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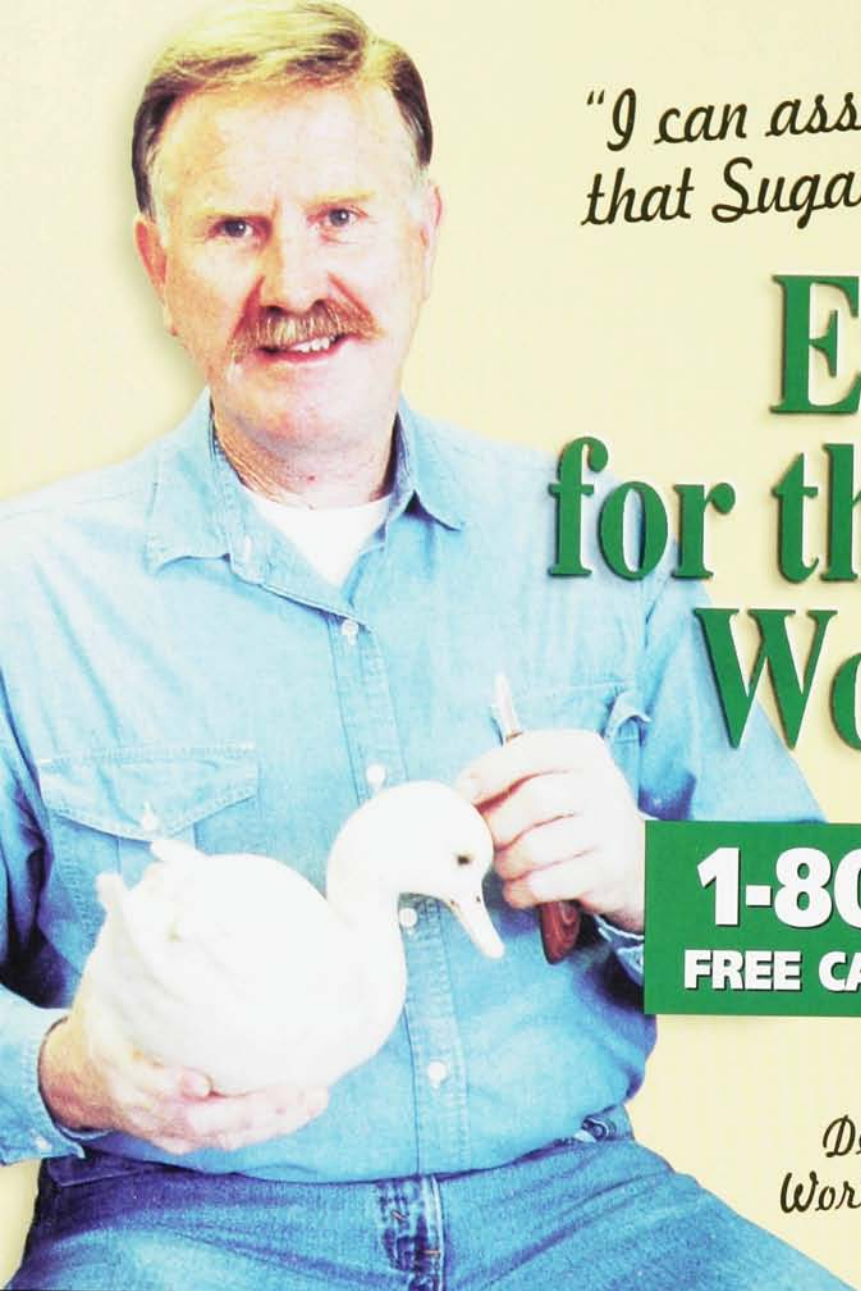
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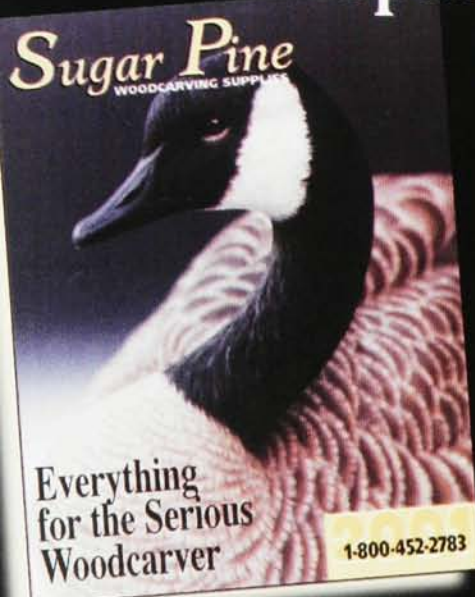
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Wood Carving

ILLUSTRATED

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A Chip-Carved Quilt



Editor's Corner



New Year's resolutions are probably meant to be broken, but one of mine comes with a strong resolve. I want to encourage WCI's readers, especially those who don't have computers, to use the Internet. While this sounds like the impossible—how can you go to a web page if you don't own a computer—I offer that it's not.

When a contributor inadvertently sent me a virus that put my computer out of commission for a week until a technician got it up and running again, I was forced to search for another machine. Renting didn't seem like an option, so I decided to go to my local library. There, with the help of an informed and resourceful librarian, I was back in business.

While there's the argument that computers are too difficult to use—I never needed one and I don't need one now, I've heard people say—the information available is easy to access and is as useful as having a telephone directory in your home.

Admittedly, I once countered, and not that long ago, that looking for information on the 'net becomes addictive and would consume my time to the point where I was "surfing" instead of writing articles. But quite the opposite has happened. Actually, after a few initial hours of idly jumping from one website to another, I found myself becoming very focused. I now look for what's necessary for keeping the readers of WCI and myself informed. On a personal level, I can search out a professional article on what ails me and what I can do to alleviate the symptoms. But I can also check out, with a minimum of stress, where to find a source for ironwood at the request of a reader. One site offers 14 suppliers for the species. And while hunting for information on Switzerland to complement an article on a carving school located in that country, I went to the Internet instead of the bookstore or a travel agency.

Although Al Gore did not invent the Internet, he did label it "the information highway," which is undoubtedly the best description I've ever read. Give it a try. In most cases, a computer with an Internet connection is only a library away.

Roger Schroeder

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SPRING 2002

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A photograph showing various wood carving tools and finished carvings. In the background, a fish carving is visible. In the foreground, a swan carving is being worked on. Several carving tools, including gouges, chisels, and knives, are scattered around the carvings. Wood shavings are visible on the surface.

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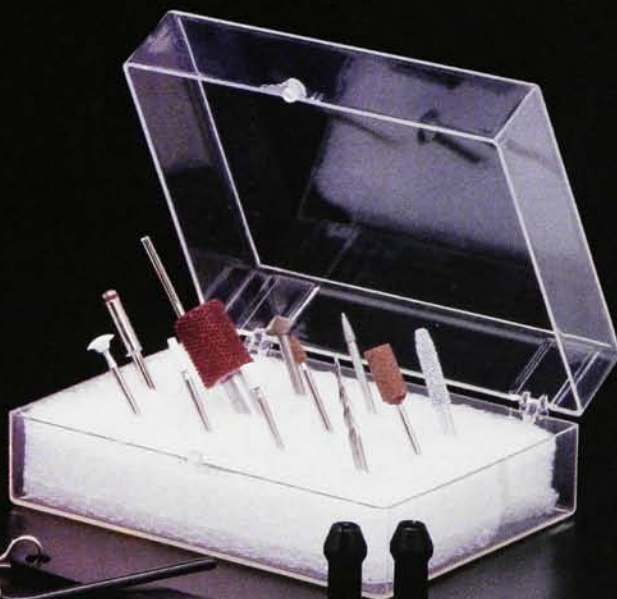
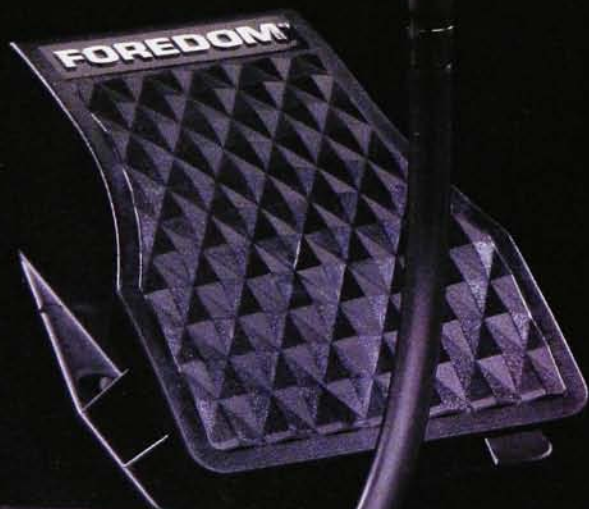
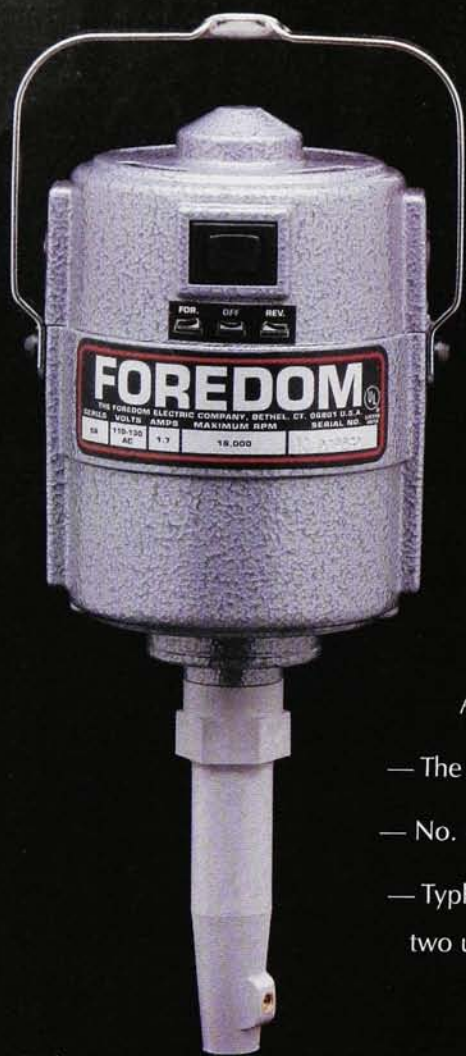
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We welcome your comments and suggestions.

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Never Too Old to Find Praise

I just wanted to say that this is one of the finest carving magazines I have ever had the pleasure of receiving. I started with the first issue and want to make sure I keep up my subscription. I have been fooling with and carving wood since 1934, am 83 years of age and still love the experience. Keep up the excellent work.

Jack McAlister

Shucks, WCI can't please everyone, but the staff thanks you for your support and hopes that 2002 is a productive one.

A Professional Woodcarver Speaks Out

In Issue 16 (Fall 2001), Elmer Gunderson asked in the Letters to the Editor column what a professional carver is. If a man can only hang a door and does it very well, would you call him a professional carpenter? Would the carpenter's union call him a professional? Technically, if carving pays your bills, you could call yourself a professional, but it's quite a disservice to real professional carvers who aren't "one-trick ponies" and can do any kind of carving and produce professional results all the time. Although I never went to a woodcarving school, nor do I sell in

the six-figure bracket or have a waiting list of people wanting my work, I worked long and hard for 40 years to match any school-trained carver. I have restored for museums, carved for the rich and famous and repaired some of the finest antique carvings in the world. At what point did I know I was a professional? When other professionals said I was.

Joseph Schembri
Sag Harbor, New York

WCI agrees that more than one criterion is available that helps separate the professional from the amateur woodcarver.

Intrigued by Trygg

I found a pair of woodcarvings at an antique warehouse. The figures are held to their bases with wire brads and "Handcarved by Trygg" is written underneath. Any further information would be very much appreciated.

Robert Schearer
The Woodlands, Texas

A number of readers have sent photos of Trygg carvings to WCI. The staff recommends Harley Refsal's Woodcarving in the Scandinavian Style for more on the Tryggs. According to the book, the carving family consisted of a father and three sons who emigrated from Sweden to Canada in the 1930s. Together, they carved well over 10,000 caricature figures. Also, a future article on the Tryggs will be featured in WCI.

Looking for Chess Piece Patterns

Thanks for putting out such an interesting and informative woodcarving magazine. In Issue no. 16 (Fall 2001), there is an article about carving with holly. It shows a

chess piece knight beautifully carved by Joseph Schembri. I would like to know if the patterns for this complete chess set are available and where I might find them.

Nancy March
Stanwood, Washington

Joseph Schembri tells WCI that he designed and carved three chess pieces as speculation for a complete set. He will carve all 32 pieces when a buyer becomes available. Patterns, unfortunately, are not for distribution or sale. For inspiration, you might want to check out "The Chess Museum," Issue no. 2, Winter/Spring 1998.

Out of the Woods

I enjoy your wood column very much, but I'd like to read more about species that you probably won't be featuring in the near future, if at all. Is there a good book I can purchase that offers comprehensive information on species like zebrawood and cocobolo?

Louis Silverman
Baraboo, Wisconsin

WCI recommends a recent release entitled A Guide to Useful Woods of the World, Second Edition, by James H. Flynn, Jr. and Charles D. Holder. Featured are 279 species. Each two-page "data sheet" offers scientific information that includes timber facts, seasoning, durability, workability, uses and supplies. Selling for \$44.95 plus shipping, a copy is available from Forest Products Society at 800-354-7178. The book is also available for sale on-line at www.forestprod.org.

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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 what is new and interesting in a field that keeps us all in the chips.

An Exhibition "Out of Wood"



George Garbe's "Flight" was carved from cherry and stands 11 in. tall. The abstract sculpture was part of an exhibit that featured the work of east-end Long Island, New York carvers.

Thanks to the efforts of Bennett Blackburn (see "Angelic Sculptures in Walnut," WCI's Issue no. 11, Summer 2000), George Garbe was one of several wood sculptors who had a chance to exhibit their work at the Southold Historical Society in Southold, Long Island, New York. George, the owner of a graphic design studio in New York City for 16 years, retired and met Bennett, who encouraged him to use his two-dimensional design skills to create three-dimensional objects. One of George's entries in the exhibition called "Out of Wood" is entitled "Flight." The abstract sculpture puts the emphasis on organic form. Bennett, who eschews being called an instructor, prefers to emphasize the social interaction as well as the support and appreciation of each other's work. Those interested in joining Bennett's Peconic Wood Sculptors can contact him at 631-765-2649.

Wisconsin's Biblical Carvings an Inspiration for Tourists



A portion of The Last Supper, carved by Joseph Bart. The project, which consists of life-size figures, was completed over a span of four and one-half years and is on display at the Museum of Woodcarving, located in Shell Lake, Wisconsin.

While Shell Lake, Wisconsin's eponymous body of water is noted for walleye and muskie, and the town hosts a Scandinavian Saturday every August, you don't want to miss the Museum of Woodcarving. On display are 100 life-size figures and over 400 miniature carvings created by one individual, Joseph Barta. A master carver, he spent over four and one-half years completing *The Last Supper*, just one of the 24 Biblical scenes in the museum. The tableaux begin with the serpent carrying the tempting apple to Eve and end with Doubting Thomas putting his hand in the side of the risen Christ. According to Maria McKay, owner and

curator of the museum, Barta sought divine inspiration, and he strove to make each face as expressive as possible. A deep thinker and poet, Barta, who died in 1972, spent 30 years working in woods such as Ponderosa and sugar pine for the life-size carvings. For the miniatures, he carved basswood, oak, poplar, walnut and other species. For more information, contact the Museum of Woodcarving, P.O. Box 371, Shell Lake, Wisconsin 54871/ 715-468-7100. Open daily from May 1 through October 31, the hours are 9 am to 6 pm.

Government Building Holds Surprises for Carver



Joe Pedigo's tour of a Regina, Saskatchewan, Canada government building prompted him to photograph the many elaborately carved room elements and pieces of furniture. Pictured here is a carved panel in a railing around the assembly room.

Bob Pedigo and his wife, who were attending the Regina Whittlers and Woodcarvers Show in Regina, Saskatchewan, Canada, decided to take a tour of the city. One building they entered, the Saskatchewan Legislative and Executive Building, stopped Bob in his tracks. "We were very surprised to discover the most beautiful decorative woodcarvings," Bob, who resides in North Dakota, writes, "and they were everywhere! The walls were decorated with carved seals of the Province of Saskatchewan, the speaker's chair had carved acanthus adornments, the railings around the room were ornately carved, and even the tables had decorative weaves and oak leaves carved into the edges." Bob ended up crawling on his hands and knees

and stood on tiptoes to take photographs. "The carvings were all done in oak, and the details were perfect," he adds. "I've heard fellow carvers comment that oak isn't good carving wood because the grain is not tight enough, and the wood is too hard, but the fellows who carved these items obviously didn't find the species too troublesome." Bob recommends that carvers who live or are traveling in the area visit the government building, which is open for guided tours at no charge. For more information, contact the Visitor Centre at 800-661-5099 ext. 200. Website: www.tourismregina.com.

Wood Collecting Available to Woodcarvers

Readers often write to WCI asking for information on species of wood. While there are many good reference books available, readers who want to know more about wood and how to collect it can join the International Wood Collectors Society. WCI features one wood an issue, but considering that over 100,000 species of wood are known, we'd have to publish another...well, you can do the math. To rub elbows with people, many of whom are woodworkers and woodcarvers who can recite names like *ochroma pyramidale* (balsa for short), contact Bill and Myrtle Cockrell, 2300 West Rangeline Road, Greencastle, IN 46135/ 765-653-6483. A journal is published monthly, and the IWCS website is www.woodcollectors.org.

Fox Catalog Book Inspires Carver

Californian Gary Strickhouser saw a piecrust table that he liked in a Virginia antique store, but he thought it was too expensive. Not ready to give up, he searched a good part of the East Coast for one he could afford. He even tried an Internet auction site, but without success. When Gary, past president of the Santa Maria Valley Carvers, visited Fox Chapel Publishing in East Petersburg, Pennsylvania to look at the carving collection, he came across a

book on making the table of his dreams. "I thought it was too difficult for my ability," he writes, "but later I decided to give it a try. I didn't remember the title or price of the book, but one of your helpful staff found it and sent it to me." After purchasing a lathe to turn the center post, Gary gave the project "90 hours of blood, sweat and tears," but he's pleased with the results. The step-by-step book, incidentally, is *Classic Carved Furniture: Making a Piecrust Tea Table*, by Tom Heller and Ron Clarkson, for \$19.95. Call 800-457-9112 to order a copy and a catalog of the world's largest selection of woodworking books. In a hurry to peruse titles? Check out www.carvingworld.com.



When Gary Strickhouser could not purchase a piecrust table, he built and carved one, thanks to a book he purchased from Fox Chapel Publishing.

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9mm shallow

9mm #3 gouge

4.5mm #8 gouge

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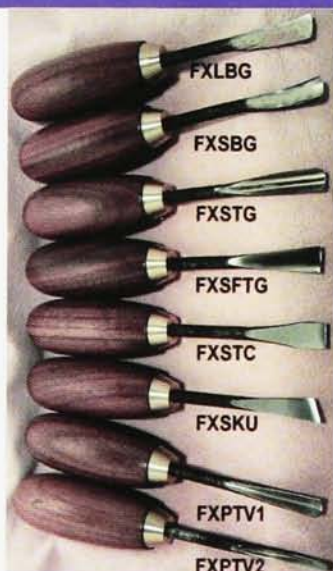
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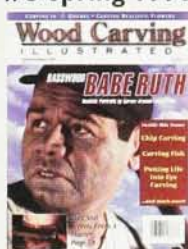
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Cardinal Painting, Golfers, Flowers, Eyes, La Montagne's Portraits, Chip Carving, Relief, Fish

#4 Fall 1998



Mini Santas, Sharpening Secrets, Hobo Cane, Spoons, Tagua Nuts, Decoys, Deer Relief Peg Rack, Creating Expressions

#5 Christmas 1998



Poor Man's Carving Vise, Toothpick Carving, Fish, Sharpening, Air Tools, Santas Around The World, Acanthus Leaf, Female Face, Bison

#6 Winter 1999



General Lee Relief, Irises, Medicine Woman, Rosette, Wolves, Whimsical Birds, Wooden Dolls, Feather Texturing, Leprechaun

#7 Spring 1999



Special Western & Indian Issue, Cigar Store Indian, Andy Andersen, Japanese Tools, Indian Chief, Bison Head, Feather Painting

#8 Fall 1999



Special Painting & Finishing Issue, Airbrush Buyer's Guide, Gold Leafing, St. Bernard, Relief Carving, Carvers Paint Box, Realistic Bust, Acrylics

#9 Holiday 1999



Norwegian, Natural Sculpture, Caricature Mule, Goose Pin, Christmas Elf, House Top Santa, Cane Masters, Butternut Reference

#10 Spring 2000



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#11 Summer 2000



Acanthus Spoon, Eggheads, Lark Carousel, Fireman Bust, Walnut Sculptures, Old World Style Chip Carving, Furniture Carving

#12 Fall 2000



Carousel Restoration, Dust Collector, Pussycat, Troll Girl, Little Guy, Color Wheel Basics, The Work of Ian Norbury, Clay Modeling

#13 Holiday 2000



Screech Owl, Pipes, Brush Basics, Chessman, Santas, Chip Carved Decorations, Ornaments, Magpie

#14 Spring 2001



Special Canadian Issue, Horses, Pyrography, Canes, Bark Carving, Killer Whale, Figurative Furniture, Windsor Museum

#15 Summer 2001



Pig, Chimp, Magpie, Making Faces, Canvasback Decoy, Ship's Figureheads, Carving Knives, Painting

#16 Fall 2001



Santa Contest, Bear, Buffalo, Harold Enlow, Woodcarver, Tray, Dust Collector

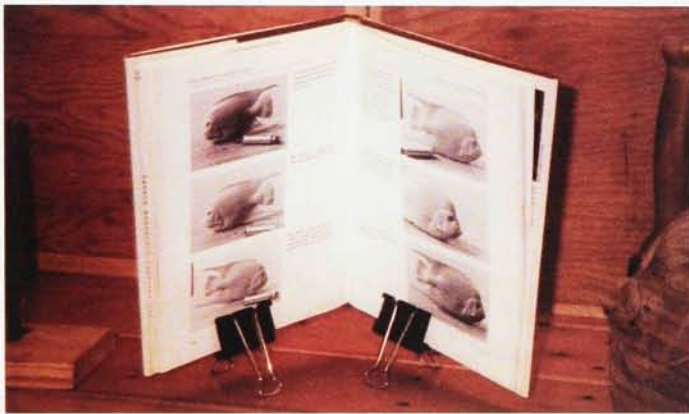
#17 Holiday 2001



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Readers, not editors, are often the best sources of useful information for woodcarvers. Using tips contributed to WCI's message board at www.CarvingWorld.com, letters that come to editors@carvingworld.com, and correspondence that is sent by post, the column offers sensible advice, often laced with humor and wit, that does not always make it to our regular features. WCI welcomes your suggestions about wood, tools, carving techniques, projects, sources of materials and publications.



Binder clips keep a reference book open and upright.

- **Not wanting to weight their books open or break the bindings, carvers wish to know how to hold an instructional volume open.**

Bill Donaldson writes: *I improvised a simple tabletop easel for holding open a carving book. Attach two jumbo binder clips to the bottom of the facing pages containing the reference material. The clamps permit the book to stand upright.*

- **Is drawing a requisite to being able to carve? readers ask.**

Tim Rundall responds: *I hear a lot of people say, 'Oh I could never carve. I can't draw.' Well, I can't draw either. The only thing carving and drawing have in common is proportion. No matter what you are carving, even caricatures, proportions come into play. I realize that on caricatures, for example, the hands or feet or another part of the anatomy are much larger or out of proportion with the rest of the figure. But both hands still need to be the same size. You wouldn't want to carve one hand extremely*

large and the other much smaller. They need to be in proportion to each other. Calipers and other measuring tools will come to the rescue, not the ability to draw like Michelangelo. Using centerlines also puts drawing skills on the back burner. Giving anatomy the same shape on both sides of a centerline actually keeps things in proportion.

- **"Eyes" is looking for tips on carving realistic eyes.**

Ben Moon offers: *There are a couple of things you can do. The first is to get some of the books available on carvings faces. It doesn't matter much if you get a caricature book or a 'real' book. The problems with eyes are more or less the same for all carvers. The second tip, depending on scale, is to get punches that will help with the general eye mound. And last, but absolutely not least, is practice. Get a stick and just carve the eyes, then the eyes and nose. After a while you will get both faster and better. Oh, if you have someone else in your home, sit that person down and study the eyes. But don't look at details. Look at the overall shapes. The eye mound, the forehead, the bridge of the nose and the cheek bones all come together to make good-looking eyes.*

Ronald suggests: *Check your local library for art books on Greek and Roman classical busts. Even though they are stone, the sculpting problems are the same. Photocopy them and keep them in your reference file. Try cutting up old magazines for reference. Do you have a friend whose eyes you like? Photograph them from all angles. You might even try drawing the eyes from several angles. I find the exercise of creating in two dimensions a great help.*

Woodchip advises: *Purchase a copy of Carving the Human Face by Jeff Phares. His approach is thorough, and the step-by-step photos for carving eyes is excellent. The book is available from Fox Chapel Publishing, 800-457-9112.*

- **Darnley, who is completing a carving done in butternut, wants to know the best finishing product to enhance the grain.**

Lorax writes: *Personally, I love the look of an oil finish with rich-grained wood. I use a pre-mixed linseed oil finish made by Minwax® called Antique Oil Finish. I choose it because I can control the luster by the number of coats I apply. The down side is that I may have to apply five to six coats.*

- **Noel wants to know how much faith to put into a Kevlar glove when carving.**

Rick in Seattle submits: *Kevlar will not prevent a*

puncture wound but should stop a slash wound. Although I personally do not wear any type of glove, I highly recommend using one. I have tested the "high quality" Kevlar gloves and was impressed with the cut resistance. In fact, the material really dulled the knife blade. You cannot carve without getting cut, but you can limit the severity and quantity. Keep your tools sharp, use clamps, wear protective clothing, and my best advice is to stay behind the "hungry" end of the tool.

Al, a retired police officer, writes: *I doubt that the Kevlar glove will prevent any kind of knife wound any better than leather. I sent back two vests for replacement after knife attacks because the Kevlar material was totally compromised. These vests were almost 1/2 in. thick with multiple layers of woven Kevlar material designed to stop a .44 mag handgun. The material is extremely strong in tension, but it is still a fiber subject to cutting.* Captain Bandid writes: *There is a good reason for my nickname. After a few painful stab wounds, I tried a carver's glove. It made holding the work piece so difficult that I was having accidents owing to losing control of the carving! I now use only thumb guards and exercise a lot of caution. I think about where the blade will go if I make a bad move and keep all of my bleeding components below the cutting path. A very sharp tool is really safer since it requires less force to move it through the wood. And always remember: Blood will permanently stain the wood.*

Noel thanks everyone for the comments and returns with: *I now wear Kevlar inside my leather glove, a thumb guard, shoulder pads and a helmet.*

- **Charley wants to know if there is a good way to finish-sand relief carvings without using bits of folded sandpaper.**

Captain Bandid says: *Sanding sticks work pretty good. They are plastic sticks with a band of overpriced sandpaper on them. Most of the carving supply stores carry sanding sticks. A set of needle files works well too. I hear that a properly carved relief does not need much sanding. I wouldn't know.*

- **Viking is looking for information on carving nisses, gnomes, trolls and anything else related to Scandinavian traditions.**

Woodchip offers: *Purchase a copy of Woodcarving in the Scandinavian Style by Harley Refsal. Harley's book is devoted to the history of flat-plane figure carving from that part of the world and several of*

his pattern profiles include examples of the nisse. For those who never saw or heard the term, nisse describes the bearer of a Christmas gift in Scandinavia. The book is available from Fox Chapel Publishing, 800-457-9112.

- **Ozziebaby wants to know if pine is an easy wood to carve.**

Al in Bessemer says: *Pine can be enjoyable, but there are many grades and types of pine, and some are as hard as maple or oak. I've found that white pine is fairly easy to carve and holds pretty good detail. Personally I like aspen. It is a little harder than basswood but holds good detail. It can also have some interesting grain patterns and color variations. Normally it is a cream-colored wood with little grain to deal with.*

- **Clueless seeks advice on preventing unseasoned wood from cracking.**

Al from da UP suggests: *The best thing I have found is to melt paraffin wax in a tin cup or pot, then brush a heavy layer on the end grain of the wood. This slows down the drying process and gives the wood a chance to stabilize as it dries.*

- **Sandy wonders how to remove the bark from cypress knees.**

Chipmunk advises: *Why don't you get out your old-fashioned carving knife and whittle it away? If you are going to make a carving out of a cypress knee, you can leave the bottom one inch of bark on to make a base for your carving. Anyone can use a power tool, but try a knife in your hands instead. You may like the feel of the wood.*

- **HorsePlay is looking to replace an older carving book he lent out that was never returned.**

Rick in Seattle advises: *I believe your best chance is to register your request with Amazon.com's Out-of-Print service.*

- **Woody is looking for information on making habitat, and pine needles in particular.**

Stitches recommends: *WASCO catalog (800-334-8012) and Hide & Beak (800-777-7916) can help you out.*

Al from Da UP quips: *I tried asking a pine tree, but the tree thought I was sap.*

**Need help from your fellow carvers?
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light on your problems.**

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PRODUCT REVIEWS

By the Editors at Wood Carving Illustrated

Jerry-Rig: A Universal Work Positioner with Ergonomic Design

If you are a carver who likes to hog off wood or texture and paint a carving with a "hands-off" approach, Jerry-Rig™ is a tool that will meet your toughest standards and take the stresses and strains off your body.

