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ISSUE NO. 20

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Fall 2002

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Product Reviews

Zyliss portable all-purpose vise is an original Swiss tool that holds it all
Stamp 'n Chip offers pre-made rubber stamp designs perfect for the beginning chip carver

11

Carving in the European Tradition

A modern-day Geppetto breathes life into his work

19

Carving Eyes

Jeff Phares offers a quick lesson on making an eye study stick

22

Come Rain, Come Shine

Learn how to get your own Noah's ark started for a fun(d) raiser

28

Benchtop Carving Vise

Use your surplus lumber and hardware to build a versatile holding fixture at no cost

33

Gunstock Carving

Bill Janney shares how to turn butt stock into a thing of beauty

35

Carve and Paint a Boston Terrier Leash Holder

An easy and practical project is done with a few tools and at little cost

40

Woodland Santa

Janet Clemens brings her Christmas carving in touch with God's little creatures

50

Dragon Carving

Master carver Ian Norbury turns a slithery serpent into a functional hanger

54

A Boxed Flag

Make a patriotic statement with a clever relief carving

65

Carving Found Wood

Carvers turn the rough and tumble of sea and forest into works of art

68

Adhesives Part I

Even the stickiest questions get answered in this comprehensive feature

71

Biker Santa

Go hog wild over Sue Madsen's unique gift giver

75

Veritas Power Sharpening System Put to the Test

A dry machine tackles all your grinding needs and then some

78

Wood Review: Redwood

Put your tools to a durable and easy-to-carve wood

84

Regular Columns

Editor's Corner	2
Letters to the Editor	4
News & Notes	8
Tips	14
On the Road	17
Calendar of Events	86
Classifieds	91
Advertisers' Index	93

TABLE OF CONTENTS

Wood Carving ILLUSTRATED

Issue #20 Fall 2002

19 Carving in the European Tradition



65 A Boxed Flag



75 Biker Santa



With 19 issues of the magazine behind us, the staff and I wondered—momentarily—if we could get excited about Issue 20. After all, we've already featured in over a thousand pages the Who's

Who of the woodcarving world. It was easy because the guys and gals in this field just naturally want to share their projects, tips and techniques. And all those selfless carvers literally flocked to us to help put together five years' worth of magazines.

So what's special about this issue? It's quality, quality and more quality. Two outstanding carvers, Janet Clemens and Sue Madsen, offer their unique Santas for patterns and instruction. Octogenarian and graphic artist Bob Thomas contributes an eye-catching relief-carved flag that's sure to make a very lasting patriotic statement. Art Shoemaker, influenced by European carving traditions, graciously allowed us to photograph his work for an inspirational gallery feature. Joe and Ellie Passalacqua, two dear friends, share one of their many attention-getting projects—an adorable dog leash holder, perfect for home, craft sale or as a unique gift. Ian Norbury, one of Europe's finest carvers now on tour in the U.S., step-by-steps a dragon project, a slithery serpent that's sure to tickle your fantasy bone. And don't let me forget to mention Fox Books authors like Bill Janney and Jeff Phares, popular instructors who have much to share as you'll see in the pages that follow.

Add to all this talent a feature on adhesives, a versatile vise that you can build for next to nothing, a tool review by regular Mike Burton, and an article on a very lucrative Noah's ark; it's enough to get us very enthusiastic.

And there's even more just a few clicks away at Fox Chapel's website. Visit www.carvingworld.com for a message board, events calendar and hundreds of carving books for sale. While you're surfing the site, check out my monthly newsletters that cover a host of topics including book reviews, carvings from my personal collection, safety tips, toxic woods, Caribbean cats, big bugs, and German carpenters. I guarantee that there's something for everyone.

Roger Schroeder

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Fall 2002

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Woodcarving and the use of associated equipment can potentially result
in health hazards and injuries. While we cannot impose safety standards
in every article, we do ask that you make safety your number one
priority. Protect your respiratory system, hearing, vision and the rest of
your body with the proper safety equipment and prudent precautions.
Read manuals that are supplied with your tools. Be aware that most
accidents occur when you are tired or distracted. And when in doubt, seek
advice from professionals, including the editors at Wood Carving
Illustrated, on how to keep your tools sharp and maintained.



To you this might look like an ordinary marble, but to Steve Brown it looks like a nice beginning to a Collide-A-Scope.

(kaleidoscope)

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Bottom view of Old World Santa.

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Look for Steve's new book *Let's Carve A Collide-A-Scope* this fall/winter.

Reader Advises Keeping an Open Mind

In response to Doc's beef (Issue 19, Summer 2002) in the letters column, I think all carvers can find something in an issue that they don't like. I, for one, could care less about carving fish. But I've been around long enough to realize that I can learn something new from other carvers, their carvings, and their skills. Take the articulated template described in Issue 19, for example. I've had trouble positioning my figures and had never thought of using template plastic, even though my wife has quilted for years. I advise that if people like Doc read WCI with an open mind, they might be surprised at what new ideas they can pick up.

Barry "Bear" Pitts, email

WCI could not agree more that enough fresh ideas are around to keep everyone happy.

An Omission for a Reason

Joel Hull's article on sharpening in Issue 19 was very helpful. I read all the sharpening articles I run across and I got more out of this than most others. However, Joel intentionally omitted any discussion of power sharpening in favor of hand honing. Perhaps there is someone who could do an equally informative article on power sharpening so that the reader can compare, contrast and see what works best for him or her.

Gene Zanella, email

Joel Hull comments: Perhaps it wasn't made clear enough, but most of the problems I pointed out—double bevels and rounded edges, for example—can be caused by power sharpening. Putting a small tool to a sharpening wheel spinning at high rpm is really looking for trouble, in my opinion, even to a wheel that is designed to rotate horizontally. While holding fixtures can be homemade or purchased, the wheel is just not the right approach for tuning up a knife. Granted, it's hard to sharpen most chisels and gouges on a stationary stone, especially if there is a nick on the cutting edge, but knives are best left to the slow but sure method of working them on a diamond stone.

An Electrifying Story

Let me share a true story that has gone the rounds of most woodcarving circles here in England. It concerns a gentleman who, along with his family from England, was on holiday in Virginia, visiting family ties. On one occasion the family went shopping at one of those mega store complexes and discovered that hand-held

grinders and flexible shaft machines had been reduced by 50%—a mere fraction of the price in the UK. When back home and supping in his favorite pub, the gent had a visit from his son-in-law. Finding no one home, the young man noticed packages that had been roughly unpacked and left lying on a nearby table. Thinking it would be all right to have a go with the new hand-held grinder, he fetched a piece of wood, inserted a cutting bit and switched on the power. There was a loud bang that sent the sleeping cat high-tailing it out of the house and left the young man wondering if he too should make his getaway. What we all know, and apparently the young gent didn't, is that the current used in Uncle Sam's house is around 115 volts as opposed to our 240 volts. Of course, one would ask why the salesperson didn't point this out to our friend, seeing that he was a foreigner. Or was he only interested in making a sale?

Brian Scutt, Rustington, Sussex, England

Unfortunately, many Americans are not aware of the difference in current between the United States and Europe. In defense of the salesperson, it borders on discriminatory to assume that someone who speaks with an accent or dresses "differently" is a "foreigner." America is still a melting pot that offers a permanent home to a vast array of people. However, WCI thanks you for the warning and offers the following advice to its readers: Always read the owner's manual before plugging in a power tool.

In Search of Some Answers to the Causes of Nasal Cancer

I am writing because of your article about nasal tumors (December's Editor's World at www.carvingworld.com). I am a 29-year-old male and had a cancerous nasal tumor removed about six years ago. I know you are not a doctor, but it has been on my mind lately, and I have been doing research on the Internet to gain some information about what may have caused such an unusual case, as the doctors put it. They asked me if I lived around sawmills, but I told them no, and that was the only link they seemed to have, which correlates with the article you wrote. I grew up on an Air Force base in Germany and the environment was pretty clean there. I am in remission and get annual check-ups once a year. When I asked my doctor what might have caused the cancer, he told me I was unlucky and that I was not really exposed to certain irritants over many years.

Ari Davatelis, email

Managing Editor Roger Schroeder responds: I appreciate your concerns in tracking down the "culprit" that led to your nasal cancer. As you realize, I am an editor who works with wood, not a physician. What I know about nasal cancer I gleaned from articles I have collected from magazines devoted to woodworking and from websites. The research indicates that nasal cancer is linked to prolonged exposure to wood dust, among other irritants. Owing to this, I have advised my readers to take the proper precautions.

What's the Best Tool to Buy?

I am interested in pursuing power carving. I started carving 20 years ago as a hobby with hand chisels, gouges and knives. I primarily carved a few eagles in relief. I haven't done anything recently, and the thought of using power tools to quickly remove waste wood appeals to me. Do you have any articles or information that compares one power carver with another?

Dave Derbes, Pottsville, Pennsylvania

WCI recommends that you use the following guidelines: Price: How much are you willing to spend on the tool and accessories? One power carver retails for about \$160, while another costs about \$300, not counting the chisels and gouges needed as accessories. Weight: While chisels, knives and gouges don't vary much from one brand to another when comparing weight, power carvers do. One tool will weigh in at two pounds, another at four pounds. A heavy tool may be ideal for sculptural work, but the lighter one might be just the ticket for that eagle in relief. Maintenance: How much tuning up is necessary to keep the tool running at maximum efficiency? And, if the machine breaks down, where can it be sent for repairs? While it may be difficult to obtain comparisons, there is usually a wealth of information that can be found on websites and in tool catalogs to help you make an educated choice.

All in the Family

I look forward to each edition of your magazine. When I get home from work and find it in the stack of mail, I sit right down at the kitchen table to thumb through it at least once. Then over the next several days I read through it thoroughly. Both my daughters, ages

12 and 14, are carvers as well and they take an interest in looking at the items I find of interest. My younger daughter wants to give "Turtle on a Log" (Issue 19, Summer 2002) a try. Keep up the great work!

John Bourassa, Perry Hall, Maryland

The staff is glad to hear that the younger generation is taking an interest in woodcarving. Please send us a photo of her finished carving. We enjoy having a look at what readers of all ages learn and master from the projects offered.

CCA Fan

I am a fairly new carver. My main passion is for caricature carving. I am very interested in getting information on the organization Caricature Carvers of America. Do they have a website? And, how does one go about signing up as a member?

Bob Cisco, Sevierville, Tennessee

Managing Editor Roger Schroeder responds: Check out CCA's website at www.cca-carvers.org. Unfortunately, folks like us, as good or enthusiastic as we might be, don't just up and join the organization. Nominees are sponsored by CCA members and then voted on. You might be interested in knowing that the CCA is hosting a caricature competition and exhibition in Branson, Missouri from September 7 through October 26 of this year. The website will give you more specifics.

Armed With a Question

On page 35, Issue 19, Spring 2002, there is mention of a carver's arm. Can you tell me what it is?

LtH Deitenbeck, email

While a number of work positioners and clamping devices are available for carvers to hold their projects stationary, the carver's arm, in its basic form, consists of two lengths of wood that are jointed so that the device can move much as a human arm does. One end is held in a vise, and the other end, with the help of a screw, holds the carving in place. With the aid of a locking device at the joint, the carving can be put into a variety of positions and heights.

WE WELCOME YOUR COMMENTS AND SUGGESTIONS.

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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.

A Community Builds a Carousel... and the Spirit of Cooperation



A volunteer for the Adirondack Carousel in Saranac Lake, New York works on an otter.

The Village of Saranac Lake, in the heart of New York State's Adirondack Mountains, is in the process of building a community carousel with community hands. The mission of the Adirondack Carousel is to construct and

carve a tourist attraction decked out with carved flora and fauna indigenous to the region. In the process, the not-for-profit organization is fabricating a framework of support ranging from town officials to schoolchildren. A park in the downtown area of the village has been leased to the group, and plans are underway to build a log-camp-style building to house the carousel.

Since the village is a small, tourist-based community of 6000 winter folks and 10,000 summer residents, and carvers are at a premium, the Adirondack Carousel is starting to farm out about two thirds of the animals to other woodcarving groups. Projects will include animals such as deer, fox, otter, and loon, among others. When completed, a menagerie of 30 to 36 animals will take riders on a head-spinning trip through a slice of natural history.

Karen Loffler, the "ring leader" and coordinator of the project, as well as one of the carvers, says: "The Carousel will be a living piece of folk art that will benefit our community by providing a place for locals to enjoy traditional art and by offering one more attraction to draw visitors to the area." Karen can be contacted at The Adirondack Carousel, Inc., PO Box 1059, Saranac Lake, NY 12983/ 518-891-5704/ e-mail: brumloff@adelphia.net. For more on the carousel, and updates, check out the project's website at www.adirondackcarousel.org.



Third Annual Woodcraft Santa Contest Announced

Woodcraft will be hosting their third annual Santa Carving Contest this fall, open to carvers of all skill levels. Carvers may submit their entry at a Woodcraft store or the Woodworkers Club from October 15 through December

1, 2002. Prizes will be awarded to winners at the store level, and each store-level winner will be entered into the national competition. Woodcraft gift certificates and Wood Carving Illustrated subscriptions will be given to local winners. The grand prize has not been finalized, but watch for store displays and their website for more information as it becomes available.

To obtain an entry form and a copy of the rules, visit your local store or www.woodcraft.com, or send a self-addressed, stamped envelope to:

Santa Carving Contest, c/o Woodcraft
P. O. Box 1686
Parkersburg, WV 26102-1686

Thomas P. Greer carved the grand-prize-winning Santa in the 2001 competition(see photo above). Carved from basswood, Greer's Santa features many fine details including tiny buttons, laces on his boots, and a flowing beard. Greer used acrylic washes to add subtle color and enhance the details.

Honorable mention winners included: Matt Kaiser, Waldorf MD with his Santa lovespoon; Donald Mertz, Wilmington OH who carved a tiny one-inch-tall Santa; Colin Matsco, Monaca PA with his Liberty Bell Santa; Brian Stockman, Tuftonboro, NH who crafted a classic Santa using four different materials; and Mike Trezek, Carol Stream IL with his Santa scene.

Watch for the Holiday 2002 issue of WCI for more photos and comments from the 2001 winners.

Canadian Woodcarving Championship a Huge Success

That's how W.J. and Dale Carey put it when describing the 2002 competition held in Hamilton, Ontario. Nearly 200 woodcarvers brought 392 entries. Carvings came from across Canada as well as from New

York and Michigan and from as far away as Australia. Two Masters divisions were offered with a \$1000 first prize for each, and the total prize money came to \$13,000. The



A winning entry at the Canadian Woodcarving Championship is a woodburning of an elephant's eye by Aussie Sue Walters.

Greypower Masters top prize was won by Mohammad Taheri from Toronto, Ontario for a relief carving entitled "Love." The Carey Masters First Prize was taken home by Alan Bell of Scarborough, Ontario for his merlin hawk. And Sue Walters from Down Under

walked away with Best of Show for a woodburning composition entitled "Elephant's Eye."

The CWC is a non-profit venture, organized and produced by volunteers and open to all woodcarvers. Offering five carving "classes" or levels, it is held in conjunction with, but separate from, the Hamilton Wood Show. The 2003 competition is scheduled for January 24 through 26. For more information, check out the show's website: www.hwcn.org/link/cwc.

Audubon Society Hosts Bird Carving and Wildlife Exhibition

Some of the most widely recognized, award-winning carvers from the eastern U.S. will gather for an exhibition of their work at the Audubon Society of Rhode Island's Environmental Educational Center in Bristol, Rhode Island. The show's dates are October 19 and 20, 2002. The weekend event, billed as the Bird Carving and Wildlife Exhibition, will run Saturday and Sunday from 10 am to 4 pm. Twenty top carvers will display and sell their work as well as provide carving demonstrations and workshops.

Bristol, Rhode Island is conveniently located between scenic Newport and historic Providence, both popular tourist destinations. Admission to the exhibition is \$5 for adults, \$3 for children ages 4 to 12, and free for younger tots. For more information, contact Jeff Hall at 401-245-7500.

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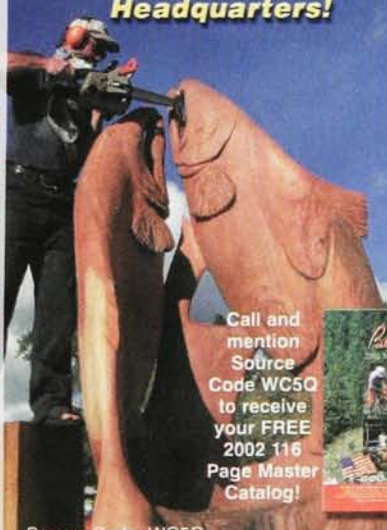
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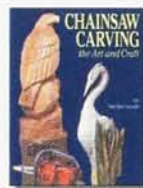
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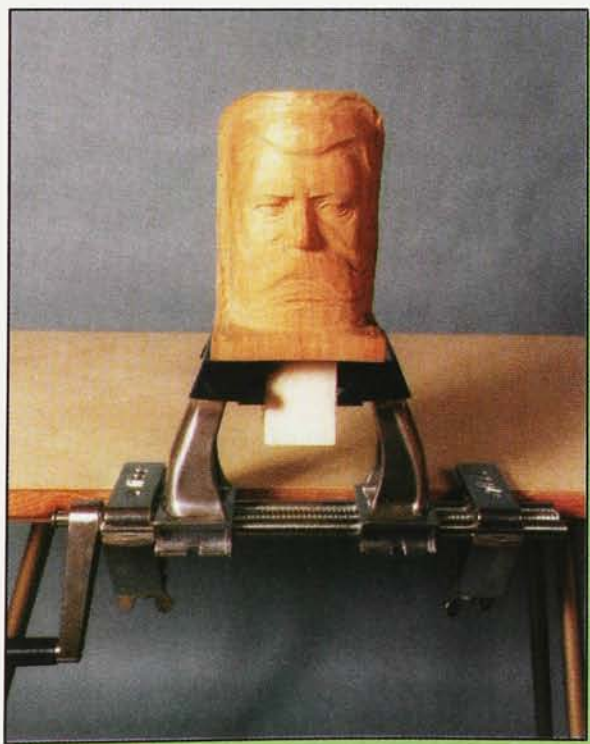
while patterns are produced in moments.

The kit includes six rubber stamps, offering shapes such as basic triangles, the foundation of chip carving; triangles in combinations to create border designs; adjacent triangles, which produce the sharp edges between chips that are so prevalent in chip carving; rosette patterns that often mark the centerpiece of a chip carving; and a flower design. Also in the kit are a name-and-date stamp and a course booklet. By mailing an enclosed registration card, you stay informed of new stamps as they become available.

Especially written for the beginning chip carver, the 26-page manual presents the basics of knives and sharpening. It then proceeds to offer instructions and photographs on carving techniques to execute simple triangles, borders and rosettes.

Whether you are an accomplished chip carver who wants quick and easily applied patterns, or a novice in need of practice boards, Stamp 'n Chip is the answer to your needs.

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- ✓ #5-20mm - medium

Details:

- ✓ #7-5mm - deep
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- ✓ #47-2mm - Vtool

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- ✓ #3-16mm - shallow
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- ✓ #9-20mm - deep
- ✓ #11-4mm - deep
- ✓ #41-12mm - Vtool
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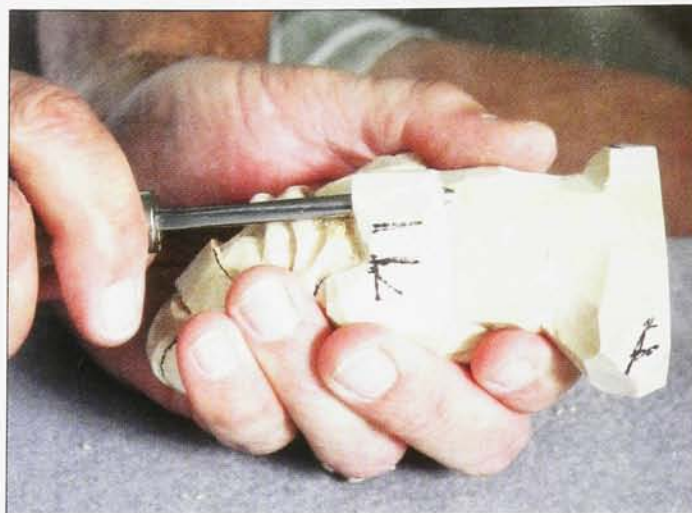
Readers and fellow carvers, not editors, are often the best sources of useful information for woodcarvers. Using tips contributed to WCI's message board at www.carvingworld.com, letters that come to editors@carvingworld.com and correspondence that is sent by post, this column offers sensible advice, often laced with humor and wit, that does not always make it to our regular magazine pages. WCI welcomes your suggestions about wood, tools, carving techniques, projects, sources for materials and publications. Be advised that the opinions and comments expressed below are not necessarily shared by WCI.

After reading Mike Burton's article, "Making Small Carving Tools," (Issue 18, Spring 2002), Harold Cook offers a substitute raw material:

Grind the head off a cement nail and leave the point on the other end so that it can be pushed into a handle. Most cement nails are serrated and resist twisting in the handle. I work them just the way Mike Burton does using drill rod. I prefer not to use Mike's material because it can be very brittle if not handled properly.

Keith Slagg wants to know if carving the habitat as well as the subject will make him a "real" woodcarver.

Woodchip responds: *Your question seems to arrive at this dilemma: to carve habitat or use found materials. In the early days of woodcarving, habitat was rarely carved except by Europeans sculpting elaborate one-piece compositions. For today's projects, forest or even backyard materials are readily available, and a branch or chunk of wood can always be found that has the right shape for mounting the subject. However, bird carvers since the 1980s, and up to the present, changed our thinking about scenes. To make a more artistic presentation, they opted to carve the habitat from basswood or tupelo and fashion it from metals such as copper and brass. They then painted the wood or metal to simulate nature's detritus, a tree branch or a flower stem. These carvers found that shop-made habitat painted with the same brands used on their birds seemed to bring the entire composition together. For a comparison, envision a painting. While mixed media presentations are still around, the really good portraits are done on canvas with just paints and no attachments. I am not discouraging you from using natural materials. It's just a matter of how deeply you want to delve into the art form.*



Readers often find that drilling into a small carving can run the risk of damaging the piece or breaking through in the wrong place.

Dave Stetson offers: *A small veiner works nicely as a drill by simply rotating it through the wood. You will have more control over it than over a power drill and bit, and there is less chance of damaging the carving with an unwieldy drill chuck.*

Readers are looking for ways to sheath a knife blade.

Jim Ferretti writes: *Carvers who don't carve a knife cover often use folded matchbooks or leather. Unfortunately, most of these homemade sheaths tend to fall off after a short time. My tip is to make use of a flexible flat magnet—the kind that never seems to hold your papers to the refrigerator. Cut a strip just slightly smaller than the sheath and glue it to the outside—magnetic side out—of the sheath. When the blade is inserted, the magnet holds the steel in place.*

After reading "Tips," Issue 19, Summer 2002, Jack Rieker advises:

Here's another tip for keeping boning powders from blowing away: Soak your leather strop in any kind of salt-free oil such as mineral, olive, boning or motor oil and sprinkle the boning powder on top. Gently rub the powder into the leather with your finger and you are set for about a year.

To use a roughout or not is a question often heard by the staff at WCI.

Tim Rundall suggests: *A roughout is not a pre-carved piece. Nor is it really someone else's carving. What it really consists of is a project from which most of the waste wood has been removed to allow the carver to get to the fun part quicker. Some say it's cheating. I*

don't think so. If you give ten different carvers the same roughout, you would get ten different finished carvings. If that's not convincing enough, think of a roughout as a good reference, something that even seasoned carvers use.

Lively debates often ensue on the Internet. Here's one about painting eyes.

Grumpy 560 writes: *I usually paint my carvings with fair to good results and I typically leave them with a flat finish. The question is how can I paint a life-like eye and give it a shiny, glassy look? I read somewhere about a carver who applied clear fingernail polish, but I do not get good results from it. It seems to react with the waterbased acrylics I use.*

The Moonraker responds: *I heard that you can use epoxy to give life to those full, painted eyes. Apply it just as you did the fingernail polish. Or why not use glass eyes like those offered by a taxidermy supply company?*

Grumpy 560 responds: *Never heard of using epoxy, but I'll give it a try. Glass eyes make me feel like I cheated by letting someone else do part of my homework. When someone asks me if I carved this piece, I feel obligated to say, "Yes, except for the eyes. Someone else did that."*

Shimmy writes: *Using a toothpick, I give the eyes a highlight with a dot of white. When I am through with the painting, I give each eye a touch of acrylic varnish.*

Dave offers: *I don't know whether you thin your paints, but if you do, try painting the eyes with full-strength paint instead.*

Pinefeathers suggests: *After the eyes are painted and the paints are dry, put a drop of Super Glue on each. In three minutes you will have that glassy look.*

Grumpy 560 jumps back in with: *Tried the Super Glue. The result was about the same as with fingernail polish, only it did not make the paint react. The problem is that the material does not dome up, which is what I want it to do. I desire an eye that has that deep look to it in its middle.*

Nancy_G writes: *I carve an eye so that it and the iris are slightly dome-shaped before I begin to paint. I was admiring the eyes of a Santa carved by a friend and she said she used varnish made by Plaid®, available at almost any craft store. It's called Treasure Crystal Cote, "the thick high gloss finish, finish coating and preservative. Danger, harmful, fatal, causes cancer, contains toluene, xylene," etc. After she finishes painting the eyes, she puts one tiny drop of this coating on each iris and then lays the carving on its*

back to let it dry.

Shimmy wants to know: *What is wrong with an acrylic varnish, which is inexpensive and not cancer causing?*

Grumpy 560 returns with: *Thanks, Nancy. I usually dome my eyes, but on this particular carving I messed up and popped a piece out. I was carving outside on the lawn and never found the chip. So that's why I'm trying to find a way to build up the eye to make it look like glass. I really dislike having to glue on a piece to make a repair.*

Pinefeathers has the last word: *The whole story finally emerges! Forget about using nail polish or Super Glue for a buildup. They are too thin. Try a product called Apoxie-Sculpt. It is a clay material with excellent adhesive qualities. Build up the eye area if necessary and re-carve the material after it cures, which is about 12 hours. Or, you can sculpt it to shape while it is still pliable. Working time is up to three hours.*

Shari, who says that she tries to make clean cuts to avoid sanding, wants to know how to get rid of fuzzy spots before painting.

Pinefeathers says: *Fuzziness comes at various stages throughout a project. I sand my work with Swiss Green cloth-backed paper. This accomplishes the initial smoothness before detailing my wildfowl carvings. After sealing the wood, I de-fuzz with a Scotch-Brite® pad. After applying gesso, I again use Scotch-Brite® to smooth the fuzz, waiting a day between each process for the sealer and gesso to cure. Being a power carver, I mount a disk of the Scotch-Brite® on a mandrel, then run the tool at very low rpm. Sometimes a light scrubbing with an old toothbrush is the final step before painting, which I do with acrylics. For oils, the process is slightly different.*

Roland wants to know how he can mass-produce 6-in. to 8-in.-tall figures in wood based on an original woodcarving.

