Learn to Carve Faces

Issue No.15 www.carvingworld.com Summer 2001

Wood Carving ILLUSTRATED

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Wood carving tools haven't changed since the industrial revolution, although carving has. Production carving is now done by machine, however the art form still persists as an avenue for self-expression and one-of-a-kind sculptures. Flexcut™ carving tools have been designed to meet these needs.

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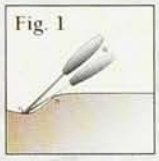
Fig. 1

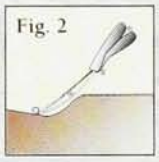
Fig. 2

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Each Flexcut™ high carbon edge is hand ground and polished to insure the lasting razor sharpness for which our tools are renowned. This durable edge can be maintained for long periods of time with simple stropping. Any subsequent sharpening can be done just as you would with any conventional tool.

Handle design

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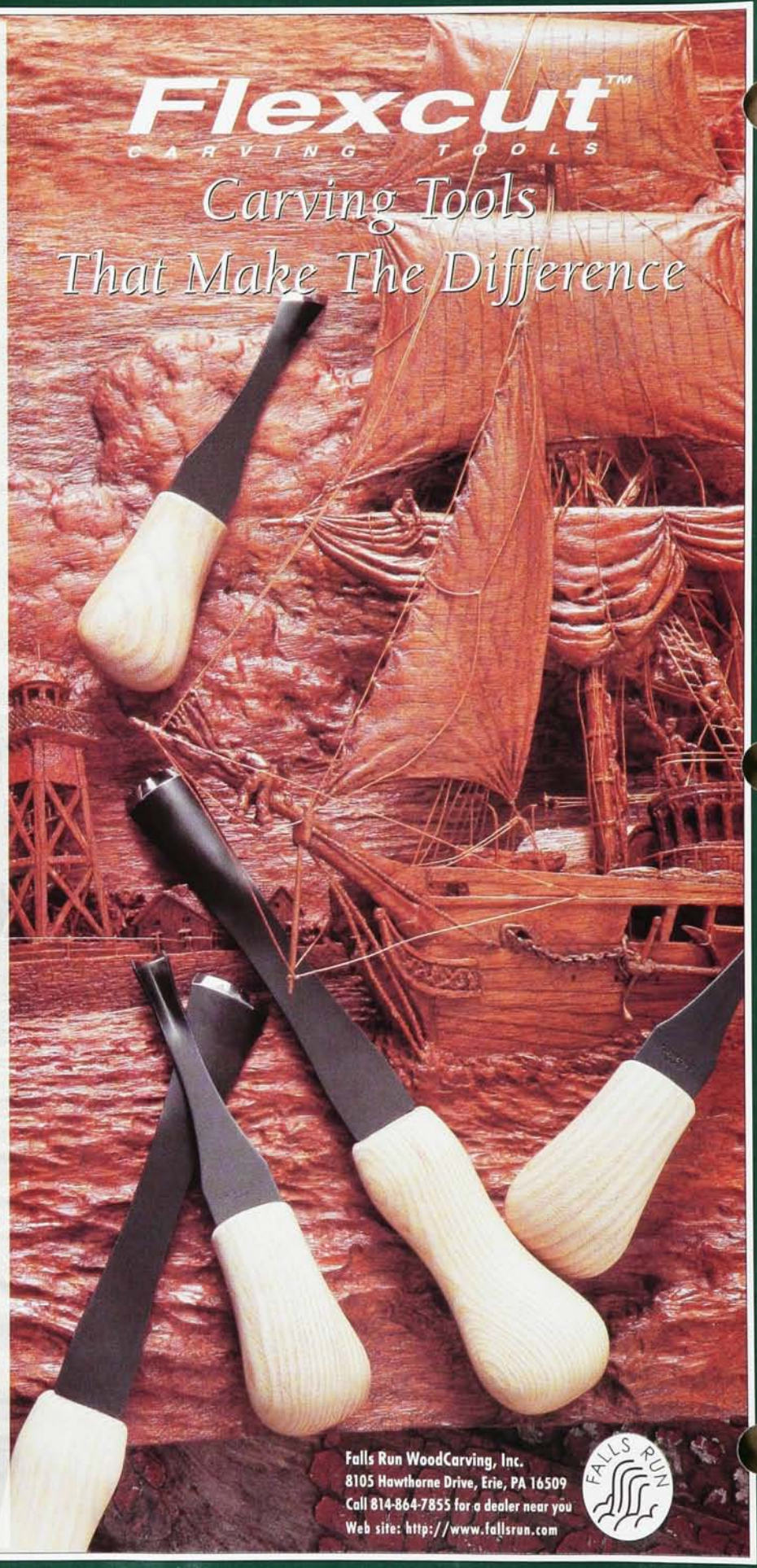

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Wood Carving ILLUSTRATED

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Editor's Corner

I met Art Shoemaker briefly during Fox Chapel's first Open House in 1999. We exchanged handshakes, some pleasantries about Wood Carving Illustrated, and we went our separate ways. Later that year I asked Art to carve two projects for the magazine. He consented, and The Pussycat and The Screech Owl appeared in issues 12 and 13, respectively.

When I travel for a photo shoot-interview, I never really know what to expect, although my number one priority is to bring back good photographs. But Art was wonderful to work with. A retired industrial arts teacher who lives in Lancaster, Pennsylvania, he seemed to take to wood and tools like a duck takes to water. Looking at him through the camera lens, I couldn't help but get the feeling that Norman Rockwell would have done a grand cover of the woodcarver at work. Relaxed and friendly, Art carved with gusto, removing wood to reveal work that had freshness and vitality.

I returned a year later and did two more projects with him, one of which appears in this issue. His contented pig should delight beginners and the experienced woodcarver as well. When I can get some time away from the editor's corner, this is one project that I'm anxious to tackle.

Be sure to take a look at Hot Spots for Carvers if you are planning a trip this summer. A favorite project of mine this past year was compiling information on museums that will interest our readers. While a half-page is devoted to each of eight hot spots, check out an article on ships' figureheads at the Mariners' Museum. It offers an in-depth study of the best of commercial art from the past. The collection is one you may wish to visit in your travels. Hot Spots Part Two is scheduled for the fall issue, so save time when the days get shorter to view more fascinating displays of woodcarvings.

And when you have a few spare moments at home, please fill out the survey in this issue. If the magazine is to improve, we need to hear from you about your interests and needs.

Roger Schroeder

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SUMMER 2001

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Contributing Editors: . . . . . John Mignone
Joel Hull
Lori Corbett
Barry McKenzie
Technical Illustrator: . . . . . Jack Kochan
Graphic Design: . . . . . Lori Schlossman
Linda Forrest
Information Systems: . . . . . Andria Leschke

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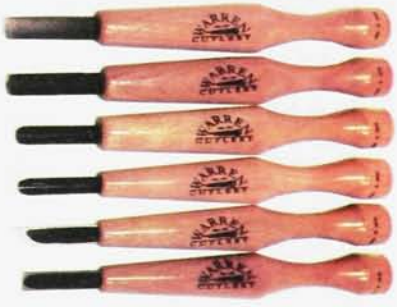
7.5mm # 8 gouge straight shank
6mm # 8 gouge straight shank
7.5mm skew straight shank
7.5mm straight chisel



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An Answer to Bevels

I have been a hobby carver for quite some time and I would like to know why a carver's chisel is beveled on both sides. I don't see why a normal carpenter's chisel with only one beveled edge can't be used in place of the double-beveled carver's chisel. What's your opinion?

– Steve

The primary purpose of a carpenter's chisel is to make woodworking joints such as mortises and tenons. It is an excellent tool for paring wood to create flat surfaces. How does this happen? The one flat face of the chisel causes the tool to be self-guiding. Think of cutting a mortise, which in most cases is a hole with square sides and corners. As the chisel enters the wood, the beveled face is pushing wood aside and the flat face, resting on the cut surface, acts as a guide for the rest of the blade. Will the carpenter's chisel work for woodcarvings? It can if flat surfaces are what you are looking for. Perhaps you are creating a relief carving that truly requires flat walls perpendicular to the surface of the relief panel or board. The carpenter's chisel will do the job. However, as soon as you start rounding, a gouge must come into play and the carpenter's chisel is set aside. In normal use, a woodcarver's chisel, with long bevels on both sides of the blade, enters and leaves the wood without regard for creating flat, functional surfaces. The self-guiding feature, then, is not necessary.

Can a Cam Clamp?

I have a question about a carver's bench hook pattern on your website (www.carvingworld.com). How exactly are the dowel pieces and clamp used? I am new to carving and can't quite follow the instructions.

– Patricia

The carver's bench hook that you ask about appears in WCI's Issue no. 1. It is a holding device that is sometimes called a cam clamp. That name derives from the shape of one of the components, which has an irregular shape, much like a cam in a machine that turns a shaft. The cam, in conjunction with the dowel, holds a piece of wood in place so that it can be carved. The various holes on the board allow the dowel to be placed in a position nearest to the project. When the cam, kept in place with its own dowel, is rotated, it locks the project against the dowel. Because the cam is not circular, it literally "bulges" out to press the carving against the dowel. Turning the cam in the opposite direction releases the piece. The carving can also be locked against one of the two cleats or both that are on the perimeter of the plywood board. The bench hook is especially useful when holding an irregular piece of wood in place or when another style of clamp gets in the way because it bears down on the surface of the project.

The Apple Doesn't Fall Far from the Tree

Issue 13 tells about carving apple wood. I have searched every timber source I know of, but no one seems to carry it. Do you have any sources?

– Henry

As you read in WCI's wood review, a Pennsylvania resident carved a bowl using wood from a tree that had blown over in his parents' yard. Unfortunately, this is how most carvers end up procuring this species. WCI asked a couple of dealers who specialize in exotic and hard-to-find woods, but no luck. You might try an Internet search of wood dealers or check out Woodshop News, an excellent source for locating wood. A problem with apple and other fruitwoods is that they do not dry evenly. As moisture leaves the cells, the wood tends to crack and twist. These are liabilities that make apple unpopular with lumberyards. If all else fails, then try a tree service. Even if you do find the apple, be prepared for the problems described. Or, you might want to try Swiss pearwood. It has an even grain and a color not unlike apple's, and small pieces can be purchased that are check free. Although pricey, pearwood is available from Wood-Ply Lumber Corp., located in Freeport, New York/800-354-9002 or 516-378-2612. Wood-Ply has a lively mail-order service.

Second Poor Man's Tool Contest Winners!

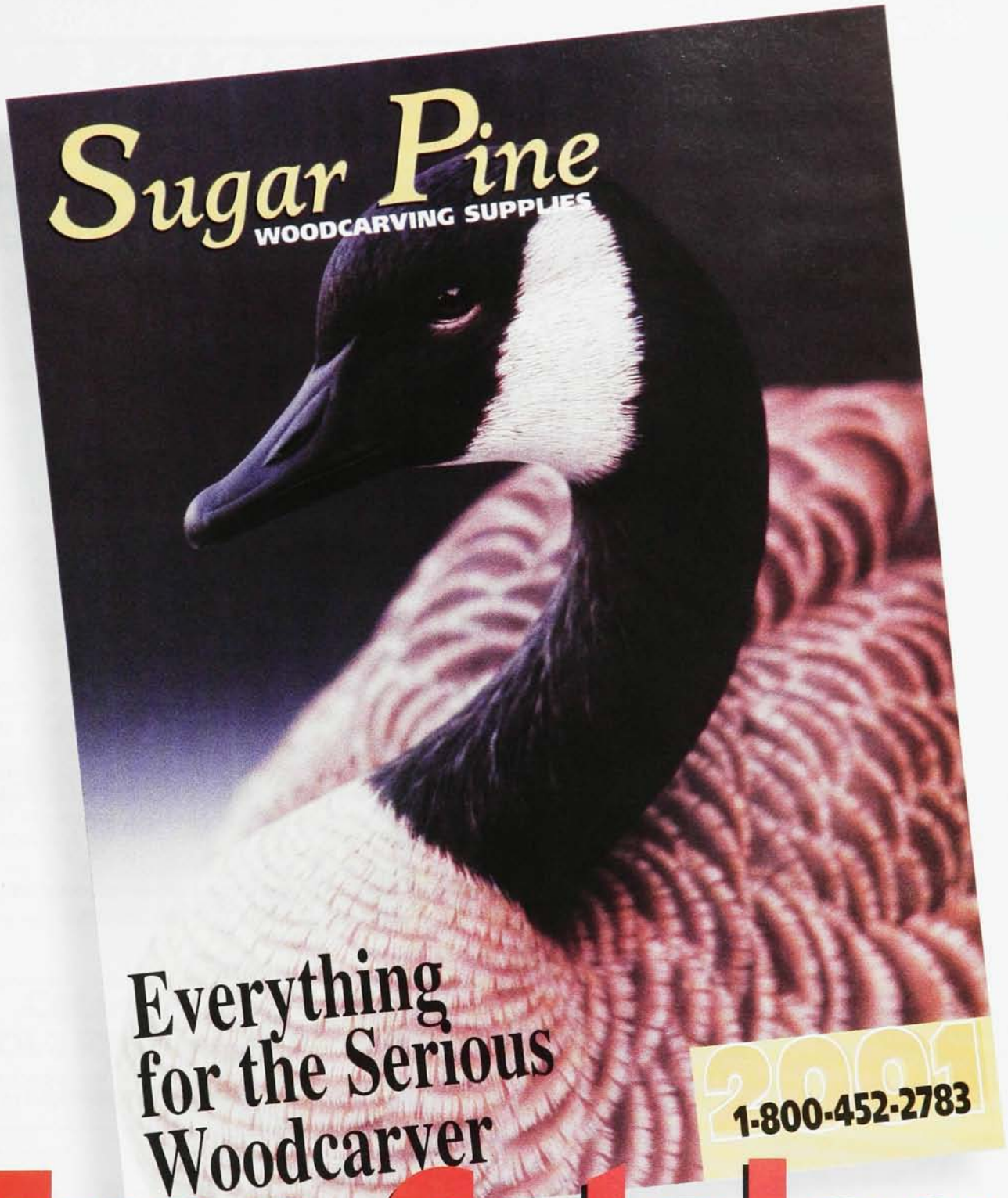
$500 First Place Winner is Louis Foshay, of Millville, Pennsylvania, for a dust collector

$200 Second Place Winner is Lynn Diel of Columbia, Missouri, for a telescoping rod for power carvers

$100 Most Creative Entry is from Ed Twilbeck of Ocean Springs, Mississippi, for a string buffer

$50 Runner Up Prize goes to Melvin Wheatley of College Place, Washington for a relief carver's table top

Look for these tools in future issues of Wood Carving Illustrated and Power Carving Manual Volume 3



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READER SURVEY

In the interest of improving our magazine, we ask every reader to participate in this survey by circling the appropriate letter, number or by filling in the blanks provided. Answers will be kept in the strictest confidence and will not be used for any purpose other than to improve the magazine.

Return this survey by June 1, 2001 for a chance to win a RAM Tech 2000 - $395 retail value!

MAGAZINE CONTENT

1. WCI offers a variety of regular columns and features. Please rate each by checking one of the boxes below

Subject	excellent	good	fair	poor
Step-by-step projects				
General interest articles				
Pattern profiles				
Tools put to the test				
Painting techniques				
Wood review				
Chip carving				
On the road				

2. WCI currently offers four step-by-step projects in each issue. That number should be: a. more b. less c. the same

3. How important is it to have a well-known carver do a step-by-step project as opposed to a person who may not be recognized by the readership?
a. important b. not important c. depends on the project

4. If you are a realistic bird carver, list three species of wildfowl you would like to see featured as projects in the magazine (for example: a chickadee, a kestrel, a wood duck):
a. _____
b. _____
c. _____

5. If you are a caricature carver, list three subjects you would like to see featured in future issues (for example: cowboys, mules, golfers)
a. _____
b. _____
c. _____

6. Are there any subjects you would like to see added to the current editorial mix? a. yes b. no (please list up to 3)
_____
_____
_____

COMPUTERS AND THE INTERNET

7. Do you have Internet access? a. yes b. no

8. Have you visited www.carvingworld.com.? a. yes b. no
c. Was not aware that the website existed

9. A message board for exchanging ideas and advice is available at www.carvingworld.com. How many times do you check the message board each month?
a. did not know about message board
b. 0 c. 1 d. 2 e. 3 f. 4 g. 5+times

10. Circle the appropriate answer(s):
a. I have asked for advice on the message board
b. I have answered a carver's inquiry

11. Circle the appropriate answer(s):
a. I view book offerings on the website
b. I check out past articles c. I look at the calendar of events

12. Would you like to receive special Internet-only offers from Fox Chapel Publishing at your e-mail address? a. yes b. no
Email: _____
(we do not sell email addresses)

REFERENCES \ BOOKS

13. How many carving books do you usually buy each year?
a. 1 b. 2 c. 3 d. 4 e. 5+ f. Do not purchase books

14. Where do you make most of your woodworking book purchases? a. Bookstore b. Tool/hardware store
c. Catalogs/through the mail d. Internet e. Via telephone

15. You are most likely to purchase a book on which of the following topics (choose up to 3):

a. Bird decoys	b. fish decoys	c. realistic humans
d. realistic birds	e. Santas	f. realistic mammals
g. chain saw carving	h. fish	i. stylized & abstract
j. holiday ornaments	k. relief	l. caricatures
m. carousel figures	n. chip carving	o. wood turning
p. woodworking tools	q. finishing	r. drawing techniques
s. woodworking-general	t. furniture	u. scroll saw / intarsia
v. clocks	w. canes	x. toys & models

16. Do you use videotapes as a reference? a. yes b. no
(please offer a title you think would benefit other carvers)
_____

CARVING ACTIVITIES

17. Circle what has helped you most as a carver (choose one):
a. being a member of a local woodcarving club
b. magazine articles, books and videos
c. attending carving seminars and workshops

18. If you have been a student of a woodcarving instructor, list the name or names of those who have been helpful to you:
_____
_____

SHARING YOUR THOUGHTS

WCI welcomes your opinions, comments and suggestions, Please attach a separate sheet.

Optional:*

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-Reviewed by Jeremy Williams
Wood Carving Magazine

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

Phil Galatas, Philip J. Galatas Wildlife Studio
Humboldt, NE

Side by Side

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

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

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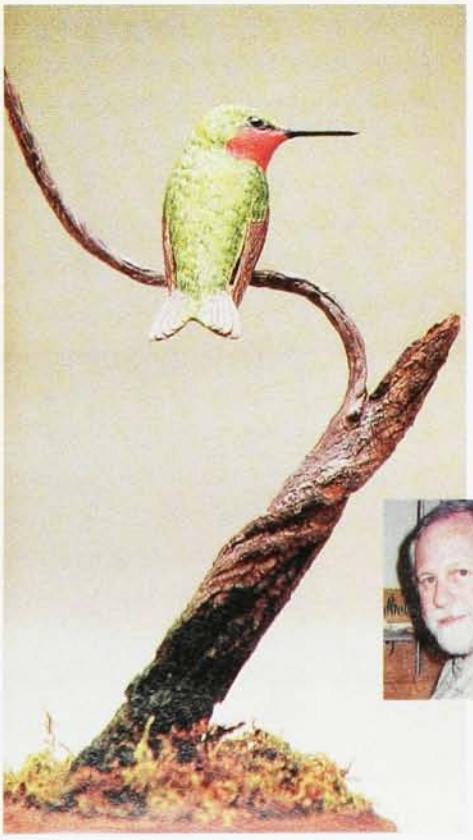

"I have been using Typhoon burs for the past two years and find them a great improvement over existing technologies. They remove wood quickly and cleanly and do not load up like other similar burs. I prefer spending my time carving rather than cleaning burs, and I am able to do that with Typhoons."

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

Ruby Throated Hummingbird

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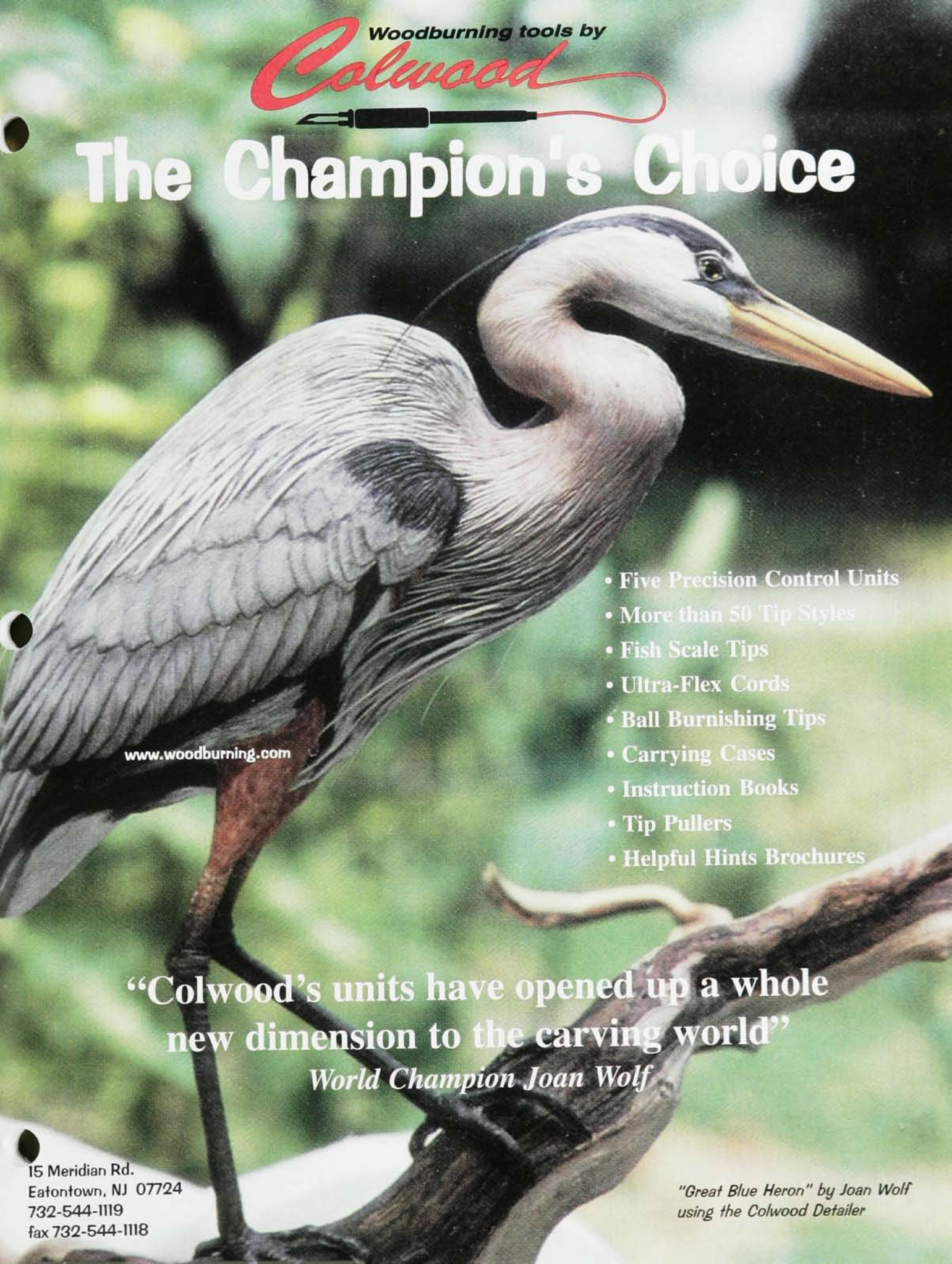
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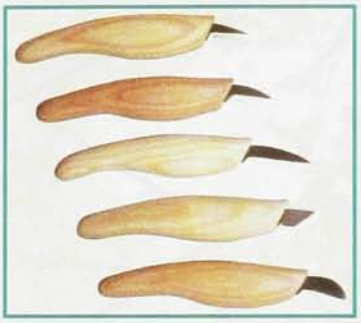

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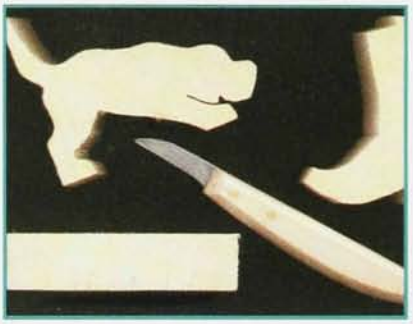

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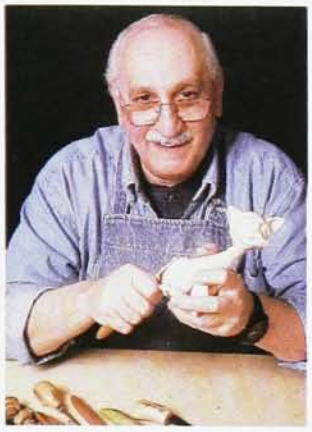
The Contented Pig



Photography by Roger Schroeder, Managing Editor at Wood Carving Illustrated

By Art Shoemaker

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

It seems farmers in almost every country raise pigs, which are technically called hogs. About one third of all the meat we eat comes from these animals, while other parts that include skin and hair are used to make leather, brushes, soap, glue and even medicines.

Unfortunately, because pigs wallow in dirt and mud, people consider them to be dirty and dumb. To the contrary, pigs keep themselves remarkably clean and are considered to be fairly intelligent. Even the notion that pigs overeat is incorrect.

There about 23 breeds of hogs raised in the United States. They include such breeds as Poland Chinas, Yorkshires, Berkshires, Hampshires, Chester Whites and Durocs. The colors they come in are almost as varied as their breeds. Pigs can be black with white markings, spotted black and white, red, white, and of course pink.

I saw a pig like the one I chose for this project in a newspaper. I liked it so much that I drew up a pattern. My interpretation of the pig is that it is a relaxed, happy animal—contented is the word I like to use. I sell much of my work at craft and carving shows, and this piece is popular. In fact, I do the animal in several sizes.

My choice of wood is basswood. I can purchase the full sizes I need without having to glue up smaller pieces of wood. It carves easily with knives and gouges, and it holds fine details without being brittle. It also takes paints and stains as if it were a canvas.

Most every carving I do, whether an animal or a human figure, is first bandsawed to shape. What helps the process along is double cutting the block. This requires putting both a front and side profile on a squared-up piece of wood. I then cut out the front profile and temporarily reattached the cutaway pieces of wood with rubber cement. I have the side profile intact and bandsaw that to shape. With four sides of the block removed, I am left with the basic shape of the carving before using a single carving tool. I do the entire carving with two knives and three gouges.

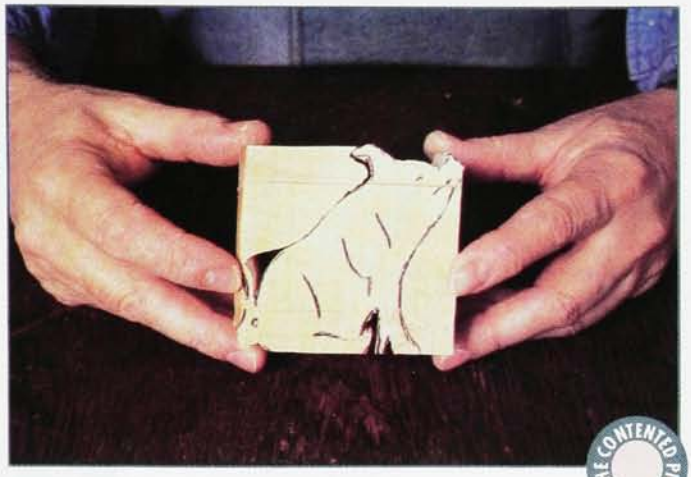
MATERIALS LIST

Tools:

Long-bladed or roughout knife
Short-bladed or detail knife
No. 2 3/8-in. gouge
No. 5 1/4-in. gouge
Micro gouge

Wood:

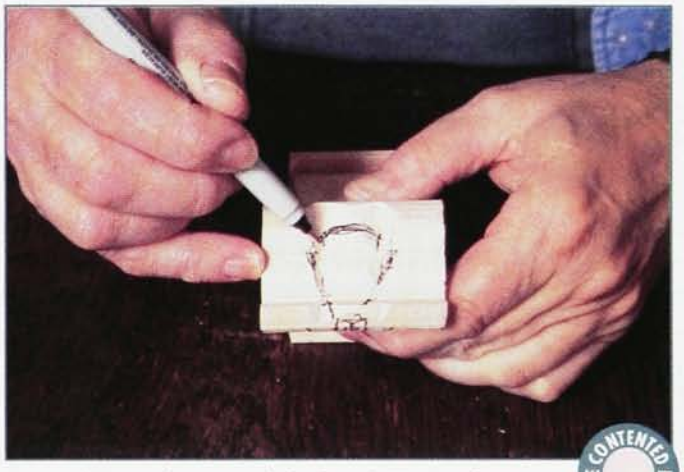
2 1/4-in. by 2 1/4-in. by 3 1/8-in.-high basswood block



When I cut out a pattern on a block of wood, I first cut the front and back profiles on a bandsaw, temporarily glue the waste wood back in place, then cut out the side profiles.

When waste wood from the four sides has been removed, I have saved myself a great deal of carving time.

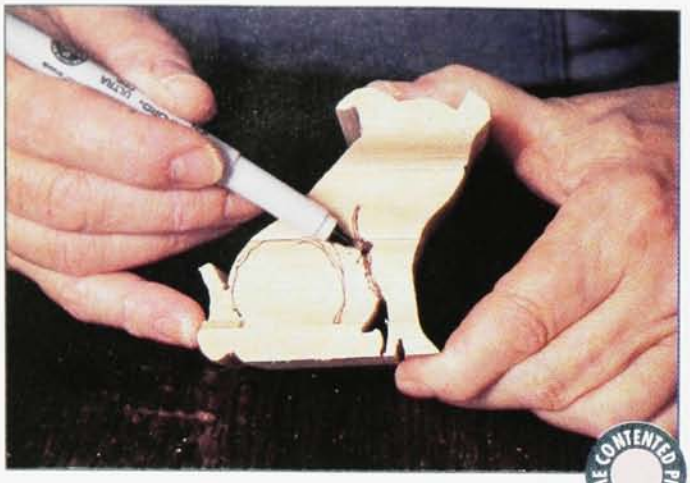
Centerlines are important for maintaining symmetry and aiding me when I round the body. Here I place one on the back of the pig.



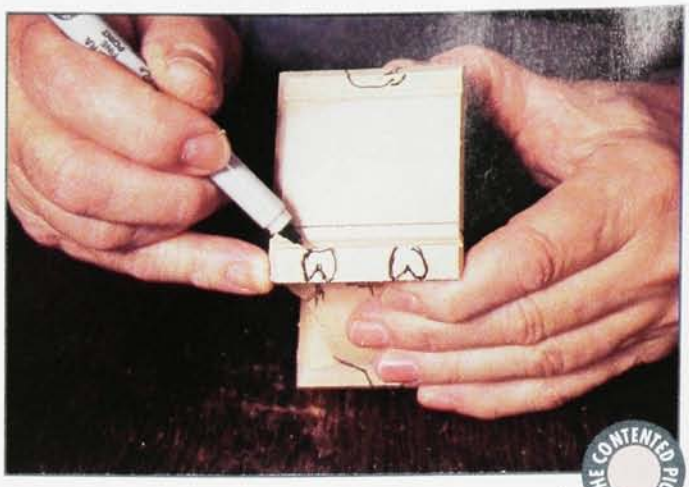
I next locate the top of the head. Notice how much wood has to be removed from around the head profile.

My pig is sitting, which means it has its two front feet planted firmly on the ground.

