

Woodburning Secrets for Carvers

WOOD
CARVING
illustrated

Issue No.14

www.carvingworld.com

Spring 2001

Wood Carving

ILLUSTRATED

KILLER PROJECT

by Canadian Champion
Dennis Drechsler

Carving Horses

Swiss Made Tool Review

\$5.95 U.S. \$7.99 Canada

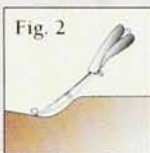
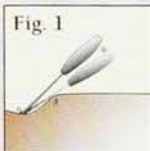


CHIP CARVING TIPS

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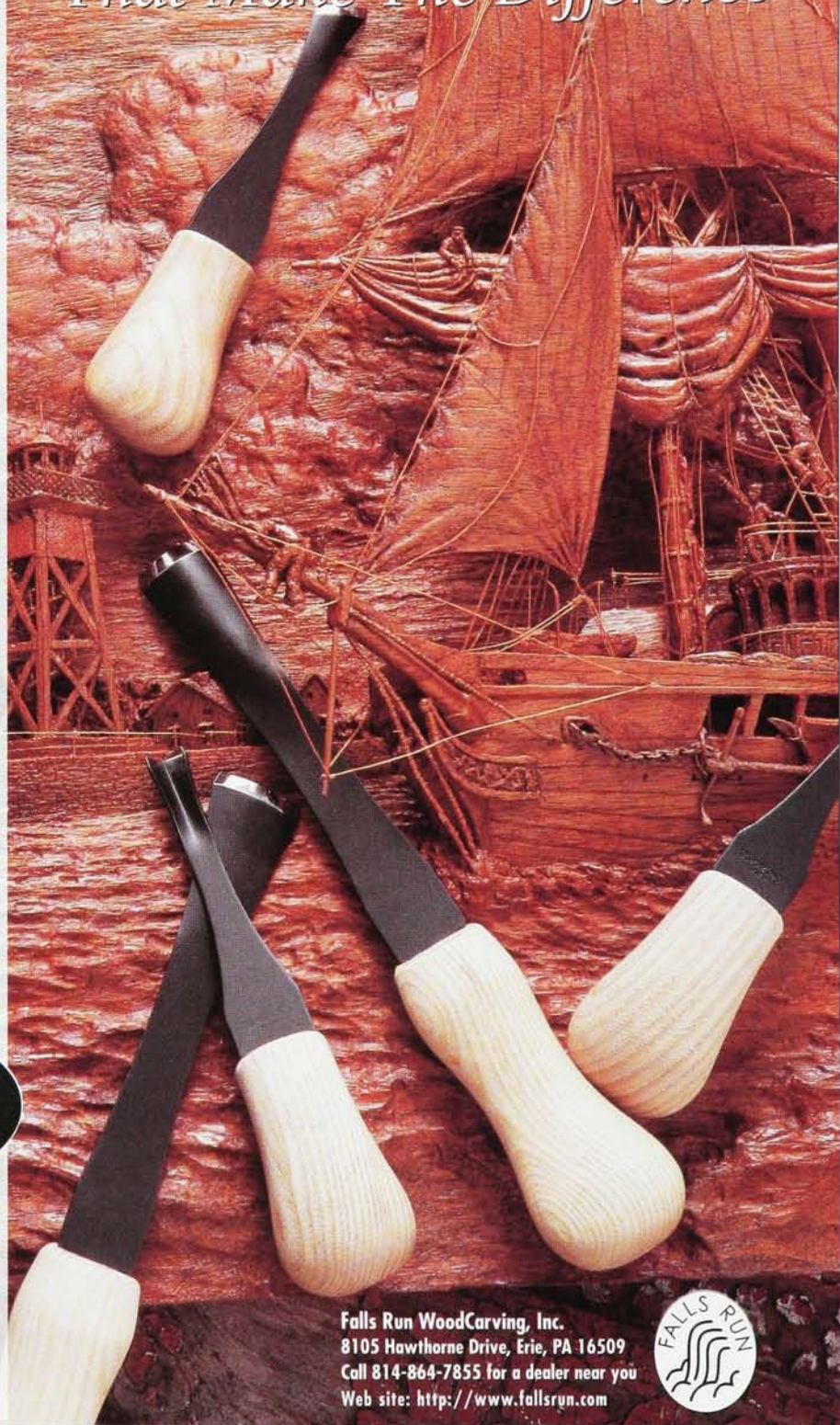
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Wood Carving

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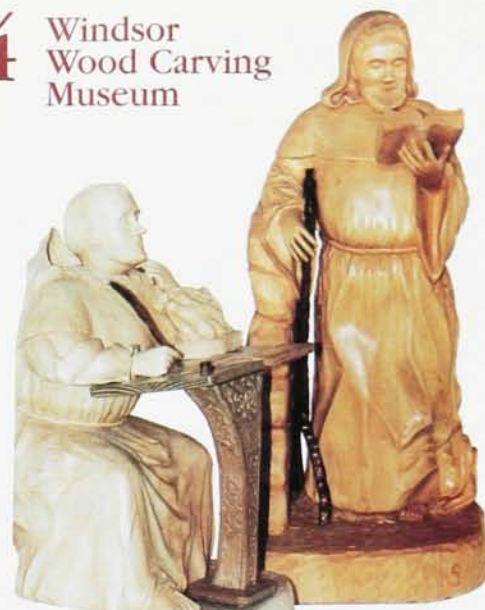
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Editor's Corner



With six articles in hand, I decided to move the coverage beyond the confines of Alberta and into the other provinces. An all-Canada issue took shape with added stories on a woodcarving museum in Windsor, Ontario, a furniture carver from Saskatchewan, and a wood review devoted to the birch tree that flourishes in this magnificent country of singularly beautiful mountains, forests, lakes, coastline, charming cities, and of course, talent.

The final feature came as a result of a letter. The author had read an article I published in the Summer 2000 issue entitled "A Love Affair with Wood." In it I expressed my willingness to go anywhere for a good story. He offered that I should spend time with him and photograph his projects in progress. A resident of Vancouver Island, British Columbia, he wrote that WCI "would be the very first to do an article on the not-yet-discovered art of whale carving." With pun in cheek, he added that it would be

The idea for an issue devoted to Canadian carvers started with a trip to Red Deer, Alberta, Canada that I made in the summer of 1999. Carving schools are great places to gather articles, and the classes held at Red Deer College offered a bountiful harvest of material for WCI that included wildfowl, cane, horse, bark and chip carving along with pyrography.

a big opportunity.

I took Dennis Drechsler up on the invitation. It was one of the best visits I've had with a carver in my 20 years on the road. Gracious and accommodating, selfless to a fault, Dennis was the perfect host who seemed to do everything for me to make it a productive visit. Not only did I return with three articles on whales, one of which appears in this issue, but I also came home with a strong reminder of just how much Canadian carvers have to offer. Needless to say, I made a new friend and even took in a carving competition held on Vancouver Island, which I helped judge.

I hope you enjoy this issue as much as I did bringing it to your homes. It is an achievement that I am indeed proud of. And with no shame for making use of a big metaphor, I had a whale of a good time in Canada on both visits.

Roger Schroeder

Wood Carving

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SPRING 2001

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to promote woodcarving as an artform and an enjoyable pastime.

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Award Winning Carver
Instructor

Ronald Rondo (pictured center) has won over 20 Best of Show awards. He opened Rondo Woodcarving School 19 years ago and has taught more than 3,000 students. You may contact Ronald Rondo at 50 De La Haie Beauport (QC) Canada G1B 1W3.



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

issues, with the exception of no. 1. I was told that it is out of print and to go to a carving show to purchase this issue. I have been to four carving shows, and every vendor tells me the same: "If I had 100 issues, I could sell them all." Would you please consider reprinting this issue, for it seems to be in great demand.

- Tom Barth, Cincinnati, Ohio

While the premier issue is collectible, we feel that it would be breaking a promise to charter subscribers to reprint it. However, a book anthology that reprints the contents of that issue plus favorites from other issues is a possibility.

More Variety Wanted

I and several of my friends have really enjoyed your magazine, until issue no. 11. None of us cares for caricatures. There were three caricature carving projects in one issue and nothing in it for us. We like birds, horses, cows, elephants, lions. In a word, we want animals.

- Janette Hunting, Los Altos Hills, California

We think you will find some consolation in this issue that offers bird, horse and whale carving articles. Please bear with us as we work to bring a better mix of features to the readership.

A Reader's Suggestions

I enjoy the magazine immensely. The photography is superb, and the step-by-step articles are terrific. I appreciate that it arrives in a plastic bag and that it is punched for a binder. My biggest problem is that I

don't have enough time to carve all the projects I'd like to tackle.

I do have suggestions for two regular departments. First, I recommend a question-and-answer page with questions from readers and answers from your editors. Also, it would be valuable to have a page of readers' carving, burning and painting tips, and then award the person who offers the best tip a prize—perhaps some carving tools, paints, brushes, books or even a block of carving wood.

- Jack Zavada, Galesburg, Illinois

Thank you for your excellent suggestions. Hopefully in the future WCI will devote space to a Q and A column and reader tips. In the meantime, please visit our website and check out the message board at www.carvingworld.com. Questions are posted and answers are encouraged. While there are no prizes, the exchange of ideas is enthusiastic.

CORRECTION

In WCI's issue no. 12, Fall 2000, the correct list of materials and dimensions for the dust collector is:

2 pieces	1/2-in.-thick by 16 3/4-in. by 16 3/4-in. plywood
8 pieces	1/4-in.-thick by 3-in. by 17-in. foam board

What appears to be corner pieces is the brown-colored cellophane packing tape that holds the filters together.

A Source for Tools

I read with some interest an article in issue 11 about walnut sculptures. The author writes about in-cannel gouges. Where can I purchase these tools?

- Charles Easton, Las Vegas, Nevada

One source for in-cannel gouges is The Cutting Edge, Inc., 7123 Southwest Frwy, Houston, Texas 77074/ 800-790-7980; web-site www.cuttingedgetools.com.

In the Groove

I live in a "dead zone" for carving clubs, so I'm mostly self-taught with the exception of Rick Bütz's program on PBS. Your magazine is just what the doctor ordered for inspiration and the step-by-step carving projects that help keep me in "the groove." I have signed up for a two-year hitch and look forward to a long and satisfying collaboration.

- Walter Hinz, Keyport, New Jersey

We plan to keep you in the groove for many years to come.

In Search of an Issue

I am new to woodcarving and have just subscribed to your magazine. I have purchased all back

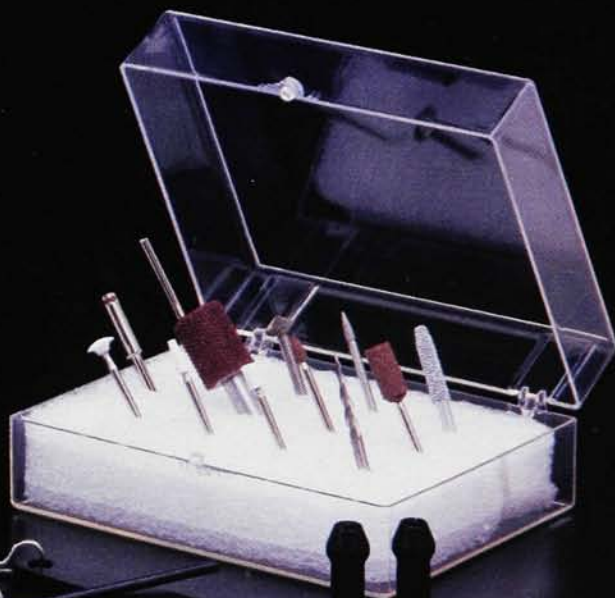
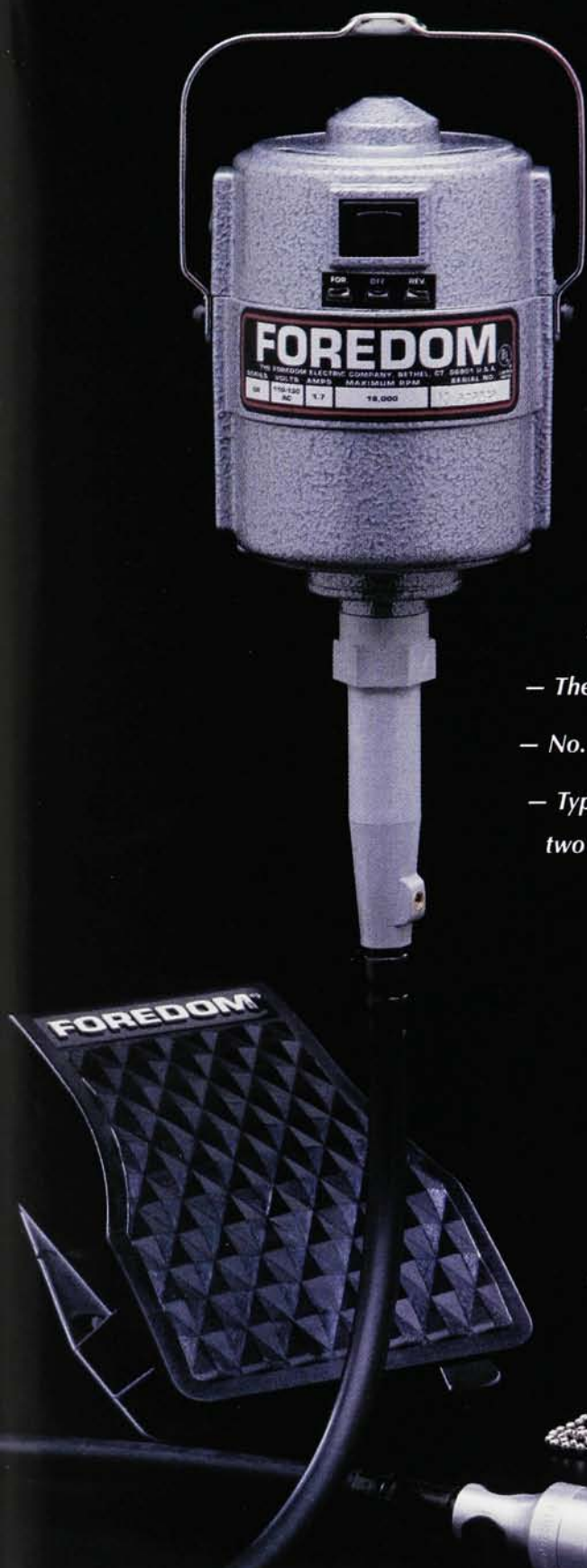
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Each year this event gets **Bigger** and **Better**!

Dear Carver:

Please consider this your personal invitation to attend the 4th Annual *Wood Carving Illustrated* Open House. Held in the restored tobacco warehouse we call home, I promise you two days chock-full of fun and learning.

We're looking forward to this event to:

- Promote carving. By bringing carvers together, new friendships are formed, tips exchanged, and ideas hatched. And we're bringing some very bright and talented carvers together again this year.
- Get to know you. This gives us a chance to visit with our thousands of subscribers from all over the country.
- Clean up the place. At Open House, we'll clear out damaged, discontinued and out-of-print books at 50 - 75% off the regular retail price.
- And - perhaps most importantly - host a party!

Hope to see you here!

Alan

Alan Giagnocavo, Publisher

P.S. Sign up to carve with Harold Enlow!
(see details above)

Harold Enlow Carver of the Year



See selected pieces from each decade that Harold has been carving. Award Presentation Sat. March 31 at 1pm. Sign a petition to have Harold named State Folk Artist for Arkansas.

ONLY 5 SPACES LEFT!

2-Day Caricature Carving Class with

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March 8 & 9

and Sunday fund-raiser

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50 to 75% off.

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Foredom, Flexcut, Colwood, Arbortech, RAM and other top firms will be displaying their latest tools and equipment.

EVENT! March 30-31

Back by popular demand!

Carving Instructional One-Hour Mini Seminars

Each seminar is offered at least once a day. No registration required. Pick up a seminar listing at the door. Take as many as you like – attendance included in admission price.

Sharpening Step-by-Step: Learn to sharpen knives and gouges simply and easily from Mac Proffitt.

Jo Sonja's Painting Seminar: Expert demonstrators from Jo Sonja's one of our most popular offerings!

Tina Toney's Ornaments and Thin Relief – NEW! Follow noted author Tina Toney in her "Seven Minute Carving" demonstration as she carves ornaments and simple reliefs.

David Bennett's Relief Carving Step-by-Step: Using projects at different stages of completion, Dave illustrated relief carving in this hands-on seminar.

Love Spoons / Pyrography: All the way from Wales! Richard Withers returns to demonstrate love spoon designs and artistic pyrography.

Chip Carving: Dennis Moor offers tips on technique and design in this demonstration.

Bird Carving: Seminar leader will demonstrate texturing.

Power Carving by Frank Russell: Explore the full range of what power carving can do.

Painting for Woodcarvers: Frank Russell shares his insights, tips and tricks, with a special focus on airbrush use.

Selecting the Right Bit: Rubies, diamonds, stones, metal cutters – Frank Russell helps you decide when and where to use different power carving bits

Caricature Carving – Harold Enlow: Getting it right ... proportions, expressions. A good overview for beginner and experienced carvers alike.

Painting Caricature Carvings: Learn how to achieve the results you want on your piece.

Caricature Critique – Harold Enlow: Honest help for improving your work. Harold will select several carvings to review in the group. Bring a piece for possible consideration.

Bird Carving Critique: Honest, constructive tips for improving carvings. Seminar leader will select several carvings for critique in the group. Bring a bird for possible consideration.

Woodburning Tips and Tricks: Colwood's Joan Wolf shares years of experience in burning and feathering.

Carving Noah's Ark and Animals: Art Shoemaker presents a fascinating overview of animal carving styles and Ark designs.

Gunstock Carving: Bill Janney shows you the secrets to carving a gorgeous custom firearm.

Seminars subject to change.

Welcome to Wood Week 2001 March 23 - 24 and March 30 - 31

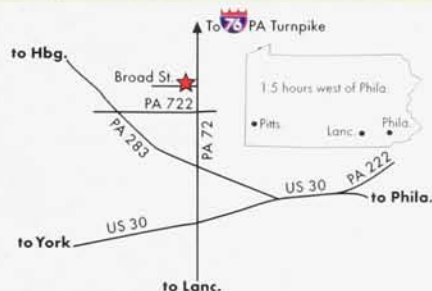
Looking for a great week of vacation? Come to Lancaster County and take in TWO open houses on consecutive weekends.

March 23 - 24 Scroller's Open House

March 30 - 31 Carver's Open House

If you've been thinking about adding a scroll saw to your workshop, or you have an interest in trying some intarsia designs, join us for the First Annual Scroller's Open House sponsored by our sister publication, Scroll Saw Workshop. We'll feature the newest and best equipment; demonstrations by some of the best scrollers and designers in the business, including Judy Gale Roberts, Diana Thompson and Dirk Boelman. So come and tour the area, visit both of our Open Houses and go home rested and inspired. For a free 40-page color brochure on exciting things to see and do in Lancaster County, please call the Pa. Dutch Convention and Visitors Bureau at 1-800-PA DUTCH.

Open House Directions



From New York City and New England:
Travel W on I-78 to Hwy. 61 S. Take #61 S to Rt. 222 S. Follow Rt. 222 S to Lancaster, to Rte. 30 W. Go 2 miles, follow signs to 283 East. Next exit is Rt. 72 N. (Manheim Pike). Turn right off exit onto Rt. 72 N. Go approx. 4 miles. Watch for signs.

From Maryland and points south:
Take I-83 N towards York. Take Rt. 30 exit towards Lancaster. Follow Rt. 30 E and merge left onto Rt. 283W. 1/4 mi. exit onto Rt. 72 N (Manheim Pk). Turn left off ramp onto Rt. 72 N. Go approximately 4 miles. Watch for signs.

From Pittsburgh and points west:
Take PA Turnpike (Rt. 76 E) to Exit 19 (Harrisburg) to Rt. 283 E. Follow Rt. 283 for approximately 20 miles. Exit off Rt. 283 to Rt. 72 N (Manheim Pike). Go approx. 4 miles. Watch for signs.

From Philadelphia and points east:
Take PA Turnpike (Rt. 76 W) to Exit 21 (Lancaster/Reading). Then take Rt. 222 S. Follow Rt. 222 S to Rt. 30 W. Rt. 30 merges left into Rt. 283 W. 1/4 mi. exit Rt. 283 onto Rt. 72 N (Manheim Pk). Turn right off ramp onto Rt. 72 N. Go approx. 4 miles. Watch for signs.

HOTEL INFORMATION: Call any one of the following hotels and ask for the "Woodworker's" rate; further information about the facilities as well as driving directions are available from the hotels listed:

Country Inn and Suites • (717) 665-5440 • \$63/night
Hampton Inn • (717) 665-6600 • \$49/night
Fairfield Inn • (717) 581-1800 • \$65/night
Sleep Inn • (717) 285-0444 • \$69/night
MainStay Suites • (717) 285-2500 • \$62/night - min. seven night

CHIPPING AWAY

with **Dennis and Todd Moor**

By Theresa Kingston

A professional carver living in Kennebunkport, Maine, Theresa Kingston specializes in folk art carving. She recently took up chip carving.

Like father, like son best describes Dennis and Todd Moor, chip carvers whose names are getting to be household words among carvers worldwide. Residents of Ontario, the Moors run Chipping Away, Inc., a business that markets merchandise to over 20 countries on six continents. Together they teach classes, design chip knives and accessories, publish a newsletter, write books, demonstrate for television, and produce videotapes.

Todd Moor claims that it took only five minutes of watching his father Dennis give a chip carving demonstration for him to exclaim, "I can do this!" The student-teacher relationship quickly turned into a family enterprise that they describe as "a great father and son business."

The business grew in unexpected ways. The Moors now have what they call a "family of students." With over 3000 members, the family gets lessons not only in chip carving but also in business and marketing strategies. A "family of teachers" has also come into being. The 20 members—with more coming up in the ranks—were the Moors' students who now offer instruction on their own.

The butterfly box shows off the Moors' technique of reversing finishing. Chip carving is done after the finish is applied, revealing the light color of the basswood.



Dennis Moore and his son Todd.



Typical of the work of Dennis and Todd Moor is this plate that artistically repeats a leaf design. The four interlocking hearts symbolize family unity.

The Moors estimate that they have taught tens of thousands of chip carving enthusiasts through their books, videos, newsletter articles and television show. A "family of dealers"—over 150 members—has helped spread the gospel of chip carving by selling Moor and Chipping Away-brand merchandise. Dealers are kept busy because the Moors continue to create new products designed to make chip carving both easier to learn and more fun to do.

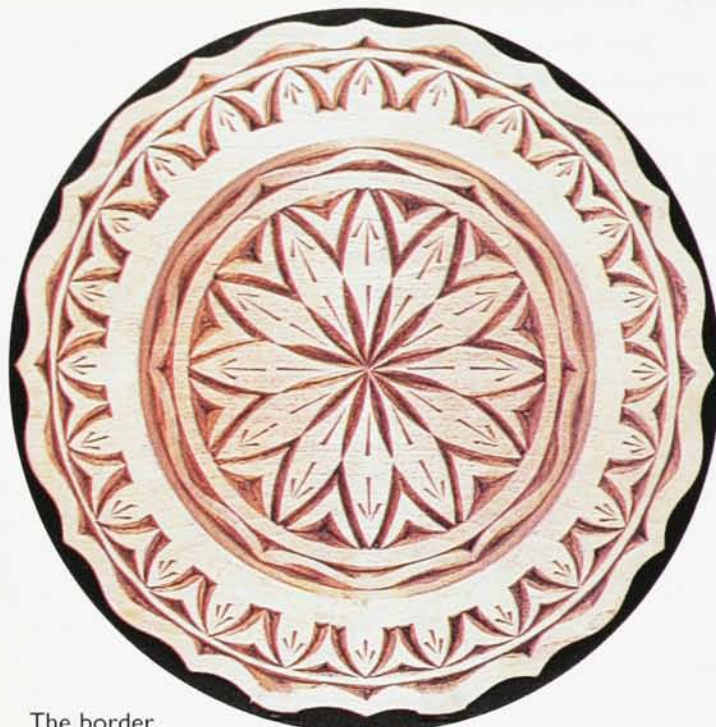
Moor Products

Among the chip carving accessories that the Moors and their family of dealers market are three well-engineered chip carving knives. Blades are designed to reduce friction and make for cleaner and easier chip carving. Rosewood handles have beveled edges to guide and maintain proper carving angles without slipping and turning as round and oval handles do. The Moors' three knives include a large cutting knife, 5 ³/₄ in. long, a small cutting knife, 4 ¹/₂ in. long, and a stab knife, 5 ³/₄ in. long. The knives come with a lifetime satisfaction guarantee.

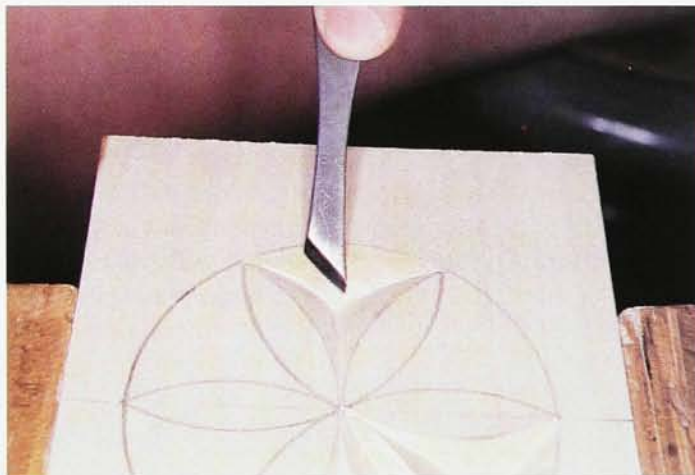
Moor ceramic sharpening stones are another product to check out. Guaranteed to remain flat forever, these stones are non-lubricating, putting an end to using oil or water. The 800-grit dark stone is for sharpening and shaping a blade; the 8000-grit white stone is for pol-



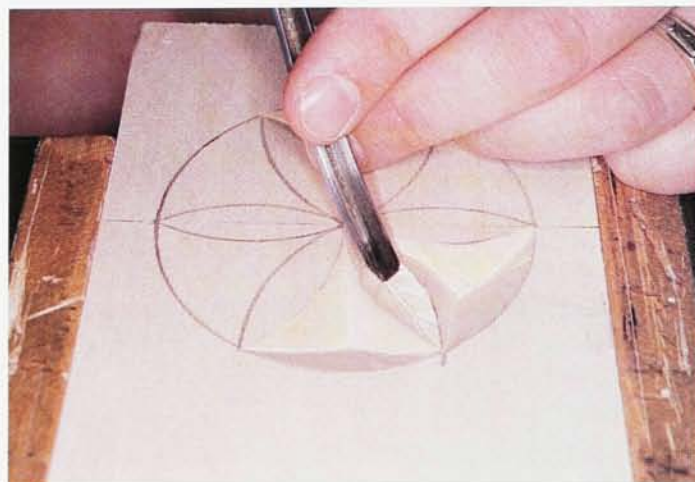
A sampling of the products offered by Chipping Away, Inc. include chip carving knives, carving tools, sharpening and honing accessories, drawing templates and guides.



The border of this plate repeats the central motif.



The Moors encourage creativity with chip carving designs, including making patterns that are too large for chip carving knives and instead using other carving tools. Here Todd Moor uses a skew chisel to shape the facets of the rosette.



A V tool, not a knife, creates the valleys of the rosette design.

ishing. Each stone measures 2 in. by 4 in. by 1/2 in. and comes in a protective vinyl pouch.

For maintaining sharpness, the Moors offer a leather strop. Measuring 1 3/8 in. by 10 3/4 in., the strop has premium leather mounted on both sides and comes with polishing compound and instructions.

A Sharpie Stick is another Moor product. Each side of the stick has Mylar film embedded with micro-abrasives. One side of the stick sharpens, the other polishes. Extra abrasive sheets come with the stick and can be purchased separately.

In answer to chip carvers who would rather spend time carving than drawing patterns, the Moors came up with their own drawing template. Measuring 4 in. by 9 in., the polished aluminum template is designed to make drawing straight lines and squares as easy as saying chipping away.

Hands-On Videos

The Moors have produced a four-volume set of videos, each one hour in length, "to enhance the enjoyment of chip carving and reduce the difficulties that may accompany it," their promotional material reads. They add, "Since we have made most of the mistakes, we can teach you how to avoid them, or at least cover them when they do occur."

The series was filmed at the same studio as their weekly television series "Chipping Away." Volume one offers an introduction to chip carving with instructions on sharpening knives and how to hold them. Exercises on carving curved and straight chips are offered. Volume two is devoted to rosettes and borders, with patterns that include scalloped ribbon and ribbing effects. Grids, free form and finishing are demonstrated in volume three, with instructions on adding color and applying clear finishes. Volume four offers layout and lettering, with more on finishing techniques.

In Print

When the Moors aren't designing tools or giving instruction, they are busy writing books. *An Introduction to Chip Carving* is a how-to volume that has chapters on woods, tools, sharpening and holding knives, borders, grid work, rosettes, lettering and finishing. Be sure to check out a section in the back of the book entitled "Dennis' Ten Commandments for Chip Carvers." Another book, *Free Form Patterns for Chip Carving*, offers 65 free-form patterns that include horses, birds, dinosaurs and lettering.

Another title is *Projects with Free Form Patterns for Chip Carving*. Designed to fit directly onto many of the Moors' wooden products, the patterns can be transferred to wood and carved. This presentation is for carvers who may be uncertain, for example, when matching borders with rosettes.

To keep up to date on chip carving, the Moors' newsletter, "Chipping Away," is worth subscribing to. Published four times a year, the newsletter offers an abundance of patterns, tips, techniques, new products and news items to keep the readers enlightened. Entries in one past issue, for example, offer an Arbortech project, a bread board pattern, and designs for a Japanese-style candle box.

Keeping Chip Carving Fresh

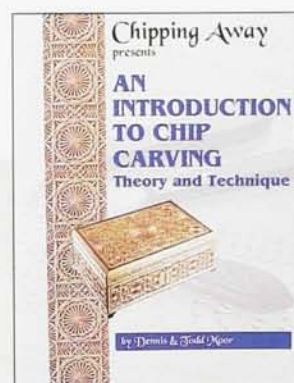
The Moors like to keep their chip carvings from looking too much "by the book." Claiming that chip carving is not all patterns but really about creativity, they encourage "breaking the rules." This may include varying the sizes of the chips, combining different entry angles with the knife, and even using other carving tools to achieve special effects.

A favorite technique of the Moors is reverse finishing. The process has them applying a finish to the wood before it is carved. Using stain or paint—a deep plum color is ideal—they carve through the finish. Because they use solely basswood for this technique, what results are light-colored designs in contrast to the finish.

