

Woodcarving Tips ♦ Patterns ♦ Techniques ♦ Tools

WOOD
CARVING
illustrated

Issue No.16

www.carvingworld.com

Fall 2001

Wood Carving

ILLUSTRATED



WOODCRAFT®
Santa Contest

Carving the Woodcarver

Home-Built
**Dust
Collector**

Build one for
under \$40

**Sharpening With
Benchstones**

\$5.95 U.S. \$7.99 Canada



Learn To Carve

Step-by-Step

Photos Inside

**Super
Simple
Carved
Pins**

*"I can assure you
that Sugar Pine has..."*

Everything for the Serious Woodcarver

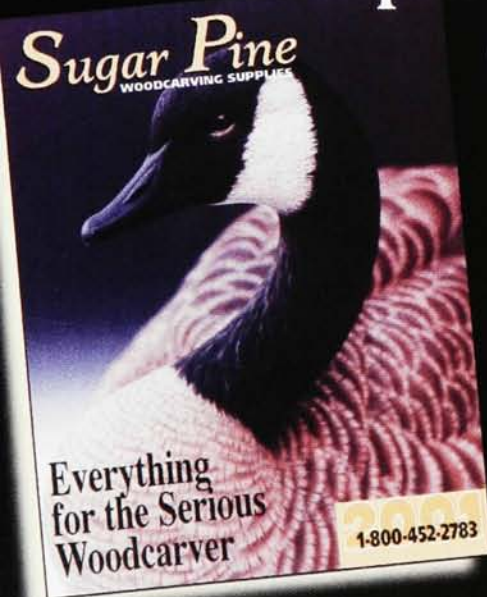
1-800-452-2783

FREE CATALOG - CALL TODAY!

*Dennis Schroeder
World Champion Carver & Artist*

**Tupelo & Sugar Pine, Books & Patterns
Gouges, Bits & Burrs, and More!**

*Call today for your free Sugar Pine Woodcarving Supplies
catalog, filled with everything for the serious woodcarver.*



Sugar Pine
WOODCARVING SUPPLIES

P.O. BOX 859 • LEBANON • OREGON • 97355
(541) 451-1538 OFFICE • (541) 451-5455 FAX

Table of Contents

Wood Carving

ILLUSTRATED

Issue #16, Fall 2001

News & Notes

Events, projects and personal interest stories in the carving world 8

Open House Review

Relive the fun, see what you missed, plan to visit us in 2003 16

Realistic Flowers in Wood

Carved flowers come alive with tips from author Wanda Marsh 23

Woodcraft® Contest

Fifty-three Santas from across the country compete for the prize 26

Black Bear Cub

Art Shoemaker's project is sure to please beginners and pros alike 29

The Carvings of Harold Enlow

Ozark carver is a living legend in the world of caricatures 36

Chip-Carved Tray

Barry McKenzie serves up a winning and colorful project 39

Turbo Carver® Put to the Test

A speedy air tool comes at a bargain price 42

Hand Carving a Pin

Carve this quick and easy pumpkin pin 44

Carving the Woodcarver

A caricature carves a caricature in a humorous and challenging composition 49

Special Effects with Color

Lori Corbett teaches techniques for wildfowl washes 59

The Dust Collector

Poor Man's Tool Contest winner is a healthy and inexpensive investment for the power carver 63

Caricature Pins and Bolos

Gary Batte shares two fun and simple projects 67

Benchstones

John Mignone cuts to the grit and tells why these sharpening tools are indispensable 69

Portrait of a Buffalo

Lora S. Irish offers tips from her new book, Wildlife Carving in Relief 73

Hot Spots for Carvers – Part 2

More great museums provide inspiration for carvers 76

Wood Review: Holly

Deck your halls with projects from this fine, white wood 82

Regular Columns

Editor's Corner2
Letters to the Editor4
On the Road20
Calendar of Events88
Classifieds91
Advertiser's Index94



Black Bear Cub

29



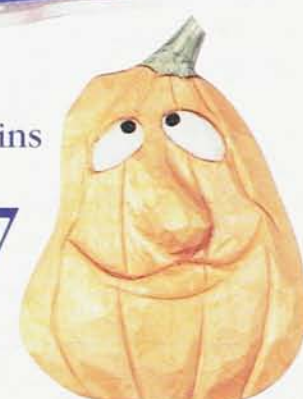
82

Wood Review:
Holly



39

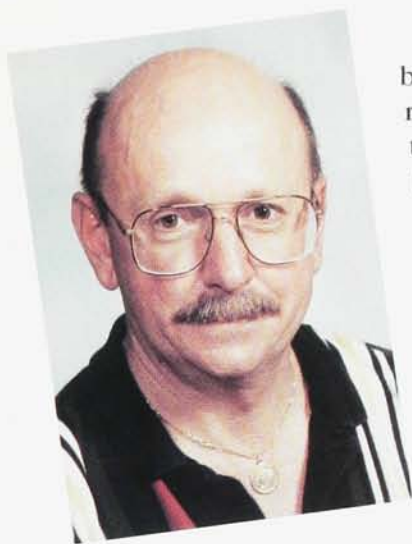
Chip
Carved
Tray



Caricature Pins
and Bolos

67

Editor's Corner



The fall issue has come to mark the beginning of a new year for *WCI*, a reminder of my earlier career as a teacher when the school calendar kicked off in September. Looking back, I am tempted to write about highlights in the history of the magazine, but it is difficult to make the assessment that one feature was better than another. Instead, I offer thanks to the contributors who have given so much to this publication. Sculptors of life-size figures, carvers of the minimalist and the avant-garde, tool

reviewers and a paint columnist have each helped spread the gospel of woodcarving, linking all levels of carving interest and expertise in the pages of a single magazine.

With the advent of our fifth year of publication, *WCI* is, and I use the cliché unabashedly, bigger and better than ever. While the staff strives to cover more areas of carving, with better photos, features and patterns, it is also adding new columns. Check out News and Notes from CarvingWorld.com. The world of woodcarving is an exciting one, and we aim to keep you posted on occurrences and events as well as suggestions for using the tools of woodcarving, may they be wood, paints, hand and power tools, or even books.

While space is limited in this editor's corner, I do write a monthly column that is featured on our website. Go to Editor's World, located at www.carvingworld.com, for my thoughts on people, events, tools, books and sometimes on myself. If reading more editorial is unappealing, then check out our message board through which carvers do a lively and often amusing exchange of ideas. And if you still haven't found something worth reading, then peruse Fox Chapel's on-line book catalog. There is much to be mined in the pages of a good volume on woodcarving.

Before closing, I encourage you to send in ideas for articles. Whether you have a suggestion for a feature or a carving project of interest to our readers, drop me a note and photos if possible. All contributions receive serious consideration.

To paraphrase one of *WCI*'s contributing editors, let's all stay in the chips and enjoy.

Roger Schroeder

Wood Carving ILLUSTRATED

FALL 2001

Volume 5, Number 3 {Issue No. 16}
Every Carver's How-To Magazine™
Internet: www.CarvingWorld.com

Wood Carving Illustrated Magazine
1970 Broad Street
East Petersburg, PA 17520
Phone: 717-560-4703
Faxline: 717-560-4702

"In the Heart of Penna. Dutch Country"

Our Mission:

to promote woodcarving as an artform and an enjoyable pastime.

Publisher: Alan Giagnocavo
Managing Editor: Roger Schroeder
Associate Editor: Ayleen Stellhorn
Power Carving Editor: Frank Russell
Contributing Editors: John Mignone
Joel Hull
Lori Corbett
Barry McKenzie
Copy Editor: Sheila Schroeder
Technical Illustrator: Jack Kochan
Art Director: Tim Mize
Graphic Designer: Linda Forrest
Information Systems: Andria Leschke

Newsstand Circulation Consultant

Howard White & Associates, Inc.
(508) 984-5085

Domestic Newsstand Distribution

Curtis Circulation Company
730 River Road, New Milford, NJ 07646
Tel: (201) 634-7400 Fax: (201) 634-7494

©2001 by Fox Chapel Publishing Co., Inc.
All Rights Reserved. Printed in USA

Subscription rates in US dollars:

One year	\$19.95
Two years	\$39.90
Canada	
One year	\$22.50
Two years	\$45.00
International	
One year	\$27.95
Two years	\$55.90

Customer service for Subscribers

Please call toll free 1-888-506-6630,
9-5 p.m. Eastern time, or write to us
at our above address.

Display Advertising/Classifieds

*please call or e-mail Barb Zercher, (ext. 11)
for rates and/or a media kit.
sales@carvingworld.com*

Wholesale/Distribution

*Wood Carving Illustrated is available to retailers
for resale on advantageous terms.
Contact Shannon Flowers (ext. 23) for details.*

*Identification Statement: Wood Carving Illustrated vol. 5, no. 3
(Fall 2001) (ISSN#1096-2816) is published four times a year
in the months of February, April, September and November by
Fox Chapel Publishing Co., Inc., 1970 Broad Street, East
Petersburg, PA 17520. Periodical Postage paid at East
Petersburg, PA and additional mailing offices.
POSTMASTER: Send address changes to Wood Carving
Illustrated, 1970 Broad Street, East Petersburg, PA 17520.*



Side by Side



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

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

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

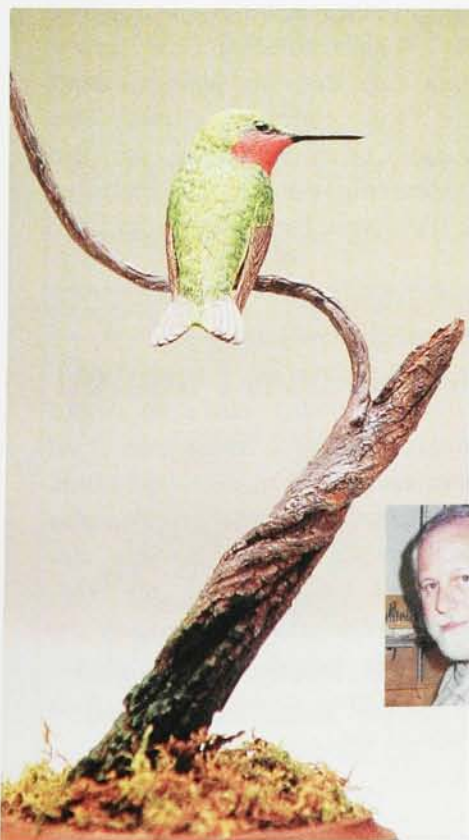


Ol' Fishin' Hole

World Class Carvers Prefer

Typhoon™

Carbide Burs & Sleeves



Ruby Throated Hummingbird

"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



Ask Your Woodcarving Supplier
 for Typhoon™ Accessories from
FOREDOM®
 The Foredom Electric Co.
 16 Stony Hill Rd, Bethel, CT 06801

We welcome your comments and suggestions.

Please contact us by mail at: Letters to the Editor, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. E-mail to: editors@carvingworld.com



In Search of a Carver

I found a carving in a consignment shop. It's not old, and it has the carver's signature. Since I don't recognize the name, how do I go about getting information on him or even making a contact?

Stan Isaacson,
Galena, Illinois

While an Internet search is possible for a living carver, it often produces dozens of identical names, making the effort to locate that person daunting. When WCI's staff is looking for information on a carver not familiar to them, a classified ad is placed in the magazine.

Background Check

I am trying to find a source for stamping tools used on backgrounds of relief carvings. Without a workshop and the proper tools, it would be hard for me to make my own.

Walt Root, e-mail

One source is Highland Hardware / 800-241-6748. If you have Internet access, check out the company's on-line catalog. When you go to www.higlandhardware.com,

click on "on-line catalog," then "Hand Carving Tools." Scroll down to "Marking Punches." You can purchase them individually or as a set of four.

What Wood Works?

I am just getting into woodcarving. My friends and family are all very supportive, and they keep bringing me wood. But I don't know which ones are good to work with and which are not. I know that you run articles on wood species and rate them for carving. But is there a book out that puts all this under one cover?

Tim Precht, e-mail

One of the books WCI's staff uses in helping to write its wood reviews is Classic Woodworking Woods, a compilation of articles published by Better Homes and Gardens Wood magazine. Featured are 36 species of wood from aspen to yellow birch. Each article offers a historical background of the wood, but more important, there is an account of the working properties of the species that are relevant to both the woodworker and woodcarver. A check of www.amazon.com shows that the book is still available at a price of \$12.95 plus shipping and handling.

In the Market for Buyers

I began carving a year ago and have placed some of my pieces in a local carver's shop to sell. Could you please tell me the best way to market carvings?

Lee Wegner, e-mail

WCI recommends a book entitled How to Sell Your Carvings: Advice from the Pros by Marie Bongiovanni. As the title states, the book provides strategies from top carvers who successfully sell their work. If your local bookstore can't get a copy, you can purchase one from Fox Chapel Publishing at 800-457-9112. Another source of information is WCI's message board. By going to the website www.carvingworld.com, you can post a request for feedback from our 'net readers. Based on what has appeared so far, there is a sizeable group of interactive carvers who offer sterling advice on just about every problem that comes up with woodcarving.

Getting Out of the Dead Zone

In this column in issue 14 (Spring 2001), Walter Hinz of New Jersey points out that he is in a dead zone for carving clubs. The question remains: Where are the woodcarving classes and clubs in the NYC/New Jersey area?

Boyd Gatton,
Jersey City, New Jersey

A list of carving clubs in North America is available at www.woodburning.com/clubs.htm. Maintained by Colwood Electronics, the entries are arranged by state for the U.S., although the clubs in Canada are randomly listed. Over a dozen contacts are available in New Jersey alone.

Letters to the Editor (continued)

A Pro is a Pro is a Pro

I've read a lot of articles and magazines regarding carving and continually come across carvers referred to as professionals. I have no doubt that they are professionals; one has only to notice the absence of Band-Aids on their fingers, not to mention the finished product. But I always wonder at what point or what line does one have to cross to achieve that status?

Elmer Gunderson,
Prince George, British Columbia

In Europe, tradition maintains that a carver is not a professional until he or she has had a number of years of schooling and

apprenticeship to masters. And even then, the student-carver must pass rigorous tests before graduation. In North America, carvers rarely have time for more than a weekend class. To confuse the issue somewhat, a WCI contributor sells a life-size sculpture for well in the six-figure range, and buyers wait in line for his work. He never took a carving class, and he is a college dropout. When asked if he ever cuts himself, he answers: "Never."

Relief for this Carver

I would like to see more articles on relief carving. I am a relief carver and am always looking to learn.

Bruce Alexander, e-mail

A significant percentage of WCI's readers is also interested in this area of carving. Relief articles will be a priority in the future.

Thanks from Across the Border

What a great issue no. 14 Spring 2001 was. Being a Canadian, it gave me special pleasure reading about fellow Canadian carvers. Thank you for this special edition.

Bill Thomson,
Kamloops, British Columbia

WCI was grateful for the opportunity to feature so many top carvers in Canada.

Subscriber Services

Wood Carving Illustrated Magazine
1970 Broad Street East Petersburg, Pa. 17520
Phone: 800-457-9112 • Fax: (717) 560-4702
www.carvingworld.com

How to Read Your Mailing Label:

subscriber number expiration date

WC134430 EXPIRES FALL 01 3-DIGIT 175
ANDRIA LESCHKE B0076
123 ANY STREET
ANY TOWN PA 17501-1101

When you write or call us, please provide your subscriber number, mailing label or complete mailing address.

General Comments & Suggestions: Comments@carvingworld.com

Questions about your Subscription/Address Changes:

Connie Lytle, ext. 26 • Connie@carvingworld.com

Letters to the Editor: editors@carvingworld.com

Calendar of Events Listings: Events@carvingworld.com Or mail to our address, at left.

If you have a problem with the delivery of your magazine:

- Check your mailing label to ensure the address is current. Notify us immediately of any changes.
- Notify your local post office of the problem.
- Contact us.

Catalog Requests:

For a free copy of Fox Chapel Publishing's latest book catalogs, filled with more than 1,200 woodcarving and scrolling titles, call 800-457-9112.

Optima 1 Woodburner



Single Pen Controller: \$79.00
Dual Pen Controller: \$99.00
Pens (Std. or HD): \$16.00
(All pens are fixed tip)

Optima 2 Micro-Motor Tool



Only \$285.00!!!
25,000 RPM forward & reverse
Comes with 4 collets &
Handpiece cradle

HEAVY-DUTY
PENS
NOW
AVAILABLE!!!
Just add HD after
the pen #.
SAME LOW PRICE!

SME
Enterprises

236 Mimi St. Cadiz, KY 42211
PHONE or FAX: (270) 522-9376

Chipping Away

...your friendly woodcarving specialists!



ARBORTECH
MINI-CARVER



ARBORTECH
POWER CHISEL



WARREN
CARVING TOOLS



Razertip
WOODBURNERS
WITH OVER 100
PEN SHAPES

Chipping Away
**PREMIUM CARVING
TOOLS**



QUALITY COTTONWOOD
BARK FOR BARK CARVING



COMMERCIAL BASSWOOD TURNINGS
AND TINA TONEY PATTERNS

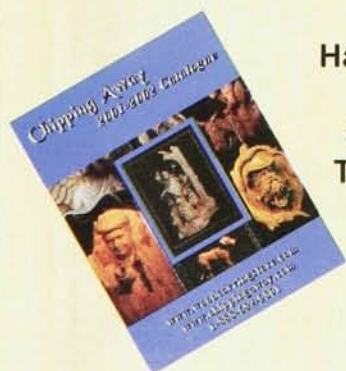


QUALITY PRE-CUT
BLANKS BASSWOOD

WE STOCK OVER 300 BOOK TITLES
AND SHIP WITHIN 24 HOURS

WE STOCK EVERY **FLEXCUT**
TOOL AND SHIP WITHIN 24 HOURS

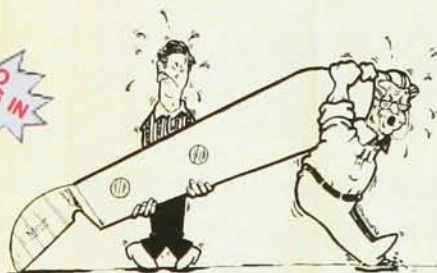
visit our website... informative, friendly, easy
www.woodcarvingstore.com
and the largest on the Internet



Have you called to request
your free copy of our
2001/2002 Catalog yet?
Toll Free: 1-888-682-9801

Chipping Away

247 Blackhorse Drive
KITCHENER, ON N2E 1Z2
CANADA
just a phone call away!



...we deliver fun!

Chipping Away

...your friendly woodcarving specialists!

AMAZING BREAKTHROUGH!

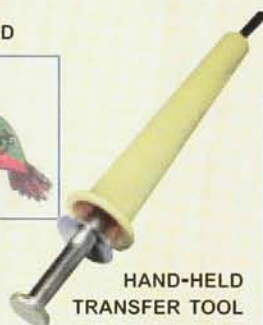
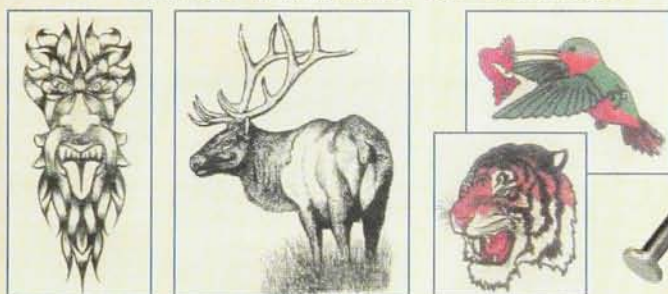
GETTING YOUR DESIGNS OR PATTERNS ONTO WOOD

FINALLY carvers, and woodburners can transfer patterns and images quickly and easily onto wood in minutes. Whether it is an original pattern or one of your favorite patterns from a book, the possibilities for using our **NEW** process is unlimited.

We have greatly improved the old heat transfer process by developing techniques using a special paper along with a **NEW** hand-held transfer tool. There is no need to be frustrated by inaccurate and incomplete pattern lines any longer. Our new system is fast and accurate. You will be making perfect pattern transfers within minutes. Why bother with outdated methods that never seem to work very well. Using our new state-of-the-art transfer system is faster, cleaner, and much more accurate than **ANY** transfer method previously available.

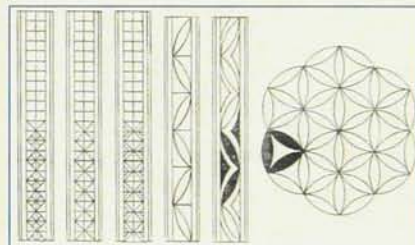
BONUS ... We have taken the heat transfer method to a new level that provides a **QUALITY** image so perfect that you can even use it to produce a **FINISHED** product. The **NEW** transfer tool, special paper and techniques will produce **QUALITY** transferred images in black and white or color on a wide range of wood projects.

ACTUAL TRANSFERS ON BASSWOOD



HAND-HELD
TRANSFER TOOL

GREAT FOR CHIP CARVERS TOO!



What is this **SPECIAL** paper? You get 80 sheets in the original kit and can purchase more from us at a very reasonable price. A great deal of experimenting and research has gone into developing this process and perfecting it to produce a quality image transfer. Our special paper enables the transfer to be completed quickly and easily. Is there any special work done to prepare the material surface for transfer? Yes, but it sure isn't rocket science. The information you need to know is in the written instructions included with our kit.

How do I get my pattern onto the special paper? If you have a computer, scanner, and laser printer it would be nice. You will need to have access to a printer to produce the original, which is to be transferred. If you do not have a laser printer, you can take the special paper to almost any laser printer/photocopier store, or library and have them print your transfer at reasonable costs. How many transfers can I put on one sheet? The sheets of special paper are a standard 8.5" x 11". You can put as many patterns as the size allows on each sheet.

RELIEF AND CHIP CARVING

TRANSFER KITS include:

- Instruction Booklet
- Hand-held Transfer Tool
- Transfer sheet of B&W designs
- Transfer sheet of Color designs
- Transfer sheet of Relief-or-Chip designs
- 80 sheets of special transfer paper

Transfer Kit with Relief Carving Patterns:	\$74.95US	\$99.95CAN
Transfer Kit with Chip Carving Patterns:	\$74.95US	\$99.95CAN

Kit without tool for use with heat presses: \$59.95US \$89.95CAN

Paper Kits (contains 80 sheets 8.5"x11"): \$12.95US \$19.50CAN

(Sorry, but our special paper will NOT be sold to anyone who has not purchased the kit first)
Please add \$5.00 per order for shipping parcel post (3wks) or \$8.00 for Express post. (1wk)

Please add appropriate sales taxes, and GST ~ **No Taxes if ordering from USA**

Order from: **Chipping Away Inc.**, 247 Blackthorne Drive, Kitchener, Ontario N2E 1Z2 Canada by international money order or personal check. Call **Toll Free 1-888-682-9801** to order and pay by Visa or MasterCard.

Or use our On-line shopping cart system at: www.woodcarvingstore.com

News and Notes

The world of woodcarving is an active and often exciting one. Whether it is a carving exhibition that attracts thousands or the unveiling in your shop of the latest effort, news is always in the making. WCI encourages you to keep us posted on events in a field that keeps us all in the chips.



After only three years of carving experience, Louis Foshay is pushing the limits of his hobby with work like King Tut's burial mask.

The Mummy Returns?

Louis Foshay won the Poor Man's Tool Contest with a dust collector that is featured in this issue. WCI asked him what he carves to generate dust, and he sent us the striking photo of King Tut's burial mask. Done with old handtools that did not create all that much dust, the basswood mask measures 10 inches wide by 12½ inches high by 6 inches deep. Finished with enamel paints, it took approximately 240 hours to complete. A retired draftsman and machinist who resides in Millville, Pennsylvania, Louis is a self-taught carver who has been in the chips for just three years.

RAM's Product a Bargain Even with a Misplaced Decimal

Is Ram Product's Tech 2000 only \$3.95? A full-page ad in WCI's Issue 15 lists the micro motor tool at that price. We apologize for the error. The correct figure is \$395. With its technologically advanced control box and a handpiece that offers a quick chuck release, ergonomic design and precision-ground tolerances, it is still a good bargain. Contact RAM Products, Inc., 5 Elkins Road, East Brunswick, NJ 08816/732-651-5500 for more information. Check out RAM Products' website at www.ramprod.inc.com.

The winner of this excellent carving tool from those responding to our WCI Survey is Harriet Sinell of Isle, Minnesota. A beginner carver, Harriet is thrilled to be receiving this tool. After 53 years of marriage, she recently decided to try her husband's hobby – woodcarving. Although a new carver, Harriet has been painting china for 40 years and enjoys carving realistic animals and people.



The remarkable bust of a French cavalier, entered in the 2001 Canadian Woodcarving Championship, was carved by Mary-Ann Jack-Bleach. It took a first place in the Open Categories. Photography by Studio 110, Hamilton, Ontario.

ALABAMA

Woodcraft Supply Corp.
Cahaba Valley Station, 220
Cahaba Valley Rd., Pelham
Tel: 205-988-3600
www.woodcraft.com

ARIZONA

Woodcraft Supply Corp.
1538 E. Southern Ave., Tempe
Tel: 602-897-9663
www.woodcraft.com

Woodcraft Supply Corp.
6230 N. Oracle Road, Tucson
Tel: 520-742-9663
www.woodcraft.com

CALIFORNIA

The Japan Woodworker Catalog
1731 Clement Ave., Alameda
Tel: 510-521-1810
www.japanwoodworker.com

Woodcraft Supply Corp.
6044 Dougherty Rd., Dublin
(San Francisco Bay Area)
Tel: 925-875-9988
www.woodcraft.com

Ideal Saw Works
351 O Street, Fresno
Tel: 559-237-0809

Bailey's
Western Division (Home Office)
Hay, 101, Laytonville
Tel: 707-984-6133
www.baileys-online.com

Woodcraft Supply Corp.
Riverwood Plaza
9545 Folsom Blvd.
Sacramento
Tel: 916-362-9664
www.woodcraft.com

The Woodworkers Club
2100 E. Wilshire Ave., Suite B
Santa Ana
Tel: 714-648-0800

Woodcraft Supply Corp.
Northside Shopping Center
3589 Industrial Drive
Santa Rosa
www.woodcraft.com

COLORADO

Mountain Woodcarvers
150 East Riverside Drive
Estes Park
Tel: 907-586-8678
www.mountainwoodcarvers.com

Woodcraft Supply Corp.
5669 N. Academy Blvd.
Colorado Springs
Tel: 719-266-9889
www.woodcraft.com

Woodcraft Supply Corp.
Tamarac Terrace
4403 S. Tamarac Pkwy.
Denver
Tel: 303-290-0007
www.woodcraft.com

CONNECTICUT

The Woodworkers Club
215 Westport Ave.
Norwalk
Tel: 203-847-WOOD (9663)

FLORIDA

Woodcraft Supply Corp.
246 East Semoran Blvd.
(State Road 436) Casselberry
Orlando
Tel: 404-260-5002
www.woodcraft.com

Woodcraft Supply Corp.
722 S.W. 10th Street
Deerfield Beach
Tel: 954-421-6733
www.woodcraft.com

GEORGIA

Highland Hardware
1045 N. Highland Ave.
NE, Atlanta
Tel: 404-872-4466
(800) 241-6748
www.hi-hardware.com

Woodcraft Supply Corp.
1085 Holcomb Bridge Rd.
Roswell
Tel: 770-587-3372
www.woodcraft.com

HAWAII

The Woodcraft Store
1311 Kalia, Honolulu
Tel: 808-841-9876
www.woodcraft.com

IDAHO

Woodcraft Supply Corp.
1036 South Vista Ave., Boise
Tel: 208-338-1190
www.woodcraft.com

Virgil's Woodcarving Creation's
3324 Hwy 55, Spent, New Meadows
Tel: 208-347-4182
www.angelfire.com/ld/blackwainut
carvings

ILLINOIS

Woodcraft Supply Corp.
9634 South Roberts Road
B-Hickory Hills
Tel: 708-430-1280
www.woodcraft.com

Woodcraft Supply Corp.
1280 East Dundee Rd., Palatine
Tel: 847-776-1184
www.woodcraft.com

Woodcraft Supply Corp.
4530 North Brandywine, Peoria
Tel: 309-688-9663
www.woodcraft.com

INDIANA

Woodcraft Supply Corp.
Eastland Place Shopping Center
721 N. Greenriver Rd., Evansville
Tel: 812-479-9663
www.woodcraft.com

Woodcraft Supply Corp.
6038 E. 82nd St., Indianapolis
Tel: 317-849-0193
www.woodcraft.com

IOWA

The Woodcraft Shop
2724 State Street
Bettendorf
Tel: 800-397-2278

Woodcraft Supply Corp.
1500 22nd Street
West Des Moines
Tel: 515-457-7890
www.woodcraft.com

Woodsmith Store
2625 Beaver Ave.
Des Moines
Tel: 515-255-8979
www.woodsmith.com

KANSAS

**Woodcraft Supply Corp. &
The Woodworker's Club**
8645 Bluejacket Rd., Lenexa
Kansas, City
Tel: 913-599-2800
www.woodcraft.com

KENTUCKY

Woodcraft Supply Corp.
1846 S. Hurstbourne Parkway
Louisville
Tel: 502-326-9663
www.woodcraft.com

MAINE

MDI Woodcarvers Supply
228 Main St., Bar Harbor
Tel: 207-288-9908, (800) 866-5728
www.mdiwoodcarvers.com

MARYLAND

The Woodworker's Club
4950 Wyaconda Rd., Rockville
Tel: 301-984-9033

Woodcraft Supply Corp.
1125 Cromwell Bridge Rd.
Towson
Tel: 410-828-7426
www.woodcraft.com

MASSACHUSETTS

Gregory D. Dorrance Co.
1063 Oak Hill Avenue, Attleboro
Tel: 508-222-6255

Woodcraft Supply Corp.
313 Montvale Avenue, Woburn
Boston
Tel: 781-935-6414
www.woodcraft.com

MICHIGAN

Woodcraft Supply Corp.
42102 Ford Road Canton, Detroit
Tel: 734-981-6808
www.woodcraft.com

WoodSource
2715 29th St., SE Grand Rapids
Tel: 616-285-0600
www.thewoodsource.com

Woodcraft Supply Corp.
37864 Van Dyke Highway
Sterling Heights
Tel: 810-268-1919
www.woodcraft.com

MINNESOTA

Jim Burke
719 Summit Ave., St Paul Park
Tel: 612-959-4509
burkesummit@yahoo.com

Woodcarvers Store & School
3056 Excelsior Blvd., Minneapolis
Tel: 612-927-7491

Woodcraft Supply Corp.
9741 Lyndale Avenue, S.
Bloomington
Tel: 612-884-3634
www.woodcraft.com

MISSOURI

Woodcraft Supply Corp.
12511 Olive Blvd.
Creve Coeur, St Louis
Tel: 314-434-5779
www.woodcraft.com

MONTANA

Glacier Carvings & Woodworks
110 Grouse Ridge Road
West Glacier
Tel: 406-888-5514

NEW HAMPSHIRE

Woodcraft Supply Corp.
45 Gosling Road, Newington
Tel: 603-433-6116
www.woodcraft.com

NEW MEXICO

**Woodworker's Supply
Incorporated**
5604 Alameda Place, NE
Albuquerque
Tel: (505) 821-1511

NEW YORK

Woodcraft Supply Corp.
Hennetta Plaza
1100 Jefferson Road
Rochester
www.woodcraft.com

NORTH CAROLINA

Woodcraft Supply Corp.
1725 Windsor Square Drive
Matthews, Charlotte
Tel: 704-847-8300
www.woodcraft.com

Klingspor's Woodworking Shop
116 M. Freeland Lane, Charlotte
Tel: 704-521-8886
www.woodworkingshop.com

Woodworker's Supply Inc.
1125 Jay Lane, Graham
Tel: 910-578-3001

Klingspor's Woodworking Shop
856 21st St. Dr. SE, Hickory
Tel: 828-326-9663
www.woodworkingshop.com

Klingspor's Woodworking Shop
3141 Capital Blvd., Raleigh
Tel: 919-876-0707
www.woodworkingshop.com

Klingspor's Woodworking Shop
532 Hanes Mall Blvd
Winston-Salem
Tel: 336-768-9663
www.woodworkingshop.com

OHIO

Woodcraft Supply Corp.
22745 Rockside Rd., Bedford
Tel: 440-232-7979
www.woodcraft.com

Woodcraft Supply Corp.
175 E. Alex-Bell Rd., Dayton
Tel: 937-438-1282
www.woodcraft.com

Woodcraft Supply Corp.
500 Kolb Drive, Fairfield
Tel: 513-874-6181
www.woodcraft.com

Wild Things Bonsai Studio
13262 Kaufman Ave.
NW, Hartsville
Tel: 330-877-9276
www.wildthingsbonsai.com

Woodcraft Supply Corp.
4562 Cemetery Rd., Hilliard
Tel: 614-527-7594
www.woodcraft.com

Woodcraft Supply Corp.
12381 Pearl Rd., Strongsville
Tel: 440-572-4006
www.woodcraft.com

OREGON

Woodcraft Supply Corp.
1530 Coburg Rd., Eugene
Tel: 541-685-0677
www.woodcraft.com

Woodcrafters Lumber Sales, Inc.
212 North East 6th Avenue
Portland
Tel: 503-231-0226

Woodcraft Supply Corp.
12020 S.W. Main Street
Tigard, Portland
Tel: 503-684-1428
www.woodcraft.com

PENNSYLVANIA

Woodcraft Supply Corp.
2631 Street Road, Bensalem
Tel: 215-245-7434
www.woodcraft.com

Woodcraft Supply Corp.
777 Eisenhower Blvd., Harrisburg
Tel: 717-939-6770
www.woodcraft.com

Woodcraft Supply Corp.
Pool City Center
620 Chauvet Drive, Pittsburgh
Tel: 412-494-9663
www.woodcraft.com

SOUTH CAROLINA

Woodcraft Supply Corp.
975 Savannah Highway
Charleston
Tel: 843-573-8700
www.woodcraft.com

Fall Promotion

Power Chisel (PCH400)



- Powerful 700Watt electric motor.
- Great for all forms of carving.
- Chisels are exchanged in seconds.
- A range of high quality chisels.

- Hard, Durable non-stick finish.
- Microcrystalline, Neutral pH.
- High moisture, alcohol and acid resistance.
- Fully reversible (remove with white spirits).



ArborWax (POL 002)

10% Discount on selected products

Pro-4 Woodcarver (WCB 500)



- Ideal for rebating, grooving, shaping, carving and joints.
- Will remove material rapidly with safety and control.
- Suitable for soft and hard woods.

- Amazing versatility in sculpting, cutting, sanding and carving.
- Controlled, detailed work on small to medium sized projects.
- Range of accessories.



Mini-Grinder (MIN400)

Promotion runs from 1st Sept. to 30th Sept.

----- Available at these dealers only: -----

Coastal Electric & Rewinding
28 Oceola St., Myrtle Beach
Tel: 843-448-3586
www.coastal-electricrewind.com

TENNESSEE
Bailey's (Southeastern Division)
196 Edwards Dr. (38301)
Jackson
Tel: 901-422-1300
www.baileys-online.com

**Smoky Mountain Woodcarvers
Supply**
7325 Lamar Alexander Pky
Tomball
Tel: 1-800-541-5994 (423) 448-2259
www.woodcarvers.com

TEXAS
Cutting Edge Tools
7123 Southwest Frwy., Houston
Tel: 713-981-9228
1-800-790-7980
www.cuttingedgetools.com

Woodcraft Supply Corp.
14254 Marsh Lane
Tigard, Dallas
Tel: 972-241-0701
www.woodcraft.com

Woodcraft Supply Corp.
Suite 201B - 9070 Research Blvd
Austin
Tel: 512-407-8787
www.woodcraft.com

Woodcraft Supply Corp.
6954 Green Oaks Road
Fort Worth
Tel: 817-569-0777
www.woodcraft.com

Woodcraft Supply Corp.
1155 Northwest Freeway
Houston
Tel: 713-690-8508
www.woodcraft.com

Woodcraft Supply Corp.
15909 San Pedro - Suite 116
San Antonio
Tel: 210-545-5895
www.woodcraft.com

UTAH
Tree-Line
1305 E. 1120 S., Provo
Tel: 801-373-4049
www.treelineusa.com

Woodcraft Supply Corp.
767 E. Fort Union Blvd.
Salt Lake City
Tel: 801-566-5652
www.woodcraft.com

VIRGINIA

Woodcraft Supply Corp.
4925 West Broad Street
Suite 402 & 403 Richmond
Tel: 804-355-2532
www.woodcraft.com

Woodcraft Supply Corp.
6123B Backlick Road &
Commerce St., Springfield
Tel: 703-912-6727
www.woodcraft.com

Woodcraft Supply Corp.
216 Dominion Road
NE Vienna
Tel: 703-255-1044
www.woodcraft.com

WASHINGTON

Woodcraft Supply Corp.
5963 Corson Ave. S. Seattle
Tel: 206-767-6394
www.woodcraft.com

WEST VIRGINIA

Woodcraft Supply Corp.
& **The Woodworker's Club**
4420 Emerson Avenue
Parkersburg
Tel: 304-485-4050
www.woodcraft.com

WISCONSIN

Woodcraft Supply Corp.
4731 Michael's Dr., Appleton
Tel: 920-730-9663
www.woodcraft.com

Woodcraft Supply Corp.
616 Westgate Mall, Madison
Tel: 608-273-8868
www.woodcraft.com

Woodcraft Supply Corp.
1725 S 108 St., West Allis
Tel: 414-607-6164
www.woodcraft.com

WYOMING
Woodworker's Supply Inc.
1108 North Glenn Road
Casper
Tel: 307-237-5354

CANADA

ALBERTA
Bedrock Supply
9617, 63rd Avenue
EDMONTON
Tel: 780-434-2040

BRITISH COLUMBIA
Island Woodcraft Supplies
286 Arderton Road
COMOX
Tel: 250-339-5121

KMS Tools & Equipment Ltd.
110 Woodlodge Street
COQUITLAM
Tel: 604-322-5599

Woodnuts
19725, 42nd Avenue
LANGLEY
Tel: 604-532-7733
Email: woodnuts@home.com

**Woodchips Carving Supplies
(2000) Ltd**
2929 St. Johns Street
PORT MOODY
Tel: 800-463-1101

ONTARIO

All Canadian Workshop Supplies
21 Leeson Drive, CHATHAM
Tel: 519-352-1080

**Casement Woodcarving
Supplies**
7 Sherbourne Street
ST. CATHARINESON
Tel: 905-937-1047
alynwood@home.com

Kawartha Carving Supply
59 Parkdale Avenue,
PETERBOROUGH
Tel: 705-748-0028

Thompson's Woodcarving
1455 Bancroft Drive
SUDBURY
Tel: 705-566-5787
thompsonscarve@on.aibn.com

Windsor Wood Carving Museum
850 Ouellette Avenue
WINDSOR
Tel: 519-977-0823
woodcarv@mmsi.net

Exotic Woods Inc.
2483 Industrial Street
BURLINGTON
Tel: 905-335-8066

Chipping Away Inc.
247 Blackhome Drive
KITCHENER
dennis@chippingaway.com

QUEBEC
Langevin & Forest
9995 boul. Pie-IX
MONTREAL
Tel: 514-322-9330

www.arbortech.com.au
Tollfree No.: 877-966 3368



All it takes is "Love," the title of Peter Ortel's composition that took Best of Show at the 2000 International Woodcarvers Congress. Photography by Marc Featherly.