Fancort Industries' new product has two key components: a clamp and work holder. Ruggedly built from aluminum castings, Jerry-Rig™ is available with a standard positioner plate or two different styles of vises for holding the carving. The work holder can be mounted on the clamp in two positions: horizontally so that you can work in a sitting position or vertically to allow you to carve standing up. Another feature is that the work holder—without the clamp—can be mounted permanently to a table. One optional accessory, a two-jaw vise, opens to nine inches and has removable and reversible jaws covered in Neoprene® to cushion the carving. Ergonomically designed, the work holder has a quick



disconnect mechanism and indexed clamping lever that, when released, allows you to move the work 360 degrees in any direction and lock it in that position. Access to a carving is unlimited without the need to disassemble, and the robust construction keeps the work in place even when you deliver the blows of a mallet against chisels and gouges.

Another feature is the ease with which the carving is removed from the fixture. When the clamping lever is released, the work, which is mounted on the positioner plate or vise, slides out of the head. Another mounted carving is easily inserted.

Jerry-Rig™ retails for around \$160. For additional information, contact Ron Corey at Fancort, 31 Fairfield Place, West Caldwell, NJ 07006/ 973-575-0610. Website:

www.jerry-rig.com

Pfingst Dust Collector: A Quiet Machine Keeps the Environment Clean

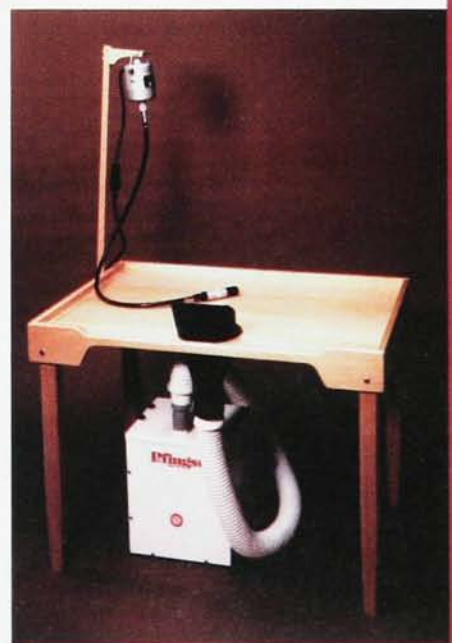
Is your spouse complaining about the dust generated by your power carver or sander? Are chips of wood following you everywhere in the house, including the bedroom? It's time to get a dust collector, and Pfingst & Company has just what you need.

Pfingst & Company, which makes flexible shaft tools and burs, has begun marketing its New Dust Collecting System. It consists of a dust collector and carving bench, sold together or separately.

The dust collector runs on standard 115-volt current. The unit's power motor is relatively quiet as it draws dust and other small particles from the air surrounding your work area. The removable benchtop filter comes with a standard lap board for those situations that necessitate up-close grinding or sanding. A generous flexible hose allows you to position the compact unit

anywhere under or alongside your bench. Disposable bags are available in six packs.

The sturdy, easily assembled carving bench is made from oak and features a 24-in. by 30-in. work surface. It comes with a side-mounted hanger for a flexible shaft machine that is not included with the system.



The New Dust Collecting System retails for under \$300.

For additional information and retailers carrying the product, contact Pfingst & Company, Inc. 105 Snyder Road, South Plainfield, NJ 07080/ 908-561-6400.

ON THE ROAD

Noteworthy carvings from down the street and around the world



The huge Indian head is located in Noble Park, Paducah, Kentucky. I pass it quite often. It is truly a massive work of art. The plaque that accompanies the sculpture reads:

Wacinton (To have understanding)

Hand chiseled from a local 56,000 pound Red Oak to honor the Chickasaw Indians who lived and hunted in this area until the Jackson Purchase, 1818.

By Sculptor Peter "Wolf" Toth Dedicated May 26, 1985 To the City of Paducah and the Commonwealth of Kentucky.

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 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 Doug Ridley, Gilbertsville, Kentucky

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Tools by Berold

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

Charles Berold of Miamisburg, Ohio, offers a unique product: custom-made woodcarving tools, some of which are so fine they require sharpening under a magnifier.

Charles's homemade carving tools include knives, chisels, gouges, veiners and V tools. His specialties, however, are small veiners and narrow V tools in sizes and shapes that are not offered by other manufacturers. Consider his custom V tools. Although he makes ones that are 45, 60 and 90 degrees, he also offers a tool that is only 24 degrees. In addition, he custom-makes any other size larger than 1-degree increments up to 90 degrees.

Hardness and Toughness

All his tools are made from AISI type 01 tool steel. The steel is oil quenched to a high hardness using 100-degree quenching oil to minimize stresses, warping, and cracking during the quenching. Next, the steel is tempered for at least one hour in a tempering oven held at 450 degrees Fahrenheit. Charles explains that this slighter higher-than-recommended temperature provides a slightly greater toughness, while maintaining enough hardness to hold a good edge.

The terms hardness and toughness may seem synonymous, says Charles, but

they can best be understood when the most desirable properties of a cutting edge are evaluated. When speaking about a cutting edge, these include one that is very thin, very sharp, yet strong enough not to break. He explains that maintaining sharpness while a tool is being used is mainly controlled by the carbon content of the steel, the alloying metals, and the way in which the tool is heat-treated.

The trouble with the process is that the steel can end up being very hard but brittle. However, brittleness can be reduced if enough alloy metals such as manganese, nickel, or both are used, and tempering after quenching at a high enough temperature, but one not too high, is done to impart toughness. This is the property needed to keep the tool from breaking at that hard, sharp and thin edge that most carvers want on their tools.

In general, the more a hardened metal can be bent without breaking it, the tougher it is. Is there a problem with toughness? Charles explains that the tougher the steel, the less it can be hardened. There must, then, be a compromise between hardness and toughness so that a tool can stay as sharp as possible while at the same time be able to bend a little without breaking.

Another property that affects a tool is the surface finish on the steel. The higher the polish, the tougher the steel and, consequently, its resistance to cracking. When a scratch is created on an edge, it is equivalent to a small crack. The very shape of a V tool at its apex is prone to breakage, says Charles, owing to the thin cross section and hardened steel. A close watch must be maintained on the area where the sides of the V come together. Most manufacturers, he says, slightly round their V tools at their points to give them more strength and to lower their tendency to break.

Diminutive Veiners

His smallest veiner is only .2mm wide. His next larger is .4mm across the opening, and neither size is offered in any other manufacturer's tool catalogs. The veiniers go up in size to 1mm wide. The widths are .2, .4, .5, .6, .8 and 1mm. He does produce larger tools if customers request them.

Charles does not use the standard "sweep" numbers to describe his veiniers. Nor does he measure the V tools the way most tool manufacturers



Two of his smallest palm tools include a .5mm (left) and .2mm (right) gouge.

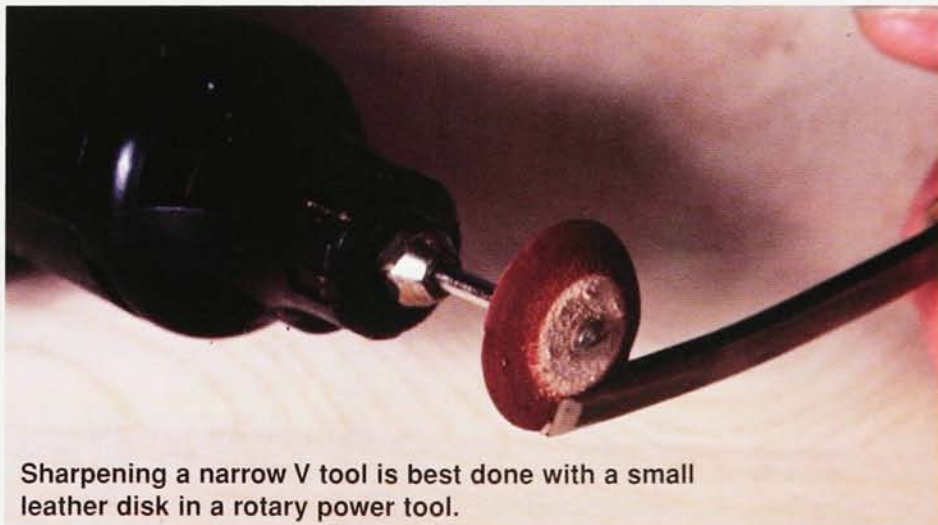
do. His V is measured from the bottom to the top of the wings. But he does offer the service of providing custom-made tools that match the sweeps found in catalogs and V tools that are measured across the wings.

The price for a palm grip tool is anywhere from \$35 up to \$60. Large tools require a price quote. If a customer wants a special bend in the tool, he will supply it at no extra cost, unless the bend has a unique shape. All of his carving tools come with either wooden palm grips or round handles. Special handles can be made,

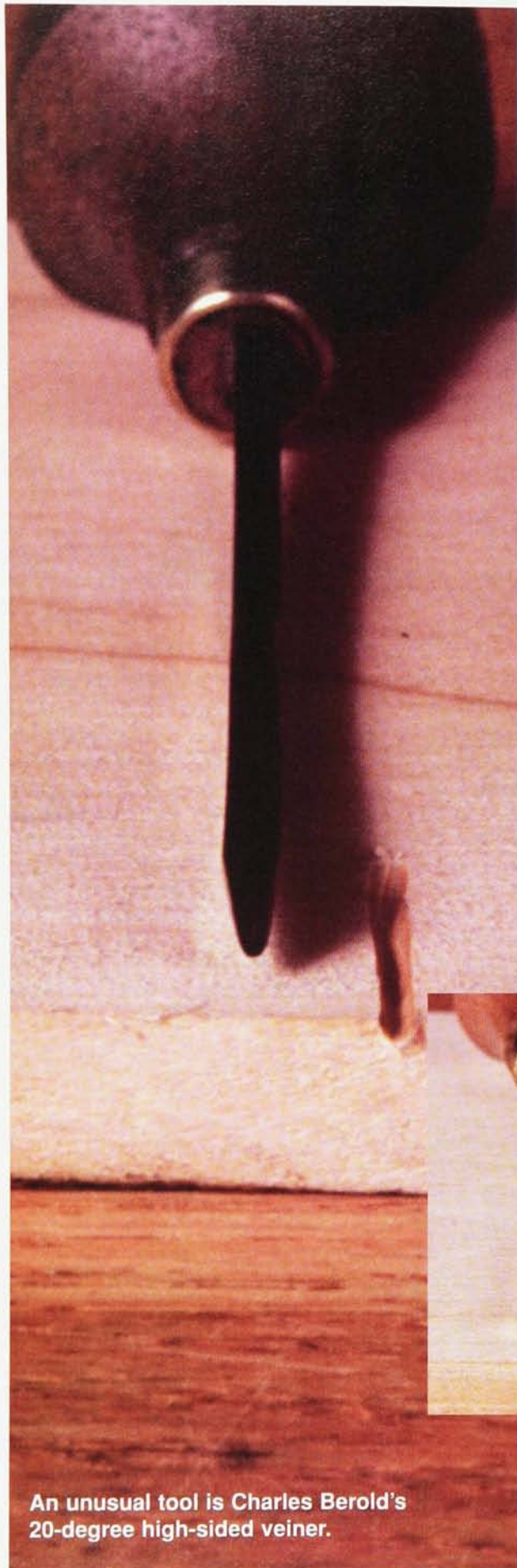
however.

Are such specialized tools needed in the carving community? Charles points out that small veiniers are handy for undercutting and making very small grooves. Low-angle V tools are excellent for cleaning up the lines created by two different carving cuts coming together.

Carvers will no doubt find a need for such small tools, but the question arises: How does a carver sharpen them? The answer, according to Charles, is "very carefully and differently from the way other tools are



Sharpening a narrow V tool is best done with a small leather disk in a rotary power tool.



sharpened." His small veiners are stropped not on a leather belt but instead on the end grain of a basswood board that has polishing compound applied to its surface. An alternative is to use a paper wheel, which is stiffer than cloth or leather, and is best used on a motorized arbor. Very small tools required a magnifier to follow the sharpening process.

When it comes to sharpening a V tool, Charles also recommends loading up the end grain of a block of basswood with polishing compound for hand stropping. What amounts to stropping must be done with the sides of the tools against the wood. This keeps the very small area at the bottom of the V tool from being ground away by the compound. When the bottom of the V does get ground back, it tends to trap wood shaving when cutting cross grain. The trapped wood wedges the tool apart and breaks it if pushed hard enough. The narrow-angle V tools in particular should not be pushed in the same way that wider tools are used.

Charles recommends testing one of his specialty tools by cutting across the grain on a piece of basswood frequently. If the tool does not cut a clean V notch or veiner slot, and if the

many starrings, irregularities will appear on the edge, he admits, and regrinding is necessary.

Power grinding is out of the question for his very small tools. Instead Charles advises that a tool be trued up by dragging it over a flat and fine sharpening stone until a continuous surface results where the edge used to be. If minute slivers of steel hide the unsharpened areas of the tool edge, they can be removed by jamming the tool into the end grain of a block of wood. Once the edge shows no unsharpened area, it needs to be stropped to a razor sharpness.

Getting at the inside of the V tool requires a different strategy. Charles makes stropping disks that are used on an arbor powered by a Dremel® or similar power tool. Made of leather, the disks are single thickness or laminated in two different diameters: a 1-in. size and another that is somewhere between 2 and 3 in. The laminated disk is stiffer, but the single-thickness disk gets to the bottom of his narrowest V tool, he says. The smaller disk is used to strop the outside of the smallest veiners.

In addition to creating carving tools, Charles also makes custom pocketknives that feature built-in V tools and gouges. He can start from scratch or rebuild a pocketknife given a customer's specifications. Prices depend on the size, age, and condition of an existing knife, but the works costs around \$100. The price of a brand new knife runs about \$200 plus \$40 for each blade or tool made for the knife.

For that special tool you've always wanted, but could not find in the catalogs, Charles Berold can be contacted at 6150 12th Avenue, Miamisburg, Ohio 45342/ 937-746-8125.

cut shows the slightest trace of fuzz, then the tool needs to be restropped using end-grain wood and compound. After

An unusual tool is Charles Berold's 20-degree high-sided veiner.

Two sought-after tools by Berold are the 24-degree V tool (left) and the 30-degree V tool (right).

Berold Tools Put to the Test

By John Mignone
Contributing Editor at
Wood Carving Illustrated.

One of Charles Berold's custom-made palm V tools has an angle of 24 degrees. The tool is very practical when outlining or separating carved areas.

What I first noticed about Charles Berold's custom-made tools are how well they are made. A solid wooden handle, a brass ferule, and good tool steel all contribute to their high quality.

Berold uses O1 steel, a cold-work die steel that is useful for a wide variety of tool applications. In fact, it has better edge-holding properties than high-carbon steels. Its manganese content makes it stable steel, one that is less likely to warp or crack during hardening. It is also tough steel that has the ability to bend slightly without breaking. And it is a forgiving metal. If a mistake is made in the tempering process, it can be heat-treated more than once.

What especially pleased me about the design of the tools is that they are made correctly. This means that the trough or bottom of a gouge must be exactly centered if it is to make a precise cut. The same is true for the apex of a V tool. All of the Berold tools I tested were made to perfection.

I was very interested in trying out

Berold's 24-degree V tools. One is a palm tool, the other a full-size V. I haven't found one on the market that has an angle smaller than 30 degrees. My first impression was how sharp the apex of his V tool is. Most Western-made V tools tend to have a rounded bottom. When put to the test, the tool cut very nicely with and across the grain. And it carved as fine a line as I have seen done with other V tools. I found it ideal for outlining or separating areas on a carving.

I tried a variety of Berold's other custom-made tools: among them a 30-degree V tool, a 20-degree high-sided veiner, and six gouges that included, in

metric measurements, .2, .5, 1, 2, 4, and 6. While I'm not sure how often I would use a .2mm gouge, I did find it useful for creating hair texture on a very small carving. But because the tool is so tiny, I had to exercise great care by not letting the tool dig into the wood too deeply. When the edges of a tool this small get below the surface of the wood, they catch the grain and tear it.

My overall impression is that Berold produces fine tools, profiles of which can be purchased nowhere else. If you are looking for a specialty tool or one that you can be assured was properly made, give him a call. You won't be disappointed.

The .2mm gouge is excellent for very fine details such as hair texture.

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Whittling Twigs and Branches

By Chris Lubkemann



A group of branch-carved roosters. The flowers are also carved from branches.

*Editor's Note: Chris Lubkemann has been carving forked-branch roosters since 1966. In the years that followed, he has shared his techniques with carvers across the country. The following demonstration is an excerpt from Chris' new book, *Whittling Twigs and Branches*, in which he explains the branch-carving techniques needed to create roosters, pheasants, herons and roadrunners.*



Step One: Starting position. I'm right-handed, so the rooster is resting on my left knee. (Lefties, in my opinion, will do better if they rest the rooster on their right knee.) This position gives better visibility—a good sideways look at the cut. If my head is straight over the cut, I can't easily judge how thick or how thin I'm making the cut.



Step Three: Three feathers are done; the fourth is just getting started. Sometimes I find it helpful to use my left thumb against the back of the knife blade to help get the feather cut started.

There is definitely some know-how involved in deciding when a branch is right for carving. Rooster tails need to be carved when the wood has dried a bit. The dryness of the wood is what allows the feathers to curl as they are cut.

Try the following trick to help you decide when a branch is dry enough to carve a rooster tail. When you take the bark off the tail branch of the fork, also remove the bark from another straight branch of the same wood and the same thickness. Use this second branch as a practice and test piece. If the thin slices of the second branch do not curl when you make your cuts, you'll know the wood on the first branch is still too wet for the curling feather cuts of a rooster. If the wood on the second branch curls nicely, the wood on the first branch is also just right for curling. Also, it's not a bad idea to try a few practice tails on this test branch before doing the tail on your almost-finished rooster.



Step Two: At this point I've probably already made at least two right-to-left cuts (my right to left) with the large blade of my pocketknife and have only sliced about $\frac{1}{4}$ inch down the feather. Notice how my hands are braced against my lower chest. This really helps to steady and control the cut.



Step Four: Beginning to wind down. With an anticipated two or three feathers left to go, I begin making them successively shorter. This way the end result will give a sort of a fan effect.



Step Five: Last feather... I cut all the way through the tail branch. Often this last feather will be a bit too thick. If it is, I just thin it by slicing off some wood, cutting upwards from the base of the feather toward the tip.

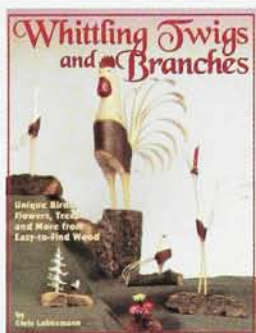


Step Six: Sometimes I may want to bend or kink some of the feathers over the back of my small blade. This might be especially true of the last one or two I've made. I can then separate the feathers and position them exactly where I want them to stay. I don't have to be afraid of bending the feathers. Because they were carved with the grain of the wood, they'll take quite a bit of abuse. Once they're in position, they'll stay there, provided they don't get wet or soaked with a water-based finish.

Whittling Twigs and Branches

By Chris Lubkemann

Turn simple twigs into miniature wonders! A knife and a little know-how is all you need to turn a twig into nature's earliest riser—the rooster.



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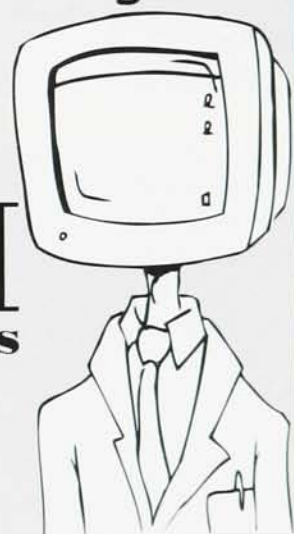


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Carving and Painting a Rainbow Trout

By Ray McKenzie,

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



A retired teacher, Ray McKenzie carves a variety of fresh and saltwater fish. His previous article, "Carving and Painting a Bluegill," appeared in WCI's Issue no. 10, Spring 2000. Ray lives with his wife in Chambersburg, Pennsylvania.

A prevalent fish that is easy to catch, the rainbow trout is familiar to most freshwater anglers. In fact, it was the first trout I ever caught. That one was not much bigger than my carved fish, which is about 8 in. long.

This project is an excellent one for a beginning fish carver. It carves quickly, and it does not require the tedious process of making scales on the body. Also, because of its small size, I don't recommend making the gill structures.

My choice for carving wood is basswood. It carves easily with handtools, grinds rapidly with power tools, and I have no problems with sanding by hand or with power. Some carvers prefer tupelo, but I find that it is harder to carve than basswood. When it comes to painting, basswood readily accepts gesso, which I apply to all my fish.

References are important, and I do surround myself with them. In particular, I look for fin placement on the

body, and on the head I study the eye placement, opercle, pre-opercle and maxillary bone structures. In photographs I check out the colors and markings. When I take my carvings to shows, one visitor to my table tells me he never caught a fish with the coloration and markings I used. The next visitor tells me that he caught a dozen the other day that looked just like mine. Fish colors can be as varied as human beings. It just takes time and a practiced eye to spot the differences and to know how to paint them.

Mounting the fish can take some creativity. While it can be placed on a simple wall plaque, it easily lends itself to being part of a habitat base. I prefer cedar roots for habitat because they have the natural look of underwater snags. When I go hunting, I carry a small saw to cut free the above-ground root protrusions. The wood is usually dirty and filled with debris, so cleaning with wire brushes is a must. Because of the root's light weight, I mount it for stability on a flat base, which I usually make from walnut. For the rainbow trout habitat, however, I chose a piece of manzanita root. An attractive wood, it requires little preparation, and it is heavy enough—unlike cedar root—that I do not have to mount it on a board. I do, however, flatten the bottom of the manzanita root with a belt sander and apply a satin finish polyurethane.



Rainbow Trout
STEP 1

I use two patterns for the rainbow trout—a top and a side profile made from cardboard. This fish has some curvature to the body, so I make sure that the basswood I use is wide enough to accommodate the profile. I also want the block oversized so that I can remove the waste wood without cutting into the profiles.



Rainbow Trout
STEP 2

After bandsawing to shape the two profiles, I put a centerline along the top profile as a reference when shaping the fish.



Rainbow Trout
STEP 3

The tail is left fairly thick so I don't risk breaking the wood early on. Later I can thin the wood down to size.



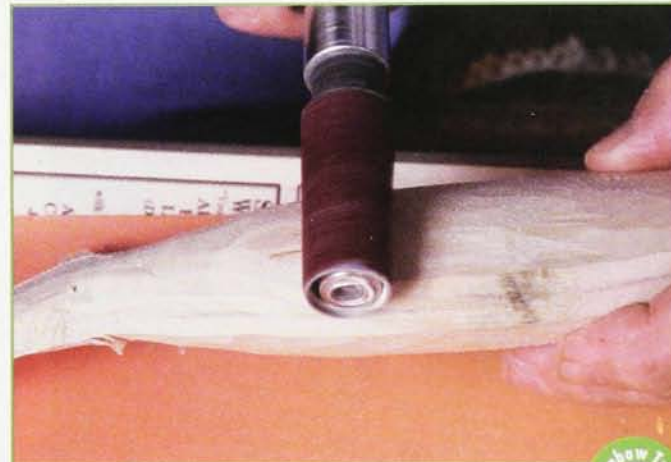
Rainbow Trout
STEP 4

My favorite roughing tool is an X-acto® knife with a no. 26 blade. I don't like sharpening, so I buy these disposable blades by the dozens. I carve up to the centerline but don't remove it until the last stages of sanding.



Rainbow Trout
STEP 5

After roughing out, I go over the wood with a 1-in.-diameter carbide sanding sleeve in a flexible shaft tool. The carbide smooths the wood quickly.



Rainbow Trout
STEP 6

A rubber-cushioned sanding drum cleans up the coarse texture left by the carbide sanding sleeve. Cloth-backed paper is a good choice for sanding because it is more durable than other sandpaper products.



Rainbow Trout
STEP 7

Once the fish is sanded, I transfer the maxillary and mandible details, the gill covers, and where the caudal or tail fin attaches to the body. I can do this freehand or I use a piece of tracing paper.



Rainbow Trout
STEP 8

To assure symmetry of details from one side of the head to the other, I use a compass to scribe reference lines across the head. Notice that I place the point of the compass on the tip of the fish's lower jaw.



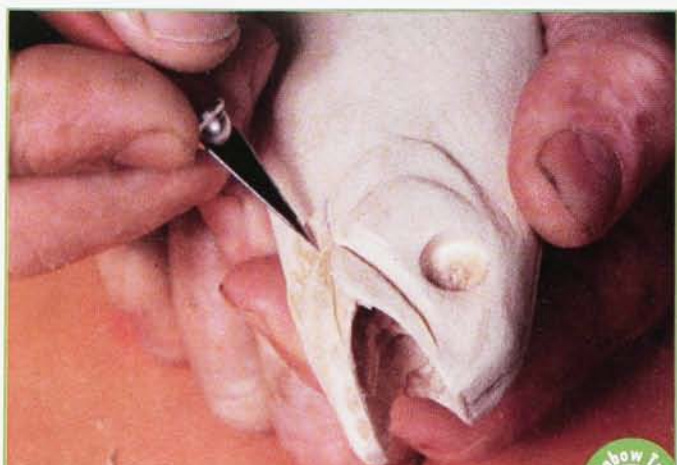
Rainbow Trout
STEP 9

I switch to an X-acto® knife with a no. 11 blade to define features on the head. This consists of making stop cuts and paring cuts to raise the features.



Rainbow Trout
STEP 10

To make the eye holes, I use a small barrel-shaped stump cutter. I cut in 1/8 to 1/4 in. deep, just enough so that the curvature of the eye is above the opening. The hole also has to be big enough and deep enough for excess wood filler to be able to squeeze out.



Rainbow Trout
STEP 11

One last detail on the head includes carving the gill covers. I use the X-acto® knife with the no. 11 blade.



Rainbow Trout
STEP 12

To open up the mouth, I start with a ball-shaped carbide bur. I then use smaller ruby carvers to clean up the wood.



Rainbow Trout
STEP 13

For the final smoothing of the body, I start with coarse cloth-backed sandpaper and finish up with a fine grit paper. At this stage, I can sand away the centerline on the back. I also thin the tail to its final size with the rubber-cushioned sanding drum.



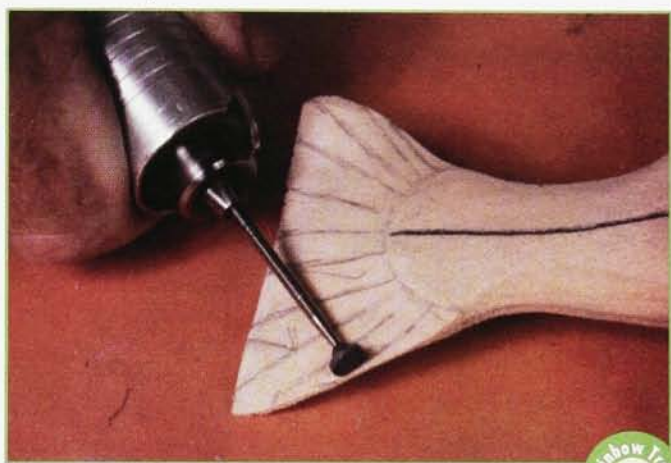
Rainbow Trout
STEP 14

All fish have a lateral or longitudinal line along both sides of the body. I draw the lateral line on one side with a hard lead pencil. When "indenting" the surface with the pencil, I try not to split the wood fibers. Instead, I compress the fibers, making sure that the pencil point is not too sharp.



Rainbow Trout
STEP 15

I use the compass to locate the lateral line on the other side of the fish. I then sand the wood until the lines disappear. Before I paint, I wet but not soak the wood. The indented wood expands smoothly and rises above the surrounding area. The lateral lines are now permanent.



Rainbow Trout
STEP 16

For the caudal or tail fin, I mark off the rays with a pencil and use a small cylindrical abrasive stone.



Rainbow Trout
STEP 17

By using a different size cylindrical abrasive stone with a wider edge, I create the look of rays and splits.



Rainbow Trout
STEP 18

Once I decide on the positions of the dorsal, anal, pectoral and pelvic fins, I make slots for inserts. For a small fish like this one, I can do most of the work with the X-acto® and no. 11 blade.



Rainbow Trout
STEP 19

I prefer poplar for the fins. Harder than basswood, the wood will not easily break. When a fin is very small, I leave extra wood to provide me with a "handle." Starting with 1/4-in.-thick pieces, I shape them with the X-acto® knife and no. 11 and 26 blades and sand them to the proper thickness with the rubber-cushioned drum sander. I then detail the fins as I did with the tail.