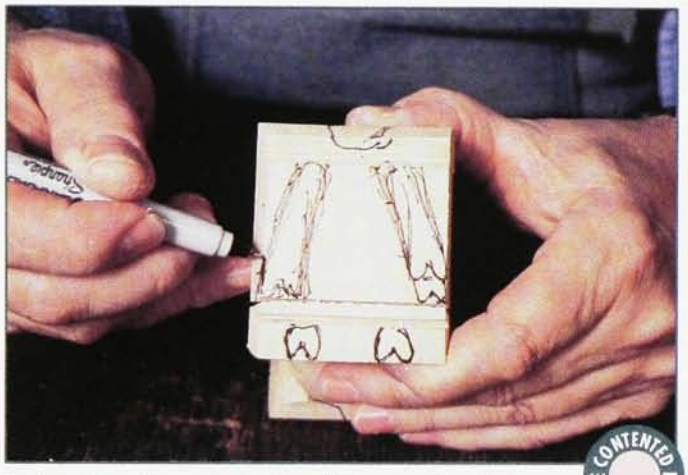
The tail has a curl to it, and the end will be raised off the body. Notice that I make the curl almost completely round.



The haunches and leg profiles are drawn on the sides of the body.

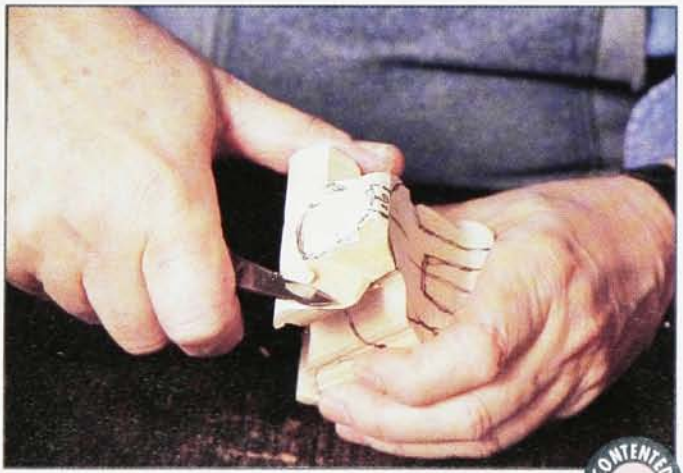


Pigs have cloven feet. Later I will take out a notch of wood between the toes.

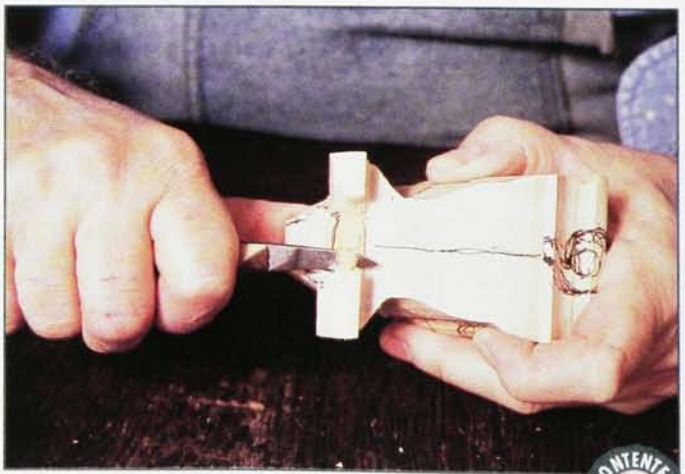


I also draw the rear feet and legs on the sitting pig.

The ears are a prominent part of the body. I make sure they are not too small.

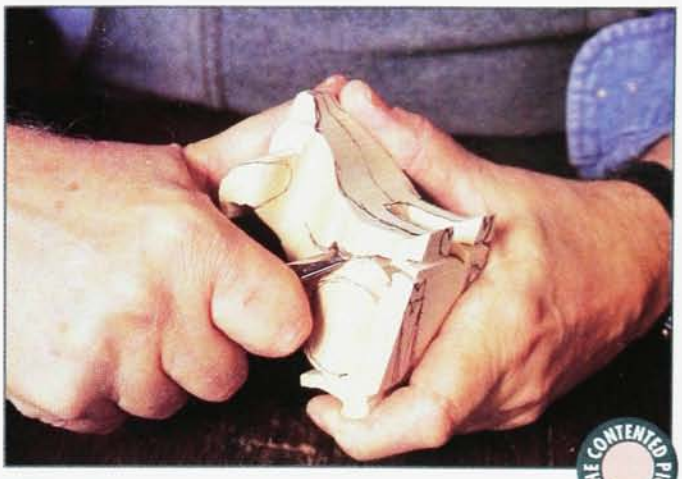


Carving starts on the head with a long-bladed or roughout knife. I roughly shape the snout and reduce the size of the ears.

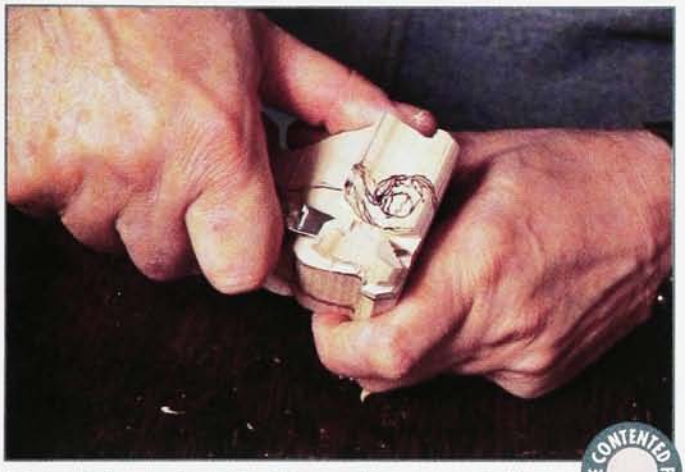


Using the same knife, I remove wood from between the ears. The final detailing I save for last to avoid breaking off the wood when it is thinned down.

I first make a stop cut along the inside of the front legs and take away layers of wood.



The sides of the front legs also require stop cuts and wood removal to bring them away from the body.



The tail has to be raised from the rear end. Here too I make stop cuts with the roughout knife and take away wood up to those cuts.

To remove wood from between the hind feet and legs, I start with V-shaped cuts.

I can more easily remove wood from between the hind feet and legs and round the belly with a gouge. Here I use a no. 2 3/8-in. gouge.

The haunches stick out from the sides of the body. I start with stop cuts and remove wood up to them.

A V-shaped channel separates the hind feet and legs from the haunches.

Rounding the body begins on the rear corners of the cutout. Before using the knife, I check the grain direction so that I am cutting with, not against, the grain.

I always round to a centerline.

The haunches need to be rounded, especially between the front and rear feet.

With the back completed, I extend the profiles of the haunches to the tail.

Stop cuts and rounding take care of the haunches.

Turning to the front of the pig, I round the snout with a short-bladed or detail knife. A smaller knife allows me to make a cut with a small radius.

To make the nostrils, I use a micro gouge.

To make the upper profiles of the eye mounds, I use a no. 5 1/4-in. gouge. I push the tool straight into the wood. The profile of the gouge creates a half football shape.

With the roughout knife, I make stop cuts for the lower profiles of the eye mounds and remove wood up to them.

The U-shaped mouth comes up to the bottom of the nose. But at each corner I bring the mouth line up to create a smile. A stop cut with wood removed below shapes the mouth.

To create the cloven look of the feet, I remove wedges of wood between the toes.

I also define the rear toes and round the front legs.

To remove wood from the center of the curling tail, I use the no. 5 ⅛-in. gouge.

With the detail knife I round the tail and remove wood from behind its tip so that it is raised off the body.

With the rest of the body defined and shaped, I reduce the size of the ears with the roughout knife.

Finally, I shape the backs of the ears and put points on them.

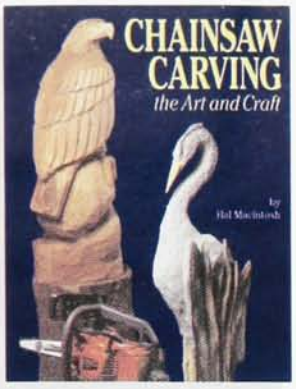
After some more refining, the pig is ready to be painted.

Pattern

Photocopy at 100%

When it comes to painting, I prefer watered-down acrylic paints. Applied as stains, they let the wood grain show so that I don't have a shiny surface. I do, however, tone down the dry stain with some fruitwood oil stain. When that is dry, I finish the carving with a clear bowling alley wax or clear shoe polish. I then buff the wood with a soft shoe brush.

I paint this pig to look like a Spotted Poland China. But a coating of brown, white, or pink will result in an equally pleasing animal.



Chainsaw Artists Turn Doodles Into Dollars

Discover for yourself the hottest area of carving today! Inside this new book, chain saw artist Hal MacIntosh shares all the tips and techniques he has learned through the years. If you've ever wanted to try chain saw carving, this is the book for you!

• Learn how to make your own chainsaw art

Which chainsaw should I use? Are there different chainsaw carving bars available? Where do I start? The author answers all your questions with a section on chainsaw basics. Step-by-step projects show you how to create "scratch drawings," relief and pierced relief carvings, step cut carvings, lifesized three-dimensional carvings and totem poles.

• See lifesize carvings of animals and people being created with chainsaws

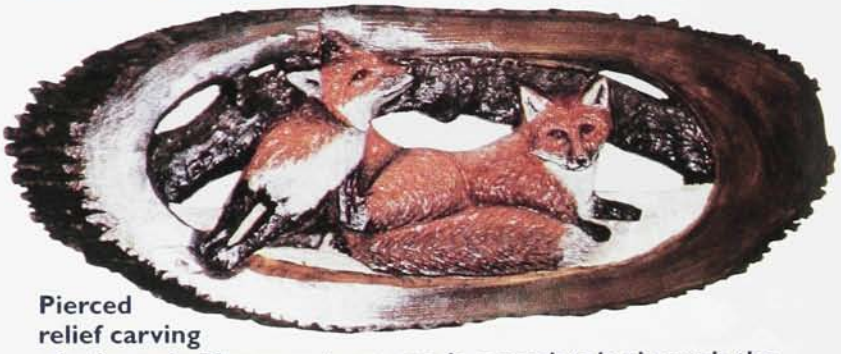
Chainsaw carving competitions are becoming popular at logging events across the nation. Many state and local fairs now feature chainsaw carving demonstrations. Author and artist Hal MacIntosh has gathered a number of photos of works in progress from the North Eastern Chainsaw Carving Championship held each year in upstate New York.

• Leaf through pages of beautiful finished pieces by the top chainsaw artists in the country

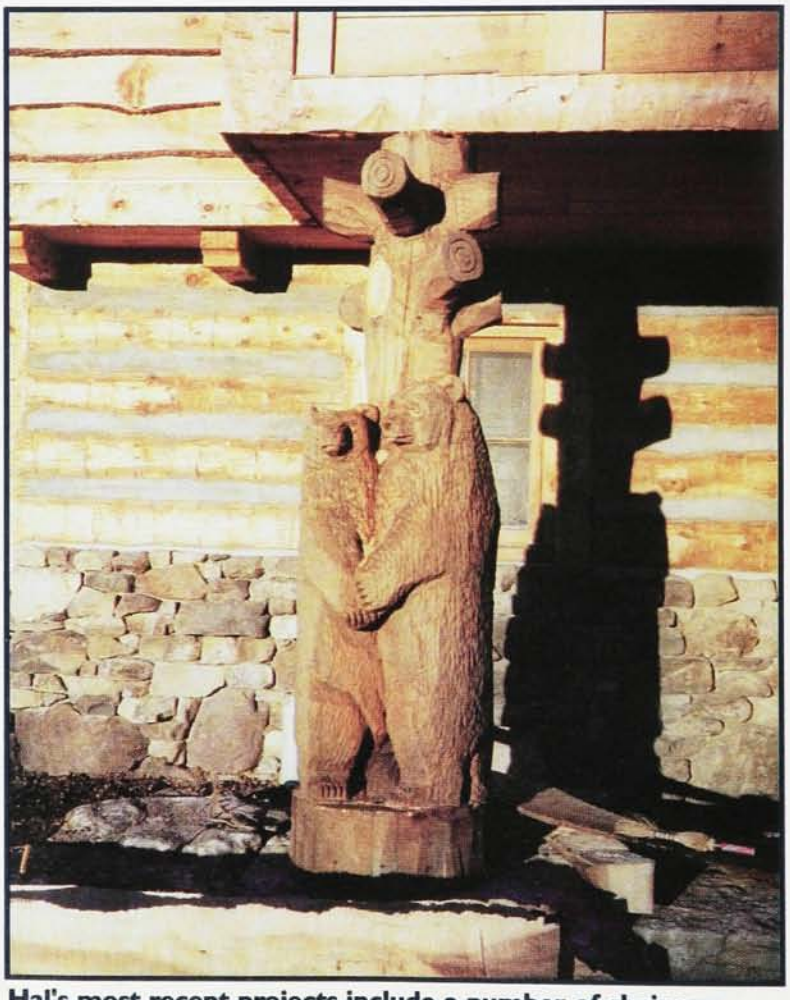
The works of 23 chainsaw carvers are featured in this book. You'll find that everything imaginable can be created by a skilled chainsaw artisan—from glass-topped tables to stately bed frames, from old world Santas to beautiful mermaids, from attacking grizzlies to soaring eagles.... The author has even used a chainsaw to carved a lifesized wooden replica of Ronald McDonald.

• Find out how a chainsaw can make you money

Hal has been running his own successful chainsaw carving business, Timbercrafts, for more than a decade. He shares with you some of his biggest projects and tips for making chainsaw carving your main source of income.



Pierced relief carving of a fox pair. Plunge cuts are made completely through the wood to remove parts of a pierced relief design. Hal stacks 12 x 12 x 36 inch pine blocks in varying configurations to ensure that thearea behind the pierced section is free of obstacles. Details are added with line drawing methods.



Hal's most recent projects include a number of chainsaw carvings commissioned by a home owner in New York state. The project included two bear columns, a tree house carved from a yellow poplar log eight feet in diameter, specially notched wooden logs, exposed beam ends carved as bear heads, a 30-foot totem pole, and decorative railings.

Editor's Note: The following excerpt and photos are from Hal MacIntosh's new book Chainsaw Carving, the Art and Craft.

"Over the past several years many chainsaw carvers who own and operate a sales shop have called and written, wanting to know what they can make for $30 or less. They have noticed that many of the people coming in their door want to buy something, but are limited by the space in their yard, the weight of a large sculpture or cost.

Whatever you call these quick and easy pieces-Chain Saw Timber Doodles, line drawings, scratch boards, chainsaw chip carvings-they are also perfect for beginning chainsaw carvers. Line drawings can be made from almost any scrap lumber and they will help you improve your texturing and drawing skills.

There are two basic approaches to creating chainsaw line drawings, both of which require using the tip of a dime-size carving bar. One is to cut a straight or curved line of uniform depth and width. The other is to apply the tip of the carving bar to the wood using varying amounts of restraint or pressure with an across-and-down movement."

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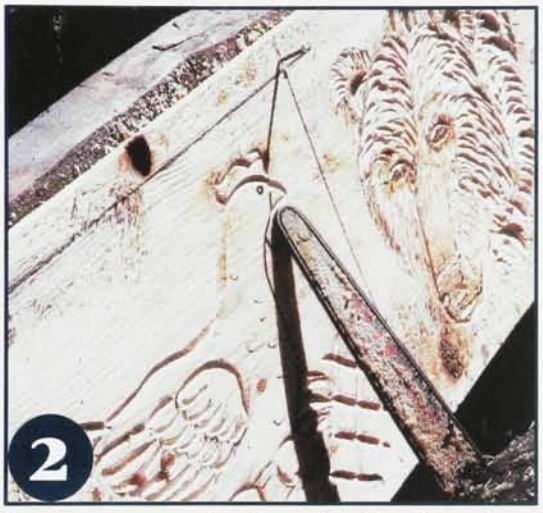
1 **Make up enough drawings to keep you busy for a few hours. If you're a beginning chain saw carver, you'll want to start with pattern that's simplistic and big, such as this chicken. More advanced chain saw carvers may wish to challenge themselves with smaller, more intricate designs.**



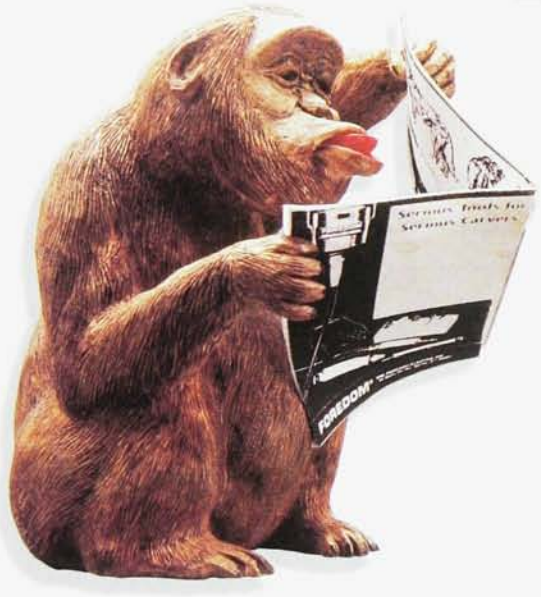
To make a v-cut of uniform depth and consistent angle, tilt the tip of the carving bar according to the curve of the line. Curves that bow upward should be cut from below; those that bow downward should be cut from above.

In the same manner, lines that curve to the left should be cut from the right; lines that curve to the right should be cut from the left.

Line drawings can also be made with cuts of varying depths and different angles. The variations make it possible to express fine, medium and bold textures and lines. Notice the variety of cuts used here in the fur on the bear's head.

In contrast, the lines on the bear's muzzle are much shallower. Shallow cuts are achieved by applying very little pressure as you move the side of the bar tip against the wood; deeper cuts are made by using more pressure.

Chimp Carver



By Jack Kochan

Jack Kochan is an illustrator, carving instructor and a Contributing Editor at Wood Carving Illustrated.

While leafing through some old wildlife-related magazines, I came upon a photo of a chimpanzee using a twig to extract termites from their nest. Another photo showed the chimp licking the bugs off the stick. After studying the expression on the face, I knew that I would have to carve the animal.

Being primarily a wildfowl carver, I find primates to be a challenge, but I decided to do the chimpanzee anyway. Since I use power tools almost exclusively, I chose tupelo for my wood. I could have used basswood, butternut, mahogany, walnut, or even pine, but tupelo is the power carver's first choice. This is a nearly grainless, soft, light-colored wood that carves very smoothly, leaving practically no fuzz on the surface. Tupelo can also be carved very thinly, with minimal breakage.

With only photos for reference, I shaped the head and arms, then began adding the fine details on the face. I carved the tongue from a separate piece of tupelo, then inserted it. To make the hair texture, I used a white abrasive stone and a woodburner.

I sealed the wood with clear lacquer mixed with an equal amount of lacquer thinner. For a small carving like this one, I dipped it into a container of the sealer for 20 seconds, then let it drip dry. I next scrubbed the wood with a dry toothbrush to remove any fuzziness that appeared. Applying gesso thinned with a flow medium—I never use water for a thinner—was the next step. I brushed it onto the entire surface, making sure it covered the carving completely. Sometimes I apply two or more coats of gesso to a carving, letting each coat dry completely before brushing on the next. After the gesso was dry, I again scrubbed the surface with a dry toothbrush to remove any fuzziness that appeared. I was now ready to paint the chimp.

Using several thin washes of acrylics, I started with a base color of raw sienna on the entire carving with the exception of the mouth and tongue. Alternating thin washes of burnt sienna and burnt umber were applied until I achieved a reddish-brown color. For the inside of the mouth I used napthol crimson with a small amount of white added. The tongue was done with a mix of thin washes of burnt umber and gloss medium. To emphasize shadows, I applied a very thin wash of burnt umber to the areas I wanted darkened. The final step was to spray a mist of Testor's Dull Cote over the entire piece, being careful not to have it drip. This protects the paint from being rubbed off when handled.

When the carving and painting were completed, I realized that the chimp's hands were not properly positioned for holding a twig as an extracting tool. Letting my imagination take over, I decided on some humor and added a miniature copy of *Wood Carving Illustrated*. I chose the cover of the premier issue with my own illustrations for the inside. Some people might think this is a self-portrait, or for that matter a portrayal of the managing editor or publisher. I can definitely tell you that it's not the latter two.

To create the miniature magazine, I reproduced the front and back covers in black and white on a photocopier, although I could have used a computer and scanner. I then colored the pages with watercolor pencils. The magazine, which measures 1 1/4 in. by 1 3/4 in. for each page, was fitted into the chimp's hands and glued in place.

I don't know what Darwin would have made of this, but to me it was a learning experience that evolved into a very special project.

Photocopy at 100%

J. KOCHAN
Y2K

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Carving, Detailing and Painting a Black-Billed Magpie *Part II*

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, appears, from a distance, to be a simply colored bird.

In issue 14, spring 2001, Cam Merkle offered step-by-step illustrations and instructions for carving and detailing a magpie, a native of western Canada and the United States. In Part II, he provides instructions for making the bird's legs and feet, then explains how to paint it.

Step 60. To make the legs and feet, you need brass rods that measure 1/16 in. and 3/32 in. in diameter. Tools and accessories include: 1/16-in. and 3/32-in. drill bit and drill, Dremel, cut-off wheel and mandrel, a soldering iron, solder, a flame-shaped carbide bur, pliers, masking or electrical tape, Sculpey or epoxy putty, and a block of wood with a 3/32-in.-diameter hole drilled in it approximately 1/2 in. deep.

Step 61. There is a difference between the two legs you will be making. The rear toe of each leg is located on the inside rear of each foot. Think of how your thumb is located on the inside of your hand, making each hand symmetrically different. To begin the legs, bend the 3/32-in.-diameter rod so that it resembles the shape in *fig. 61*. The tarsus or center portion of the leg wire should measure 13/16 in. long. Push the leg rod into the hole in the block of wood.

Step 62. Cut two pieces of 1/16-in.-diameter rod approximately 2 in. long. Bend one into a V shape and place it behind the leg rod to form the two outer toes. Tape the tip of it to the block. *(See fig. 62)*

Step 63. Bend the other 1/16-in.-diameter rod as shown in *fig. 63*. This rod forms the center and rear toe.

Step 64. Place the rod from Step 63 over the rod already on the foot from step 62. *(See fig. 64)* Be careful to have each toe on opposite sides. Tape the tip of the center toe to the block.

Step 65. Once you have everything in position, hold the components in place with tape, then solder the toes onto the feet. Let the solder cool before removing the tape.

Step 66. Cut the toes to the following lengths: rear toe 5/16 in., center toe 9/16 in., inner toe 1/2 in., outer toe 1/2 in. Bend the ends as shown in *fig. 66* to make the toenails.

Step 67. Select a base for the bird and drill holes into it to accommodate the legs. Install the legs and bend each to conform to the shape of the base. Be sure to bend the toes before proceeding to the next step. Once the toes are shaped, they will break off if they are bent.

Step 68. Grind the toes to shape with a carbide bur. *(See fig. 68)*

Step 69. Grind away the excess solder with the carbide bur.

Step 70. Using the cut-off wheel, grind the sides of each tarsus or leg portion so that it is approximately half of its original thickness. The tarsus on most birds is fairly thin.

Step 71. To give the toes and legs their proper shapes, you can grind the brass and build up the fleshy areas with Sculpey clay or epoxy putty as necessary.

Step 72. Start the leg holes in the body of the bird using a small ruby carver or diamond cutter. A small drill bit may be used once the holes have been well started. If you attempt to drill the holes with a twist drill too early, you will probably split the small lumps on the legs. If necessary, re-bend the legs so that the bird looks balanced. The widest point of the bird's body should be almost directly over the centers of the feet.

Step 73. For the tongue, I recommend either basswood or tupelo. Use the no. 19 ruby carver. Start with a larger piece of wood—it's easier to hold—and carve the tongue onto the end of the wood. Once the tongue is shaped, carefully cut it off using a sharp woodburner tip. When finished, the tongue should be wedge-shaped as viewed from above. *(See fig. 73)*

Step 74. Glue the tongue using cyanoacrylate glue.

Step 75. Glue the legs in place. Any voids can be filled with the glue, wood filler, or Sculpey. Detail the leg feather areas with either a woodburner or a small ceramic stone. Beware that cyanoacrylate glue gives off toxic fumes when heated.

Step 76. Check the entire bird to be sure that it is ready to paint. If there are any small areas that didn't get textured or finished, complete them now.

The finished feet for the magpie.

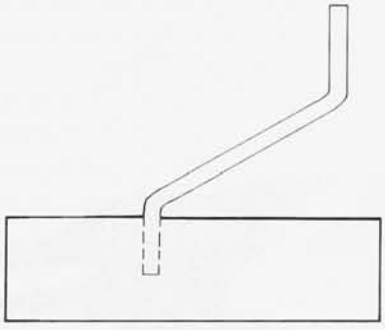


Figure 61

Figure 62

Figure 63

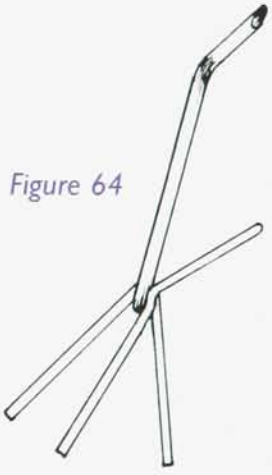


Figure 64

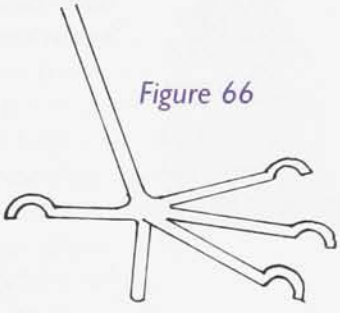
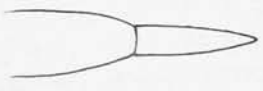


Figure 66

Figure 68

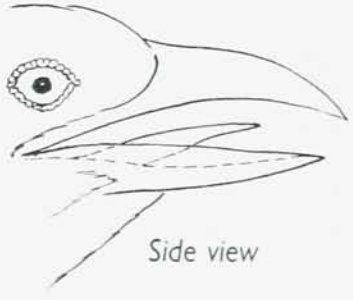
Side



Top

Figure 73

Tongue - top view



Side view

Painting Steps

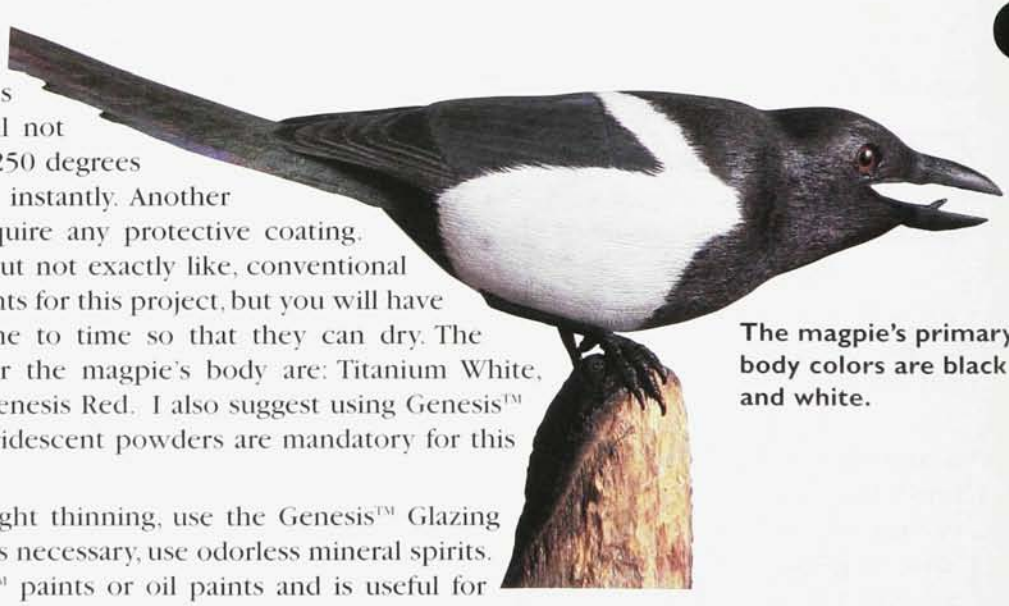
From a distance, the magpie looks like a plain black and white bird without any special features. Up close, however, it's a completely different look. Most of the black areas are covered with a brilliant iridescence that includes hues of green, magenta, violet and blue. Recreating this beautiful color pattern is probably not as difficult as you might expect.

Step 1. Prepare the bird for painting by briskly brushing it with a fairly stiff toothbrush. This dislodges small particles of burnt wood left over from woodburning.

Step 2. Have the right brushes. Look for quality ones with good spring and fine bristles. Many of the new synthetic brushes now available are excellent. As a minimum I recommend one small brush—Silverbrush Ruby Satin round series 2500, no. 2 or 3 or similar, and one large brush—Silverbrush Ruby Satin bright series 2502, size 12 or similar, for each color you will be using in a single sitting. Since painting the magpie begins with two basic colors, you should have at least four brushes—two large and two small. Spare clean brushes always come in handy for blending as well as applying iridescent powders. I have had at times 20 brushes on the go. While you can make do with fewer, having more brushes speeds up the painting. The paints I use can be left in a brush with no fear of drying while I paint. If you work with acrylic paints, you will constantly have to clean the brushes.

The underside of the tail is best painted with a carbon black.

Step 3. Have the right paints. For this project I recommend Genesis™ brand heat-set artist oils *(See sidebar)*. These products will not dry unless they are heated above 250 degrees F. At that temperature, they cure instantly. Another advantage is that they do not require any protective coating. Genesis™ paints work similar to, but not exactly like, conventional oil paints. You can use other oil paints for this project, but you will have to set the carving aside from time to time so that they can dry. The Genesis™ colors I recommend for the magpie's body are: Titanium White, Carbon Black, Burnt Umber, and Genesis Red. I also suggest using Genesis™ Glazing and Thick mediums. Dry iridescent powders are mandatory for this bird.



The magpie's primary body colors are black and white.

Step 4. A thinner is needed. For light thinning, use the Genesis™ Glazing medium. If considerable thinning is necessary, use odorless mineral spirits. The product works with Genesis™ paints or oil paints and is useful for cleaning brushes. I mix washes with the mineral spirits when needed.

Step 5. Set up your palette. Since Genesis™ paints won't air dry, you don't need anything fancy for a palette. I use a piece of glass or Plexiglas on top of white paper. It is a good idea to have something that can cover your palette, primarily to keep dust from settling on the paint. Paper towels and a palette knife are also recommended. A small eyedropper is useful for dispensing the mineral spirits. For cleaning brushes, I first use mineral spirits, then, after rinsing in water, I wash the brushes using "The Masters" brush-cleaning soap, available at most art supply stores. A good quality cleaner will pay for itself many times over because brushes will last much longer if they are cleaned properly.

It is the tail, in particular, that shows the magpie's true iridescent colors.

Step 6. There are many different ways to prepare the surface of the carving for painting. Some carvers prefer to seal the wood with a lacquer-based sealer and others paint straight on the wood. Still others seal the wood and then use gesso before painting. Generally speaking, if you put six experienced carvers in a room, you will get at least eight different sealing, preparation and painting techniques. The bottom line is that you can do almost anything as long as you get the desired results. There are, however, a few basic rules that you must follow to avoid disaster. The main one is: If you want your carving to look like the real bird, never apply water-based paints to raw, unsealed wood. The water from the paint will cause the wood fibers to swell. When that happens, softer wood between the growth rings lifts, causing the burn lines to swell. The result is a loss of detail. Because Genesis™ and oil paints do not cause wood fibers to swell, you can work them right into the wood without fear of losing details. When painting with Genesis™ oils, I like to seal the bird with one coat of KT Super Sealer *(see sidebar)*. It is very important to let the sealer dry for three hours or more—overnight is best—before painting. One of the main reasons I prefer Genesis™ for the magpie is its Carbon Black. This color invariably appears richer than any other available black I have used. The techniques described below work well for carvings, like perched birds, that will not be subjected to a lot of moisture. If you want to paint a carving that will be floated on water or kept where it may get wet, be sure to seal all parts that may be exposed to water with at least three coats of sealer.