Hands Across the Border

The 2001 Canadian Woodcarving Championship was a success thanks to the support of *WCI* and other sponsors, writes Bill Carey of the CWC Organizing Committee. Held annually in Hamilton, Ontario on the last weekend in January, this year's competition had 310 entries from 131 carvers vying for \$11,000 in prizes. Based on the quality and quantity of carvings, the judges took nearly five hours to render their decisions. While News and Notes cannot accommodate the entire winners' list, *WCI* offers the names of the three Best of Show recipients: James Ward, Pete Ferin and Fred Negrijn. For more on the competition, check out CWC's website at www.hwcen.org/link/cwc.

Peter Ortel Brings Home the Gold

Is a carver so good that he can transform wood into a real woman with sleight of chisel? That is certainly what Peter Ortel seems to be suggesting in his caricature entitled *Love*. A partially finished female figure, who looks like Peter's wife, blows a kiss to an astonished carver who bears an uncanny resemblance to Peter. It's a remarkable piece of work, and the judges at the 2000 International Woodcarvers Congress undoubtedly agreed. Peter's carving was awarded the Henry Taylor Best of Show Cash Award of \$1,500. A resident of Monroe, New York, a member of the Caricature Carvers of America, and a contributor to *WCI*, Peter saw his triumph not just as a personal victory, but also one that encourages caricature

PFINGST

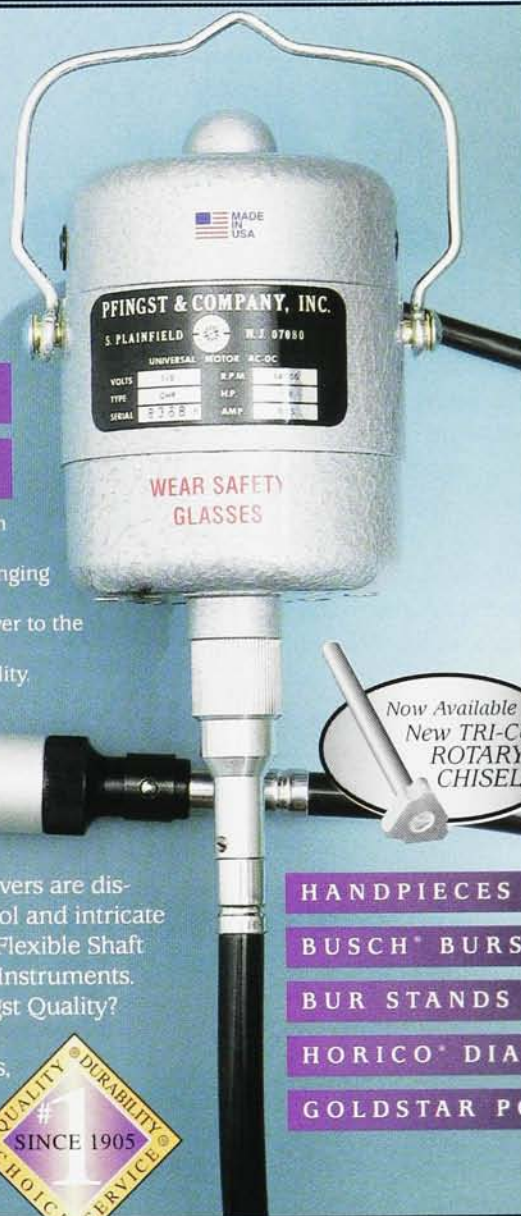
THE NAME TO ASK FOR WHEN QUALITY MATTERS

FLEXIBLE SHAFT MACHINES

- Precision cutting and finishing with minimal vibration.
- Available in 1/8, 1/10 & 1/15 hp hanging and tabletop models.
- 25% thicker shaft delivers full power to the handpiece.
- 39" shaft for optimal maneuverability.

Every day more and more carvers are discovering the extraordinary control and intricate detailing attainable with Pfingst Flexible Shaft Machines and Precision Cutting Instruments. Isn't it time you discovered Pfingst Quality?

For details on the full line of Pfingst woodcarving instruments, call us today for the name of your nearest Pfingst Dealer.



HANDPIECES

BUSCH® BURS

BUR STANDS

HORICO® DIAMONDS

GOLDSTAR POLISHERS

PFINGST & COMPANY, INC. ■ 105 SNYDER ROAD, SOUTH PLAINFIELD, NJ 07080

TEL.: 908-561-6400 ■ FAX: 908-561-3213

BUSCH IS A REGISTERED TRADEMARK OF PFINGST & CO., INC.

carvers to go for the gold. *WCI* wonders if Peter was inspired by the Beatles' song *All You Need is Love*. More of Peter's work can be seen in *Carving the Full Moon Saloon* and *Carving the Caricature Carvers of America Circus* (both Fox Books). For more on the International Woodcarvers Congress, contact the Affiliated Wood Carvers, Limited, P.O. Box 104, Bettendorf, IA 52722. Annual membership is \$10.

Greetings from Down Under

Responding to *WCI*'s request that carvers outside of North America tell us about their work, Roy Wyndham of Forster, New South Wales, Australia offers some fascinating observations. He writes, in part, that North America's "access to tools, timbers, literature, seminars, workshops and clubs must add great enjoyment to your craft. Most of the carving tools here are available from England and Europe. Our Aussie dollar, at about 52 cents to your greenback, almost precludes American gear selling here; more's the pity. Your magazine, for example, sells for thirteen times the price of a Sunday newspaper." When it comes to wood, he says that he reads about basswood and English limewood, but they are not generally available in Australia. What is obtainable is a carving timber called huon pine. "This superb, close-grained, straw-coloured, cutable gem of nature grows nowhere else in the world but in the mountainous river regions of our island state, Tasmania. These giant trees grow for over a thousand years and have been used as the basic material in engineering and foundry pattern making for a hundred years or more owing to the timber's dimensional stability and machinability. Huon pine has become scarce and very expensive, but it is so sensuous to carve that it spoils you for wanting any other timber."

CCA Circus Finds a Home

Whatever happened to the Caricature Carvers of America Circus? Last seen at Fox Chapel's 1999 Open House, readers have been inquiring as to its whereabouts. Consisting of a gallery, circus folk, animals and even spectators, the project was completed in 1996, the work of people whose goal is to promote

caricature carving. Although the circus went on the road, as most circuses do, it now has a home at Slim's Woodshed & Museum. Owned by Slim and Maurene Maroushek, the museum, which houses other carvings as well, is located at 160 1st St. N.W., Harmony, Minnesota 55939. The hours are Monday through Saturday, 9 am to 5 pm, Sunday 12 pm to 4 pm. Call 507-886-3114 for more information or check out the website at www.website.com/slimswoodshed/. If you can't make it to the exhibits, take a look at *Carving the Caricature Carvers of America Circus* (Fox Books). Also check out CCA's website at www.cca-carvers.org.



Enjoy the Caricature Carvers of America Circus, as well as other carvings, at Slim's Woodshed & Museum located in Harmony, Minnesota.

Dollywood Hosts CCA Projects

If you can't get to Slim's Woodshed & Museum to see the work of the Caricature Carvers of America, then make plans for Dollywood. The CCA Circus, Full Moon Saloon and The Tenth Anniversary Collection will all be on display for the first time at Dollywood Theme Park, Pigeon Forge, Tennessee on Saturday, October 27, 2001.

CCA's annual meeting will bring together members to meet with visitors, talk about their work, and do demonstrations during the day. After the park closes, a reception is scheduled. In conjunction with the meeting at Dollywood, the Tennessee Carvers Guild will be holding a show and caricature carving competition October 27 and 28. Judging will take place on Saturday, and a whittling contest will be held on Sunday afternoon. For further information, contact Jack Williams, 2621 Reagan Road, Knoxville, TN 37931/865-691-1855. E-mail: carolejac@home.com.

A detailed photograph of various wood carving tools and finished carvings. In the upper left, a fish carving is shown. In the center, a large, elegant swan carving is the focal point. Surrounding these are several carving tools, including gouges with light-colored wooden handles and various chisels with dark handles. Wood shavings are scattered across the work surface, which appears to be a red wooden block. The background is a dark, solid color.

U. J. RAMELSON CO., INC.

since 1937

"A Cut Above"

Manufacturers of the largest selection
of American-Made wood carving tools
in the world.

Specializing in:

**6 pc. Boxed Sets • Fishtail Gouges • Books
Parting and Veiners • Mallets • Tool Rolls
Eye Punches • Strops • Sharpening Supplies**

WWW.RAMELSON.COM

As seen on The American Woodshop® with Scott Phillips



The Answer for the PRO!
Reversible + Replaceable

For more information call 501-968-5455

OR

1-800-555-2767

• dealer inquiries encouraged

www.microplane.com email: info@microplane.com

Microplane
A Product of Grace Manufacturing

When you need eyes,
you're a winner with
Hide and Beak

Glass and acrylic eyes

Largest selection, lowest prices

Supplies for carvers,
taxidermists, model makers,
and craftspeople



**No
Minimum
Order**

Hide & Beak Supply Co

7887-CL Highway 2, Saginaw, MN 55779

1-800-777-7916

hidebeak@hidebeak.com

www.hidebeak.com

Black Walnut Bases*

HIGH QUALITY LACQUER FINISH
RECESSED AND FLAT SURFACES

- 1", 1 1/2" & 2" Thick
- Ovals
- Octagons
- Rounds
- Custom Orders
- Decoy Stands
- Turntables
- 1/2 Recess for Water
- Nonagons - what's a nonagon?
Write us and see.
- Black Lacquer Blocks
- Special Leaf Paper
- Habitat media



NEW! Toll-free number:
(888) 692-9257

Blue Ribbon Bases

Custom Display Bases
100-K Knickerbocker Ave.

Bohemia, NY 11716

(631) 589-0707

fax (631) 244-7027

blueribbonbases@aol.com

free catalog upon request

Woodcarving Teaching Aid & Instruction Booklet



- Carve faces in seven easy steps
- Step-by-step Booklet and Aid

JUST \$15.95

IL residents add 6.25% tax • \$5.00 S & H

Send check or money order to:

Bill White

110 Stephenson • Springfield, IL 62707



CAREER OPPORTUNITY

Big Sky Carvers is celebrating over 20 years of designing and delivering creative products to the gift and home accent markets.

Our long-standing reputation as the nation's largest producer of decorative decoys and other wildlife woodcarvings is accredited to the talented individuals on our Big Sky Carvers team.

We have built a world class organization with standards of fairness and loyalty to our most valuable asset - our employees.

At this time we are conducting a national search to locate a Paint and Finish Supervisor. We are looking for an individual with experience in decoy painting who has supervisory skills. Design and carving talent would also be helpful but are not required. The salary will be based upon experience.

If you feel you are the right person and would like to join our Big Sky Carvers family, please send your resume to:

Big Sky Carver

Personal Manager

P.O. Box 507

Manhattan, MT 59741

Email - corrie@bigskycarvers.com

Since 1835



DASTRA TOOLS

Made in Germany

Request a Free Brochure!

Palm Grip Tools

Intermediate Tools

Full Length Tools

FRANK MITTERMEIER, INC.
Exclusive U.S. Importer Since 1936
P.O. Box 2 Bronx, New York 10465

CALL TOLL FREE:
1-800-360-3843 (OR 718-828-3843)
FAX 718-518-7233
WWW.DASTRAUSA.COM

Wood Carving Illustrated's Carvers Open House 2001

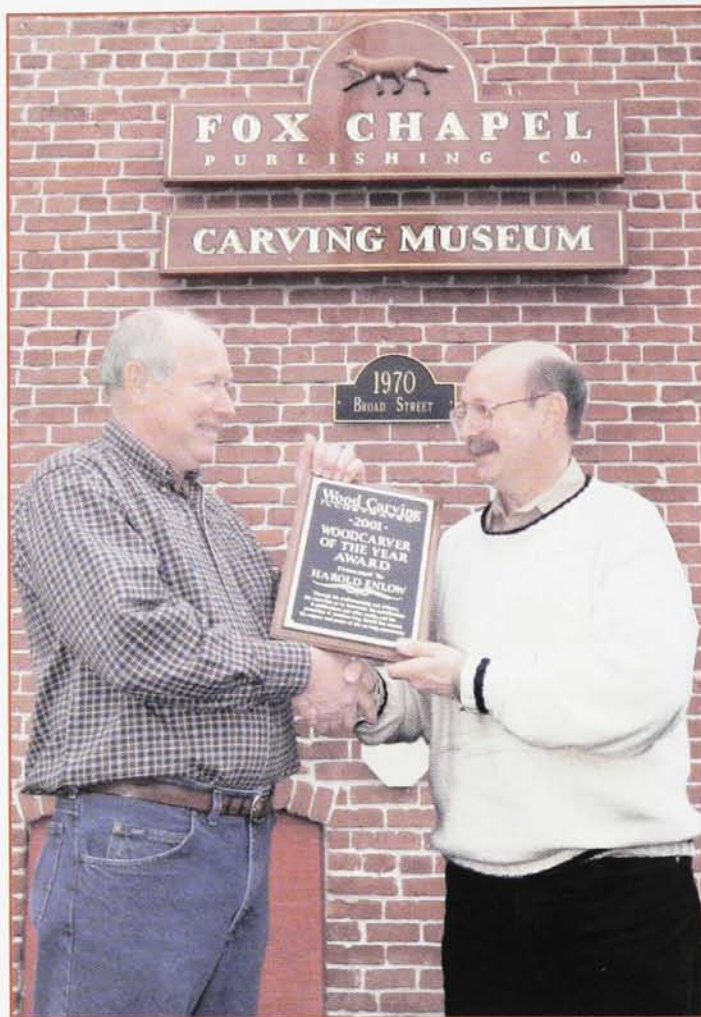
March Goes Out Like A Fox

By the staff at WCI

Fox Chapel Publishing Co., parent company of *Wood Carving Illustrated* and *Scroll Saw Workshop* magazines, hosted the fourth annual Carvers Open House on March 30 and 31, 2001, which featured a number of activities for visitors. Mini-seminars, tool and product demonstrations, exhibits, book sales, and a chance to visit with old friends and new ones filled the two-day event.

Free mini-seminars presented by some of the best-known names in the business continued to be a very popular part of the experience. Attendees enjoyed lectures presented by Dawn Cornell, Chroma Acrylics/Jo Sonya Paints (painting techniques), Art Shoemaker (carving Noah's Ark), Bill Janney (gunstock carving), Jack Kochan (bird carving basics), Frank Russell (basic power carving), Richard Withers (woodburning techniques), Tina Toney (whimsical relief carving), Dennis Moor (chip carving), Mac Proffitt (sharpening), Vic Hood (carving eyes) and Harold Enlow (carving expressions). Seminar areas were crowded with people who were anxious to learn from the best.

In addition to the mini-seminars, Harold Enlow also led a two-day carving class on March 28 and 29 for a select group of twelve carvers. Participants were very pleased with their experience, as Enlow worked individually with each member on projects of their choice. One carver, who traveled from Ontario, Canada, said, "It was a real pleasure and a great



Photography by Jack Williams

WCI's first recipient of the Woodcarver of the Year Award, Harold Enlow returned to his home in Dogpatch, Arkansas with a grin and a plaque.

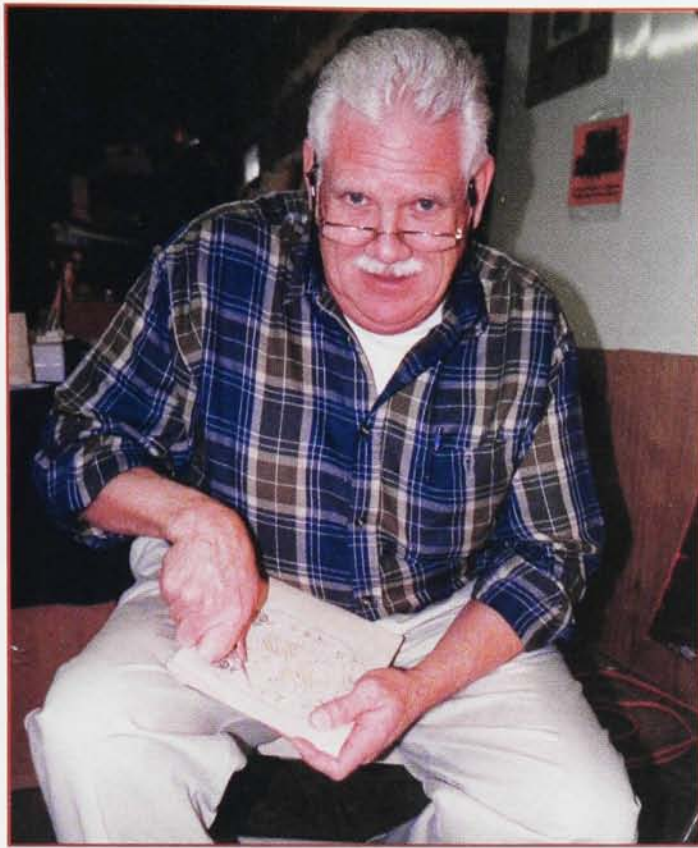


A master of gunstock carving, Bill Janney demonstrated how high-speed power tools can turn a piece of wood into a work of art.

learning experience having the class with Harold."

Earlier this year, Harold Enlow was named *WCI's* first annual Carver of the Year for his many contributions to the genre of carving. As part of the Open House activities on Saturday, managing editor Roger Schroeder presented Harold with a commemorative plaque and a special citation from the governor of Arkansas, Enlow's home state.

Ongoing tool and product demonstrations in the vendor area continued to be popular for both experienced and beginner carvers. Flexcut Tools hosted a carving contest. Colwood Electronics demonstrated woodburning techniques using rubber



Vendor Dennis Moor was in the chips at his Chipping Away, Inc. table.

stamps. Newcomers to the art of power carving could try their hand at the Arbortech booth. Foredom's booth featured a full line of tools and a sampling of works by Frank Russell.

The national Woodcraft Santa Carving Contest entries were on display for the enjoyment and inspiration of our visitors. Grand prize winner Shawn Cipa was a guest of honor for the weekend.

Visitors from fifteen states and Canada joined in the fun and festivities. Some brought their spouses, many



Harold Enlow kept his classes smiling with illustrations of caricature faces.

brought pictures of their own creations. One carving club from New York State chartered a bus and brought 45 members and guests.

As we reviewed the successes of this year's event and discussed ways to improve for next year, we came to the conclusion that we need to find a larger space to accommodate all the different segments that make this experience so popular. To that end, we are looking into other facilities in Central Pennsylvania that will suit our needs and make your stay with us even more comfortable. Because the idea of moving off-site will require additional coordination, we are planning to hold our next Carver's Open House sometime in the year 2003. Please watch future issues of *WCI* for more information.

If you joined us for the 2001 Open House, we hope you gained knowledge and inspiration during your stay. If you didn't make it this time, make plans to visit us soon.

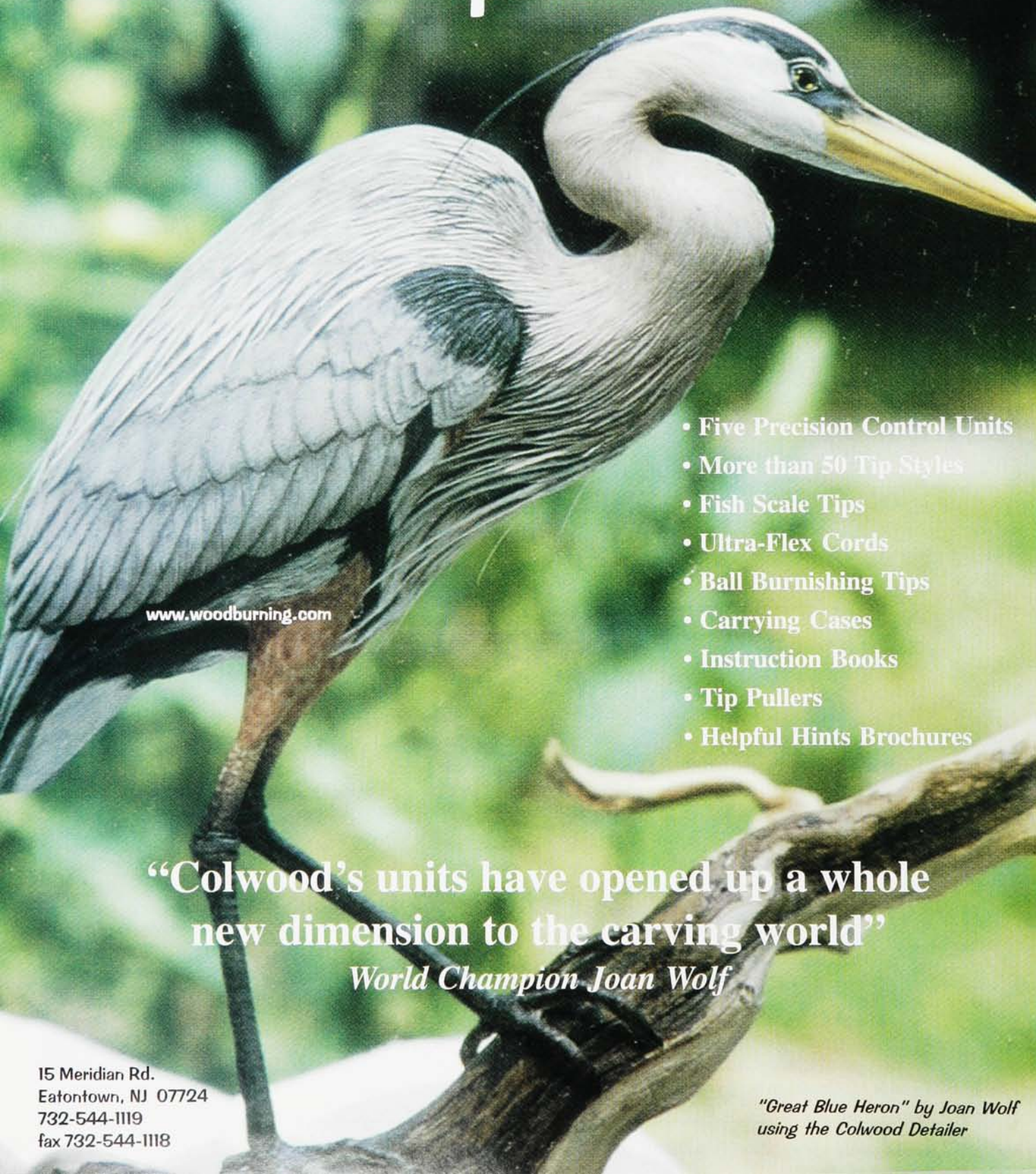
REMINDER: The next Carver's Open House will be held in 2003. Please watch the magazine and our website www.carvingworld.com for further information.



WCI's Managing Editor Roger Schroeder gets a feel for Arbortech's power chisel.



The Champion's Choice



www.woodburning.com

- Five Precision Control Units
- More than 50 Tip Styles
- Fish Scale Tips
- Ultra-Flex Cords
- Ball Burnishing Tips
- Carrying Cases
- Instruction Books
- Tip Pullers
- Helpful Hints Brochures

“Colwood’s units have opened up a whole new dimension to the carving world”

World Champion Joan Wolf

15 Meridian Rd.
Eatontown, NJ 07724
732-544-1119
fax 732-544-1118

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

WARREN'S NEW CARVING KIT & TOOLS

Combi LJ Introductory price: \$59.99

All tools are Razor-Sharp

KIT INCLUDES: CWH-3 Walnut handle, LW6 heavy-duty blade, 6SBL small blade assortment. 6 Japanese laminated steel fixed handle tools: 4.5mm V parting, 1.5mm V parting, 9mm shallow gouge, 9mm #3 gouge, 4.5mm #8 gouge, 3.0mm #8 gouge. Sharpening strop and compound. Cedar Box

Compound

Strop

LW6



CWH-3 Walnut handle

4.5mm Vee

1.5mm Vee

9mm shallow

9mm #3 gouge

4.5mm #8 gouge

3mm #8 gouge

6 small blades

NEW

Warren Walnut Handled Chisels

Our new handles offer an extremely comfortable grip with a solid brass heavy duty insert. All tools are hand forged and sharpened ready to use. **Not for use with a mallet.**

SPECIAL INTRODUCTORY PRICES

FXLBG- #5 sweep gouge 5/16"	\$10.00
FXSBG- #9 bent gouge 1/4"	\$10.00
FXSTG- #9 straight gouge 1/4"	\$10.00
FXSFTG fishtail 3/8"	\$10.00
FXSTC #1 straight chisel 3/8"	\$10.00
FXSKU #2 skew 3/8"	\$10.00
FXPTV1 60 degree Vee 1/4"	\$10.00
FXPTV2 60 degree Vee 1/8"	\$12.00

Set of all 8 tools SPECIAL \$69.99



FXLBG

FXSBG

FXSTG

FXSFTG

FXSTC

FXSKU

FXPTV1

FXPTV2

New Laminated Palm Tools

We are very pleased to offer these special laminated tools. Most of these tools have a bent shank which allows you to carve in some very tight spots. All these tools are made of laminated steel which gives unsurpassed edge retention and they all come fully honed **razor-sharp**.

Specifications:

High grade laminated tool steel

Bent tools: 30 degree bend

Palm handle

Rockwell hardness 62C-64C

Bent gouge closeup



6mm #3 bent shank gouge \$17.00

4.5mm #9 bent shank gouge \$17.00

7.5mm #8 bent shank gouge \$18.00

4.5parting 45 degree V bent shank \$19.00

1.5mm deep U gouge straight shank \$23.00

2mm deep U gouge straight shank \$23.00

1.5mm 45 degree V bent shank parting \$21.00

More Laminated Steel tools:

Specifications:

Overall length: 5.75"

Steel length 1"

Rockwell hardness 64C Razor-Sharp

Introductory price: \$6.49each

9mm shallow gouge

straight shank

9mm #3 gouge

straight shank

7.5mm #8 gouge

straight shank

6mm #8 gouge

straight shank

7.5mm skew

straight shank

7.5mm straight chisel



Warren Cutlery 3584 Rt. 9-G Rhinebeck
New York, 12572 e-mail: jpz@ulster.net
Tel: 845-876-3444 Fax: 845-876-5664

Online orders: www.warrencutlery.com

Dealer inquires welcome

NY state residents add sales tax

Shipping and handling minimum.\$5.75

Foreign orders will be billed at cost

FREE CATALOG: 845-876-3444

WARREN
Since 1927
CUTLERY
CORPORATION

Knives by Rich Notto

Inventor of the Flex-Strop

NEW FORMULA!!

STROPPING COMPOUND

- Re-formulated and improved by engineers and laboratory technicians
- Made in the USA
- Goes on smooth
- Feels like Stroppin' on velvet

Retail Price
\$6.95



Basic Carving Knives & Chip Carving Knives delivered super sharp! Dealers Welcome!

For price information and a FREE brochure explaining sharpening guarantee, call...

(352) 688-2334

Rich Notto • 7182 Millstone St. • Spring Hill, FL 34606

THIS IS THE PLACE FOR TUPELO WOOD

Get it where it grows. Get it at a good price.

George Nelson Carving Supply



Service, Saving and Satisfaction

Sharpening Supplies • Knives • Chisels • Woodburners •
Cutouts • Painting Supplies • And More!!

••• Same Day Shipping •••

ORDER TOLL-FREE:
1-800-44-DUCKS
(800-443-8257)

GEORGE NELSON CARVING SUPPLY
2680 South McKenzie • Foley, Alabama 36535
Tel. (334) 943-1237 • Fax: (334) 970-2848

www.george-nelson.com • wooduck8@aol.com

ON THE ROAD

Noteworthy carvings from down the street and around the world!

I am a retired teacher who spends most of his time carving for fun. I also enjoy visiting as many places as possible where I can see woodcarvings.

Five years ago, I took a trip to Austria, Germany and Switzerland and was amazed to find carvings just about everywhere. They were in lobbies, storefronts, restaurants, churches and on lawns. A highlight of that trip was a visit to the carving school in Brienz, Switzerland. It was in that town that I photographed the dog sculpture.

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



Submitted by Jim Dupont, Fort Wayne, Indiana

WOOD-CUT-N-STUFF

We sell quality woodcarving tools and supplies!

We sell at LOW DISCOUNT PRICES!

We charge NO SHIPPING & HANDLING FEE!

Choose products from 50+ COMPANIES!

We have CLUB, TEACHER, or DEALER PROGRAMS

We accept VISA and MASTERCARD

Our staff will help you make the correct choice!

You can reach us at;

"WOOD-CUT-N-STUFF"

359 Moore's Hill Road

Berwick, Pa. 18603

1-800-348-5743

570-759-0185

www.woodcutnstuff.com

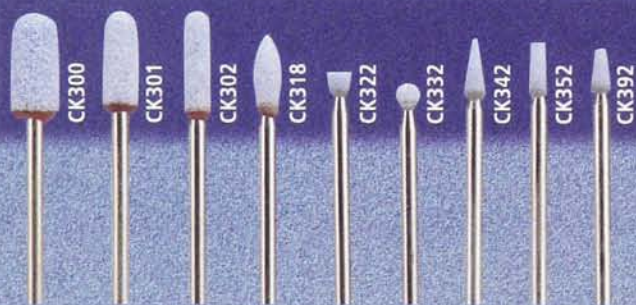
WE APPRECIATE YOUR BUSINESS!!

Special Free Sample Offer!

CeramCut Blue™ Stones

We are so excited about the superior performance of our new CeramCut Blue Stones, we invite you to send for a free sample stone in the shape of your choice.

Try CeramCut Blue Stones and experience the advantages these new abrasives bring to woodvarving.



FOREDOM®

THE FOREDOM ELECTRIC CO.

16 Stony Hill Rd, Bethel, CT 06801 • 203-792-8622 • Fax: 203-790-9832

Please include this coupon with your choice of stone, and send along with a self-addressed stamped envelope to Foredom.

Circle the CeramCut stone you would like and mail with a SASE to Foredom:

CK300	CK301	CK302
CK318	CK322	CK332
CK342	CK352	CK392

Offer expires 12/31/01

triton

SUPER JAWS

Whether hand carving with our Flexcut™ mallet tools or powercarving with our Arbortech line this is the finest portable workbench that we have ever seen for larger scale projects.



ACCESSORY LOG GRIPPING JAWS

\$14.95
per set

- Clamping range is from 0-35"
- Capable of 2000 lbs. clamping force

COMPACT AND PORTABLE

- Folded size is 30"x15"x13"
- Shipped fully assembled and ready for use
- Weighs 44 lbs.



\$189.95

Plus \$15⁰⁰ S&H

For More Information On Other Woodcarving Supplies, Call For A FREE Catalog

1-800-598-2743

or visit us Online www.treelineusa.com

TREELINE

THE WOODCRAFT SPECIALISTS

Carving Realistic Flowers In Wood

ROSE • HIBISCUS • MORNING GLORY

by Wanda Marsh

The finished size of this tropical hibiscus is 3 in. in diameter.

Editor's note: Wanda Marsh, a native of Texas, began carving in 1993. Her most recent awards include a sweep of the flower division at the 2000 International Woodcarvers Congress (morning glory, first place; hibiscus, second place; and rose, third place). Wanda explains her award-winning techniques in her first step-by-step book, Carving Realistic Flowers in Wood: Rose, Hibiscus, Morning Glory. Here, she lists several tips for carvers interested in flower carving.

1. Consider tupelo. I started carving flowers in basswood but switched to tupelo, a favorite wood of bird carvers, after finding out about tupelo's properties at a local bird carving show. Tupelo does not "fuzz" when carved, which lessens the amount of sanding required. The grain is very close, and sealers are not necessary.

2. Collect your own reference material. Beautiful, professional photographs of live flowers are easy to find, but how often do you see a close-up of a rose thorn or the underside of a tulip flower or the stamens of a hibiscus? I often leave my neighbors' and friends' houses with actual flower samples in hand. I also frequent local botanical gardens and gardening centers to study and photograph live flowers.

3. Carve multiple, nesting sections. Flowers with simple petal

structures, like the pansy and the morning glory, can be carved from a single block of wood. For more complex flowers, such as the rose, I suggest carving the flower in several parts that will then fit snugly together to form the finished carving.

4. Use washes of color. A heavy-handed paint job will destroy even the most carefully carved flower. I suggest using acrylic paints thinned to a wash consistency with water. I apply two to three coats of this thinned paint directly to the wood. Because gesso and other sealers are not required with tupelo, the result is a softer, more natural-looking flower.

Available from Fox Chapel Publishing
1970 Broad St. • East Petersburg, PA • 17520
ORDER TOLL FREE AT: 800-457-9112
www.foxchapelpublishing.com



This single morning glory was carved with power tools from tupelo wood.



An advanced project, this classic rose was carved in three sections.

WOODCRAFT[®] CONTEST

Oh What Fun It is to Carve a Winning Santa Claus.

By Roger Schroeder, Managing Editor at Wood Carving Illustrated;
Photography by Bob Polett

**Shawn Cipa's
mythology-inspired Santa
was the winning entry
that competed against
carvings from across the
U.S. Shawn decided to
create a figure who
delivers his gifts
on foot.**



Woodcraft's first national Santa Contest offered more challenges than trying to purchase a Christmas gift for the guy or gal who has everything. Put an Old World Santa in competition with a biker Santa, sans Harley but clutching a "hog" of the four-legged variety. Stand them both against a marvelous Kriss Kringle ready to descend into a chimney. Add 50 more carvings, and this editor found himself seriously scratching the bald spot on his head wondering how to select a single winner.

Mark Wirthlin, corporate marketing director at Woodcraft, dreamed up the contest to promote woodcarving as a terrific gift-giving hobby for the holidays. Local contests were held at each of Woodcraft's 59 retail outlets throughout the United States. When the entries were in, customers were invited to vote for their favorites, one vote per family. Local winners

received a \$100 gift certificate to Woodcraft and a one-year subscription to WCI. Over 1,000 carvings competed at the local level. And that was only the beginning of a chain of events that ended at the offices of Fox Chapel Publishing.

The long-standing friendship between Woodcraft and Fox Chapel Publishing prompted Mark to ask the staff of the magazine to choose one national winner from all the local finalists selected from the retail outlets. After boxes of Santas were packed and shipped to our offices, with each carefully unwrapped and temporarily displayed in a large bookcase, the count was an impressive 53 carvings.

I've judged in more than a few carving competitions in my 20-plus years as a writer in this field, but I was daunted by this contest. Each carved Santa exhibited technical skills and a knack for composition.

Contestants

Bill Abernathy - Acworth, GA
Grant Allison - Menlo Park, CA
L. Susan Allsop - Ridgefield, CT
Jerry Anderson - Edwards, IL
Tom Azevedo - Forestville, CA
Richard Bitter - Evansville, IN
Michael Bloomquist - Rome, NY
Roy Brouhard - Shawnee, KS
Angela Cabaniss - Richmond, VA
Ray Camien - Anaheim, CA
Shawn Cipa - Burgetttsville, PA
Janet Clemens - Portland, OR
Marilyn Dickson - Davenport, FL
Robert Donakowski - Redford, MI
Robert Dow - Leaburg, OR
Pixie Eslinger - Antioch, IL
Doug Evans - Madison Heights, MI
James Farr - Upper Marlboro, MD
Dean Fisher - Sun Prairie, WI
Timothy Foley - Cincinnati, OH
Jim Goodman - Austin, TX
Robert Gregory - Honolulu, HI
Kathleen Griffith - Quarryville, PA
Warren Hawkins - Pine Grove, CA
Kenneth Henson - Forth Worth, TX
Edward Hrcir - Fort Myers, FL
Joe Johnson - Charlotte, NC
Timothy Kilburn - Kettering, OH
Mark Klein - Iowa Falls, IA
Alice Larson - Richfield, MN
John Locke - Summerville, SC
Sue Madsen - Racine, WI
Garry Martin - Fishers, IN
Kathy Nave - Georgetown, IN
Christina Pajestka - Parma, OH
John Panhorst - Saint Louis, MO
Victoria Parsons - Aurora, CO
Joe Perkins - Pasadena, TX
Colin Podelynk - Boise, ID
Mathew Ricks - Winslow, AZ
Marianne Ruschee - Palm Beach Gdns., FL
Gordon Shumway - Co. Springs, CO
Earl Simrell - Birmingham, AL
C J Soldberg - Denton, TX
A M Steuber - Centreville, VA
T M Stickley - Alvada, OH
Brian Stockman - Tuftonboro, NH
Chuck Sulewski - Sykesville, MD
John Sullivan - Cross Plains, TN
John Susin - Lombard, IL
Alice Toupin - Seattle, WA
David Weasler - Shawano, WI
Barbara Westover - Lewistown, UT
David Williams - Harrisville, WV

And each Santa had a spirit of its own, with styles ranging from traditional to humorous. After much deliberation among the staff, we narrowed the field to five finalists. Although each of the five had qualities that attracted our attention, there was one that seemed particularly special. Unlike the commercial Santa that seems to appear everywhere, this figure was almost elf-like. Aside from the crisp details and the technical challenge of carving the Santa and his staff from one piece of wood, there was an attitude about the piece that was dramatic. Here was a gift-giver taking long strides through the snow in his boots, smoking a pipe and lighting the way with a candle atop his staff.