Rick in Seattle offers: *You can have roughouts made from an original, but there would still be hand carving involved. The most common practice is to create an original and then have resin castings made from it.*

Woodchip reveals: *WCI is planning on printing a two-part article on casting. It's a good idea to see what's involved, even if you have someone else do the casting for you.*



Side by Side



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

The location of this carving composition is in the "thumb" area of Michigan on Lake Huron. It can be seen off Highway M-25. I learned that a man who quit his wood sculpting profession to become a nurse carved the rain-slickered fellow and his fish. The name of the carving business was "Road Dog Totems" located in Croswell, Michigan. The sons of Joe and Pat Tryles purchased the piece for their parents' fortieth wedding anniversary. The fish is from the pike family and is considered to be a fisherman's dream catch.

Submitted by Betty Maniaci, Fort Gratiot, Michigan

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

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Carving in the European Tradition: The Work of Art Shoemaker

By Roger Schroeder

After meeting Art Shoemaker, you quickly get the feeling that he has found his calling in woodcarving. A friendly, gentle man, he looks like he might have stepped out of a Norman Rockwell painting of a woodcarver making holiday toys, or he could take the part of Pinocchio's creator on stage and play the role with gusto. In fact, he should relate to Geppetto the puppet maker. Art does something that gives a breath of freshness and vitality to his woodcarvings that almost brings them to life. On another level, it's alchemy that makes the details, the poses, and the colors all work together to create pieces that inspire admiration and incite a strong desire to own them. When I first saw his work, I felt a smile forming, and I said to myself: Gee, I like his style.

There are few limitations for this Lancaster, Pennsylvania carver. His subject matter runs the gamut from Santas to farm animals. Drawing on folk lore, history, literature and even the farm down the road, Art carves in a style that combines realism with an understated touch of whimsy and even pathos. A fairy he carved has a gossamer lightness. There is an other-worldly weariness

to his Jacob Marley from *A Christmas Carol*. And his St. Nick figures project the spirit of giving.

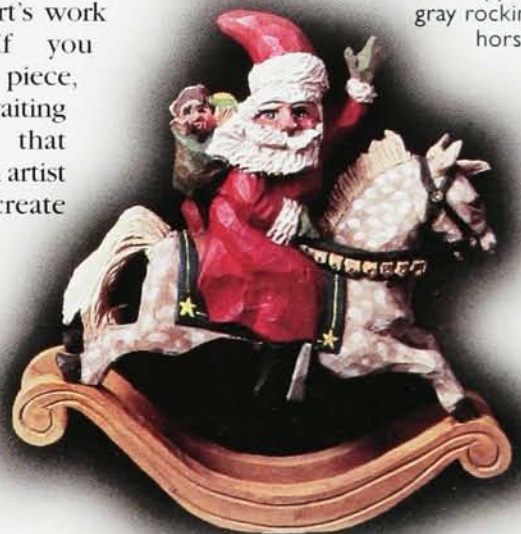
Is there a style that connects his disparate choices of subject matter? The answer is in both the wood and European tradition. "I have always been fascinated with carvings that look like woodcarvings and not ceramic pieces," he says. Consequently, his work is not sanded but instead shows the facets that come with the use of knives and gouges. His paints are applied as stains so that the tool marks and details are not obliterated. As for the tie to European styles, Art says that he has long admired the work of German and particularly Austrian woodcarvers. He recalls some visitors from Austria who saw his work at a state craft fair. "Your carvings look just like ones made in our country!" they exclaimed. Art was thrilled that the similarities were so unmistakable (see sidebar).

Regardless of whether others see the European influence, Art's work is very collectible. If you commission him to do a piece, expect to be put on a waiting list. But once you get that carving, you'll know that an artist has been at work to create something very special.

The Noah's ark
St. Nicholas is in
the style of
those familiar to
the British.



Santa Claus
rides a dappled
gray rocking
horse.



The white-tailed deer has a relaxed pose.



A variety of figures, including minstrels, were used to advertise tobacco shops.



While this may not be a typical farmer of Lancaster County, Pennsylvania, he certainly knows his chickens from his eggs.

Art Shoemaker's tree frog has plenty of suction on a stump.



The bunny is a recreation of German Easter rabbits done a century ago. While the originals were papier-mâché, Art's is wood. The carved basket contains eggs and a baby chick.



A typical Mennonite wife of Lancaster County holds jars of canned peaches.

A fairy on a lily pad looks thoughtful.



Art got the idea for the boy on a rocking horse from a copy of an 1850s ABC speller.



Art does not restrict himself to animals indigenous to the U.S..



Lancaster County mules are bred from Belgian horses.



The folk carving of an American eagle perched on a patriotic top hat was inspired by one done in the 1800s.



A replica of a Santa done by an unknown carver in the 1850s.



Father Christmas carries a sisal tree on his back. The tree is made from a natural rope fiber that derives from the leaves of a yucca indigenous to Mexico.



A tired Santa heads to bed with a bag of Hershey Kisses in one hand and a candle in the other.

The angel is in the style of the Baroque Neapolitan Italian carvings in the Metropolitan Museum of Art.



A weary Jacob Marley warns Scrooge of his fate.



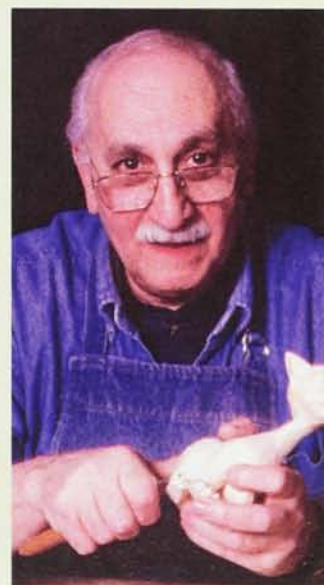
Tiny Tim with his crutch and Bob Cratchit are two other Dickens characters that Art has recreated in wood.



An austere Scrooge from *A Christmas Carol*.

Art Shoemaker has taken his cue from European carvers who have been perfecting their finishing techniques for centuries. In Austria, for example, a woodcarving is sealed first with an animal-based glue. Once dry, a single pigment stain is used by itself or it is tinted with watercolors. The carving is then buffed with a clear paste wax.

If you are interested in experimenting with finishing in the European tradition, one-pound packages of the dry stain and dry glue mixture, with instructions, are available from Mountain Woodcarvers, P.O. Box 3485, Estes Park, CO 80517/ 800-292-6788. Website: www.mountainwoodcarvers.com



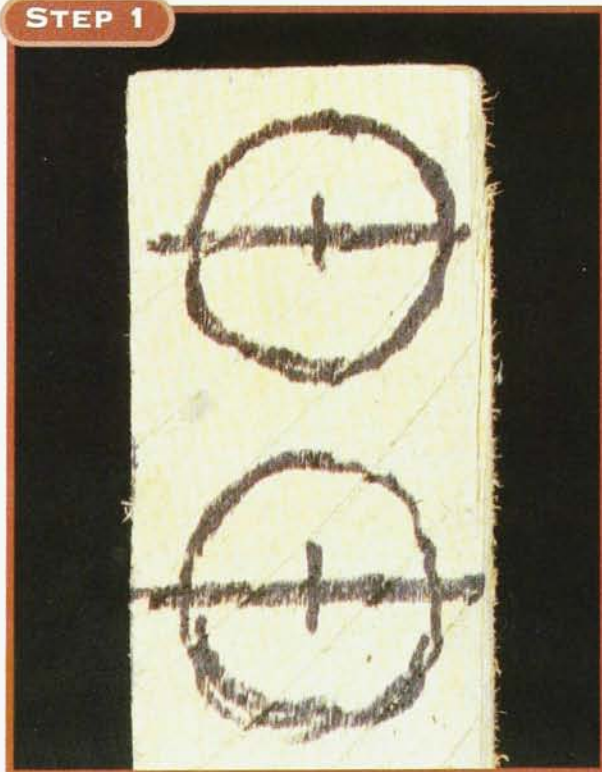
Art Shoemaker is an alchemist with wood and paint who imposes a freshness on his carvings that will have you pulling out the checkbook and filling in "Pay to the Order of."

Carving Eyes

By Jeff Phares

*Editor's Note: A study stick is an excellent way to hone your carving skills. In this demonstration, Jeff Phares, author of the newly released book *Carving Eyes*, gives you a quick lesson on how to construct an eye study stick.*

STEP 1

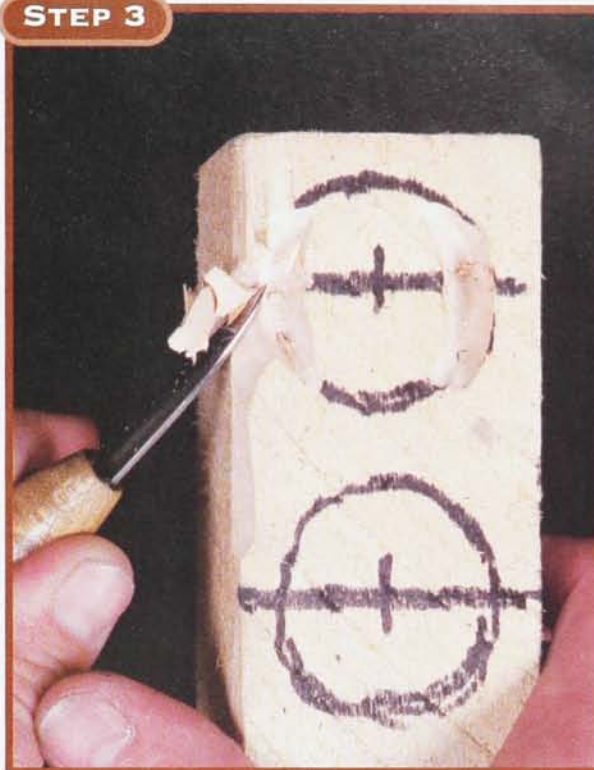


Draw four circles on a stick of basswood about 2 in. wide by 2 in. deep by 8 in. long. Draw a centerline across each circle and mark the middles with vertical hash marks.

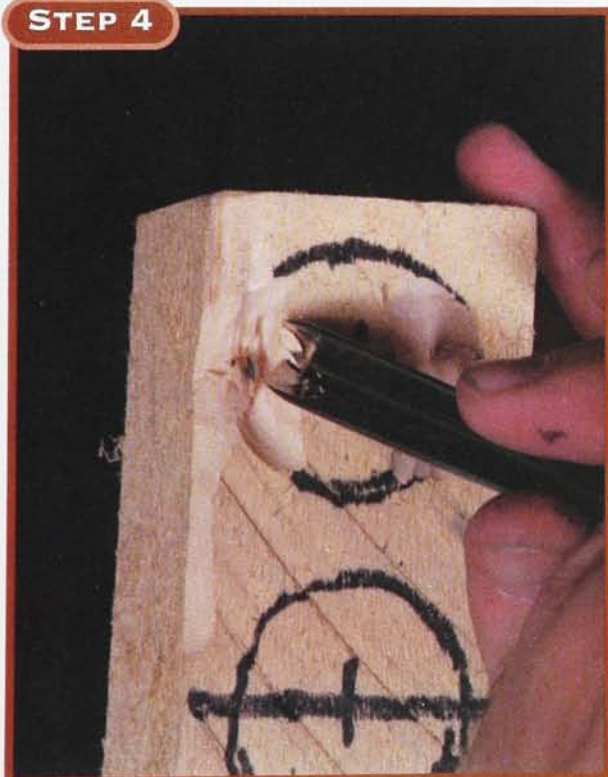


STEP 2

Create the deep corners with a #11 gouge. Do this on both sides of the eye. This is the first step of creating the mound.

STEP 3

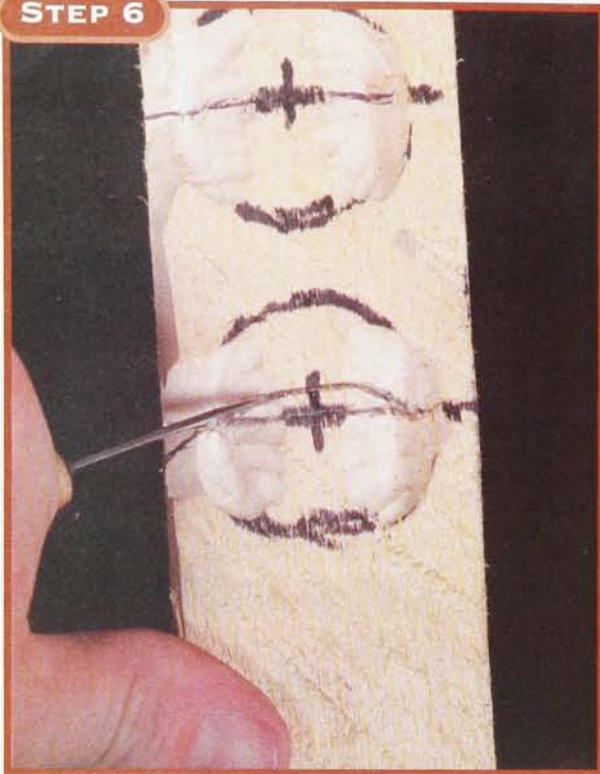
Using a carving knife, cut the outside corner of the eye on the left side of the block. The right side of the block, or the inside corner, is where the nose would be located.

STEP 4

Round the outside corner of the eye with a #11 gouge. Make sure your tool is extremely sharp. Then round the inside corner of the eye in the same manner.

STEP 5

Here is a look at the rounded mound. Repeat Steps 2, 3 and 4 on the remaining three circles. Redraw the centerline.

STEP 6

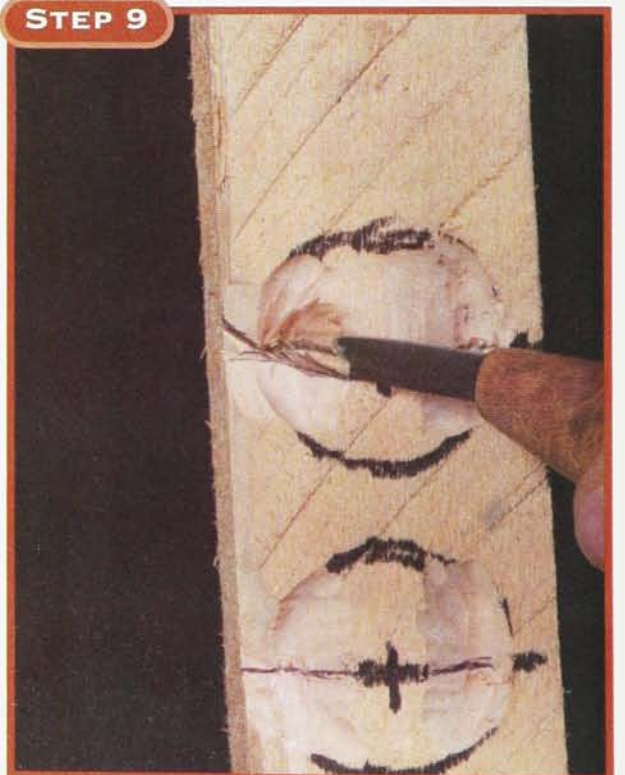
Leave the top circle unfinished to represent Step One. On the second eye, draw in the top eyelid and make a stop cut along this line.

STEP 7

Cut in the bottom of the circle—which would be the bottom of the eye socket on a face—then cut straight up to the stop cut. Maintain the roundness that you've already created from side to side, not up and down.

STEP 8

Cut in at the outside corner of the eye...

STEP 9

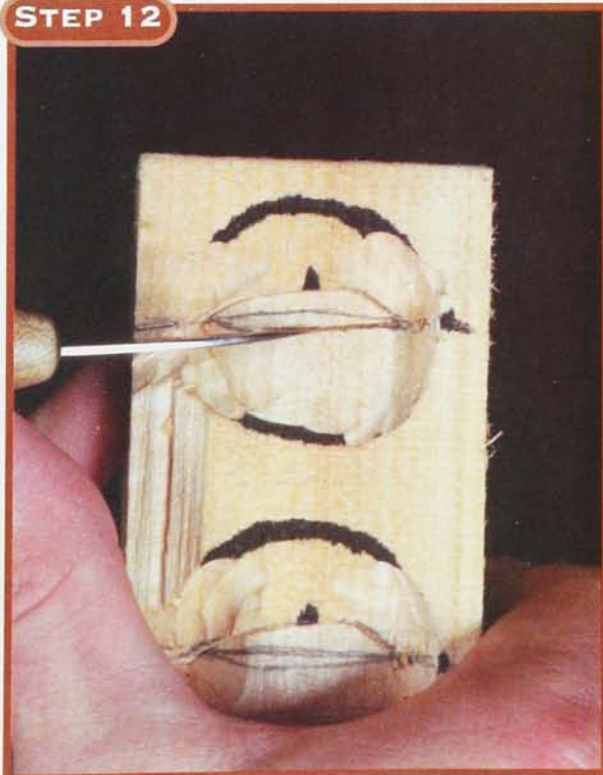
... and cut upward, keeping the point of the knife in the same spot. End here at the top eyelid. This is one continuous, sweeping cut.

STEP 10

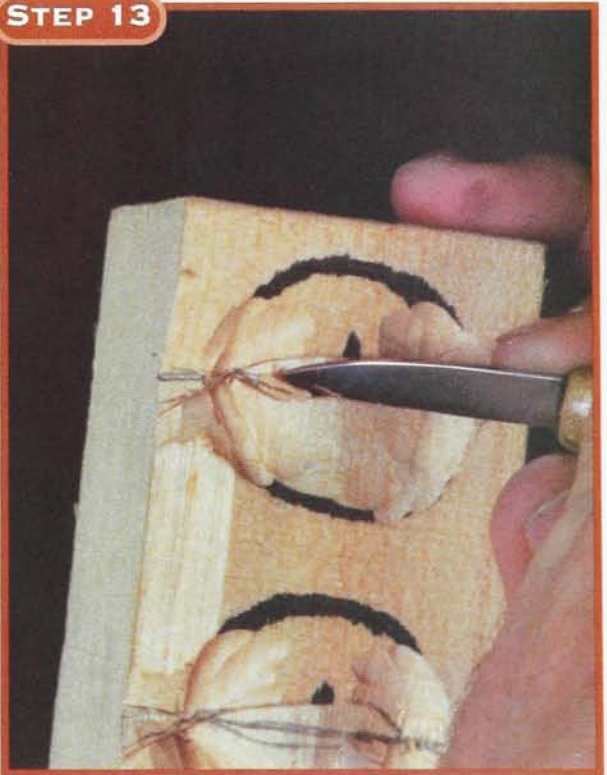
At the end of Step Two, the eye should look like this. Repeat Steps 6, 7, 8 and 9 on the remaining two circles. Redraw the centerlines on each eye.

STEP 11

Draw in the bottom eyelid as shown in the photograph.

STEP 12

Using a knife, make a stop cut along the line that marks the bottom eyelid.

STEP 13

To relieve the eyeball, start at the top eyelid and shave down. Shaving down will automatically give the eye the anatomically correct backwards tilt from top to bottom. Repeat Steps 11, 12 and 13 on the remaining eye.

STEP 14

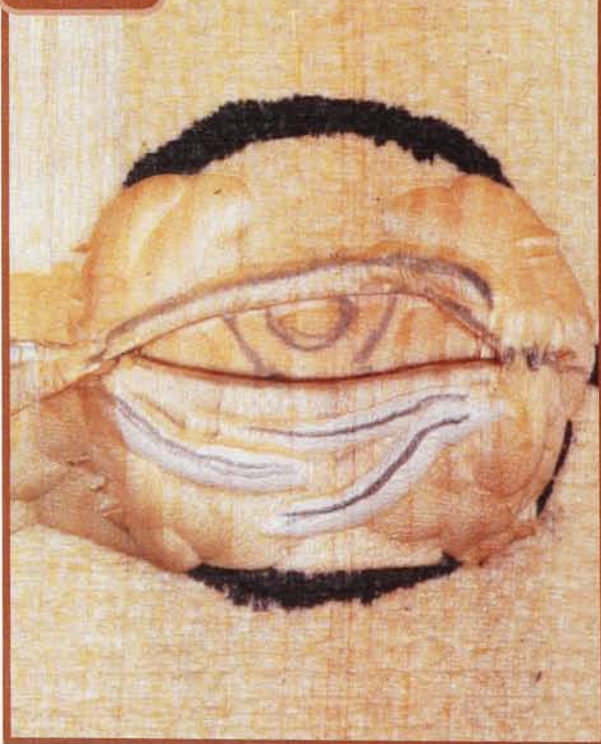
Draw in the pupil, the iris and the wrinkles as shown in the photograph.

STEP 15

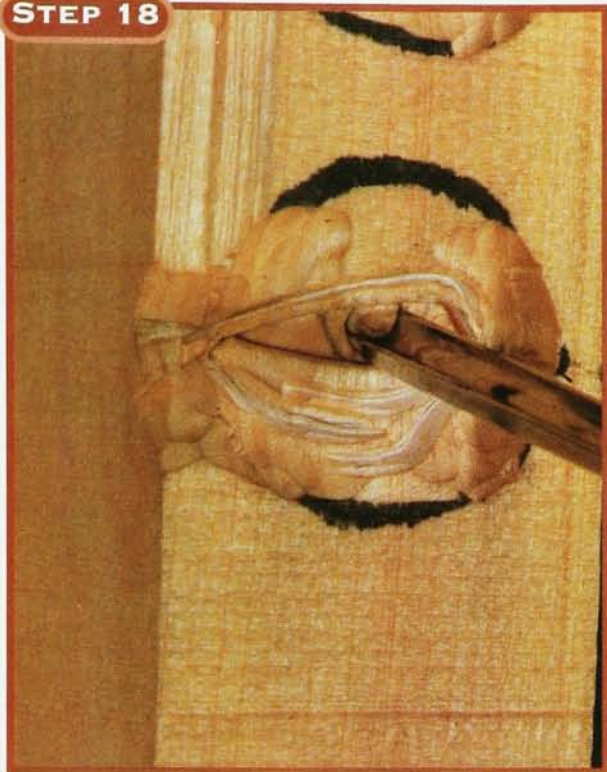
Using a #9 gouge, cut along the top eyelid wrinkle. This will create a slight concave cut that contours the eye.

STEP 16

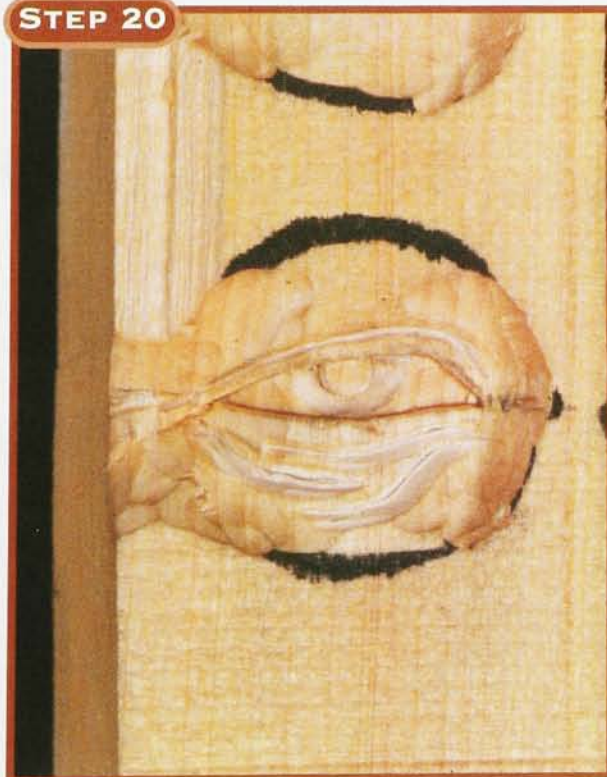
The cut from Step 15 is complete. Now, using a small u-gouge or a #11, make the same concave cuts along the wrinkles at the bottom of the eyelid.

STEP 17

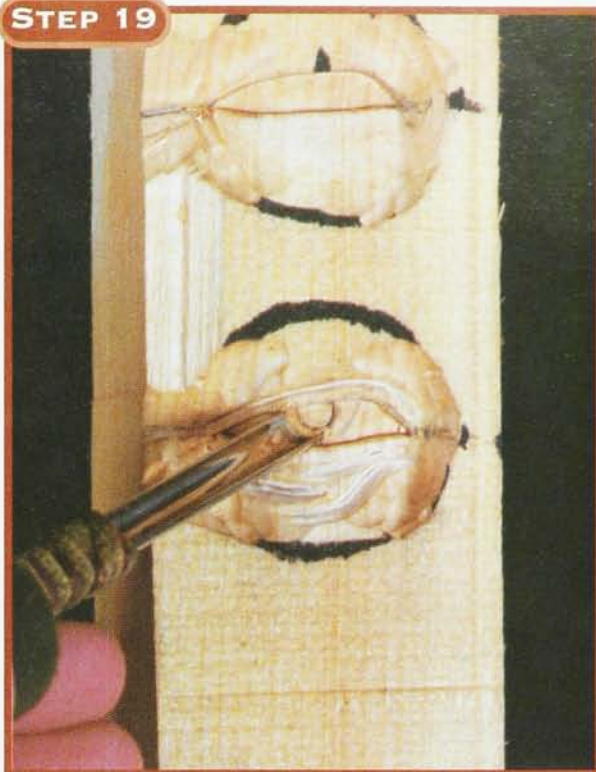
Draw the top wrinkle on the top eyelid as shown in the photograph. Draw wrinkle lines in the concave cuts below the eye. Cut these lines with a V tool.

STEP 18

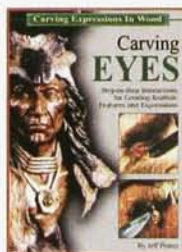
Using a #9 gouge, cut the pupil. This is a tool specific cut. Simply cut in and twist the tool to create the stop cuts for the pupil.

STEP 20

The fourth eye on the study stick is now complete.

STEP 19

Remove the iris of the eye with a slightly larger gouge. Use the knife to relieve the chip of the iris where it is connected to the top eyelid.

FURTHER READING**Carving Eyes**

By Jeff Phares

Learn to create life-like human carvings with expressive eyes from world-renowned carver, Jeff Phares. No detail has been left out of this in-depth guide. Over 200 full-color step-by-step photos included. \$14.95

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Noah and Mrs. Noah, plus nearly 100 animals, are passengers and cargo on board an ark created by the Suffolk County (New York) Woodcarvers Guild.

Come Rain, Come Shine, Noah's Ark is a Fun(d) Raiser That Can Make Your Club \$\$

By Roger Schroeder

- This ark project has become an annual fund-raising effort coordinated by the Suffolk County Woodcarvers Guild in Mount Sinai, New York.
- The ark is exhibited at local and regional events, with raffle tickets on sale for \$1.00 each. One individual offered to purchase the completed set for \$3,000.
- One club member constructs the ark, and others sign up to complete the animals.
- The ark itself is made from several layers of ¾-in.-thick pine boards with their centers removed that are sandwiched between solid planks.

A scaled-down version of Noah's Ark is nothing new. A 150-year-old carved model of Noah's Ark with over

200 animals is on display at the Henry Ford Museum in Dearborn, Michigan. The idea to create an ark as a club fund-raising project is a more recent concept.