Rainbow Trout
STEP 20

To mount the 8mm eyes, I first wet the eye cavities and fill them with wood putty. The water helps the putty bond with the wood.



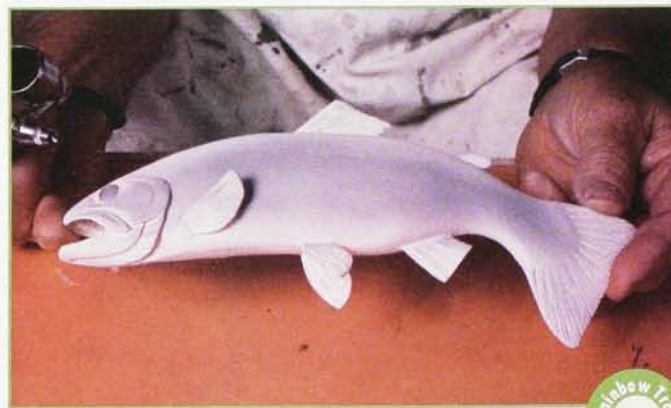
Rainbow Trout
STEP 21

After pushing the eyes into the holes, I smooth with my finger the squeezed-out putty around the eyes so that the fish is not bug-eyed. The final step before painting is drilling two nostril holes on each side of the head. I now attach the fins with yellow glue.



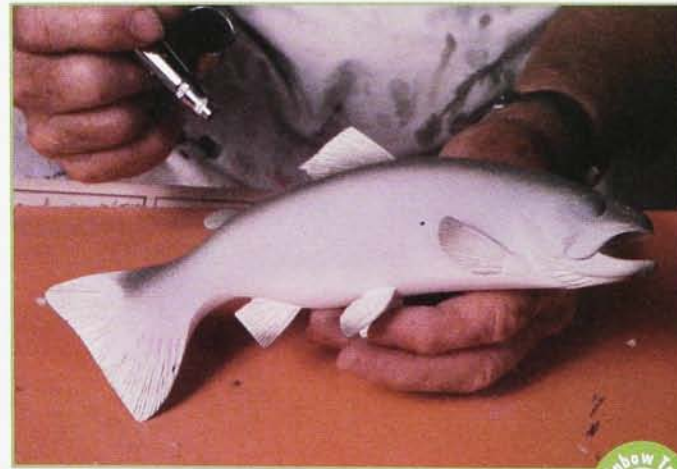
Rainbow Trout
STEP 22

Using a medium stiff bristle brush, I apply two coats of any good brand of gesso to the body and to the fins before I glue them in place. I do wet the fish before the first application and lightly sand the components after each coat to rid the surface of fuzzy grain and to raise the lateral lines.



Rainbow Trout
STEP 23

My choices for undercoat colors are tempera poster paints. I prefer Palmer® Prism® Tempera paints that do a better job of covering imperfections than acrylic paints. I start with the white tempera for the belly, mouth and maxillary bone. I then mix a small amount of black with the white to create a gray and coat the sides of the trout.



Rainbow Trout
STEP 24

For the back, I apply a mix of white, a small amount of black, some green and some brown. I am careful not to spray too heavy a coat that will sag or run. I also apply some of the mix to the anal and pectoral fins.



Rainbow Trout
STEP 25

For all the fins, I apply a mix of yellow with a small amount of brown. To prevent overspray, I mask off the fin with paper. I make sure to spray enough to fill in the rays and splits.



Rainbow Trout
STEP 26

I next apply red to the lateral lines. The width of the lines varies from one fish to another.



Rainbow Trout
STEP 27

I also spray red on the cheeks and the centers of the lower fins.



Rainbow Trout
STEP 28

Tempera poster and acrylic paints can be applied one over another, but they cannot be mixed. To avoid problems such as clogging, I switch airbrushes when I alternate between the two paint products. I start with WA 10 Superhide White on the belly of the trout. On the sides I apply WA 110 Bright Silver. Refer to the Materials List for information on WA paints.



Rainbow Trout
STEP 29

For the back and head I use a mix of ten parts WA 60 Light Bass Green, four parts WA 110 Bright Silver, and a very small amount of WA 141 Yellow Ochre. Above and below the lateral lines, I apply WA 105 Phthalo Blue. On the fins, I apply WA 141 Yellow Ochre. For the cheeks and the lateral lines, I lightly spray WA 160 Cadmium Red. I use WA 402 Silver Pearl for the belly, lower mandible, and gill covers. I then use a mix of WA 402 Silver Pearl and WA 440 Shimmering Blue for the sides.



Rainbow Trout
STEP 30

I darken the head and behind the tip of the lower mandible with WA 61 Medium Bass Green.



Rainbow Trout
STEP 31

The defining moment for painting a rainbow trout comes with the spots. I use WA 30 Black mixed with a small amount of retarder, which keeps the paint from drying too fast and prevents the airbrush from clogging. On a fish this size, the spots must not be too big nor can I allow them to run or have a splattered look. The airbrush must be held close to the surface and there must be a minimum of moisture in the system.



Rainbow Trout
STEP 32

I then spray spots on the fins, masking them to prevent overspraying.



Rainbow Trout
STEP 33

Spot distribution varies from one fish to another. One thing I have noticed is that the spots usually don't cover the lateral line, although there are exceptions.



Rainbow Trout
STEP 34

To remove paint from the eyes, I use a blunted needle from an airbrush.



Rainbow Trout
STEP 35

Once the fish is finished with three to five coats of a spray lacquer and the manzanita root has one to two coats of a satin finish polyurethane, I mount the trout using pins made from taxidermy eye wire. I like to have two points of contact. One point for securing the fish to the manzanita root is on the tail.



Rainbow Trout
STEP 36

Another point of contact for securing the fish to the wood is on its side. For this mount, I have the two pelvic fins touching the base. These I glue in place with a five-minute epoxy. Once the glue dries, the fish is ready for display.

MATERIALS LIST



Patterns: cardboard and tracing paper

Wood: basswood measuring at least 2 in. thick by 4 in. wide by 10 in. long for the body; 1/4-in.-thick poplar for the fins

Body: bandsaw; X-acto® knife with no. 11 and no. 26 blades; compass; hard lead pencil; flexible shaft tool; 1-in.-diameter carbide sanding sleeve; 3/4-in.-diameter rubber-cushioned sanding drum; cloth-backed sandpaper

Mouth: round carbide bur and smaller ruby carvers
Eyes: brown/gold 8mm glass eyes; barrel-shaped stump cutter; natural-color wood filler

Rays and Fins: 1/4-in.-thick poplar for separate fins; rubber-cushioned sanding drum; X-acto® knife with no. 11 blade; yellow glue

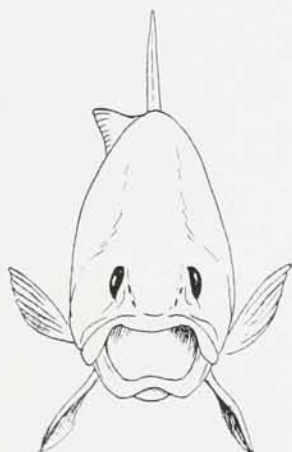
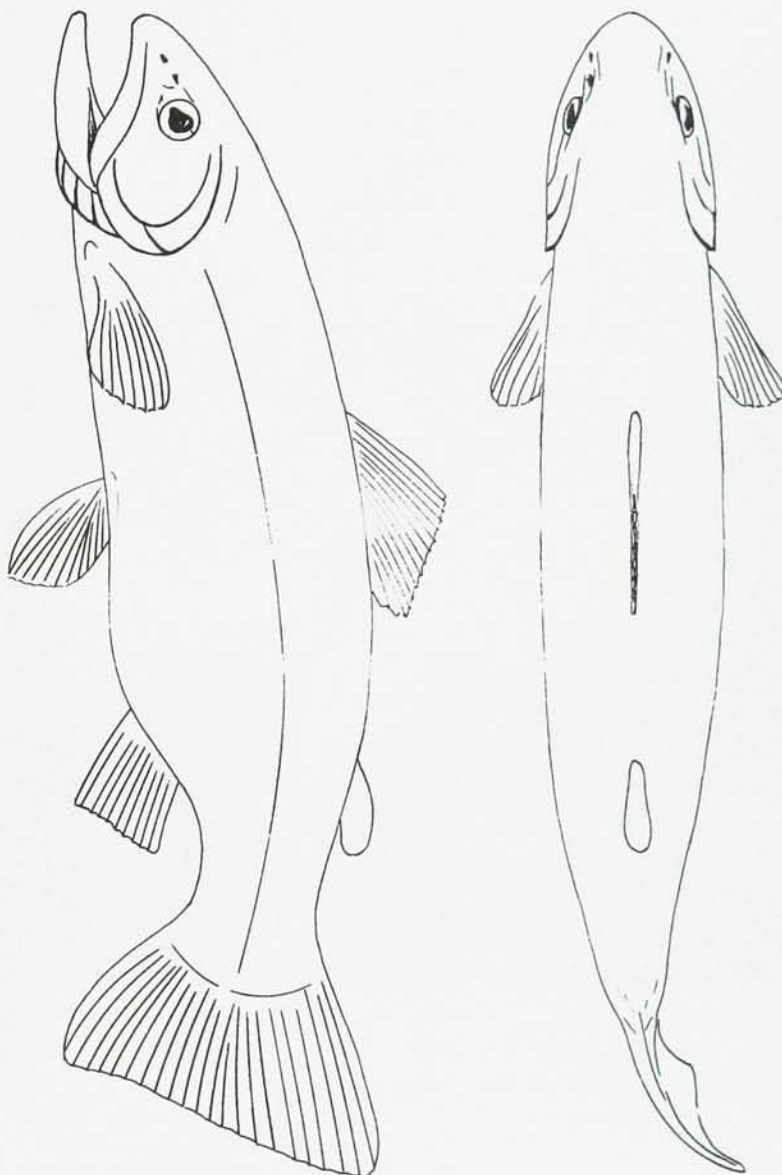
Paints and Finishing Materials: gesso; spray lacquer; satin finish polyurethane; medium stiff bristle brush; airbrush; tempera poster and acrylic paints

Rainbow trout colors are available from WASCO Manufacturing, Inc., 1306 West Spring Road, P.O. Box 967, Monroe, GA 30655/ 800-334-8012. WASCO colors include a number and the designation WA (water acrylic). They are airbrush ready and do not need to be thinned with water.

For information on purchasing tempera poster paints, contact an artists' supply store or Palmer Paint Products, Inc., P.O. Box 1058, Troy, MI 48099/ 248-588-4500.

Pattern

Photocopy at 130%



A Woodcarver's Education: *Learning in the European Tradition*

*A carver travels to Switzerland
for the education of a lifetime*

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

Living in Texas, Jesper Oshter did not feel that weeklong carving workshops fit his needs. Unwilling to settle for anything less than thorough training in woodcarving, he pursued an education not in the United States but in Switzerland. After four years of schooling, Jesper had mastered wood sculpture as few Americans have been able to.

Born in Denmark, Jesper moved to the U.S. at the age of 11 when his father was offered employment in the Lone Star State. Fascinated with drawing, especially nature scenes, he took art classes in middle and high school, enrolled in wood shop courses, and even carved under an instructor who had been trained in Germany as a woodcarver. By the time he was ready to graduate from high school, Jesper knew that he preferred working with his

European-trained wood sculptor Jesper Oshter captured the anger of the folk figure who lost his town to an evil influence.



The boar, carved in walnut, is an animal rarely dealt with by sculptors.

Jesper wanted the boar to have a ferocious look.

hands to sitting at a desk job.

Alpine Instruction

Although he wanted to carve full time, he could not find a school in the U.S. that would teach him wood sculpting. Determined to find instruction, he turned to Europe, where carving schools are not uncommon. What suited his needs—he did not want instruction that spent too much time on religious sculpture—is the woodcarving school located in Brienz, Switzerland.

Brienz is a village located in the midst of Alpine beauty. While the town has a population of only 2500 people, the school is among the best in Europe and takes just 11 new entrants a year. Entrance requirements meant that he had to submit carvings, make drawings, model figures from clay, and take oral tests. He was one of 70 applicants at the time he was accepted.

Jesper remembers how his schooling began. He was given relief plaques to carve straight lines into. He went through 20 plaques, each one

slightly more difficult than the previous one, until he was finished. He was then informed that he had to choose one form of carving as a focus: figure carving—either animals or humans—or ornamental relief carving. Jesper's choice was human figures.

Working in Clay

His first year, however, was spent doing animal figures. Before students worked in wood, they had to execute models in clay. If, for example, students were preparing to carve a cow, they had to go to a pasture and make clay figures. "Getting the proportions correct was



To create the hair that stands up, Jesper used a V tool and broke out pieces of wood with it.

Jesper sees this sculpture has having two focuses: the animal and the rocks.



The chamois is a goat-like antelope that inhabits the mountains of central Europe.

The shape of the rocks complements the position of the animal's body.

important. This included studying anatomy, bone structure, even muscles," says Jesper. But it was just as important, he points out, that mistakes were to be worked out in the clay first. Even today, he works up clay models—sometimes as many as ten—before he takes a tool to the wood.

Paying a tuition of what amounted to \$4,000 U.S. currency, Jesper lived simply and, to offset his living expenses, carved orders for customers who came to the school wanting custom work. Between that and classes, he spent nearly 12 hours a day carving.

Demanding Respect

Were the instructors much different from those at American schools? Jesper says that from the first, the teacher was the superior and the student was the subordinate. An instructor was addressed as "sir" and requests were prefaced with "may I." "With respect came a better education," Jesper admits, although he found the rules of conduct difficult to accept at first. "You had to listen, even if you had your own point of view." But, by the last year of training, the teachers showed more respect for



the students, he adds.

When Jesper finally had a chance to major in human figures, he may have felt a strong kinship to medical students. He was sent to a pathology institute in Berne, Switzerland where he studied cadavers. He had to learn anatomy, and the best way to do this was to work with human corpses to study bone and muscle structure.

Jesper describes his final exam. It included showing a proficiency in animal anatomy, then drawing and carving a relief panel in less than two hours. The last part of the exam focused on a human figure. Given only six hours, he had to carve a human in a particular pose with no visual references to rely on. He was graded on performance and the outcome of the figure. Jesper passed and was awarded his degree in 1992.

Instead of returning to the U.S., Jesper moved to Denmark, which he had left a decade earlier. Although he spent long hours carving, he did not make much money as a sculptor. He decided to come back to the United States in 1996 and settled in Scottsdale, Arizona. Today he carves figures, restores furniture, and works with interior designers to produce custom furniture and ornamental work. He even teaches woodcarving, giving classes at Woodcraft®, a mail order company and retail chain of stores that specializes in woodcarving and woodworking supplies.

The Wild Ones

Jesper enjoys talking about his work. Most of what he carves is commissioned, but a few pieces remain in his possession, including two wild boars. Describing the animals as having an unpredictable and often evil look, he points out that they are animals that are rarely explored by carvers. Both pieces are done in European walnut—a species that has a harder, tighter grain than American black walnut. The animals have a ferocious, animated stance with a remarkable attention to textures. Both lean against tree stumps, which give structural strength to the pieces as well as fill in negative space.

The boars began as clay models. Once he was satisfied with the poses, he went to his walnut blocks, each of which consisted of two pieces of wood glued face to face. Mounting them in a carver's arm, he then drew outlines. He used chalk because walnut is a dark wood. He next went to his largest chisels and started roughing out the figures. "At that stage, I thought a lot about the poses. Did I want them to

look exactly like the clay figures, or did I want to give them more animation?"

To carve the flattened hair of the boars, he used a no. 7 15mm gouge, rocking the tool back and forth as he pushed it forward. To create strands of hair standing up, he used a V tool, tapped it into an area, and broke out pieces of wood.

The bases have habitat that boars are familiar with. To create the look of dirt and stones, Jesper used a no. 8 3mm gouge. Lightly tapping the tool into the wood, he simply broke out pieces to achieve the textures he wanted.

Another animal he carved out of European walnut is the chamois. A goat antelope that inhabits the Alps and other high mountains of central and southern Europe, the animal spends the summer in the higher elevations, not far from the snow line. Jesper, a hiker, had many occasions to see the animal in the wild.

He says that the chamois was a difficult piece to carve because of the composition. "It is actually two figures: the rock formation and the goat-like creature. But one element works well with the other," he explains.

Typically, he never stays focused on one area when carving, even on a small one like a leg. "If I bring it to a finished stage, I can't change its position, even slightly," he states. He also moves the position of the carver's arm frequently so that he doesn't become fixed on one area.

The Human Form

It is unarguable that Jesper excels at human figure carving. Two pieces he proudly shows off are a bust and a harp player. The female bust was done in linden, a European relative of basswood. The delicate features were inspired by plaster figures he saw at his school in Brienz.

The harp player is a figure, one-third scale, taken from Swiss folklore. The mature man represents the mayor of a Swiss village. When an evil figure eventually beguiled the townspeople, the mayor broke his harp, symbolizing the fall of the town.

Jesper's sculpture began with an unseasoned stump of European walnut that weighed over 200 pounds. Using his largest gouges—60 mm in size—he worked out the basic proportions and then set the wood aside for three months. During that time, wrapped in a plastic bag with just a few 1/2-in.-diameter holes to allow some air to enter, the carving had a chance to dry out with minimal

checking. He did, however, position the figure so that the center of the log was located in the back of the carving. This minimized cracks radiating through the figure, especially on the front of the harp player.

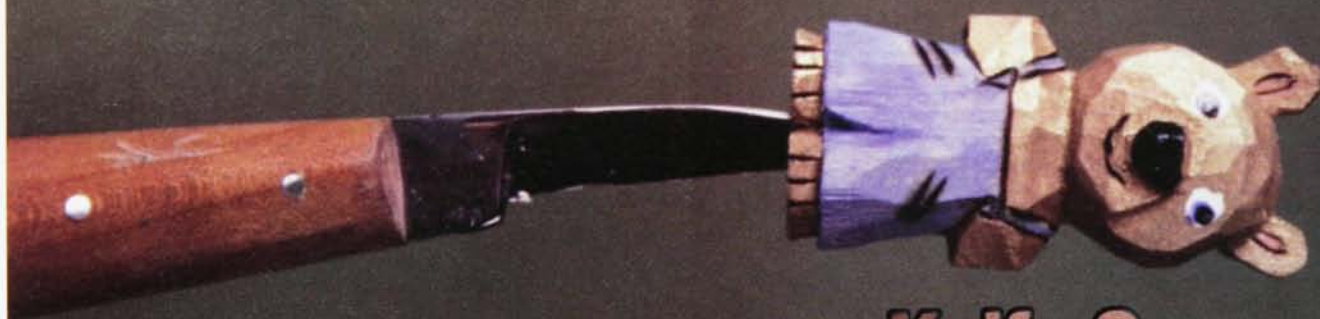
Wishful Thinking?

Jesper offers some advice to carvers. "Look twice, cut once," he says. "You have to be very observant when you carve, especially if you have a model to work from. Most people who get started will carve for awhile and then look over at the model. Attention to detail becomes more wishful thinking than anything else."

Brienz, Switzerland is a small town most noted for its accomplished woodcarving school. Workshops can be visited and souvenir stores offer everything from the mass produced to fine busts, figures and nativity scenes done in limewood. Nearby is Freilichtmuseum Ballenberg, a living showcase for Swiss architecture and crafts. For more information on the area, check out *Fodder's* and *Frommer's* travel guides. A website worth visiting is www.MySwitzerland.com.

While admission into most European carving schools is based on stiff entrance requirements and a willingness to remain on site for several years of training, the Austrian Woodcarving School Geisler-Moroder offers short-term classes in a wide variety of subjects. The school is staffed with English-speaking instructors and quality tools are available. For more information, contact North American representative Carl W. Wiggins, 2306 Lime Rock Road, Birmingham, Alabama 35216/ 205-979-1111; e-mail: wiggs7@aol.com. For views of the Geisler-Moroder school, located in picturesque Elbigenalp, and classes in progress, check out www.geisler-moroder.com.

If you know of other European woodcarving hot spots that will interest our readers, please send information to Carving Hot Spots in Europe, WCI, 1970 Broad Street, East Petersburg, PA 17520.



Knife Covers: Protective Projects in Ten Easy Steps

By Kathleen Schuck

A carver for over 50 years and a master dulcimer maker, Kathleen Schuck owns and operates Wood N' Things, a retail store offering carving tools and accessories in Nampa, Idaho. Check out her website at www.carvingsupplies.com or call her at 800-365-4613.

The best tools for carving are those with sharp and clean edges. The best protection for those tools is covers. While many carvers use a leather sheath, cork, or a piece of plastic tubing, I've found a creative approach to keeping a blade protected: a wooden cover.

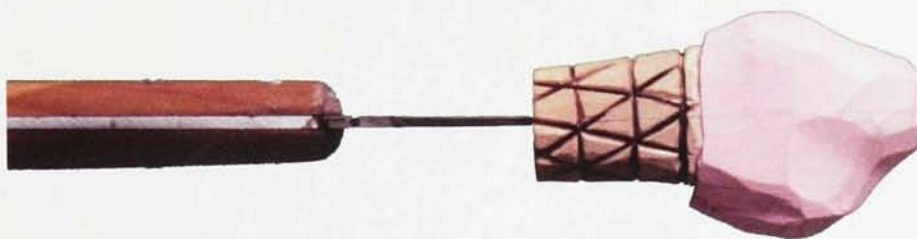
The creativity comes with carving the cover. Each of the two dozen or more knives I work with has a carved cover. There is no one theme to them because the possibilities are limitless. Covers can be in the shape of boots, birds, alligators, clowns and even fingers, which the covers protect as well as the blades. The covers also help identify the knives that I carve with.

It is possible to sheath gouges and chisels with wooden covers, but my instructions are limited to knives. If you haven't created a cover before, I would carve one for a knife first. Once you have some experience, you should be able to make a cover for nearly any carving tool, even challenging ones like bent gouges.



Step 1.

Choose the knife you want to cover and pick out a design from the ones I supplied or one of your own making. Cut a rectangle of wood that measures about 3/4 in. thick. The length and width will depend on your pattern. Basswood is preferable because it is not too soft and carves easily.

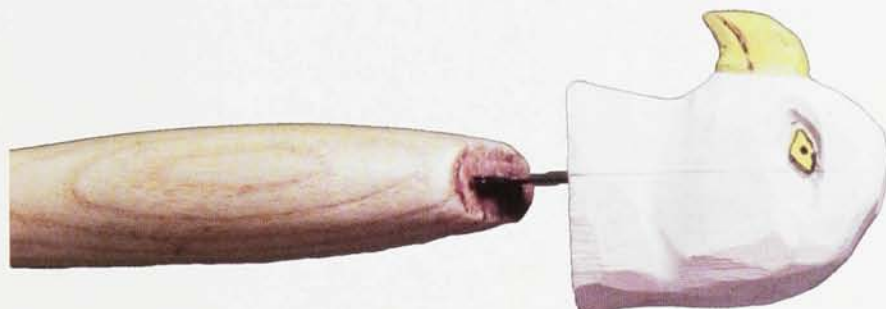


Step 2.

Saw the piece in half lengthwise. If you use a bandsaw, I recommend having a piece of wood longer than you need and sawing only part way along its length. This will keep your fingers from coming in contact with the blade.

Step 3.

Trace the blade of the knife to be covered on one of the smooth sides of the two halves.



Step 4.

Using a knife or V tool, carve out the wood inside the blade tracing. Don't remove too much wood because the cover needs to fit snugly and not fall off. Since the cutting edge of the blade is thinner than its back side, carve away the waste wood so that the recess reflects the gradation in thickness.



Step 5.

Place the smooth side of the wood cover's other half over the blade. While holding the two pieces together, slide the blade into the slot. If the blade causes the pieces to gap, remove some more wood until the gap is closed. Make sure that the two halves hold the blade firmly. It should not be necessary to remove any wood from the cover half with the smooth side.



Step 6.

Spread glue over the wood faces that come together. Spread the glue thinly near the slot and more heavily near the outside edges. Make sure that no glue gets into the slot. Almost any kind of glue—white, yellow, or five-minute epoxy—can be used. I often use white glue, which sets up slowly, and add a drop of super glue so that the bonding time is speeded up.



Step 7.

Clamp the two halves together. Micro clamps are excellent for a small project like this one. If you don't have small clamps, use rubber bands.



Step 8.

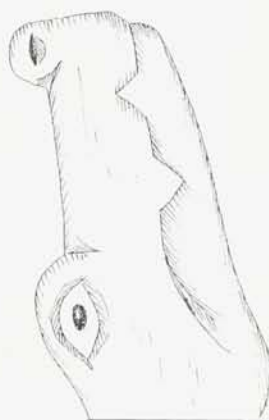
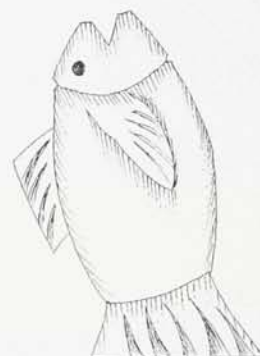
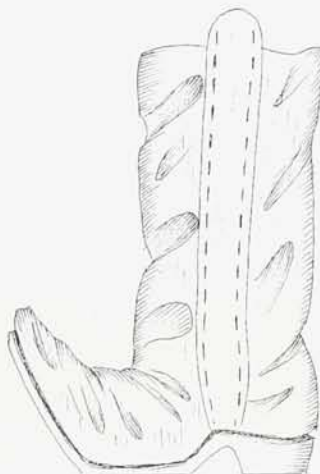
Exercise patience and allow the glue to dry according to the instructions on the container or packaging. After the glue has set up, carefully push the knife blade into the slot. If it's a snug fit and the cover does not fall off, you can go on to the next step. I recommend marking the slot side with a V tool to indicate which way the cutting edge is inserted.

Step 9.

You are now ready to draw your design on the cover. Because covers tend to be small, exercise caution if you are using a bandsaw. Unless you have a very narrow blade on your bandsaw, you might find it better to use a scroll saw to cut the wood to shape. A typical scroll saw blade is small to begin with and there is less danger of your being cut.

Step 10.

How much carving you do depends on your design. A woodburner can create a lot of small details. The burner tip also creates what amounts to stop cuts that keep the paints from spreading beyond their boundaries. Acrylic paints work best because they dry quickly, are readily available, and are not expensive. To protect the covers from dirt and oils, spray the wood with a matte finish varnish.



A CHIP-CARVED QUILT

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

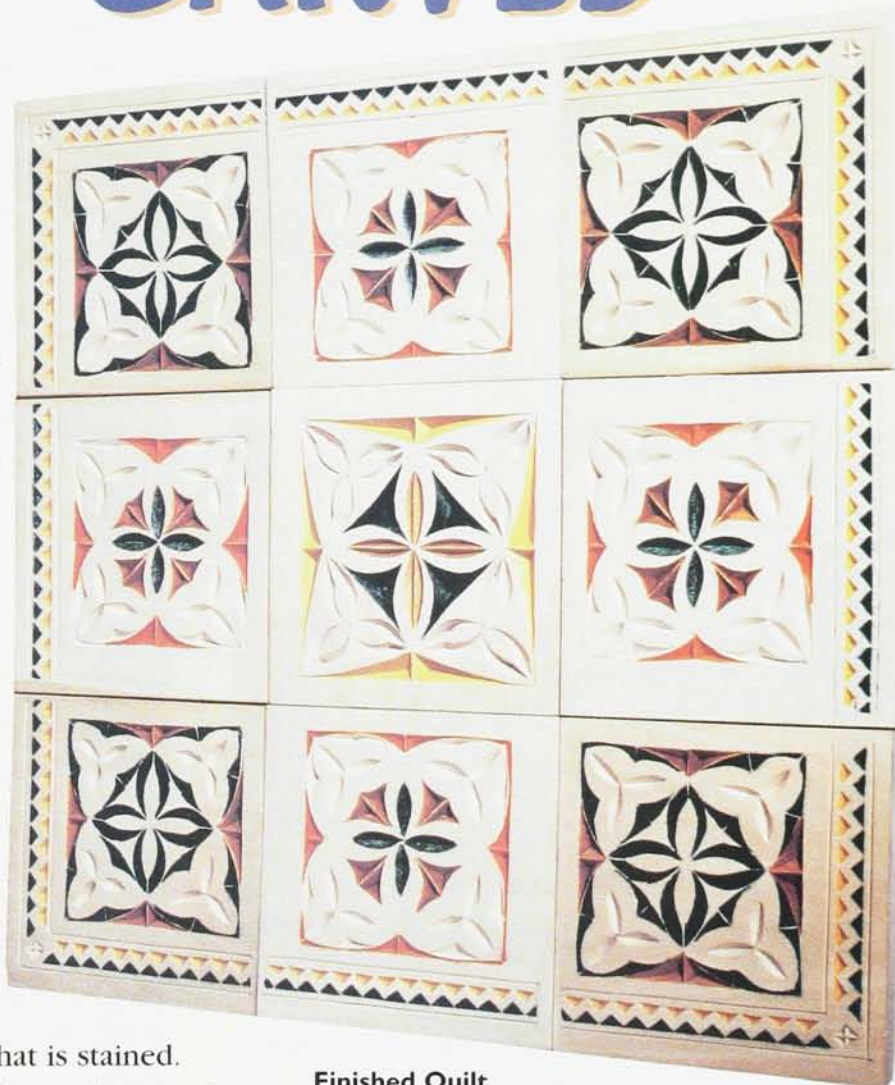
Bob Rymark started chip carving in 1993, studying with chip carvers Barry McKenzie and Wayne Barton. Since then, he has won numerous local, national and international awards. His work is featured in The Art of Chip Carving, by Wayne Barton, and he has published two pattern books and made an instructional video. Bob lives with his wife in Algonquin, Illinois.