It was my pleasure to call the winning carver, Shawn Cipa. Affable and articulate, Shawn told me that he likes the look of Old World and European Santas but feels influenced by what he believes is the origin of the old fellow—a melding of pagan and Christian viewpoints. With mythology as a guiding light, he believed that he should not be constrained by a commercial look. "With fantasy in mind, I tried to make him look like a traveler trudging through the snow," he told me. "I even made

every effort to have him look roadworn." Although originality should not be the overriding criterion in a carving competition, I was gratified to know that Shawn's creation was certainly of his own design.

A resident of Burgettstown, Pennsylvania, Shawn works by day in the payroll accounting department at FedEx Ground. In the evenings and on weekends the 35-year-old self-taught carver is in his basement carving Santas for customers.

Although Shawn comes from an artistic family, he admits that he ignored his natural ability in art for some time and let his skills languish. It was after his wife bought him a set of palm-size chisels and gouges that he started to take an interest in carving. When he picked up a Woodcraft catalog and purchased more tools and books, he decided to devote himself to woodcarving. What goes around does indeed come around.

Shawn was invited to WCI's 2001 Open House, where his Santa and all the other entries were displayed, and where his grand prize included enrollment in a two-day carving course with caricature carver Harold Enlow. He says it was a treat taking instruction from Harold, and he was pleased to be included in

the weekend activities. In the future he hopes to build a freestanding shop on his property so he can move out of the basement. He admits that his wife would like to get the dust out of the house. Another project may be writing a book for Fox Chapel. For the time being, check out Shawn's website at www.shawnscarvings.com.

The story of the Woodcraft Santa contest does not end with Shawn's return to Burgettstown. Woodcraft is planning a calendar that will feature twelve of the finalists from the competition.

Although the responsibility for selecting one winner among many quality entrants was a bit daunting, the staff enjoyed unwrapping and displaying each creation. "The Santas added a festive holiday spirit to our office," noted Fox Books Editor Ayleen Stellhorn, whose office was near the bookcase display. "And opening each box was a little bit like Christmas every day."



WOODCRAFT®

Helping You Make Wood Work®

One of the nation's oldest and largest suppliers of woodworking tools and accessories, Woodcraft sends out annually more than three million catalogs featuring over 8,000 items. Woodcraft Supply Corporation was founded in Boston in 1928 and the company's operations are presently based in Parkersburg, West Virginia. The company's franchise stores are found in major metropolitan areas across the US, including Hawaii.

For more on Woodcraft and the calendar scheduled for 2002, check out their website at www.woodcraft.com or order a catalog from their headquarters at P.O. Box 1686, Parkersburg, WV 26102/800-535-4482.



WOODCRAFT® CONTEST





Woodcraft's first Santa carving contest brought 53 carvings to the offices of Fox Chapel Publishing to be judged. Each was selected by customers at Woodcraft's retail outlet stores.



Contestant Brian Stockman of Tuftonboro, New Hampshire entered a splendid rendition of a gift-bearing Santa. The composition was done from a single block of basswood that Brian harvested himself.

Entries in the Woodcraft contest ranged from the simple to the complex. Joe Perkins of Pasadena, Texas carved the jolly teddy-bear-toting Santa complete with fireplace and decorations.



Susan Madsen's biker Santa was inspired by her own experiences with a Harley-Davidson motorcycle. A resident of Racine, Wisconsin, she says that hogs and Harleys just seem to go together.

Black Bear Cub



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

Listed in Early American Homes as one of the 200 best traditional craftspeople in the 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.

Bears have been popular with people since before history was written down. Pictures of the animal done by prehistoric people appear as engravings on cave walls; there is a constellation named after the bear; and Native Americans and Eskimos consider bears to be a race of people able to think and understand.

While bears are found primarily north of the equator and keep a low profile, they are still familiar to most people. If not observed in the wild, most of us have seen bears in zoos that include the black bear, the brown bear, the polar bear, the grizzly, and the even the panda.

The bear I chose to carve is a black bear. While I could have designed the bear to have both front legs on the ground, I chose to have one up in front of the body. The pose gives the animal some animation.

I sell much of my work at craft and carving shows. The bear is a popular item, in part because of the welcoming pose it seems to have. Those who purchase the carving tend to be women looking for a gift for their hunter husbands.

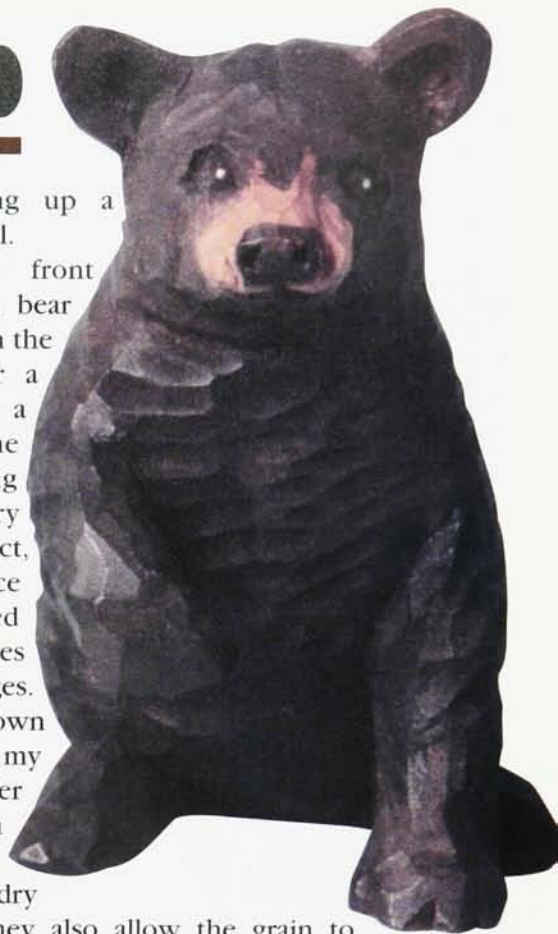
I recommend basswood to beginning carvers. Relatively inexpensive—clear pine is nearly double the price of basswood—it is readily obtainable and rarely does it have defects or imperfections to content with. Easy to carve and texture, the wood also paints and stains nicely, an important characteristic because I enjoy putting color on my carvings.

My bear starts out as a squared-up block of wood. What helps me remove a lot of wood without carving it away is a process I call double cutting. This requires putting both a front and side profile on the block. I then bandsaw the front profile, one cut for the front and one for the back of the block. Using rubber cement, I temporarily glue to the wood the two cutaway pieces. I then bandsaw the side profile. A lot of waste wood has been removed and I have two profiles cut

before picking up a single handtool.

While the front profile of the bear with one leg in the air may offer a challenge to a beginner, the actual carving requires very few tools. In fact, the entire piece can be carved with two knives and three gouges.

When I sit down to paint my carvings, I prefer watered-down acrylics. Not only do they dry quickly, but they also allow the grain to show through. I don't like carvings that have a ceramic or slick look. The bear requires little coloration. Black will take care of the body. Since a brown bear is similar in shape to the black bear, a color change is easy enough. After waiting several hours for the paint to dry thoroughly, I apply a coat of fruitwood oil stain, wipe it off, and let it dry for at least 24 hours. This stain tones down the acrylic colors, which tend to have a sheen. As a last step, I apply clear bowling alley wax or a clear shoe polish and buff the wood with a soft shoe brush.



MATERIALS LIST

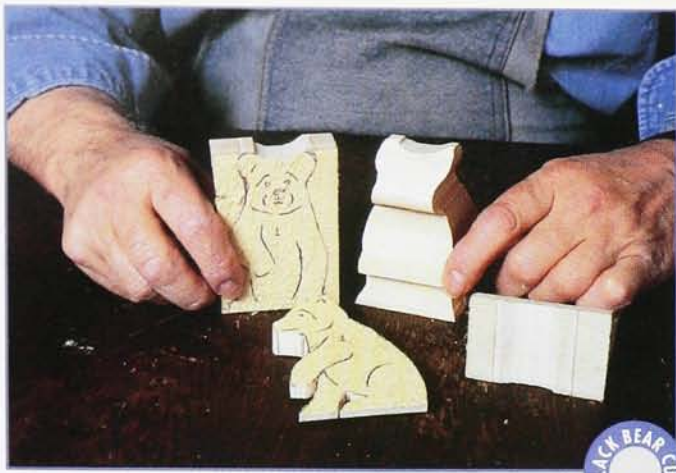


Tool List:

Long-bladed or roughout knife
Short-bladed or detail knife
No. 2 16mm gouge
No. 5 1/4-in. gouge
Micro gouge

Wood:

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



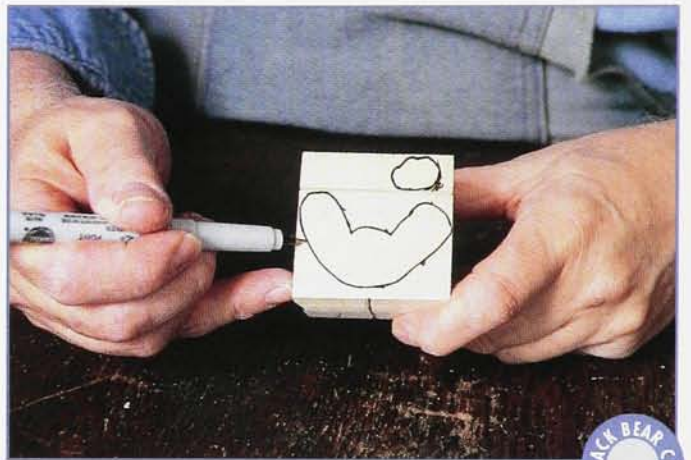
By cutting away both the front and side profiles on a bandsaw, I remove a great deal of waste wood before I start to carve.



Centerlines are important when it comes to shaping and rounding the body. Here I draw one down the middle of the bear's back.



I redraw the face and legs on the front of the cutout, and I label areas of wood that need to be carved away.



On the underside, I locate the position of the hind legs and the one front foot that rests on the ground.



The last redrawing I do is on the side profile that has the leg raised.



Using a long-bladed or roughout knife, I make a stop cut around the uplifted leg and remove wood so that it is raised from the body.

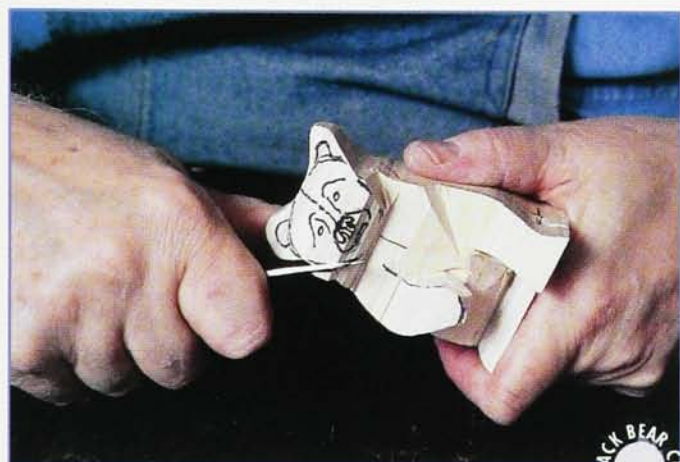




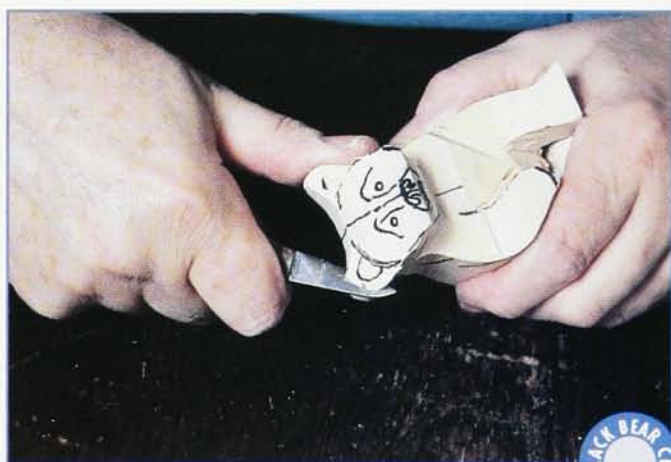
With the same knife, I remove wood below the lifted leg.



Although I can use a knife to remove wood behind the leg while rounding the belly, I find a fairly flat gouge is more efficient. Here I use a no. 2 16 mm gouge, pushing it into the wood perpendicular to the side profile.



Starting at the muzzle, I block in the face using the roughout knife.



I next shape the ears by moving them back on the head.

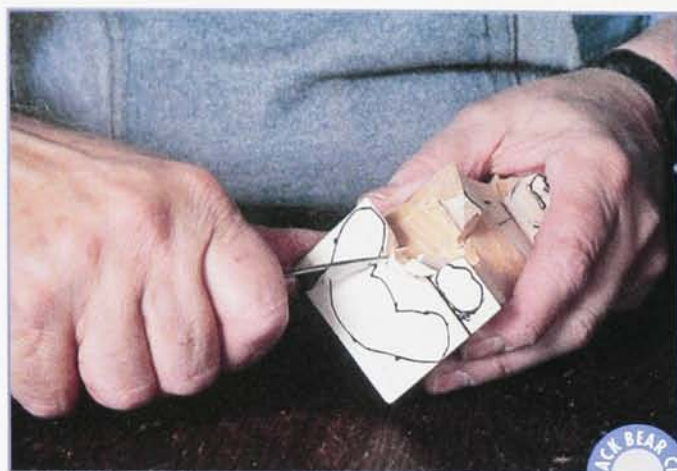


A scooping cut helps create the shape of the muzzle. Notice that a thumb on the back of the blade provides the needed control over the cut.



Switching to a short-bladed or detail knife, I can achieve a tighter radius to the scooping cuts that shape the face.





Back to the roughout knife, I remove wood around the hind legs and the front leg.

BLACK BEAR CLUB
STEP 13



Although the bear still looks blockish, the basic anatomy has been established.

BLACK BEAR CLUB
STEP 14



Turning to the back, I round the corners, working to the centerline I drew in step 2.

BLACK BEAR CLUB
STEP 15



I carve away wood as close to the centerline as I can.

BLACK BEAR CLUB
STEP 16



To establish the haunches, I make stop cuts and carve away wood up to them. The haunches need to have a definite rounded shape.

BLACK BEAR CLUB
STEP 17



To make the rear feet stand out, I need to remove a small valley of wood above them.

BLACK BEAR CLUB
STEP 18



I also shape the front foot by removing wood directly above it.

BLACK BEAR CLUB
STEP 19



Turning the bear over, I give more shape to the raised leg by removing wood behind it.

BLACK BEAR CLUB
STEP 20



I also round the belly, making sure it is not flat.

BLACK BEAR CLUB
STEP 21



The bear has taken shape, with most of the body rounded.

BLACK BEAR CLUB
STEP 22



The eye mounds need to be flattened so that the eyes will be positioned facing forward, not to the sides. I am careful here not to take so much wood away that the muzzle sticks out too far.

BLACK BEAR CLUB
STEP 23



The nose, eyes, and mouth need to be drawn on the face.

BLACK BEAR CLUB
STEP 24



A micro gouge works nicely to create the nostrils.



A small amount of wood needs to be removed under the nostrils. I make a stop cut under each and remove wood up to that. The mouth is created with a stop cut and wood is removed below it.



To shape the eye mounds, I use a no. 5 $\frac{1}{4}$ -in. gouge and push the tool straight into the wood, creating football shapes, not circles. I am careful here to make the mounds the same size.



To remove wood up to the stop cuts, I use the micro gouge.



To hollow out the ears, I use the no. 5 $\frac{1}{4}$ -in. gouge.



Using the micro gouge, I make shallow, horizontal cuts around the body to simulate the look of fur. Gouge marks, not burning lines, are appropriate to the stylized bear.



PATTERNS

Photocopy at 100%

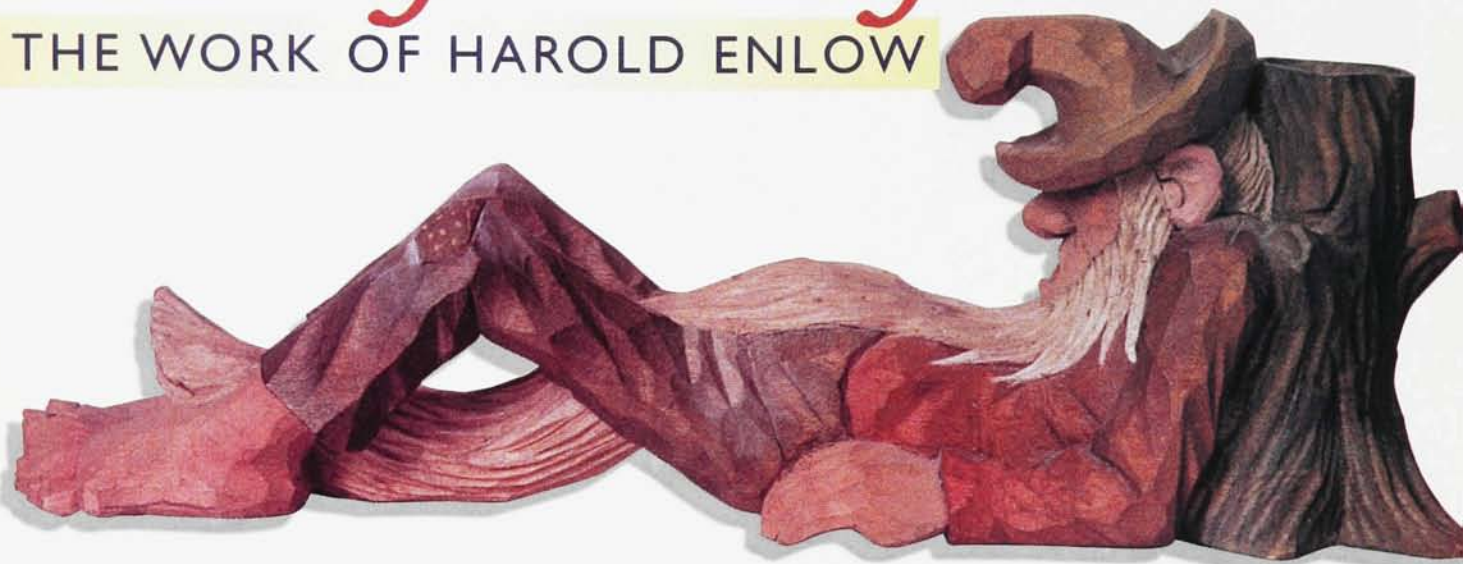


Design: ARTHUR SHOEMAKER
Pattern: J. KOCHAN



Carvings to Delight:

THE WORK OF HAROLD ENLOW



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

I was more than a little nervous before meeting Harold Enlow. Friends and acquaintances had been telling me that he is somewhat of a living legend, a prime mover in getting caricature carvings recognized and accepted as a form of art in the United States. In fact, most anyone doing caricatures today has been influenced through his efforts as an instructor of instructors and students alike.

The day came when I finally met Harold. It was prior to his receiving *Wood Carving Illustrated's* Woodcarver of the Year Award at the fourth Open House in March 2001, and I was the presenter. When we got through the obligatory introductions and handshakes, I found a man so self-effacing and downright humble that my fears of inadequacy quickly dispersed. The presentation went well, and he gladly received the plaque as well as a framed citation from the office of Arkansas' governor. After a few words about

Carving a sleeping hillbilly is as natural to Harold Enlow as having his home in the Ozarks. This one was done for *Better Homes and Gardens® Wood®* magazine.

how his home state must have been looking for an honest person to recognize, he went about his

duties as lecturer and manned his booth with a total absence of fanfare. Weeks afterward, I could



A pretty face is wonderful to behold, but carving one is a challenge. Harold did admirably well with the cowgirl.



Lanky and ugly, the cowboy shows off the best of Harold's caricature skills.



Inspired by a beer advertisement, the sprightly leprechaun shows a remarkable attention to details.

still imagine his saying, "Gosh, I don't know what all the fuss is about. I'm just a carver." My response to that is "Hardly."

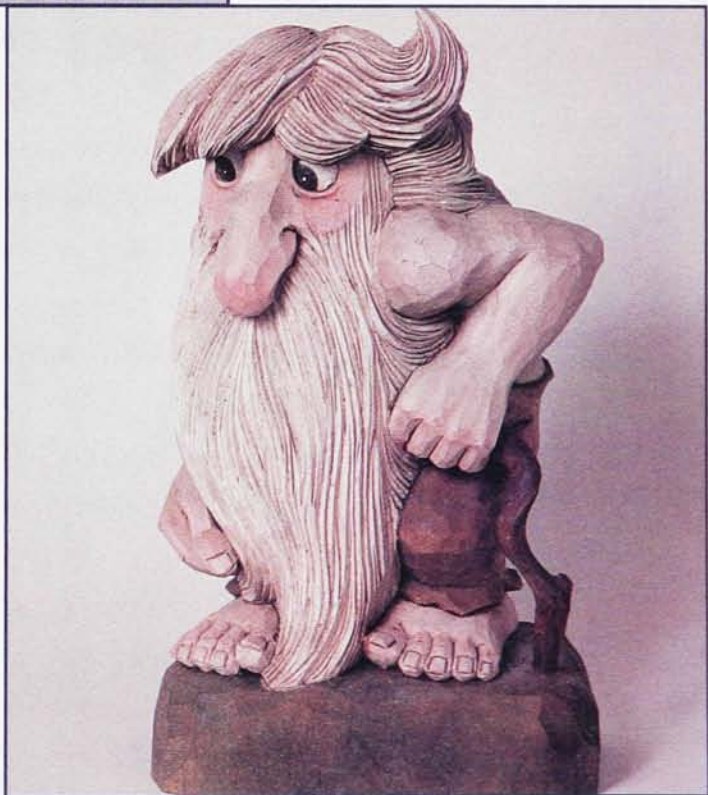
While his biography includes a stint in the Armed Services, running a carving shop in Dogpatch, doing commission work, writing ten books on a variety of themes from cigar store Indians and Western figures to hillbillies and hoboes, his greatest contribution may well be his teaching career. Spanning nearly four decades with thousands of students having "graduated," that relationship with other carvers has had a profound impact. People come away from the classes with an understanding of how a few simple tools can work magic on a piece of wood. And many of those carvers pass that knowledge on to others. The carving world has been a much better place thanks to Harold's efforts.

Owing to the amount of influence Harold has had, rumors have circulated that he was around when the Titanic sank and even when Teddy Roosevelt charged a hill in Cuba. Again, I respond with "Hardly." A robust man with a sprightly step,

Harold is as youthful in spirit as any carver I know, and he's not a day over 62.

Putting the humor aside, I learned that while Harold loves to tell a joke, tease his friends, and carve a humorous caricature, he is serious about and dedicated to his carving. I watched him work, observed how effortlessly he removes wood, listened to him explain what he has learned about anatomy over the years, the improvements he has made in his carving, and how he looks at people. I was in a good position to see exactly why Harold has been so successful as a teacher.

While hillbillies are favorite subjects—he endows them with misshapen hats, beards, long hair and funny faces—Harold doesn't limit himself to these figures. He is just as comfortable carving a leprechaun, a troll, a cowboy, or even a hunter who shot a cow by mistake. A story is projected



Trolls come in a variety of sizes and shapes. Harold's sports a long beard and looks like it might make its home under a bridge.

through an attitude, a gesture, a pose, or an expression that can be wistful, gleeful, sexy, or downright ugly. He consistently captures the flavor of exaggeration and humor in his carvings. When you look at one of Harold's carvings or compositions, your mind may well start writing a script with these carvings as main characters. The people and animals Harold carves are to be treasured just as much as he is.

"Gotcha!" was inspired by a photo of a carving provided by Harold's friend Barney Seaferd. The original was done by one of the Trygg family that has its roots in Sweden.



"Oh my God! What have I done?" says the hunter who just shot the cow. It's an udderly ridiculous predicament, but Harold captured the moment and the expressions with verve.

Chip-Carved Serving Tray:

A PROJECT OF CONTRAST

By Barry McKenzie

A contributing editor at WCI, Barry McKenzie runs the School for Chip Carving, publishes the quarterly *Chip Carver's Newsletter*, and coordinates the annual All Chip Carvers Show held in Lebanon, Missouri. Check out his website at www.proleb.com/chipcarver.

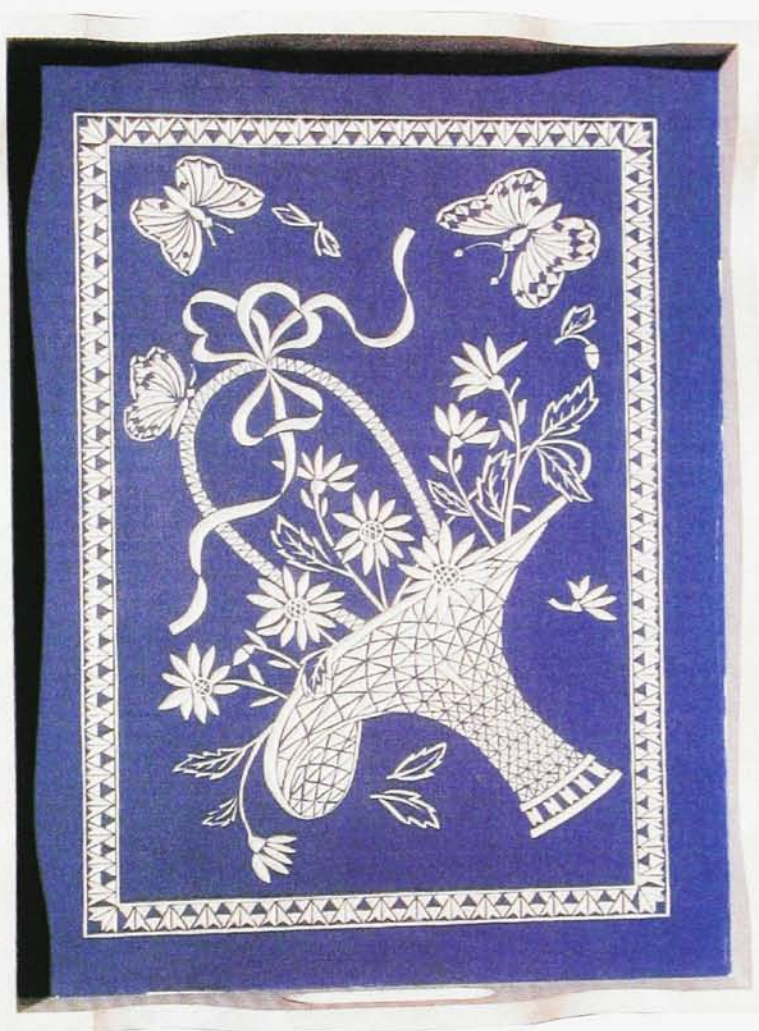
The chip carving on this serving tray, done through the painted surface, makes the contrast between the natural wood and the color particularly outstanding. In addition to being functional, it will enhance the décor in a room in your home and it can even be displayed as a wall hanging. The tray also makes an outstanding gift for someone special on any occasion. With the removable bottom panel of the tray, you have an easier time of chip carving, and you may even want to put another design on the opposite side of the panel so that it can be reversed to further show off your talents. If you intend to use the tray for serving drinks, I recommend putting a piece of ¼-in.-thick Plexiglas over the panel to protect the paint from damage and wear.

Preparation

The basswood serving tray measures 12½ in. by 18½ in. and comes with a removable panel that measures 12½ in. by 15½ in. Additional panels of the same dimension are available for practice purposes (see sidebar). After lightly sanding the raw wood with 220-grit 3M foam-core sandpaper, apply acrylic paint with a fine bristle or foam brush to one side of the panel. Do not, however, dilute the paint. It should be thick like pudding so that it sits on the top surface and does not bleed into the wood grain. Before applying a second coat of paint, lightly sand the painted surface.

I use a variety of bold colors that include a cobalt blue or a rich red. The idea is to obtain as much contrast as possible between the paint and the natural wood color that shows through the chip design. For even greater contrast, do not paint the frame of the serving tray.

If you are uncomfortable using paints, then the



The finished project shows that chips were removed through the paint for a stunning contrast of natural wood and bold color. For even greater contrast, the frame of the tray was left its natural color.

panel can be stained; but I don't recommend it because of wood seams. The panel consists of laminated boards glued together since very wide basswood boards are not readily available. Glue lines will show through the stain, but paint hides them. Also be aware that high humidity warps a wide panel. Painting one side and sealing the wood with a varnish on the underside stabilizes the wood and reduces warping.

Transferring the Pattern

White transfer paper, available at art and craft stores, works best for putting the pattern on the painted



A basswood tray with a removable bottom panel is an excellent choice for a chip-carved project.

wood. The white lines created by the paper are easy to erase from the painted surface, or they can be removed with a damp rag. Once you have the transfer side facing the wood and centered, securely tape it in place. Center the pattern over the transfer paper and tape that to the wood.

The final step has you laying down a sheet of ordinary household wax paper over the pattern. Tracing lines are clearly visible on the surface of the wax paper, and you will not have to lift up the pattern and transfer paper to see what lines are missing. Tape down the wax paper so that it does not move.

Before chip carving, remove the wax paper, pattern and transfer paper. Be aware that the white lines created by the transfer paper will smudge. You may want to lay some wax paper over areas where the knife hand will come in contact with the wood.

Use a tracing stylus or an inkless fine or medium ballpoint pen for tracing. Drafting devices such as a straightedge ruler, circle template or French curve make tracing neater and straighter than tracing freehand.

Chip Carving

The pattern consists of different styles of chip carving including geometric, free form, Swedish shallow cuts, and Old World-style (see Issues 9 through 13 of *WCI* for more on Barry's chip carving styles). Take note that a space or ribbon of paint exists between each chip, unlike traditional chip carving that has chips adjacent to each other. In most cases, the space helps to eliminate breakouts between chips. It also isolates the

chip in the design for more visible recognition within the pattern.

Keeping The Cutting Edge Sharp

Even though the layer of paint is nearly microscopic in thickness, it will still dull the cutting edge of your knife. The tradeoff is that while the finished product is a beautiful contrast between the natural color of the wood and the paint, you will have to touch up the edge of the blade frequently. Even more problematic to a cutting edge is metallic paint. The particles of metal can damage the knife blade, requiring major re-sharpening.

Finish Coat

It is advisable to apply a finish coat to the tray frame and panel to protect both the paint and the natural wood. A waterbased finish is the best choice on painted surfaces. Non-waterbased products will turn the natural wood to a honey yellow color, reducing or diminishing the contrast between the lightly colored basswood and the paint.

Source of Materials

A basswood serving tray with a removable panel can be purchased from:

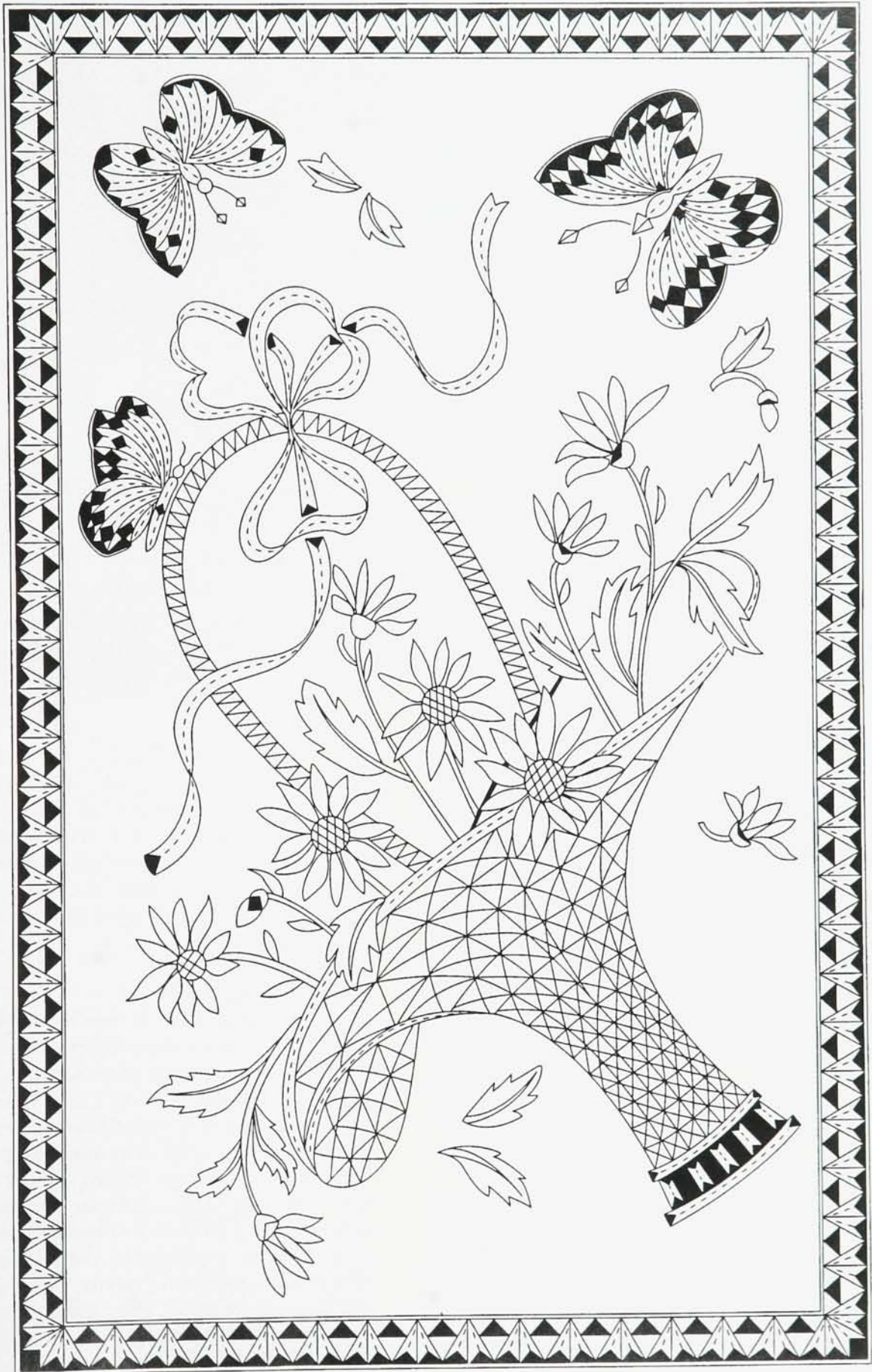
Wayne's Woodenware, Inc.
102C Fieldcrest Drive
Neenah, Wisconsin 54956
800-840-1497

Order item no. 1794W; \$30 plus \$7.50 shipping and handling

Extra panels are item no. 1839W; ask for prices and a catalog of other products

A booklet containing six Old World-style patterns for serving trays is available for \$20, including postage, from:

Barry McKenzie
23427 Route 66
Lebanon, Missouri 65536-5325
417-532-8434
e-mail: bmckenzi@llion.org



Turbo Carver®

Put to the Test

The Turbo Carver®, designed to require no oiling, works with a variety of bits including a very small fluted bur demonstrated on the breast of the bird.



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

First impressions are often misleading. When I opened the package containing the Turbo

Carver®, the contents reminded me of an intravenous supply device I have seen in hospitals. Included was a small plastic cylinder with a plunger on the back end and a length of black plastic tubing attached near the front. If not meant for the medical profession, then surely it must be a toy.

Slightly over 4 in. in length with a gripping area less than 2¼ in., the rubber-coated cylinder has a diameter of only ½ in. I thought it would make an ideal tool for a small woman's hand. What also troubled me is the arrangement of the air supply tubing. It appeared to be a hindrance. After reading the owner's manual and viewing the enclosed videotape, I decided to put the tool to the test.

Inserting a small bur into the handpiece and setting the air supply of my compressor to the

*By Jack Kochan,
Photography by Roger
Schroeder, Managing
Editor at WCI*

recommended 45 psi, I tried it on a scrap of black walnut just to get the feel of the tool. It felt comfortable even in my large hand, and the up-front location of the exhaust port provided removal of fine dust from the work surface. The high speed of the tool – 450,000 rpm – created clean, sharp cuts with precision and ease.

Sealed Bearings a Plus

Most air turbine tools require periodic lubrication in the air line to operate properly. Excessive oil can be deposited on the project unnoticed and unwanted. This is not the case with the Turbo Carver®. The tool is equipped with sealed bearings that require no oiling. As with any air turbine engraving tool, the Turbo Carver® has very limited torque; however, the high rpm is the offsetting factor. Not intended for removing great quantities of material, these devices are designed to be engraving tools. If used as such, they produce wonderful results. With the proper bit, you can engrave wood, glass, metal, plastic, bone and a variety of other materials. The air turbine tool is no new invention, and nearly everyone has seen one in



Driven by a compressor, the Turbo Carver® runs at a maximum speed of 450,000 rpm. A tapered ceramic stone powered by the handpiece quickly creates texture on this bird carving in one-tenth the time it would take to burn the area.



With a diamond bit inserted in the handpiece, the tool defines feather edges. Although not designed to remove large amounts of wood, the Turbo Carver® does texture, smooth and burnish with great precision.

the hands of his or her dentist. It is also widely used by jewelers, gunstock engravers and glass etchers. But is the tool practical for the woodcarver? As a wildfowl carver, I use an air turbine tool for the ultra-fine detailing around the eyes and bills of my birds. Having very little torque, it depends on high speed to perform – normally at 250,000 rpm or more. For an area that requires small, precise texturing with little wood removal, the tool is ideal.

What's It Worth

Most of these tools are priced well over \$300, and you can easily invest another couple of hundred for the air compressor needed to operate them. Before purchasing one, ask yourself: Just what can the tool produce for me and will it improve my carving? How often will I use it? And, is the tool affordable? If price is the only factor putting you off, then take a look at the Turbo Carver®. Granted, you may need to purchase a compressor. But the selling price of the engraver is about \$200. The lower price is a consequence of the construction. It is made of molded plastic instead of the highly machined metal parts in a dentist's drill. Despite the composition, this small tool performs as well as the higher-priced ones on the market, and it should provide many years of service if used properly.