Youth Only

A favorite project of the Moors is the annual *International Youth Only Wood Art Competition*. Free to enter, the competition encourages "wood artists" 18 years and under to submit samples of their work. Entries can include all forms of woodcarving, woodturning, intarsia, scroll saw work, and painting on wood. Submit at least two photos with the entrant's name, birth date, and mailing address to Todd Moor, 828 Littlestone Crescent, Kingston, Ontario, Canada K7M 8L6. All entries for the 2001 competition must be received by November 30, 2001. To guarantee that each entrant receives a prize, sponsors are needed. Full details are available on their website www.chippingaway.com or by calling toll free 888-682-9801.

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One of the books written by Dennis and Todd Moor.

The pattern for the African mask was taken from one found in a book on African art. The basket-weave grid was inspired by African tapestry.



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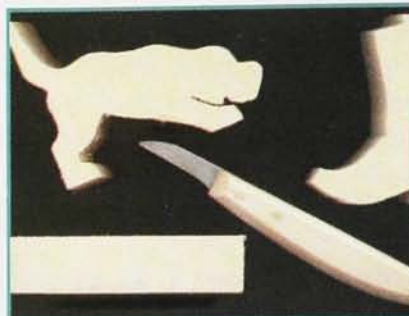
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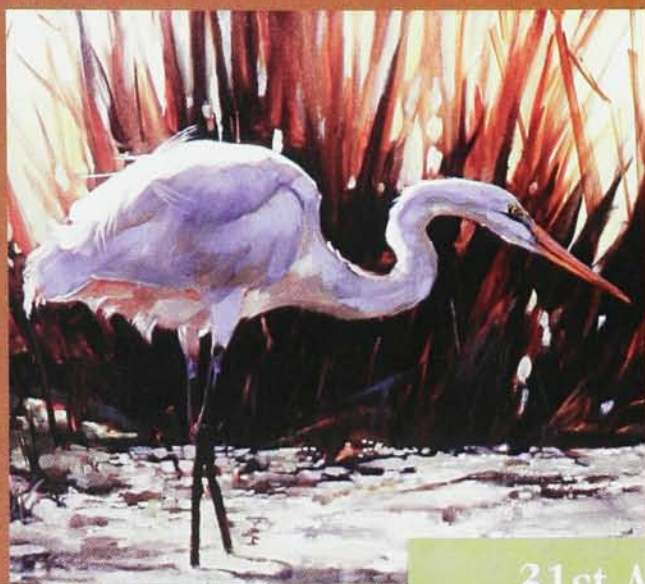
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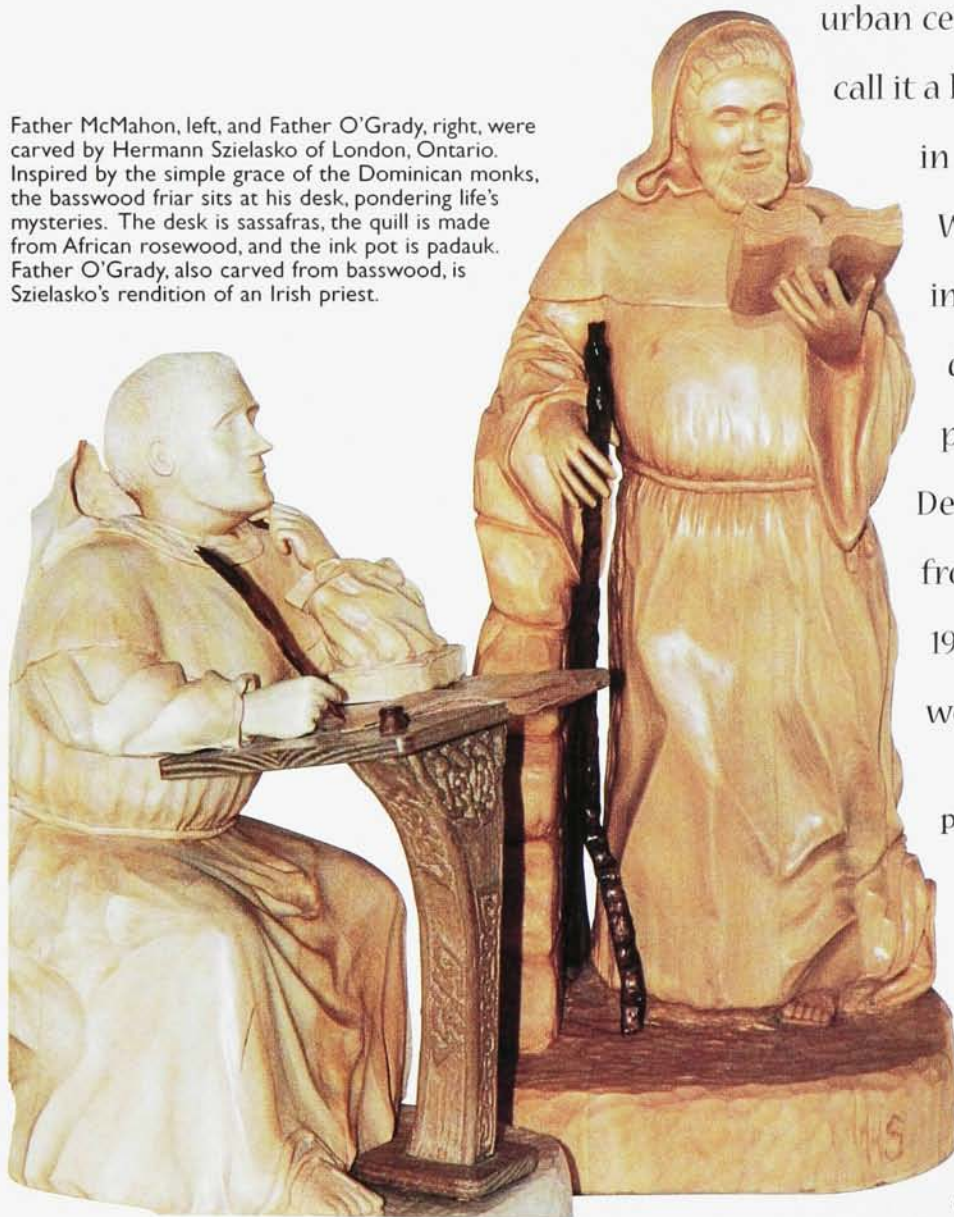
Wildfowl Carving
MAGAZINE



The Windsor Wood Carving Museum

By Roger Schroeder,
Managing Editor at Wood Carving Illustrated

Father McMahon, left, and Father O'Grady, right, were carved by Hermann Szielasko of London, Ontario. Inspired by the simple grace of the Dominican monks, the basswood friar sits at his desk, pondering life's mysteries. The desk is sassafras, the quill is made from African rosewood, and the ink pot is padauk. Father O'Grady, also carved from basswood, is Szielasko's rendition of an Irish priest.



The City of Windsor, Ontario, is the biggest urban center on Canada's border; some call it a half-sister to Detroit, Michigan in the United States. While Windsor has an automobile industry, it also has a very lively downtown with attractive parks and gardens on the Detroit River-Lake Erie waterfront. What it didn't have until 1996 was a museum devoted to woodcarving.

In late 1992, a small group of people came up with the idea of establishing a carving museum in Windsor. The following year they met for dinner and decided to put the idea into action. Fundraisers, dinners, bingo, carving expositions and appeals to the city council were undertaken to bring in enough money to make the museum a reality. Space was rented at The Windsor Central Library on Ouellette Avenue and the museum opened November 6, 1996.

Featured in a brightly-lit, one-room setting is a collection of more than 150 carvings ranging from the historical to the contemporary, wildlife to relief to caricature. Also on display are tools from the past and other artifacts connected to woodcarving. Carvings and related items are well organized and handsomely displayed. A recent eye-catching acquisition is a life-size sculpture of Tecumseh, a historical figure of the area carved by Neil Z. Cox (see "Tecumseh Comes to Windsor, Ontario").

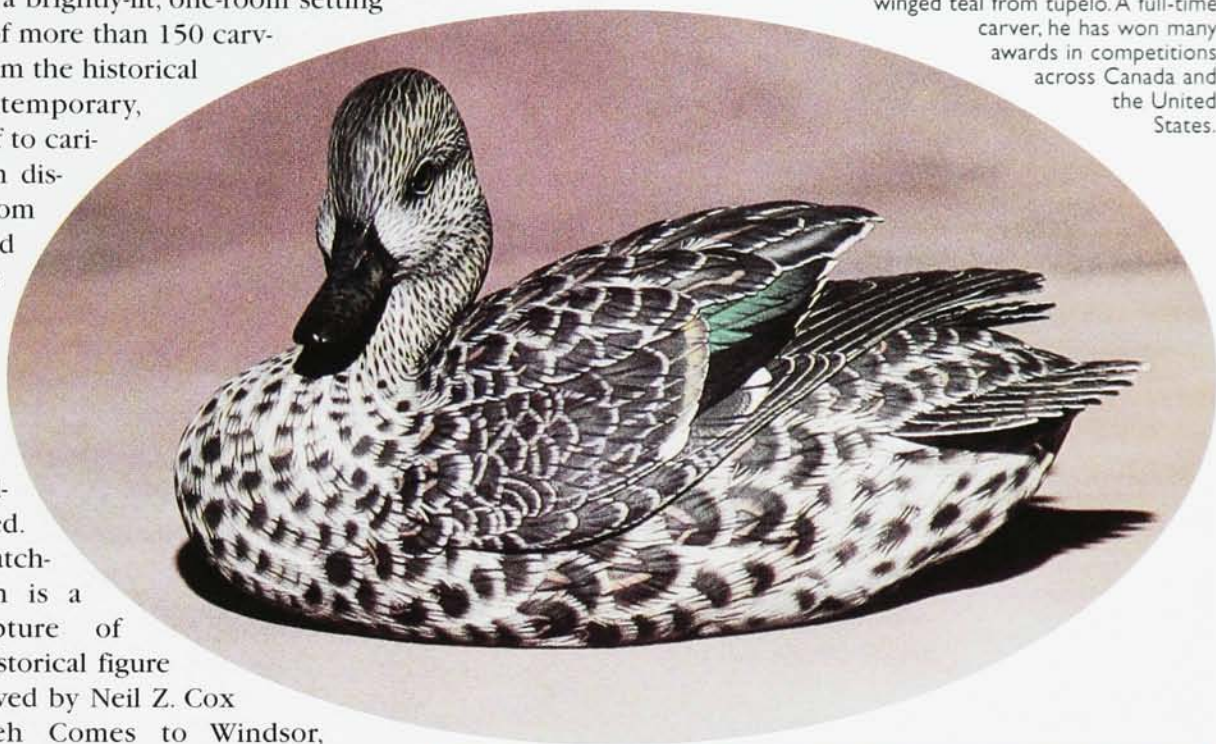
The backbone of the museum is the volunteer staff. In fact, the museum has more than 90 active volunteers and is still recruiting. Among their duties are giving carving demonstrations, raising money, creating displays, selling original artwork, and participating in outreach programs. It is estimated that these volunteers have put in more than 12,000 hours.

The year 2001 ushers in a tercentennial celebration that commemorates the landing of Antoine Cadillac. A French military officer and administrator, he helped establish the French community. The museum will be unveiling a bust of Cadillac, carved by David Deschênes, on May 1. Carvings depicting the French heritage will also be on display.

This museum is quickly becoming a hot spot for tourists and locals alike in Windsor. While the total attendance is nearing the 15,000 mark, visitors arrive daily from all the Canadian provinces, the United States, Europe and even Australia. Guided and group tours, exhibits that change each May and November, and educational programs that include guest carvers all make the museum a stop that every woodcarver coming to the area should take advantage of.

Chris Leclair carved *Bathing Beauties*. Done in basswood, the relief panel depicts Leclair's memories of his Labrador at his favorite spot at the end of the dock.

Gary Brockelbank carved the ribbon-winning green-winged teal from tupelo. A full-time carver, he has won many awards in competitions across Canada and the United States.





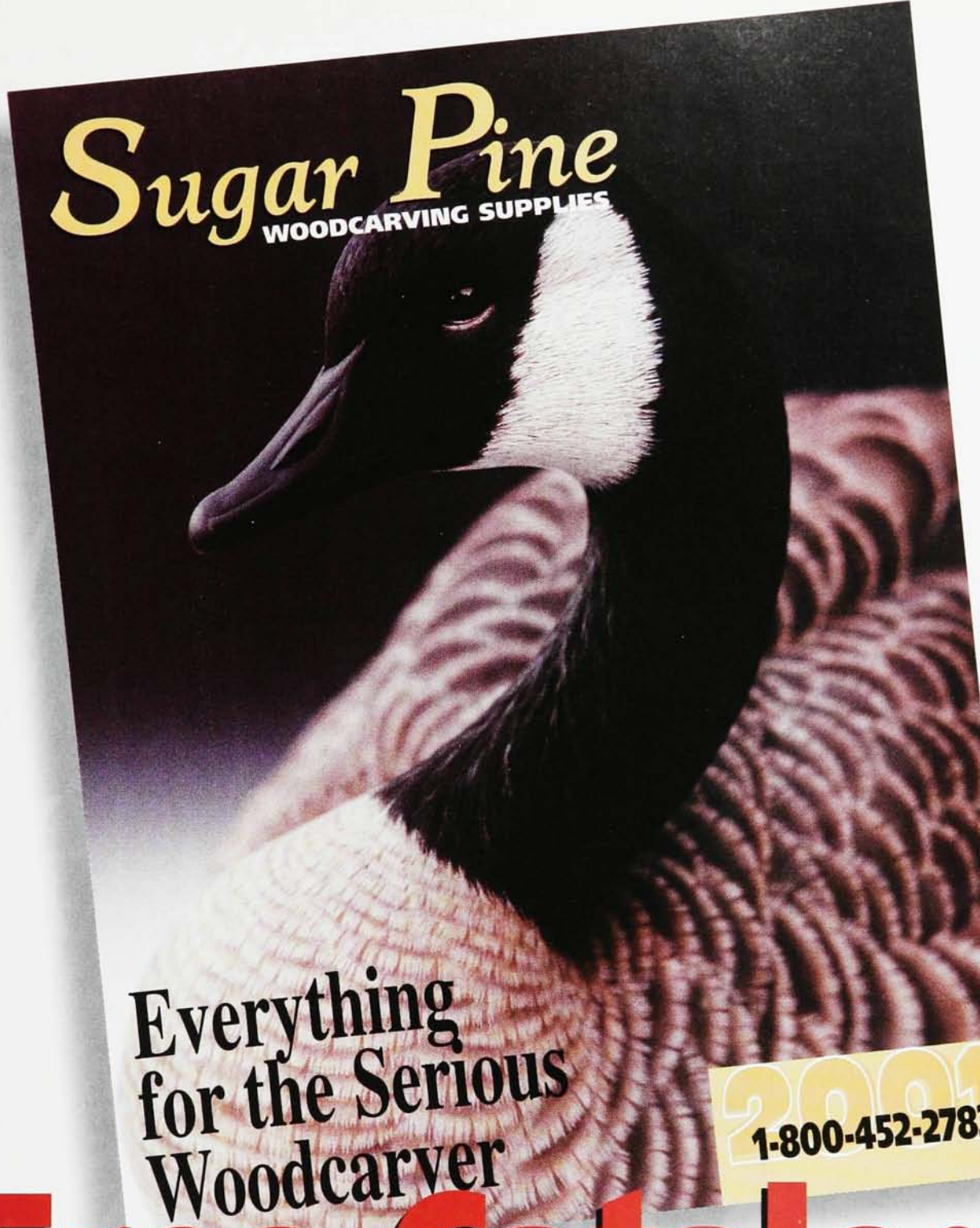
Pierre Cloutier carved *Le Temps des Sucre* in pine. "Sugar Time" shows men making maple sugar, which will be used throughout the long winter months and spring.



Bosnian Lady was carved by Dennis Peters. Done in basswood, it shows the anguish felt by a Bosnian woman who witnessed the death of her husband, son and grandson in a bombing incident.

The Windsor Wood Carving Museum is located at 850 Ouellette Avenue, Main Library, Windsor, Ontario, Canada N9A 4M9/ 519-977-0823. The hours are Tuesday to Friday 10 am to 5 pm.; Saturday 10 am to 4 pm. The museum is closed on major holidays.

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Tecumseh Comes to Windsor, Ontario

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

Statesman, orator, warrior and diplomat are appropriate words to describe Tecumseh, a Native American born near Springfield, Ohio in 1768. Joining forces with the British in the War of 1812, he fought to reclaim present-day Windsor, Ontario from the Americans who had captured the area. While successful in that battle, he lost his life later that year in Moraviantown, Ontario.

To honor Tecumseh, The Windsor Wood Carving Museum of Windsor, Ontario, Canada commissioned a life-size sculpture of this historical figure in the fall of 1998. Woodcarvers from Canada and the United States showed an interest in the project. Well-known Canadian carver and Toronto resident Neil Z. Cox was chosen from over a dozen candidates.

After doing considerable research on Tecumseh and creating a model made from clay, chicken wire, duct



Tecumseh, sculpted by Neil Z. Cox of Toronto, Ontario, wears a pensive expression. He was a hero to Canadians but a man who saw his own visions of unity and peace fail. Photo by Julie Lawrence.

tape and a blanket, Cox went looking for a piece of wood big enough to accommodate his work. He wanted to create the sculpture in butternut but was unable to find a suitable log. He settled on a section of black walnut that ran from 3 to 4 ft. in diameter and measured 8 ft. tall. The wood, nearly 100 years old, had great char-

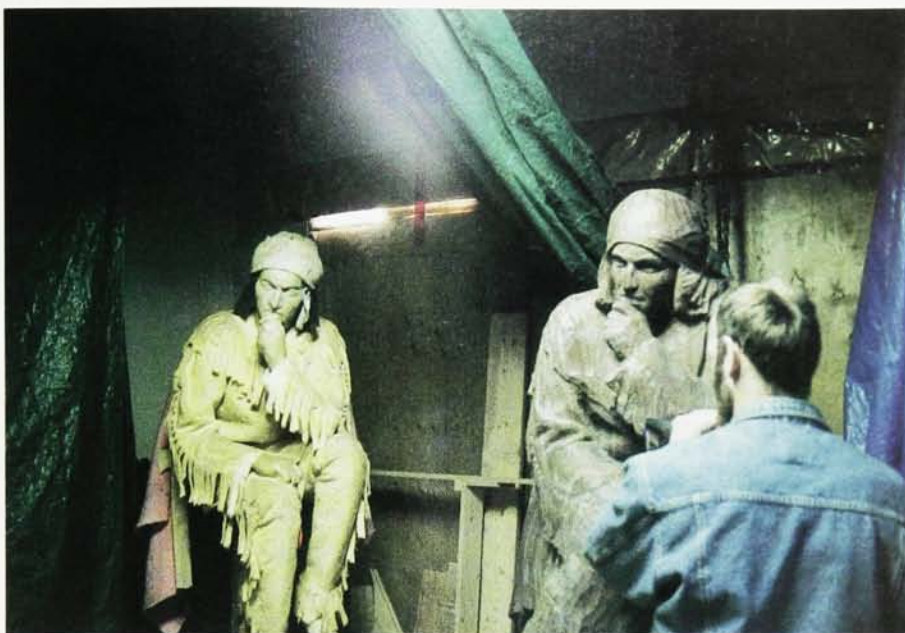
acter, says Cox.

To manage a log that weighed approximately 1500 pounds at the beginning of the project, Cox used a chair lift. The initial carving and weight reduction began in December, 1998 with a chainsaw. By the next month, he worked in earnest with Arbortech® grinders, air chisels, and finally hand-tools. He burned out three Arbortech® machines in the process, but he admits that the accessories he used were exemplary.

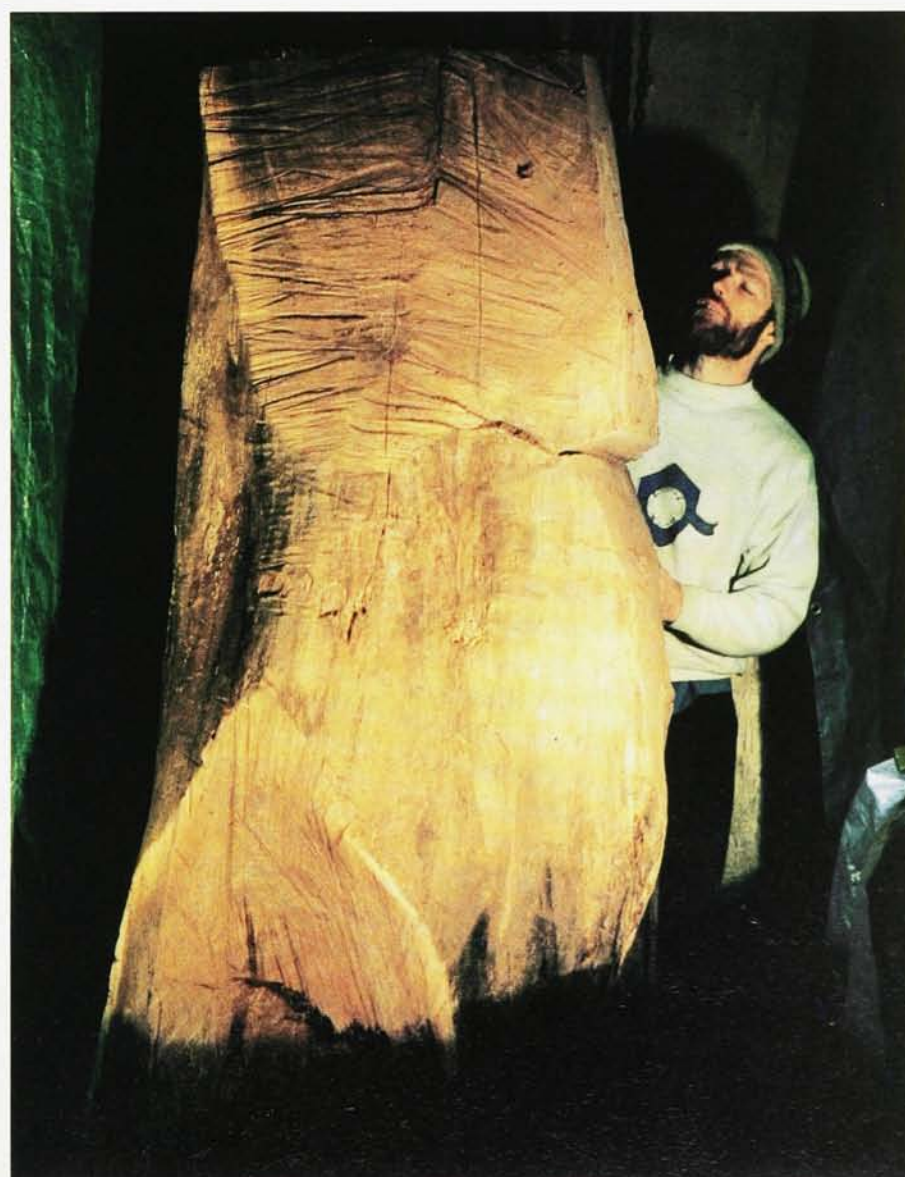
Cox took some liberties with the sculpture. He made Tecumseh stockier than he was in real life. But more importantly, he gave the sculpted face a pensive look, filled with tension and energy. History says that Tecumseh never showed disappointment while his dreams of saving his Shawnee Nation as well as uniting First Nations Peoples across North America came to naught.

Although Cox encountered rotted areas in the walnut, an unwelcome 8-in.-long lag bolt, and many knots, checking or cracking was perhaps the biggest problem. He used walnut shims to fill the checks and hollowed out the sculpture to alleviate further cracking. The finished statue weighs 700 pounds and stands 7 ft. tall. To seal the wood, Cox used a satin varnish.

The unveiling, scheduled for Canada Day, July 2, 1999, was attended by more than 200 patrons, including Deputy Prime Minister Herb Gray and local dignitaries. Now visitors to The Windsor Wood Carving Museum are able to view a lasting tribute to a man who helped preserve the borders of Canada.



Cox worked from a model constructed from clay, wire, duct tape and a blanket.
Photo by Paul Beneteau.



Cox began work on his sculpture of Tecumseh with a massive 1,500-pound log of black walnut that measured 3 to 4 ft. in diameter.

Photo by Neil Z. Cox.

Carving, Detailing and Painting a Black-Billed Magpie

Part 1

By Cam Merkle

A professional carver and instructor, Cam Merkle sells carving and artist supplies. He is also the designer of Razertip® woodburners. Merkle lives in Saskatchewan, Canada.

The black-billed magpie is a beautiful and challenging bird to carve and paint. A mischievous bird, it is familiar to everyone who lives on the prairies of Canada and Rocky Mountain region of the United States. Often, it is the only bird you will encounter on a cold and lonely winter day.

Magpies have adapted well to living close to man, partly because of their very high intelligence. Unfortunately, they have, over time, developed some unattractive habits that would be impossible for a less intelligent bird. They are opportunistic feeders, often snatching eggs and young birds of other species out of nests. They have been known to harass dogs and have stolen meals right out of their dishes. Magpies have been observed pecking at open sores on the backs of cattle and hogs, showing, perhaps, a taste for fresh beef and pork. And, magpies are often seen dining on the highway. In this regard, they fill a valuable niche in the ecosystem because most of the year their staple diet is carrion.

The patterns that accompany my notes were developed from countless hours of observation of wild magpies as well as from watching two magpies that shared my shop. Hopefully, carving a magpie will offer a new appreciation for this striking bird.

Part 1 of the project covers shaping the body and feather detailing. Part 2, scheduled for the Summer 2000 issue, takes in making the legs, feet and tongue and then painting the magpie.

Step 1. The logical place to start your carving is with wood selection. Choose a sound piece of basswood or tupelo, one free of knots or cracks. The wood should be cut so that all four sides are square to each other. I advise cutting it exactly to the width of the bird, using the measurement taken from the pattern. Wood for this half-size magpie should be 1 5/8 in. wide.



Intelligent and aggressive best describe the black-billed magpie.

MATERIALS LIST



Wood for body:

Basswood or tupelo that measures 1 5/8 in. thick by at least 7 1/2 in. long by 3 in. wide

Tools:

Rotary tool: Dremel, flexible shaft tool or micro motor tool

Electric drill

1/16-in. and 3/32-in. drill bits

Soldering iron

Solder

Masking or electrical tape

Pliers

Knife

Pencil

Small pin

Scissors

Large and small tapered carbide burs

No. 15, 16, 19 and 24 ruby carvers

A small, pointed abrasive cutter (Typhoon™ brand recommended)

Small, flame-shaped carbide bur

Tapered texturing stones

Small diamond ball-shaped bit

1/2-in. by 1/2-in. or 1/2-in. by 2-in. sanding drum and mandrel

Cut-off wheel and mandrel

Soft cushion sander

120-, 220- and 320-grit cloth-backed sandpaper

Woodburning tool with sharp tip and quill-making tip

Finishing Supplies:

Sculpey or epoxy putty

Eyes:

5mm brown

Legs:

1/16-in. and 3/32-in.-diameter brass rods

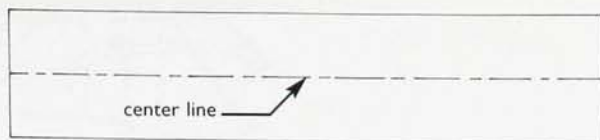


Fig. 1 top view of block



Fig. 2a



Fig. 2b

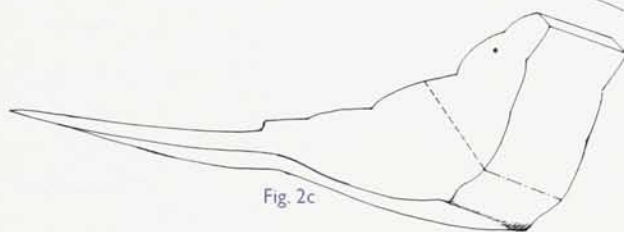


Fig. 2c

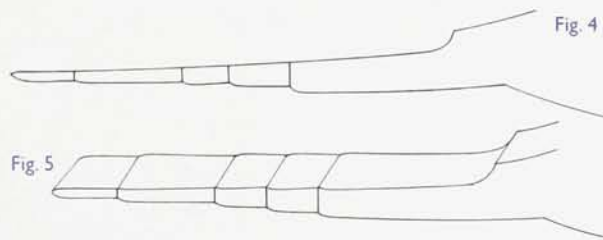


Fig. 4

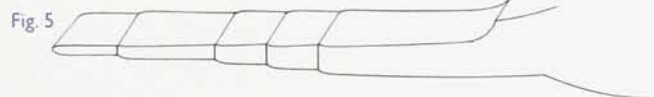


Fig. 5

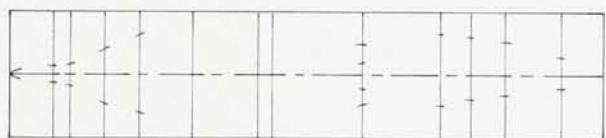


Fig. 6

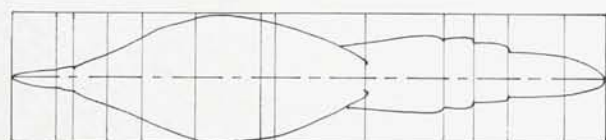


Fig. 7

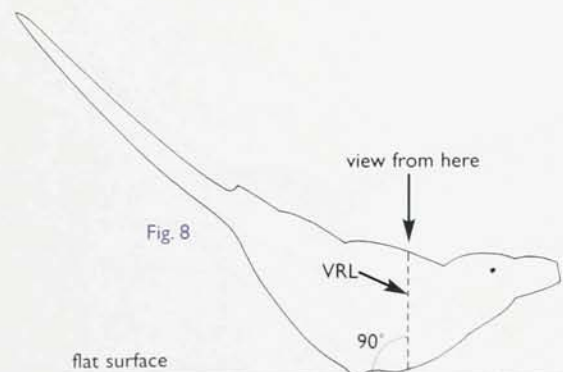


Fig. 8

Transferring the pattern to a template can be accomplished by making a photocopy, then cutting it out with scissors and finally tracing around it on the cutout with a pencil. Make certain that the tail is running with the grain of the wood. Using a bandsaw, cut as close to the outline as possible, but be sure that you don't undercut the wing tips and don't try cutting out the inside of the beak on the saw. Don't discard the template. You will be using it often throughout the carving stages.

Next, locate the eyes. Some carvers drill oversized holes to accommodate the glass eyes. I prefer to drill only very small holes—usually $\frac{1}{16}$ in. in diameter—to locate them. I drill the holes before carving the top profile while the wood is still square. It is important to drill straight down into the block. I recommend using a drill press. If the eye holes are even slightly off, the eyes will be crooked when they are inserted later on.