I travel to any number of carving shows each year and frequently see what people refer to as a "quilt." Often a product of a carving club's collective efforts, the quilt is usually a collection of carvings that lacks a common theme. Also lacking is color, except for an occasional quilt that is stained. The carvings more often than not lack a uniform grain direction. I believe that a quilt, even one containing the work of several carvers, should not only have an overall design but it should also have color.

To better understand quilts, I researched the subject and uncovered hundreds of books devoted to the subject. These sources revealed thousands of patterns, many of which have their own identities and names. I further discovered that most are not a gathering of random materials and colors. Even the so-called crazy quilts have patterns.

In the world of fabric quilting, color is extremely important, but it is often ignored in the chipcarving community. I quickly learned why. My experiments to add colors inside chips presented a formidable task. Colors have a tendency to run, making the chips look rough and irregular. Solving the problem requires that the carving be sealed a number of times during the process of adding color.

The following are ten step-by-step instructions for making a colored, chip-carved quilt. The patterns I used are a variation of one taken, with permission, from Wayne Barton's *Chip Carving: Techniques & Patterns* (Sterling Publishing Co., Inc.). When finished, the project makes an excellent wall hanging and complement to a quilt in the same room.



Finished Quilt

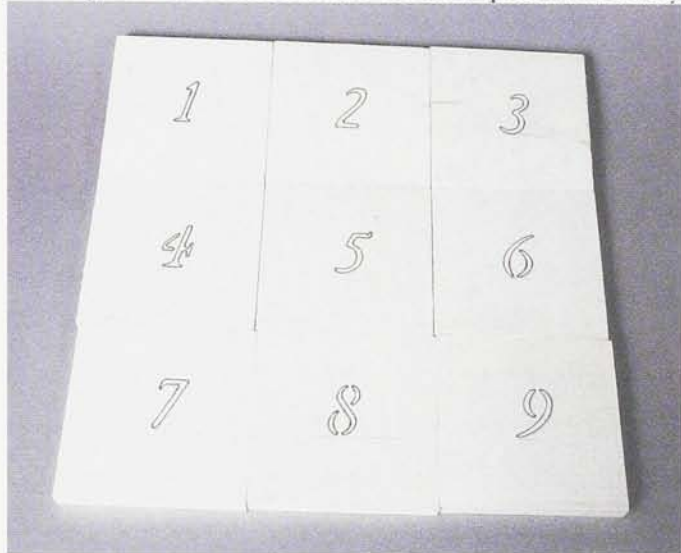
Step 1. Chip-carved quilts are best designed with squares instead of rectangles. For my quilt, I use nine blocks of $\frac{1}{2}$ -in.-thick basswood that measure 4 in. square.

Step 2. I sand and seal the blocks, using Deft® spray lacquer.

Step 3. I lay out the nine blocks, three to a side, to form a square. I arrange them so that color differences in the basswood are not noticeable; I also keep the grain running in the same horizontal direction.

Step 4. Keeping the blocks in order, I turn them over and number each one. I start in the upper left-hand corner with number 1 and finish in the lower right-hand corner with number 9.

Step 5. I turn the blocks over and transfer my patterns, starting with the borders. I use the same pattern on every

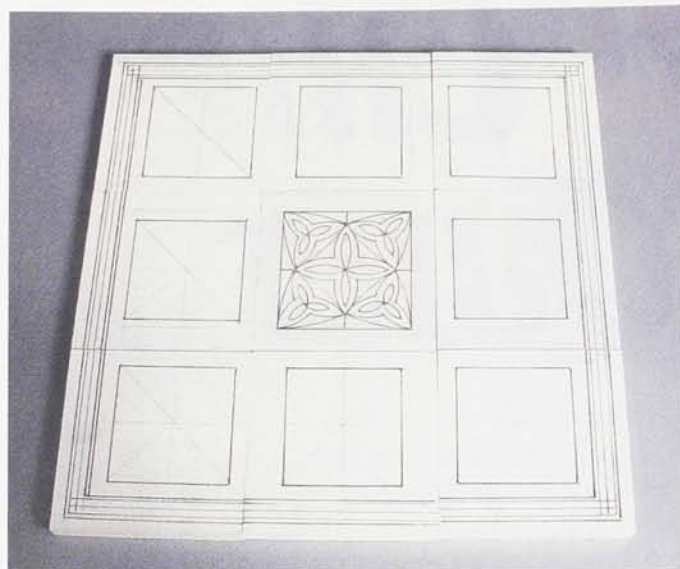


A quilt made of nine basswood blocks arranged in a square makes for a pleasing project. Numbering the backs of the squares keeps them in order when worked on individually.

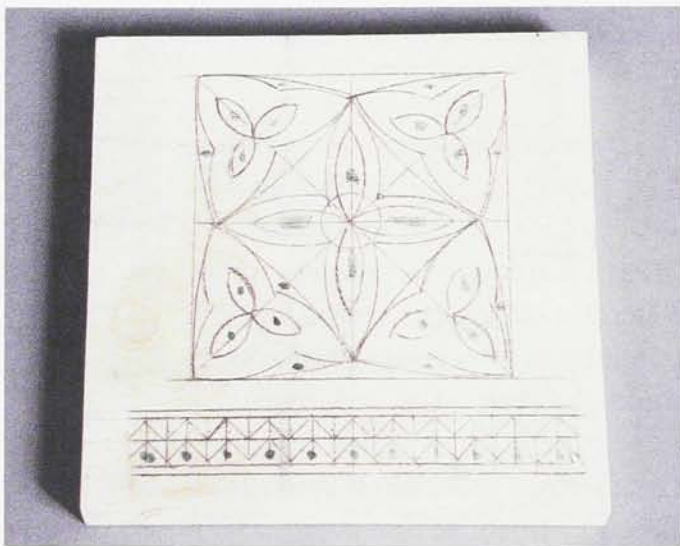
block, although the size and placement are adjusted to accommodate the border. The center pattern, for example, is larger than the ones that surround it.

There are a number of methods for getting a pattern onto the wood. Drawing it on the surface using a pencil with HB lead is one method. I use a variety of drawing templates that include circles, squares, and ellipses. Another method uses graphite transfer paper, available at art supply stores, instead of carbon paper. I tape the transfer paper to the wood and tape the design, face up, onto that. Using a colored pen or pencil helps me see that all the pattern lines have been traced. A third trick for putting a pattern onto the wood is the hot-transfer method. I get a good photocopy of the pattern, place it face down on the wood, and iron it on with a household iron set at medium heat. The lines are clearly visible after I peel the paper copy off the wood.

Step 6. I select the areas for my first color and mark them with a felt-tipped pen, usually of the color I am



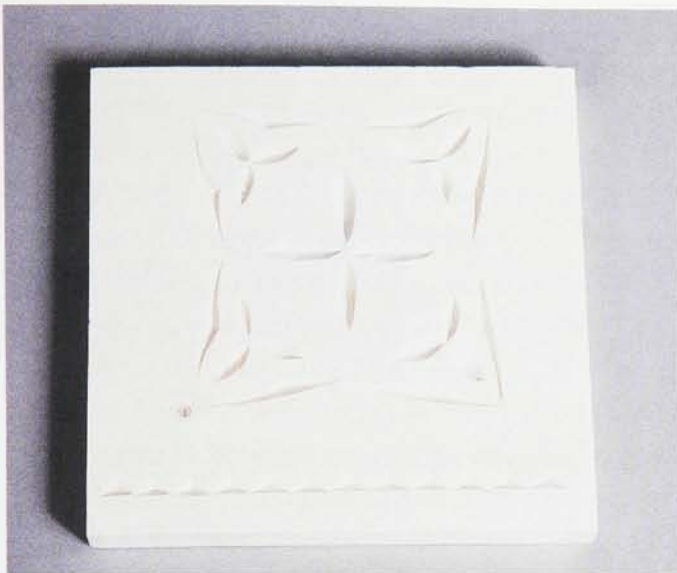
Layout begins on the fronts of the squares with borders and the central pattern, which is larger than the surrounding ones. The pattern is the same for all nine squares, although not all the chips are removed in the same places on each square. By removing chips from different areas, more variety is achieved in the overall quilt.



One of the blocks with border and pattern is marked to show what chips need to be removed for the first stage of color.

going to paint with. A dot of color will do. These are the only chips to be carved in the early stages of color build up.

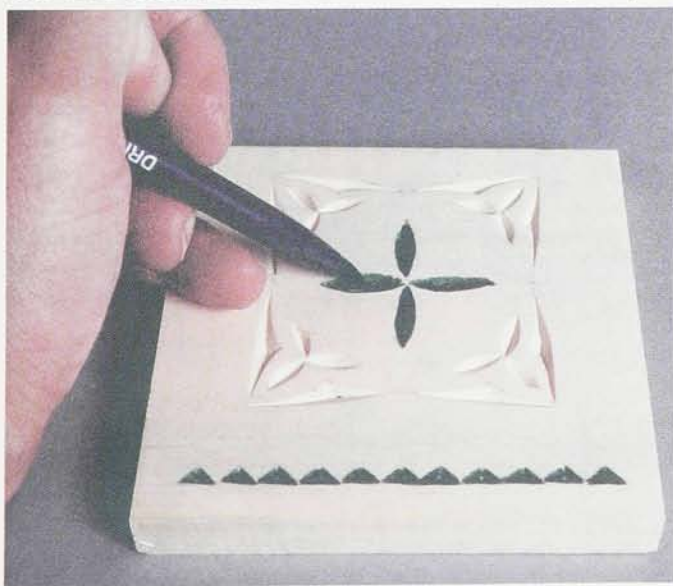
Step 7. After chip carving those areas, I use a mylar white eraser to remove all pencil or transfer paper marks. It is important to remove all the marks because, if they are sealed over, they are impossible to remove and will show up on the finished quilt. The hot-transfer method is the least desirable for this project because the marks left have to be sanded off. After removing any remaining pattern lines or marks, I re-seal the wood with spray lacquer before adding any colors. If the chips are not sealed, the colors will run into the wood grain and adjacent areas. I am now ready to apply the first color.



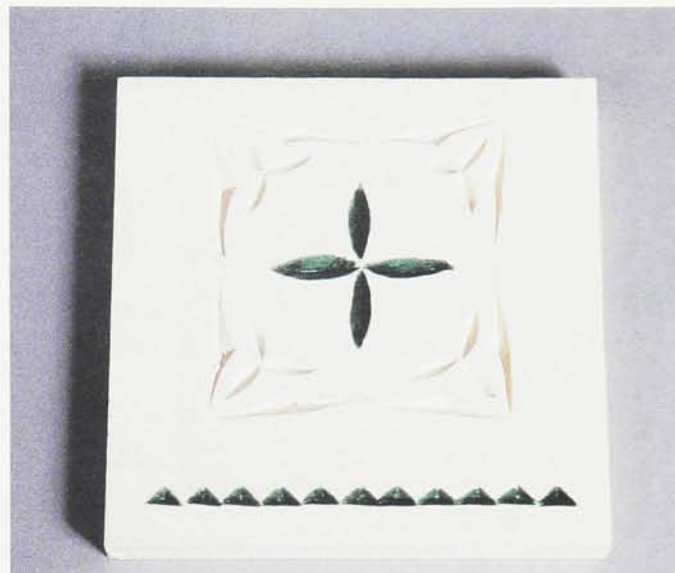
The chips are removed where they were marked. The pattern lines are also removed, but these are reapplied after the first application of color.

Step 8. Not being an artist, I find it difficult to use regular paintbrushes and water-based paints to fill in chips. What works best for me are watercolor markers. With pointed tips that are smooth and firm, these markers dispense even amounts of color and are easy to control. They can be purchased at craft and art supply stores and some of the large office supply chain stores as well. When I am finished coloring the chips, I again spray the wood, sealing in the first color and isolating it from the next one I apply.

Step 9. The blocks, with one color applied and re-sealed, are ready for more chip carving and the next color. Using my drawing templates, I redraw the patterns. Following the previous three steps, I select chips for another color, carve and color them, and then seal them with the spray lacquer.



A watercolor marker is the best tool for coloring the chips. The firm, pointed tip offers good control over the color application.



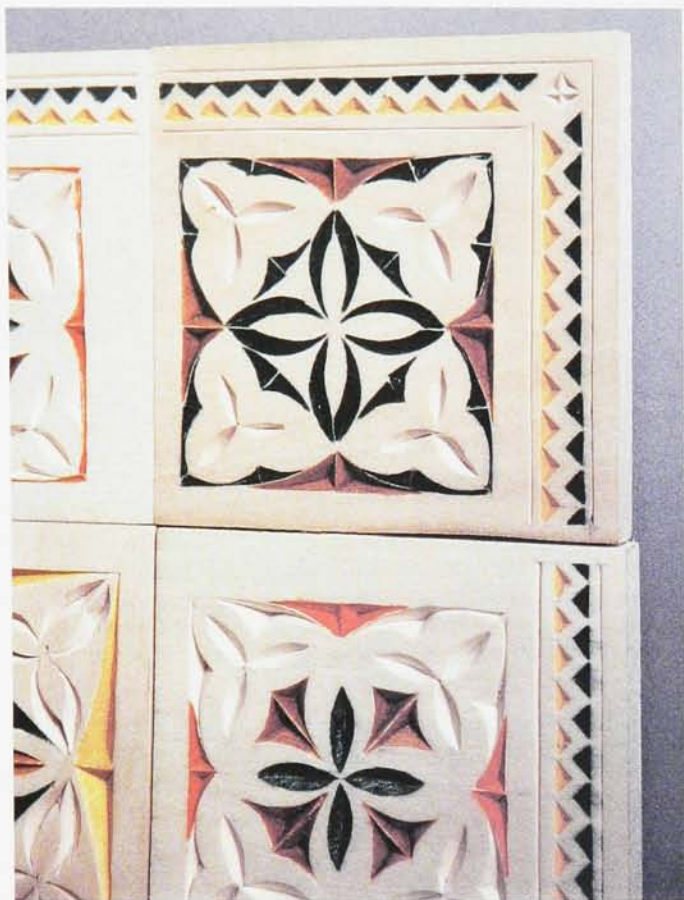
The chips are colored and then sealed with a spray lacquer. The pattern is reapplied, more chips are removed, and the wood is sealed once again. Two or three colors are usually sufficient for a quilt.

Note that the more often the quilt is sealed, the less likely the colors will run. I continue doing this until I have all my colors applied—with this quilt, I used four colors. Applying more colors simply means more work. Some of the chips can remain uncolored, providing an interesting contrast. It also simplifies the process.

Step 10. I seal the finished blocks one last time with the spray lacquer. I recommend that the quilt be mounted in a framework with glass where the blocks are “free floating.” If the quilt is not to be wall-mounted but displayed on a table, then it can be put into a box with a retaining frame without glass.



A detail of one of the blocks shows that not all of the chips are colored.

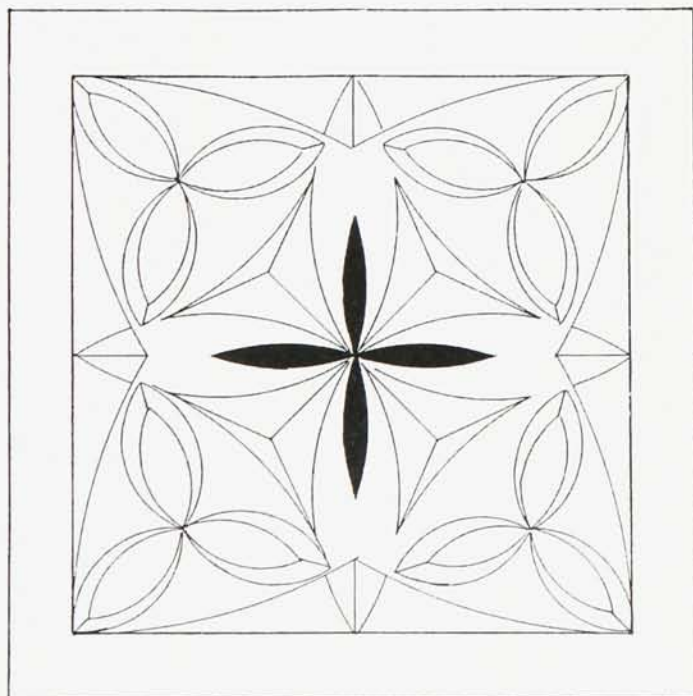


Another detail shows how a variety of colors gives the square its quilt-like appearance.

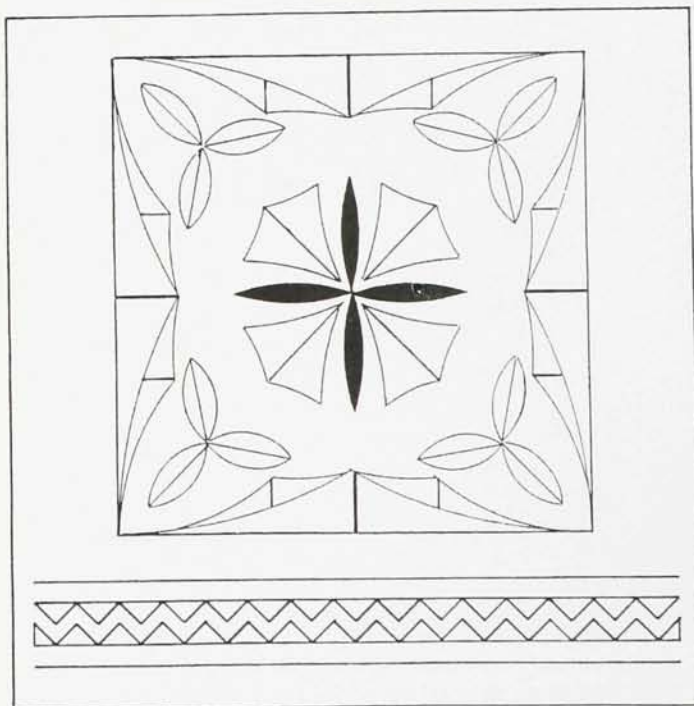
Supplies for this project are generally easy to find. I purchased the 1/2-in.-thick basswood from Heinecke Wood Projects, 76-27 1/2 Avenue, Cumberland, Wisconsin 54829/ 715-822-8642. I buy my chip carving knives from Rich Notto, 7182 Millstone Street, Spring Hill, Florida 34606/ 352-688-2334. My two pattern books, *Chip Carver's Patterns* (\$12.95) and *Chip Carver's Patterns Volume II* (\$14.95) are found on www.americanwoodcarvers.com. If you want an autographed copy, send a check to Bob Rymark, 3721 Bunker Hill Drive, Algonquin, Illinois 60102. Add \$2.50 for US and \$3.50 for Canadian shipping. If you order both copies, only one shipping charge applies.

QUILT PATTERNS

Photocopy at 111%



Center Tile



Border Tile (Variation)



An Ogden, Utah cabinetmaker who specialized in architectural woodwork, Mike now spends most of his time doing freelance writing. His books include *Veneering A Foundation Course* (Sterling), *Simple Marquetry* (Lark Books) and *Architectural Carving* (Sterling, due for release in spring, 2002). He does take commissions that include carving, turning, veneering, marquetry and some curved cabinetry. He can be reached at tickBndr@aol.com.

When working on a project requiring fine detail, I realized that my standard carving tools were just too large. My disappointment was compounded when I made several purchases of small chisels and gouges. Some were not hard enough to take and hold a good edge, others had shanks that were too thin to prevent bending, and none carved as well as I had anticipated.

Tools and Raw Material

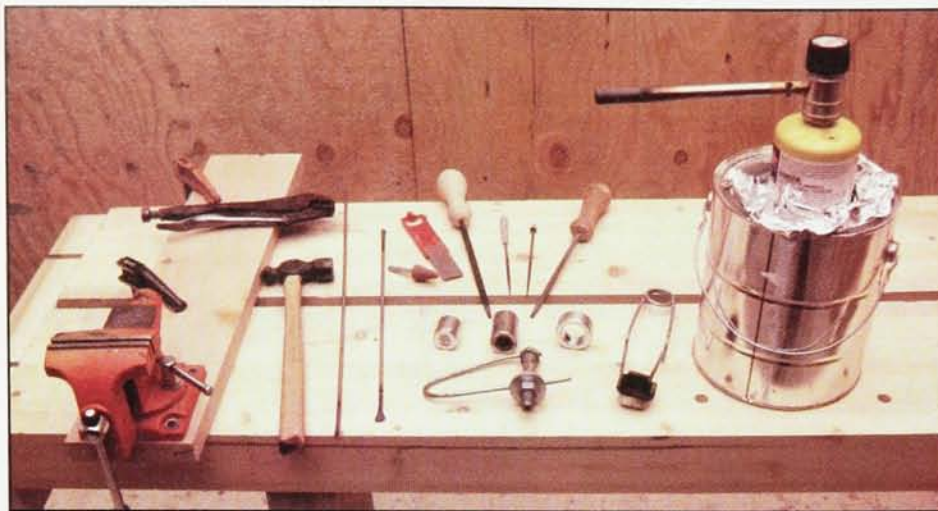
While I have never considered myself a blacksmith, I thought I could do better by making my own tools. I did plan on purchasing a forge but realized that it would be expensive and ultimately unnecessary. When I took an inventory of the requisite tools and accessories that I already had—a small machinist's vise with an anvil, plus a hammer and files—I knew that I could forge tools without a lot of technology and at an affordable price.

I did ask machinists what raw material I would need for creating diminutive carving tools. I was advised to use drill rod, economical tool steel that comes in 36-in. lengths and a wide variety of diameters. Drill rod can be purchased at most industrial supply houses or from Enco Supply/ 800-873-3636; website: www.use-enco.com. A single, small-diameter rod costs less than \$3 and will produce up to ten tools. After experimenting with several different sizes, I discovered that tools

made from 3/32-in.-diameter rod tended to bend too easily under my heavy hand when carving. A 3/16-in.-diameter rod solved the problem of bent shanks, but the steel was bulky and taxed my heat source. I finally settled on 5/32-in.-diameter rod for most applications.

High Heat at a Low Price

With nearly all of the tools and materials in place, I still needed a heat source. I settled on an MAPPR gas torch, which costs about \$20 and is available at many home centers. A hand-held appliance, it burns acetylene, which is considerably hotter than propane. I have found that the torch is sufficient for rods with diameters up to 3/16 in. The only drawback I found was when the torch was left standing near my vise—vibrations generated by pounding the rods to shape caused it to fall over. After extinguishing a fire that resulted, I decided to place the torch in a large empty coffee can and fill the void with wadded-up aluminum foil.



Home forging can be accomplished with an inexpensive gas-fired heat source and a few tools and accessories that you may already own.

Heat Treating: Three Essential Steps

All of my tools must be heat-treated to adjust their hardness before use. The process requires three very important steps. The first is annealing. This process softens the steel rod and relieves stresses caused by forging. In essence, it places the steel in a uniform condition. Heating the steel to a bright glow and then letting it cool very slowly will accomplish it.

The next step is hardening. As the name suggests, this step leaves the steel as hard as it can possibly be. It is achieved by heating the steel to a bright glow and then cooling it quickly by quenching it in water. Oil is sometimes used for quenching, but it is messy and potentially a fire hazard.

The final step is called tempering. It softens the steel somewhat and leaves it in a useable state. Tempering is accomplished by heating the tool to a specific, lower temperature for a time and then letting it cool naturally.

Together, these three steps render a tool serviceable—that is, hard enough to take and hold a good cutting edge, but not so hard that it will break or nick.

Working the Steel

I prefer working with 18-in. lengths of drill rod. I can hold one easily in my bare hand while working on a red-hot end because the heat will not travel

the full 18-in. length. After shaping and forming the tool, I cut off the necessary length using a hacksaw or abrasive disk. Only when the rod is reduced to less than 8 in. do I grip it with locking pliers to avoid getting burned.

For shaping small tools, I recommend a small hammer. A 10-oz. ball peen hammer is my favorite. A larger tool is not necessary because I am not performing heavy-duty blacksmithing; and a Superman-approach on these small rods can lead to failure.

Be aware that striking steel that is not glowing hot can cause fractures. More than once I had to cut the end off the length of steel I was working with, discard it, and start over—reason enough to work with longer lengths of drill rod.

Regular and skew chisels are very easy to make. Gouges are not difficult, but they require accessories to form the curve (see steps 11 through 15). And owing to the process I describe, fishtail gouges—which go for premium prices—can be made efficiently and relatively easily because of the way the steel fans out when forging it.

Putting a Handle on It

Comparing notes with other carvers, I find that handle shapes and sizes are a personal preference. Some of mine are nothing more than dowels. Others I turn on a lathe and fit with copper ferrules cut from tubing. If I feel less ambitious, I simply whittle a piece of wood into an octagon, a shape that prevents the handle from rolling off the workbench.

The one thing common to all of my tools is that I square the first 3/4 in. of

the shank. Squaring can be done on a grinder, but I find that heat and hammer are faster and make for a better shape. Before fitting the shank into the handle, I put a drop of yellow glue into the hole. When dry, it prevents the shank from rotating in the wood.

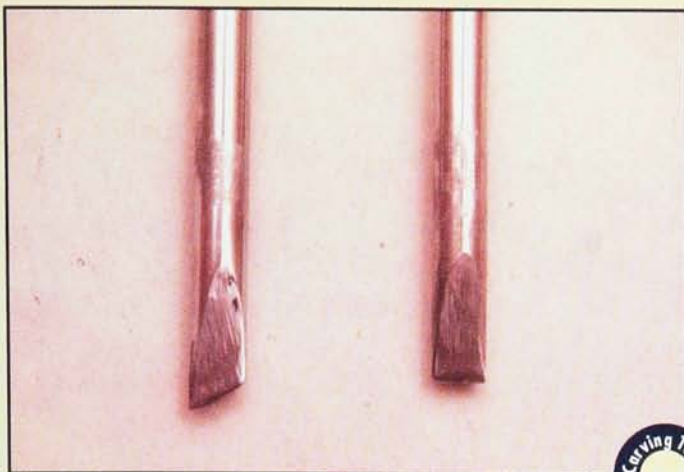
Thoroughly pleased with my “home brew” tools, I have the added satisfaction of knowing that I am working with chisels and gouges wrought by my own hands.

Keeping It Safe

- Safety glasses or a face shield is mandatory for working with heat and steel. A waste material called slag is formed on the surface of hot steel, and it is often dislodged when hammering. A piece of metal can stick to the eyeball and will require professional assistance to remove it.
- Keep a fire extinguisher handy. Since you will be working with a very hot flame, position the torch at least two feet away from anything that can ignite. Also, place the torch in a large container filled with a non-flammable material such as aluminum foil.
- Work under subdued light. Bright lights make it difficult to judge the glow of the heated rod.

Materials List

- 5/32-in. and 3/16-in. diameter drill rod
- MAAPR gas torch
- 10-oz. hammer
- Machinist's vise with anvil
- Flat, rattail, triangular and needle files
- Diamond hone
- Locking pliers or vise grips
- Sockets and shaft collars
- 1/2-in.-diameter flathead bolt 2 1/2 to 3 in. long
- 3/16-in.-diameter accessory drill rod
- Electric drill
- Tapered cone-shaped grinding stone



Carving Tools
STEP 1

A small regular or skew chisel can be formed on the end of a length of 5/32-in.-diameter drill rod with nothing more than a flat file. Simply file the end of the rod to the desired shape and cutting angle and then heat-treat it (see steps 16 through 18).



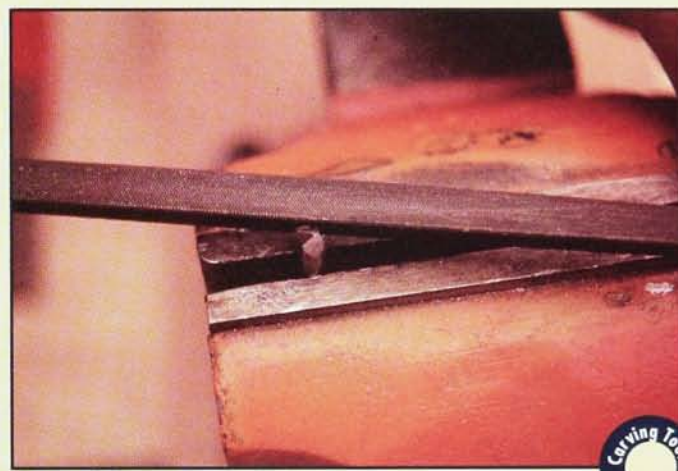
Carving Tools
STEP 2

To form a V tool, clamp the first 1 in. of the rod in your vise and make a bend of approximately ten degrees to provide more working room. Cut the channel with a triangular file. For a sharper V, finish shaping the rod with a needle file.