The Turbo Carver® package comes with a variable-speed foot pedal, in-line air filter and pressure gauge, two burs, stencils, an owner's manual and videotape. Advertised as the world's fastest air-powered handpiece, the tool is the product of state-of-the-art technology and is, with remarkable speed, catching on in the carving world.



Because of the size of the handpiece – only ½ in. in diameter – it can be held much like a pencil in a near vertical position.

For more information or to purchase a Turbo Carver®, contact Ultra-Speed Products, Inc., 18500 East Aschoff, Zig Zag, OR 97049/ 800-373-0707.

**E-mail: ultraspeed@turbocarver.com
Website: www.turbocarver.com**

Hand Carving a Pin

By Larry "Spi" Spinak



Larry Spinak has been carving since he was 14 years old. He particularly enjoys ducks, love spoons, caricatures and pins. Larry welcomes questions and comments via his website: www.whittling.com. Larry lives in Nashua, New Hampshire.



For years, I made small in-the-round Christmas ornaments for friends. When I noticed that the women liked them so much, I decided to give my gifts a life that would outlive the holiday. That's when the idea for pins came to me.

At first, I would carve an item in the round and cut off the back to accommodate the pin. Or, for a different kind of display, I glued a magnet on the reverse side and made the project into a refrigerator magnet. This approach was refined to the point where I now carve high relief. I also expanded my themes from Christmas to other holidays: Halloween, Thanksgiving, Valentine's Day and Easter. Some of the women who receive my pins wear them for an entire holiday season. And magnets stay on refrigerators all year long.

An Inspiration

Since autumn is my favorite time of year, I began to look around for inspiration for a pin design. In a greeting card store I came across a great idea that puts a baby bear in a pumpkin.

Since I have carved both bears and pumpkins in the past, I decided that this would make an easy project. If you're in need of a project pattern, check out greeting cards. But I don't recommend making an exact copy any more than you would be comfortable having someone copy your original ideas.

The Wood and the Tools

Basswood is my choice for most if not all of my projects. However, for the baby bear in a pumpkin pin just about any softwood will do. If a

hardwood like butternut is chosen, then it can be coated with a clear finish instead of paint so that the grain is prominent. However, the details can be lost if too much figure is present in the wood.

Since the project is such a simple one, it can be done with just a knife. However, I also use a variety of small gouges for the fine details and special effects.

Centerlines and Blocking Out

I consider centerlines and blocking out very useful and important aids in the carving process. The centerline is a road map, telling me where to go. In most cases, it represents the high point of the area I am carving. All else “falls off” or is removed down from it.

Blocking out is the process of carving an area to its basic shape. Once there, the details fall into place. When I start carving, I don't even think of the details, much less try to carve them at the start.

Painting and Finishing Tips

Before painting the baby bear in a pumpkin, I first wash the wood with warm water and soap, scrubbing with a soft brush such as a fingernail or vegetable brush. This removes dirt and oil that may have gotten on the carving from my tools and hands. Scrubbing also helps to eliminate the small pieces of raised wood – I call them “fuzzies” – created at the junction of two knife cuts.

When the wood is dry, I size or seal the wood with rabbit skin glue. Available at most art supply stores, the glue fills in the pores of the wood and keeps the paint from running up the hollow wood fibers and mixing with adjacent colors.

When dry, I coat the piece with a medium walnut water-soluble aniline dye (available from Woodcraft® 800-225-1153). The dye acts as an undercoat for the paint. My choice for paints are high quality artists' watercolors such as those produced by Windsor & Newton or Michael Wilcox. Most of my colors are toned down with the aniline dye.

For the pumpkin's orange, I create a thin mix of cadmium red light, cadmium yellow light and the medium walnut aniline dye. The stem is a sap green. The bear is already colored by the walnut dye, but the eyes I paint black, adding a pure white dot as a highlight. The bear's tongue is cadmium red deep.

When the watercolors are dry, I coat the carving with a combination of beeswax and turpentine, mixed to a toothpaste consistency. I let the wax dry and buff the wood with a soft cloth for a low sheen. I do make sure not to wax the back until after the pinback is in place.

The last step is attaching the pinback, available from a craft store, to the back of the carving with five-minute epoxy.

MATERIALS LIST



Tools:

Carving knife
No. 3 8mm gouge
No. 7 6mm gouge
No. 11 2mm veiner

Wood:

1/2-in.-thick basswood that measures at least
2 3/4 in. by 3 1/2 in.

Finishing Materials:

Rabbit skin glue
Medium walnut water-soluble aniline dye
Watercolors
Beeswax

Accessories:

1 1/2-in.-long pinback

Pattern

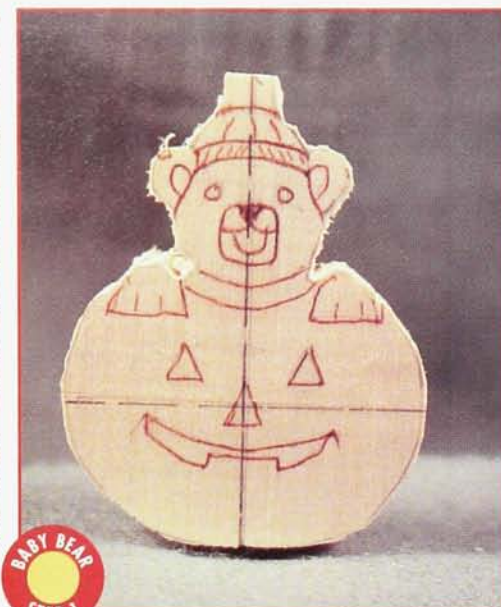
Photocopy at 100%!



Lay out the pattern on 1/2-in.-thick basswood stock, making sure to include the horizontal and vertical centerlines.

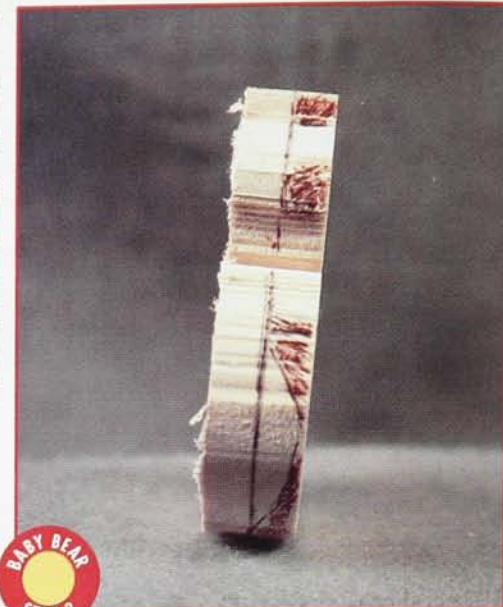
Orient the pattern so that the grain runs from the bottom of the pumpkin to the bear's hat.

Using a bandsaw or scroll saw, cut out the profile.



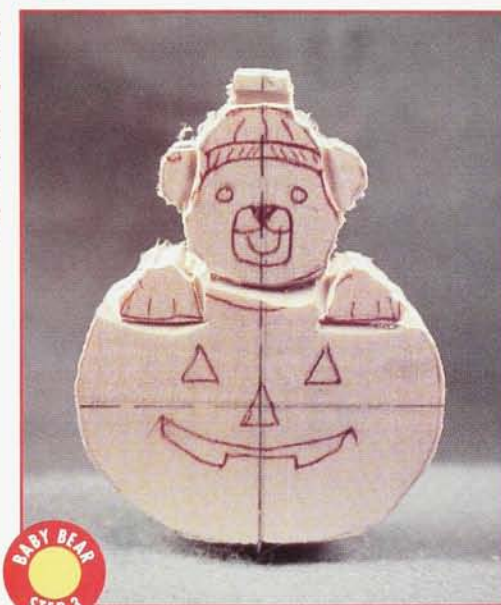
BABY BEAR
STEP 1

On the side profiles, draw lines that divide the thickness of the wood in half. Mark off or shade the waste wood that needs to be removed from around the pumpkin, the bear's ears and paws, and the stem.



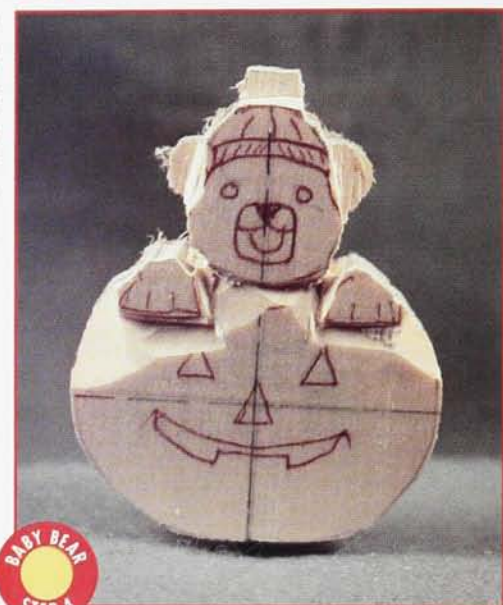
BABY BEAR
STEP 2

Using a carving knife, make stop cuts along the sides and bottoms of the paw, under the bear's chin, ears and the pumpkin stem.



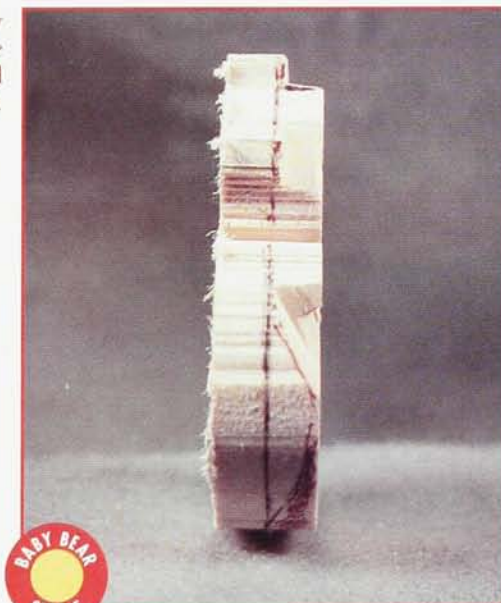
BABY BEAR
STEP 3

Use the knife to remove waste wood up to the stop cuts made in the previous step.



BABY BEAR
STEP 4

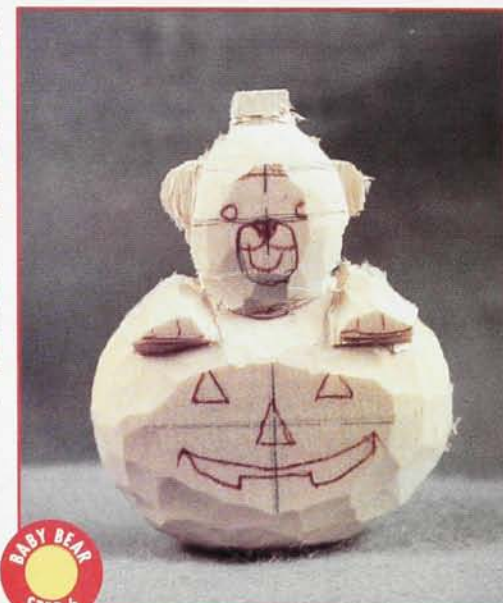
A side view shows the waste wood removed.



BABY BEAR
STEP 5

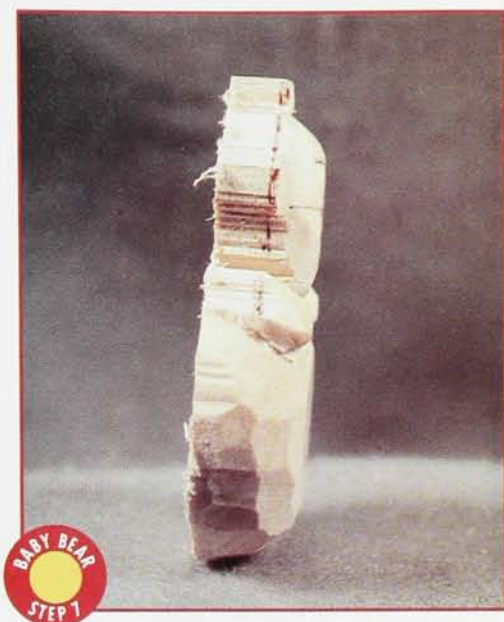
Block out the major planes of the pumpkin, the bear's head and hat, and the paws. Keep in mind that the centerlines are the high points.

If necessary, redraw the hat and draw a horizontal reference line for the eyes.



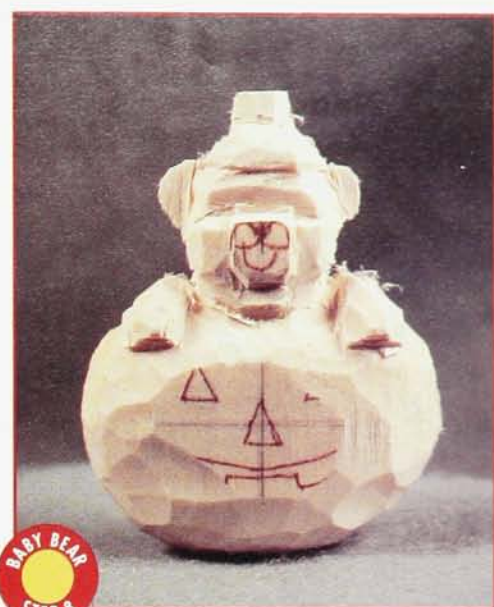
BABY BEAR
STEP 6

A side view shows how much wood is removed in the previous step.



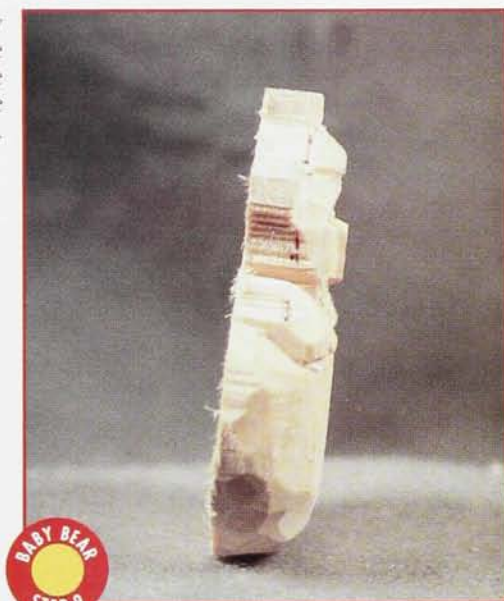
BABY BEAR
STEP 7

Continue blocking out the bear's hat, eye area, muzzle, paws and pumpkin with the knife.



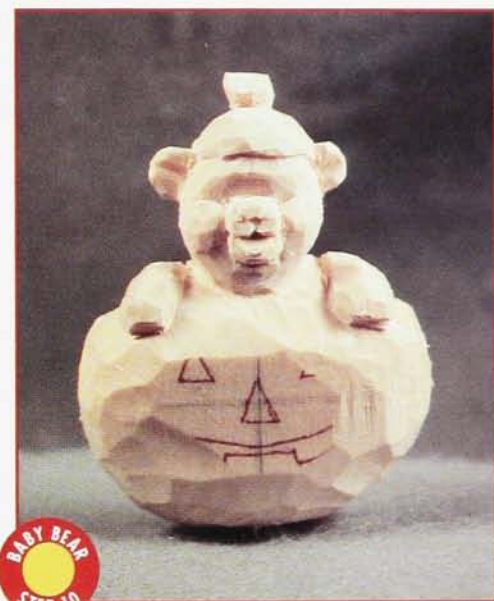
BABY BEAR
STEP 8

A side view shows how the features take shape in the previous step.



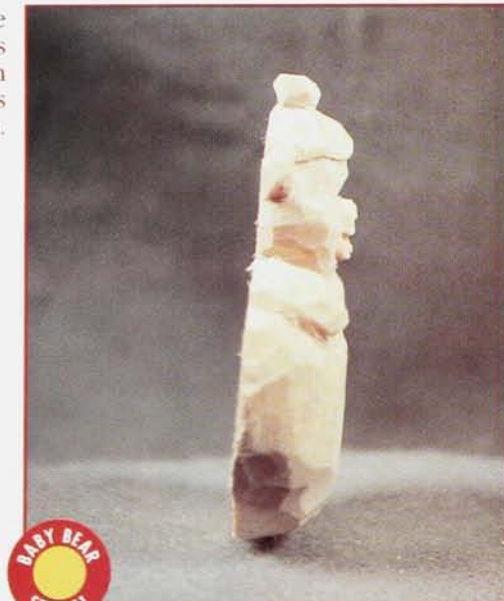
BABY BEAR
STEP 9

Once the features have been blocked out, carve in the details of the hat, bear's ears, face, eye area, paws, muzzle, mouth and tongue.



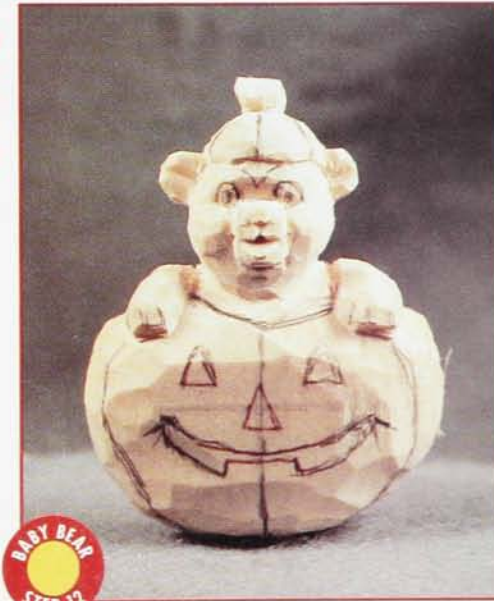
BABY BEAR
STEP 10

Another side view of what is accomplished in the previous step.



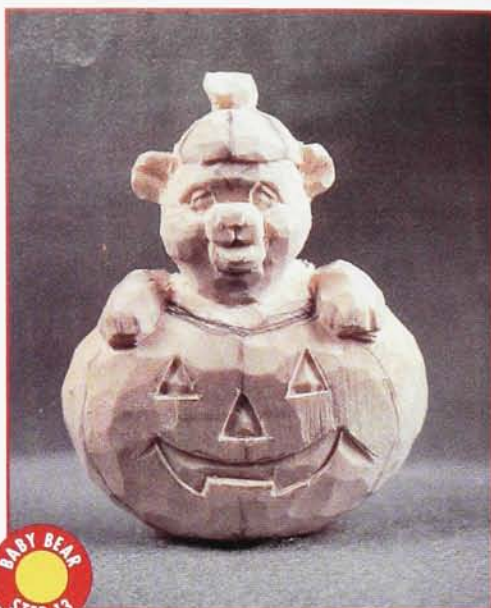
BABY BEAR
STEP 11

Draw in the bear's eyes and toes, as well as the pumpkin's face and ridges and the opening on its top.

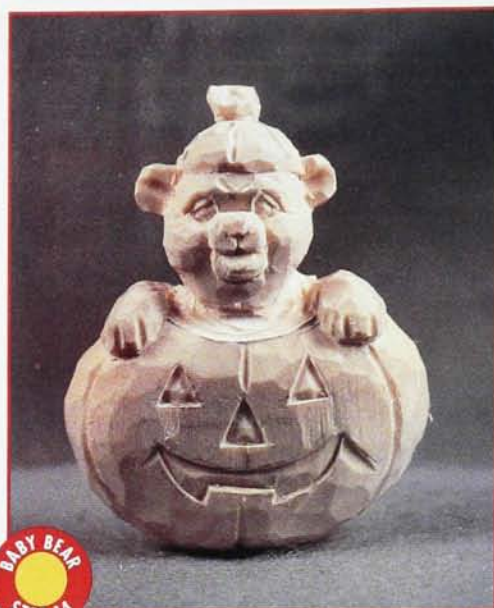


BABY BEAR
STEP 12

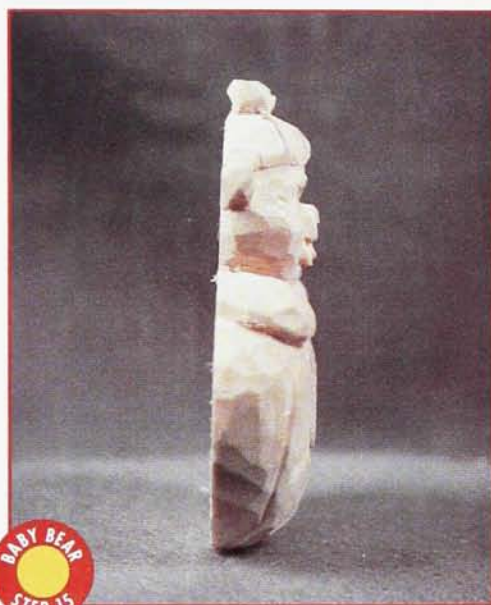
Making sure that the tip of your knife is very sharp, carve in the bear's eyes and the pumpkin face. Making V-shaped cuts on the lines and cutting away wood up to them will define these areas.



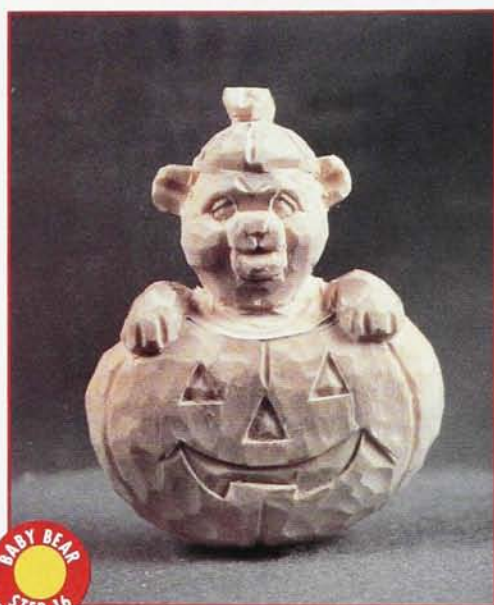
With a no. 11 2mm veiner, outline the bear's eyebrows, neck, toes, insides of the ears, the pumpkin's opening and its ridges.



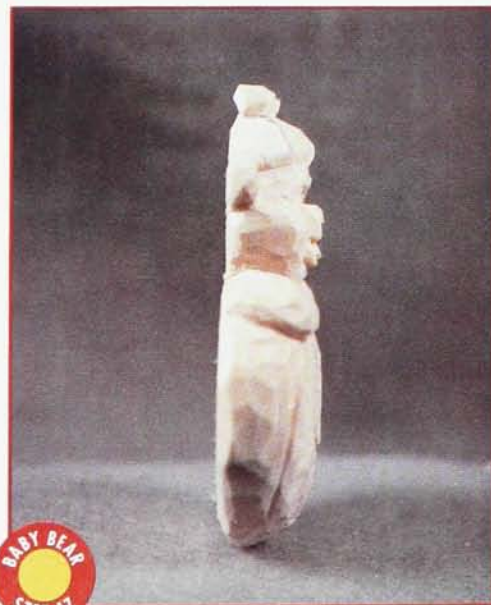
The side view shows progress so far.



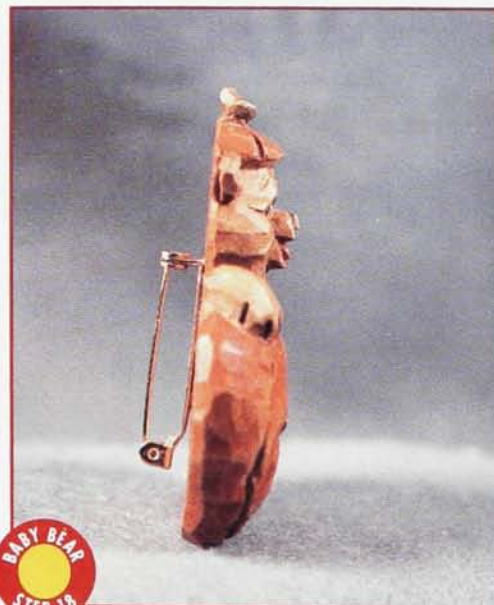
Lightly go over the entire carving with a no. 7 6mm gouge. This gives the project a woodcarved look. The intent is to show off facets or tool marks, creating a piece that is not sanded or carved to a smooth surface.



With the knife, round the back edge of the entire carving. Called "backing off," the technique gives a slightly three-dimensional look to the carving when it is viewed from the front.



Using five-minute epoxy, attach a pinback to the back of the carving.



Carving the Woodcarver

By Gary Batte



*A founding member of the Caricature Carvers of America, Gary Batte retired from the USDA Natural Resources Conservation Service and now spends much of his time carving, attending shows, and teaching seminars. He has authored two books, **Carving Critters, Cowboys and Other Characters** and **Carving Crazy Critters**. He and his wife Sue live in Stephenville, Texas.*



If carving a woodcarver is on your list of projects, now is the time to do it. The caricature of a woodcarver, with a knife in one hand and a woodcarving in the other, is a fun project, yet it offers many challenges. For one, a seated figure is more difficult to rough out with a bandsaw and requires more handtool work. The carver's head is designed to look down as he studies the finishing cuts, a position that can prove to be difficult if the caricature carvings you typically do look straight ahead. Also adding to the difficulty are the different hand, arm and leg positions. However, the stool is carved separately and is shaped to coordinate with the figure.

The small carving in the woodcarver's hand is a cowboy, one of my favorite subjects. The pattern for it was created at the same time as the woodcarver pattern to insure that it would fit into the carver's left hand. If you let creativity come into play, you have an almost limitless supply of subjects that can be used for the miniature carving. For the knife, I used one of my own as a model. Here too you have flexibility in the tool you choose. I do advise cutting the knife into two pieces for easier insertion in the hand.

All components of the project are made from basswood. I favor basswood because it is fairly soft and relatively easy to carve, but it is hard enough to take details well.

I generally use both liquid and tube acrylic paints to achieve the results I want. Before painting, I clean the carving using a toothbrush and Ivory® dishwashing detergent and water to remove any dirt, smudges and small chips. I thin the paints with water until I get a watery mix and test them on a scrap of basswood to insure that they are the correct consistency. I can make

adjustments by adding more water or paint. While a too-thin paint is not a problem, paint that is too thick is. It soaks into the wood and is difficult to correct.

Ceramcoat® White and Liquitex® Iridescent Silver are not thinned as much as the other colors. After the paints dry, I apply an antiquing mixture that consists of a 1/4-in. by 1/2-in. ribbon of burnt umber oil paint with 13 oz. of boiled linseed oil. This mix is also tested on the scrap wood and adjusted if necessary to attain the proper shade. I remove the excess with a cotton cloth, which is properly disposed of to prevent a fire hazard. I then let the carving dry for at least two days.

I use a variety of paints, available in craft stores, artists' supply shops, and carving supply catalogs.

Painting Notes

Delta Ceramcoat® Acrylics are recommended for the following:

Flesh — Medium Flesh • *Fingernails* — Fleshtone
Cap — Yellow and Dark Goldenrod • *Shoes* — Autumn Brown
Soles and Heels — Dark Brown • *Eyes and buttons* — White
Knife handle and belt — Dark Brown

Liquitex® Acrylics are a good choice for the following parts of the carving. Use only enough raw umber to subdue the base color.

Trousers — Cobalt Blue and Raw Umber
Shirt — Naphthol Red Light and Raw Umber
Hair — Burnt Sienna and Raw Umber
Irises — Cobalt Blue and Raw Umber • *Stool* — Burnt Umber
Flooring on the base — Mars Black • *Knife blade* — Iridescent Silver

Grumbacher® Artists' Watercolors work well for several areas of the anatomy:

Lips, tips of nose and ears, cheeks, upper eyelids, and knuckles —
Vermilion watercolor blended with a flesh acrylic or Liquitex®
Cadmium Red Light

I find Folk Art Acrylic Colors by Plaid® a good choice for:

Apron — Buckskin Brown

To outline the irises and paint the pupils, I use a black Pigma Micron® No. 005 pen.

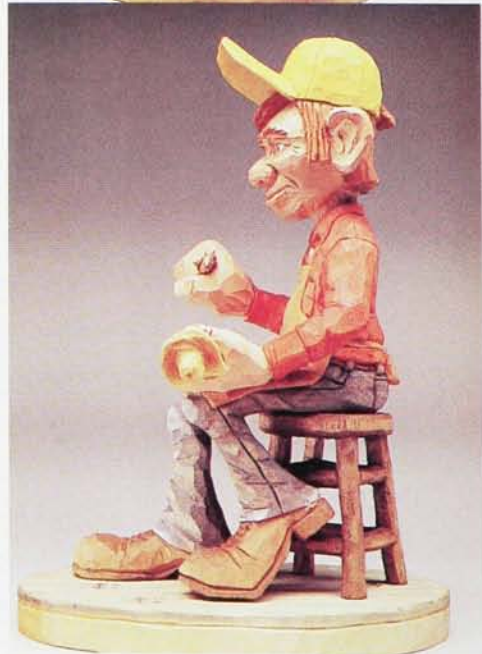
Tools:

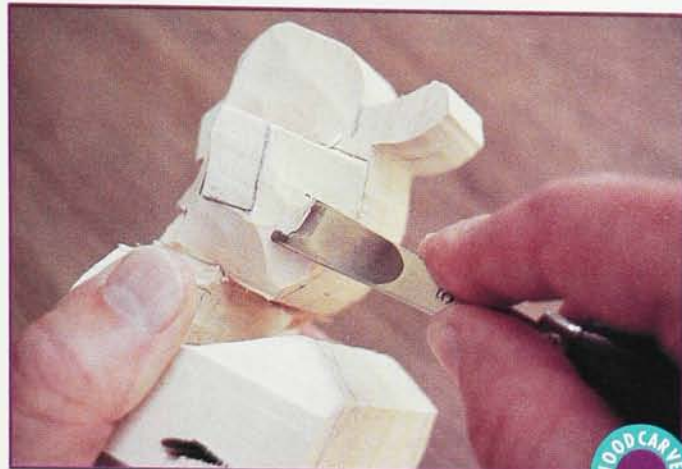
Knife with 1 1/2-in. or 1 3/4-in.-long straight blade

No. 2 3mm gouge, No. 2 4mm gouge, No. 3 16mm gouge, No. 5 15mm gouge, No. 5 16mm gouge, No. 6 7mm gouge, No. 7 9mm gouge, No. 9 1mm gouge, No. 9 3mm gouge, No. 9 7mm gouge, No. 9 8mm gouge

3mm veiner, 4mm veiner, 5mm veiner, 6mm veiner

4mm skew chisel, 11mm skew chisel
2mm V tool, 5mm V tool





Block out the ears with a no. 6 7mm gouge. Note that the front edge of each ear is to the rear of a vertical centerline on the side of the head.

WOODCARVER
STEP 1



After marking the lower ledge of the cap and the end of its bill, round both with a knife. Leave wood where the hair protrudes through the back of the cap. Do some initial rounding on the back of the head.

WOODCARVER
STEP 2



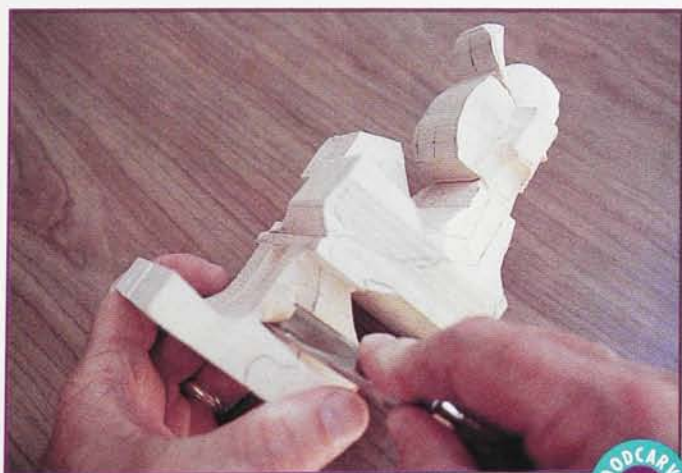
After making a stop cut where the cap rests on the head with the knife point, remove a wedge of wood just below it. Notice how your left thumb can be used to apply pressure to the back of the blade.

WOODCARVER
STEP 3



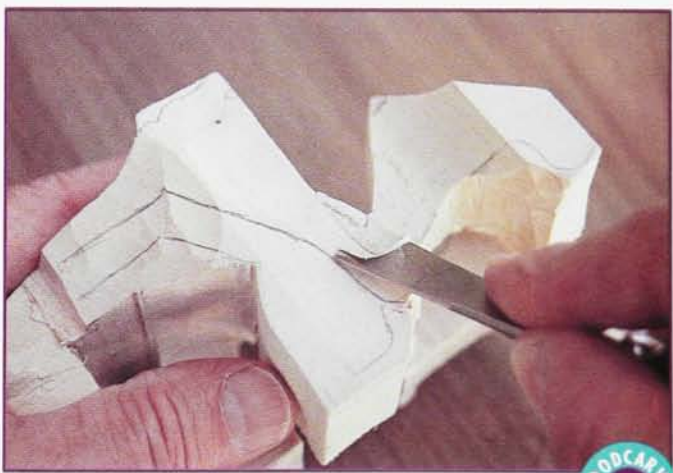
Shape the lap area with a no. 5 15mm gouge and remove excess wood from the sides of both forearms.

WOODCARVER
STEP 4



After drawing the side views, carve the excess wood from the front of the left foot and leg and from the back of the right foot and leg using a no. 3 16mm gouge.

WOODCARVER
STEP 5



Use the no. 5 15mm gouge and a no. 9 7mm gouge to remove excess wood from both sides of the body and the legs.

WOODCARVER
STEP 6



Shape the outside planes of the hands and fingers with the knife.

WOOD CARVER
STEP 7



At this stage, you should have removed wood from the front and back of both arms with the no. 9 7mm gouge. After rounding the limbs, shoulders and body, make sure to leave wood for the apron and for the shirt where it protrudes over the belt.

WOOD CARVER
STEP 8



Carve the shoes up to the cuff line. Then carve the sole separations with a 5mm V tool. Remove a wedge of wood from each heel. Carve the laces by making stop cuts on both sides of them. Remove wood between them using a no. 9 1mm gouge.

WOOD CARVER
STEP 9



After drawing a horizontal line marking the lower edge of the nose, carve wood from under the front of the nose using the knife and the no. 6 7mm gouge. Make sure that the head is tilted down.

WOOD CARVER
STEP 10



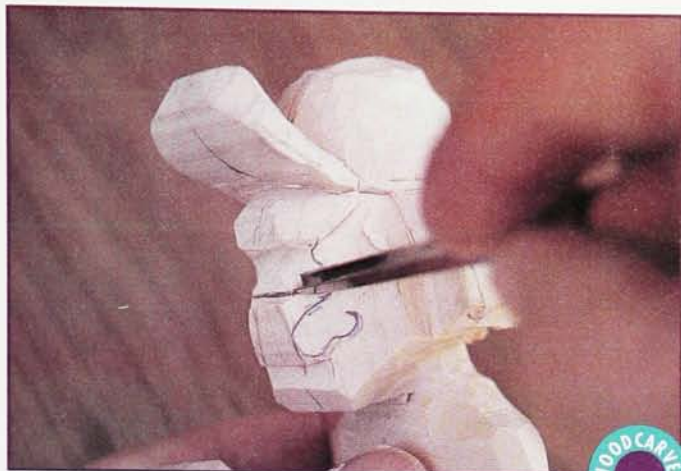
Starting at the sides of the nose, carve wood from each side of the face at an angle to the front edges of the sideburns. Use the no. 5 15mm gouge.

WOOD CARVER
STEP 11



Round the head and neck with the knife and a 6mm veiner. Leave wood for the hair that protrudes from the front and back of the cap.

WOOD CARVER
STEP 12



Use a 3mm veiner to carve the bridge of the nose.

WOODCARVER
STEP 13



Make cuts with the knife on both sides of the nose so that the wood tapers.

WOODCARVER
STEP 14



Make a second knife cut at a right angle to the first, and remove a wedge of wood from each side of the nose.

WOODCARVER
STEP 15



The previous step created a triangular-shaped nose. Make a 45-degree knife cut across each of the lower corners of the triangle. Then make a second cut at a right angle to the first to remove a triangular piece of wood from the side of each nostril.

WOODCARVER
STEP 16



Remove wood below each cheek and alongside the mouth and chin using a no. 5 16mm gouge.

WOODCARVER
STEP 17



Further shape the nose with a no. 2 4mm gouge from the sides up to the corners of the eyes. Round the sharp edges with the knife.

WOODCARVER
STEP 18



WOODCARVER
STEP 19

With the no. 9 7mm gouge, make a stop cut around the outside of each nostril.



WOODCARVER
STEP 20

After making the smile line or crease, use a no. 9 8mm gouge to carve just below each nostril. Deepen the crease with the knife or 5mm V tool and remove a wedge of wood from where the crease meets the nose.



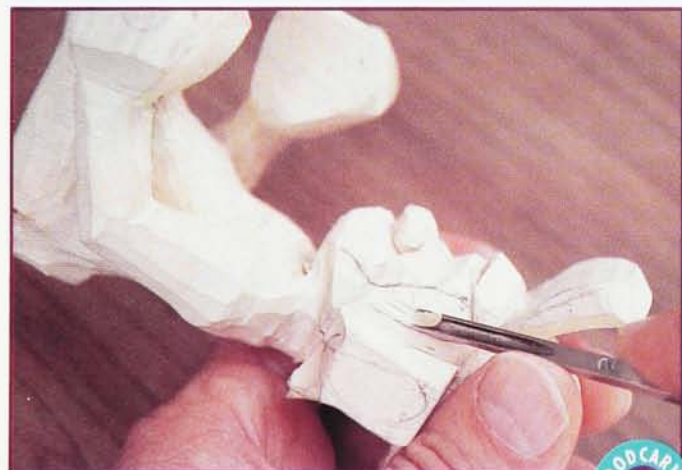
WOODCARVER
STEP 21

Round the mouth and chin area with the knife, leaving a mound for the lips.



