (see fig. 2g).

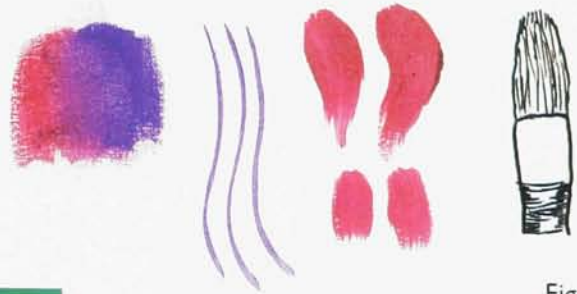


Figure 2g

A **cat's tongue** brush resembles a filbert except that the flat tuft comes to a point and is traditionally used to paint fine detail. Some carvers use the cat's tongue to create feather edges. This is the one exception to a careful treatment of brushes. In order to use this brush to make feather edges, it must be mistreated a bit. This requires "re-training" the tuft by getting it wet, then fanning it out by pressing it down on a hard surface until it has a permanent bend and splay. To use this brush, first dampen, then load it with a small amount of paint. Touch it to the feather edge and lightly drag it towards you to create a cup-shaped edge. A synthetic tuft is ideal for this technique (see fig. 2h).

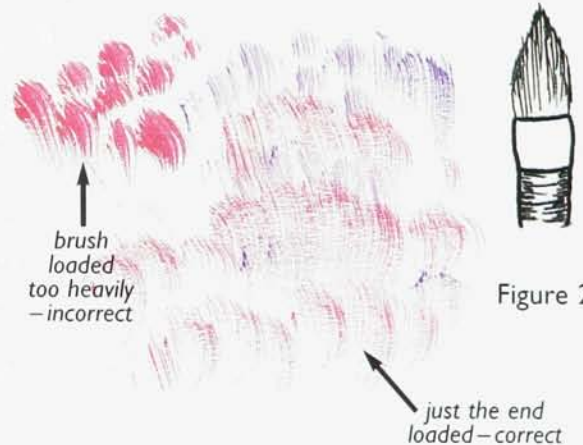


Figure 2h

With just a basic understanding of brush anatomy, tufts and shapes, the intimidation associated with brush selection should be eliminated and one more obstacle in the path to your masterpiece is removed.

In *Brushes: Part II*, Issue 15, Summer 2001, Lori Corbett will discuss brush care and offer tips on buying brushes.

Recommended reading:

Brushes: A Handbook for Artists and Artisans, Jacques Turner, Design Books, 1992.

Confessions of a Woodcarving Collector

By Roger Schroeder,

Managing Editor at *Wood Carving Illustrated*

It was in an antique shop in Vermont that I found what I have sought for 20 years. I saw the carving—a nautical figure—on a shelf. Six in. tall, dressed in turtleneck, hands in pocket, the captain's eyes held a squinty gleam of mischief. I had seen dozens that were similarly attired across the United States. I took my time walking across the sagging floors of the converted 19th-century house. Was it the carving I had spent so long searching for? The only way to know for sure was to turn it over. I stifled a gasp when I saw the four upper-case initials gouge-carved in the base: ALRI.

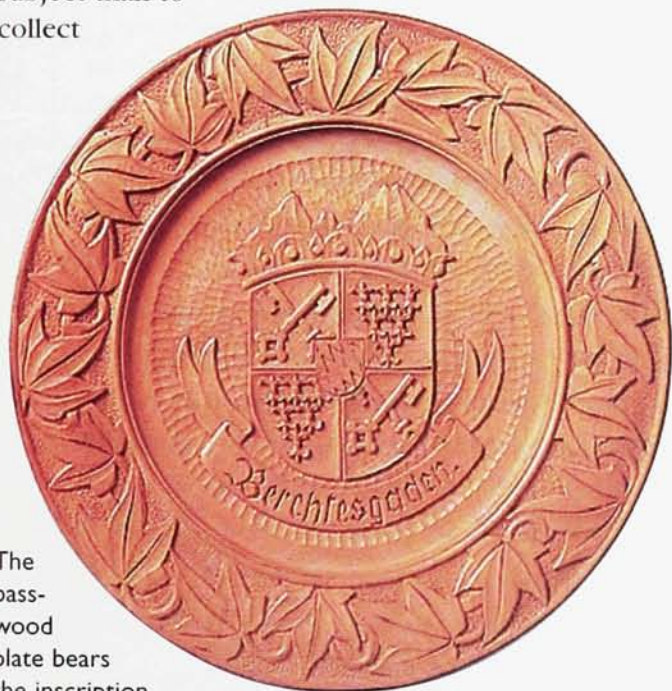
The 30-year-old pine carving of the captain was done by wood sculptor Armand LaMontagne, arguably the best carver of realistic figures in the world. It was purchased in Stockbridge, Vermont. I actually jumped in the air and clicked my heels together when I found it.

The carver of the nautical figure is identified by the initials on the bottom of the base: ALRI, which stands for Armand LaMontagne, Rhode Island.



Let me keep you in suspense for a few paragraphs and put this story into perspective. I have been collecting woodcarvings for two decades. Human and animal figures, relief carvings, and chip carved plates choked the shelves, tables and walls of my house until I thought I would have to purchase a new home or put them all in a museum. I chose the latter. More than 300 of my carvings are now in the Fox Chapel Museum of Woodcarving in East Petersburg, Pennsylvania.

Collecting was a passion that began in the late 1970s at a time when I started to write about woodcarvers. There was no better way to understand my subject than to collect



The basswood plate bears the inscription

"Berchtesgaden," a resort town in southeastern Germany. The leaves and crest show a great deal of carving skill. Purchased in Eastport, New York, I paid \$70 for it, a fair price, I believe.

carvings, I convinced myself.

What was an occasional stop at an antique shop—there really is no other place to find woodcarvings at reasonable prices—in my town turned into a search of every store, mall, flea market and show I could visit. A trip from points A to B took twice as long if there were antique dealers between. A business trip to Milwaukee was not complete without a visit to a multi-level antique mall in the city's downtown. A family reunion in Florida had to have a day added on to snoop around the antique shops of towns like Mt. Dora. And a vacation at Moosehead Lake, Maine had me looking in places where antiques were still in

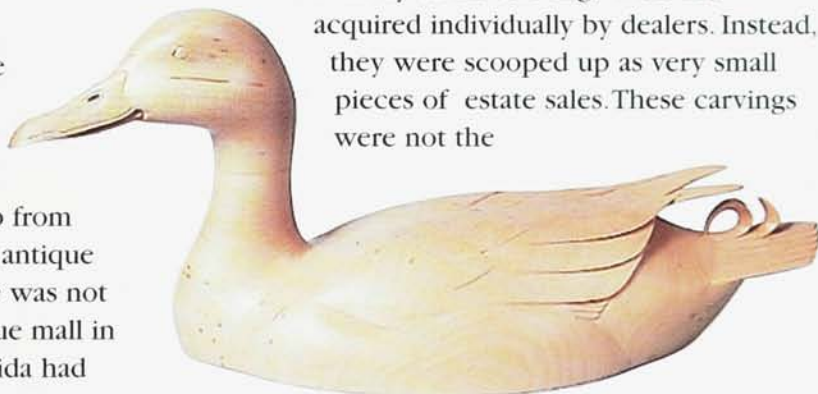


German or Austrian in origin, the hunter and adorable dachshund were carved from a single piece of pine. I bought the carving in Adamstown, Pennsylvania for \$110, a very fair price for a carving with so much work put into it.

people's attics and basements.

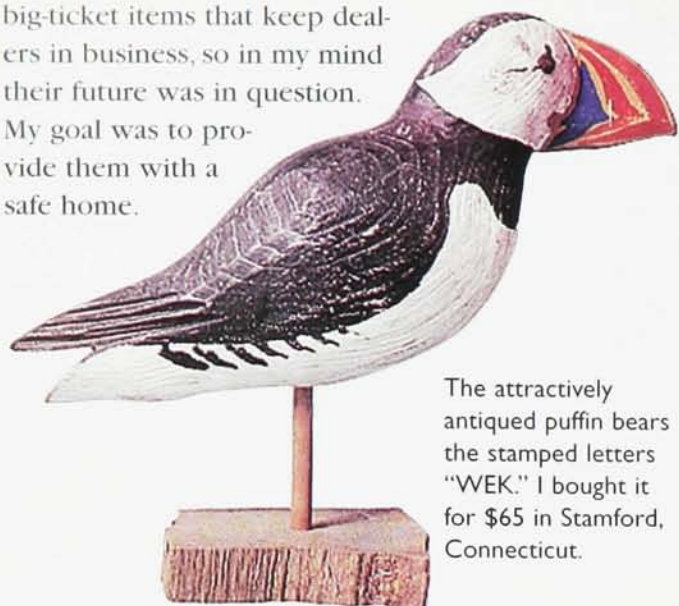
Starting with a low relief carving of a sailing ship, done in mahogany and unsigned, I built my collection piece by piece. Bargaining, cajoling, feigning disinterest, I purchased each carving as if I were somehow saving it from extinction. And perhaps I was. I knew

that many of the carvings were not acquired individually by dealers. Instead, they were scooped up as very small pieces of estate sales. These carvings were not the



I have many favorites in my carving collection, including this mallard duck. Carved from basswood, it was done by a French Canadian named R. Dubé and was purchased in Greenville Junction, Maine. I paid \$100 for the bird. I would probably have paid twice that for this exquisitely carved waterfowl.

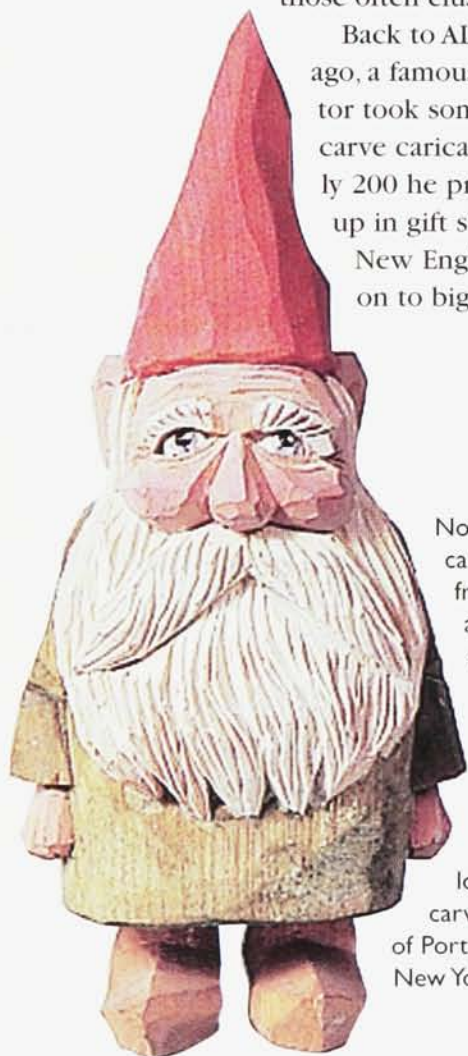
big-ticket items that keep dealers in business, so in my mind their future was in question. My goal was to provide them with a safe home.



The attractively antiqued puffin bears the stamped letters "WEK." I bought it for \$65 in Stamford, Connecticut.

Fortunately, my wife Sheila was sympathetic and helped me in my search. We even linked ourselves with walkie-talkies when we went to a large outdoor antiques show and scouted different areas in search of those often elusive carvings.

Back to ALRI. Thirty years ago, a famous wood sculptor took some time out to carve caricatures. The nearly 200 he produced ended up in gift shops around New England. He went on to bigger figures and



Not all of my carvings came from searching antique shops and flea markets. A few were gifts. The Norwegian gnome, a delight to look at, was carved by Joel Hull of Port Jefferson, New York.

produced monumental works such as realistic sculptures of General George Patton, baseball legends Babe Ruth and Ted Williams, and basketball superstar Larry Bird. I first met him in 1980 to write an article about his work for *Fine Woodworking* magazine. He showed me photos of his tiny characters, lined up like figures in a parade. He had none to sell or give to me. They're around, he said. So I started the search. What does ALRI stand for? Armand LaMontagne Rhode Island.

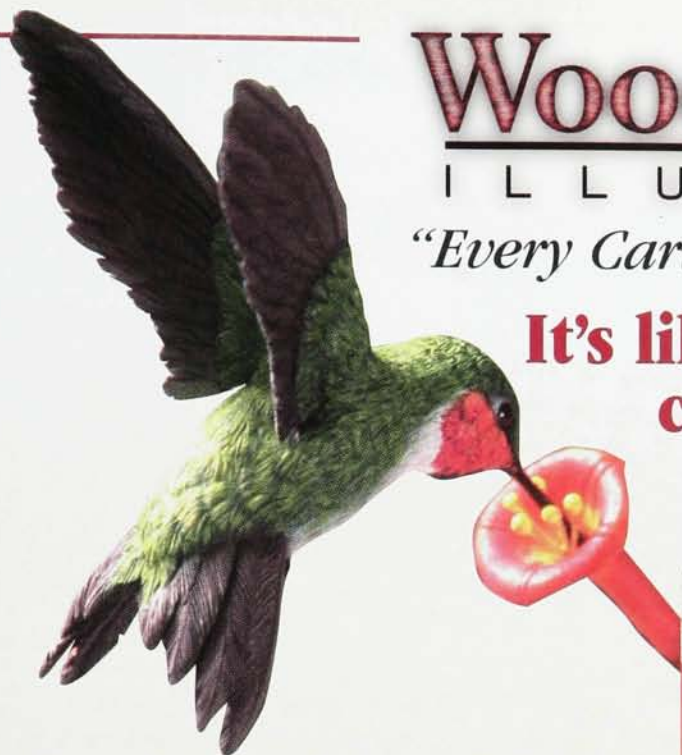
I don't know if I'll ever find another LaMontagne piece. I'm not even sure what it is worth. I paid \$15 for the carving plus Vermont tax. I think I would have paid ten times that amount. After all, who can put a price on a quest that took over one third of my lifetime? I'll continue to look at those salty seafarers when I go into antique shops these days and wonder if someday, somewhere I'll find another one for my collection. If I do, you'll be able to see it at the Fox Chapel Museum of Woodcarving that opened in 1999.

The museum is located at 1970 Broad Street, East Petersburg, Pennsylvania, in Lancaster County. Call 800-457-9112 for hours.

Open House 2001 will unveil more than 100 additional carvings donated to the Fox Chapel Museum of Woodcarving. Relief carvings, wildfowl, wildlife, caricatures, figures and chip-carved objects will be exhibited. Make plans early to attend Fox Chapel's fourth open house on March 30 & 31, 2001.



I was told this ferocious-looking bear came from Japan. It is 13 in. long and was carved from a wood that looks very much like maple. I paid \$135 for it in a flea market in New York City. It is a spectacular piece of sculpture and worth much more.



