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ISSUE NO. 22

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Spring 2003

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Wood Carving

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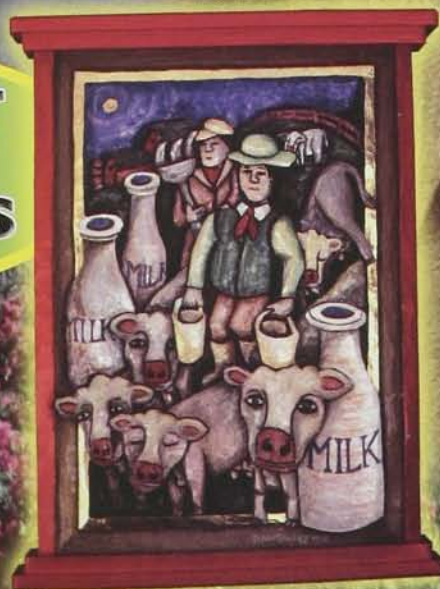
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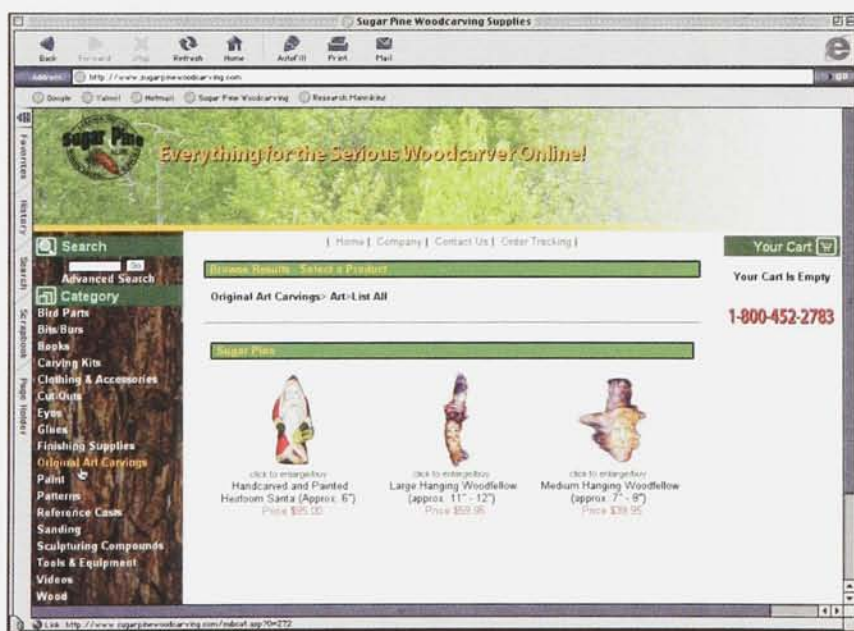
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Editor's CORNER

This photo was taken in the Carving Museum located in the Fox Chapel Publishing office. Most of the carvings you see are from the extensive collection of

Roger and Sheila Schroeder. Roger, as you know, started *Wood Carving Illustrated* back in 1997, working side by side with publisher Alan Giagnocavo. Somehow it seems appropriate that the new Managing Editor of *WCI* in her first column be shown surrounded by these carvings.

Indeed, Roger has laid a solid foundation for *WCI*. I look forward to building on that foundation as I take over the reins of *WCI*. (Roger, as Editor-at-Large, will continue to write for the magazine, but at a more relaxed pace.) The challenge is before me: take an already terrific magazine and lift it to the next level.

And that's where you come in. One thing I learned early in my publishing career: listen to your readers! It's a lesson that has served me well. To that end, please send me your feedback and article suggestions. Though I can't promise every idea will turn in to an article in the magazine, I can guarantee that each will be carefully considered for its merit. In response to what I've heard so far, here is a sneak preview of what you can expect in upcoming *WCI* issues:

- Coast to coast coverage of the hottest trends in woodcarving, including realistic bird, animal and fish carving
- Profiles and interviews with top carvers and teachers
- "Clip and Save" ideas that will save you time and money
- More extensive show and club coverage
- A new Lora S. Irish relief pattern in every issue

Of course, you can still count on seeing what made *WCI* the field's leading publication: fully illustrated step-by-step projects to sharpen your carving skills, informative product and tool reviews, and, of course, beautifully rendered and technically accurate patterns. And lots of them.

Wrap all of this great editorial in a fresh, reader-friendly design and you'll see why *WCI* is THE woodcarving magazine to have in your workshop.

I invite you now to look through this issue, select your favorite projects and get those chips a-flyin'.

Good carving to you,

Cathy Hart

Cathy Hart

Managing Editor

Cathy@carvingworld.com

Wood Carving

ILLUSTRATED

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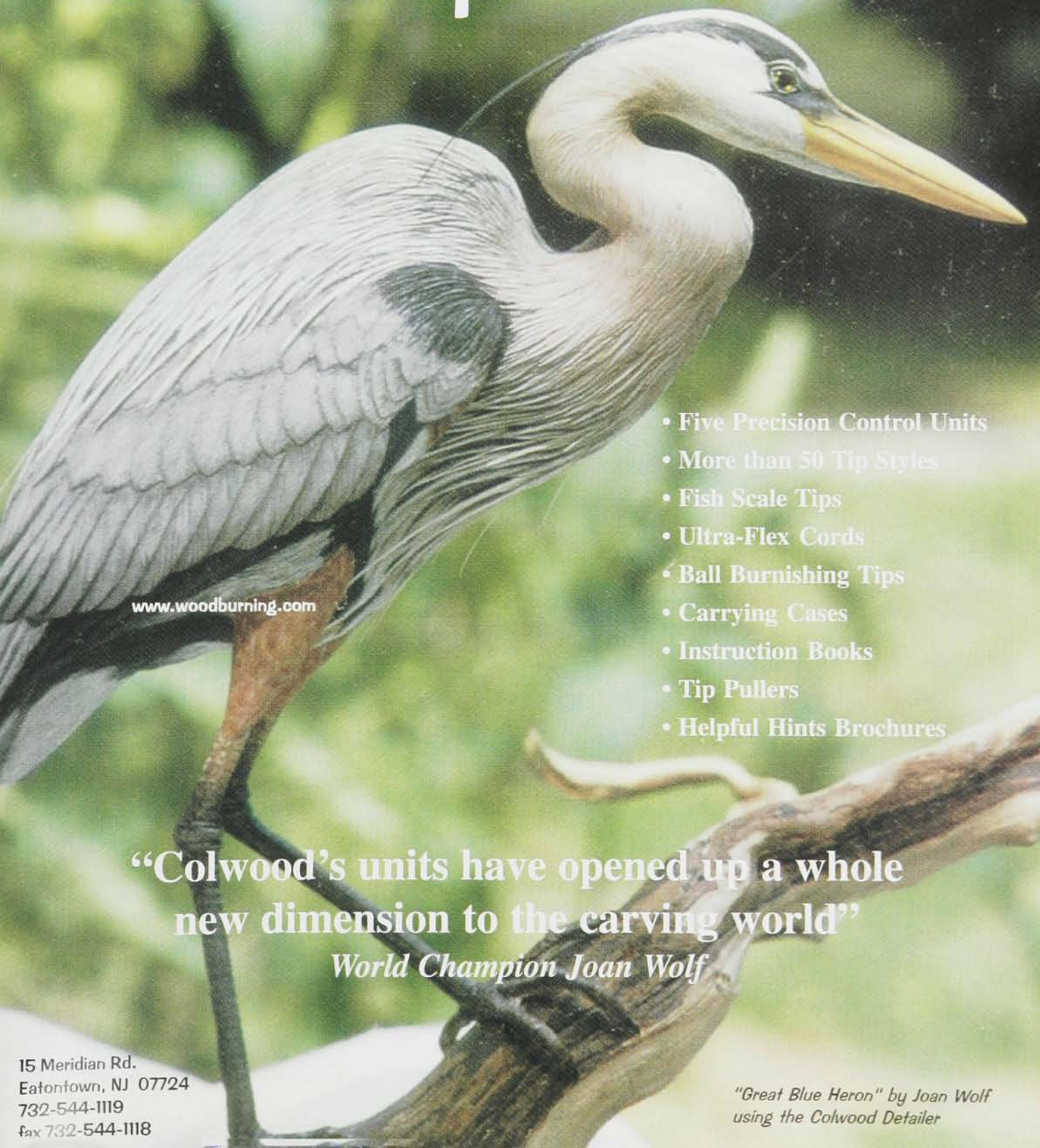
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Index for Past Issues

A special thanks for the tremendous carving magazine that you folks produce. I look forward to its arrival each quarter. To make it easier when looking for specific articles, have you considered developing an index of all the articles written to date? I have a complete set of *Wood Carving Illustrated* and though I enjoy looking through them, it would be helpful to be able to take a quick look through the index to find the article I am searching for.

Blake Gordon, email

What do they say about great minds? Blake, check out this issue and its comprehensive index of issues 1 through 20 plus three PowerCarving Manuals. Your wish has come true.

Answer to a Sticky Problem

Just got the latest issue (no. 21). I had recently purchased *Checkering & Carving Gunstocks* by Monty Kennedy and a set of Dem-Bart tools for checkering gunstocks, and to my surprise I find an article on carving gunstocks. Déjà vu all over again. The article refers to self-adhesive transparent paper. I have been trying to find this stuff for over two years and no one knows what I'm talking about. I have even danced around a few websites with no luck.

Jack Yevchak, email

Generically called appliqué film or stencil paper, the product

has a peel-off backing, leaving a thin sheet of Mylar that is sticky on the back. Photocopy or print your pattern on the permanent and clear film, peel off the back and place the film onto the surface you want to carve. Office Depot carries Chartpak Pickett Drafting Applique Film with Film Backing. A box of ten 8½-in. by 11-in. sheets is priced at \$12.99. For smaller quantities, as well as other gunstock carving supplies, check out Graphic Transfer; toll free at 866-453-2652; www.graphictransfer.com.

Running Up Against Potential Problems

You printed an excellent article on the Veritas Power Sharpening System in the Fall Issue (no. 20). But I have some questions that I need to ask to understand the tool. What is the surface speed (feet per minute) of the belt system? Almost all belt systems operate with a 3600-rpm motor and a large pulley diameter, giving a surface speed that burns the tool in an instant.

Bob Olsen, email

Eric O'Hara, Lee Valley Customer Service, replies: The motor for the Veritas Power Sharpening System runs at 1750 rpm. The belt sander has a 5-in.-diameter wheel. The spindle speed is stepped up to achieve a speed comparable to a 6-in. wheel. This results in a belt speed of roughly 2750 feet per minute. With regard to your concern that the belt might be running too fast, we

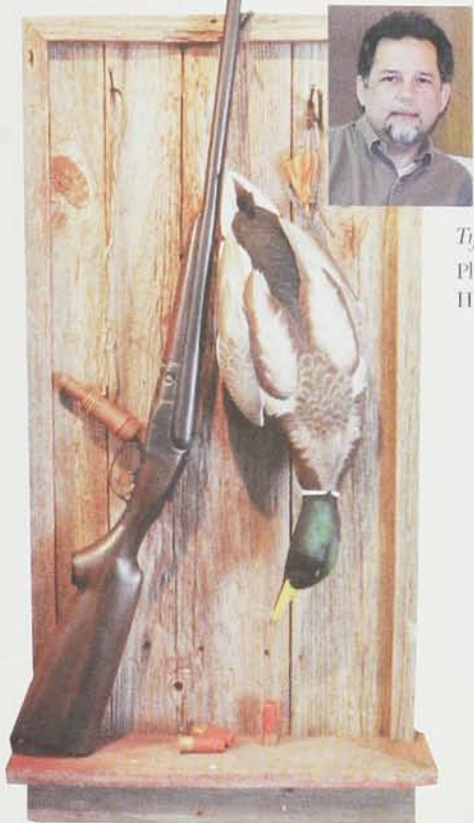
found some interesting results when designing the system. As we discuss in the manual, there are six factors that govern heat generation:

1. type of abrasive
2. speed of abrasive
3. type of material abraded
4. condition of abrasive
5. feed pressure
6. grade of the abrasive

All things being equal, if the speed of the abrasive is decreased, the feed pressure has to be increased to maintain the same rate of material removal. We found that under those circumstances more heat is generated. Slow-speed grinders have achieved their reputation for cool grinding at the expense of rapid material removal. The belt speed and the turntable rpm of our system were established to achieve a good balance between speed of work and heat generation. With abrasives we recommend and actually used on the range of steels typical of woodworking tools, burning should not be an issue provided reasonable care is taken to change the belts before the abrasive becomes too worn and reasonable care is taken not to press too hard when sharpening.

Write Us!

Let us know what's on your mind. Please contact us by mail at: Mailbag, Wood Carving Illustrated, 1970 Broad St., East Petersburg, PA 17520 or email us at editors@carvingworld.com. If you send an email, please add the word Mailbag first in the subject line. Note: Letters may be edited for clarity and length. Opinions expressed by our letter writers do not necessarily represent those of the staff and management of Wood Carving Illustrated.



Side by Side

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

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

Jim Sprankle,
 J.D. Sprankle Waterfowl Carver
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Chuck Solomon,
 Wildlife Sculpture in Wood,
 Elk Grove, CA



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The Ark and Crafts of the Mid Hudson Wood Carvers

When the Mid Hudson Wood Carvers Guild of Monroe, New York decided to have an ark with pairs of animals as a fundraiser for 2002, member Ralph Rogo volunteered to build the vessel. Three months of work, with Ralph Ellert pitching in, produced a project worthy of the finest shipwright around.

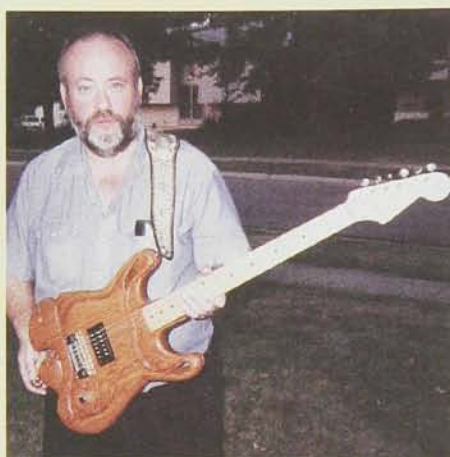
Ralph, a resident of Tuxedo, New York, tells *WCI* that every component—ribs, planking, ladders and doors—of Noah's ark, built in two halves for easy access to the interior, was hand-carved. Even the hinges are wood, and joints were fashioned with wooden pegs. Not a scrap of metal went into the construction. Other Guild members carved the animals, from elephants to peacocks, to fill the ark.

Selling raffle tickets at shows and exhibitions, the club raised enough money to help make donations to local libraries, fund presentations, and give support to the Pallottine Sisters' Little Pals Pre-School, where the Guild holds its meetings.

To join the Mid Hudson Wood Carvers Guild, contact: Membership Secretary, MHWCG, PO Box 742, Monroe, N.Y. 10950.

For more on arks and their animals, go to www.carvingworld.com. Plans for building a simple ark can be

downloaded, and patterns for animals are posted.



Carved Electric Guitar

Singer, guitarist, songwriter, and oh yes, a carver, too. These are words to describe Terry Diver of Cincinnati, Ohio. An exhibitor at the Artistry in Wood show in Dayton, Ohio this past November, Terry had a variety of wares on display, but it was this cobra guitar that caught the attention of *WCI*'s Managing Editor Cathy Hart. He has made other electric guitars from wood, including one featuring an eagle head. The guitars are heavy, for sure, but always audience-pleasers when he gigs with his band.

Daughter Seeks Recognition of her Carver Father

The annual recipient of *WCI*'s Woodcarver of the Year is close at hand, with the announcement made in the Summer Issue. Readers are encouraged to submit their nominations throughout the year. Barbara Dorner of DePere, Wisconsin wants her father recognized and writes, in part: "I would like it very much if you would consider my father, Richard Hazaert, for your prestigious Woodcarver of the Year Award...He has been carving wood for almost

20 years, and his style is both fun and imaginative. His work has been displayed throughout Brown and Door (Wisconsin) counties, at picnics, steam engine shows, art fairs, and other public events, and he has been awarded numerous ribbons and awards. My father also shares his knowledge of woodcarving with the general public, displaying his tools and carving techniques at every exhibition. Officially, he could not be considered an instructor. Unofficially, he is, and over the last decade he has happily taught and entertained thousands. As for the quality of my dad's work, well, judge it for yourself, but he prepared to smile! You see, one of my father's greatest tools is his delightful sense of humor...He is one of the most devoted woodcarvers alive, and his love for the art is unsurpassed. Please help me honor this wonderful man and his legacy by allowing him the recognition he deserves."

WCI can't promise that Richard Hazaert will be Woodcarver of the Year for 2003, but his work certainly has earned him recognition in this column.



Zachary Kurtz's original twig-carved chess set is something to crow about. Photography by Chris Kurtz.

Twig Carver Finds a Final Roost

Although Zachary Kurtz of Keyser, West Virginia was inspired by Chris Lubkeman's work, he says

that the idea of a twig-carved chess set was his own.

Zachary explains that he had visited Chris' home years ago and had read his articles (for more on Chris' work read *Whittling Twigs and Branches*, Fox Books); but he believes that a set of roosters vying for strategic positions on a chessboard is unique. He points out that some of the features of his set include knights with backward tails and carved eggs in place of castles. Another attention-getter is how he differentiates the black from the white pieces: The blacks have bark and the whites do not.

Perhaps the only challenge Zachary faced was finding twigs of matching sizes for both the opposing pieces.



With no training in woodcarving and only a handful of small projects to his credit, Bill Schnarre took on a realistic portrait of Stan Musial, using wood from a fallen tree as his medium

Novice Carver Tackles a Major League Project

Armand LaMontagne, a tulip poplar tree and Stan Musial. That's an unusual and disparate collection of nouns to be rubbing vowels and consonants together in a single sentence. Armand is arguably the greatest realistic wood sculptor alive; his work is frequently featured in *WCI*. Tall and stately tulip poplar trees that can reach

heights of 150 feet offer a light-weight wood of fine texture. And St. Louis Cardinals' ball player Stan Musial is ranked at or near the top of baseball's all-time lists in almost every batting category. He topped the .300 mark 17 times and won seven National League batting titles.

Here's the scoop on how all three come together, as explained by Bill Schnarre of St. Charles, Missouri. "I began the sculpture of Stan Musial in 1997, working with a tulip poplar tree that had blown over in my back yard. My tools included a coarse wood rasp, wood chisels, a utility knife, two woodcarving tools, hobby knives and files. Prior to this project, I had carved only a few birds and one Santa. Having visited the National Baseball Hall of Fame (Cooperstown, New York) and admired Mr. LaMontagne's sculptures of Babe Ruth and Ted Williams, I thought I would attempt to portray our local icon. I estimate that I spent close to 2500 hours on the project." Bill adds, "I have been an asphalt paver for the last 32 years—I build driveways and parking lots—and have had no instruction in woodcarving."

Whatever Bill has gleaned from asphalt certainly paved the way for a successful portrait in wood.

Group Steered Toward Swan Project

The Long Beach Chapter no. 8 of the California Carver's Guild Workshop recently made swans its group project. Cut from scraps of 11-ply-per-1/2-in. plywood used for exotic automobile steering wheels, the swans show off rich variations in color. Carver Eugene Spencer created the pattern based on a magazine photo.



It was no swan song for a group of California carvers who used plywood for their waterfowl. Pictured are: (front) Carolene Bartlett, class instructor, Eugene Spencer, Vi Wolff; (middle) Russ Conley, Bill Ogden; (back) Jeanette Shimel.

Carver Receives Grant

Glen Maynard received his second grant from the Ohio Arts Council (OAC) to teach apprentice woodcarvers. The grants are awarded through the OAC's Traditional Arts Apprenticeship and will support the Appalachia Arts.

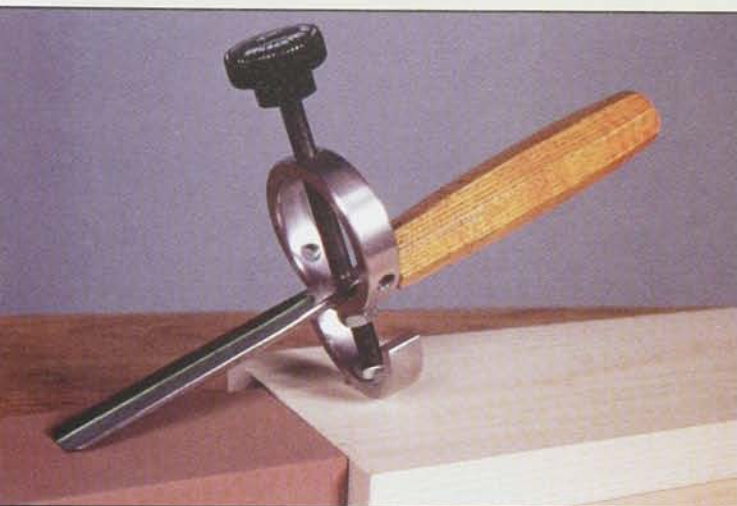
A resident of New Plymouth, Ohio, Glen exhibits his carvings at several festivals each year and competes at Ohio carving shows in Dayton and Lancaster as well as at a competition in Maysville, Kentucky. He opens his workshop and home to field trips and local schools and 4-H groups and donates carvings to local charities.

Born in Beauty, Kentucky, this son of a coal miner started carving as a youngster. He stopped, however, when his sister teased him about playing with "dolls." It wasn't until 12 years ago that he resumed carving. Today his subjects include coal miners, farmers, Santas, Christmas ornaments and canes. His wife Merline, who makes Nantucket baskets, helps to paint the carvings. He writes that his "whittling" brings back memories of the old hillside farm he was raised on, where the family's food was homegrown and toys were handmade.

Product REVIEW

Oar Sharpener

By the Staff at Wood Carving Illustrated



Whether it's a chisel, gouge, V tool or even a wood lathe tool, the greatest challenge to sharpening is maintaining a consistent angle on the bevel. The Oar Sharpener is just the jig you need to keep that edge as keen as possible.

Designed by Ross Oar, a master woodcarver and author of several books (available from Fox Books), the machined-aluminum sharpener is simple to use and produces razor-sharp results. It consists of a round holder, which acts as a clamp, and a semi-circular guide foot. To use the jig for gouges, insert a carving tool in the holder and tighten down on the retaining screw. Position the guide foot so that it is in a U position. Using a piece of scrap wood as a riser block that is the same thickness as the sharpening stone, slide the carving tool back and forth in a side-to-side rocking motion. You can start with a coarse stone, graduate to a fine stone and finally to a leather strop. To sharpen a V tool, replace the guide foot with three guide screws that are adjusted to the desired slant of the V. For a chisel up to 1 1/2 in. wide, reverse the guide foot so that it is in an upside-down U position. Sharpen and hone the chisel using a back-and-forth motion on the stone and leather strop. If you are inclined to use power sharpening machines, the Oar Sharpener is competitive with other holding fixtures.

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Product REVIEW



Veritas® Carver's Bench

By the Staff at
Wood Carving Illustrated



Combining the elements of versatility, stability and the mass needed for an extra-sturdy work surface, the Veritas® Carver's Bench may well be the most comprehensive carving bench system designed to date.

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Bottom view of Old World Santa

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Tips and TECHNIQUES



Texture with a stone, burn or do both on this greyhound project? Jack Kochan decided that, given the size of the carving, texturing alone would suffice.

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, and sources for materials and publications. Be advised that the opinions and comments expressed below are not necessarily shared by WCI.

Fearing a lingering odor, a reader wants to know how to treat driftwood.