Step 7. On the palette, mix a very small quantity of Titanium White and Genesis Red. Add a tiny amount of Burnt Umber until you have a color similar to your tongue. Thin with a small amount of Glazing medium and paint the inside of the mouth, using a small brush. You are doing the inside of the mouth first because it doesn't matter if you happen to get a bit of pink on the bill at this time. Once the mouth is painted pink, paint a thin line of Carbon Black along the inside edges of the mouth. Using a dry, clean brush, blend the black in with the pink so that the very edge of the bill's interior is black, and the mouth gets gradually pinker closer to the tongue. Under the tongue should be shaded with a bit of black, too. Clean and dry your blending brush often, using paper towels.

If necessary, add a bit more black or pink and keep blending until you get a nice, gradual color transition. Keep in mind that you have all the time you need to blend. You can leave the Genesis™ paints on the bird and in your brush as long as you want because they will not dry until heated. When you have a satisfactory blend, set the paint. Genesis™ offers a small heat gun that works well for this, but you can also use a shrink-wrap heat gun or, if you are careful not to overheat it, you can use a paint-stripping heat gun on a low setting. Be very careful with the paint stripper since it can burn the paint or your wood.

Step 8. Paint the feet and legs with two applications of Carbon Black. Heat to set the paint after each application of paint.

Step 9. With a palette knife, mix a bit of Glazing medium and a small bit of Burnt Umber in with Titanium White to make an off-white color. Using a large brush, work it into the white areas of the bird. Genesis™ paints can be used thicker than other paints. They thin out as they are worked, much like margarine gets softer when spread on bread, so you can spread them around a lot without filling up your detail. Also, because they don't dry, you can really take your time working with them. You must make sure that all the feathers that will eventually be white are covered with white paint. Try not to get too much white on the areas that will be black. When this is done, heat the white to cure it. Now work a bit of Glazing medium into Carbon Black on your palette and paint the rest of the bird. Pay close attention to the transition areas between the white and black. You want a soft, but not too wide, feathery blend where white and black meet. Heat the paint to cure.

Step 10. Take a small amount of Burnt Umber and work it into the primaries. The idea is to warm up the black color of these feathers. Heat to cure.

Basic Color Blocks For A Magpie

Step 11. Using a small brush, paint any highlights on the tertials—the large feathers on the top of the back—by blending in small amounts of white where you want the highlights to appear. I lightly highlight the edges of the tertial feathers, blending for a soft transition.

Step 12. Prepare the iridescent palette. I use an egg-crate palette for mixing iridescence. I make up larger quantities so that it is not necessary to mix iridescence every time I want to paint. I have been working from the same iridescent palette for over a year now and the paint is as fresh as the day I mixed it. For each iridescent color you want to use, put a small blob, at least the size of a pea, on your palette. Then scoop out some iridescent powder, around one-quarter the amount of the Thick medium, and mix it into the Thick medium. If it starts to blob up, add a very small amount of Glazing medium. Always use the Glazing medium sparingly. I like to mix up all of the colors before I start painting. To apply the iridescence, use the largest brush that will cover the area. Dip it into the iridescent color, then dry it out a bit so that there isn't very much pigment left in the brush. Then use a dry-brush technique to apply the paint. You want the paint to go on in thin applications. It may take some experimenting to get the right mix of iridescence and the correct amount of paint in the brush, so you may find it useful to burn some practice feathers on a scrap of wood. If you have too much iridescent paint in the brush, the feathers will look more like a solid metallic color rather than the iridescence that you want. When applied properly, the color will only show vividly from certain viewing angles. First, work green iridescent powder into the area of the large tertial feather near its quill. *(See illus. 1)* Repeat the procedure with blue iridescent powder, painting the outer edge of the tertial. You want to blend the iridescent colors with one another where they overlap. On the forehead, apply a very faint green iridescence. Follow *illus. 1* for the color patterns as they show on the tertials. When the iridescence looks good, heat to cure.

Step 13. Use small amounts of thinned Carbon Black and Titanium White to paint very fine lines at the transition areas where white and black meet. Be sure the lines follow the feather flow. A soft transition is important for a natural look. Heat to cure.

Step 14. Using fairly dry brushes, apply the iridescent powders to the tail as shown in *illus. 2*. Use a larger brush for the main areas and a smaller brush for the smaller areas.

Step 15. The underside of the tail should be dry brushed with a very small amount of White. This will make the feathers appear slightly silvery. Heat to cure. Dry brushing is a great technique for painting only the very top surface or high points of the details. Washes, on the other hand, allow you to apply paint primarily to the low areas or grooves of the details. Mix a very small amount of Burnt Umber into approximately 1/2 oz. of odorless mineral spirits. What you want is a very thin wash of Burnt Umber. Flow this wash liberally over the entire bird. Rotate the bird around as the mineral spirits evaporate, leaving a very small amount of Burnt Umber at the bottom of each small texture groove. When the mineral spirits have almost evaporated, heat the entire bird to cure the wash. Don't heat it too early, because you don't want to be blowing hot air over a washed area until it's dried a bit. If you find that the bird is too shiny, try this: First, be sure the paint is fully cured. Wash over the whole bird with one or two generous washes of rubbing alcohol. Don't brush too hard or very much; just let it flow on and allow it to evaporate.

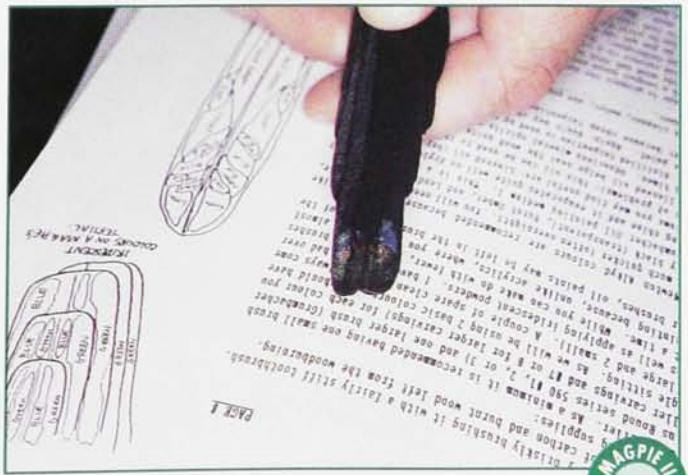
Step 16. The quills on the tertials and the tail are painted black. After curing, paint two or three coats of Jo Sonja® water-based gloss varnish on each quill and on the toenails to make them shiny. When painting a quill, be sure to paint from the back or tip of the feather, using a pointed brush. The direction of your feather texture will help direct your brush bristles in towards the quill. I scrape away any paint left on the eyes using an X-acto® knife.

1. Apply KT Super Sealer. Readily available from carving suppliers, it does not fill in the burning details. In fact, you can burn through it without problems.

2. Genesis™ Carbon Black is the richest of any black paint available. It has exceptionally high pigment concentration with a buttery consistency.

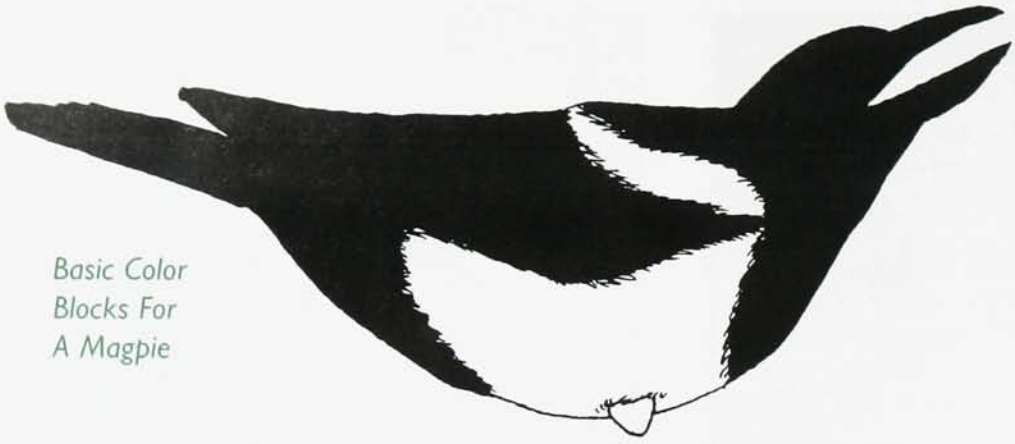
3. Since Genesis™ paints will not air dry, heat in excess of 250 degrees must be used. With such a temperature they will cure instantly. A paint stripper heat gun at a low setting works well. Too much heat, however, may damage the wood or the paint.

4. Set up a palette with the iridescent powders. Use Genesis™ Thick medium to make them into paints.



5. Green and blue iridescent colors predominate on the tail.

6. Other colors include gold, violet and pink.



Basic Color Blocks For A Magpie

Iridescent colors for black-billed magpie

COLOR KEY:

- 1 = Green
- 2 = Gold
- 3 = Green-Blue
- 4 = Blue
- 5 = Violet-Blue
- 6 = Violet
- 7 = Pink
- 8 = Emerald Green

SIDE BAR

Genesis™ paints are manufactured by the American Art Clay Company 4717 W 16th St., Indianapolis, IN 46222 / 800-374-1600. Website: www.genesisartistcolors.com. In Canada Genesis™ paints are available from Razertip™ Industries, P.O. Box 1258, Martensville, SK, S0K 2T0 Canada / 877-729-3787. Website: www.razertip.com. KT Super Sealer and iridescent powders in a large set of 11 colors are available from Curt's Waterfowl Corner, 4033 Country Drive, Bourg, LA 70343 / 800-523-8474. Smaller sets of 11 colors are available from Razertip™ Industries.

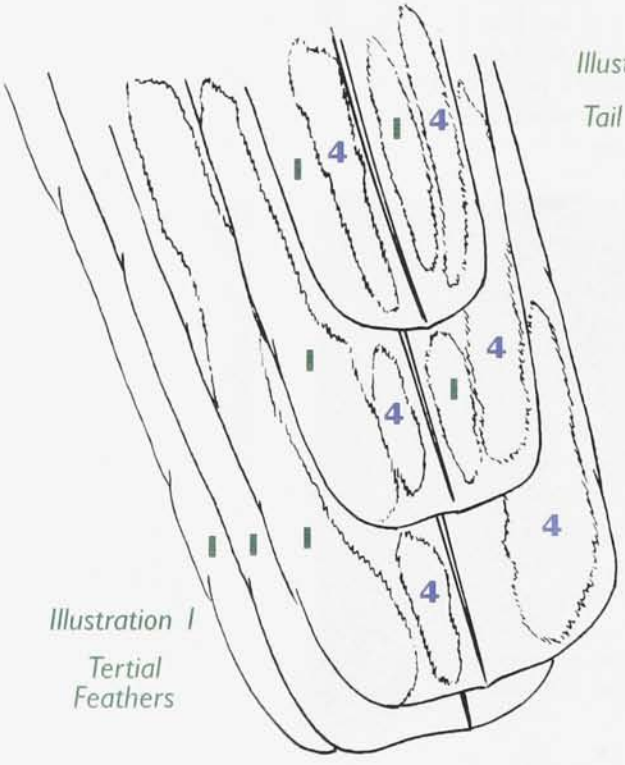


Illustration 1

Tertial Feathers

Illustration 2

Tail Feather

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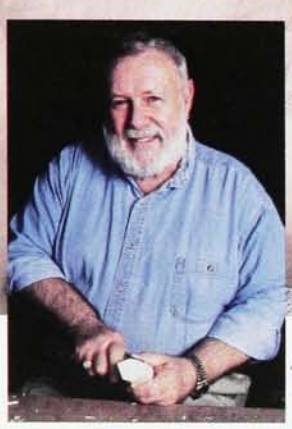
Making Faces

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



Joel Hull is a professional carver and contributing editor at Wood Carving Illustrated. He lives in Port Jefferson, New York.

Carvers often find that carving a face is such a challenge that it leaves them frustrated and ultimately setting aside the project. But there is hope, even for the beginner who is just learning to use a knife.

What makes face carving manageable is having a knowledge of head proportions. The width of the head, for example, is two-thirds the height of the head. Look at the head from above and you'll see that it is egg-shaped. The ears are located approximately one half the distance from the bridge of the nose or brow line to the back of the skull. In the vertical direction, the ears line up with the bridge and the bottom of the nose.

There are also proportions that take into account the distances between facial features. Before I start to carve a face, I divide it into thirds. An equal distance is created between the top of the head to the brow line; between the brow and bottom of the nose; and between the nose and chin. To locate the position of the eyes, I draw a line halfway between the top of the head and the chin and place the eyes just above the line. How do I locate them so that they are not too far apart or too close? I divide the width of the face into fifths. This leaves one eye width on either side of each eye and one between them. The height of the eye is one half its width. Drawing a line halfway between the bottom of the nose and the chin gives me an approximate location of the mouth, although I like to place the mouth just above that line.

Obviously, faces vary greatly. Brows for some are larger than for others, chins can be strong or weak, mouths broad or narrow. Proportions, then, are generic at best. Still, they provide a guide for the carver struggling to bring a face out of a block of wood with a few tools. Once he or she becomes comfortable with the anatomy and masters the tools, the door opens to an endless number of possible faces, from realistic to caricature.

Using what I describe as a study stick and three tools, give this face a try. It's likely to turn a frown into a smile.

MATERIALS LIST

Tools:

Roughout knife

Detail knife

Speedball no. 1 linoleum cutter or micro gouge

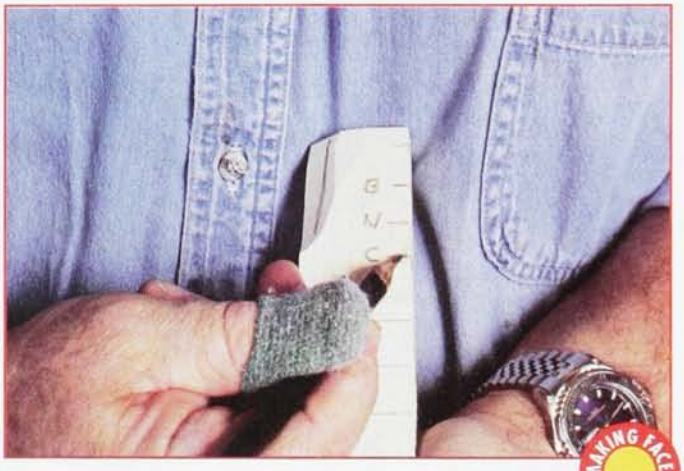
Wood:

1 1/2-in. by 1 1/2-in. by 9-in. stick of basswood

Select a corner of the study stick where the wood grain will point toward the front of the face if possible. Carving into the grain gives more strength to the nose and lessens the chance of breaking it off. Draw an oval for the head.

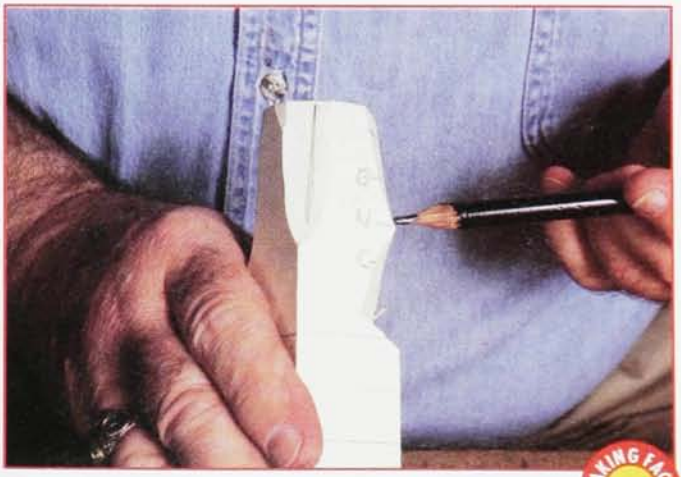
A roughout knife is ideal for removing the sharp corners of what will be the sides and back of the head.

Draw a centerline across the top of the head and down the sides.



Starting 1/4-in. from the top of the stick, divide the face into thirds; 5/8-in. divisions work well for a stick this size. The letters represent brow, nose, and chin.

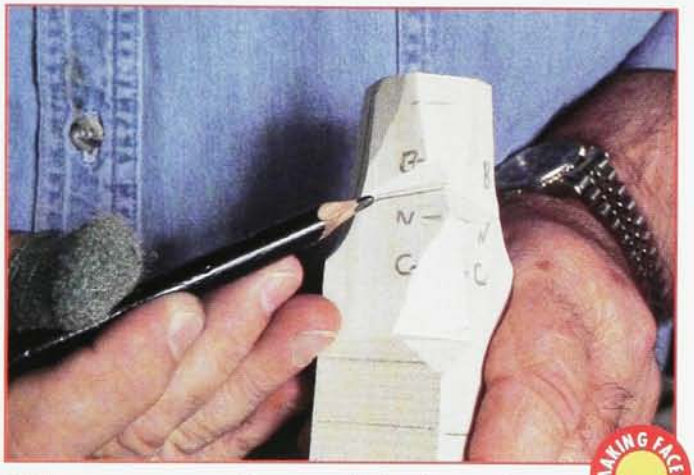
The first cuts remove wedges of wood from the tip of the nose to the top of the stick and from the nose to the chin.



These cuts put the nose out in front of the face.

Carving the eye channel is next. Place a dot half way between the corners of the stick and midway between the brow and nose lines as an "aiming point." Make a cut from the front corner of the stick to the dot.

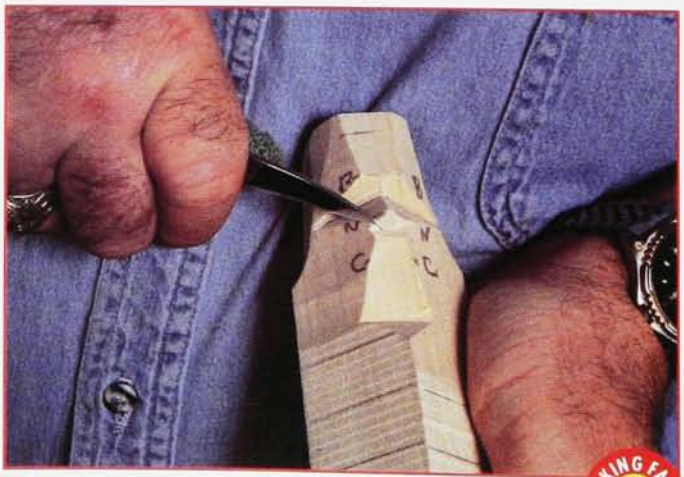
The next cut is from the nose brow line up into the cut made in the previous step. More than one cut with the knife may be needed to take out a wedge of wood.



If the cuts were made correctly in the previous two steps, the bottom of the eye channel slants down and tapers back into the head.

Take out a small wedge of wood below the nose line. Angle the knife cuts at approximately 20 degrees from an imaginary line perpendicular to the face.

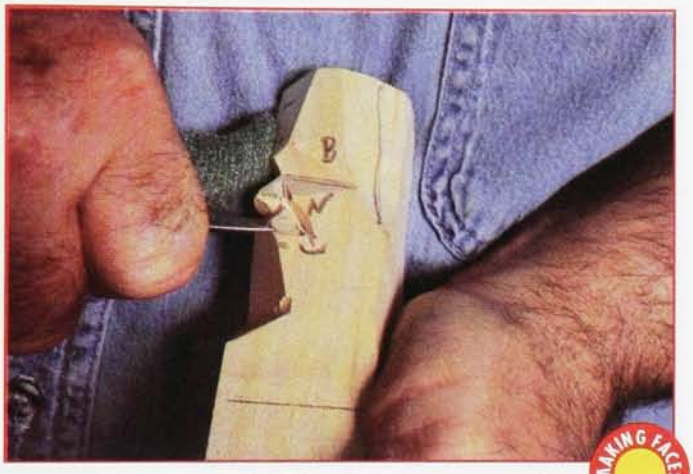
The cuts in the previous step define the bottom of the nose.



Make cuts on both sides of the nose, angling them back into the face. Position the blade at approximately 30 degrees above an imaginary horizontal line.

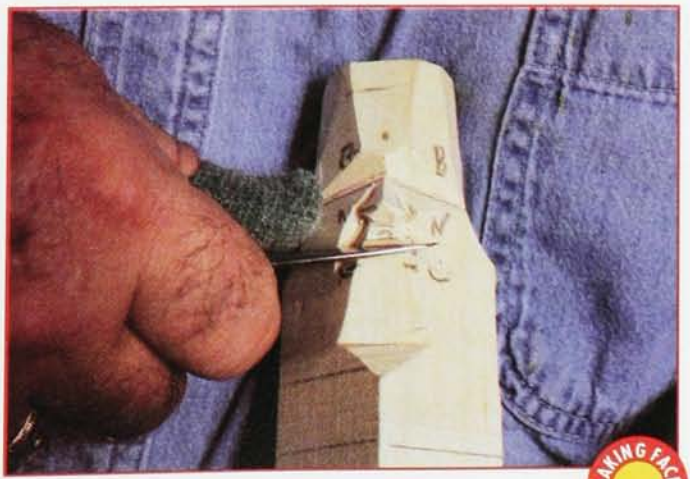
Draw a dot in the middle of the forehead as another aiming point and carve away the sides of the nose.

Next comes a smile line that originates from the "wings" of the nose to the chin line.



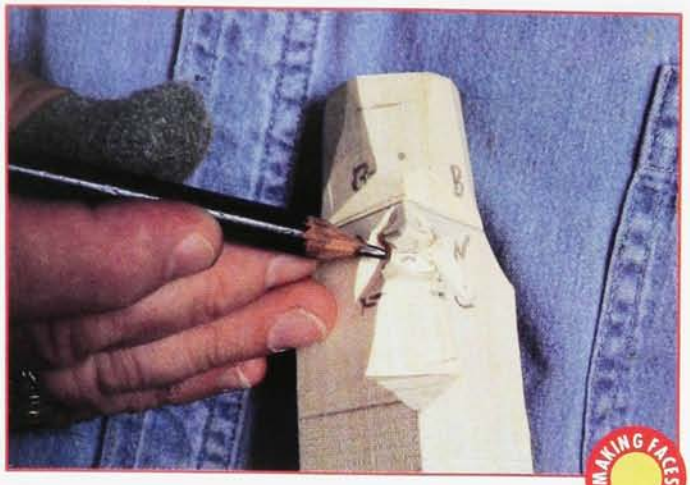
To create what is called the dental mound, take out wood at an angle from the low point of the smile line to the bottom of the nose.

The dental mound consists of three planes: two on the sides of the nose and one underneath it.



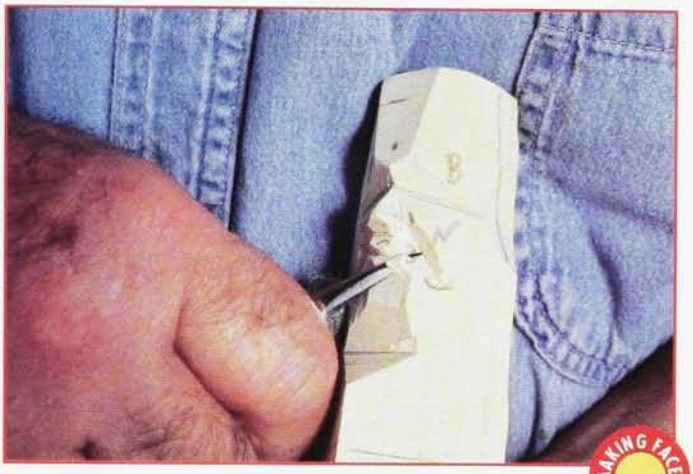
After locating the mouth half way between the chin and nose lines, take out a V-shaped wedge of wood.

Make cuts on both sides of the upper lip to give it its "Cupid's bow" shape.



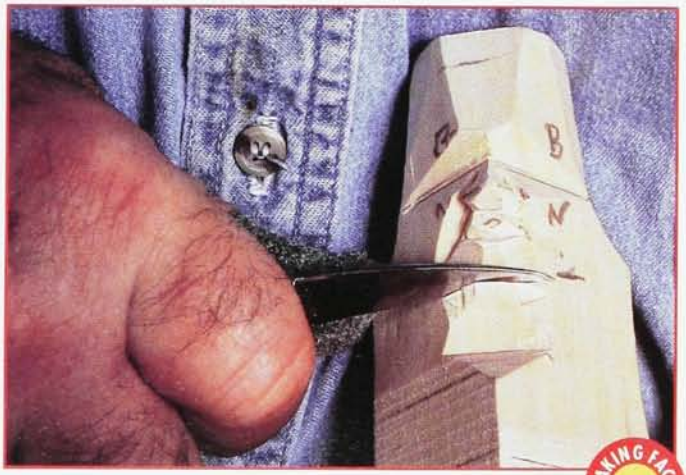
The upper lip should look like this.

Switch to a detail knife and make a scooping cut to create an indentation under the lower lip.

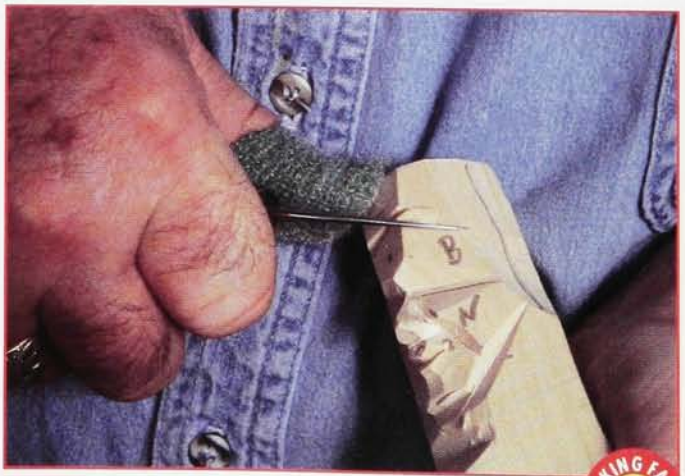


To shape the jaw, cut away wood at an angle from both sides of the mouth and straight down from the middle of the mouth.

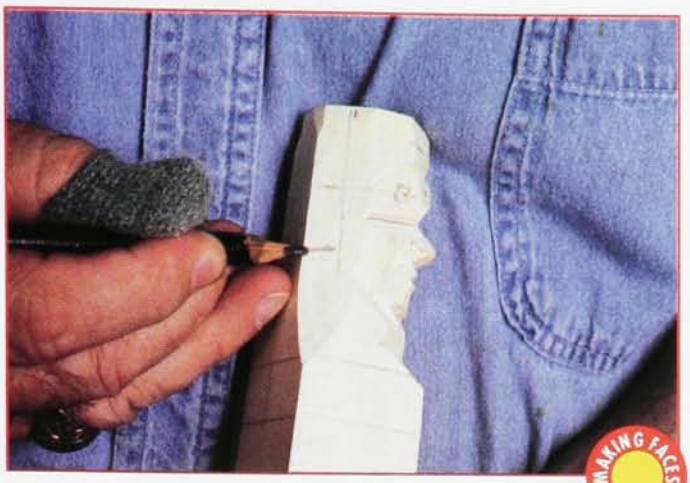
Cut straight in with the tip of the detail knife to define the corners of the mouth.



Using the roughout knife, take out a wedge of wood below the chin line and another wedge going up the sides of the face.



Take out wedges of wood to define the hairline.

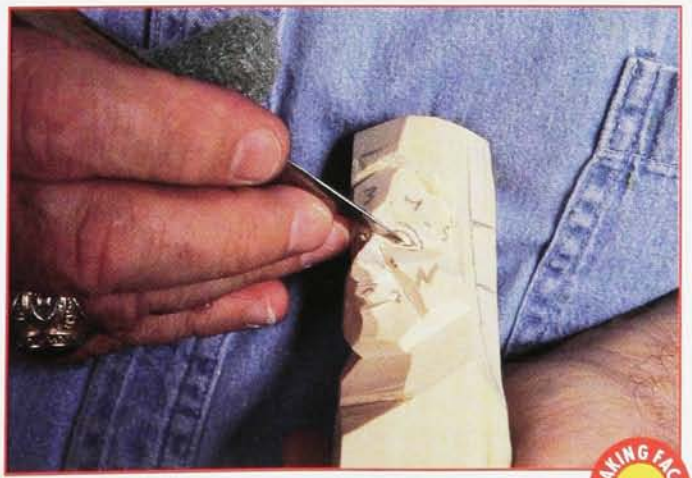


The ears are located between the brow and nose lines.

The forehead has five planes.

The centers of the eyes can be located by drawing lines up from the corners of the mouth to the eye channels. The eyes are football shaped.

A Speedball no. 1 linoleum cutter, available from an art supply store, is the ideal tool for outlining the eyes. A micro gouge also works well.

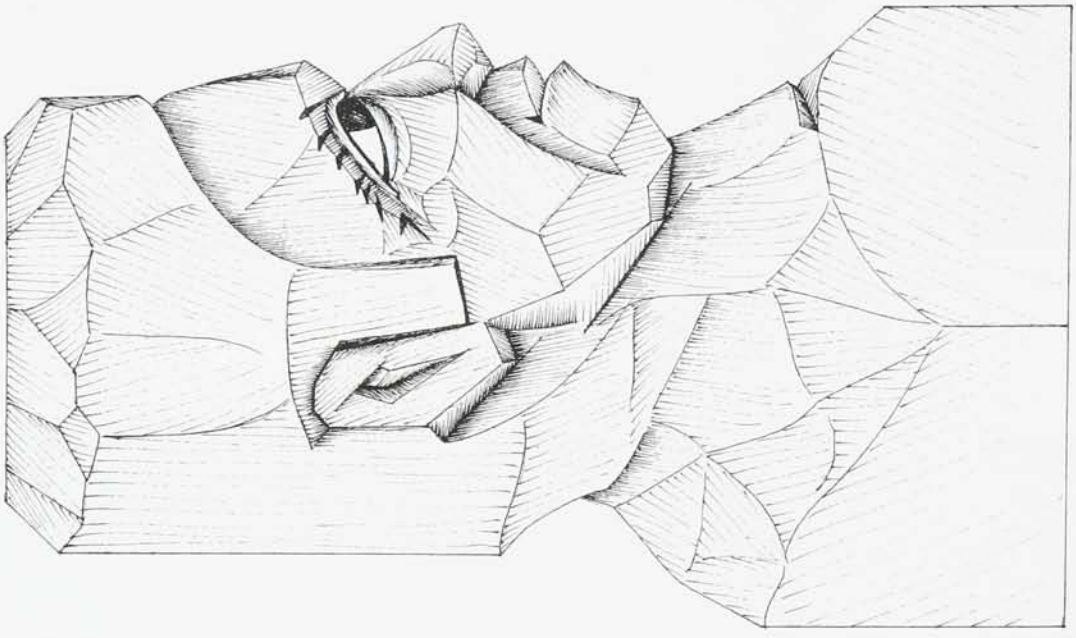


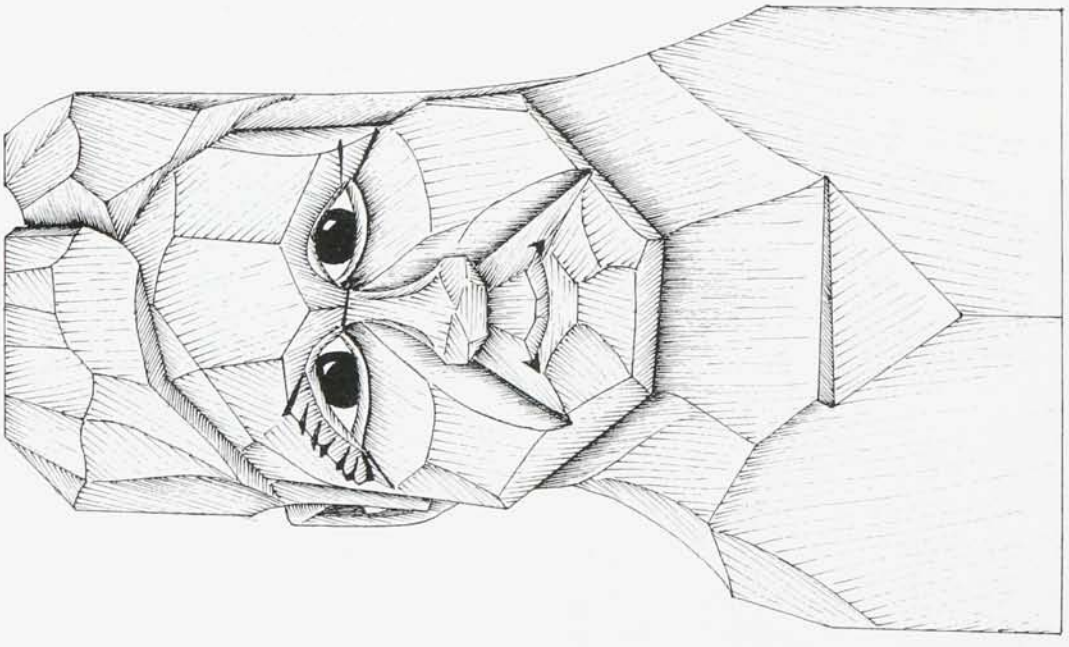
A smaller football-shaped outline is made for the eyelids. To shape the eyes, work from the center to the corners and from top to bottom.