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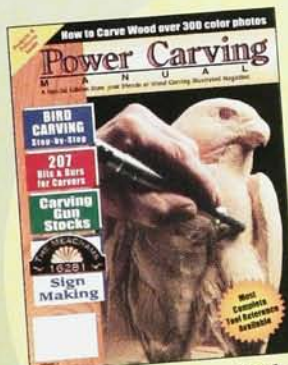
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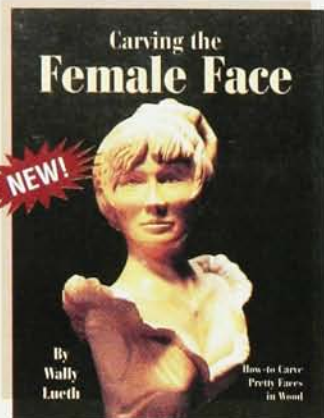
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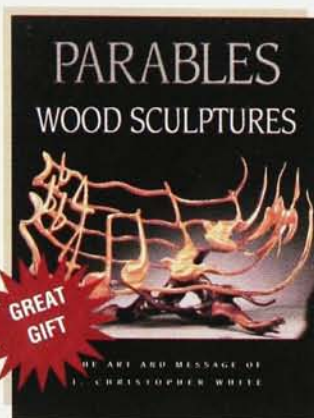
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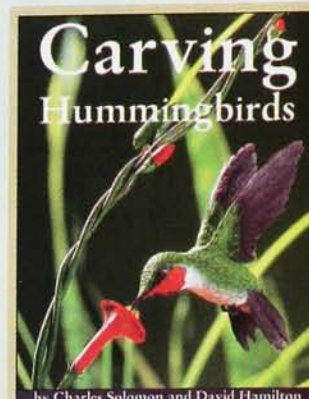
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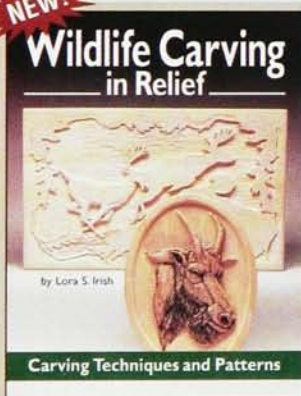


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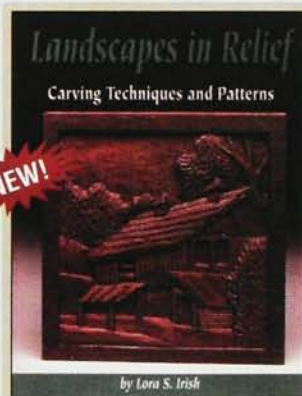
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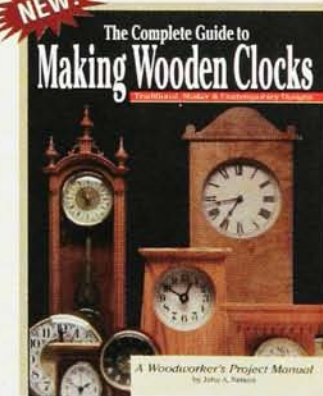
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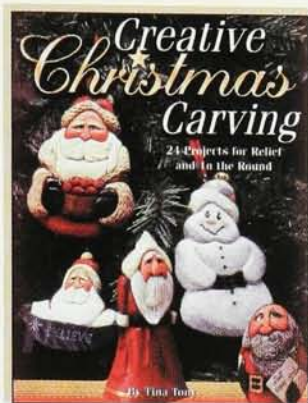
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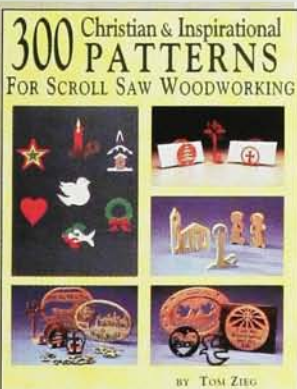
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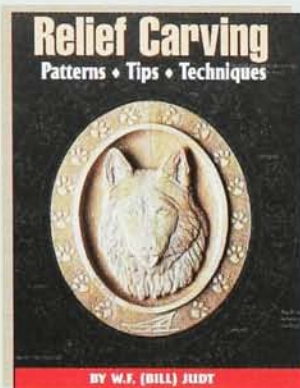
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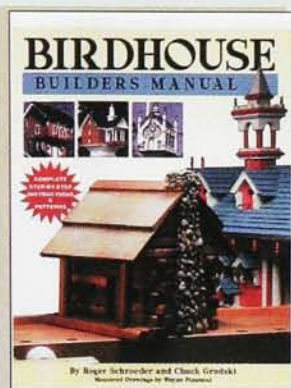




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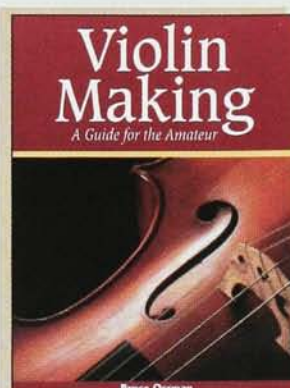
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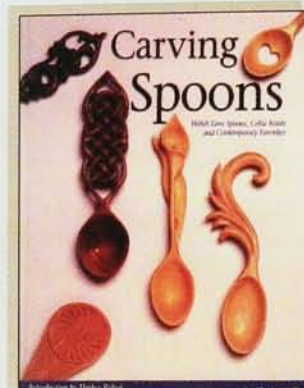
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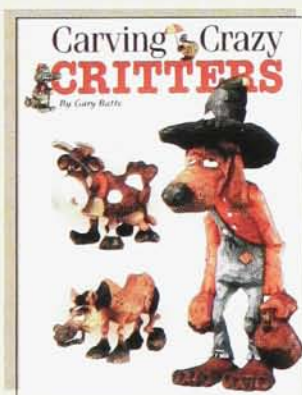
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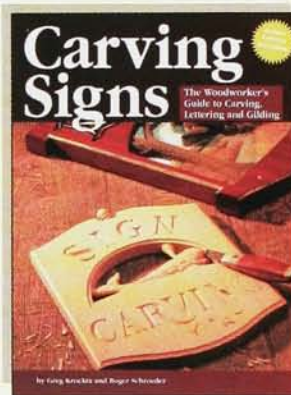
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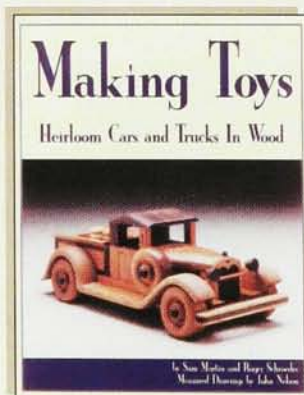
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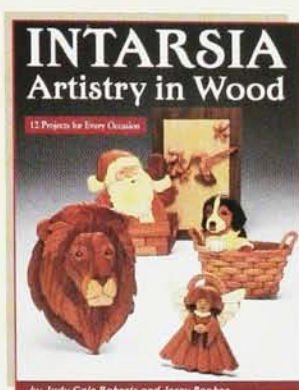


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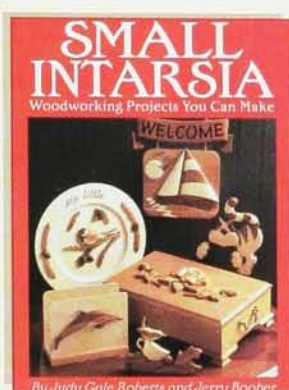
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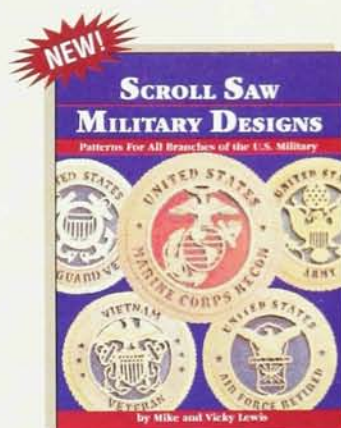
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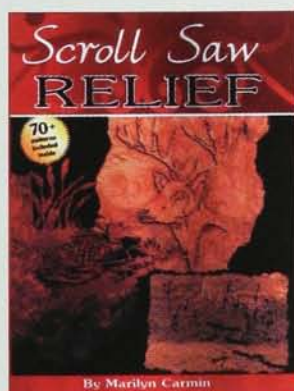
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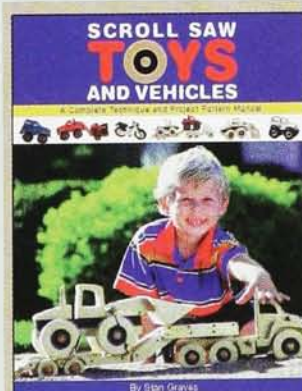
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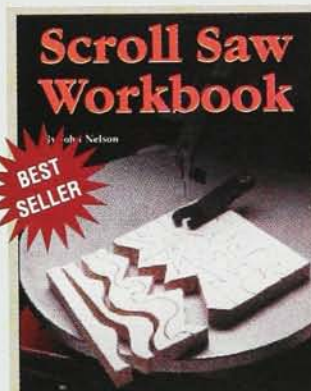
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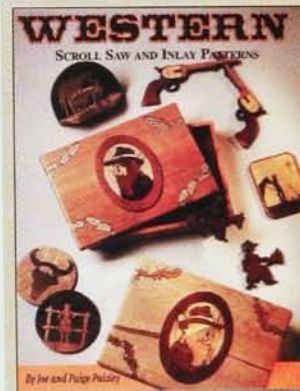


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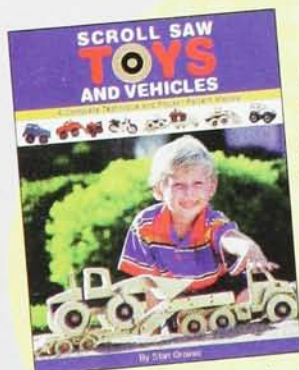
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By Dr. John Moon



Dr. John Moon cautions one of his handmade chess pieces not to consume quite so much ale.

Dr. John Moon, who passed away in 1999, was a retired physician who specialized in the fields of pediatrics and allergy and immunology. He enjoyed both woodworking and woodcarving. All of his carving focused on chess sets that tell lived stories. He lived in Bow, Washington.

TELLING STORIES

Three years ago I began to carve a chess set based on tales about Robin Hood. I had a vague notion that these stories were fictional. One day my wife and I went to a library's new-and-used book sale. Most of what I saw was of little interest until I spotted a book entitled *Eleanor of Aquitaine*, by Desmond Seward. I purchased it and that evening began to read it. Both fascinating and scholarly, it was rich in names, dates, places and events. The book revealed that Eleanor was the Queen Mother of both Richard the Lion Hearted and his ruthless younger brother, Prince John. Eleanor, Richard and John were very real persons who became characters in some of the stories about Robin Hood.

When I carved my first chess set, I used alder and finished the wood with a clear polyurethane. When I displayed it at a woodworkers' show, people would tell me politely that it was a nice chess set. I didn't believe them for a moment. When I made my next set, I added color.



The response was immediately positive. People would say, "I like that fellow's hat," or ask, "What is his name?" My critics had gone from calling my carvings wooden chess pieces to little people. The response was even more encouraging when I added metal accessories. At first, I thought that I had added too much metal. Not so. My little friends had simply become more realistic.

To me, there are now two fundamentally different kinds of chess sets. One is strictly for playing the game. Its characters are unrealistic. Its knights usually look like horses' heads. Its bishops look vaguely like the mitres worn by bishops. Its kings and queens are simply devices that have little resemblance to human beings while the pawns have none at all.

The other kind of chess set usually has characters that look much more like people. They may tell stories or even have battles. The following tells about how I make some of my own chess characters.



The stories of Robin Hood make for a fascinating chess set. Richard the Lion Hearted (center) is surrounded by Robin Hood and friends.



In opposition is Prince John, his mother, bishops, horsemen, castles and foot soldiers.

CARVING THE CHARACTERS

All of the 32 characters of my Robin Hood-inspired set were made from basswood. I started with sketches, then made drawings, transferred the drawings to the wood using carbon paper, and cut out the front and back views on my bandsaw. On one side I left two or three strips of wood uncut so that they could serve as "legs" to keep the block from wobbling as it went through the bandsaw again while turned 90 degrees. Once the second cutting was completed, I cut off the supporting wood.

Putting a large carving bur into my flexible shaft tool, I roughed out each figure. Then I ground out more details using finer burs. Next, I switched to knives and chisels.

Finally, I used sandpaper, working through finer and finer grits, and removed the tool marks.

When it came to the finer details—eyes, ears, nose, lips, fingers—I went back to my flexible shaft tool and used ruby carvers and diamond burs. The final step before painting was polishing and buffing each character, using a variety of sanding attachments.

PAINTING

For a long time I painted my carvings with translucent mixtures of boiled linseed oil and small quantities of oil paint. The figures often appeared "anemic," showing wood grain instead of flesh or clothing. Today I use Liquitex®



Wooden chess pieces come to life with the addition of crowns, scepters, crosses, swords, and other accessories. Patterns for forming molds can be made from a variety of materials. These were made from wood, clay and paper.



Silicon rubber lends itself to making molds. Melted pewter is poured into these molds to make castings.

Acrylic Artists' Colors almost exclusively. The paints dry quickly, are stable, look more realistic than stains, and they come in a wide variety of colors.

When all the characters are painted and dry, I coat them with two applications of Krylon® No. 1301 Crystal Clear Acrylic Spray followed by one coat of Krylon® No. 1311 Matte Finish Spray. If I use more than one coat of the matte finish, a haze begins to appear, owing to minute particles that had been added to the clear finish. The matte finish should always be the very last coat.

POURING METAL

The first time I ever added metal to my carvings, I used silver. I made crowns, helmets, and swords for a chess set based on the J.R.R. Tolkien's *The Lord of the Rings*. I soon found that while silver is not terribly expensive, the equipment required to shape it is quite costly.

When two of my children gave me a kit for making castings, I discovered that I could make molds for metal objects using silicon rubber. I soon learned how to melt, pour and fill these molds with metal to make a variety of objects. Perhaps most important, I can now use these molds to

make repeated castings of the same object. It was not long before I was casting not only swords but also crowns, scepters, buckles, bishops' crosses, shield centers, and even arrow tips.

DISCOVERING PEWTER

My first swords looked sturdy, but if I dropped, bent, or even polished one, it broke. After doing some research, I switched to Type R, a lead-free "new" pewter (see sidebar). Not dull like the pewter most of us are familiar with, it bends easily without breaking, and it doesn't tarnish like silver. Polished silver looks almost white, while new pewter looks more like stainless steel—an ideal color for a sword. An added bonus is that new pewter accepts plating with copper, nickel, and gold, giving me a variety of possibilities for my characters.

MAKING PATTERNS, MOLDS, AND CASTINGS

I use a variety of materials to make patterns. They include wood, paper, wax and clay. By surrounding a pattern with silicon rubber and allowing it to harden, I have a mold. After the pattern is removed, I can use the mold over and over again for castings. Fortunately, pewter has a fairly low melting point (about 570 degrees F) compared to silver (1761 degrees F) and gold (1945 degrees F). Silicon rubber molds will be ruined if subjected to intense heat, but they do tolerate liquid pewter.

I assemble the empty molds—they are usually in two halves—and mount them between two pieces of wood of similar size. I attach these to each other using three or four stout rubber bands. In turn, I firmly support these on my workbench using a pair of bricks.

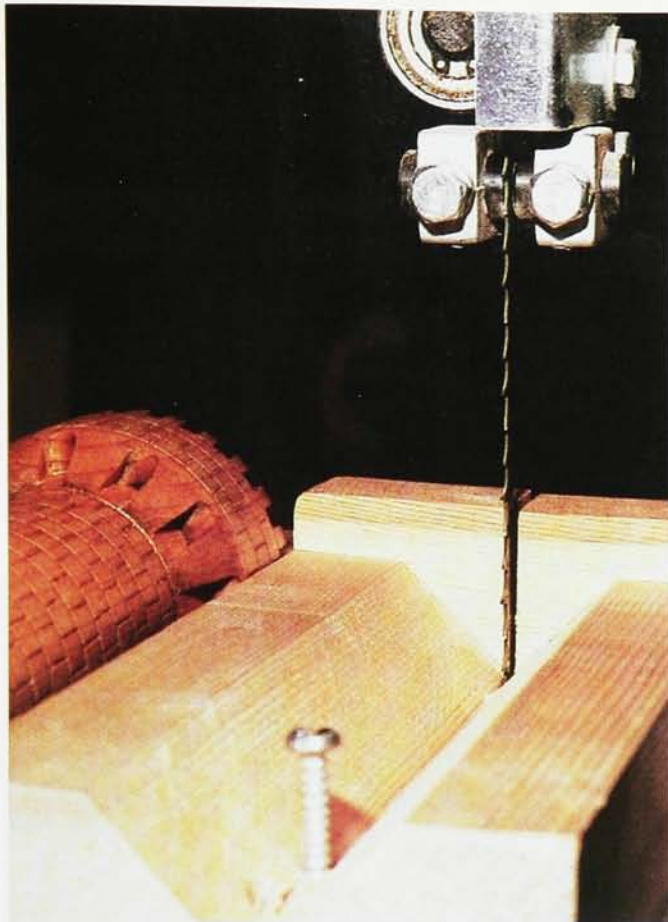
I use a steel melting and pouring ladle that is about 2 1/2 in. in diameter. In it I melt my pewter, using only a propane torch. When the metal is melted, I carefully pour it into the mold. It hardens quickly, and in a minute or so I open the mold and remove its now-solid casting. I then file, grind, polish and buff the casting. Then, if I am so inclined, I can plate the object with gold (see sidebar).

MAKING CASTLES

In order to make Robin Hood's "castles," which are really hollowed tree limbs, I went into the woods and looked for a fallen limb. When I saw one I liked, I took it home, cut it into two pieces, and drilled



Robin Hood's "castles" are really hollowed limbs with rope ladders.



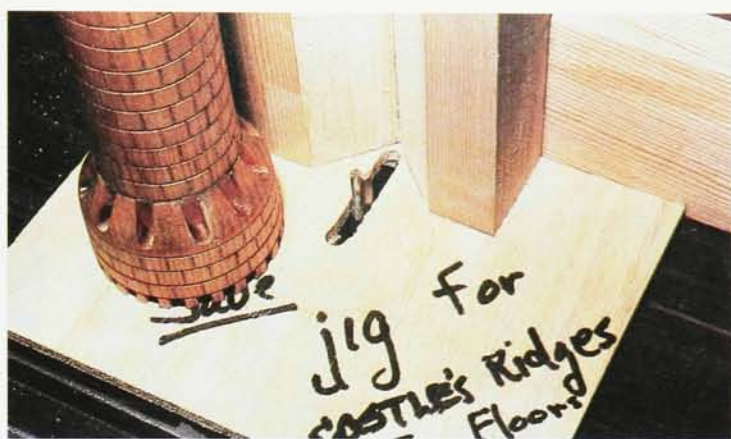
With the castle resting in a moveable cradle, it can be slid to a stop through a straight bit mounted in a stationary router. This movement is repeated many times to make the grooves (machicolations) on the underside of the castle's parapet.

out the centers of each using a Forstner bit. Then I tied rope ladders to each. Many of my little fellows can hide in these castles, and no one will know they are there.