Harold replies: *I have used driftwood many times and it needs to be dry. You can apply waterbased acrylics to tint or highlight it. I spray the driftwood with Deft® Semi-Gloss Clear Wood Finish, available in most hardware stores. Driftwood offers a great looking base for many projects, but I have found that black walnut makes a pleasing platform under the driftwood and carving.*

The Moonraker offers: *If you are planning to carve driftwood, you have to clean it so that there is no sand in it. That would play havoc with your tools! I have carved some driftwood and I never know what to expect—hard or soft grain, light or dark colors. But the variations contribute to the beauty of driftwood.*

Woodchip suggests: *If carving driftwood is your goal, take some inspiration from the experts and purchase a copy of Carving Found Wood. It's available from Fox Books, 800-457-9112.*

Wildlife carvers frequently ask when to texture with burning, rotary stones, or both.

Jack Kochan says: *The burning pen brings out details on a wood surface that are crisp, but texturing with a stone goes much more quickly. However, based on the size of the project, texturing can leave the wood looking flat and uninteresting. Given a large carving of an animal with prominent hair tracts, for example, I would combine burning with stonework. For more on dealing with this dilemma, read my article "Power Carve a Greyhound" in Power Carving Manual Volume 3, a companion publication to WCI.*

Mack is working on a scolding Steller's jay and wants advice on how to bend thin wood for the wings and tail as well as tackling insertions.

Waldgeist responds: *I have never done any wood bending myself, but I have observed woodworkers bend wood many times. You must first make both a male and female template to the shape of the bend. Then steam the wood and clamp it between the templates. Be advised that compound curves are not possible.*

The Moonraker counters: *The method described by Waldgeist is fine for large pieces, but there are several methods used for bending thin inserts that don't require the male-female form. If you want to use a form for a precise bend, one template and a few clamps will suffice. When bending a feather, it is usually enough to wet the wood with warm water; bend the piece to the desired shape—compound bends are possible with thin pieces—and slowly dry it with a hair dryer. Try it on scrap wood first. When inserting a feather, carve it slightly longer so that you have some adjustment when setting it in place. Use a needle-tapered diamond bit in a micro motor tool and cut a groove in the body of the bird about $\frac{3}{16}$ in. deep. The groove must be close to the upper body surface to provide a good transition. Grind the edge of the feather to a wedge shape to match the groove, being careful not to remove wood where it will show after insertion. Put the feather in place and let a drop of Superglue drip into the joint.*

Jim has completed a stylized blue heron made from butternut with a basswood base. Planning to keep the natural beauty of the grain prominent, he is looking for the right finish.

Rando recommends: *When I use butternut, I like to brush up to three coats of Deft® Semi-Gloss Clear Wood Finish on the surface. I then use a piece of old paper bag to rub between coats. It's the best "sandpaper" on the market. If you intend to leave the base unpainted, I suggest a dark wood. Walnut or mahogany is a good choice. The contrast will add considerably to the composition.*

Captain Bandid writes: *Butternut looks good when finished with a soft oil like tung oil. It won't create a glare that can hide the grain. Some carvers add a bit of stain to tung oil to darken it. With or without stain, apply several coats. It will protect the wood much as linseed does and recoating should be done periodically, especially in dry climates.*

Woodpecker adds: *Tung oil and Watco® Danish Oil Natural have pretty much the same properties in terms of consistency and color. I've used both quite a lot as finishes on my carvings. Lately, I've been applying the Watco® oil mixed with thinned oil paints as washes or stains and have had very good success with the grain showing through. Drying times may vary, but I let the carving sit for 48 hours before spraying it with satin polyurethane.*

Carver Boy is working on a wildfowl and wants tips on how to finish it.

Captain Bandid asks: *What kind of bird? Decoy? Songbird? Realistic or stylized? Is the wood basswood, tupelo or an exotic species? What you choose for a finish is dependent on the answers to these questions. A bird can be woodburned and painted, sanded and oiled or stained, but that depends on the look you want when it's complete. I would not recommend wallpaper, however.*

The Moonraker offers: *I tried the wallpaper once and only got a second in competition. Seriously, though, try www.wildfowlart.com/forum for more answers on this subject.*

Qman has an 8-year-old daughter who decided to carve a cross for her learning fair project. Unfortunately there are less than two weeks to accomplish the cross and neither knows anything about carving or even where to start.

Butch offers: *You might want to try some chip carving on the cross. But first, take a piece of paper, fold it in half, draw and cut out half the cross. Unfold and trace around the cutout on a piece of wood. Use a soft wood like basswood, cottonwood, or butternut. For some ideas on chip carving, go to www.chippingaway.com. You can try a bobby knife, something I use all the time, but to do this right, you need time for practice.*

Rayne recently purchased a hand-carved dragon from Bali. After four to five weeks, the dragon dried out dramatically and she believes that it needs a coat of oil. However, she is afraid that it will become too dark. The importer suggested bee's wax.

Captain Bandid advises: *Try calling Woodcraft (800-225-1153) or any retailer that specializes in woodworking. I might suggest tung oil, if it is very light in color.*

Rick in Seattle writes: *Do not apply wax to the carving if you plan to keep it for a long time. As the carving ages and gets acclimated to its new environment, it needs some type of oil to prevent cracking. I use Murphy's Lemon Oil Soap on my antique carvings.*

Wouldsy needs glass eyes for a full-size chipmunk and belted kingfisher.

Nancy G offers: *Two sources are Wood Carvers Supply, Inc., 800-284-6229, www.woodcarverssupply.com, and Little Mountain Carving Supply, 800-752-7573, www.littlemountaincarving.com.*

JD Adams is having "a heck of a time" carving antlers for a white-tailed deer. Both clear pine and basswood keep breaking, and exotic woods are difficult to come by.

Rick in Seattle writes: *I don't know how large a carving you are talking about or how you are carving the antlers. If they are very small, try a tagua nut. If they are larger and you are power carving, you could try bolly. If you intend to paint the antlers, and you want to stick with basswood and handtools, then saturate the wood with Superglue before the finish carving. The glue will make the basswood carve like plastic. But Superglue will not accept stains once it has dried.*

Woodchip adds: *To purchase tagua nuts, contact Treeline, 800-598-2743. Be advised that these nuts are small and often contain cavities. To find a source for bolly, go to www.woodfinder.com. I came up with 47 retailers.*

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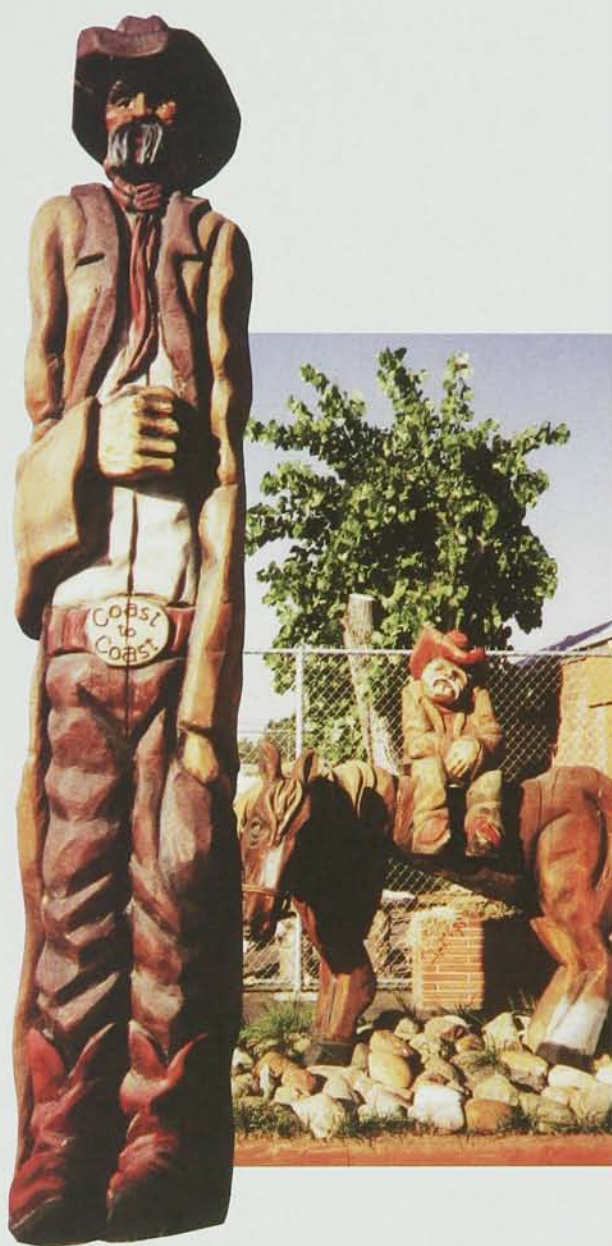
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Wooden Cowboy

On my way to Glacier National Park in September, 1998, I spotted these two characters next to a hardware store in Choteau, Montana. There was no indication who carved them, and it was early Sunday morning with no one around to ask. The fellow on the mule is life size while his partner must stand 15 to 18 feet tall. He appears to be carved from one piece of wood.

*Submitted by Bob Tamillo,
Spencer, Indiana*

Stroll to Trolls

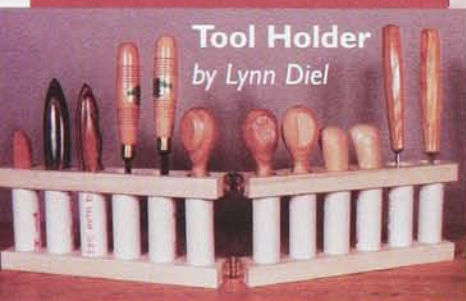
In Mt. Horeb, Wisconsin, visitors "take a stroll to find the trolls." Mt. Horeb may well be the troll capitol of the U.S., and it even has its own Trollway. Mike Feeney is the artist behind the sculptures. Some of his creations include "The Peddler," "The Old Troll," "Sweet Swill," "The Accordion Player," "The Gardener," and "The Tourist," which I photographed when I visited the town.

*Submitted by Marvin Wiederin,
Coal Valley, Illinois*



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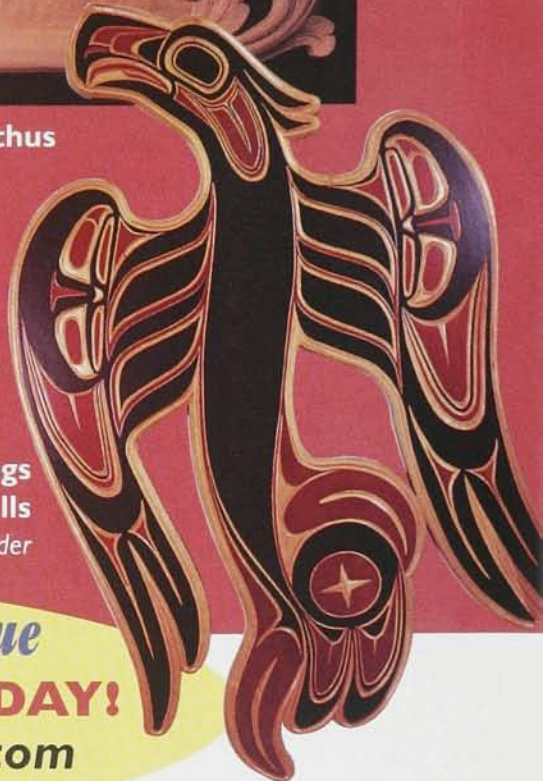


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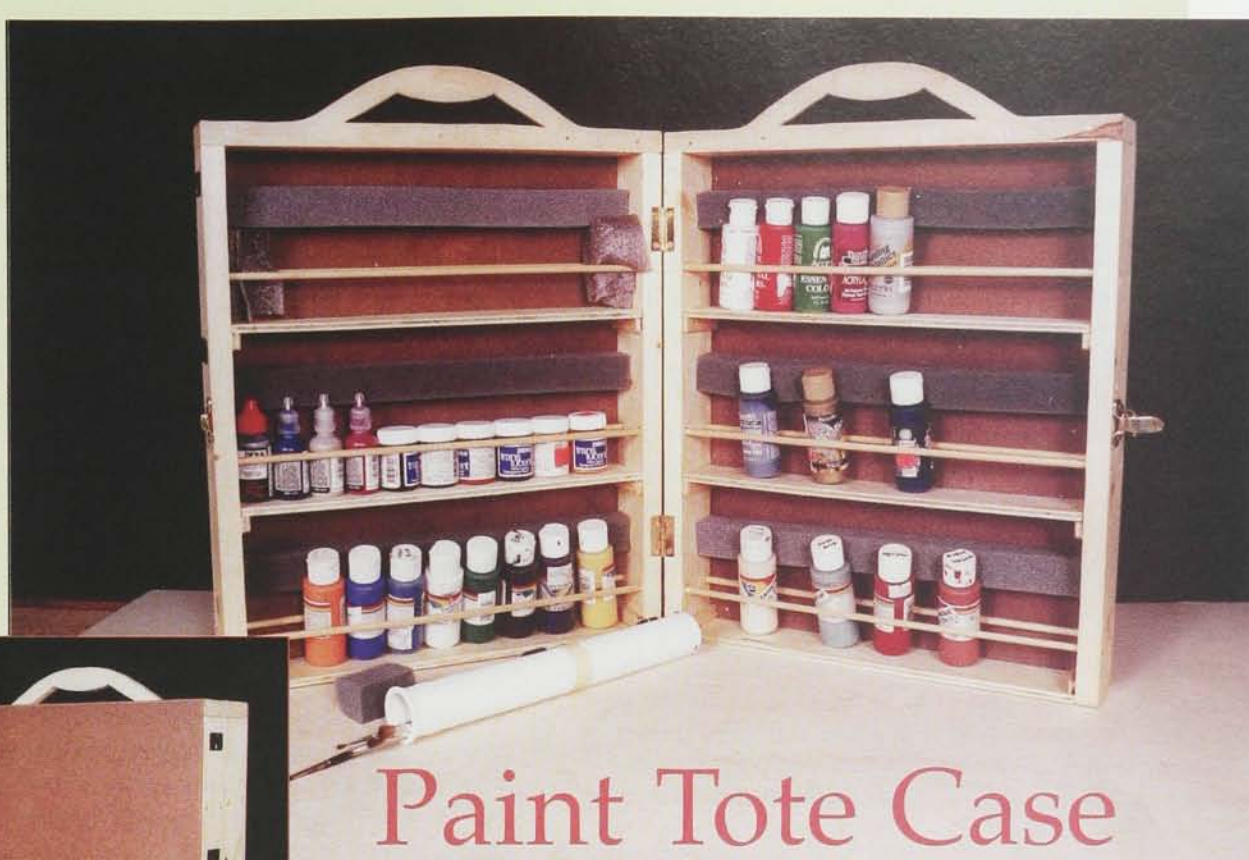
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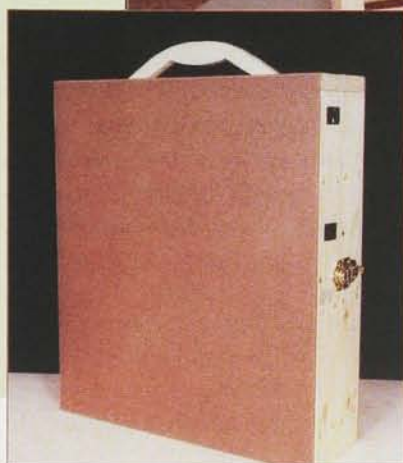
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By Dick Truesdell



Dick Truesdell is a retired electrical engineer who became interested in woodcarving over a decade ago. His early interests focused on songbirds, but after inspirational classes offered by Kirt Curtis and Linda Langenberg, he shifted his attention to animals. Dick lives in Marion, Iowa.

Like many woodcarvers, I have accumulated a sizeable collection of over 100 bottles and containers of paint. Storing, organizing and transporting all those supplies to classes was difficult, so I decided to build this handy case. Done as a weekend project, I produced a paint tote that holds as many as 60 bottles and can be built for less than \$20 in materials.

Selecting Lumber

I bought my lumber at the local home improvement store instead of at the lumber yard. I was able to purchase it already planed smooth with precise, 90-degree edges. While I could have done the cutting on a table saw and used a jointer for the final clean up, I spent a few dollars more on lumber that did not require heavy power tools. Once I found the boards I liked for the case, I was able to cut my lengths with a circular saw, but even a handsaw will do the job. I chose pine, selecting lengths that were as knot-free as possible. But other woods such as poplar and maple are ideal, although the case will be heavier and cost slightly more. (See TIPS box for a price comparison and a brief overview of lumber-buying nomenclature.)

The dimensions of the two halves of the case, which are hinged to open and stand upright, depend on the size and the number of the bottles being stored. Paints I prefer are Ceramcoat®, Folk Art®, Apple Barrel® and a few others that come in bottles 1 3/8 in. in diameter. Given that dimension, I was able to use 1 x 3s to construct the case framework. Liquitex®, Golden® and some other brands offer containers with larger diameters, so 1 x 4 lumber will probably fit the bill.

Dowel Retainers

To prevent the paint containers from shifting, I designed the case with pairs of 1/4-in.-diameter dowel retainers. To make sure that the holes line up on both sides of each half of the

case, the sides should be drilled while stacked and clamped together. In fact, it's wise to stack all four sides and drill the holes for the dowels in one operation. To prevent breakout on the lumber, use a brad point drill or pilot point bit and a scrap board to back up the stack.

I made the pairs of holes for mine 1 5/8 in. apart on center, wide enough to accommodate the typical 1 3/8-in.-diameter paint bottle. Making them slightly closer together will provide a snug fit. Don't worry about not having enough space between the dowels. They are thin enough to have a fair amount of flex.

For easy insertion, drill the holes so that they are slightly oversized—1 7/64 or 3/32 in. You can then slide each dowel through from one side of the assembled case and cut off the excess. Hold it in place with glue. If there is too much play in the hole, use epoxy. An alternative method is to drill 5/16-in.-diameter holes and insert wood plugs for a more finished look into one side and glue them in place. Push the dowels through from the opposite side, cutting them to length so that dowel plugs can be inserted. Before the glue dries, pull the parallel dowels together with your fingers or turn them if they are slightly bowed to minimize the spacing for a firmer grip on the bottles.

Assembly

The case framework consists of four sides, two tops and two bottoms. The top pieces need to be reduced to 2 1/4 in. wide to allow room for the handles. If you don't have a table saw, the lumberyard or home center should be able to rip the boards to size. Assembly of the case is done with rabbet joints, or the pieces of lumber are simply butted together. Use 1 1/2-in. #6 wood screws to assemble your case. Predrill the holes and glue the joints, making sure the sides are square before the glue sets up.

Tips

Shopping for Lumber

To help you make some cost-wise comparisons, I offer prices for wood from a local store. When purchasing lumber, you need to be aware of measuring idiosyncrasies and nomenclature. A 1 x 3 is actually 3/4 in. by 2 1/2 in., and a 1 x 4 is 3/4 in. by 3 1/2 in. When you see the word "clear," it means the wood is free of knots. S4S stands for wood sanded smooth on all four sides. And knotty pine stands for "a few solid knots."

Wood	Size	Cost
knotty pine	1 x 3 by 8 feet	\$2.57
knotty pine	1 x 4 by 8 feet	\$2.95
clear maple	1 x 3	\$1.25 per foot
clear maple	1 x 4	\$1.95 per foot
clear poplar	1 x 3	\$.78 per foot
clear poplar	1 x 4	\$1.05 per foot

Place each half of the case on a piece of tempered Masonite and draw the outline. If you use a square corner of the panel as a guide, you are more assured of having the framework squared up. Use glue and 1-in. wire nails around the edges of the case to hold the Masonite in place. Apply weight to the backs and allow the glue to dry overnight. Then put a slight bevel on the sharp edges of the Masonite with a block plane, being careful not to catch the nails.

To install the hinges, clamp the two halves together and mark the location for each hinge. A pair 1 1/2 in. long by 1 in. wide will suffice for the case. Solid brass adds a nice touch and the hinges cost less than \$3. Make stop cuts for the hardware and use a carpenter's chisel to remove only enough wood to recess the thickness of each hinge. Screw the hinges in place and close up the case. Position a chest latch and attach it with screws.

Getting a Grip on the Project

The paint tote case is designed with two handles (see illustration). I advise that you cut out a pattern first and see how your hand grips it. Once you find a fit that accommodates your fingers, trace the pattern on two 1/4-in.-thick pieces of solid lumber, making them slightly longer than the case is wide. You can use plywood, but be advised that it tends to splinter and may require considerable sanding. You will also have only one side with a good grade of veneer. Sandwich the two handles together and cut them out on a bandsaw or scroll saw. Sawing them at the same time is important because they need to match up for a comfortable grip. Lay the closed case on a flat surface and place the handles between the two halves. Mark their locations with pencil marks, making sure that they are centered. With the halves open, glue and nail each handle in place and cut off the excess on the ends of the handles.

Shelving It

Shelves keep the bottles upright and separated. Plywood or solid lumber will suffice, and the shelves can be dadoed into the sides or attached to shelf supports. Solid aspen, S4S, is available at The Home Depot stores, and it is sold in 1/2-in.-thick sizes. I chose plywood for my shelves. If you don't dado the shelves into the sides, support them with scraps of 1/4-in.-thick wood or plywood. Nail both shelves and supports in place with 3/4-in. wire nails. You may want to drill pilot holes into the sides to prevent damaging the case and shelves.

Additions and Options

I found that a 1 1/2-in.-diameter by 12-in.-long plastic plumbing waste pipe with a flange on one end makes a great brush holder. Plug the unflanged end with a piece of wood and screw the plug in place to prevent the brushes from sliding out. Use a piece of foam at the other end to hold them in place. To make a convenient spot for the

holder when painting, put a small piece of sticky-backed Velcro on one side of the holder and on an outside edge of the case. If you don't have the case completely filled, you may have room to transport the holder inside.

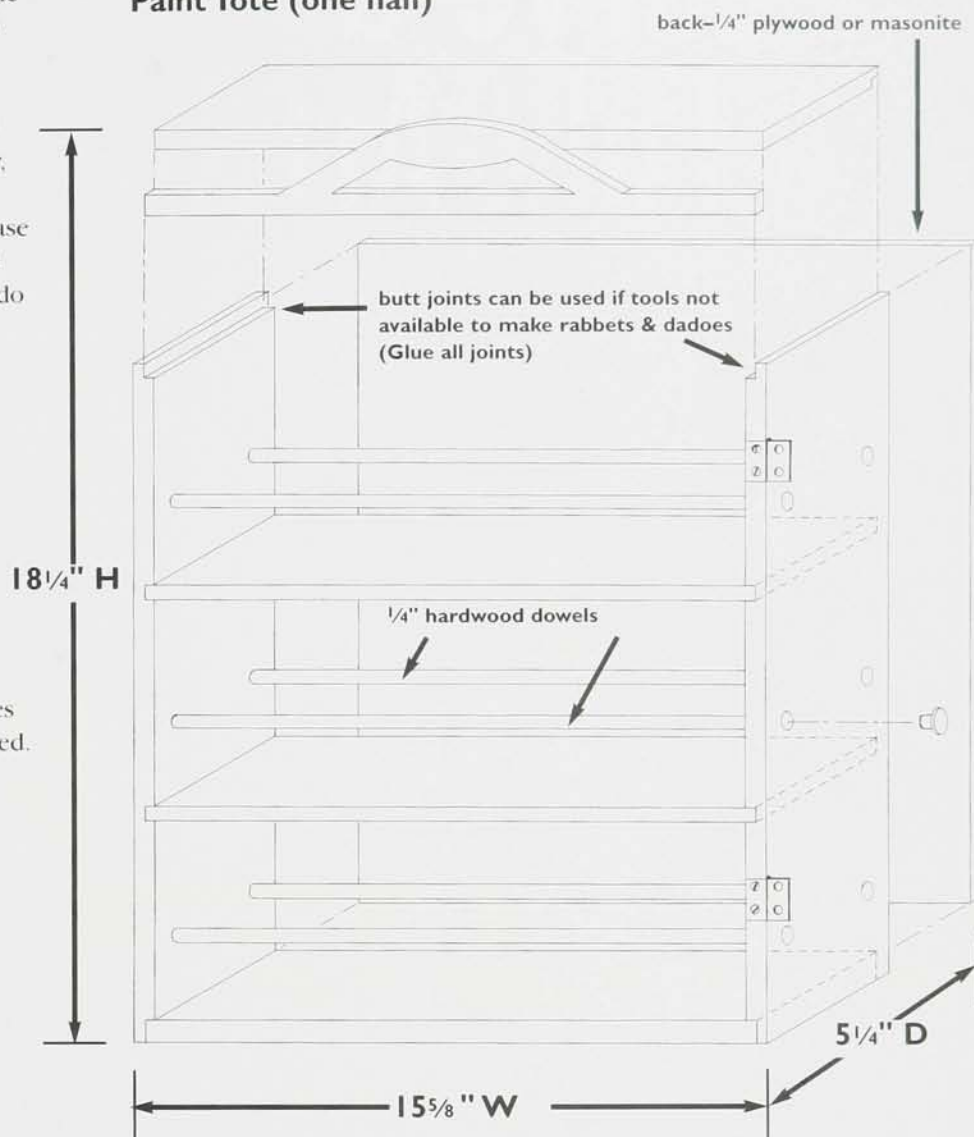
While it's not essential, you can glue 1 1/4-in.-square foam strips, used for sealing around an air conditioner, 3 in. above each shelf to insure that the bottles stay in place when the case is moved or in the event it falls over. I recommend using the foam if you do not have a shelf fully loaded.