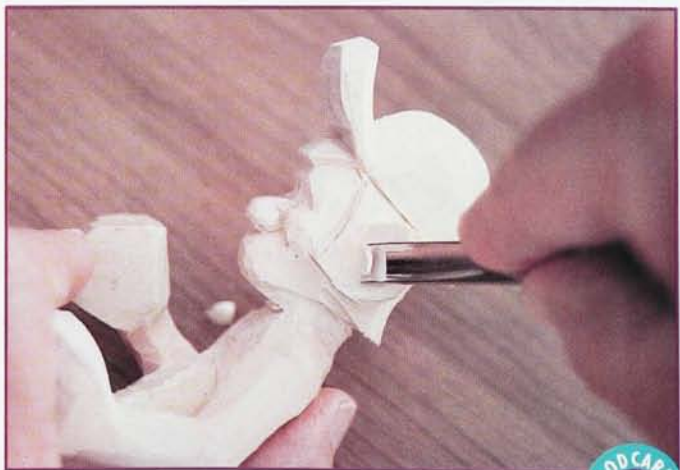
WOODCARVER
STEP 22

Use the 3mm veiner to carve the nostril openings. Hold the tool so that it is perpendicular to the face. Several shallow passes with the veiner will minimize the chance of splitting the wood.



WOODCARVER
STEP 23

Draw and then outline the sideburns with the 3mm veiner. With the no. 9 7mm gouge, remove wood from in front of and below each sideburn to make them stand out.



WOODCARVER
STEP 24

After shaping the outer dimensions of the ears with the knife, start at their back edges. Use a no. 7 9mm gouge to make sloping cuts toward the front of each ear and cuts that angle downward to the earlobe so that it protrudes forward.



Carve a groove around the inside perimeter of each ear using the 3mm veiner, stopping just above the ear lobe.

WOODCARVER
STEP 25



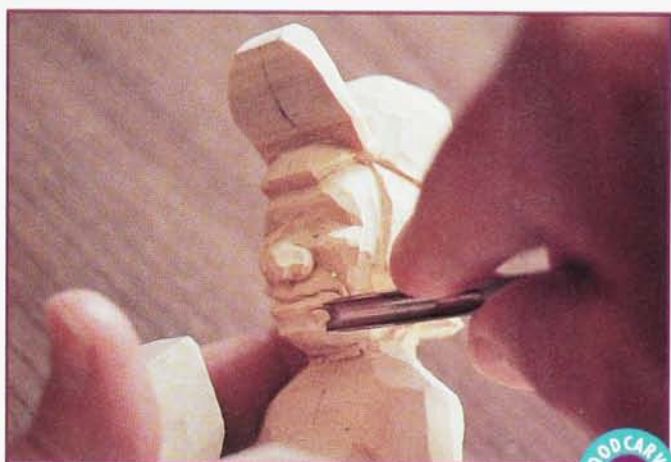
Hollow the ear canal with the no. 9 7mm gouge. Remove excess wood from behind the ear with the knife and 11mm skew chisel. Cut the jaw line with the 3mm veiner.

WOODCARVER
STEP 26



Carve the mouth by making two knife cuts to remove a wedge of wood from between the lips. Round and shape the lips using the knife and a 4mm skew chisel.

WOODCARVER
STEP 27



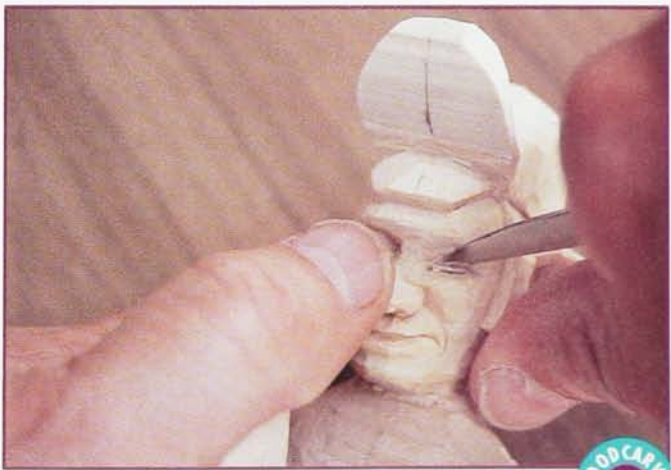
Using a 6mm veiner, remove wood from under the lower lip. Carve a small vertical groove from the center of the upper lip to the base of the nose with the 3mm veiner.

WOODCARVER
STEP 28



Carve around the inside edges of the eye sockets using a 4mm veiner. Place a dot in the center of each eyeball and carve around it, leaving a mound in the center.

WOODCARVER
STEP 29



After making a stop cut around the perimeter of each eye, make an angled cut along the inside of the stop cut and remove a wedge of wood. Deepen the corners of the eye with the tip of the knife. Round the eyeball with the knife and a 4mm skew chisel.

WOODCARVER
STEP 30



WOODCARVER
STEP 31

Define the upper eyelid with a 2mm V tool. Define the brow by removing some wood above it with a no. 2 3mm gouge.



WOODCARVER
STEP 32

Define the lower eyelid by making a sweeping cut just below it with the 3mm veiner.



WOODCARVER
STEP 33

Using the no. 9 7mm gouge, carve wood from above the thumb on the right hand. Press the end of the no. 2 3mm gouge into the wood and gouge out small holes until the knife handle fits.



WOODCARVER
STEP 34

Hollow out the left hand with the no. 9 7mm gouge. Make a stop cut along the cuff line, and shape the hand up to the cut. Shape the fingers with the knife and 5mm V tool. Use the V tool to carve finger separations and deepen them with the knife.



WOODCARVER
STEP 35

With the 3mm veiner, remove wood from inside the apron tie loop.



WOODCARVER
STEP 36

Remove wood adjacent to the tie, also using the 3mm veiner. Use the knife for the finish cuts.



With the 4mm skew chisel, remove wood from between the belt loops after first making stop cuts along the edges of the loops. Leave wood for the shirt so that it protrudes over the top belt line.

WOODCARVER
STEP 37



Make a stop cut along the lower belt line, taking care not to cut through the loops. Remove a small amount of wood from below the belt to make it stand out. With the knife and 5mm veiner, carve wrinkles into the overhanging shirt.

WOODCARVER
STEP 38



Carve the inside of the shirt collar V with a no. 9 3mm gouge. Make the collar by first carving an angle cut with the knife, starting at each side of the neck. Extend the cut downward to the V of the shirt. Finish the collar points with the knife.

WOODCARVER
STEP 39



Use the no. 9 3mm gouge to make stop cuts on each side of the exposed shirt button. Then use the same gouge to remove a small slice of wood adjacent to each stop cut to form the button. Make the button holes with a sharp pencil or a woodburner.

WOODCARVER
STEP 40



Carve the hair with a 5mm V tool and the 2mm V tool. Vary the depths and angles of the cuts. Make the details on the cap with the small V tool and knife.

WOODCARVER
STEP 41



After bandsawing the stool, round the seat. Next, draw the legs and rungs. Remove wood from between the rungs and legs. A small drill will expedite the process. Make adjustments so that the legs of the stool and the right foot rest squarely on the base and the left heel is supported by one of the rungs.

WOODCARVER
STEP 42



Achieving Special Effects with Color



By Lori Corbett

A native of Idaho, Lori Corbett has 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 through 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.

If you are a wildfowl carver like myself, you probably have a working knowledge of washes. A



Transparent colors have strong tinting or staining power. A transparent wash of burnt umber was applied to the face of the canvasback.

color out of a tube or jar is thinned with water and applied over a painted area to affect color changes. This technique—I call it a toning wash—allows for a gradual buildup of color. If there are underlying paints, as there are for

nearly all bird carvings, these will still show through the toning washes.

All colors possess one of three characteristics, and special effects are achieved when diluted and applied as a toning wash. These characteristics are known as *opaque*, *transparent* and *translucent*. While they do not in any way relate to the lightness or darkness of a color, they instead describe the covering power that a particular color possesses. It is now the choice of a color, not just a water-diluted application, which determines how much of the underlying paint will show through.

Opaque Colors to Soften Details

Let me start with opaque colors. Examples include cadmium yellow, cadmium red, cadmium orange, yellow ochre, raw sienna, titanium white and ivory black—a brownish-black made from burnt

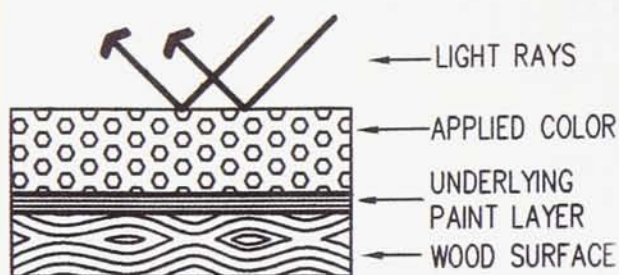


Knowledge of how special effects are achieved with color is essential to the bird carver. On the breast of the canvasback drake, a wash of carbon black and burnt umber creates a translucent effect—one that allows some of the color beneath the wash to show through.

animal bones. When these are applied without being diluted with water, light cannot penetrate to the colors below. The result is that the underlying paints are blocked out (fig. 1).

When thinned to a wash consistency, opaque colors cause a slightly chalky appearance. The look is desirable not as a lightening agent but instead as a softening agent. Thinned opaque colors actually soften the colors below without obliterating them. I find this effective when I want to soften the very specific spotted pattern on the breast of a blue-winged teal that I am painting. The effect is also useful when I want to achieve realistic and soft-looking vermiculation patterns or stripes found on most male ducks. The patterns vary from very light, thin lines on a canvasback to heavy, thick lines on a blue-winged teal.

The secret to using opaque colors is to make them into very thin washes. If they are not, details will be greatly obscured. It is much better to have the mix too thin than to have to start the painting process from the beginning. The other secret is not to slap a wash on the way you would approach barn painting. On wildfowl, I apply washes to random feathers in a particular area. This contributes to the soft look and adds interest by breaking up the monotony that sometimes comes with a pattern like vermiculation. Calling them "spot washes," I go over an area as many as four times as well as areas previously spot washed. The result will be four different values or degrees of color to the pattern beneath. This contributes to the appearance of feathers lying one on top of the other, with the lightened areas being the patterns on the underlying feathers.



OPAQUE - LIGHT RAYS CANNOT PENETRATE TO THE UNDERLYING PAINT LAYER, THUS OBLITERATING IT.

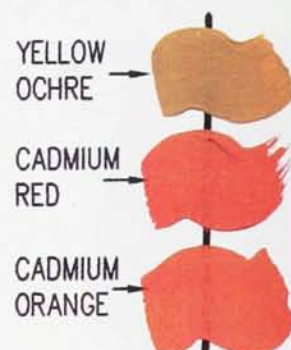
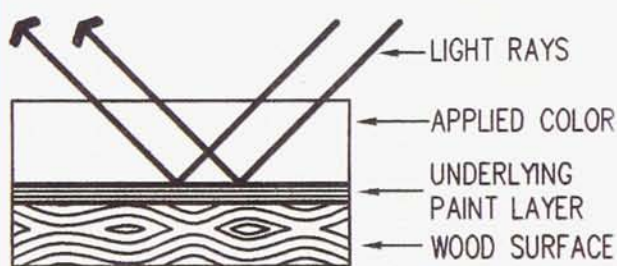


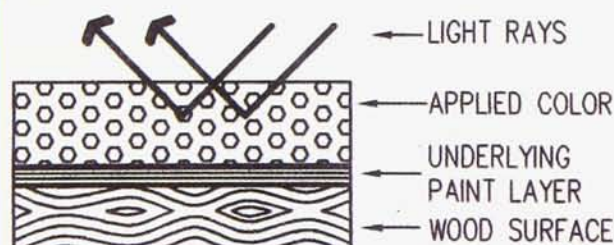
FIGURE 1



TRANSPARENT - LIGHT RAYS TOTALLY PENETRATE THE LAYER OF PAINT & REFLECT FROM THE UNDERLYING PAINT LAYER TO THE EYE.



FIGURE 2



TRANSLUCENT - LIGHT RAYS ARE ABSORBED BY SOME OF THE PAINT AND SOME LIGHT RAYS PENETRATE & REFLECT BACK FROM THE UNDERLYING LAYER.

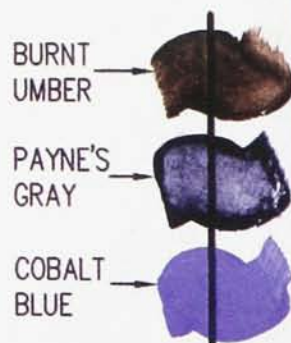


FIGURE 3



Opaque colors act as soften agents. To soften the look of the side pocket of the canvasback drake, a mix of warm white and raw sienna was applied.

Toning with Transparent Colors

Unlike opaque colors that soften, transparent colors have strong tinting or staining power. Examples are phthalo blue, phthalo green, alizarin crimson, ultramarine blue deep, burnt sienna and hansa yellow. Whether it is diluted or thinned for a toning wash, a transparent color allows the underlying details to show through. This is the nature of the pigment—think in terms of colored glass—not the consistency (*fig. 2*).

When thinned for a toning wash, transparent colors will not significantly obscure any underlying details or patterns. These pigments are naturally very strong colors and will easily overpower and drastically alter the tone of the area they are applied to or the mix they are used in. This is sometimes referred to as “tinting power.” Small amounts of transparent colors, especially the phthalo colors, go a long way.

If you are a bird carver, transparent colors are essential on your palette, especially the phthalo colors. An excellent application for

them is on the slight iridescence that appears on the black rump of ducks such as mallard drakes and blue-winged teal drakes, or the black heads of scaup drakes, bufflehead drakes and goldeneye drakes. These iridescent areas are usually blue, green, purple or some combination of the three.

Another application for transparent colors is on the bright, iridescent feathers of a duck's speculum. The speculum is that vibrant patch of color on a duck's wing that appears to change colors when viewed from different angles. This area is also called the secondary flight feathers. I recommend first priming the area with a couple of thin coats of white gesso. Then lay down the base colors, phthalo blue, ultramarine blue, and alizarin crimson in the case of a mallard drake, with transparent washes, gradually building up to the final iridescent color. The gesso primer will exploit the transparent qualities because the light rays are reflected off the gesso. The result will be a bright iridescence.

Translucent Colors and Partial Light Penetration

Translucent colors, sometimes described as semi-opaque, also allow colors beneath to show through, but not as much as a transparent color. Examples include burnt umber, payne's gray, raw umber and cobalt blue. When thinned to a wash consistency, they leave a somewhat milky appearance but do soften underlying details. In effect, light rays are absorbed by some of the paint and some light rays penetrate and reflect back from the underlying colors (*fig. 3*).

Translucent colors can be employed in the same manner as opaque colors to soften a pattern, or, in the manner of transparent colors, to tone an area such as the burnt umber area on the front of a canvasback drake's head.

Interestingly, a translucent color will also result from mixing an opaque and a transparent color together. Ivory black and phthalo blue, for example, give a muted blackish-brown blue. I sometimes use this mix as a spot wash on the black rump area of a mallard drake.

To do your own test for how opaque, transparent or translucent a single color or a mix of colors is, use a waterproof black marker and draw a line on matte board or card stock. Paint a swath of undiluted color over the line. If it is obliterated, the color is opaque. If the line shows clearly, it is transparent. And if it is partly obliterated, it is translucent.

Don't hesitate to experiment with colors and washes of colors on wood or paper. Only with practice will you truly understand how colors interact for the better or the worse.

DO YOUR OWN ROUGHOUTS OR DUPLICATIONS



SINGLE SPINDLE SIZES: 8" Diameter x 18" Tall
14" Diameter x 40" Tall

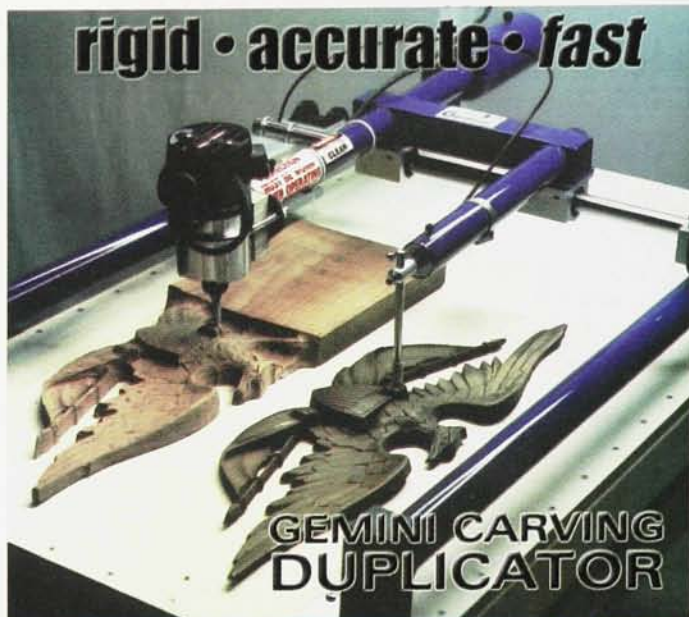
MULTISPINDLE SIZES: 10" Diameter x 60" Long
20" Diameter x 72" Long

For a FREE Catalog Contact:

Terrco, Inc.

222 - 1st Ave. NW • Watertown, SD 57201
Phone (605) 882-3888 • Fax (605) 882-0778
E-mail: info@terrco.com • Web Page: www.terrco.com

rigid • accurate • fast



**GEMINI CARVING
DUPLICATOR**

Visit our extensive website
www.wood-carver.com



Allred & Associates, Inc.
11 Teasel Lane
Skaneateles NY 13152
+1 315 539-0378
fax +1 315 539-0381
carvers@dreamscape.com

Fine Woodworking Tools for Serious Carvers and Craftsmen

The Japan Woodworker

- knives
- gouges
- chisels
- scrapers
- saws
- planes
- sanding supplies
- carving tools

And much more!

Call or write for a
FREE CATALOG!

Order Toll-free:
1-800-537-7820



About The Japan Woodworker

For over 26 years, we continue the tradition of making dependable, professional quality woodworking tools. Each tool is meticulously handcrafted by master toolmakers.



The Japan Woodworker

1731 Clement Ave. W. • Alameda, CA 94501-1204
Tel. (510) 521-1810 Fax: (510) 521-1864

Website: www.japanwoodworker.com

ROSSITER RUFF-OUTS OVER 500 ROUGH-OUTS AVAILABLE

From the designs of the best carvers
in the United States

TOP QUALITY ROUGHOUTS FROM OUR NEW STATE OF THE ART CNC DUPLICATOR.

All roughouts come with a
four-view picture.

Supplying your carving needs with
basswood turnings, plates, boxes,
books, videos, teaching aids,
and much more.

Gift certificates available.

Catalog \$3.95 refundable with
first order, or sent free with
roughout order.

Custom duplicating service
available for instructors and
for the carver who is carving
in multiple numbers.

When quality counts, go with the
best...we are the largest roughout
company in the world.

Orders Only: 800-8BLANKS
(800-825-2657)



Designed
and carved by
Wanda Marsh

Roughout
005-634
\$49.95+
\$7.45 Frt.
(4"x9"x13")



Customer Service:
(316) 262-5886

FAX: (316) 262-3967

Web: www.roughouts.com
E-mail: rossiter@infi.net

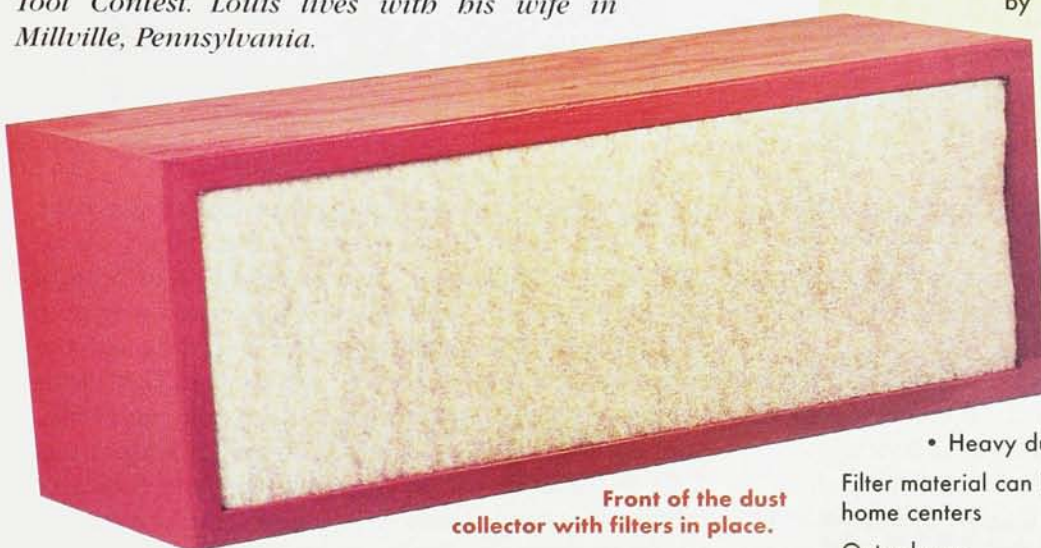
**ROSSITER RUFF-OUTS • 1447 S. SANTA FE •
WICHITA • KANSAS • 67211**

Poor Man's Dust Collector:

Build this "Carver's Best Friend" for Under \$40

By Louis Foshay

Louis Foshay is a 60-year-old retired machinist who took up carving after attending a craft show in 1998. He writes that he is "looking forward to many years of creative pleasure exposing the carving that is hidden in every chunk of wood after all the chips and dust are removed." To help him with dust removal, he designed and built a dust collector that took First Prize in WCI's Second Poor Man's Tool Contest. Louis lives with his wife in Millville, Pennsylvania.



Front of the dust collector with filters in place.

The possession and use of a dust collector is much more than a luxury item as some see it. It is also an investment in your health. The dust created from power carving or from sanding can cause health problems.



Front with filters removed.

MATERIALS LIST



- Three mini box fans 115 volts 4 3/4 in. by 4 3/4 in. by 1/2 in. deep. Used computer fans available from Northern Tool & Equipment Co. (1-800-533-5545) at \$6.99 each. One fan moves 40 cubic feet of air per minute.
 - Or, three 4 11/16-in. by 4 11/16-in. by 1/2-in. deep fans are available from Radio Shack at \$18.99 each. One fan moves 65 feet of air per minute.
 - 3/4-in. plywood panel that measures at least 20 in. by 36 in.
 - Heavy duty extension cord
- Filter material can be purchased from most home centers
- Outer layer
- 12-in. by 18-in. Varathane sanding pad makes an excellent primary filter that catches most of the dust. It is made by 3M for the Varathane Floor Finishing System
- Center two layers
- 1/4-in.-thick black sponge filter material
- Inner layer
- Purolator Refill Filter or anti-microbial treated refill
 - One piece of hardware cloth or rabbit cage wire
- Optional
- Switch mounted on collector or an in-line switch

After shopping around to see what was available as well as the selling price of dust collectors, I decided that it would not be all that difficult to make a system tailored to my needs. I designed my unit with consideration to available filter material and fans. My goal was to make it as compact as



Rear of the dust collector.

possible and to be economical regarding the filters. I also wanted a unit that could be used not only on my carving bench but also next to my scroll saw. When finished, I was able to build my model for less than \$40.

The shape of the dust collector allows it to be used in an upright position or on its side. Owing to the amount of suction created by the three box fans, there is no need for extended dust shields. However, they can be added with little additional cost or trouble. Friction holds the filter material in place and needs only to be pulled out and whacked against a tree or another solid object outdoors to remove most of the dust. The filter can then be replaced or, if a more thorough cleaning is desired, a shop vacuum will do the job. The filter pictured has been in use almost daily for over two years. Being retired, I carve nearly every day, and it gets a workout.

Construction

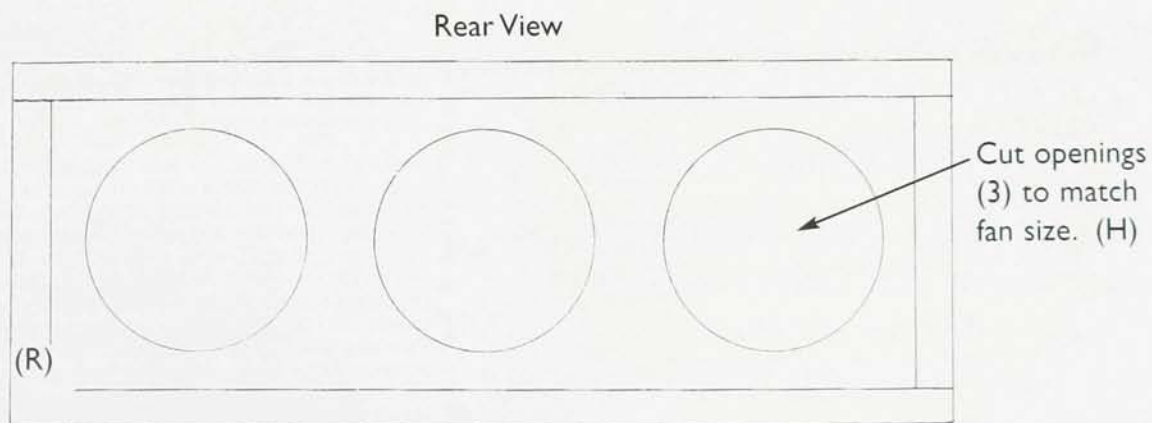
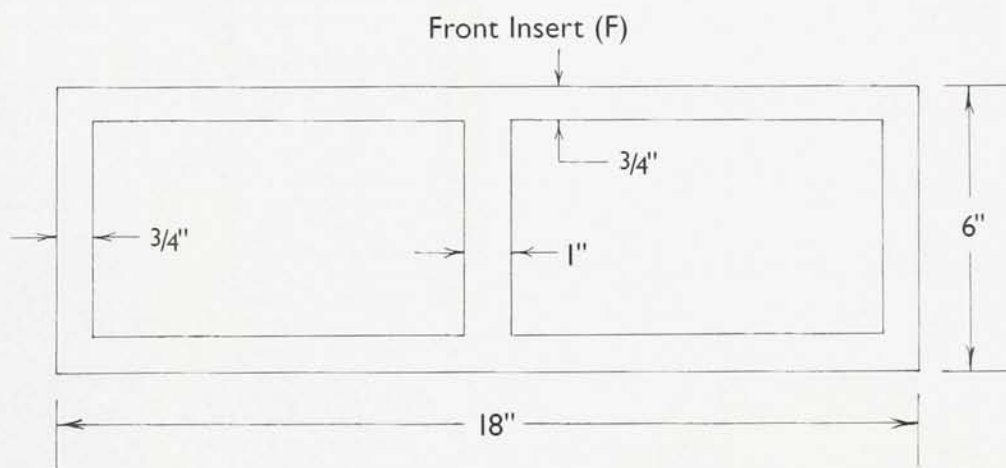
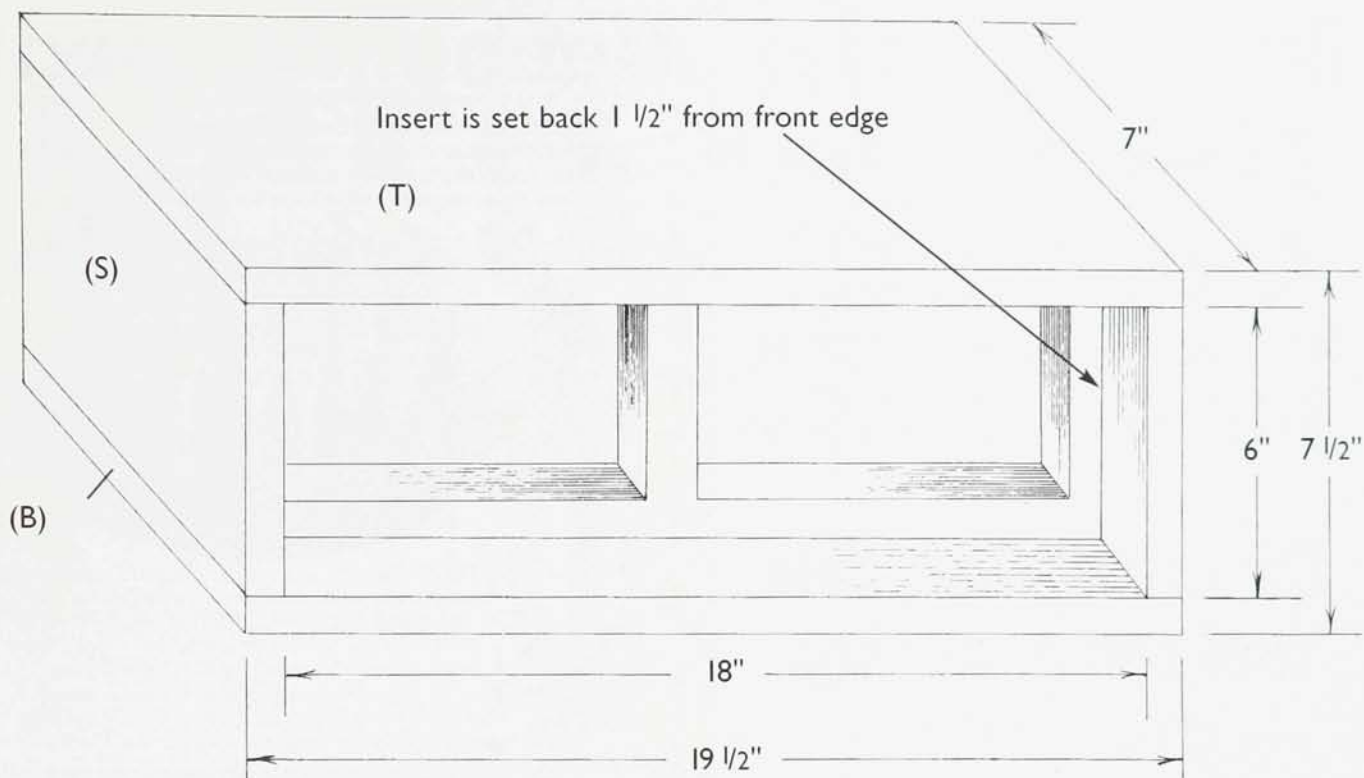
Use $\frac{3}{4}$ -in. plywood for the box. Cut the rear (**R**) and front (**F**) panels 6 in. by 18 in. long. Draw the two rectangular openings in the front panel and cut them out using a jig saw or scroll saw. Next, arrange the fans on the rear panel so that they resemble my drawing. Drill the holes for the mounting screws and countersink them if you are using flathead fasteners. Then cut the round exit holes (**H**) for the exhaust air leaving the box fans with a jig or scroll saw. Make the holes the diameters of the fan blades. Sand smooth both the round holes in the rear panel and the rectangular ones in the front panel.

The two side panels (**S**) need to be exactly the same size as the height of the front and rear panels—6 in. high by 7 in. long. Also, cut the top (**T**) and bottom (**B**) pieces to 7 in. high by 19 $\frac{1}{2}$ in. long. Using glue and either brads or finishing nails 1 $\frac{1}{4}$ in. long, nail the top to the two sides panels. Secure the back flush with the three pieces just assembled using glue and nails. Scribe a line on the inside of the two sides and the top 1 $\frac{1}{2}$ in. in from the front panel. The line indicates where the front panel is located, and the recess accommodates the filters. Apply glue to the bottom panel and nail in place.

Drill a hole the size of your electrical wire in the end of the box so that it will be behind the front panel. If you desire, paint the box or apply a coat of polyurethane. A metal handle can be installed on the top of the box for easier handling as well as rubber feet on the bottom.

Install the box fans with the appropriate screws and wire the motors to the electrical cord that has the receptacle end removed. Cut the metal hardware cloth or rabbit wire to 6 in. by 18 in. so that it fits the front opening and fasten it with small wood screws to the front panel.

When cutting the filter material, be sure to cut it a little larger than the opening. This prevents air leaks, and the coarser and stiffer polyurethane will hold the other filter material as well as itself in place without fasteners. Once the filter material is installed, the unit is ready to be placed in service.



Mountain Heritage Crafters

601 Quail Drive, Bluefield VA 24605

1-800-643-0995

The carvers complete tool and book shop

Lower Prices

Great Selection

Quality Products

Fast Service

Complete Satisfaction

15% Off

the publishers
suggested retail
price on books
when you order online

Visit our website at
www.mhc-online.com

Teacher Recommended!

Check our dealer list below and see all of the accomplished carving teachers and schools now using STUBAI tools during their classes. We asked 2 of our favorites their recommendations for a good basic set:

Caricature Set



Marv Kaisersatt is a well-known and creative carver. His set consists of 5" palm tools:

Roughing Out:

- ✓ #41-8mm - Vtool
- ✓ #6-10mm - medium
- ✓ #5-20mm - medium

Details:

- ✓ #7-5mm - deep
- ✓ #11-2mm - deep
- ✓ #11-5mm - deep
- ✓ #11-7mm - deep
- ✓ #41-3mm - Vtool

• 12pkt tool roll add \$16.95

☐ Marv's 8pc Set \$189.95 (carton)

STUBAI tools are imported from Austria and are created from the finest raw material. Each is hand-forged during a 24 step process and inspected to the highest standards. Each tool is fully guaranteed.

Relief Set

Ivan Whillock has taught relief and figure carving for over 25 years. His set consists of 10-11" full sized STUBAI tools:

- ✓ #1-12mm - chisel
- ✓ #3-6mm - shallow
- ✓ #3-16mm - shallow
- ✓ #5-12mm - shallow
- ✓ #7-6mm - deep
- ✓ #9-20mm - deep
- ✓ #11-4mm - deep
- ✓ #41-12mm - Vtool

• 12pkt tool roll add \$16.95

• 14oz Mallet add \$25.95

☐ Ivan's 8pc Set

\$219.75 (carton)



To Order

Stubai Direct • PO Box 611
Fairbault, MN 55021 • 888-901-809 • 507-332-9801
www.stubaidirect.com

FREE CATALOG!

Dealers: Phil Bishop(OK) • Dave Stetson(AZ) • Ivan Whillock(MN) • Carlan Honaker(KS) • Cliff Drinkwine(WI) • Diefenbacher.com • Woodcraft Shop(IA) • Nora Hall(OR) • Larry Longtine (MN) • Woods Work(IN) • MDI(ME) • Phil Odden(WI) • Dimistrios Klitsas(MA) • Dave Walker(OR) • Ken Von Essen (CA) • Tom Golding(VT) • Ray Albert(MT) • WoodSmith Store(IA) • Harry Alsman(OR) • Ron Wells (MO) • Gerald Ekern(WI) • Loren Woodard(MO) • Ed bolt(PA) • Charlie Boren(TX) • Collis Brown(VT) • Bill White(IL) • Ray Kinman(CA) • Leo Christel(MI) • Lois Dedman(LA) • Roger Hatteron(WI) • Steve King (WI) • Alice Porter(IA) • Jim Pike (MI) • Gary Kolb(MN) • Greg Wilkerson(MO) • Beaver Smith(MI) • Paxton(MO) • Paxton(OH) • Paxton (TX) • Paxton (OK) • Paxton(NM) • Sugar Pine(OR) • Wood-Cut-N-Stuff(PA) • Marnie Whillock(MN) • Horsin' Around(TN) • Cedar Bird Shoppe(MI) • ArtFolk (MO) • Valley Road(MO) • Gaylords(FL) • W Workers Dream(AK) • K&M Carving (CA) • Knot Hole(MO) • Max Woodworking(PA) • Mountains WC(CO) • Oak Orchard WW(WI) • Oak Tree WW(IN) • Rick Ferry(WA)

Add Your Name: 1-888-901-8099

Carving Caricature Pins & Bolos

by Gary Batte

Editor's note: For years, Gary Batte has been making people chuckle over his caricature carvings. Now, he brings that same carved humor to a smaller format - caricature pins and bolos. These two pins, "Dopey Jack" and "Carving Studio," are representative of the projects found in Gary's most recent how-to book, Carving Caricature Pins & Bolos. Gary suggests that carvers start with a thin piece of basswood stock, 1/2 in. to 3/4 in. thick. He recommends using 5-in.-long palm tools and a 1 1/4-in. to 1 3/4-in. straight-edge blade carving knife to carve the pins and bolos. Finished pins can be painted with the acrylic colors suggested here, or you can choose your own color scheme. Pin backings or bolo hardware can be found at any craft store.

Dopey Jack

Finished Size

3/8 in. thick by 2 1/8 in. wide by 2 7/8 in. tall

Carving Notes

Begin carving the jack-o'-lantern by first reducing the stem—except for the flared area at the point of attachment—to 3/8 in. thick. Round the piece to a convex shape. Round the stem and carve separations at the point of attachment.

Carve around the nose with a veiner and remove the surplus wood. Carve the eyes and nose by first making a stop cut with a knife about 1/32 in. to 1/16 in. deep



Shown larger than actual size

around the perimeter of each. Make a second cut inside the first; angle this second cut toward the first cut and remove the wedge of wood created by the two cuts. Round the inside with a knife or skew chisel.

Carve the mouth in a similar fashion. Carve a smile line at each corner of the mouth with the knife point. Carve the curved grooves of the pumpkin with a 3 mm V tool; then smooth and round the grooves with a knife or skew chisel.

Suggested Colors

Jack-o'-lantern: pumpkin with black and white eyes
Stem: hunter green - raw umber mix

Carving Studio

Finished Size

$\frac{1}{2}$ in. thick by $1\frac{1}{8}$ in. wide by $3\frac{3}{8}$ in. tall

Carving Notes

Carve the surplus wood from the side of the outhouse, angling from the front to the back. Carve the roof in the same manner. Trim the roofline to overhang about $\frac{1}{8}$ in.

Carve the front, angling it slightly toward the right and back. Leave wood for the sign, the hinges and the door latch. If desired, these may be glued on. To carve the quarter moon in the front door, carve around the moon with the tip of a knife; then hollow out the inside with a small gouge. Carve the board separations and cracks with a V tool. Finish the shingles, sign lettering and hinge details with a wood burner.