You can now start putting marks on the block. These lines tell you where to cut and where not to. In addition, the reference lines should be as accurate as possible. If they are off, the carving will be off.

The first is a centerline that divides the width of the bird in half.

Draw the line all the way around the wood. (See fig. 1)

Step 2. Lay the cutout down on the pattern and make marks on the wood where the top reference points are located. These include the bill, eyes, and locations of various feather groupings. (See fig. 2a.) Next, draw the Vertical Reference Line (VRL). It is an important reference to maintain because without it the bird will not balance properly when mounted on its perch. Now extend the reference marks across the back of the block. (See fig. 2b) Also extend the VRL across the underside of the bird. (See fig. 2c)

Step 3. Take measurements from the top view of the pattern. Measure the width of the body, head and bill where the lines from fig. 2b cross the block. Transfer these measurements to the wood. Also mark the ends of each wing tip.

Step 4. Draw reference lines on the edge of the tail where the feathers are layered. (See fig. 4)

Step 5. Extend lines from those drawn in step 4 across the top surface of the tail. (See fig. 5)

Step 6. Using the pattern, measure the width of the tail on all lines drawn in step 5. Mark these measurements on the block. (See fig. 6)

Step 7. Connect the marks made in steps 3 through 6 so that you have a top view drawn on the block. (See fig. 7)

Step 8. Using either a $\frac{1}{2}$ -in. by $\frac{1}{2}$ -in. or a $\frac{1}{2}$ -in. by 2-in. sanding drum and rotary tool or a knife, remove all the wood outside of the outline drawn in the previous step. This is where the VRL becomes so important. The carving in this step will be complete only when you no longer see any wood outside the outline when looking straight down the VRL. Set your block on a table and hold it so that the VRL is in an absolutely vertical position. (See fig. 8) Holding the wood in this position, look at it directly from above. If you can see any wood outside the outline, you have more carving to do. Keep removing and checking until all the excess wood is gone.

Step 9. Remove a small wedge of wood outside the wing tips. Do not cut all the way through the block. (*See fig. 9*)

Step 10. Draw in the lines for the bill. These include the opening as well as the back of the bill. Check to see that the bill is symmetrical. Now burn in the lines for the opening. (*See fig. 10*) An accurate way to draw the bill opening is to lay the template on the wood. Lay it on the carving and use a small, sharp pin to poke through the template. Keep the pokes small and fine. When you remove the template, the small pin marks will be left and you simply connect the dots. It is important not to push too hard with the pin because large, deep holes are hard to remove later on.

Step 11. Again using the template and a pin, locate the lower edge of the wing on both sides of the bird. (*See fig. 11*)

Step 12. Draw a line from the back of the mouth to the lower edges of the wings. (*See fig. 12*) This is a reference line that shows the widest profile of the bird at any point along its length. Do not cut away this line when rounding the bird later on.

Step 13. Draw the outlines of the wing tips on the top of the block. (*See fig. 13*) If necessary, draw each feather.

Step 14. This step has you carving the bill. If carved accurately, it provides a good flow to the head shape. The bill of a live bird is made from a material that cannot change shape, unlike the feathers that can be fluffed up or compressed. To carve the bill, start by bringing the gape or opening down to the proper width. I use a no. 19 ruby carver. Be careful to remove wood only at the back of the bill and not at the feathered portions of the head. (*See fig. 14*)

Step 15. Redraw and re-burn the portion of the mouth opening that was removed in the previous step. (*See fig. 15*) Smooth off the sides of the bill to remove any bumps or high spots. The bill is ready to be rounded with the no. 19 ruby carver. Redraw the upper and lower bill details.

Step 16. Flatten out the small area at the rear of the lower mandible. (*See fig. 16*)

Step 17. Working from the drill holes for the eyes, draw circles the same size as the eyes. For this half-size magpie, the eye size is 5mm. (*See fig. 17*)

Step 18. Round the top of the body, including the wing tips and the head. Use a knife or the 1/2-in. by 2-in. sanding drum and rotary tool. Carve in the direction of the feather flow whenever possible. Leave the tail alone for the time being. Starting at the top of the cutout, be sure you do not cut through the centerline, wing line, or the wide-point line on the head. It is also important not to cut through the eye circles drawn in the previous step. A groove must be made at the back of the neck so that the top and back of the head and neck areas can be rounded properly. (*See fig. 18*) Be sure that the eye spacing is correct.

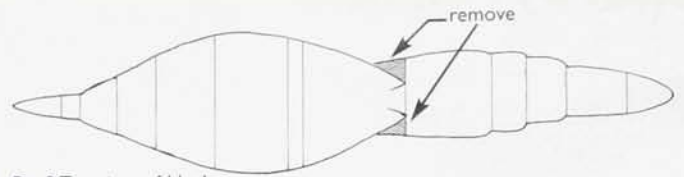


Fig. 9 Top view of blank



Fig. 10



Fig. 11



Fig. 12



Fig. 13

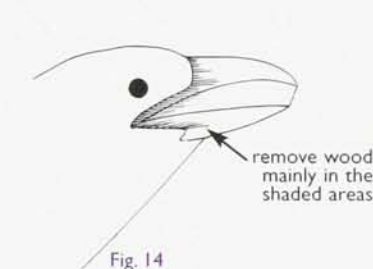


Fig. 14

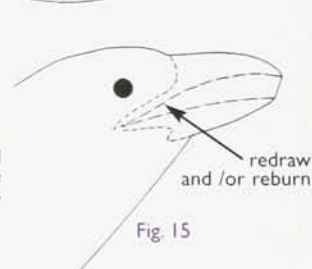


Fig. 15

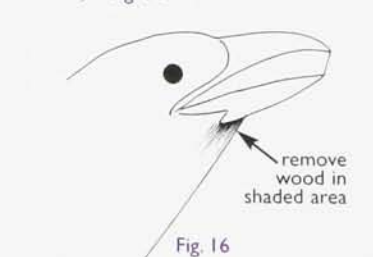


Fig. 16

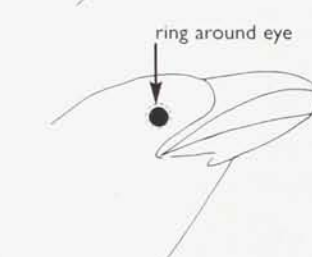


Fig. 17

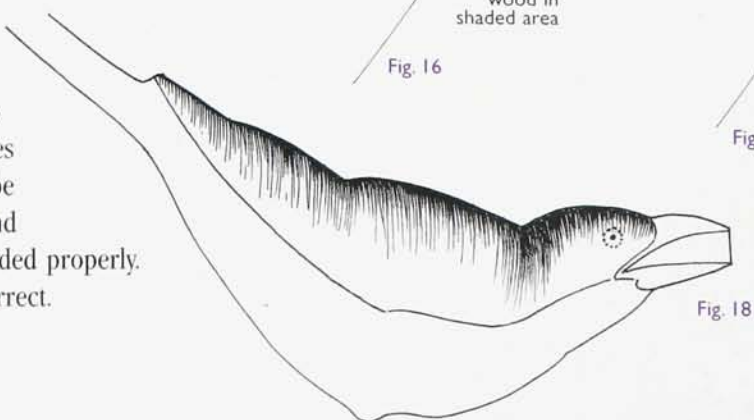


Fig. 18

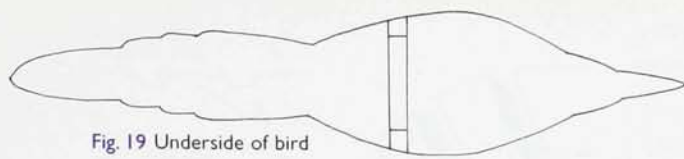


Fig. 19 Underside of bird

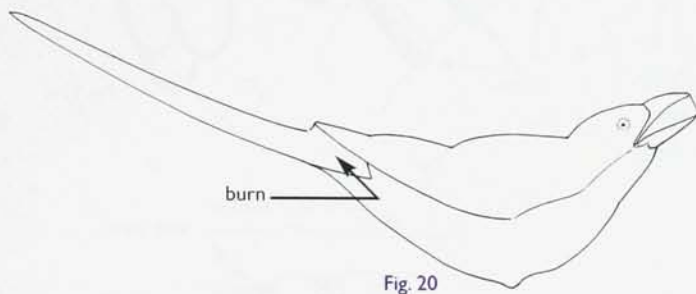


Fig. 20

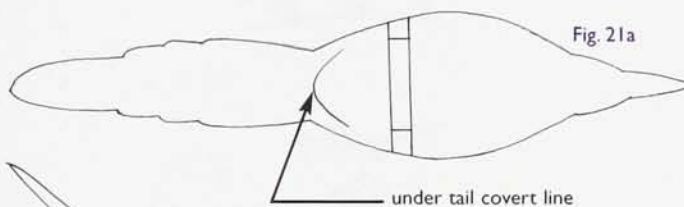


Fig. 21a

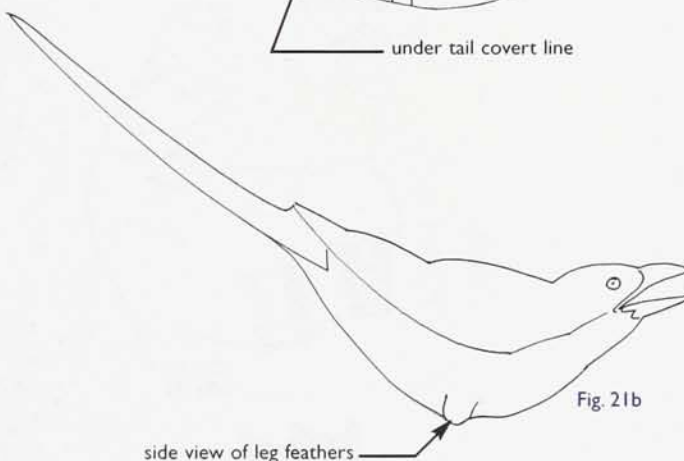


Fig. 21b

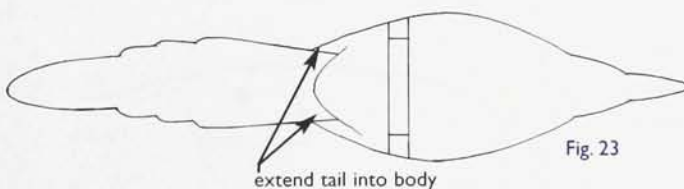


Fig. 23

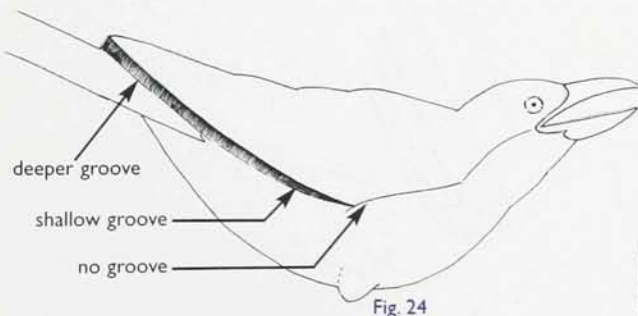
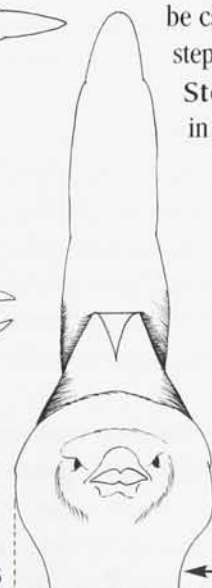


Fig. 24

Fig. 25



before
after

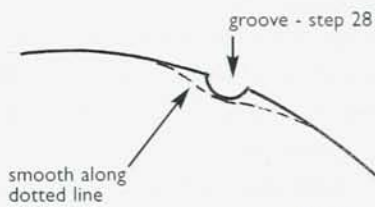


Fig. 29

Step 19. Mark the spacing for the legs on the underside of the bird. The lines should be approximately 1 in. apart, center to center. (*See fig. 19*)

Step 20. Mark the points where the tail enters the body at the front, lower corner on each side. (*See fig. 20*) Burn in the lines. Do not cut through the front lower edge of the tail. Leave the tail in its squared shape for now.

Step 21. Draw the under tail covert line. (*See fig. 21a*) Draw the side view of the leg feathers. (*See fig. 21b*)

Step 22. Round the underside of the body. Do not cut through the leg area drawn in step 19, or the lower edge of the tail.

Step 23. Looking at the bird from the bottom, extend the lower edge of the tail feathers into the body from underneath so that these feathers do not appear to flare out. (*See fig. 23*)

Step 24. Using a 1/2-in. sanding drum, cut a groove on the underside of each wing. Make it as deep as the tail feathers at the back, and gradually shallow to where the breast feathers overlap the wings just above the legs. (*See fig. 24*) Smooth over the area below the groove.

Step 25. Still using a 1/2-in. sanding drum, round the leg area, making sure that the leg feather "bumps" are approximately 1 in. apart, center to center. (*See fig. 25*)

Step 26. Redraw the tail lines at the base of the tail. Now round the top surface of the tail to a dome shape when viewed from the rear. Sand the entire bird smooth. Look for lumps and cavities and smooth them out.

Step 27. Referring to the pattern, draw the major feather groups, then the individual feathers. The major feather groups include: the cape, which is the black area behind the head, the white feathers behind the cape, the tertials, the primaries, the tail feathers, the cheek and throat feathers, and the black chest feathers.

Step 28. Once the feathers are drawn, cut grooves immediately behind or below each feather group. A no. 15 ruby carver is best, but a no. 19 will also work. Make the groove deeper at the center of the group and shallower toward the edges. You will be carving off some of the previously drawn feathers in this step.

Step 29. Smooth out the areas around the grooves made in the previous step. (*See fig. 29*)

Step 30. When all the feather groups have been "bumped" as described in the previous two steps, redraw the individual feather details that were carved away.

Step 31. This and the next three steps describe individual feather bumping techniques for all areas except the tail and tertial feathers. First, cut a small groove around each feather. (See fig. 31) Generally, the larger the feather, the deeper the groove. Try not to be too consistent with the depths of the grooves or you may end up with a scaly look. You may have to experiment with several birds before you get comfortable with natural-looking bumping techniques.

Step 32. Level off the base portion of each feather. (See fig. 32)

Step 33. Round off the rear portion of each feather to make the feathers look puffy and bumpy. (See fig. 33) Try to have your tool and cut marks go in the same direction as the feather flow. This greatly reduces sanding time. The best results are usually, but not always, achieved when bumped areas are not too distinct.

Step 34. Sand smooth the surface of each feather or bump, using a soft cushion sander or sandpaper. Start with a coarser grit like 120, changing paper until you get to 320 grit.

Step 35. Many birds exhibit rippled edges and feather splits and splays on their large or long feathers. On a magpie, the tail and tertial feathers show noticeable rippling. The primaries or wing tips don't generally show much, if any, rippling. In order to have splits look natural, it is necessary to plan them now. Refer to a real feather to observe how splits work. Now draw the splits and splays onto the tail and tertials. Be careful not to overdo it.

Step 36. Cut a moderate-size groove around each tail and tertial feather with a no. 16 ruby carver. (See fig. 36)

Step 37. Draw in the quill on each feather.

Step 38. Draw the barbs on the quills. (See fig. 38)

Step 39. Using the end of a round cutter—no. 15 and 24 ruby carvers work well—start making a series of strokes following the feather barb direction. "Dish" out some of the lower areas of the feather until there is no longer a step between the upper and lower feathers in some areas. This "dishing" is done only at several points along the length of the feather. (See fig. 39.) Leave a variety of bumps, peaks and crests in the high spots. The surface should look "bunched up," stressed and bumpy. Avoid a repetitive pattern to the high and low spots. This dishing also starts very shallow at the quills and gets deeper toward the outer edges of the feathers.

Step 40. Sand all feather surfaces using 320-grit sandpaper.

Step 41. "Raise" the quills by depressing wood on both sides of each quill. Use a woodburner with a quill burning tip or a small tapered texturing stone.

Step 42. Redraw the under tail coverts from step 21 if necessary. Carve the underside of the tail to a concave shape. Leave the tail thicker in the center but make it quite thin on the edges. This will leave it relatively strong but provide the appearance of a very thin, delicate tail. Don't carve the under tail coverts yet.

Step 43. Draw the individual feathers under the tail. Layer the feathers as described in steps 36 to 41. The underside of the tail feathers is concave, with the outer edges sticking up.

Step 44. Round the under tail coverts.

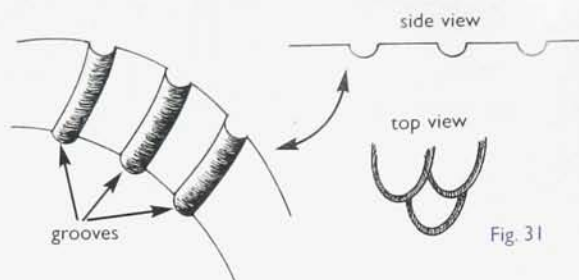


Fig. 31

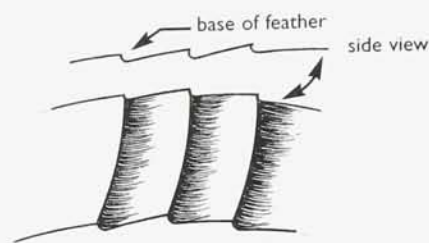


Fig. 32



Fig. 33

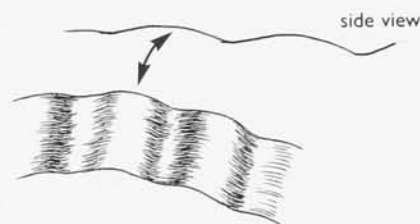


Fig. 36



Fig. 38

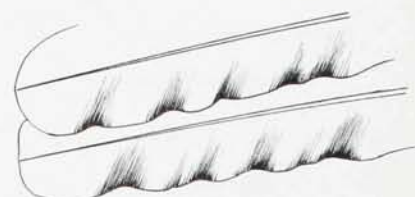


Fig. 39

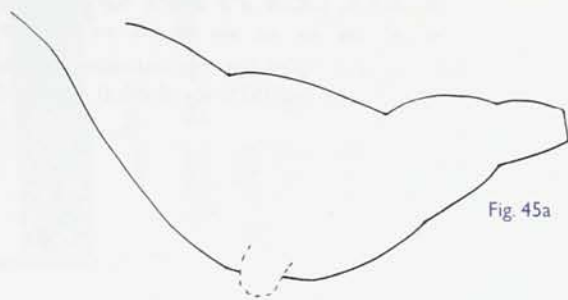


Fig. 45a

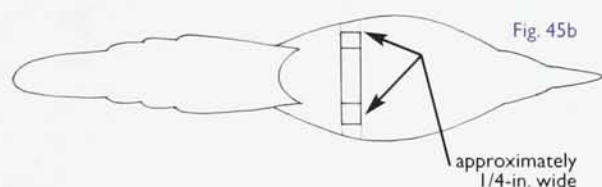


Fig. 45b

approximately
1/4-in. wide



Fig. 46

remove

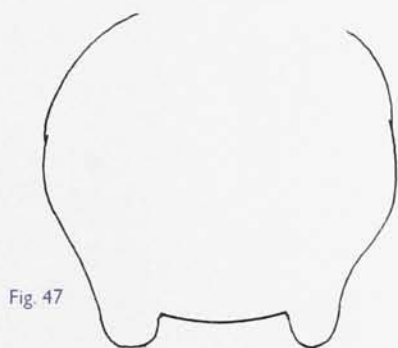


Fig. 47

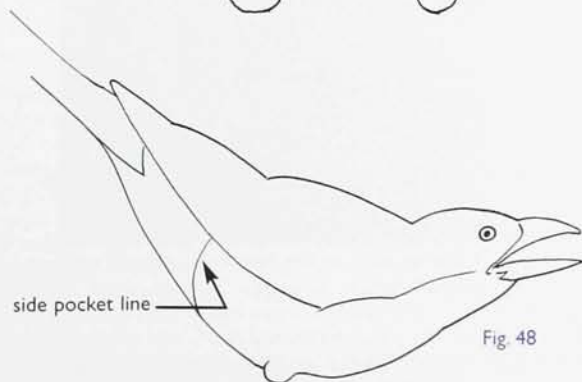


Fig. 48

Step 45. Draw in the leg bumps. (*See fig. 45*) Draw the lines so that the bumps are only $\frac{1}{4}$ in. wide. (*See fig. 45*)

Step 46. Remove wood between the leg bumps. (*See fig. 46*)

Step 47. Round the leg bumps. (*See fig. 47*)

Step 48. Draw the side pocket lines. (*See fig. 48*)

Step 49. Cut a shallow groove behind each side pocket group using a no. 16 ruby carver or a small gouge. "Bump" the area so that the groove is subtle.

Step 50. Use a small abrasive cutter for the eye holes. Do not use a standard twist drill bit for this; it will damage the wood. Draw a circle the size of the eye on each side. Grind out a hole so that the eye fits nicely into it, but not too snug. The eye should go in and out of the hole easily. Be sure the hole is deep enough. Set the eye in with epoxy putty or wood filler. Scrape off the excess from the wood before it dries. Once the filler is set, you may wish to make a small ring around each eye and detail it with minute "nodules" that surround it, using the tip of a round toothpick. Making the nodules may be impractical, however, when working on very small birds or if you don't have steady hands.

Step 51. Draw the nostril feathers on the bill. Raise them with a small, tapered white stone by removing small amounts of wood from the bill. Be careful not to remove too much wood. This requires subtle details.

Step 52. Lightly burn along the lower outer edge of the primaries. Your burner should come in from the side or edge of each feather. The burn will act as a stop cut while removing wood from under the primaries.

Step 53. Carefully and slowly remove wood from under the wing tips. Use a combination of woodburner, ruby carvers, thin, pointed cutters, and a knife--whatever works for you. The wood between the primaries also has to be removed. Referring to the pattern, note that the top of the tail comes straight into the upper tail coverts. Be sure to carve this area properly when undercutting the primaries.

Step 54. Complete the undercutting of the wing tips by thinning out the primaries from below. Remember: Keep the wood thicker down the center and thinner on the edges.

Step 55. Layer the feathers at the base of the tail. This is the area that has been exposed by the undercutting of the wing tips. There will be little, if any, rippling near the base of the tail feathers.

Step 56. If you wish, draw and raise the quills on the underside of the primaries. Once done, you may burn into the underside of the primaries at a very low temperature. If you are not comfortable with this, you can leave the underside of the primaries smooth.

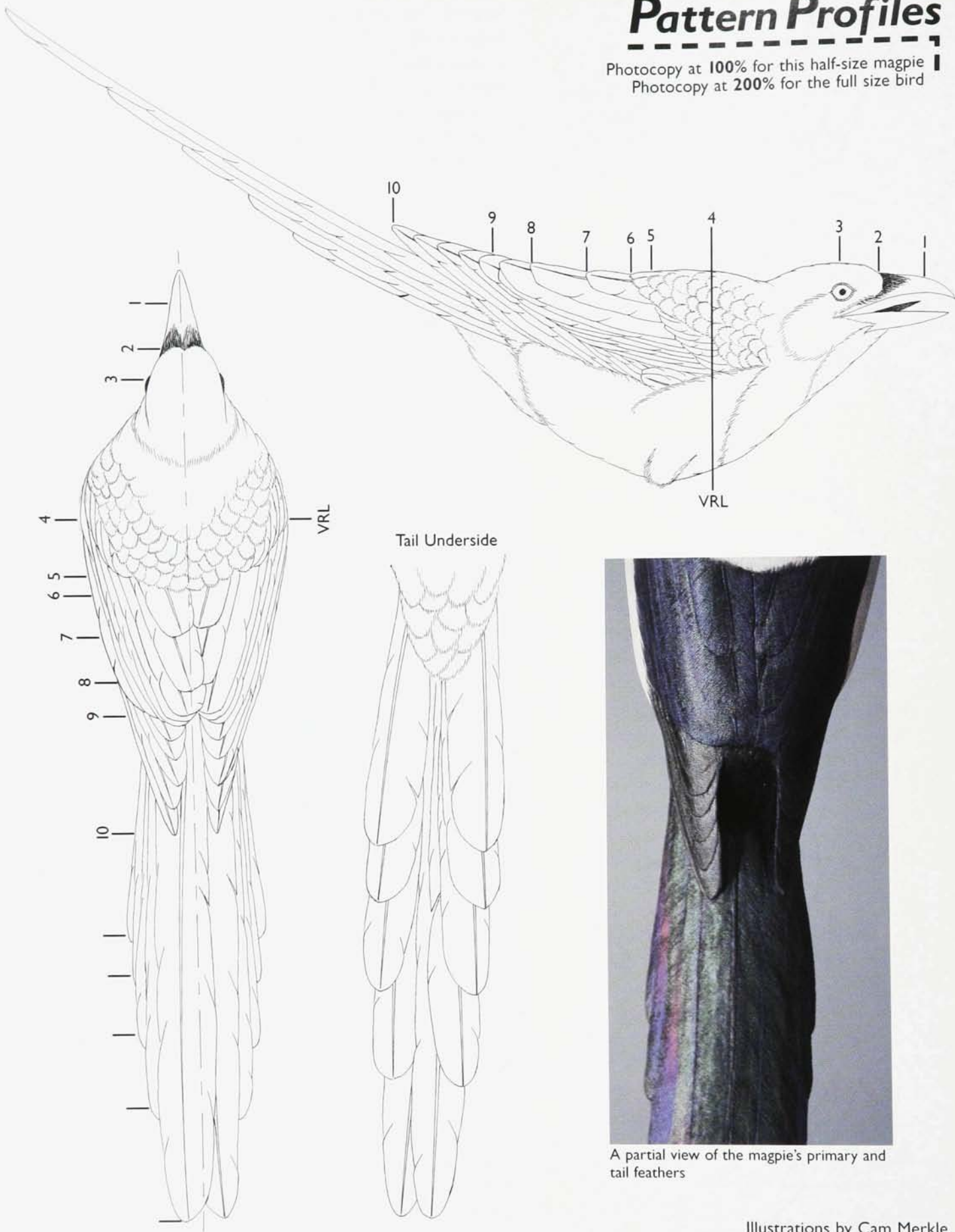
Step 57. Using a small, ball-shaped diamond bit, slowly and carefully remove the wood inside the mouth. The tongue will be inserted later. Round or smooth off any steps or lumps you have remaining at the very back of the open mouth. It is a good idea to carefully push a piece of Styrofoam onto the end of the beak to protect it after it is carved.

Step 58. Using a small, white tapered stone, texture the side pockets, the white areas of the body, and the white feathers behind the cape.

Step 59. Burn in all remaining feather details. Keep the burn lines as closely together as possible. Remember that the lines you burn in are not feather barbs. They are the grooves between the barbs. The closer the grooves are, the softer the feathers will look. Fine burning is important to lay the foundation for natural, intense iridescence.

Pattern Profiles

Photocopy at 100% for this half-size magpie
Photocopy at 200% for the full size bird



A partial view of the magpie's primary and tail feathers

Illustrations by Cam Merkle

Figurative Furniture

By Jamie Russell

Jamie Russell is a professional woodworker and carver. He lives in Vanscoy, Saskatchewan, Canada.

In the early 1980s, I saw Judy McKie's work in *Fine Woodworking* magazine. Something about the artistry and craftsmanship spoke to me. At the time, I was a struggling woodworker doing whatever I could to get by. I did experiment with animal images in furniture until, in 1993, my provincial arts board gave me an exploratory grant. I put in about 60 hours a week for six months teaching myself to carve while figuring out ways to incorporate animals into furniture. Over the next few years, I gradually weaned myself off "straight" furniture and am now almost entirely focused on what I call figurative furniture.

I am also fascinated by the Art Nouveau period. The way the furniture makers of this period combined graceful, often figurative forms with impeccable joinery resonates with me much the way McKie's work does. In my mind, a superlative piece combines beauty and grace of form with drama and humor. I also feel a responsibility to the piece, the wood, and the eventual owners to make my work as sturdy and well finished as possible.

My designs seem to feed off their



Predators are Cool is made from birch with cherry splats and measures approximately 24 in. by 24 in. by 36 in. It was commissioned

by a client who wanted a companion piece to a chair he asked me to do for his wife. When the client was much younger, he was sitting on the banks of the Columbia River. An eagle appeared in the sky. As it drifted on the air currents, the client identified more and more closely with the bird. Suddenly, the eagle dove into the river, pulled out a fish and killed it. He was shocked by what he perceived as a vicious act. Gradually, however, he accepted that killing is in the nature of predators. The title of the chair explains his new awareness.

predecessors. For instance, my alter ego, Luke the pot-bellied lizard, appeared on my sketch pad years before he was incorporated into my figurative furniture. About once a year I come up with some new chore I can have him perform or a new contortion I can force him into within the confines of a given block of wood. My other major source of inspiration is my clientele. People frequently approach me and ask that I build a piece based on their personal history. This has resulted in some of my best work and has relieved me of financial worry since I am not waiting for someone to purchase an item of furniture done on speculation. I like to tell people that a good carver is a secure carver.

Since I live a couple of thousand miles from any big hardwood forests, available material is a major consideration in my work. Finding sizable blocks of suitable wood is a challenge. Since most of my carvings are structural in that they are an integral part of the furniture, getting prime stock is vitally important.

When I select my woods, I want them to be hard enough to hold crisp details and stand up to daily usage. Yet, they need to be soft enough to work easily with my power and handtools. I am biased toward woods that interact with light because this makes my furniture seem much more alive. Birch, the only local hardwood that grows big enough to be useful, does this and meets my needs perfectly. The local species frequently has a curly figure that practically sparkles. And it carves much like walnut. Claro walnut and black cherry are also ideal to work with. In the past couple of years I have been fortunate enough to have access to highly figured, curly big leaf maple. It is more difficult to work than the other species mentioned, but the results as seen in *Ghost Table No. 2* and *Nouveau Luke* are exceptional.

In my work, joinery and carving work hand in hand, or leg in tail, or rail in mouth—whatever it takes to incorporate a carved figure practically and naturally into the furniture piece. The best joint I've found is the round peg in the round hole, while teeth, claws, beaks and tails wrap themselves comfortably around turned furniture members.

Joinery, however, is a difficult marriage of my creative right brain and my functional left brain. I start with a fairly crude sketch of the figure and its pose. Next, I do full-scale drawings—top, front, side



Lucca Invicta is the story of a small creature called Luke the pot-bellied lizard.

and, if needed, back views—to visualize the joinery and geometry of the furniture piece. In order to transform this information accurately to my material, I always mill a block of wood flat, straight and square.

Since my work often involves members coming together at compound angles, making holes requires a holding jig and a drill press. I get the first part of the angle by tilting the table of my drill press. The second part of the angle is facilitated by clamping the block to a wedge-shaped plywood box. The compound angle is achieved by putting the block and wedge assembly on the tilted drill press. Since it takes a peg to fill a hole, the lathe is my other joinery tool.