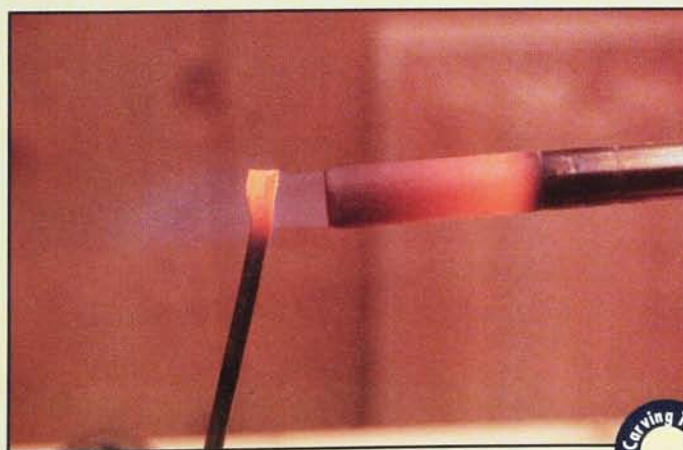
Carving Tools
STEP 3

Polish the inside of the V with a diamond hone. Grind away some of the plastic backing and steel if necessary so that it will fit the V. To make the profile of a small gouge, substitute a rattail file for the triangular tool. You can now straighten the steel.



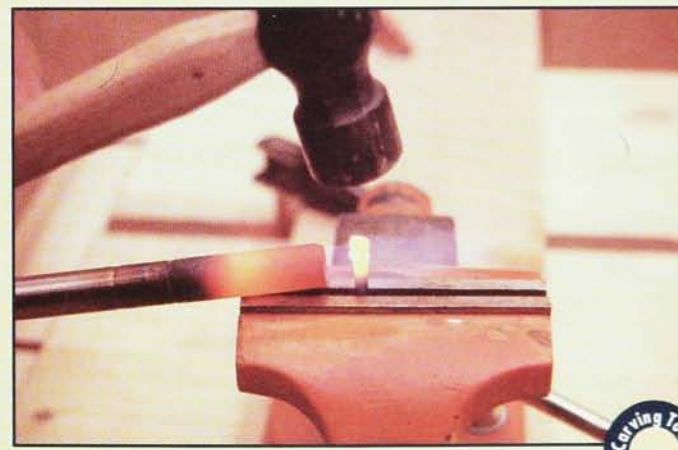
Carving Tools
STEP 4

Finish up by forming the bevel with a flat file. After heat-treating, the tool is ready to receive a handle. Final sharpening can be accomplished by grinding, honing and stropping. Avoid buffing wheels; they tend to round over the cutting edge, leaving the tool relatively blunt.



Carving Tools
STEP 5

To make a tool wider than the stock itself, heat the first inch of a 5/32-in. rod to a bright red glow. Place it on the anvil and strike it several firm blows with a hammer. The end should be about 1/4 in. wide by 1/32 in. thick. Reheating may be necessary.



Carving Tools
STEP 6

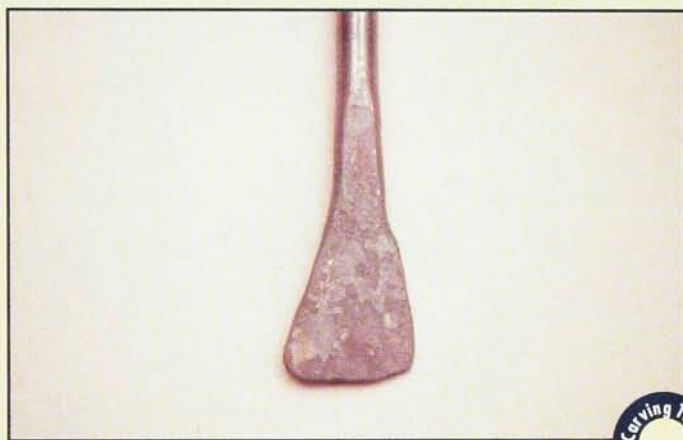
To make an even wider blank, clamp a piece of rod in the vise with about 7/8 in. above the jaws. Concentrate the flame of the torch on the center of the exposed piece and heat it to a bright red glow. Then strike the end with a hammer. Several light blows are better than a single heavy one. If the steel starts to bend, stop hammering, remove it from the vise, reheat and hammer the rod straight. You should be able to increase the diameter by half.



Remove the rod from the vise and reheat it. Put it on the anvil and strike a firm blow to flatten it slightly. Reheat, center it on the edge of the anvil, and strike again. The object is to make an impression in the steel that will spread it sideways. Heat again and hammer it to flatten out the impression.



Reheat the steel, center it on the edge of the anvil, and strike. As the steel gets wider, you should be able to make several impressions. Hammer these flat. The rod will be getting increasingly wider at the end.



Eventually, the end of the 5/32-in.-diameter rod should be about 1/2 in. wide and 1/32 in. thick. The hammered rod shown is slightly misshapen owing to a few misguided blows. In that condition, it can make an excellent skew chisel.



To straighten the shank, which is slightly bent to one side, reheat the rod, take it to the anvil and strike it in the center of the shank. At this point, you have a blank that can be shaped into a regular or skew chisel.



To form a gouge, you need first to build a forming fixture. Use a 1/2-in.-diameter flathead bolt 2 1/2 in. to 3 in. long. With a 1/4-in. rattail file, cut a slot in the head to a depth of one-third the file's diameter. Drill a hole toward the top of the threads big enough to receive a length of 3/16-in.-diameter accessory drill rod. Bend the rod into a U shape and insert one end through the hole. Secure it with a nut and washers. The other end of the rod is centered just above the slot filed in the bolt head.



Heat the end of a 5/16-in.-diameter rod. Place it over the groove in the bolt and beneath the U-shaped accessory rod. By striking the accessory rod with the hammer, the heated rod is forced into the bolt's slot and a gouge is formed. Rotating the heated rod and delivering a few more blows will refine the curve.



If you need a tighter sweep or curvature to the intended gouge, reheat the formed steel and place it edge up on the anvil. Tap the edge with the hammer to bend the steel into a tighter curve.



To refine the sweep even more, use a round piece of steel such as a shaft collar or a socket as an anvil for the heated steel. A socket set provides a considerable range of sweeps. Use light tapping blows to gently bend the steel into a finished form.



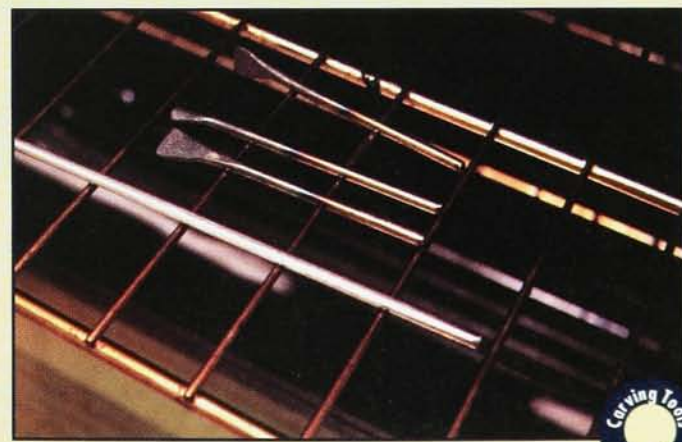
You now have the essential shape of a gouge. You can refine it further using a tapered stone powered by a drill.



To anneal, heat the first inch of the tool to a full red glow for at least 30 seconds, rotating it to heat evenly. Then place the tool between the coils of an electric range element set on high. After 15 minutes, reduce the heat to medium high. After ten minutes, lower the heat to medium. After another ten minutes, turn the heat off and let the tool cool to room temperature. The tool should be soft enough to refine with a file.



To harden, heat the first inch to a full red glow and hold it at this temperature for at least 30 seconds. Then plunge it into a container of room-temperature water.



To temper, place the tool into a range oven pre-heated to 430 degrees for about 30 minutes. Since range settings are often unreliable, check the color of the shank. It should have turned a straw color. Let the tool cool naturally. When cool, the tool is ready for a handle, then sharpening and honing.

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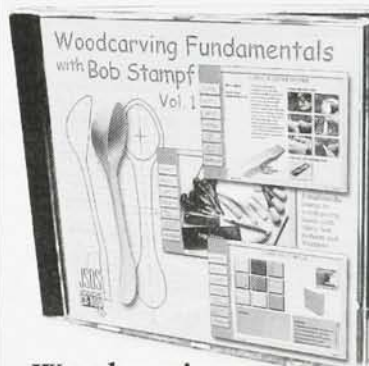
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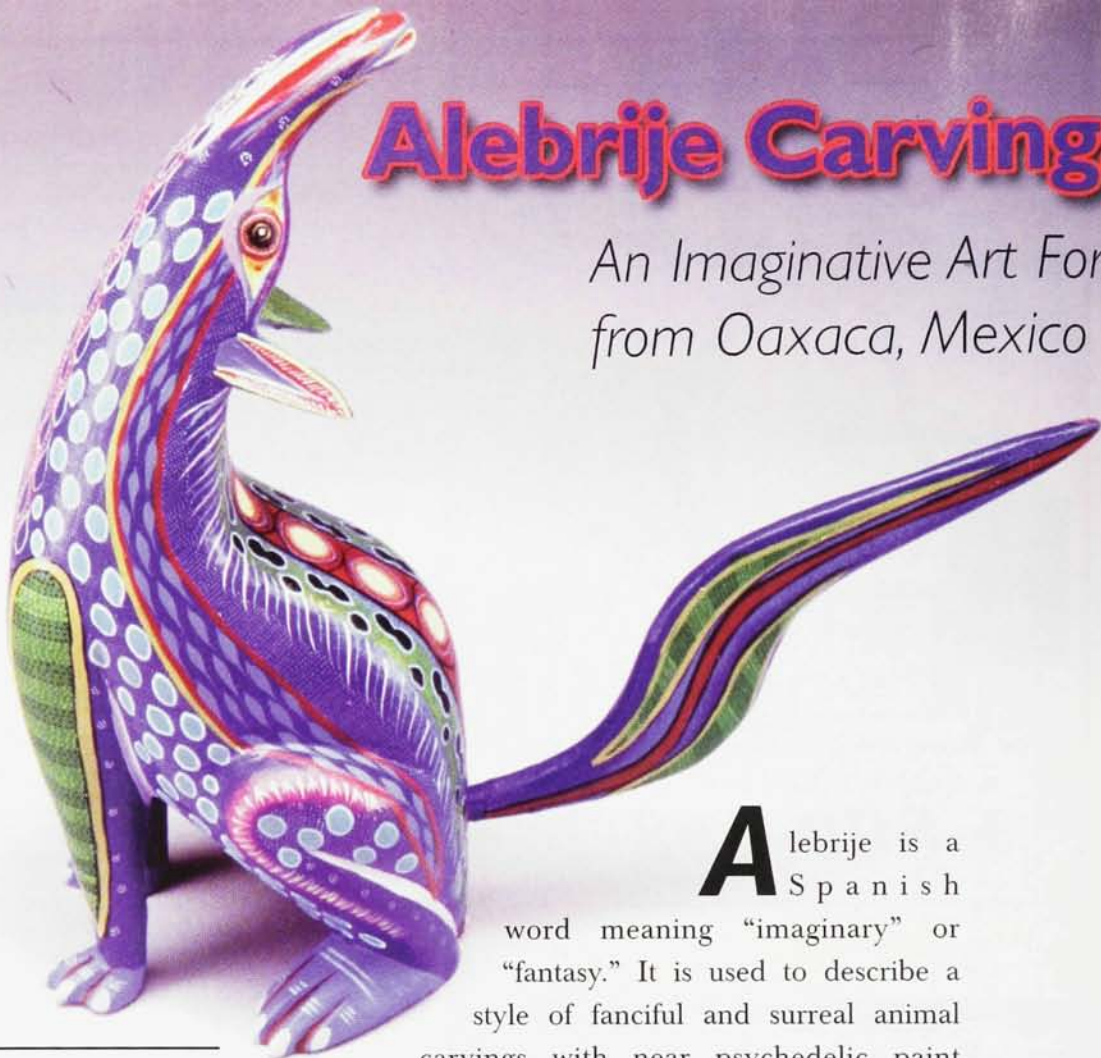
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Alebrije Carvings:

*An Imaginative Art Form
from Oaxaca, Mexico*

By Harold Blumer
A retired city administrator
who took up woodcarving,
Harold lives in Cumberland,
Wisconsin.



The coyote shows off just how artistic Alebrije carvings can be. The color scheme, while not meaning to be realistic, contributes an electrifying interest. It was carved by Jacobo Angeles Ojeda.

Alebrije is a Spanish word meaning “imaginary” or “fantasy.” It is used to describe a style of fanciful and surreal animal carvings with near psychedelic paint schemes that has developed during the last 20 years in three small villages in the State of Oaxaca, 200 miles south of Mexico City. Alebrije carvings have become the center of a marketing phenomenon that has spread not only to the United States and Canada, but also to several European countries.

The carvers are Zapotec Indians who are descendants of the Pre-Columbian Zapotec civilization that reached the height of its development between 200 and 500 AD. This culture, plus the earlier Olmec and Mixtec cultures that flourished as early as 1200 BC, and the influence of the Spanish conquest in the 16th century, have all contributed to this rich art form that exists today in southern Mexico.

Out of this artistic heritage, an impoverished subsistence farmer named Manuel Jimenez began to carve imaginary creatures in the early 1980s. Fortunately, the outside world discovered and encouraged Jimenez to pursue his art work. The style was quickly adopted by others, and in response to a growing market demand, these woodcarvings have

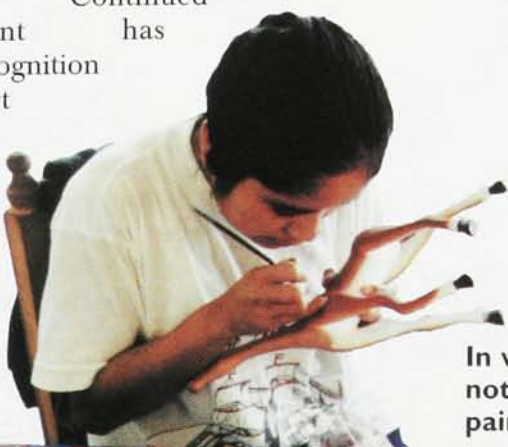


Jacobo Angeles Ojeda, from San Martin Tilcajete, Mexico, kneels under a copal tree. The wood from the tree is used to produce Alebrije carvings.

become a family production enterprise with members collaborating and using their combined talents to create these delightful creatures. Soon, dozens of families were producing them. Jimenez never dreamed his creations would generate a market that would bring buyers from all over the world to his little village, nor would anyone have anticipated that the demand would continue to grow for almost 20 years.

Alebrije carvers are continually striving to improve their product and further develop their skills. This evolution is particularly noticeable when comparing the carvings pictured in a book written in 1992 (see sidebar) with the ones now being produced.

Continued improvement has brought recognition in the art world to many of the carvers.



In work hierarchy, men are typically but not always the carvers and women the painters of Alebrije carvings.

Jacobo Angeles Ojeda is one such artist, having been honored twice in the United States.

I met Jacobo and his wife Maria while attending an Elderhostel in Oaxaca, Mexico. As a fellow carver with many questions, I was invited to visit their home, meet their extended family, take photographs, and observe how they create these unusual and beautiful carvings.

In the Ojeda family, the men are the carvers. The women do most of the detail painting by hand, but many of the carvers paint as well. Children work by sanding, filling voids in the wood, and putting base coats of paint on the wood. The more skilled family members

collaborate to produce the detailed and intricate artwork. Typically, it is a family business in which everyone participates. But regardless of the hierarchy of work, each carving is unique.

The wood used to produce the Alebrije carvings comes from the copal tree, as it is commonly called. Unfortunately, the trees near the villages have been over-harvested and the wood must now



Children get involved in making Alebrije carvings. Ricardo Ojeda, Jacobo's son, sands a carving before it is painted.



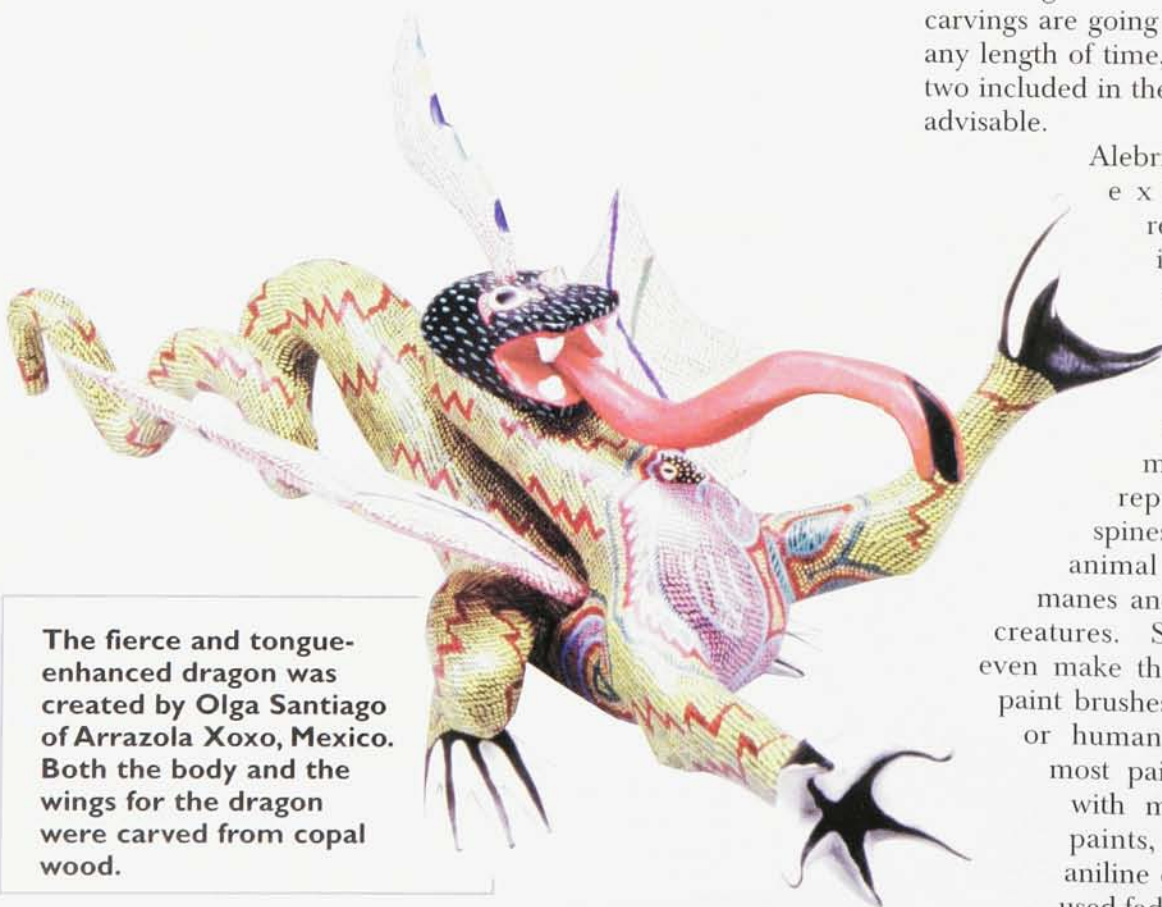
A frog by Roberta Angeles. Alebrije carvers have an intuitive sense of caricature carving.

be transported from mountain forests miles away. Burros bring it out of the mountains in 3 to 4-ft. lengths that have diameters of 6 in. or more. No one expected the carving boom to last this long, and only recently have attempts been made to replant the tree in the local area.

The copal tree has small leaves and is a hardwood. Its wood is similar to basswood in color, has a very fine grain, and there is almost no discernible difference between heartwood and sapwood. It exudes pitch that is sticky and smells like pine, but the tree definitely has leaves and not needles. When dry, the wood sands to a porcelain-like finish.

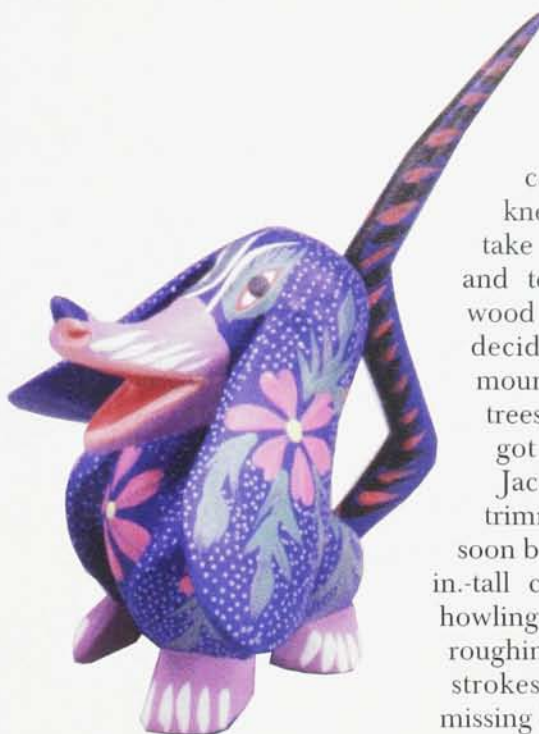
Carvers are very careful not to use wood with insect holes since it may contain eggs from the wood-eating powder post beetle. As a preventative measure, the carvings are soaked overnight in gasoline before they are dried and painted. Collectors might add an additional element of protection by freezing their carvings for a week. If the carvings are going to be store for any length of time, a mothball or two included in the box might be advisable.

Alebrije carvers are extremely resourceful and innovative with their design components. They will use rawhide to make fins for reptiles, cactus spines for teeth, and animal hair for the manes and tails of their creatures. Some carvers even make their own detail paint brushes using animal or human hair. Today, most painting is done with modern acrylic paints, since the aniline dyes originally used faded too quickly.



The fierce and tongue-enhanced dragon was created by Olga Santiago of Arrazola Xoxo, Mexico. Both the body and the wings for the dragon were carved from copal wood.

The dogs, by Elpidio Fabian of San Martin, have a near-psychedelic color scheme.



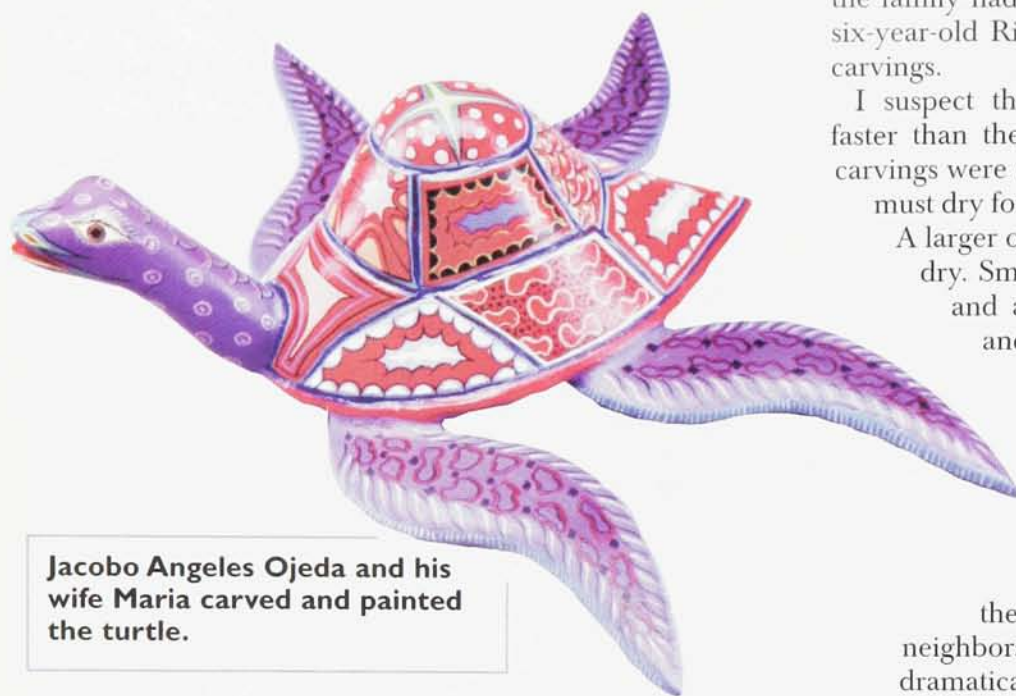
Jacobo and his two brothers graciously took half a day off from their work to give me a tour of their family carving operation. They knew I wanted to see and take photos of the copal tree and to examine firsthand the wood used for carving. They decided to take me up the mountain to where a few of the trees were growing. When we got to a large copal tree, Jacobo cut off a branch and trimmed it with his machete. It soon began to take shape as a 10-in.-tall coyote with its head up, howling at the moon. All of the roughing was done with rapid strokes, the machete barely missing his fingers and never once hitting the stone that he used as a workbench.

While Jacobo worked, I showed him and his brothers a small Scandinavian-style Santa I had carved during my trip and offered it as a gift. I showed him the four little gouges I had used for the work. Jacobo made a few cuts with each gouge and showed little interest in them. Then he saw the short-bladed carving knife I brought, and his eyes lit up. Alebrije carvers often use kitchen knives that are modified in length and width on a grinding wheel. He used my knife and finished the coyote right there.

When we returned to the village, it was obvious that the rest of

The unsigned lizard was purchased in Arrazola.





Jacobo Angeles Ojeda and his wife Maria carved and painted the turtle.



The butterfly is a real eye catcher. It was done by Gerardo Angeles.

the family had been working all morning. Even six-year-old Ricardo, Jacobo's son, was sanding carvings.

I suspect that the carving progresses much faster than the painting since many unpainted carvings were drying in the sun. A small project must dry for a week before it is ready to paint.

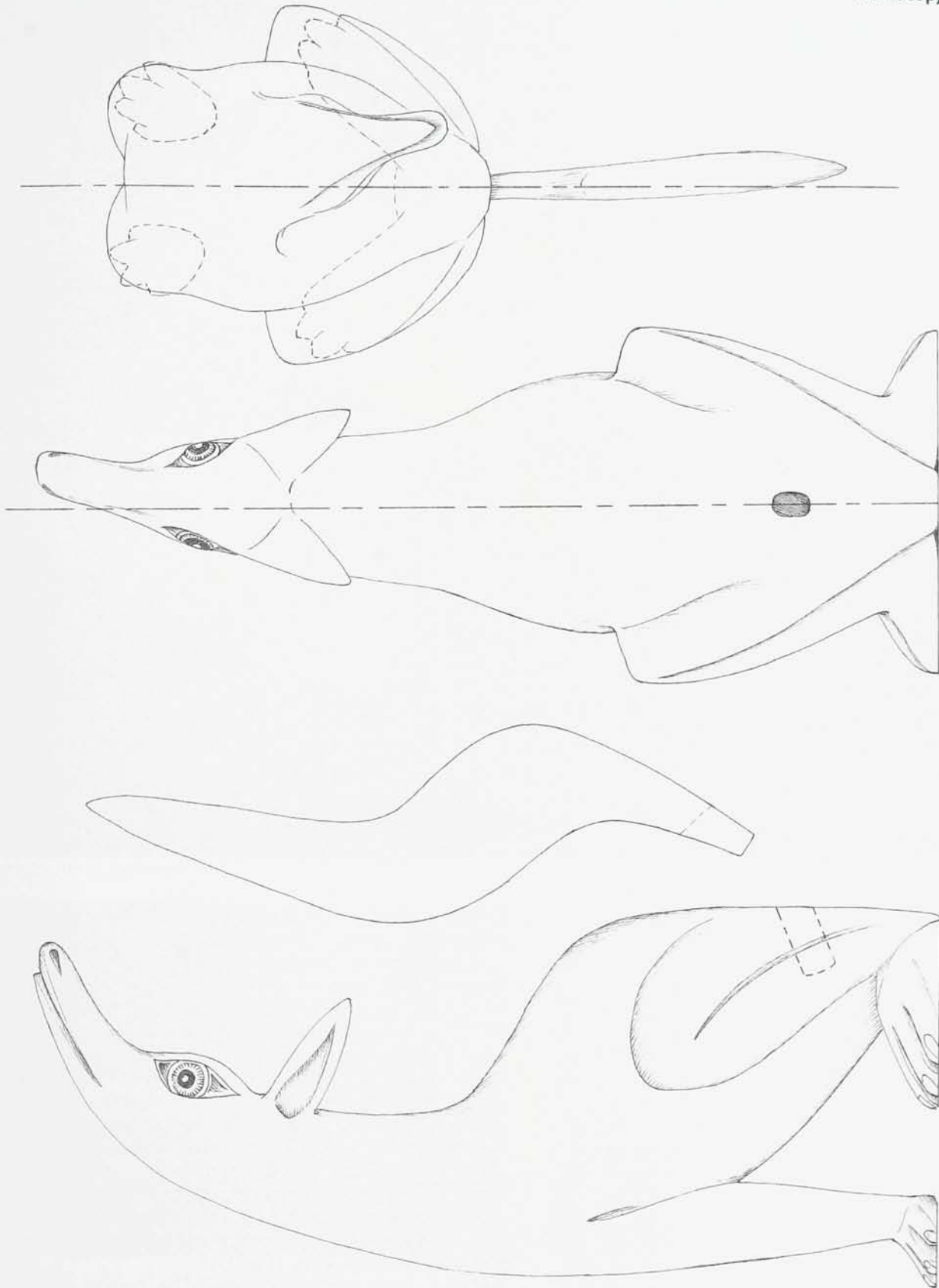
A larger one could take as long six weeks to dry. Small cracks do appear in the wood and are filled with a mixture of glue and sawdust.