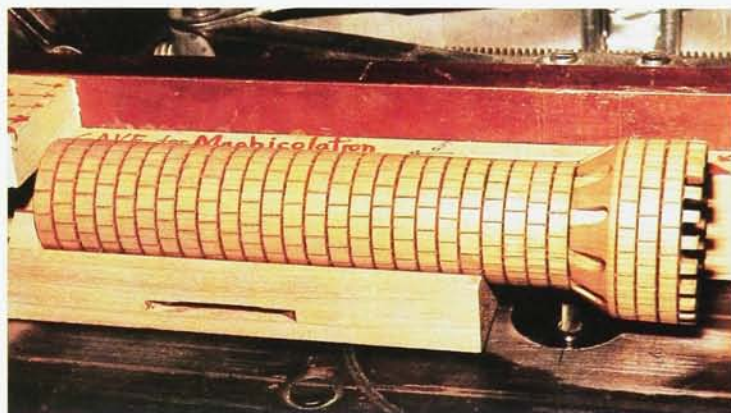
Each of Prince John's castles was turned on a lathe. First, the outer surface was turned to shape and sanded. Numerous parallel lines were penciled around the outside. Each line was touched with the tip of a skew to give the impression of rows of bricks going around the castle. Once the castle was removed from the lathe, I used a V tool to make the bricks' vertical separations.

To remove the inside portion of the castle top, I used a vertical jig that supported the wood on a router table. The castle was placed upside down, pressed against the jig and down over a 1/4-in. straight bit, and then rotated. The jig was moved a bit, the castle was pressed down over the bit, and the castle was rotated again. By making a series of such circles, I ended up with a floor and a wall around it.

Next, the circular wall was cut into alternating crenels (spaces or slits) and merlons (solid projections). I used a bandsaw and a jig that resembled a horizontal cradle. The last step using the router table was creating the machicolations or openings on the underside of the top walls. These cuts were made with a 3/16-in. straight bit and another horizontal cradle.



A stationary router and straight bit remove wood for the castle's ridges and top floor.



The bandsaw makes the spaces (crenels) and protectors (merlons) on the castle's top.

ALLIN-A-DALE'S HARP

I made the top, side and bottom of Allin-a-Dale's harp using a band-saw.

After gluing these together, I drilled two 3/16-in.-diameter holes to accept a dowel. Next, I carefully made a series of tiny holes for the wire strings. I used 24-gauge stainless steel wire and 22-gauge brass wire to make the strings. Finally, I glued the strings in place using cyanoacrylate glue.



The harp was made from maple. Its strings are stainless steel and brass wires.



Allin-a-Dale carries the harp.



The archer is prepared with bow and pewter-tipped arrows.

MAKING BOWS

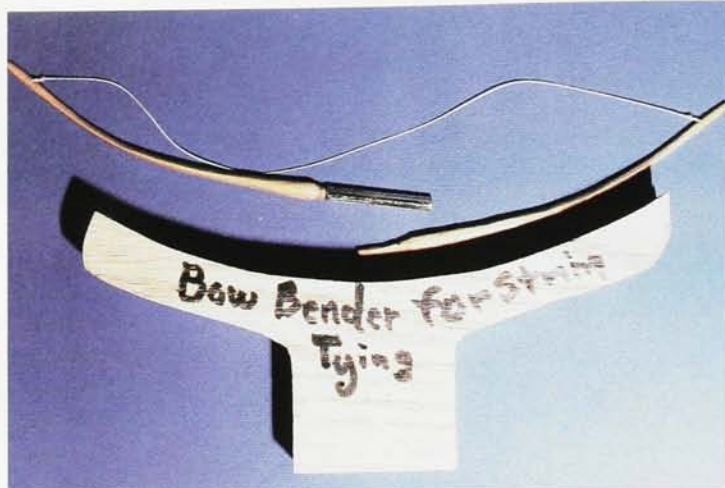
Each of the four bows was made from yew, the wood favored by archers for centuries. Long in length relative to its owner's height, a bow is triangular in its cross-section. Once carved to shape, I cut each into two equal lengths and then reattached the pieces using a handle made from brass tubing. I glued only one half of each bow to the tubing so I could insert or remove the other half.

I made a jig to bend and hold the bows. Then, I tied a black nylon string to each end and removed the jig. I blackened the brass tubing with Vigor Silver/Gold Oxidizer available from Alpha Supply, Inc. (see sidebar). Robin Hood's bow handle was left polished.

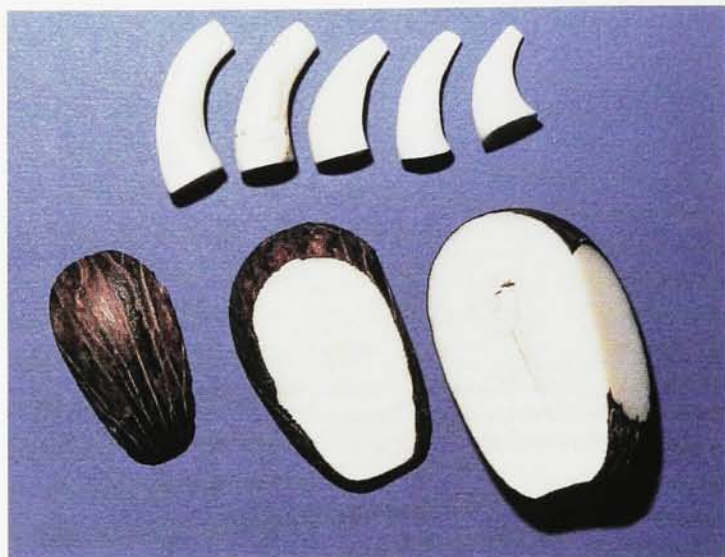
MAKING ARROWS AND QUIVERS

The arrows were made from small, round bamboo skewers. For the feathers, I purchased some plastic bags filled with small, decorative feathers at a hobby store. These I glued to the skewers—three per arrow—using cyanoacrylate glue. When the glue dried, I trimmed the feathers with scissors.

Using a lathe, I made four quivers from Honduras



Yew was used to make the bows. In order to insert the bows into the hands of the archers, they had to be cut in half and reconnected with a piece of brass tubing.



Horns were used to call for help by passing signals through the forest. I made mine from pieces of tagua nuts.

mahogany. I drilled out their insides and filled each quiver with arrows. The quivers are supported over the shoulders of the men using thin, leather over-the-shoulder belts. Each belt has a pewter buckle.

I made two arrows with pewter cast tips. These were drilled to fit tightly onto the arrows.

MAKING HORNS

I purchased a few, large tagua nuts—an ivory substitute—from a hardwood lumber store (see sidebar). Using a disk sander, I flattened the bottom of each nut to help keep it steady as it went through my bandsaw. I cut each into thick, tapered sections.

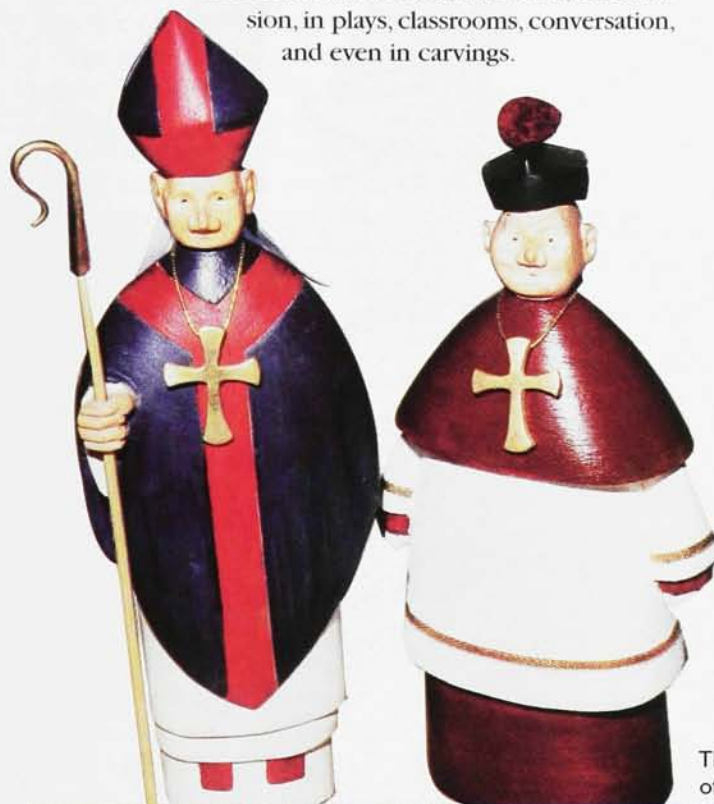
Using my flexible shaft tool and small burs, I ground the tagua sections into tapered cones that resembled the horns of goats, sheep and cattle. After drilling out the insides of the horns, I attached them to narrow strips of leather that were, in turn, attached to the belts of most of the Sherwood Forest fellows.

THE LITTLE PEOPLE

There is much variety to my set of chess figures. There is Robin Hood, of course, and with him stand many of his men of mettle. There is the queen of Sherwood Forest, Maid Marian, along with their visiting king, Richard the Lion Hearted. Friar Tuck, Will Scarlet, Will Stutely, Little John, a tanner, a harpist, a beggar, and several others are also there.

In opposition are Prince John and his Queen Mother, Eleanor, the Bishop of Hereford, Prior Vincent of Emmet, the Sheriff of Nottingham, Sir Guy of Gisbourne, and their soldiers.

Robin Hood, his friends and enemies lived about 800 years ago. Despite their age, they are alive and well in history books and fictional accounts, in movies, on television, in plays, classrooms, conversation, and even in carvings.



The bishop of Hereford (left) stands next to the Prior Vincent of Emmet.



King Richard is well protected by the men of Sherwood Forest.

Prince John (left) was given a platform because of his short stature.

Resources

Molding Accessories

Micro Mark
340 Snyder Ave. • Berkeley Heights, NJ 07922
908-464-6764

I RECOMMEND THE FOLLOWING:	CATALOG NO.
Instruction Manual	.80965
One-to-One Silicon Rubber material	.81545
16-oz. bar of Type R, lead-free new pewter	.80961
2-fluid-oz. bottle of Mold Release	.80475
2 oz. container of industrial talc	.80966
Steel melting and pouring ladle	.80964

Gold Plating

It's not a particularly difficult process, but it has some essential steps that must be followed. Information and the materials needed are provided by:

Alpha Supply, Inc.
Box 2133 • 1225 Hollis Street, Bremerton, Washington
360-373-3302

For more on Robin Hood and his merry men, the following books are recommended:

The Adventures of Robin Hood
Roger L. Green, Puffin Books, 1994
The Merry Adventures of Robin Hood
Howard Pyle, Signet Classic, 1985
Robin Hood, Louis Rhead, Children's Classics
Dilithium Press, Ltd., 1987
Eleanor of Aquitaine, Desmond Seward
Dorset Press, 1978

Source for Tagua Nuts

CraftWoods
P.O. Box 527 • Timonium, MD 21094 • 800-468-7070
E-mail: carve@craftwoods.com

MORE OF THE MASTERS

By Jack Kochan

PART II



Jack Kochan is a woodcarver and illustrator who lives in Leesport, Pennsylvania.

A TIPSY VICTORIAN

Fascinated by Dave Stetson's two articles, "Learning from the Masters," (issue no. 2, Winter/Spring 1998 and issue no. 3, Spring/Summer 1998), I decided to share a carving that I had repaired several years ago. Appearing to have stepped out of a Charles Dickens novel, this intoxicated, 19th-century gentleman dates from around 1950. Purchased in Germany, it offers some pleasant surprises.

While attired in the typical garb of the Victorian era—top hat, vest and cravat—his rumpled appearance suggests hard times. One shoe is worn through and exposes the toes. The top hat shows signs of having been sat upon or battered many times. Having found a way to forget his troubles for a while, he carries the remains of his problem-solving elixir securely corked in a bottle and stored in the right-hand pocket of his trousers. His other pants pocket reveals a red polka-dot kerchief. His casual attitude, however, has not been destroyed by his hard times because he "whistles" a tune.

Indeed, the carving whistles. Concealed in the wood is the most fantastic music box I have ever seen. Equipped with its own miniature bellows, the tune is played on a brass whistle that is little more than 1 in. long. The various notes are achieved with the aid of a sliding piston that is operated by one of the movement's cams. A second cam activates a valve

The back of the carving has a key that winds a music box. Equipped with bellows, cams, piston, and a brass whistle, the music box plays a German tune.



that controls the air flow to the whistle, distinctly separating the notes. A third cam provides motion to the head, which is carved as a separate piece. The head actually rotates in rhythm with the melody "Ach Du Lieber Augustine."

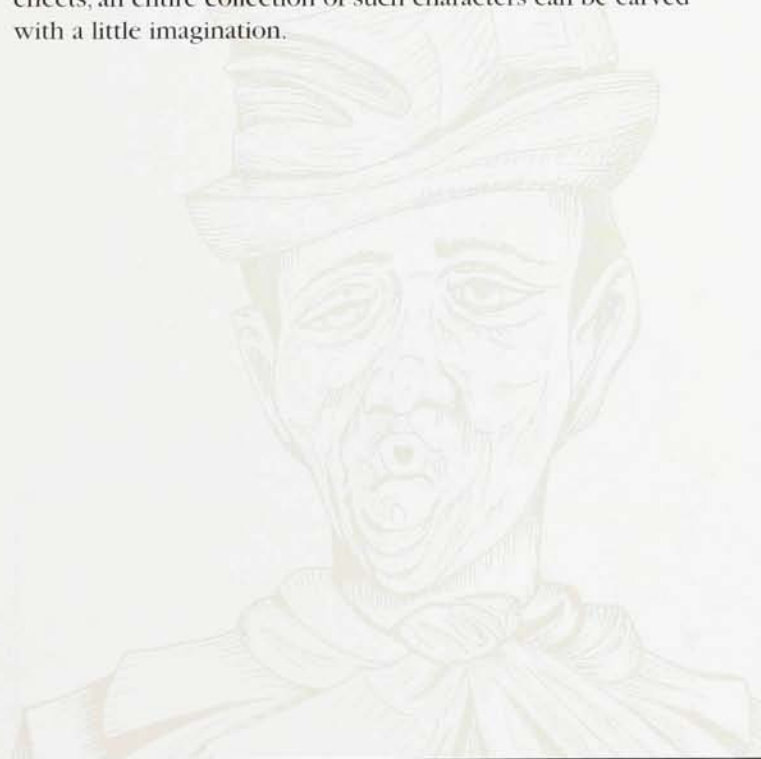
The tune, which translates as "Oh, You Lover, Augustine," conjures up visions of a German beer garden, and perhaps this chap has some pleasant memories of a fraulein from his past. Whatever the story, this superb piece displays the work of a carver who was a keen observer of life with all its shortcomings.

The carving was done in the style of the German masters of the 1950s, with smooth, clean knife and gouge cuts. The details are fastidious. There are puckered lips, one eye is partially closed, and the wrinkles are where they should be in the clothing. The carver used pine and finished the piece with oil stains.

The lamp is partially carved, with the portion above the arm made from a dowel. This was done so that a hole could be drilled through the length of the post. The lamp is equipped with a socket that is wired to a battery compartment concealed in the base. A square sound hole was cut in the back panel, which is the access door to the music movement. The lamp is constructed of tin and painted with a metallic brass finish. The panels of the lamp contain floral patterns embedded in the glass and the handle of the wind-up key is in the shape of a bird.