The Suffolk County Woodcarvers Guild crafted its first ark in 1993, with only 12 pairs of mated animals, one set carved by each member. Plans for the ark came from a magazine, and the animals derived from published patterns and picture books as well as from member contributions.

The club has grown considerably over the past ten years—it now has around 90 members—and many of those learned about the existence of the Woodcarvers Guild because of the ark. Member John Crawford says, "I saw this ark at a show and I said, 'Wow! This is always something I wanted to do.' Someone at the table suggested I join the club, and I did." John has built the last four arks, and when people call him John of Ark, he beams.

Club President Joel Hull points out that money isn't the only reward. The project actually energizes the club, and an estimated two-thirds of the members are involved in carving and selling raffle tickets. In January, John starts building the ark and bandsawing cutouts. In the meantime, carvers sign up to participate and take patterns. John has drawings for 60 different animals, plus ones for Noah and his wife, including horses, lions, elephants, penguins, tortoises, giraffes, waterfowl and many, many more species.

Come rain or come shine, the ark is set to sail by April. If there aren't enough animals completed, the club displays it with an "Under Construction" sign. The ark is displayed at local fairs and exhibitions. Non-carvers participate by attending the shows and selling tickets. A single weekend event can net as much as \$500 in receipts. The drawing is held in early December, and the ark and its entire contents go to a single winner.

What becomes of the money? Is it set aside for a rainy day? Is the club deluged with investment advice? Joel ticks off the benefits. Every club meeting features free food for the members. A barbecue is held during the summer at no cost to the carvers and there's a holiday party in December. John adds that the club has an extensive library. "If there's a new carving book published, we buy it," he says. "We also purchase videos and even study casts, and check-out is done on a monthly basis, at no charge." Guest speakers, who typically receive \$100 for their presentation, are also paid from the earnings. And money is set aside for restoration projects and museums.

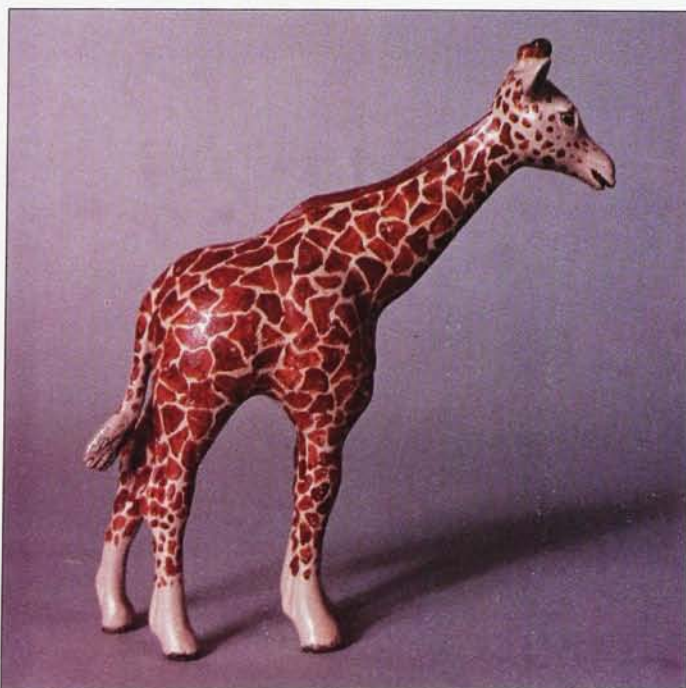
John and Joel seem to think that the greatest payoff has been the promotion of fellowship among club members. Unlike Noah and his family looking for a safe haven, the Suffolk County Woodcarvers Guild has found it. The members are definitely on solid ground with this project and likely to stay there for a long time to come.



Slow-moving or not, tortoises have a place on the ark. Phil LaGreco did the carving.



The chest-beating gorilla, obviously posturing for more territory on the overcrowded boat, was carved by Ross Glasser.



Giraffes on the craft probably have to remain on deck owing to their height. George Linke carved this animal and its mate.



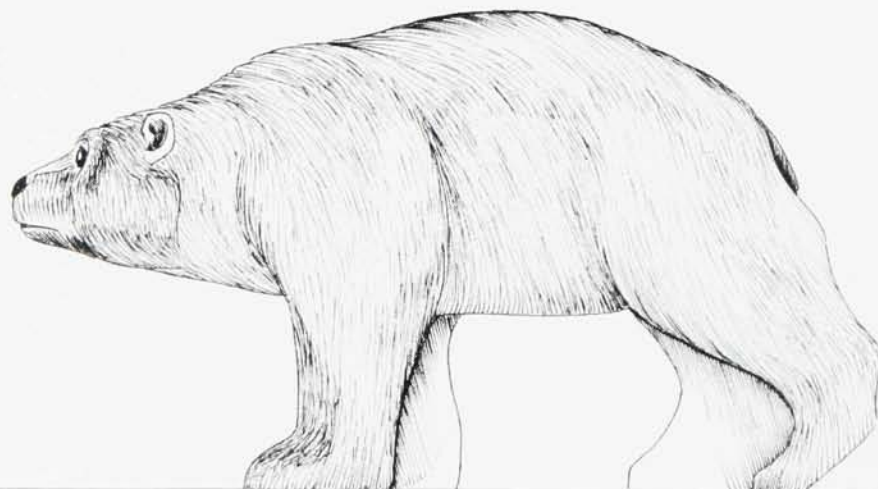
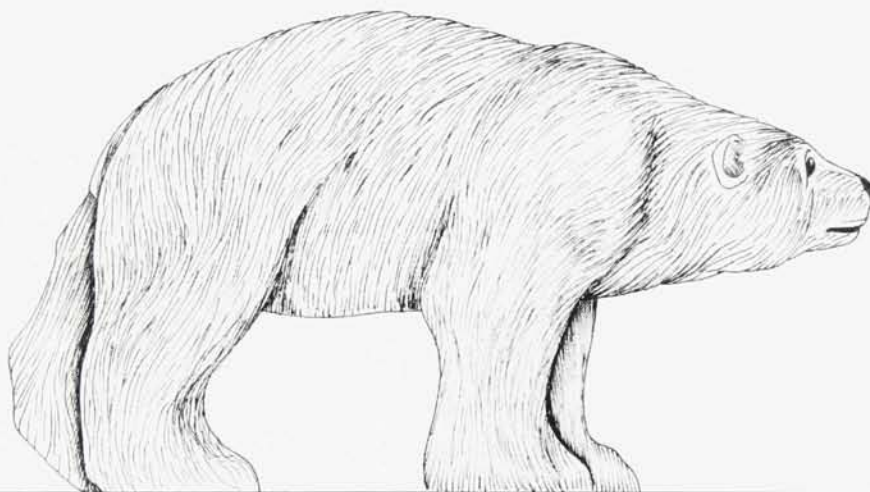
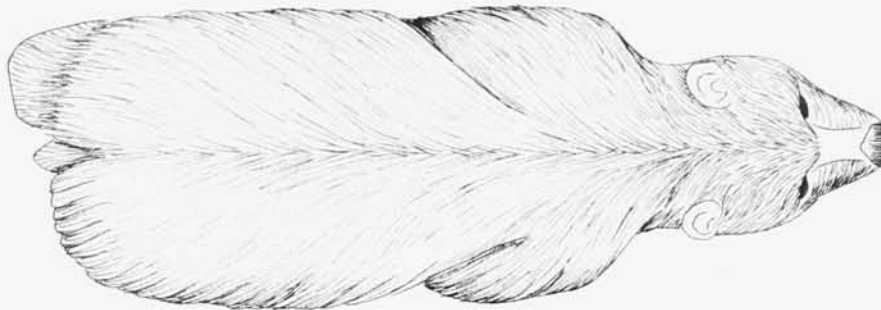
Noah's ark may not have refrigeration, but it certainly has room for polar bears. Bill Winter made this contribution to the ark.

PATTERNS

Enlarge to suit your needs

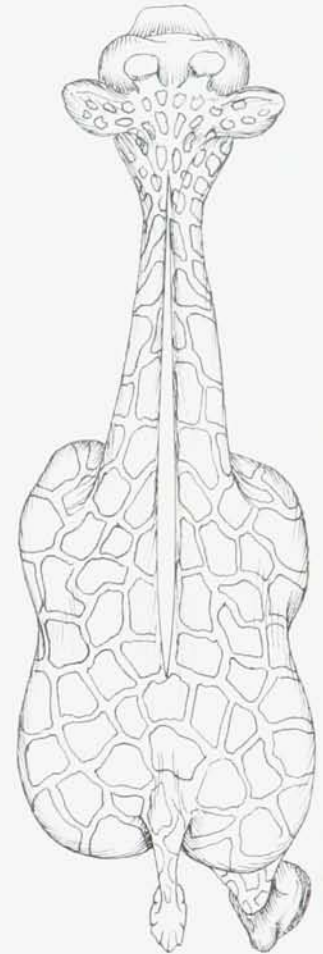
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Illustrations by Jack Kochan



Enlarge to suit your needs

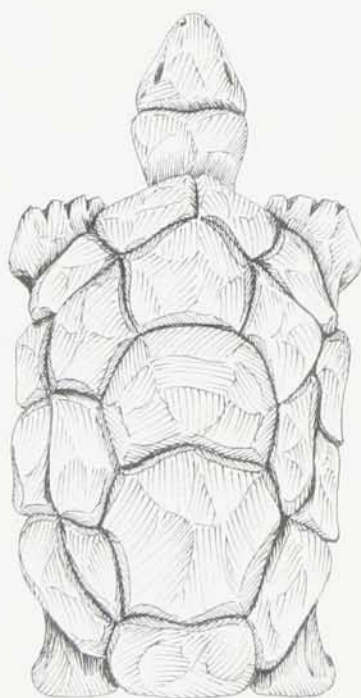
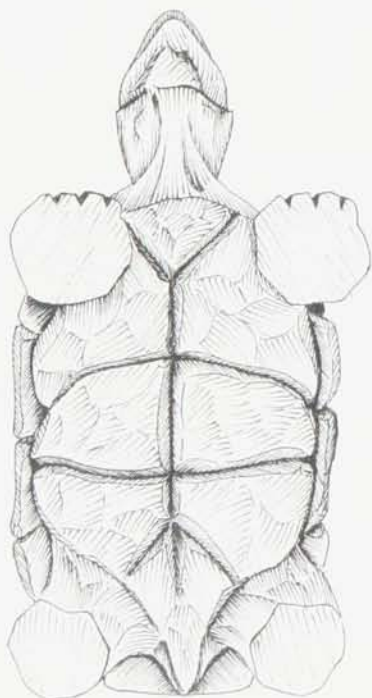
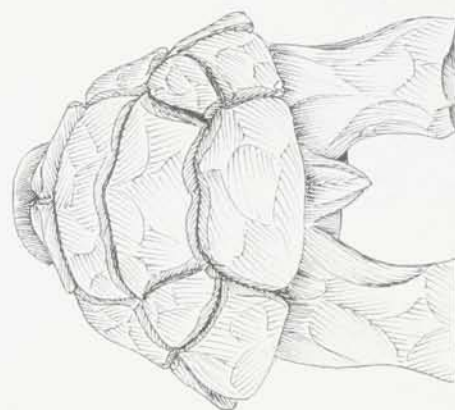
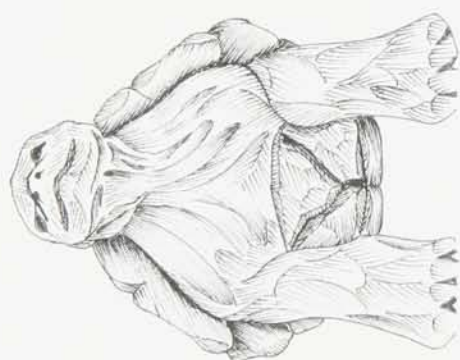
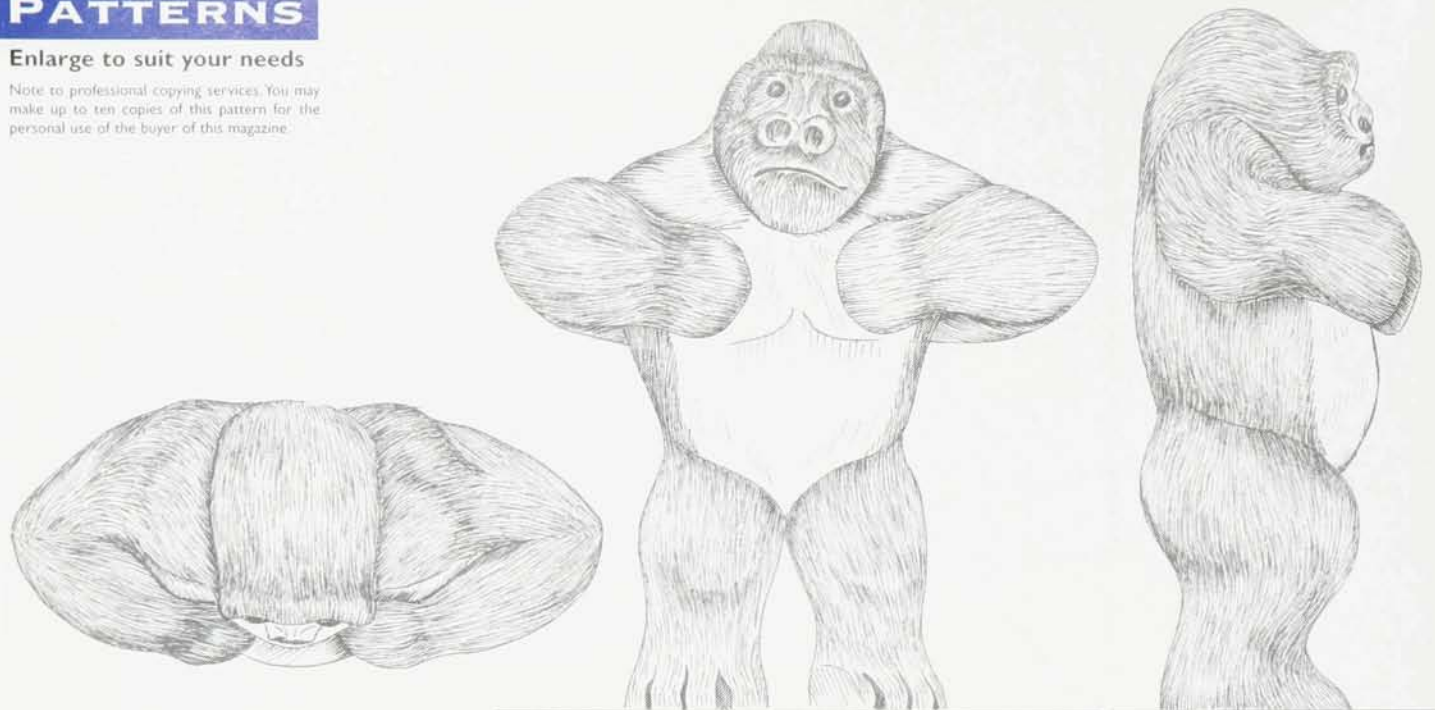
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PATTERNS

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By Louis Foshay

A retired machinist who took up carving after attending a craft show in 1998, Louis Foshay was the First Place Winner of the Second Poor Man's Tool Contest. His dust collector entry appears in Issue 17.

Carvings often require a vise or holding fixture for safety and ease of removing wood. My benchtop carving vise allows me to remove large amounts of wood from a variety of projects. The fixture is especially invaluable when I have both hands busy with a mallet and chisel or gouge and the carving cannot be handheld.

Custom-Make Your Vise

The size of the vise I made measures approximately 12 in. wide by 15 in. long with jaws that are 1 1/4 in. square. These dimensions were chosen to accommodate the size of the carvings that I typically work on. But a larger or smaller vise can easily be built that suits your carving needs. However, I do advise that the jaws open wide enough to hold a variety of carvings from very narrow to fairly wide. The drawings, then, provide assembly details rather than dimensions.

The vise consists of four major components: a base, a pair of jaws to hold the carving, a hook that holds the vise to a table or workbench, and a stop board that prevents the carving from shifting or moving out of the jaws. To hold the jaws to the base, four carriage bolts, flat washers and wing nuts or hex nuts are required.

BENCHTOP CARVING VISE



Minimal parts and simple construction provide a versatile holding fixture that saves \$\$\$

A simple benchtop vise holds a carving between adjustable jaws. An L-shaped hook engages the table, and a piece of wood placed underneath the vise elevates it for greater comfort and visibility.

If you have, as I do, a selection of hardware around your home and some sizeable pieces of 3/4-in.-thick plywood, plus some lengths of 3/4-in. to 1-in.-thick hardwood, the cost for the vise is zero. If you need to purchase the components from a home center or lumberyard, I estimate that the cost for the vise will be under \$20.

Construction Notes

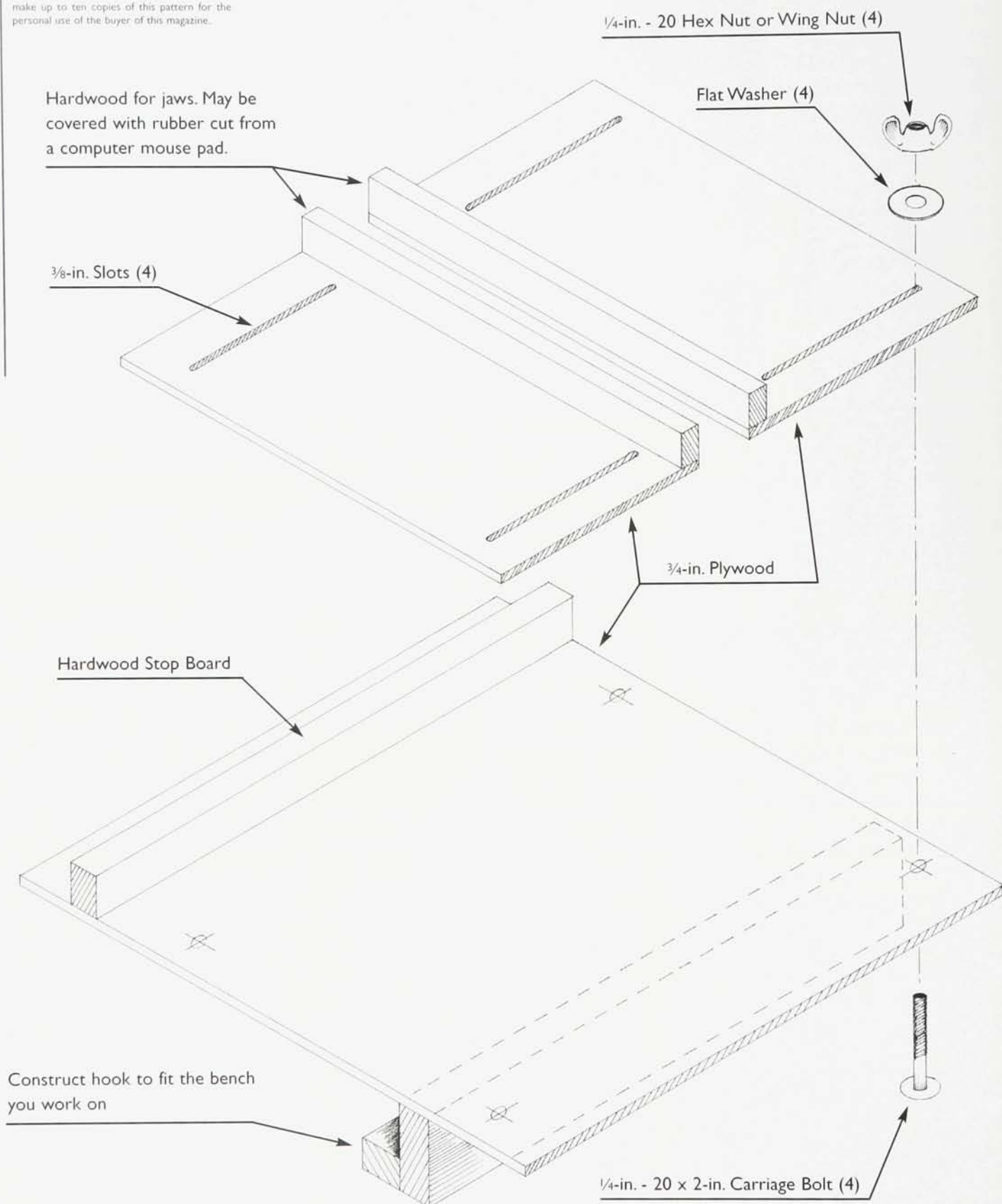
The jaws, which consist of pieces of hardwood and plywood, are adjustable with slots in each jaw. The slots are easily made with a scroll saw, but a jigsaw with a fine blade will do almost as good a job. I find that 1/4-in. by 20 by 2-in.-long bolts in 3/8-in.-wide slots work best for a vise of almost any size. To attach the hardwood to the plywood, I recommend both screws and glue. To protect the details on your carving from the pressure of the jaws, I suggest that you cut an old computer mouse pad to size and glue the pieces to the faces of the hardwood pieces. You can use softwood such as pine, but if you

are carving a harder material, the wood will eventually have to be replaced owing to depressions and dents.

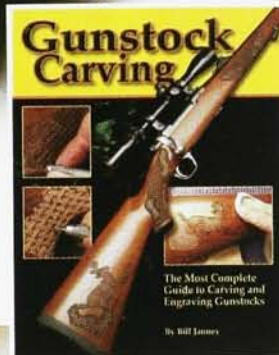
While the hook keeps the carving up close and prevents the vise from sliding away, the hook's opening may have play in it as mine does. If that's the case, you can wedge a piece of wood under the base at the rear of the vise. A bonus to the additional wood is that the vise is elevated, providing great visibility. There is also less strain on the body if you have to lean over the carving for any length of time. If you find it comfortable working with the wedge, it can be mounted permanently with screws and glue.

Regardless of how big you make your benchtop carving vise, countersink all screws and make sure that the carriage bolt heads are below the surface. The vise, which does not require a finish, can be put together in a few hours. Now you have as part of your carving arsenal a tool that should last for years.

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Gunstock Carving



Editor's Note: *Beautifully carved and engraved guns originated in Europe where the sport of hunting is taken very seriously. Europeans' reverence for the animals shows in the guns they used for the hunt.*

In Austria there is a four-year college dedicated to gun making, and the town has many shops where excellent quality guns are made. Some sell for over a million dollars. Guns look like pieces of art because of the quality of the wood, the finishing, the carving and the engraving.

*Following the examples of those gun makers, Bill Janney has built a business around carving gunstocks. In this excerpt from his new book, *Gunstock Carving*, he shows you how to engrave a running deer on the butt stock.*

1. #7611 (pointed carbide)

6. #699 (carbide)

Demonstration at a Glance



1. #7611 (pointed carbide)

2. Football diamond

3. Remove stencil

4. Small round diamond

5. Pointed green stone

6. #699 (carbide)

2. Football diamond

1. Cut border of leaf and outline of deer with #7611
2. Cut contour of leaf and deer with football diamond
3. Remove stencil
4. Use small round diamond
5. Cut fine details of deer with pointed greenstone
6. Cut with #699



- 1** Photocopy the deer and oak leaf patterns to self-adhesive transparent paper and position the pattern on the wood. Remove the backing and press the pattern in place.



- 2** Using the pointed carbide bur, carefully outline the deer. The depth of this cut should be about $\frac{1}{16}$ in.



- 3** Take extra care to follow the lines exactly when outlining the antlers.



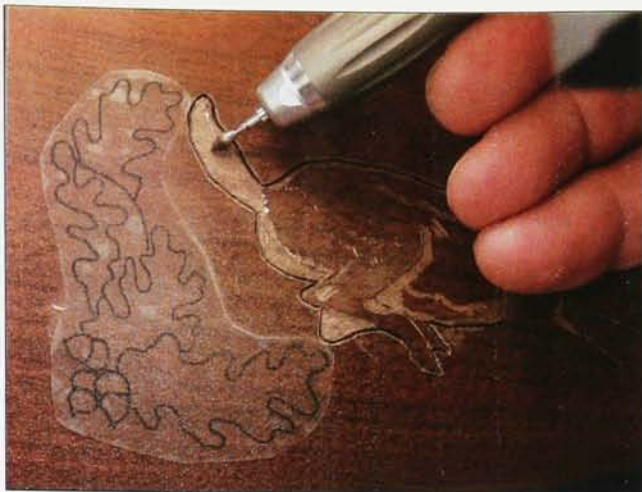
- 4** Gently remove the excess pattern from the outer edges of the deer. Leave the pattern inside the outlines of the deer in place.



- 5** Following the detail lines on the pattern, use the large football diamond bur to carve in the details on the deer's face, neck and body.



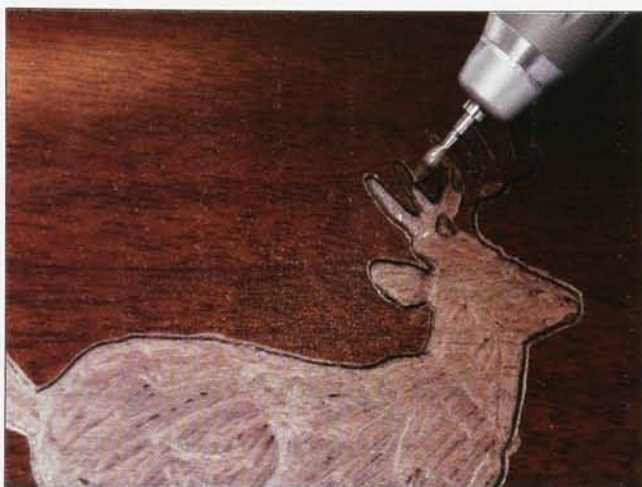
- 6** Remove the remaining pattern. The outline and all of the details are now visible.



7 Beginning at the tip of the tail, carve away enough wood to remove only the surface of the gun, exposing the unstained wood beneath. Use the side of the bur, not the tip.



8 Following the contours of the deer, continue to remove the surface wood from the deer's body. Use the side of the football bur to remove the wood. Save the antlers until last.



9 Using the tip of the large football diamond burr, carve the antlers. Again, these are not deep cuts. Your goal is simply to remove enough wood from the sides of the antlers to make them rounded.



10 All of the surface wood is removed from the deer. Notice how you can still see the details that help to define the muscles of the neck and body.



11 With a pencil mark in lines to represent the flow of the hair on the deer. These lines should follow the contours of the deer's body, but they should be random enough to avoid a fake-looking hair flow.



12 Switch to a small round diamond burr. Using a light pressure, follow the pencil marks with the engraving tool. These marks should be visible, but not as deep as the contour details you added in Step 5.



- 13** The hair flow on the back half of the deer is complete. Here, you can clearly see how the hair switches directions from the tail to the rump and from the rump to the legs.



- 14** The hair flow on the deer is complete.



- 15** Using the same bur, begin to detail the antlers. Strive to make the antlers round. Keep your strokes very light.



- 16** Switch to a pointed green stone. Add some extra details to define the eye, mouth, ears and neck. Don't make heavy marks on the first pass. Make several light marks, then make those marks deeper on additional passes.



- 17** Switch back to the small round diamond bur. Some additional work around the belly and the legs will help to shape the deer and make it more realistic.