Ninety percent of the Alebrije carvings are made in the villages of San Martin Tilcajete, Arrazola and La Union Tejalapan, near the city of Oaxaca. The many carving families share very little of

their designs and methods with their neighbors. As a result, the carvings vary dramatically from home to home. Simple and common designs are evident in all the family show rooms, but outstanding carvings will be found as well in any studio.

There is a sense of magic that comes from the peculiar mix of the outlandish and the beautiful that is inherent in the Alebrije carvings. It is what this art form is all about. Carvers, with little formal art training but a thousand years of artistic heritage, are creating something unique and enjoyable.

Oaxacan Woodcarving: *The Magic in the Trees* is the only publication of its kind to document the origin and development of the Alebrije carvings. Written and illustrated by Shepard Barbash and his Wife Vicki Ragan, it is an excellent resource. The book is available from Chronicle Books, 85 Second Street, San Francisco, CA 94105/800-722-6657 or your local book dealer. I also recommend an Internet article entitled "Art Brings Creature Comforts to Villages" by Anh Do and illustrated by Paul Rodriguez. The article is at: <http://kicon.com/anhdo/artbrings.html>. The book and the article are great compliments to the Alebrije carvers. For more dealers and images of Alebrije carvings, check out www.oaxacanwoodcarving.com.



J. KACHAN
1928

Whittling a Fan-tailed Hummingbird



By Rick Wiebe

Rick Wiebe carves a wide variety of figures that range from Western caricatures to fan-tailed birds. He also instructs adults and children on how to carve. For course outlines, a gallery of Rick's work, and an on-line catalog of his tools, check out his website at www.woodcarvingbiz.com. Wiebe lives in West Bank, British Columbia, Canada.

"Unbelievable! Carved out of one piece of wood!" That's what I often hear when I show off my fan-tailed birds. It even amazes me every time I do one, and I've carved thousands. You, too, can amaze and delight people by learning this arcane craft if you follow my instructions and practice on scrap wood.

To make the bird with its fanned-out tail, you need to start with a very sharp knife. A pocketknife or even a chip carving knife will do the job provided it is honed to shaving sharpness.

As for the wood, what may be a secret to some is using a blank that is unseasoned and actually wet. I live in

western Canada, so my choices of wood species include yellow cedar, spruce and white pine. I do not recommend western red cedar, Douglas fir, or hemlock. I have tried them, and they are hard to split accurately. The easiest wood to get in my area is spruce, but white pine should not be too difficult to get in other parts of North America.

If the wood comes from a recently felled tree, or from dimensional lumber that is unseasoned, it is usually wet enough for this project. If the wood is air dried, it will pick up moisture if left in a container of water for four or five days. After soaking, the wood must be wrapped in plastic or stored in a sealed container to prevent drying out. A small plastic bucket is ideal. Freezing wet wood will prevent it from drying out and from growing mold. Kiln-dried wood won't work because it does not regain moisture very well, even if soaked.

Carving the fan-tailed bird should be done in one session. If you have to leave the carving until another day, be sure to keep the wood from drying out before you get back to it.



Hummingbird
STEP 1

Working with wood that is straight-grained, I cut a blank that is approximately 1/2 in. 1 1/2 in. by 8 in. The width of the piece must be parallel to the grow rings of the tree.



Hummingbird
STEP 2

Whittle a blunt point, as viewed from the edge, on the blank.



Hummingbird
STEP 3

Draw long tapers, 1 to 1 1/2 in., as shown in the photo. Make the short side of the taper 1/4 in. down from the bottom of the blunt point and 1/8 in. in from the edge of the wood



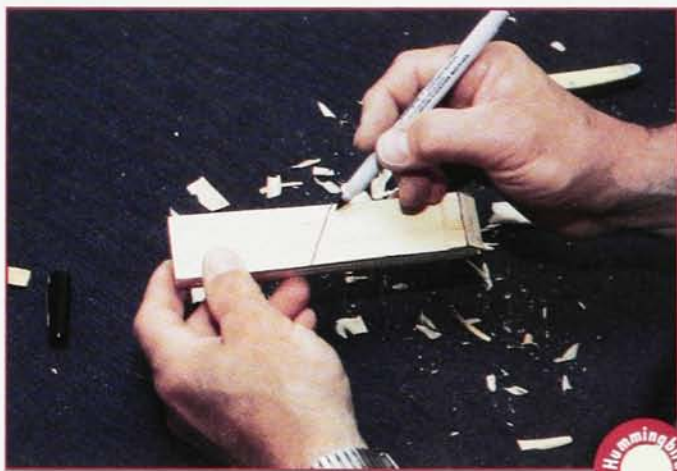
Hummingbird
STEP 4

Start with a stop cut on the short side of the taper and carve into the cut.



Hummingbird
STEP 5

Bevel the edge of the short side slightly.



Hummingbird
STEP 6

Draw a diagonal line about midway on the wide faces of the blank. The precise angle is not critical, but it must be the same on both sides.



Connect the diagonal lines on the narrow edges of the blank. Draw a V about 1/2 in. long, leaving 1/8 in. of space where it crosses the connecting lines drawn in the previous step.



Start with stop cuts along the edge lines and take out wood up to them. Make sure that there is enough wood—about 1/8 in.—left between the notches.



Make sure that the feather end is not too narrow. If it is, individual feathers will tend to break when interlocked in a later step.



Feather splits can be added at this time, although beginners should make a few birds first to get a feel for carving the basic feather without the splits.



Put the blank on the workbench and keep it in place by holding it down with your free hand. You can clamp the wood in a vise for more stability. Start on the short side of the blank and slice at 1/32-in. intervals. Working on a practice block with the same grain orientation is strongly advised. Slice down to where the taper ends, not through it.



Before fanning the feathers, you may wish to color the feathers' edges using permanent color felt-tipped pens.





Separate the feathers to get the colors to bleed into the wood, spray the feathers with denatured alcohol.



After coloring the feathers, bevel the area immediately ahead of them.



Draw the profile of the bird's partial body including neck, head and beak. Make sure that the shortest feather is on top.



With the feathers firmly gripped in your free hand, start carving on the profile nearest to the feathers. This will form a stop cut that will keep the feathers from splitting off as you carve other parts of the body.



With the body of the bird shaped, you are ready to fan the wing feathers.



Fanning begins with the feather next to the shortest or first feather. Pull it to one side, hooking its "ear" or notch over the notch of the first feather.



Pull out the third feather and hook it on the other side of the first feather. Keep alternating and hooking as you fan. Continue until you either start bumping into the body or are left with three to seven feathers. The feathers should not break if the wood is wet enough.



To create the tail, begin fanning again, leaving one feather in the center and hooking the next one over it and so on. If you have too many feathers, just break off the extra ones.



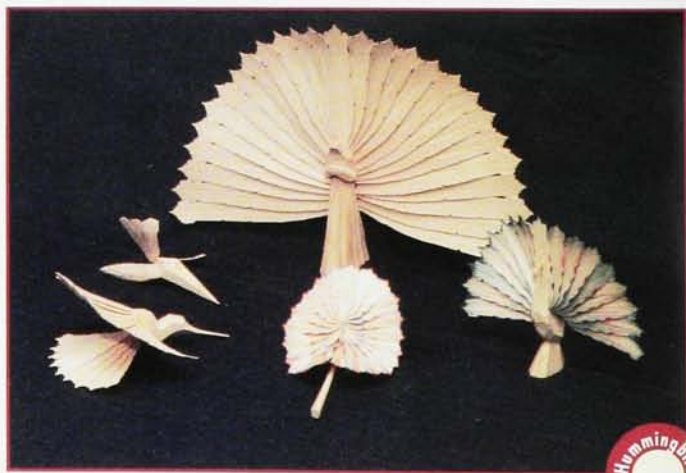
Finish shaping the body with the knife.



Bend the tail down and even up the wings and tail by gently pushing them into the position you desire. Rehook any feathers that separated.



The bird looks ready to fly. To make a hanger, cut off the eye and part of the shank from a fish hook and push it into the back of the bird.



Hummingbirds, peacocks, flowers, angels, and even mosquitoes can be made with fanned-out wood.



The Bust of an Englishman

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 enjoy studying people's faces, and I've done a number of them since I started carving. Friends tell me that some of my busts have an English look to them, as if they came from Merry Old England. Although I did not carve this head with King John's and Robin Hood's era in mind, the hood and facial hair certainly lend themselves to a look that belongs with castles and fair maidens.

Basswood was my choice for the bust. A relatively grainless wood, it offers no distractions to the features. But just as important, it carves easily and holds details

very well. Since it may be impossible to purchase a piece of basswood large enough for the bust, which measures nearly 5 in. wide, I glued up three pieces of wood. Not wanting a glue line down the center of the face, I found a 4-in.-thick piece of basswood and glued 1/2-in.-thick pieces to the sides.

I am not a power carver, and if I were, I would not use rotary or reciprocating tools on this project. Subtle areas, such as the eyes, would not look right when power carved, no matter how fine the bits might be. My tools are the hand-held variety—mostly gouges ranging from no. 2s to no. 11s.

Since this bust is very blockish, I did not use a bandsaw to shape it initially. In fact, the bandsaw would have accomplished little wood removal, and my approach to the blocking out process, described below, would have been hindered.

I started the project by separating the face from the



hood, working straight in from the front and leaving flat, perpendicular surfaces on the sides. Rounding the face came later. I then drew a vertical centerline through the face and a horizontal line that represented the location of the eyebrows and the bridge of the nose.

With those lines in place, I removed wood above the brow line, leaving enough wood for the hair, which is detailed last. I then established the profile of the nose. All of my wood removal was done from one side of the face to the other. Rounding the face at this stage would have been premature.

Once the slope of the nose was carved and wood below it was removed, I located the sides of the nose. I first made indentations at the bridge using a no. 8 gouge to establish where the eye sockets curve into the sides. I then removed wood from the sides of the nose.

It was now time to start rounding the face. What helped the process was drawing vertical lines on the wood that marked the outside limits of the eye sockets. A formula that

works for me measures a human face as approximately five eye-widths at the eye plane from the side of the skull behind one ear to the opposite side behind the other ear. A formula that may be easier to apply to the blockish head measures four eye-widths from temple to temple.

I spent a lot of time on the eyes. First I drew them and then used a no. 9 gouge to give the look of drooping skin coming over the upper eyelids. I wanted my Englishman to appear middle-aged, and the extra skin contributes to that. I next worked on the eye sockets and took away some wood to give emphasis to the cheekbones. To form a lower eyelids, I made a straight-in cut with a no. 5 gouge. A knife came in handy to help separate the eyeball from the lid. To carve the iris, I used a no. 7 gouge.

After deciding how big I wanted the mustache, I removed wood below it where the mouth would later be carved. A common mistake is making the lower lip protrude too far, giving the face a bulldog look. While the upper lip is hidden by the mustache, the lower lip must never

stick out beyond the front of the mustache.

Making hair should not be daunting. Burning in hairlines, however, takes away from the subtle details created by the handtools, and too much carving on the beard, mustache and head hair pulls the viewer's eyes away from other, more important details. My approach was to carve as few strands of hair as possible without making the hair areas look flat. Only on the eyebrows did I make a number of separations with a V tool.

Although the transitions from one feature to another are smooth, I did no sanding on the wood. It takes time to refine tool marks, but the results are worth the effort. To protect the wood surface, a finish must be applied. I used Tried & True Varnish Oil (Tried & True Wood Finishes, 14 Prospect St., Trumansburg, NY 14886/ 607-387-9280), a polymerized linseed oil that takes a while to dry. But the finish did enhance the grain of the bust, providing it with a warm, yellow color.



Design: J. MIGNONE
Pattern: J. KOCHAN
'02

Kiln Dried:

A Simian Story

By the Staff at Wood Carving Illustrated

Joe Avarista, Rhode Island photographer-turned-carver, wasn't monkeying around when he decided to build his own backyard kiln. The expense of large-scale wood sculpting prompted him to venture into kiln drying more than 15 years ago.

Cheeky Monkey

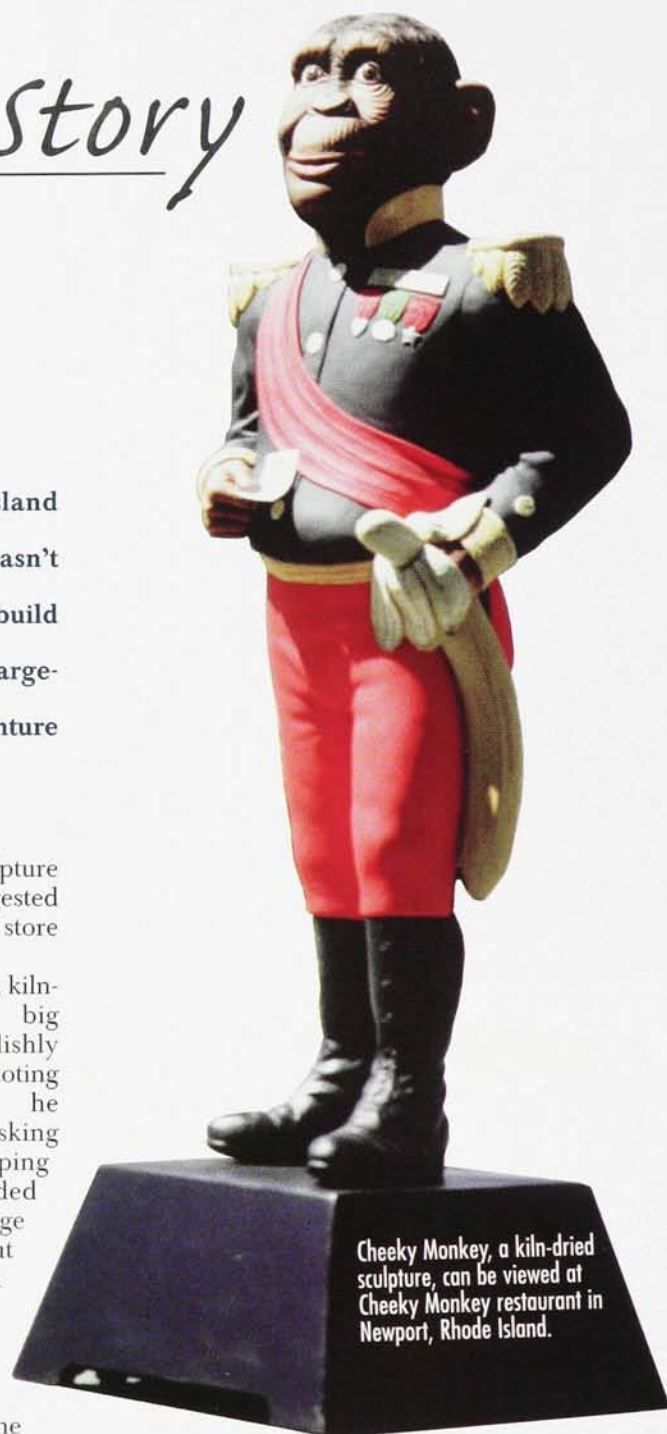
A recent commission was to design a sculpture for a restaurant with a simian decor. Joe suggested a human-size monkey, much like a cigar store figure, to greet the guests.

When he went to price a block of laminated, kiln-dried basswood big enough for a stylishly uniformed, banana-toting Cheeky Monkey, he found that the asking price was a whopping \$5,000. He decided instead to find a large block of freshly cut wood and build a drying chamber.

Good Wood Comes Cheap

Joe chose white pine for the sculpture because it is native to his area and readily available. He found that he could buy a 15-ft.-long by 25-in.-square log from his local sawmill for only \$250, including delivery. The homemade kiln he built cost slightly more than \$1,000. He saw a savings of nearly \$4,000.

Joe Avarista's simian sculpture started as a freshly cut white pine log that measured 25 in. square. Roughing out the block was done with a chainsaw and large carving tools.



Cheeky Monkey, a kiln-dried sculpture, can be viewed at Cheeky Monkey restaurant in Newport, Rhode Island.

On the Sunny Side

Settling on only 7 ft. of the log, Joe first assessed the growing pattern in the wood's rings. As a tree grows, it has a wider ring pattern on its southern exposure, he explains. This wide ring pattern happens because growth is faster on the sunny side of the tree. It is also the area that will have the most checking or cracking as the wood dries out. He oriented the sculpture so that the monkey's back would have the wider rings. Here the details would be minimal, and the checking would not seriously affect the overall look of the monkey.

A Knotty Problem

Carving pine does have its problems, Joe admits. Knots have a tendency to pop up in the most critical places, such as the face of a sculpture. Comparing a knot to a blemish, he says that it has to be removed. If not, it can fall out or show itself through a painted finish. Using a power drill with a 1-in.-diameter bit, he bored out the knots and filled them with plugs of pine. If he could not remove a knot, he sealed it with a varnish.

Ready for the Kiln

After working out some 85 percent of the carving with a chainsaw and other carving handtools, Joe prepared the wood for his kiln. His first step was to make a base for the monkey. Using boards laminated to create a 25-in.-square, 2-in.-thick base, he screwed a piece of sheet metal to the bottom of it. The metal would act as a heat conductor. He bolted the carving to the base using two 10-in.-long lag bolts, one into each heel of the monkey. To vent the heat to the rest of the carving, he randomly drilled 1-in.-diameter holes through the base.

Filling in the Cracks

While the carving was baking at 200 degrees for a full week, Joe cut wooden scraps into hundreds of wedges of various size and thickness to fill in the checks he anticipated. As soon as the monkey came out of the kiln, cracks showed in many places on the body. Especially large, deep and long cracks appeared on the back, running vertically from the top of the head down the spine. Just as he predicted, the worst cracks occurred within the large growth rings of the tree's southern exposure.

When the carving had cooled down, Joe went to work hammering the glue-coated wedges into the checks with a mallet. If a wedge did not fit, he used a flat chisel to open up the crack. When the wedges were in place, the monkey reminded him of a porcupine. After waiting a day for the glued wedges to dry, he cut them to within 1/8 in. of the surface with a bow saw and pared

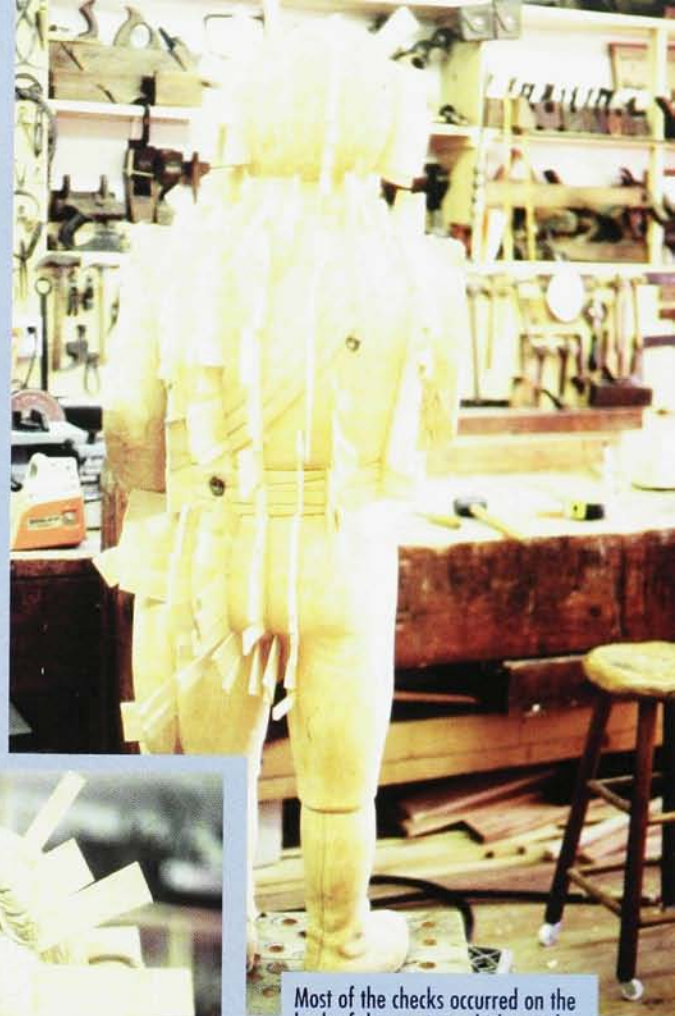
away the remaining wood with carving tools.

Mobile Monkey

After the monkey was removed from its base, Joe constructed a 4-ft.-square platform. He bolted the carving to it and attached wheels to the outside corners. The monkey now became mobile.

Finishing Touches

Rapid kiln drying caused the wood to



Most of the checks occurred on the back of the carving, which was the southern exposure of the tree.



After much of the detailing was done, the carving was placed in a kiln to speed up drying the wood. To fill in the checks that resulted, Joe cut wedges of wood and glued them in the cracks.

choice, and he applied them immediately to seal the wood and prevent any further checking.

Drying on a Smaller Scale

Don't be discouraged if you carve on a small scale and don't want to build your own kiln. Joe recommends drying small carvings in an oven. Instead of taking a week, unseasoned wood can be dried in as little as 12 to 14 hours. When he carves a small bust, he hollows it out from the bottom up through the neck to accelerate the drying process. After it comes out of the oven, most of the checking is actually confined to the inside.

distort, so Joe had to do some re-carving. In particular, details on the front—the belt and medals, for example—had to be redone. The last step was using punches to texture the collar and the banana sword. After three days of finishing touches, he was ready to paint. Acrylic paints were his

Build Your Own

Kiln

Materials List

Many of the items used in building a kiln big enough to dry a large sculpture can be purchased at a building supply company or a home center. Joe Avarista's kiln includes the following with approximate costs:

2 pallets of concrete cinder blocks (7 in. by 7 in. by 15 in.)	\$550
roll of flashing sheet metal	\$12
2 flat pieces of sheet metal	\$10
5 1-in.-diameter pipes, 5 ft. long	\$25
box of slate slabs	\$30
12 Styrofoam sheets 1 in. by 2 ft. by 8 ft.	\$69
propane burner	\$250
temperature gauge for burner	\$2
100-lb. propane tank rental and gas	\$50
regulator for propane tank	\$40

Assembling the Kiln

Joe started by clearing a 5-ft.-square area in his yard. He then placed the slate slabs in a 4-ft. square as a fireproof pad for the burner. He next put cinder blocks tightly around the pad, leaving a one-block opening in front and placed more slate at the opening to prevent scorching the grass.

About 2 ft. from the opening, he placed four slate slabs as a pad for the propane tank. He next stacked the cinder blocks to five layers. At the opening, he projected four cinder blocks out to make steps.

He laid two 8-ft.-long boards affixed with screws on top of the front and back layers of the cinder blocks. Placing five pipes parallel to the boards, he separated each pipe with two layers of 5-in.-square by 1-in.-thick boards bolted together. After stacking one more layer of cinder blocks, he placed the carving on top of the pipes.

To distribute the heat more evenly to the top of the carving, he cut flashing into 6-in. by 4-ft. sheets and held them in place between the additional rows of cinder blocks that he stacked.

He next constructed a trap door frame on top of the kiln using two 8-ft.-long boards on each side. Propped open with a 1-in.-thick board, the hinged door allowed the heated air and moisture to escape slowly from the kiln.

Once the construction was completed, he wedged a thin metal thermometer between cinder blocks on the outside upper portion of the kiln. The thermometer helped him gauge how hot the kiln got so that the wood did not burn.

Joe dried the sculpture in February when the outside temperature was near the freezing point. To prevent heat from escaping through the cinder blocks, he covered the kiln with sheets of 1-in.-thick



Joe Avarista's homemade kiln consisted of cinder blocks, propane tank, burner, and other materials.



The kiln was enclosed with sheets of Styrofoam to reduce heat loss.



1-in.-diameter pipes supported the carving above the burner.

tongue-and-groove Styrofoam. Duct tape held the sheets in place.

The final step required hooking up the burner to the propane tank and placing the burner under the sculpture. He set it at its highest temperature—about 200 degrees Fahrenheit.

Joe left the carving in the kiln for seven days. When it was removed, the moisture content measured between five and nine percent. This is the range of most kiln-dried lumber purchased in lumberyards and home centers.



Sheets of flashing helped to distribute the heat in the kiln.

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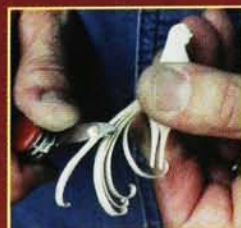
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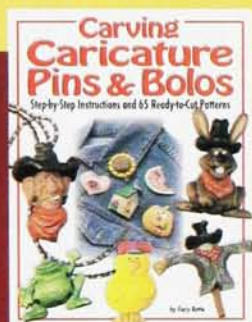
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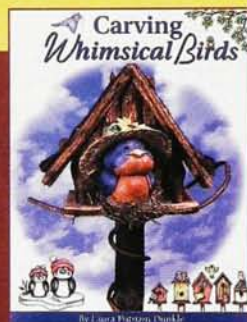


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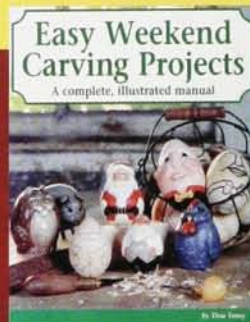


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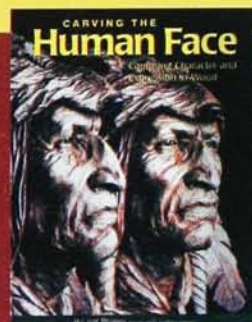
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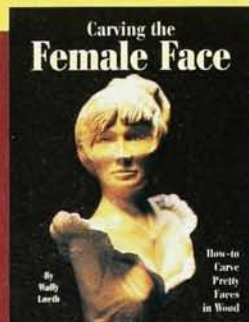


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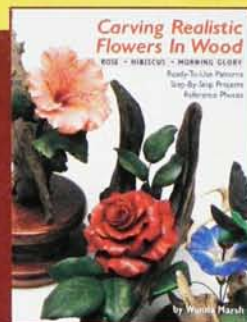


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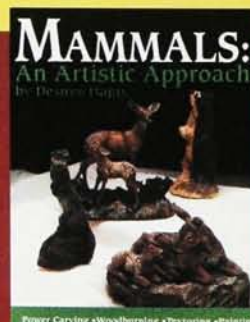


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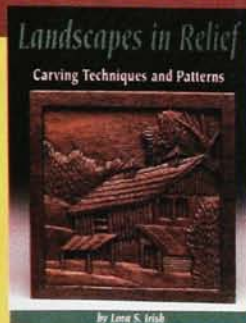
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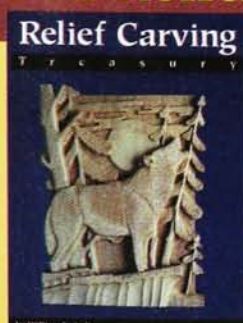


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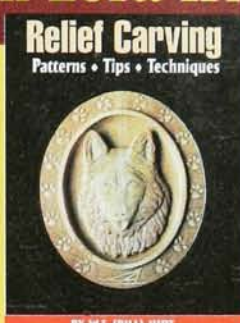


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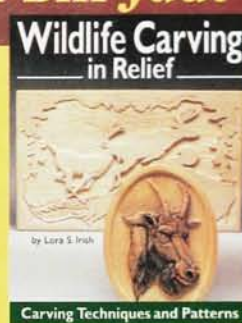


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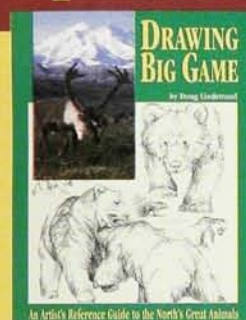
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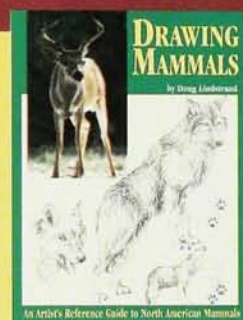


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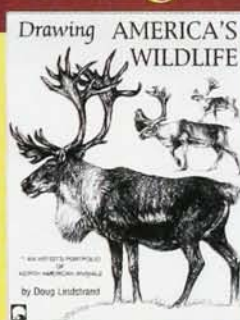


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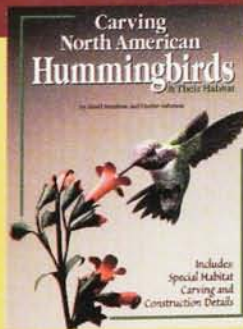


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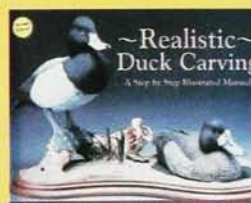


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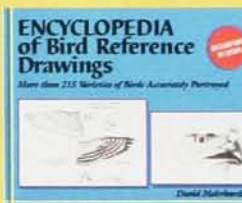


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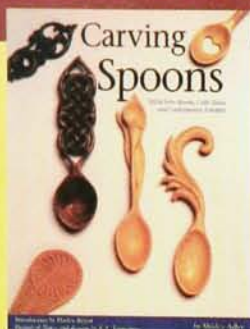
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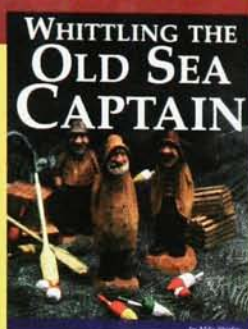


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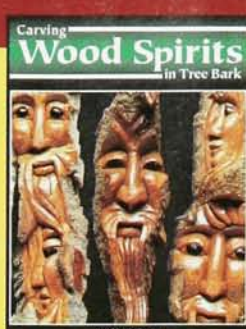


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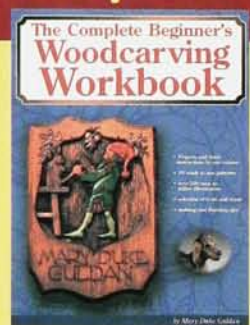
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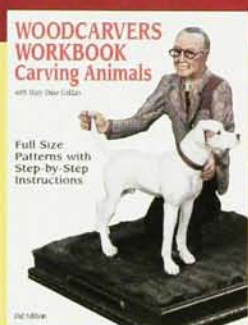
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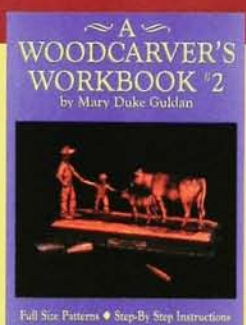


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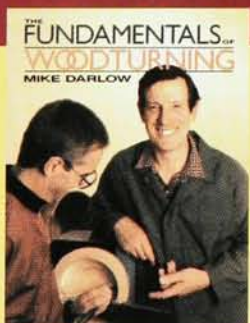
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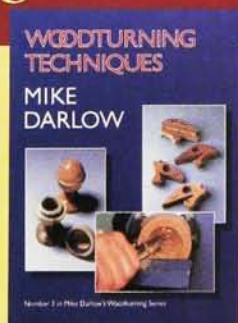


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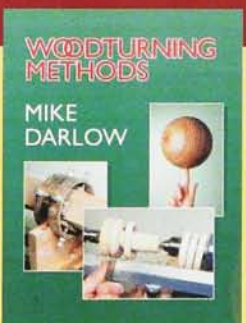


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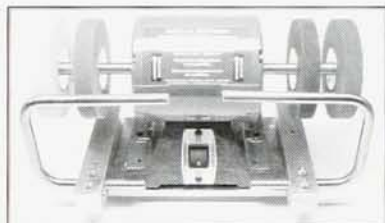
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Kickin' Up the Chips

Carve a toy you'll get a kick out of!