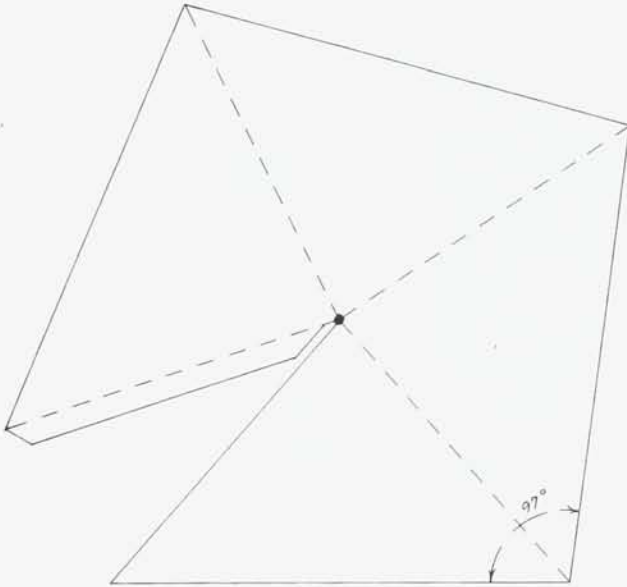
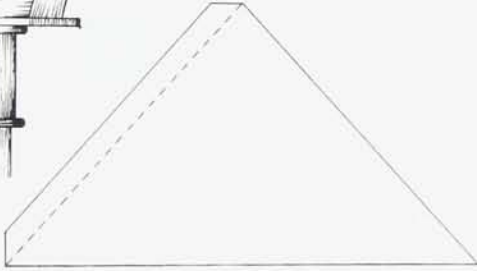
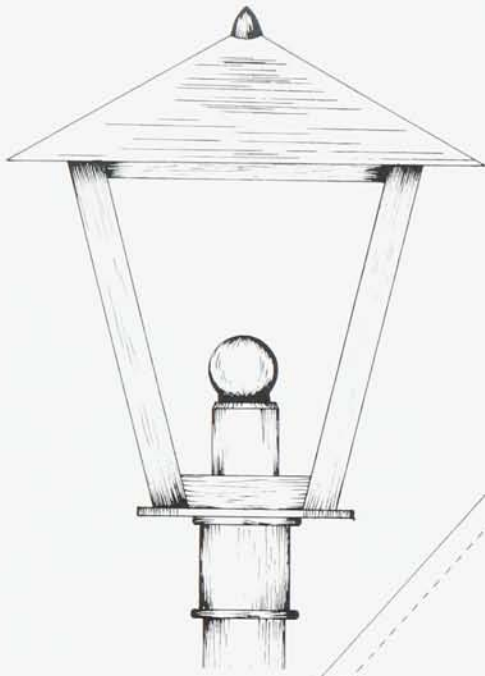
The piece stands slightly over 18 in. tall, while the man measures a little more than 12 in. in height. There is no signature on the carving, but the number "30" appears in several locations. This leads me to believe that it may have been one in a series of carvings. With this in mind, I developed sketches of other figures that look as though they come from Victorian times.

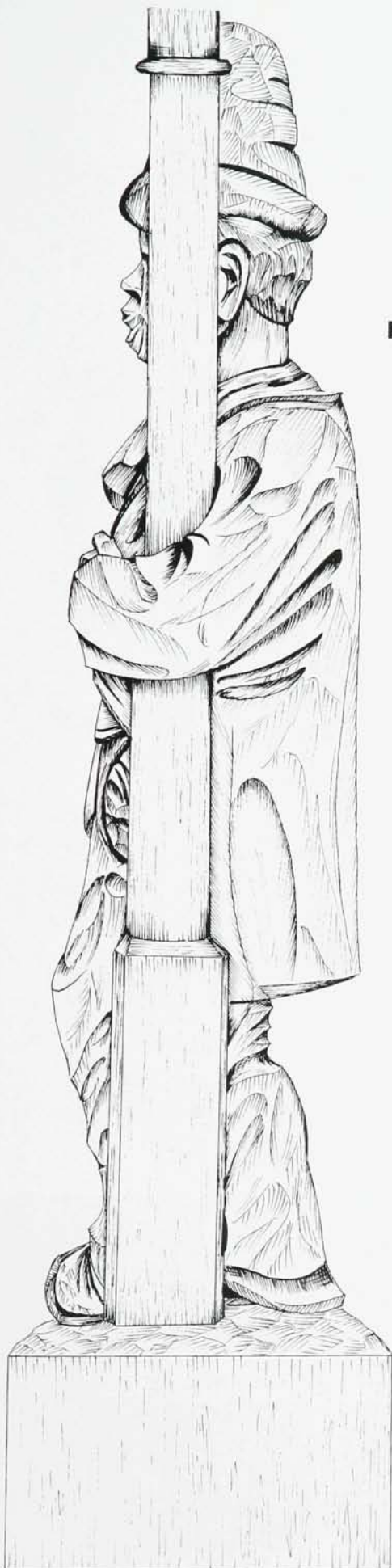
The challenge to making a carving like this one lies in constructing a fairly exact replica. Unfortunately, I have been unable to locate a source for a mechanical, whistling music box, but other movements that play tunes are available. Modern technology has made electronic components available that eliminate the need for a battery in the base. Regardless of the sound effects, an entire collection of such characters can be carved with a little imagination.



Pattern Profiles

I Photocopy at 145%





Photocopy at 145%



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Golden Oak



Fruitwood

Olde World Santa

By Joel Hull, Photography by Roger Schroeder,
Managing Editor at Wood Carving Illustrated

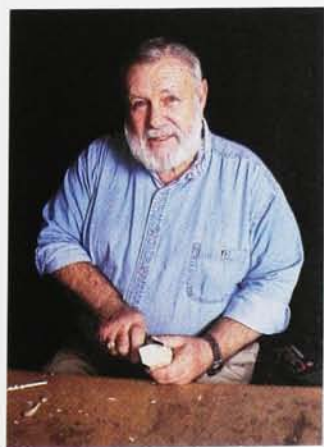


The inspiration for my Olde World Santa comes from antique postcards. The Christmas postcards of the early 1900s show Santa, who was known at the time as St. Nicholas, looking physically not much different from the way he appears today. What is unfamiliar are the robe and hood he wears, the staff he holds, and the satchel he carries over his shoulder instead of a sack. While the robe was typical of St. Nicholas figures a century ago, carvers may find its color unusual. I paint the clothing of my Olde World Santas with a variety of colors, including red and blue. I even outline some of the clothing and satchel features with gold lines for an eye-catching effect.

I often use this project for my seminars when they fall around holiday time. Although much of the work consists of blocking out features and rounding corners, there are two techniques that I enjoy teaching. One is how to insert a carved staff using a drill and drill bit. Instead of using a dowel, I carve a square piece of basswood, which allows for more definition to the staff. As I shape it, I work the staff to fit into a 1/4-in.-diameter hole that I have drilled into a piece of scrap wood. If I were to do that on the figure itself, most likely the hand would break. I keep the top of the staff oversized so that it does not fall through the hole. If I want a decorative look, I can carve its top.

The other technique students learn is what I call a "J cut." With a single J-shaped stop cut, I establish a line for the mustache, cheek and sideburn. A few more cuts with a knife and these facial features take shape.

When I cut out the front pattern profile on a bandsaw, I leave a single piece of waste wood that the profile can "slip out of." When I put the two pieces back together, I immediately cut out the side pattern



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profile without having to temporarily glue pieces of wood together. This requires having 1/4 in. to 1/2 in. of extra wood on each side of a profile and on its top.

With the exception of the J cut, I avoid carving a perpendicular stop cut because it makes too much of a commitment on the figure. Such a cut leaves a hard line that can only be removed by taking away what may be too much wood. I make the cut only when I am absolutely certain where I want a sharp, defining line. Instead, I carve shallow V cuts. These can be adjusted since they do not create deep walls. I prefer to carve them with a knife or a V tool. The latter automatically makes the V cut.

For safety's sake, I usually wear a cut-resistant carver's glove on the hand that holds the wood. But the glove also serves another purpose: It keeps the wood clean. Since my hands get dirty from using handtools and sharpening them, unfinished basswood darkens very quickly when handled with an uncovered hand. When the glove gets dirty, I put it into the washing machine.

For paints, I choose watered-down acrylics. They dry quickly, and I can even speed up the drying time with a hair dryer. I often use Ceramcoat® (available from Delta Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601/800-423-4135), a paint that comes in 2 oz. bottles and has some unusual names for colors.

For the cape and hood I use Christmas Green mixed with Black. The mittens, satchel and staff are painted with Brown Iron Oxide. The beard, eyebrows and cloth-

ing under the robe are done with Antique White. For the face I use Medium Flesh and some Tomato Spice to make the cheeks rosy. The eye coloring consists of White with Wedgewood Blue for the irises and Black for the Pupils.

MATERIALS LIST



Wood:

- 3 1/2-in. by 4-in. by 8-in. block of basswood for the Santa
- 3/8-in. by 3/8-in. wide by 5-in. long basswood for the staff

Tools:

- Electric drill
- 3/16-in. and 1/4-in. brad point drill bits
- Roughout knife
- Detail knife
- Micro gouge
- 5/8-in. chisel with rounded edge
- 60-degree 1/4-in. V tool
- Push tool or standard chisel 1/2 in. to 5/8 in. wide

Finishing:

- Acrylic paints





Once I have my two pattern profiles bandsawed to shape, I draw a centerline on the front and back of the cutout.

Olde World Saws
STEP 1



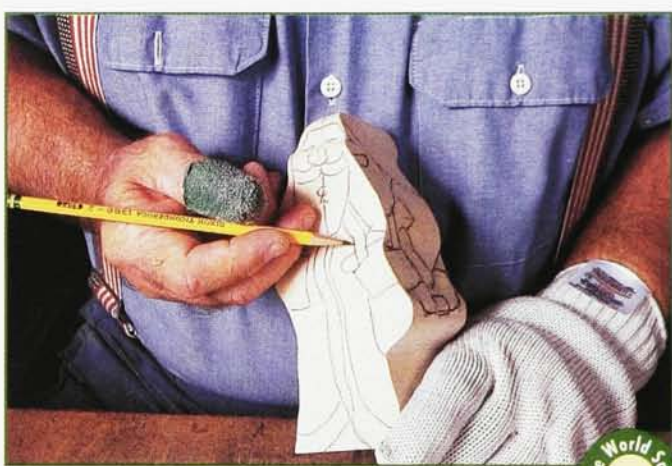
After transferring my two pattern profiles to Mylar paper, available from an art supply store, I cut out with a knife reference points on the anatomy. These include areas such as the crook of an arm and the top of a shoulder.

Olde World Saws
STEP 2



After putting a pencil through the knife cuts to make marks on the wood, I literally connect the dots. If I tried to tape or glue a paper pattern to the wood, I would have too much distortion when I transferred the anatomy.

Olde World Saws
STEP 3



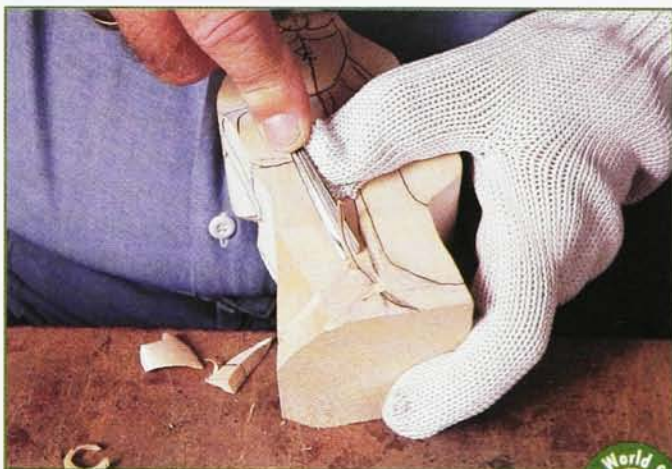
While the dots are helpful guides, I still freehand much of the pattern on the four sides of the wood.

Olde World Saws
STEP 4



Carving begins by rounding the corners of the figure and blocking out the arms with a roughout knife.

Olde World Saws
STEP 5



A 60-degree 1/4-in. V tool is useful for establishing features such as the fur trim.

Olde World Saws
STEP 6



To remove a lot of wood quickly in a tight or flat area, I use what I call a push tool. It has a rounded profile that allows me to rock the tool as I push it through the wood and avoid tearing the grain. I can also use a standard chisel for this operation.



I want Santa's face to have an angle of 120 degrees. This is measured by how the sides of the face taper toward the front of the figure.



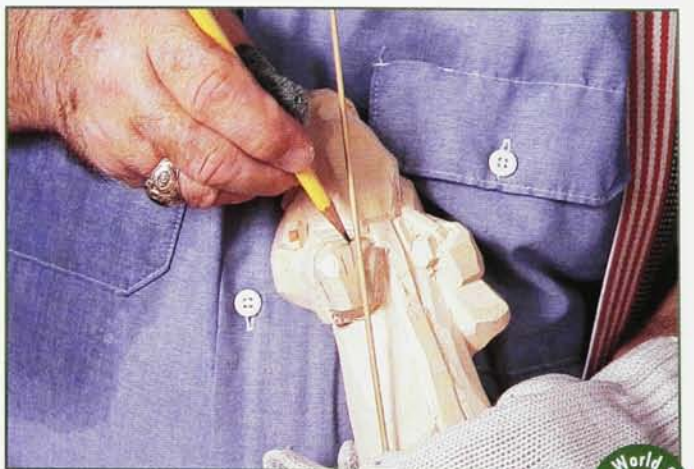
With the V tool I make cuts that define the top of the staff-holding arm and use the knife to define the top of the shoulder.



With the roughout knife, I round the front corners up to the arms.



Working by eye, I taper the sides of the face with the knife.



To determine the angle of the staff, I use a prop—in this case, a thin dowel—and draw guidelines on both the side and front of the hand. The top of the hand must be flat to prevent the drill bit from “walking” off the surface.



I start with a 3/16-in. brad point drill bit to make the hole in the. Also, I center the hole closer to where the thumb is. I have learned not to carve the hand before drilling the hole. If I do, there may not be enough wood for the drill to pass through without splitting the hand.

Olde World Santa
STEP 13



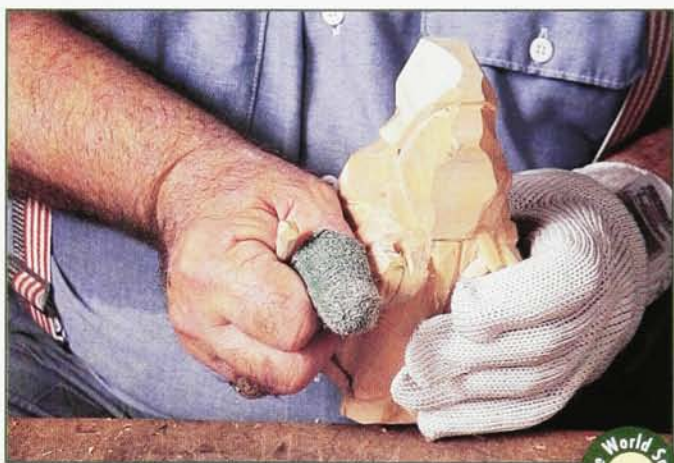
For the staff, I carve a squared piece of basswood. Using centerlines helps me round the corners uniformly.

Olde World Santa
STEP 14



Since I want the staff pushing into the bottom of the robe, I carve away wood with the knife.

Olde World Santa
STEP 15



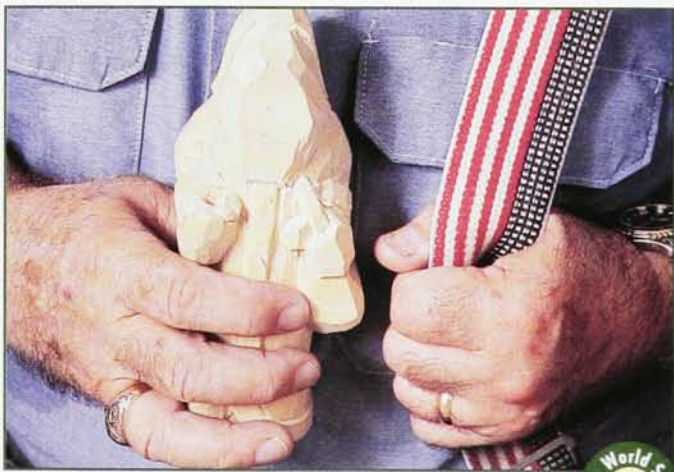
Note how my hand grips the staff. Santa's hand is carved the same way.

Olde World Santa
STEP 16



I shape the hand to have three planes: one for the back of the hand and two for the bent fingers.

Olde World Santa
STEP 17



The other hand grips the strap of the satchel. Notice how my hand grasps the suspender strap with the thumb behind it and the rest of the fingers encircling it.

Olde World Santa
STEP 18



After the hand is carved, I define the flap and buckle on the satchel with the V tool.

Olde World Santa
STEP 19



The end grain of basswood carves more easily when wet. I spray the top of the carving with a mix of one part rubbing alcohol and two parts water. The alcohol helps the water to evaporate quickly.

Olde World Santa
STEP 20



It is important to carve the hood before doing the face. If I reverse the order, I can end up having a hood proportionately too small for the head and face. Here I make V cuts to create the look of creases or folds. I make sure they wrap around the hood as much as possible.

Olde World Santa
STEP 21



With the hood finished, I start to define the features of the face. I begin with a shallow V cut that establishes the bottom of the nose. I then create planes on each side of the nose to delineate the eye channels.

Olde World Santa
STEP 22



I establish the width of the nose at the nostrils by making 30-degree cuts, which are measured from a horizontal line at the base of the nose.

Olde World Santa
STEP 23



More V-shaped cuts establish the sides of the nose.

Olde World Santa
STEP 24



The J cut, which starts at the base of the nose, is the perpendicular stop cut that defines the cheeks, beard and sideburns. I then bevel the wood on each side of the cut.



A second J cut defines the bottom of the mustache.



I carve away wood above and below the mustache and round the surface with bevel cuts.



To create a lower lip, I use the knife to make stop cuts and bevel the wood into them.



Using the V tool, I texture the beard with what I describe as "lazy S curves."



To create finer strands of hair on the beard, I go over the V texturing with a micro gouge. I am not concerned if I cross the V cuts.



Using the knife, I make splits on the end of the beard and undercut them slightly. These help to prevent the paint I apply to the robe from bleeding into the white of the beard.