The Finishing Touch

Regardless of the wood you choose, a good finish will give it a professional look and keep the wood clean. Staining is optional, but the case should be coated with a varnish. Medium gloss polyurethane is a good choice. Apply the varnish only to the solid wood or plywood. Masonite becomes dull if varnished, so leave it unfinished. Use painter's tape to mask off the backs before finishing the case.

design by Dick Truesdell
illustration by Jack Kochan

Paint Tote (one half)



SPECIAL SOURCES

Rather Buy One Than Make One?

You'd love to own a paint tote but you're all thumbs with hammer and nails? Tim Rundall at The Woodchip Shop/ 515-283-2171 sells Paint Caddy, a hinged box that stores dozens of small paint containers. It comes with a brush holder, plastic mixing tray and water bottle. The price is \$59.95 plus shipping.

Materials & Tools

(Materials for a case that holds 60 1 3/8-in.-diameter bottles)

WOOD:

1/4-in. by 24-in. by 48-in. Masonite for backs

Approximately 14 feet of 1 x 3 lumber for framework

Approximately 6 feet of 1/4-in. by 2 1/2-in. plywood or solid wood for shelves

Six 3-foot lengths of 1/4-in. dowels for retainers

HARDWARE:

1 1/2-in.-long by 1-in.-wide brass hinges

2 3/4-in. chest latch

No. 6 1 1/2-in. wood screws

1-in. wire nails

FINISHING MATERIALS:

medium gloss polyurethane

Carve a Folk Art Turtle

Sure to lure your interest



By Mike Yannelli,
Photography by Roger Schroeder

Mike Yannelli is a professional folk art carver. He lives with his family in Blue Point, New York. Mike can be contacted at folkart@optonline.net.

Turtles have walked the planet for thousands of years. Their images have appeared throughout known history in primitive paintings and carvings. Regarded as a symbol of strength, stability and wisdom, turtles have a permanent place in the folklore of many cultures. They continue to be a popular subject for folk art because of their simple, pleasing shape.

On a more practical level, turtles are favored by freshwater ice fishermen as a form of fish decoy to attract sturgeons, muskies and pike. Fish decoys probably originated among the Native Americans and flourished in the Great Lakes region. Early examples were made from found objects — rocks, shell and bone — and later from wood. When ice fishing, an Indian would hold a

spear in one hand and the decoy in the other hand to attract a fish. Today, these decoys run the gamut from fish to frogs, insects to turtles. I enjoy carving turtles — blanding's, box, painted, and spotted — that can actually be used for freshwater ice fishing.

A wooden fish decoy must be weighted to look natural and ultimately attract fish. The secret of weighting the spotted turtle featured in this article is to have the decoy's rear end dip down when held on a line out of the water. When put into the water, however, the rear rises up and the decoy floats level. Even if the turtle is used as a decoration, the weight captures the feel of a working decoy.

I recommend using a lead melting furnace or pot for heating the lead. I

purchased my furnace at a bait and tackle shop. It is safer than trying to melt the metal on the kitchen stove or a hot plate. My source for lead is sinkers, although balance weights from tires can be used.

Traditional Tools Offer Great Results

Being a folk artist (see "Lake Trout," WCI's Issue no. 3, Spring/Summer 1998), I enjoy working with the tools that generations of decoy carvers used before technology speeded up shaping wood with electric and gas-powered gadgets. I do use power tools such as the bandsaw, palm sander and power drill, but some handtools work almost as well. Four tools in particular are ideal for shaping and finishing my decoys. They are the drawknife, spokeshave, rasp and bow sander.

The drawknife has not changed its appearance since ancient times.

Basically a blade with a bevel on one side and tangs that are bent at angles to the blade, it can be pushed or pulled, bevel up or down. With experience, a carver can take away fine shavings or remove an inch of material in one pass from a soft wood. Despite the fact that the wood has to be clamped down since I need both hands on the drawknife, I find it to be an excellent roughing-out tool.

Materials & Tools

TOOLS:

Bow sander
Coping saw
Drawknives
Electric drill
Brad point drill bits: 1/8-in., 1/4-in., 5/16-in., 3/8-in., 1/2-in.
Lead melting pot
No. 3 1/2-in. diameters gouge
Pliers
Smooth rasp
Tin snips
Small palm V tool
Roughout knife

WOOD:

1 1/4 in.-thick by at least 4 1/2 in.-wide by 6 1/2 in.-long white pine for body
3/4 in.-thick by at least 1 in.-wide by 3 in.-long white pine for head
1/4 in.-diameter hardwood dowel

ACCESSORIES:

4 roofing copper strips 1 in. wide by 3 1/2 in. long for the legs lead
leather strip for the tail
upholstery nails for the eyes

PAINT:

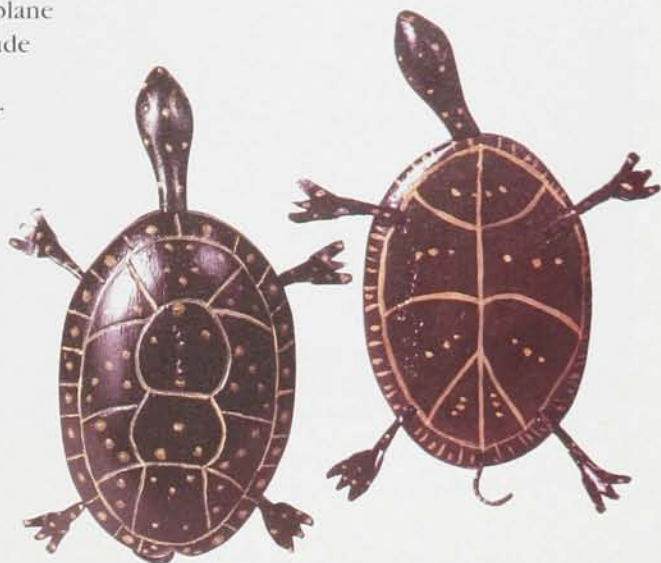
Oil-based colors

The spokeshave is a push or pull tool that is smaller than the drawknife. It is similar to a plane in that it has a plane-like blade with a shallow throat. Designed for removing finer shavings than the drawknife, it comes with blade profiles that are straight, convex and concave.

The rasp is familiar to most woodworkers. It is used for rough work and shaping. While a file scrapes away wood, a rasp chews it off quickly. I find it excellent for finish-shaping.

The bow sander is based on the bow saw. It has a rectangular frame with the blade mounted between the lower ends. The bow sander replaces the blade with a strip of sandpaper. It is excellent for smoothing a surface while following the contours of an irregular shape.

While early decoys were painted to attract and not truly represent "the



bait," I like mine to have some realism and I achieve that with simple color schemes. I use Japan oil-based paints (available from Japan Colors, T.J. Ronan Paint Corp. 718-292-1100). Although they take some time to dry, they are very durable, and I can blend them by applying coats over slightly wet surfaces. For the turtle, I prime the entire body with B-I-N, a white pigmented shellac that is available at most home improvement centers. I next apply three coats of burnt umber. Once dry, I use black for the upper shell and black mixed with green medium for the bottom shell. The yellow markings are a mix of chrome yellow toned down with white.

When finished, the spotted turtle with its moveable head will be a conversation piece on a shelf or table. Or, if you want to brave the cold, use it as a decoy for that ice fishing expedition you have always wanted to take. It really works.

RECOMMENDED READING

Carving Fish Decoys,
James T. Cottle, Stackpole Books,
1990.

Folk Art Fish Decoys,
Donald J. Peterson, Schiffer
Publishing, Ltd., 1996.

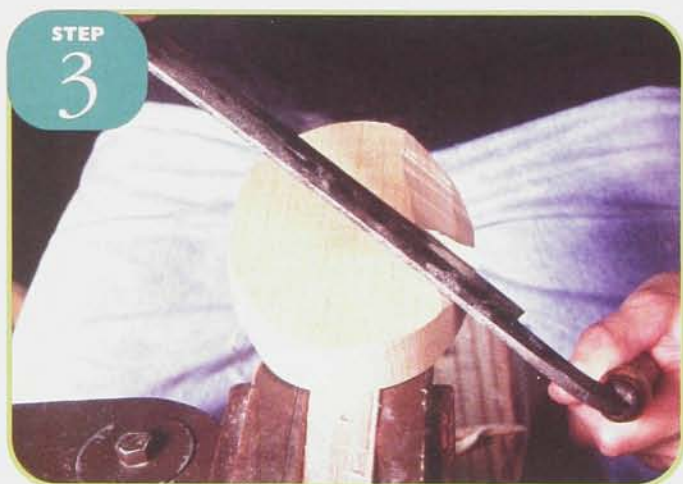
Drawknives and spokeshaves are often found at flea markets and antique shops. For contemporary versions of these tools, check out Highland Hardware, 800-241-6748; www.highlandhardware.com Woodcraft, 800-225-1153; www.woodcraft.com



After cutting out the turtle profile on the bandsaw, I mount it on a holding fixture—in this case, a scrap piece of mahogany.



I then clamp the holding fixture in a woodworker's vise I attached to my custom-made carver's bench.



A drawknife is a great tool for quickly removing wood and giving shape to the turtle.



I can also push the drawknife, as I am doing here, to reduce the thickness of the profile without having to turn the holding fixture around.



An antique spokeshave with a curved blade and wooden stock allows me to fine-tune the profile.



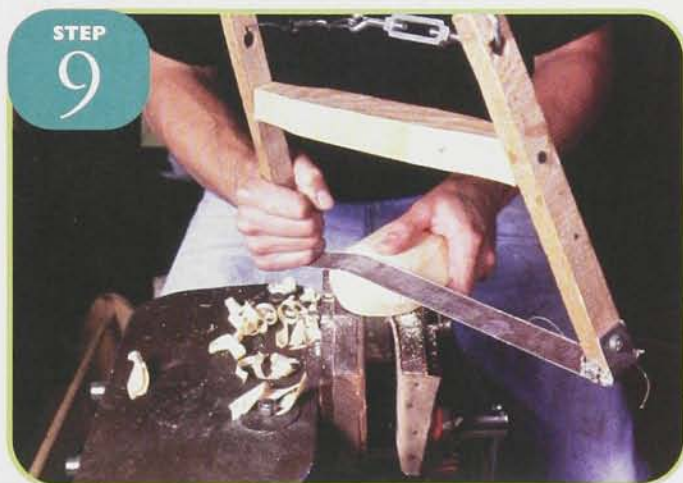
I make sure that the sides of the carapace or upper shell have a tapered profile.



Turning the holding fixture over, I put a slight bevel on the lower shell using a smaller drawknife.



A smooth rasp is an excellent tool for blending the drawknife cuts made in the previous step.



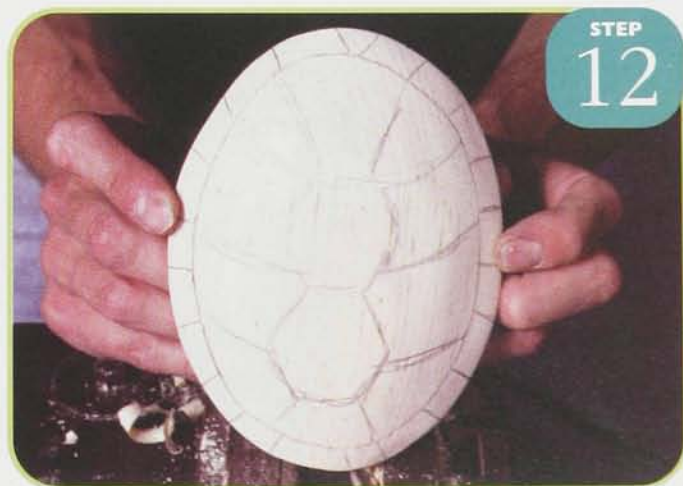
My homemade bow sander has cloth-backed sandpaper and conforms to the contours of the turtle body as it sands.



The upper shell of a turtle has a border. By guiding the pencil with one hand, I draw a line around the entire perimeter.



The border is divided into segments.



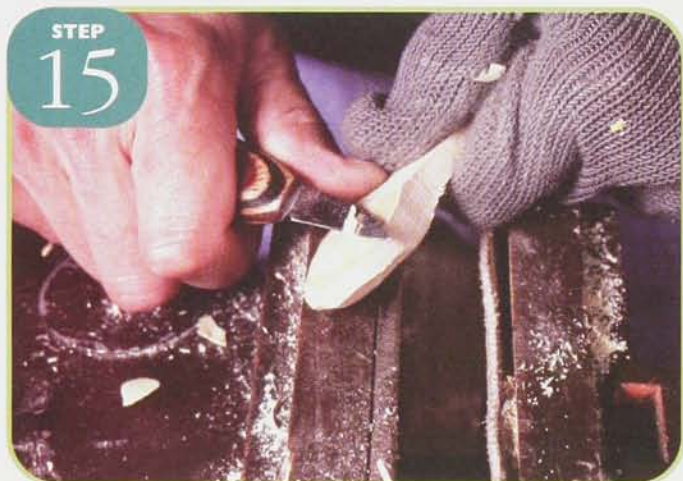
The upper shell has what are called shields. These I draw freehand.



Using a small palm V tool, I carve the shields and the segments on the border.



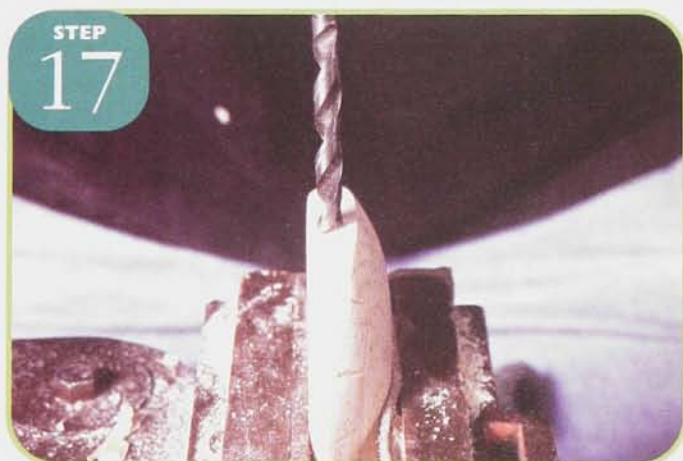
I make a notch in the rear of the turtle to indicate where the tail will be attached.



Using a roughout knife, I can quickly shape the head, which is a separate piece.



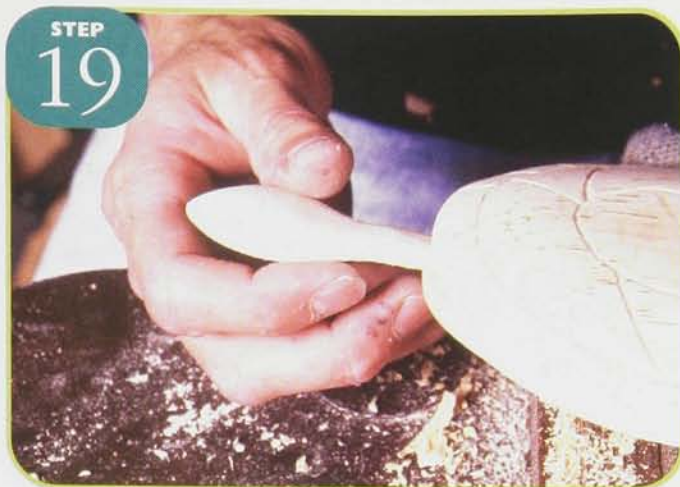
Hand sanding finishes up the head.



Into the front of the turtle I drill three $\frac{3}{8}$ -in.-diameter holes next to each other using a brad point drill bit. This is where the head will be attached. I have to exercise some caution so I don't break through the upper or lower shell. The holes are about $\frac{3}{4}$ in. deep.



The roughout knife removes the waste wood.



A trial fit of the head shows that I have to remove some wood from the neck end.



I drill a 1/4-in.-diameter hole through the bottom shell and partially into the top shell. Using a pencil, I mark where the dowel will be inserted through the neck.



After drilling a 5/16-in.-diameter hole through the neck, I insert a 1/4-in.-diameter dowel to hold the head in place. The oversized hole allows the head to move from side to side. I make sure that the glue does not bond the head to the dowel.



A coping saw cuts the excess length of dowel flush with the lower shell.



After cutting lengths of roofing copper, I use tin snips to shape the toes.



Using pliers, I crimp the copper to form the legs. I am looking for a primitive look, so I don't worry about having refined shapes.



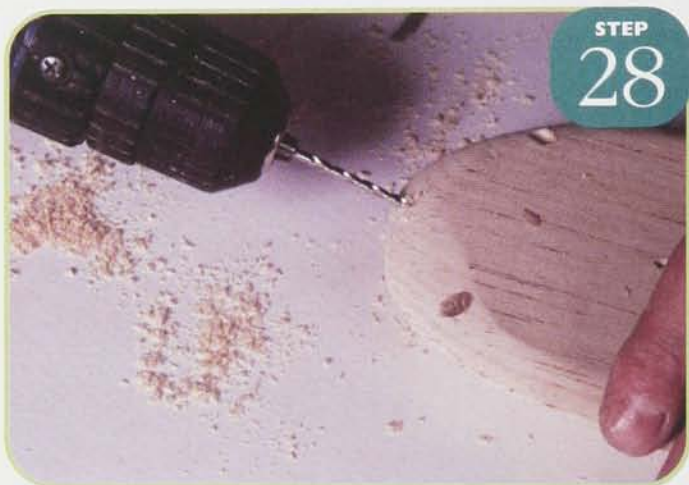
To make the holes to accommodate the copper legs, I use a $\frac{1}{4}$ -in. drill bit and go $\frac{3}{4}$ in. into the body. Notice that I drill at an angle so that the front legs come forward and the hind legs extend back.



A trial fit of the legs shows me that I have to crimp more, open up the copper, or reduce their lengths.



The legs need to be bent down so that the turtle is elevated and the feet are bent so that they rest flat on a surface.



The tail can be made from a variety of materials. I prefer leather because a short length is stiff but flexible and durable. I drill a $\frac{1}{8}$ -in.-diameter hole $\frac{1}{2}$ in. deep.



To weight the turtle, I make a cavity for the lead on the underside that measures 1 in. wide by 2 in. long. I use a $\frac{1}{2}$ -in. drill and bore $\frac{3}{4}$ -in.-deep holes.



I use a no. 3 $\frac{1}{2}$ -in. gouge to clean out the waste wood.



Wire, cotter pins or screw eyes can be used for the line ties. More than one allows me to move the fishing line and change the action of the decoy when it's in the water.



Notice that the screw eyes extend into the cavity. When the lead is poured, they are held securely in place.



I carefully pour the lead from the electric pot into the cavity, but not to the top. The gap gets filled with wood putty.



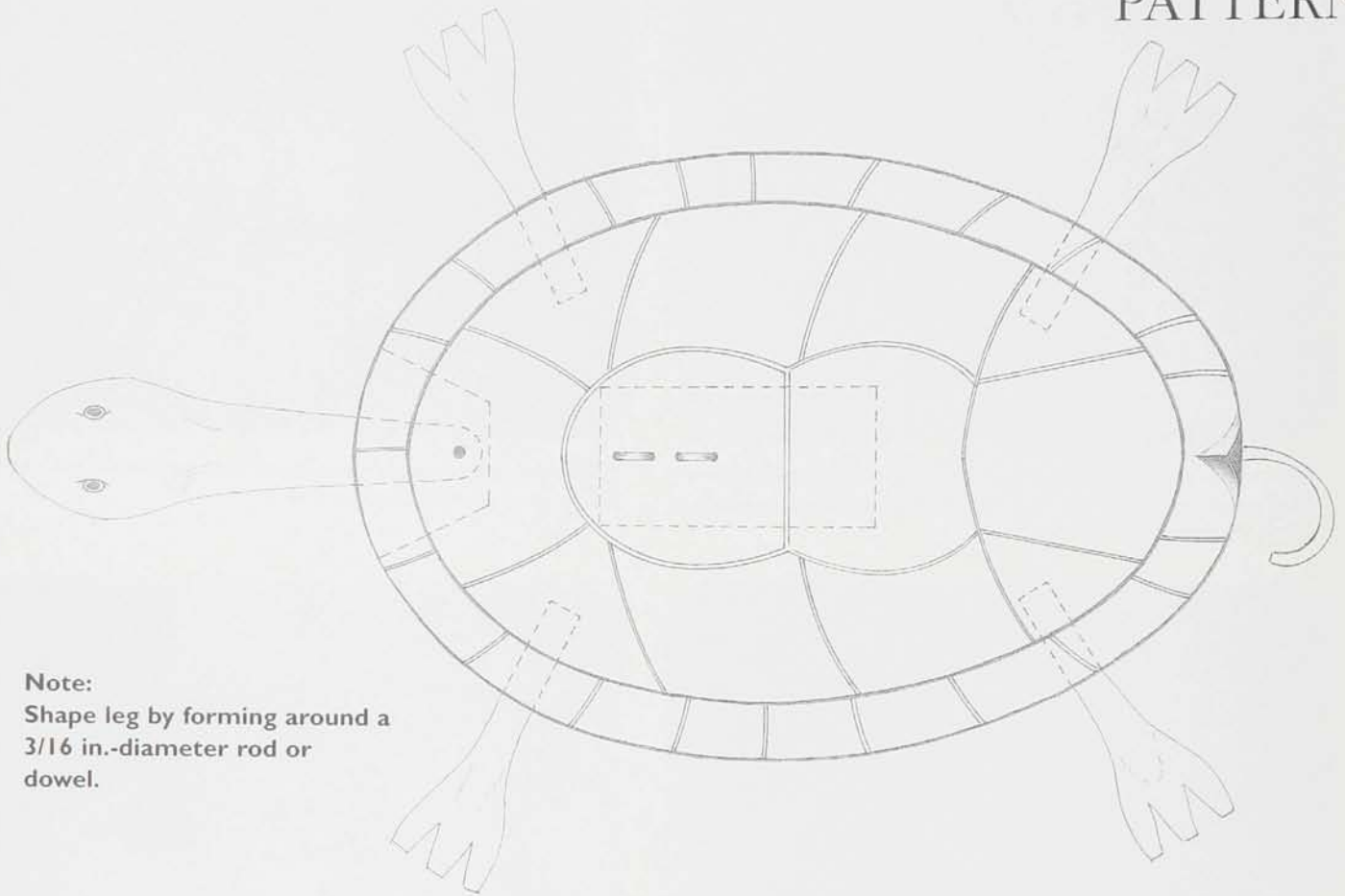
I check out the turtle to see that it is level and let it cool off. Although the lead quickly becomes solid, it radiates heat through the wood for some time.