For roughing out the carving, I start with a bandsaw and big gouges to define the masses of the form. But the real workhorses in my shop are air-driven die grinders. I keep five of them with different bits on my bench while I am working. I've never purchased a really good one since even the cheap models get the job done and seem to be indestructible. I have been able to locate small die grinders for \$20 Canadian currency (about \$14

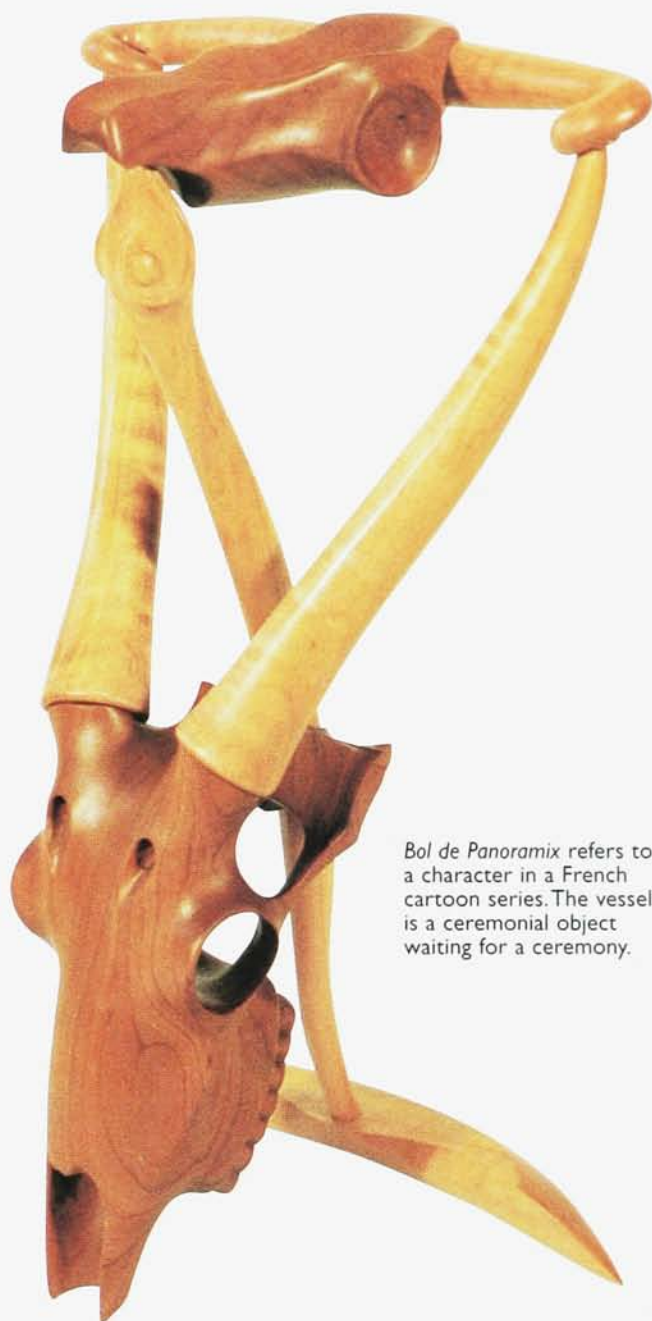
US) and sets of 3/32-in, 1/8-in. and 1/4-in. collets for about \$8 Canadian (about \$5.50).

Where I haven't cut corners has been with the rotary burs I use. I once depended on cheap hardware store rotary rasps. But I found that the quality was inconsistent, even from the same manufacturer, and their life span was fairly short. I now purchase solid carbide burs from a machinist's supplier. The bur I use most often for detailing is flame-shaped, and I have been using the same one since 1993 with no appreciable loss in efficiency.

To form and refine curves, I use rasps and rifflers. Here again I avoid cheap tools. My favorite brand, Auriou, is made in France. I follow rasp and riffler work with sanding. I pay attention to the smallest corners and crevices since I want the wood to look as good as possible. If I don't sand until the wood starts to shine, unsightly flat spots and bumps in the curves show up when I apply a medium gloss finish. I work my way from 80-grit sandpaper to 320-grit.



Ghost Table No. 2 portrays the skull as an icon derived primarily from the popular culture of swords and sorcerers.



Bol de Panoramix refers to a character in a French cartoon series. The vessel is a ceremonial object waiting for a ceremony.

Each of my figurative furniture pieces has a story behind it, one that may be a personal anecdote from either myself or from a client. Even the title should evoke some thought. Let me share the stories behind eight of my works.

Lucca Invicta is birch and 1/16-in. thick cherry veneer that was bent laminated. It measures 18 in. high and 36 in. in diameter. The piece brings together two series: Luke the pot-bellied lizard and a skull from my Georgia O'Konan series—think Georgia O'Keefe and Conan the Barbarian. The title is cobbled together from my meager Latin and means Luke the unconquered. Because the skull is



Nouveau Luke has Luke the pot-bellied lizard under tension.

a dominant image, people think that it's what the piece is all about. On the contrary, it is really about a little creature conquering something many times his size.

Ghost Table No. 2 is quilted-curly big leaf maple and cherry. It measures 24 in. high and 18 in. in

diameter. People who look at the piece automatically think American Southwest. In fact, skulls have been icons for a lot of cultures. They are intrinsically dramatic objects, the final chapter in the history of the animals. Georgia O'Keeffe recognized this, as did the illustrators of popular swords and



More Long-Tongued Lizards is a mirror that diverges from my typically natural-finished pieces.

sorcerers fiction.

Bol de Panoramix is curly big leaf maple and cherry. Measuring approximately 14 in. high by 8 in. by 8 in., it is a ceremonial vessel in the lighthearted Georgia O'Koon style. Panoramix is the Druid who prepares the magic potion that turns Asterix, a diminutive Gaul warrior of French cartoon fame, into an unstoppable force against the Roman Empire's powers of oppression.

Nouveau Luke is curly big leaf maple and cherry. It measures 29 in. by 20 in. by 42 in. The piece started out as a very large block of maple that had been standing in a corner of my shop for almost three years. About six months before I started cutting it, I began sketching possible figures and poses on the wood. I wanted to do a piece that pushed my carving skills, the pose of the figure, and my joinery techniques. In my mind I wanted to give Luke more movement and greater tension than he's had in other pieces. This is why Luke grabs the table in four different places.

Unfortunately, I found myself in a dilemma. After spending nearly three weeks carving, I could not assemble the table. To remedy this, I had to split Luke's hindmost foot horizontally and glue it back together around the rail. The carving on the rails and legs was a departure from the simple tapered turnings I had used up to that point.

The table was chosen for the first Canadian Furniture



Serpent on Top of the World looks at nature's minutia.



Kiss Me I'm a Prince makes a statement about environmental awareness.

Exhibition, and it is currently on an extended national tour.

Most of my work has a natural finish. However, I occasionally find a theme that calls out for color. *More Long-Tongued Lizards*, made from birch, works well with color.

The lizards have a crazed, crackled lacquer surface that is appropriate for reptiles. The mirror frame measures 36 in. by 58 in. by 1 1/8 in. The images for this piece go back to my earliest sketches. They simmered on a back burner until one of my galleries requested a large painted mirror.

Serpent on Top of the World is birch with bent laminated plywood. It measures 29 in. high by 17 in. by 54 in. The table is part of a series involving turned, splayed legs, a bent laminated arc, and a carved figure. I chose the snake for simplicity. There are no limbs, claws or other complications, just a simple curved creature with a grasping member at each end. The piece became a canvas for Reg Morrell, a tattoo artist. He started on top of the legs

with painted blades of grass containing ants and worms in the roots and descended down into a core sample of the earth, complete with fossilized frogs and insects.

The table won best in show at the Saskatchewan Craft Council's annual all-media juried competition in 1996. It was purchased by the Saskatchewan Arts Board for its permanent collection.

Kiss Me I'm a Prince is birch. Painted by Reg Morrell, it measures 28 in. by 20 in. by 42 in. I originally titled this piece *Rain Forest Bridge* in a shameless but successful bid for the Environmental Awareness Award of \$100 in the Saskatchewan Craft Council's annual juried show. I changed the title to lighten up the image. The environmental battle is like entering a juried show. If you want to win, you have to take it seriously and put a great deal of effort into the project. But, you need a safety valve like laughter if you don't take home the prize.

Carving Horses: The Secret's in the Proportions

By Roger Schroeder,
Managing Editor at
Wood Carving Illustrated



A horse carved by Llew Bertsch is done in butternut. It measures approximately 10 in. high by 16 in. long. Some horses will not move if a rein is left hanging down on the ground, he says of the pose.

Having grown up on a farm in Rosebud, Alberta, Canada, Llew Bertsch knows a thing or two about horses. Take the quarter horse, for example. It has good muscle tone, he says, a fine set of shoulders, and a powerful look. Bertsch, who now lives in Edmonton, Alberta, takes his experience and knowledge and carves horses that look ready to trot off their bases.

Although Bertsch studied drawing, clay modeling and soap stone sculpture, he prefers working in wood. What are his favorite species? He enjoys basswood for how easily it carves but laments its lack of grain. He favors butternut, which by contrast has a prominent grain. Jelutong, a species that comes out of Southeast Asia, is another wood he works with. He describes it as soft but, when

carved, tends to crumble. "When I cut into it, pieces don't come off as curls. Instead, they separate as chunks of wood." Despite this peculiar characteristic, Bertsch finds it a dimensionally stable wood that can be finished simply with tung oil. He has also tried his hand at pine, some of which has a pronounced grain, and discovered that it is attractive and finishes nicely. White cedar is a favorite of his because of how well it takes a finish.

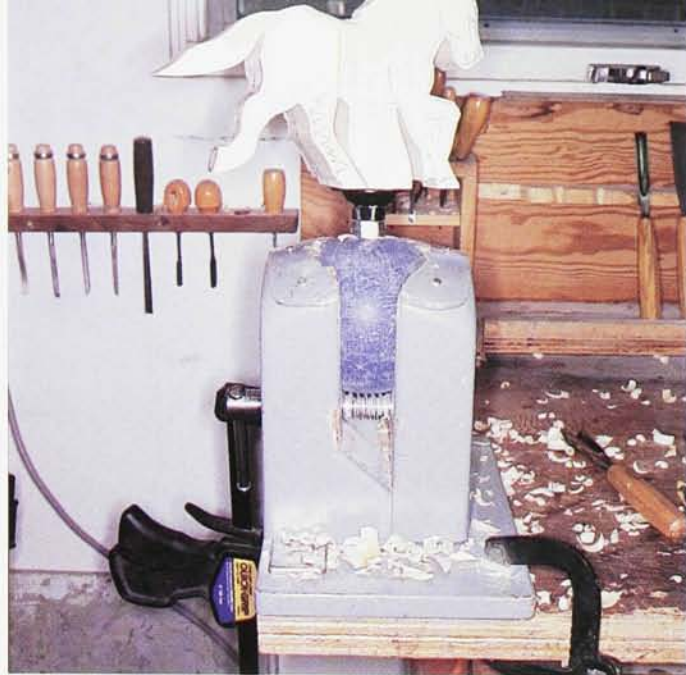
Advice to Beginners

Bertsch, who teaches horse carving, points out that a typical mistake a beginner makes is getting the animal too square and bulky looking. The result is a folk art horse, often with the head stiff looking and the tail at the wrong angle. "When these details are well carved, they give the horse life," he says. When it comes to posing the horse, he can choose one that has the animal trotting, bucking, canting or walking. His recommendation to a beginner is to carve the horse in a simple standing position.

He does admit that it is difficult to get the face of a horse accurately rendered. "If you get the eyes right, however, and the rest of the horse isn't exactly correct, the errors do not look so pronounced," he concedes.

References

While a good pattern is important, good photos are essential. Bertsch literally takes his camera into the field and photographs horses. What does he look for? Besides shooting the profile of a hoof, the musculature of the shoulders, or the shape of an



Bertsch uses a custom-made swivel vise to secure his horse carvings.

eye, he makes sure to get good front and rear photos of the horse, views that are often missing from books, he says. He also makes note of the differences between breeds of horses. A quarter horse is not the same as a thoroughbred, which differs from an Arabian or a Clydesdale.

There is something, however, that all horses seem to share. It is the proportion between the size of the head and the body. Take the length of the head, Bertsch says, and compare that to the width across the hips. The dimensions are approximately the same. Here's another formula that he offers. Take the length of the head and multiply it by 3.5. The result is the length of the body. Or, multiply the head length by 2 and the result is the length of the leg from thigh to foot.

Bertsch's formulas aid him in sizing a pattern based on the wood he has available. If, for example, he has a 2-in.-thick piece of wood he wants to carve, he adjusts the side-view pattern so that the length of the head is about 2 in. and the body length is approximately $3\frac{1}{2}$ times that. The proportions are approximations, he points out, not the result of rigorous mathematics. But the relationships are close enough to give him some strong guidelines. Occasionally, though, he has to glue up wood face to face to give him the thickness needed to accommodate a large pattern he wants to use.

Because of how fragile the legs are on a horse being carved, Bertsch secures the horse to a vise using a post. The extra wood is kept in place until the rest of the horse has been carved.

Holding Down the Horse

Unlike a relief carving that is secured to a bench or a caricature that is hand held, a horse poses a challenge when it comes to holding it fast. The legs are relatively thin and are easily broken. Because Bertsch prefers handtools, it is impractical for him to carve while holding the wood in his hands. Knife work takes too long, especially when carving hardwood. His solution is to secure the carving in a swivel vise. Custom made from a five-pin bowling ball, the vise allows him to keep the piece in place with a plate and screws. To prevent the horse's legs from breaking, he leaves a post of wood on the underbelly of the animal. After he finish-shapes the animal, he removes the post with a small handsaw.



Tools of Choice

Bertsch, who does only minimal power carving, uses a variety of gouges and knives to bring the horse out of the bandsawed cut out. Preferring pfeil® Swiss Made and Flexcut™ tools, he starts his carving with deep gouges such as no. 8s and 9s. These tools remove wood quickly, he says. After the rough-out stage, he works with no. 5 gouges and finishes up with no. 3s. Details such as ears and eyes are done with V tools and knives. He eschews sanding and paints, preferring a handtooled surface to which he applies a clear finish.

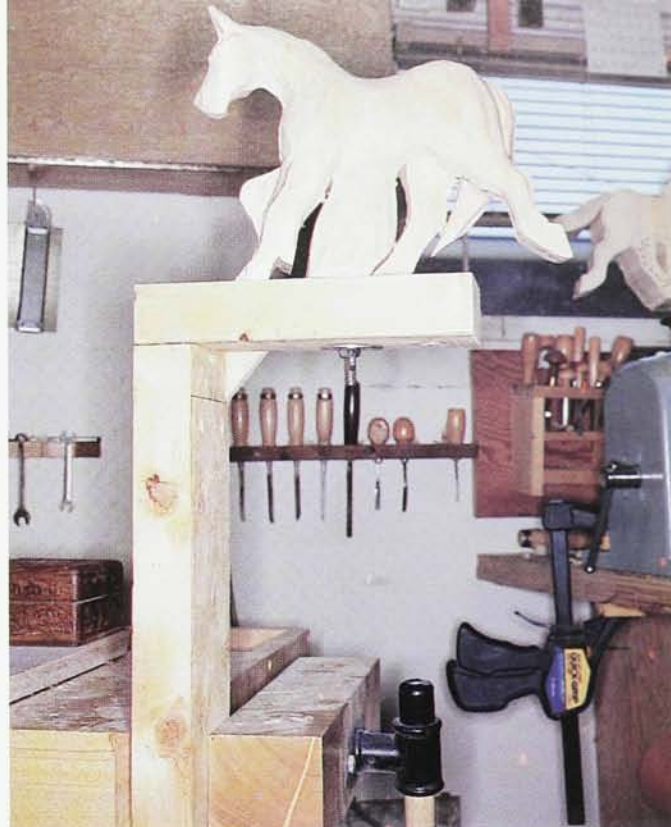
For Bertsch, horse carving is a hobby. He takes his time, working at a slow gait rather than a trot. But the horses he creates are the products of intensive planning and meticulous attention to details. He's not horsing around when he says that a well-carved horse is a piece of sculpture that is sure to be a masterpiece.



He uses a variety of gouges to rough out and finish-carve a horse, starting with a no. 9 and ending with a no. 3 gouge.



The homemade clamp allows Bertsch to work on a horse in a variety of positions.



Another clamping strategy utilizes pieces of scrap wood that is clamped in a bench vise.

Bertsch looks for the forms of the fetock, pastern, and hoof.



Bertsch takes his camera into the field and photographs horses. He observes details such as the lay of the hair and the bone structure around the eyes.



The bottom of a horse's foot reveals that it is not perfectly round. A small detail like this gives life to a carving, Bertsch says.

Recommended Reading

Carving Horses in Wood, Eric Zimmerman, Sterling Publishing.

Field Guide to Horses, Kendrie Grove, Lone Pine Publishing.

Modeling and Sculpting Horses, Edouard Lanteri, Dover Publications, Inc.

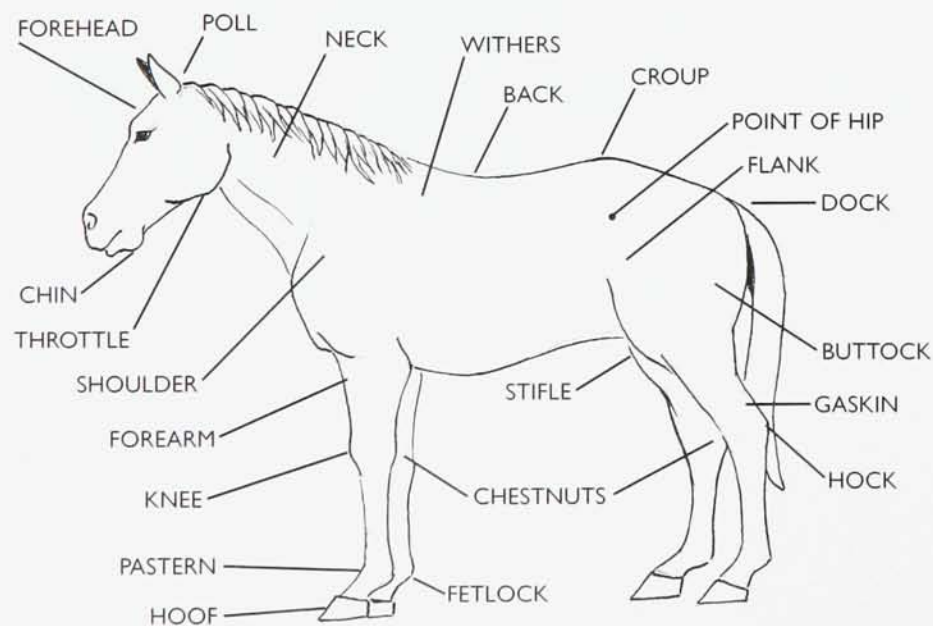
Projects for Creative Woodcarving, Ian Norbury, MacMillan Publishing Company.



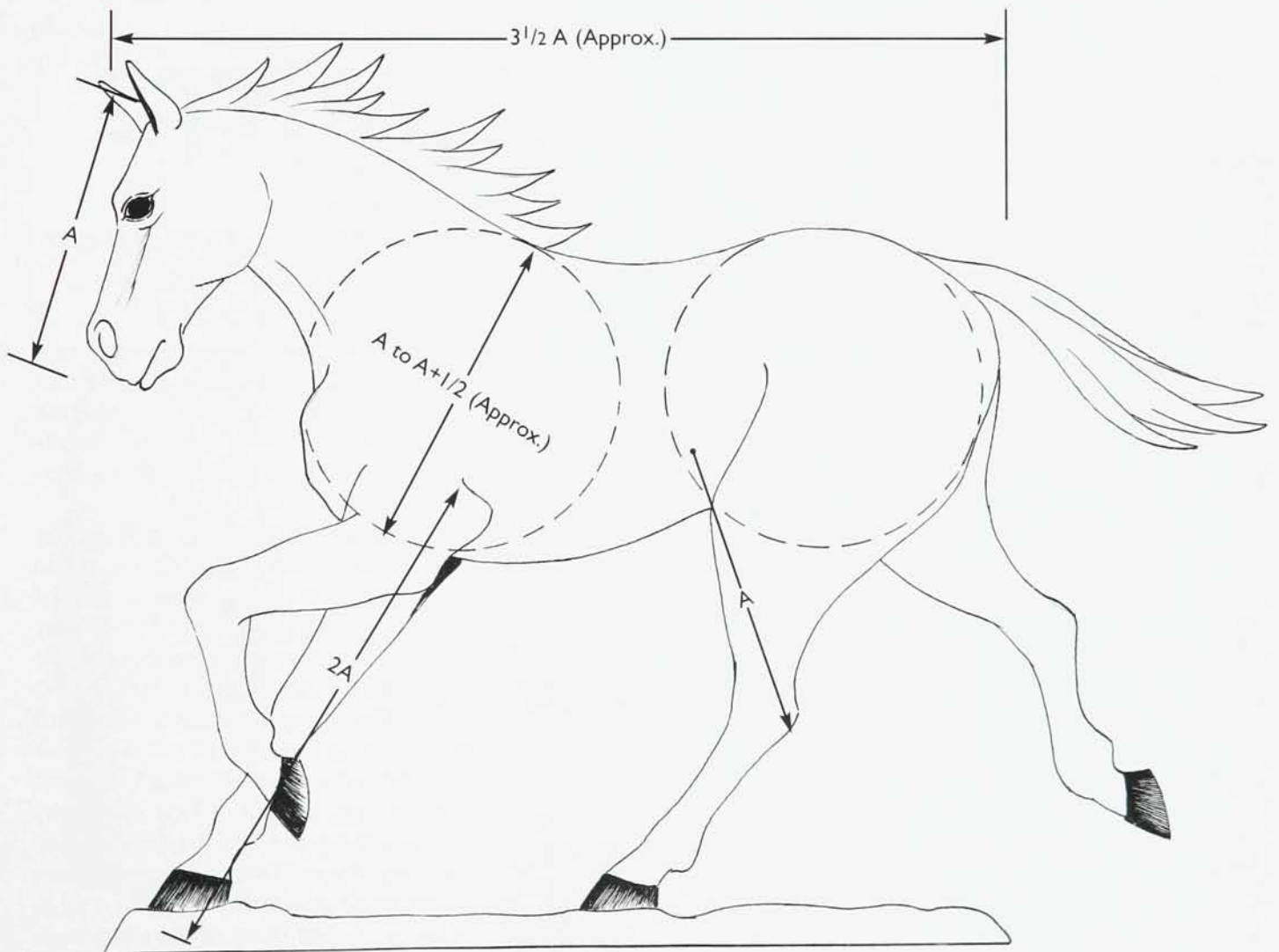
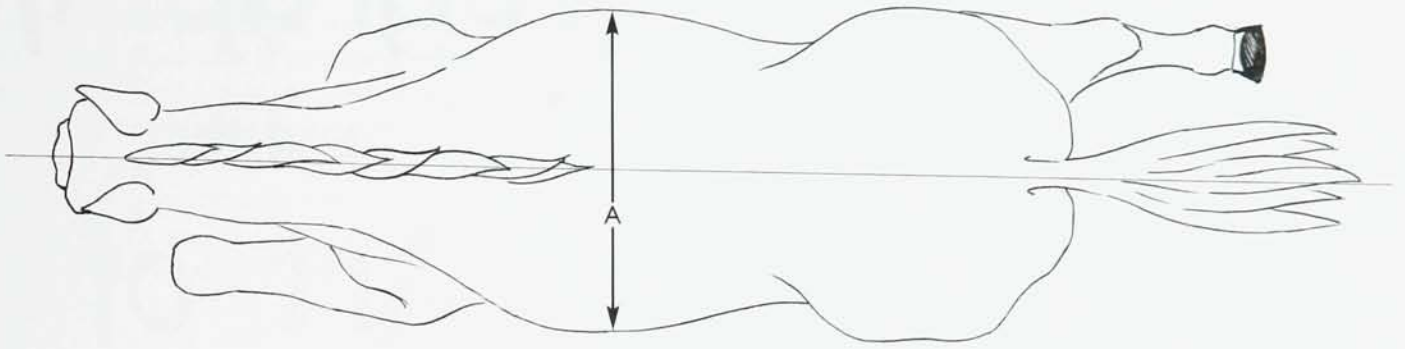
The Indian and horse are carved from basswood. The composition measures approximately 10 in. high by 16 in. long. Bertsch feels that the two figures go together well.



The horse and rider are carved from jelutong. The composition measures approximately 9 in. high by 10 in. long. Bertsch says that cowboys will bring home newborn calves this way.



Illustrations by Jack Kochan



A = HEAD

Illustrations by Jack Kochan

Pyrography

and the

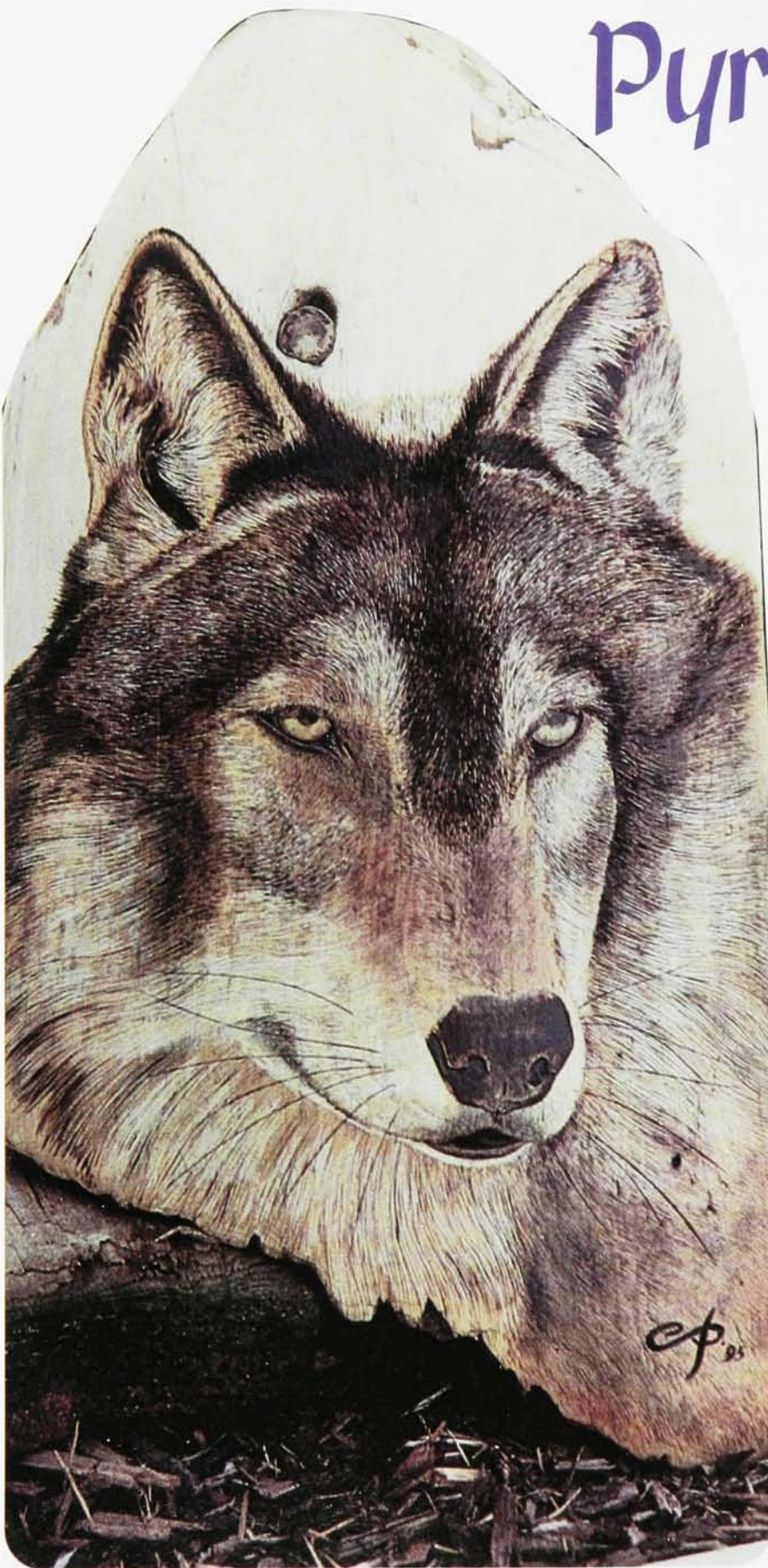
Art of Carole Peters

By Roger Schroeder, Managing Editor
at Wood Carving Illustrated

Carole Peters has a burning passion...to burn. To heat up her art she uses an ancient process called pyrography. By burning details into materials such as wood, Peters literally paints with heat.

Technically speaking, pyrography encompasses what bird carvers do when they burn feather details and bard lines into wooden wildfowl. Pyrography has been practiced on a variety of media that range from wood to leather to gourds. Two hundred years ago, artisans did woodburning with heated iron poker. The metal cooled quickly and the process was tedious. When electricity replaced a hot fire and the burning pen took the place of the poker, artists like Peters were able to burn a great deal of detail in a relatively short amount of time.

A resident of Etobicoke, Ontario, Canada, Peters has had her hand in art for most of her life. A designer and a



A wolf's eyes are very alluring, says Peters. They seem to follow the viewer around the room.

commercial artist, she liked the fact that burning pictures in wood took little equipment and a minimum of space. Although she has burned on a variety of media that include basswood and plywood, she prefers white pine driftwood as her canvas. Her source is an isolated beach on Lake Huron. The wood she harvests is the result of commercial lumbering. A wood mill, now long since dismantled, generated thousands of cutoffs and slabs as logs were squared up. Many of the discards made their way to Lake Huron's shores. Faded to a muted gray by water and sun, naturally rounded on one face—the side she burns on—the edges and textures softened by years of being abraded by the elements, the driftwood makes an ideal medium for what she likes to do best: Canadian forest animals.

Many animals are fair game for her burning pen, especially those with fur or feathers. A wolf stares out from a board with baleful eyes. A massive bear's head fills another piece of wood. A raccoon struggles to right itself on a tree limb. Chipmunks feed on wheat stalks. A pair of rabbits rest contentedly in grass. Her only limitations are lightly colored animals. It is difficult to achieve a satisfactory portrait with them, she admits.

A variety of tips is available to woodburners, but Peters prefers a simple burning system with a wedge- or V-shaped tip. She even makes her own out of hammered wire. A small sharpening stone helps her retain an edge

to the tip. When it comes to heat settings, she tends to burn hot for dark areas and warm for light areas. She also applies a minimum of pressure when burning light. If she wants to shade an area without burning lines, she simply uses the flat edge of the burning tip and moves it along the surface like a paint brush.