David Sabol is a professional woodcarver and instructor who lives in



Wrightsville, Pennsylvania. A Caricature Carver of America member and frequent contributor to WCI, he carves a wide range of subjects, including human figures, animals, and flowers. Check out David's website at www.davidsabol.com.



Inspired by my bottle stopper collection, in which figures tip hats, drink, kiss, and even play musical instruments, my mule kicks up its hind legs and tosses its head back with the pull of a cord. Since I like the look of Ozark-style caricatures,

MATERIALS LIST



Tools:

- Electric drill or flexible shaft tool
- $\frac{3}{64}$ -in., $\frac{1}{16}$ -in., $\frac{1}{8}$ -in. drill bits
- Roughout knife
- Detail knife
- The following Flexcut™ tools (contact Flexcut Tool Company, Inc. 814-864-7855 website: www.flexcut.com for dealers that carry these tools):
- No. 8 $\frac{3}{8}$ -in. palm gouge
- No. 8 $\frac{5}{8}$ -in. palm gouge

- No. 9 1.5 mm palm gouge
- No. 11 $\frac{1}{4}$ -in. veiner
- No. 16 $\frac{5}{32}$ -in. bent V tool

Accessories:

- $\frac{1}{32}$ -in. braided nylon string
- $\frac{3}{64}$ -in.-diameter brass rod
- wire cutters
- narrow-gauge wire
- Quick-setting epoxy

Finishing Materials:

- Oil paints
- Minwax® Natural Stain

I gave this animal the appearance of having seen better days, although it's still feisty enough to kick up the chips. The mule consists of four components: head, ears, front legs joined to the main body, and hindquarters. Pieces of brass rod hold the various parts together, and lengths of string keep them articulated. I used white pine for all the parts, and a piece $1\frac{1}{4}$ in. thick will take care of the body and hindquarters while a $\frac{3}{4}$ -in.-thick piece of pine will accommodate the head and neck. I painted the mule with white, brown ochre, burnt umber, and black. For the base I used forest green. I prefer oil paints mixed with Minwax® Natural Stain because of how well they work on the freshly cut pine I use. However, acrylics thinned with water will do the job nicely if you prefer to use basswood.



Kickin' Chips
STEP 1

A few tools, string, a brass rod and wood are all that are needed for the toy.



Kickin' Chips
STEP 2

After drawing a centerline on the head, I draw in the mule's buckteeth and outline them with a roughout knife.



Kickin' Chips
STEP 3

The lower half of the nostrils are carved at a 45-degree angle with the roughout knife.



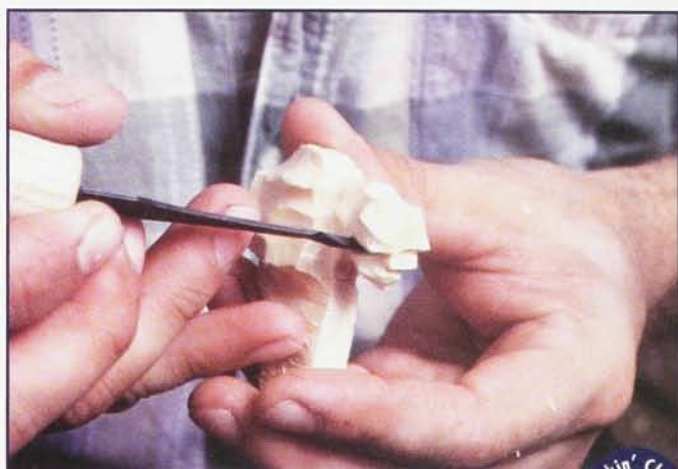
Kickin' Chips
STEP 4

Using a no. 8 $\frac{3}{8}$ -in. palm gouge, I remove wood behind the nostrils where the face narrows.



Kickin' Chips
STEP 5

Using the palm tool from the previous step, I carve grooves where the eyes will be located.



Kickin' Chips
STEP 6

After using a detail knife to open up space behind the teeth, I clean up the rear of the mouth with a no. 9 1.5 mm palm gouge.



With the roughout knife, I open up the nostrils to give them a flared look.

Kickin' Chips
STEP 1



Again with the roughout knife, I thin down the neck so that it is approximately $\frac{3}{8}$ in. thick.

Kickin' Chips
STEP 2



Moving to the front legs and body, I shape the wood with the roughout knife. I don't want the legs too thin because, in a later step, I need to drill a hole down their length to accept the pull cords.

Kickin' Chips
STEP 3



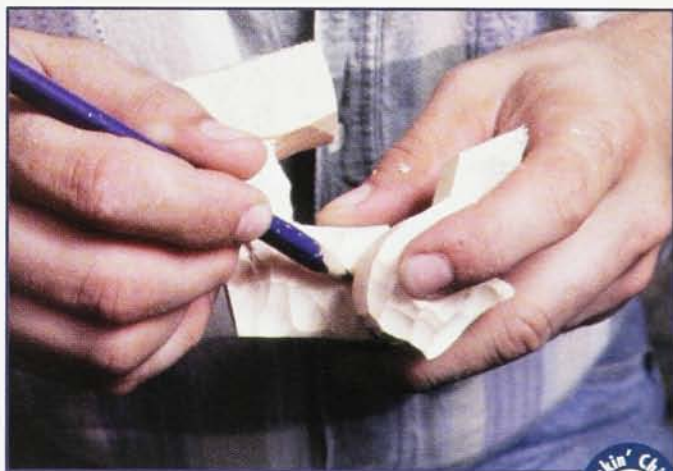
Using a no. 8 $\frac{5}{8}$ -in. palm gouge, I thin down the chest area.

Kickin' Chips
STEP 4



For the hind legs to move freely, they should be rounded where they join the main body.

Kickin' Chips
STEP 5



I mark on the main body where the hindquarters will be joined.

Kickin' Chips
STEP 6



The hindquarters require a slot, and the main body has a tenon that fits into it. Here I shape the tenon with the roughout knife.

Kickin' Chips
STEP 13



Using the roughout knife, I reduce the thickness of the tenon.

Kickin' Chips
STEP 14



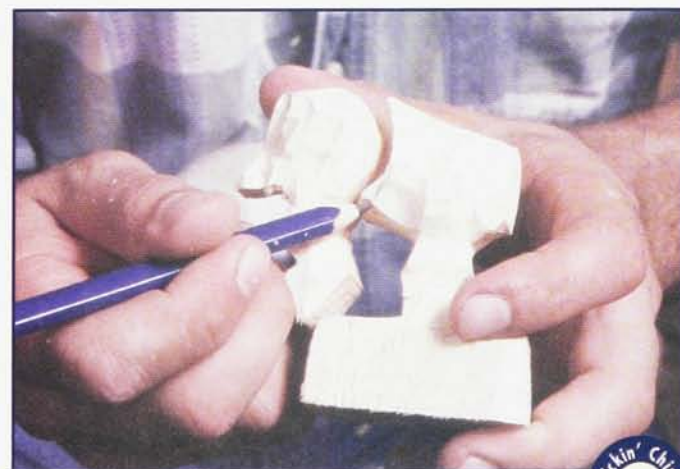
Once the tenon is sized, I transfer its profile to the hindquarters so I can make a slot for it.

Kickin' Chips
STEP 15



I use a no. 11 1/4-in. veiner to make the slot.

Kickin' Chips
STEP 16



After a trial fit of body and hindquarters, I remove excess wood so that the hindquarters will be able to rest on the base.

Kickin' Chips
STEP 17



To make the separation between the front legs, I use a no. 16 5/32-in. V tool. To shape the hooves, I use a detail knife.

Kickin' Chips
STEP 18



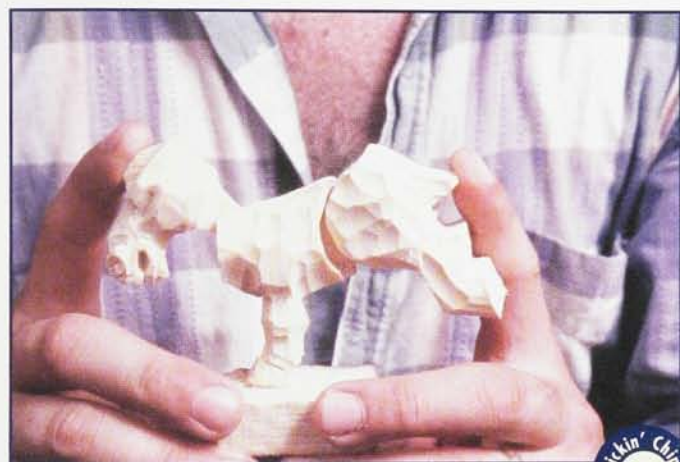
Using the neck as a reference, I mark where I need to carve a slot in the body for the head.

Kickin' Chips
STEP 19



After making stop cuts with the roughout knife for the slot, I clean it out with the no. 11 $\frac{1}{4}$ -in. veiner. The slot goes almost to the bottom of the belly and the walls of it need to be parallel.

Kickin' Chips
STEP 20



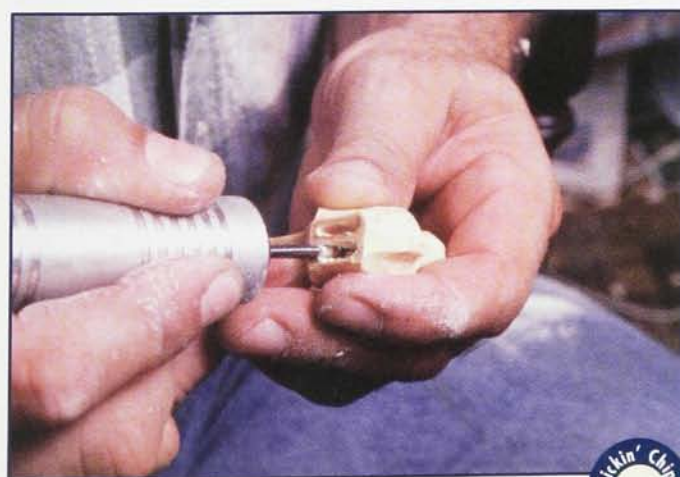
It's time for a trial fit of the three major components. If they don't move easily, I then widen the slot or make the tenon narrower.

Kickin' Chips
STEP 21



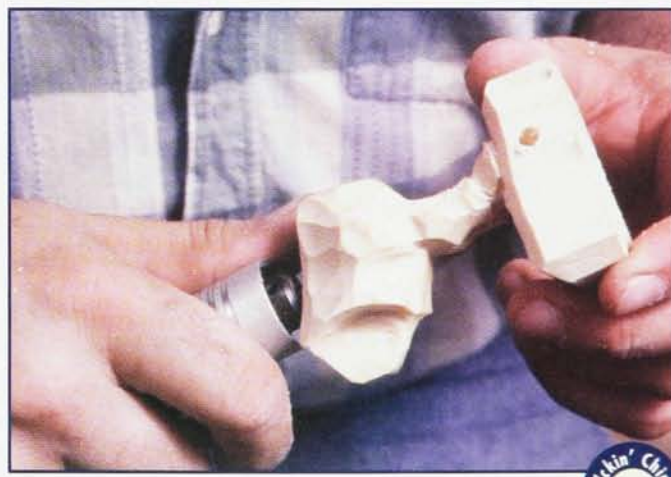
Using the no. 8 $\frac{3}{8}$ -in. palm gouge, I shape the insides of the ears.

Kickin' Chips
STEP 22



To make the slots for the ears, I use a $\frac{1}{16}$ -in.-diameter drill bit in a flexible shaft tool.

Kickin' Chips
STEP 23



To make a hole for the strings, I drill a $\frac{1}{8}$ -in.-diameter hole down through the front legs.

Kickin' Chips
STEP 24



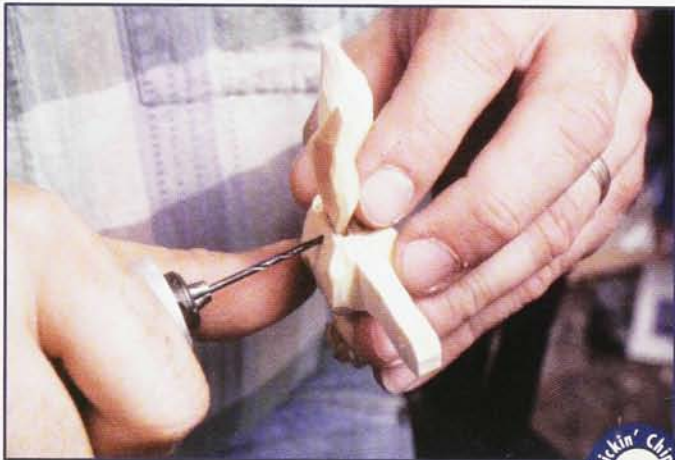
I drill another hole at an angle through the base so that it meets the one I drilled through the front legs.

Kickin' Chips
STEP 25



To hold the neck to the body and the ears to the head, I drill $\frac{3}{64}$ -in.-diameter holes through the top of the head and through the bottom of the neck. A length of brass rod will hold the pieces together.

Kickin' Chips
STEP 26



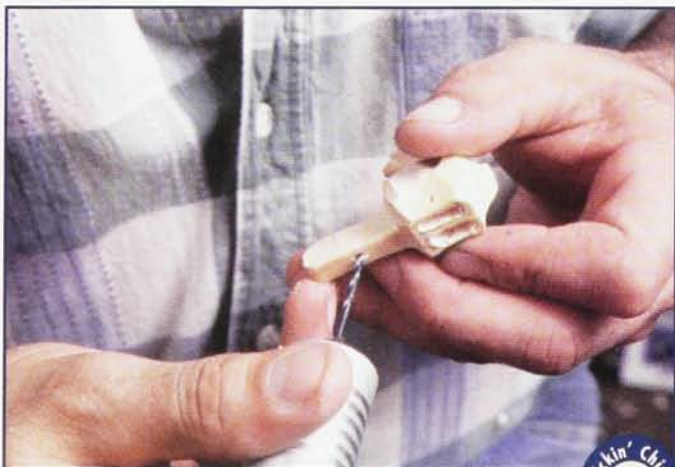
While holding the ears in place in the head slots, I drill holes through them.

Kickin' Chips
STEP 27



With the hindquarters and main body assembled, I drill a $\frac{3}{64}$ -in.-diameter hole through them.

Kickin' Chips
STEP 28



I need to drill another hole through the neck for one of the strings.

Kickin' Chips
STEP 29



The other pull cord controls the hindquarters. I drill a hole into the inside of the slot behind the tail. The end of the cord is epoxied into that hole.

Kickin' Chips
STEP 30



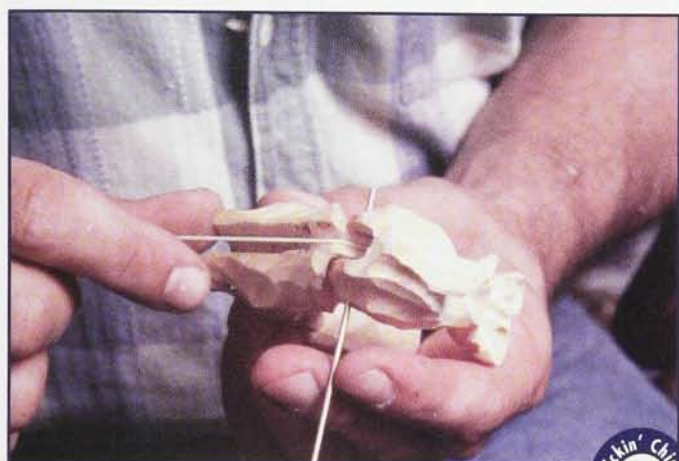
Kickin' Chips
STEP 31

I glue a length of cord into the hole I drilled in the neck.



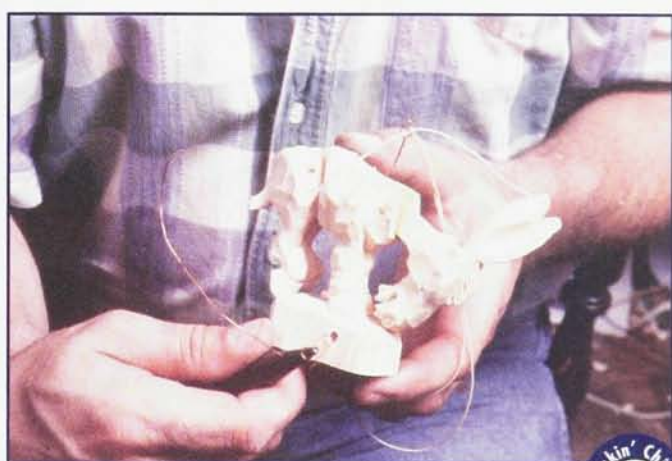
Kickin' Chips
STEP 32

After pushing a short length of brass rod through the head to hold the ears in position, I epoxy it in place.



Kickin' Chips
STEP 33

With a length of brass rod holding the hindquarters in place, I pull on the glued-in-place pull cord to test the movement of the legs.



Kickin' Chips
STEP 34

By attaching a piece of narrow-gauge wire to the cords that move the head and hindquarters, I thread them through the legs and out the hole in the base.



Kickin' Chips
STEP 35

To cover where the neck is inserted into the body to accept the neck, I make a wedge, epoxy it in place, and carve it flush with the body. It's important that the wedge does not interfere with the movement of the neck.

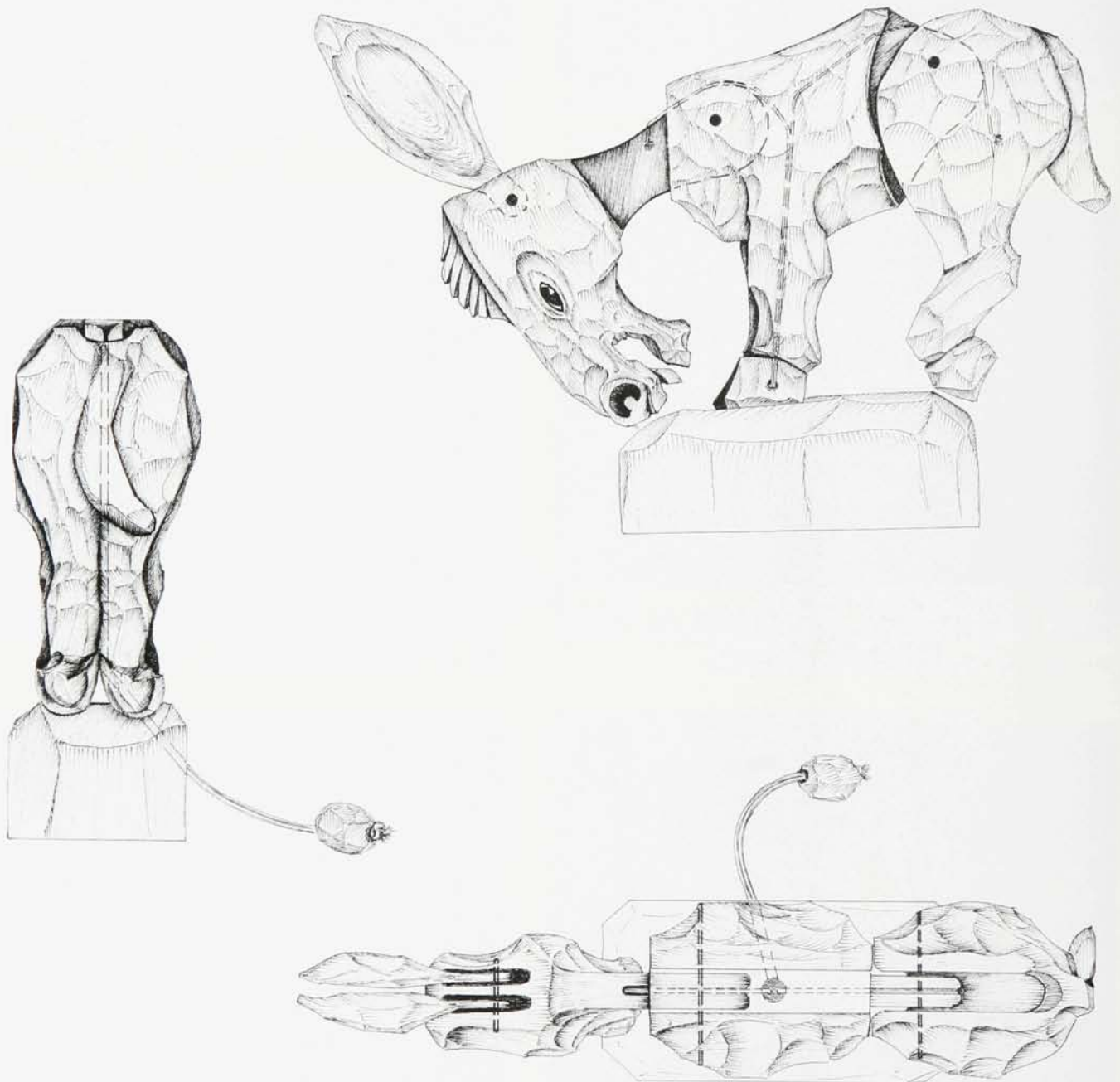


Kickin' Chips
STEP 36

I carve a 1/2-in.-diameter ball to hold the cords together.

Note:

Ears can be carved from one piece of $\frac{3}{4}$ -in.-thick wood, then split lengthwise to produce the left and right ears.



Carving the HUMAN MOUTH

By Jeff Phares

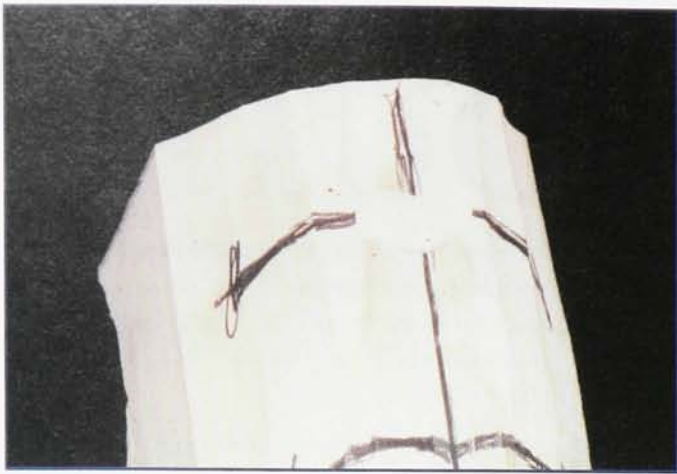
Editor's Note: The following study of the human mouth is an excerpt from Jeff Phares' new book, Carving the Nose and Mouth.

Any type of block will work well for this practice exercise. The block can be as long or as short as you want, but it has to be in proportion to a human face width-wise and length-wise.

The three lines you see marked on the block Step One are the three basic lines that I use for mouths. These lines work well on either Caucasian or Native American faces. The initial shape is the same for both races; the detailing that is added later will make the mouth unique. Remember: Shape and structure first; details later.



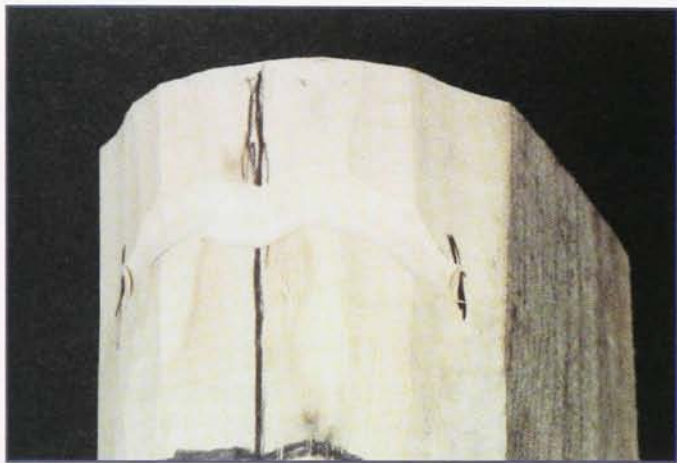
Step One: Pencil in a center line and the three basic lines for the shape of the mouth. In this demonstration, we will be carving the top line.



Step Two: Use a #9, 10 mm gouge to cut the mouth line where it meets the center line. This cut marks the center of the mouth.



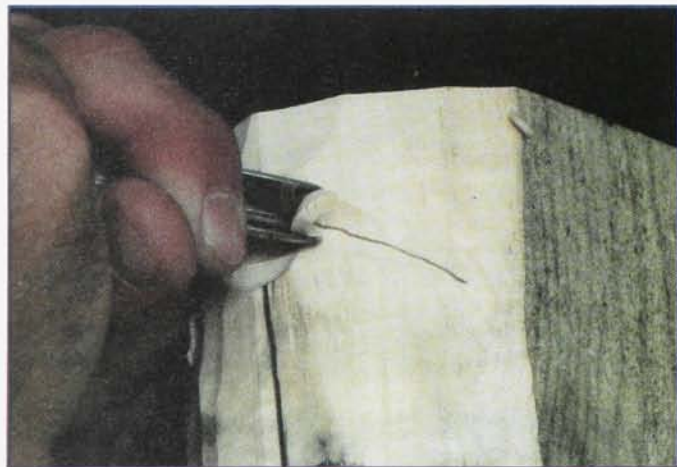
Step Three: Still using the #9 gouge, cut the right side of the mouth. This cut will take the mouth down to the muscle.



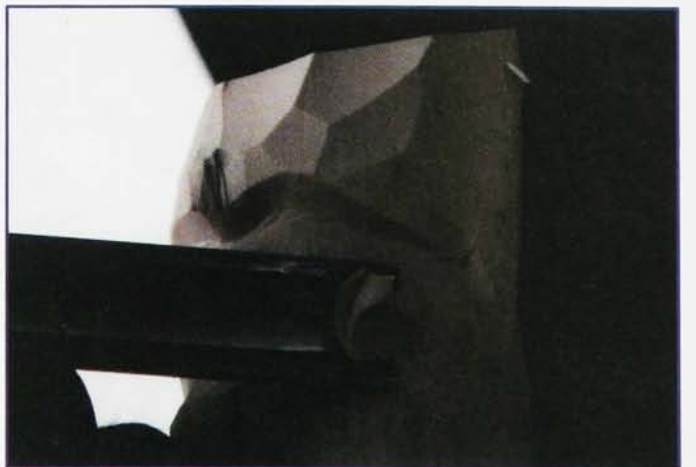
Step Four: Cut the left side of the mouth with the #9 gouge. The initial line of the mouth is now completed, right down to the muscle.



Step Five: Draw in the shape of the mouth again. Remove some of the wood at the top of the block to give some shape to the mouth barrel.



Step Six: Cut along the pencil line with a V-shaped gouge. This cut will create the lips.