Olde World Santa
STEP 31



To make the eyes, I outline them with the micro gouge.

Olde World Santa
STEP 32



A detail knife easily makes the lids and defines the bevels of the eyes. I also make crow's feet at the corners of the eyes.

Olde World Santa
STEP 33



After carving the eyebrows and texturing them with the knife or parting tool, I scoop out the wood behind them with the detail knife.

Olde World Santa
STEP 34



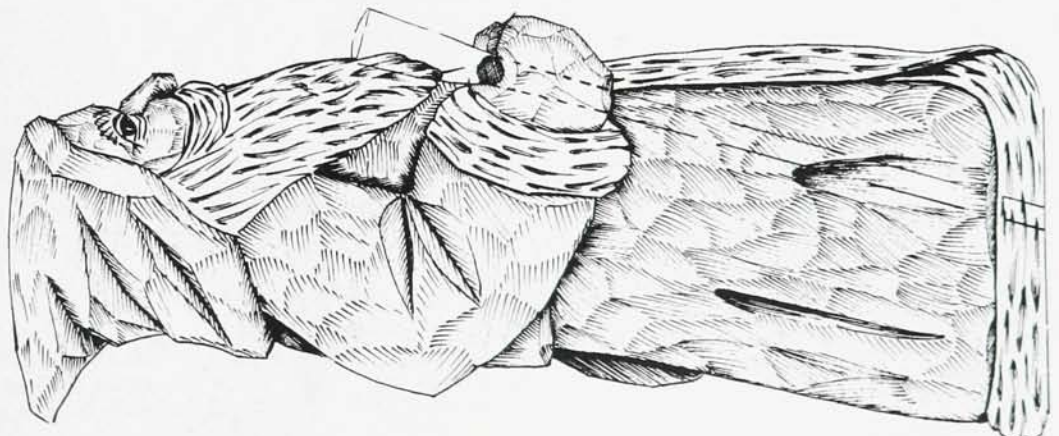
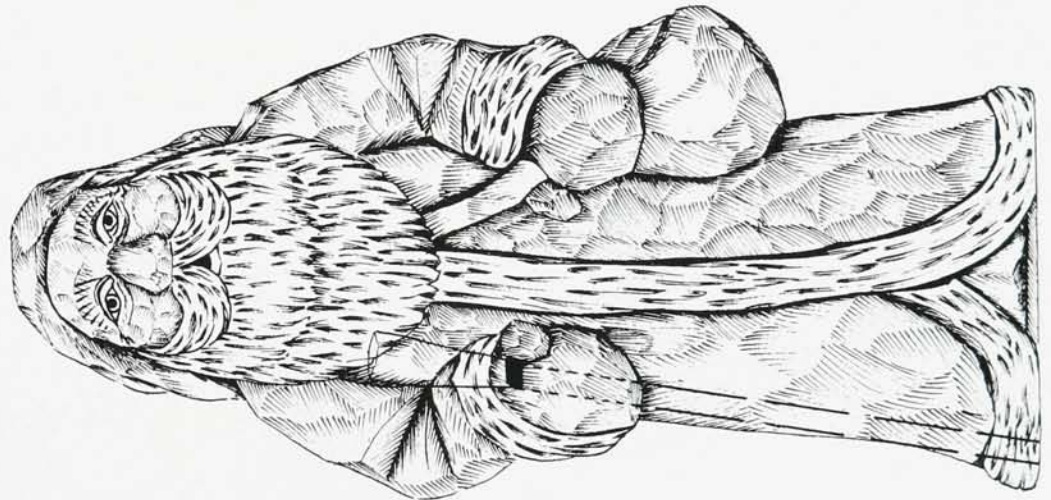
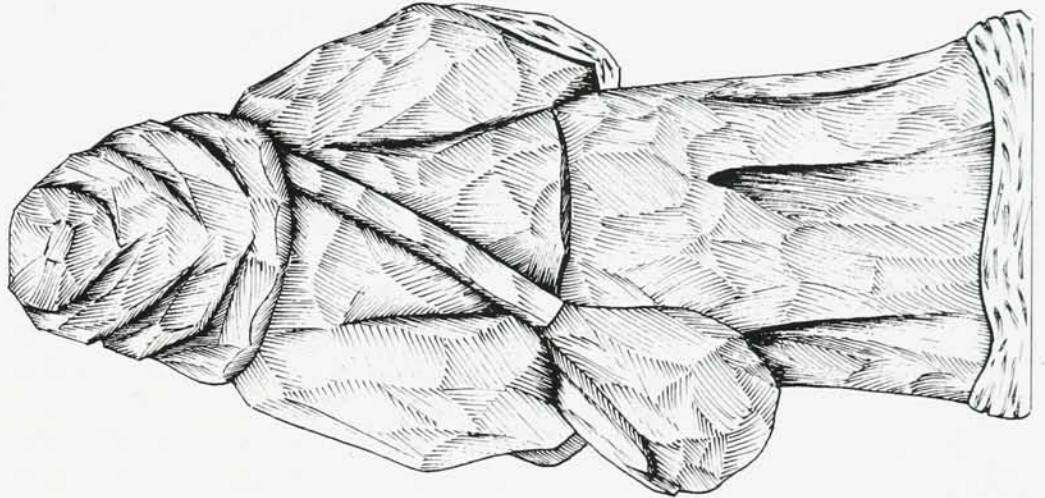
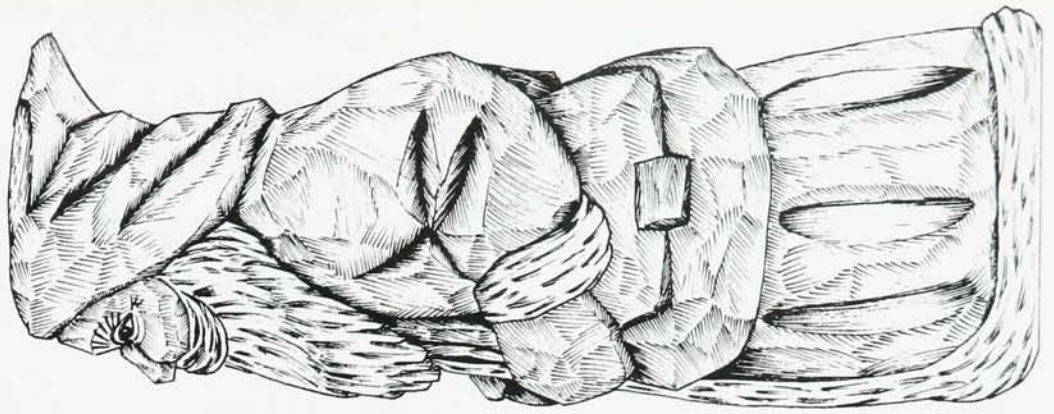
To put more folds into the bottom of the robe, I carve away channels of wood with the roughout knife and redefine the fur trim with the V tool.

Olde World Santa
STEP 35



I use the micro gouge to detail the fur trim. The cuts can be parallel to the flow of the trim or perpendicular to it.

Olde World Santa
STEP 36



Photocopy at
133%

An Introduction to **CHIP CARVED** Decorations, Christmas Ornaments and More

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.

This is his fifth in a series of articles on chip carving fundamentals.

A fun approach to learning chip carving comes with practicing on small, hand-held decorations. The range of pieces that can be chip carved is limited only by your imagination. And even if the results are less than perfect, the decorations will still brighten up a tree, window, mantel, or make great gifts to those who are special.

What makes decorations especially interested is piercing them. This means that the piece is cut through with a chip carving knife so that light or a solid background can show through. I find that $\frac{3}{32}$ -in.-thick basswood works very well for the pierced, chip-carved decorations I make. The wood holds up amazingly well no matter how narrow the wood becomes between the chips.

A stylized angel made by Cynthia Miles of Gardendale, Texas, was the first place winner in the 1997 Chip Carved Ornament Contest sponsored by the *Chip Carvers Newsletter*.



The third place winner was Dale Johnson of Madison, Wisconsin. The ornament can be worn as a pendant.

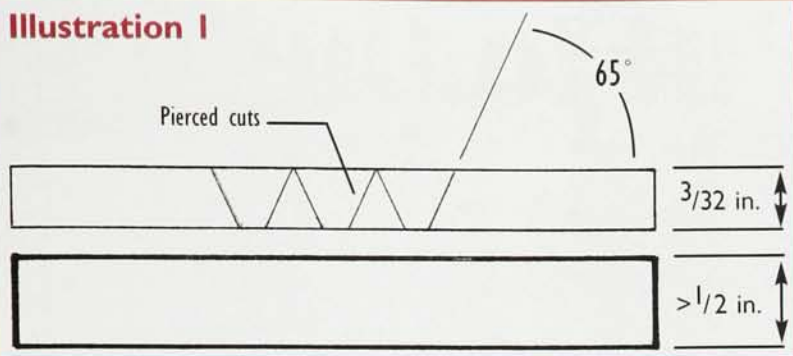
The hummingbird by Cindy Neill of Medford, New York took fourth place. The pattern for the bird is in issue 11 of the *Chip Carvers Newsletter*.



The pierced ornament is a "sandwich" composed of three discs of wood. Most of the center disc has been removed. For a novel effect, insert a small round mirror into the center. Colored cellophane or foil can also be inserted into the center of the middle disc for a stained glass appearance.



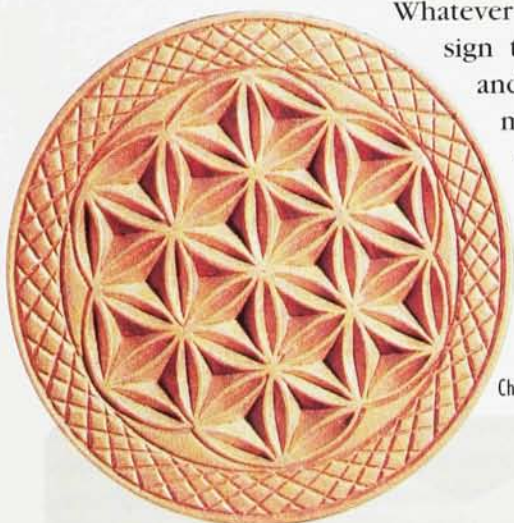
Illustration 1



While thin basswood is fairly easy to pierce, it is necessary to have a backing board of scrap wood or plywood (see illustration 1). A board 1/2 in. thick or more will suffice to protect the hand holding the decoration. Once the pattern is established, the angle of the blade entry needs to be steep and deep if it is to penetrate through the wood in one pass. I recommend having the blade entry at about 65 degrees. If you want to enlarge the pierced chip, you can always carve away some of the wood from the back of the cut with the knife.

The variety of pierced ornaments is nearly limitless. In fact, once an ornament is cut through, it can be further shaped with traditional carving tools, painted, or backed with colored paper or foil to give it the appearance of a stained glass decoration.

Whatever you decide, don't forget to sign the ornament with name and date. It won't take that many years before your work will become a treasured collectible.



The chip-carved ornament by Mark Stryker of Jersey Shore, Pennsylvania took second place in the 1997 Chip Carved Ornament Contest.

Barry McKenzie offers the following publications on chip-carved ornaments:

The Chip Carvers Project News issue no. 2 offers a variety of decorative ornaments. The issue can be purchased for \$6.95.

The following booklets are available for \$5.00 each: Round Ornaments, Star Ornaments, Angel Ornaments, and Small Crosses.

Back issues of the Chip Carvers Newsletter are available for \$6.00 each: no's 8, 11, 12, 15, 16 and 17. All six issues can be purchased for \$24.

Barry can be contacted at:
23427 Route 66 • Lebanon, Missouri 65536 • 417-532-8434
e-mail: bmckenzi@llion.org
website: www.proleb.com/chipcarver



The pierced star was done from butternut. The bevels on the points were shaped using a carving knife.



The 3-in.-diameter decoration is made from three pieces of wood sandwiched together. The front piece has pierced lettering. The center was drilled out with a Forstner bit and a round plug was inserted to offer a contrast in the design. The Christmas tree hanger for the decoration was shaped using a carving knife.



The scrolls that bear spiritual messages are approximately 3 in. tall. Before cutting the wood to shape, first type the message on a piece of paper to fit a small rectangular format. Then, using transfer paper, transfer it to an oversized piece of wood, which is easier to work with. Once the letters are chip carved, cut away the excess wood.



Bible ornaments measure 1 1/2 in. tall, 3/4 in. wide, and 1/2 in. thick. The ornament is made from four pieces of wood sandwiched together. They include the front and back covers, the binding and the page interior. The front cover is pierced, while with the interior page piece is painted to suggest a stained glass look.

Tormek® Put to the Test

By Roger Schroeder, Managing Editor
at Wood Carving Illustrated

As a woodworker and woodcarver for 20 years, I've been plagued by multiple bevels on my tools, cutting angles that were too short or too long, and blued edges. After dispensing with silicon carbide wheels, I mounted aluminum oxide wheels on my grinder—white, blue and pink in color. Eventually I abandoned them for a horizontal grinding wheel. It seems I was always searching for the perfect grinding system to put an edge on my tools as quickly as possible. I purchased as many holding fixtures, but I still felt that I was the victim of guesswork. Recently, however, I discovered Tormek®, and it's a dream come true—a machine that sharpens and hones with the precision of a surgical team.

Tormek® of Sweden offers a water-cooled grinding and honing system with a variety of jigs. One side of the machine is a 220-grit, 10-in.-diameter by 2-in.-wide grinding stone. Designed to run at 90 rpm, it is a ceramic stone impregnated with grains of aluminum oxide. On the other side is an 8 3/4-in.-diameter by 1 1/4-in.-wide leather honing wheel that takes away the bur or wire edge left by the grinding wheel and leaves a polished edge. In addition is a support bar that accommodates the various holding jigs.

There are several advantages of wet grinding at a slow speed. First, grinding is



Tormek® offers a water-cooled sharpening and honing system for a variety of edge tools.

easier to control because metal is removed slowly. Second, the steel won't overheat, softening the edge of the tool. Third,

no sparks are given off. And fourth, the risk of the stone shattering is very small. The disadvantage is that grinding time is considerably longer on large tools.

Is there an advantage to honing at slow speeds? Leather and felt wheels run on high-speed grinders tend to round the sharpened edge. With the Tormek® system, the risk of rounding the edge is almost nil.

Although the Tormek® machine will sharpen a variety of tools such as planer blades, scissors, and even axes, I was particularly concerned with sharpening gouges. With an interest in carving natural wood sculptures, I found that species like lignum vitae and rosewood don't respond at all to knives, so I'm restricted to using traditional handtools and some power tools. Keeping those handtools sharp is essential.

It was necessary to purchase some accessories to sharpen and hone my gouges. They included the Universal Gouge Jig, SVD-180 and the 4-in.-diameter Profiled Leather Honing Wheel LA-100. Another accessory I bought is the Horizontal Base XB-100. The base, which is really a clamp, allows you to position the support bar so that a tool can be ground away from its edge. Having the wheel turn away from you is an advantage when working on small tools, for which a light grinding pressure is preferable.

The Horizontal Base XB-100 repositions the support bar so that you can grind a tool away from its edge.





The Universal Gouge Jig SVD-180 is indispensable for sharpening gouges and V tools. The jig slides on the support bar for grinding away from the tool's edge.

The SVD-180 is a remarkable accessory. A gouge is held in place in the jig with a stop ring. The jig has enough adjustable parts so that setting the gouge for just the right bevel is made easy. And if the adjustments on the SVD-180 are not enough for your needs, you can also move the support bar in or out of its horizontal base, then lock it in place, when positioning the gouge to the grinding wheel.

The Profiled Leather Honing Wheel is a delight to use. Only 4 in. in diameter, it attaches to the arbor on the side holding the larger honing wheel. Not only does it remove the wire edge from the inside of a gouge, but it also has a pointed profile for V tools. This accessory is most certainly a necessity, not an option, for gouge and V tool users.

An interesting accessory that comes with the basic package is the Pro AngleMaster WM-200. A rigid piece of plastic with two gauges, it offers two important functions. First, it sets the jig you are using to the grindstone so that it grinds the tool to a desired angle—15 to 75 degrees. The gauge is accurate to 1 degree. Second,



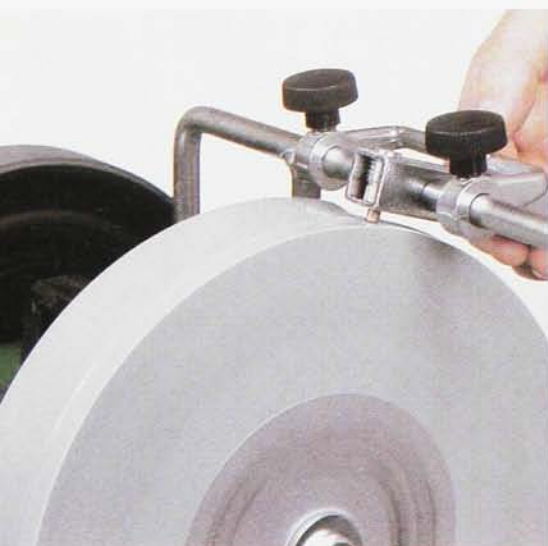
The Profiled Leather Honing Wheel LA-100 is necessary for honing gouges and V tools.