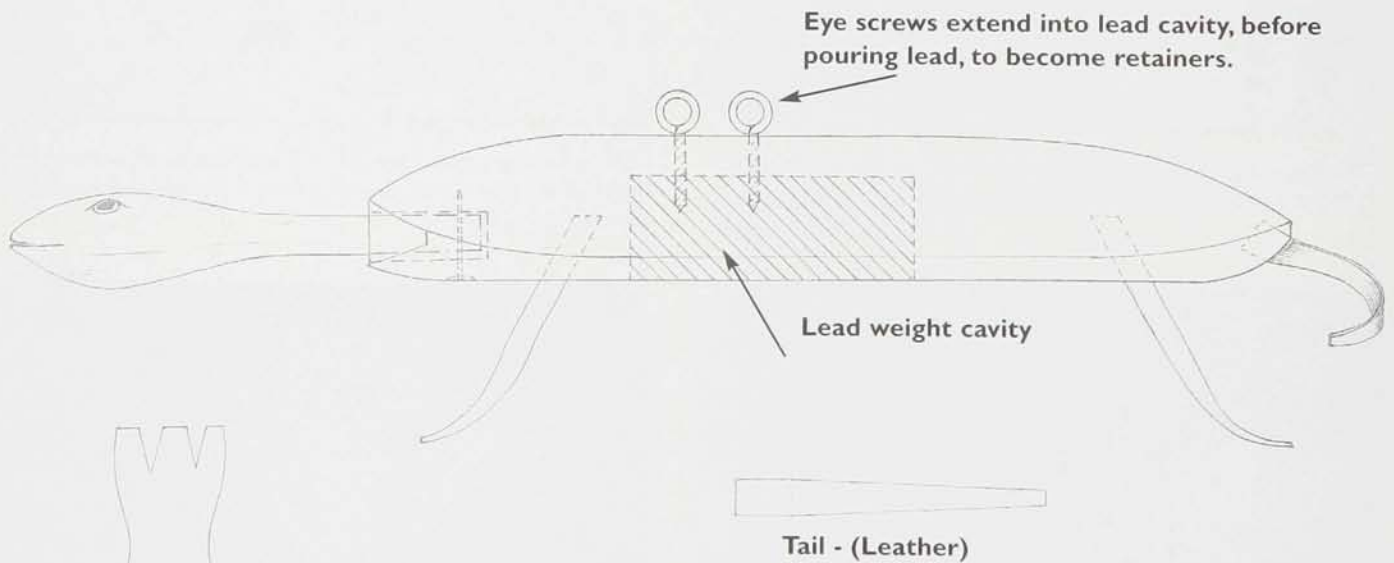
Shortened upholstery nails are ideal for the eyes. I also use eye punches and paint the impressions or attach taxidermy eyes to the head.



When the turtle is suspended, its back end should tilt down. When put into water, the decoy must float level. If it does not, I can either drill out some lead or add more.



Note:
Shape leg by forming around a
3/16 in.-diameter rod or
dowel.



Foot and Leg

Tail - (Leather)

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Sighting the Hole

*A golfer's stance
lends itself to a
caricature carving*

By Ralph Rogo

A retired construction worker and founding member of the Mid Hudson Woodcarvers, Ralph Rogo has been carving for over 25 years. Although he began with ducks, his interests now include caricatures, realistic animals and relief. A popular instructor, Ralph lives in Tuxedo, New York.

While watching golf tournaments, I have had the opportunity to observe how people involved in the game position themselves. There are definite stances taken when the ball is being addressed, when being hit, and even when the ball ends up in a sand trap or a water hole. Facial expressions take in a vast array of subtleties, including concentration, competitiveness, composure and strategy. The not-so-subtle expressions range from broad smiles to painful grimaces. Whether looking at Tiger Woods or a Sunday golfer who shoots in the high nineties, body positions and facial language seem to follow patterns, and that helps makes for caricature carving material.

I've carved several golfers, all in different poses, and one in particular has the player sighting the hole. Taking a squatting position, he has the club in one hand; the other hand is firmly on his thigh, a seemingly supportive posture I have often witnessed, especially among older golfers. Using the putter as a sighting gauge, my caricature figure has one eye squinting as he engages in mental math on just how to make the stroke.

Since caricatures tend to exaggerate realism, my sighting golfer has oversized feet, hands, nose and ears, as well as a

so that it lines up with the club-clutching hand. Despite the obstacles, I am able to make what I call a "compound expression." One side of the face has a smile and the other has a frown. You can almost hear the golfer saying, "This is serious. I have to make this putt. But I know I can do it."

When carving a hand that is grasping something, it pays to have an aid. I grip a golf club to study how my fingers curl, but I can do the same with a broom handle or even a large-diameter dowel. To make the golf club shaft, I use a 1/8-in.-diameter dowel and attach the carved putter head to



very lanky body. The expression is also an exaggeration, one that takes concentration and calculation to a comedic extreme. Even the clothing, which includes knickers and argyle socks, lends to a look that hopefully elicits at least a smile from carving fans.

A fair amount of wood can be removed from the block with a handsaw before putting a knife to the cutout. I start with a piece of basswood that measured 3 in. by 3 1/2 in. by 6 in. The challenges begin with removing wood between the bent legs. Before opening up that area with a knife and gouge, I make sure that I have the feet in place. With the feet firmly located, the rest of the figure flows from the bottom and up, and I manage to keep the anatomy looking like it belongs together. While caricature carving may exaggerate, it still relies on how a body and its skeleton are put together.

After carving away wood between the feet and legs, I block in the figure without removing too much wood from any one area, keeping the figure on the "heavy" side. At this stage, I meet another challenge when I get to the face. I not only have to carve the facial features with the outstretched arm in the way, but I also have to create the squinting eye

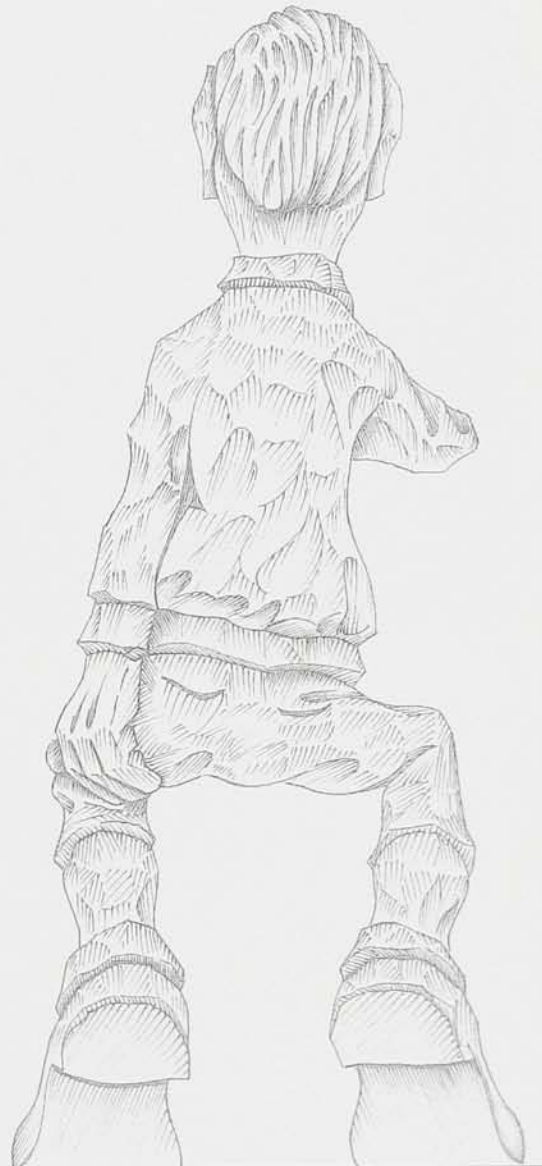
it. I take extra care in drilling the hole through the hand so that the bit does not drift and exit in the wrong place. I also want the club to be perfectly vertical, so I sight my drill bit from different angles.

Given the right choice of colors, golfers can actually look glamorous. Bright, contrasting paints not only provide the carving with a sparkle but also bring out the slight shadows that emphasize the body angles. For my golfing figures, I select oranges, maroons, grays, beiges and salmon colors. When choosing paints, I prefer acrylics that I add generous amounts of water to. In fact, the mixes are usually more water than paint.

For the diagonal patterns on the socks, I set aside the brush and use a micron pen available at craft and art supply stores. The ink is waterproof, the color will not fade, and I can apply my washes over it without worry that the color will be diluted.

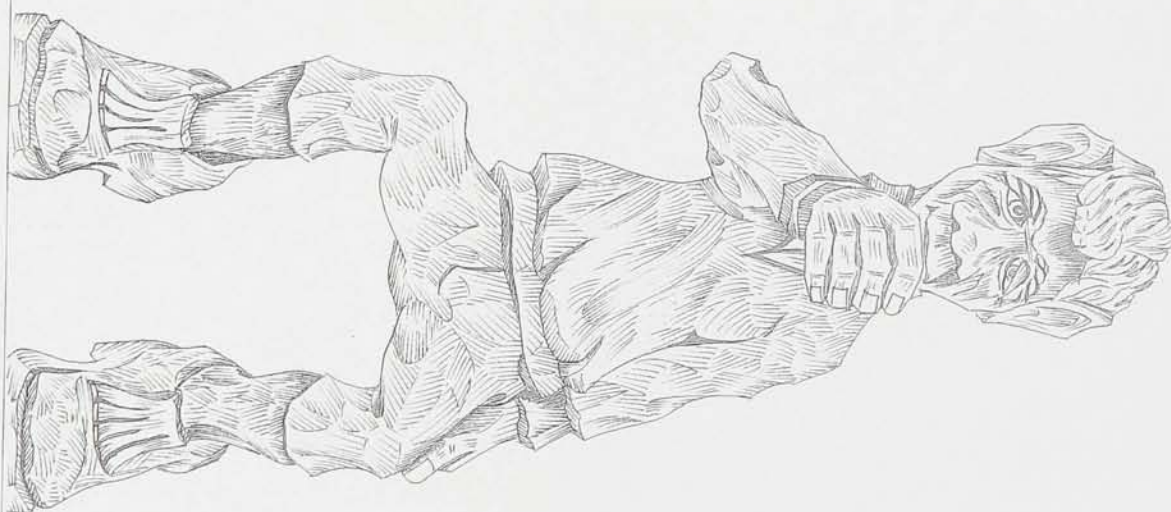
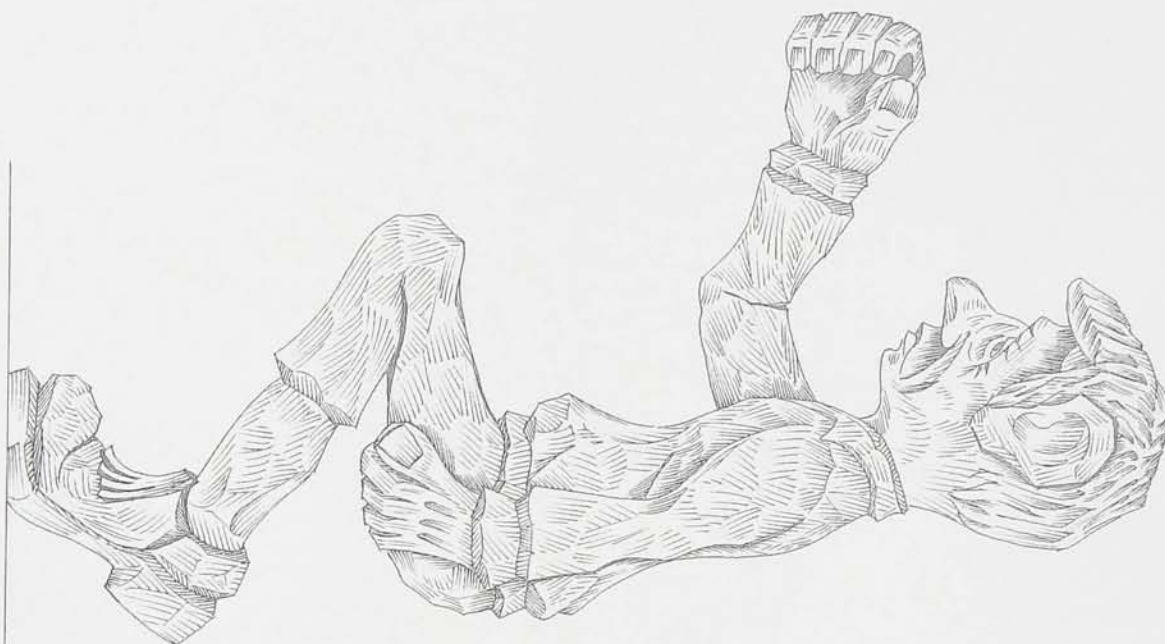
To keep the finished golfer from getting knocked over, I mount him on a small walnut base. The size and neutral color of the wood actually serve to ground the golfer without taking away from the implied motion of the figure.

design by Ralph Rogo
illustrations by Jack Kochan



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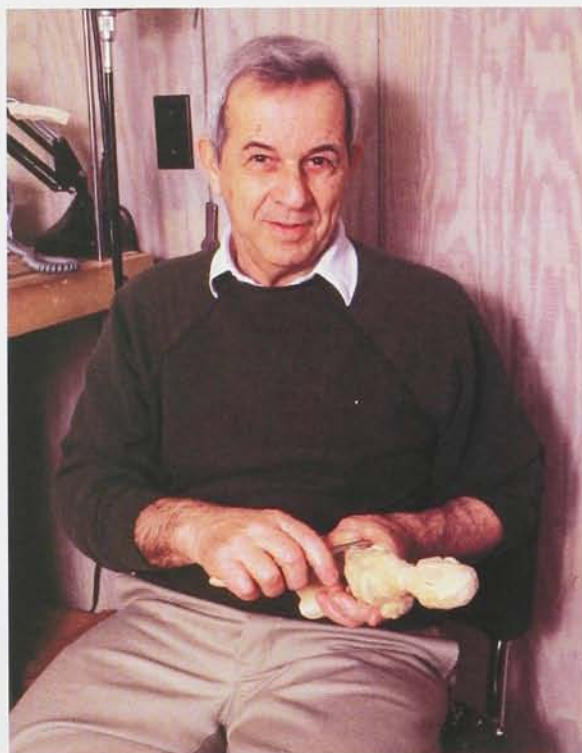
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The Joys of Carving:

The Work of Ralph Rogo

By Roger Schroeder



While most carvers I meet enjoy turning a piece of wood into something worthy of having shelf life, Ralph carves with an enthusiasm that seems unrivaled. As the chips fall to his work surface, and a caricature or realistic animal or a simple ornament takes shape, Ralph beams with pleasure. He is a carver who is truly in harmony with his work.

His shop, fashioned out of a niche in the garage, has almost all the comforts of his house. With a wood parquet floor under his feet and electric heat, the room has ample windows to provide light, even on cloudy days, and space enough to take away that closed-in feeling. What amazes me when I visit is the amount of finished pieces he has as well as the ones in progress occupying his many shelves. Ralph is a productive

carver, one who carves a subject, refines it, and carves it again, adding and subtracting details. Also in abundance are clay models. Ralph is conscious of details, and he will tell you that you must have an understanding of anatomy, whether the subject is a lively animal or a caricature of one.

After looking at a dozen or more of his best carvings, I realized that a keen sense of humor pervades his work. *Read My Lips*, an expression popularized by a former U.S. president, takes the politics out of the language and puts it squarely on the golfer who wants his ball in the hole, not on the edge of it.

A founding member of the Mid Hudson Woodcarvers Guild and a popular and informative instructor, Ralph has been carving for a quarter of a century and shows no signs of slowing down. What new territory he intends to explore with his fertile imagination and creativity is anybody's guess, but I have no doubts that his carvings will continue to evoke smiles and praise.

The fiddler started out as a clay model, one he based on a musician he saw. The piece is in three parts: the musician, the bow and the fiddle.



Read My Lips has an irate golfer trying to coax his ball into the hole.



The troll was inspired by a pattern profile that appeared in *Wood Carving Illustrated*. Ralph decided he wanted a happy troll, one who spends his time under a bridge in pursuit of fish, not goats.

A cowboy caricature with his carved walking stick shows off on how far Ralph pushes the limits of creativity.



The turtles were carved from a single piece of basswood. The directions of the heads alternate to create interest.

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*Bob Goad,
Wildfowl Carving Magazine*



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Carve and Paint a Loon Pin

By Al Groncki,

Photography by Roger Schroeder



With degrees in forestry and wood technology, Al Groncki spent most of his career in the field as a forester. Taking an interest in woodcarving in retirement, he taught carving at the College of the Siskiyous for ten years and is presently an officer in a chapter of the California Carvers Guild. Al lives with his wife Helen in Yreka, California.

A carved pin offers a project that is fairly easy to manage, even for a beginner, and it makes an attractive gift. To make my pin different from those of other carvers I use two different woods—ones that most closely represent the colors of the bird. Not only does the piece need less paint, but it also shows off the natural beauty of what has attracted most of us to this hobby or profession of shaping wood.

The loon pin came to me through both my background and a purchase. Being a forester is compatible with being a

naturalist. In my travels, especially to Canada, I have spent time studying the loon, an elusive bird that gives off such a wild, maniacal call that it will chill your blood in the dark of night. After purchasing a loon pin at a carving show and realizing that it did not meet my standards, I decided to carve one. I have been making loon pins for over 12 years.

Natural Woods, Natural Colors

When I first started carving pins, I used basswood and painted the colors. I soon decided that natural wood colors worked better for the loon and searched around for species that would best represent the bird. Since the loon has basically two colors, black and white, my choice of woods was fortunately limited. For the black, ebony is an excellent choice. Another dark and contrasting wood is Arizona ironwood. Walnut will also work for the loon,

but it should be as dark as possible and may need a touch of stain. For the white, holly is the best choice because it is the lightest of all wood species. If holly is difficult to procure, I recommend basswood.

Wood Joinery

The pattern for the pin actually consists of two templates: one for the dark part of the anatomy and one for the light section. I make the cutouts slightly oversized because it allows me a measure of safety as I shape the bird, especially in the bill area. If it is too fragile in the beginning, the bill may break off.

Once the two pieces of wood are bandsawed with a narrow blade—a scroll saw is also a good choice for a power tool—putting the woods together is the next step. Fitting is a challenge, however, because even the finest saw blade does not guarantee mating surfaces. I use a flat file, a rasp or even a piece of sandpaper bonded to a small flat piece of wood to flatten the straight edges to be joined and a knife for the curved edges. By hand holding the two pieces together and putting them up to the light, I can check how they are coming together.

But gaps, however slight, seem to be inevitable. To deal with them, I use a mix of 25 percent sawdust from the dark wood and 75 percent quick-setting epoxy. I collect the sawdust and store it in a container for this purpose. After applying the epoxy mix, I hold the pieces together with a spring or C clamp until dry. The reason I use the dark wood as the filler is that it does not show the seam as readily as light wood filler. Another advantage is that I need to fine tune only the edge of the light wood instead of striving for a mathematically perfect fit on the part of both pieces of wood.

Shaping

After allowing the adhesive to set up overnight, I flatten the back of the cutout on a sander. A disc sander works best, but a belt sander held in a bench vise will also flatten the wood.

Some readers may think that a die grinder is excessive for a project this small, but I find that the power tool has excellent torque for rough-grinding hardwoods. However, a flexible shaft machine or even a hobbyist's hand-held grinder will do the job. Most bits will remove wood, but a fine carbide bur that is flame-shaped or tapered is a good choice. If power carving is not for you, then a roughout or detail knife will shape the entire loon.

Regardless of how you rough out the contours of the loon, there are two areas where a knife is necessary. Since the base of the neck joins the body at a sharp angle, a rotary bit here is too big. The other problem area is the bill. Because power grinding removes wood so aggressively, the bill can quickly disappear. Using a knife is a sensible

alternative because the bill can be slowly shaped and refined.

After the power carving and knife work are complete, sanding is next. I use a slotted mandrel and a variety of sandpaper grits, starting with 100, then 220 followed by 320, and finally 600. For readers who are not power carvers, hand sanding is an alternative.

True Colors

While many paints are available to carvers, I prefer enamels. They cover very well, but they have a slow drying time. Testors (see sidebar) works best for me, and I apply the colors with a 4/0 flame-shaped brush. Although the colors required are black and white for the markings, and red and black for the eye, I pay close attention to details. The back of the loon, for example, has oblong white spots that run in parallel rows. Near the tail is a row of spots that line up as a diagonal. The lower part of the body has

Materials & TOOLS

WOOD:

Basswood or other light wood, ebony or other dark wood that measures 1/2 in. thick

TOOLS AND ACCESSORIES:

Bandsaw or scroll saw
Disc sander or belt sander
Palm sander
File or sanding stick
Die grinder, hobby grinder or flexible shaft machine
Cone, tapered or flame-shaped bur
Diamond bit
Carving knife
Slotted mandrel
100, 220, 320 and 600-grit sandpaper
Craft stick
Quick-setting epoxy

PAINT AND FINISHING MATERIALS:

Enamel paints
Tru-Oil

randomly spaced black dots and the breast is lined with slightly wavy stripes.

A Holding Fixture

Few operations can be more frustrating to a carver than trying to hold a small carving while painting. To solve that problem, I temporarily attach the loon to a small craft stick. Hotmelt glue is one adhesive available, but I prefer silicon glue used by shoemakers. Called Shoe Goo, it is available at many hardware stores and home improvement centers. It holds the bird in place, but the carving can easily be pried off the stick with a knife.

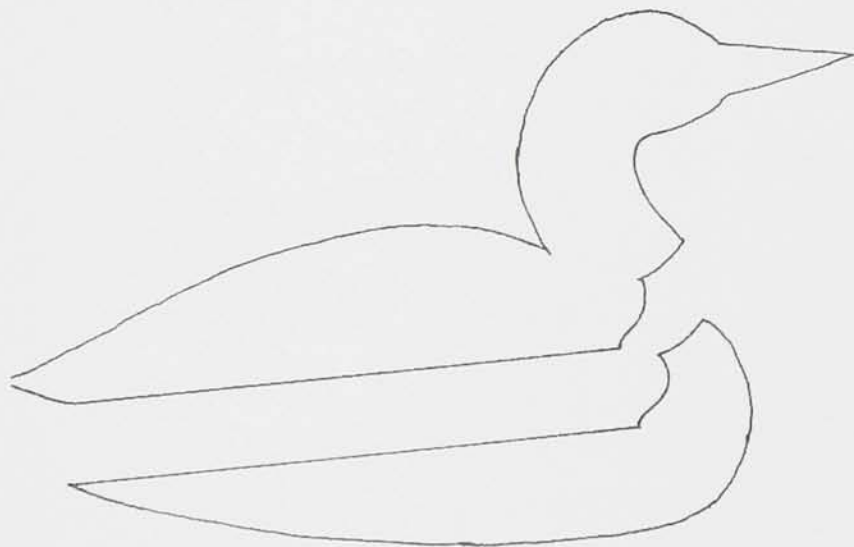
The “Tru” Finish

I have tried a variety of finishes, but Tru-Oil has properties that make it superior to lacquers and polyurethanes. Obtainable in gun shops and produced for gunstock finishing, I apply Tru-Oil with my fingers — donning a latex glove keeps the oil from getting absorbed into the skin — and rub it until it is almost dry. Using this hand application greatly reduces the risk of the finish picking up lint or dust, a problem with many varnishes and even fast-drying lacquer. I wait a few hours for the first coat to dry thoroughly and lightly sand with 600-grit paper. I then apply from three to five more coats of Tru-Oil.

Tie Tacks vs. Pinbacks

I prefer tie tacks (see sidebar) to pinbacks because the latter tend to cause the carving to droop over on the fabric to which it is attached. The tie tack should have a prong to keep the bird from rotating. The accessory is simple to apply with a quick-setting epoxy, although I take an extra step. I make a slight depression—no more than 1/16 in. deep—in the back with a small round diamond bit in a rotary tool. The shallow hole “grounds” the tie tack in the wood for added strength.

Whether you wear the pin or present it as a gift, one thing is clear: Loons are magical.



FINDING MATERIALS

Many home improvement centers now carry hardwoods, but rarely do they stock ebony, ironwood or other hard-to-find species. An Internet search using “hardwoods” and “exotic hardwoods” reveals hardwood lumber dealers throughout North America.