Sideburns and ears are shaped with the rough-out knife. The inside of the ear has a triangle of wood that is separated from the rest of the ear. Crow's feet are made with small, wedge-shaped knife cuts.

Pattern

Photocopy at 60%





Illustrations by Jack Kochan

An Introduction to INDIVIDUAL STYLES OF CHIP CARVING

By Barry McKenzie

A contributing editor at WCI, Barry McKenzie owns the School for Chip Carving and is editor and publisher of the quarterly "Chip Carver's Newsletter." Barry can be contacted at 23427 Route 66, Lebanon, Missouri 65536/ 417-532-8434. McKenzie's e-mail address is bmckenzi@llion.org and his website is www.proleb.com/chipcarver.

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

Chip carving has come a long way over the years with chip carvers being very inventive in their approaches to chip carving. This article introduces methods and styles that might be considered the signature work of chip carvers who are setting new trends for others to follow.

Jack Klein of South Haven, Minnesota incorporates the art of painting into his chip carving using two different methods. Method 1: The poinsettia was painted in after the free-form lines were chip carved out of the center of the plate. Method 2: The outside rim border, made up of leaf motifs, was actually chip carved through paint that was applied before the pattern was drawn in.

With a strong Norwegian heritage L.A. "Chris" Christianson of Rochester, Minnesota incorporates rosemaling from the Telemark District of Norway into his chip carving. Rosemaling is a very old style of Norwegian folk art that is decorative painting on wood. Characteristic of rosemaling are flowers done as scroll forms. Christianson's unpainted rosemaling-style scroll designs are executed with free-form cuts varying in depth and width. The bolder, free-form chips require successive cuts, with each cut making the chips deeper and wider. See figure 1.

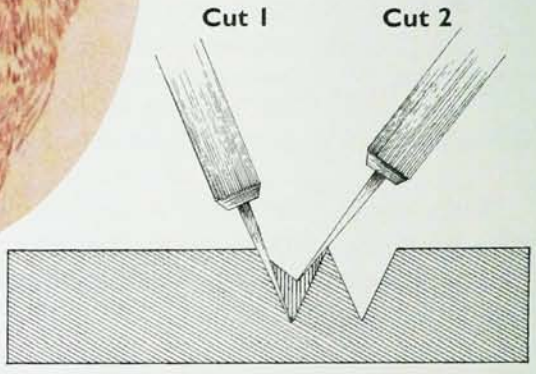
Jack Klein's plate brings together a painted-in, free-form chip-carved pattern–the poinsettia–and chip carving through paint on the border.

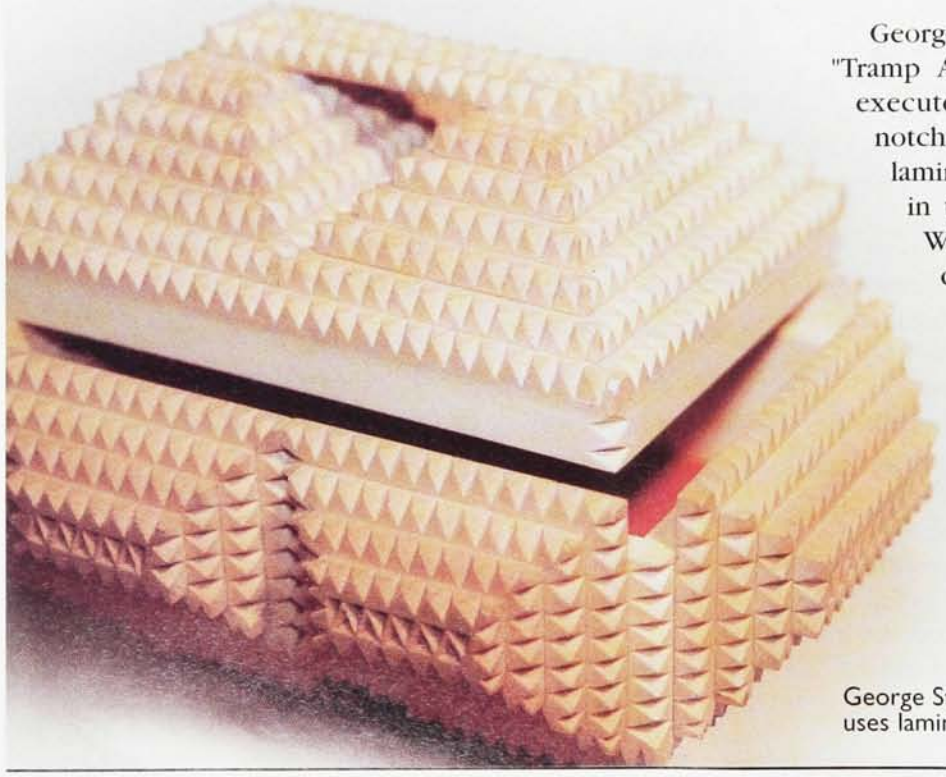
"Chris" Christianson uses bold, deep, large and small scroll chips in what he calls rosemaling design chip carving.

Warren Rauscher of Raymore, Missouri uses the finest free-form cuts in his work, much like those found in pen and ink sketching or scrimshaw. Because these cuts are barely visible owing to their very narrow widths, Rauscher rubs tinted Briwax into the chips for the contrast. An X-acto® knife makes most of these intricate cuts.

Warren Rauscher's style of chip carving uses very fine thin lines that can be compared to engraving.

Figure 1
Cut 1 removes a significantly large portion of the wood in the scroll cut. Cut 2 removes the remainder of the wood down to the bottom of the chip. This is a useful technique when chip carving free-form patterns.





George Stadtlander of Mantua, Ohio creates "Tramp Art." This style of chip carving is executed with repeated geometric type notches or cuts done on the edges of laminated wood. Tramp Art was popular in the United States between the Civil War and the Great Depression. A discarded cigar box or fruit crate in the hands of a craftsman could be transformed into an intricately chip-carved picture frame, box or chest. When itinerant carvers made a piece, it was often used as barter for food or lodging. Tramp Art is listed on the internet at www.folkartisans.com.

George Stadtlander's Tramp Art, geometric in design, uses laminated pieces of wood to create a box.

List of Resources

Quality basswood and butternut:
Krantz Wood Sales
16748 Stanford St.
Forest Lake, MN 55025
612-464-5632

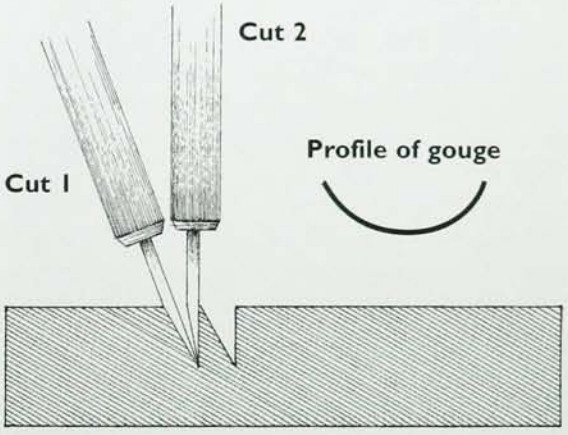
Woodenware for chip cavers:
Gottlieb Brandi
c/o Swiss Cabinetry
508 17th Ave.
Monroe, WI 53566
608-325-6681

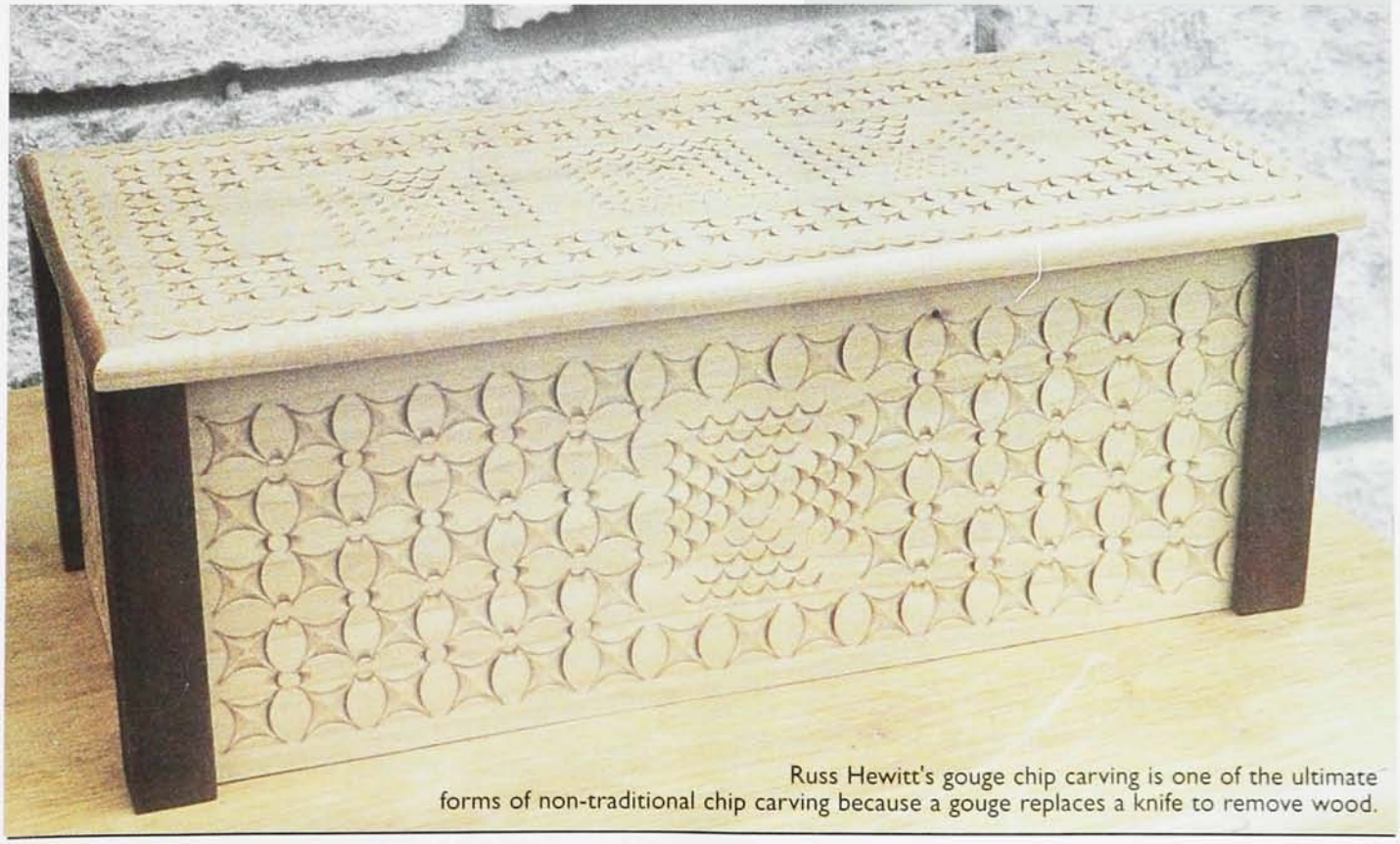
Chip Carving Pattern Exchange:
For original or copyright-free pattern exchanges, contact Buddy Jent, 479 Hunters Crossing, Bowling Green, KY 42104/ 270-783-0099. E-mail: rphchipper@aol.com.

Books of interest:
Hobo and Tramp Art Carving, Adolph Vandertie and Patrick Spielman, Sterling Publishing Co., Inc., 1995.
Tramp Art: One Notch at a Time, Clifford A. Wallach and Michael Cornish, Wallach Irons, 1998.

Russ Hewitt of Lebanon, Missouri calls his style of chip carving "Gouge Chip" because he uses gouges instead of a knife to remove the chips. In Sweden, removing chips with gouges, skewer knives or chisels is more commonly done than in North America. Those who feel that their chip carving days are numbered might want to look into this alternate style. See figure 2.

Figure 2
Gouge sweeps in gouge chip carving range from no. 3 to no. 11, with widths from 1/16 in. to 9/16 in. Cut 1 creates a vertical stop cut from the gouge, setting up chip removal in the next cut. In Cut 2, the gouge enters at an angle and wood is removed as it would be with a chip carving knife.



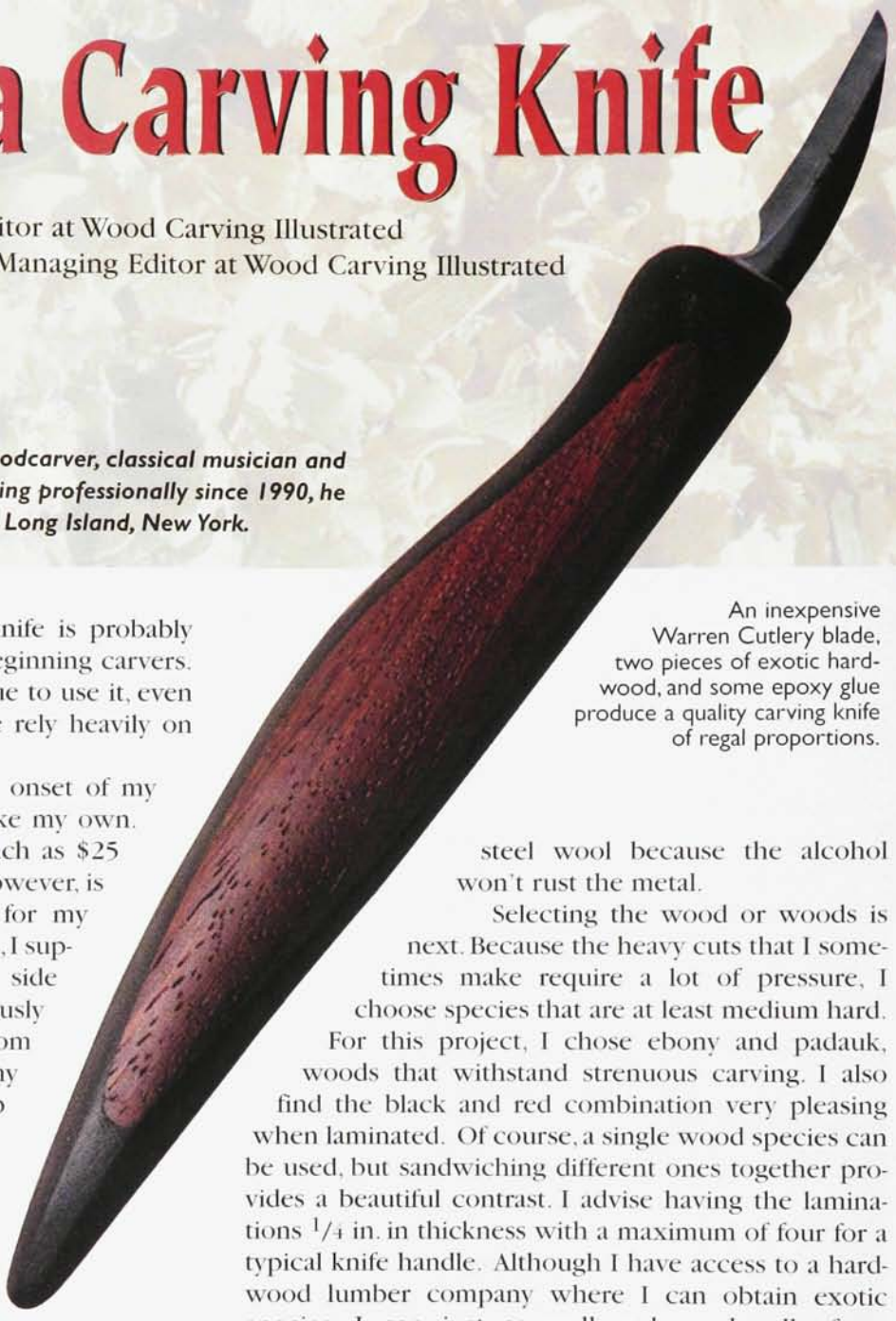


Russ Hewitt's gouge chip carving is one of the ultimate forms of non-traditional chip carving because a gouge replaces a knife to remove wood.

Making a Carving Knife

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

John Mignone is a woodcarver, classical musician and tree propagator. Carving professionally since 1990, he lives in East Meadow, Long Island, New York.



An inexpensive Warren Cutlery blade, two pieces of exotic hardwood, and some epoxy glue produce a quality carving knife of regal proportions.

Simple and versatile, a carving knife is probably among the first tools purchased by beginning carvers. It certainly was my first, and I continue to use it, even though most of the projects I carve rely heavily on chisels and gouges.

After buying a few knives at the onset of my woodcarving career, I decided to make my own. The advantages include saving as much as $25 on a single knife. The biggest asset, however, is having a tool that is custom-made for my hand. For the knife project that follows, I supply a handle pattern that includes a side and top profile. The shape is obviously comfortable for me. It has a bottom recess just behind the blade that fits my thumb's shape. How do you come up with a design that works for you? I advise literally trying your hand at other carvers' knives. Ask around at your local woodcarving club or visit a carving exhibition or competition. Knives are always in abundance. If possible, make photostats of both the top and side profiles of the handles. You'll get a more accurate pattern than you would attempting to trace the handle. If you can't find an existing knife to your liking, carve one or two out of basswood, adjusting the shape until you achieve the right feel.

Once you've found the profiles that fit your hand, you need a blade. For my project I chose a Warren LW6 blade (available from Warren Cutlery, 3584 Rt. 9-G, Rhinebeck, NY 12572/ 845-876-7817). Warren blades are economical—this one cost $3.75—and they hold their edges as well as most other blades. Before I glue up the handle and blade, I clean the steel to remove any oils that may be on it. I use denatured alcohol and steel wool because the alcohol won't rust the metal.

Selecting the wood or woods is next. Because the heavy cuts that I sometimes make require a lot of pressure, I choose species that are at least medium hard. For this project, I chose ebony and padauk, woods that withstand strenuous carving. I also find the black and red combination very pleasing when laminated. Of course, a single wood species can be used, but sandwiching different ones together provides a beautiful contrast. I advise having the laminations 1/4 in. in thickness with a maximum of four for a typical knife handle. Although I have access to a hardwood lumber company where I can obtain exotic species, I can just as well make a handle from mahogany or maple or both. These species are readily available, even at home centers.

To make my ebony and padauk knife handle, I first cut two pieces of each wood. They measure 1/4 in. thick by approximately 1 1/4 in. wide by 6 in. long. If you don't have access to a table saw or thickness planer, you can sand the faces of the wood on heavy cloth-backed sandpaper with a flat surface underneath. A discarded sanding belt placed on a thick steel plate works well.

Next, I take the knife blade and wrap it with masking tape. Several wraps usually do the trick. I not only need to protect the knife blade as well as the blade I use to carve the handle, but I also have to protect myself from

getting cut. However, I do not cover the shank of the blade because that determines the shape of the next step.

I am now ready to make the mortise in the wood to accept the shank. Since the blade is so thin, I mortise just one of the two pieces that are bonded together to hold the blade in place. It is easier than trying to make symmetrical mortises in both pieces. However, I advise cutting the mortise into the right half—looking at the handle from above with the blade pointed forward—if you are right handed. This places the blade slightly closer to the carving, making some cuts a little easier. The reverse is the case for a left-handed carver. The mortise can be carved with a variety of tools including a knife, chisel and gouge. I place the blade on the wood using a small spring clamp to hold it in place. Finding a white pencil ideal for dark wood, I outline as much of the shank as I can. Then I remove the clamp and finish drawing the lines with the help of a straight edge. After using a knife to make a stop cut on the outline, I go to a fairly flat gouge or a chisel and remove the wood. It's advisable to go a little deeper than the blade is thick so that the bonding agent has some space.

Although many glues are available, I recommend a two-part epoxy. Easy to use, it provides a strong bond. However, I avoid five-minute or quick-set epoxies for my handles because they don't produce a strong enough joint. As a general rule, the longer it takes an epoxy to set, the stronger it is. After mixing the epoxy thoroughly, I spread it first in the mortise and then on the laminations. Next, I rub the pieces of wood together to get rid of air bubbles and to create as good a suction fit as possible. Although it is not necessary to clamp an epoxied joint, I do use spring clamps to get a closer fit between the joints and prevent movement of the laminations as the glue sets up.

After letting the epoxy dry thoroughly, usually overnight, it's time to carve the handle to shape. Don't be intimidated by hardwoods if you haven't tackled anything but basswood. Even a species like ebony can be carved, although it will take longer to shape than basswood because large chips can't be hogged off. And if carving proves too daunting, I switch to a flexible shaft tool and let power carving finish the job. When working with power tools that grind and sand, I make sure to cover up my eyes, nose and mouth. Many tropical hardwoods cause allergic reactions and even lung damage over a prolonged period of exposure.

I hand-carve my project knife with another knife I designed. My guides are two cardboard templates I made from the patterns. Once I have the shape I want, I sand the wood, working from 120-grit to 320-grit paper. For a finish, I spray two coats Deft® Semi-Gloss Clear Wood Finish. It is a lacquer that dries in 30 minutes. To give the handle a hand-rubbed look, I go over the final coat lightly with 0000 (4/0) steel wool.

When someone asks me where I purchase my knives, I get great pleasure in saying that I make them by hand.

Carvers who make their own knives have a seemingly limitless supply of woods to work with. This knife has madrone burl for the outside laminations, maple and walnut for the core, dyed curly maple and ebony for the tip.

The bulk of this knife was made from a solid piece of tulipwood. The shank of the blade was fitted into a piece of manzanita burl with a piece of lacewood as a spacer.

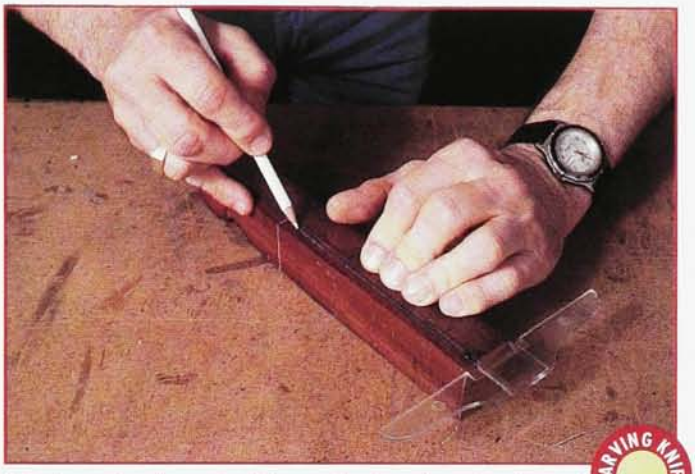
The Kestrel knife blade has maple for the body of the handle. The spacers on the end of the handle are walnut and maple, and the tip is cocobolo. The blade is mortised on the outside of the handle and held in place with two brass rivets.

This discarded V tool found a home in 1/8-in.-thick laminated pieces of maple, walnut, mahogany and bloodwood. The end of the handle has a dragon carving.

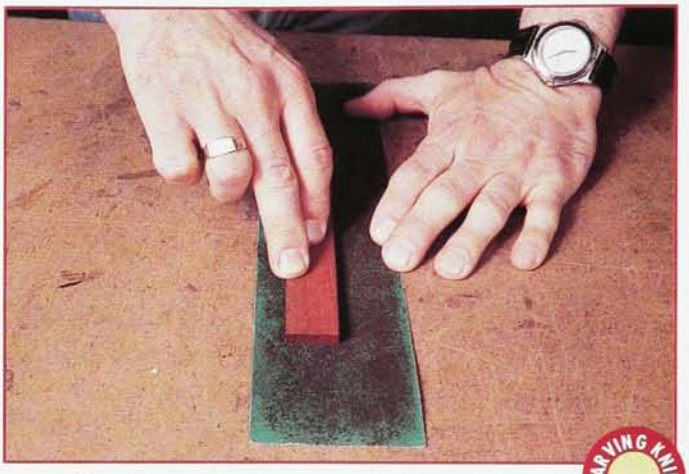
An old gouge was fitted into a solid piece of curly red oak.

To make a knife and handle combination, I gather up wood, cardboard templates, a straight edge, carving tools, tape and epoxy.

A clear plastic straight edge and a white pencil are handy for laying out cut lines on dark woods such as ebony.



Medium hardwoods like padauk, when laminated with ebony, make for attractive and sturdy knives.



These 1/4-in.-thick pieces of wood were bandsawed to shape. To remove the saw marks, a discarded sanding belt on a flat surface is effective. Rub the wood on the sandpaper with long strokes and even pressure.

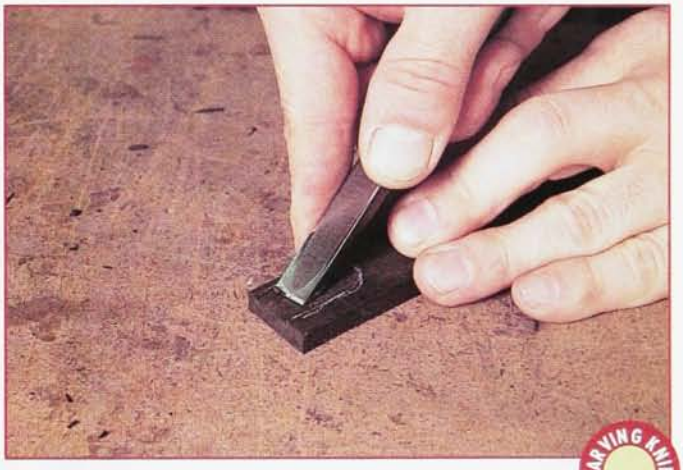
High spots can be eliminated with a roughout knife.

Locate where the shank of the knife blade will be mortised in place. This knife has four laminations: the center two are ebony, the outer two padauk. Use a spring clamp to hold the blade in place and outline the shank with a white pencil. Only one of the laminations needs to be mortised.

To mortise the wood, start by making a stop cut with a knife.

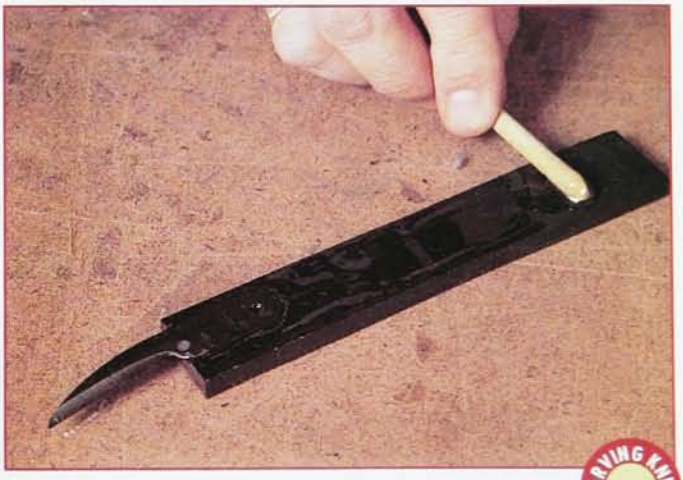
If the wood is too daunting for the knife, use a chisel.

For the end of the shank, a gouge that matches the curve works well.

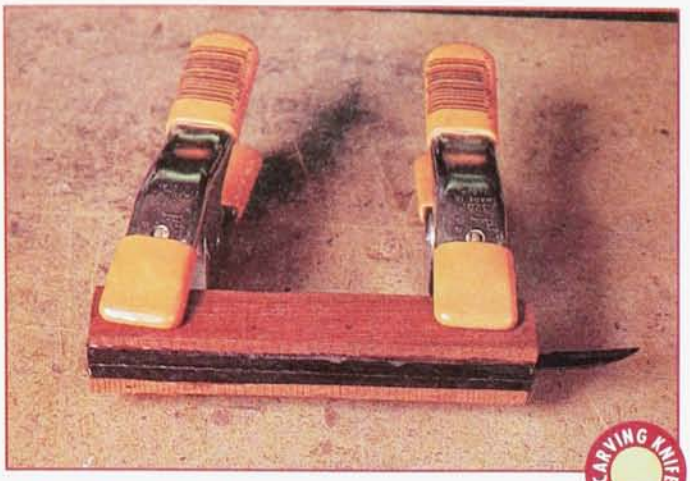


Use a flat chisel to clean out the mortise. Cut the mortise deeper than the thickness of the blade to allow for the epoxy you will apply later.

Check that the blade fits snugly in the mortise.



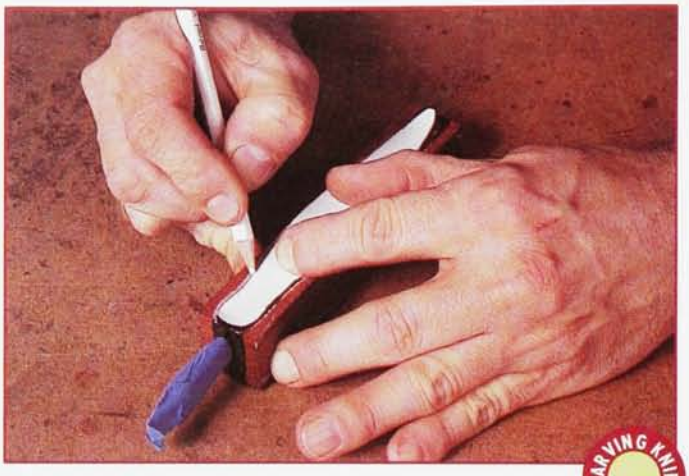
After mixing a two-part epoxy, spread the glue on the wood surfaces to be joined.



Although spring clamps aren't necessary to hold the laminations together, they do keep the pieces from shifting as the epoxy dries.

Wrap the knife blade with tape to protect your hands as well as the carving tools used to shape the handle.

Transfer the template profiles to the wood. If you use this pattern, make sure that the notch is positioned where the cutting edge of the blade is located.