Although the driftwood, after a light sanding prior to burning, offers a fairly smooth surface for Peters' art, there are still defects present on the surface. A knot is visible, a cavity shows itself, or the grain swirls erratically. Rather than cover a flaw with wood filler, she works the defect into the



Peters could not get the right foot of the baby raccoon on the board without reducing the picture, but the final composition does not seem to suffer. Raccoons have unique, bulbous noses, and this is especially true for the babies of the species.



The board of this baby seal portrait is only 6 in. long and was a challenge. Because most of the animal is white, the burning tool had to be almost cold. Fortunately, an oil pencil stain brought out the whiteness. The softness of the wood allowed her to get the eyes perfect.



Peters did a lot of carving on the pine martin weasel. A woodsman told her she had the wrong color on the animal. Her excuse to him was that the photo she referred to made it seem darker.

composition. A knot becomes a sun and a blemish turns into a tree. The possibilities are limitless, and Peters makes the most of her wood. Even if she does the same portrait of an animal more than once, no two pieces of wood will be the same. To Peters, this is an artistic blessing, not a liability.

Peters doesn't stop with burn lines to "paint" a board. She actually adds color when it is appropriate, but only after she has finished burning. Using an oil pencil (available from Walnut Hollow Farm, 1409 State Road 23, Dodgeville, Wisconsin 53533/800-950-5101), she lightly applies a color—Terra Cotta for bear's fur, Green for grass—and rubs the area with paint thinner on a rag or a Q-tip. "Wood absorbs oil colors like a blotter," she explains, whether she is using plywood, hardwood, or driftwood as her medium. The result is a stain that in no way interferes with the shades of burning. She does warn that too much color obliterates the burn lines.

There are more steps in the finishing process. She coats the burned and sometimes-painted board with a water-based varnish. It slows down the fading process caused by sunlight since she uses a varnish with ultraviolet inhibitors in the

finish. If the water-based varnish raises some grain, she lightly sands the surface of the wood surrounding the art work. The last step is an application of oil-based varnish. A satin finish is her choice; she does not like a shine to her work.

To get ideas for her compositions, Peters takes her camera into the field in search of wildlife. When she can't get near enough to a moose or bear, she turns to magazines and books. "If I have a good photograph, I have a good piece of art," she says. Transferring a picture with carbon or graphite paper, she goes after the



The bull moose keeps an eye on his cow, making for a picture of marital bliss. While most of Peters' driftwood slabs are not very wide, this one was perfect for the large composition. Several photos were arranged and rearranged to create the composition.



The prairie dog is what Peters describes as an affordable piece. Her prices vary, not only with size, but also with time, details, and the uniqueness of a composition. Note how the details fade at the bottom with a lighter burn.



Peters does a lot of baby animals, including this pair of baby bunnies.

basic shapes rather than the details. She calls this outlining. Pointing out that it is too time consuming to transfer fur details, she draws the fine lines with the burning tool directly on the wood. The best reference is the photograph itself, she explains, and an eye for the details such as how hair flows on an animal makes the difference between a good composition and a mediocre one.

Peters also does some relief work on her wood. Being a minimalist, she rarely carves any deeper than 1/8 in. and sparingly at that. Her driftwood is in fact not really suitable for carving—too splintery, she says—so she carves with patience. She started with a hobby knife but now uses a small gouge to slightly raise an area such as an eye or a nose from the rest of the anatomy.

Peters has won a number of ribbons for her work, and her pyrography is sought after wherever she exhibits. Like a true artist, she has taken a discarded object and, with fire and color, turned it into a work of art.

Recommended Reading

The Amazing Art of Pyrography, Robert Boyer, B.E.M.I. Publishing Co.

Pyrography Handbook, Stephen Poole, Guild of Master Craftsman Publications Ltd.

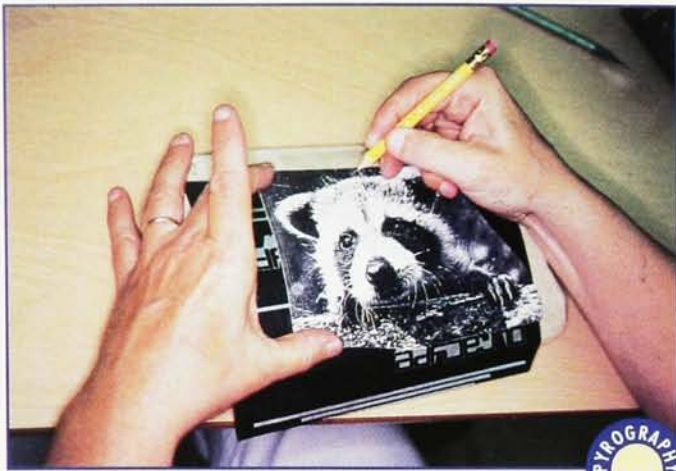


To offer more variety and show the public some human faces, Peters did the Inuit child portrait. It was a touchy process with the varnish because she did not know how the finish would affect the color of the grain. The grain in the face did darken, she says.

The portrait of a doe has a large knot hole at the bottom of the piece and a smooth curve that slopes the head forward. This is one of Carole Peters' earlier works that incorporates relief carving.



The finishing touch on her sleeping cougar cub composition was drawn from the cattails in front of her house. Often, when a knot appears right in the center of a piece, she tries to utilize a small area at the top, bottom or side of the slab for the composition.



PIROGRAPHY
STEP 1

Peters' pyrography starts with a good photograph and a lightly sanded piece of driftwood for this project. A black and white photocopy works well for a pattern because she is interested in outlining the subject without the distraction of color. Between the wood and the pattern she lays a piece of carbon or graphite paper.



PIROGRAPHY
STEP 2

The outline comes through on the wood. When she is ready for the details of fur and color, she refers to the color photograph.



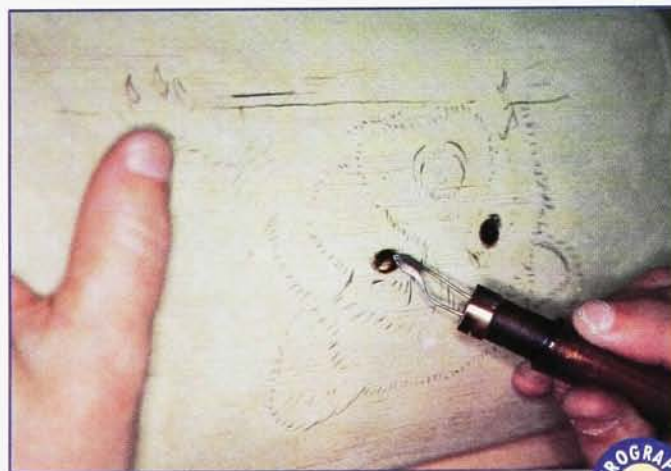
PIROGRAPHY
STEP 3

To Peters, the eyes of the animal are the mirrors to its soul. If she starts with the eyes and gets them right, the rest of the anatomy seems to fall into place. At this stage, she is not burning with a red hot tip but one that has a high temperature. She is really using the burner as a carving tool, although she is not burning very deep.



PIROGRAPHY
STEP 4

She uses an X-acto® or hobby knife to create a stop cut for the minimal carving she does later on.



PIROGRAPHY
STEP 5

Peters uses the burning tip to shape around the eye. A raccoon's eyes are so dark that no pupil can be seen. The burner tip achieves that look.



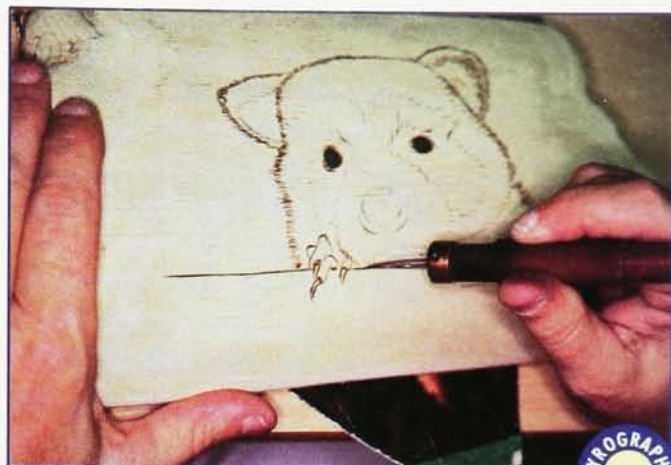
PIROGRAPHY
STEP 6

To outline the head, she burns with short strokes that are close together.



Finer strokes create the hair on the ears. When doing hair, she burns toward the center of the subject when she can.

PYROGRAPHY
STEP 7

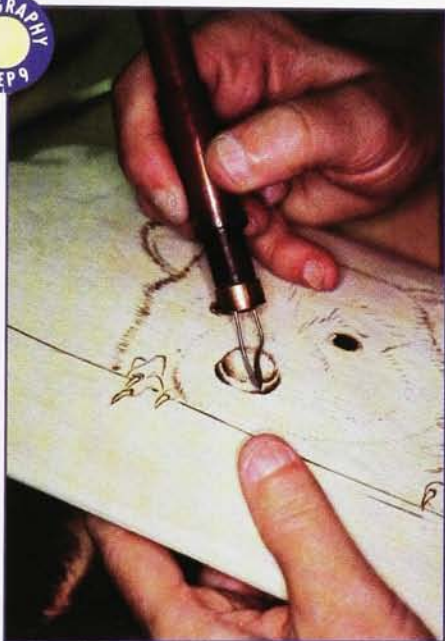


For the limb the raccoon clings to, she burns a straight line.

PYROGRAPHY
STEP 8

She burns and shapes the nose with the burner tip.

PYROGRAPHY
STEP 9



Occasionally she does some very low relief work on a composition. Here she "raises" the limb by removing slivers of wood from the background.

PYROGRAPHY
STEP 10



Using a small gouge, Peters takes it and "pushes" the wood down with the back of the tool rather than gouging it out. This is only possible on very soft wood. Note that she works away from the burn lines.

PYROGRAPHY
STEP 11



She carves away wood in the traditional way. Again, she works away from the burn lines.

PYROGRAPHY
STEP 12

Canadian Carves Canes: The Work of David Kemp

By Roger Schroeder, Managing Editor at Wood Carving Illustrated

When British actor Anthony Hopkins was filming *The Edge*, an adventure movie on location in Canmore, Alberta, Canada, he suffered from a back ailment that needed surgery. It was Hopkins' driver who heard there was a canemaker in the area and asked David Kemp to carve a walking stick for the actor. Kemp set to work and created a cane fit for a knight. Among the carvings on the stick are a worm engrossed in a book and a spirit face. No gnashing of teeth on the film star's part. Hopkins was quite happy for the support, and Kemp made a new friend.



Sir Anthony Hopkins (left) sports a cane made by David Kemp.



The cane made for Anthony Hopkins suggests the original title of the movie he was filming in Canada: *Book Worm*. It was later changed to *The Edge*.



Kemp calls this a "whale of a cane."



A puzzled look is captured in this face.

Although Kemp, who lives in Sherwood Park, Alberta, has been carving for just a few years, he has gotten a respectable amount of recognition. His canes have found their way into numerous galleries and private collections in Canada and as far abroad as

England, Germany and

Australia. While he

admits that it's all "for

fun," he does spend considerable time

making each—often as much as 40 hours. His

prices range from \$50 to \$200.

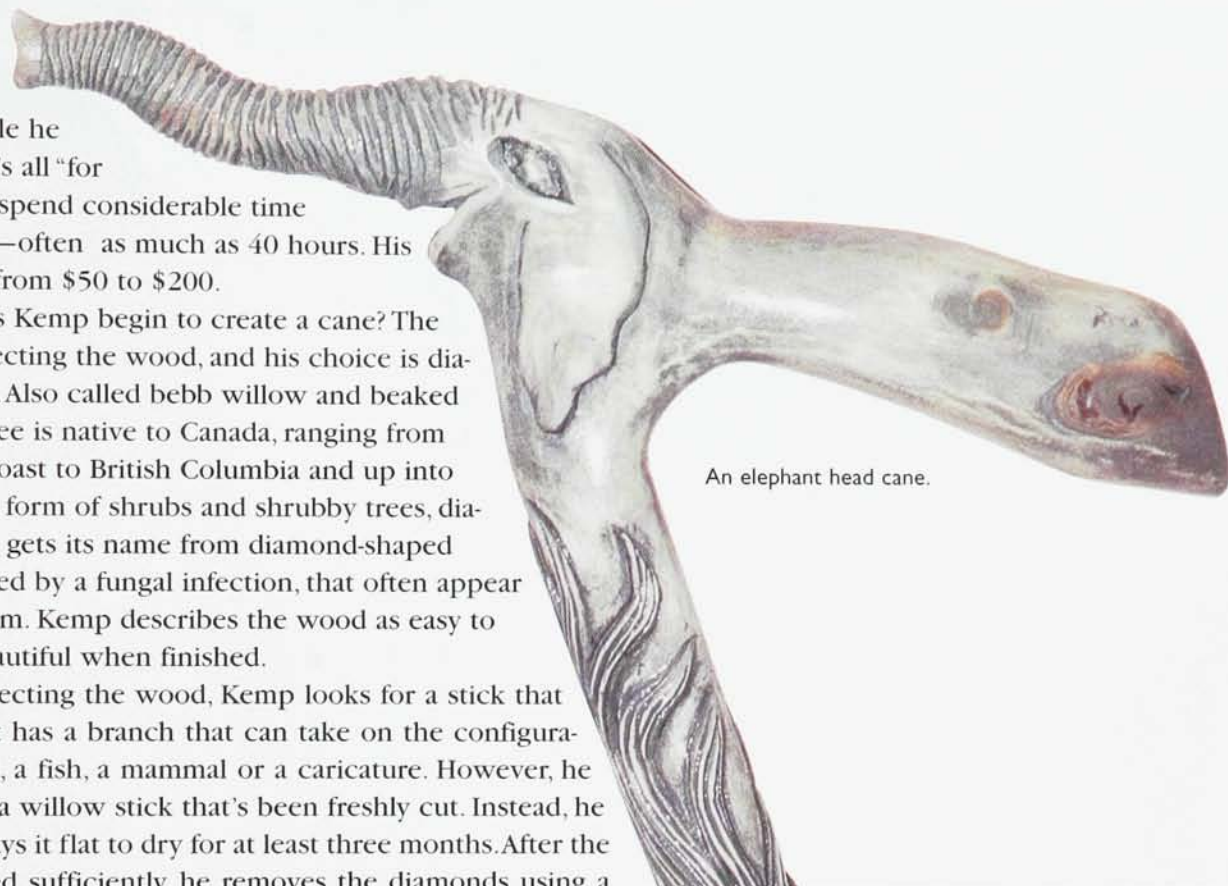
How does Kemp begin to create a cane? The answer is selecting the wood, and his choice is diamond willow. Also called bebb willow and beaked willow, the tree is native to Canada, ranging from the Atlantic coast to British Columbia and up into Alaska. In the form of shrubs and shrubby trees, diamond willow gets its name from diamond-shaped patches, caused by a fungal infection, that often appear on a main stem. Kemp describes the wood as easy to carve and beautiful when finished.

When selecting the wood, Kemp looks for a stick that is straight yet has a branch that can take on the configuration of a bird, a fish, a mammal or a caricature. However, he never carves a willow stick that's been freshly cut. Instead, he peels it and lays it flat to dry for at least three months. After the stick has dried sufficiently, he removes the diamonds using a no. 3 1/4-in. palm gouge, then sands the entire stick.

Although the handle of a stick may take the shape of an eagle, an elephant, a dog, or whatever he takes a whimsy to, Kemp likes to adorn the shaft with a spirit face. To make one, he limits his tools to six: a knife; a 3/4-in. Warren fishtail gouge, useful for shaping the eye mounds; a 60-degree 1/4-in. and 3/4-in. straight V tool; a 3/16-in. veiner; and a 1/4-in. straight gouge.

Once the carving is finished, Kemp stains the stick using an acrylic stain. He prefers Jo Sonja® products, but he admits that most any stain works. Using a brush, he applies the stain, then selectively rubs it off with a damp cloth. Some areas he wants to have darker shades, while the places that are wiped will be lighter. If he wants to antique a stick, he applies a thin burnt umber stain. After letting the wood dry for about 12 hours, he sands the wood with 400-grit sandpaper, then applies five to eight coats of an acrylic varnish, again preferring a Jo Sonja® product. Between coats, he rubs the finish with 0000 (4/0) steel wool to get an extra smooth and shiny stick.

Although Kemp says that he would not want to rely on cane carving for a living, he hopes to turn his hobby into a full-time venture when he retires. With a recommendation from Sir Anthony, he shouldn't have any trouble.



An elephant head cane.



Kemp spends a great deal of time carving and finishing a single cane.



A branch
off the
main shaft
becomes an
eagle.

Kemp's names for these
canes are "Chuckles" and
"Chuckles Too," inspired by
Batman characters.

A St.
Bernard
adorns the
handle of this
cane.

A farmer cane.

A pair of spirit faces.



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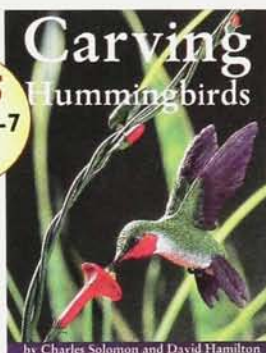
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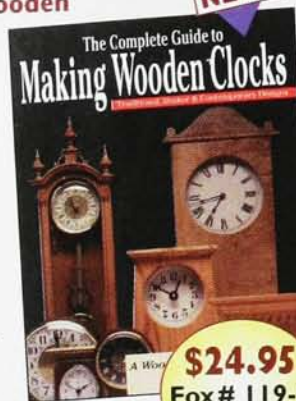


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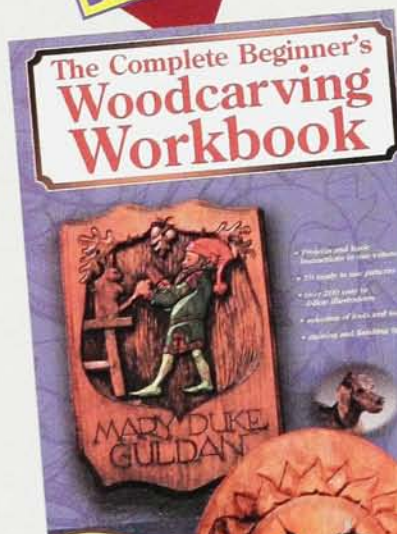
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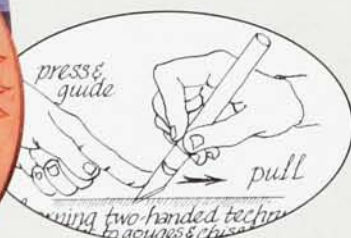


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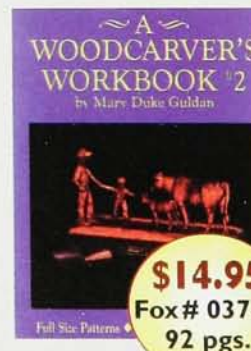
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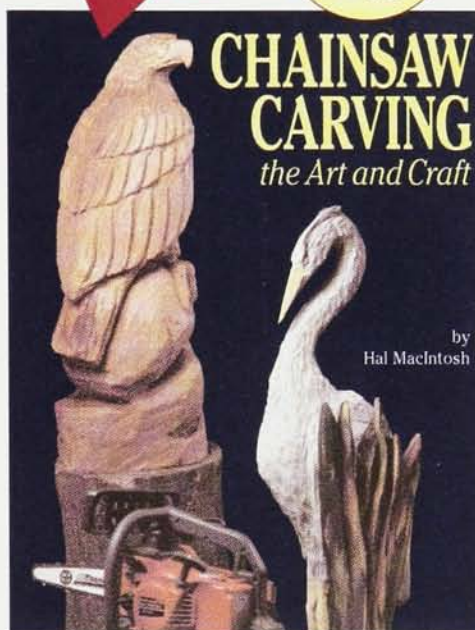
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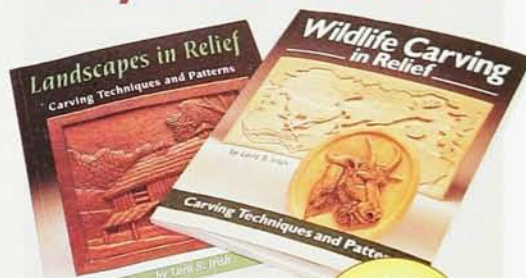
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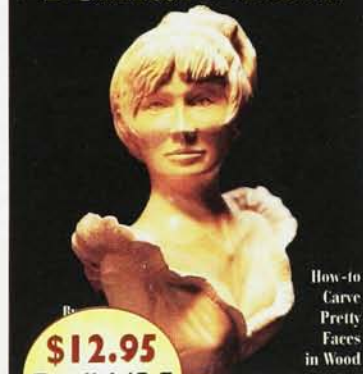


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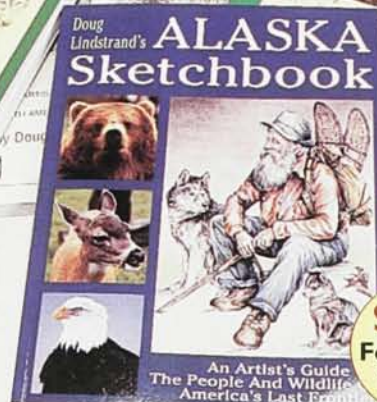
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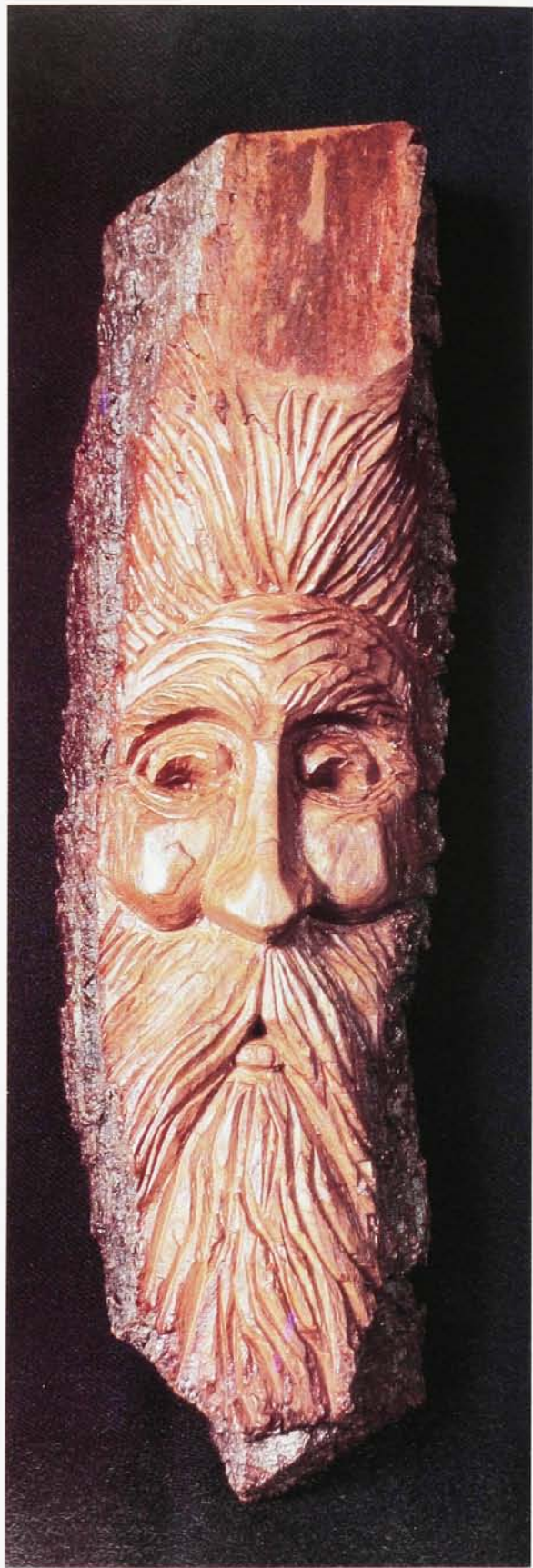
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In the Spirit of Bark Carving:

The Work of Tony Wispinski

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



Carving wood spirits dates back to the Middle Ages and perhaps earlier. Tradition says that if a benign spirit face carved in wood is hanging in your home, the bad spirits will keep away. The technique of carving a face in bark isn't new either; it may have started in the late 1800s in North America. Tony Wispinski doesn't think he's barking up the wrong tree when he prefers a tree's outer layer to carve his spirit faces.

A resident of Smoky Lake, Alberta, Canada, Wispinski comes from an artistic family with a father and brother both in the art fields. A former teacher of forest technology, he was inspired in the late 1970s by Harold Enlow, an influential carver and instructor from Arkansas. Today, Wispinski, who is the founding father of the Rocky Mountain Wood Carving School, attracts students from across Canada to learn bark carving. One of his most popular classes is held annually at Red Deer College in Red Deer, Alberta.

Wispinski collects his bark from dead-standing balsam poplar and cottonwood trees, both of which offer thick bark. These species are found throughout North America in forested land. The trees' natural habitat is sandy bottom lands near river and stream banks. Why is a dead tree preferable to a live one? He offers several reasons. For one, it is not easy to peel bark off a living tree. For another, fresh bark does not readily yield to carving tools. And, by removing the bark, the tree may die prematurely, something he avoids at all costs.

In his early days of bark carving, Wispinski would bring home every piece of bark he found. Unfortunately, many were too brittle, spongy, wet or dirty. Today, he takes some time to test the bark's readiness to be carved before hauling any of it away. To do this, he simply sits on a stump, if one is available, and tries carving the bark. What he carries home is usually worthy of his tools and time.

When it comes to his style of bark carving, Wispinski claims that precise patterns are not necessary. Some understanding of anatomy that includes where to place eyes, nose and beard are important, but he says that a carver can be "free spirited" when it comes to creating a face. Also, artistic license is necessary since every piece of bark is different in size and shape.

Wispirski offers the following philosophy: "There are no mistakes in bark carving, just circumstances that sometimes happen. Adapting to these circumstances is what bark carving is all about."

The Preparation

The first step in getting a piece of bark ready for carving is preparing the surface. This includes cleaning off the dust and other unwanted debris with a wire brush. For the back, Wispirski wants the piece as flat as possible so that it can be displayed as a wall hanging. To flatten it, he uses a jointer. At this point, he may step back from the piece and look to see if he can find a face hiding in the bark.

The Tools

Although Wispirski has carved faces using only a single whittling knife, he prefers to use a variety of tools. To remove some bark and open up a smooth surface, he utilizes a knife with a bent blade. He then follows up with a variety of gouges and V tools. Wispirski recently became aware of Flexcut™ tools, available from most carving tool catalogs. He finds them light, comfortable to use, and able to retain a sharp edge for some time. He also uses a knife for detailing and a sanding block for final cleanup.

Finishing Up

Wispirski finishes his carvings with at least two coats of a low luster varnish. If he wants to apply an oil-based finish, he uses Benjamin Moore's One Hour Low Lustre Clear Varnish. He also recommends water-based finishes. These include Delta Ceramcoat® satin or matte finish or a matte finish by Jo Sonja®. Once mounted on a wall, he says, the bark carving should keep away any unwelcome spirits for a very long time.

MATERIALS LIST



Tony Wispirski recommends a variety of basic tools and accessories for bark carving. He does not offer specific tool sizes because the size of the carving determines how big a tool is needed.

- Wire brush
- Felt-tipped pen
- varnish
- Bent-blade knife
- V tool
- Dental brush
- Chisel
- Sponge sanding block
- Detail knife
- No. 3 gouge
- No. 5 gouge
- No. 8 gouge

Bark is available from Bedrock Supply Ltd., 9617 - 63 Avenue, Edmonton, Alberta, Canada T6E 0G2/ 780-434-2050 or 800-661-3988 (Canada only). Website: www.bedrocksupply.com.

Bent-blade or hook knives are available from the following:

- Highland Hardware, 1045 N. Highland Ave., NE, Atlanta, Georgia 30306 800-241-6748.
- Pinewood Forge, RR1, Box 41B, Leonard, Minnesota 56652/ 218-243-2145. Website: www.mncrafted.com/carverscraft.





WOOD SPIRIT
STEP 1

To prepare a piece of bark for a face, first remove the top layers using a bent-blade knife. It should peel away wood as if turning the pages of a book. Good fibers need to be exposed that will not split or crack.

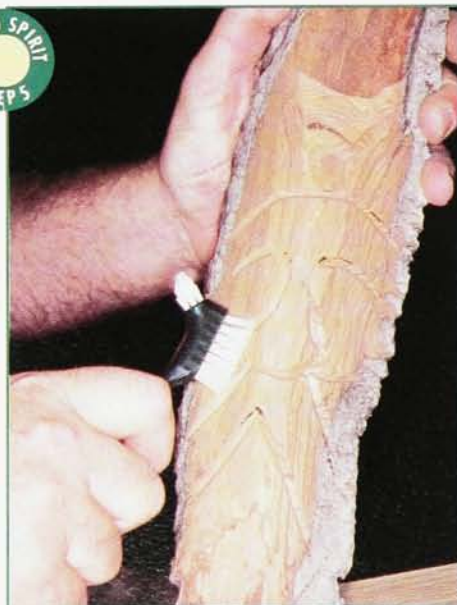
Good drawing is not essential to do a credible wood spirit. A few lines to represent the forehead, nose, mustache, cheeks and eyebrows are all done with a felt-tipped pen.

WOOD SPIRIT
STEP 3



An old dental brush removes loose carving debris.

WOOD SPIRIT
STEP 5



WOOD SPIRIT
STEP 2

Leave a "peak" or ridge running down the middle of the piece. When the carving is finished, the top of the peak should be where the tip of the nose is.



To establish the lines drawn in the previous step, use a V tool.

WOOD SPIRIT
STEP 4



Make deeper stop cuts with the tip of a detail knife where the V cuts were made.

WOOD SPIRIT
STEP 6



To create the eye sockets on both sides of the nose, use a no. 3 gouge.

WOOD SPIRIT
STEP 7



WOOD SPIRIT
STEP 8

The eye cavity should be big enough to place a thumb in it.



Since the profile is still too flat, use a chisel and create a "valley" below the nose to make it appear raised.

WOOD SPIRIT
STEP 9



Using the detail knife, carve the nose back into its bridge.

WOOD SPIRIT
STEP 10



A no. 5 gouge turned over works well to give some roundness to the mustache. A word of advice: perfect symmetry is not essential for a wood spirit.

WOOD SPIRIT
STEP 11



WOOD SPIRIT
STEP 12

Do more detailing on the sides of the mustache with the V tool.



Use the detail knife to remove wood under the cheeks and along the sides of the mustache.

WOOD SPIRIT
STEP 13

Take time to give better definition to the apex of the mustache.