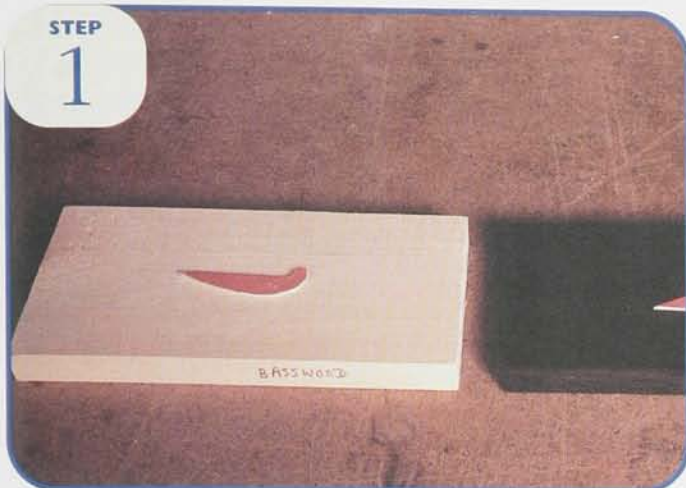
Cyber shy? WCI recommends Woodworkers Source, 800-423-2450; www.woodworkerssource.net

Testors offers enamels in 1/4-oz. bottles. For dealer locations or an online catalog, check out www.testors.com. To speak to a representative, call 800-TESTORS.

Tie tacks are available from Tripp's, a jewelry supply house. Call 800-256-1574 for prices and shipping rates. Website: www.tripps.com.

STEP

1



Finding suitable contrasting woods is the first step in making a loon pin. Here basswood and ebony have been selected because they best represent the colors of the bird.

STEP

2



Use a file or sandpaper attached to a small piece of wood to flatten the edges that will be mated. Slight gaps are acceptable since filler is used with the adhesive.

STEP

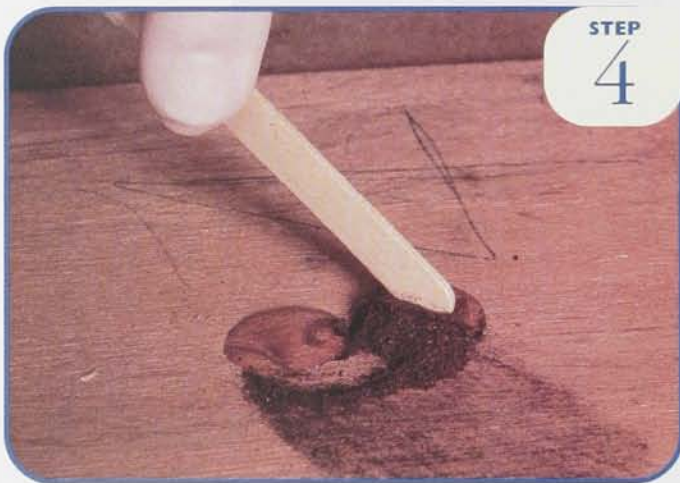
3



A palm sander is a good tool to produce fine dark wood particles for the filler.

STEP

4



Mix the wood dust with a quick-setting epoxy—one part wood dust to three parts epoxy creates the right consistency.

STEP

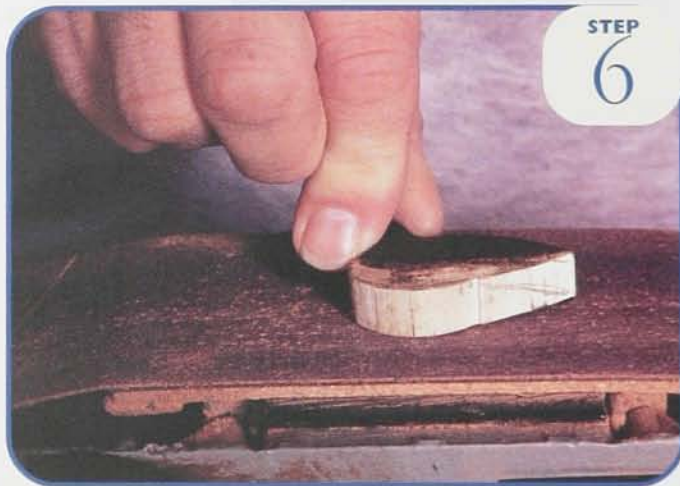
5



Hold the two pieces of wood together with a spring clamp until the epoxy-wood dust mix dries.

STEP

6



Before shaping, flatten the back on a belt sander or sanding disc.

STEP

7



Rough-grinding the anatomy of the bird can be accomplished with a variety of tools including a grinder or a flexible shaft machine and a carbide bur.

STEP

8



Areas such as the back of the neck and the bill are best carved with a knife.

STEP

9



Use a slotted mandrel and progressively finer grits of sandpaper, starting with 100 and finishing with 600, to get the carving as smooth as possible. The smoother the surface, the better the paints will look.

STEP

10



To hold the loon for painting, attach it to a craft stick with either Shoe Goo or hotmelt glue. Only a small amount of the adhesive is needed. When the painting is complete, use a knife to separate the carving from the stick.

STEP

11



Enamel paints such as Testors are preferable for the loon. Use white for the dots on the dark wood and black for the dots and stripes on the light wood. Apply a large dot of red for the eye and a small black dot in its center.

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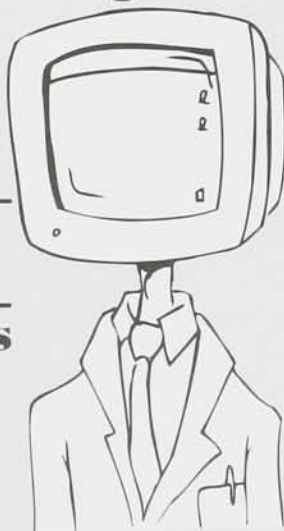
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BURNING BASICS FOR BIRD CARVERS

*A pro keeps it hot
with woodburning
tools and tips*

*By Jack Kochan,
photography by
Roger Schroeder*

Realistic bird carvings are the envy of many woodcarvers. The best in the business command top dollar for commissions, win piles of awards, and quickly gain respect from their peers. To keep a competitive edge at the next competition or to satisfy your own desire for the best results, you need to have a working knowledge of woodburning equipment and techniques. Woodburning is a critical element in making realistic feathers.





A basic woodburning system offers a control box with a temperature control dial, plastic handpiece and interchangeable tips.

The woodburning system that most of the experienced carvers use is fairly simple. It consists of a lightweight AC-powered control box with an on/off switch and a temperature control dial. A plastic handpiece typically called a pen is attached to the box by an electrical cord. Interchangeable tips that perform the burning are fitted onto the pen.

One manufacturer of woodburning systems offers 30 different tips to deal with a range of textures from the intricate details of small fluffy feathers to scales on fish carvings. For most of my wildfowl projects, I get by with as few as three.

Wood-handle burning pens with a single heat setting are available, but these simple units are intended for pyrography projects where burn lines and shading are prominent. In most cases, the point tends to be too large for even the macro details on a bird. If you haven't already done so, invest in a system that offers a range of



Burning system tips are made from nichrome wire. Three commonly available tips are, from left to right: a scribe or writing tip, which offers a shape useful for flat burning; the skewed edge of this tip is ideal for general burning, undercutting, raising feather shafts and burnishing; the flat, rounded tip is excellent for push-pull strokes; the design prevents the tip from digging into the wood.

heat settings and a handpiece that allows for tip replacement. A good tabletop model runs in the neighborhood of \$100, while an economical system comes in at a little over \$70. Digital models with LED displays are available, but expect to pay much more.

A Toaster in Disguise?

The workhorse of the burning system is, of course, the tip. Technically speaking, it is closely related to a toaster. Whether you are putting a burn on your bread or on a piece of wood, nichrome wire is at the heart of it. The heating elements in the toaster and the wire tip of the pen consist of an alloy of nickel and chromium. The material has two features that make it a good producer of heat:

Nichrome wire has a high electrical resistance compared to a material like copper wire, so even a short length of it has enough resistance to get very hot.

Nichrome does not oxidize when heated. Iron wire, by comparison, will rust very quickly at the high temperatures in the toaster or in the tip of the burning pen.

One manufacturer claims that its high-end systems can heat from a cool tip to 2000 degrees in seven seconds, providing almost instantaneous use of the handpiece. Are such high temperatures essential to realistic bird carving?

Answers to Some Heated Questions

A question I am often asked by beginners is how much heat is needed to burn in textures or even undercut feathers. Whenever possible, burn at the lowest temperature the control box puts out. The lines produced will be subtle and show little burn. I do know carvers who set the control at extremely hot temperatures that result in very visible lines. High heat, unfortunately, produces charcoal and ash on the surface. In order for the paints to adhere smoothly and be true to color, the burned wood must be cleaned off, usually with a bristle brush.

There are exceptions. One well-known bird carver burns for color. Using a high temperature, he creates color patterns and variations that show through the paint. In effect, he is employing pyrography to enhance the bird.

Unfortunately, when learning which temperatures are best to work with, you may not be able to rely on the control dial. The numbers are simply references, not abbreviated temperatures, and typically range from zero to ten. Purchase a dozen units of the same model and each

Tips for Safety

To strengthen splayed feathers such as wing primaries and secondaries, saturate the wood with Superglue after burning is complete. Heating glues with cyanoacrylate releases deadly cyanide gas.

will vary in temperature at the same dial setting. Only trial-and-error as well as practice will provide the answers. Have some scrap wood on hand to discover just how much burn the system is giving you.

Another question posed by beginners is how deep should the burn lines be. I begin my answer by pointing out that you can make your burns not only too deep but also too shallow. A fairly deep burn, while it may not be charred and black, is a crevice that has to be filled. Extra paint such as gesso is needed, but that can take away from the crispness of the line. A burn line that is too shallow is quickly filled with paint, and again a potentially crisp line is lost.



A smooth surface is essential to clean burn lines. To eliminate rotary tool marks and other blemishes, hold a wide tip with a low heat setting flat on the surface. The result is burnished wood.

The Smooth Approach

Basic to burning is having a smooth surface. Unfortunately, flaws that include bur and bit marks and sandpaper scratches won't be disguised with paints. Even heavy applications of thick gesso will not cover defects. Before burning, but after sanding with a paper in the range of 220 to 400 grit, rotate the wood under an indirect light source such as a single bulb to find scratches and unwanted hollows. In most cases, you can eliminate them with a tip set at low heat. Holding the tip with a wide edge as flat as possible to the wood, lightly go over the surface and literally heat-seal it. Wood sculptors and cabinetmakers call this burnishing. Another approach consists of positioning the tip so that it is as perpendicular as possible to the wood and scraping until the surface is smooth.

Hot Tip

With a razor-sharp tip, you can easily burn as many as 120 barb lines per inch given some practice. Burning a great number of close-together barbs has a downside since the crisp details tend to be lost. For an average-size songbird, a workable number is 60 to 80 lines per inch.

A Skewed Approach

The essence of a feather consists of a central shaft and radiating, hair-like structures called barbs. For both of these features, hold the pen perpendicular to the surface of the wood. If you are right-handed, burn from left to right so that your view of where the tip has been is not obscured; but holding your head to the right may be necessary to get the best view. I have met some carvers who bend the tip to one side so that the handle can be tilted slightly while the tip remains perpendicular to the surface of the wood.

Needlenose pliers are a good tool for re-shaping the nichrome, but the wire must be brought to maximum temperature first. Failure to do so may snap the tip or put a curve in it that will render it ineffective. Make sure that your fingers are well removed from the hot tip.



The shafts and barbs of most feathers are burned while holding the pen perpendicular to the surface. Because these separated wing feathers have thin and consequently fragile tips, use a backup block to prevent breakage when burning.

The "Hard" Approach

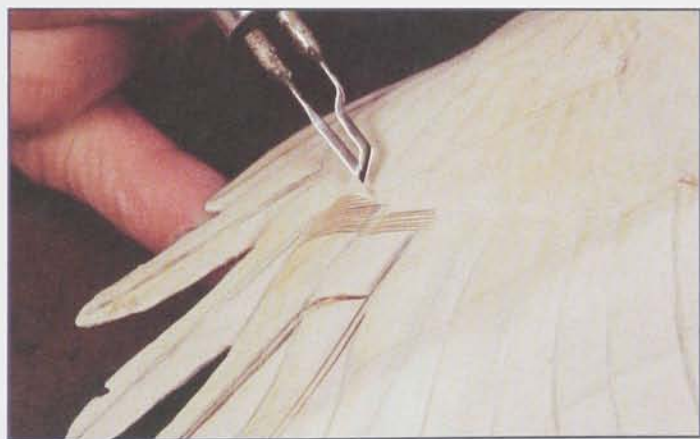
Feathers can be described as hard or soft. The hard feathers consist of the major flight feathers. The description comes from edges that have a smooth, hard look. Soft feathers, found on the belly, flank, sides, head and sometimes the breast, have a variety of shapes, but their appearance is not rigid at all. Instead, they will appear fluffy in many cases.

When burning an open wing that consists of hard primary and secondary feathers, start with the shaft first. Since a shaft is not always centered, sketch it in with a pencil before you start to burn. Begin by burning two parallel lines that merge at the feather's tip. If the feathers on your project are splayed, use a backup block to prevent breaking the tips.



The shaft of a hard wing feather is raised above the barbs. The burning pen, used here with a square-edge tip, is ideal for compressing the wood on both sides of the shaft.

On large feathers, the shaft is noticeably raised. To remove wood from both sides of the shaft, you can go back with a rotary stone or diamond bit to remove wood. In most cases, the burning pen will be just as effective. Using a low-heat setting, a wide tip and heavy pressure, hold the pen so that it is almost horizontal to the surface. The result is compressed wood and a surface that needs little if any further sanding.



Barbs radiate from their shafts at a 45 to 60-degree angle with a slight S curve. Attention to this detail gives the illusion that the carved feather, just like the real one, is convex on its top.

Burning Barbs

Beginners who are not familiar enough with feather anatomy sometimes burn the barbs nearly perpendicular to the shaft. In nature, the angle is only 30 to 45 degrees, except at the feather's tip where the angle decreases to almost zero.

Another phenomenon of real feathers is that the barbs radiate from the shaft in flattened S shapes. Putting a slight twist in each barb actually contributes to the look of the natural convex shape of the feather. To keep yourself

focused on the S curves, draw a few barb lines on each feather as a reference before burning.



Soft feathers, shown here on the flank of a duck, do not have hard edges. They do have shafts, which should be burned before the barbs.

The "Soft" Approach

While the hard feathers are well defined, the soft feathers are not. In fact, most experienced carvers do not even carve the shape of the soft feathers of the head and breast on a bird such as a sparrow. Instead, they pencil in the feather shapes and burn using a touch-pull technique. Touch the tip to the origin of a barb and lighten up the pressure as you pull it through the wood.

Soft feathers on the real bird typically overlap like shingles on a roof, a design that helps it shed water. When burning the soft feathers on your project, start at the rear and work toward the head. Shafts will be visible on some soft feathers, so draw and burn them before the barbs. Do them lightly, making sure that they are not overly accentuated.

To provide a fluffy appearance to soft feathers, fan the barbs out so they do not look like regimented lines as on a hard feather. Also give S shapes to soft feather barbs and vary their directions slightly.



Barb separations called splits are naturally found on wildfowl. If the burning pen is used as if it were a knife, a wedge of wood can be removed to form a split.

Split Decisions

Splits in the barbs are caused by preening, molting, or when a feather touches an uneven surface—an adjoining feather, for example—and it gets “torn” apart. In effect, the barbs unhook and separate. I often engineer a split to disguise a mistake in a sequence of burn lines or to compensate for a chipped edge.

Most splits can be accomplished with the burning pen. Burn the shafts and barbs first and then decide on where to create splits. I also recommend using splits judiciously. Too many splits are unrealistic or suggestive of an unhealthy wildfowl.

If you have kept the edge of the tip as sharp as possible, it is an excellent tool for making a split. Using it much as you would a detail knife, cut into the wood as if you were carving a wedge and lift the chip out. If the split is formed on your project so that a feather is revealed beneath it, consider the directions of the burn lines. They ought to be oriented in a different direction from those of the feather above.



Use the burning pen to separate feathers. To avoid having a dark line, set the heat at a low temperature and burn in the opening a small section at a time.

Special Effects

Since wing feathers separate when a bird is in flight, the look is enhanced with undercutting. As you did with splits, use the burning pen and tip as if it were a knife. Set the dial to a medium heat setting since you don't want to char the wood and separate a feather from the one below it. While it is tempting to score a deep line with a single stroke, I suggest making the separation in stages. There is less chance of scorching the wood or having the tip slip and make an unwanted line.



By carefully burning the feathers at the edge of a stripe of color, a natural boundary is provided for the application of paints. This killdeer has a black band on its breast.

Burning also enhances the look of stripes and distinct color boundaries. While it is not necessary to burn dark for a black stripe, the feathers in that area are laid out so that the barbs define the edges. With careful burning, a natural boundary is created that makes it easy for the application of paints that follow.



Not all feathers on a bird should be burned. The back of the killdeer has intermediary feathers that fall between the hard and soft variety and should be textured with a rotary stone.

SPECIAL SOURCES

Manufacturers of woodburning systems for bird carvers include:

Colwood Electronics, 732-544-1119;
www.woodburning.com

Leisure Time Products, Inc., 800-752-7573;
www.littlemountaincarving.com

Nibsburner, 800-292-6788;
www.mountainwoodcarvers.com

PJL Enterprises, 320-594-2811; www.carvertools.com

Razertip Industries, 877-729-3787; www.razertip.com

Burn...Within Limits

Hard and most soft feathers are fair game for the burning system, but not every shaft and barb line should be burned. The intermediary feathers found on the scapulars, back and sometimes the breast fall somewhere between the hard and soft feathers described above. While they may appear soft, they have definite edges. Experienced carvers shut off the burning system and turn to the rotary stone to texture these areas. When texturing with a stone, they grind in only some of the barbs, making sure that the lines are not as close together as burn lines.

Maintenance Tips

A woodburning system can burn out like any other electrical appliance. Should that happen, replace the unit or send it back to the manufacturer if it is still under warranty. I do not advise dismantling the control box to make your own repairs or adjustments.

If treated and stored properly, the pen should remain problem free, but the tips do need care. Here are some helpful suggestions:

Before putting a new tip to work, heat it until it is glowing red for ten seconds and let it cool down. This is known as annealing the metal, and failure to do this results in a tip that does not hold its sharp edge for very long.



A diamond hone puts a sharp edge on a tip. Use a fine hone to remove carbon deposits, which reduce the temperature at the tip.

Even after the annealing process, a tip will dull after considerable use. A smooth edge at the end of the tip offers less drag or resistance when burning, so it is wise to keep it sharp. A medium-grit diamond stone sharpens quickly and efficiently. Put the stone on a stationary surface and stroke the tip as you would a knife blade. If you want to have a secondary bevel on the edge, simply hold the tip a few degrees above the horizontal.

Once sharpened, the edge still needs to be honed. Use a leather strop or a felt disc impregnated with some jeweler's rouge in a rotary power tool set at a moderate speed.

Carbon deposits invariably build up on a tip and reduce the temperature of the tip. Do *not* turn up the heat setting to clean the tip. Instead, with the system turned off or unplugged, use very fine sandpaper such as 600 grit or a fine diamond hone.



An avid carver who takes on projects from caricatures to wildfowl, Jack is a frequent contributor to WCI as well as the magazine's illustrator. He lives with his wife, June, in Leesport, Pennsylvania.

OTHER REFERENCES

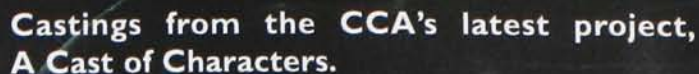
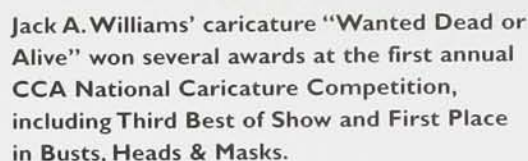
"Texturing Strategies for Bird Carvers," Lori Corbett, *Power Carving Manual Volume 3*.

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Basic Bird Carving, published by *Wildfowl Carving Magazine*, 800-233-9015.

A Cast of Characters

by Barbara R. Zercher





James Fecteau's "Cave Family" carving won multiple awards at the competition, including First Place in the Relief category, the CCA Merit award, and Best of Show. Photograph by Jack A. and Carole Williams



James Fecteau proudly displays his custom carved trophy, presented for his Best of Show carving. Photograph by Jack A. and Carole Williams

Creating caricatures, "a deliberate exaggeration of the subject's distinctive features or peculiarities," has been a favorite pastime of cartoonists and carvers for centuries. Although this art form has been around since early man whittled an oversized nose on a carving of his fellow cave inhabitant, its popularity has only grown through the ages. Anyone interested in caricature carving can turn to a number of different resources for inspiration.

One of the most active caricature carving groups is the Caricature Carvers of America (CCA.) They've been up to some interesting things as of late. Two of them are reviewed in this article: a national caricature carving contest anyone can enter and the creation of a set of study casts.

CCA National Competition

An exciting new event in the life of the CCA happened with the opening of their first national competition for caricature carvings, held in Branson, Missouri from September 7 through October 26, 2002. More than 150 entries were submitted, with judging handled by CCA members Harold Enlow, Randy Landen, Steve Prescott and Harley Schmitgen. Awards were given to the top five carvings in each of ten categories, plus a People's Choice

award, a CCA Merit award, Best of Show and two runners-up for Best of Show. Cash awards, ribbons and trophies were presented during the Awards Reception held on October 26, including the custom-carved trophy presented to Best of Show winner James Fecteau for his Cave Family carving.

First-place winners in the 2002 competition included: James Fecteau (Best of Show, CCA Merit Award, Relief Carving), Gary Falin (Second Best of Show, Single Human Under 15", Rough-Out), Jack Williams (Third Best of Show, Busts/Heads/Masks), Bob Young (People's Choice Award), Jim DuPont (Single Human Over 15"), Bill Butterfield (Single Animal), Bill Jenkins (Group Carvings), Joe Schumacher (Miniature), Walter LaGrone (Miscellaneous) and Joe Futterer (Youth Under 18 Years of Age).

The 2003 National Caricature Carving Competition will be held at Dollywood in Pigeon Forge, Tennessee. Here's your chance to have your work judged by some of the best caricature carvers in the country. And you don't even need to enter your carving in person - they accept mail-ins. Entry is free for any interested carvers, and there is no limit to the number of carvings each person can enter. Carvings can be mailed to Dollywood for arrival between September 1 and September 19, 2003, or they can be

delivered to Dolly's Splash Country (entrance near the rear gate of the park) on Saturday September 20 and Sunday September 21 from 9am to 5pm. Judging will take place on September 24 and the public exhibit will open on September 26. Winners do not need to be present, but will be notified and invited to the Awards Presentation hosted by CCA members on September 27. For more information about the event, including a brochure with details on the competition rules, times, dates and shipping instructions, contact the CCA:

Caricature Carvers of America
P.O. Box 565
Derby, KS 67037
www.cca-carvers.org

Randy Landen
(316) 788-0175
rlanden@prodigy.net

Bob Travis
(530) 758-5692
rltravis@ucdavis.edu

A Cast of Characters

CCA members have recently completed a special project of small carvings called "A Cast of Characters." The guidelines were simple: carvings were to be of one piece, approximately 2 in. x 2 in. x 4 in., unpainted and suitable for casting and with the subject to be a person of the carver's choosing. Twenty-four current members submitted one piece for the collection.

Castings make great study references and these expressive pieces are no exception. Different representations of eyes, noses, mouths, hair and clothing are clearly depicted in this collection. To see the details of each piece, visit the CCA website at www.cca-carvers.org. Castings can be purchased from:

Canyon Cowgirl Creations
Celia Boyd
11800 Road 38.7
Mancos, Colorado 81328
Phone: (970) 533-9748

Each casting is \$14.99 plus \$5.00 shipping and handling (add \$.50 shipping and handling for each additional casting ordered).