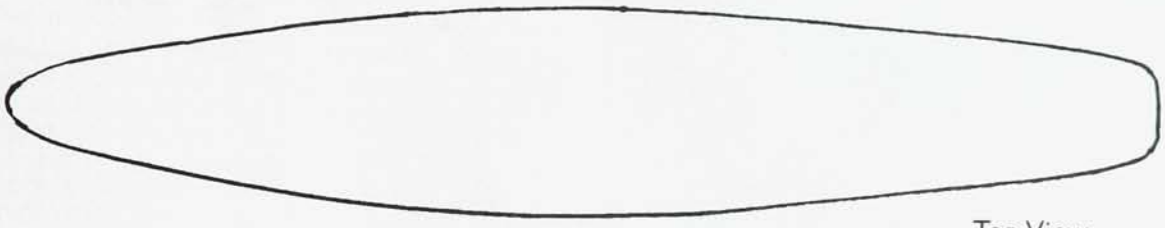


Transfer the top profile.

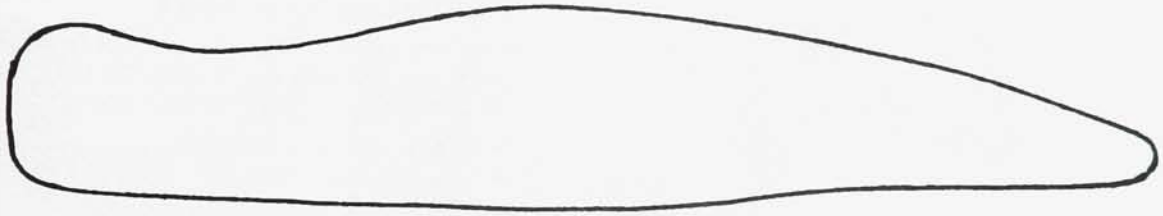
Many exotic hardwoods can be hand-carved, but be prepared to remove small pieces of wood at a time.

The finished ebony and padauk knife.

Sample Knife Handle Pattern



Top View



Side View

PRODUCT REVIEW

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By the Editors at Wood Carving Illustrated

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Bloxygen is available from a number of catalog outlets: Garrett Wade, Kingspore's Sanding Catalog, Hartville Tool, Highland Hardware, The Japan Woodworker, Woodworker's Supply, and Woodcraft®. Retail outlets include Easter's True Value, The Woodworker's Store (not all locations), Woodworker's Supply, and Packard Woodworks. Lee Valley has a private version of this product.

Bloxygen is distributed by IronWood Designs, P.O. Box 13838, San Luis Obispo, CA 93406/ 805-542-9219.

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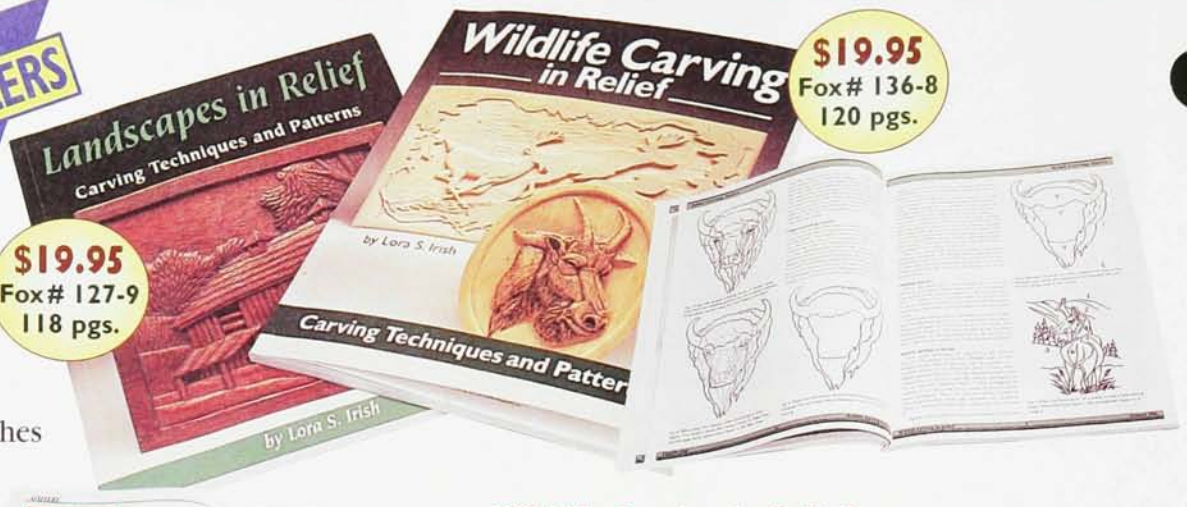

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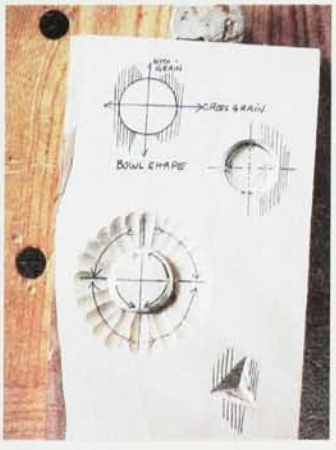

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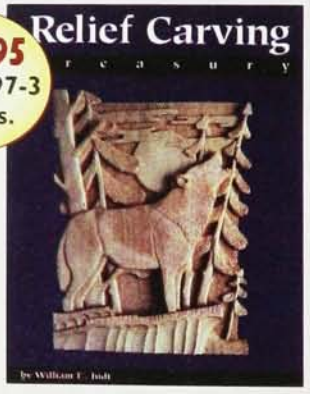

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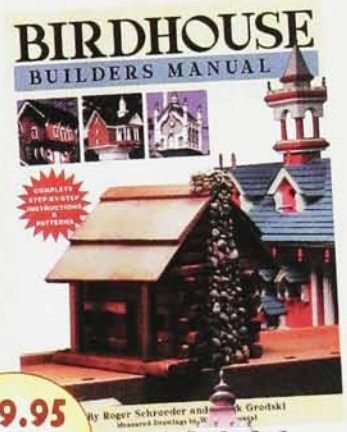

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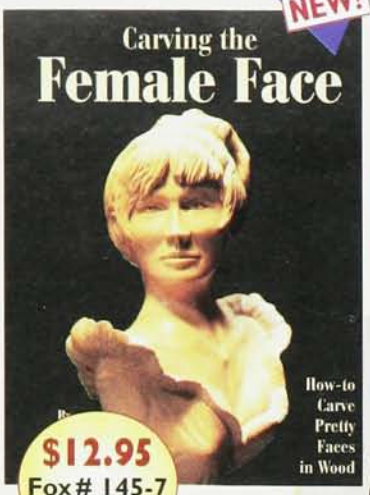

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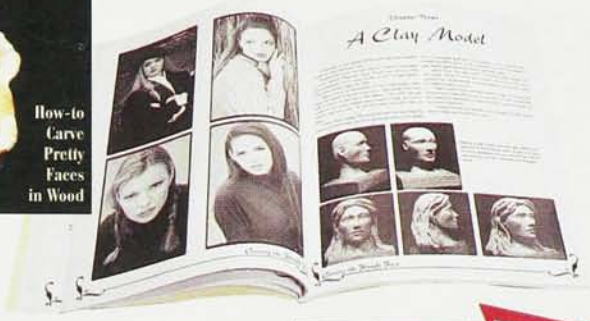

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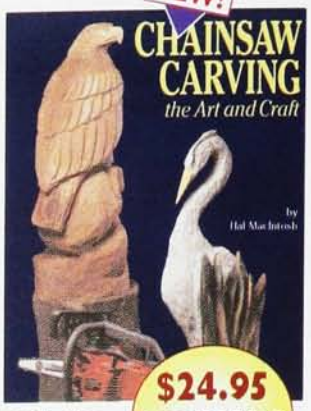

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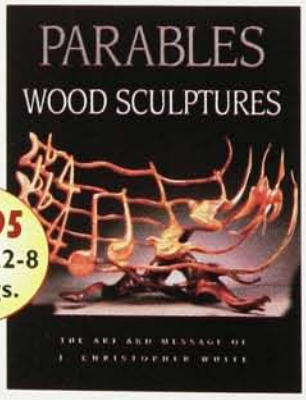

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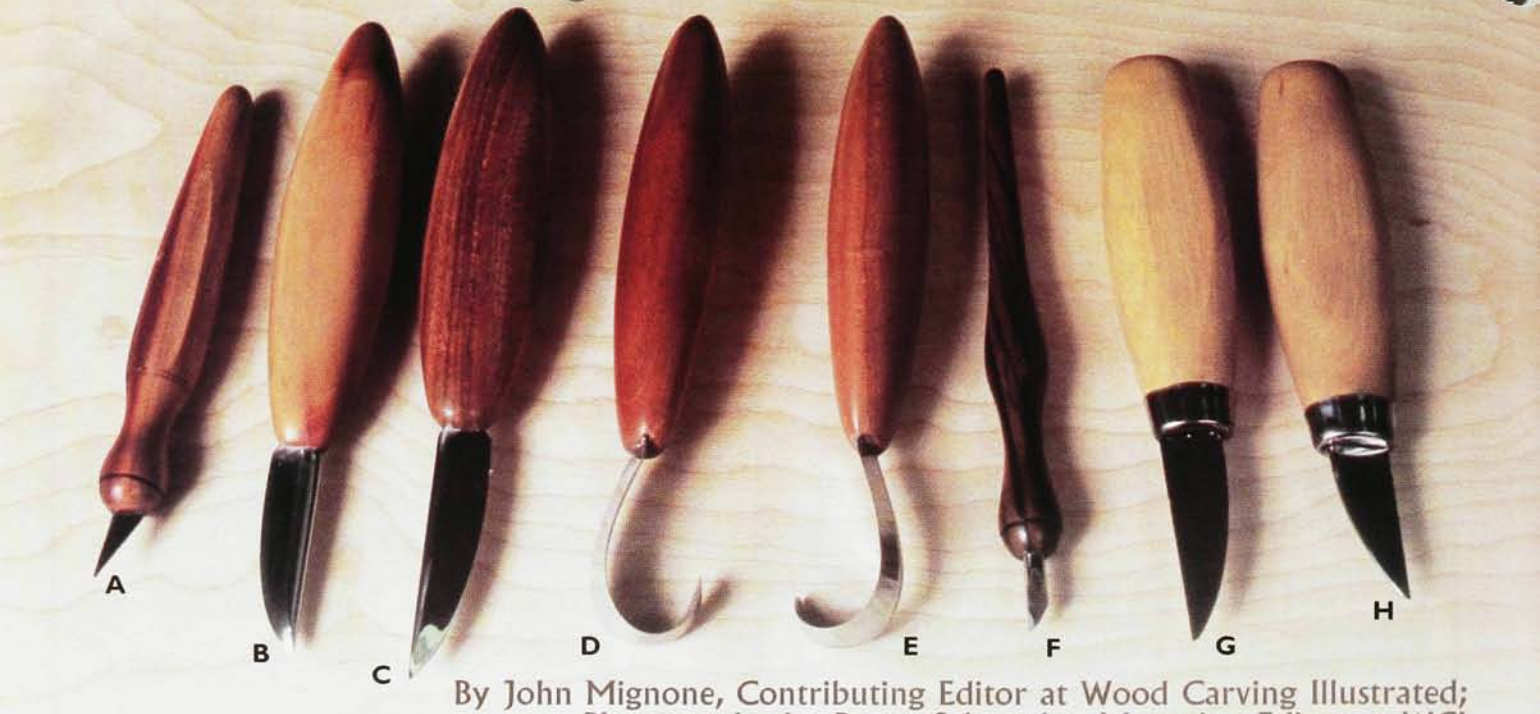
Pinewood Forge Knives Put to the Test



By John Mignone, Contributing Editor at Wood Carving Illustrated;
Photography by Roger Schroeder, Managing Editor at WCI

Pinewood Forge, owned and operated by Del Stubbs of Minnesota, offers a quality assortment of custom-made knives. Knives from left to right: A) detail with manzanita handle B) 1 3/4-in. Slöyd with manzanita handle C) 2 1/4-in. Slöyd with blackwood acacia handle D) left-handed hook with mahogany handle E) right-handed hook with cherry handle, F) scrolling-kolrossing with English walnut handle G) 2-in. Harley with birch handle and H) 1 1/2-in. Harley with birch handle.

John Mignone is a woodcarver, classical musician and tree propagator. Carving professionally since 1990, he lives in East Meadow, Long Island, New York.

Del Stubbs, a Minnesota knifemaker who calls his business Pinewood Forge, offers a quality assortment of knives for woodcarvers. They include Slöyd, hooked, flat plane, kolrossing and detail knives. For most of his tools, he uses L.J. Starrett 01 high carbon tool steel, an excellent choice for edge tools. Even his handles are exceptional. He chooses hardwoods from seldom-seen species such as English walnut and blackwood acacia.

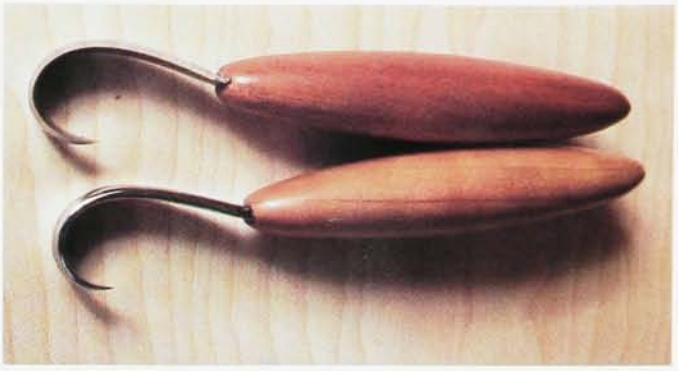
What first caught my attention when I received a box of Stubbs' knives are his hooked blades. Such knives were designed for spoon carving; his can be used for making hollow cuts in most surfaces. I have worked with other hooked or curved blades, but Stubbs' knives have the best design of any I have seen. The first thing I noticed is that the bevel is rounded as it approaches the spine. This design allows for a smooth, concave cutting action. The knives—both right-handed and left-handed hooks are available—come extremely sharp and highly polished. The polished steel is important because it reduces friction during cutting, a desirable attribute when making concave cuts. When I used one of his hooked knives on a piece of soft basswood, I was surprised how deeply I could cut and still exit without tearing the grain. In fact, cross-grain cuts as well as cuts parallel to the grain were clean.

Another attribute of a Stubbs hooked knife is a hardness of Rc 60 to 61. This is a range that provides a long-lasting edge. The blade length is approximately 2 in., a good size for most projects. The bevel is 23 degrees, hollow ground and polished, making the knives suitable for carving a variety of woods from pine to maple.

Stubbs also makes two sizes of Slöyd knives. Straight-backed knives with a curved edge, the blade lengths are 1 3/4 in. and 2 1/4 in. The blades are carefully designed to give long, powerful and clean cuts. Particularly impressive are the thick blades that taper down to a nicely ground and polished edge. Even the handle design, which contributes to making heavy cuts when needed, is a real bonus to these knives.

I had only good results with whatever I carved using the Slöyd knives. In fact, I quickly discovered the benefits of the curved blades. A smoother, heavier cut is accomplished by starting it at the handle end of the cutting edge. As I was carving, I slid the blade toward its tip. This dual cutting motion reduced the resistance found in straight cuts and allowed for smoother, deeper concave cuts.

Stubbs offers a knife that is unique. He and Judy Ritger, master rosemaler and kolrosser, designed a scrolling-kolrossing knife. Scrolling is a modified form of chip carving that produces shallow, continuous V cuts. Kolrossing amounts to engraving lines into a wood surface and then filling them with a contrasting wood dust or instant coffee. I have

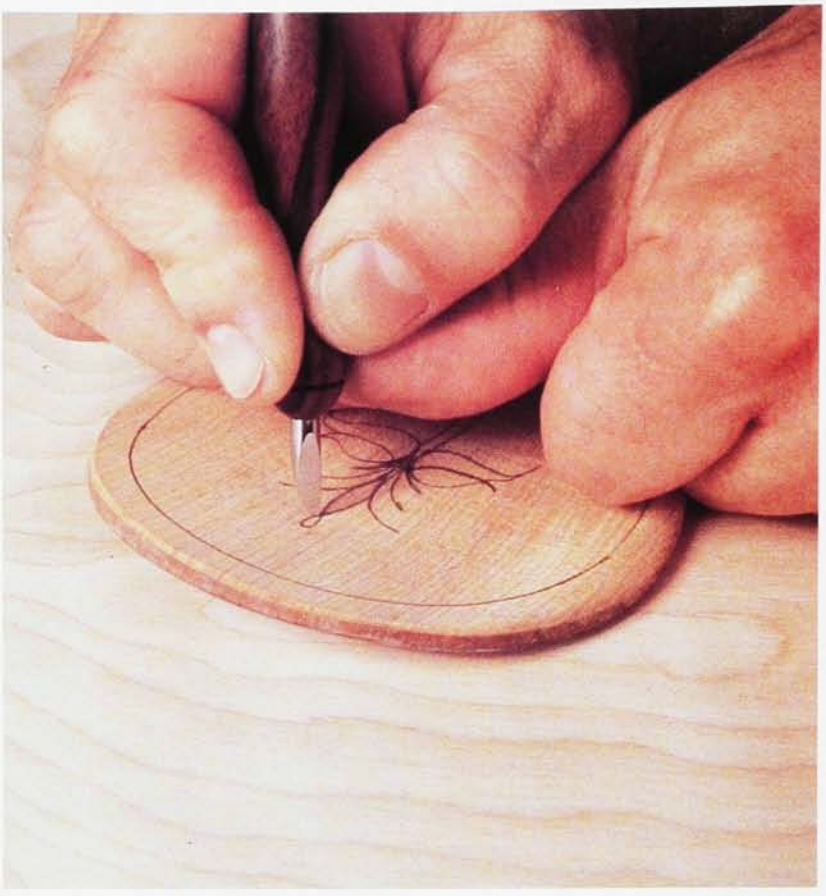


The hooked knives made by Stubbs can be pulled or pushed and work on a variety of projects that require concave cuts, including spoons.

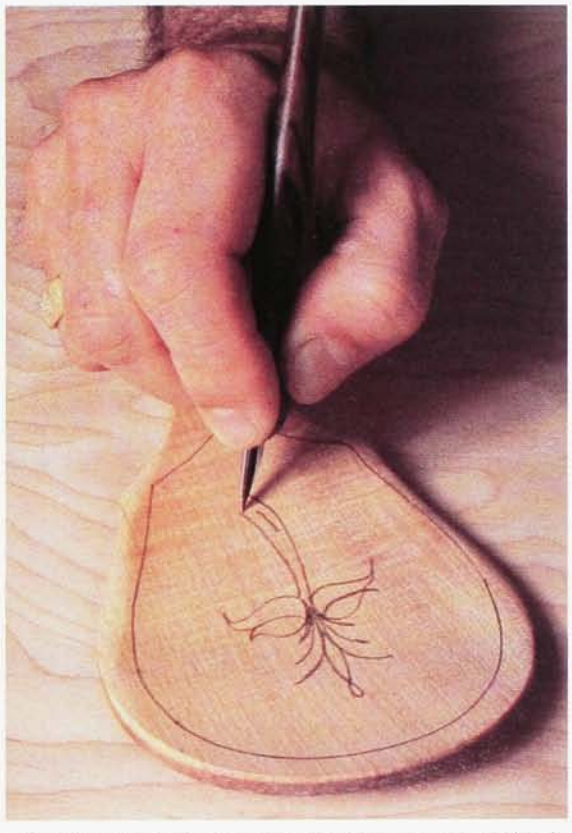
The hooked knife works effectively when carving with the grain.

The hooked knives cut cleanly and deeply in a wood like basswood. Here the tool is being pulled perpendicular to the grain.

The scrolling-kolrossing knife is designed to carve lines or long, shallow V cuts. The handle design is similar to a calligraphy pen.



For tight turns and extra fine control, the scrolling-kolrossing knife can be pushed away from the body with the opposite hand's thumb against the rounded back of the blade.



The knife works smoothly for kolrossing, even on a hardwood like maple.

tried many different blades and blade shapes for these techniques. None comes close to the ease with which this knife works. It offers a fluid motion that results from the handle and blade working together. The handle is shaped like a calligraphy pen and is about the same size. It has a 5/8-in.-long back-curved blade. Such a blade shows off Stubbs' forging skills. A highly alloyed steel such as this one needs much more exacting parameters to be successfully heat treated.

Using this knife is a joy. It is held like a pencil and pulled toward the body. During tight turns, however, it can be pushed with the opposite hand's thumb. I also found that occasional, unintentional hand movements did not disturb the fluidity of the lines.

I next tested Stubbs' detail knife. Its thin blade is 5/8 in. long, has a straight cutting edge, and possesses a very sharp point. Made from Swedish high carbon tool steel, the knife is useful in a variety of carving situations that require detail. I tried it, for example, when carving a face. It worked very well in those hard-to-access places like the corners of the eyes. Removing small, wedge-shaped pieces of wood was also very easy to do. Even the handle is a pleasure to grip. In fact, it can easily be held as you would a pen or fully gripped in the hand owing to how the handle tapers toward the blade. I rate it as a very good detail knife.

The last knives I tested are the Harley knives. Designed with Harley Refsal, nationally recognized carver and author, these are specifically made for flat-plane carving. The knives start out as Swedish Mora blades that are laminated high carbon steel. After the blades are shortened to either 2 in. or 1 1/2 in., the back edges are rounded and polished for hand comfort, and the blade angles are reduced to a thin 12 degrees with flat bevels. All of these changes produce knives extremely well suited for their intended use—to make flat cuts. The knives' small blades and flat bevels gave me highly polished cuts because the steel glided easily through the wood. Stubbs does caution that a carver must not take prying or levering cuts owing to the thinness of the blades.

Stubbs' knives are of the highest quality, well designed with ergonomic shapes, and visually beautiful with exotic wood handles. Are they affordable? The prices range from $18 for the scrolling-kolrossing knife to $38 for the hooked knives, with the Slöyd and Harley knives falling in between. These are tools I will have no trouble investing in. The prices are well worth a lifetime of use.

A catalog is available from Pinewood Forge, RR1, Box 41B, Leonard, Minnesota 56652/ 218-243-2145. E-mail inquiries to pinewoodel@hotmail.com

Co-designer of the scrolling-kolrossing knife is Judy Ritger, who executed the spoon.

The detail knife works for hard-to-access areas and can be fully gripped or held like a pen.

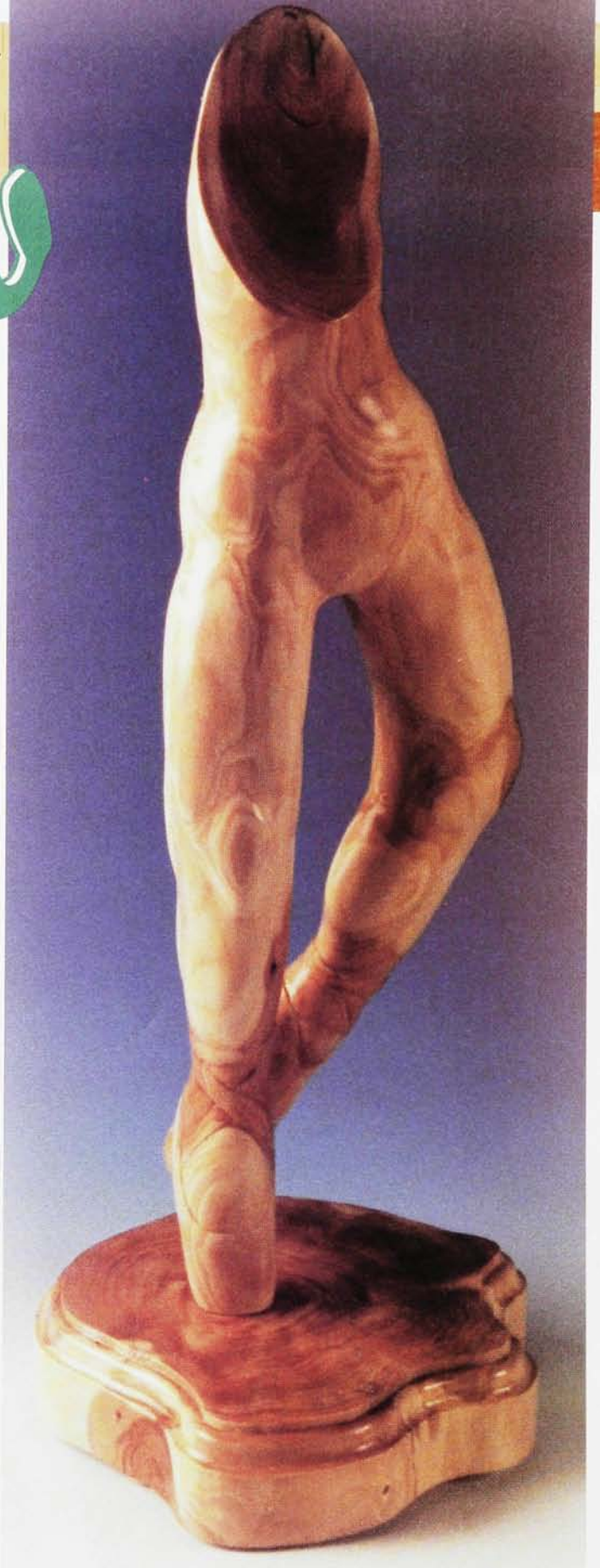
WOOD REVIEW

Yew

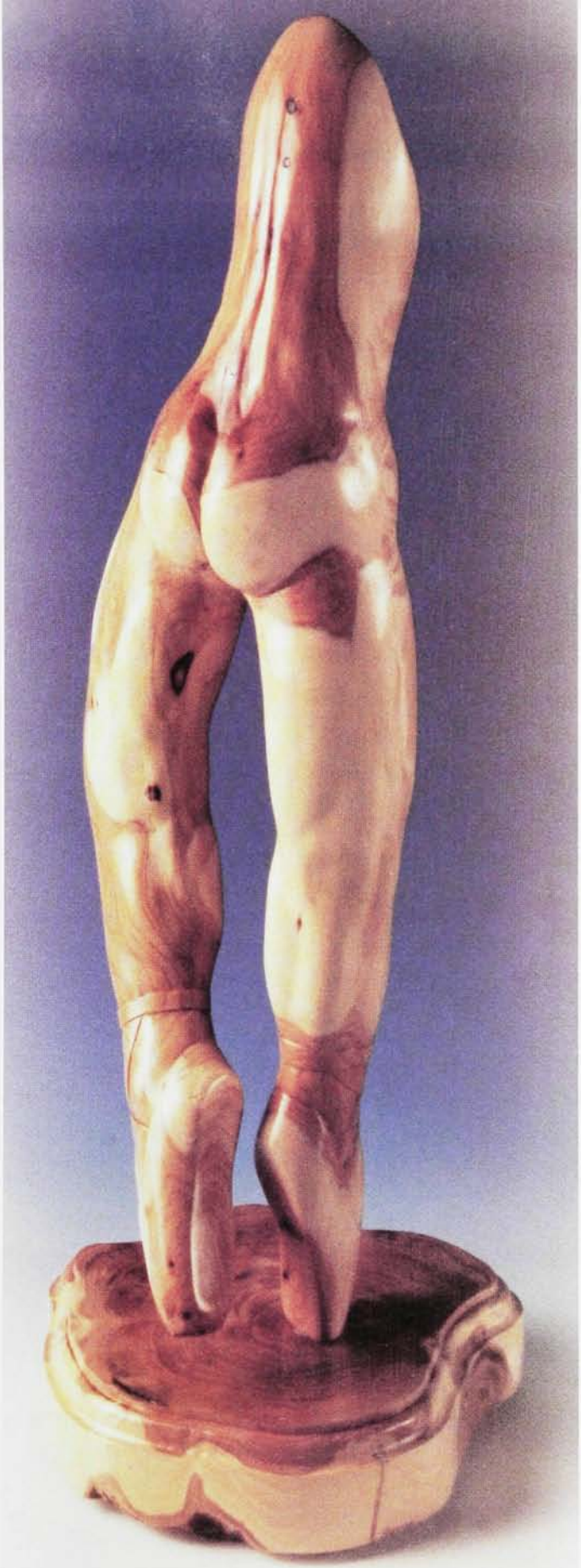
By Roger Schroeder, Managing Editor at Wood Carving Illustrated

With a global distribution that includes North America, Europe and Asia, yew is something of an oxymoron. It is a hard softwood. In terms of longevity, it may be the longest living tree in northern Europe. Specimens have been found that are 2,000 years old. Mature yew trees can reach heights of 50 ft. The Western or Pacific yew grows from southern Alaska and British Columbia to central southern California and east to Montana and Idaho. The tree will grow as tall as 75 ft. with diameters as much as 30 in. Unfortunately, most yews produce fluted, twisted trunks that make conversion into lumber impractical.

Yew weighs in at about 42 pounds per cubic foot. Compare that to basswood, which weighs approximately 26



Bill Suitor of Youngstown, New York sculpted *Arabesque Saluté* from a yew crotch.



The sculpture of a ballerina shows off the remarkable grain patterns and colors offered by yew.

pounds per cubic foot. An odorless wood, it dries reasonably well and remains stable, especially when kiln dried.

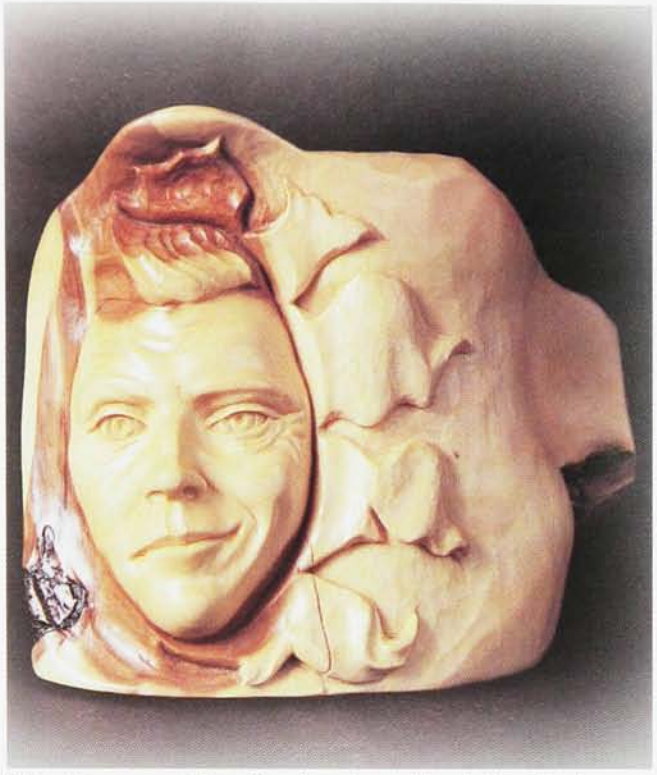
Durable and slow growing, yew has been converted into carvings, small turnings, prized veneers, rustic furniture and weapons. Historically, the most important use for yew was in the making of the longbow. Few woods have the stiffness and strength that yew has. So powerful was the yew longbow, first used in 1346 at the Battle of Crecy, that it changed the strategy of warfare until the advent of gunpowder.

What carvers favor about this close-grained wood are its colors. While the sapwood is almost white, the heartwood is bright tan to golden orange brown to reddish brown. Even patches of purple may appear. When exposed to sunlight, a tan color will turn a golden brown. A liability of yew is the irregular grain, a characteristic that makes it difficult to carve with handtools. Carvers may be better off using power carving tools to shape the wood. It does sand well with power tools, and it polishes beautifully. However, oil finishes should not be applied because they darken the wood.