Step Seven: Remove wood under the bottom lip with a shallow U-shaped gouge. This cut will mark the separation of the chin and the lower lip.



Step Eight: Round the lips off. Notice how the bottom lip tucks up underneath the top lip. The amount of lip that tucks in can be altered to change the look of the face.



Step Nine: Using a #7 gouge, create the edge of the lip. Cut up toward the center from each corner of the lip. An "edge" will be left behind, giving the lips their shape.



Step Ten: Separate the lips with a knife.

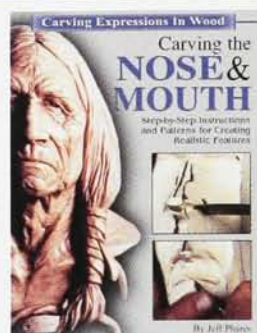


The finished mouth viewed from three angles.

Carving the Nose and Mouth

By Jeff Phares

Step-by-step instructions and patterns for creating realistic features.



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Black Cherry

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

Black cherry has been one of North America's premier cabinet woods for nearly three centuries. Colonial woodworkers favored it, the Shakers treated it aesthetically, and furniture makers continue to turn it into functional pieces. In today's market, it is the second most popular furniture wood next to oak.

A member of the rose family, which has some 3000 species, black cherry can reach heights of 100 ft. and a diameter of 24 in. With a range from the eastern provinces of Canada and south to Florida, from Minnesota down to Texas, black cherry is also appreciated as an attractive flowering tree that bears fruit. Appalachian pioneers used the fruit for a cordial called cherry bounce, and early woodworkers sometimes described the wood as a poor man's mahogany. When a mix of nitric acid, dragon's blood—a red substance derived from the fruit of certain palms, wine and carbonate of soda were applied to black cherry, it was difficult to distinguish it from mahogany.

While black cherry was once used to panel Pullmans, streetcars and carriages, today it is used for home and office furniture, kitchen and display cabinets, musical instruments, sounding boards, veneer, spools, spindles, and even caskets.

What woodworkers and carvers like about



"Mermutt" was carved from a log of black cherry by sculptor Bennett Blackburn of Peconic, New York. One of the reasons he chose black cherry was because of how well the wood takes details.



A close-up of "Mermutt" shows the details that black cherry will accept.

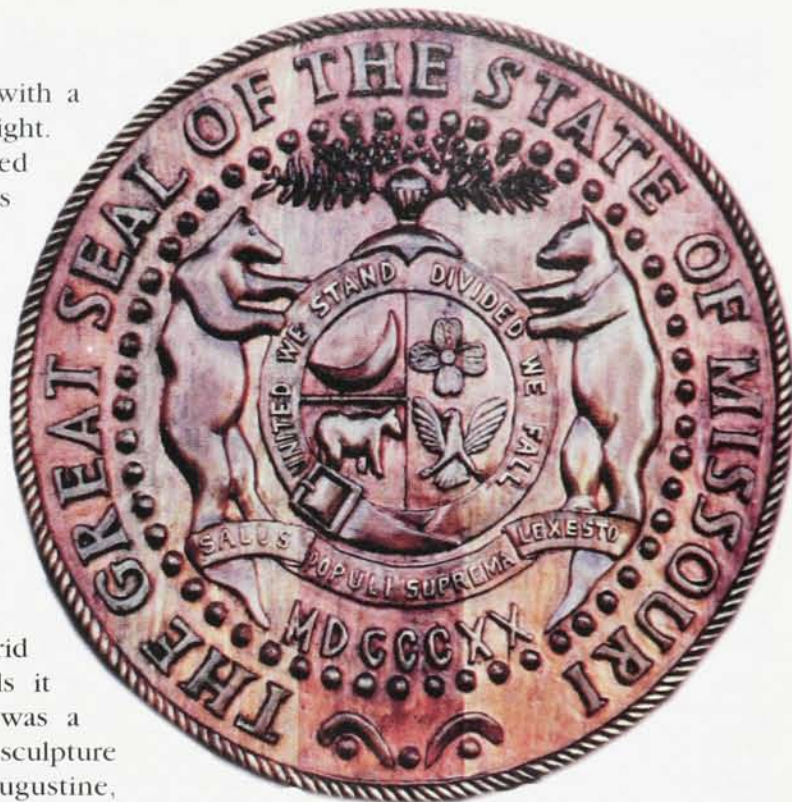
black cherry is its grain and color. A tight-grained wood that polishes well to create a rich luster if desired, it has a sapwood that is creamy white and a heartwood that has shades of pink and red.

Although the wood finishes nicely with a variety of stains, it is affected by light. Pinkish colors will turn orange-red when exposed to sunlight unless ultraviolet inhibitors are used. There are still many good qualities to black cherry for carvers. Once dry, the wood remains stable with a minimum of warping. It is also a strong wood that cuts cleanly with handtools. And there is little cause for alarm when dust is created because the wood has little toxicity. However, a dust mask should always be worn when power sanding is done on any wood.

Bennett Blackburn carved the hybrid of a mermaid and canine—he calls it “Mermutt”—using black cherry. It was a commissioned piece based on a stone sculpture found on an estate near St. Augustine, Florida. He writes:

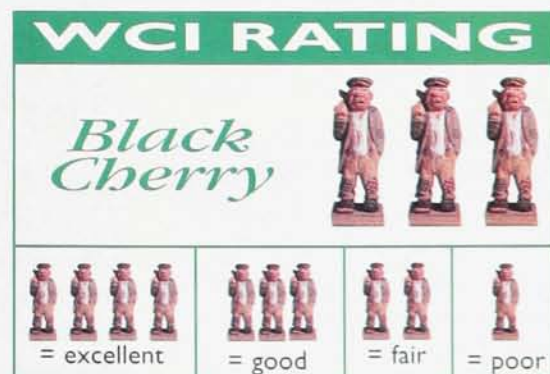
I had a good-sized black cherry log available for this carving, but it had started to develop heart checks. The roughing-out process was done quickly, and I then took inspiration from Medieval figure carvings that were hollowed out from the back to stabilize the thin shell of wood against splitting. The base of “Mermutt” was carved out of the log itself and I hollowed out the entire piece from underneath the base. I had kept the slab that I had chainsawed off the bottom and used this to cut wedges to fill the cracks that were pre-existent in the log.

Black cherry is a gorgeous wood for detail carving. There is almost no difference between the density of the summer growth and winter growth. Flaking off large chips during the rough-out stage seems to require cuts from both directions, which is energy consuming, but for detail work the crispness of black cherry is unsurpassed. I found plenty of time to enjoy the detailing virtues of black cherry while cutting the scales of this sea dog.



The Missouri State Seal was carved from black cherry. Done by Arthur Bowman of Falcon, Missouri, the 24-in.-diameter plaque was made for the Laclede County Courthouse in Lebanon, Missouri.

Most American and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany and a handful of other species. But have you carved 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.



JANUARY

Jan. 12-13. Southwest Florida 15th Annual Woodcarving Exposition, FT. MEYERS, FLORIDA. (Harborside Convention Center, Edwards Dr. & Lee St.). 10am-4pm. Admission: \$5 per day or \$7 for 2 day pass. Juried competition. Contact: Jack Norman (941) 475-3812 or Tom Ottum (941) 322-8080 or Southwest Florida Woodcarving Exposition, PO Box 1735, Englewood, FL 34295.

Jan. 19-20. Suncoast Wood Carvers Club of Pinellas County Florida Annual Exhibition, CLEARWATER, FLORIDA (Joe DiMaggio Sports Complex Gymnasium, 2465 Drew St.). Both days 8am-6pm. Admission: \$2. Demonstrations, exhibits, wood turning, wood burning, vendors. Contact: Leroy Nash, 3839 Overlook Dr., NE, St. Petersburg, FL 33703, (727) 522-0373 or John J Lutz, 8500 Ulmerton Rd., Largo, FL 33771, (803) 345-2138 (Aug - Oct), 727-530-0166 (Nov. - Jan).

MARCH

Feb. 1-3. 4TH Annual Woodchuck Whittle Carving Show, PUNXSUTAWNEY, PENNSYLVANIA (Punxsutawney Area Community Center, 220 N. Jefferson St.) Fri. 12pm-8pm, Sat. 8am-4pm, Sun. 9am-2pm. Contact: Punxsutawney Chamber of Commerce, (800) 752-7445.

Feb. 2-3. Cedar Valley Woodcarvers 11th Annual "The Art of Woodcarving", CEDAR RAPIDS, IOWA, (Longbranch Convention Center, 90 Twixt Town Rd.). Sat. 9am-5pm, Sun. 10am-4pm, Free admission. Door prizes, demonstrations, carvings for sale. Contact: Maurie Vandewalle (319) 377-6520.

Feb. 2-3. 18th Annual Treasure Coast Woodcarvers Show & Competition, PORT ST. LUCIE, FLORIDA, (Port St. Lucie Community Center, Port St. Lucie & Aioroso Blvds.) 10am-4pm. \$2 admission. Juried competition in 10 categories and 3 divisions. Ribbon & cash prizes. Contact: Treasure Coast Woodcarvers, PO Box 433, Jensen Beach, FL

34958 or Leon Banister (561) 225-5190, dudesdon@aol.com or Norm Carlson (561) 785-9644, rolig@prodigy.net.

Feb. 2-3. 7th Annual East Carolina Wildlife Arts Festival & North Carolina Decoy Carving Championships, WASHINGTON, NORTH CAROLINA (Civic Center, Washington). Sat. 9am-5pm, Sun. 9am-4pm, admission \$5 one day, \$7 two day pass. Eleven carving divisions, juried exhibitors, sportsmen's products. South Classic Duck, Goods, & Swan Calling Championships. www.ecwildfowlguild.homestead.com/index.html. Contact: David Gossett, Show Chairman, East Carolina Wildfowl Guild, PO Box 1713, Washington, NC 27889, phone (252) 946-2897, fax (252) 946-9326m, email gossett@coastalnet.com.

Feb. 9. 11th Annual Manatee Carver's Show, MANATEE, FLORIDA (First Presbyterian Church, 1402 Manatee Ave. & corner of 14th St. W.). 10am-3:30pm. Contact: Nick Vallman (941) 795-3058 or Jack Schooley (941) 792-7452.

Feb. 16. Charlotte County Woodcarvers Club Show, PUNTA GORDA, FLORIDA (Bayfront Center, 750 West Retta Esplanade). 10am-4pm. Carvings displayed, demonstrations, carvings and tools for sale. Contact: Charlotte County Woodcarvers Club, B. Kennedy, (941) 575-2413.

Feb. 16-17. Charlotte Woodcarvers Club's Showcase of Woodcarving 2002, CHARLOTTE, NORTH CAROLINA (St. Ann's Catholic Church Activity Center, 3635 Park Road). Competition carving in three categories: open, intermediate, and novice (entry fee). Contact: Charlotte Woodcarvers Club, PO Box 11894, Charlotte, NC 28220-1894, (704) 553-0146.

Feb. 16-17. California Open 2002 Wildlife Art Festival, SAN DIEGO, CALIFORNIA (Al Bahr Shrine Auditorium, 5440 Kearny Mesa Road). Sat. 9:30am-5pm, Sun. 9am-4pm, Donations \$5, children under 12 free. Carving competition of waterfowl, fish, & birds, art

exhibits, auctions, antique decoys, antique fishing tackle, Pat Godin seminar. Contact: Mike Dowell (760) 945-8442, mdowell957@earthlink.net.

MARCH

Mar. 2-3. Idaho Woodcarvers Guild 15th Annual Competition & Exhibition, BOISE, IDAHO (Bosie Centre on the Grove, 850 W. Front St.). Sat. 9am-5pm, Sun. 10am-4pm. Admission \$4. Nine categories, carving & woodturning demonstrations, contests, raffles. Contact: Gary G. Smith, 3060 S. Black Hills Dr., Boise, ID 83709 or Vic Otto, 12565 W. Lewis & Clark Dr., Boise, ID 83713.

Mar. 2-3. North Texas Woodcarvers Guild's 28th Annual Show-N-Sell, GRAPEVINE, TEXAS (Grapevine Convention Center). Sat. 10am-6pm, Sun. 12am-5pm. Contact: Larry Stanfield, 17 Spring Oaks Rd., Burleson, Texas 76028, phone (817) 656-0855, woodcarverlls@yahoo.com.

Mar. 2-3. Miami Valley Woodcarver's 21st Annual Show, Sale, & Competition, MIDDLETOWN, OHIO (Christ United Methodist Church, 700 S. Marshall at Grand Ave.). Sat. 10am-5pm, Sun. 12:30pm-5pm. Admission \$3. Featured carver Desiree Hajny. Contact: Mike O'Bradovic, 3929 Sterling Dr., Franklin, OH 45005, (937) 746-3534.

Mar. 7-9. 10th Annual Great Salt Lake Woodcarvers Show and Competition, SALT LAKE CITY, UTAH (Wheeler Historical Farm). Thurs. registration 1pm-5pm (\$4 entry fee), Fri. 9am-7pm, Sat. 9am-6pm. General admission \$4, Seniors \$4, Children \$2. Demonstrations, door prizes. Contact: Niel Phillips, 8548 South Fair Oaks Circle, Sandy UT 84070, phone (801) 255-8259, or email Duane Rubink at dmsar@qwest.net.

Mar. 9-10. Lakecarvers Club's 5th Annual Show, Sale, & Competition, LEESBURG, FLORIDA, (Women's Club Building, 700 S. 9th St.). Sat. & Sun. 10am-5pm, donation \$1. Seminars, vendors. Contact: Gene Thomas, 10452 Circle 561A,

Clermont, FL 34711, phone (352) 394-0387, EMThomas@digital.net or Claus J Tiesman, 33927 Clara, Dr., Lessburg, FL phone (352) 742-0110, Wjt0221@cs.com.

Mar. 9-10. Ramona-Country Carvers Show, SAN JACINTO, CALIFORNIA (Valley Wide Recreation Park District Headquarters, 901 W. Esplande). Sat. 9am-5pm, Sun. 9am-4pm. \$1.00 donation. Juried Show. Contat: Ramona-Country Carvers, PO Box 1168, San Jacinto, CA 92581-1168, Chuck McEldowney, Club President (99) 926-2894; Foy Pulliam, Show Chairman (909) 929-8700; John Greer, Registration Chairman (909) 927-1721, johngreer2002@yahoo.com.

Mar. 9-10. Gulf Coast Carvers Guild's Annual Show and Sale, SARASOTA, FLORIDA (Sarasota Boys & Girls Club, 3100 Fruitville Rd., next to county fairgrounds). 10am-4pm. \$2 donation to benefit Boys & Girls Club. Contact: Charlie Peters (941) 371-2645 or Jerry Smith (941) 921-3634, smithathome@prodigy.net.

Mar. 15-17. Tri-Cities Woodcarvers 8th Annual Juried Show, KENNEWICK, WASHINGTON (Tri-Tech Skills Center). Contact: Tri-Cities Woodcarvers, PO Box 6962, Kennewick, WA, phone Carl Kinne (509) 545-9425 or email ckinne@msn.com.

Mar 15-17. Central Ontario Wildfowl Woodcarving Championship, KITCHENER, ONTARIO, CANADA (Bingeman Park). Sponsored by the Grand Valley Woodcarvers & held in conjunction with the Kitchener-Waterloo Wood Show. Fri 12pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm. 11 carving categories, prizes of over \$4,600 cash, plus purchase awards. For registration and fee's list contact: Al Forler, (519) 743-6774; Jim Lackenbauer, (519) 893-2815; John McBride, jpmcb@golden.net; Grand Valley Woodcarvers, PO Box 25011 Hiway Market Postal Outlet, Kitchener, ON N2A 4A5 or www4.golden.net/gehl/.

Mar 15-17. Owls Nest Wood Carving Club's 10th Annual Wood Carving Competition, KITCHENER, ONTARIO, CANADA (Bingeman Park in conjunction with the Kitchener-Waterloo Wood Show). Open to all ages and levels - juniors & youth, novice to expert in 10 categories. Birds only in junior & youth levels. Contact: Clare Wiechers, (516) 742-7632 or sam60@rogers.com.

Mar. 16-17. Ridge Woodcarvers Club Show & Sale, LAKE LAND, FLORIDA (Lake Mirror Auditorium, 121 S. Lake Ave., off E. Main St. Downtown). 10am-4pm. Admission: \$3 donation. Carving exhibits, competition displays for amateur and professional, woodcarving supplies, carving sales, continuous carving demonstrations, free parking. Contact: Duane Bickmire, 722 Ellerby Way, Lakeland, FL 33801, (863) 665-5421.

Mar 16-17. Wisconsin River Woodcarvers' 2nd Annual Woodcarving Show, Sale, & Competition, PLOVER, WISCONSIN, (Elizabeth Inn & Convention Center, Intersection of Hwy 54 & I 39). Contact: Bill Kubisiak, (715) 344-2274, ckuby@coredes.com or Greg Wirtz, (715) 423-0471.

Mar. 22-23. Kansas City Wood Carver's Club 29th Annual Spring Woodcarving Show "Artistry in Wood," LEE'S SUMMIT, MISSOURI (John Knox Pavilion, 520 N.W. Murray Road). Fri. 11am-8pm, Sat. 10am-5pm. \$1 Admission. Contact: Ed Zinger, Show Co-Chairperson, 12705 W. 70th Terrace, Shawnee, KS 66216, (913) 631-0306 or Leslie Waters, Show Co-Chairperson, 500 E. 106th St., Kansas City, MO 64131, (816) 941-4574 or Harvie Farnum, Show Registrar, 401 NW Olive, Lee's Summit, MO 64063, (816) 524-7028.

Mar. 23. Weeki Wachee Woodcarvers' Show/Sale, SPRING HILL, FLORIDA (Wachee Seniors' Building, Toucan Trail & Susan Dr., 1 mile West of US 19). Donation admission. Door prizes, tools, supplies. Contact: Norman Curran, 1400 Overland Dr., Spring Hill, FL 34608 (352) 688-8443.

Mar. 23. Brooklin Woodcarvers Club's 12th Annual Woodcarving Show and Competition, WHITBY, ONTARIO, CANADA (Heyendshore Pavilion, 589 Water St.) 10am-4pm. Free admission & parking (wheelchair accessible). Carving supplies, carvings for sale, demonstrations, 6 competition categories, refreshments. Contact: Randy Pater (905) 683-2634 or Dave White, teachercreature61@hotmail.com.

Mar. 23-24. Pike Peaks Whittler's 19th Annual Spring Woodcarving Sale, Competition, & Show, COLORADO SPRINGS, COLORADO (Colorado Springs Shrine Club, 6 South 33rd St.). Sat. 10am-5pm, Sun. 10am-3pm. Admission \$2, children under 12 free. Come and enjoy the old art of woodcarving, woodturning, and scroll sawing. Contact: Dan Noble, (719) 577-9282 or dankaynoble@earthlink.net.

Mar. 23-24. Metro Carvers of Michigan's 22nd Annual Wood Carving Show, MADISON HEIGHTS, MICHIGAN (United Food and Commercial Workers Hall at 13 mile and I-75). Sat. 10am-5pm, Sun. 11am-5pm. Admission: \$2 per person, \$4 per family. Carving demonstrations, competition, and people's choice, tools, food, prizes. Contact: Mike LePage, (810) 791-7728.

Mar. 23-34. 22nd Annual Niagara Woodcarvers Association Show & Competition, NIAGARA FALLS, ONTARIO, CANADA (Optimist Recreation Park, Dorchester & Morrison Rd.) Sat. 10am-5pm, Sun. 12pm-5pm. Admission: \$3 adult, kids under 12 free. Competitions, prizes, exhibits, demonstrations, food. www.cgocable.net/~nwca. Contact: Nick Kuruziak, phone (905) 735-9555, fax (905) 735-6885, email mommaccoon@sympatico.ca or Bob Banbury, (905) 646-1675.

APRIL

Apr. 5-6. Okie Whittlers of Muskogee Oklahoma Annual Show in conjunction with the Annual Azalea Festival and Chili Cook off, MUSKOGEE, OKLAHOMA (Arrowhead Mall).

Judged competition, including a special division for best carved or wood burned representation of an azalea. Contact: Bill and Jan Bradley, 5140 E. Smith Ferry, Muskogee, OK 74403, (918) 683-1573.

Apr. 6-7. 26th Annual Mid-Atlantic Woodcarving Show & Competition, ABINGTON, PENNSYLVANIA (Penn State Abington Campus Gymnasium). Sat. 10am-5pm, Sun. 10am-4pm, Donation \$5. Carvers, vendors, demonstrations, silent auction. Contact: Al Ritter, Pennsylvania Delaware Valley Wood Carvers Association, 10 McCarthy Drive, Hulmeville, PA 19047, (215) 757-2152, www.communities.phillyburbs.com/home/pdvwc.

Apr. 6-7. Duneland Woodcarvers and Porter County Convention & Visitor Center present the 26th Annual Woodcarving Show, PORTER COUNTY, INDIANA (Porter County Expo Center, south of Hwy. 30 on Rt. 49). Sat. 10am-5pm, Sun. 10am-4pm. Admission: Adult \$3, children 12 and under free. Free parking. Approx. 90 carvers and vendors from 9-10 states. Hundreds of original carvings of decoys, songbirds, animals, caricatures, relief and chip carvings for sale. Demonstrations by master carvers, hourly door prizes, carving supplies, pattern books, tools, wood. Contact: Arnold Bass, 3626 N. Cross Tr., La Porte, IN 46350, phone (219) 872-6357.

Apr. 6-7. Rochester Woodcarvers 26th Annual Woodcarving Show, ROCHESTER, MINNESOTA (Olmsted County Fairgrounds 4-H Building). Sat. 10am-6pm, Sun. 10am-4pm. Free Admission. Demonstrations, non-competitive, limited selling. Contact: Terry Busch, 2323 67th St. NW, Rochester, MN 55901 (507) 292-9867.

Apr. 6-7. Capitol Carver Show, SALEM, OREGON (Senior Center, 1055 Erixon St. NE). Contact: Everett Koontz, (503) 581-8428 or koontzde@open.org.

Apr. 13. Northwoods Carving Club's 6th annual Art of the Carver Show, GAYLORD, MICHIGAN (Gaylord High School). 10am-

4pm. Exhibition, competition, sale. Contact: Jim Pike, 4631 Juneberry Trail, Gaylord, MI 49735, (989) 732-3222, jpike@voyager.net or visit www.ostego.org/nwcc.

Apr. 13. Kettle Karver Klub's Annual "Artistry in Wood" Show, SHEBOYGAN, WISCONSIN (Municipal Building). In conjunction with the Sheboygan Falls "Home and Hearth" Days. Hours 10am-4pm. Carving competition, show, vendors, demonstrations, chain saw exhibition. Contact: Don Lorier, (920) 458-7422.

Apr. 20. Grand Ledge Woodcarver's Show, EAST LANSING, MICHIGAN (St. Thomas Aquinas Church, 955 Alton Road). 10am-5pm. Show, competition, sale. Contact: Cindy Walker (517) 332-0471 or Keith Wallace (517) 676-2003.

Apr. 20-21. Long Island Woodcarvers Club's 7th Annual Woodcarving Show, LAKE GROVE, NEW YORK (The Sports Plus Exhibition Center, Nesconset Hwy. (Route 347) & New Moriches Road). 10am-5pm. \$5 admission. Member's exhibits, one-hour seminars, woodworking, woodcarving, woodturning demonstrations, supplies and tools, pre-owned tool sale, door prizes. Contact: Joe Pascucci (631) 385-1877 or Bob Urso (631) 724-4625 or visit www.liwoodworkers.org, email sawdustjoe@aol.com.

Apr. 20-21. Santa Clara Valley Carvers 35th Annual Show, SARATOGA, CALIFORNIA (Prospect High School Gymnasium, 18900 Prospect Road). Contact: Grant S. Allen, 12 Campbell Lane, Menlo Park, CA 94025-6306.

Apr. 20-21. Great Plains Wood Carver's 36th Annual Show & Sale, WICHITA, KANSAS (Century II Exhibition Hall). Judge: Janet Denton-Dordell. Contact: Show Chair Bob Munroe, 6501 Randal, Wichita, KS 67219, (316) 744-0629 or Randy Landen, rlanden@prodigy.net.

Apr. 26-28. 4th Annual Western Montana Wood Carvers Show, MISSOULA, MONTANA (Missoula County Fairgrounds, Fine Arts

Building). Sat. 9am-5:30pm, Sun. 12pm-4pm. \$2 Admission. Competition, vendor tables, demonstrations. Contact: Betty Kirsten, (406) 251-3089, or BfKIR@min-tch.com.

Apr. 27-28. Corn Belt Carving Club's 2nd Annual Sculptures in Wood, BLOOMINGTON, ILLINOIS (Eastland Mall, corner of Veterans Parkway & Empire St.). Sat. 9am-9pm, Sun. 12pm-5pm. Free Admission. Woodcarving displays by local artisans, sales, competition, carving demonstrations, raffles, free give-aways. Contact: Mike Hartzler, 14 Swan Lake Road, Bloomington, IL 61704, (309) 662-4276. Website: www.cornbeltcarving.org. Email: cornbeltcarver@hotmail.com

Apr. 27-28. 25th Annual Southtowns Woodcarvers Show and Sale, HAMBURG, NEW YORK (McKinley Park Inn, S3950 McKinley Parkway). Hours: 10am-5pm. Non-juried show, demonstrations, competition, vendors, raffles. Contact: Richard Reimers, 67 Lyndale Ct., West Seneca, NY 14224, (716) 825-8465, rreimers1@juno.com or Robert Stadlander, (716) 593-6911, bobstadlander@eznet.net or Sherrie Pluta, (716) 941-5015, tp90slp@aol.com.

Apr. 28. The Mid-Wisconsin Chippers Annual Show, OSHKOSH, WISCONSIN (Sunnyview Expo Center, 625 E. Cty. Road Y). 9am-4pm. Contact: Tom Sweet, (920) 231-0140, diandt@athenet.net.

Apr. 28-May 5. Texas Woodcarvers Guild Spring Round Up, FREDERICKSBURG, TEXAS. Six days of classes in the heart of the Texas hill country. For additional information, contact Robert Miles, 7881 E. Goldenrod, Gardendale, TX 79758 (915) 563-2517 or carverbob5@aol.com.

DEADLINE TO SUBMIT EVENTS

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

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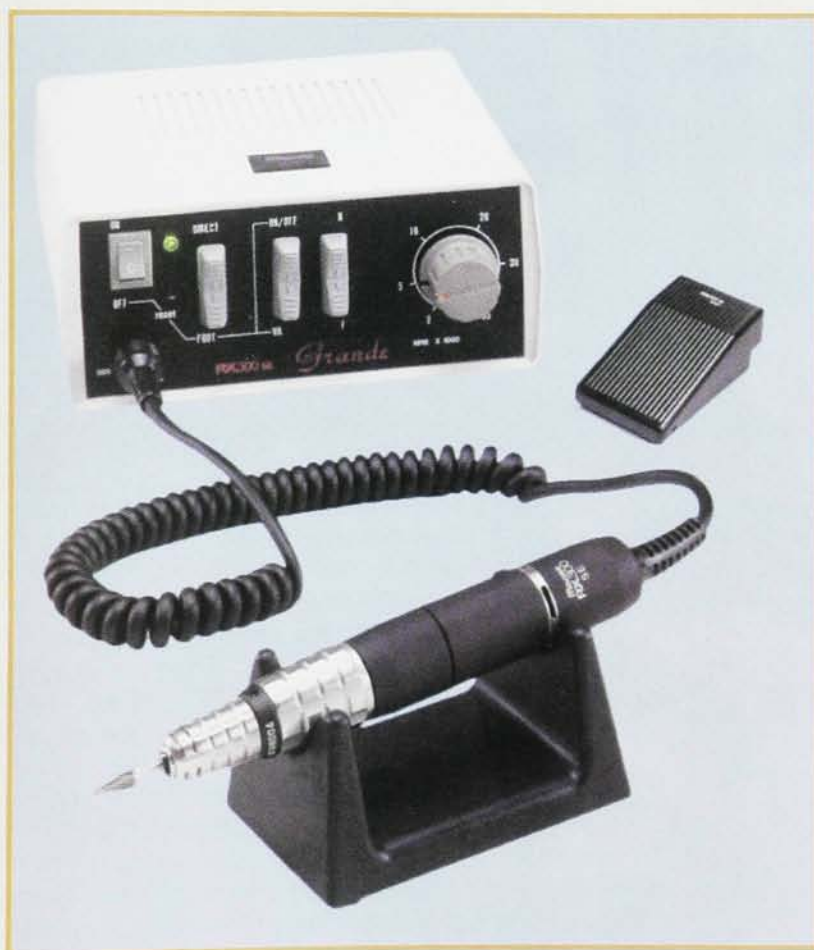
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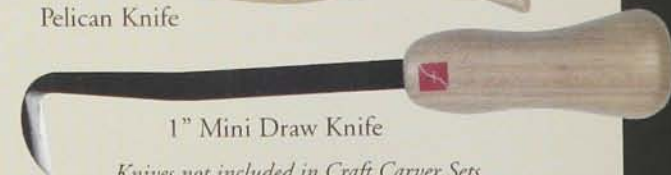
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