- 18** The deer is complete. Notice how the definition of the muscles and the care taken while adding the hair all add to the realistic appearance of the animal.



- 19** Using a pen, freehand the mountains in the background and the grass at the deer's feet. Carve in the grass using a carbide bur and light downward strokes.



- 20** Carve in the mountains. This line is slightly deeper than the lines that show the grass.



- 21** Sign your name with a pointed carbide bur. Write your name with a pen first if you are nervous about carving your name directly onto the gunstock without a "pattern" to follow.

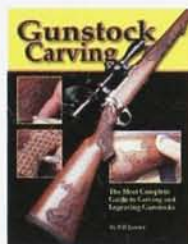


- 22** Coat the deer, the mountains and the grass with dark walnut stain. Remove any excess with a clean, dry cloth. Wait at least 24 hours before applying Tru-Oil Gun Stock Finish.



- 23** The deer is complete.

NEW!



Gunstock Carving
By Bill Janney
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Learn to carve one-of-a-kind, custom gunstocks with Bill Janney's new step-by-step guide! Includes three step-by-step carving demonstrations, a full-color photo gallery of the author's work, 20 pages of ornamental patterns, and much more.

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Carve and Paint a Boston Terrier Leash Holder

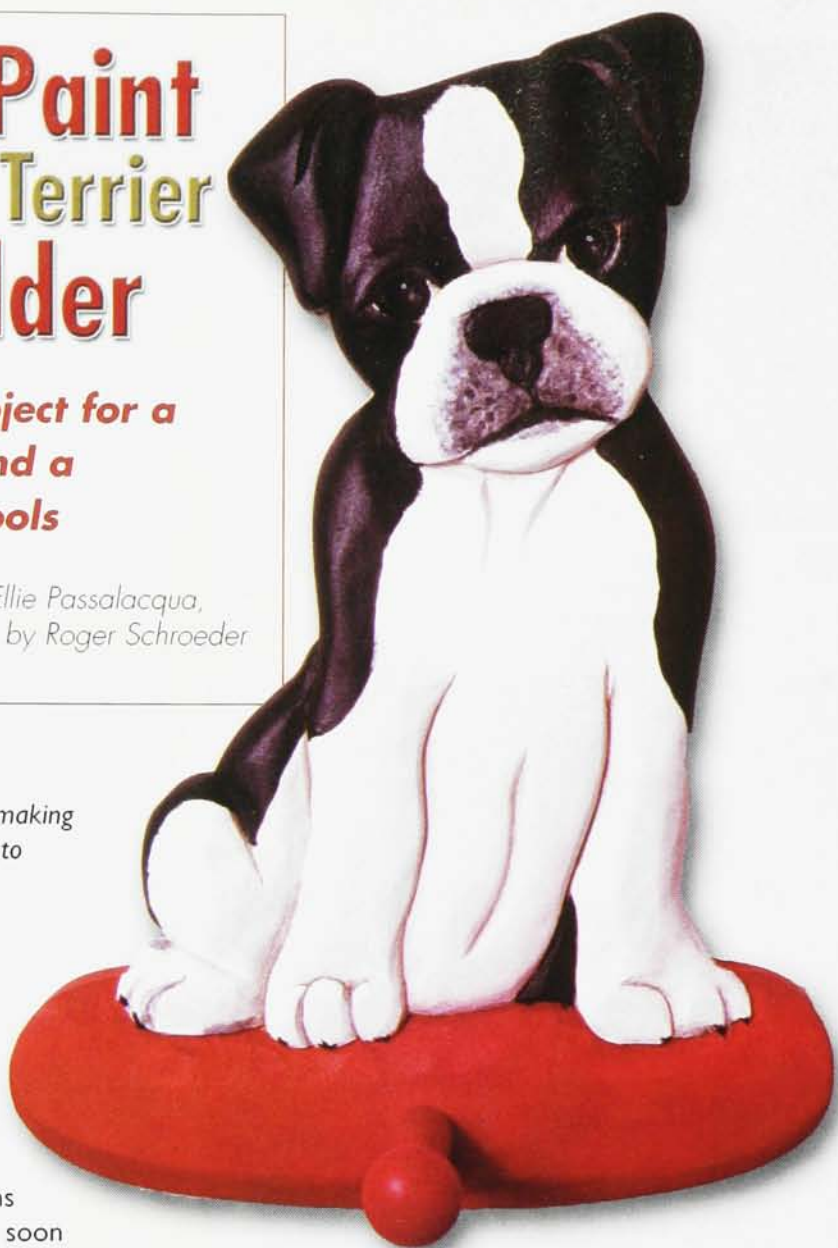
***A Practical Project for a
Few Dollars and a
Minimum of Tools***

*By Joe and Ellie Passalacqua,
Photography by Roger Schroeder*

While both Joe and Ellie Passalacqua enjoy making craft items, selling their work is necessary to reduce the amount of wall and table space taken up by their decorations. Joe, a retired banker, carves a variety of projects that include leash and key holders, picture frames and boxes. Ellie, who has a flare for painting, gives them color. The couple lives in Rockville Centre, New York.

We started out carving and painting bears, bunnies and swans for craft shows, moved on to cats, but soon realized that customers wanted dogs. The idea of a relief-carved dog with a Shaker-style peg for a leash holder seemed the perfect melding of the artistic and the utilitarian. The carving, instead of being mounted on a wall to collect dust, has a purpose. Even customers who don't own a dog purchase one and hang a potholder or article of clothing. Our projects are so well received that people often ask us to carve and paint their favorite pet based on a photo.

There are well over 200 breeds of dogs in the United States, and we have barely scratched the surface with over 30 that we offer. But we sell breeds that seem to be the most popular. According to surveys, the Labrador retriever is number one on the list for dog owners, followed by the golden retriever. Other dogs that we offer include the Boston terrier, dachshund, beagle, cocker spaniel and more.



Sometimes called the Boston bull, the Boston terrier descended from a dog owned by a Bostonian. Its square, flat skull and round, dark eyes that are intelligent and alert give it a distinctive look. As a leash holder, the attractive wall hanging is sure to brighten up a room in your home.

Despite how receptive the public has been to our leash holders, there was an underlying motive for choosing them: We needed projects that could be done quickly. A typical dog takes three to four hours to carve and two hours to paint. If we produced realistic wildfowl, the investment in time would be daunting, and the high price tag needed to compensate us would limit our clientele.

A Cost-Saving Wood

Although most carvers favor basswood—admittedly, it's a wonderful species to carve—we choose pine. It is less expensive and takes paint well, provided that a shellac sealer is applied first. A 3/4-in.-thick by 7 1/2-in.-wide by 8-ft.-long clear white pine board costs about \$14 at a local home center. Eight dogs can be made from those dimensions at a cost of less than \$2 per carving.

What is not recommended is second grade or no. 2 pine. Owing to the resinous grain, it can take as much as 50 percent more time to carve a project with this wood.

Keeping Tools to a Minimum

A scroll saw is the ideal tool for cutting the outline of a dog. Although narrow blades are available for bandsaws, the scroll saw blade follows the finest details with little effort, no matter how tight the curves are. If a scroll or bandsaw is not available, a jigsaw will do the job, but the cuts will be ragged. And if no power tool is handy, a coping saw will do what the scroll saw does, but much more time is required for cutting.

The chip carving knife is indispensable for cutting out wedges of wood, as any chip carver knows. That same knife is also the perfect tool for initially defining the anatomy of a dog in the confines of the cutout. Clearly, this knife has a definite advantage over most other carving tools: It handles curving lines easily, with little tearout from grain changes.

The angle for holding the knife to the wood depends on how deep and wide you want the cuts to be. If the blade is nearly perpendicular to the wood, the cut is narrow and deep. If it is held close to the surface, the cut is wide and shallow. The best angle for the project is about 65 degrees from the surface. This produces a cut that is not unlike one done by a chip carver.

After outlining, the real relief work is done with a detail knife. It takes out sizeable Vs of wood with a slicing action that leaves a feature appearing to be raised above a surrounding area. Successful relief is an illusion, but to accomplish it takes some planning for where to remove wood.

The only other handtool that is essential is a gouge. A no. 3 3/4-in. gouge gently relieves areas not defined by the knives and adds subtle changes in depth to the wood. But the cuts also give the carving a "rustic" appearance, one that suggests a crafted project rather than a sculptural piece of fine art.

Carving the dog requires no workbench. All the cuts are done while holding the cutout in your lap. In fact, attaching the cutout to a bench only slows the carving process, since you need to turn the wood frequently as it

is relieved. And when it comes to painting the relief, any clean surface will suffice.

Before carving, drill the hole for the Shaker-style peg. If the drill slips and ruins the wood, you won't have to discard a finished project.

Fooling the Eye

Making a convex object concave can fool how a viewer sees an object. The result is an illusion of depth. By doing what Greek and Roman sculptors did, you make depressions where the dog's pupils are located. While the emphasis is on handtools for this project, a micro motor tool and a 3/8-in.-diameter diamond ball-shaped bit do a quick job of creating indentations in the eyes. This same tool, with a much smaller bit, also comes in handy when creating fur on some breeds. If the power tool is not available, then try a ball-shaped bit in a power drill. Make sure, however, that you keep a firm grip on the drill. Or, use a small U-shaped gouge to remove the wood.

MATERIALS LIST

WOOD:

white pine board 3/4 in. thick by at least 7 in. wide
by at least 10 in. long

TOOLS:

standard chip carving knife
detail knife
No. 3 3/4-in. gouge
3/8-in.-diameter ball-shaped diamond bit
micro motor tool, flexible shaft tool or power drill

FINISHING MATERIALS:

shellac
acrylic paints
waterbased varnish

ACCESSORIES :

2 1/2-in.-long Shaker-style peg
sawtooth hanger

Painting Tips

Before painting, the wood needs to be sealed. The best product is shellac made by Zinsser, available at most home centers. Sealing is necessary because it keeps the grain from raising when the paints are applied. Once the shellac is dry—it takes about 30 minutes—lightly sand the sides and front of the carving.

The Boston terrier is an easy dog to paint because most of the coloration consists of two colors—white and black. There are many fine paints available made by Americana™, Ceramcoat®, Folk Art®, Jo Sonja® and others. You probably won't go wrong if you choose any one of these popular brands. Be advised that a light application of acrylics works best. Heavy coats tend to be messy, so the best approach is to build up coats of paint as needed.

When selecting brushes, use ones with natural bristles. They hold a good quantity of paint and assure smooth coverage. A flat no. 12 brush will take care of the major color applications with smaller flats or shader brushes for smaller areas. For outlining the eyes, however, you should invest in an outliner brush. Whichever brush you use, make sure to keep it wet.

When the paints are dry, apply a waterbased varnish. Varnishing protects and seals the paints and it also brings out their full color or intensity. Good choices are Jo Sonja® or Ceramcoat® matte finishes.

Apply wood glue to the peg and insert it into the drilled hole. Your Boston terrier is ready to be mounted with a sawtooth hanger available at a home center or hardware store.

Uncertain how to use a chip carving knife? WCI recommends *Chip Carving Techniques & Patterns*, by Wayne Barton, published by Sterling Publishing Co., Inc., 1984.

Also check out Roger Nancoz's "A Chip Carving Primer," WCI's Issue 3, Spring/Summer.

Confused by names like Primary Red, Naphthol Red Light and Raspberry Wine? WCI recommends *Decorative Painting Color Match Sourcebook* by Bobbie Percy. Published by Tru-Color Systems, Inc. (317-745-7535), it is the best reference for comparing and contrasting the colors of five popular acrylic brands and oil equivalent.

Looking for a popular paint to try? Check out these brands:

Americana™

DecoArt, Inc.

800-367-3047

Website: www.stensource.com

Ceramcoat®

Delta Technical Coatings, Inc.

800-423-4135

Website: www.deltacrafts.com

Folk Art®

Plaid Enterprises, Inc.

Website: www.plaidonline.com

Jo Sonja®

Chroma, Inc.

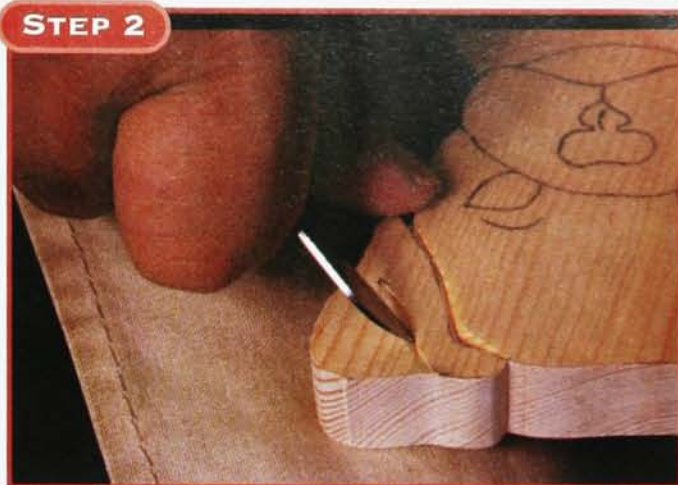
800-257-8278

Website: www.chromaonline.com

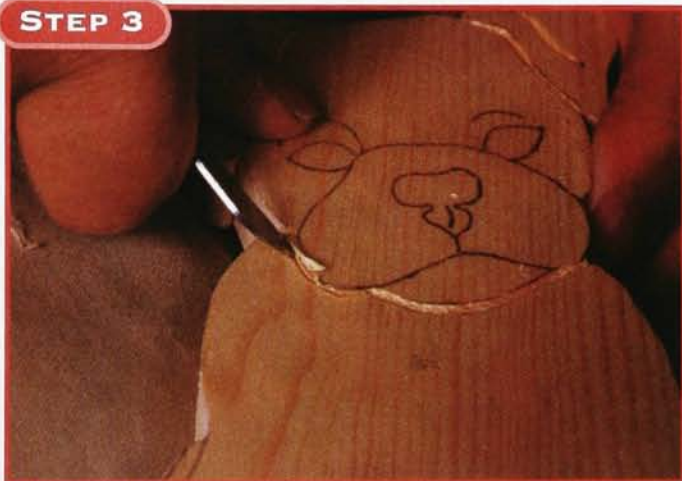
Hardwood Shaker-style pegs that measure 2½ in. long and have a tenon diameter of ¾ in. are available from Woodworkers Warehouse, a chain of retail stores in the Northeast. Call 888-234-8665 or check out www.trend-lines.com for locations. Pegs can also be ordered from Armor Crafts, P.O. Box 445, East Northport, NY 11731/ 800-292-8296.

STEP 1

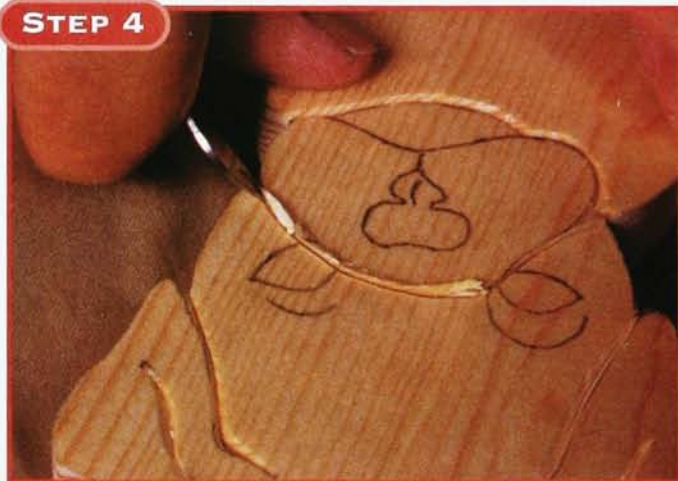
After transferring the pattern onto wood using carbon or graphite paper; cut it out with the appropriate tool. A scroll saw easily cuts sharp curves and does not leave a ragged edge, but a jigsaw or even a coping saw will do the job.

STEP 2

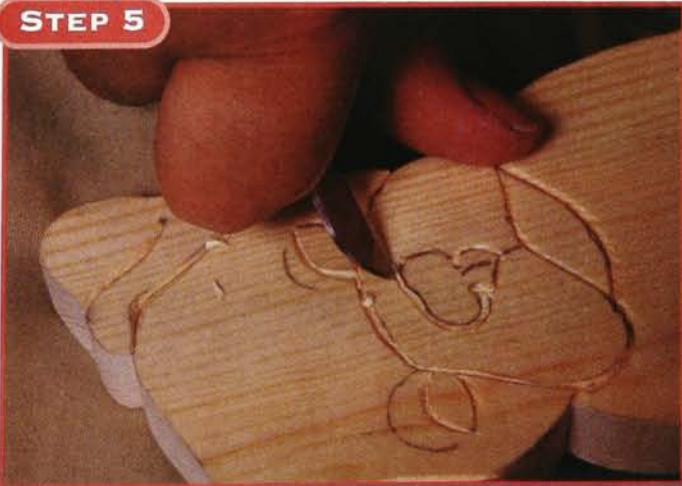
Using a standard chip carving knife, begin at the head by cutting into the pattern lines.

STEP 3

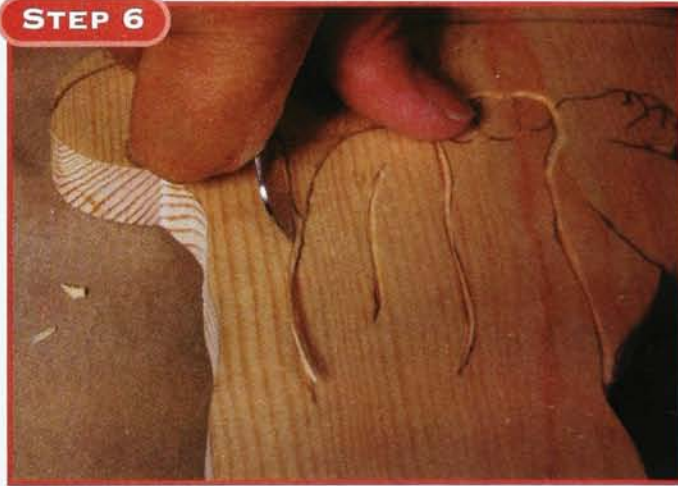
An advantage to outlining with the knife is that the reference lines for later relief carving are not obliterated. Pencil lines are easily worn away with handling.

STEP 4

The head will ultimately consist of what appears to be three levels: the ears, the face and the muzzle.

STEP 5

A decided advantage to this style of relief carving is that all operations can be done in the lap with no holddown necessary. It is advisable, however, to wear a leather apron to protect yourself from stray knife cuts. A carver's glove for the holding hand is also recommended.

STEP 6

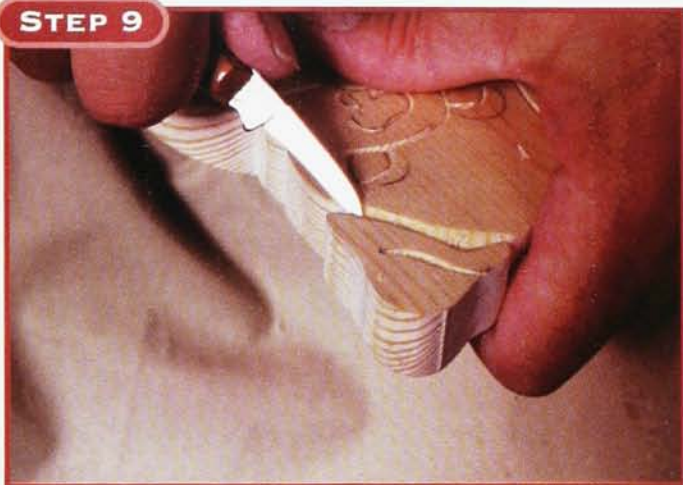
Continue chip carving on the belly, legs and feet. Notice how the hand anchors itself on the wood as the knife makes the cut.

STEP 7

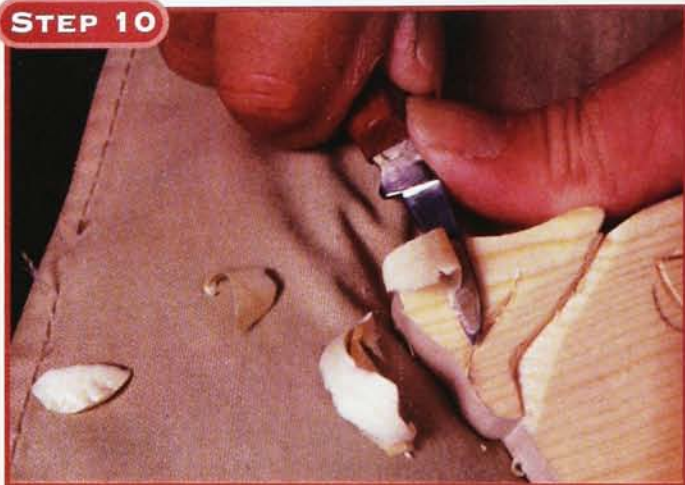
Even where a line runs off the wood, at least one finger should remain on the wood as the hand guides the knife.

STEP 8

All the pattern lines have been chip carved.

STEP 9

A detail knife has a relatively short blade and is the next tool to use for the relief carving stage. Widen the chip-carved lines that separate the ears from the head.

STEP 10

Carve away wood on the ears so that they appear to be set back on the head.

STEP 11

When rounding over the edge of the wood, use both hands to control the knife. Notice how the thumb pushes the back of the blade.

STEP 12

A good deal of this style of chip carving requires slicing wood thinly rather than hogging it off.

STEP 13

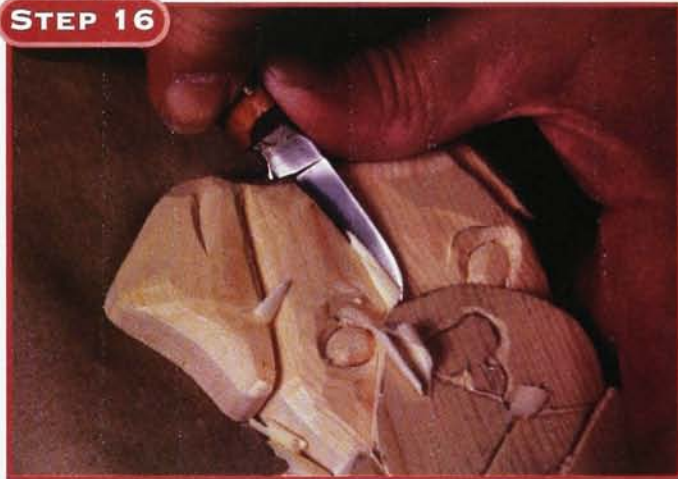
Relieve or raise the muzzle slightly by carving into the chip-carved lines. Only a minimum of wood needs to be removed to create the illusion of depth.

STEP 14

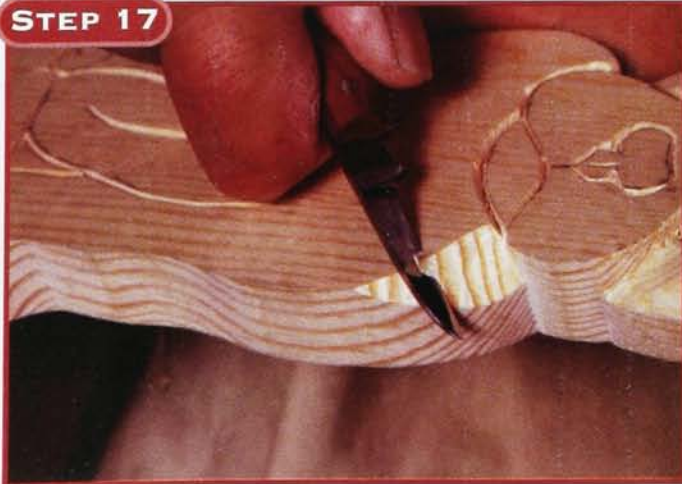
Removing wood in corners, as done here between the muzzle and the face, is important. The human eye interprets these areas as high relief, although the cutout is less than 1 in. thick.

STEP 15

Carve away wood around the eyes so that the eyeballs appear slightly sunken. Round the eyeballs, starting from their centers.

STEP 16

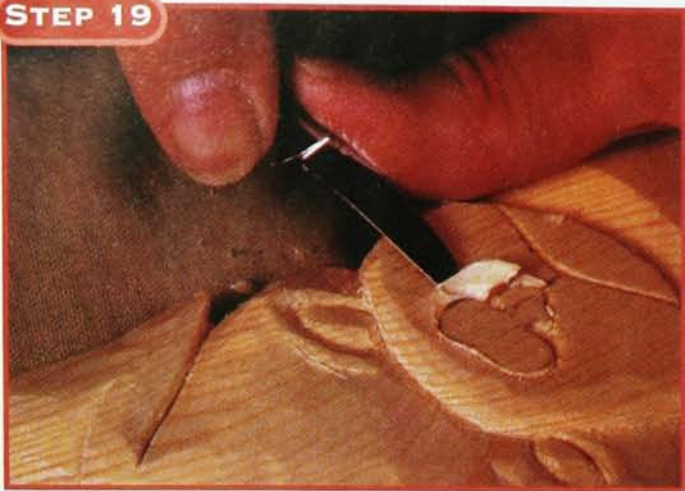
Taking away some wood in the center of the forehead contributes to the illusion of depth.

STEP 17

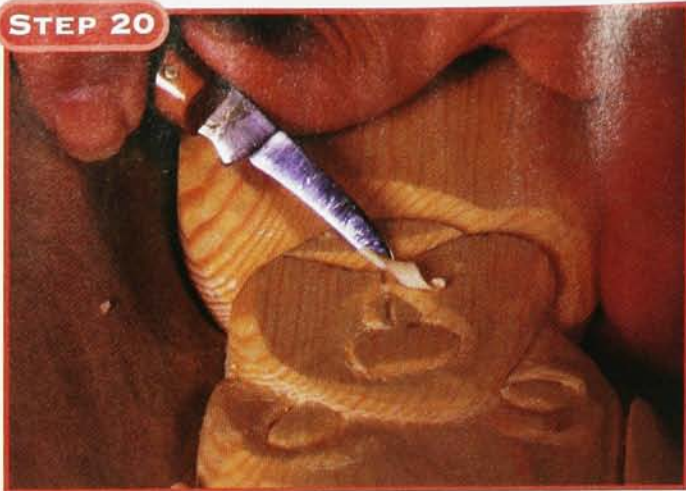
Remove as much wood as possible on the shoulders below the muzzle. The muzzle should appear to be sticking out in front of the body when in fact it is virtually the same thickness as the chest area.

STEP 18

Continue taking away wood from under the muzzle.

STEP 19

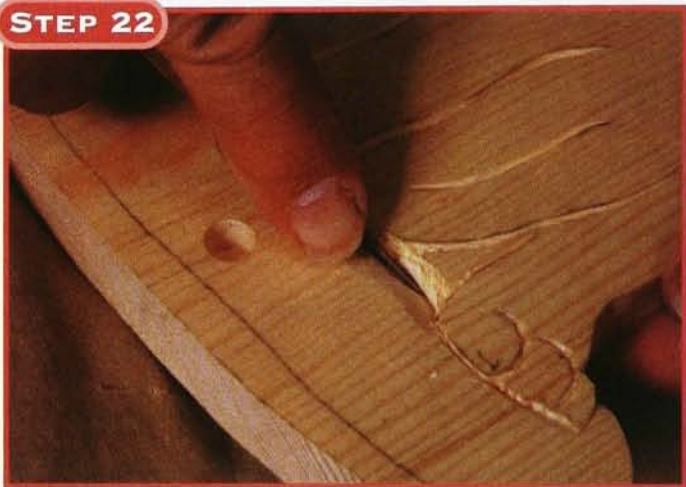
Remove wood from around the nose. Only a small amount has to be carved away.