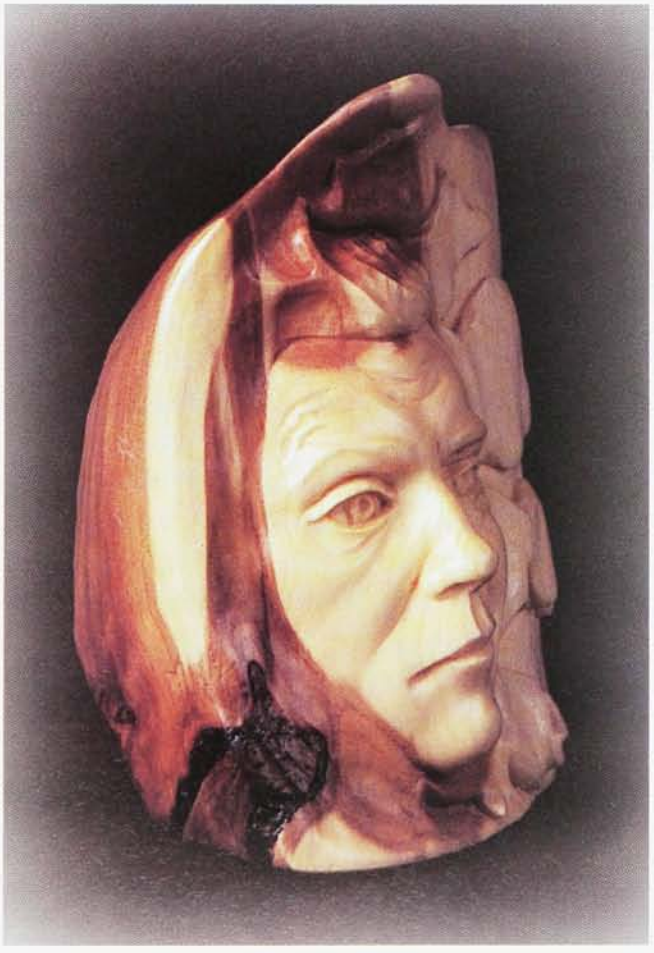
A major drawback to yew is that some woodworkers have found the dust to cause allergic reactions. The symptoms include swelling of the hands and sneezing. A dust mask is strongly recommended when sanding or grinding yew.

When the New York State Power Authority was forced to remove several thousand yew trees from the face of the Niagara Power Reservoir, Bill Suitor salvaged a number of yew crotches for carving. He writes:

> *I've been carving for over 30 years, mainly decorative waterfowl and birds, using basswood, a little tupelo and sugar pine. Never did I think that yew trees would provide such beautiful wood when I tried my hand at human figures.*



John Mignone of East Meadow, Long Island, New York carved *An Exercise in Expression* from yew.



The carving shows off the reddish tan color of yew's heartwood.

All through the trees I took down I found wild patterns. When cut, the sap was a clear water-like liquid immediately under the very thin bark. Unlike other conifers, it was not sticky at all. An interesting phenomenon occurred when the chainsaw spread the sap over the cut end of the tree. Within a few hours the wood took on a beautiful shade of red. I tried everything to capture this juice to stain my finished work, but without success.

I power-carve my works and eschew knife work. Using a flexible shaft tool and a micro motor machine, I prefer red and blue Typhoon® cutters, ruby carvers and diamond bits. Yew wood does not load up the cutters provided a light touch is used. I did the majority of sanding on my sculptures using small sanding discs. There are sufficient natural oils in yew that allow it to be polished to a beautiful luster. However, I found that a few coats of Krylon® clear spray were needed for a protective coat because people want to touch and handle the wood when looking at it.

Most 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?

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Ships' Figureheads

Wooden Pilots of the Seven Seas

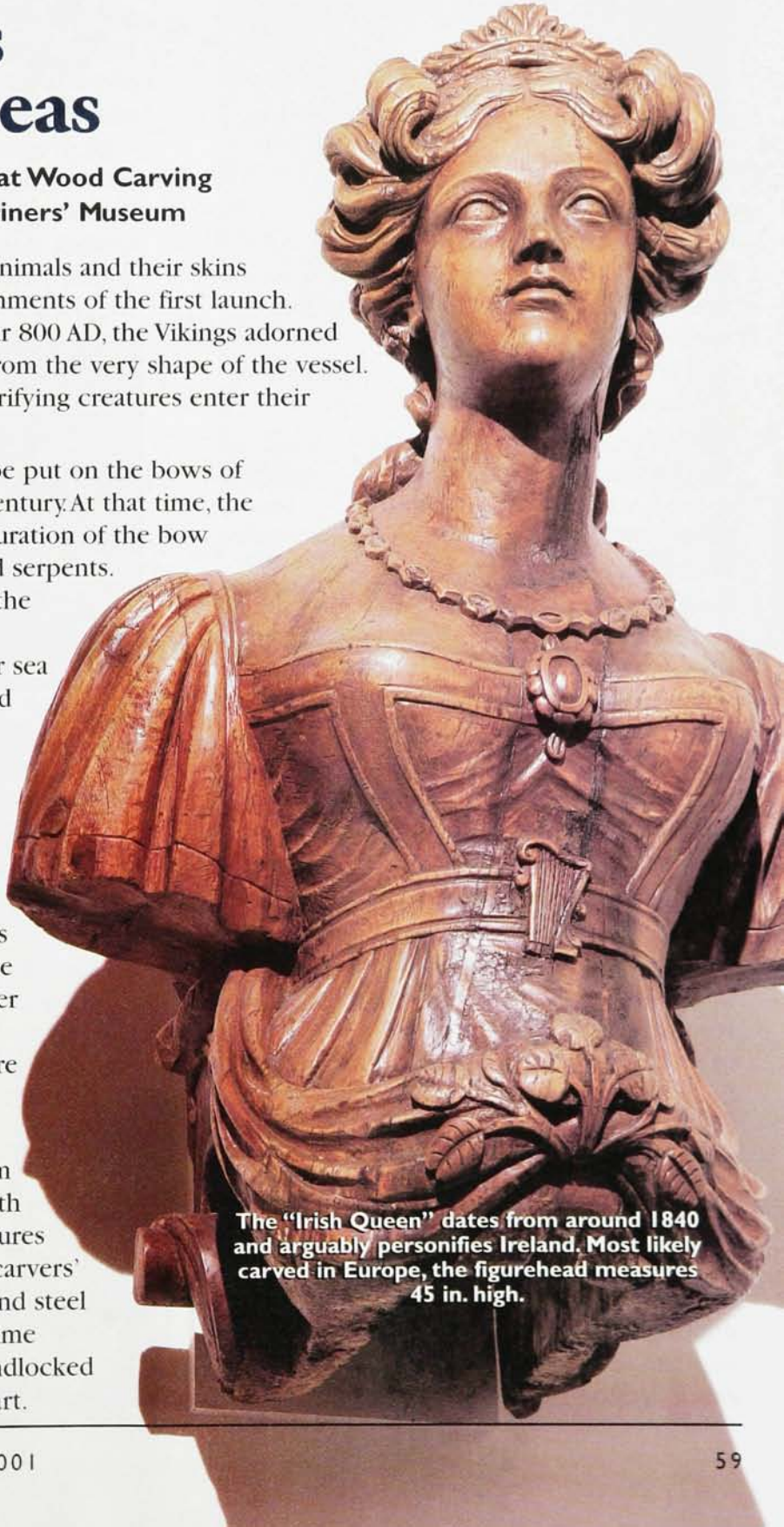
By Roger Schroeder, Managing Editor at Wood Carving Illustrated; photos courtesy of the Mariners' Museum

In ancient times, the severed heads of animals and their skins adorned the bows of ships, sacrificial adornments of the first launch. Carvings replaced carcasses and by the year 800 AD, the Vikings adorned their ships with fierce dragons that grew from the very shape of the vessel. Pity the coastal peoples who saw these terrifying creatures enter their harbors.

The figure of the dragon continued to be put on the bows of warships until the beginning of the 17th century. At that time, the designs of ships changed, and the reconfiguration of the bow could no longer accommodate long-necked serpents. The lion, a more compact figure, replaced the monster, and by 1750 it was the dominant figurehead on the warships of all the major sea powers. A symbol not of terror but of speed and courage, the lion embodied the characteristics of both the ship and the country's ruler.

Other carved figures—sea horses, griffins, unicorns, deer and even swans—found their place on ships. These eventually gave way to elaborate sculptures of historical figures. A British warship of the middle 17th century had the figure of Oliver Cromwell, Lord Protector of England, on horseback. The details of horse and rider are exacting.

Opulent figures continued, for ship carving was deemed a form of fine art. From helmeted and armored warriors to girls with lace trim and tightly curled hair, the sculptures of another era showed off the best of the carvers' skills. It was only with the advent of iron and steel ships that required no bowsprit that maritime woodcarvers turned their trade to such landlocked pursuits as tobacconist figures and circus art.



The "Irish Queen" dates from around 1840 and arguably personifies Ireland. Most likely carved in Europe, the figurehead measures 45 in. high.

From the figureheads that survive, we know that American ship carvers plied their trade on white pine, a wood easy to carve and available in large dimensions, while their European counterparts chose oak or elm. Early figures were made from solid blocks of wood and later from laminated pieces. In almost all cases, arms and legs not kept close to the body were carved separately and attached.

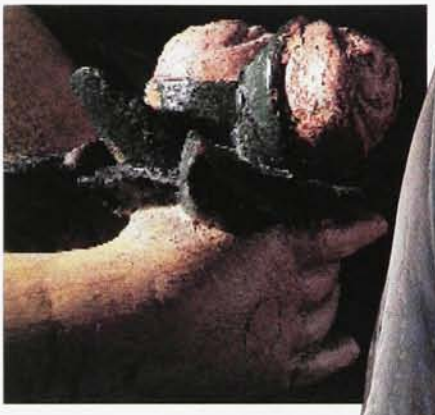
A figurehead carver had a trained eye for anatomy and design. Historical documents suggest that at least some carvers studied illustrations of Greek and Roman sculpture. To recreate clothing and accessories as complex as lace, he would have had great technical skill. He understood decorative carving as well, for many figures were embellished with acanthus leaves, scrolls and patriotic embellishments such as flags. And he would have spent several years as an apprentice before becoming a master at his trade.

What was work like for the figurehead carver? We can surmise that he carved at a remarkable speed because he was responsible for producing many sculptures and other decorative carvings commissioned by commercial ship owners. Having neither electric nor gas-powered saws, and working with only natural light in his shop, the carver made quick chalk lines on the block and wasted away as much wood as possible with a hatchet. Roughing gouges, larger than most carvers are accustomed to today, accomplished the shaping. And smaller chisels and gouges, as well as knives, were used for the fine tuning. After the figure was coated with lead-based paints to preserve it from the rigors of the sea, it was fitted over a notch on the bow.

Despite the best of materials and engineering skills, few ships' figureheads exist today. These wooden pilots were lost at sea with their vessels or were the victims of downsizing that caused them to be discarded, burned or recycled. That any have survived is owed to a few individuals who had the foresight to preserve a fascinating aspect of woodcarving that has not been practiced in nearly a century.

While several museums in the United States house examples of ships' figureheads (see sidebar), the largest collection is in the Mariners' Museum in Newport News, Virginia. The museum was founded in 1930 to share the spirit of seafaring adventure. On view is part of an extensive collection of more than 35,000 maritime artifacts and memorabilia that includes over 1,300 ship models, hundreds of pieces of scrimshaw, and 90 figureheads.

What confronts a visitor upon entering the museum is one of the largest figureheads ever carved. A powerful reminder of our maritime past, the *Lancaster* eagle was carved by John Haley Bellamy. The gilded bird, an enduring patriotic symbol of the United States, has a wingspan of over 19 feet and weighs 3,200 pounds.



(detail of rose) The carver showed considerable skill in carving a rose that suggests its delicate nature while at the same time is strong enough to endure the rigors at sea.

Born in Maine in 1836, Bellamy is best known for his style of small, relief-carved spread eagles, many with patriotic banners. But he did figureheads as well. Work on the *Lancaster* eagle was done in New Hampshire from 1880 to

While most women were left behind as their husbands and sweethearts sailed on the seas, a few were taken along as figureheads. "Lady with a Rose," 35 1/2 in. high, wears a high-waist gown with square neck, short sleeves, and a mobcap or indoor hat, all of which reflected a period taste for simple costumes inspired by classical fashions.

1881 for a steam frigate built two decades earlier. Constructed in sections with the wings joined by wrought iron straps, the eagle was assembled on the bow of the ship and bolted in place. It is remarkable for its details that include individually carved feathers, concave wings, and detailed eye sockets.

Bellamy's massive sculpture was rescued in the 1930s from a chandler's junk shop in Boston. On display for nearly a decade, the carving had a price tag of $2,500. In 1934, an agent for the Mariners' Museum offered $1,500, but the owners refused to sell for less than the asking price. Finally, the eagle sold for $2,200, exclusive of shipping, and was transported to the museum on a flatbed truck. After two years of being displayed outdoors, it was moved inside for permanent exhibition. Ironically, few knew at the time that it was a Bellamy carving.

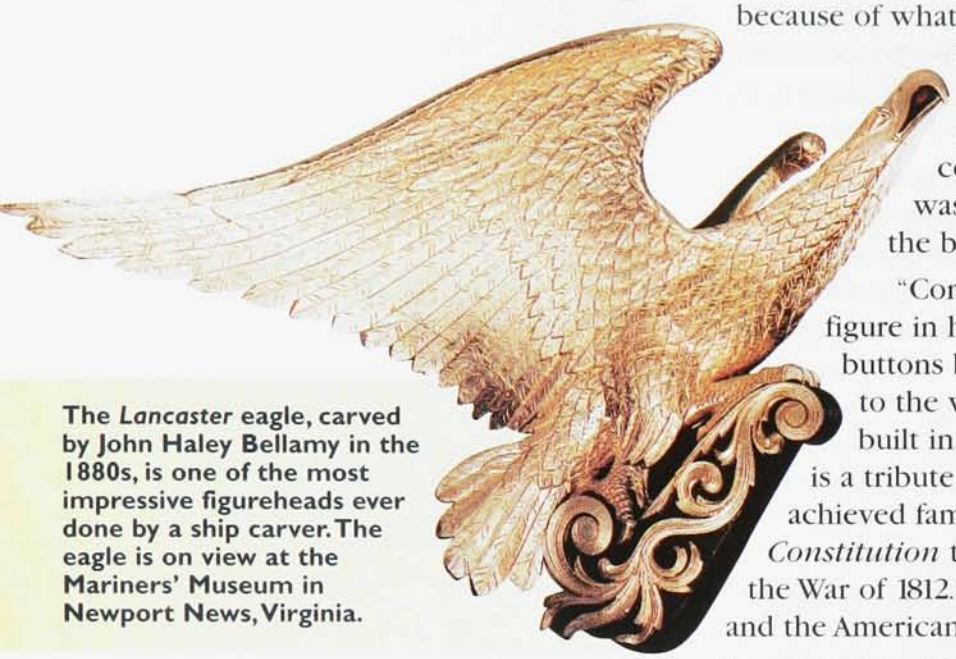
Commodore Charles Morris was a naval hero who fought against the British in the War of 1812. The Commodore was particularly admired by men in the whaling industry. The 37-in.-high bust was mounted on a whaling vessel that bore his name.

The half-length figure of Emperor Napoleon I, in cape and uniform, is in a traditional pose with his right hand hidden in the coat. Napoleon was proclaimed Emperor of France in 1804, but was exiled to a remote island in 1815. Done in a hardwood, the 36-in.-high figure was undoubtedly carved in Europe.

The stories behind other salvaged figureheads in the Mariners' Museum collection may also pique your interest. Consider a carving entitled "Lady with a Rose." Probably done in the early 19th century, the full-length figure is dressed in a costume appropriate to the period. Poised as if walking forward, she carries a rose in her right hand. During that century, masters and ship owners began to outfit their vessels with carvings of women left at home or in port. Although females had been the victims of superstition and as a rule were banned from ships, this notion faded as women achieved more prominent roles in American life. "Lady with a Rose" is the portrait of a woman who lived nearly 200 years ago.

"Queen of Sheba" may have had sexual appeal to mariners. While the Old Testament connotations are obvious, the scantily clad figure is suggestive of sailors' liaisons with exotic women from distant lands. Or, the Queen, a non-believer who converted to Judaism after testing the wisdom of King Solomon, could have been intended as an example of faith for the irreligious sailor. Regardless, the bust, sculpted in the 1850s, is now believed to have been a cabin ornament, not a bow figure. A hollowed-out compartment in her back appears to have kept hidden papers and valuables.

"Irish Queen" was likely carved in the 1840s. A half-length figure in early 19th-century costume, she was given her title because of what looks like shamrocks at the base of the drapery and the harp at her waistband. Some experts think she represents Queen Maeve, a 4th-century B.C. ruler. Nevertheless, she was probably carved in Europe and rode the bow of a brig or bark.

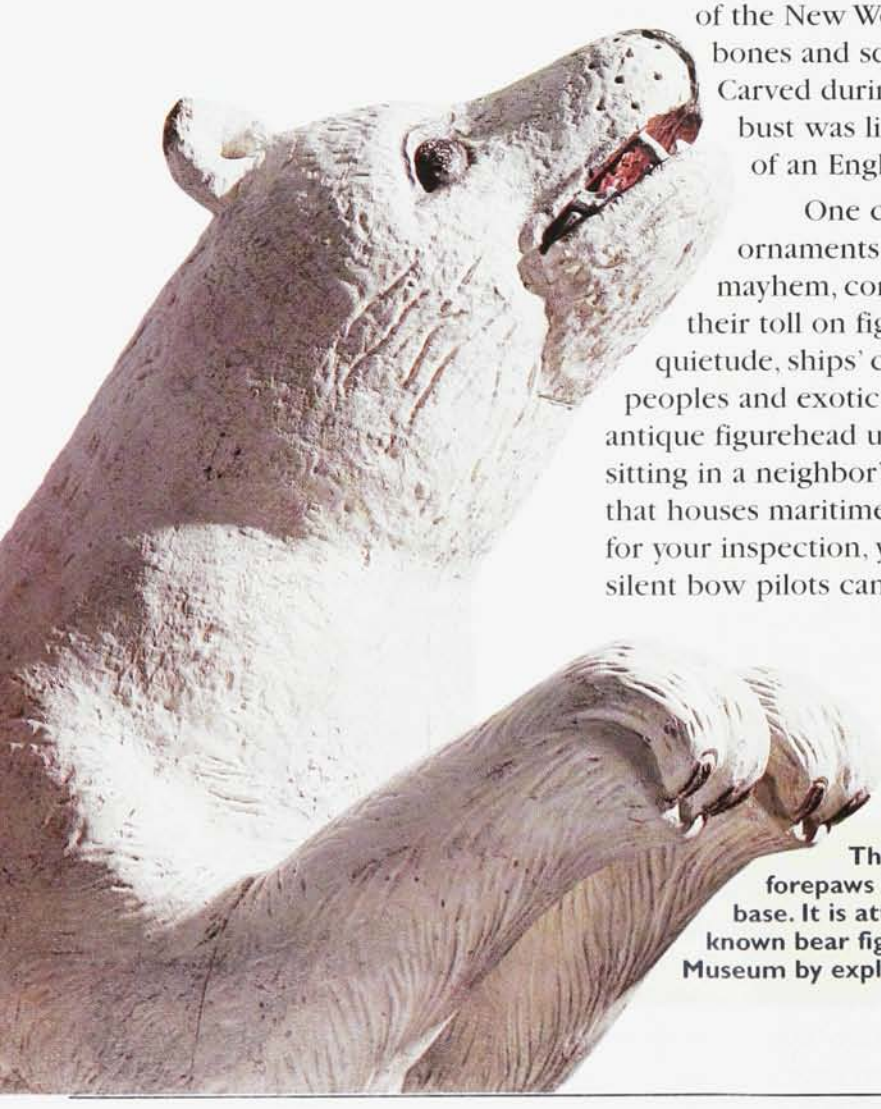


The *Lancaster* eagle, carved by John Haley Bellamy in the 1880s, is one of the most impressive figureheads ever done by a ship carver. The eagle is on view at the Mariners' Museum in Newport News, Virginia.

"Commodore Morris" cuts a handsome figure in his colorful jacket with epaulettes and buttons bearing an anchor design. Attributed to the whaling ship *Commodore Morris* built in Massachusetts in the 1840s, the bust is a tribute to a U.S. naval officer. Morris achieved fame as the executive officer of the *USS Constitution* that destroyed a British frigate during the War of 1812. The achievement stunned the British, and the American public had a new hero.

As early as the 16th century, European artists used images of Native Americans to symbolize the unspoiled nature of the New World. The frowning figure with high cheek bones and square jaw probably represents a chief. Carved during the first half of the 19th century, the bust was likely done in England and graced the bow of an English vessel engaged in East Indian trade.

One can only imagine what these sculpted ornaments experienced in their travels. Wars, mayhem, conflict and the vicissitudes of climates took their toll on figureheads and sailors alike. Even in times of quietude, ships' carvings were privy to a remarkable array of peoples and exotic lands. While it's not likely you'll find an antique figurehead up for sale on an on-line auction site, or one sitting in a neighbor's den, your best bet is to visit a museum that houses maritime artifacts. If figurehead carvings are there for your inspection, you won't be disappointed, even if these silent bow pilots can't answer your questions.



The full-length polar bear with extended forepaws is seated on a gilded acanthus design and base. It is attributed to a Scottish carver and is the only known bear figurehead. It was presented to the Mariners' Museum by explorer Admiral Richard Byrd.

"The Queen of Sheba" is exceptionally dressed with a draped garment, decorative pin over her right shoulder, and a beaded crown. The 19 1/4-in.-high figure may have been a cabin ornament with a hidden opening for storing valuables.

Recommended reading:

American Figureheads and their Carvers, Pauline Pinckney, W.W. Norton & Company, Inc., 1940.

John Haley Bellamy: Carver of Eagles, Yvonne Brault Smith, Portsmouth Marine Society, 1982.

Shipcarvers of North America, M.V. Brewington, Dover Publications, Inc., 1962.

Ships' Figureheads, Hans Jurgen and Claus Broder Hansen, Schiffer Publishing, Ltd., 1990.

Silent Pilots: Figureheads in Mystic Seaport Museum, Georgia W. Hamilton, Mystic Seaport Museum, 1984.

The 91-in.-high figure called "Lady Edmonton" is attributed to John Rogerson, a carver who lived in Quebec, Canada. It is unlikely that the figurehead represents a specific woman, but instead an idealized personification of the ship.

Museums Displaying Figureheads:

Mariners' Museum, 100 Museum Drive, Newport News, Virginia 23606/ 800-581-7245; website: www.mariner.org.

Mystic Seaport, PO Box 6000, Mystic, Connecticut 06355/ 888-9SEAPORT; website: www.mysticseaport.org.

Peabody Essex Museum, East India Square, Salem, Massachusetts 01970/ 800-745-4054; website: www.pem.org.

San Francisco Maritime National Historical Park, San Francisco, California; website: www.maritime.org/safrhome.htm.

The Native American figurehead was carved during the first half of the 19th century. The fierce warrior, a symbol of the untamed New World, stands 42 in. high, 30 in. wide, and 23 in. deep.

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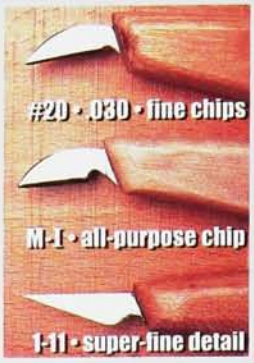

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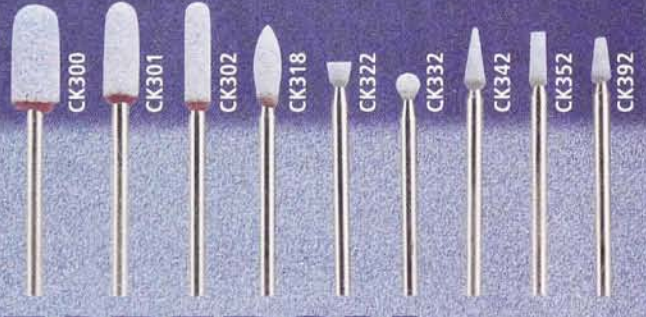

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Carving a Canvasback Decoy

It's as Basic as ABC

By Charles Jobes,
Photography by Roger Schroeder,
Managing Editor at
Wood Carving Illustrated

Charles Jobes is a professional decoy carver and bayman. He lives with his family in Havre de Grace, Maryland.

Hundreds of thousands of canvasbacks have come to the Susquehanna Flats near my home in Havre de Grace, and thousands have been lured by decoys and hunted over the last century. At one time, canvasbacks were so numerous that flocks would block out the sun. Unlike other species, canvasbacks land in a straight trajectory, suggestive of a World War Two vintage bomber. Owing to the simple colors—red on the head, black and white on the body, the canvasback is a very recognizable species. The shape of the head is also very distinctive, having a lofty, proud, almost regal look. I call the canvasback the king of ducks.

Since I make decoys for collectors and hunters (see "Charles Jobes: Decoy Maker," WCI's Issue no. 4, Fall 1998), my shop is set up for production work. Large drum and beltsanders take the place of flexible shaft tools and sanding attachments, and instead of shaping bodies with a bandsaw and grinders, I use a duplicating lathe. Yet, the canvasback decoy can still be done with simple handtools and a few power tools. A drawknife, spokeshave, Surform tool, and a knife go a long way to shape the body and detail the head. My spokeshaves are antiques, but I

MATERIALS LIST

Wood:

Pine block at least 13 1/2 in. long by 6 1/2 in. wide by 4 in. thick for the body

Pine block at least 6 1/4 in. long by 4 3/4 in. wide by 1 13/16 in. thick for the head

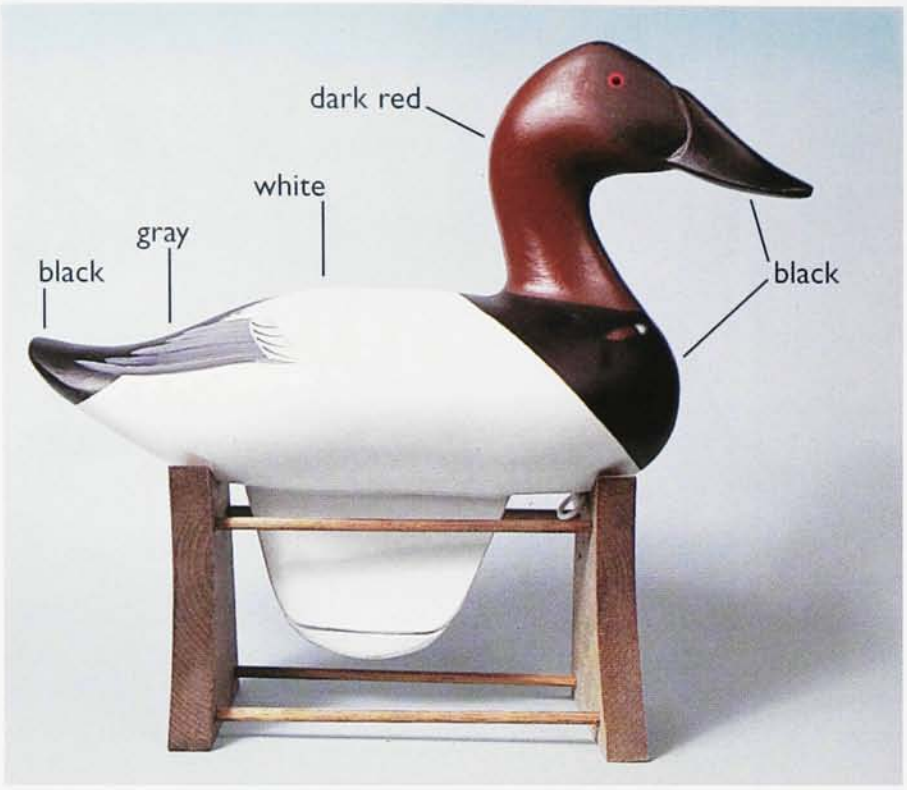
Pine board at least 5 1/4 in. wide by 3 1/4 in. wide by 3/4 in. thick for the keel

Tools:

Drawknives
Spokeshave
Surform tool
Belt sander
Knife
Electric or cordless drill
1/4-in. by 6-in.-long drill bit

Finishing Materials:

Epoxy
Auto body putty
Four 20-penny nails
Lead



make my own drawknives from discarded planer blades, welding on two carriage bolts for the tangs. I make my carving knives using the blades from straight razors.

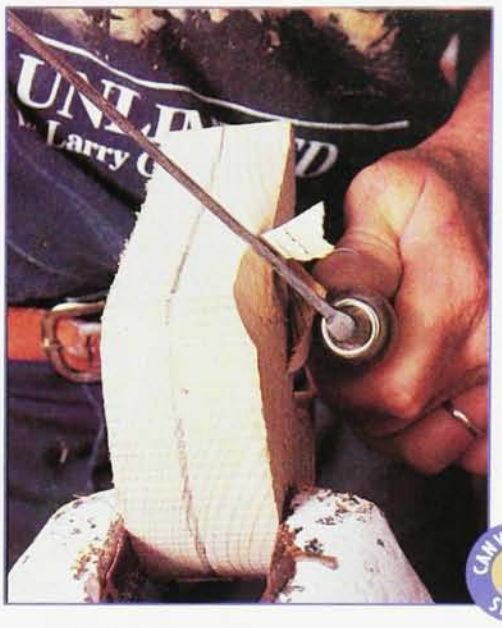
Although many carvers use basswood, I prefer pine. Cheaper than bass, it is available in large pieces from sawmills, and I recently obtained a truckload from a company that manufactures log homes. I strip and stack the lumber for it to dry properly and to lessen checking. If the wood does crack, I use it for my antique-style decoys. To reduce the size of the block required, I make the head and body separately and glue them together with epoxy. I also nail the head and body together, much as the old time decoys makers did, to give strength to the joint.

Acrylic paints will work well on the canvasback. I recommend titanium white for the body, mars black for the bill and tail, a gray for the wing feathers, and a dark red for the head. But as a professional decoy maker, I prefer Japan colors. Available in a variety of colors, the paints stay wet long enough for me to blend or put one color over another. It's a wet-on-wet technique that works well for painting wing feathers, color patches, spotting and speckling. Japan colors dry very flat, but if I want to give the bird some sheen, I add boiled linseed oil. The colors that I use are black for the bill, burnt sienna with a small amount of red and yellow for the head, a vermilion red for the eyes, black and white for the body, and gray for the feather details.

Sometimes I add a keel to the decoy. It's a style that gives a lot of stability to a floating decoy. I use a 3/4-in.-thick piece of pine and attach it with two 20-penny nails and glue. To add authenticity, I put a ring on the front of the bird, then attach a piece of lead to the bottom of the keel with screws and shape the lead with files. The canvasback is ready to decoy or be put on a stand, made from scrap pieces of pine and dowels, and displayed in a favorite room.

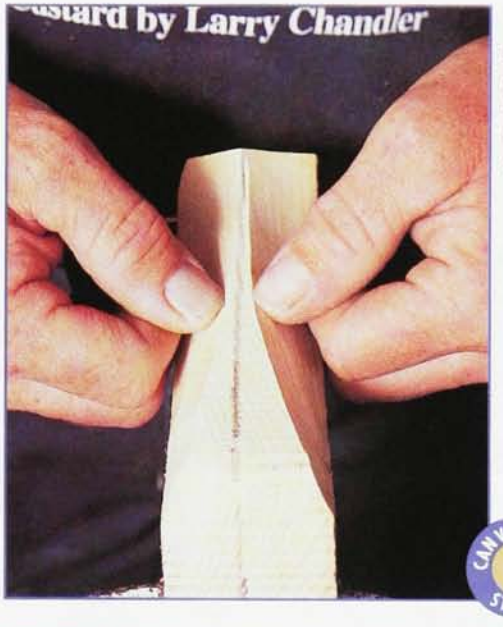
To purchase working and decorative decoys, Charles Jobes can be contacted at 855 Otsego St., Havre de Grace, Maryland 21078/ 410-939-3005.