Suggested Colors

Exterior: burnt umber

Sign: natural with woodburned lettering

Half-moon cutout: add black to darken the shape



Shown larger than actual size



Patterns

(100%)

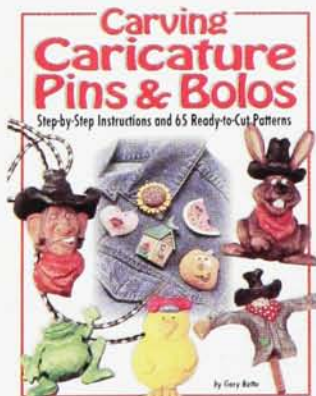
© 2001 Gary Batte



Carving Caricature Pins & Bolos

(1-56525-137-6) sells for \$14.95 and is available from carving suppliers or directly from the publisher:

Fox Chapel Publishing Co.
1970 Broad St.
East Petersburg, PA 17520
800-457-9112
www.carvingworld.com



Bench Stones:

Answers to Some Gritty Questions

By John Mignone



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

I've been asked, especially by newcomers, to recommend the one bench stone they should purchase as a sharpening aid. Although this sounds like a simple question, it's not. In response, I find myself asking if the carver is using a knife and one or two palm tools or is he carving with full-size chisels and gouges? Is a grinding wheel available? And with what regularity are the tools finely honed or sharpened? The answers help determine the types of bench stones he needs. What follows is an examination of the better sharpening stones available to carvers today and some history.

In the Beginning

The earliest edge tools were made from flint, which was chipped to form a hard edge. In the Bronze Age, tools were fashioned from copper and copper alloys. Edges were beaten to shape. When iron and steel tools came into vogue, they needed an abrasive to refine and restore an edge.

In the history of abrasives, a naturally occurring material called sandstone was traditionally used to sharpen tools. Sandstone—"sand" being a description of particle size, not composition—came in two forms: bench stones and grinding wheels. Often rectangular in shape, the bench stone got its name because it was placed flat on a woodworker's or carver's bench and the cutting edge was moved across the stone's face.

While either bench stones, grinding wheels or both are in almost every carver's shop, there have been some changes in the material and technology in the last century. Sandstone, consisting of quartz crystals that have been naturally bonded, has been replaced. Man-made materials held together with resinous bonding agents and much harder but still-natural stones are commonly used today.



Arkansas bench stones are formed from a mineral called novaculite. Graded with names that indicate how hard they are, the softer stones have faster cutting action but do not leave a finely honed edge. From left to right: Washita (coarse), hard white, black, a translucent stone for exceptionally fine honing, and slip stones, which take care of gouges and V tools.

In was in the late 1800s that harder materials for rotating stones were sought after. Materials called silicon carbide and aluminum oxide were developed. Cost efficient and able to put an edge on steel, these materials made their way into bench stones. In the last 30 years, diamond and man-made ceramic stones have put their mark on tool sharpening.



Stones often become glazed because the pores get filled with metal particles from the tool. Since the glaze reduces the stone's ability to sharpen, lapping is the best remedy. Here an Arkansas stone is lapped or rubbed with a diamond stone. After lapping in a circular motion for five to ten seconds, the glazing is gone and the stone is restored.

Are Bench Stones for You?

Power sharpening is becoming more popular today, with horizontal and vertical grinding wheels proliferating, and I own both kinds. Needless to say, if your tool has a chipped edge or is very dull, it can be foolhardy to attempt to bring the edge back on a bench stone. Moving the tool back and forth on a stationary stone, even one that is coarse, can take an excruciatingly long time. However, some coarse stones described below will restore a dull or damaged bevel if you have the patience.

What, then, are the advantages to having a bench stone?

- A good bench stone removes the bur or wire edge produced by a grinding wheel. It also keeps the edge finely tuned, saving you from going back to the wheel. I call this process finish-sharpening.
- Stones give you a longer-lasting edge. While you can achieve a very sharp edge with motorized grinding and buffing wheels, scratches are usually left on the

edge, which result in jagged points that make the edge brittle. Medium and fine bench stones leave smaller scratches and consequently smaller points. The smaller these points are, the longer they tend to last before breaking or wearing off.

- If you have only a few tools, it's probably not economical to purchase a grinder or power sharpening unit. An assortment of stones will suffice if your tools require only a touch up.
- If you work with bench stones, you don't have to contend with the irritating sound and volume of most motorized sharpening systems.
- When taking needed breaks during the carving process, touching up edges on a bench stone should be done and can actually be relaxing.

Stones for All Seasons

Bench stones are available in a variety of sizes and shapes. Tapered stones have both concave and convex surfaces that are ideal for gouges. The slip stones that are on the market offer either small convex edges that are excellent for small gouges or tapered edges for V tools. Some have both profiles. Square stones can be purchased that are suitable for chisels, 90-degree V tools, and large gouges. Still others are shaped like rods—useful when touching up the inside of a gouge's bevel—and files, which are helpful for knives, axes, adzes and drawknives.

Lubrication

Let me offer a few words about lubrication. Old-fashioned grinding wheels typically moved through a trough of water. Many of the wheels today have water-drip systems or water reservoirs. The water is necessary to keep the steel from heating up and losing its temper, which is the process of hardening steel through heating and cooling. For bench stones, lubrication is necessary because it contributes to the sharpening process. First, the lubricant helps prevent the stone from clogging up with the minute particles of tool steel that are left on the surface. And second, the sludge created when the stone's loosened grit mixes with the lubricant actually contributes to the sharpening process. Be advised that the coarser the stone, the more lubrication is needed because the absorption into the stone is greater.

Many carvers have the mistaken notion that only oil can be applied to a bench stone. While it's true that oil cannot be used with



Man-made ceramic stones are extremely hard and retain their shape longer than most other stones. However, they do not come in a wide range of grits. Examples are, from left to right: medium, fine and two slip stones.

silicon carbide and some other stones, I prefer water for all other bench stones. Oil is much more difficult to clean up than water. If it gets on my hands and then on a carving, a stain is produced that can adversely affect the finish. Water, on the other hand, dries quickly and will not leave a mess on the wood, clothing or bench top.

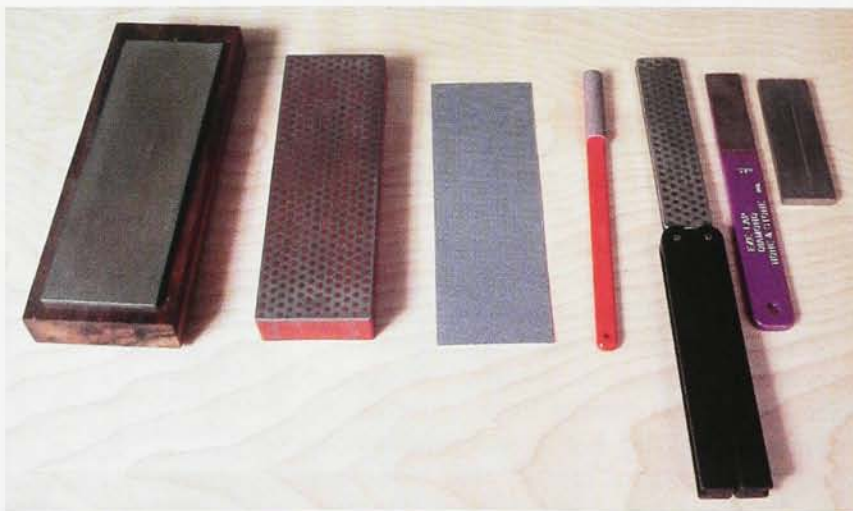
The Bond

To help you understand how well a stone sharpens, you need to understand bonding. A hard bond results in a stone that wears slowly. Typical stones with hard bonds go by the names of Arkansas, oil and ceramic, the last having the hardest

bond. In all of these stones, the abrasive grit is surrounded by and almost immovably imbedded in the structure of the stone. The nature of the bond, however, creates a comparatively slow cutting action. Instead of the top layer washing away and exposing new grit, it stays in place. What results is a glaze. When enough steel particles produced by sharpening get imbedded in the pores of the bond, the result is a dull or glazed surface. The problem of glazing in a flat stone can be remedied by regularly lapping it on a flat diamond stone or 150 to 220-grit wet-and-dry sandpaper backed by a machined metal surface or glass. When rubbing or lapping one surface on another in a circular motion, the unwanted steel is removed. Only a small amount of lapping is required to remove the glaze. You will notice immediately how the performance of the stone is improved.

The Oil Stone

An old standby and still a good choice for a carver today is the oil stone, which comes in a variety of shapes to



Diamond stones are an excellent choice for their ability to "waste" metal on a tool's edge and can be used for lapping other varieties of bench stones. A selection of diamond stones is pictured, including ones that are shaped like files.



One form of diamond stone is flexible owing to its plastic backing. Pieces can be cut away with scissors and attached to wood or metal armatures for sharpening irregular shapes.

accommodate almost every carving tool from a knife to a gouge. Described as a synthetic stone, the abrasive consists of aluminum oxide or silicon carbide. The abrasive is set in a clay-like material to create a hard bond. For a lubricant, a medium-weight oil or kerosene is recommended. The aluminum oxide oil stones are available in finer grits than the silicon carbide stones, but they are not available in very fine grits. It is important when using an oil stone to wipe it with a clean, dry cloth to remove the tiny steel particles that clog the surface. When the particles do build up in the pores, then you will have to turn to a diamond stone or sandpaper. If the stone is tapered, round or V-shaped, gentle sanding with wet-and-dry paper removes the particles of steel.

The Natural

Naturally formed from a mineral called novaculite, the Arkansas stone was considered to be the sharpening stone by many woodworkers and woodcarvers. I use past tense because, in general, the quality of novaculite deposits has declined while quality synthetic stones have become available. When you do come across Arkansas stones, which are available as bench and slip stones, you will discover that they are graded coarse to fine in the following order: Washita, which is fairly coarse but fast cutting, soft, hard, black hard and translucent. Either water or oil must be used as a lubricant when sharpening on these stones to prevent metal particles from getting imbedded. And, like oil stones, they need to be wiped clean after use. Arkansas stones are still good choices. In fact, hard Arkansas slip stones and files are available and make for excellent sharpening accessories.

The Perfect Stone?

Using aluminum oxide as the abrasive, the manmade ceramic stone is set in an extremely hard bond. The advantage is that it sharpens quickly and keeps its shape for a very long time with no "dishing out" on the surface. The disadvantage is that worn and rounded abrasive grit stays in place

instead of dislodging. The result is a reduction in sharpening speed. To deal with the problem, I lap my flat ceramic stones frequently with a diamond stone.

Ceramic stones are available in only three grits: medium, fine and ultra-fine. While sharpening can be accomplished without a lubricant—some catalogs suggest that it is not needed for this stone—I use water. I have found that without the lubricant, the stone quickly glazes.

The Waterstone

About 25 years ago Japanese waterstones hit the American market and are readily available. In competition is Norton, an American company that is now producing waterstones. A decided advantage to these waterstones is their soft, porous resin bond. When sharpening, the top layer of abrasive grit is slowly but constantly washed away to expose new, sharp abrasives. This action is what accounts for the faster sharpening ability of these stones. However, they will wear more quickly than their harder counterparts described above. I recommend that the stones be lapped regularly, but not because they become glazed. Rather, the lapping keeps them flat. A diamond bench stone is needed or wet-and-dry sandpaper backed by a metal plate or glass.

The most commonly used abrasive in the Japanese waterstones is aluminum oxide, although some stones with green carbide are available. The grading of their grit size is done very accurately, and they possess the greatest grit range of any stone: from about 100 to 8,000. The 6,000 and 8,000-grit stones cut and polish finer than any other type of stone. A word of caution: If you want to keep a flat and unmarked surface, don't let a tool corner dig into the stone.

Are Diamonds a Carver's Best Friend?

Commonly available to carvers is the diamond stone,



Japanese waterstones have grits that range from 100 to 8000. To create a sludge that helps with the sharpening process, a nagura stone is rubbed on a waterstone. The nagura stone creates a paste that saves sharpening time and encourages even wear on the waterstone.

which I have recommended to use when correcting the problems of other bench stones. Since diamonds are the hardest material that can be used for sharpening devices, they will put an edge on just about anything, including carbide. But their real asset is how fast they sharpen, especially when compared to other stones.

Diamond stones consist of either monocrystalline or polycrystalline diamonds. The diamonds of both types of

Stones in Storage

Both oil and Arkansas bench stones usually come in wooden boxes. It's a good idea to keep them enclosed in these containers, especially if wood dust is a problem in your shop or work area. Wood particles will clog the surface of the stone and reduce the sharpening efficiency. If a box is not available or if you want to store those specialty stones such as slip stones and tapered stones, try a plastic storage

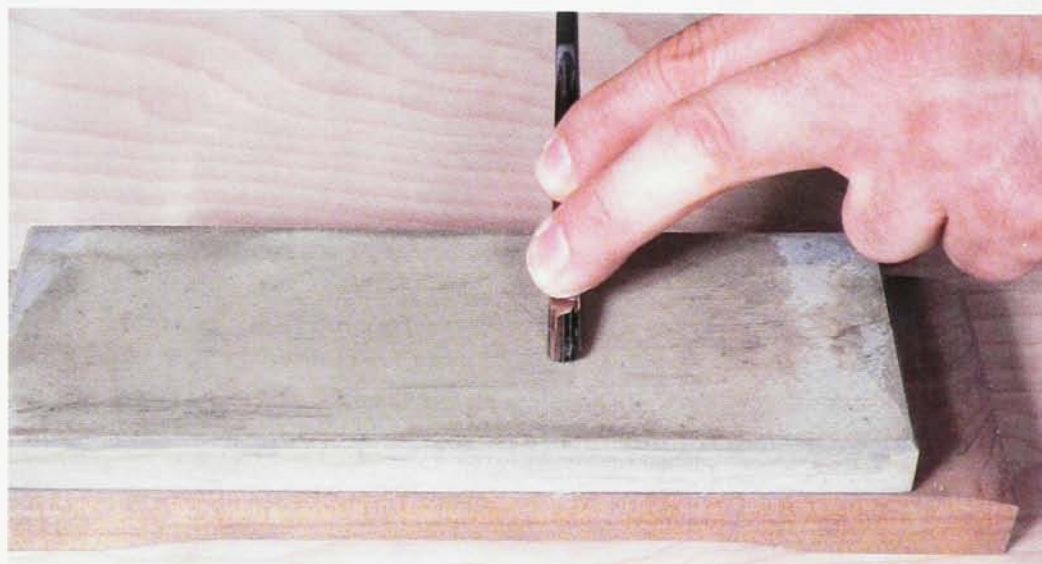
container. It is readily available at home centers and won't damage the stones.

It is preferable to store a waterstone in water if you like to start sharpening immediately. Otherwise, the stone will have to be immersed for a while. In most cases, though, waterstones can be allowed to dry out without problems. However, they must never be allowed to freeze. Any water in them will cause cracks and breaks.

Making Choices

Every carver should have at least one full-size bench stone that measures 8 in. long

and at least 2 in. wide. A wide stone will provide a surface big enough for a large chisel or gouge if you own one or might purchase in the future. I do recommend, in addition to the flat stone, a fine-grit slip stone and a leather strop to remove even the smallest bur left after sharpening with a bench stone. If you are still uncertain about what to purchase, talk to other carvers and try their bench stones. If you belong to a carving club, it would be a good idea to have a sharpening night. Sharpening should always be the first priority after purchasing the tools. After all, how efficiently can you carve if your tools don't have that fine edge?



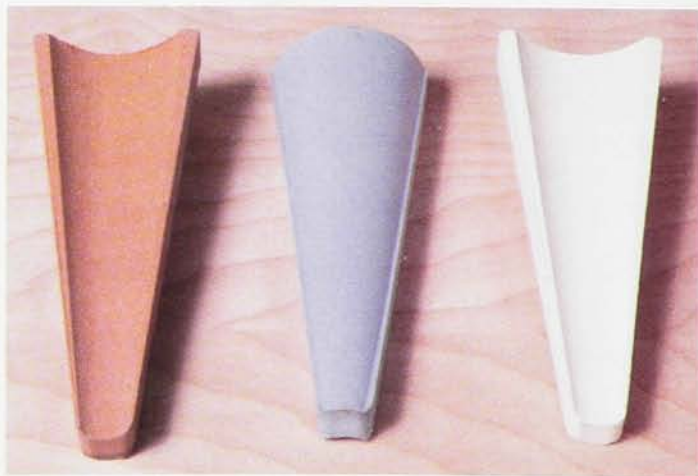
Sharpening a gouge is best done by holding the tool perpendicular to the length of the stone. The bevel is then moved back and forth with a rocking motion.

sharpening stones are usually bonded to a metal plate that is machined very flat. In contrast to the stones described above, the grit of the diamond stone is not surrounded by any other material. The monocrystalline grit consists of single crystals while the polycrystalline grit consist of small crystals forming on top or around each other. The difference for a carver, aside from the fact that the monocrystalline stone is more expensive, is that the polycrystalline grit fractures and breaks down over time, leaving a finer and finer grit size. Consequently, it takes longer to sharpen a tool, but not appreciably so.

The typical grit range for diamond stones is 220 to 1200. Because the coarser stones cut so aggressively, they produce grooves in the cutting edge. A fine stone such as a black hard Arkansas is recommended for a second round of sharpening. If you do use diamond stones without a lubricant, be aware that metal particles will eventually clog them.

Flexible Stones

A few years ago, 3M Corporation began manufacturing diamond stones. Rather than using a metal plate, the company produces a finely graded diamond grit on a piece of flat plastic. Even more novel are the flexible adhesive strips that can be cut to any size or shape you desire. This feature allows you to make your own slip stones, cone or rod-shaped sharpening devices, or files. Even a hook knife will no longer pose a sharpening problem. Another plus is that 3M diamond stones come in 1800 grit, which is fine enough for most finish-sharpening.



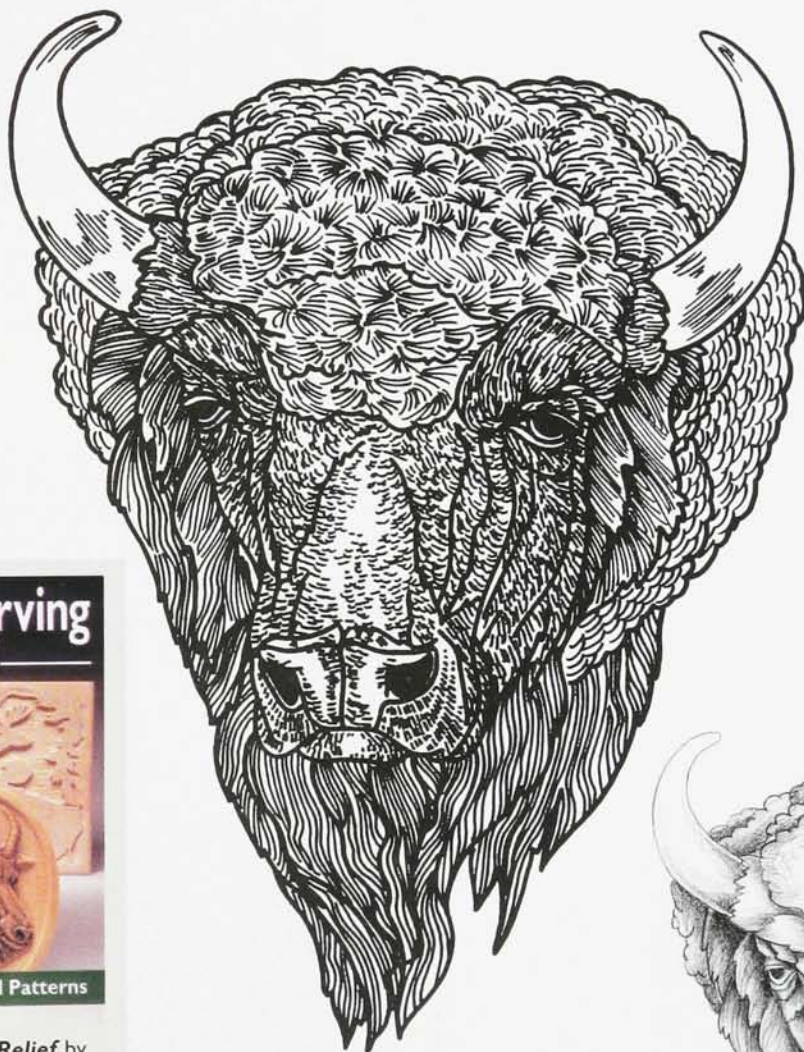
Tapered slip stones, because of their shape, are excellent for gouges. They remove the bur or wire edge created by coarse sharpening or power grinding and they put a fine edge on a bevel. Pictured are Japanese tapered stones.

Portrait of a Buffalo

(Excerpt from *Wildlife Carving in Relief* by Lora S. Irish)

Editor's Note: Wildlife has been a long-time favorite theme for author and artist Lora S. Irish. She learned to carve from her father, who was a talented gunstock carver, and is nationally recognized for her paintings. Here, she takes her beautifully shaded pen-and-ink wildlife illustrations one step farther — to

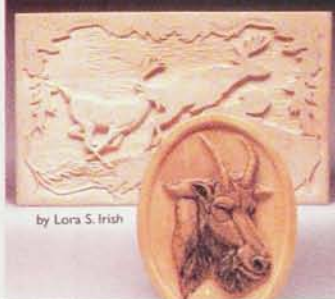
relief carving. This excerpt from her recent book, *Wildlife Carving in Relief*, includes a step-by-step sequence on carving and patterns. A 3/4-in. pre-cut basswood bread board, 9 in. by 12 in., is used for this project.



Buffalo Portrait Detailed Pattern

Trace the heavy contour lines of this pattern to create a simple outline pattern to start your project.

Wildlife Carving in Relief



Carving Techniques and Patterns

Wildlife Carving in Relief by

Lora S. Irish is available
for \$19.95 from

Fox Chapel Publishing Company,
800-457-9112,

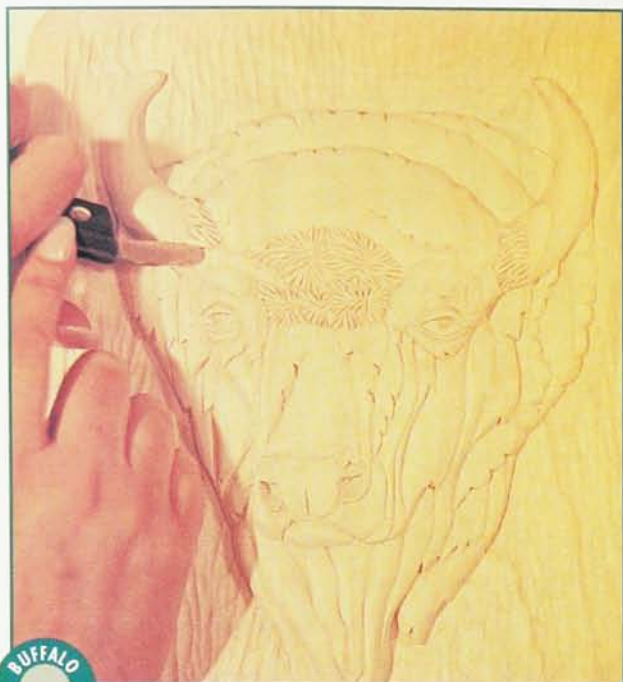
www.carvingworld.com.

The book includes step-by-step instruction on relief carving plus outline patterns and shaded illustrations for 31 wildlife projects.



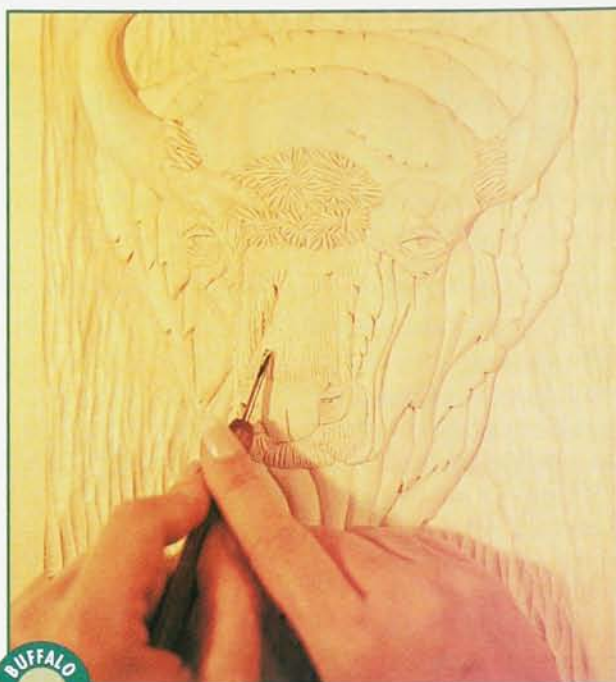
Buffalo Portrait Shaded Illustration

Use this shaded illustration to help you plan the various texturing and burning details.



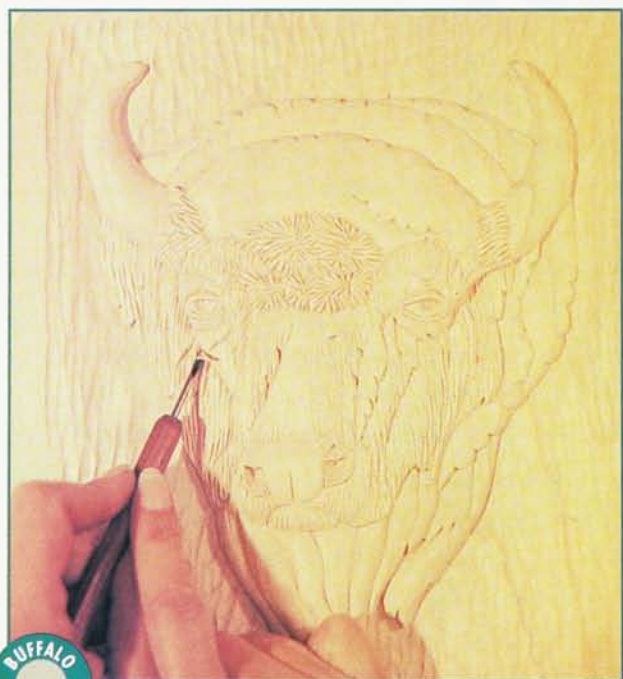
BUFFALO
STEP 1

Begin texturing the hair and fur of the buffalo at the forehead area. Because the hair changes direction at this spot, going both with and across the grain of the wood, use your bench knife to make these cuts. Make a small slice with the bench knife where the hair is to be cut. Rotate the position of the bench knife handle in your palm and recut the area. This will create a thin v-shaped slice.



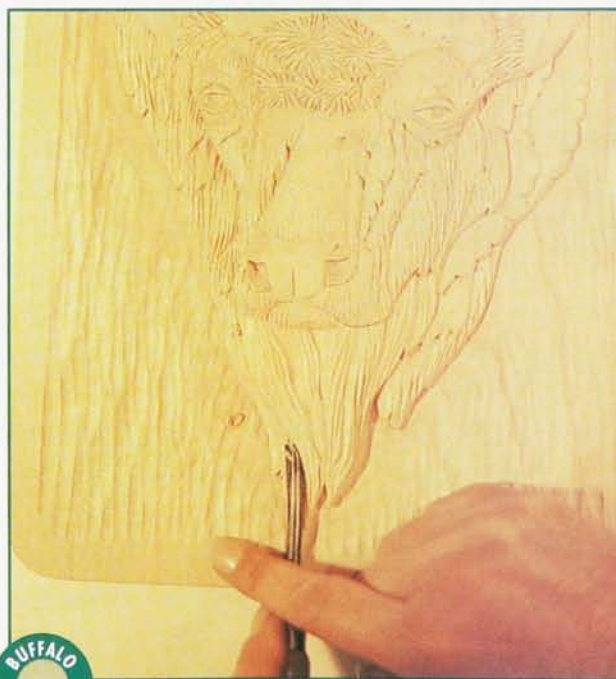
BUFFALO
STEP 2

Using a micro v-point chisel and working as much as possible with the grain of the wood, lightly carve in the fine hair along the muzzle, mouth and chin. These are short, shallow strokes.



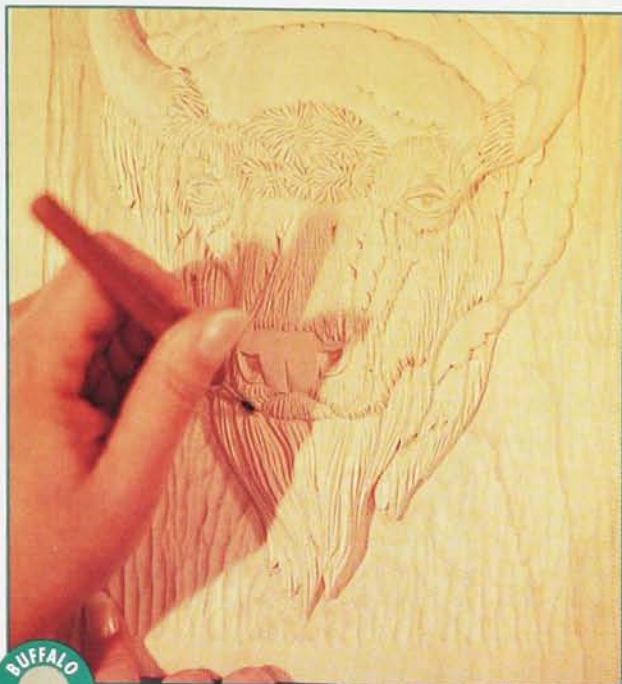
BUFFALO
STEP 3

Medium length hair along the eye circles and cheeks is also done with the micro v-point chisel. In these areas, the v-point chisel cuts are deeper into the wood and slightly longer than those on the muzzle.



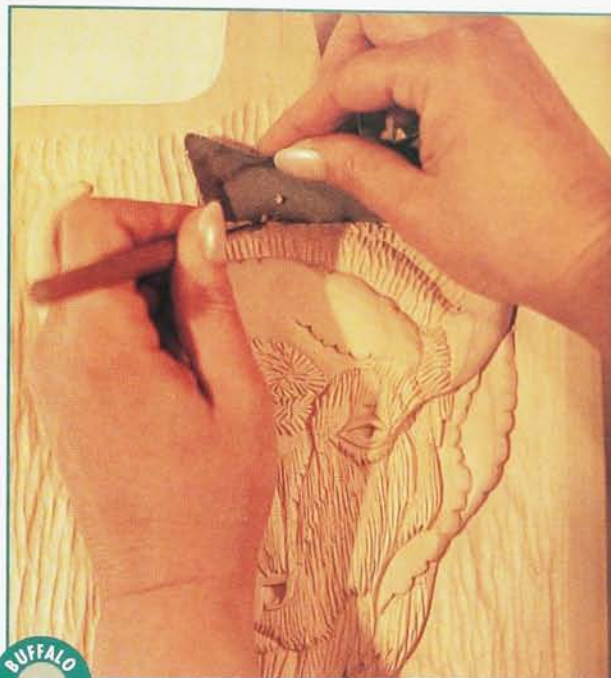
BUFFALO
STEP 4

The long hairs in the beard are done with a 1/4 in. v-point chisel. By moving to a larger chisel, the width of the cut is increased, distinguishing these hairs from the narrower cut of the micro chisel. Allow some of the chisel cuts to intersect or overlap other cuts to imply the flowing of the beard hairs.



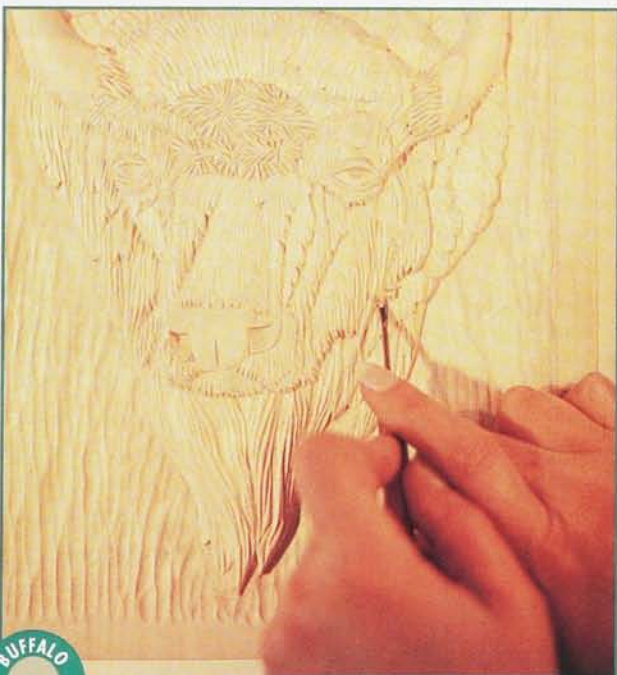
BUFFALO
STEP 5

Use the micro v-point chisel in an upright position and with a push stroke to crisp the areas of texturing where one area joins another. This will remove the small triangle-shaped area left from the gouging cuts.



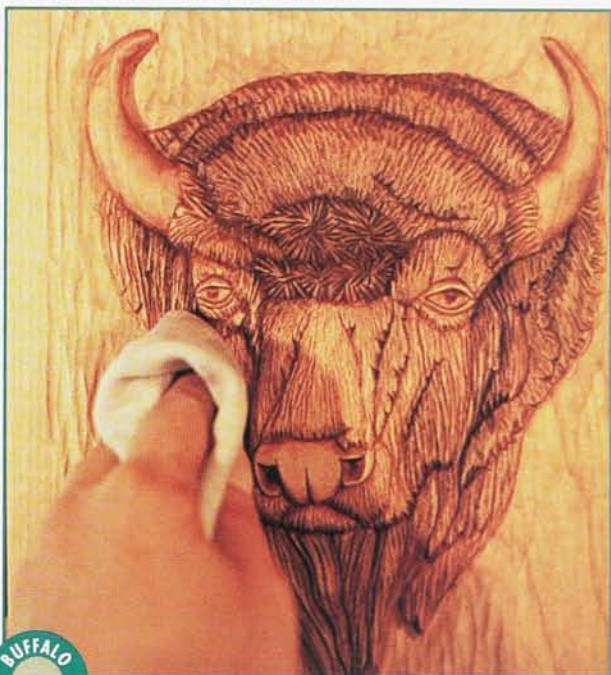
BUFFALO
STEP 6

Working in the mane area of the portrait, use the micro v-point chisel to create the hair texture. This hair is carved deeply into the wood. Because the skull area here rolls over quickly into the background, the v-point chisel can cut into the surrounding wood. I have placed a piece of sand paper, with the grit facing the wood along the background against the joint line. This way the cut stroke ends on the paper, not on the background, protecting this area.



BUFFALO
STEP 7

Finish out the texturing along the outer edge of the portrait where a small amount of hair from the neck shows. Again, use paper over the background at the joints to prevent chisel marks in the surrounding areas.



BUFFALO
STEP 8

Apply one coat of Danish oil finish to the entire work and allow it to dry overnight. Next, using a mixture of burnt sienna and linseed oil, spot stain just the carved areas with a clean cloth to remove the extra color. Add some burnt umber to your oil mixture and stain along the mane, beard and side hair to further darken these areas. Wipe again. After the oil paint staining has dried well (several days), seal the piece with either Danish oil finish or several light coats of polyurethane spray sealer.

Hot Spots for Carvers Part 2

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.

Bily Clocks Museum

Although the Bily (pronounced Bee-lee) brothers never journeyed more than 35 miles from their Iowa home, they left a remarkable legacy in wood. Joseph and Frank, born at the end of the 19th century, carved their first clock in 1913. Thirty-nine were to follow, some standing as high as nine feet, all intricately done in woods such as basswood, maple, oak, birch, butternut and black walnut. What is considered their masterpiece is the Pioneer History Clock. Fifty-seven panels depict scenes from our nation's past. The clock captured the interest of automaker Henry Ford, who offered the Bily's one million dollars for it in 1928. The offer was refused and the brothers never earned a cent from their work. Bily Clock Museum, visited by 20,000 people each year, houses all their clocks.

Location: State Highway No. 325, P.O. Box 258, Spillville, IA 52168

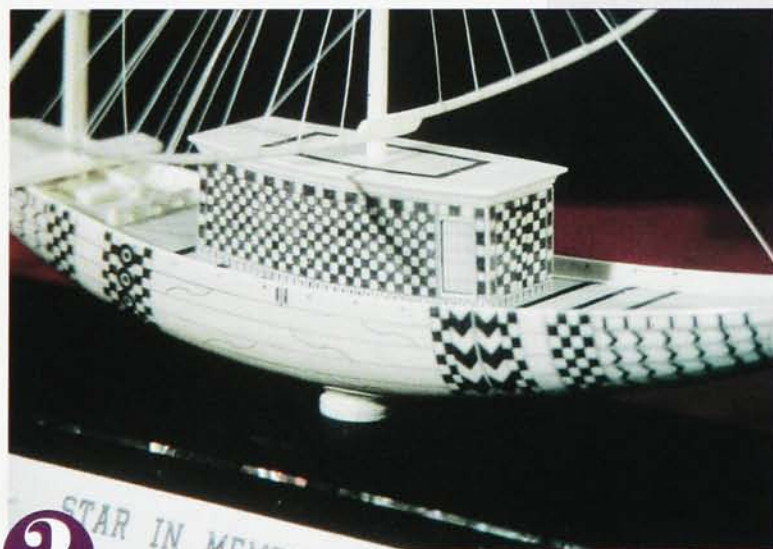
Phone: 319-562-3569 • **Website:** www.spillville.ia.us/about.html

What's hot in the area: While the Bily Clock Museum houses an exhibit of musician and composer Antonin Dvorak, who summered in Spillville in 1893, the town has a log cabin schoolhouse, a magnificent Catholic Church and an inviting park. A short drive away is the Vesterheim Norwegian-American Museum in Decorah.

Hours: 8:30 am to 5 pm daily, May through October; 10 am to 4 pm daily in April; 10 am to 4 pm weekends in March and November



The Pioneer History Clock was a million-dollar masterpiece done by Joseph and Frank Bily, whose work can be viewed at Bily Clocks Museum, Spillville, Iowa.



David Warther opened his own museum in Sugarcreek, Ohio to display his ivory-carved replicas of ships.

David Warther Carvings

A fifth generation carver of Swiss heritage, Ohioan David Warther is called "the last American ivory carver." Carving from legal antique ivory, Warther is depicting the history of ships from 3000 BC to the present. Already on display are such vessels as *The Mayflower*, Christopher Columbus' *Nina*, *Pinta* and *Santa Maria*, and Henry Hudson's *Half Moon*. A typical ship takes from three months to one and a half years to complete. The details are exactly done, and even the rigging, one ten thousands of an inch thick, is shaped from ivory. In addition to viewing the ships, visitors can watch Warther as he works on location.