STEP 20

Separate the lower and upper jaws where the mouth is located. Carve so that the lower jaw appears to fit into the upper

STEP 21

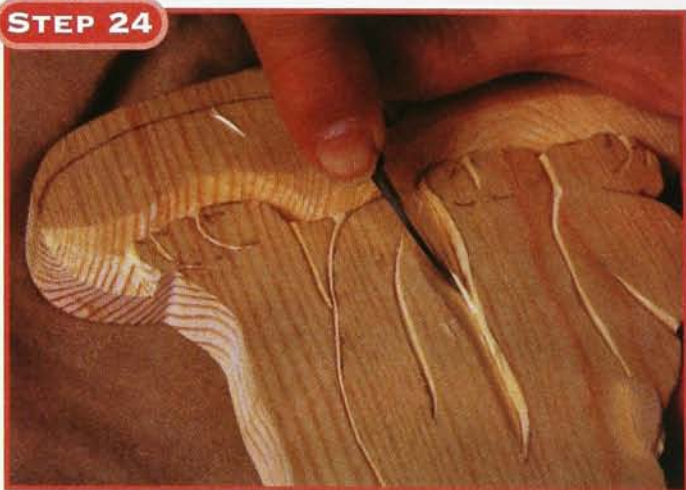
Gently remove wood on the face with a no. 3 $\frac{3}{4}$ -in. gouge. Using the tool to break up smooth surfaces is in keeping with giving the carving a rustic look.

STEP 22

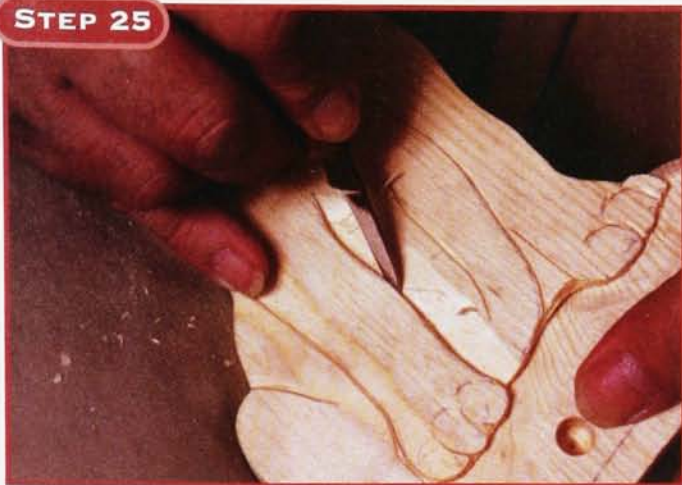
Take out a substantial wedge of wood between the dog's mat and its forepaws. The dog needs to appear sitting on the mat, not suspended above it.

STEP 23

Move to the dog's mat and round the edges, especially where they meet the paws.

STEP 24

Separate the dog's right foreleg from the belly.

STEP 25

Some slight undercutting with the knife contributes to the illusion of depth.

STEP 26

Round the belly where it comes in contact with the dog's left foreleg. Do not, however, make it appear to taper under the leg.

STEP 27

Round over the shoulders.

STEP 28

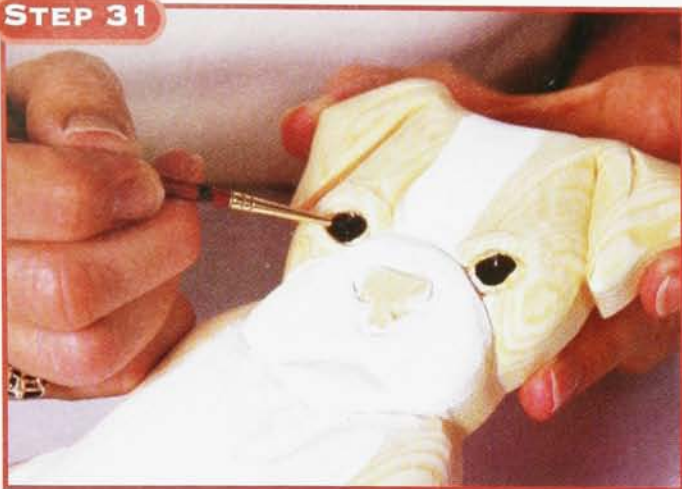
Taper the body so that it appears to go behind the dog's right foreleg.

STEP 29

Use the no. 3 $\frac{1}{2}$ -in. gouge on the body to break up smooth surfaces. Sand lightly with 150-grit sandpaper to remove sharp edges left by the handtools.

STEP 30

Painting the dog begins with one light coat of shellac. Allow the sealer to dry for at least half an hour.

STEP 31

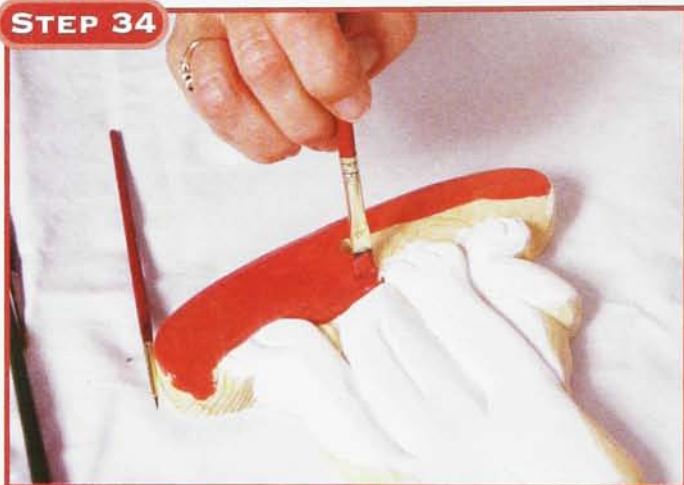
Work from light to dark colors. If you need to correct any over-painting or mistakes, it is easier to cover dark over light rather than the reverse. Once the white is applied—two coats are recommended—paint the eye with a dark burnt umber.

STEP 32

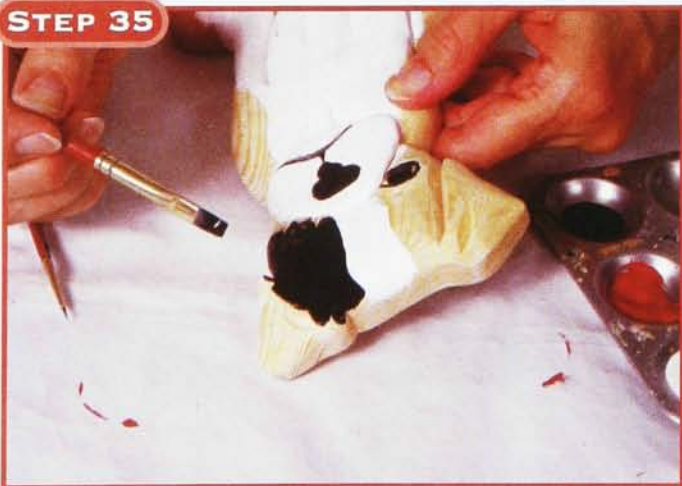
Paint the pupils with a black. Place a dot of white paint in each pupil to create a tiny reflection of light.

STEP 33

Outline the eyes with a charcoal gray and a mix of charcoal gray and black for the nose.

STEP 34

The mat gets two coats of paint. Christmas Red by Folk Art® can be used, but another red is acceptable.

STEP 35

Apply a deep black to the body. Ebony by Americana™ is a good choice.

STEP 36

Apply the black to the muzzle using a stippling technique. Simply dab the end of the brush into the paint and then dab it on the wood by gently pressing the bristles to the surface.

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Woodland Santa

*A carving in
touch with God's
little creatures*

By Roger Schroeder



Woodcraft's first annual Santa Carving Contest (WCI's Issue no. 16, Fall 2001) brought boxes of St. Nicks to the offices of Fox Chapel Publishing. Defying the traditional poses with stocking-stuffer gifts in shoulder-wrenching bags, some of those cheery old fellows are posed on skis, carry walking sticks, read books, and even wield hatchets. One in particular caught my attention when the staff of WCI was judging the 53 entries. Woodland Santa carries a birdhouse in one hand and a raccoon in the other. Rabbits huddle in front of Santa, geese rest in the rear, and on his back is a woven basket filled with acorns and a contented squirrel. More of a piece of sculpture than carving, it's a remarkable work.

Janet Clemens, who hails from Portland, Oregon, is the artist who created Woodland Santa. Striving to make every carving unique and better than the previous one, she often designs the composition and components as she carves.

Favoring pine over basswood—"basswood has no character"—she says that the species allows her to carve fine details that are among the trademarks of her work. Rarely offering problems such as hard spots and defects, sugar pine lets chips fall away like slivers of soap, she explains, and she loves the fragrance that fills the house when the wood is cut with handtools.

At one time a decorative painter, Janet now has the opportunity to both carve and paint her subjects. A woodcarver for seven years and an instructor for five at Heritage Arts Studio in North Plains, Oregon, she incorporates her passion for animals into a figure like Woodland Santa. Poses are borrowed from wildlife she observes and befriends. Not surprisingly, she welcomes raccoons and rabbits on her property, and Canada geese are common visitors to the wetland areas near her home.

While Janet is precise about anatomical details, she is particularly fussy with the colors she uses. "Painting can make or break a piece," she says. Before applying paints, she seals the wood. When it's dry, she wipes the wood lightly with a piece of crumpled brown paper bag to insure a smooth surface to paint.

After the paints dry, she sprays the carving with four coats of Krylon® no. 1311 matte finish. If that number of coats is not applied prior to antiquing, the paint grabs too much of the antiquing medium and turns the piece brown and dirty. To antique Woodland Santa and enhance it with some shadows in the crevices, she uses a mix of oil-based burnt umber mixed in a glaze medium. After the antiquing has dried for at least 24 hours, she sprays on two more coats of the Krylon®.

Using acrylics for Santa and his woodland menagerie, Janet offers the following colors and paint schedule:

DecoArt colors

Admiral Blue
Antique Teal
Ice Blue
Lamp Black
Medium Flesh
Purple Pearl Metallic
Shimmering Silver Metallic

Folk Art® colors

Garnet Red Metallic

Liquitex®

Alizarin Crimson Hue

Winsor & Newton Oil Colour

Burnt Umber

Ceramcoat® by Delta colors

Burnt Umber
Hippo Grey
Light Ivory
Raw Sienna
Spice Brown
Spice Tan
Tomato Spice

Color Applications

- Coat: two base coats of gesso and Alizarin Crimson Hue
- Coat Trim: based in Admiral Blue with a wash of Ice Blue; stripes are Purple Pearl Metallic and Garnet Red Metallic
- Hair and Beard: three base coats of Light Ivory; dry brush with Shimmering Silver Metallic; dry brush again with Light Ivory
- Face: three coats of Medium Flesh; Tomato Spice for the cheek blush
- Birdhouse: Antique Teal for the sides; Spice Brown for the roof
- Gloves and Boots: Burnt Umber
- Raccoon: base coat of Burnt Umber; shaded with Lamp Black and Light Ivory
- Rabbits and Geese: base coat of Light Ivory; dry brush with Spice Tan to shade
- Basket: Burnt Umber
- Squirrel: Hippo Grey
- Nuts: Raw Sienna
- Antiquing: Burnt Umber Washback Glaze with a small amount of Burnt Umber oil color

CONTACT INFORMATION FOR PAINTS

Americana™
DecoArt, Inc.
800-367-3047
Website: www.stensource.com

Ceramcoat®
Delta Technical Coatings, Inc.
800-423-4135
Website: www.deltacrafts.com

Folk Art®
Plaid Enterprises, Inc.
770-923-8200
Website: www.plaidonline.com

Liquitex®
www.liquitex.com

Winsor & Newton
www.winsornewton.com

PATTERNS

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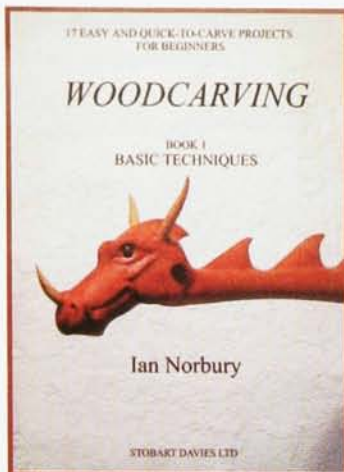
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Ian Norbury comes to the U.S.A.

It has been two years since Ian Norbury toured the States, sharing his exceptional vision of woodcarving with seminar students around the country. For those who missed that opportunity, or want more exposure to Ian's talent, you can participate in his upcoming 2002 Tour (see schedule below).

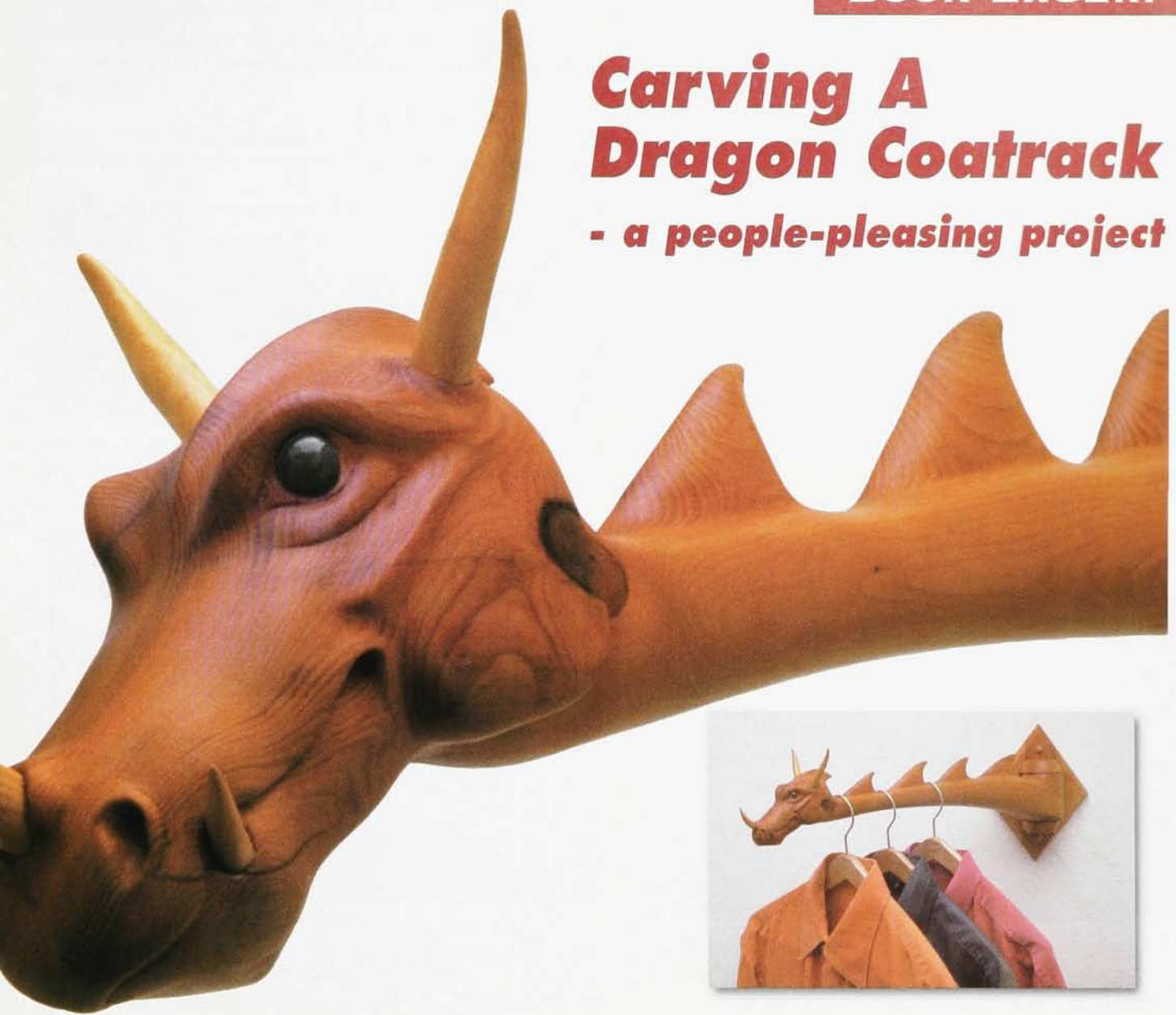
Ian's fame is widespread in Europe, and growing rapidly in the United States. He has written six books on woodcarving, and his latest book, *Woodcarving: Book 1 - Basic Techniques*, will be available in November. An excerpt on how to carve a dragon clothes hanger follows. He has also produced three interactive CDs with instruction on carving a horse's head, a relief portrait, and Uncle Sam.

His tour schedule includes workshops at a number of Woodcraft stores around the country. Each workshop is limited to no more than ten students. Participants will choose one of six different projects to complete during the three-day class. For class availability, contact your local Woodcraft store. Additional information is available on Ian Norbury's website, www.iannorbury.com.

Date	Location	Telephone	E-Mail
Sept. 27 - 29	Woodcraft Store Minneapolis, MN	(952) 884-3634	wc306@att.net
Oct. 4 - 6	Woodcraft Store Minneapolis, MN	(952) 884-3634	wc306@att.net
Oct. 11 - 13	Woodcraft Store Madison, WI	(608) 273-8868	wc504@worldnet.att.net
Oct. 18 - 20	Woodcraft Store Chicago, IL	(847) 776-1184	wc322@worldnet.att.net
Oct. 24	Woodcraft Store Cleveland, OH	(440) 572-4006	jftimber@aol.com
Oct. 25 - 27	Woodcraft Store Cleveland, OH	(440) 572-4006	jftimber@aol.com
Nov. 1 - 3	Woodcraft Store Portsmouth, NH	(603) 433-6116	jford@kronos.com
Nov. 8 - 10	Woodcraft Store Providence, RI	(401) 886-1175	woodcraft535@aol.com
Nov. 15 - 17	Woodcraft Store Harrisburg, PA	(717) 939-6770	burlwood523@aol.com
Nov. 22 - 24	Smoky Mountain Woodcarvers Knoxville, TN	(865) 560-0477	lhn1@msn.com
Nov. 29 - Dec. 1	Middle Georgia Carvers Guild Warner Robins, GA		terryvance@juno.com
Dec. 6 - 8	Woodcraft Store Birmingham, AL	(205) 988-3600	wc511@aol.com
Dec. 13 - 15	Woodcraft Store St. Louis, MO	(314) 434-577	9woodcraft309@earthlink.net

Carving A Dragon Coatrack

- a people-pleasing project



Timber for carving is always a problem if you want to make larger projects using anything other than the standard species such as lime, oak, mahogany, etc.

However, most carvers are constantly being offered logs and branches that friends and neighbors have lying around on their firewood pile, or remains of some backyard tree they have cut down. However, logs are invariably cracked and will crack more, and they are usually too small to get a good block from. Even so, they have their uses as long as you do not expect too much from them.

I was given some branches of yew a couple of years ago and decided to use one for this book as an example.

The log was between 4 in. and 5 in. in diameter and 3 feet long, with a shallow curve in its shape. I decided to make something we needed – a rail for hanging clothes on occasionally that would swivel out of the way when not in use. The natural curve and strength of the grain would be ideal for this purpose.

STEP 1



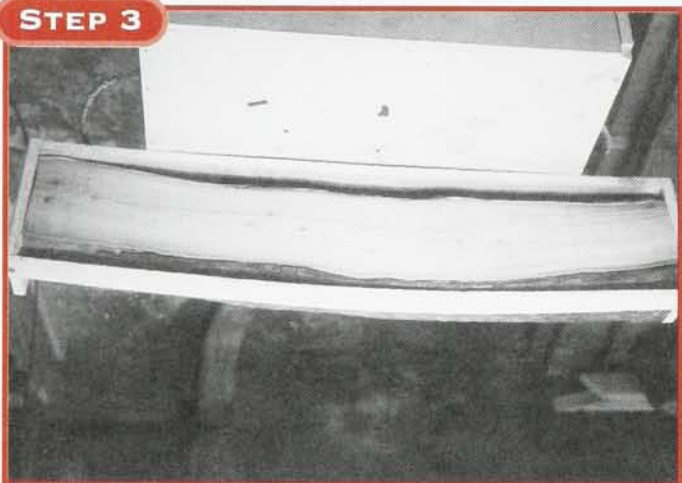
The log of yew, with some cracks running from the surface about a third of the way to the heart.

STEP 2



Band sawing a round log is difficult and dangerous if approached without due preparation. Here the log has been fixed to a kind of box to hold it in place while the sides are sawn flat.

STEP 3



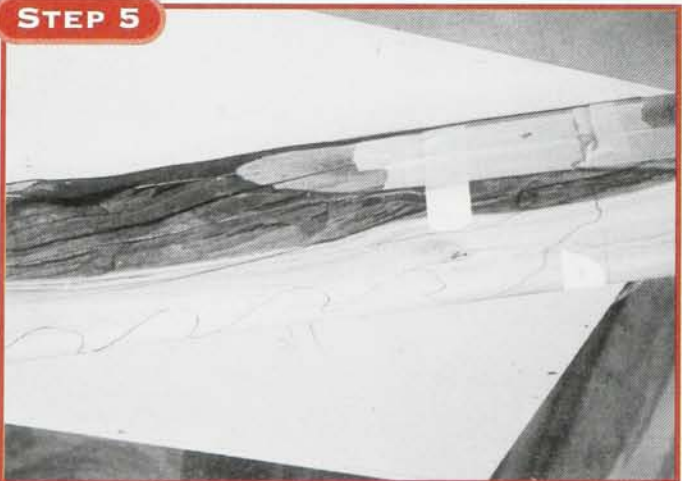
Using a sharp blade, the log has been band sawn using the strip of wood on top as a guide. This is repeated on the other side to make a board of even thickness. This can now be planed.

STEP 4



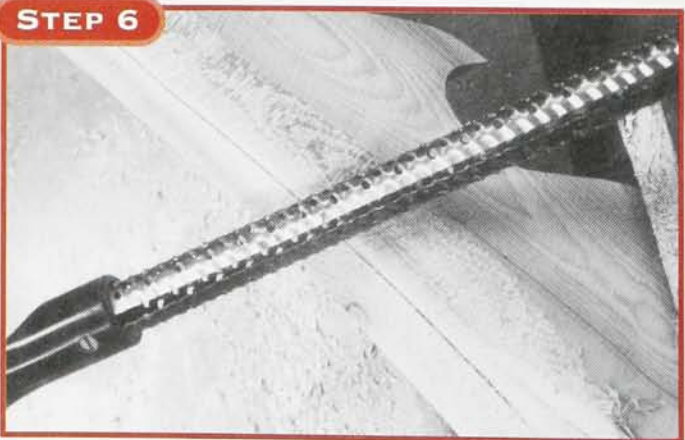
The side drawing is traced onto the flat board. The top edge of the board is then band sawn straight by fixing a strip along the bottom of the fence. The top view is then traced on the upper flat surface. The strip is kept fixed on to keep the block stable while band sawing.

STEP 5



The block is now band sawn from the top view, the piece taped back in position, and it is then band sawn from the side. We now have an accurately band sawn carving blank made from a piece of firewood.

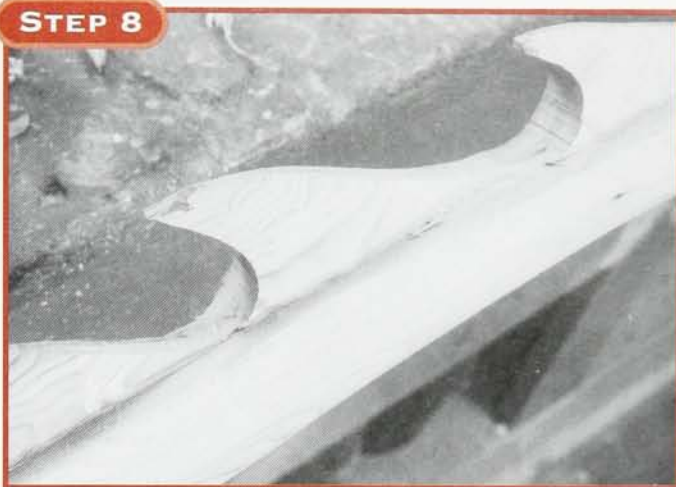
STEP 6



The main shape of the piece, the long neck, is now shaped using a Surform. One could of course use gouges, but with the particularly flaky nature of yew wood when cutting almost parallel to the grain, the Surform actually does a better job. This is followed by more smoothing with files.

STEP 7

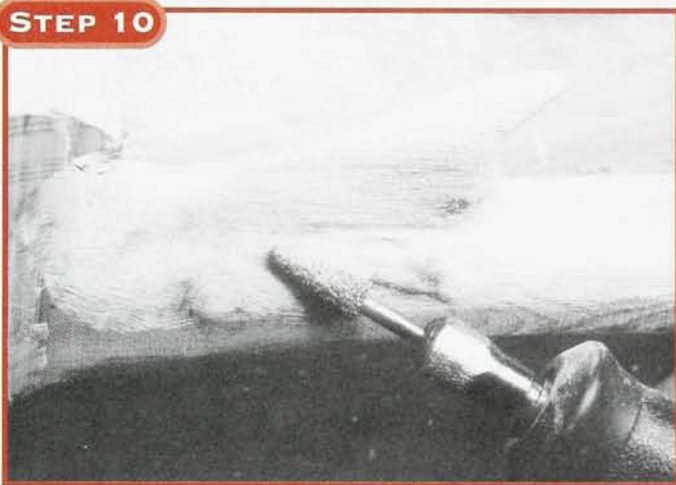
Taking great care not to split them off, the fins from the neck are chamfered off from the neck to the thin edges at the points.

STEP 8

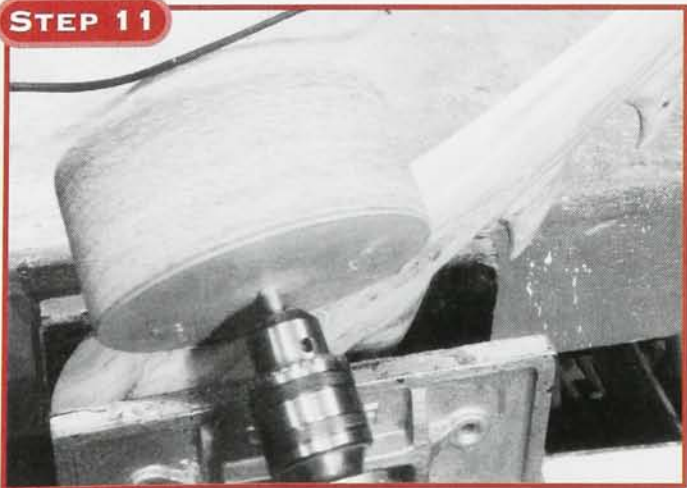
The fins are then cut down to thickness, to the line of the neck, which can then be rounded up to the base of the fins.