After cutting out the head on a bandsaw, I draw a centerline around the entire cutout. I use my fingers as a guide when drawing the line with a pencil.



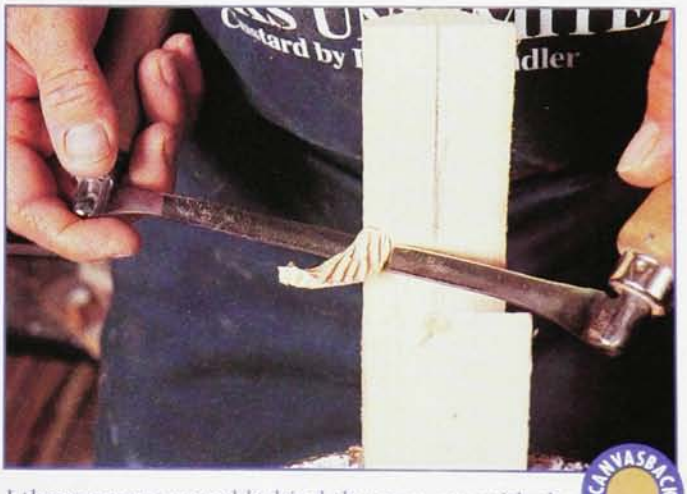
After clamping the head in a vise, I use a drawknife to begin shaping the bill. I pull the blade so that it makes a slicing motion.

The top of the bill has a V shape. I remove the wood by eye, but I do pay attention to the centerline.

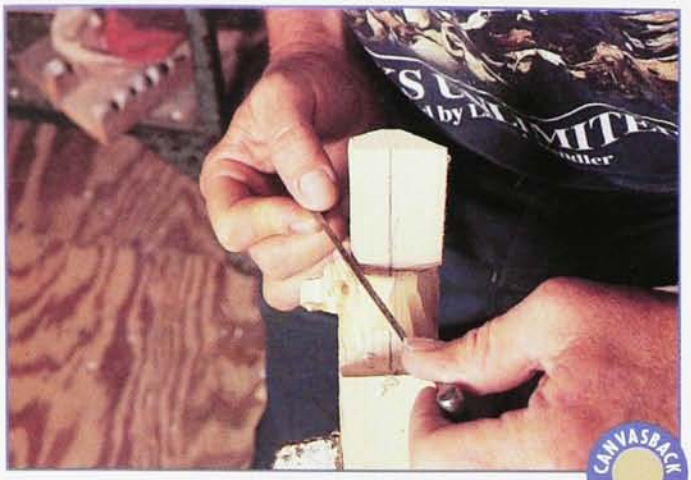


Using my fingers as a gauge, I check on the symmetry of the V shape.

To make the separation of bill and head on the underside of the head, I use the drawknife to make a stop cut.



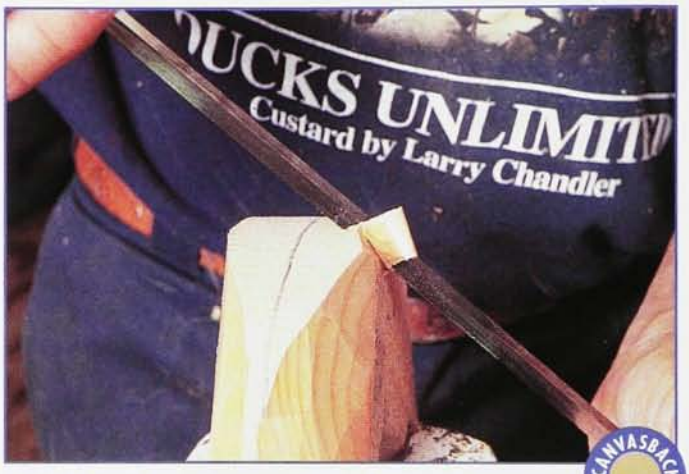
I then remove wood behind the stop cut with the drawknife.



The area behind the stop cut has to be rounded. I can shape the underside of the head by either pulling or pushing the drawknife through the wood.

Shaping continues on the neck.

Rounding the tip of the bill is easy if I carve with the grain.



Next, I work on the top of the head. A drawknife is an excellent shaping tool because it can also be pushed through the wood, as I am doing here.

Finer shaping is accomplished with a spokeshave. This tool can also be pushed or pulled to remove wood.

To shape the eye channels, I use a knife.

I also use the knife to carve the underside of the head, an area that is not easily shaped with the drawknife.

The transition between the head and bill needs to be shaped with the knife.

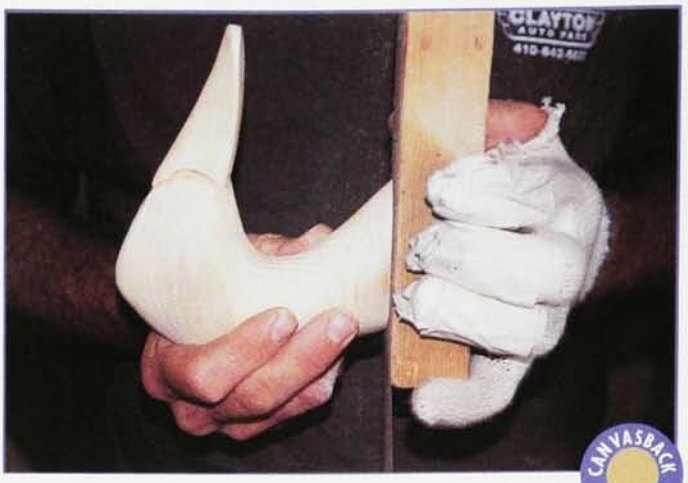
Notice how the bill tapers out from where it meets the head.

To begin to make the separation between head and bill, I make a stop cut on the top of the head; then I carve away wood behind the cut.

I also make crescent-shaped stop cuts on the sides of the bill. Decoy makers call these areas "gills."

Once the separations are made, I carve a V at the top of the bill starting with two stop cuts.

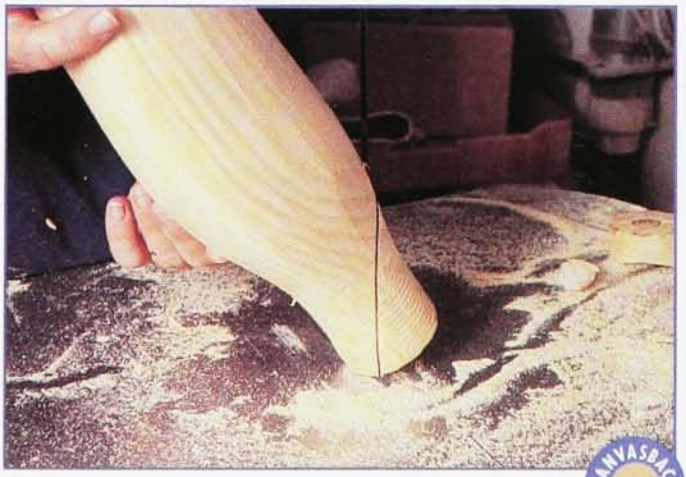
Wood is removed inside the V.



To flatten the base of the head, I press the wood against a sanding belt with a block of wood as backing. I can also do this on a beltsander held in a vise.

A sizable block of wood is needed to make the canvasback body out of one piece. Smaller pieces can be glued together to achieve the size needed. On top of the block is a roughout done on a duplicating lathe.

While a lot of shaping can be done on the bandsaw, rounding is accomplished with a spokeshave.

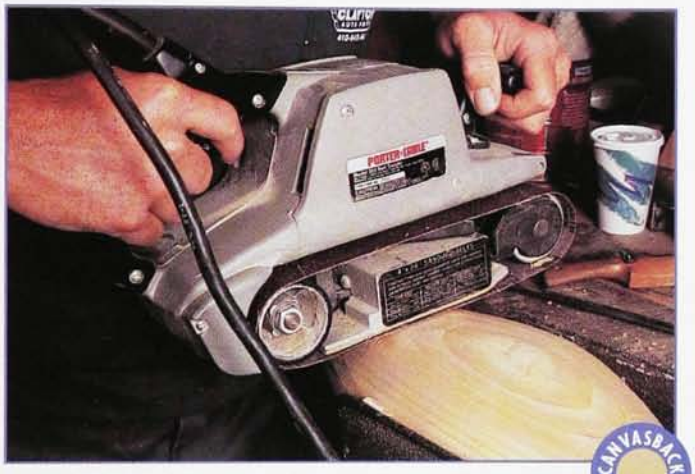


To remove wood on the underside of the tail, I go to the bandsaw.

A large drawknife shapes the undertail.

More refining of the body can be done with a Surform tool.

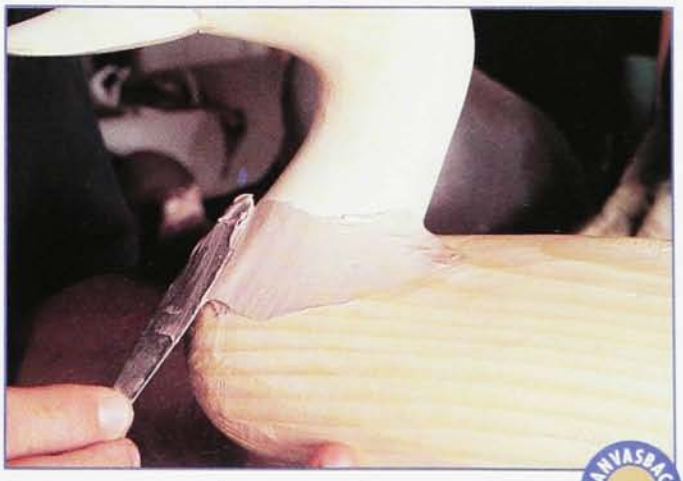
To begin to flatten the area where the head is attached, I use the large drawknife to remove wood.



A beltsander smoothes the rough wood.

I place the head in its best position, turning it slightly if I want, and outline its position with a pencil.

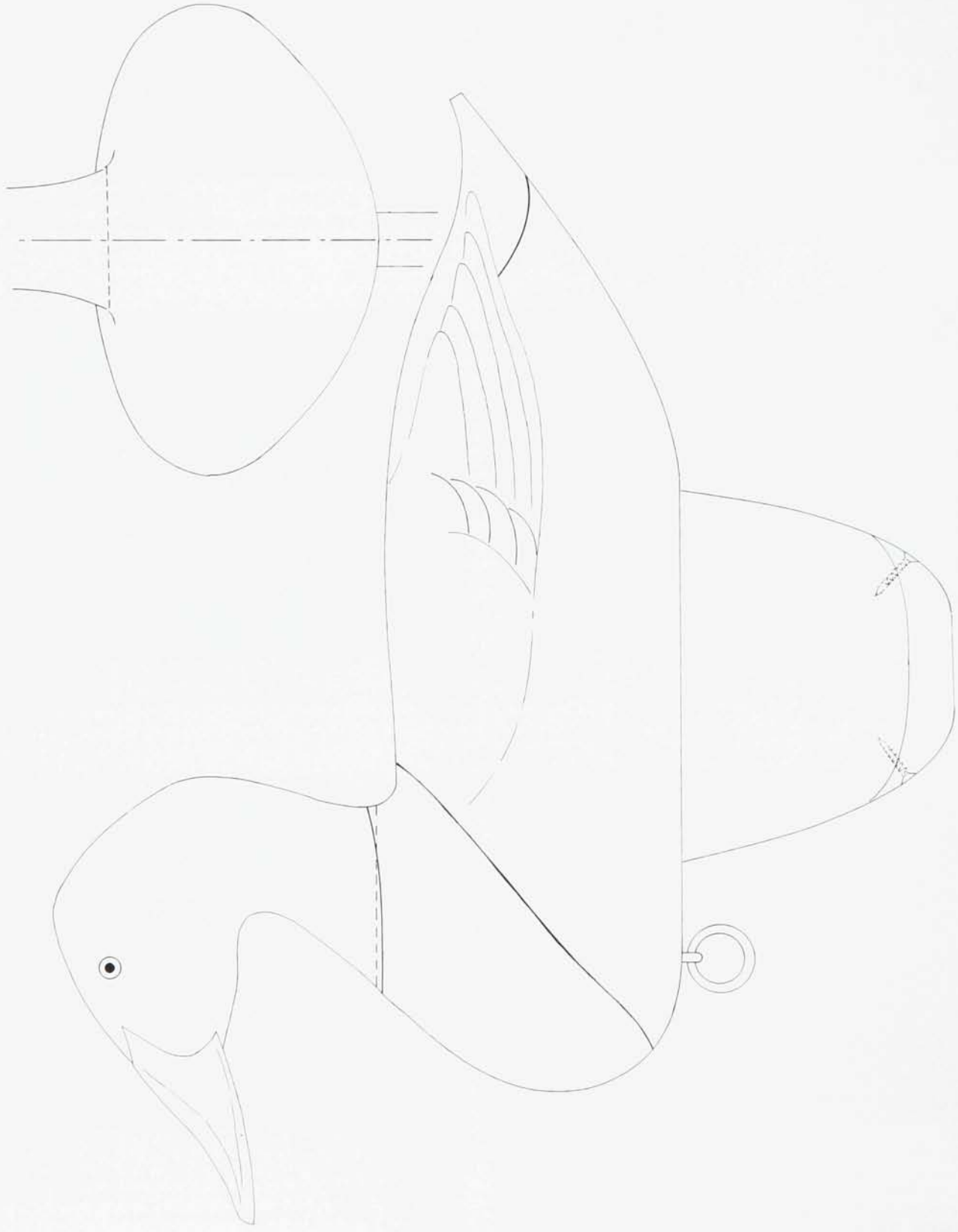
Although epoxy makes a tight bond between head and body, I like to secure the head with two 20-penny nails. I use an electric drill and a 1/4-in. by a 6-in.-long drill bit and bore through the entire head and neck. I first drill from the top of the head and exit the bottom of the neck. To clean out the hole I drill up from the bottom of the neck.

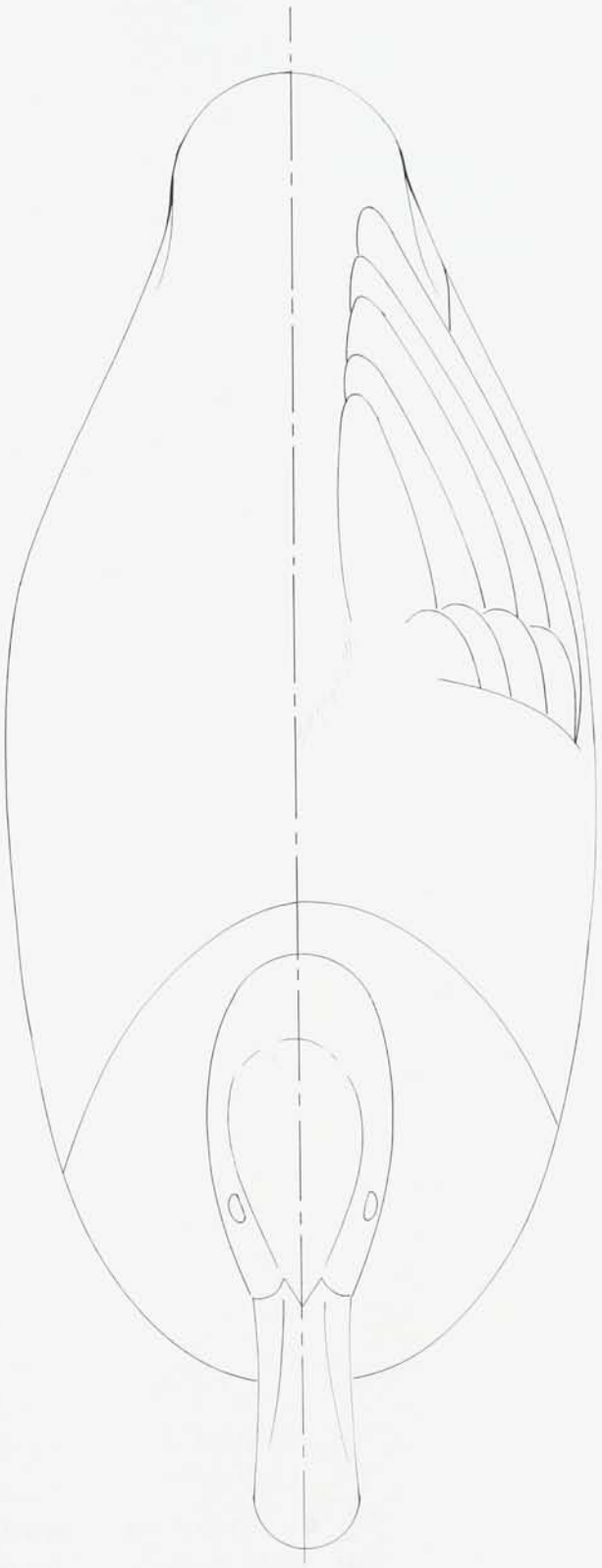


To create a smooth transition between the head and body, I apply auto body putty and smooth it with a discarded butter knife. The putty usually dries in an hour and then it can be sanded smooth.

Pattern Profiles

Photocopy at 200%





Brush Basics
PART II

By Lori Corbett

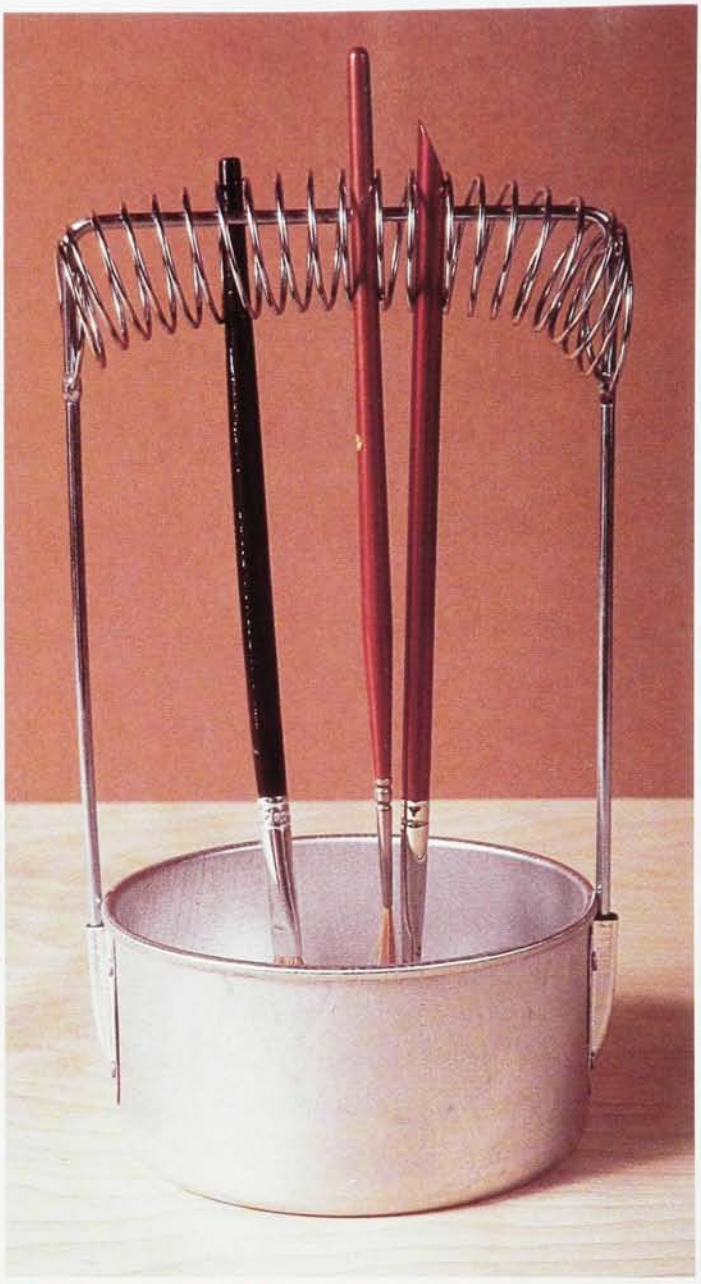
A native of Idaho, Lori Corbett has always felt a kinship with animals, especially birds. When she discovered that she could not fly under her own power, she translated her love of wildfowl into an art form. Her bird carvings are in private collections throughout the United States. She also teaches one or two workshops a year from her studio and accepts commissions for any type of avian carving. A Contributing Editor at WCI, Lori lives with her husband in St. Anthony, Idaho and cares for assorted small creatures that she has adopted.

In part I of "Brush Basics" *(Holiday 2000, Issue no. 13)*, I wrote about the anatomy, materials and shapes of a brush. But you still may not know enough about the brush you purchase at the artist's supply store. While it might seem like the right shape and size for your painting needs, it can have some problems that will shorten its life or render it useless.

Tips on Buying a Brush

Here are five tips to keep in mind when you go to buy a brush:

• One of the first things you should do is check the fastening of the ferrule to the handle. If you can move or spin it, the handle will eventually fall out.



Allowing a brush to sit on the bottom of a water container can ruin the shape of the tuft. A brush holder saves the shape by suspending it over the bottom.

• It is important when buying a brush to inspect the ferrule at the tuft end for sharp edges. That sharp edge will cut into the tuft. Occasionally, unfinished ferrules do show up, even on the high-end brushes.

• Do not buy a brush that has a vertical gap or split in the tuft. This is a permanent flaw, and the

tuft will never retain its proper shape. An example of a split tuft would be a round brush that appears to have two points *(compare figs. 1 and 2)*.

• Check to see if there are any hard spots in the tuft. This is most often caused by glue seeping into it. When that happens, the glue cannot be removed.

• Shedding is something that should be checked. There are several factors that cause a brush to shed, including misuse. The main reason for shedding is that there is not enough glue. Another is that the tufts are not crimped tightly into the ferrule. The best way to test for this—I anticipate art store owners cringing—is to gently comb the tuft with an ordinary fine-toothed comb. If long hairs are coming out with some regularity, the brush is defective.

Brush Care

I recommend rinsing a brush often when using acrylic paints. Once the paint dries, it is nearly impossible to clean and restore the brush to anything near its proper state. Also, don't let the brush sit for a long period of time in the water jar with the tuft resting on the bottom. This will permanently bend it and ruin the shape. It takes seconds to rinse and reshape a brush after each use. Or, you can purchase a brush holder. A spring-like device that sits over the top of the water jar, it holds the brush suspended in the water above the bottom.

When painting, do not load a brush to the ferrule with paint. Some paint always seems to be left behind after cleaning. Eventually, it will build up, causing the tufts to spread *(fig. 3)*. When that happens, the brush will permanently lose its original shape. However, don't throw away that "ruined" brush. It makes a great blending brush, especially for the technique called scrubbing or scumbling. By scrubbing together two or more adjacent color areas that are still damp, a smooth transition is formed between them.

A brush is best cleaned with warm water and a cleaning solution or mild soap. Then load it with a retarder medium and reshape it before storing. Another trick is to clean the brush, pat it dry, and apply ordinary hair conditioner to it. Then wipe the brush back and forth on your hand until you can no longer see any excess conditioner. Once it is dry, shape the brush and store it upright.

The cleaning technique is the same for watercolor paints. For oil paints, the technique is the same except that a cleaning solvent made for oil colors is required. Once the brush is clean, remove the solvent with warm, soapy water, rinse and pat the brush dry.

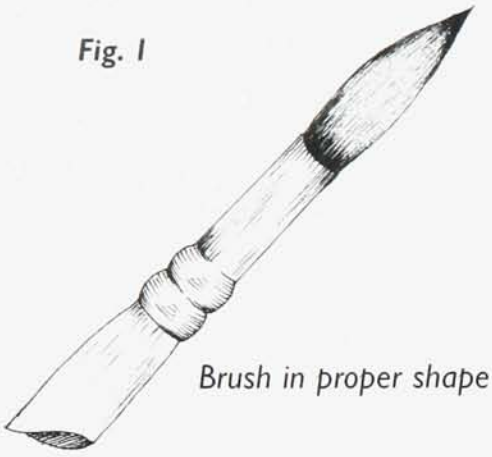
If you insist on using a protective plastic cap on a brush *(fig. 4)*, don't use the one that originally came with it. The cap was intended only as protection during shipping. It is very difficult to replace the cap without catching a stray hair or two *(fig. 5)*. Once the hairs are bent, they stay that way. Instead, use a larger size or, better yet, discard the cap and don't tempt fate.

The best way to store a brush is upright. The less the tuft touches anything, the longer it will last. If the brush is clean but still damp, suspend it with the tuft down until it is dry.

If you live in a small community as I do, you probably order your brushes from catalogs. I buy no less than three of each type. If any are defective, I will most likely have one to use right away. In any case, I like to have extras on hand at all times just in case something bad happens to one of them. Some brushes, like the ultra-round detail brushes, I replace frequently, often after every two or three bird carvings.

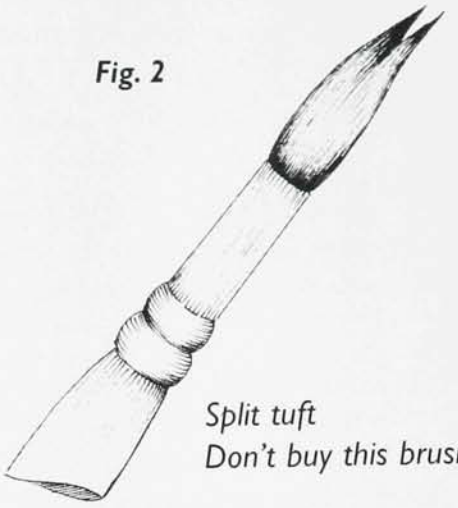
A paint brush is a tool, every bit as important as a quality carving tool. Give yourself a fair chance at painting. Purchase a good quality brush that is the right material and shape for the job. The results will pay off.

Fig. 1



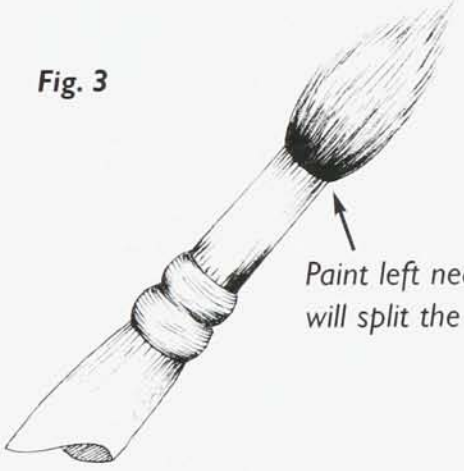
Brush in proper shape

Fig. 2



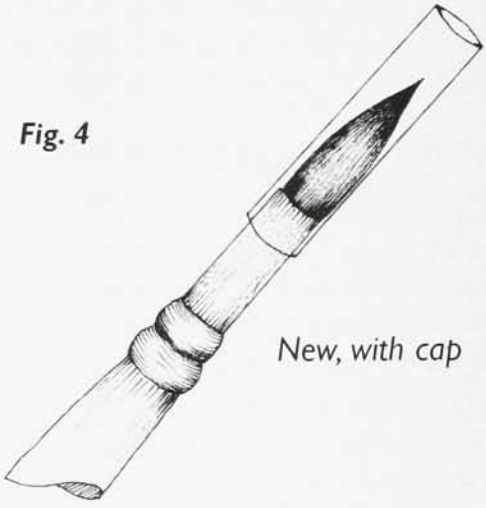
Split tuft
Don't buy this brush

Fig. 3



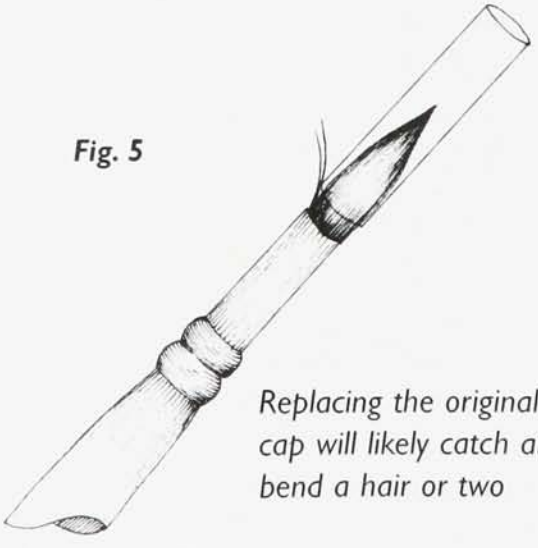
Paint left near ferrule
will split the tuft

Fig. 4



New, with cap

Fig. 5



Replacing the original
cap will likely catch and
bend a hair or two

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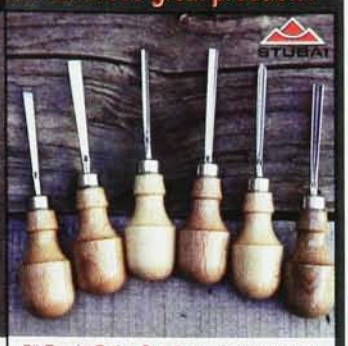

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Hot Spots for Carvers Part I

By the staff at Wood Carving Illustrated

Looking for a place to take the family where you can enjoy woodcarving without having to pack up the tools and wood? WCI has begun compiling a list of museums where you can do just that. Many of these "hot spots" have been visited by the staff. You won't be disappointed once you get there. Readers' suggestions are welcome for museums we may have overlooked. Make sure to call to confirm the times and days the hot spot you want to visit is open.

1

The Circus World Museum, located in Baraboo, Wisconsin, offers a world of nostalgia with its nearly 200 carved circus wagons.

Circus World Museum

What better place than the Baraboo, Wisconsin–home of the five Ringling Brothers, who helped make the circus a national tradition–to put a museum devoted to circus memorabilia. Although the museum offers a playland, petting zoo, carousel, elephant encounters and performances, it's the carved wagons that appeal to woodcarvers. Nearly 200 have been restored and are on display. Their tableaux and figures show off the best of commercial art done in the late 19th and early 20th centuries. Of particular interest to carvers are a carved miniature circus and the restoration building where work—from carving to wood replacement to gold leafing—on wagons can be viewed. Each July some 70 of these ornate wagons are placed on railroad flatcars for a 400-mile tour of Wisconsin. For five days, they can be viewed at Veterans Park in Milwaukee and then seen in The Great Circus Parade. If you love parades, this one with 700 horses, 100 clowns and 1,000 musicians is unforgettable.

Location: 426 Water Street, Baraboo, Wisconsin 53913
Phone: 608-356-8341 • *Website:* www.circusworldmuseum.com
Hours: 10 am to 4 pm Monday to Saturday, 11 am to 4 pm Sunday; closed major holidays
What's hot in the area: If you need a break from all that the museum has to offer, take a short ride to the Wisconsin Dells, the state's number one tourist attraction. Some say it's kitsch, but its three water parks, rides, museums, shows and geology attract three million visitors a year. A quieter stop is the Leigh Yawkey Woodson Art Museum in Wausau. Art in many media, including birds, can be viewed.