Who Is the CCA?

Twelve years ago, a group of ten wood carvers met in Fort Worth, Texas to talk about forming an association to help promote the art of caricature carving. This founding group became the CCA. Today, there are 25 members who continue to actively promote the art of the caricature. CCA members exhibit and compete in carving shows around the country. They have published many books on carving. They are regular instructors at carving seminars throughout North America.

CCA activities are designed to accomplish two objectives: 1) promote and elevate the appreciation of caricature woodcarving, both with carvers and with the general public, and 2) provide an environment that encourages growth in skill, creativity and excellence among members and carvers as a whole.

Current members of the CCA are:

Gary Batte
Phil Bishop
David Boone
Tom Brown
Dave Dunham
Harold Enlow
Eldon Humphreys
Marv Kaisersatt
Randy Landen
Pete LeClair
Keith Morrill

Peter Ortel
Vic Otto
Steve Prescott
Jack Price
Doug Raine
David Sabol
Harley Schmitgen
Gerald Sears
Dave Stetson
Cleve Taylor
Dennis Thornton
Bob Travis
Tom Wolfe
Joe You

Emeritus members are:

Desiree Hajny
Will Hayden
Harley Refsal
Rich Wetherbee

Deceased members are:

Claude Bolton
Tex Haase
Dave Rasmussen

A SALOON AND A CIRCUS – CCA CARICATURES FROM THE PAST



CCA members have collaborated on two published books, *Carving the Full Moon Saloon* (1995) and *Carving the Caricature Carvers of America Circus* (1997). While on a carving vacation in Custer, South Dakota in July 1993, several CCA members had fun embellishing each other's carvings and the idea of a group carving was formed. The saloon theme was presented at the annual CCA meeting that October and met with overwhelming approval. Dave Stetson and Doug Raine constructed the saloon scene; each of the 21 members carved and contributed a figure of their choice that suited the theme. Bartenders, card players, cowboys, bar maids and even the disgusted wife were part of the carving and are featured projects in the book.

The saloon project was well-received, so the group decided on a circus theme for their second collaborative effort. Each member agreed to contribute a minimum of three carvings, with all ideas being cleared by the planning committee to avoid duplication. The finished circus scene featured a large "big top" tent and three rings of activity... acrobats, clowns, circus animals and a popcorn machine were included in the CCA circus. The book includes more than 60 patterns for these colorful characters.



Both books are available from:
 Fox Chapel Publishing
 1970 Broad Street
 East Petersburg, PA 17520
 (800) 457-9112
www.foxchapelpublishing.com
 softcover - \$19.95 each plus \$3.50 shipping
 hardcover ("Carving the Full Moon Saloon" only) - \$29.95 plus \$3.50 shipping

Other books by individual CCA members have been published by Fox Chapel Publishing, and also by Schiffer Publishing, 77 Lower Valley Road, Atglen, PA 19310 (610) 593-1777. Contact Schiffer for a current catalog, or visit their website at www.schifferbooks.com.

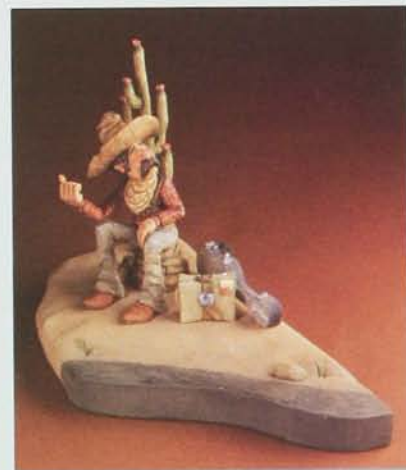
The original carvings from the Full Moon Saloon are on display at Woodcraft stores around the country. The scene travels monthly from store to store and will be at the Cleveland, Ohio store during the month of February. For an update on the locations of the exhibit, visit Woodcraft's website at www.woodcraft.com.

You can enjoy the original CCA Circus when you visit the museum at Slim's Woodshed in Harmony, Minnesota. Visit Slim's website at www.web-site.com/slimswoodshed/ or call (507) 886-3114 for more information.

2002 COMPETITION AWARD WINNERS



Bob Young's imaginative cowboys and Indians chess set won the People's Choice Award.
 Photograph by Jack A. and Carole Williams

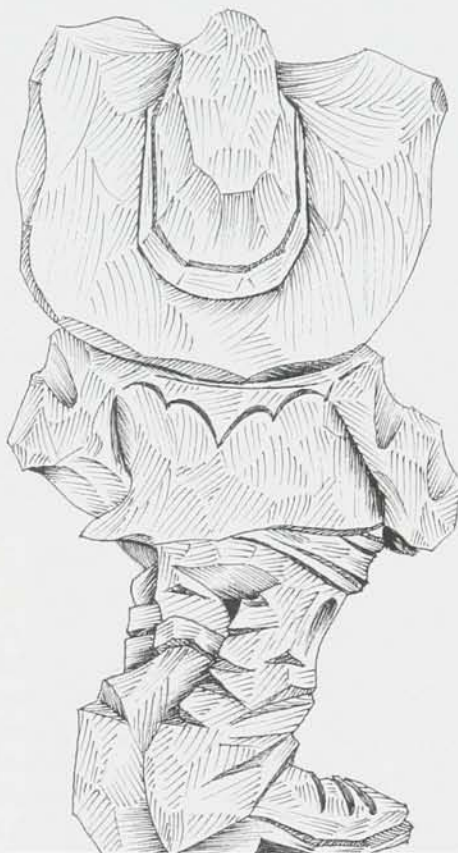


Gary Falin's "Thumbin'" cowboy won Second Best of Show and First Place for Single Human Under 15".
 Photograph by Jack A. and Carole Williams

Selecting one carving to feature as a pattern was not an easy task. Dave Stetson's sheriff with his big star, ten-gallon hat and moustache captured the fancy of several WCI staff members.

You can find patterns for Vic Otto's clown (Smell This) and Peter Ortel's fireman with puppy (Red Burns) on our website, www.carvingworld.com.







Bringing Folk Art Carving to the Masses:

Recollections of Cows, Diners, and Family Vacations

By Roger Schroeder

A native of Doylestown, Pennsylvania, Mary grew up on a dairy farm. Her father was a commercial artist who often fixed or built things, and her grandmother had at least ten art projects going on concurrently.

Cuban American artist Mario Sanchez also inspired her to become

an artist. She first saw his work as a young girl when her father, while in Key West, Florida, bought a painted low-relief carving by Sanchez. "I loved that piece, and I remember myself as a child lying on our couch looking at it upside down," Mary recalls. "It was interesting from all angles, and the colors were warm and inviting."

Although she seemed fated to become an artist, she did not believe she possessed the talent. She went to Cornell University and graduated with a degree in English literature with a focus on creative writing. She wrote two short novels within the first year after her graduation, but neither was published. Mary thinks this failure turned into a gift.

What helped bring Shelley back to her artistic roots was in fact a gift. When she was 23, her father presented her with a low-relief carving that he had made. It was a portrait of her as a young

girl on the farm. When she tired from writing, she began to carve and paint as a form of relaxation. Within a year, she had stopped writing and had begun to develop her series of cow-and-barn themes based on childhood memories.

Moving in Artists' Circles

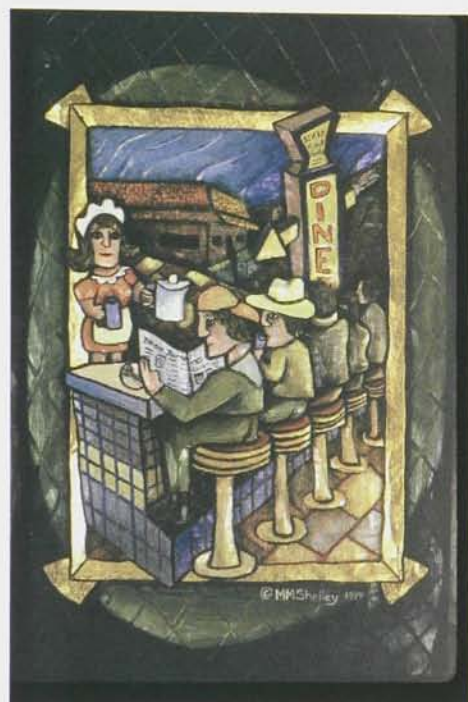
"At no time in my life did I receive visual arts training," Mary says, "although I had a lot of artist friends who encouraged me in my work." As a result of this encouragement, she stopped writing and began doing painted woodcarving. Honing her carving skills, she turned commercial and carved signs for small businesses in Ithaca, New York. For the next 14 years, she worked as a carpenter, built her own house, and carved signs. "I only did sign carving as a way to support myself," she confesses. "It was my day job." In 1986, she found time to return to school for a degree in social work, which she describes as her current day job.

The Diner Connection

At the time Mary began her carving career, she was working for Historic Ithaca, Inc., helping to renovate a 100-

Mary Michael Shelley is a storyteller who narrates with paints and a hobby knife. She describes her relief carvings as personal diaries of places she has been to and people she has met. She has many tales to tell that include cows waiting to be fed or milked, tableaux of America's favorite eatery—the diner, and memories of family trips. In the past 25 years, she has completed over 500 carved and painted wooden relief pieces, many of them organized as series according to subject matter. Her works have been featured in the Smithsonian Institute as well as major galleries in the United States, Japan, and England. Two of her carvings appeared in ad campaigns for Coca-Cola and Absolut Vodka.

plus-room hotel. Since there was no kitchen where she lived, she began eating out at diners. This inspired her Diner Series. According to Mary, there is a nurturing aspect to a diner because it acts as a social or community center. There, people feel a sense of belonging, and the food contributes to a feeling of comfort.



State Diner Counter Line-up.
1 in. by 16 in. by 23 in.

The Promoter

In 1976, Mary met Jay Johnson of the American Folk Heritage Gallery in Manhattan, New York. He became her agent and friend, she says, getting her recognized by national and international galleries. Although he referred to her as a folk artist, Mary is more comfortable being described as a self-taught artist. When Johnson died in 1990, she started her Dreaming-Smiling Series to help her cope with the loss.

To help promote her work locally after the loss of her agent, she began providing free carving demonstrations on summer Saturdays at the Ithaca Farmer's Market. She believes she needs to convey her art to the people around her and share her stories.

Mary Shelley's Carving Basics

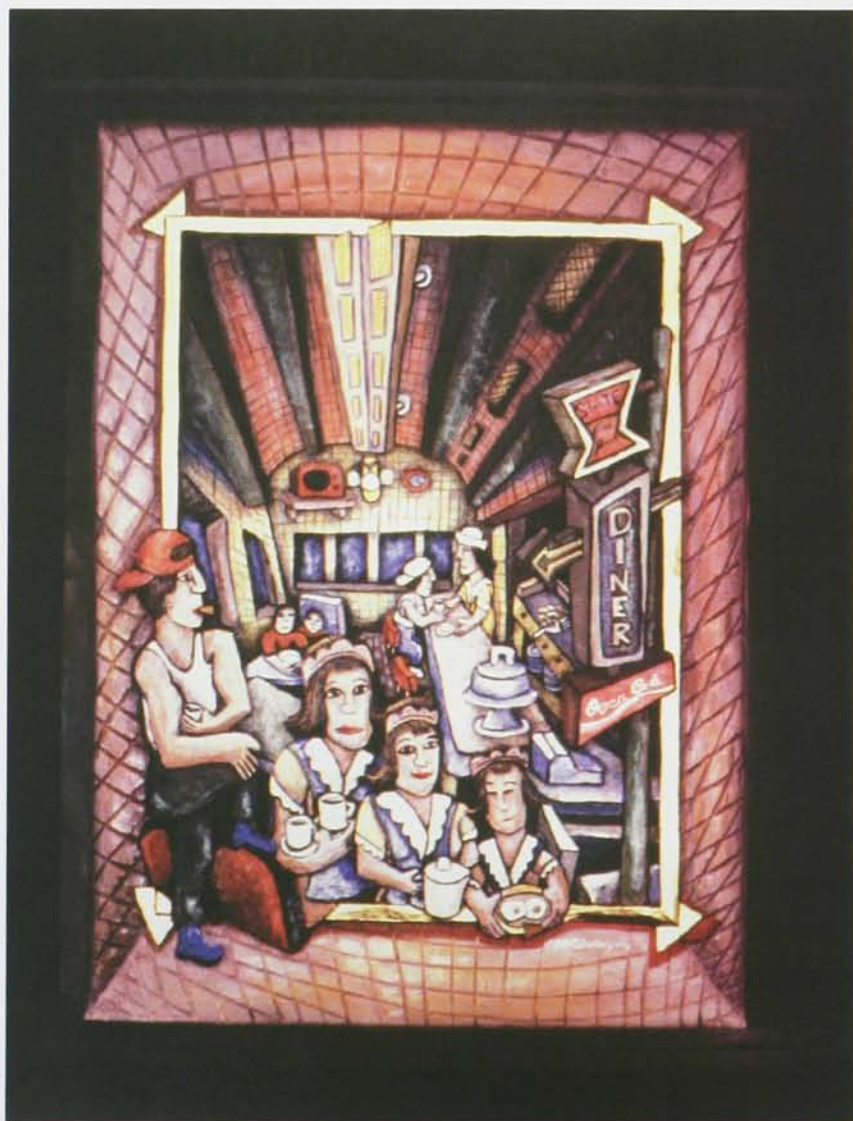
Relief Sketches

Like many artists, Mary keeps a notebook of her sketches. Typically, she creates 40 to 50 new drawings a year, but she only carves 12 to 14 pieces a year. She often recycles unused sketches for the following year.

"I'm not a good sketch artist," she admits, "and I have trouble with perspective." Consequently, her carvings have a sense of disproportion. She may elongate, shorten, or change shapes to conform to grain direction.

For example, she will carve a fishing pole going with the direction of the grain even if it is not posed as the viewer might anticipate.

Much like the cows she carves and paints, she is content to give her work a homey, recognizable look. Interestingly, she brings to her work a geometric trademark. She creates a relief-carved gold-leafed frame inside the borders of the panel that completes each work as a "Shelley."



State Diner with Three Waitresses. 1 in. by 25 in. by 35 in.

Seasoning and Joining Lumber

White pine is her wood of choice for relief carvings. Although she admits that pine tends to tear and splinter, it is plentiful in her area and inexpensive. Most of the unseasoned pine she buys is rough-cut 1-in. and sometimes

2-in.-thick stock. To accelerate drying, she stacks the boards under her porch with pieces of scrap wood between them. Allowing air to season the lumber, she waits approximately a year per inch of thickness before she is ready to carve.

Mary has the wood planed and joined to provide a good glue joint. She only planes one side of the board, however, to preserve maximum wood thickness. The adhesive she prefers is WEST System®, a two-part epoxy that requires mixing a resin and a

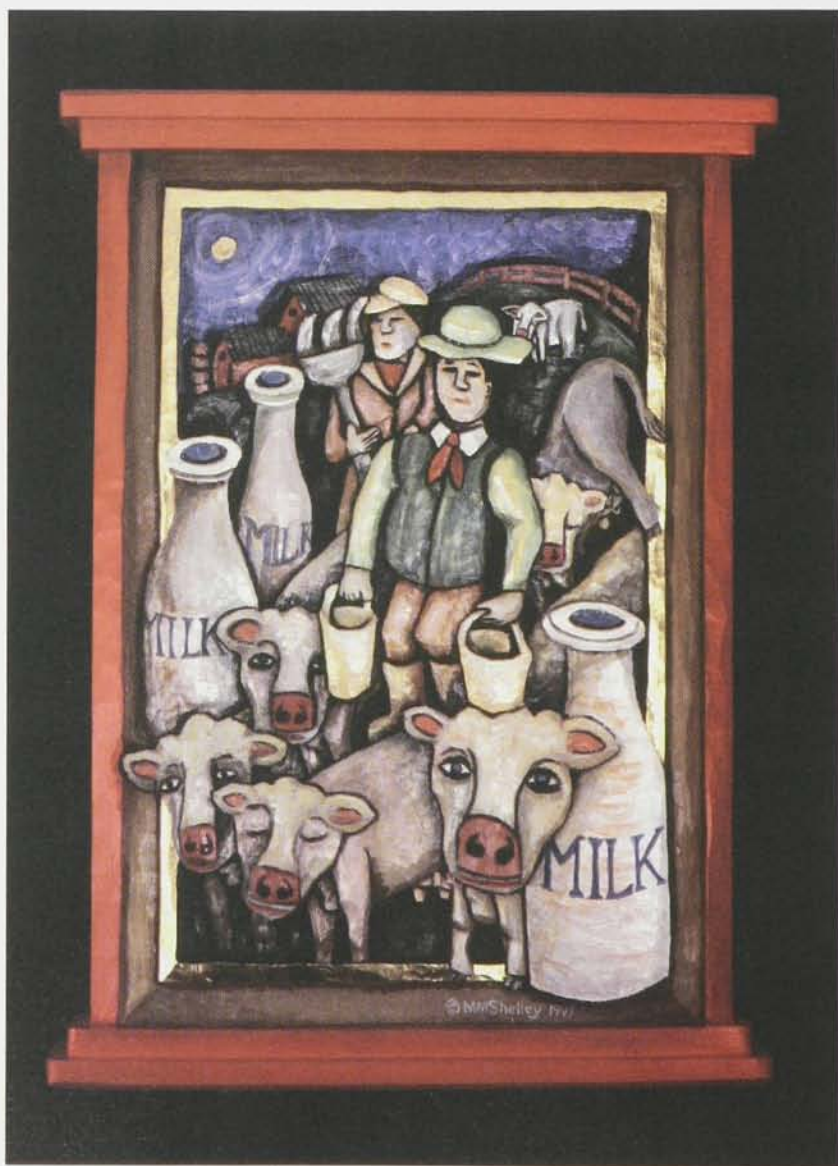
hardener. It is available at most marine supply stores.

Router Relief

Once the pattern is on the wood, she uses a router to rough out the shapes. Using a 1/4-in.-diameter straight bit, she routes out a series of stop cuts. Later, when the piece is carved, it is carved on a slant, maintaining high spots so that the contrast between high and low areas of the panel is accented. Her goal is to create the feelings of depth and movement.



Coca-Cola Bottle with Soda Parlor Inside. 28 in. by 24 in. by 6 ft.



Cows, Milk Bottles, Farmer with Pail. 2 in. by 17 in. by 26 in.

The deepest cuts she makes with the router can be up to 7/8 in. deep on a 1-in.-thick board. Depth, however, is relative, says Mary, depending on where the object stands—either in the foreground or background. Shallow cuts and fine details are worked out with handtools. When Mary carves relief scenes, her first cuts are her deepest. To better see the lines, she outfitted the router with a Plexiglas base. Occasionally, she uses a Dremel® grinder for small details such as eyes and fingers. Typically, she employs power tools for a short amount of time to rough out a piece, then switches to traditional carving tools.

Most of her post-routing work is done with mallet, chisels, a V tool, and a hobby knife with a no. 17 blade. She considers herself a minimalist carver who could do with just three chisels. Currently, she uses eight carving tools, but no gouges.

Batten Down the Carving

A board or panel tends to cup or warp when only the front side is carved, thus exposing more grain to absorb moisture. To compensate for this problem, she places two 4-in.-wide battens across the back of a carved panel, positioning them perpendicular to the glue joints. While the middle of each batten is fixed with a screw, the ends are slotted. Screws with metal washers are inserted through the slots to secure the batten. The screws move freely within the slots as the wood expands and contracts.

Sap pockets and the rare knothole are filled with shellac. For a finish, Mary uses acrylic paints, preferring Golden paints. Referring to them as durable and vibrant, she typically applies numerous layers—up to ten—on the wood. The final step is sealing the carving front and back with an acrylic varnish.

"I like a sense of permanency," she says. "My carvings are designed to last more than a lifetime."



Campfire in Adirondacks, Geese Overhead. 1 in. by 16 in. by 26 in.

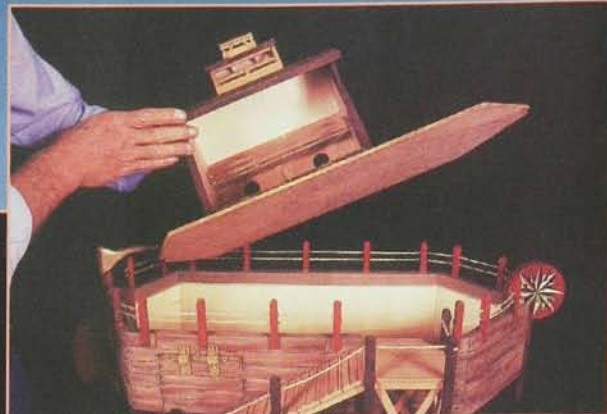
Mary Shelley's works are in the permanent collections of:

Absolut Vodka Collection
American Museum in Britain, Bath, England
Coca-Cola Company
Museum of American Folk Art, New York, New York
National Museum of Women and the Arts, Washington, D.C.
New York Historical Society, Fenimore House,
Cooperstown, New York
Smithsonian Institute, Washington, D.C.
Texaco Corporate Collection
Women's Rights National Historical Park, Seneca Falls, New York

Mary Michael Shelley can be contacted at 109 Park Place, Ithaca, New York 14850/607-272-5700. Her website is www.maryshelleyfolkart.com. She carves every summer Saturday at the Ithaca Farmer's Market. Her work can also be viewed at the Frank J. Miele Gallery, 1086 Madison Avenue, New York, New York 10028/ 212-249-7250.



While the Lancaster County Woodcarvers' ark may seem elaborate, much was done with paint and woodburning. The ark is basically a box made from pine boards.



NOAH'S ARK

Plans for Making an Ark of Your Own

by Roger Schroeder, Editor-at-Large at Wood Carving Illustrated

A few issues back, *Wood Carving Illustrated* featured a Noah's ark, complete with animals. The piece caught the fancy of many of our readers. Emails and phone calls convinced us to explore the topic further. In response, we're pleased to provide plans here in the magazine, plus on our website. Mary Duke Gulden contributed not only a detailed ark, but also Mr. and Mrs. Noah and some animals. Check out www.carvingworld.com. Other contributors include the Suffolk County Woodcarvers Guild, the Lancaster County Woodcarvers, the Mid Hudson Wood Carvers Guild, and *WCI*'s illustrator Jack Kochan.

Noah and his ark's popularity reach back to the middle 1800s, possibly earlier. At that time, arks were obviously meant as playthings. Robert Bishop's classic book *American Folk Sculpture* features a wooden ark. Less than 2 feet in length, it comes with 241 carved animals in addition to human figures. The pieces, owned by the Henry Ford Museum in Dearborn, Michigan, are believed to have been made between 1850 and 1875.

Tabletop collections have been appearing in catalogs more recently. Martha Stewart's *Martha by Mail* offers a handmade ark with eight pairs of animals for about \$500. An enterprising Bob Hewitt from Saxtons

River, Vermont, however, sells Noah's Ark Toy for about \$200. Measuring 16 in. long by 8 in. wide, the ark comprises 44 animals made from cherry, oak, walnut and ash.

Given the enormous amount of time and hard work required to create an ark plus its precious cargo, it makes a great project for carving clubs. The group effort needed for such an undertaking creates a spirit of cooperation and camaraderie. And the ark is the perfect fund raiser. *WCI*'s Issue no. 20 featured the story of the Suffolk County Woodcarvers Guild that meets in Mt. Sinai, New York. Each year the club builds an ark, carves about two dozen pairs of animals, and sells



A Rainy Day Project With Lots of Paybacks



The ark of the Suffolk County Woodcarvers Guild consists of stacked $\frac{3}{4}$ -in.-thick pine boards and a separate cabin.

raffle tickets over the course of several months. At the December meeting, the drawing is held and the lucky winner is contacted. While I promised not to divulge just how much the club takes in annually, I can say that it's a considerable figure. Part of the money is given away as donations; the rest is used to support club functions.