Location: 1387 Old St. Rt. 39, Sugarcreek, OH 44681

Phone: 330-852-3455 • **Website:** www.ivorybuyer.com

Hours: Monday to Saturday 9 am to 5 pm

What's hot in the area: David Warther Carvings is located in the heart of the largest Amish community in the United States. A tour of Yoder's 100-acre Amish farm, where a family thrives without electricity or modern conveniences, is recommended. A few miles away is The Warther Museum, devoted to scale models of locomotives done by David Warther's grandfather.

The LARK Carousel

In the 1980s, two Minnesota teachers who had been making toys for sale in museums and specialty stores decided to create the biggest toy: a carousel. The first animal was carved in 1989, and eight years later the carousel opened in 1997. What makes it unique is the absence of horses. Instead, a sprightly rabbit, a happy hippo, a pink flamingo, a white-tailed deer, a fire-breathing dragon and other creatures bound up and down on brass poles to the sound of organ music. The carvings, all magnificently done, can be mounted for \$1 a ride. Your notions of carousels will never be the same after visiting LARK.

Location: LARK Lane, north of the junction of Highways 61 and 42, P.O. Box 39, Kellogg, MN 55945.

Phone: 507-767-3387

Website: www.larktoys.com

Hours: January: Thursday to Sunday; February: Wednesday to Sunday; March to December: seven days a week, weekdays 9 am to 5 pm, weekends 10 am to 5 pm



3

Fancifully carved animals are the highlight of the LARK Carousel located in Kellogg, Minnesota.

What's hot in the area: Although the nearby Mississippi River is to be enjoyed, you don't have to leave the building for fun and education. The LARK Carousel is home to five retail stores that offer books, toys, woodcarvings and food. Check out the antique toy museum while there.



A massive gold-leafed wooden eagle greets visitors at The Mariners' Museum in Newport News, Virginia.

4

The Mariners' Museum

Imagine walking into a museum and confronting a wooden eagle with a wingspan of over 18 feet and weighing 3,200 pounds. Carved for the USS Lancaster in the 1880s by John Haley Bellamy, it is the only known surviving figurehead by this renowned maritime woodcarver. The eagle is one item in a museum that houses 1,300 ship models, 90 figureheads, and 500 pieces of scrimshaw. Figureheads that include the Queen of Sheba, Irish Queen, Commodore Morris, and Emperor Napoleon I are an impressive part of the museum's collection. Temporary exhibits have featured Chris-Craft boats, scale ship models, and photography.

Location: 100 Museum Drive, Newport News, VA 23606

Phone: 800-581-7245 • **Website:** www.mariner.org

Hours: 10 am to 5 pm daily; closed Thanksgiving Day and Christmas Day

What's hot in the area: Newport News has a fine city park that offers a variety of activities including fishing, boating, canoeing and nature trails. Be sure to visit the Peninsula Fine Arts Center and the Virginia Living Museum.



The rare greyhound, carved by Charles Loeff in 1895, is on display at the Merry-Go-Round Museum in Sandusky, Ohio.

5

The Merry-Go-Round Museum

The W.C. Parker carousel factory tucked the head of some of its animals for better portability as the carousel moved from town to town. A Carmel-Borelli horse has more than 250 jewels to catch visitors' attentions. The Charles Loeff carving of a greyhound shows off a muscular physique

and the carver's attention to detail. A Charles Carmel horse honors the immigrant carver's adopted country through patriotic trappings. These historical anecdotes of carousel history are offered by The Merry-Go-Round Museum. At the heart of the museum is a working merry-go-round. Among the exhibits is the Dentzel Shop, which features historic tools and carved samples from the workshop of a noted carousel carver. Educational programs include carvers demonstrating their art.

Location: Corner W. Washington and Jackson St., P.O. Box 718, Sandusky, OH 44870

Phone: 419-626-6111

Website: www.carousel.net/org/sandusky/index.html

Hours: 11 am to 5 pm, Wednesday through Saturday, Sunday noon to 5 pm, March 1 to Memorial Day; 10 am to 5 pm, Monday through Saturday, Sunday noon to 5 pm, Memorial Day to Labor Day

What's hot in the area: Rated America's sixth best small town, Sandusky, Ohio offers beaches, water recreation, wineries and cruises. Attractions include the African Safari Wildlife Park, Challenge Park, Thomas Edison's birthplace, Seneca Caverns, and Cedar Point, with 68 rides and 14 roller coasters.

National Museum of Woodcarving

Step into the intricate and entertaining world of hand-carved moving characters created by one of Disneyland's original animators. Dr. Harley Niblack spent over 70,000 hours to create more than 30 animated scenes that include a barbershop, a saloon and a race through the woods. Humorous figures come to life when they turn their heads, bend their bodies, and move their arms and legs. Other displays are dedicated to prominent woodcarvers, including the work of the Caricature Carvers of America. CCA member Keith Morrill is the resident woodcarver. Also for viewing are The Wooden Nickel Theater and a carving studio. The gift shop offers carvings for sale.

Location: Highway 16 W., P.O. Box 747, Custer, SD 57730

Phone: 605-673-4404

Website: blackhills.com/woodcarving/index

Hours: Call for hours; open May 1 through late October

What's hot in the area: Plan to spend at least a few days in the area. Within a short drive of the museum are Mount Rushmore National Memorial, Crazy Horse Memorial, Custer State Park, Wind Cave National Park, and Jewel Cave National Monument.



6

"Close Shave, or Else!" is one of 30 animated scenes in the National Museum of Wood Carving in Custer, South Dakota.

The Shelburne Museum

Where can you go to see 37 buildings filled with American folk art? The Shelburne Museum, set on 45 acres in northern Vermont six miles south of Burlington, has collections that range from fine arts to woodworking tools. Of interest to woodcarvers are the ship and other ornamental carvings housed in the Stagecoach Inn; carousel figures and a miniature circus in the Circus Building; and bird and fish decoys in the Dorset House. This is a museum that should not be missed.

Location: Route 7, P.O. Box 10, Shelburne, VT 05482

Phone: 802-985-3346 • **Website:** www.shelburnemuseum.org

Hours: 10 am to 5 pm daily late May through mid October; mid October through December 31 1 pm to 4 pm daily

What's hot in the area: Find lodging nearby and expect to spend two days in the buildings. Paintings by Rembrandt and Monet, textiles, sporting equipment, needlework, glass, Chippendale furniture, tools, and scrimshaw are samples of what makes up the more than 80,000 objects. Be sure to climb aboard the Ticonderoga, a 220-foot-long steamboat that now resides on the grounds.

"Big Chief," a tobacconist's trade sign, is a piece of commercial art at The Shelburne Museum in Shelburne, Vermont.



"Prohibition," by Pierre Cloutier, is a fine example of the woodcarvings displayed at The Windsor Wood Carving Museum in Windsor, Ontario, Canada.

The Windsor Wood Carving Museum

This museum, located in Ontario, Canada, gets an A for having handsomely and sensibly displayed woodcarvings. With over 150 carvings on view, there is plenty to admire. Relief

work, busts, wildlife and wildfowl, fish and waterfowl decoys, historical pieces and caricatures provide a visual pleasure. Some of the eye-catching pieces to look out for are a carved 30-string harp and a life-size sculpture of Tecumseh, a Native America who helped preserve Canada's border.

Location: 850 Ouellette Avenue, Main Library, Windsor, Ontario, Canada N9A 4M9

Phone: 519-977-0823

Website: www.members.tripod.com/woodcarving

Hours: Tuesday to Friday 10 am to 5 pm, Saturday 10 am to 4 pm, closed on major holidays

What's hot in the area: Attractions include the Windsor Sculpture Garden, Willistead Manor, the Japanese Zen Garden, the Windsor Raceway and Casino Windsor.

Got your head in the
computer looking for
carving
Supplies?

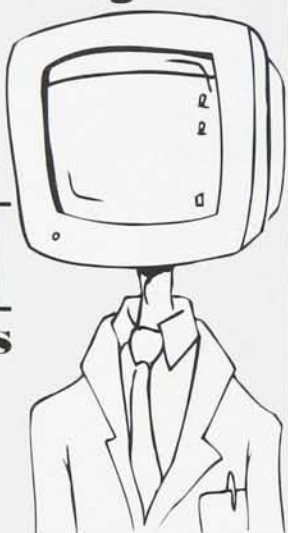
MDI Woodcarvers Supply

228 Main St.
Bar Harbor, ME 04609

e-mail address
info@mdiwoodcarvers.com

www.mdiwoodcarvers.com

or call 1-800-866-5728 for free catalog



wood n'



things, inc.

*"The art store
for woodcarvers."*

"Carvers Serving Carvers"

The only full service walk-in store
in the western U.S. with over
3,000 sq. ft. catering to carvers.

Brands carried

*Foredom • Ram Products • Nisburner
Flexcut • Wahl and more*

Over 300 books for carvers

Visit our web site at: www.carvingsupplies.com and order online
e-mail: carvingsupplies@uswest.net

Ask about our Toll free number for orders



301st Street N. Ext. • Nampa, ID 83687 • 208-466-0110

WOODS-WORK

Indiana's Carving Headquarters

CHISELS

Flexcut, Dockyard, Stubai, Warren, Harmen

KNIVES

Helvie, Barton, Murphy, Flexcut, Moor, Dunkle, Lyons, Notto

WOODS

Basswood, Tupelo, Jelutong, Mahogany,
Domestic and Imported Woods

SUPPLIES

Pfingst, EZ-Lap, DMT, Colwood, Foredom, Kutzall, Spyderco,
Delta, Jo-Sonja, DonJer, Behlen, Watco, Hot Stuff, Deft,
Briwax, Inlase, Preservation Solutions, RAM, Opti-Visor, Tormek

Over 300 Different Titles of Carving & Related Books
Basswood Plates and Boxes, Videotapes
Carving Dust Collectors, Eyes, Feet

Club Order Discounts

Mail Orders Welcome

CATALOG NOW AVAILABLE!

FAX (317) 897-5714
9725 E. WASHINGTON ST.
INDIANAPOLIS, IN 46229
PHONE (317) 897-4198

Woodcarving Instruction on Interactive CD-ROM



- 3-d photography
 - Step-by-Step Illustrations
 - Animation
 - 56 minutes of video
 - Informative text
 - Formatted for Windows® PC
- \$24⁹⁵**

Woodcarving Fundamentals with Bob Stampf Volume 1

Designed from its inception as a multimedia learning tool, this disk features Bob Stampf, with 50 years experience carving and 30 years teaching. His teaching technique is brought to life in a format that the learner can use at his own pace, to start mastering the basics of carving wood.

Available online: go to www.jsds.com/interactive
Or call to order, 1-800-452-2783
ISBN 0-9711471-0-8



Requires a PC computer with video (AVI) and sound capability, 16 MB free ram, and a color monitor.

Ideal for Woodcarving Applications

CeramCut Blue™ Stones

**Run Cooler, Faster, and Last
3 to 5 times Longer**

**Use on All Woods, Hard Metals,
Bone, Alabaster, and Plastic.**

*CeramCut Blue Stones maintain their shape
and hold their cutting edge longer than any
abrasive stones you now use — **Guaranteed!***

*If you are not convinced that these are the best
abrasive stones available, return them to Foredom for
a full refund. Order Kit HK29 from your Foredom Distributor.*

HK29 9 pc. Kit \$19.95 Individual Stones (3/32") \$2.25 ea.



FOREDOM®

THE FOREDOM ELECTRIC CO.

16 Stony Hill Road, Bethel, CT 06801 • 203-792-8622 • Fax: 203-790-9832

Great Lakes Leather Products Company

4022 N. 45th Street,
Sheboygan, WI 53083
Phone: 920-458-8489
Fax: 920-458-6353

Lap Dust Collector

Light weight, portable dust collector with
115 CFM fan. Price \$74.50 plus S&H.

Basic Apron

Leather apron with adjustable straps.
Price \$26.50 & up plus S&H.

Leather Strop

1 1/2 x 18. Price \$4.95 plus S&H.

Knife Cover

Leather. Price \$1.00 plus S&H.

Thumb & Finger Covers

Leather. Price \$1.00 plus S&H.

"Leather on Stick"

Leather strop with handle. Price \$9.95 plus S&H.

Palm Pounder

Leather mallet reduces shock of carving tools.
Price \$9.95 plus S&H.

Tool Rolls

Convenient leather tool holder.
Large \$21 plus S&H. Small \$18 plus S&H.

Tape Holder

Leather tape holder. Will hold any tape measure
up to 25 feet long. Price \$4.95 plus S&H.

Unique Products for Carvers



Multi-Angle Vise with Clamp

- For small scale holding
- Pivots 45°, rotates 360°
- Jaws open to 2 1/2", width 3"
- Removable rubber jaw pads,
exposing horizontal and
vertical v-groove for round
piece holding
- Rubber pad protects table
- Mounting clamp opens 2 1/8"
- Carve with safety and ease!
- Use two for relief carving

Dealer inquiries welcome.

SAVE MORE—BUY TWO @ \$44.95 PLUS \$7.50 S/H

Meeting the needs of Woodcarvers has been
the family tradition for over 40 years.

Stop and Visit Us! We have a complete selection of EVERYTHING for the carver.

BOOKS • TOOLS: HAND & POWER • SUPPLIES

Please request a FREE brochure of our unique products.

Orders: 800-503-9663 (WOOD)

WoodCarvers Store & School®

3056 Excelsior Boulevard • Minneapolis, MN 55416
(612) 927-7491 • Fax: (612) 927-0324

WOOD REVIEW

Holly



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

Holly has been immortalized by such lyrics as "Deck the halls with boughs of holly." Ironically, the welcome sight of holly sprigs during winter holidays has saved the tree from overcutting for lumber.

The tree was a favorite among the gardeners of colonial Virginia. George Washington enjoyed planting holly trees, and some may still be standing at Mount Vernon.

With a range from Massachusetts to Florida and west to Ohio, Missouri, Oklahoma and Texas, the tree is easily identified by its leathery, green, spiky leaves and red berries. What is remarkable about the wood is its creamy to ivory-white color. In fact, no other wood is as white as holly.



The chess piece knight was carved by Joseph Schembri of Sag Harbor, Long Island, New York.

Holly is used for cabinets, tables, scientific and musical instruments, turned objects, engraving blocks and veneers. When stained with a dark color—it has been called "dye wood" because of how uniformly it takes a stain—it can imitate ebony. Owing to its light natural color, it sometimes substitutes for ivory. It is no wonder that it has been used for piano keys.



Schembri turned the wood on a lathe to make the base for the knight and then carved the figure.



Holly takes the most minute details.



The piece was finished with a lacquer sealer to keep the wood clean. Instead of using a dark wood to make an opposing chess piece, Schembri will dye the holly with a dark stain.

WCI RATING

Holly



= excellent



= good



= fair



= poor

Found as a bush or as a tree, holly rarely reaches heights of more than 50 ft. and trunk diameters of 2 ft. A typical tree, then, does not yield much lumber. Aside from the shortage of wood, holly is difficult to dry. When boards are available, the grain can be irregular. For carving, it can be a tough wood to work with handtools. Power carving is recommended.

On the plus side, holly offers extremely fine texture because of how dense and slow growing it is. Also, there is no figure to contend with if a carver is looking for a featureless wood. These are properties that make holly ideal for carved figures such as chess pieces or animals. Another quality is how it finishes. Holly can be sanded and polished to a high sheen.

Joseph Schembri carved the pictured chess piece using holly. He writes:

The knight started out as a small log that I got from a tree trimmer. To prepare the wood, I took the bark off to facilitate drying. If I had not done that, the wood would have become too hard to work with. Once dry, I squared a small section of the log so that it measured 1 1/4 in. by 1 1/4 in. and turned the base on a lathe.

Because of holly's tight grain, I found it ideal for this chess piece that has so many fine details. While it cuts cleanly and crisply, it does not carve easily; and working it is hard on the hands. No one should expect that

holly carves like basswood.

In addition to the minute details the wood can take, I enjoy carving holly when I find a piece without blemishes. Dark spots tend to throw off how the details are highlighted because they create false shadows. In sculpture, the details, not the imperfections, must make the shadows.

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



Holly tree bark texture suggests the skin of an elephant. Because of the many branches, the tree rarely offers long lengths of knot-free wood. These trees are part of a holly forest located on Fire Island, New York.



BEST SELLERS

Landscapes in Relief

This unique book shows you how to carve country landscapes dotted with barns, bridges, churches and mills. Learn to create the look and feel of stones, brick, tin, slate and siding. A must for any relief carver!

- 32 patterns
- 20 pencil drawings to aid you in planning the layers of your project
- Includes a lesson on perspective

\$19.95

Fox# 127-9
118 pgs.



Wildlife Carving in Relief

\$19.95

Fox# 136-8
120 pgs.

Carving Techniques and Patterns

by Lora S. Irish

Wildlife Carving in Relief

Join Lora as she shares a wealth of information to guide you through the basics of relief carving and the specifics of wildlife relief carving.

- Pattern transfer techniques
- Basic relief carving cuts
- Techniques for carving facial features
- A comparison of relief carving styles
- Finishing techniques
- Step-by-step section with close-up photos and detailed captions



The Great Book of Dragon Patterns

by Lora S. Irish

Scroll sawers, relief carvers, and woodburners will love this new pattern book.

- Instructions on how to create your own dragon patterns.
- Draw scales, create realistic poses, and add fire
- Includes historical notes & dragon lore

\$19.95

Fox# 155-4
144 pgs.



Carving Caricature Pins and Bolos

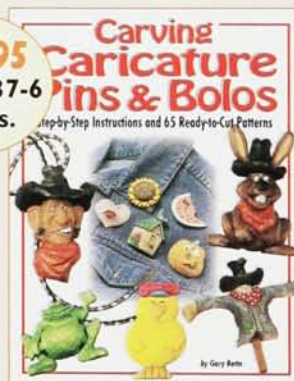
\$14.95

Fox# 137-6
72 pgs.

by Gary Batte

Here Gary, a member of the Caricature Carvers of America, brings big smiles in a smaller format - pins and bolos.

- Includes patterns for more than 60 fun-to-carve and fun-to-give pin and bolo projects
- Ready to use patterns



Time-tested Books For Your Enjoyment



FOX# 129-5 \$14.95

Hand Carving Snowman and Santas by Mike Shipley

Here Mike presents 15 snowmen and Santa patterns guaranteed to chase away the winter blues.

- Ready-to-use patterns
- Techniques to rough-out paint and antique project
- Close up photography of each piece

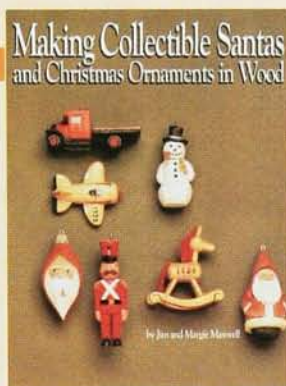


FOX# 120-1 \$14.95

Creative Christmas Carving by Tina Toney

A beautiful and practical guide to holiday carving projects

- Full color photographs
- Relief carving and in-the-round
- 25 projects

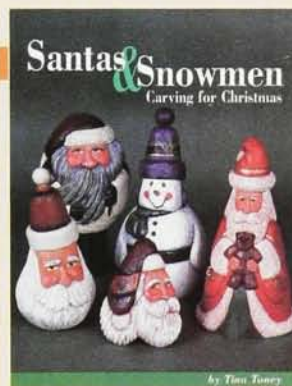


FOX# 034-5 \$6.95

Making Collectible Santas and Christmas Ornaments in Wood Christmas patterns by Jim and Marie Maxwell

There is something inside for every holiday carver

- 40 classic Christmas patterns
- Tools and materials list



FOX# 083-3 \$12.95

Santas and Snowmen: Carving for Christmas by Tina Toney

Get into the spirit of the season with these 13 classics!

- Step-by-step demonstration
- Painting techniques
- Full color photos

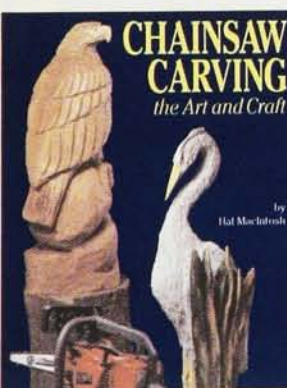


FOX# 076-0 \$12.95

Santa Carving With Myron Bowman by Myron Bowman

Give old St. Nick a facelift with these new ideas!

- 11 original patterns
- Step-by-step demonstration
- Carving and painting tips

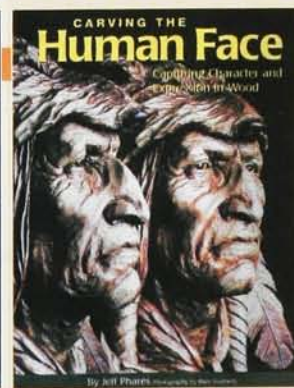


FOX# 128-7 \$24.95

Chainsaw Carving by Hal MacIntosh

Discover the hottest area of carving today

- More than 250 photographs of chainsawed works of art
- Learn the basics of chainsaw operation and how to create your own art
- Step-by-step techniques

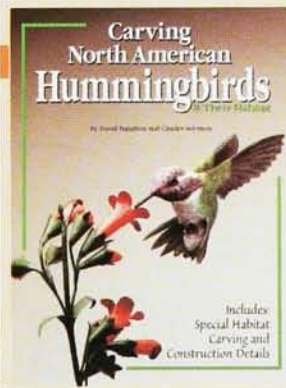


FOX# 102-3 \$24.95

Carving the Human Face by Jeff Phares

More than just a how-to book, Jeff teaches you how to think about realistic face carving

- More than 340 color photographs
- Facial anatomy reference materials

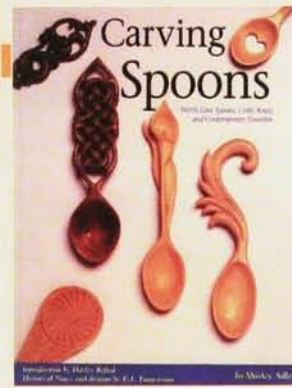


FOX# 133-3 \$19.95

Carving North American Hummingbirds and Their Habitat by David Hamilton and Charles Solomon

In their second book on hummingbirds, David Hamilton and Charles Solomon reveal more secrets to carving beautifully realistic hummingbirds.

In their second book on hummingbirds, David Hamilton and Charles Solomon reveal more secrets to carving beautifully realistic hummingbirds.

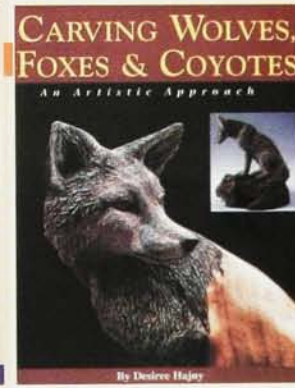


FOX# 092-2 \$14.95

Carving Spoons by Shirley Adler

Spoons are fun, simple projects to develop your carving creativity.

- 23 full size ready-to-use patterns
- Full color step-by-step instructions
- Features Welsh love spoons & Celtic knots



FOX# 098-1 \$19.95

Carving Wolves, Foxes, and Coyotes: An Artistic Approach by Desiree Hajny

The most complete guide to carving the wolf family.

- Step-by-step carving, burning, and painting instructions
- More than 140 detailed photographs

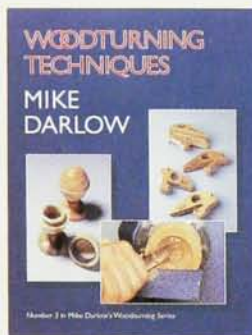
**Newly
Released**

OTHER NEW TITLES!



**Fox
Chapel Publishing Co. Inc.**

1970 Broad Street • East Petersburg, PA 17520 • www.foxchapelpublishing.com



FOX# 148-1 \$24.95

Woodturning Techniques by Mike Darlow

Number 3 in Mike's
woodturning series.

- Detailed information about materials and equipment
- Safety techniques
- Virtually everything you need to know to start turning beautiful projects

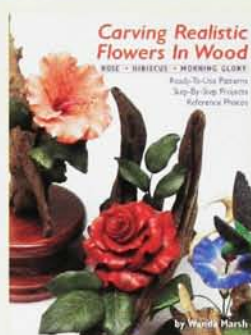


FOX# 156-2 \$9.95

A Beginner's book on Carving Neckerchief Slides, Pins and Magnets by Robert Reitmeyer

If you've ever thought about learning to carve wood, or already are a carver this brand-new book will help your skills!

- Tools and basic cuts
- Step-by-step instructions
- Ready to use patterns



FOX# 154-6 \$17.95

Carving Realistic Flowers in Wood by Wanda Marsh

Learn to carve the simple, star-patterned petals of the morning glory, move on to the fringed hibiscus, then carve the delicate nesting petals of the rose.

- Reference photos of the live flower
- Full-size, ready-to-use patterns

4 Easy Ways To Order!

1 Phone:
1-800-457-9112

PA: 717-560-4703

Monday - Friday 9:00 AM-5:00 PM (EST)

Voice Mail is available 24 hours a day.

Please mention WCI Fall 2001 ad when ordering.

2 Fax:
1-888-369-2885 or
717-560-4702

3 Online:
www.carvingworld.com

4 By Mail:
Send your order with check, money order (U.S. funds) or credit card number with shipping to:

Fox Chapel Publishing

1970 Broad Street

East Petersburg, PA 17520

PLEASE DO NOT SEND CASH!

Don't Forget!

- Make all checks/money orders payable to: Fox Chapel Publishing.
- Please pay in US FUNDS only (available at any bank or post office)
- PA residents please add 6% sales tax.

Shipping

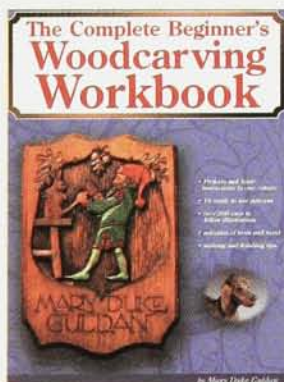
Most orders are processed within 48 hours and shipped via U.S. mail. Please allow 7-10 business days for delivery. If you need your books right away, please ask about overnight service when you call.

Order Subtotal	Shipping Cost	
	USA	CANADA
\$30 and under	\$3	\$5
\$30.01 to \$75	\$4	\$6
Over \$75	\$5	\$8
INT'L orders will be billed the actual shipping cost. All prices in U.S. funds.		



**Best
Sellers**

WOODCARVING by Mary Duke Guldán



FOX# 085-X \$9.95

Complete Beginner's Woodcarving Workbook

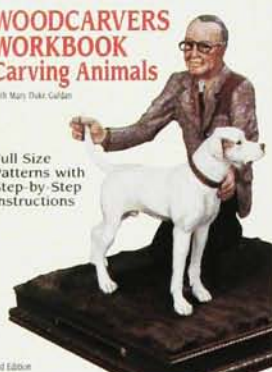
Any hobbyist new to the art of woodcarving will appreciate the easy-to-follow tone of this "made for beginners" book.

- Complete instructions on tool usage, sharpening, wood & tool selection
- Explicit step-by-step technique sections
- Special section about paints, stains, & hardware

WOODCARVERS WORKBOOK Carving Animals

with Mary Duke Guldán

Full Size
Patterns with
Step-by-Step
Instructions



2nd Edition

FOX# 134-1 \$14.95

Woodcarver's Workbook: Carving Animals 2nd Edition

More full size patterns with step-by-step instructions

- 10 complete projects
- Painting techniques, staining tips and color mixing instructions

Experience the Razertip™ difference!

Razertip™ Pyrographic Tools

Razertip™ pyrographic tools give you the largest selection of the world's finest, sharpest, toughest, most innovative tips, and the most comfortable pens you have ever used. They are the only CSA NRTL/C safety certified hot-wire pyrographs in the world. Razertip's exclusive unconditional warranty covers everything for power supplies (3 years) to pens and fixed tip (1 year). Ask your dealer or contact us directly for a free catalogue!



Model SK
10amp Single
burner



Model SS-D10
10amp double
burner



Over 200 different tip shapes including scale tips
Extra-long tips, Burnishers & Quill Makers
Many shapes unique to Razertip



Dealer Inquiries
Invited

Ask for our free catalogue
Razertip Industries Inc. P.O. Box 910, Martensville, SK, Canada S0K 2T0
Phone (306)931-0889 Fax (306)242-6119 Toll-free order line 1-877-RAZERTIP(729-3787)
Website www.razertip.com Email: razertip@sk.sympatico.ca

If you have been waiting for a "State-of-the-Art"
dust collector, your wait is officially over!

Introducing the Razaire™ 530

Portable Dust Management System

Super Small! • Only 11" x 11" x 6" deep

Super Light! • Less than 8 lbs.

Super Quiet! • No annoying "whine"

Super Convenient! • Small, easy to clean filters

• Built-in carrying handle

• Built-in lamp

• Supplied with 8" clear acrylic hood

Efficient! • Traps over 90%* of fine carving dust!

* Over 90% efficiency for 3-4 micron particulate using one filter.

Efficiency is increased further by adding a second filter. Filter

specifications available on request.

Versatile! • Will adapt to any small-shop dust

control need quickly and easily

• Side discharge allows you to use it against a

wall; easily converts to rear discharge

• Stackable filter frames convert Razaire 530 to a

2 or 3 stage unit in just seconds.

• Carry it with you to classes and shows.

Super Safe! • Fully CSA NRTL/C Safety Certified

Super Durable! • Razaire's exclusive Unconditional Warranty: 5 years

on Fan, 10 years on cabinet and electronics. The Razaire 530

has been built to last a lifetime!





DIMITRIOS KLITSAS

Fine
WOOD
SCULPTOR



LEARN WOOD CARVING

Beginners and advanced wood workers and carvers are invited to learn wood sculpting from Master European Wood Carver, Dimitrios Klitsas. *Don't miss this opportunity to learn from a master.*

*Classes will be starting soon.
Please call or write for dates and class information.*

(413) 566-5301 • 378 North Road • Hampden, MA 01036

www.klitsas.com

The American Woodcarving School is pleased to announce its 2001 Fall Seminar Schedule



**December 7-9: Carve a horse in
the round or a child's head with
Janet Cordel**

Call for more information

1-800-713-1751

American Woodcarving School
21 Pompton Plains X-Rd., Wayne, NJ 07470
www.americanwoodcarving.com

SEPTEMBER

Sept. 1-2. Sangamon Valley Woodcarvers 11th Annual Woodcarvers Show, SPRINGFIELD, ILLINOIS (Illinois State Fairgrounds, 11th & Sagamon Ave) Judged competition & awards, door prizes, seminars, carving sales, tools & supplies. 10am-5pm. Contact: Lee or Betty Legg, 1141 W. Edwards, Springfield, IL 62704, blegg@springfield.k12.il.us or (217) 546-8792.

Sept. 1-2. Oglebay Woodcarvers Guild 24th Annual Carving Show & Sale, WHEELING, WEST VIRGINIA (Oglebay Park, Oglebay exit off I-70, 2 miles via Rt. 88). 10am-5pm, free admission. Tools, supplies, displays, food, golf, swimming, picnicking, tennis, walking, Civil War Reenactment. Contact: Joseph Hodorowski, 56061 Governor Dr., Bellaire, OH 43906, (740) 676-7030.

Sept. 1-2. 5th Annual McAlester Area Woodcarvers Show and Sale, to be held at the Old McAlester High school located on the corner of Second Street and Adams Avenue, McAlester, OK 74501. Juried show with 26 open categories and 1 novice category. Whittling contest on Saturday, September 1st, 2001. Contact Show Chairperson: Daisy Howell at 1524 N. Second Street, McAlester OK, 74501. Telephone: 918-426-6337

Sept. 8-9. 14th Annual Duck Fair, HAVRE DE GRACE, MARYLAND (Havre de Grace Decoy Museum, 215 Giles St.). Featuring more than 40 wildfowl carvers & artists on exhibit, retriever demos, children's decoy painting, live & silent auctions, head whittling contests, carving competitions & bake sale. Free. Sat. 9am-5pm, Sun. 10am-4pm. Contact: (410) 939-3739.

Sept. 8-9. 3rd Annual Woodcarving Show, PLEASANTON, CALIFORNIA (Pleasanton Senior Center, 5353 Sunol Blvd., Pleasanton, CA 94566) Sat. 10am-5pm & Sun. 10am-4pm. Contact: Joan Cousins, 2492 Ascot Way, Union City, CA 94587.

Sept. 8-9. Merry-Go-Round Museum's Carvers Weekend, SANDUSKY, OHIO (Merry-Go-Round Museum, Corner W. Washington & Jackson St.). Sat. 11am-5pm, Sun. 12am-5pm, admission \$2. Carousel raffle drawing, woodcarvers (show & sell), carving classes (pre-registration required). Contact: Veronica

Vanderbout, Merry-Go-Round Museum, P.O. Box 718, Sandusky, OH 44870, phone (419) 626-6111, fax (419) 626-1297.

Sept. 15. Boone Valley Wood Carvers 5th Annual Carving Jubilee & Art Show, WEBSTER CITY, IOWA (Ed Prince Building, Hamilton County Fairgrounds, South end of Bluff St.) 9am-6pm. Free Admission. Show, vendors, sharpening, silent auction. Contact: Karen Wheeler, gknwhlr@ncn.net or Joyce Arras, 1144 Walnut St., Webster City, IA 50595. (515) 832-3516.

Sept. 15-16. Stark Wilderness Center Woodcarvers Fall 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, Jack Lash, (330) 832-4115 or jar-h-seke@bright.net

Sept. 15-16. Colorado Carvers Annual Show, GOLDEN, COLORADO (Jefferson County Fairgrounds, W. 6th Ave. & Indiana St.) Sat. 10am-6pm, Sun. 10am-5pm, Admission: \$2 for Adults, children under 12 free. Sales and competition. Free parking (including motor homes & trailers). Contact: Barbara Jacobson, 1111 Pikeview St., Lakewood, CO 80215, (303) 274-6237, crane_39@msn.

Sept. 15-16. 2nd Annual North Georgia Wildlife Art Festival, BLUE RIDGE, GEORGIA (on Route I-575). Sat. 10am-5pm, Sun. 12pm-5pm. Juried arts, demonstrations, open lectures, presentations, Junior Federal Duck Stamp Exhibit, food. Contact: Candace Lee, Blue Ridge Mountains Arts Association, Inc., P.O. Box 1016, Blue Ridge, GA 30513, phone (706) 632-2144, fax (706) 632-7785, email: blrdgarts@tds.net.

Sept. 15-16. Central Coast Woodcarvers 24th Annual Show, CAMBRIA, CALIFORNIA (Coast Union High School). Sat. 10am-5pm, Sun. 10am-4pm, \$2 donation. Over 80 woodcarvers exhibiting & demonstrating, door prizes drawings, tools, supplies, carvings, pre-show seminars. Contact: Don Calver (805) 995-3182 or Bob Otto (805) 534-1292

Sept. 21-22. Arts, Crafts, & Woodcarving Show, PORT ST. LUCIE, FLORIDA (Port St. Lucie Community Center). Fri. 4pm-8pm, Sat. 9am-3pm. Prizes. Sponsor: City of Port St. Lucie Parks & Recreation. Contacts: Lori

Conn (561) 878-2277, Manatee Woodcarver School, Bill Thorngreen (561) 340-2685.

Sept. 22-23. Quilceda Carvers 16th Annual "Artistry in Woodcarving" Show, MONROE, WASHINGTON (Evergreen State Fairgrounds). Demos, door prizes, raffles, ugly cowboy contest, floating carving contest, tool, wood and book vendors. Sat. 10am-5pm, Sun. 10am-4pm. Donation \$3, under 12 free. Contact: Charlie Ricketts, (360) 435-5413, Nancy March (360) 629-2710 or Alan Locke, (360) 424-5880, email: alocke90@hotmail.com

Sept. 22-23. St. Charles Area Woodcarvers 12th Annual Show and Sale, ST. PETERS, MISSOURI (St. Peters Community & Art Center, 1035 St. Peters - Howell Rd.) 9am-5pm, Free admission. Contact: John Bouchillion (636) 240-5372 or email jbouchil@mail.win.org. Information and maps, see www.geocities.com/jbouchil.

Sept. 29. Badger State Carvers Annual "Art-O-Wood" Show and Sale, WAUWATOSA, WISCONSIN (Mt. Mary College, 2900 N. Menomonee River Pkwy.). Hours: 10am-4pm. Admission: Adults \$2, children under 12 free. Judged competition. Contact: Larry Sandbert, 5440 Olympia Drive, Greendale, WI 53219, (414) 423-0945

Sept. 29-30. Woodcarvers of Northwest Arkansas 24th Annual Fall Show and Sale, ROGERS, ARKANSAS (Daisy Special Events Center at Lake Atlanta). Show, whittling contest, purchase awards. Sat. 9am-5pm, Sun. 11am-4pm, Free Admission. Contact: Ray Claywell, Show Chariman, Rt. 2, Box 2025, Washburn, MO 65772, (417) 826-5046, mmrc@mo-net.com.

Sept. 29-30. Lower Columbia Woodcarvers 17th Annual Non-juried Show, LONGVIEW, WASHINGTON (Lower Columbia College Student Center) Contact: Frank Snedden, 112 Stout Rd, Silverlake, WA 98645 (360) 274-9246 or ooheckk@aol.com.