WOOD SPIRIT
STEP 15



This style of carving generally ignores the upper lip. Draw two lines to represent the top and bottom of the lower lip.

WOOD SPIRIT
STEP 17



WOOD SPIRIT
STEP 14

Also with the detail knife, do some shaping on the nose and remove wood on both sides of the nose.



WOOD SPIRIT
STEP 16

Wood below the mustache needs to be removed. Mark the wood with the felt-tipped pen and carve away the excess with the no. 3 gouge.



Using the detail knife, carve a V-shaped cut where the upper line is.

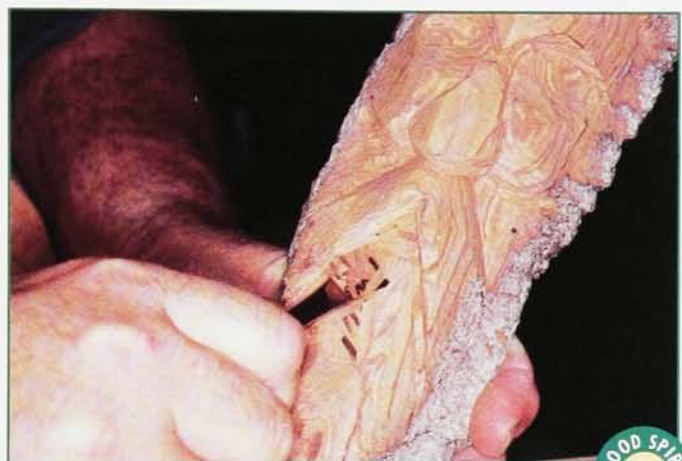
WOOD SPIRIT
STEP 18



For the lower line, use the V tool.



To raise the lip, remove some wood beneath it.



Use the no. 3 gouge to carve away wood below the lip.



By checking the profile, take note that the nose may still be too flat and the forehead too high. These are details to work on later.



Turning to the eyes, shape the ridge over each eye using the no. 3 gouge.



Wood needs to be removed between the eye ridges. Use a no. 8 gouge.





WOOD SPIRIT
STEP 25

The eye mounds are drawn in, and each is outlined with the V tool.



WOOD SPIRIT
STEP 26

To raise the mounds, use the no. 5 gouge.



WOOD SPIRIT
STEP 27

To round the eye mounds, turn over the gouge used in the previous step and work from the center toward the perimeter.



WOOD SPIRIT
STEP 28

Come back with the V tool and cut in the eyeball "boundaries."



WOOD SPIRIT
STEP 29

Make a chip cut with the detail knife on the outside corners of the eyeballs.



WOOD SPIRIT
STEP 30

Using the no. 3 gouge turned over, again round the eyeballs, working the tool toward the chip cuts made in the previous step. To carve the irises, use the detail knife. The beard, hair and forehead creases are done with the V tool.

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Japanese Steel V-Tool

These new V-tools are two straight chisels fused (or laminated) together to form a perfect 60° V. They eliminate the U-shape that is traditional on most European tools. The V-tool is hardened Rockwell 64 for long edge life and easy sharpening.

Tool Specs

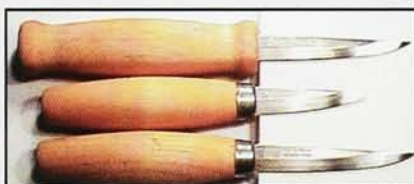
- 60° Vee Laminated steel
- High-grade tool steel
- Overall length: 5.75-in.
- Steel length: 1-in.

Tool Sizes

- 1.5 mm • 3.0 mm • 4.5 mm
- (please specify when ordering)

Introductory Price \$6.49* ea.

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Laminated steel blades have a high carbon steel core surrounded by a softer steel layer, which is used in the straight carving

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• #106-Birchwood handle
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New Japanese #8 Gouges with laminated tool steel

These new gouges are razor-sharp and ready to use. The 1.5mm gouge is an excellent detail veiner that holds an incredible edge.



4.5mm
gouge
closeup



TOOL SPECS:

- #8 sweep
 - Rockwell C 64
 - Overall length 5.75"
 - Steel length 1"
- Tool sizes:**
- 1.5mm
 - 3.0mm
 - 4.5mm

Introductory Price \$6.49 ea.

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When Joe Warren began his cutlery company in 1927, he dreamt of making exceptional cutting tools for craftsmen who were burdened with inferior, dull and inefficient knives.

He created a state-of-the-art knife with various, interchangeable, RAZOR EDGE® blades.

Today, Warren Cutlery continues to produce the same high quality industrial knives that made them famous over 65 years ago. Our blades are fashioned from special high grade carbon steel. Made proudly in the USA.



Pfeil® Swiss Made Tools Put to the Test



Pfeil® Swiss Made Tools come in over 350 sizes and more than a dozen styles. A boxed set of 18 chisels and gouges is available.

pfeil

Schnitzlerwerkzeuge
Outils pour sculpteurs
Woodcarving tools

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



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

Most woodcarvers who have been practicing their art form for a while have either heard of or own pfeil® Swiss Made Tools. I began purchasing them in my first year of carving. Even though I own many brands of carving tools, Swiss Made still makes up the largest percentage of my collection. Needless to say, they get used for nearly every carving I make.

pfeil® Swiss Made Tools are, of course, manufactured in Switzerland and sold exclusively in the United States by Woodcraft® (560 Airport Industrial Park, PO Box 1686, Parkersburg, WV 26102/ 800-225-1153). Pfeil® was founded in 1902 and began production with cutting tools and surgical instruments. In 1942, Swiss Made Tools came on the scene. They immediately received favorable attention, and their quality has steadily improved up to the present time.

Very wisely, pfeil® has consistently listened to carvers' suggestions on expanding and improving Swiss Made Tools. The fact that many master carvers around the world use them speaks for itself.

Pfeil® uses a chrome vanadium steel alloy for its tools. It is a type of steel used for quality edge tools. While the steel can contain variable amounts of its different elements such as the carbon and vanadium content, pfeil® has the chrome vanadium steel made to its own specifications to best meet the needs of a carving tool.

The two most important steps in making a tool are forging and heat treatment. Pfeil® uses a combination of time-tested forging techniques and state-of-the-art electronically heat-treated blades. Unlike many cheaper tools, Swiss Made Tools are hand-forged. This requires that a worker heat a tool blank to a temperature where it can be worked. He then uses repeated hammer blows to shape it. After some fine-tuning steps, the modern, electronically-controlled heat treatment process begins. The final tempering leaves each tool's hardness between Rc 59 and 61. Independent testing done by some wood-working magazines has shown pfeil® tools to be number one in consistent hardness from one tool to

another. More importantly, that consistency is found across both the width and length of the tools.

Pfeil®'s full-size chisels and gouges are lightweight yet robust, without too much metal to create drag when carving. They have an overall length between 9 1/2 in. and 11 in. with blade lengths between 3 1/2 in. and 4 in. The bevel angles range between 15 and 25 degrees, depending on the size and use of the tool. The inside of each sweep is accurately ground and polished. Each blade has a fully-tempered bolster and a square tang that provide optimum stability while preventing the handle from splitting. For easy identification, a sweep number is stamped on both the blade and handle and the width in millimeters is on the handle. Made from European ash that comes from ecologically managed Swiss forests, the handles are octagonal and coated with solvent-free lacquer or a natural oil.

What I find particularly impressive about Pfeil® Swiss Made Tools is the number of different sizes and shapes offered. Nearly three years ago Pfeil® added about 90 new tool sizes and styles. The company has one of the most complete tool inventories that I know of.



Pfeil® tools are manufactured in Switzerland where forging and shaping are done using chrome vanadium steel. Photo courtesy of Pfeil®.



An assortment of Pfeil® tools I use when sculpting.



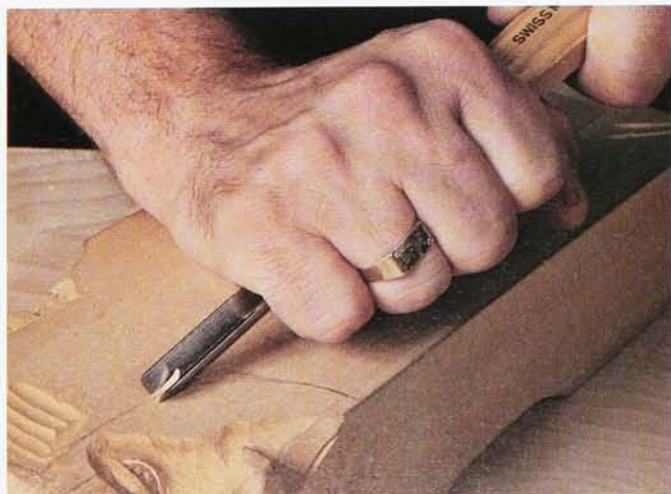
Manufactured by pfeil® are spoon-bent gouges such as the no. 9 7mm tool that I use to make concave cuts in high relief carving. They are also useful for undercutting areas not reachable with regular gouges.



A skewed spoon gouge made by pfeil®.



Small tools such as the no. 11 2mm veiner, useful for outlining eyes, are available from pfeil®.



Outlining with a pfeil® no. 14 8mm V tool leaves a very smooth cut.

When analyzing the different styles of chisels and gouges—palm tools, knives, scorps and other specialty tools are also manufactured—I find that the spoon gouges are designed better than most other brands. There are even skewed spoon gouges available, although these are limited to a no. 2 sweep. However, they finish-smooth difficult grain with ease and the point of the skew can reach in areas with limited access. The long-bent gouges also stand up to the competition. While some manufacturers provide little difference between their long-bent and spoon-bent gouges, pfeil®'s spoon-bent gouges have enough of a semi-circular bend to make difficult hollows easy to carve.

I especially enjoy using the fishtail gouges. Lightweight, with a shallow bevel angle between 15 and 20 degrees, they cleanly and effortlessly slice a very thin shaving. Their flaring corners allow me to reach into areas not accessible with a straight gouge. The chisels come not only in straight and skew cut but also with a single or double bevel. The veiners or U gouges are also well designed, having sides high enough to carve deep cuts without the corners digging in.

I was very pleased to see the newer selection of pfeil®'s V tools. There are, of course, the standard 45-, 60- and 90-degree Vs. And the number 14 V tools have a rounded apex much like a veiner has. I have found them useful where I want a rounded bottom to my V

cut. Since I often need to carve a narrow V, I was ecstatic when the no. 16 35-degree V tool in 3mm and 6mm sizes was introduced. I quickly bought one and find it a blessing when such a cut is warranted. Short- and long-bent V tools are also available and make worthwhile additions to a carver's tool roll or chest.

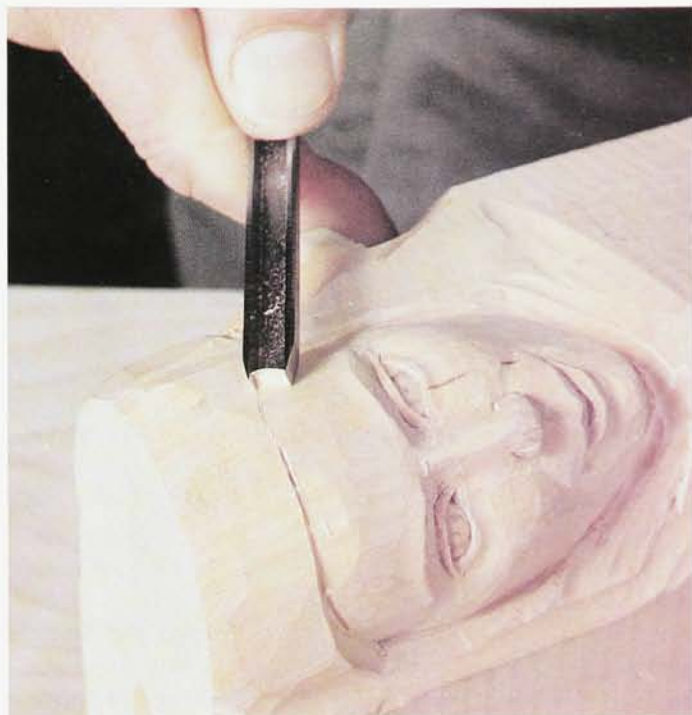
The most interesting new V tool is the no. 17 Stahl. Its wings have a slightly concave profile, equal to a no. 2 gouge. This design allows it to function as a concave V tool or as a no. 2 gouge. It is ideal for outlining and rounding over edges at the same time.

Pfeil® offers other tool styles that are hard to find from competing manufacturers. One is the dog leg chisel that has a bent blade with the bevel ground on the top. The tool is well suited for finishing flat recesses. The winged parting tool is designed with curved wings on each side of the apex and softens work by rounding the top of a curved edge. The macaroni tool has three working edges and functions as both a V tool and a chisel. And the fluteroni tool also has three working edges and carves as both as a gouge a chisel. I have one of each and have had occasion to use all of them.

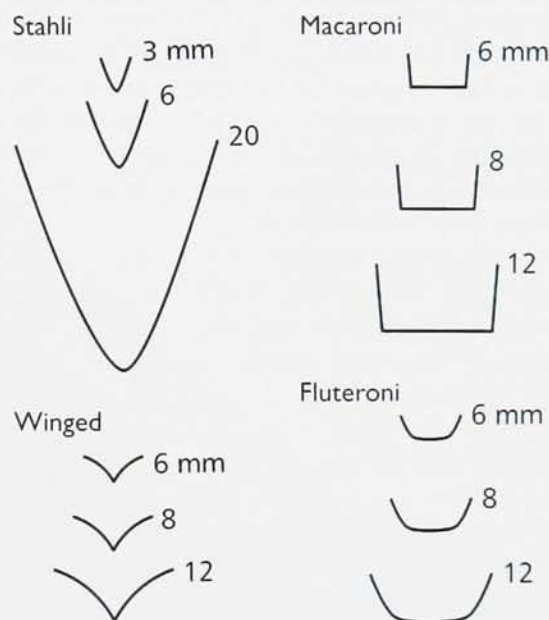
Although Pfeil® tools are polished, the surfaces of the blades, except for the bevel and inside sweep, have a slightly pebbly, non-slick surface. Whether intentional or not, this is a benefit. At times, I use a blade-only grip. This means that I am pushing the tool while holding the blade in one hand. If the surface is too slick, it becomes difficult to apply pressure without my hand slipping. That non-slick surface helps keep my hand on the steel.

A question that I invariably hear asked about carving tools is: How well do the cutting edges hold up? For Pfeil® tools, the answer is excellent. The heat treatment, leading to extreme consistency of hardness across the width of an edge, leads to edge-wear resistance that equals or outlasts other premium brands of carving tools.

Good overall designs and superior steel make carving any type of wood a pleasure with Pfeil® Swiss Made Tools. Be aware, though, that some carvers find them pricey. However, their quality, along with the fact that they will last most of us a lifetime of carving, make them a bargain in my eyes. Woodcarvers considering buying carving chisels and gouges would be doing themselves a disservice by not checking out these tools.



Pfeil®'s macaroni tool creates a right-angle cut.



Pfeil® offers a variety of unusual shapes that include Stahl V tools, winged parting tools, macaroni tools, and fluteroni tools.



A typical Pfeil® Swiss Made Tool has the sweep number on both the handle and blade and the size in millimeters on the handle.

Birch

WOOD REVIEW

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

The Romans used bundles of birch to herald the arrival of a person of importance. In Scandinavia, the birch tree was associated with the god Thor and protected a home from the Evil Eye. Laplanders made clothes from the tree's outer covering, and Native Americans used this natural material for canoes, baskets, backpacks, shoes, firestarters, torches, mosquito repellent, and for waterproofing their dwellings. Birch twigs were once employed in broom making, and fable has it that witches preferred these brooms to ride. Colonial craftsmen turned the wood into a variety of furniture, and the blonde cabinets popular in the 1950s were made from birch. In Nova Scotia and Maine the wood was sought by shipbuilders, was used for ox yokes in New England lumber camps and was incorporated into the frames of snow sleds. It is the state tree of New Hampshire, the provincial tree of Quebec, and the New England poet Robert Frost made us aware of how resilient birch trees really are.

Today, birch is used for cabinets and furniture, plywood, subflooring, molding, dowels, clothespins, kitchen utensils, small tools, casks, organ pipes, piano keys and toothpicks.

Well suited to cold climates and high altitudes,

birches grow throughout North America, Europe and Asia. There are many species in Canada and the United States alone, including Alaska paper, cherry, European white, Kenai, mountain paper, water, white and yellow. The species most familiar to woodworkers is yellow birch. Its range in the United States is from the Great Lakes Region to Newfoundland, south to Iowa, Tennessee and North Carolina.

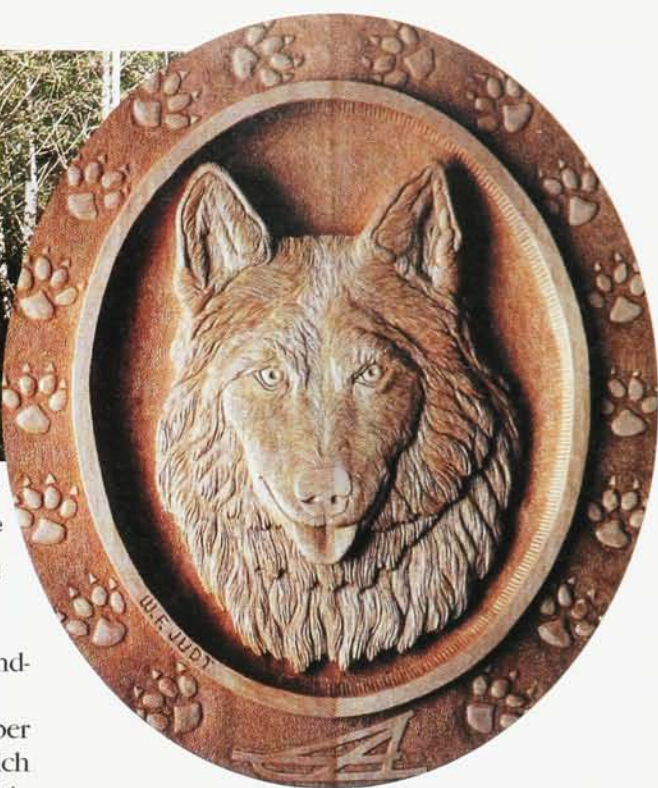
A tree that prefers rich, moist soils, it mixes with other hardwoods and coniferous trees. Sometimes called a pioneer tree, it takes root quickly where land has been cleared and left unused. It will even sprout on a fallen tree, straddle it, and



Hans Sandom
of Minnetonka,
Minnesota carved the
acanthus design from birch. It was
done for King Olaf V of Norway.



The classic birch of Christmas cards and New England publications is the paper birch. Its whitish and black-dotted bark makes it the most easily recognizable tree in the birch family that has nearly 60 species in the Northern Hemisphere. This stand of birches is located on Vancouver Island, British Columbia, Canada.



Bill Judt of Saskatoon, Saskatchewan, Canada carved the relief panel, entitled *Malamute*, using white birch. The design was layered with a router and the fur texture was done with V tools.

when the log decays, the birch is left suspended on its own roots.

Yellow birch weighs in at 42 pounds per cubic foot. Compare that to basswood, which weighs approximately 26 pounds per cubic foot. The tree grows to heights of 80 ft., attains diameters of 24 in. and lives as long as 150 years.

Used interchangeably with maple by woodworkers and often confused with that wood, birch is relatively inexpensive and supplies are plentiful. The wood has a fine, close grain. A carver can work the wood with few problems, but tools must be kept sharp. Some woodcarvers recommend putting a long bevel on the edge of a gouge or chisel when working with birch.

Bill Judt is a professional carver and author who focuses on relief carving. A wood that he most often selects for his work is birch. He writes:

Northern white birch is my favorite relief carving wood. It is locally available and fairly inexpensive, but it also has many admirable qualities. It machines and glues very well. It takes stains reliably. It carves easily, leaving a polished cut, and holds fine detail. Its grain structure is close, and its figure or noticeable grain pattern is subdued. It is a bright, reflective and lively wood that responds well to changes in light and shows well in low-light situations. It sometimes shows dramatic variations in color between the usually butter-colored sapwood and the orange-brown or brown-purple heartwood.

Yellow or eastern birch is similar to northern white birch, except that it is a liquid-honey color, denser and harder to carve. However, even the best samples are not as reflective or lively as those found in white birch.

For more on carving birch, read *Relief Carving: Patterns, Tips, Techniques*, W.F. (Bill) Judt, Fox Books, 1999.

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 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. Address your correspondence to Wood Stories, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number and e-mail address if available.

WCI RATING			
<i>Birch</i>			
		 = excellent	 = good
 = fair		 = poor	

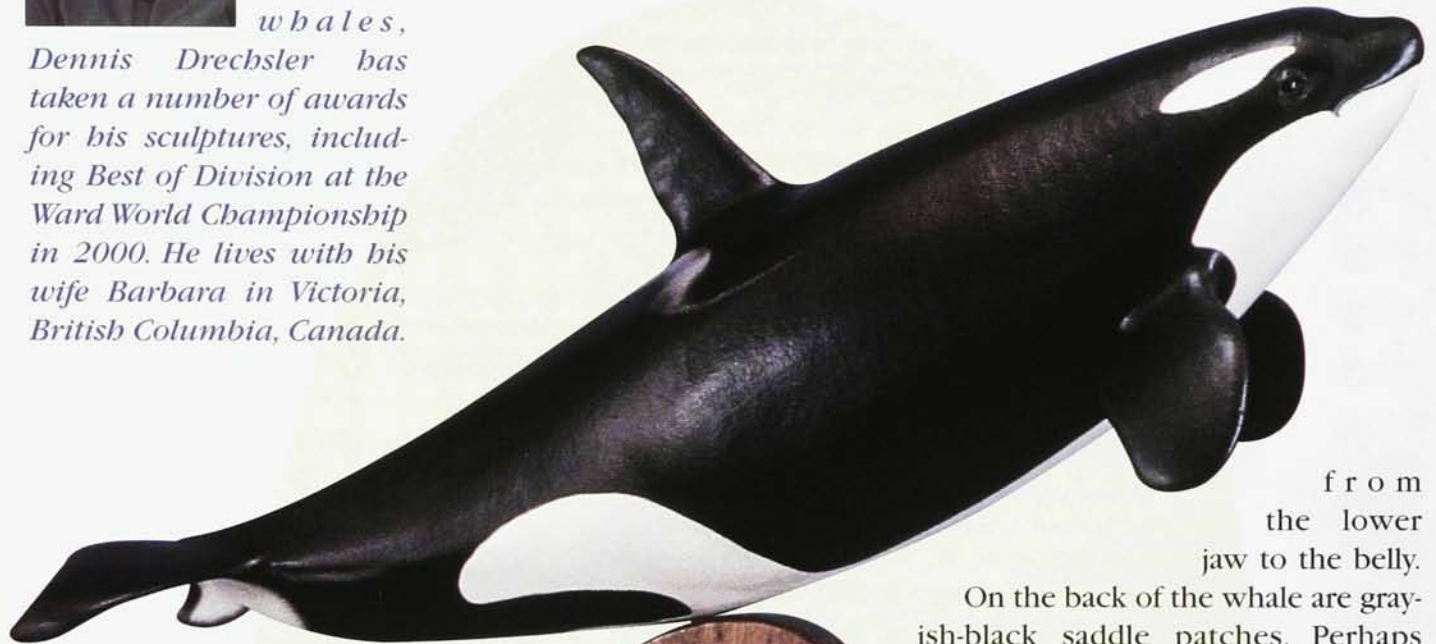
Carving and Painting a Killer Whale



A professional carver who specializes in whales,

Dennis Drechsler has taken a number of awards for his sculptures, including Best of Division at the Ward World Championship in 2000. He lives with his wife Barbara in Victoria, British Columbia, Canada.

By Dennis Drechsler, photography by Roger Schroeder, Managing Editor at Wood Carving Illustrated



from the lower jaw to the belly.

On the back of the whale are grayish-black saddle patches. Perhaps most striking is the dorsal fin. On a mature male, which can grow up to 32 feet in length, it is a prominent fin that looks like the keel of a small sailboat. Dorsal fins six feet in length are not uncommon.

I often see killer whales off the coast of Vancouver Island, where I live. When I'm collecting driftwood for some of my whale bases, it's commonplace to see the

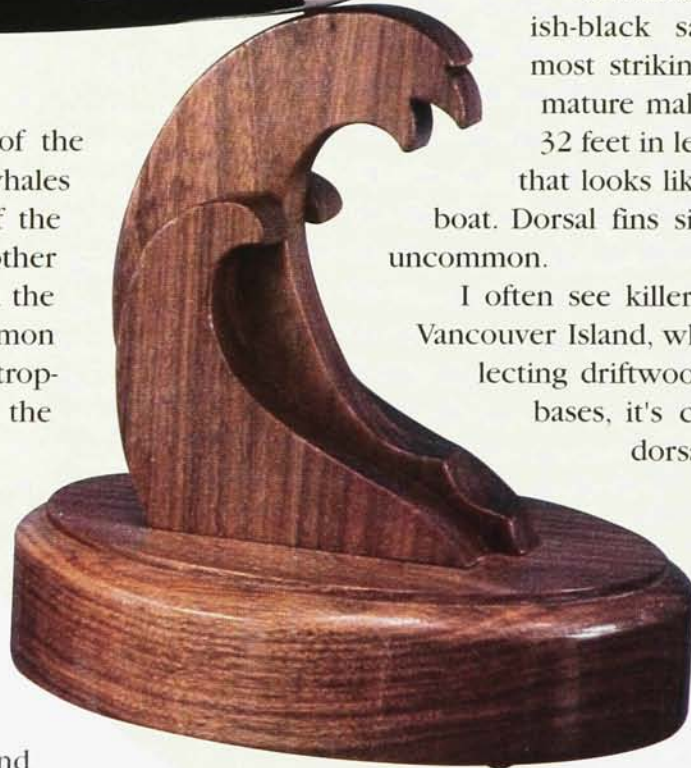
dorsal fins of the resident population coming out of

the water as close as 100 yards off shore.

With plenty of reference at hand, I enjoy carving them, and they are my best-selling sculptures.

The largest members of the dolphin family, killer whales inhabit more parts of the world's oceans than any other cetacean. While found in all the oceans, they are more common in colder waters than in the tropics. The scientific name for the killer whale is *Orcinus orca*, making the species a household word for many of us.

What makes the killer whale so recognizable are its markings. Black overall, the body has white patches above the eye and



For this project, I choose basswood, a readily available wood. I like its dense grain and the fact that it has a non-offensive smell during power carving. While the body can be made from a solid block of basswood, I find it necessary to attach the tail, dorsal and pectoral fins. Separate pieces insure that the grain of the attachments provides the added strength to help prevent breakage if the piece is mishandled.

Although carving the body takes some attention to details, it does not pose the textural challenges of wildfowl. Nor is it very difficult to paint. White gesso and mars black are the only colors on my palette. I use acrylic paint, which applies easily and dries quickly.

When mounting the killer whale, I have several options for a base, including driftwood. For this project, however, I prefer an abstract base that suggests a wave. Black walnut is a good choice and readily available. Once the project is complete, you will have an attractive representation of a magnificent aquatic mammal.

Dennis Drechsler's work can be viewed at www.whalecarver.com. Available for commission work, he can be contacted at No. 5 - 4560 West Saanich Road, Victoria, BC, Canada V8Z 3G4 250-479-9165; e-mail: whalecarvings@home.com

Recommended reading:

Killer Whales: the natural history and genealogy of Orcinus Orca in British Columbia and Washington State, John K.B. Ford, Graeme M. Mills, and Kenneth C. Balcomb, UBC Press, 1994.

A Pod of Killer Whales: the mysterious beautiful life of the Orca, Vicki Leon, ed., Silver Burdett Press, 1995.

Whales, Dolphins and Porpoises: the visual guide to all the world's cetaceans, Mark Cowardine, Eye Witness Handbooks, 1995.

Whales, Dolphins and Porpoises: an illustrated encyclopedic survey by international experts, Kim Anderson, ed., Facts On File Publications, 1998.

Whales, Dolphins, Porpoises: masters of the ocean realm, John E. Heyning, UBC Press (Canada), University of Washington Press (USA), 1995.

MATERIALS LIST



Wood:

Basswood block at least 15 1/2 in. long by 4 1/2 in. wide by 4 in. thick for the body; 3 3/4 in. long by 2 in. wide by 3/4 in. thick for the dorsal fin; 3 1/4 in. long by 2 3/8 in. wide by 2 1/4 in. thick for the pectoral fins

Black walnut 1 in. thick by at least 6 in. wide by 10 in. long for the waves; 1 1/2 in. thick by 6 1/2 in. wide by 8 1/4 in. long for the oval base

Tools and Accessories:

Bandsaw

1/4-in. 4-teeth-per-inch skip tooth blade

Flexible shaft tool

Ball nose Typhoon™ bur

Small diamond bits

Cylindrical fluted carbide bur

Long bud stump cutter

Small tungsten carbide bur

Texture saw

3/4-in.-diameter rubber-cushioned sanding drum

80-and 220-grit cloth-backed sandpaper

Flexible steel ruler

Woodburner

Round burning tip

Electric or cordless drill

Drill bits: 1/16 in. and 1/4 in.

16 gauge by 1 1/2-long finishing nails

Hobby knife

Two-part epoxy putty

Two-part quick setting epoxy

5/32-in. outside diameter and 1/8-in. inside diameter square brass tubing

3/32-in.-diameter steel rod

Taxidermy Bird Eyes:

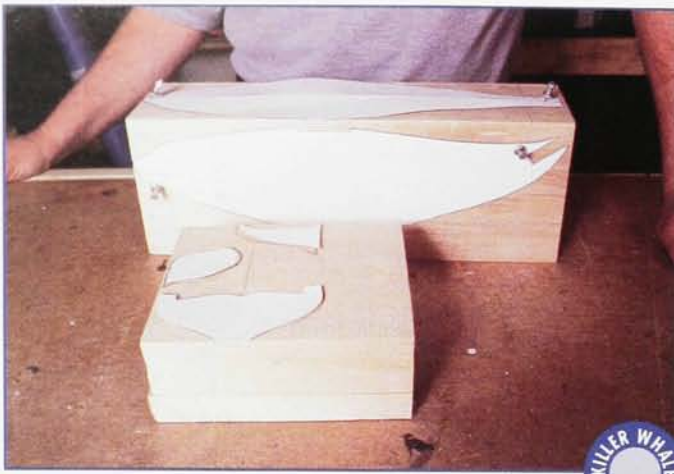
6mm black

Paint and Finishing Material:

White gesso

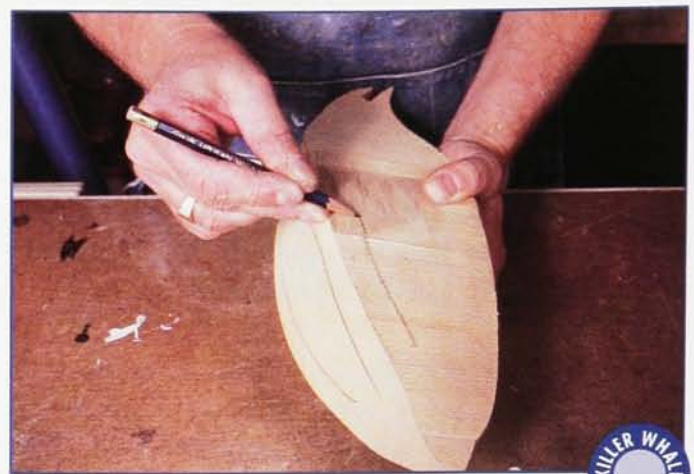
Mars black

Matte varnish



KILLER WHALE
STEP 1

The first step is cutting out the basswood block so that it can accommodate the top and side profiles of the killer whale body. If necessary, 1-in., 2-in. or 3-in.-thick boards can be glued up to achieve the size of the body block, but the sides must be at 90 degrees to each other. Note the notch cut into the body to accept the tail.