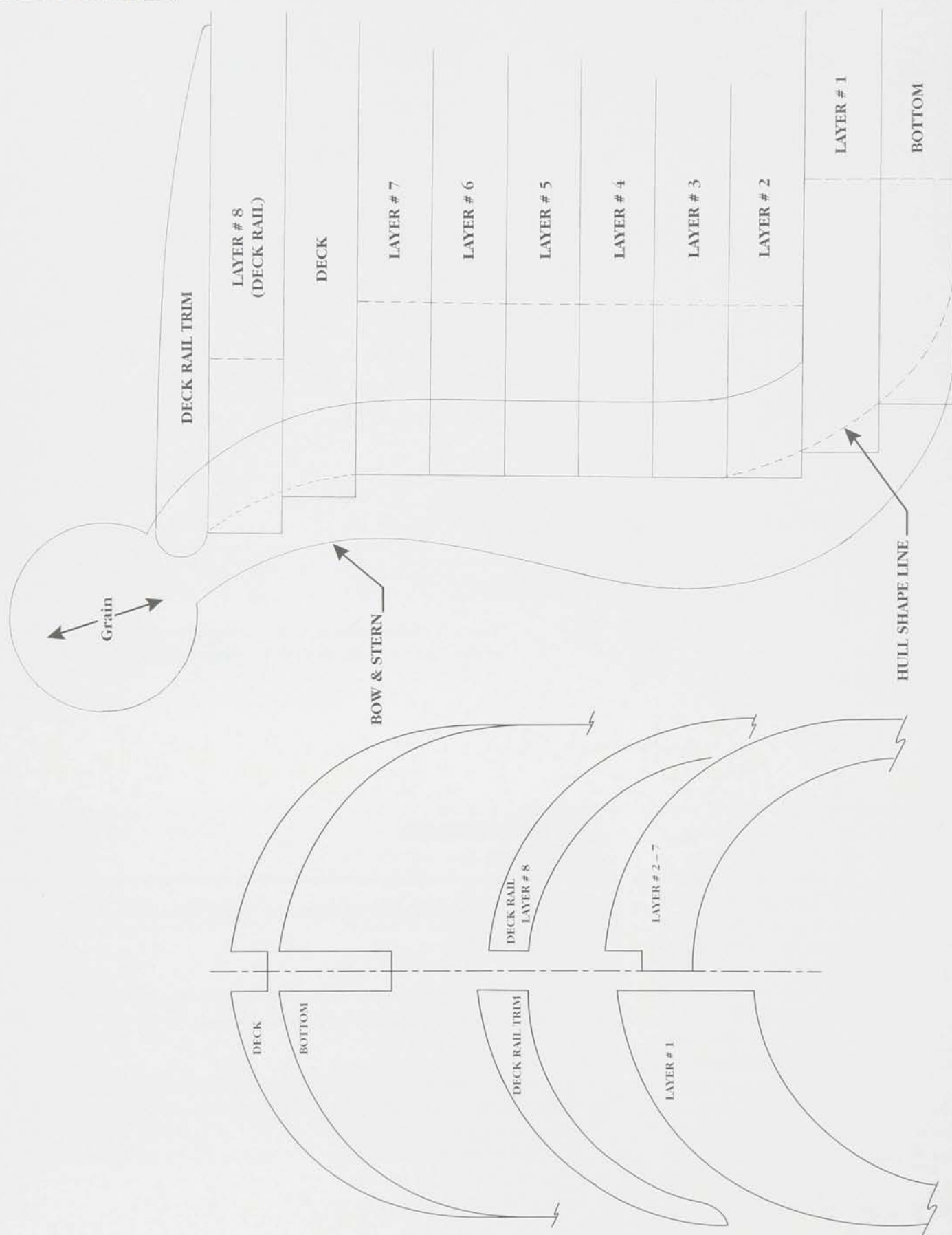
I hope the ark plans, photos, drawings, and anecdotal stories inspire and fire up enough enthusiasm to tackle an ark—or at least an animal pair or two. Come that next rainy day, there should be no excuse that you just can't think of something to carve.

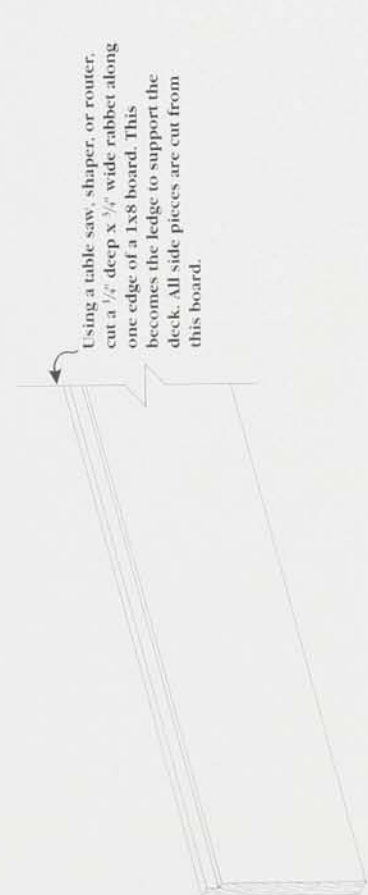
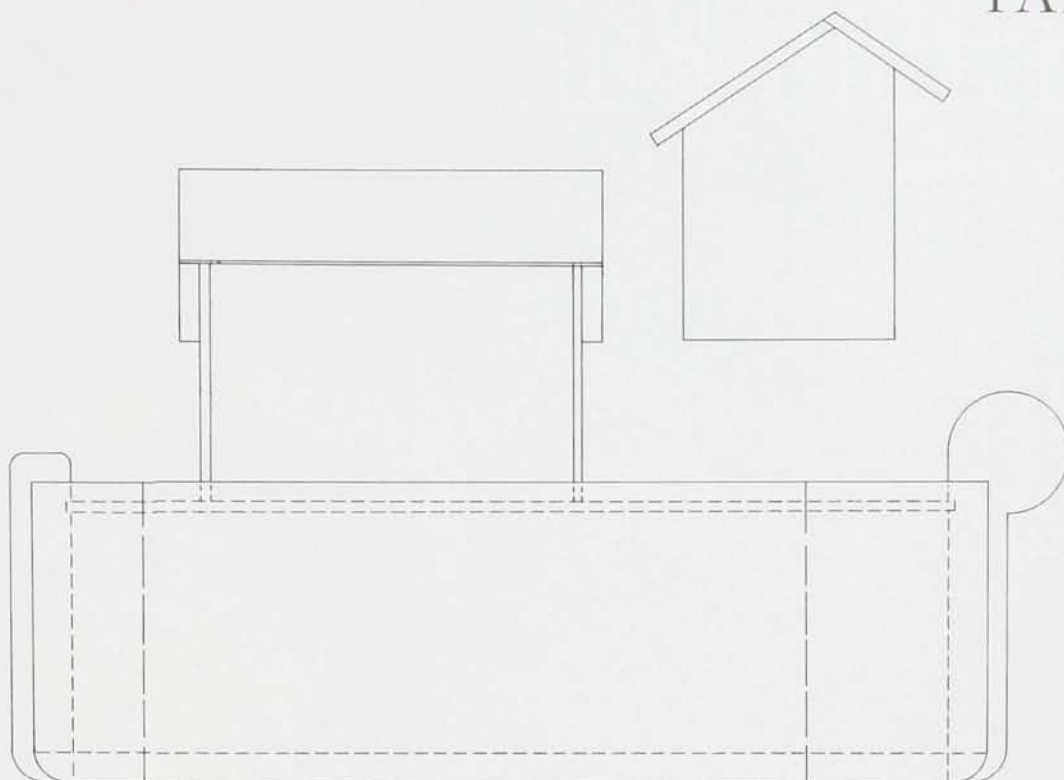
RECOMMENDED READING

Carving Noah's Ark: Monkeys and Apes, by David Sabol, Schiffer Publishing, Ltd.

Carving Noah's Ark: Mrs. Noah & Friends With the Animals of North America by David Sabol, Schiffer Publishing, Ltd.

Carving Noah's Ark: Noah and Friends With the Animals of North America by David Sabol, Schiffer Publishing, Ltd.



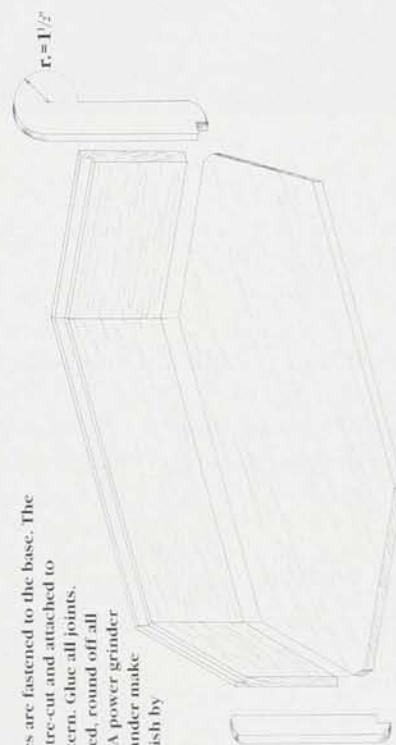


Using a table saw, shaper, or router, cut a $\frac{1}{2}$ " deep x $\frac{3}{4}$ " wide rabbet along one edge of a 1x8 board. This becomes the ledge to support the deck. All side pieces are cut from this board.



The base is also cut from a 1" x 8" board.

The deck is cut from $\frac{1}{2}$ "-thick birch plywood, but is $\frac{1}{2}$ " less in size all around to rest on the ledge created by the rabbet cut.



Bow & stern pieces are fastened to the base. The side pieces are mitre-cut and attached to the base, bow & stern. Glue all joints. After glue has cured, round off all corners of joints. A power grinder or portable belt sander make this task easy. Finish by hand sanding.

Casting Part 1

By Dave Stetson

Entry-level tips and techniques get you started with \$\$-saving products



Have you ever finished a great-looking carving project and wished you had three more just like it? You could spend hours with your wood block and tools. Or you could make a casting and reproduce that piece over and over. As I learned the various approaches to casting, I found that I could reproduce a carving at a reasonable cost.

Getting Started with a Simple Project

There are many different techniques for making molds and casts. And there are many different materials that can be used, ranging from epoxy and urethane resins to a product many of us learned to model in grade school: plaster of Paris.

My approach is to provide an entry-level introduction to casting in Part 1 with a simple project—in this case a small flat-backed bust suitable as a slide for a string or bolo tie. After you become acquainted with the materials and techniques involved, starting with a mold and finishing with a cast, I will take you through the process of casting a full figure in Part 2 (*WCI* Summer Issue, #23.)

I know of a number of people who have attempted casting, only to become frustrated with mishaps, ruined materials and poor casts. Casting is something that anyone can do, but an understanding of the process takes time, and there has to be a willingness to learn from mistakes. At the end of this article, I have included a troubleshooting list that

itemizes the problems and possible solutions. Since casting materials can set up very quickly, errors are usually permanent, and you may have to discard what you worked hard at setting up. But with some adjustments, the next mold and pour should produce a perfect cast.

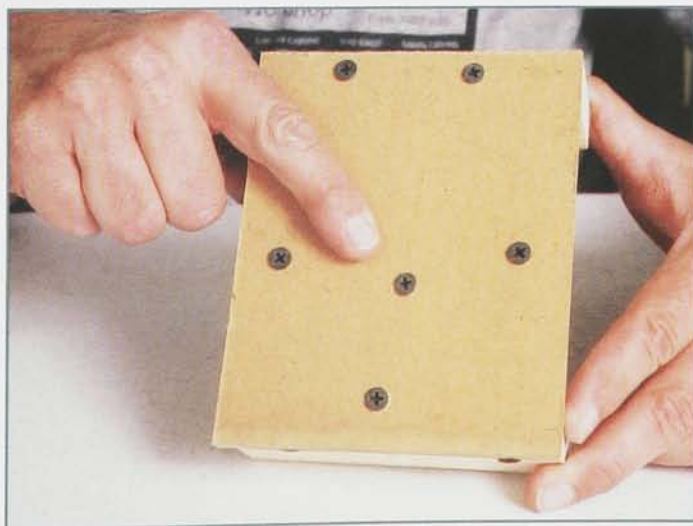
While many of the products I purchase are in bulk form, casting materials are available in small quantities and at affordable prices. For replicating the small bust, I recommend products by Synair Corporation (see *SPECIAL SOURCES*.) A California-based manufacturer, the company offers not only toll-free technical support but also a video on the casting process. These materials, plus some accessories, will get you started for under \$70.

Mold in a Box



The casting process begins with choosing what you want to cast—in this case a cowboy bolo—and building a wooden box that is slightly bigger and deeper than the carving.

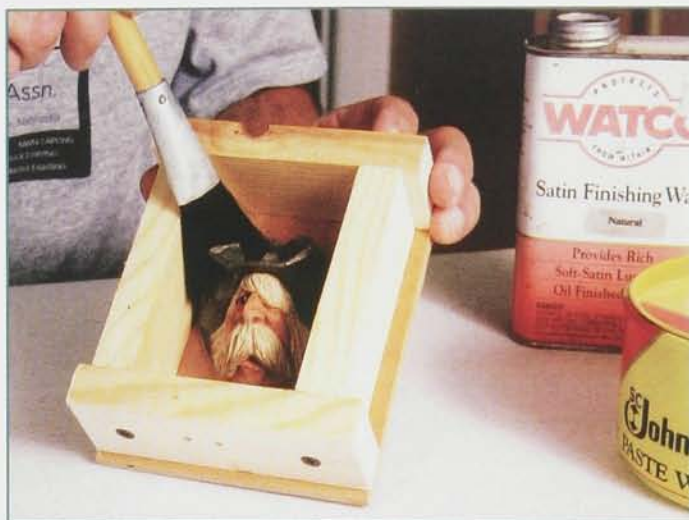
Although some people have complete success pouring mold materials into a cardboard box, I have found that method to be risky. I advise that you build a wooden box. It should be big enough so that the entire carving is surrounded, with enough space to allow for the mold material to have some “body.” If the mold material is too thin, it will likely tear when removing the carving or later on when taking out a cast.



Make sure that the backboard is secured to the box sides and that the carving is secured to the backboard with a screw.

Scrap pieces of 3/4-in.-thick pine will work for most mold containers, and I use a backboard made from 18-in. or 14-in. Masonite. Drywall screws hold the box together, and the carving is held to the back with a single screw. Don't be tempted to use double-faced tape or hotmelt glue, as these

methods will fail to hold your carving in place when the mold material is added. Be certain that the corners of the box are snug and that the carving is screwed tightly to the backboard. Any gaps in the corners will allow the mold material to leak out, and any shifting of the carving during the pour will ruin the results.



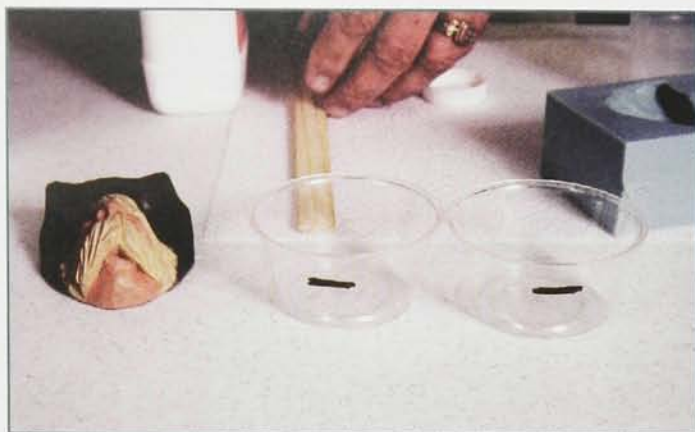
Both the carving and the inside of the box must be coated with a release agent. In this case, a liquid wax is used.

A key step to making a mold is using a release agent. Aerosol cans of release agent can be ordered (see SPECIAL SOURCES), but I prefer products readily available at many home improvement centers and hardware stores. Both Watco® Satin Finishing Wax and Johnson's Paste Wax are ideal for coating the carving prior to pouring the mold material. If a release agent is not used, the mold will stick to the carving and tear as you try to separate the two. Apply the agent liberally and thoroughly. Wherever the agent does not adhere, a tear will likely occur.

Make a Mold

In order to achieve a good cast, you need to make a good mold. I recommend Synair's Por-A-Mold®, which consists of parts A and B, a curative and a prepolymer. A mix of the two produces a mold that is flexible, has low toxicity, and resists shrinkage. The literature and instructions that come with the kit offer cautions and precautions that can spell the difference between a successful cast and a time- and money-wasting failure. Synair's notes, with some of my own comments, include the following:

- The gel or set-up time for Por-A-Mold® is 20 minutes, less in a warm, dry climate. Keep a watch or clock handy to make sure that stirring and pouring are done before the mix sets up. Make a commitment to pour the mold without taking a break or being called away. If set-up begins in the mixing container, you'll need to start over.



Whether mixing the prepolymer and curative for the mold or the cast, having equal amounts is critical.

- Equal amounts of parts A and B are critical to your success. An error of only three percent may cause the mix not to cure. Pour by volume using measuring cups, or by weight using a scale.
- When mixing parts A and B together, stir thoroughly in a figure-eight motion, but not so vigorously that air is introduced into the material. Air bubbles that are trapped adjacent to the carving will cause excess material to form on the cast. Stir until the color is uniform.
- After pouring and mixing parts A and B, make sure that the two containers are sealed with the lids provided. Putting the wrong lid on a can will likely contaminate the contents. Once that happens, the material starts to harden and the container will have to be discarded.
- Moisture ruins mold material. Keep the product containers sealed tightly when not in use.
- Shelf life for most mold materials is limited. In the case of Por-A-Mold®, it is only six months. Check the date on the cans and mark the date the two-part product arrived.

SPECIAL SOURCES

Synair products are available from WASCO, 800-334-8012; website: www.taxidermy.com.

Recommended for the casting project are:

Por-A-Mold® S333 Medium (blue) Water-flowable Viscosity available in two-quart and two-gallon kits

Por-A-Kast® available in two-quart, two-gallon and ten-gallon kits

WASCO also sells Micro Bulb Filler available in one and five-gallon containers and Synair's Synlube 531 Aerosol Mold Release

For technical support or a video, contact Synair at 800-251-7642



After thoroughly mixing parts A and B of the mold material in a clean plastic container, pour the mix into the box. Make sure that all crevices are filled and the entire carving is covered with at least 1/4 in. of the mix.

After the mold material has been poured, allow the mold to thoroughly cure (24 hours if you're using Por-A-Mold®). To separate the mold from the box, remove all of the screws except the one holding the carving in place. If the release agent was applied thoroughly, the wooden sides of the box should come away easily from the mold.



Before taking the mold out of the box, remove all screws from the backboard except the one holding the carving. Separate the carving from the mold, using the backboard for leverage.

Pour a Cast

For a durable cast with extra-fine details, I recommend Synair's Por-A-Kast® (see SPECIAL SOURCES), a rigid urethane casting resin. If strength is not an issue, then substitute common plaster of Paris or a similar gypsum product called hydrostone.

Most of the notes for the mold system also apply to the two-part casting kit. Equal parts of the materials—also called a prepolymer and curative—must be measured out; contamination is a problem; and shelf life is short. A decided disadvantage of Por-A-Kast® is that set-up time is only 1½ minutes. Mixing and pouring must be done very quickly. And that time can be considerably shortened in a dry climate with low humidity.

Another disadvantage with these materials is that you are limited to the number of casts you can make. When the two parts of the casting resin are mixed together, heat is generated. Heat invariably breaks down the mold, and it starts to come apart as small pieces. Plaster of Paris or hydrostone creates little heat when it sets up, so literally hundreds of casts can be made.



If filler is used to “bulk up” the cast, put it in the mixing cup before the urethane resin components. About 1 oz. of microspheres is used for this cast.

When using Por-A-Kast®, an extender can be added during the mixing of the two parts. Extenders (more about them in Part 2) include microscopic glass spheres called microspheres that are lightweight and strong. The more you add, the lighter the casting will be and less casting resin will be used up. How much is added depends on the amount of material to be mixed, but I do recommend that you stir the microspheres into part B until it thickens and then add part A to make the mix fluid again.



Before mixing the casting materials, apply a release agent to the mold, in this case an aerosol. (see SPECIAL SOURCES)

Making the cast is not very difficult. Before the mold is filled, a release agent such as wax—recommended by the manufacturer and compatible with the mold—must be applied to it. Cover all surfaces with the agent. To avoid wasting the casting material, try to estimate how much is needed to make a cast of the carving. If you come up short, mix up more, as it will bond to the material already poured. If a filler is used to “bulk up” the cast, put it in the mixing cup before the urethane resin components. This small bust required about one ounce of microsphere material. Make sure that equal amounts of parts A and B are measured before mixing, then pour and allow to cure, which takes about 30 minutes for Synair's kit. Since the set-up time for



Make sure your work surface is free from everything not related to making the cast. From left to right: the two-part casting kit, measuring cups, stirrer, mixing cup, and mold.



A sure and steady pour prevents air bubbles.



Follow the cure time recommendations before separating the mold and the cast. Remove ragged edges with a knife.

the casting mix is short, stir and pour quickly, but make sure that bubbles are not present and that the mold is completely filled.

If all goes well, the mold and cast are separated with no tearing or breakage. Ragged edges on the cast can be removed with a knife. The cast is now ready for painting.

Here is a quick checklist that will help in the mold and casting processes:

- Keep the work surface free from distracting materials.
- Use chemical-resistant or disposable gloves.
- Have paper towels on hand for cleanup.
- Use clean mixing containers, stirrers and disposable measuring cups.
- Apply the release agent so that all surfaces are thoroughly covered.
- Keep track of the time with a clock or watch.

A founding member of the Caricature Carvers of America, Dave Stetson is a sought-after carving instructor who spends a good part of the year on the road. Having included casting into his repertoire of talents, he has replicated woodcarvings for some of the top carvers in the country. A Contributing Editor at WCI, Dave lives in Scottsdale, Arizona.

Troubleshooting

Problem	Solution
Mold material leaks out of box	Clean up the mold box with paper towels and seal the leaks with an oil-based modeling clay
The mold or urethane casting preparation does not set up	Check the mix ratio and expiration date
Mold tears when releasing the carving or cast	Check that the undercuts are not too deep and that there is adequate coverage of mold release agent
Material in can or container hardens	Check for contamination from using the wrong lid or outdated material
Excess materials that look like tumors appear on the cast	Check for air bubbles that were introduced into the mold material during mixing, or mold pieces sticking to the master during de-molding
Definition is lost in undercut areas	Mold must be vented in those areas to allow air to escape

China Cat



Subtle details and fine sanding enhance a feline sculpture

By Tom Azevedo

Cats are such interesting creatures. Their sleek profiles, attentive facial expressions and natural tendency to remain motionless make them excellent subjects for carving. This sculpture was modeled after my family cat, China. Although my finished piece is larger than life, you can replicate it in any size you prefer.

The sculpture of a reclining feline began with a 4-foot length of cherry that I cut in half and laminated. Working from photos and a clay maquette only 3 in. long, I started shaping the wood with a handsaw. Sections in front of the face and behind the head were sawn away. Although I have experimented with disc grinders and other power tools, I am not thrilled with noise and dust, so I opt for handtools whenever I can. Roughing out, blocking in, and shaping contours were continued with large chisels and macaroni tools. Designed with three working edges, the macaroni functions as both a chisel and V tool, making it ideal for achieving flat surfaces on both concave and convex areas. For more detailing, I used a drawknife, an excellent tool for shaping contours.

Cherry is an ideal wood for China Cat. It finishes well, but more important, its warm and uncomplicated grain does not detract from the subtle transitions in the anatomy of the animal.

Since even the best carving tools leave facets and edges, I went to work on the carving with 60-grit sandpaper. Such a heavy-grit paper leaves deep scratches, so I continued smoothing the wood with a succession of sandpaper including 100, 150 and 220 grit.