The Straight Edge Jig SVH-60 comes with the basic Tormek® system and is used for grinding and honing chisels.



The Pro AngleMaster WM-200 helps set the edge angle on a tool.



The Diamond Stone Truing Tool ADV-50D cuts and trues the grinding stone with a diamond point.

It has slots that allow you to measure an existing angle of a tool edge. There is also a "diameter compensator" that takes into account the diminishing diameter of the grinding stone as it is worn down with use. It's hard to believe a tool can be more precise.

Here's how the system works, in abbreviated steps:

1. *After filling the trough with water, choose the appropriate jig, slide it on the support bar, and position the tool to the grinding wheel for the desired bevel.*
2. *Mark the surface to be ground with a black waterproof magic marker. For flat tools, move the jig back and forth across the wheel. For gouges, the jig is rotated in a semi-circular motion. When the black marking is ground away, you should be able to move on to the honing wheel.*
3. *Reverse the support bar so that the jig is positioned in front of the honing wheel. Without removing the tool from the jig, make the necessary adjustments to the jig and bar so that the bevel is flat against the wheel.*
4. *Spread honing compound on the wheel as it is rotating and press the tool into the leather. Check to make sure that the bevel is being polished.*
5. *For gouges and V tools, move on to the small leather wheel and take off the bur on the inside of the tool.*
6. *Test the tool on a piece of scrap wood.*

The Tormek® and its accessories worked well with a variety of tools I ground and honed. They included straight, bent, spoon, fishtail, back-bent gouges and V tools. For square and skew chisels, I used the Multi-Jig SVH-60, which comes with the basic package.

A mistake I made was breaking in my Tormek® on a set of antique tools, the edges of which were terribly misshapen through generations of improper grinding. I literally had to put new profiles on most of them, and that took some getting used to. I tended to round the cutting profiles, but after some practice in putting pressure on the shank of the tool, I overcame the problem. It's advisable, then, to practice on a tool that needs only some minor grinding, not a major reshaping. The newer tool, if not misused, most likely has its bevel intact and that will act as a guide when using the Tormek® for the first time.

The issue of reshaping would certainly justify not selling my high-speed grinder. In the future, I will use the older grinder to quickly get the shape I want. Then, I will take the tool to the Tormek® for the removal of those ever-present multi-bevels and the fine tuning.

The features that I particularly like with the system are the easy-to-remove water trough; the top-mounted carrying handle; and the quiet running. A real bonus is the manual. Well illustrated with explanations that include the pros and cons of grinding away from and toward the tool, the manual is one of the most comprehensive I have ever read. In the back is an illustration of each kind of cutting tool the system is able to sharpen, the grinding jig required, and the pages the instructions appear on. Also included are the various grinding jigs and accessories offered with descriptions of their functions.

Two accessories I recommend purchasing are the Stone Truing Tool ADV-50D and the Stone Grader SP-650. The truing tool, like the jigs, rides on the support bar. Its function is to cut and true the grinding stone with a diamond point. The cutting is done with shallow passes,

no more than $1/32$ in. in depth. The silicon carbide stone grader actually changes the grinding properties of the stone from 220 grit to 1000 grit. Instead of switching grinding stones to achieve that extra fine grind, the grader makes the change. It consists of two sides: one with a very fine grit, the other with a coarse grit. The fine side adjusts the stone to grind more finely. The coarse side restores the stone to coarser grinding. It also smooths the surface after the truing stone is used. How does the grader work? To grade the stone for finer grinding, you press the fine side of the grader onto the revolving stone for about 15 seconds. To return the stone to coarser grinding, press the coarse side onto the revolving wheel for 15 to 30 seconds.

What may not prove useful is the Small Knife Jig SVM-45. Consisting of an adjustable handle and clamp, the jig rests on the support bar. Capable of sharpening portable electric planer blades and draw knives, its primary use is to put an edge on knives that are at least $2\frac{3}{8}$ in. long. Most carving knives, then, will be eliminated.

A jig that will prove useful to carvers who do large-scale work is the Multi Jig SVS-50. While it's suitable for a variety of turning tools including skew chisels, parting tools and roughing gouges, it also handles carving gouges that are 1 in. to 2 in. wide. Its design consists of interchangeable seats—one closed, one open—that can swivel and be locked at any skew angle between zero and 45 degrees.

I recommend purchasing a cover. The reduction of the rpm from the motor to the grindstone is accomplished by having the motor shaft pressed against a rubberized friction wheel. If the motor shaft is slipping, dust may well be the culprit. A dust cover will help to prevent the problem.

As a reviewer of the Tormek®, I was sent an instruction video to watch. The informative 25-minute video shows how the machine works and the operations of the various jigs and accessories. Costing only \$10, it may well pay to purchase the video before investing in the grinding system.

The Tormek® is pricey. The basic system, which includes the motorized wet-stone grinder and honing wheel, the Pro AngleMaster, the multi- or straight edge jig, honing compound and manual runs around \$400. The three accessories I purchased to work on my gouges cost more than \$100. Add the truing stone, stone grader and a dust cover, and that's another \$100. It's safe to say that the system is not meant for the carver with a few tools or for one on a limited budget. But, to put the best possible edge on a medium to large arsenal of handtools and to avoid having to find a sharpening service, this machine is beyond compare and worth the investment.



The Stone Grader SP-650 changes the grinding properties of the stone to achieve an extra-fine grind.

**For more information on Tormek®,
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SVX-150

Scissors Jig
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XB-100

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Universal Gouge Jig
For fingernail shaped turning gouges. Carving gouges and V tools. Max. width 1".



SVM-45

Knife Jig For most knives. Min. blade length 2 3/4". Portable electric hand planer blades. Carvers draw knives.



SVA-170

Axe Jig
For carving and carpenter's axes. Max. axe head size 6 1/2".



MH-380

Machine Cover
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Apple

WOOD REVIEW

By Roger Schroeder, Managing Editor
at Wood Carving Illustrated

Despite the bad reputation the apple got in the Garden of Eden, the tree and its fruit have been coveted by the ancient Egyptians, the Romans, who had 40 varieties of cultivated apples, and the early Greeks, who made the apple part of their marriage ceremonies.

There are thousands of varieties of apple trees, thanks to the workings of nature, natural selection and Johnny Appleseed. Found worldwide in temperate zones, a cultivated tree can reach a height of 50 ft. In the uncultivated state, an apple tree rarely grows above 30 ft. in height, while a diameter is 9 to 12 in.

WCI RATING

Apple



= excellent



= good



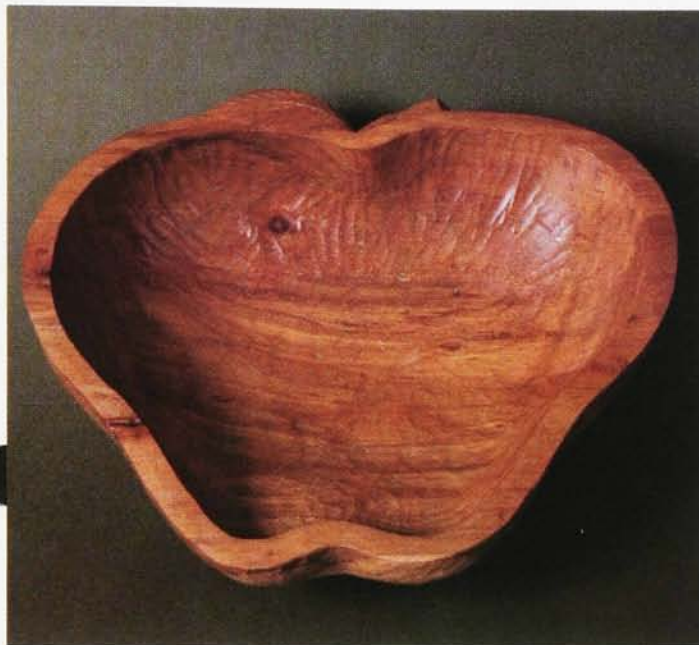
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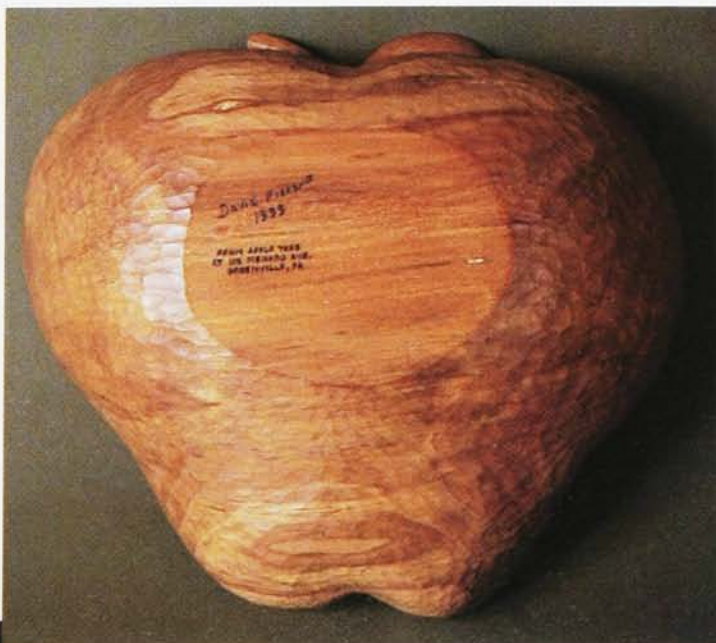
= poor

The spread-winged eagle, made from apple, stands more than 2 ft. tall.

A close-grained wood, apple weighs in at 48 pounds per cubic foot. Compare that to basswood, which weighs approximately 26 pounds per cubic foot. Unfortunately, the wood is considered to have little value on the commercial lumber market because long boards are not readily obtainable. It is nearly impossible, then, to find it with lumber retailers. Another factor that affects availability is that the wood is hard to season. However, apple does tend to remain stable after it has been dried thoroughly.



David Fisher of Greenwood, Pennsylvania carved the apple bowl from the remains of an apple tree that blew down on his parents' property.



The bowl, finished with an oil and paste wax, shows off the beauty of apple's natural colors.

A hard, durable wood, apple has been turned into golf club heads, shafts and handles, and is occasionally used in small wood-working projects. What carvers like about the wood is its beautiful and usually straight grain. While the sap or outer wood is a light red in color, the heartwood ranges from a pink gray to a reddish brown. If the wood needs to be glued, boards bond with little problem. When a finish is applied, the wood seems to glow.

David Fisher carved the apple bowl that is literally shaped like an apple. After an apple tree in his parents' yard blew over, he sawed it into sections, cut out thick slabs, and let the wood air dry for three years. What resulted was a Christmas gift for his parents. He writes:

I found apple to be very tight-grained and dense. This made it difficult and time consuming to remove the amount of wood that this bowl—14 in. across and 5 in. deep—required, especially when one considers that I only use handtools. However, it seemed to be very resistant to splitting and would hold details quite well. After a gouge slices through the wood, the surface is left very smooth and with a nice sheen. Apple has a naturally rich color with appealing streaks of different shades of color. I finished the bowl with Minwax® Antique Oil Finish and a paste wax. Considering all factors, I would rate apple a three on the "bobo" system.

Most North American and European carvers prefer basswood, tupelo, pine, butternut, mahogany 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 "bobo" rating system.

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Carved in Europe, the piece demonstrates how well apple wood accepts fine details.



Santa Head

Finishing Techniques: It's in the Flow



BY CAROLE JEAN BOYD, PHOTOGRAPHY BY NICK COOK

Carole Jean Boyd was a photographic artist before taking up woodcarving 12 years ago. With an interest in human faces and form, she has carved a variety of figures, including Santas. Carole is available as an instructor and can be contacted at her home at 4641 Warren Drive, Millbrook, Alabama 36054/ 334-285-6508.

The Santa head is my own design and can be used as a holiday ornament or as a pendant. Carved from a piece of wood that is 1 1/2 in. thick, the face has a flowing beard and a mustache, with tracts or layers of hair that twist and wave.

What I believe sets my work apart from that of other carvers, aside from the flowing hair, is the way I burn and paint the wood. My burning technique puts hairs next to each other, but they never have the same lengths. Nor do the hairs ever cross each other. I also have the burning lines flow without making them straight.

When I paint, I let as much of the wood show as I can. The species for this project, jelutong, offers the look of a natural skin color, so I don't want to cover it up. I prefer thin washes of oil paints to acrylics because they give a soft, antique look to the wood. I like Windsor & Newton paints, but almost any brand of oil paint should work well for the carving.

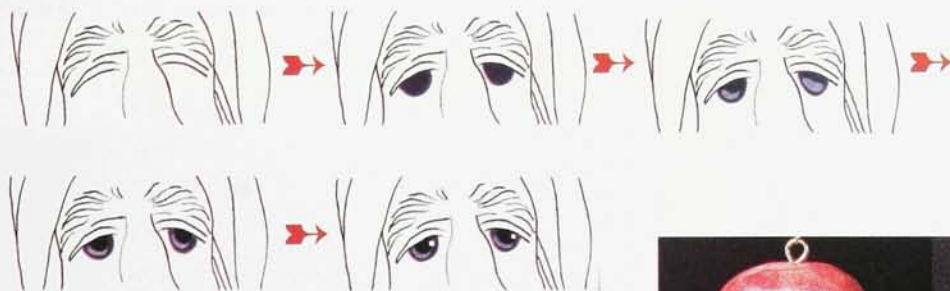
If you wish to purchase a study cast of the Santa, contact me at my home for price and availability.

Pattern Profiles

Photocopy at 144%!

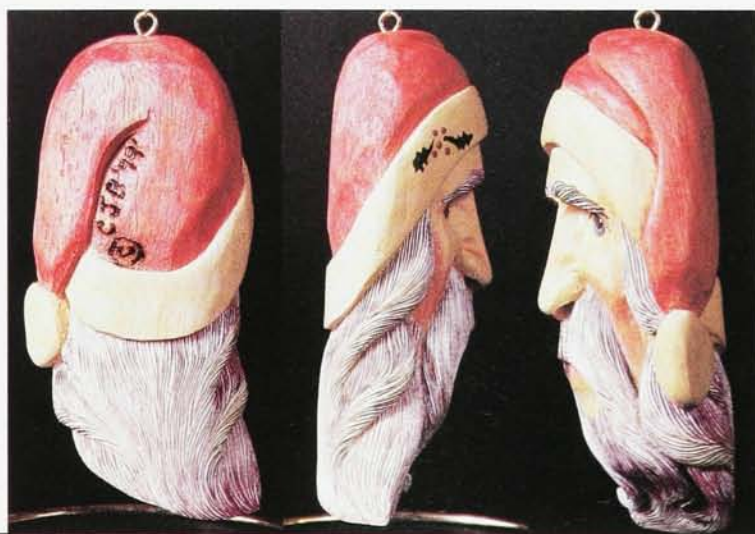


PAINTING THE EYES



Although painting the Santa's eyes in the right order is more important than the eye color, I do like a dark blue for his eyes. Since I don't carve in any feature of the eyes except for burning in the upper lids, I am careful to locate them so that they are neither too far apart nor too close together. Using acrylic

paints, I choose a shade of dark blue and paint the entire eye with it. I then cover the lower half of each eye with a lighter blue, leaving a border of color from the previous application. Next, I paint the pupil black, again leaving a border of the previous color. Finally, I apply a high-light of white to each pupil.

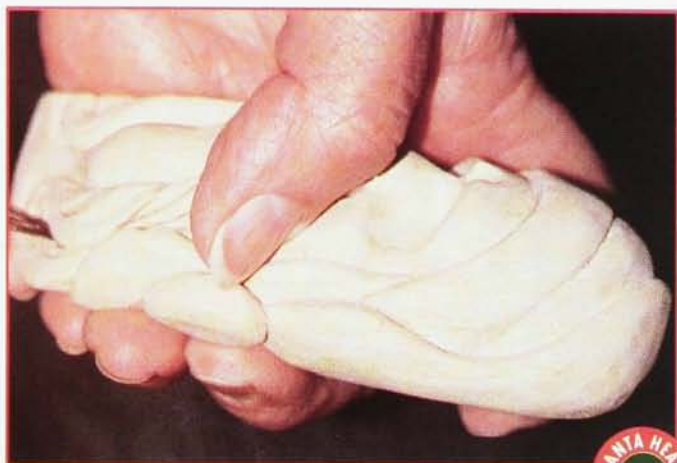




Before I burn and paint the Santa head, the wood needs to be sanded as smoothly as possible. A well-sanded surface makes for better burning lines.



I start burning the mustache first, working from the nose down.



As I move the burning pen, I make what I call guide-lines. These provide me with an idea of how the hair will flow. The lines should never be straight.