KILLER WHALE
STEP 2

I mark the cutout where I want to remove wood for the belly of the whale.



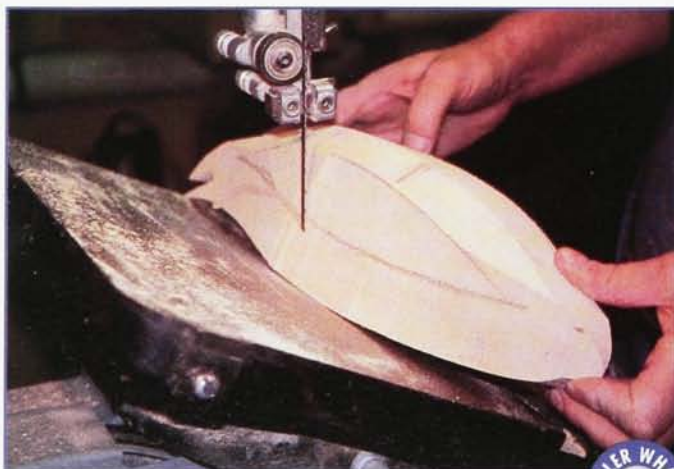
KILLER WHALE
STEP 3

The most prominent feature of a whale skeleton is its backbone. This feature flattens the sides, so I don't plan to take that much wood off the corners of the cutout where the top of the whale is located.



KILLER WHALE
STEP 4

Setting the bandsaw table at a 45-degree angle, I remove wood from the bottom of the block. I am careful not to cut too far into the head area.



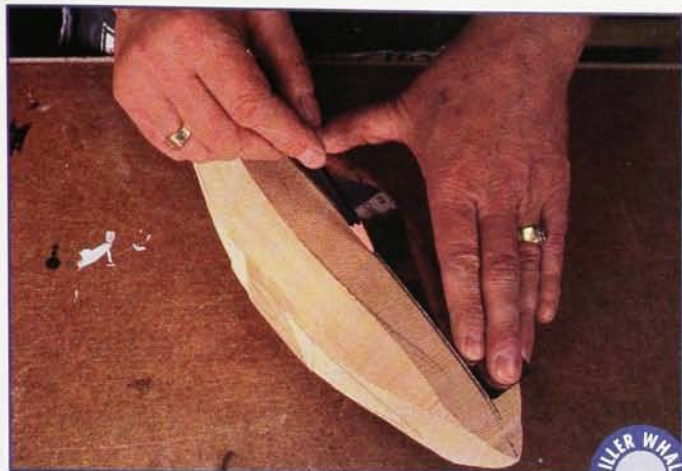
KILLER WHALE
STEP 5

With the bandsaw table set at a 25-degree angle, I take away wood from the sides of the cutout.



KILLER WHALE
STEP 6

The body is ready for power shaping.



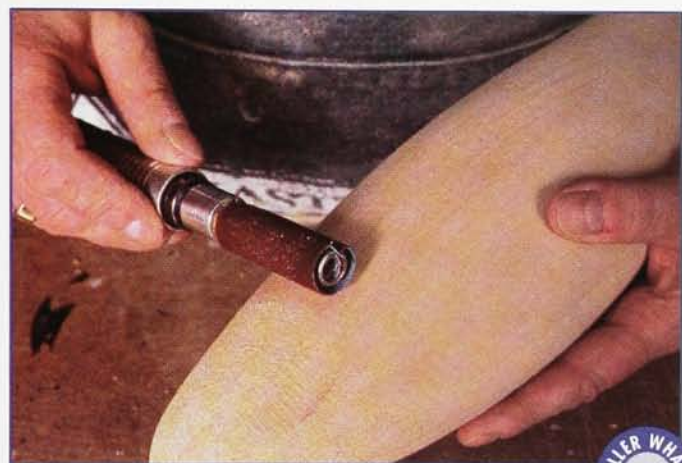
A flexible steel ruler is an ideal guide for drawing centerlines on the top and bottom of the cutout. The lines are not removed until the final sanding.

KILLER WHALE
STEP 1



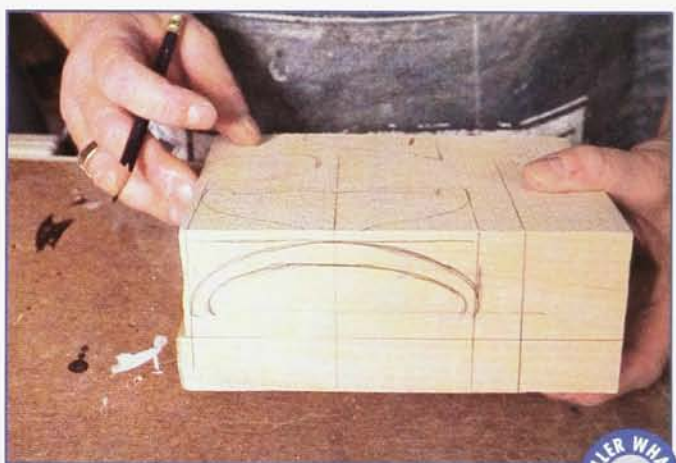
A ball nose Typhoon™ bur and a flexible shaft tool quickly shape the wood. The bit cuts smoothly, is not tiring to use, and there is less sanding required after the roughing-out stage. Note how I use my thumb as a pivot point to give me more control over the tool.

KILLER WHALE
STEP 2



For sanding at this stage, I use a 3/4-in.-diameter rubber-cushioned sanding drum with 80-grit sandpaper.

KILLER WHALE
STEP 3



The tail flukes of an adult male killer whale are always curved. It is a feature that adds interest to the sculpture and shows off attention to details. I put both the top and side profile for the tail on a block of basswood.

KILLER WHALE
STEP 10



Once the tail is cut to shape, I fit it to the body, aiming for a snug but not overly tight fit. A two-part quick setting epoxy will hold the tail in place.

KILLER WHALE
STEP 11



To make the pectoral fins, I cut out top and side profiles from a piece of scrap basswood. Because of the curvature of the fins, I can do more shaping with the bandsaw when working from a large block of wood. The dorsal fin, however, can be cut from a thin piece of basswood.

KILLER WHALE
STEP 12



KILLER WHALE
STEP 13

To position the dorsal fin, I find the midpoint between the nose and the front of the tail. This gives me the approximate location for the fin. For this project, I locate the front of the dorsal fin 7 in. back from the tip of the nose.



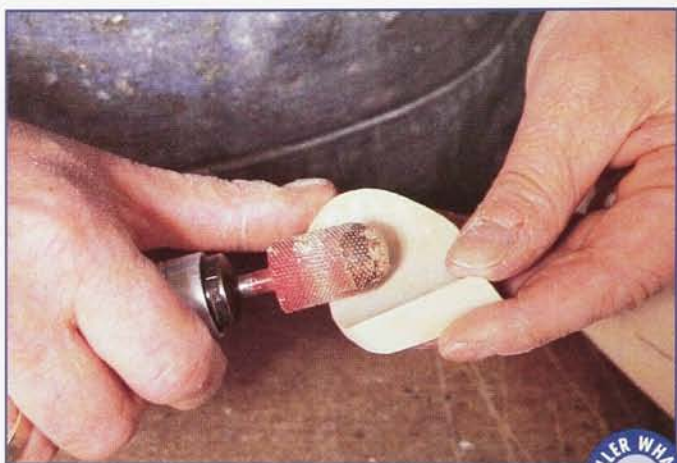
KILLER WHALE
STEP 14

To locate the pectoral fins, I multiply the length of a fin by 1.5 and measure that length from the tip of the nose. The front edge of each fin is at that point. The distance is approximately $3 \frac{1}{4}$ in. from the nose tip.



KILLER WHALE
STEP 15

I next work on the mouth. After drawing it in pencil, I cut into the line with small diamond bits. I then use a cylindrical fluted carbide bur for the final shaping. It is important that the mouth looks neither happy nor fierce. I aim for an authoritative expression.



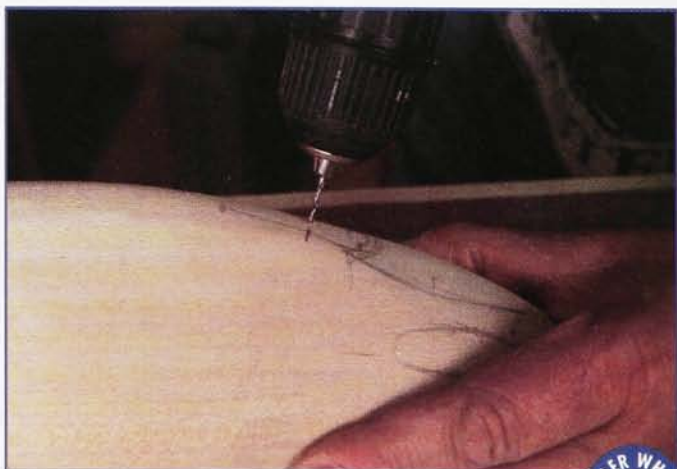
KILLER WHALE
STEP 16

The ball nose Typhoon™ bur quickly contours the insides of the pectoral fins.



KILLER WHALE
STEP 17

The finished fins have curvature from side to side and front to back. While shaping the wood, I make sure not to remove too much wood from where the fins attach to the body.



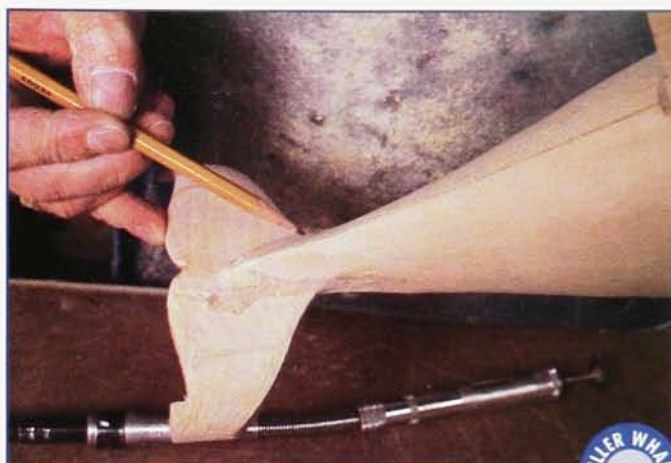
KILLER WHALE
STEP 18

The pectoral fins are epoxied in place. 16 gauge finishing nails with their heads snipped off hold them in place until the epoxy dries. After determining placement, I drill holes for finishing nails using a $\frac{1}{16}$ -in. drill bit into both the body and the centers of the fins.



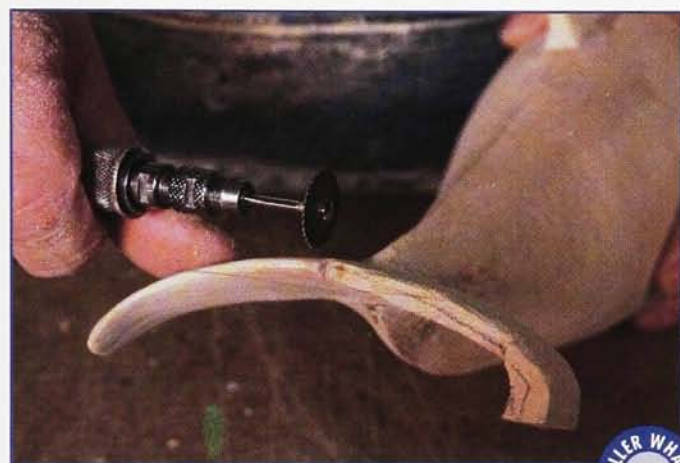
The finishing nails have enough flexibility that I can adjust the fins up or down until they are even with each other.

KILLER WHALE
STEP 19



The transitions between fins and body can be smoothed out with a small tungsten carbide bur and the cushioned sanding drum. Once the epoxy is dry, it shapes much like basswood. When shaping the tail area, I make sure to leave a fairly sharp ridge that represents the end of the spine.

KILLER WHALE
STEP 20



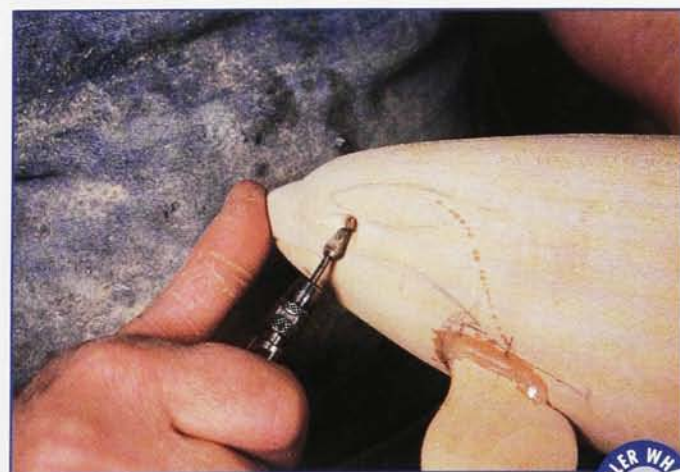
Using a texture saw in the flexible shaft tool, I cut into the notch at the end of the tail to remove the bandsaw marks and give it a sharp apex.

KILLER WHALE
STEP 21



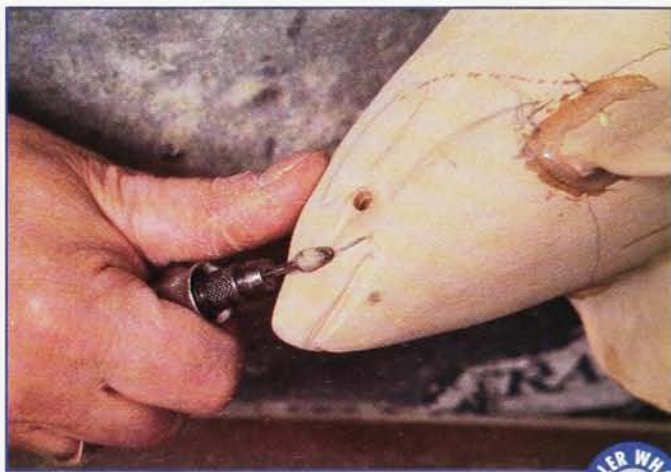
The eye holes can be drilled with a 1/4-in. drill bit or a step drill, as I am using here.

KILLER WHALE
STEP 22



Using a long bud stump cutter, I remove wood sparingly under the eyes and in front of them to create the eye sockets.

KILLER WHALE
STEP 23



I work the stump cutter toward the nose to accent the facial expression.

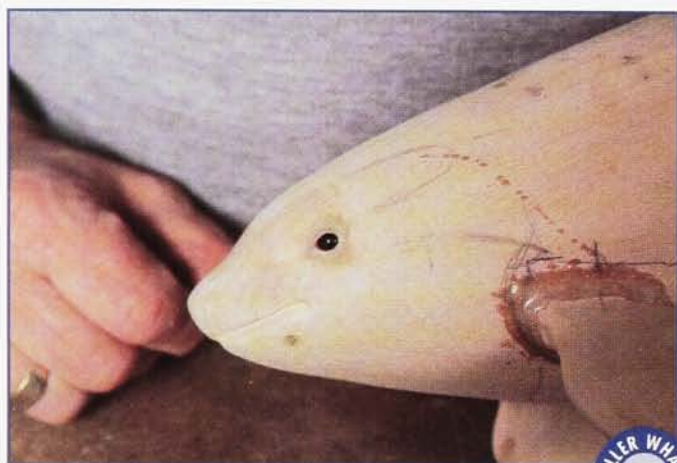
KILLER WHALE
STEP 24



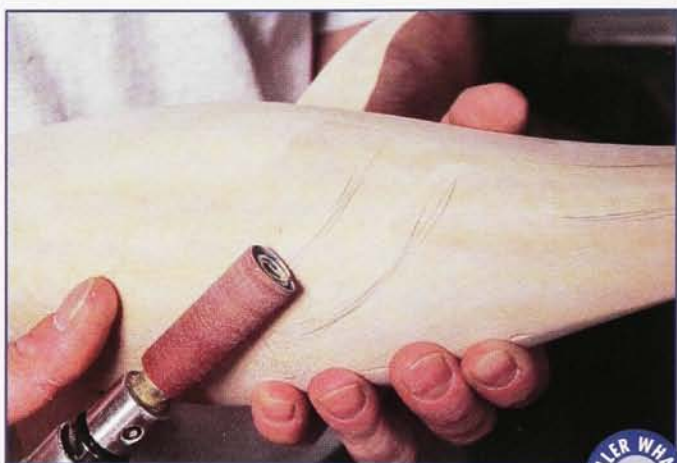
The killer whale requires 6mm eyes; the reverse side is painted with black acrylic paint. I use a two-part epoxy putty to fill the eye holes. Quick Wood® is a good choice and is available from most dealers who sell carving tools and accessories.



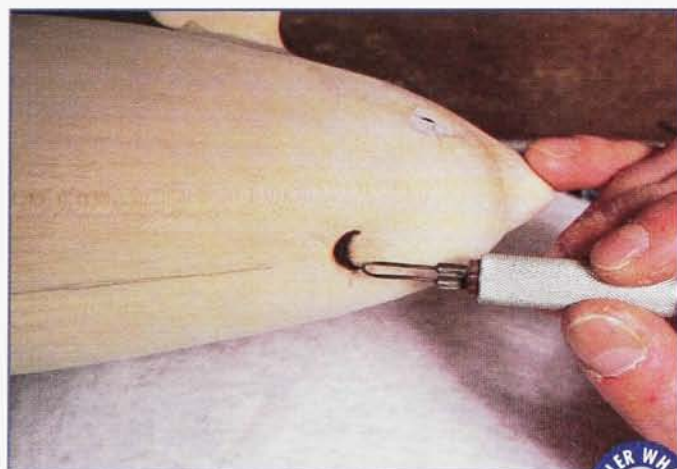
Rolling the epoxy putty into thin strips, I cut off lengths to create the eyelids. A hobby knife easily shapes the putty.



The expression for the killer whale should have an authoritative look without too much of a smile. The correct expression is achieved through the combination of the mouth line and the shaping of the putty around the eyes.



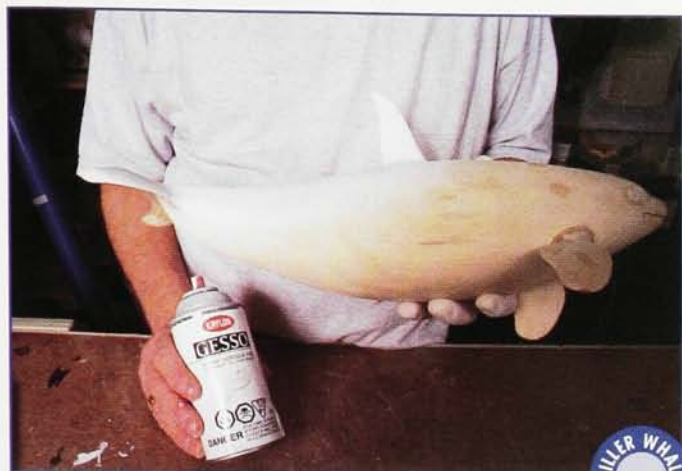
I like to put muscle definition into the sides of the whale near the tail. Since I don't want the muscles too deep, I define them with the sanding drum.



The blow hole is made with a woodburner and a round burning tip. If the heat setting is on medium low, the tip should easily cut into the wood.



To mount the whale, I use two pieces of square brass tubing and a length of steel rod—available at hobby stores that sell model railroad supplies—that telescope into each other. The larger female piece of tubing is epoxied into the body and the smaller male tubing, with the piece of steel rod inserted as a reinforcer, is epoxied into the base.



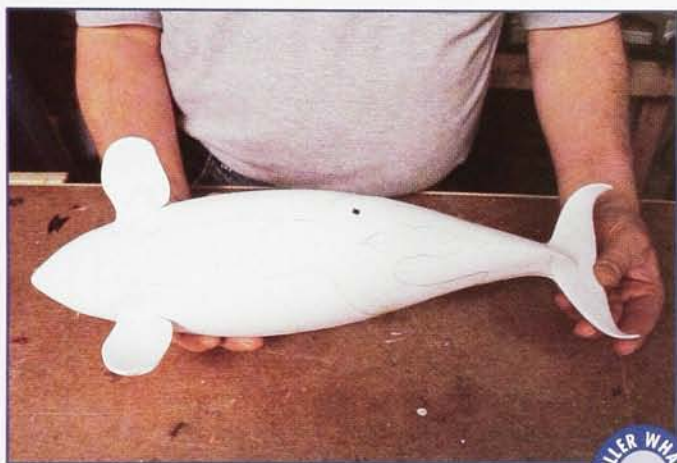
KILLER WHALE
STEP 31

After final sanding with the sanding drum and 220-grit sandpaper, the carving is ready for painting. Krylon® makes a spray gesso, but gesso that can be brushed on is readily available. The gesso acts as both a primer and the white for the markings on the body.



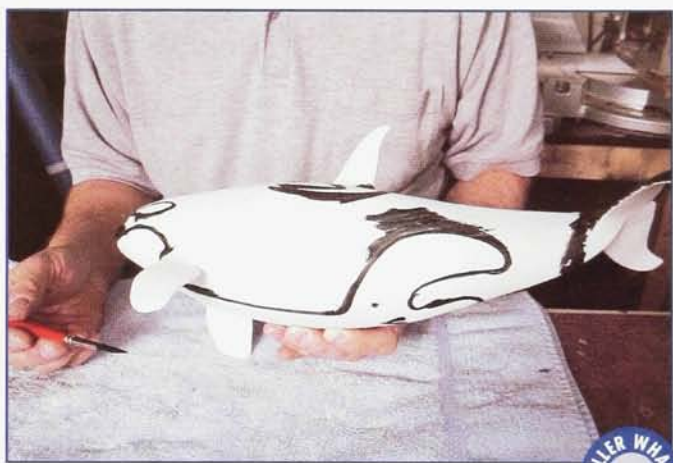
KILLER WHALE
STEP 32

I apply several coats of gesso until I have a good, solid white painting ground. Brushed-on gesso will have to be sanded to remove the brush marks. After letting the gesso dry overnight, I pencil the markings on the body. The markings can be done with templates, but I prefer to draw them freehand.



KILLER WHALE
STEP 33

Markings are drawn on the underside. A small heart-shaped marking represents where the killer whale's genitalia are located.



KILLER WHALE
STEP 34

I outline the markings with mars black, keeping the paint fairly thin so that I don't have telltale brush strokes.



KILLER WHALE
STEP 35

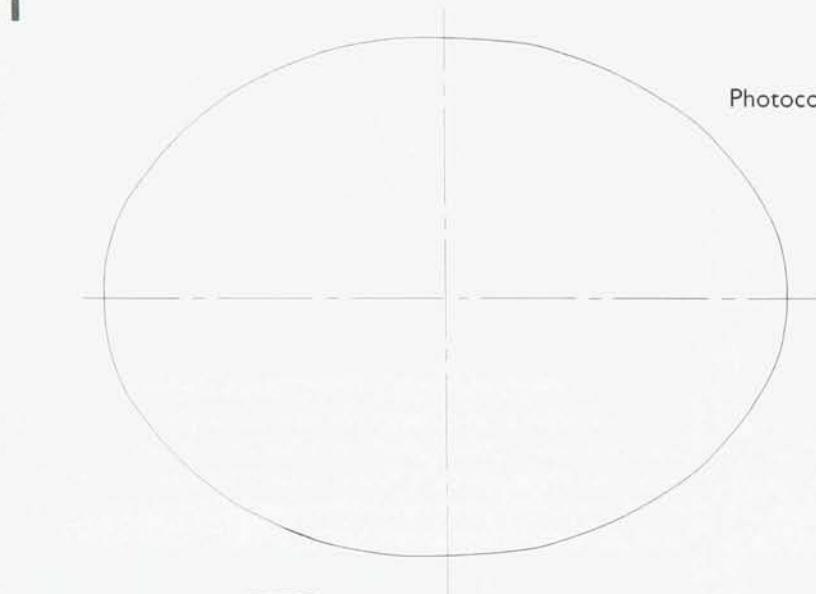
It takes three washes to cover the whale. Although the transition between black and white is more subtle on the real animal, the boundaries can be sharp and distinct on a carving this small.



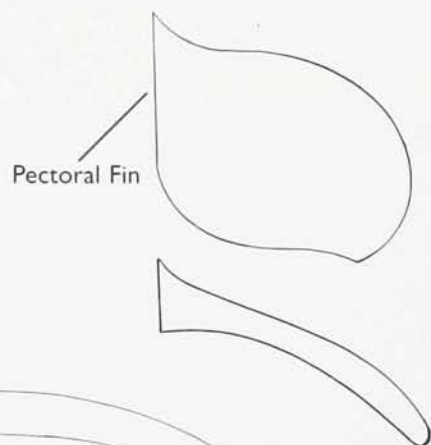
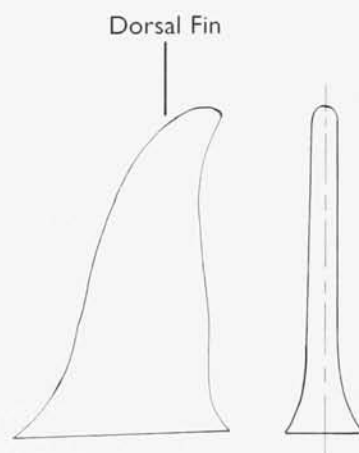
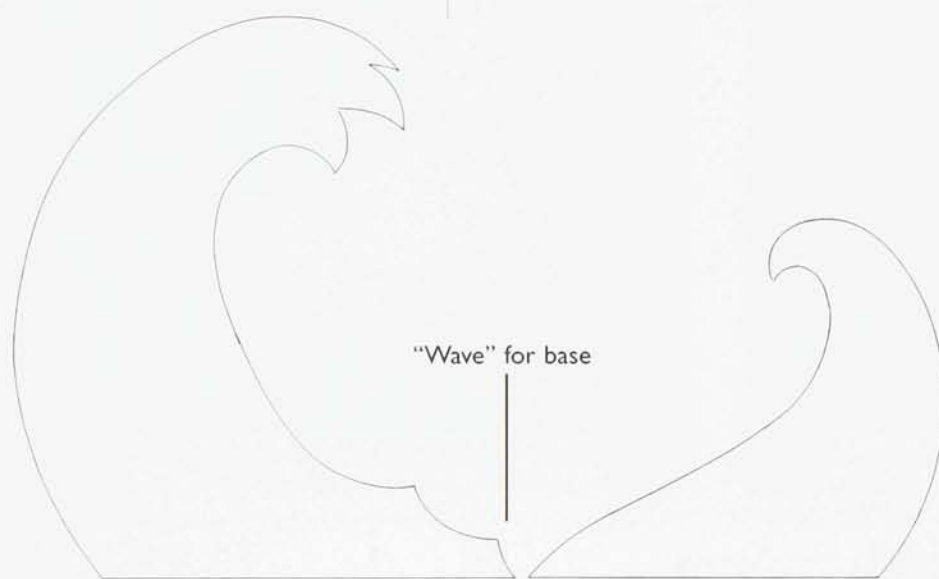
KILLER WHALE
STEP 36

For the last step, I airbrush the saddles and the margins of the tail with mars black. First, I feather the edges of the saddles with the black and then I go over the entire saddle area with a light spray to achieve a grayish color. After letting the paint dry for at least 24 hours, I spray the whale with an acrylic matte varnish, which protects the colors during handling.