STEP 9

The fins must be rounded and blended into the neck. Again this can be done with gouges, but I use rasps and riffler files. Also large burrs could be used. Whatever method is employed, attention must be paid to the grain direction on the fins, which could easily snap off.

STEP 10

Here a burr is being used where the grain is particularly difficult. Rotary cutters are very good at achieving a good finish on awkward grain.

STEP 11

I smoothed the main length of the neck with a 6 in. drum sander in a pistol drill. Some practice is required to get an overall smooth surface as the sander is inclined to follow the irregularities you are trying to eliminate.

STEP 12

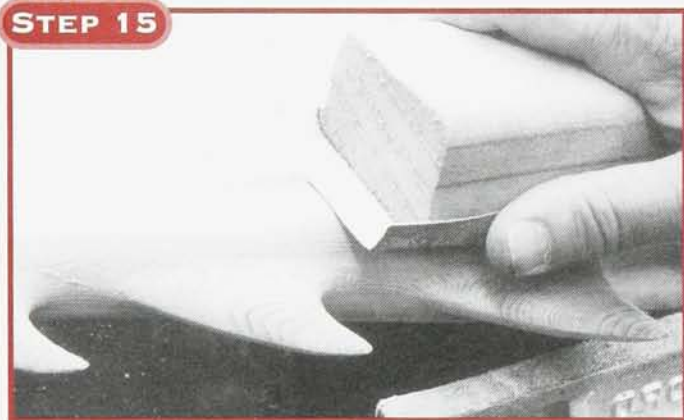
Smaller shapes and corners can be smoothed with thumb sanders and small flap wheels.

STEP 13

Final smoothing is with ribbons of sanding cloth, working up through the grades to 240 grit.

STEP 14

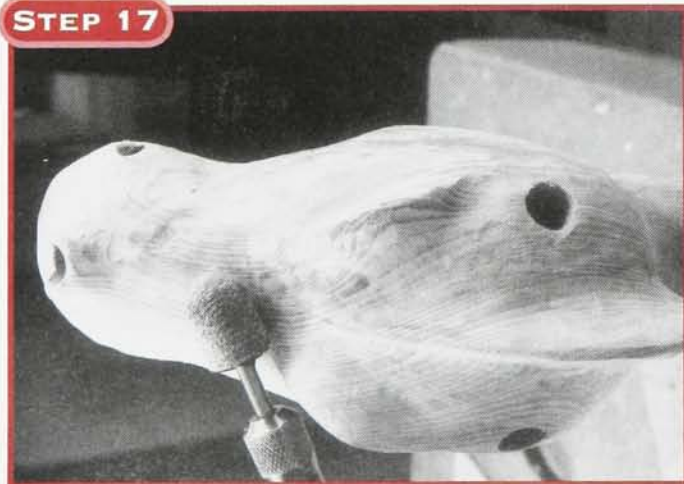
In the small curved corners, twist the cloth ribbon into a kind of tube.

STEP 15

A foam block fitted with Velcro backing abrasive cloth is excellent for long curves, the foam molding itself to the shape. Always sand thoroughly with coarse grit before moving onto the next one. Marks and depressions will simply be glossed over by using too fine a grit too quickly, only to show up badly when the piece is polished. After using 180 grit, I pour boiling water over the piece to raise the grain, leave to dry, and then continue up to 400 grit.

STEP 16

The first stage of roughing out this head using gouges or 1/4 in. ball-ended burr. Burrs can cut cleanly and safely on your wood, but the dust, as always, is to be avoided.

STEP 17

The head is then roughly sanded by hand or by using a 10mm thumb sander. Keep the speed fairly low or it will burn the wood.

STEP 18

Further details are shaped using a 1/8 in. ball-ended burr. The holes are drilled for the eyes and horns.

STEP 19

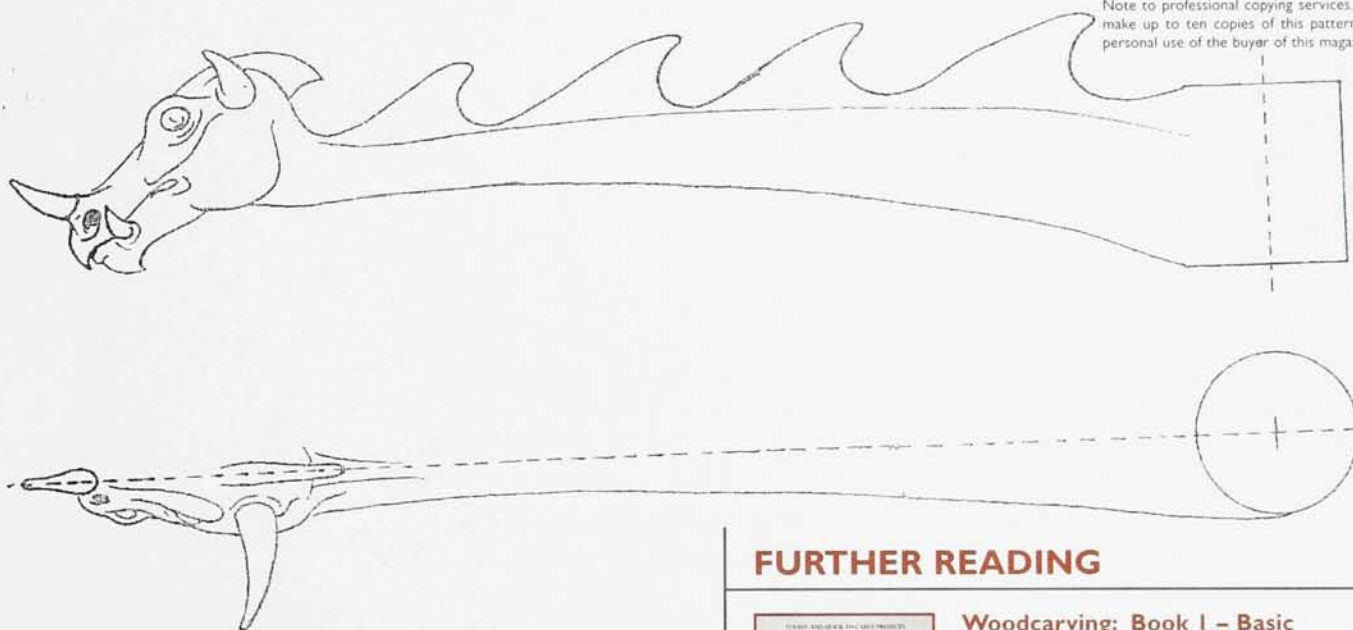
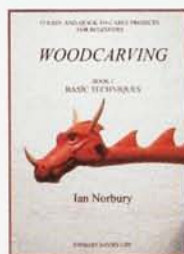
After a little more cleaning up with a 1/4 in. thumb sander and a diamond burr, the handwork can begin. Sanding cloth can be rolled into tubes and used to smooth the small curved surfaces.

STEP 20

The eyelid and eye bags are cut in with a V-tool and sanded smooth using the sharp edge of folded garnet paper. When the whole dragon is sanded to perfection with 400 grit, the eyes, which are jade cabochons, are glued in place. The horns and teeth are boxwood and glued in place, then finished with Danish oil.

PATTERN**Enlarge to suit your needs**

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**FURTHER READING****Woodcarving: Book 1 - Basic Techniques**

by Ian Norbury

Learn the techniques of woodcarving with seventeen simple projects. This how-to book will guide you through the use of tools, carving eyes and hair, working from drawings and other basic concepts.

\$15.95 (plus \$3.50 shipping and handling)

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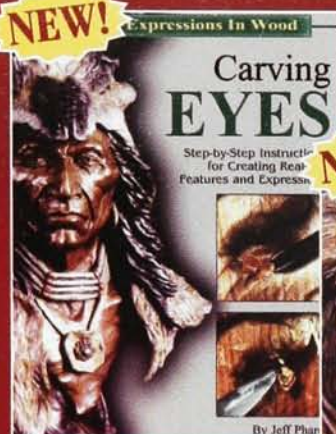
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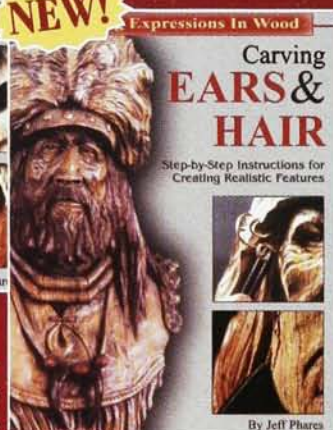
Breathe Life into Wood with Jeff Phares

NEW!



Carving Eyes
ISBN: 1-56523-163-5
\$14.95, 72 pages

NEW!

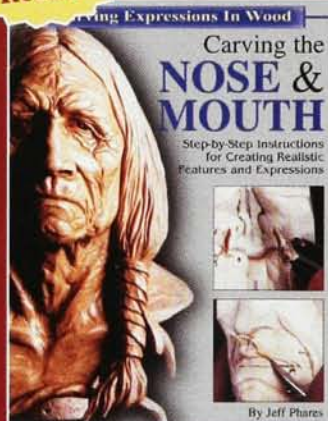


Carving Ears & Hair
ISBN: 1-56523-164-3
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If you have trouble carving life-like human faces, these books from Jeff Phares are guaranteed to help.

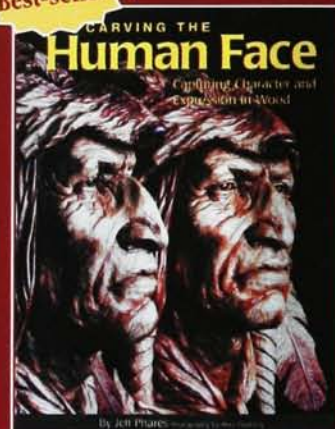


Recent



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Best-seller!

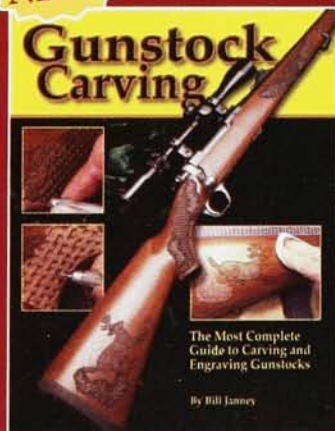


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- Over 200 step-by-step photographs
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- Easy-to-follow instructional captions
- In-depth information on anatomy as it relates to the human face
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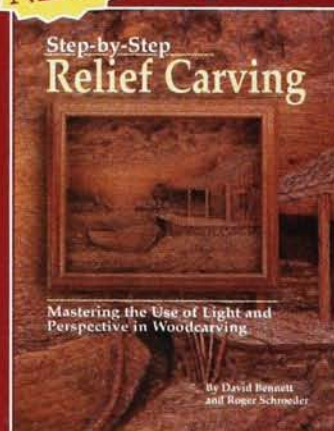
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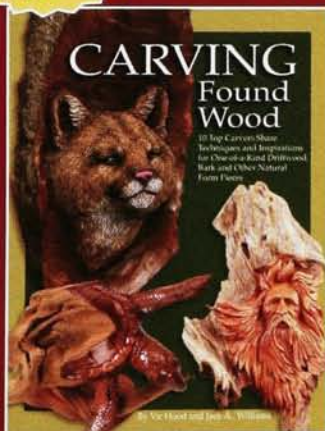


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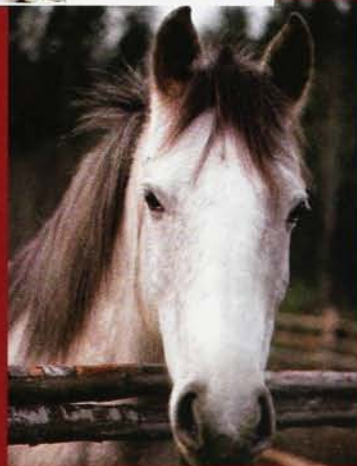


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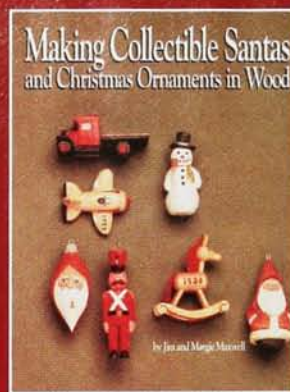


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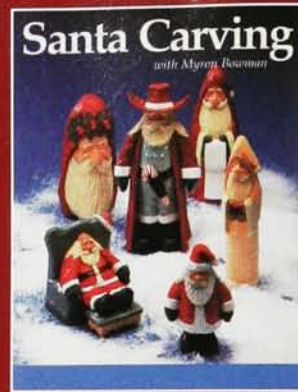


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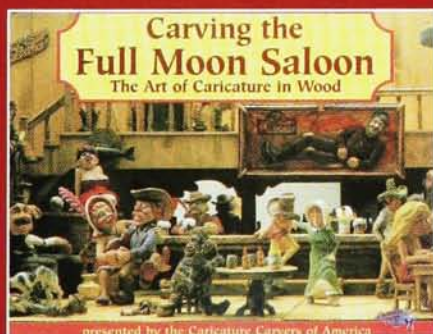
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A Boxed Flag

A colorful but simple relief carving makes a patriotic statement



By Bob Thomas

With forty years behind him in the graphic art business, Bob now spends his time carving and building furniture. A resident of Columbia, Maryland, he describes himself as "an 80-year-old guy who wants to accomplish much more in the short time he has left."

The idea for the boxed or framed flag came from one of the thumbnail sketches I had worked up for a magazine looking for a patriotic theme. While it may appear complicated with the flag seemingly folding around itself, it is really an easy project to carve.

Although you can make the flag any size you care to—mine

measures 8 1/2 in. by 12 1/2 in.—you won't need wood much thicker than 1 1/2 in. The amount of wood removed to achieve the furl in the flag is not more than 5/8 in, or about half the thickness of the panel.

Basswood is the best choice for the project. It carves with little difficulty whether you are using hand or power tools. But just as important, it's a good wood for applying colors. A species with a busy grain will project through the paints and spoil the look.

The flag is divided into five sections, as defined by the five different directions of both the stars and stripes. To begin, trace the outline of each section but do not transfer the stars or stripes. Next, score each line with a carving knife or a 3/4-in. chisel to a good working depth. Follow up with a no. 2 or 3 gouge and start removing wood. Use a gouge between 1 in. and 1 1/2 in. wide for a project this size. You may need a mallet for quick and efficient carving.

As references, use the photos of the finished flag—the framework has been removed—taken from the four sides. You will notice that some of the levels have a gentle curving decline from a high point to a low point. These slopes contribute to the illusion of the flag wrapping over and under itself. Just as important is having some of the edges rounded. While it may be

tempting to undercut areas to contribute to the flow, it is not necessary. An indirect light source will add shadows that make the flag appear to curl.

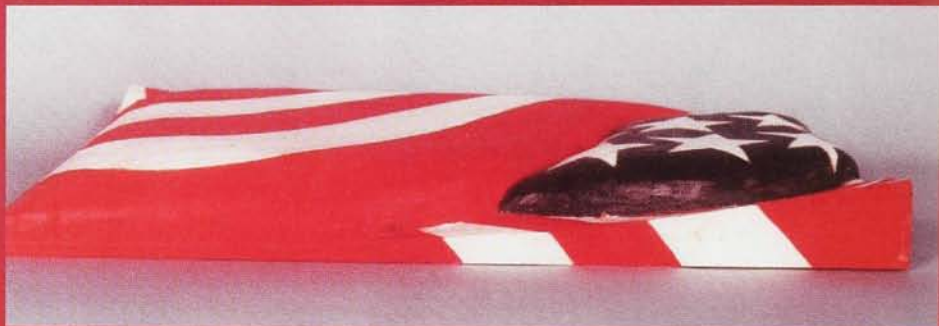
After the sections are carved and smoothed—I recommend hand sanding or using a rotary sanding accessory to eliminate facets—transfer the stars and stripes. You may have to draw some of the stars freehand because it will be difficult to lay a pattern over the carved wood. If that's the case, make sure that the stars retain a flow that has them rolling quickly with the flow of their section. You can outline the stars and stripes with a narrow V tool, but a burning tool will create a much finer line.

Acrylics work well on basswood. Before applying them, seal the wood with a thin coating of shellac. Spray shellac is available at most home centers, and that eliminates the need for a brush and cleaner. Use a cadmium red medium and titanium white for the stars and stripes, and apply a phthalo blue to the canton.

A frame gives the flag a finished look and it actually enhances the relief work. Stained oak is attractive, and the species is both strong and durable. The pieces of the frame can be mitered or butted together and glued, but I advise using a biscuit or nails to keep them from coming apart. Take note that the inside dimensions of the assembly need to be slightly larger than those of the flag to allow for the carving to expand and contract. Use finishing nails to hold the frame and carving together. Attach a sawtooth hanger to the back of the panel and the project is ready to make a patriotic statement in almost any room of your home or office.



A view of the left side of the flag shows how one corner has a gentle slope so that one section appears to flow under another.



A view of the side shows the top left section carved with a gentle slope.



The section that dominates the right side has a good deal of rounding on its edge.



A view of the bottom edge shows several sections coming together without any undercutting.

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Carving Found Wood

Editor's Note: The comments that appear are excerpted from a new book titled Carving Found Wood. The term "found wood" applies to wood that is carved in its natural or unaltered condition. The most commonly found wood is driftwood; however, there are several kinds of found wood that are being used today to create art. Other examples include dead falls, the most popular of which is bristle cone pine and western juniper; bark; cypress knees; and slabwood, the discarded portion of a tree sawn into lumber.

Compiled by Vic Hood
Photography by Jack Williams

Why do you carve found wood?

Marshal Artime: What I enjoy about bark is that each piece has its own individual style and character. You really have to go with the flow. It's not like having a log where you can measure and plan in advance. With bark you have to get into it first and see where the good and the bad areas are... Working through the bad areas keeps it interesting.

John Burke: The best thing about found wood is that it keeps you challenged. You have to shake off old habits and ideas because each piece presents entirely new problems to solve. Trying new things keeps the work fresh and exciting as nothing else can.

Debbe Edwards: Each piece of bark presents a unique puzzle for me to solve. A few years ago I carved a fox, a bear and a wolf—all three heads on one piece of bark and each in a different pose. That's the kind of challenge I like.

Rick Jensen: The bark I carve has a lot of history behind it, and I think about the people who have passed by these trees on their way West or the traders who worked along the river banks. There's spirit in the bark that survived all the elements over the years, and I like



Reneé Manning

to think about these events in the past when I'm working.

Reneé Manning: I like working with slab wood because your choices are wide open. It's more versatile than woods that often dictate your subject and approach.

Jim Wright: I get a lot of satisfaction out of using only woods I collect in the woods or around the rivers and lakes nearby.



John Burke

What challenges do carvers of found wood face?

Artime: Bark has its problems. It chips and pieces break off. Sometimes I need to glue bits back on.

Carol Jean Boyd: Cypress knees are very soft. That makes them easy to carve in some ways, but it also causes problems. Sometimes the wood mashes down instead of slicing the way harder woods do.

Burke: When [trees] are downed a lot of wood is infested with worms and bugs and rot away. Dead standing wood is my first choice.

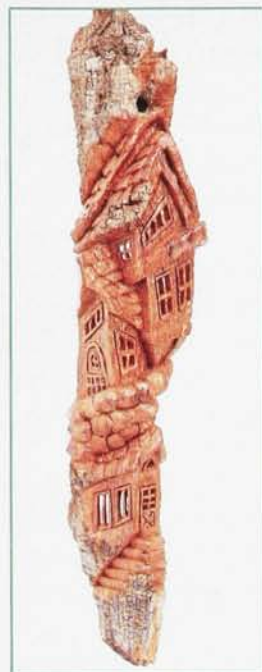


David Neener

Edwards: Bark is really gritty—deep down gritty—through all the layers. That's hard on your tools, but since there's no cure for it, you just keep sharpening them.

David Neener: Most of the wood I use is decaying, but I get it before the process is complete. Sometimes when the wood is fragile I compensate for deficiencies by adding fiberglass or resin to build up the structure.

Wright: Driftwood has to be aged. I usually let it dry for two or three months. Some of it will turn out to be "punky" when dry.



Rick Jensen

[when carving driftwood]. I like to blast directly into the wood and get down to serious carving.

Jack Portice: Normally, I use standard wood carving gouges, knives and mallets [on bristle cone pine], but there are times when I do power carve some of them to rough them out.

Wright: I work entirely with hand tools, almost exclusively with chisel and mallet, though I have two little carving knives that I use for fine detail on the eyes and wrinkles.



Debbe Edwards

What types of tools do you use?

Edwards: Power tools would be pretty worthless with bark. I do everything with hand tools. I texture the wood with woodburning tools.

Gary Falin: I found that using the largest tools possible works really well for me because they get rid of waste wood so much faster. Then I switch to smaller tools and knives for the detail work.



Carol Jean Boyd

Manning: In carving slabs, I don't use a lot of power tools. Mainly I just use gouges and knives. For wrinkles around the eyes and on the face, I like to use burnishing tools.

Neener: Let's put it this way: If I could, I would use dynamite. I use a huge assortment of power tools

What inspires you?

Arttime: I get help from the bark itself when it pushes you in one direction or another and suggests its own form.

Burke: The shapes of found wood are exciting in themselves, so if you have an exciting shape, whatever you carve is going to capture some of that excitement.

Gary Falin: My inspiration comes from a desire to see finished things and to try out ideas that I find attractive in other people's work.

Jensen: Buildings are my inspiration. When I take a walk I'm looking for unusual windows, rooflines and trims. Old churches are a good source of unique building details. Half-tumbled-down, rotten building in the country give me some good features.

Neener: It was bass fishing that got me into carving marine wildlife [in driftwood], and found wood is ideal for my kind of work. It already has inspiration in it.



Marshal Arttime

Portice: I have two ways of developing a sculpture. One is that

I get an idea and then look for a piece of wood that the idea will work in. The second way is to just grab a piece of wood and let it take me wherever it goes. Those are the most fun...

Wright: I can't get excited about working a squared-off piece of wood. A round log that I found myself is a lot more interesting. I find the most inspiration in driftwood.

Where do you find your material?

Boyd: I find [cypress knees] already stripped and cleaned. Cypress knees are not the sort of thing you go out and pick up yourself.



Gary Falin

Edwards: I don't do much foraging for my own bark. I can't just skim bark off any available log and think it will be suitable for carving. For one thing, the bark has to be dead... Then it has to be thick enough so that I can carve a good-sized animal head.

Jensen: I can find some of the bark I use in the river bottoms near my house. Other supplies I buy.

Manning: I usually get [slab wood] at shows or through connections.

Neener: I may pick out a truckload of driftwood at a time, buying it from collectors. I especially prize roots with their twists and turns and grain changes.

Portice: We look in areas that have had a major forest fire hundreds of years ago during which the [bristle cone pine] trees fell over leaving the roots exposed to the weather for hundreds of years.

Wright: I do my own foraging for driftwood. I'm lucky to live in an area with a large number of lakes.



Jim Wright

What advice would you give to aspiring found wood carvers?

Boyd: Even though I'm a teacher now, I still take classes from others, like the bear carving class I took recently. Animals are not really my thing; I do faces and human figures. But even if you take away only one thing you didn't know before, every class is worth the effort.

Burke: There's a learning process with found wood. You have to develop the experience and the only route is just to do it.

Falin: In all my classes, these are the things I tell my students: sharp tools; carve every day; read carving books; take seminars; don't be afraid to make mistakes; ask other people to critique your work; and practice, practice, practice.

Neener: I still have a funny little dog I did early in my career. I'm glad I still have it to remind myself that I've come a long way, but it is even more important as a model to young people, just to show that a lot of time and patience and practice can get results.



Jack Portice

Now, you can get started in carving found wood with this new book by Vic Hood and Jack Williams.



Learn to carve a human face from cottonwood bark as the author guides you step by step through the entire project. Tips and inspiration from the nation's top found-wood carvers also included. Stunning full-color photography throughout.

Carving Found Wood

Compiled by Vic Hood

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Adhesives Part I: PVA and Polyurethane Glues

If you haven't bonded yet to a favorite adhesive, choose from two popular products suited to your carving needs

By Roger Schroeder

Whether I am gluing up a block of wood to sculpt a bust, or laminating boards for a relief carving, I need an adhesive that is strong, reliable and durable. While there are nearly as many glues available as there are carving tools to choose from, usually one or two are applicable for the glue-up I need to make. Let me share with you the adhesives I use for my projects and some that I recently tested.

Yellow and White Glues

PVA glues are the backbone of woodworking, and most woodcarvers are familiar with them. PVA stands for polyvinyl acetate, the prime component of these glues. The PVAs most of us recognize are yellow glue

and white glue—the colors lend themselves to the names—and both are as common as chips in a carving studio. They are sold in nearly every home center, craft and hobby store, at lumberyards that have a retail



A variety of polyvinyl acetate adhesives, better known as white and yellow glues, are available at home centers, lumber retailers and mail-order catalogs. Yellow glue in particular offers a very strong bond that sands and paints easily.



Polyurethane glues are exceptionally strong adhesives. They can, however, be irritating to the eyes, skin and respiratory tract.

section, and even in some supermarkets.

Although the technical data for white glue claim that it bonds most porous material from paper to pottery, and it is very workable because it sets up without a lot of tackiness that can make moving the components difficult, you are better off applying yellow glue to your project. Stronger than white glue and made for both interior and exterior uses, it is the favorite of most of the woodcarvers and woodworkers I know, including myself. With a strong initial tack and fast set-up time, yellow glue makes for a superior bond that is easily sanded—white glue tends to clog the sandpaper—and takes paint very well.

Easy Application, Easy Clean Up

For a carver who is working with such woods as pine, basswood, mahogany, butternut, walnut and other non-oily species, PVA glue is ideal. Simply spread it on surfaces to be joined—PVAs usually flow well and readily cling to wood—clamp and leave to set up overnight. Cleanup is accomplished with water, but be careful about washing off a lot of the glue in a sink. You can end up clogging or restricting the flow in the drainpipe. It's better to rid yourself or the applicator of glue in a bucket of water or outside under a faucet.

On the Shelf

No shelf life information is provided on any PVA container that I examined. I have read that the typical shelf life of an opened container is anywhere from six



The high-relief basswood eagle was laminated with Gorilla Glue, a polyurethane adhesive that claims to be "The Toughest Glue on Planet Earth."

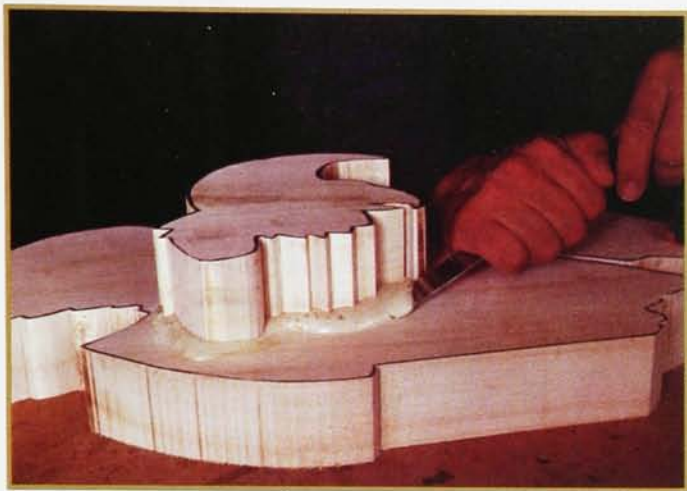
months to a couple of years. Of course, temperature has a lot to do with how long your glue maintains its top performance. You would be wise to invest in small amounts of glue, even though it's more cost effective to purchase large containers. If the glue has been sitting around for more than a year, it just might save you heartache later on by getting rid of the container and purchasing some fresh glue.