Sept. 29-30. Piedmont Woodcarvers Annual Sculptures & Designs in Wood - EXPO 2001, GREENVILLE, SOUTH CAROLINA (Pametto Exposition Center, 1 Exposition Ave) Show hours: Sat. 10am - 5pm; Sun. 11am-4pm. Admission: \$5. Contact: Larry Goodson, (864) 877-8042. Email: PWCC2@AOL.COM. Website:

Sept. 29-30. 16th Annual Canadian Wildlife Carving Championships, MIDLAND, ONTARIO (Wye Marsh Wildlife Centre). Hosted by the Wye Marsh Association of Woodcarvers in conjunction w/the Wye Marsh Wildlife Centre. Competition on 4 levels, 3 divisions with 56 categories. Over \$6,000 in prize money available. 3-\$500 Purchase Awards. Annual 50/50 public auction of carvings 9/30 at 2pm. Free seminars, carving supplies, environmental displays and children's activities. Contact: Alfred Scott, Wye Marsh Wildlife Centre, P.O. Box 100, Midland, Ont. L4R 4K6, (705) 526-7809, email: wyemarsh@cryston.ca or check: www.wyemarsh.com

Sept. 29-30. The Great Lakes Wood Carvers Assoc. 24th Annual Exhibit & Sale of Artistry & Craftsmanship In Wood, STRONGSVILLE, OHIO (Strongsville Recreation & Senior Complex, 18100 Royalton Rd) 10am-5pm. Admission: FREE. Contact: Bob Bowman (440) 238-8991.

Sept. 30. Valley Carvers 14th Annual Show, UTICA, ILLINOIS (Main Lodge at Starved Rock State Park). Contact: David Rinkenberger, 4 Old Orchard Ln., Streator, IL, 61364, (815) 672-7101.

OCTOBER

Oct. 5-7. Chesapeake Wildfowl Expo., SALISBURY, MARYLAND (Ward Museum of Wildfowl Art, 909 S. Schumaker Drive). Free admission. Buy-sell-trade fine antique decoys, hunting items, folk art, antiques, antique-decoy competition, Chesapeake Challenge Shootin' Stool Competition, exhibit of antique decoys, auction. Website: www.wardmuseum.org. Contact: Sam Dyke at (410) 742-4988 ext. 117, ward@wardmuseum.org.

Oct. 6-7. 11th Annual Woodcarving Show, CANDOR, NEW YORK (Candor Fire Hall, Route 96) 10am-5pm. Sponsored by the Catatonk Valley Woodcarvers Association. Contact: David O'Konsky, 8 Bank St, Candor, NY 13743 (607) 659-7146; evenings.

Oct. 6-7. Oklahoma City Woodcarvers Club Annual Show, OKLAHOMA CITY, OKLAHOMA (Midwest City Municipal Center) Sat. 9am-

6pm, Sun. 10am-5pm. Admission \$2 for adult, children under 12 free. Purchase awards. Contact: Les Stotler, Show Chairman, 2725 N. Rockwell, Newcastle, OK. 73065, lstotler@oecadvantage.com

Oct. 7. Tri City Carvers 14th Annual Wood Carving and Art Sale, SAGINAW, MICHIGAN. Sun. 10am-4pm. Admission \$2. Raffles, door prizes. Contact: Mike Ford (517) 687-9783 or Duane Brethauer (517) 792-7538 or write Tri City Carvers, P.O. Box 6553, Saginaw, MI.

Oct. 13. South Jersey Woodcarvers 22nd Annual Woodcarving and Wildlife Art Show, MEDFORD, NEW JERSEY (St. Mary of the Lakes School auditorium, 196 State Hwy, Rt. 70). 10am-5pm. Adults \$4.00, children under 12 free. Exhibits, judged competition, artists, door prizes, kids soap carvings, live music, food. Contact: Terry Ramsey (856) 227-0821 or John Finnigan (846) 435-7323.

Oct. 13-14. 12th Annual Artistry in Wood Show & Sale, SPOKANE, WASHINGTON. (Bldg. 6 of Spokane Community College) Sponsored by Spokane Carvers & Inland Empire Carvers. Special category "Happiest Halloween." Contact: Rod MacLean, 2604 N Lee, Spokane, WA 99207, (509) 489-8355 or Tim Rahman, (509) 244-3467. email: trahman@att.net.

Oct. 14-20. OWCC Annual woodcarver's Show & Competition, ORANGEBURG, SOUTH CAROLINA (Orangeburg County Fair Grounds) Mail-ins encouraged, no handling fee. Check-in Sat. Oct. 13 10am-6pm. Over \$2000 in prize money. Contact: Robert Moe, (803) 535-3210. Email: owccshow@yahoo.com.

Oct. 14. Mid-Island Carving Show, NANAIMO, BRITISH COLUMBIA (Bowen Park Complex, 500 Bowen Road). Contact: Charles Renoe (250) 756-0686 or Brian Sugiyama (250) 755-7501.

Oct. 26-27. Odessa Texas Mustang Draw Woodcarvers 11th Annual Show & Sell, ODESSA, TEXAS (Ector County Coliseum Bldg A) Fri. 10am-5pm, Sat. 9am-6pm, free admission. Judged competition (Jeff Phares, judge), raffle tickets for a hand carved Ornament Christmas tree & Friendship Cane, demonstrations, seminars, classes, displays. 3 day seminar before show w/ Jeff Phares. Pre-payment required. Contact: George Friday, 3407 Rosemont, Midland, TX 79707, (915) 689-0088, jgfriday@nwol.net; Robert Miles, 7881 E. Goldenrod,

Gardendale, TX 79759, (888) 380-7496, carverbob5@aol.net.

Oct. 27. Davidson County Woodcarvers Show & Competition, LEXINGTON, NORTH CAROLINA (Davidson County Museum of Art, 224 S. Main St.) In conjunction with the annual Lexington, NC Bar-B-Q Festival. 10am-5pm, free admission. Cash prizes. Contact: Wayne Covert, Davidson County Woodcarvers, 901 Country Club Circle, Lexington, NC 27292, (336) 243-1614.

Oct. 27. Lycoming County Woodcarvers 3rd Annual Show, WILLIAMSPORT, PENNSYLVANIA. Sat. 9am-5pm. Admission: Adults \$2, children under 12 free. Judged open competition. Contact: Maynard Gearhart (570) 326-5082

Oct. 27-28. Tannehill Woodcarvers Club 15th Annual Show and Sale, TANNEHILL, ALABAMA (Tannehill Historical State Park, between Birmingham & Tuscaloosa, Exit 100 off I20/59. State Park Admission: Adults \$2, Seniors & children under 12 \$1. Hours: 9am-5pm. Competition, vendors, demonstrations. Contact: Wayne Thaggard (205) 979-2759, Thaggards@mindspring.com or Ken Riner (205) 699-3177, Rinerwoodcarver@aol.com.

Oct. 27-28. 9th Annual Conewago Carvers' Woodcarving & Wildlife Art Show, EAST BERLIN, PENNSYLVANIA (East Berlin Area Community Center) Sat. 10am-5pm, Sun. 10am-4pm. Donations: \$3, children under 12 free. Silent auction, raffle (supports Make-A-Wish Foundation), door prizes, featured artists - Dave Sabol. Contact: Ed Bolt, 96 Laurel Drive, Fayetteville, PA 17222, (717) 352-3006, ebolt@innernet.net.

Oct. 27-28. North Suburban Carver's 22nd Annual Artistry in Wood Exhibition and Competition, WHEATON, ILLINOIS (DuPage County Fair www.dupagecountyfair.org). Hours: 9am-4pm. Admission: \$3. Sales, demonstrations, silent auction, raffle, cash prizes. Contact: Mary Samat, 5360 N. Pioneer Ave., Chicago, IL 60656, (773) 763-1788, fmsamat@aol.com.

Oct. 27-28. 17th Annual North Jersey Woodcarving & Wildlife Art Show & Sale, PARSIPPANY, NEW JERSEY (P.A.L. on 33 Baldwin Rd.). Sat. 10am-5pm, Sun. 10am-4pm, admission: \$3. Over 100 carvers &

painters, for sale paintings, carvings, tools, books & wood, free demos & door prizes. Contact: Jerry (973) 625-2543 or njcarver@optonline.net.

Oct. 27-28. International Chip Carvers 5th Annual All Chip Carvers Show, LEBANON, MISSOURI (Mills Center, 500 E. Elm St.). 10am-5pm, free admission. Silent auction, ornaments, friendship cane block exhibitors, chip carving contests, chip carving workshop w/ Zina Burloiu of Romania (Oct. 26). Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO 65536-9325, (417) 532-8434, bmckenzi@llion.org.

NOVEMBER

Nov. 3-4. North Alabama Woodcarver's Associations 20th Annual Mid-South Woodcarving Show & Competition, HUNTSVILLE, ALABAMA (Huntsville Depot Roundhouse, 320 Church St.) Sat. 9am-5pm, Sun. 10am-5pm. Free Admission. Contact: Dan Pritchett, (256) 963-6347 or (256) 881-2544.

Nov. 3-4. 18th Annual William Rush Woodcarving Show, LIMA, PENNSYLVANIA (Penn State-Delaware Co. Athletic Center Gym, Rt. 352, 1 mi. N of US Rt. 1). Demonstrations, door prizes, books, tools & supplies. Free Parking. Contact: Elizabeth Welsh, 1521 Down St., Media, PA 19063, (610) 565-5859.

Nov. 3-4. 18th Annual William Rush Woodcarving and Wildlife Art Show and Sale, MEDIA, PENNSYLVANIA (Penn State Delaware County Athletic Center Gymnasium, Rt. 352, 1 mile N. of US Rt. 1). Hours: Sat. 10am-5pm, Sun. 10am-4pm. Open competition, books, tools & supplies, demonstrations. Contact: Elizabeth Welsh, 1521 Down St., Media, PA 19063, (610) 565-5859.

Nov. 3-4. Wester Pennsylvania Woodcarvers Association 8th Annual Woodcarving Show, CASTLE SHANNON, PENNSYLVANIA (Castle Shannon Volunteer Fire Hall, Rt. 88). 10am-5pm. Adults \$2.00, Seniors \$1.00, children under 12 free. Carving contest, exhibits, demonstrations, vendors, door prizes. Contact: Gary Kraeuter (exhibitors) (412) 466-6661 or Walt Niedziela (general) (412) 469-2903. **Nov. 3-11.** Guild of Woodworkers Canterbury, Inc. Annual Woodshow,

CHRISTCHURCH, NEW ZEALAND. Contact: Paul Deans at DeansArt@xtra.co.nz.

Nov. 9-10. East Texas Woodcarvers' 16th Annual Woodcarving Show, Sale & Competition, TYLER, TEXAS (Rose Garden Center) Application/Brochure available Mid-July. Cash & purchase awards. Contact: Charles & Kathy Brooks, PO Box 1065, Whitehouse, TX 75791 (903) 839-7042. Email: cbrooks@cox-internet.com.

Nov. 10. North Carolina Piedmont Woodcarvers Show, STATESVILLE, NORTH CAROLINA (Agricultural Building, 444 Bristol Dr.). Hours: 9am-4pm. Ribbons and prizes. Contact: Ron Dowdy (828) 754-9589 or Dean Wright (828) 495-7582.

Nov. 10-11. Dayton Carvers Guild's 20th Annual Artistry in Wood, DAYTON, OHIO (Hara Arena, 1001 Shiloh Springs Rd). Sat. 10am-6pm, Sun. 10am-5pm. Admission: Adults \$5, children under 12 free. 200 wood artists, tool, supplies, demonstrations. Benefits United Rehabilitation Services. Contact: Ralph Moeller, 22 Temple Dr., Xenia, OH 45385, (937) 372-7726.

Nov. 10-11. Northwest Wood Carvers Association Show & Sale, PUYALLUP, WASHINGTON (Puyallup Fairgrounds, Federal Way). Sat. 10am-5pm, Sun. 10am-4pm. Admission: Adults \$5, children under 12 free. Juried gallery, featured artist, demonstrations, seminars, door prizes, vendors, carving sales. Contact: Michelle Brittany, P.O. Box 6092, WA 98063, mcbrittany@yahoo.com or visit www.woodcarvers.org.

Nov. 12-14. Gulf Coast Carvers Guild's Annual "Holzshnitzer University", SARASOTA, FLORIDA. 3 days of classes including beginners, Scandinavian, caricature, stylized, power carving. Get your woodcarving "degree" from Holzshnitzer University. Contact: Jerry Smith (941) 921-3634 or smithathome@prodigy.net.

Nov. 17-18. Tri-State Woodcarvers 16th Annual Show, EVANSVILLE, INDIANA (National Guard Armory, 3300 Lloyd Expressway). Sat 9am-5pm, Sun. 10am-4pm, admission \$2, tables \$25. Ribbons, Prize money. Stu Martin as judge. Contact: Marvin Daniels, 823 Agathon Dr., Evansville, IN 47712,

(812) 985-5492, (812) 423-9631 or crvnmrvn@aol.com.

Nov. 23-24. Northern Colorado Wood Carvers 9th Annual Show/Competition & Sale, FORT COLLINS, COLORADO (Fort Collins Lincoln Center, Canyon West Room, 417 West Magnolia). Fri. 11am-6pm, Sat. 9am-4pm, admission: \$2, 17 and under free. Carving demos, door prizes, raffle. Contact: Eva Cammack, 3010 Dean Dr., Ft. Collins, CO 80521, (970) 224-9516, or maceva@frii.com.

Nov. 24. Deltona Florida Woodcarvers 2nd Central Florida Woodcarvers Show and Sale, DEBARY, FLORIDA (DeBarry VFW, 1-4 Exit 53 West to US 17). Sat. 10am-4pm. Admission \$1. Hourly door prizes, demonstrations, exhibits, vendors. Contact: Jim Bergman, Show Chairman, PO Box 88, DeLeon Springs, FL 32130 (386) 985-5805.

Nov. 25. 17th Annual Black Swamp Woodcarvers Show, TOLEDO, OHIO (St. Clement Community Center, 3030 Tremainsville Road) Sun. 10am-4pm. Contact: Arnie Eckenrode, 13280 County Rd. 10, Delta, OH 43575, (419) 923-0155, eckenrodea@hotmail.com, or Ivan Kurtz, 3802 Elmhurst, Toledo, OH 43613, (419) 474-3230, ikurtz@toast.net

DECEMBER

Dec 1. Nature Coast Carving Clubs 4th Annual Carving Show, IVERNESS, FLORIDA (Citrus County Auditorium, Hwy. 41 S. next to Citrus County Fairgrounds/Airport). Hours: 9am-3pm. Admission: \$1. Hourly demonstration. Contact: NCCC, PO Box 102, Lecanto, FL 34460-0102, Gerry Bergman (352) 637-3584, gbergman@hitter.net

Dec 1-2. Arizona Woodcarving Assoc. 31st Annual Show/Sale, TEMPE, ARIZONA (Kiwans Recreation Center, 6111 S. All American Way) Entries Friday, Nov. 30, 2001 from 2pm-6pm. Contact: Lupe Cavanaugh 1626 E Aire Libre, Phoenix, AZ 85002 (602) 992-9892.

SUBMISSION DEADLINES

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

Wood Carving ILLUSTRATED CLASSIFIEDS

TOOLS & SUPPLIES

PSDG – Vac-U-Shield® System fastens to Foredom, Dremel, eliminates dust, preserves health with your tank vacuum. FREE brochure and user's test reports. PO Box 39060 WC901, Philadelphia, PA 19136. Web site: www.ProtectiveSpecialties.com, <http://home.earthlink.net/~prospspecial>.

Santa/Snowmen Carving Kit – Includes cut-out, full color 54 page book (with 12 additional patterns) with step-by-step instructions by Mike Shipley, and chip carving knife; \$34.95. Deluxe kit includes 1/8" veiner and 3/16" parting with palm handle; \$59.95. (Specify Santa or Snowman with either kit.) Add \$6.00 for UPS (U.S. only). Money Orders Only: U.J. Ramelson Co., 165 Thomas St., Newark, NJ 07114. For American made carving tools and supplies, visit www.ramelson.com.

Slim's Woodshed – Minnesota's source of northern basswood. We carry Cherry, Hickory, Red & White Oak, Red Cedar, Basswood, Butternut & Walnut, as well as a large inventory of Tupelo. (507) 886-3114. Email: slims_ws@means.net, www.web-site.com/slimswoodshed/.

T.O.W. – Canada's foremost supplier of Pfeil "Swiss Made" carving tools. A great selection of Flexcut, Harmen, Boker, Warren, & KLOTZLI carving tools, supplies, and books. 41 Idleswift Drive, Thornhill, Ontario, Canada, L4J 1L2. By appointment. (905) 731-3841, fax: (905) 731-1083. E-mail: towcarvsupplies@home.com. New catalog \$2, refundable.

Tuckaway Timber – Carving Wood: High quality, properly air dried Northern Basswood, Butternut, Cedar, Eastern White Pine and Tupelo. Up to 6-in. thick. Visit our comfortable retail facility or call for mail order. Free price list. Route 10, Lyme, NH 03768. Toll free: (877) 807-0938, email: tuckaway@sover.net.

Pinewood Forge – Maker of kolrosing and other Scandinavian carving knives.

Featured in *WCI* Summer 2001. All prices postpaid. Kolrosing and Detail knives -- \$18. Harley (Refsal) knife -- \$31. Stubby knife -- \$30. Slojd knife -- \$35. Short slojd -- \$33. Hook knives (right and left) -- \$38. VISA/MC accepted. Call/write: 218-243-2145. Pinewood Forge (new mailing address), 17738 Nelson Dam Rd. NW, Leonard MN 56652 e-mail: pinewoodel@hotmail.com

MISCELLANEOUS

Attention Manufacturers: National distributor of wood carving tools is interested in affiliating with manufacturers of various products for the carver. Have good dealer contacts. Harmen Company, Inc. P.O. Box 333 little Falls, NJ 07424

Woodworkers Wanted! For creating heirloom projects from full-size woodworking plans. Save \$\$ by following our detailed, easy-to-follow plans to build your own custom, quality wood furniture and items. From Beginner to Expert, we carry plans for all levels of woodworkers divided out to your appropriate skill level. Cradles, Children's Toys, Bookcases, Bedroom Sets, Living Room Sets, Gun Cabinets and much more. Visit us now at <http://www.cidwoodworking.com> to get your plans now before someone else does!

CLASSES

Bill Janney Gunstock Carving Classes – Middletown, Ohio – Sept. 28-30. Lockhart, Texas – Nov. 3-5. Lake Havasu City, Arizona – Feb. 8-10, 2002. Learn fishscale, basketweave, relief carving using high speed drill. Kits & supplies available. See Power Carving Manual (Vol. 2, pg. 103) for article on my work. Phone: (937) 787-4836. New gun pictures on web site. www.interaxs.net/pub/guns.

Chip Carving Exhibit – International Chip Carvers Exhibitors, Inc. sponsor of the 5th Annual All Chip Carvers Show in Lebanon, Missouri, October 27-28, 2001. Nowhere else can such quality and quantity be found in chip carvings located all in one place. The theme of the show has always been "Learning Through Sharing." Take this opportunity to see different methods and styles of chip carving rarely seen. Ask the chip carver and get a free hands-on demonstration. Located at

the Mills Center, 500 E. Elm St., Lebanon, Missouri, left of the Cowan Civic Center. Take a chip carving workshop with Zina Burloui of Romania, including drafting techniques and layout design (cost \$65 with a \$25 deposit). Take a class with Barry McKenzie in the mechanics of how & why chip carving works that way (cost \$45 no deposit required). Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO 65536-5325, (417) 532-8434, email: bmckenzi@lilion.org.

Fish Carving Classes – Fish carving classes with 3-time World Champion fishcarver Clark Schreibeis. For 2001 schedule and more information contact: Clark Schreibeis, 5626 Danford Road, Billings, MT 59106. Phone: (406) 656-9151, web site: www.carvingclasses.com, email: clark@clarkschreibeis.com.

Dimitrios Klitsas – Classes with Master European carver Dimitrios Klitsas. Provides beginners and advanced carvers with instruction. For class schedule or more information contact: 378 North Rd., Hampden, MA 01036. Phone: (413) 566-5301, fax: (413) 566-5307 www.klitsas.com.

Maine Woodcarving Seminars – Scheduled for October 2001. Bird and caricature-carving seminars are scheduled for October 1 – 6, 2001 for beginners, intermediate and beyond. Instruction will be given by Erwin Flewelling and George Gunning. Hands-on carving opportunity with one-on-one mentoring. Class size is limited to ten individuals each. Attractive accommodations have been reserved on beautiful China Lake in China, Maine. Cost will be \$395 for instruction, five nights of lodging and meals. Come experience nature at its best along 2000 feet of scenic lakeshore and Maine's breathtaking foliage. For more information, contact Angela Nelson at (207) 968-2101 or e-mail at clcc@larck.net.

Fall 2001 Carving on Cape Cod: Songbird Carving for Beginners (Eastern Bluebird) with Erwin Flewelling. Nov. 2-4, resident workshop. Carving Christmas Characters (Santa with Rudolph and The Grinch with Max) with David Sabol. Nov. 16-18, resident workshop. Sjöholm Inn; call Bob or Barbara White, innkeepers, for details. (800) 498-5706.

SMOKY MOUNTAIN WOODCARVERS SUPPLY, INC.



PO BOX 82
TOWNSEND, TN 37882
800-541-5994

*"Carvers
helping
carvers"*

Visit our web site at:
www.woodcarvers.com
e-mail: woodcarver@mindspring.com

**Complete line of
carving supplies • Classes
Wood (Shipped to your door)**

Call or write for free catalog

Nibsburner Precision Burners for Craftsmen

Nibsburner • Nibsburner • Nibsburner

For all your projects:

*Bird Projects
Character Carvings
Flat Work
Leather Burning
Gourd Texturing*

**Model 1381-B shown*



Nibsburner • Nibsburner • Nibsburner

**5 Different Models • Variety of Burning Tips
Adapter Cable Works on Other Burners**



Visa or Mastercard accepted

Call or write for our free brochure.

**Nibsburner Company
3255 Blue Mountain Way
Colorado Springs, CO 80906
Ph. (719) 576-8686 • Fax: (719) 538-8215**

Wow, What a Deal! Foredom Woodcarving Kit

List price \$295.00

**Our Price:
\$219.00**

(Plus shipping)

**Save
\$76.00**

Kit includes:

- "SR" Reversible Motor
- FCT-1 Foot Control
- Model #44-T Handpiece
- Collets #442-22 (3/32"), #443-44 (1/8"), & #447-44 (1/4")
- Woodcarving Accessory Kit WK-50
- Flexible Shaft Grease

To place an order or to receive a FREE
catalog of our full line of woodcarving
supplies, call TOLL FREE or write to us:

P.O. Box 522
Nesciopeck, PA 18635-0522
www.hummul.com

**Most orders received by 1:00 p.m.
ship the same day!**



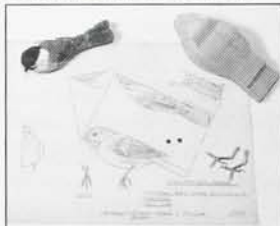
**CHRISTIAN J.
HUMMUL Co.**

1-800-762-0235

JENNINGS DECOY CO.

Over 500 Northern
Grown Basswood Cutouts

Call
or write for a
FREE
catalog.
Over 1,400
items
featured.



- Kiln-dried basswood
- Huge variety of patterns
- Butternut cutouts
- Cedar and cork gunning decoy kits and paints
- Full range of Jo Sonja Acrylics
- Foredom equipment
- Numerous carving aids
- Cast resin decoy reproductions

Over 90% of our orders are shipped within
48 hours. We do custom cutting and casting -
send us your pattern for a quote.
Unconditional money back guarantee!!



Jennings Decoy Co.
601 Franklin Ave. NE Dept. CI
St. Cloud, MN 56304
1-800-331-5613
Fax: 320-253-9537

OPEN HOUSE EXHIBITION

August, September & October 2001

sponsored by Louisiana Cypress Products

THIS SHOW WILL FEATURE

- Thousands of cypress knees
- Truckloads of driftwood
- Rare carving wood such as haw, dogwood, sassafras, etc., along with tupelo gum
- Other common woods

Many of the cypress knee formation date back to the 18th century, with bases measuring up to 5 feet & as tall as 7 feet. Some clusters will have as many as ten points, all growing from the same base.

You will see shapes & formations by Mother Nature that will never be duplicated by man. If you are looking for a particular species of southern wood, please let us know.

We cordially invite all our carving friends to:

- Visit & enjoy swamp tours, fishing authentic Louisiana food
- Free RV parking
- Demonstrations of knee processing & the most unusual & interesting assembly of carving items ever displayed under one roof.

Write, phone or email for details & preview
of some items to be displayed
217 Sterns Rd. Olla, LA 71465
(318) 495-5450 • cen41581@centurytel.net



RITTER CARVERS, INC.

Complete Line of
Carving Supplies and Tools

Send for your
FREE catalog
today!

Our company policy
is service. If you
need help of any kind,
we are available. We
attempt to ship all
orders within 3 days.

- Supplies for the carver
- Basswood
- White Cedar
- Choice Tupelo
- Hardwoods
- Carving cutouts
- Cast pewter feet
- Glass eyes
- Detail master-burner
- Foredom tools and accessories
- Automach chisels
- Carbides
- Diamonds
- E-Z Carve chisels
- NSK High speed detailer
- Jo Sonja Artists Colors

RITTER CARVERS, INC.
1559 DILLON ROAD • MAPLE GLEN, PA 19002
1-215-646-4896 • CALL AFTER 5:00 PM

FREE CARVING TOOL CATALOG

Fine European and
Domestic Carving Tools



- Full Size Carvers
- Palm Tools
- Knives and More
- Stubai
- Two Cherries
- Diefenbacher Brand (On Sale!)

Diefenbacher Tools

12132 Old Big Bend St. Louis, MO 63122

800-326-5316 www.diefenbacher.com



Slim's Woodshed

160 1st St. NW, Box 594
Harmony, MN 55939

(507)886-3114 • Fax (507)886-3115

e-mail: slims_ws@means.net

www.web-site.com/slimswoodshed/

Workshops & Classes Year Round
Minowa Wood Carvers Show & Sale July 6-7, 2002
Carving Wood and Books available
Call for schedule • Licensed lodging available

Mid-west's largest Woodcarving Museum
with CCA Circus

Woodcarvers

Complete line of Decoy &
Wood Carving Supplies:
Tools • Wood • Books

Store Hours:

Mon.-Fri. 9am-5pm

Wed. 9am-8pm • Sat. 9am-1pm

Summer Hours from June-Sept 1:

Tues.-Fri.: 9am-5pm • Sat. 9am-1pm

Gregory D. Dorrance Company
Est. 1972

1063 Oak Hill Ave. • Attleboro, MA • 02703
Tel. (508) 222-6255 • Fax: (508) 222-6648

Looking for Something Different?

Mountain Woodcarvers

FREE Catalog

1-800-292-6788

In Canada: 970-586-8678

Fax: 970-586-5500

view our catalog on-line

www.mountainwoodcarvers.com

or mail to:

P.O. Box 3485

Estes Park, Colorado 80517



WESTERN CARVING SUPPLIES

Montana's Full Service Mail Order Supplier

Complete selection of power
and hand tools, books, all
accessories for the modern carver.

Visa & Mastercard accepted

Annual Montana Summer Carving Seminar

Send \$1 for catalog with seminar registration

3205 Eighth Ave North • Great Falls, MT 59401
PHONE/FAX 406-727-8054 • E-mail: wries@mcn.net

"The Woodcraft Shop"

That's all you really need to know for
all your woodcarving supply needs!

Call or write for a FREE catalogue.

2724 State Street

Bettendorf, IA 52722

800-397-2278

CAPE FORGE

Traditional Hand-Forged Edged Tools



Hand forged carving knives all \$29.95

- Carving knives • Detailers
- Drawknives • Bent Blades • Chisels
- Interchangeable Mini tools
- Firmers • Custom work

Send \$1.00 for complete catalog

CAPE FORGE

PO Box 129 • Louisville, CO 80027

CALL : (888) 310-3343

www.capeforge.com

Canada's Carving Centre



WOODCHIPS CARVING SUPPLIES

(2000) Ltd.

Worldwide Mailorders Welcome!

We have assembled a comprehensive
selection of carving tools and
accessories for the new carver and
the professional. Here's a partial list:

POWER TOOLS

Nsk Foredom
Ryobi Skill

POWER TOOL ACCESSORIES

King Arthur's Tools
Arborteck Foredom

ROTARY CUTTERS

Aluminum Oxide Points
Stump Cutters
Ruby Carvers
Diamond Carvers
Karbide Kutzall
Burrs & Drills

ROTARY ACCESSORIES

Mandrels & Chucks
Mounted Brushes
Steel Wire Brushes
Small Flap Wheels
Abrasive Discs
Air Cushion Drums
Sanding Drums & Bands
High Speed Saws
Eye Socket Burr
Padded Drum Sanders
Abrasive Cleaners & Shapers

CARVING SETS

Warren Flexcut
Pfeil Ramelson

FIRST NATIONS BENT KNIVES

Kestral Northwest
Diosbud Forge Crescent
Frosts

STRAIGHT KNIVES

Flexcut Bay
Spyderco Palmer
Knotts

EYES & CAST FEET

SHARPENING PRODUCTS

Diamond Ceramic
Arkansas Slipstones
Hones & Stropps
Power Sharpening

SHARPENING SERVICE

CLAMPING DEVICES

WOODBURNING

Colwood Hot Tools

MORE MORE MORE

Product Catalogue Available

\$3 (incl. Shipping & Handling)

~ refundable with first purchase ~

e-mail: info@woodcarvingsupplies.com

Box Number 31054 • 2929 St. Johns Street
Port Moody, BC Canada V3H 4T4
(800)-663-1101

www.woodcarvingsupplies.com

Advertiser's Index

Allred & Associates	62
American Woodcarving School	87
Arbortech	9
Big Sky Carvers	14
Bill White Study Guide	14
Blue Ribbon Bases	14
Cape Forge	93
Chipping Away	6, 7
Christian J. Hummul Co	92
Colwood Electronics	18
Diefenbacher Tools	93
Dimitrios Klistas	87
Flexcut Carving Chisels	
Back Cover	
Foredom Electric	3, 22, 81
Fox Chapel Publishing	84, 85, 86
Frank Mittermeier Tools, Inc.	15
George Nelson Co.	20
Great Lakes Leather Products	81
Gregory Dorrance Co	93
Hide and Beak Supply Co.	14
Japan Woodworker	61
Jennings Decoy	92
JSDS Interactive	80
Louisiana Cypress Products	92
Martin's Woodcarving Supply	94
MDI Woodcarvers Supply	80
Microplane	14
Mountain Heritage Crafters	66
Mountain Woodcarvers	93
Nibsburner	92
Notto Knives	20
Pfingst	11
RAM Products	95,
Inside Back Cover	
Ramelson	13
Razortip Industries	87

Old Dutch Santa



Standing 10" tall and made from top quality kiln dried basswood, he's only one of the new pieces in Stu's new Santa collection.

All new pieces come with 4 view color pictures.

• And he's only one of 95 premium roughouts in Stu Martin's catalog.

• With over 24 years of carving experience, Stu is always designing new projects.

Each roughout is unconditionally guaranteed

Ask about our roughouts from these top-notch carvers with patterns included:

• Dean Troutman • Harold Enlow • Marvin Daniels

For a catalog, send \$2.00, refundable with first order.

(800) 766-6127

Martin's Woodcarving

19836 Amity Court • Goddard, KS • 67052

Tel. (316) 794-2678 • Fax: (316) 794-2883

e-mail: martinwood@aol.com WEB: www.stumartin.com

Ritter Carvers	93
Rossiter Ruff-Outs & Carving Supplies	61
Slim's Woodshed	93
Smoky Mountain Woodcarvers Supply	92
Stubai Direct Tools	66
Sugar Pine Carving Supply	Inside Front Cover
Terrco, Inc.	61
Treeline	22
Warren Cutlery	19
Western Carving Supplies	93
Wood Carvers Store & School	81
Wood Carvers Supply, Inc.	96
Wood Cut N Stuff	21
Wood N'Things	80
Woodchips Carving Supply	93
Woodcraft Shop	93
Woods-Work	80



RAM PRODUCTS, INC.

Cutting your way into the future with
RAM POWER MICROMOTORS



RX300 Control Box

- High power / High torque
- Torque feedback maintains speed under load
- Overload and reset feature
- Forward / Reverse direction
- 3,000 - 35,000 RPM
- Dynamic braking for fast stops and quick bur changes
- Optional on/off or variable foot pedals
- 230 volt model available on request

RX300 Handpiece

- Japanese engineering and precision reliability
- Heavy duty from end to end
- Excellent dust protection for long bearing life
- Quick twist type chuck release
- Ergonomic and well balanced
- Low noise and smooth running
- Tapered nose cone for improved visibility

Complete Set Includes

RX300 Control Box

RX300 Handpiece

Includes 1/8" and 3/32" collets

\$575

Ram Products, Inc.
5 Elkins Road
East Brunswick, NJ 08816

Tel: 1-732-651-5500

Fax: 1-732-651-6688

E-mail: RAMPRODINC@ramprodinc.com

<http://www.ramprodinc.com>

**Contact Ram Products
or your dealer for
more information.**

The Best Carving Tool Money Can Buy!

MASTERCARVER® High-performance tools™!

Compare quality, value & features, nothing else even comes close!

THE CHAMP SAYS:

"I carved it all with my Mastercarver® flex-shaft machine, it gives me the winner's edge! This world championship win proves, Mastercarver® is a world class machine for world class results." Ed Walicki, Best in Show winner, 2000 Ward World Championship Fish Carving Competition.

THE PRESS SAYS:

"The 1/3hp motor is the most powerful of all we've seen." Bob Goad, Wildfowl Carving Magazine



Exclusive

- METAL HOUSING
- 1/3 HORSEPOWER
- 0 - 26,000 RPM
- REVERSIBLE
- BALL BEARINGS
- 1 YR. WARRANTY

New heavy duty shaft & sheath with strain relief.

Set Includes: motor & flex-shaft, ft. speed control, 3 handpieces 2 carbide & 8 diamond burrs.

RECIPRO-CARVER™ PRO HANDPIECE

Simply snap onto the end of your flex-shaft to convert your flex-shaft machine into a superior, reciprocating carver! It fits the following flex-shaft brands & models: Mastercarver® (all except Detail-Flex), Foredom (all except series H), Dremel (#732 only), Pfingst (all) plus many others. Includes: 5 gouges / chisels & wrench. Accepts Flexcut® blades. Retail value \$99.95! Discount price now \$59.95, to save even more order with Champion set at right, only \$49.95!

792400 Recipro-Carver Handpiece \$59.95
(Order with Champion Set & save \$10 \$49.95)



Set includes: motor & flex-shaft plus all this!



MASTERCARVER® CHAMPION CARVING SET

Carve better & faster! This set has it all! Features: 1/3hp, 26,000 rpm motor with reverse (great for grain changes & left handed carving) plus flex-shaft & 3 handpieces. The first handpiece (great for rough-out), accepts 1/4", 1/8" & 3/32" shanks. The second & third handpieces are the micro thin Twist-Lock™. Held like a pencil for best control, they are our first choice for creating award-winning detail. Each accepts a single size, either 3/32" or 1/8" shanks without wrenches, chuck keys or lock-pins! Also has: variable speed foot pedal, 8 diamond & 2 carbide burrs, hanging bracket & manual. Value \$643.55. Order now, limited time offer!

797031 Champion Carving Set \$399.95



Wood Carvers Supply, Inc.®



REQUEST A FREE COLOR CATALOG
SUPPLYING CARVERS SINCE 1955

P.O. BOX 7500 ENGLEWOOD FL 34295-7500 U.S.A. PHONE: 1-800-284-6229



TO CALL or FAX YOUR ORDER, Fastest service with credit card orders, call in your order toll free 1-800-284-6229 or FAX orders to 1-941-698-0329. Phones & fax answered 24 hours daily. Most orders shipped within 24 hours.

When ordering please mention Ad code #2160 WEB ORDERS: www.woodcarversupply.com

FOR MAIL-IN ORDERS: Simply tear out this page or write part numbers, quantities desired, add prices,

(if delivered to Florida add sales tax) include payment or credit card number & add \$5.50 for del. & handling. Mail to: Wood Carvers Supply, Inc., P.O. Box 7500, Englewood Florida 34295-7500. **30 DAY MONEY-BACK GUARANTEE!**

Tech 2000

We've finally done it better

Now you no longer have to choose!



Simple & easy to change chucks.

- Improved dust shields in heavy duty front end
- Larger premium grade bearings for heavy loads
- Better ergonomics with improved plastic grip
- Twist type chuck release changes burs in a snap
- Rear air vents, self-contained fan & thicker plastic insulation for cooler operation
- Precision ground tolerances provide superior performance, low vibration and long life
- Exterior chuck for easy access

See us at the Ward World Championships and find out more!

Call your dealer or:

RAM PRODUCTS, INC.®

5 Elkins Road • East Brunswick, NJ 08816
(732) 651-5500 • Fax (732) 651-6688

E-mail: RAMPRODINC@ramprodinc.com

www.ramprodinc.com



Microtorque II control box

- *More powerful*
- *Handpiece feedback*
- *Forward/Reverse direction*
- *Dynamic breaking*
- *Safety overload protections*
- *Made in USA*
- *0-32 volts DC*
- *0-35,000 RPM's*

Why Pay More? **Suggested retail \$395**

*Get full power and high torque
at a reasonable price*

- INCLUDES:**
- Handpiece
 - 3/32" & 1/8" chucks
 - Control box
 - Spare carbon brushes
 - Chuck wrench tool
 - Rubber stand

NEW Craft Carver Sets from Flexcut.

Easy to use...Easy to carry...Easy to store!

Available in 5- and 11-piece sets

Includes quick-connect handle, plus 4 or 10 interchangeable Flexcut blades. (Up to 45 different blade profiles available.)

Tool Roll Organizer

Protects and keeps tools organized while you work.

Comfort-fit Handle

Smoother acting nylon handle allows effortless tool changes in seconds.

Twice-tempered Blades

Razor-edge steel blades hold sharpness and make carving easy on any kind of wood.



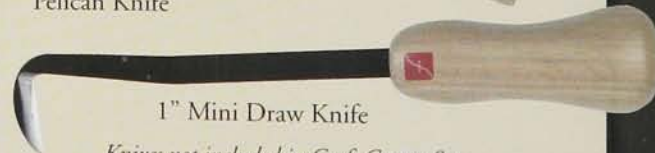
FREE! Sharpening Manual, Pre-Printed Carving Blank and Instructions.

Everything you need to complete our leaf design shown here.

And introducing...



Pelican Knife



1" Mini Draw Knife

Knives not included in Craft Carver Sets.



Flexcut™
CARVING TOOLS