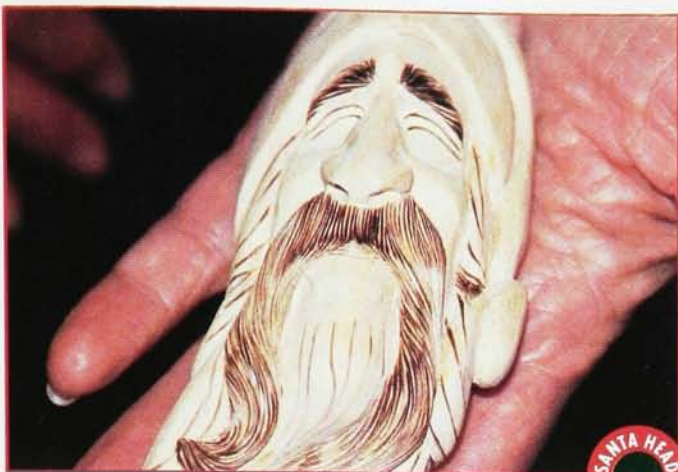
I burn guidelines on both sides of the mustache. The lines do not have to be the same size and shape, but they should complement each other.



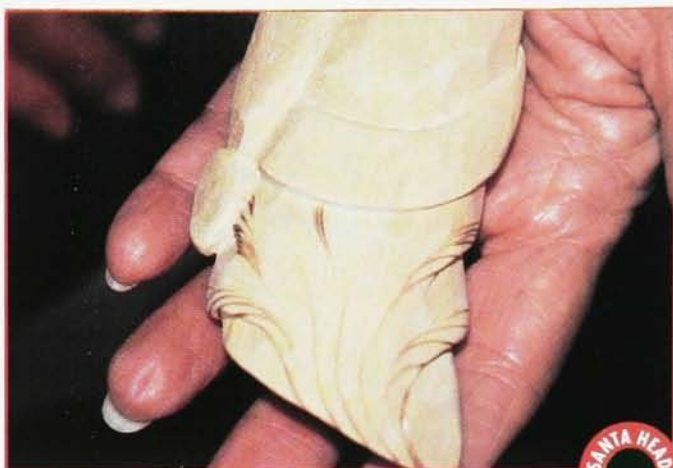
Next, I burn between the guidelines, making the new lines as close as possible. I never have two hairs next to each other the same length. I burn a line and the one next to it is either longer or shorter. I also never cross the burning lines. Doing this will cause them to break.



When I finish with the mustache, I do the eyebrows, making guidelines here as well. I make some of the hairs near the nose go straight up, but the rest I orient to the sides.



After I fill in the eyebrows, I burn in the eyelids. I then burn guidelines on the rest of the beard and hair. I make sure these lines are long and flowing.



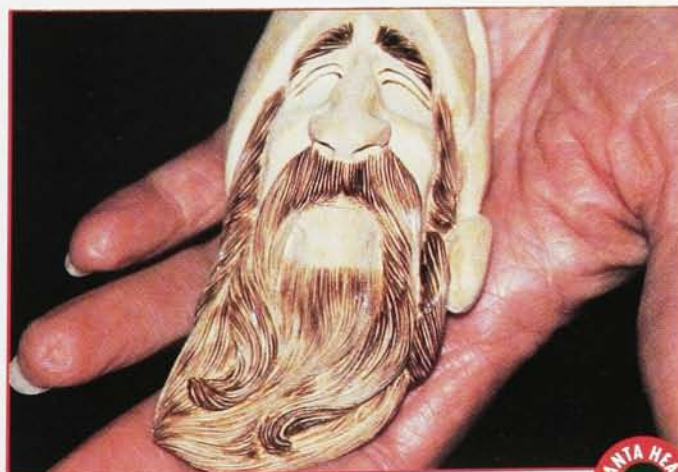
Turning to the back of the carving, I make my guidelines and fill in between them with burning lines.



The hair should have the appearance of layers. It should also look wavy, without straight lines.



Returning to the beard, I finish it up, making the lines flow to its tip. I usually start burning some lines from the tip up toward the face to make sure the lines are more evenly spaced.



The mustache and beard are finished, both with nicely flowing lines.



The back should also have lines that flow and curve smoothly.



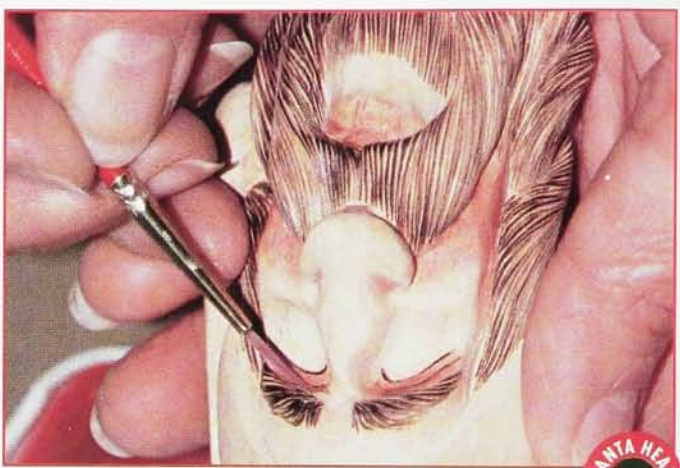
After the burning is completed, I start the painting. I apply oil paints to the hat, skin and beard, but for the eyes I use acrylic paints. When doing the flesh, I use very little oil because I let the natural wood color be the skin tone. However, I do blush the cheeks. Before I put any paint on the carving, I wet the cheeks and the lower lip with mineral spirits.



Staying away from the high areas, I apply mineral spirits in a U shape to each cheek. I then apply rose madder thinned with mineral spirits to put a blush on the cheeks. Picking up a small amount of the mix on the end of my brush, I first test the color on a paper towel because I do not want it to be too red.



I now apply the rose madder to the areas of the cheeks that I wet with the mineral spirits.



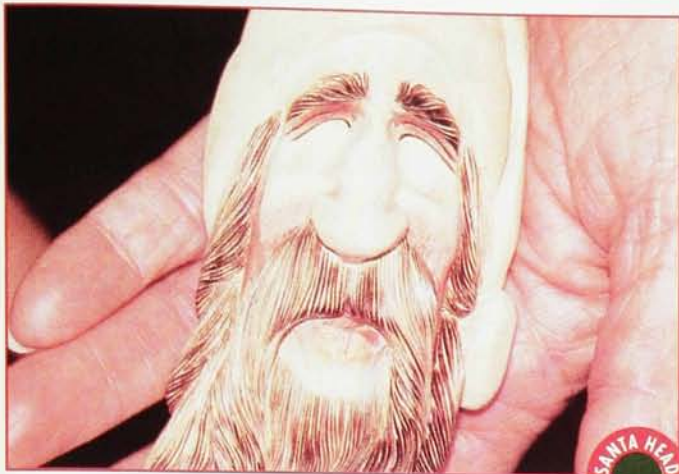
I also apply the thinned rose madder to the eyelids and under the brow to give the effect of shadows.



Rose madder can also be put in the nostrils.

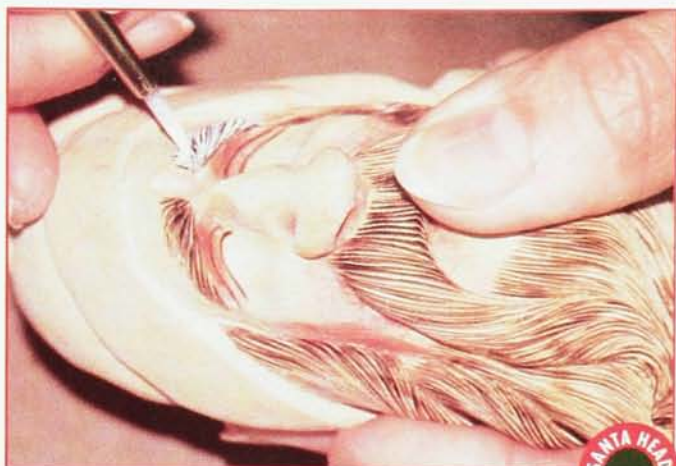


When I paint the lower lip—also with rose madder—I make sure to hold the carving upside down. When oil paint is thin, it has a tendency to run. If it does go where I don't want it to, I let the paint dry and carve it away with a knife. I also put some color in the nostrils—not the tip-of the nose. And I apply some rose madder between the eyebrows. I dry the paint for a few minutes with a hair dryer. If the color looks too pale in any area, I go back and add more color.



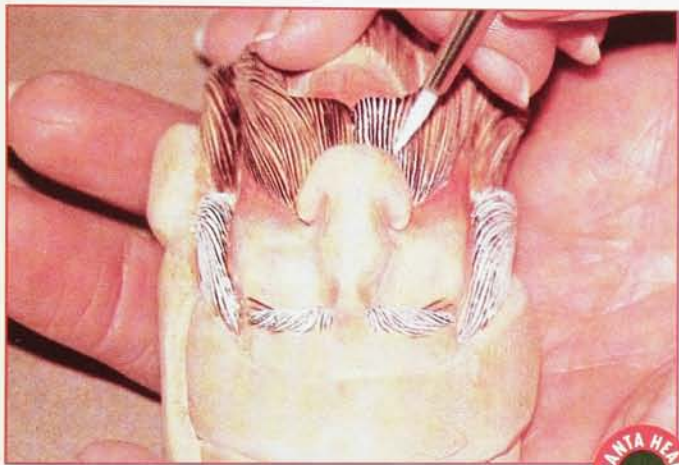
Progress so far.

SANTA HEAD
STEP 19



Next, I squeeze some titanium white into a jar lid. After dipping my brush into the paint, I wipe most of it off on a heavy material such as brown paper. Starting with the eye-brows, I paint across the burning lines.

SANTA HEAD
STEP 20



I go to the mustache and again paint across the burning lines.

SANTA HEAD
STEP 21



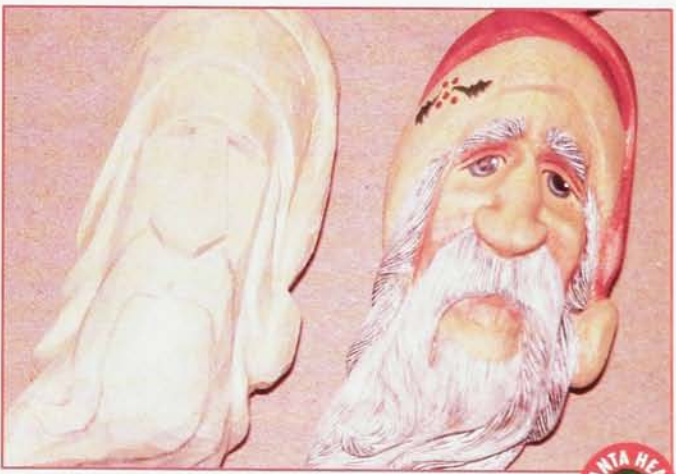
Painting the beard is next.

SANTA HEAD
STEP 22



The titanium white cannot be applied as a heavy coat or it will fill in the burning lines.

SANTA HEAD
STEP 23



I paint the hat with rose madder, although I do not thin the paint as much as I do for the cheeks. But I do want the paint to be thin enough so that the wood grain shows through. After the carving dries, I spray it with Deft® semi-gloss lacquer. The wood has to be sealed before I paint the eyes.

SANTA HEAD
STEP 24

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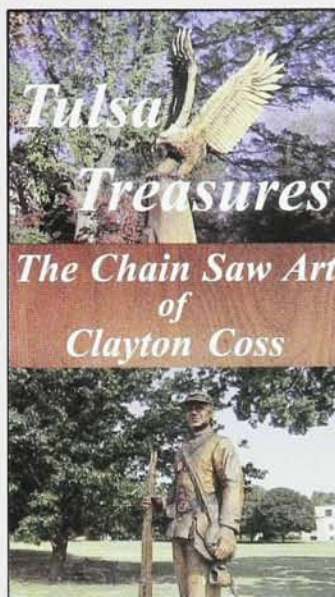
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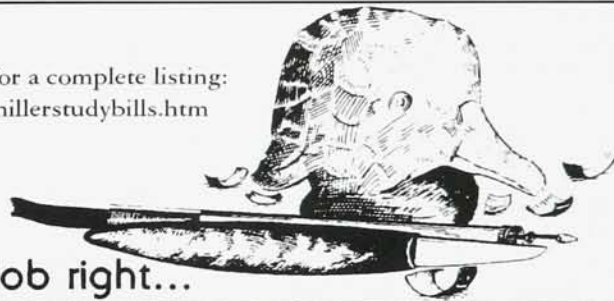
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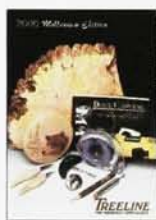
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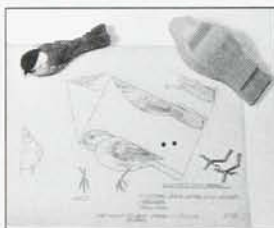
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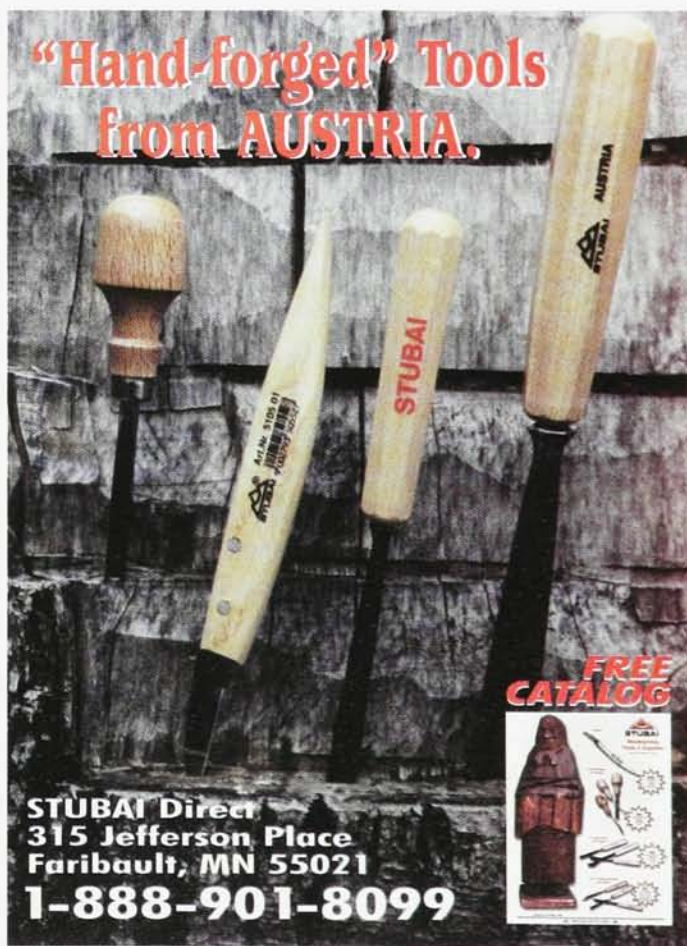


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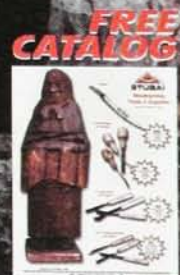
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NOVEMBER

November 4. 21st Annual South Jersey Woodcarving & Wildlife Art Show, **MEDFORD, NEW JERSEY** (St. Mary of the Lakes School, 196 State Rt. 70). Benefits Knights of Columbus Council #6520 Charities. 10am-6pm. Nearly 40 exhibits, whittling contest, tentative chainsaw carving demo, soap carving for kids, door prizes. Admission \$4 (children under 12 free w/adult). Contact: Helen or Bob Rowe, (856) 468-1551 or Terri Ramsey (856) 227-0821.

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, **BELLEVEILLE, ILLINOIS** (Belle Clair Expo Hall, 200 South Belt East). Sponsored by the Belleville Holzschneitzers 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 available 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. Contact: Don Worley, 9851 Sheryl Rd., New Carlisle, OH, 45344, (937) 845-0741, email: worleyd@attglobal.net

November 11-12. 21st Annual Kaw Valley Woodcarvers' Show/Sale & judged competition **TOPEKA, KANSAS** (Holiday Inn West, 6th & Fairlawn) Sat. 10am-5pm, Sun. 12pm-5pm. Judges: Gerald Copeland & Randy Landen. Purchase awards, demonstrations, vendors with carving supplies, monetary awards & whittling contest. Admission \$3 or \$5/couple. Contact: Richard Scherer, 5747 NW Brickyard Rd., Topeka, KS 66618, (785) 286-4015, email: rw.dl.sch@cnetnetworks.com

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). Sat. 10am-5pm, Sun. 10am-4pm. Contact: Bob Wetteland, c/o Santa Maria Valley Carvers, PO Box 5594, Santa Maria, CA, 93456.

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

November 18-19. Tri-State Woodcarvers 15th Annual "Wonders in Wood," **EVANSVILLE, ILLINOIS** (National Guard Armory, 3300 Lloyd Expressway). Sat. 9am-5pm, Sun. 10am-4pm. Admission \$2. Ribbons & prize money. Contact: crynrmv@aol.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.