Dark PVAs

While the assets of PVAs include easy sanding and paint application, the glue line produced is often a liability. Titebond® and Elmer's® have put dark glues on the market. Specifically formulated for gluing woods like walnut, cherry and other dark species, these PVAs have a tan to light muddy color that hides the telltale glue joint while maintaining the same performance as their yellow-colored cousins. Be advised, however, that wherever excess glue, be it dark or yellow, is not sanded, scraped or carved away, it will resist stains and show up through the finish as a blemish.

The Pros Have It

Since PVAs are waterbased, freezing temperatures can ruin them. Containers of the glue should be stored indoors, not in a garage in northern climates. Despite their fragility in cold weather, PVAs are not flammable, do not cause respiratory problems; and at worst they will chap the skin but will not cause burns or get absorbed into your body as a toxin. Another plus is that PVAs are relatively inexpensive. A gallon of yellow glue can be purchased at your local home improvement center for about \$15.



Polyurethane glues foam out as they dry. The foam, which has little strength, can be removed with almost any sharp tool.

The Ultimate Adhesives

Polyurethane glues have been on the U.S. market for slightly over ten years and are familiar to many woodworkers. Touted by manufacturers as being extremely strong, they offer an alternative to PVAs. While you apply the adhesive as you would white or yellow glue, the similarities stop there. Unlike PVAs,

polyurethane adhesives foam out and harden, resembling rising bread dough. Be aware that the foam has no strength, and it can be pared away easily with almost any sharp tool. Using a

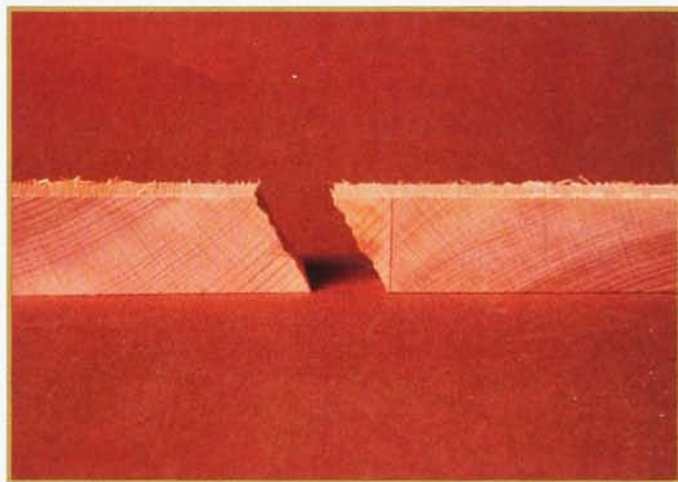
carpenter's chisel to cut away the dried foam on a recent carving project, I did find that some of it was exceptionally hard to remove. In fact, in a few areas chips of wood broke away as I literally pried the glue loose.



Since most glues have a limited shelf life, it's advisable to write the date of purchase on the container.

Keep the Clamps On

All of the polyurethane glue manufacturers' instructions recommend clamping time from one to five hours with a fully cured time of 24 hours. Just to be on the safe side, keep the wood clamped overnight. If you tend to be impatient to get started on the project, have something else to work on in the meantime. Owing to the extreme temperature and humidity changes experienced throughout most of North America—we're not all fortunate enough to live in San



An old trick for testing how good the glue joints of laminated boards are is to cut a very thin cross section of the panel and break it. If the wood splits along the joint, the boards will likely separate in the future.

Diego, California—it's best to let the wood stay clamped as long as possible so that the glue sets up without the stresses of movement. What I do appreciate about the polyurethane glues is the extra working time that averages about 30 minutes for the four I tested. That is considerably more time than offered by the yellow glues I put to use on a regular basis.

Each of the four glues I worked with is labeled waterproof. By waterproof, I assume that the bond will not hold if the wood is submersed for a long period. One of the container labels does read that the glue is not recommended for structural applications below a waterline. The real test of these products is to laminate a sign panel and mount it outdoors for an indefinite period. The results should prove interesting.

The Downside to Polyurethane Glues

These glues do have liabilities that include skin rashes, respiratory problems, even dizziness. As I am writing this feature with four containers of the adhesive in front of me, each carefully sealed, I find my

eyes starting to burn and my throat getting sore. I know for certain that it is not the computer that is the irritant.

Handling the glue with gloves is mandatory. I strongly recommend wearing disposable latex gloves when using polyurethane glues. When I accidentally touched the still uncured glue of a sample I was testing, it left a stain on my finger that took several days to disappear.

Also be advised that these glues have limited shelf life. Titebond®'s polyurethane glue has a life of only one year if left unopened and stored where the temperature is below 80 degrees. Gorilla Glue® has three times the unopened shelf life and up to one year if the container is used. Neither Probond® nor Excel One offers information on shelf life. To be on the safe side, I would make sure that all polyurethane glues are used up within a year's time. If not, then disposal is in order. To keep track of shelf life, put the date of purchase on a piece of masking tape and attach that to the container.

Keeping the Joints Tight

Despite the strength of these two chemically different adhesives—one of the polyurethane products is labeled "The Toughest Glue on Planet Earth"—the haunting liability of both PVA and polyurethane glues is that they do not fill gaps. When boards or even small components of a carving are joined, surfaces must be touching with almost mathematical precision. When they are not, the holding power of the glue is negligible. If filling gaps and durability are your goals, then read about epoxies in Adhesives Part 2.

What's New

Glue run-out from clamping pressure is the bane of woodcarvers and woodworkers. The glue dries in the most inappropriate places, including on the clamps. Elmer's® has come out with Carpenter's Wood Glue Paste. Gel-like in its consistency, the new product still has squeeze-out, but it does not run. This may take some getting used to because application is accomplished with a putty knife, stiff brush or, for very large surfaces, a trowel. Yellow in color, Carpenter's Wood Glue Paste still offers great bonding strength, and it's sandable and paintable.

Another PVA glue, one that I have yet to try, has recently been developed by Titebond®. Offering an extended formula, the manufacturer claims that the new product has triple the open time of the original adhesive with the same clamping duration and bonding

strength. In actual working time, this translates to about 15 minutes at a moderate temperature and humidity level. Both a general-purpose and a waterproof glue are now on the market.

Editor's note: *The glues described by no means make up an exclusive list. New products appear on the market regularly. Check your favorite catalog or home improvement center for the latest entries into the field of adhesives. Be sure to read product descriptions and instructions thoroughly.*

NEXT: ADHESIVES PART 2: EPOXIES

Polyvinyl acetate and polyurethane glues are available from:

The AmBel Corp.
188 Cottonport Ave.
Cottonport, LA 71327
800-779-3935
Website: www.excelglue.com

Elmer's Products, Inc.
Columbus, OH 43215
Website: www.elmers.com

Franklin International
Columbus, OH 43207
800-347-4583
Website: www.titebond.com

Lutz File & Tool Co.
3929 Virginia Ave.
Cincinnati, OH 45227
800-966-3458
Website: www.gorillaglu.com

Biker Santa

Go Hog Wild for a Great Holiday Project

By Roger Schroeder

When the staff and I judged Woodcraft's first Santa Contest that filled a sizable table at Fox Chapel Publishing with 53 carvings, a few entries in particular raised our eyebrows and provoked very approving nods. One of them was Sue Madsen's Biker Santa. Although hers was not the winner, it was featured in WCI's Issue no. 16, Fall 2001 and appears here as a pattern profile.

Speaking with Sue, she told me that she and her husband are motorcyclists, their wheels of choice being Harley-Davidson bikes. By coincidence or not, Harleys are manufactured in Milwaukee, Wisconsin, not far from the Madsens' home in Racine. Santa's head bandanna, boots and gloves all fit the biker profile, I knew, but the pig in one hand failed to rev up my brain cells. Why the hog? I asked. Sue explained that H.O.G. chapters go with the Harley-Davidson territory. Doing some 'net research, I discovered that the Harley Owners Group®—it finally dawned on me that I'd been hearing an acronym—describes itself as “an independent

division of the human race.” With over 600,000 riders, why not Biker Santa? It all made perfectly good sense to me.

Painting in Layers

I told Sue how much I enjoyed judging her well-carved piece. Biker Santa has a face as warm as Jerry Garcia's, and the pig gets me to smile every time I look at it. Sue used basswood for the carving, as I had guessed, but the subtle shades of colors she applied had me scratching hairs on my head that just aren't there anymore. What, I wanted to know, is the secret behind this very successful paint job?

Sue applied series of layers, using washes of acrylics and tackling one color at a time. If she wanted the color to come across stronger, she used more washes—three to five—and if she desired a more transparent look, she applied only one or two and wiped away some of the color.

What may be a novel approach is that she finished the face first. “I wanted to see Santa's personality appear,” she offered. “This got me excited, and I could hardly wait to complete the rest of the painting. The white on the beard, mustache and hair I did save until last. But I was cautious about applying it. Misplaced white is not easy to cover up.”

Once the painting was complete, she lightly sanded the high spots of the carving with 400-grit sandpaper. “The viewer needs to know that it's wood I'm working with, not ceramic,” she said. After removing the dust with a



damp rag, she painted the holly details, using a stylus, a pen-like instrument with a metal ball on the end, for the berries. Next came an antiquing glaze that she applied and then wiped off immediately, leaving some in the crevices of the beard and other deep cuts to give more depth to the carving. After allowing Biker Santa to dry for three to four days, she coated the carving with Deft® Semi-Gloss Clear Wood Finish, a lacquer that dries in as little as 30 minutes. Between coats she used a piece of crumpled brown paper bag to rub the finish.

Sounds like a long process, I told her. It is, she replied, "but worth the wait. And it shows in the big smiles of my family and friends." The staff at Fox is smiling as well.

PATTERNS

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SIDEBAR

When it comes to painting Biker Santa, Sue Madsen prefers Ceramcoat® products by Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601. Call 800-423-4135 for a catalog that features over 250 acrylic colors with exotic names like Dark Jungle Green, Hydrangea Pink, Laguna Blue, and Royal Fuchsia. Ceramcoat® Antique is also available. Here's a list of paints she used for her carving:

- face and pig: Santa's Flesh
- lips: Adobe Red
- Santa's and pig's cheeks and nose: Gypsy Rose and Tomato Spice
- shirt and pants: Tomato Spice
- eyes: Navy Blue
- beard, mustache, hair and fur: White
- buckles: Straw
- holly: Dark Forest Green
- berries: Tomato Spice (full strength)



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Illustrations by Jack Kochan



Veritas Power Sharpening System Put to the Test

A well-engineered, dry machine tackles all your grinding needs

By Mike Burton

An Ogden, Utah cabinetmaker who specializes in architectural woodwork, Mike now spends most of his time freelance writing. His books include *Veneering a Foundation Course* (Sterling), *Simple Marquetry* (Lark Books), *Architectural Carving* (Sterling) and *Woodworking Tools You Can Make* (Fox Books). He does commission work that includes carving, turning, veneering, marquetry, and some curved cabinetry. He can be reached at stckbndr@aol.com.

Power sharpening, while having been around for at least 50 years, has captured carvers' interest in the last decade with some remarkable products. Wet and dry systems with wheels that grind horizontally and vertically have proliferated throughout the carving world. Unfortunately, with so many choices now

available, it can be difficult to make a wise purchase. However, the Veritas Power Sharpening System may be just what your carving tools need to give them the best cutting edge ever.

The Nitty Gritty

The basic Veritas Power Sharpening System, manufactured by Lee Valley, allows you to grind any angle from 15 to 45 degrees on a 650-rpm turntable. A waterless horizontal turntable system, it comes with four adhesive-backed abrasive disks that are mounted on platters. The free end of the horizontal drive shaft accepts a 3/4-in. to 1-in.-wide grinding wheel up to 6 in. in diameter.

The Deluxe System comes with a sander-grinder attachment that operates at 1950 rpm and is

complementary to the turntable system. While chisels, gouges, and plane blades are sharpened on the disks, the belts are used for knives, drawknives, and other tools, but gouges can be sharpened as well. This Deluxe attachment has a flat platen for general use and an arched platen for hollow grinding. While I used the disks to successfully sharpen the gouges, Veritas recommends that gouges be sharpened on either the belt attachment or on a shaped buffing wheel.

Both systems have dust inlet ports at the front of the turntable as well as at the base of the sander-grinder end to confine the ground-off particles in a vacuum instead of on the workbench. An optional three-jaw chuck is available for mounting on the drift shaft. Fitting it with an abrasive drum allows you to sharpen or hone the inside of a curved edge such as on a scorp.

Assembly is Easy

Putting the sharpening system together took only a



The Veritas Power Sharpening System consist of a horizontal platter to which abrasive disks are attached. Using no water, the abrasives can handle a variety of tools that include chisels, gouges and plane blades.

few minutes and required nothing more from me than a screwdriver and adjustable end wrench. Allen wrenches required for some tasks were supplied with the machine. However, I did have trouble with the plastic studs that hold an air filter in place at the rear of the machine. The studs were either defective or the bores that receive them were too large. After applying a couple of drops of cyanoacrylate glue, both the studs and filter were in place for good.

Put to the Test

The heart of this machine consists of the platters and abrasive disks. Ranging from 80 to 1200 grit in five steps, the disks are easy to change and fast cutting. Each quickly and easily removed scratches left by the previous abrasive. I found that the finer grits altered the shape of my tools very little.

One disk is supplied that allows you to strop a tool. Covered with a thin cotton material, the disk works very well on chisels and the outside of gouges. The instructions mentioned using a felt or buffing wheel for the inside of gouges. You can either order one as an accessory, no. 08M42.03, or make your own following directions in the manual.

At the Wheel

While the lap system is ideal for sharpening and honing, occasionally tools need reshaping. The 80-grit, soft white grinding wheel provided is recommended for heavy-duty reshaping of an edge. The soft composition, in conjunction with the wheel turning comparatively slowly—about 1950 rpm—does help with the challenges of clogging and overheating.

The relatively large tool rest used with the grinding wheel is too big for very small tools, but it works well for standard carving chisels and gouges. The best feature is its ease of adjustment. Loosening two thumbscrews is all it takes.

The Rest of the Machine

A very accurate tool rest is supplied with the turntable system. It is adjustable in height so that the bevel angle of the tools being sharpened can easily be determined. There is even a gauge on the post of the tool rest that allows you to read the angle easily. I found the tool rest particularly handy for steadying a tool being held perpendicular to the lap disk in order to square its cutting edge prior to re-sharpening.

I did run into a snag when it came to sharpening some of my tools. I like a low angle—11 or 12 degrees—when working in soft-textured woods, but the minimum adjustment for the tool rest is 15 degrees. However, I found that the readings on the post are dependent on the tool contacting the disk at an imaginary line drawn through its center and parallel to the tool rest. If the tool

contacts the disk about 1 in. beyond that line, the angle can be decreased to about 12 degrees.

Working in conjunction with the tool rest is a holding fixture that accommodates flat tools such as chisels and even plane irons. I tried it with both, and the results were exceptional. For gouges and V tools, the holding fixture is not practical. By using just the rest, I found that I could do accurate work on these tools nonetheless.

A Deluxe Feature

The sander-grinder, standard for the Deluxe System, consists of an aluminum wheel that drives 1-in.-wide belts. One 120-grit blue zirconia belt and two aluminum oxide mylar belts, 320 grit and 1200 grit, come with the machine. But any 1-in. by 30-in. belt will fit the accessory.

Since I like slightly curved bevels on my tools, I held them over an unsupported portion of the belt and used the tool rest to assist me. While the sander-grinder did work well for gouges, I found it especially useful for drawknives, short spokeshave irons and kitchen knives.

A Handy Manual

Every carver, no matter how much he or she may know about power tools, needs a good manual. The one supplied with the Veritas Power Sharpening System is concise and easy to read. In fact, it answered several questions that I would not have initially thought to ask. Why, for example, are some disks thicker than others? The manual provides a clear explanation.

The first section is devoted to the machine, its assembly and operation. The second offers sharpening philosophy, with hints and problems covered. I call attention to a section entitled "To Quench or Not to Quench." It offers great food for thought.

Additional Perks

To check on the efficiency of the dust removal ductwork, I donned a particle mask and hooked up the vacuum cleaner to the port. After 15 minutes of use with the vacuum cleaner on, I checked the mask and it was clean. After shutting off the vacuum, I worked for another quarter of an hour and my mask showed a lot of trapped particles. I have to conclude that the vacuum system works well.

The power cord is a whopping 12 feet long, and it easily reaches outlets anywhere in my shop. I now view with disgust those power tools that come with 3-foot to 5-foot cords.

Maintenance

If you purchase this system, you will be happy to note that there is very little maintenance required. A few points of lubrication are present, but when I went through the process of oiling, it took less than a minute.

If any component is going to wear out, it will most likely be the three rubber O-rings that serve as tires for the wheels in the lap system. One spare O-ring is supplied with the machine, most likely intended to replace the drive tire. I sealed mine in a plastic bag and placed it in the freezer so it won't rot in the years it's waiting to be called into service.

Overall

With a cost of \$425 for the Basic System and \$495 for the Deluxe System, the Veritas Power Sharpening System is in the top price range for such machines. But it does everything it is advertised to do and more. I was so impressed with the machine after sharpening over 50 tools that I purchased it rather than ship it back when my tests were complete.

The Veritas Power Sharpening System and accessories are available from Lee Valley, Po Box 1780, Ogdensburg, NY 13669/ 800-871-8158.



A 6-in.-diameter grinding wheel and an adjustable tool rest are excellent for both sharpening and re-shaping gouges. The soft wheel and slow speed greatly reduce the risk of overheating.



The Deluxe System offers a sander-grinder attachment to complement the horizontal platter. The belts supplied sharpen knives, drawknives and other tools, and they facilitate reshaping bevels on gouges.

THE VERITAS POWER SHARPENING SYSTEM AT A GLANCE

Feature	Comments
Speed, power	1/6-hp motor; 650 rpm turntable, 1950 rpm sander-grinder attachment; more than adequate for most tools
Tool rests	quick and easy to adjust
Abrasive disks	adhesive-backed, high quality, good range of grits
Grinding wheel	soft white; the best for delicate tools since it's not susceptible to clogging and overheating as other wheels are
Abrasive belts	high quality and a good range of grits
Dust ports	1¼-in. openings fit most household and small shop vacuums
Accessories	felt or buffing wheel, vacuum adaptor, additional disk belts, three-jaw chuck can be purchased from Lee Valley

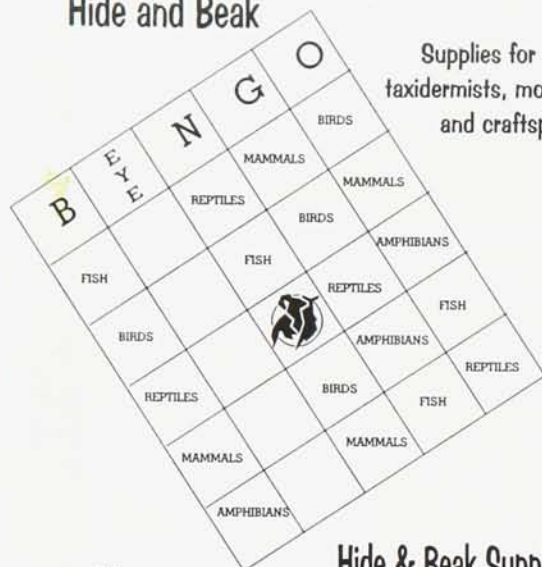
Overall Rating: Excellent

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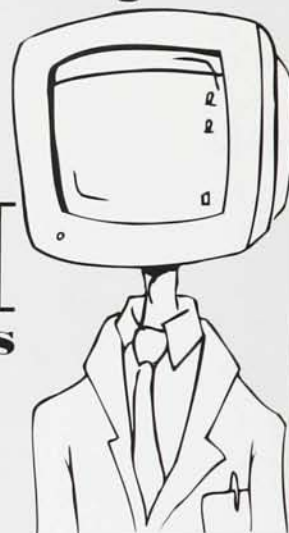
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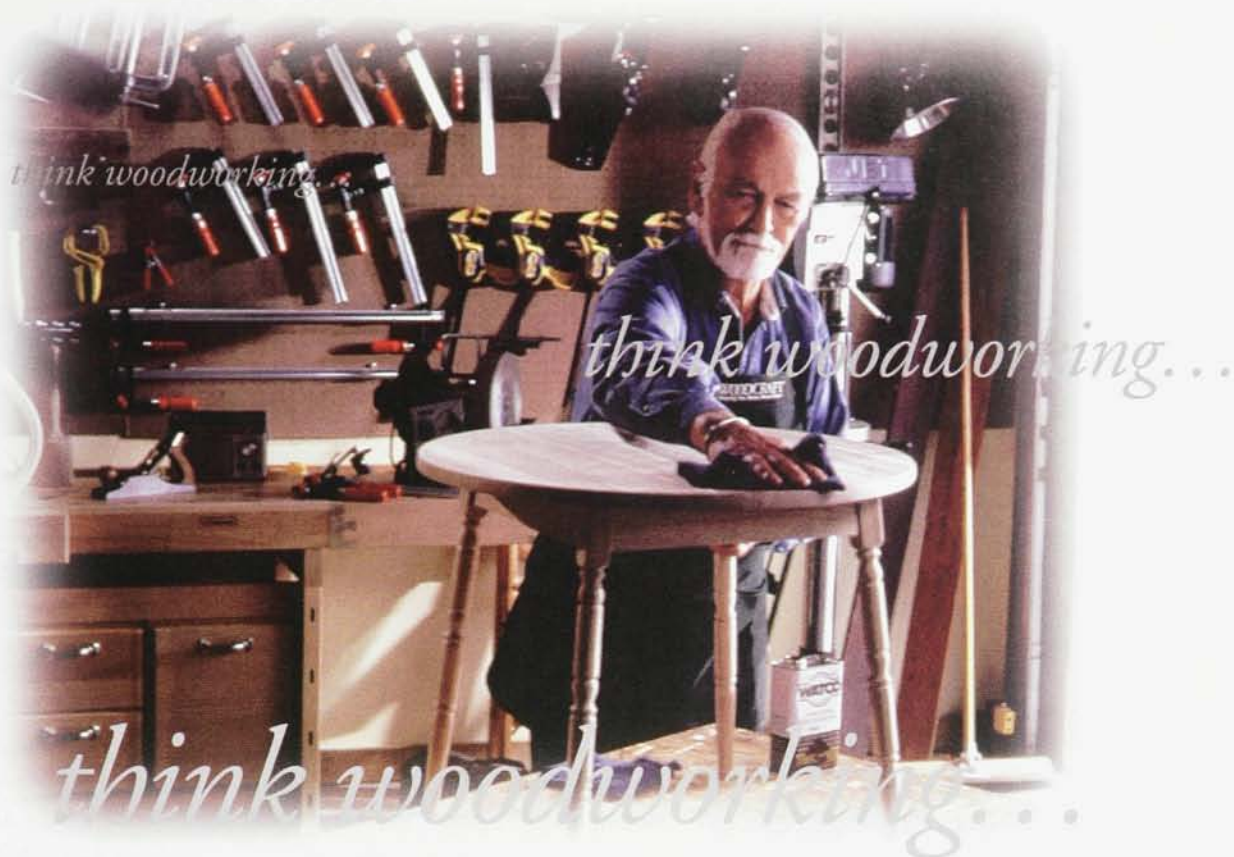
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The 2001 Santa Carving Contest Winning Regional Entries. Watch for 2002 contest entry details online at www.woodcraft.com.

Redwood: King of the Trees

For Carvers, It's a Durable and Easy-to-Work Wood

By Roger Schroeder

One of the most versatile and lumber producing of woods—a single redwood can be sawn into 500,000 board feet—the material is turned into houses, shingles, outdoor and indoor furniture, decks, canoes, water tanks and pipes, chemical containers, cigar boxes and signs. While knot-free wood is costly, long clear boards are available up to 20 feet in length and nearly 4 inches in thickness. Vertical-grain boards are sold in which the grain runs perpendicular to the face, and boards with a curly figure are not uncommon.

Sterling Properties

A lightweight among woods, redwood weighs 23 pounds per cubic foot. The sapwood color ranges from white to pale yellow, and the color of the heartwood varies from light cherry to a dark reddish-maroon. It dries easily with few defects, and there is no discernible odor. Its gluing properties are excellent, and it holds paint exceptionally well.

For woodcarvers, it has its advantages. Greg Krockta, a professional sign carver who uses redwood almost exclusively for his work, writes:

Redwood is ideal for my carved signs, some of which can measure as much as 20 feet long. The wood resists warping, a decided advantage for large signs. It is also very durable outdoors and can last for decades with little maintenance. Termites avoid the wood, and mold stays clear of it.

As a sign carver, I find the wood easy to work with hand and power tools. However, it can be brittle,



Greg's sign gilded and painted. Redwood is an exceptionally easy wood to finish.

so I keep my tools sharp and pay attention to grain changes. Another problem is that it dents easily. Redwood is soft, and care must be taken in handling it.

Unfortunately, the redwood I like to work with, clear with vertical grain, is becoming scarce, especially on the East Coast.

A Giant Among Trees

A member of the sequoia family, the redwood is among the tallest trees in the world—specimens were cut that topped 400 feet—with a life expectancy of 1500 years. An individual tree can attain a circumference of 40 feet, and a trunk diameter of 15 feet is not unheard of. The species name, *sempervirens*, means ever-living because of its year-round foliage and the ability to generate sprouts from its base if a tree is felled. It was among the first trees to proliferate 100 million years ago during the Age of Conifers. Even 25 million years ago, the tree dominated the Northern Hemisphere. But owing to climatic changes that included a global chill, only a remnant of the redwood population exists. Nobel Prize-winning author John Steinbeck called these living fossils “ambassadors of another time.”

Redwoods do thrive in a narrow belt 35 miles wide from southern Oregon into California, a stretch of nearly 500 miles. Owing to the fact that redwoods require tremendous amounts of water, the trees thrive in the wet regions of these states. What many find surprising is that redwood trees are also found in a very small sanctuary of Szechuan, China. A forester discovered them less than 60 years ago. The conditions, however, are not unlike those in the fog belt of our West Coast. Redwoods managed to survive the ice ages, but altered climates have obviously limited their range considerably.



Sign carver Greg Krockta of Smithtown, New York carved the hawk using redwood and appliquéd it to a redwood panel.



Redwood trees, because of their size, have been subject to a variety of novel applications. The One-Log House was cut from a redwood tree over 2100 years old. It took eight months to hollow out the log into a room 7 feet high and 32 feet long.