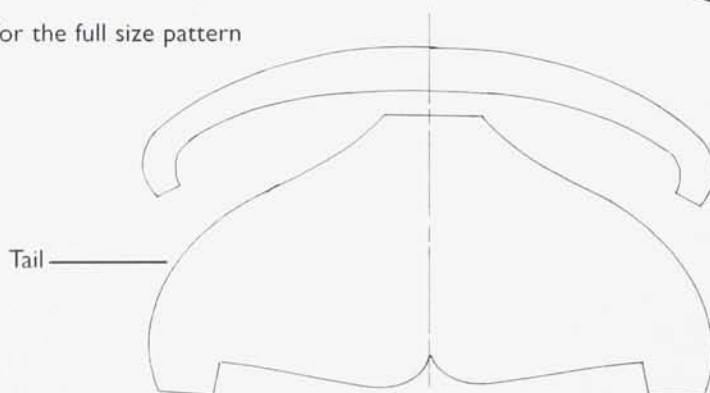
Pattern Profiles

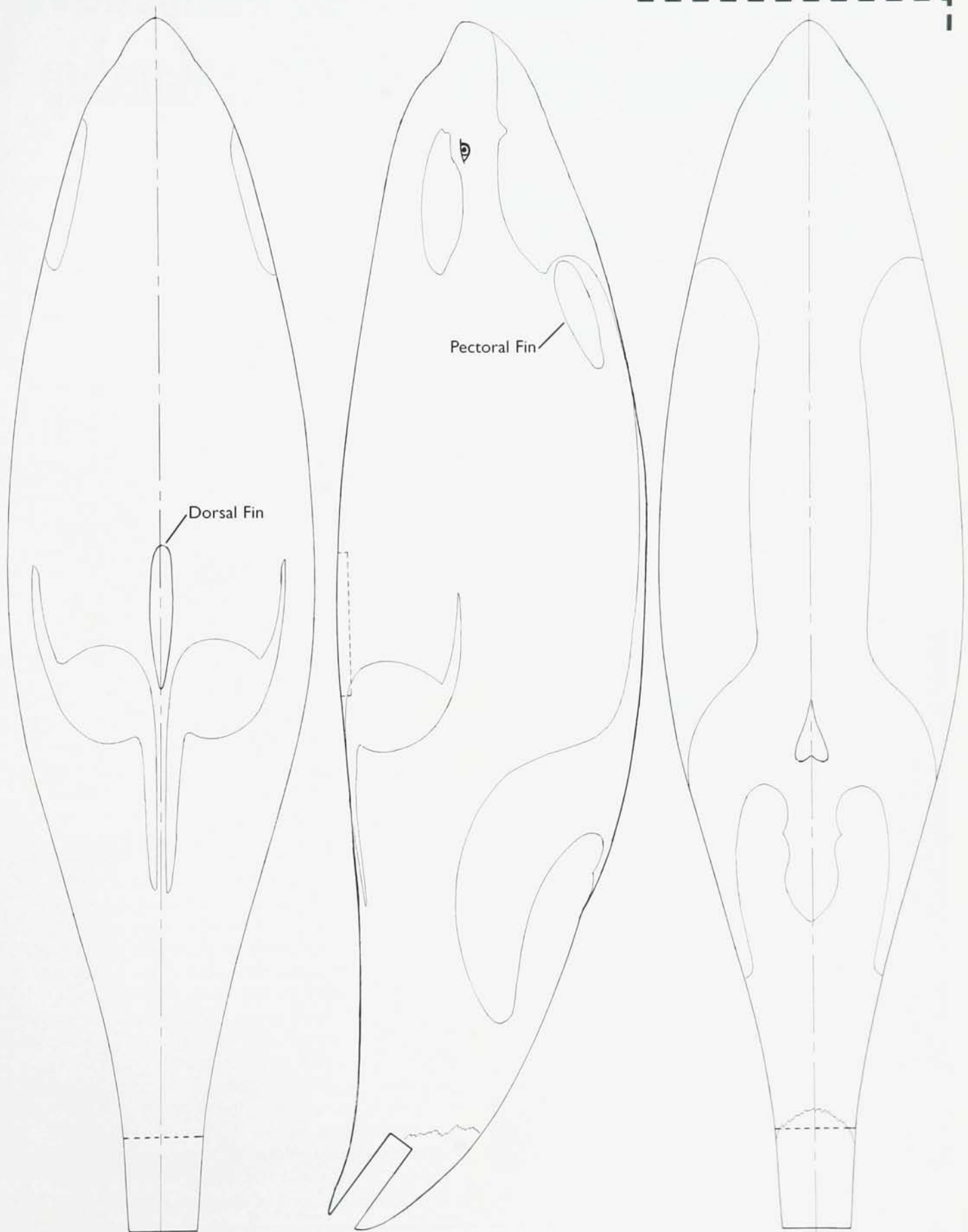


Photocopy parts for base at **230%** for full size pattern



Photocopy Whale Anatomy at **167%** for the full size pattern





Brant Festival Wildlife Carving Competition and Canadian Fish Carving Championship

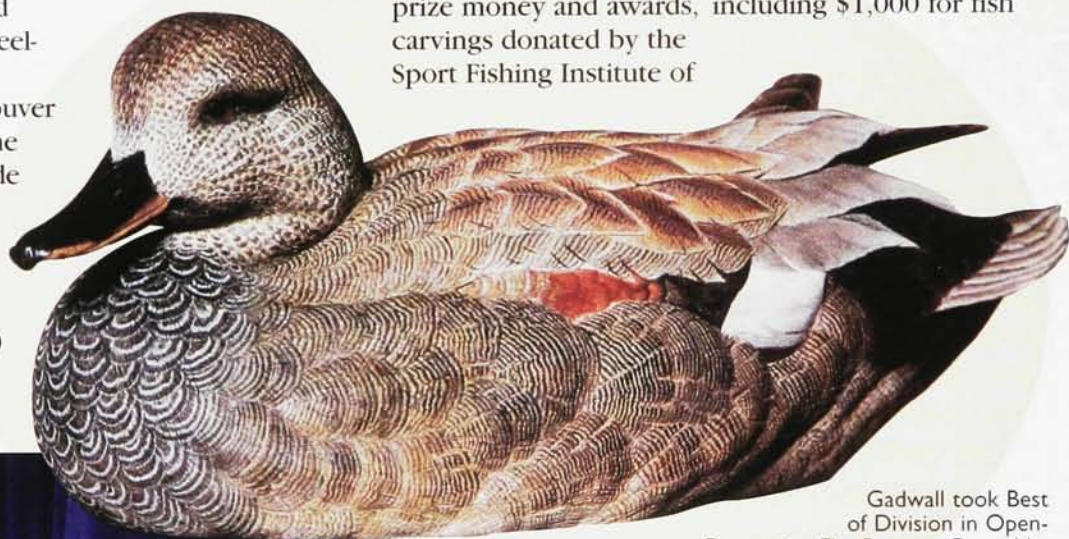
By the staff at Wood Carving Illustrated

Each spring, thousands of Pacific black brant stop to rest and feed on the eastern shores of Vancouver Island, British Columbia on their annual journey from Mexico to their northern breeding areas in Alaska and the Canadian Arctic. The Brant Festival celebrates the return of this talkative sea goose to the beaches and estuaries of Parkville and Qualicum Beach to feed on eel-grass and herring eggs.

Sponsored by The Vancouver Island Woodcarver's Club, The Festival's many events include nature talks, films and competitions for birding, art, photography and wood-carving. A highlight of the tenth anniversary April 2000 show, attended by more than 2,000 people, was a

special breakfast talk by renowned wildlife artist Robert Bateman.

The show has grown steadily in recent years, and it is considered by many to be the best carving show in Canada. Carvers compete by skill level in Novice, Intermediate, Open and category for over \$2,500 in prize money and awards, including \$1,000 for fish carvings donated by the Sport Fishing Institute of



Gadwall took Best of Division in Open-Decorative Flat Bottom. Carved by Tad Yesaki, Richmond, British Columbia. Photo by Wendy D.



Striped marlin took First Best of Show in Open. Carved by Teom Lim, Nanaimo, Vancouver Island, British Columbia. Photo by Bill Beese.

British Columbia. There are 21 categories in six divisions for wildlife, seven categories in two divisions for fish, and eight categories in two divisions for non-wildlife carvings.

Many local Vancouver Island carvers competed in the 2000 show, as well as carvers from across Canada, the United States and Japan. Best of Show-Wildlife in Open was taken by Ed Brown of Winnipeg, Manitoba with a common tern. Gordon Johnson and Olaf Karbinski of Calgary, Alberta won the Best of Show Wildlife honors in Intermediate and Novice respectively. Teom Lim, a resident of Nanaimo, Vancouver Island, earned Best of Show in the Fish Carving competition with an outstanding marlin. The Best of Show for Non-Wildlife Open went to Phil Ashbee of Nanaimo for a shaman mask. The Best Brant, sponsored by Wildfowl Carving Magazine, went to Bill Beese, also of Nanaimo. His carving went on to win a best of species at the 2000 Ward World Wildfowl Carving Championship in Ocean City, Maryland. The special Best Finch award went to Ludo Bogaert of St. Albert, Alberta.



Sewing box took First in Open, Chip Carving. Carved by Gunnar Frost, Nanaimo, Vancouver Island, British Columbia. Photo by Wendy D.

Working decoys—judged while floating outdoors in a tank—are always a feature of the show. The Best Decoy award, sponsored by the Nanaimo Fish and Game Club, was won by Bruce Tolton of Grande Prairie, Alberta. The mini-decoy contest, sponsored by Louise and Greg Brunt, was won by Charlie Renoe of Nanaimo.

The featured judges were Glenn McMurdo of Cobourg, Ontario, and Jeffrey Whiting of North Vancouver, British Columbia. One of McMurdo's carvings graced the cover of the DECOYS 2000 calendar. Whiting, who moved to British Columbia from the Ottawa area, is a wildlife sculptor, naturalist, author and illustrator. Other judges included several well known British Columbia naturalists, including Wayne Campbell, Bill Merilees and Andrew Bryant. Two

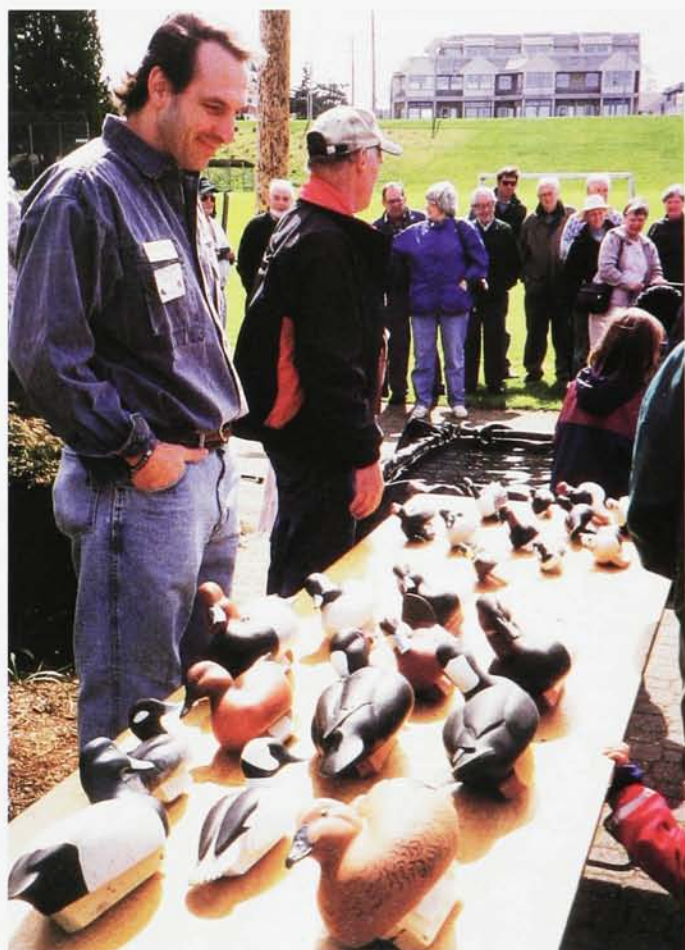


Judging at the Brant Festival 2000. Left to right: Jeffrey Whiting, Greg Brunt, Wayne Campbell, and Glen McMurdo.

accomplished Canadian carvers—Greg Pedersen and Cam Merkle—rounded out the wildlife judging panel. Graham Gillespie of the Pacific Biological Station, and championship fish carver Dieter Golze from Parksville, Vancouver Island brought their expertise to the fish judging.

The show also featured three free seminars by judges, several woodcarving suppliers, door prizes, raffles and a barbeque for carvers. Awards were made possible through the sponsorship of the Sports Fishing Institute of British Columbia, British Columbia Fish Finder, Weyerhaeuser, *Wildfowl Carving Magazine*, Lee Valley Tools, and Chip Bin Woodcarving Studio, to name a few.

The next festival's theme is "2001 - A Brant Odyssey," to be held Friday, April 6 to Sunday, April 8. The carving show will be open to the public from 10 a.m. to 5 p.m. on Saturday and Sunday. Information on entries and awards is posted on the Brant Festival website: www.island.net/~bfest/. For further information, contact the show chairperson Bill Beese at 250-758-9203; e-mail: beesefam@home.com.



Working Class Decoys at the Brant Festival 2000.

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: icarve@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. Donation \$2. 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.) Caving 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, 702 S. Meridian Rd. Apache Junction, AZ, 85220 (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 Blvds.) 10am-5pm. Contact: Norm Carlson (561) 785-9644 or Leon Banister (561) 225-5190.

February 9-10. Chip-O-Tex Woodcarvers Annual Show, **HARLINGEN, TEXAS** (Casa de Amistad, Fair Park Blvd.) 10am-4pm. Contact: Christine McElroy, Fun-N-Sun Resort, 1400 Zillock Rd. #V 1226, San Benito, TX 78586, (956) 361-3359 or iscroll@prodigy.net

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, e-mail: woodcarverlls@yahoo.com. Limited space—first come, first served.

March 3-4. 12th Annual Desert Woodcarving Show, **PHOENIX, ARIZONA** (Civic Plaza). Judged competi-

tion 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 3-4. 14th Annual Idaho Woodcarvers Guild Competition & Exhibition, **BOISE, IDAHO** (Boise Centre on the Grove, 850 W. Front St.). Sat. 9am-5pm, Sun. 10am-4pm. Carving and turning demos, contests and raffles. Admission \$4. Contact: Gary Smith, 11123 W. Highmont Dr., Boise, ID 83709 (208) 562-0153, ggsmith@micron.net or Vic Otto, 4435 Lewis & Clark Dr., Meridian, ID 83642 (208) 375-8197, votto@micron.net

March 3-4. Miami Valley Woodcarvers 20th Annual Woodcarving Show, **MIDDLETOWN, OHIO** (Christ United Methodist Church, 700 S. Marshall at Grand Ave.) Sat. 10am-5pm, Sun. 12:30pm-5pm. Admission \$2.50. Featuring Howard Enlow. Vendors, tools, books, supplies, carvings for sale. Hourly demos. Refreshments, handicap accessible.

March 8-9. Great Salt Lake Annual Woodcarvers Show & Competition, **SALT LAKE CITY, UTAH** (Wheeler Historical Farm). Demonstrations, door prizes, tool/wood vendors. Judging Thursday evening, ribbons on display during show. Admission: \$4 adults/\$3 seniors/\$2 children. Contact: Neil Phillips, 8548 South Fair Oaks Circle, Sandy, UT 84070, (801) 255-8259.

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 10-11. Ramona Country Carvers Annual Show, **SAN JACINTO, CALIFORNIA** (Valley Wide Rec. Parks Dist. HQ, 901 W. Esplanade Ave.) Juried show. Sat. 9am-5pm, Sun. 9am-4pm. Donation \$1. Contact: Margaret Jaenke, mjaenke@pe.net

March 11. Flint Carvers 18th Annual Woodcarving Show, **SWARTZ CREEK, MICHIGAN** (Swartz Creek Middle School) 10am-5pm. Contact: Chuck Gafney, 2318 Sloan St., Flint, MI 48504, (810) 767-2061.

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 17-18. Lancaster County Woodcarvers 28th Annual Woodcarving & Wildlife Art Festival, **MILLERSVILLE, PENNSYLVANIA** (Millersville Univ. Student Memorial Center). Sat. 10am-5pm, Sun. 10am-4pm. Admission \$3 (under 15 free w/adult). Door prizes. Special Youth Competition (under 16). Prizes-cash & ribbons. Contact: Bert Long, (717) 898-7831, carvenwood@desupernet.net

March 24. Brooklin Woodcarvers 11th Annual Woodcarving Show & Competition, **WHITBY, ONTARIO** (Whitby Seniors Center, 801 Brock St. South) Free admission & parking, wheelchair accessible, refreshments. Several categories & 3 levels of competition. Ribbons for winners. Contact: Ken Holmes, (905) 725-7728, George Austen, (905) 576-7473 or Randy Pater, (905) 683-2634.

MARCH 24-25. Scroll Saw Workshop Magazine's 1st Annual Scroller's Open House. **EAST PETERSBURG, PA.** (1970 Broad St.) 10am-6pm. **FREE.** Demonstrations, mini-seminars, book sales and more. Contact: Barb Zercher, Fox Chapel Publishing, 717-560-4703, barb@carvingworld.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 30-31. Wood Carving Illustrated Magazine's 4th Annual Carver's Open House, **EAST PETERSBURG, PA.** (1970 Broad St.) 9am-5pm. 2 day admission—\$3 ind./\$5 family. Demonstrations, mini-seminars, book sales and more. Contact: Barb Zercher, Fox Chapel Publishing, 717-560-4703, barb@carvingworld.com

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

March 31. Wisconsin River Woodcarvers 1st Annual Woodcarving Show, Sale & Competition, **WISCONSIN RAPIDS, WISCONSIN** (Ridges Golf Course & Supper Club, 2311 Griffith Ave.) 9am-4pm with banquet to follow. Contact: Greg Wirtz (715) 423-0471 after 5 pm or Bill Kubisiak (715) 344-2274, e-mail: ckuby@coredcs.com

March 31. 11th Annual "Artistry in Wood" Carving Show, **SHEBOYGAN FALLS, WISCONSIN** (Sheboygan Falls Municipal Bldg., 375 Buffalo St.) In conjunction w/Home & Hearth Days. 10am-4pm. Admission \$1. Featured artist, mini-seminars. Several categories and levels. Contact: Willard Van Sluys, W4791 Cty Rd. PP, Plymouth, WI 53073, (920) 893-0662 or Don Lorier, 5006 Lakeshore Rd., Sheboygan, WI 53081, (920) 458-7422.

APRIL

April 7. Genesee Valley Woodcarvers Club's 17th Annual Show and Competition, **ROCHESTER, NEW YORK**. (Rochester Museum and Science Center, corner of East and Goodman Sts.) Free admission. Competition open to members only. (Membership can be purchased at registration for a fee of \$15). Three Divisions - Bird, General, and Youth. Nine categories in each division, representing most carving disciplines. Contact: Phil Reader at (716) 359-4441, e-mail: philreader@gateway.net.

April 7-8. Duneland Woodcarvers 25th Annual Woodcarving Show, **VALPARAISO, INDIANA** (Porter County Expo Center, south of Highway 30 on Rt. 49). Approximately 90 carvers & vendors. Hundreds of original carvings for sale. Demonstrations, door prizes, supplies, books & tools. Sat. 10am-5pm, Sun. 10am-4pm. Admission \$3, children under 12 free. Free parking. Contact: Duneland Woodcarvers, 7425 Arizona Ave., Hammond, IN 46323.

April 7-8. Mid-Atlantic Woodcarving Silver Anniversary Show & Competition, **ABINGTON, PENNSYLVANIA** (Penn State Abington Campus). Sat. 10am-5pm, Sun. 10am-4pm. Donation \$5. Contact: Al Ritter, (215) 757-2152.

April 7-8. Santa Clara Valley Carvers Annual Woodcarving Show, **SANTA CLARA, CALIFORNIA**. Contact: Ron Richards (408) 734-0860 or Dave Dignam (408) 265-7045.

April 7-8. 15th Annual Texas Carving Rally, Show & Sale, **GLEN ROSE, TEXAS** (Oakdale Park). Classes

by various instructors the following week **April 9-14**. Registration \$20 (\$15 if sent by April 1, 2001). Fees vary. For complete listing, contact: Oakdale Park, PO Box 548, Glen Rose, TX 76043 or email Gail Frueling at frueh@hcnews.com or check www.oakdalepark.com or hcnews.com/~frueh. Plenty of campsites available. Country cabins available w/advance notice.

April 7-8. Salem Capitol Carvers Annual Carving Show, **SALEM, OREGON** (Salem Senior Center, 1055 Erixon St. NE). 9am-5pm. Free admission. 3 classes of judging & People's Choice Award. Contact: Everett Koontz (503) 581-8428, email: koontzde@open.org

April 21. 5th Annual North Woods Carving Club "Art of the Carver" Show, **GAYLORD, MICHIGAN** (Gaylord High School). An exhibition, competition & sale of fine wood carvings. 10am-4pm. Contact: Jim Pike, 4631 Juneberry Tr., Gaylord, MI 49735, (517) 732-3222, email: jtpike@voyager.net.

April 22. Grand Ledge Woodcarving Club Show, **DeWITT, MICHIGAN**. (Banquet & Conference Center of DeWitt, 1120 Commerce Park Drive, Suite A). 10am-5pm. Table rental Exhibitor \$ 20.00 Vendors \$ 40.00. General Admission \$ 2.00; Family rate \$ 5.00. Door Prizes, Demonstrations, Sales by carvers, Sales of tools and supplies. Contact: Elliot Light, 938 Delridge Road, East Lansing, MI 48823 517 332-8437, e-mail: light@pilot.msu.edu

April 22-29. Texas Woodcarver's Guild Annual Spring Round-Up, **FREDERICKSBURG, TEXAS** (Ladybird Johnson Municipal Park). Six days of classes for beginner to advanced carvers. Contact: Robert Miles, 7881 E. Goldenrod, Gardendale, TX 79758, (915) 563-2517, email: carverbob5@aol.com

April 28. "Art of the Carver" sponsored by the Central Fraser Valley Woodcarvers, **ABBOTSFORD, BRITISH COLUMBIA** (Garden Park Tower, 2825 Clearbrook Rd.) 11am-5pm. Admission \$2. Demos, door prizes, purchase award, local vendors. Contact: Bob Young (604) 853-8049, Rick Den Braber (604) 824-9891 or email carver@uniserve.com or mypage.uniserve.com/~carver

April 28-9. Mohawk Valley Arts & Woodcarvers Show, **ALBANY, NEW YORK** (Christian Brothers Academy, 12 Airline Dr.— easy access (5 min.) from Exit 4, Rt. 87, the Adirondack Northway.) Contact: George Hallenbeck, 2 Ildra Ln., Albany, NY 12203, (518) 456-0774, email: carvincarl@aol.com

April 29. Mid-Wisconsin Chippers Annual Show, **OSHKOSH, WISCONSIN** (Sunnyview Expo Center, Hwy. Y & Hwy. 45) 9am-4pm. Admission \$2. Contact: Tom Sweet, (920) 231-0140, email: diandtom@athenet.net

DEADLINE TO SUBMIT EVENTS

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Wisconsin State Fair Park
Milwaukee, WI

NASHVILLE
I-24 Expo Center
Smyrna, TN

February 9-11
ST. LOUIS
Gateway Center
Collinsville, IL

COLUMBIA
South Carolina State Fairgrounds
Columbia, SC

February 16-18
KANSAS CITY
Overland Park Int'l Trade Center
Overland Park, KS

February 23-25
CENTRAL FLORIDA
Florida State Fairgrounds
Tampa, FL

SAN ANTONIO
Airport Convention Center
San Antonio, TX

March 2-4
WESTERN NEW YORK
Erie County Fairgrounds
Hamburg, NY

SALT LAKE CITY
Southtowne Exposition Center
Sandy, UT

March 9-11
CHARLOTTE
Merchandise Mart
Charlotte, NC

LAS VEGAS
Cashman Center
Las Vegas, NV

March 16-18
NORTH VIRGINIA
Capital Expo Center
Chantilly, VA

CLEVELAND
Summit County Fairgrounds
Tallmadge, OH

March 23-25
ATLANTA
Gwinnett Civic Center
Duluth, GA

GRAND RAPIDS
DeltaPlex Expo Center
Walker, MI

March 30-April 1
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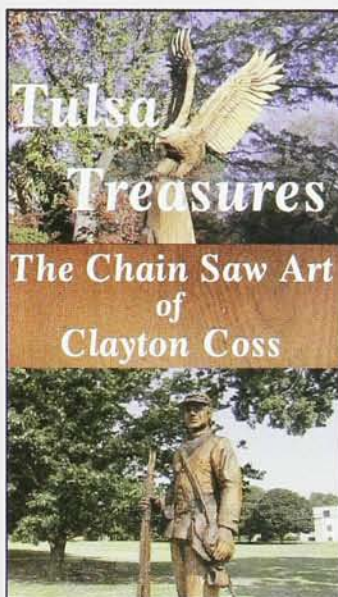
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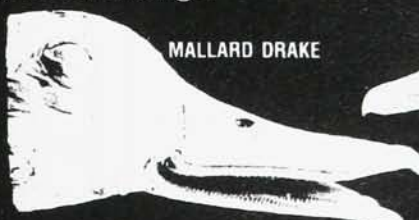
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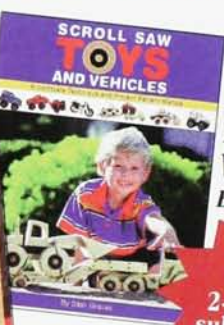
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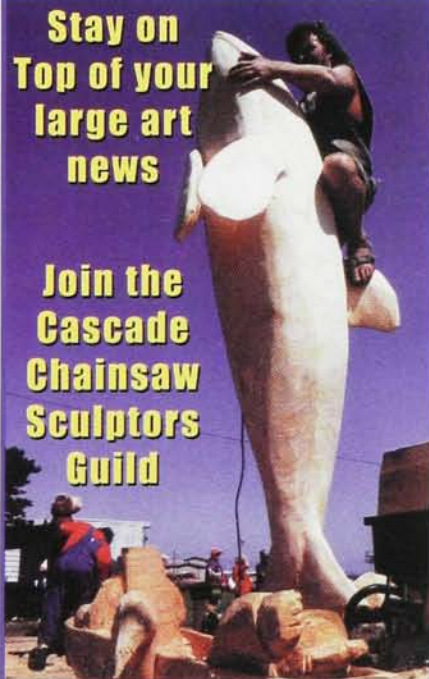
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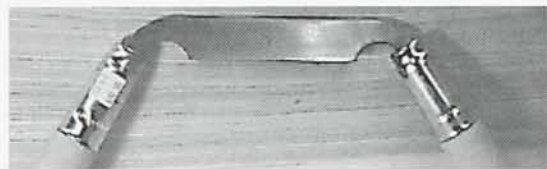
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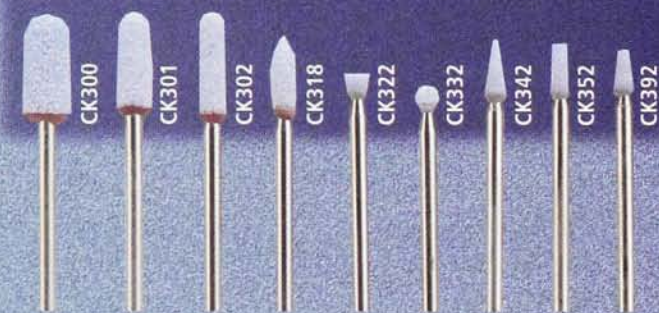
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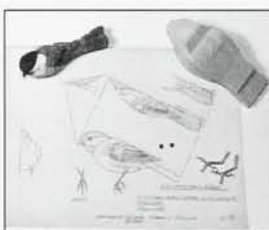
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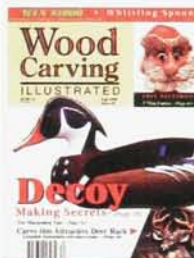
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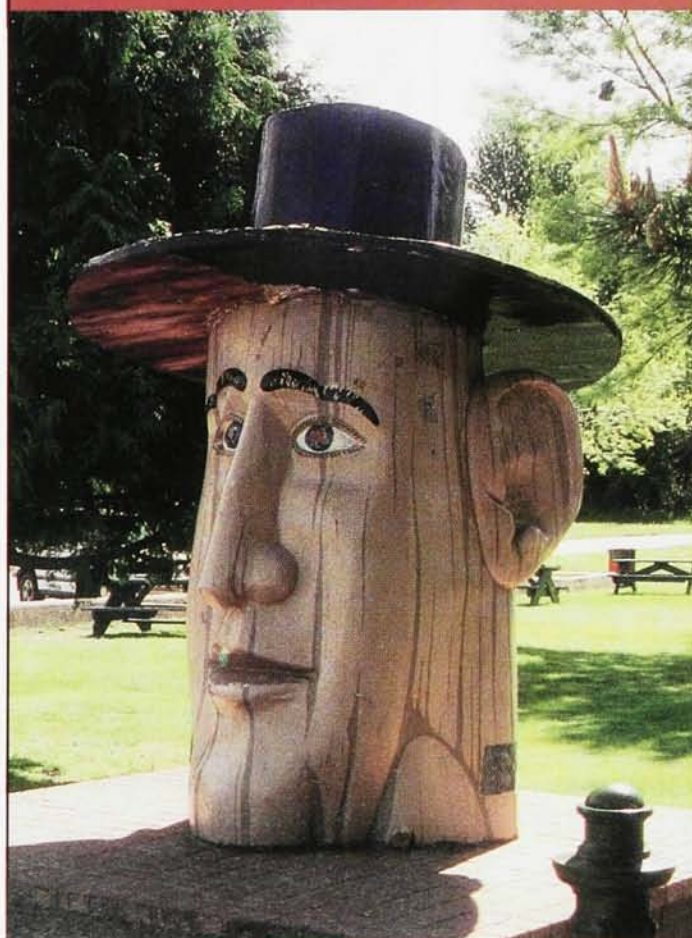
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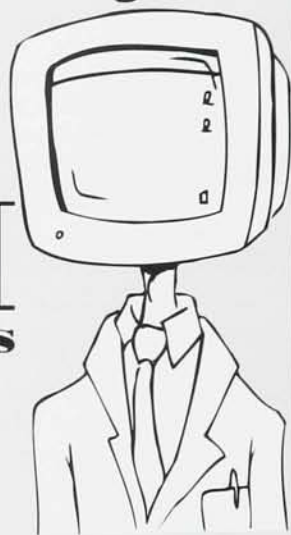
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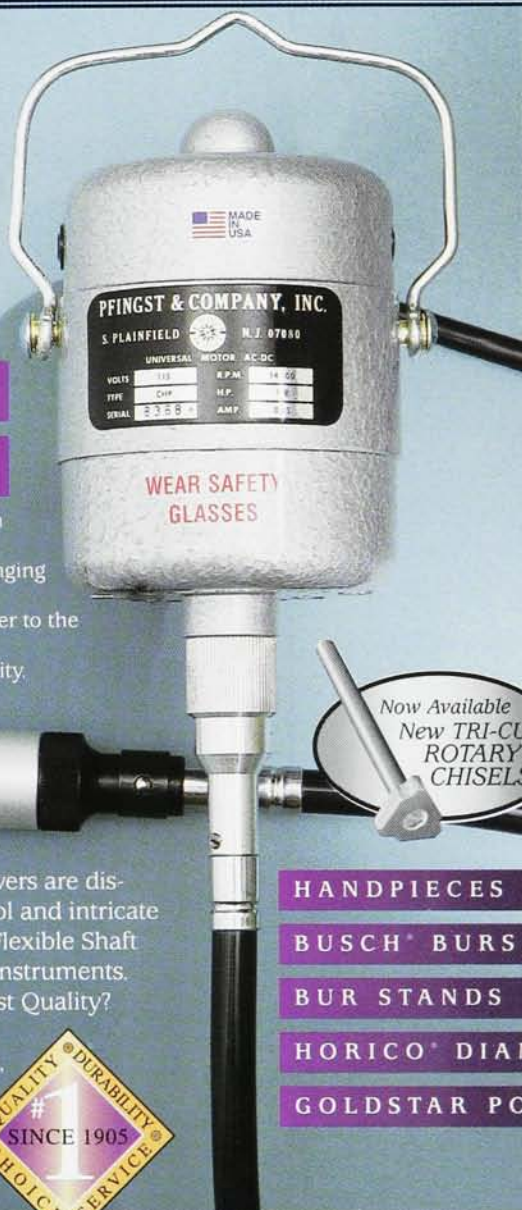
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David Hostetler is a celebrated American carver and a professor emeritus of Ohio University. His art career spans 55 years, celebrating the female form in solid wood and bronze. David's work is displayed in museums and private collections across the country. P.O. Box 989, Athens OH 45701 (740) 593-8180 or P.O. Box 2222, Nantucket, MA 02584 (508) 228-5152.

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