DECEMBER

December 2. 3rd Annual Carving Show of Nature Coast Woodcarvers of Citrus County Florida, **INVERNESS, FLORIDA** (Citrus County Auditorium, Highway 41). 9am-3pm. Admission: \$1.00. Features include demonstrations of carving and painting techniques, display and sale of carvings, and carving supply vendors. Door prizes and a raffle for 15-piece hand-carved Nativity set. Contact: Frank Sospenzi,

111 E. Keller Ct., Hernando, FL 34442, (352) 740-5805, e-mail: fsos@hitter.net

December 2-3. Lakes Area Woodcarvers 18th Annual Show & Sale, **STILLWATER, MINNESOTA** (St. Croix Mall, Hwy 36 & Osgood Ave.) Contact: Dick Allen, (651) 464-2087, email: rja9@uswest.net or Kam Kammuehler, (651) 633-0070.

JANUARY

January 12-13. Rio Grande Valley Woodcarvers of Texas 15th Annual Show, **McALLEN, TEXAS** (McAllen Civic Center, 1000 N. 10th). 10am-4pm. Judge will be John Engler. Ribbons awarded, door prizes. Donation \$2. Contact: Dorothy Chapapas, RR2 Box 150, McAllen, TX, 78504 (956) 581-2448.

January 13-14. 14th Annual Southwest Florida Woodcarving Exposition, **FORT MYERS, FLORIDA** (Harborside Convention Center, Edward Dr. & Lee St.) Sat. and Sun. 10am-4pm. Admission: \$5 per day or \$7 for two-day pass. Features: juried competition for full-time and part-time residents; 60 subject areas and four competition levels. Special featured artist: Frank Russell. Entries must be postmarked no later than 12/31/00. Also, judges experienced in relief and chip carving are needed: stipend of \$150 plus two nights lodging and banquet tickets. Contact: Bert Burns, Southwest Florida Woodcarving Expo, P.O. Box 1735, Englewood, FL 34295-1735.

January 20-21. Coastal Carvers 9th Annual Artistry in Wood Show & Sale, **LINCOLN CITY, OREGON** (Chinook Winds Casino & Conference Center, 1777 NW 44th St.). Sat. 10am-5pm, Sun. 10am-4pm. Free. Special carving: Endangered Species. Contact: Jon "Andy" Anderson, 4770 NE K Ave., Neotsu, OR, 97364 (541) 994-4841, email: icurve@wcn.net.

January 20-21. Suncoast Wood Carvers Annual Show, **CLEARWATER, FLORIDA** (Former St. Petersburg Jr. College-Clearwater Campus Gymnasium, 2465 Drew St.) Sat. 10am-5pm, Sun. 10am-4pm. Admission: \$2 donation. Displays, product sales, hourly demonstrations, and mini-workshops. Competition and awards for members only. Contact: John J. Lutz, 8500 Ulmerton Rd., Largo, FL 33771 (727) 530-0166 or Bill Ferris, (727) 392-8189.

January 22-28. Rally on the Rio, sponsored by Rio Grande Valley Woodcarvers, **MERCEDES, TEXAS** (Place Mercedes Livestock Showgrounds-1000 Texas Ave.) Carving instructions at all levels. Day & evening classes. Free admission for spectators, registration fee for class participation. Contact: Maxine Blanchard, 9401 N. 10th 2-30, McAllen, TX, 78504 (956) 687-2533. Summer (June-Oct) address: 1458 Division St., Muskegon, MI, 49441 or email: MaxVee@aol.com.

January 26. 9th Annual "Easy Bleeders" Show, **APACHE JUNCTION, ARIZONA** (Superstition Sunrise Resort, 702 S. Meridian Rd.) 1pm-4pm. Free admission. Contact: Wayne Tubbs, 660 Parkview Dr., New Richmond, WI 54017, (715) 246-4746 (until 1/1/01, then above Arizona address, 480-984-4734.)

January 27-28. Ridge Woodcarvers Club Show, **LAKELAND, FLORIDA** (Lake Mirror Auditorium, 121 S. Lake Ave., off East Main St., downtown) 10am-4pm. Exhibits, sales, supplies, continuous demonstrations. Admission \$3. Free parking. Contact: Duane Bickmire, (863) 665-5241, email: dulcimerdo@aol.com

January 27-29. Canadian Woodcarving Championship, **MOUNT HOPE, ONTARIO** (Canadian Warplane Heritage Museum—Hamilton Int'l. Airport). In conjunction with the Hamilton Wood Show. Contact: W.J. Carey, 48 Allison Crescent, Hamilton, Ontario, Canada, L9B 1E3, (905) 574-7498, cwc@ontario-woodshows.com.

FEBRUARY

February 3-4. 6th Annual East Carolina Wildlife Arts Festival & NC Decoy Carving Championships, **WASHINGTON, NORTH CAROLINA** (Civic Center). Ten divisions, over \$10,000 in prize money. Juried exhibitors featuring all types of wildlife related art. IWCA National Hunting Decoy Championship. Southern Classic Duck, Goose & Swan Calling Championships & more. Contact: David Gossett, PO Box 1713, Washington, NC, 27889, (252) 946-2897, or gossett@coastalnet.com.

February 3-4. 17th Annual Treasure Coast Woodcarvers Show & Competition, **PORT ST. LUCIE, FLORIDA** (Community Center, Port St. Lucie & Airoso Bldgs.) 10am-5pm. Contact: Norm Carlson (561) 785-9644 or Leon Banister (561) 225-5190.

February 10. 10th Annual Bradenton Carvers Show, **BRADENTON, FLORIDA** (First Presbyterian Church, 1402 Manatee Ave., corner of 14th St. W.) 10am-3:30pm. Contact: Nick Vallman (941) 795-3058 or Jack Schooley (941) 792-7452.

February 10-11. 28th Annual California Open, **DEL MAR, CALIFORNIA** (Hilton San Diego/Del Mar, 15575 Jimmy Durante Blvd.). Sat. 9:30am-5pm, Sun. 9am-4pm. Donation \$5 (under 12 free). World-class bird & fishing competitions, antique decoys, carving & painting demonstrations, daily auctions & raffles. Public viewing of more than 500 pieces of fine art & wildlife carvings, many for sale. Contact: Tom/Darlene Westbrook, (858) 271-1714.

MARCH

March 3-4. North Texas Woodcarvers Guild 27th Annual Show-N Sell, **GRAPEVINE, TEXAS** (Grapevine Convention Center). Sat. 10am-6pm, Sun. 12pm-5pm. Approx. \$2,800 in purchase awards. Classes on Mar. 2—Wanda Marsh—"Bob Cat" & Phill Bishop—"Caricature Carving." Pre-registration required. Contact: Larry Stanfield, 5716 Jane Anne, Ft. Worth, TX 76117, (817) 656-0855, email: woodcarverlls@yahoo.com. Limited space—first come, first served.

March 3-4. 12th Annual Desert Woodcarving Show, **PHOENIX, ARIZONA** (Civic Plaza). Judged competition open to all carvers. Cash & other prizes, sales, demos & raffles. Contact: Bob Brooke (480) 471-7231 or Jack Naperal (480) 947-3921.

March 3-4. 21st Annual Calusa Wood Carvers Show & Sale, **NEW PORT RICHEY, FLORIDA** (New Port Richey Recreation Complex, 630 VanBuren Ave. at Indiana Ave.). Contact: Kenneth Slayden, PO Box 1194, New Port Richey, FL 34656. (727) 869-9900, e-mail: kslayden@wans.net.

March 10-11. 4th Annual Lake Wood Carvers Club Show, **LEESBURG, FLORIDA** (700 S. 9th St.) 9am-5pm. Contact: Barry Miner, 1303 Robie Ave., Mt. Dora, FL, 32757, (352) 383-5808 or Gene Thomas, 10452 CR 561 A, Clermont, FL, 34711, (352) 394-0387.

March 17-18. 24th Annual O.D.C.C.A. Decoy Show, **WESTLAKE, OHIO** (Westlake Holiday Inn, 1100 Crocker Rd, Interstate 90 at exit 156). Sat. 9am-4pm, Sun. 9am-3pm. Admission: \$5.00. Eleven contests with over \$10,000 in cash prizes; decoy exhibits; over 125 dealers in antique decoys, wildlife art originals/prints; carving and art supplies; auctions on Saturday; collecting and carving seminars. Contact: O.D.C.C.A., 9016 Munich Dr., Parma, OH 44130, (440) 885-0311, www.odcca.org

March 17-18. Pikes Peak Whittlers 18th Annual Wood Carvers Show, **COLORADO SPRINGS, COLORADO** (CO Springs Shrine Club, 6 South 33rd St.). Sat. 10am-5pm, Sun. 10am-3pm. Admission \$2 (under 12 free). Cash prizes & ribbons to be awarded. Contact: Frank & Jackie Kolbusz, 5420 Vermillion Bluffs Dr., Colorado Springs, CO 80922, (719) 380-9624, email: tallmanfjk@aol.com

March 24-25. Metro Carvers of Michigan 21st Annual Show, **MADISON HEIGHTS, MICHIGAN** (United Food & Commercial Workers Hall, 876 Horrace Brown Dr.) Carvings, supplies & tools. Admission \$2. Contact: Dick Jacobs, 21000 Yale, St. Clair Shores, MI 48081, (810) 771-1040 or Paul Blanchard (248) 656-8738, email: dge1@mediaone.net

March 31-April 1. 22nd Annual Niagara Woodcarving Show and Competition, **NIAGARA FALLS, ONTARIO, CANADA** (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10am-5pm, Sun. 12pm-5pm. Admission \$3; under 12 free. Free parking. Exhibits, competitions, demonstrations, free seminars, Saturday evening dinner (tickets extra.) Contact: Nick Kuruziak, (905) 735-9556, marnic@home.com.

March 31-April 1. Rochester Woodcarvers 25th Annual Woodcarving Show, **ROCHESTER, MINNESOTA** (Olmsted County Fairgrounds 4-H Bldg.) Sat. 10 am-6 pm, Sun. 10am-4pm. Non-competitive, limited selling show. Demonstrations, free admission. Contact: Paul Glowacki, 4112 4th Place NW, Rochester, MN 55901, (507) 286-9186.

March 31-April 1. Riverside Chip Chuckers 2nd Annual Show & Sale, **RIVERSIDE, CALIFORNIA**, (Riverside Elks Lodge, 6166 Brockton Ave.) Judged competition, medal ribbons, whittlin' contests. Contact: Bill Bonin, (909) 678-0250 or Rick Nichols, (909) 352-1257, ricnich@aol.com

STATEMENT OF OWNERSHIP

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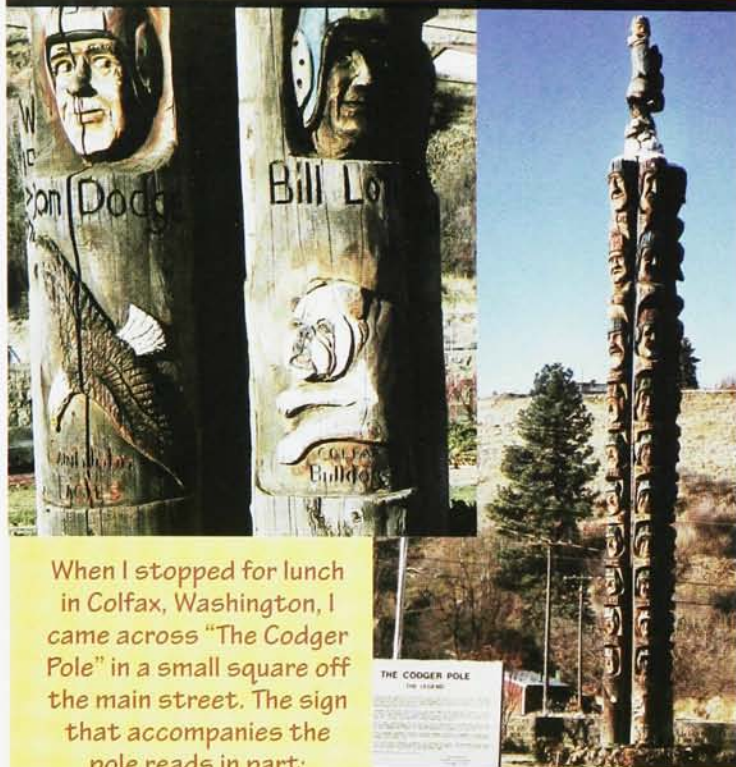
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ON THE ROAD

Noteworthy carvings from down the street and around the world!



When I stopped for lunch in Colfax, Washington, I came across "The Codger Pole" in a small square off the main street. The sign that accompanies the pole reads in part:

"Armistice Day 1938, our coach said, 'Well, men, it'll be a white field with black lines,' which was his way of telling us the game was still on. We seniors were anxious to play in spite of the snow. We'd had a poor season and it was our last chance to nab a little glory if any was to be had. So we scrounged heavy sox and long-johns, slapped mud-cleats on our old worn-out high tops, grabbed a leather helmet and went out there...It hatched fifty years later when I got the boys of '38 to come back to the same field and replay that game...and sixty old bucks went limping back through a tunnel of memories to embrace the year 1938. Master carver Jonathan Labenne's superb talent and whimsy captured the warmth, fun and love Colfax and St. John shared while we codgers cavorted about the field in school colors wearing our numbers from a half-century ago...John Crawford, Codger Pole Dedication, September 15, 1991."

Submitted by Robert Gallandt, Shepherd, Michigan

Have you seen a one-of-a-kind carving in someone's back yard? Carved panels adorning a motor home? A mailbox sculpted to look like a cartoon character? This feature is looking for the unusual, the humorous, the double-take carving that you might pass by in a car and wish you'd stopped for. And if you did back up to take a closer look with camera in hand, send us a photo – slides are better – and a brief summary of your find. If we publish your photo and description, we'll send you a one-year subscription to Wood Carving Illustrated or a free renewal. Be sure to include your name, address, telephone number, and a self-addressed, stamped envelope so we can return your photo.



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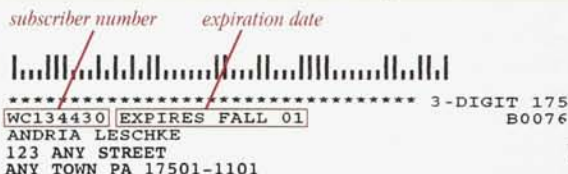
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Joe & Jean McClure-Desiree Hajny will be teaching in Southwest Florida in January. Desiree will guide her students in actually creating and carving their own unique compositions, with either a beaver or otter. She will join Ernie Muehlmann, who will be teaching the Peregrine Falcon and Bob Guge, who will be teaching the Painted or Indigo Bunting in Lehigh Acres, east of Ft. Myers, January 28-February 2. Ernie will repeat the popular Peregrine Falcon class on February 4-9. Class sizes are 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 will be furnished. Accommodations, with special rates, have been reserved nearby. For more information, contact Jean & Joe McClure, 9890 El Greco Circle, Bonita Springs, FL 34135. (941) 992-7897, email: j2mcclures@aol.com

Joe Leonard Custom Woodcarving-Carousel Horse Carving Workshops by Joe Leonard, designer & carver of the Armored Carousel horses for Euro Disney in Paris. 5-day carousel horse workshops. Carousel horse carving plans/patterns available. Contact: Joe Leonard, Custom Woodcarving, 12107 St. Rt. 88, Garrettsville, OH 44231. (330) 527-2307, email: leonardj@apk.net, website: www.joeleonard.com

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Mike Shipley Woodcarving-Classes held the 3rd weekend of each month, 10am-5pm. 1 or 2 day classes available. Held in

Mike's shop: Rt. 1, Box 4490, Dora, MO 65537. Tools & supplies available. One day--\$65 + blank; 2 day--\$100 + blank. Call (417) 284-3416.

Sjöholm Inn-Carving on Cape Cod: Christmas Characters and Creatures (including Santas) with Dave Sabol. December 1-3, 2000 resident workshop. Also "Christmas-By-The-Sea" weekend. Carving the Atlantic Puffin-for immediate level carvers and beyond-Feb. 12-15, 2001 with Erwin Flewelling. Call Bob or Barbara White, innkeepers, for details. (800) 498-5706.

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Fine Art Woodcarvings-Carving machine for sale. 24 spindle mastercarver, 8" centers. Carving service. We can duplicate your patterns, min. 12 pieces. Call Bruce at (570) 326-4777.

Long Island Wildlife Woodcarving Academy-Introduction to Woodcarving for Beginners-Nov. 25 & 26, \$65. Carving an Acanthus Leaf with Al Miller-Dec. 8 & 9, \$100 + \$15 materials. Bird Carving with Bob Guge: Indigo Bunting-April 6-8, Eastern Blue Bird-April 9-11, \$300. Carve & Paint in Oil Morning Dove with Phil Galatas-Sept. 2001, date to be set. Contact: Walter Connolly, 74 West Hoffman Ave., Lindenhurst, NY 11757, (516) 225-1666.

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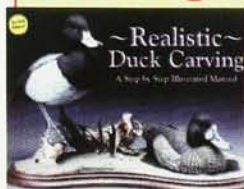
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