Few natural disasters threaten a redwood tree. With a spongy bark that is as much as two feet thick, the tree is nearly impervious to fire and even insects. Only earthquakes, erosion or severe climate changes can destroy this giant that competes in height with a skyscraper and will probably outlast one.

A Tree for the History Books

There is evidence that Chinese explorers of the third century B.C. sighted redwood trees when they crossed the Pacific Ocean and discovered a new world with titan timbers. In the late 1700s, the Spanish occupants of the west coast of the United States harvested the wood for beams in their missions, cutting trees that may have been seen by those same Oriental voyagers. Native Americans believed that the trees possessed the souls of the dead. Yet, they used the wood to craft domestic utensils and weapons of war, while the women of the tribes fashioned skirts from the bark. In the wine industry, it has been used for casks. And it is the official state tree of California.

RECOMMENDED READING

Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding, Fox Books.



David Ely of Bismarck, North Dakota carved the bear from a redwood log. Commissioned by the Dakota Zoo of Bismarck, the bear measures 12 ½ feet tall, 5 feet wide and weighs 7,000 pounds.

REDWOOD RATING



4 Stars = excellent 3 Stars = good 2 Stars = fair 1 Star = poor

Most American and European carvers prefer basswood, tupelo, pine, butternut, mahogany and a handful of other species. But have you ever carved in rosewood? How about dogwood or lignum vitae?

Send in anecdotes, stories and photos of carvings you have done in unusual woods. If WCI uses your write up and picture, you will receive a one-year subscription or renewal. Tell us how well the wood carves using our rating system. Address your correspondence to:

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DEADLINE TO SUBMIT EVENTS

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

September

Sep. 4-Oct. 2. Indiana Wildlife Artist's 19th Annual Exhibit, WABASH, INDIANA (Clark Gallery at the Honeywell Center). Contact: Laura Ill, PO Box 382, North Webster, IN 46555-0382.

Sep. 7 – Oct. 26. National Caricature Carving Competition/Exhibit, BRANSON, MISSOURI (Silver Dollar City). Contact: Woodcarvers, 399 Indian Point Rd., Branson, MO 65616, hotline (417) 338-8033, www.ccacarvers.org, www.silverdollarcity.com.

Sep. 7-8. Woodcarvers of Northwest Arkansas's 25th Annual Fall Show & Sale, ROGERS, ARKANSAS (Lake Atalanta Special Events Center). Sat. 9am-5pm, Sun. 11am-4pm. Contact: (501) 636-6546.

Sep. 8. 14th Annual Capital Area Carvers of Wisconsin Show & Sale, MADISON, WISCONSIN (Olbrich Botanical Gardens, 3300 Atwood Ave.). 10am-4pm. Free admission. Contact: Phil Blair, 701 Merryturn Rd., Madison, WI 53714, (608) 222-6973, pblair424@aol.com.

Sep. 9-13. September in Yellowstone, WEST YELLOWSTONE. Contact: <http://www.royannbaum.com> or (801) 373-5729.

Sep. 13-15. 2nd Annual Spit & Whittle Weekend, EVART, MICHIGAN (Osceola Fairgrounds). Contact: (231) 734-5125 or (231) 734-9131, roundup@netonecom.net, roselady@netonecom.net, <http://woodcarversroundup.com>

Sep. 14-15. Central Coast Woodcarvers 25th Annual Show, CAMBRIA, CALIFORNIA (Coast Union High School). Sat. 10am-5pm, Sun. 10am-4pm. \$2 donation, children under 12 free. Contact: Don Calver, (805) 995-3182 or Bob Otto (805) 534-1292.

Sep. 14-15. Havre de Grace Decoy Museum's 15th Annual Duck Fair, HAVRE DE GRACE, MARYLAND (215 Giles St.). Sat. 9am-5pm, Sun. 10am-4pm. Free admission. Contact: Havre de Grace Decoy Museum, 215 Giles St., Havre de Grace, MD 21078, (410) 939-3739 or fax (410) 939-3775.

Sep. 14-15. 15th Annual Columbia Flyway Wildfowl Show, VANCOUVER, WASHINGTON (Cascade Park Inn). Sat. 10am-6pm, Sun. 10am-4pm. Contact: Don Baier, (360) 892-6738, dbaier@attbi.com, or Will Hayden, (360) 891-1753, wilcarv@imagina.com, www.columbiaflywayshow.com.

Sep. 14-15. Nanticoke River Arts Festival, BIVALVE, MARYLAND. (Westside Community Center, 21109 Bivalve Lodge Rd.). IWCA sanctioned show. Contact: Lou Wilcox, Show Director or Jane Rollins, Director of Competition, (410) 873-2993, fax (410) 873-2993, westsidecc@yahoo.com.

Sep. 20-22. Billings Chapter of Montana Wood Carvers Association's Good Wood Show XIII, BILLINGS, MONTANA (Bedoo Shrine Temple Building, 1125 Broadwater Ave). Sat. 9am-5pm, Sun. 10am-5pm. Contact: Bill Hurr, 1307 Red Butte, Cody, WY 82414, (307) 587-2401, hurr@wtp.net or Bea Rylander, 2304 Meadowood Street, Billings, MT 59102-2213, (406) 652-3283, deulahr@hotmail.com.

Sep. 21. Greater New York Chapter's Annual Show, FLORAL PARK, NEW YORK (Queens County Farm, 73-50 Little Neck Pkwy.). Contact: Herb Wald, (718) 225-7658.

Sep. 21. Fund-Raising Woodcarving Show & Sale, SMITH FALLS, ONTARIO, CANADA (Royal Canadian Legion, 7 Main St. E.). Tickets \$3, 5 for \$12. Contact: Isabelle Geoffrion, (613) 284-0505, rcmchin@superaje.com, www.rideau-info.com/museum.

Sep. 21-22. Colorado Carvers Annual Show, GOLDEN, COLORADO (Jefferson County Fairgrounds, W. 6th Ave. and Indiana St.) 10am-5pm. \$2 donation, children under 12 free. Contact: Brian McKay, 9569-D West Coal Mine Ave., Littleton, CO 80123, (303) 972-5889, mckaymouse@aol.com.

Sep. 21-22. 17th Annual Canadian Wildlife Carving Championships, MIDLAND,

ONTARIO, CANADA (Wye Marsh Wildlife Centre). Contact: Alfred Scott, Wye Marsh Wildlife Centre, PO Box 100, Midland, ON L4R 4K6, Alfred.carvescott@primus.ca.

Sep. 21-22. St. Charles Area Woodcarvers' 13th Annual Show & Sale, ST. PETERS, MISSOURI (St. Peters Community & Art Center, 1035 St. Peters-Howell Road). 9am-5pm. Free admission. Contact: John Bouchillon, 410 Forest Acres Drive, O'Fallon, MO 63366, (636) 240-5372, jbouchi@mail.win.org, www.geocities.com/jbouchil.

Sept. 21-22. Quilceda Carver's 17th Annual "Artistry in Woodcarving", MONROE, WASHINGTON (Evergreen State Fairgrounds). Contact: Mary Purcell, 21819 123rd Ave. NE, Arlington, WA 98223, (360) 435-3459.

Sep. 21-22. Wilderness Center's Fall Show, WILMOT, OHIO (Wilderness Center, Administrative Building, State Route 250, Stark County). Sat. 10am-4:30pm, Sun. 1pm-4:30pm. Contact: Rodney Dean, Wilderness Center Woodcarver's Club, State Route 250, Wilmot, OH v 44689.

Sep. 21-22. Piedmont Wood Carvers Club's Sculptures and Designs in Woods 2002, GREENVILLE, SOUTH CAROLINA (Palmetto Exposition Center, 1 Exposition Ave.). Sat. 10am-5pm, Sun. 11am-4pm. Contact: Piedmont Wood Carvers Club, Inc., Sherri Erbskorn - Show Chairperson, PO Box 25393, Greenville, SC 29616, email pwcc2@aol.com or serbskorn@aol.com.

Sep. 21-22. Avenue of the Saints Woodcarvers' 4th Annual Show, MT. PLEASANT, IOWA (Wesleyan College Social Hall). Sat. 9am-4pm, Sun. 1pm-4pm. Free admission. Contact: Stephanie Pomeroy, 1346 150th St., Wayland, IA 52654-9518, (319) 256-6921, spomeroy@lisco.com.

Sep. 21-22. 16th Annual Middle Creek Wildfowl Show, KLEINFELTERSVILLE, PENNSYLVANIA (Middle Creek Visitor Center). 9am-5pm. Contact: Al Keith, Middle Creek Wildlife Management Area, PO Box 110, Kleinfeltersville, PA 17039, (717) 733-1512, akeith@state.pa.us, http://sites.state.pa.us/PA_Exec/PGC/middlecreek/index.htm

Sep. 22-29. Texas Woodcarver's Guild Fall Extravaganza, FREDERICKSBURG, TEXAS (Gillis County Fair Grounds). Contact: Robert Miles, (915) 563-2517, carverbob5@aol.com or Harry Seurkamp, (254) 694-7206, rxwood61@yahoo.com.

Sep. 27. 2002 Georgia National Fair Wood Carving Competition presents the First Annual Georgia Decoy Carving Championship, PERRY, GEORGIA (Georgia National Fairgrounds & Agricenter Reaves Arena, 401 Larry Walker Pkwy.). On display Oct. 4-13. Contact: Georgia National Fair Decoy Carving Championship, PO Box 1367, Perry, GA 31069, (478) 988-6553, larledge@gnfa.com.

Sep. 28-29. Great Lakes Wood Carvers Association 24th Annual Exhibit & Sale of Artistry & Craftsmanship in Wood, STRONGSVILLE, OHIO (Strongsville Recreation & Senior Complex, 18100 Royalton Rd.) Free admission. Contact: Bob Bowman, (440) 238-8991.

Sep. 29. Tri City Carvers Woodcarving Competition Show & Sale, SAGINAW, MICHIGAN (Horizons Center, 6200 State (M58)). 10am-4pm. \$3 admission. Contact: Richard Henning, (989) 799-4136 or Mike Ford (989) 687-9783.

Sep. 29. 14th Annual Valley Carvers Show & Sale, UTICA, ILLINOIS (Starved Rock State Park, Main Lodge). 9am-5pm. Contact: David Rickenberger, 4 Old Orchard Ln., Streator, IL 61364, (815) 672-7101.

October

Oct. 4-6. 2nd Annual Bruno Woodcarving Bash, BRUNO, SASKATCHEWAN, CANADA (Ursuline Campus of the University of Saskatchewan). Contact: Bob Gander, 31 Kirk Cres., Saskatoon, SK, Canada, S7H 3B1, (306) 955-9069, r.gander@shaw.ca.

Oct. 4-6. 11th Annual Dollywood Woodcarving Showcase, Competition, & Sale, PIGEON FORGE, TENNESSEE (Dollywood's Theme Park). Contact: Jack or Carole Williams, 2621 Reagan Road, Knoxville, TN 37931, (865) 691-1855, carolejac@comcast.net.

Oct. 5. Houston Area Wood Carver's Fall Show, HOUSTON, TEXAS (Traders Village, Red Expo Center, 7979 N. Eldridge Rd.). Contact: HAWC Fall Show, 3110 Rushing Brook, Kingwood, TX 77345-1271, Wanda Marsh, (281) 354-6817 or Linda Hughes, (281) 360-3193, lhughes@pdq.net.

Oct. 5. Circle City Carving's Annual Club Show, INDIANAPOLIS, ILLINOIS (Missionary Free Christian Church, 8615 E. 42nd St.). Contact: Robert Autison, (317) 745-2521, rautison@juno.com.

Oct. 5-6. Leflore County Wood Carvers Show, POTEAU, OKLAHOMA. Contact: Chuck Evans, Rt. 1 Box 44-A, Bokoshe, OK 74930, (918) 963-2884.

Oct. 5-6. 9th Annual Woodcarving Show, RED WING, MINNESOTA (St. James Hotel & Riverfront Center). Contact: Dennis Koenig, (651) 388-0978, dekmk@redwing.net.

Oct. 6. Niagara Frontier wood Carvers Show, AMHERST, NEW YORK (Amherst Museum, 3755 Tonawanda Creek Rd.). 11am-5pm. Contact: Fred Bates, (716) 688-7933, or Ray Didley, jrdidley@aol.com.

Oct. 11-14. 6th Annual Woodcarvers Retreat in New England, RHODE ISLAND (Alton B. Jones Annex of the University of Rhode Island). Contact: Jim O'Dea, jeodea@aol.com or Ray Johnson, (860) 848-8194, ray153@aol.com, www.geocities.com/SoHo/Studios/6186/

Oct. 12. Gogebic Range Carvers and Woodworkers 17th Annual Show & Sale, BESSEMER, MICHIGAN (Bessemer Auto Showroom). 9am-5pm. Free admission. Contact: Allan Achter, (715) 561-5640; Roy Haeger, (715) 561-5522; or Mike Salli, (906) 224-1121.

Oct. 12. 23rd Annual Woodcarving & Wildlife Art Show, MEDFORD, NEW JERSEY (St. Mary of the Lakes School, 196 State Rt. 70). Benefits Knights of Columbus charities. 10am-5pm. Admission \$4, children under 12 free. Contact: Bob & Helen Rowe, (856) 468-1551 or Joe Gattuso, (609) 268-8460.

Oct. 12-13. Audubon Society of Rhode Island's Bird Carving & Wildlife Exhibition, BRISTOL, RHODE ISLAND (Audubon's Environmental Education Center. 10am-4pm,

Adults \$5, Children 4-12 \$3, under 4 free. Contact: Jeff Hall, (410) 245-7500.

Oct. 12-13. Tri-Valley Woodcarvers Annual Carvers/Crafters Show, PLEASANTON, CALIFORNIA (5353 Sunol Blvd., Sunol Exit off 680). Sat. 10am-5pm, Sun. 10am-4pm. Donations at door. Contact: Ethel Burgett, (408) 252-8251 or Joan Cousins (510) 471-6401, woodbycousins@juno.com.

Oct. 12-13. Catatunk Valley Woodcarvers 12th Annual Woodcarving Show, CANDOR, NEW YORK (Candor Fire Hall, Route 96). 10am-5pm. Contact: David O'Konsky, 8 Bank St., Candor, NY 13743 (607) 659-7146 (evenings).

Oct. 12-13. 13th Annual Artistry in Wood Show/ale, SPOKANE, WASHINGTON (Bldg. 6 of Spokane Community College). Sat. 9am-5pm, Sun. 10am-4pm. Admission: \$3 adult, children under 12 free. Contact: Frank Crowley, 2707 S. Wall, Spokane, WA 99203, (509) 624-2079 or Jack Kennedy, (509) 924-5758 or Tim Rahman, (509) 244-3467, trahman@att.net.

Oct. 12-13. Oklahoma City Woodcarvers 36th Annual Wood Artisans Show, MIDWEST CITY, OKLAHOMA (Midwest City Community Center). Contact: Bobbie Thornton, (405) 352-4096 or bobbiet@oklahoma.net.

Oct. 12-13. Oklahoma City Woodcarvers 36th Annual Artisan's Show, Sale, Competition, OKLAHOMA CITY, OKLAHOMA (Midwest City Community Center, Midwest Boulevard & Reno Street). Contact: Bobbie Thornton, Rt. 2 Box 208, Minco, OK 73059, (405) 353-4096, bobbiet@oklahoma.net.

Oct. 13. Annual Saline Tri County Show & Sale, SALINE, MICHIGAN (UAW Hall on corner of Maple & Woodland). 10am-5pm. Contact: Gerry Pitts, 3326 Homestead Ct., Saline, MI 48176, (734) 429-2244, lotech@provide.net.

Oct. 13-19. Orangeburg Woodcarver's 2nd annual Show/Competition, ORANGEBURG, SOUTH CAROLINA (Orangeburg County Fairgrounds). Contact: Robert Moe, (803) 535-3210, owccshow@yahoo.com.

Oct. 18-19. Catawba Valley Wood Carvers with Klingspor's Woodworking Shop Extravaganza, HICKORY, NORTH CAROLINA (Hickory Metro Convention Center, 1960 13th Ave Dr. SE). Fri 4pm-8pm, Sat. 10am-4pm. Contact: Don McHugh, (828) 327-2840, donmchugh@charter.net, www.woodworkingshop.com (link to carving contest).

Oct. 18-20. MidAmerica Woodcarvers Association's 28th Annual Fall Show, OMAHA, NEBRASKA (Westside Continuing Education Center, 108th & Grover Streets). Contact: Ken Armsbury, 9329 Miami St., Omaha, NE 68134, (402) 397-8776, neattilla@juno.com.

Oct. 19-20. 11th Annual Onondaga Woodcarvers Club Show & Sale, BALDWINVILLE, NEW YORK (Beaver Lake Nature Center, East Mud Lake Rd, off Rt. 370 W.). Sat. 10am-5pm, Sun. 10am-4pm. Contact: Lee Mills, (315) 635-6377.

Oct. 19-20. 10th Annual Wonders in Wood Woodcarvers Show, DOVER, OHIO (Dover Middle School). Contact: burgess@tusco.net or <http://web.tusco.net/dcdawood>

Oct. 19-20. The 5th Annual Woodcarving Show and Competition, KINGSVILLE, ONTARIO, CANADA (Lions' Hall, Mill Street West). Sat. 10am-5pm, Sun. 10am-4pm. Contact: Julie Lawrence, c/o The Windsor Wood Carving Museum, 850 Ouellette Ave., Windsor, ON N9A 4M9, (519) 977-0823, woodcarv@mnsi.net.

Oct. 20. New England Woodcarvers 3rd Annual Spirit of Wood Show, BEDFORD, MASSACHUSETTS (Middlesex Community College, Spring Road). 9am-4pm. Admission \$3, children under 12 free. Contact: Doreen Abraham, 270 Foster St., Lowell, MA 01851, (978) 459-6641, doreenabraham@attbi.com, www.newc.org/show.html.

Oct. 20. The Wood Carver's Guild's 15th Annual Wood Carving Show, Sale, & Competition, FRANKENMUTH, MICHIGAN (Frankenmuth High School, 525 Genesee St.). 10am-4:30pm. Contact: The Wood Carvers Guild of Frankenmuth, PO Box 14, Frankenmuth, MI 48734, or call J.R. Wiegand (989) 777-5387 or Bill Schultz (989) 835-

8919, website <http://pws.chartermi.net/~guildcarvers/welcome.html>.

Oct. 23. Ontario Wood Carvers Association's 23rd Annual Wood Carving Show & Sale, SCARBOROUGH, ONTARIO, CANADA (Malvern Community Centre, 30 Sewells Rd.). Contact: Rick Brooker, (905) 884-1908, (877) 614-1494.

Oct. 24. Chip carving workshop at the Barry McKenzie School for Chip Carving, LEBANON, MISSOURI. 9am-5pm. Full mechanics of why chip carving works the way it does. All skill levels. Coincides with the 6th Annual All Chip Carvers Show. Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO 65536, (417) 532-8434, bmckenzi@llion.org.

Oct. 25. Advanced chip carving workshop at the 6th Annual All Chip Carvers Show, LEBANON, MISSOURI (500 E. Elm St.) 9am-5pm. Will cover drafting techniques and design concepts; how to teach chip carving; and how to judge chip carving. Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO 65536, (417) 532-8434, bmckenzi@llion.org.

Oct. 25-26. Mustand Draw Woodcarvers Show & Sale, BIG SPRING, TEXAS. Contact: James Fryar, 7805 Centerpoint Rd., Big Spring, TX 79720, jbfryar@crcom.net.

Oct. 26. Davidson County Woodcarvers Show & Competition, LEXINGTON, NORTH CAROLINA. Contact: Wayne Covert, 901 Country Club Circle, Lexington, NC 27292, phone (336-) 243-1614, fax (336) 243-1722, email papac@lexcominc.net.

Oct. 26. Peterborough & District Woodcarvers' Association's Fall Show & Sale, PETERBOROUGH, ONTARIO, CANADA (Activity Haven, 180 Barnardo Ave.). 9:30am-4:30pm. Contact: Jim Hill, (705) 741-0800.

Oct. 26-27. 23rd Annual Artistry in Wood, WHEATON, ILLINOIS (DuPage County Fairgrounds, 2015 W. Manchester Rd.) Sponsored by the North Suburban Carvers. Sat. 10am-4pm, Sun. 11am-4pm. \$3 Admission. Free parking. Contact: Show Chairman, Marcy Samat, (773) 763-1788, fmsamat@aol.com, www.dupagecountyfair.com.

Oct. 26-27. Kickapoo Karver's 21st Annual Show & Sale, DANVILLE, ILLINOIS (Danville Ramada Inn, exit 220 off I-74). Contact: Mel Huffman, 7 Pine Haven Dr., Danville, IL 61832, (217) 431-3043.

Oct. 26-27. 6th Annual All Chip Carvers Show, LEBANON, MISSOURI (Mills Center just off Elm St.). Sat. 10am-5pm, Sun. 12pm-4pm. Free admission. Contact: Barry McKenzie, 23427 Route 66, Lebanon, MO 65536, (417) 532-8434, bmckenzi@llion.org.

Oct. 26-27. 17th Annual Woodcarvers Show & Sale, ARCHBOLD, OHIO (Sauder Village). Contact: Claire R. Morton, Sauder Village, St. Rte. 2, PO Box 235, Archbold, OH 43502, (800) 590-9755, www.saudervillage.org.

Oct. 26-27. 18th Annual Woodcarving & Wildlife Art Show & Sale, PARSIPPANY, NEW JERSEY (Parsippany P.A.L., 33 Baldwin Rd.). Contact: Jerry Cetrulo, (973) 625-2543, njcarver@optonline.net

Oct. 26-27. Viking Wood Carvers' Show & Sale, ROSEVILLE, MINNESOTA (Har Mar Mall, Snelling Ave. & Cty Rd. B). Contact: Swede Bengston, (952) 884-4136, swedishgeppetto@aol.com.

Oct. 27-28. 8th Annual "Wonders In Wood" Competition, Show, & Sale, IRON CENTER, MICHIGAN (Premiere Center). Sponsored by Woodbee Carvers. 10am-4pm. Contact: Show Chairman, Tom However, (906) 779-9539, thower@up.net, or visit www.woodbeecarvers.com.

Oct. 26-27. 10th Annual Conewago Carvers' Woodcarving & Wildlife Art Show, EAST BERLIN, PENNSYLVANIA (East Berlin Area Community Center). Sat. 10am-5pm, Sun. 10am-4pm. \$3.00 donation, children under 12 free. Contact: Ed Bolt, 96 Laurel Drive, Fayetteville, PA 17222, (717) 352-3006, ebolt@innernet.net.

Oct. 27-31. 3rd Annual Rendezvous II Seminar, BRANSON, MISSOURI (Compton Ridge Campground Convention Center). Contact: Ed Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, (913) 631-0306, zingo@swbell.net.

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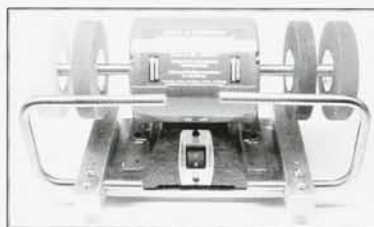
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Advertiser's Index

American School of Woodcarving, Ltd.82	Japan Woodworker63	Stubai Direct Tools12
Bailey's Inc.9	Jennings Decoy92	Sugar PineInside Front Cover
Bill White Study Guide.....92	King Arthur's Tools96	Terrco, Inc.....89
Cape Forge94	Koch93	Treeline.....64
Chipping Away.....10, 91	MDI Woodcarvers Supply82	U.J. Ramelson13
Christian J. Hummul Co.92	Mountain Heritage Crafters63	Warren Cutlery89
Colwood18	Mountain Woodcarvers94	Where Woodcarvers Go.....90
Cutting Edge17	Newton Woods92	Wood Carvers Store & School92
Diefenbacher Tools94	Notto Knives17	Wood Carver Supply, Inc.6, 7
Dimitrios Klitsas94	PJL Enterprises89	<i>Wood Carving Illustrated</i>
Flexcut Carving ChiselsBack Cover	Prox-Tech63	Subscriber Services.....12
Foredom16	Ram Products ..95, Inside Back Cover	Wood N' Things.....90
Fox Chapel Publishing.....60, 61, 62	Razertip Industries64	Woodchip Shop.....92
George Nelson.....90	Ritter Carvers94	Woodchips Carving Supply94
Gregory Dorrance94	Rossiter Ruff-Outs &	Woodcraft Shop94
GRS Tools90	Carving Supplies82	Woodcraft Supply Corp.83
Hide and Beak Supply Co.....82	Slim's Woodshed.....94	
Hillcrest Carving93	Smoky Mountain Woodcarvers 89, 92	
	Steve Brown Woodcarving.....3	

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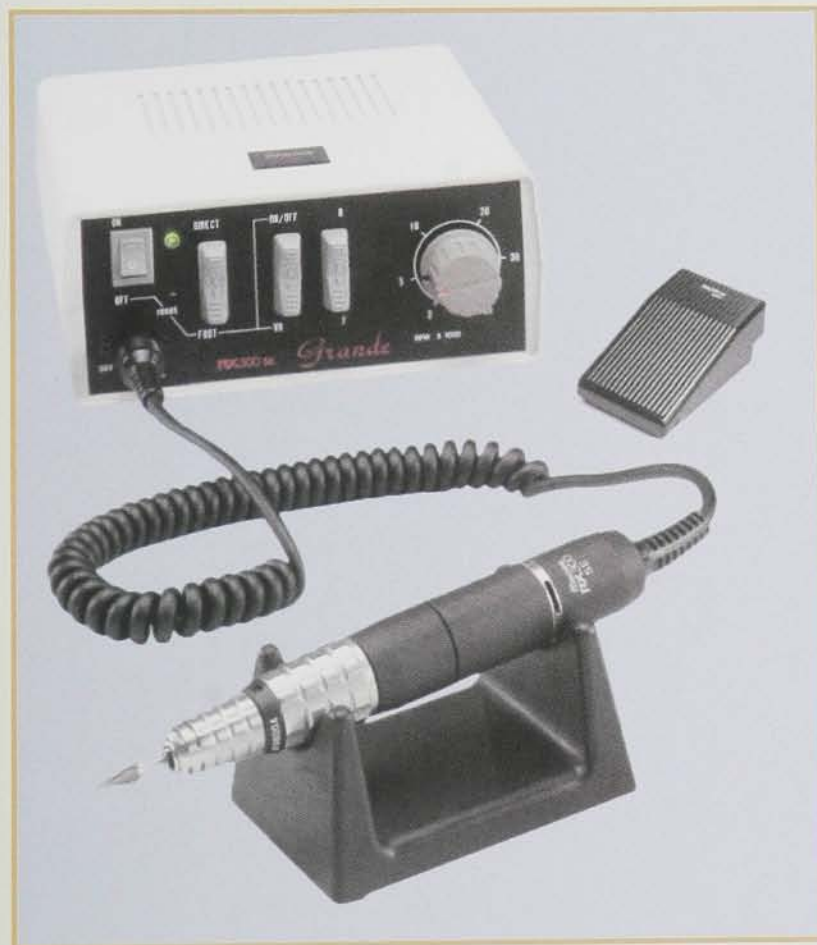


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