2

Havre de Grace Decoy Museum

Located at the mouth of the Susquehanna River, the museum houses one of the finest collections of working decoys from the Chesapeake Bay. Hundreds of birds that were used for hunting and ones in pristine condition line shelves. Havre de Grace is called the Decoy Capital of the World, and resident carvers like R. Madison Mitchell, Sam Barnes and Bob McGaw—a decoy of his appeared on a U.S. postal stamp—are well represented. Included in the exhibits is a wax figure of Mitchell, whose shop may have turned out over 100,000 decoys.
Location: 215 Giles St., Havre de Grace, Maryland
Phone: 410-939-3739 • *Website:* www.decoymuseum.com
Hours: Sunday to Saturday 11 am to 4 pm, closed New Year's, Thanksgiving and Christmas
What's hot in the area: After looking at wooden birds, take a stroll on The Promenade, a wooden walkway that offers a pleasing view of the Chesapeake Bay. The Havre de Grace Maritime Museum, Susquehanna Museum, the Concord Point Lighthouse and the Steppingstone Farm Museum are all close by.

At the mouth of the Susquehanna River in Maryland, the Havre de Grace Decoy Museum is a top spot to enjoy decoys of the past and present.

Mystic Seaport

In ancient times, figureheads depicted supernatural beasts and deities adopted from popular mythology. The tradition persisted into the 19th century when patriotic figures, national heroes and sculptures of anonymous folk figures were introduced. The carvers who decorated ships with their work were craftsmen with great skill. While figurehead carving has gone the way of iron ships, Connecticut's Mystic Seaport has an outstanding collection of 70. Nearly 200 other carvings include billetheads, nameboards and eagles. Nautical carving is a lost art form that is preserved at the museum.

Location: Mystic Seaport is located one mile south of Interstate 95, exit 90, in Mystic, Connecticut

Phone: 860-572-5317

Website: www.mysticseaport.org

Hours: Daily 9 am to 5 pm April through October; 10 am to 4 pm November through March; closed Christmas Day

What's hot in the area: Go no further. Mystic Seaport, called The Museum of America and the Sea, is a recreation of a 19th-century seaside town. Seventeen acres of museums, workshops, and exhibits will keep you busy for at least a day. Make sure you take in the collections of scrimshaw, whaling gear, maritime tools, and paintings. Mystic Seaport also has the largest collection of boats and ships in the world—nearly 500—including the Charles W. Morgan, a whaling ship launched in 1841. If you still haven't had your fill, the Mystic Marinelife Aquarium, Foxwoods Casino and the Mohegan Sun Resort are all nearby.

3

Ships' figureheads make up one of many collections at Mystic Seaport in Mystic, Connecticut.

The New England Carousel Museum

4

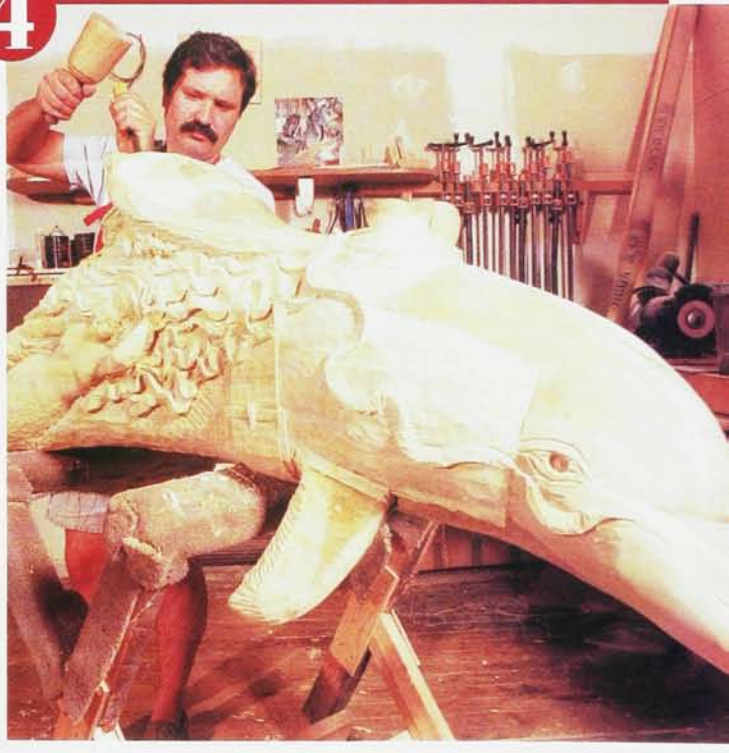
Did you know that carousel bodies are hollow? That many of the early carousel carvers in the United States started out knowing little if any English? That prancer describes a style of carousel horse? Learn about these and other facts that surround what was once an important part of American recreation at The New England Carousel Museum. Located in Connecticut, the converted factory building houses one of the largest collections of carousel art in the country. The restored figures include horses, zebras, elephants and giraffes, and you will certainly come away with a strong feeling of what previous generations enjoyed. While these animals cannot be mounted, children may ride a tots carousel. Also on view is a replica of an early 20th-century carousel shop where you can see how the animals were made. The building is available for special events that include carving exhibits, youth-group sleep overs, and even weddings.

Location: 95 Riverside Ave., Route 72, Bristol, Connecticut 06010

Phone: 860-585-5411 • Website: www.carousel.org/newengl.html

Hours: Monday to Saturday 10 am to 5pm. Sunday Noon to 5pm; closed Monday, Tuesday and Wednesday during December through March

What's hot in the area: If you have the time, visit the American Clock and Watch Museum in Bristol. Ten minutes from the Carousel Museum, it has more than 3000 timepieces on display. Some of the clocks are finely carved. If you still have time, visit nearby Terryville to see the Lock Museum of America.



Master carver Juan Andreu demonstrated his skills at The New England Carousel Museum in Bristol, Connecticut.

5

The Ward Museum of Wildfowl Art

The mecca for bird carving enthusiasts is located in Maryland. Housing the most comprehensive collection of wildfowl carvings in the world, The Ward Museum offers birds that range from antique decoys to elaborately carved wildfowl to sculptures done in natural wood. The museum was named for two Crisfield, Maryland carvers named Lem and Steve Ward. Their skill and vision elevated decoy carving to a fine art. A recreation of their workshop is one of the exhibits. Of special interest is the Championship Gallery that features Best in World winners from the annual Ward World Championship Wildfowl Carving Competition.

Location: 909 S. Schumaker Drive, Salisbury, Maryland 21801
Phone: 410-742-4988 • *Website:* www.wardmuseum.org
Hours: Monday to Saturday 10 am to 5 pm; Sunday 12 noon to 5 pm
What's hot in the area: The Ward Museum is located in the heart of Chesapeake Country, home to several wildlife areas. Make sure to visit the Assateague National Seashore where you can see wild ponies. In the summer, cool off in Ocean City, only 32 miles from Salisbury. In November, nearby Easton, Maryland hosts the Waterfowl Festival, a wildlife arts exposition that attracts nearly 20,000 visitors.

Gary Yoder's 1989 Best in World robins are on display at the Ward Museum of Wildfowl Art, Salisbury, Maryland.

6

Ernest Warther's remarkable carvings can be viewed at The Warther Museum in Dover, Ohio.

The Warther Museum

At the age of five, Ernest "Mooney" Warther found a pocketknife and began carving. Eventually making his own tools, Mooney went on to carve an amazing array of work. After he took an interest in the steam engine, he depicted its evolution in 64 carvings. Most notable are his locomotives. One remarkable example is The Great Northern. Carved from ivory, ebony and pearl, it consists of 7,752 pieces, and all the moving parts operate. Mooney died in 1973 at the age of 87, but his shop and creations can still be viewed. The Ohio museum's five acres include Swiss-style gardens, the Button House where Mooney's wife mounted over 73,000 buttons into geometrical designs, and the cutlery shop where second- and third-generation Warther knifemakers practice their trade.

Location: Ninth Street, Dover, Ohio 44620
Phone: 330-343-7513 • *Website:* www.warthers.com
Hours: Open seven days a week; March to November 9 am to 5 pm; December to February 10 am to 4 pm
What's hot in the area: Visit David Warther Carvings, only a few miles away in Sugarcreek. David is Ernest Warther's grandson. When you see his ivory carvings, you will realize just how genetic talent really is.

7

The Wendell Gilley Museum

Wendell Gilley carved a major niche in the bird carving world. A Maine plumber who took up carving birds in 1930, he produced more than 6,000 pieces in the next 50 years. He pioneered decorative bird carving and spread the gospel with his book The Art of Bird Carving. His works include a range of birds from miniature wildfowl to full-size great blue herons and eagles. Over 200 of his carvings are housed in the museum that offers natural history programs, wildlife art exhibits by historical and contemporary wildlife artists, and carving classes.

Location: Herrick Rd., Southwest Harbor, Maine

Phone: 207-244-7555 • *Website:* www.acadia.net/gilley

Hours: Tuesday to Sunday, 10 am to 4 pm, through October; Friday to Sunday, 10 am to 4 pm May, November and December; by appointment January through April

What's hot in the area: Check out the Oceanarium in Southwest Harbor filled with exhibits of marine life. After that, explore the Maine coastline with its quaint towns, antique shops and gift stores. In the summer, treat yourself to a lobster in the thousands of restaurants on the coast.

The Wendell Gilley Museum in Southwest Harbor, Maine offers over 200 carvings from a man who helped make decorative bird carving popular.

8

The Fox Chapel Woodcarving Collection

When Roger Schroeder, Managing Editor at Wood Carving Illustrated, purchased a relief carving of a sailboat in 1985, he had no idea that he would amass a collection of over 400 woodcarvings during the next 16 years. The works he collected include caricatures, carved boxes, decoys, animals, relief panels, chip carvings and woodenware. While a number of the pieces was given to him by American and Canadian carvers he interviewed, the rest originated throughout the world from Bali to Brazil, Canada to Czechoslovakia. Only part of the building located in Pennsylvania is devoted to displaying carvings, but an area is set aside where books on woodcarving and related fields can be purchased.

Location: 1970 Broad Street, East Petersburg, Pennsylvania 17520

Phone: 800-457-9112 • *Website:* www.carvingworld.com

Hours: Monday to Friday 8.30 am to 5 pm, but calling ahead is strongly recommended

What's hot in the area: The museum is located in the heart of Pennsylvania Amish Country. Enjoy the farms and horse-drawn buggies ridden by folks who live without electricity, telephone and television. Other museums of interest include The Railroad Museum of Pennsylvania, located in Strasburg, The Toy Train Museum nearby, and Lancaster's Landis Valley Museum, which displays early Pennsylvania German rural life.

In the next issue of WCI, eight more "Hot Spots for Carvers" will be featured

Caricature carvings are only a sampling of the work on display in The Fox Chapel Woodcarving Collection in East Petersburg, Pennsylvania.

APRIL

April 6-8. Red River Valley 26th Annual Woodcarving Show & Sale, **FARGO, NORTH DAKOTA**. Mini-workshops, door prizes, entertainment, and three meals at the Doublewood Inn. Guest artist will be Harley Schmitgen. Contact: Bob Lawrence, 77 North 28th Ave., Fargo, ND 58102, (701) 280-1038.

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. Contact:Phil Reader at (716) 359-4441, e-mail- philipreader@gateway.net.

April 7-8. Duneland Woodcarvers 25th Annual Woodcarving Show, **VALPARAISO, INDIANA** (Porter County Expo Center, south of Highway 30 on Rt. 49). Hundreds of original carvings for sale. Demos, 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, free parking. Books, tools, demonstrations, snack bar. Contact: Al Ritter, (215) 757-2152.

April 7-8. Santa Clara Valley Carvers 34th Annual Woodcarving Show, **SANTA CLARA, CALIFORNIA** Sat. 10-4:30, Sun. 10-4. (Prospect High School Gymnasium, 18900 Prospect Rd, Saratoga, CA). 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. 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 Northwest Wisconsin Woodcarvers Exposition, **MENOMONIE, WISCONSIN** (Thunderbird Mall) Carvers invited to this Show & Sale. Contact: M. Springer, (715) 232-1223 or springerm@uwstout.edu.

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 21. Grand Ledge Woodcarving Club Show, **DeWITT, MICHIGAN**. 10am-5pm. Competition in all categories of carving, burning, Intarsia & related arts. Contact: Elliot Light (517) 332-8437 or Charlie Jones (517) 323-1040.

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 27-29. 3rd Annual Western Montana Woodcarvers Show, **MISSOULA, MONTANA** (Missoula County Fair Grounds, Fine Arts Building) Sat. 9am-5:30pm. Sun. 10am-4pm. Display of Competition, Vendor Tables, Demonstrations. Contact: Betty Kirschten (406) 251-3089. Email: bfkir@in-tch.com. For more info: Missoula Woodcarvers, PO Box 2605, Missoula, MT 59806-2605 or email: vlj1930@aol.com.

April 27-29. 3rd Annual Western Montana Woodcarvers Show, **MISSOULA, MONTANA** (Missoula County Fair Grounds, Fine Arts Building) Fri. 1pm-7pm, Sat. 9am-5:30pm, Sun. 10am-4pm. Contact: Betty Kirschten, (406) 251-3089 or email bfkir@in-tch.com.

April 28-29. 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 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 29. Mid-Wisconsin Chippers Annual Show, **OSHKOSH, WISCONSIN** (Sunnyview Expo Center, Hwy. Y & Hwy. 45) 9am-4pm.

MAY

Admission $2. Contact: Tom Sweet, (920) 231-0140, email: diandtom@athenet.net

May 4-6. 2nd Annual Winnipeg Woodcarvers Weekend, **WINNIPEG, MANITOBA, CANADA**. (St. John's College, University of Manitoba Campus). Hosted by Le Gens De Bois Woodcarving Club. Retreat style woodcarving classes with a variety of instructors. Excellent food, college or motel rooms available. Contact: Rick/Cathie Brereton, 11 Brereton Rd., Winnipeg, MB, Canada R2J 2T7, (204) 255-8240, email: beaverbaywoodcarving@home.com

May 4-6. Kansas City Wood Carvers 28th Annual Spring Woodcarving Show "Artistry In Wood" **OVERLAND PARK, KANSAS** (Metcalf South Shopping Center & Mall, 95th & Metcalf). Fri. 12pm-9pm, Sat. 10am-9pm, Sun. 12pm-5:30pm. Free admission. Woodcarvings, competition, purchase awards, books, blanks, tools & supplies, wood and more. Contacts: Leslie Waters, 500 E. 106th St., Kansas City, MO 64131, (816) 941-4574.

May 4-6. 20th Annual Decoy & Wildlife Art Festival, **HAVRE DE GRACE, MARYLAND** (Havre de Grace Decoy Museum, 215 Giles St. & the Harve de Grace Middle & High Schools). Enjoy the works of 200 carvers & artists on exhibit, decoy & fish carving competitions, retriever demos & a live decoy auction. Fri. 6pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. Admission $5 daily/$8 weekend. Contact: (410) 939-3739.

May 5-6. 4th Annual Fantasies In Woodcarving Show, **TRENTON, MICHIGAN** (2700 Westfield). FREE. 10am-5pm. Tool vendors, raffles, food and door prizes. Several competition categories and prizes. Contact: Jim Canterbury, 30858 Island, Gibraltar, MI 48173, (734) 675-9395.

May 5-6. SouthTowns Woodcarvers 25th Annual Woodcarving Show, **HAMBURG, NEW YORK** (Creative Arts Building, Erie Co. Fairgrounds, McKinley Pky.) 11am-5pm. Non-juried show/sale, vendors.. Free admission, seminars & demos. Contact: Tim Morris, (716) 681-2017, or Rich Reimers (716) 825-8465, email: r.reimers@juno.com

May 6. Huron Chippers 17th Annual Carving Show & Competition, **PORT HURON, MICHIGAN** (St. Clair County Community College, 323 Erie St.). Competition, sales, raffles & chainsaw carving demo. Contact: Ron Gaskill, 1376 Chartier, Marine City, MI 48039, (810) 765-1562 after 5pm.

May 12. 12th Annual Capitol Woodcarvers Assn. Carving Show, **OLYMPIA, WASHINGTON** (Olympia Center, 222 N.

Columbia). 9am-6pm. Free. Contact: Dan Lipp, (360) 446-2574 or write: CWA, PO Box 11988, Olympia, WA 98508.

May 12. The Pinery Woodcarvers 3rd Annual Woodcarvers Show, **WYOMING, MICHIGAN** (Wyoming Senior Center, 2380 Dehoop SW, PO Box 905) 9am-3pm. Contact: Tony Stellini (616) 532-5175, Center Phone (616) 530-3190.

May 19-20. Corn Belt Carving Club's 1st Annual Sculptures in Wood Show & Sale, **NORMAL, ILLINOIS** (College Hills Mall, Center Ct.). Sat. 10am-9pm, Sun. 12pm-5pm. Contact: Bob Deibert, (309) 454-4838, email: MBHartz@aol.com

May 19-20. Stark Wilderness Center Woodcarvers Spring Show **WILMOT, OHIO** (Wilderness Center in the new interpretive building). Sat. 10am-4:30pm, Sun. 1pm-4:30pm. Demos, raffle, soap carving (Sunday), refreshments. Free. Contact: Jack Lash, (330) 832-4115 or jar-h-seke@bright.net

May 28-June 3. 23rd Annual Wood Show at the Galleria, **SASKATOON, SASKATCHEWAN** (Innovation Place on the University Campus). 10am-9pm daily, free. Saskatchewan Woodworker's Guild displaying the works & demos of its members & local area students. Contact: Paul Perron (306) 933-4028, email: swg@dlcwest.com Website: www.dlcwest.com/~swg/

JUNE

June 2. Connecticut Woodcarvers Assn. Show, **BRISTOL, CONNECTICUT** (New England Carousel Museum, 95 Riverside Ave, Rt. 72) Competition, demos, supplies & sale. 10am-4pm. $4 adult admission includes tour of NE Carousel Museum. (Ages 4-14, $2.50). Contact: Ernest A Hill, 308 Rt 81, Killingworth, CT 06417. (860) 663-1274, ErnestH746@aol.com.

June 2-3. Long Island Woodworkers 6th Annual Exhibition & Sale **LAKE GROVE, NEW YORK** (Sports Plus, Rt. 347 near Smithhaven Mall, Long Island). Admission: $5 with a $1 discount with a copy of this posting. Demos, free hour-long seminars, members showcase, door prizes, woodworking garage sale. Contact: Bob Urso, 33 Gardiner Rd. Smithtown, NY 11787, (631) 724-4625 or Joe Pacucci (631) 385-1877. Website: www.liwoodworkers.org.

June 9-10. Smoky Hollow Woodcarver' 5th Annual Woodcarving Show, **GLENDALE, CALIFORNIA** (Crescenta Valley Park, corner of Honolulu and Dunsmore, La Crescenta) 10am-4pm. Carving displays, competition, whittling contest, raffle, books, tools & supplies. Free admission & parking. Contact: George Smith, 9841 Shadow Way, Sunland, CA 91040 (818) 353-1932.

June 10-14. 17th Annual Town & Country Woodcarvers Workshop, **AUDUBON, IOWA** (Agri Hall, Audubon County Fairgrounds). Mon-Thurs 8am-4pm. FEE: $35 plus materials. 18 instructors focusing on youth and beginners through advanced. Contact: Dan Ford, PO Box 2 800 Market St, Audubon, IA 50025 (712) 563-2742 Fax: (712) 563-2537 Email: aced@netins.net.

June 13-17. 3rd Annual Wood Carvers Roundup, **EVART, MICHIGAN** (Osceola 4H-FFA Fairgrounds) Informal daily workshops & demos for all levels. Swap meet, "Leather Plus" wood carving supplies. Free admission & instruction. Camping available. Contact: Bob/Sandy Holder, 7093 14 Mile Rd., Evart, MI 49631, (231) 734-5125 or Jim/Virginia Huffman, 5108 Sandy Run, Sears, MI 49679, (231) 734-9131. Email: roundup@netonecom.net or roselady@netonecom.net website: http://users.netonecom.net/~civildee/roundup.htm

June 23-24. 6th Annual Lloyd Thrune Woodcarving Show & Competition, **COON VALLEY, WISCONSIN** (Norskedalen Thrune Visitor's Center, 2.1 miles N. of Coon Valley on Co. Hwy. P, then left on Co. Hwy. PI 1 mile). Contact: Gerald Ekern, 310 Ulland Ave., Westby, WI 54667, (608) 634-3719.

June 30. 1st Annual Tuckerton Seaport Carving & Decoy Show, **TUCKERTON, NEW JERSEY** (Rtes 9 & 539) Sat. 10am-4pm. Admission: FREE. Co-sponsored by the LBI Woodcarvers Club and the Barnegat Bay Bayman's Museum. Contact: Butch Krauss, (609) 492-1134 or Jack Cahill, JTCahill@shorenetworks.com.

JULY

July 4-7. Fish Carving Class by LEROY BERRY of Pueblo, CO. Lodging Avail. at Slim's Bunkhouse. Contact: Slim (507) 886-3114 or (507) 886-3116.

July 5-8. Eastern Oklahoma Woodcarvers Assn.'s Silver Anniversary Woodcarving Show, **TULSA, OKLAHOMA** (Promenade Mall, 4107 S Yale) Fri. & Sat. 10am-9pm, Sun. 12pm-6pm. Vendors, competitions and purchase awards. Contact: Flo Hancock 520 N 41st W Ave, Tulsa, OK 74127. (918) 831-8269.

July 6-8. Carving Competition, **GREYBULL, WYOMING**. 4 competitions per day. Beginners, advanced, and expert levels. Entry fee & auctioning off of carvings. Contact: Ernie Smith, (307) 765-2368 or email: bearlyart@tctwest.net.

July 7. 20th Annual Woodcarver's Day, **MYSTIC, CONNECTICUT** (Olde Mystic Village). 9:30am-5pm. Outdoor show in the apple orchard. Rain date: July 8. Free admission. Applications for exhibitors are being accepted for carvers to show, sell & compete. Woodcarving-related vendors also welcome. Cost to exhibit is $10, which includes club membership. No cost to club members. Deadline: July 1, 2001. Contact: Barbara Baldwin, Mystic Carvers Club, PO Box 71, Mystic, CT, 06355, (805) 437-0520.

July 7-8. 8th Annual Minowa Wood Carvers Show & Sale, **HARMONY, MINNESOTA** (Slim's Woodshed). Prizes of cash & awards. Donation of $1. Contact: Stanley J Maroushek, PO Box 594, Harmony, MN 55939 (507) 886-3116 or (507) 886-3114. Email: slims_ws@means.net. Website: http://www.web-site.com/slimswoodshed/.

July 14. Lake Country Carvers' 20th Annual Wood Carving Show & Sale, **DELAFIELD, WISCONSIN** (Dept. of Public Works Building, 111 Main St) Judged competition. Admission $2. Displays, sales, supplies, demos & silent auction. Contact: Bill Peterson, (920) 674-4506

July 14-20. Creede Woodcarvers Rendezvous, **CREEDE, COLORADO** (Creede Underground Mining Museum) Classes 9am - 4pm. Contact: Ivan & Fran Vanaken, PO Box 304, Creede, CO 81130. Website: http://www.topcities.com/Arts/cwrcolo

July 20-21. Columbus Chipper's 29th Annual Trees to Treasures Show, **COLUMBUS, OHIO** (Beightler Armory, 2825 W. Dublin-Granville Rd. (Rt. 161) on N. side of Columbus between Rt. 315 & Sawmill Rd.) 11am-5pm, Admission $3. Contact: Ruth Westbrook, 2517 Breman St., Columbus, OH 43224, (614) 267-6242 or Bill Bauer, 8252 Calhoun Rd., Ostrander, Oh 43061, (740) 656-2881, email: bikeman@midohio.net

July 21-22. Maine Coast Competition, **BELFAST, MAINE** (Boat House, Front Street) Rules avail. at www.duck-trap.com/pbcaa.html. Contact: Ellen Flewelling, (207) 338-5309 Email: nwood@gwi.net.

July 28. 18th Annual Blackduck Woodcarvers Festival/Show & Sale, **BLACKDUCK, MINNESOTA** (Wayside Park) 9am-5pm. Free Admission. Demos, food, music. Hourly free carvings donated by carvers. Featured artist Monte Draper teaching kids to carve from 10am-1pm. Contact: Jim Schram, Box 221, Blackduck, MN 56630-9321 (218) 835-4669. Email: deschram@webtv.net.

DEADLINE TO SUBMIT EVENTS

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

Mail to: WCI Events
1970 Broad St., East Petersburg, PA 17520
e-mail: events@carvingworld.com

ON THE ROAD

Noteworthy carvings from down the street and around the world

On a recent trip to Antigonish, Nova Scotia, Canada, I came across the carving of "The Piper" at the entrance to the town. Dutch elm disease had claimed the town's magnificent elm trees. At first, the trees were to be cut down with the stumps to follow. Sculptor Albert Deveau changed that when he sculpted an elm stump into a composition called "The Lion and the Lamb." Deveau was given trees and artistic license to do a series of carvings that include "The Dancer" and "Curlers."

The bagpiper is, appropriately, located on Elm Street. It is a tribute to a well-known Antigonish musician named Scott Williams, who had played and taught the bagpipes for over 30 years.

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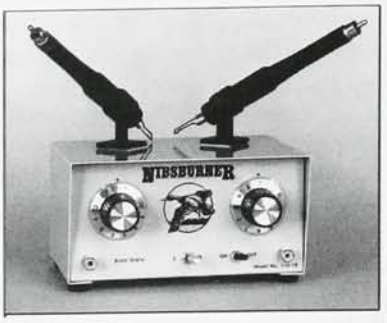

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Kentucky Fair and Expo Center
Louisville, KY

April 20-22
CHICAGOLAND
Odeum
Villa Park, IL

April 27-29
SACRAMENTO
Cal Expo
Sacramento, CA

May 4-6
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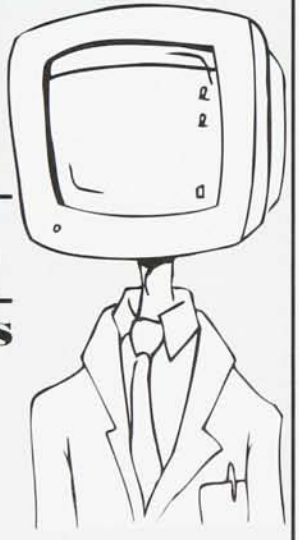

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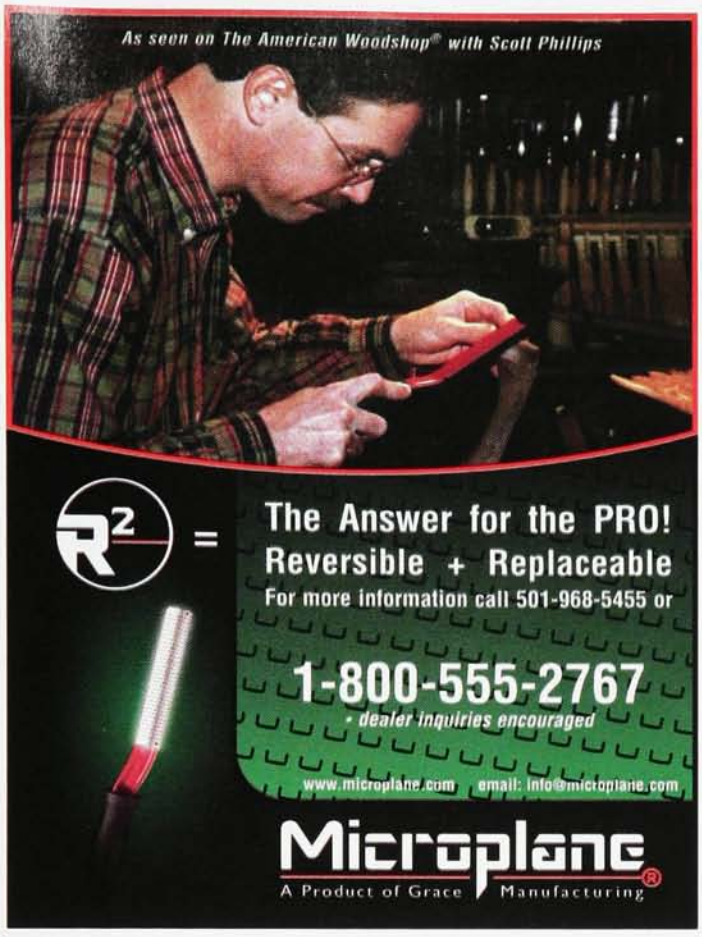

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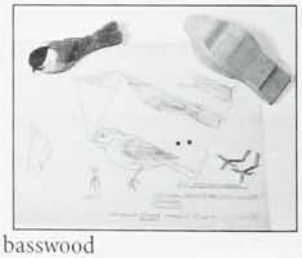

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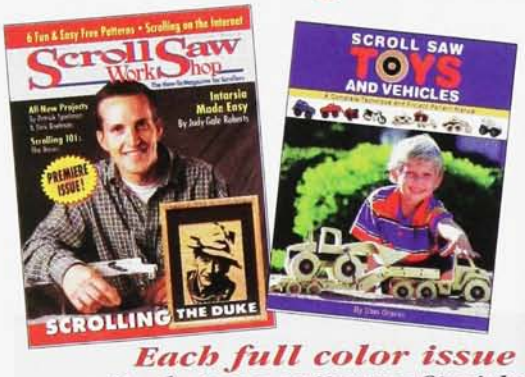

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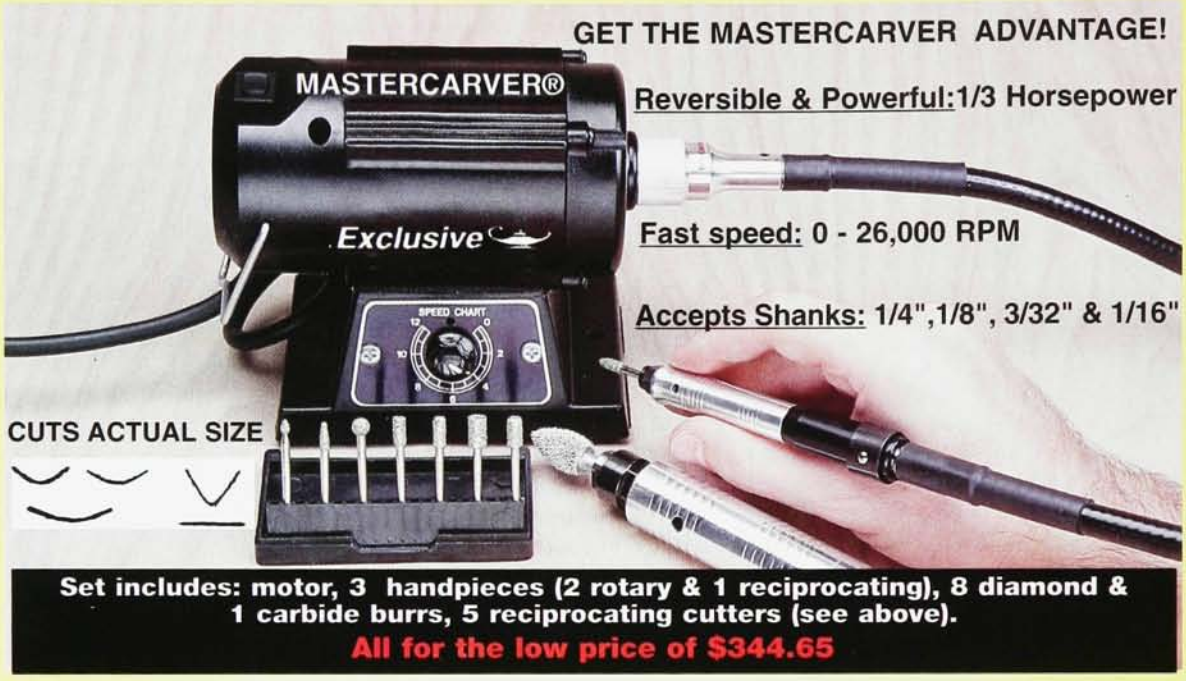

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