For the next round of sanding, I made a solution of oil-based cherry stain and Watco® Danish Oil Finish and mopped the mix over the wood. Using 400-grit sandpaper, I wet-sanded the surfaces, wiped it down and let the wood dry. After three applications of the stain-oil



mix with hand sanding after each coat, I followed up with more wet sanding, this time with 600-grit paper. Again, I applied the mix three times, allowing the oil to penetrate and dry. The final sanding was done with 800-grit paper. I wiped the wood dry and set the carving aside for a day so that the oil could penetrate and set up.

At the time I carved China Cat 13 years ago, I used Kiwi shoe polish for the final protective finish. I favored the neutral color and found that it could be tinted with other colors such as light brown to create subtle shapes over the oil finish. I now use Briwax (800-3270-4929; www.briwax.com), which is available in clear, light brown, Tudor brown, dark brown, antique mahogany and golden oak.

I believe that if this sculpture is to be called "successful," it is due in part to subtlety. Transitions from one anatomical feature to another are all done very smoothly. Perhaps this is best seen on the tail, which blends into the side of the body so well that you may have to look twice for it. But no less important is the grain of the wood. Cherry, aside from having a warm look, has a tight



A slightly turned head and taxidermy eyes bring life to the cat.



Many applications of Watco® Danish Oil Finish, cherry stain and wax, in addition to wet sanding, brought out the beauty of the sculpture.

grain that is not overly figured. Granted, other woods can be chosen for the project, but walnut is dark, basswood is bland, and species like butternut have busy grain that will detract from the subtle flow of the anatomy.

What I feel is another success with the piece is the eyes. While purists may argue that taxidermy glass has no place in a natural wood sculpture, I wanted to brighten up the cat and give it more life. But, some ulterior motives were also operating. I had been doing carousel figures when I worked on China Cat, and I liked the look of glass eyes. I also realized that if eyes are not carved well—I was

not sure that I was up to the task—the look of the piece definitely suffers.

China Cat resides in the office of my wife, who is a psychotherapist. It's a place where her clients enjoy looking at it and perhaps take some therapeutic comfort from touching the sleek and smooth lines of the sculpture.

Carving intermittently between the ages of 11 and 50, and more earnestly in the past 20 years, Tom Azevedo tries his hand at a variety of subjects ranging from natural wood sculptures to carousel animals to caricatures. A retired podiatrist who spent some time carving with the renown Emil Janel, Tom lives with his wife in Rio Nido, California.

The shape of the cat emerged from the wood with the use of handtools such as macaroni tools and a drawknife.



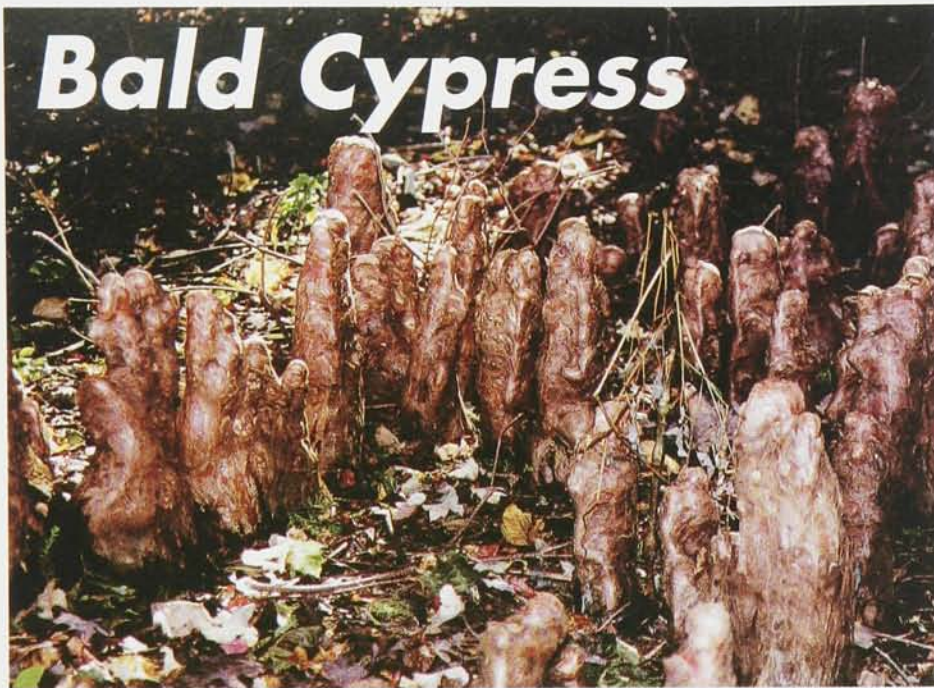
design by Tom Azevedo
illustrations by Jack Kochan

Project PATTERN



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Bald Cypress



Despite the knobby knees, it's a wood with some attractive assets for carvers

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

The bald cypress is among the oldest trees in North America, surpassed in age by two or three western conifers. The Senator, as the tree is called, located in Longwood, Florida, is approximately 3,500 years old.

A cousin of redwoods and giant sequoias, the bald cypress is a majestic tree that is often pyramidal in shape, with individuals soaring as much as 120 feet in height and attaining diameters of 12 feet. The Senator, with a height of 118 feet and a circumference of 35 feet, comes very close to these record dimensions.

The bald cypress, sometimes called swamp or southern cypress, grows in stands and prefers wet, swampy soils. Not surprisingly, it's often found on riverbanks, lake flood planes and wet depressions. Southern bayous and the Florida Everglades would seem ideal locations for the

tree, yet the bald cypress has a range as far north as Delaware, south and west to states like Arkansas and Texas. It can even thrive in northern states. A 95-foot-tall tree grows in Ohio, and 1000-year-old trees thrive in Illinois.

The prefacing "bald" comes from the tree's deciduous nature. Unlike nearly all other conifers, the bald cypress is not "ever green." In the fall, its green foliage, which has a feathery appearance, turns yellow and drops to the ground.

What also helps identify the tree is a trunk that flares out. Many

bald cypresses are broadly buttressed, a natural taper that lends support in the wettest locations. Another giveaway for spotting the bald cypress are its "knees," which have led some wits to describe the tree as arthritic looking. Projections from the root system that rise upward above water and ground level provide additional support in unstable soil. Although unproven, the knees possibly facilitate aeration or gas exchange.

Weighing in at 28 pounds per cubic foot when dry—compare that to basswood, which averages two pounds less—bald cypress is only a moderately strong wood. It also tends to be brittle and is easily dented. Where there are knots, tearout is a problem, gluing can be troublesome, and finishes can turn out blotchy. With so many liabilities, why would woodworkers and carvers find a use for bald cypress? The wood's greatest asset is its very high resistance to rot and decay. Little wonder that it is been turned into exterior furniture, water pipes, fences, railroad ties, bridge and dock construction, shingles, and outdoor carved pediments.

While trees as big as The Senator are becoming scarce for commercial uses, there has been an unusual source—the bottoms of swamps. Salvaged logs that had been sunk during early logging operations or submerged by storms are brought to sawmills. Despite being under water for decades or even centuries, the wood is well preserved. When sawn into lumber, these logs produce beautiful boards with tight, pleasing grain.



A bald cypress pediment prior to finishing carved by Ernest Szentgyorgyi.

Ernest Szentgyorgyi, a master woodcarver from Hampton Bays, New York, has carved exterior ornaments from bald cypress. He writes:

Very stable when dried, the wood is a good substitute for cedar, which tends to bleed sap. While bald cypress is an oily wood, with a greasy feel to it that is noticeable as you carve it, it does work nicely with handtools because it is so soft. Despite the texture, which is often coarse, I do not experience runouts or tears when working the wood. However, I advise staying away from lumber with sapwood. It is spongy and no easier to carve than cork. Without argument, bald cypress is the best choice for exterior work because it will last for decades, even without a finish.

While Ernest uses solely chisels and gouges, power carvers will find that bald cypress works well with grinders and power sanders. Relatively inexpensive and very stable when dried, the wood holds most paints and finishes. Carvers who want to turn the lumber into projects should be aware of its color changes, however, which are among the most variable in the world of wood. Colors will range from a pale yellowish white to brown and sometimes to nearly black.

For many carvers, it's not the lumber that is sought after but instead the knees of bald cypress. Carole Jean Boyd enjoys carving these irregular pieces of wood. She writes:

Cypress knees are like found woods that lend themselves to sculptural pieces. When I purchase a knee, it's like getting a roughout without a pattern. You have to figure out the details on your own. There are some other shortcomings to carving knees. They tend to crunch rather than cut, even with sharp

Carole Jean Boyd of Millbrook, Alabama enjoys carving cypress knees, using the natural forms to help dictate her subjects.



tools. And some pieces have holes or cavities. When you come across one, you may have to change your mind about where you are going with the carving. However, it's challenging and creative to have shape dictate the art form, and for that reason I find cypress knees excellent for spirit faces.

Rating Bald Cypress as a Choice for Carvers

- 4 ★★★★★ = excellent
 - 3 ★★★ = good
 - 2 ★★ = fair
 - 1 ★ = poor
- WCI's rating: 2 1/2 ★★★



A small bald cypress tree growing on the Connetquot River in Oakdale, New York.

Most Americans and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany and a handful of other species. But have you carved rosewood? How about dogwood or lignum vitae? Send in anecdotes, stories and photos of carvings 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 "hobo" system. Address your correspondence to Wood Stories, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number or email address.

WOOD YOU LIKE TO KNOW?

For more information on bald cypress and other 278 other species, WCI recommends *A Guide to Useful Woods of the World, Second Edition*. Each wood is described in a two-page data sheet that includes a color photograph of a sample. Copies are available from Forest Products Society, 2801 Marshall Court, Madison, WI 53705. Call 608-231-1361 ext. 202 for price and shipping charges.

Interested in locating the largest trees in the U.S.? Check out The Champion Tree Project at www.championtrees.org.

If you live in the southern United States, you probably won't have a problem finding a lumberyard that carries the wood. If not, check out www.woodfinder.com.

Subject INDEX

Issues 1 through 20 and Power Carving Manuals

How user-friendly can an index be? While it may seem obligatory to list contributors, readers rely more heavily on subjects. Using surveys and correspondence gathered from carvers as guidelines, we have indexed those topics that you'll need to navigate through the first 20 issues of *Wood Carving Illustrated* and three *Power Carving Manuals*. Subjects range from acanthus carving to wood reviews with many categories in between.

Indexing is done with numbers divided by a colon. For example, an article entry for bark carving reads: "Cottonwood Spirits," 2: 72-73. To the left of the colon is the issue number and to the right are the pages on which the feature is printed.

In over five years' worth of issues, we have gathered a remarkable array of contributions that seemingly have probed every corner of carving. We believe, however, there is much more to discover. For the time being, we hope that you'll find the article that will inspire you to carve or help finish the project at hand. Good luck in your search.

—*The Staff at*
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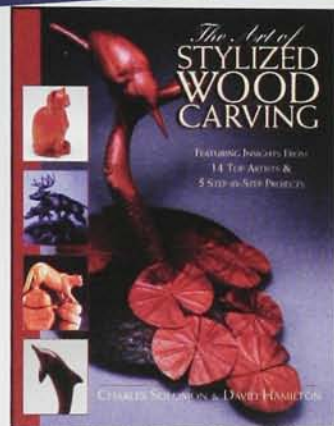
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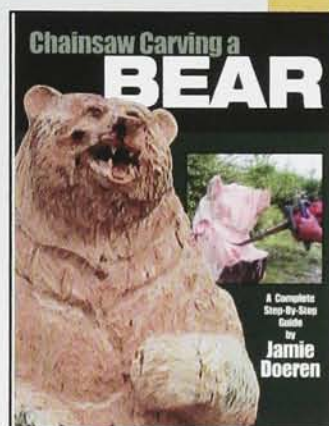
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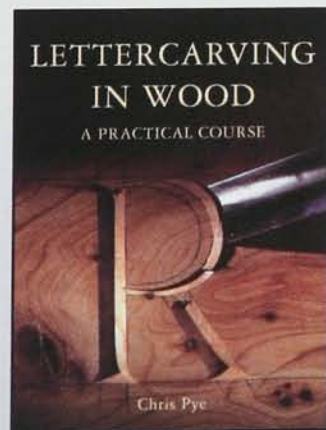
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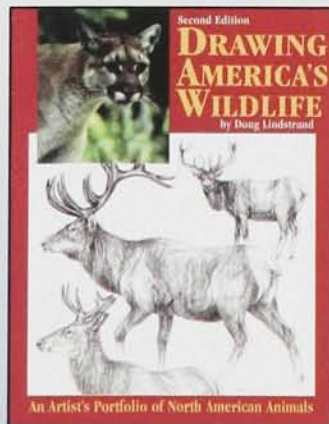
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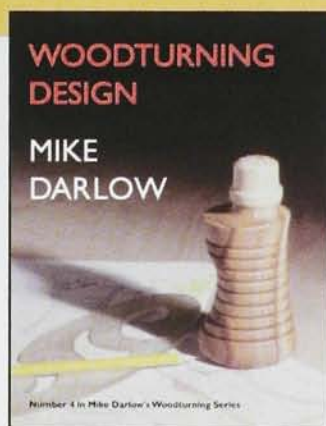
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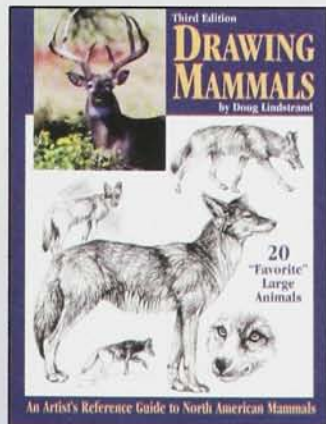
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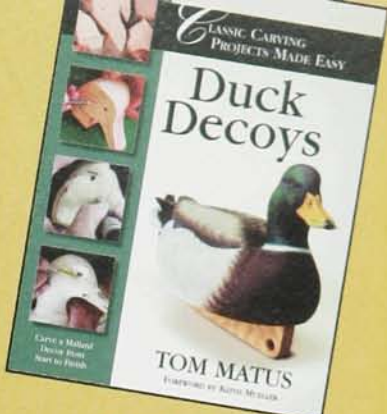
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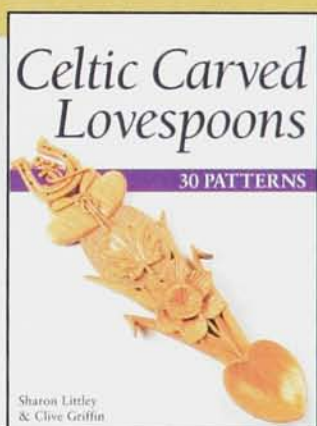
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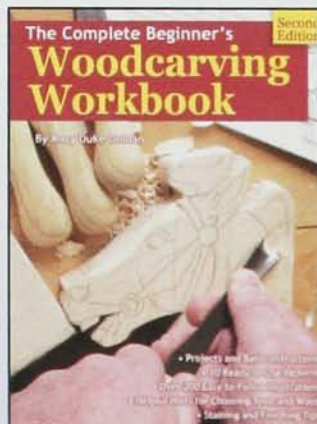
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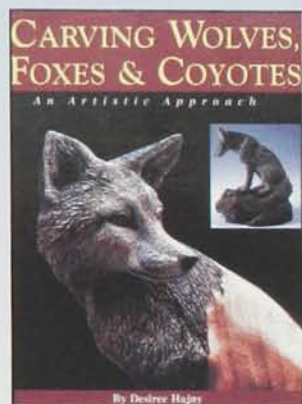


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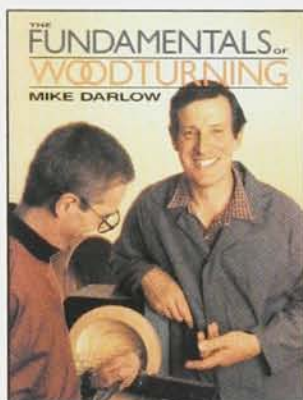


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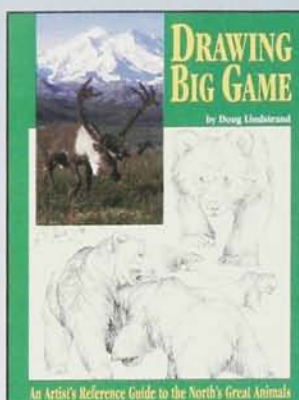
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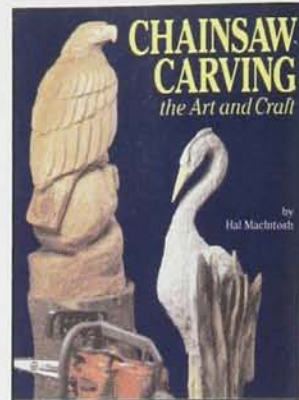
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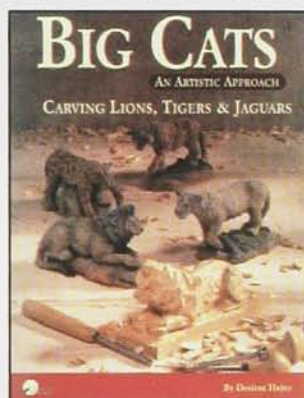


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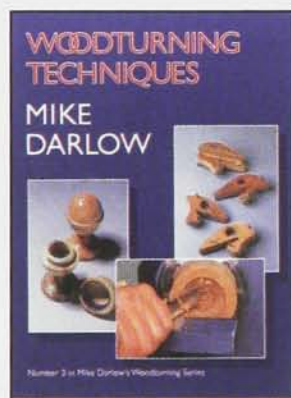


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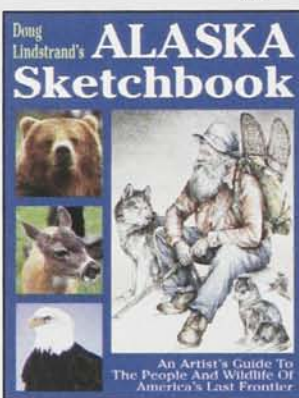


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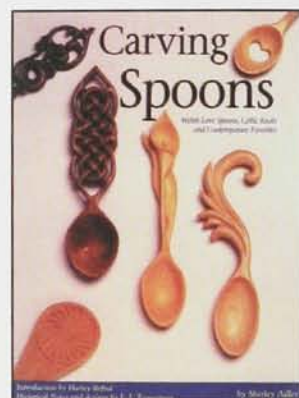


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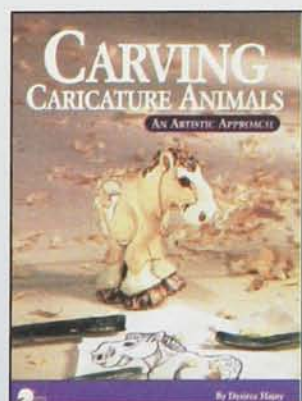


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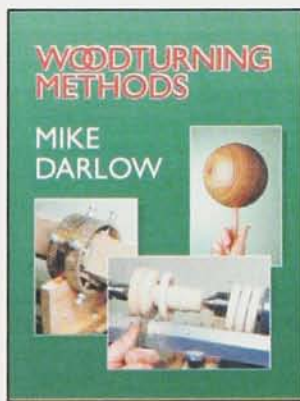


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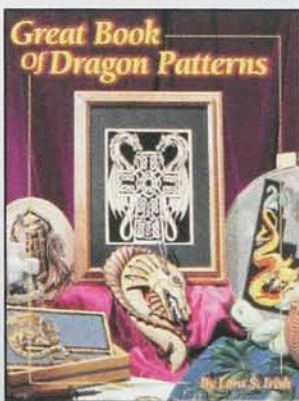


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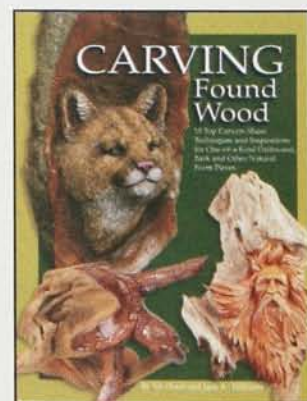


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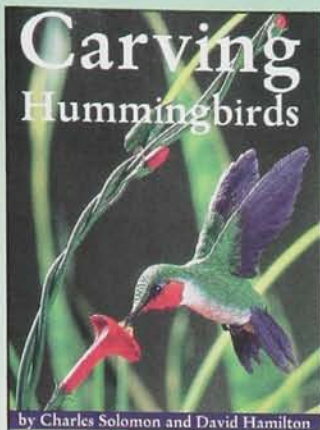
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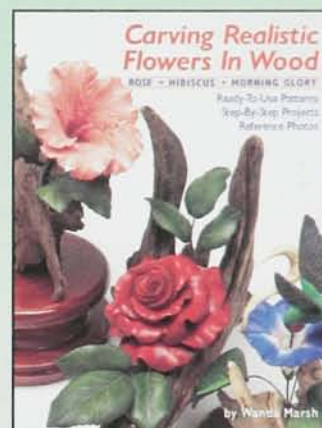


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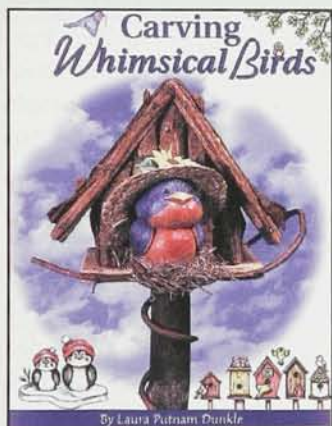


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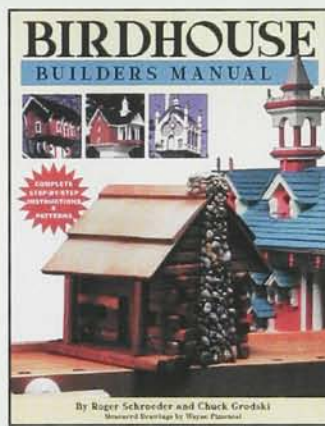


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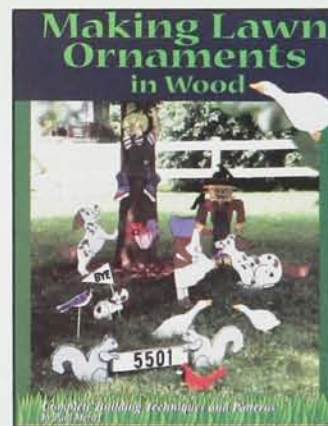


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Two Cherries Micro Tools

**Despite their size,
these carving tools
have a big reputation
for quality**

By John Mignone

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

I carve a lot of miniatures, so I am always on the lookout for new, small-size carving tools. A good percentage of carvers I know also do scaled-down carvings and would benefit from using micro tools. When Two Cherries brand miniature chisels, gouges and V tools appeared in catalogs several years ago, I made a mental note to check them out.

Two Cherries Tools is a brand made in Germany. While the company produces an extensive line of full-size chisels and gouges, it also produces the micro carving tools. Hand-forged, the micro tools have blades that are approximately 2½ in. long and handles that measure 4½ in. Fourteen different tools are available individually or in sets. The blade widths range from .5mm to 2.0mm in increments of .5mm. I tested four of the tools—a 1.5mm short-bent V tool, a 1mm straight gouge, a 1mm short bent gouge, and a 1.5mm short-bent chisel.

Put to the Test



A 1.5mm short-bent V tool adds very fine age lines in the concave area above the eye of this carving.

Two Cherries Tools is a premium brand and the outward appearance reflects this. The tools have well finished, octagonal hardwood handles and highly polished blades. More importantly, the blades' shoulders—those mushroomed areas between the blade and tang that keep the handle from splitting—are well made and uniform, and all four blades are seated perfectly. No matter which way I



For texturing, a 1mm straight gouge works well. Be advised that micro tools make shallow cuts, not deep ones. If the cut is too deep, the tools' edges will tear the wood.

turned the tools, they were exactly in line with the length of the handles.

Putting the tools to the test began with some practice cuts on a piece of basswood. However, even though the bevels felt and appeared sharp, all four tools ripped the wood on cross-grain cuts. Using a translucent Arkansas stone, I was able to quickly bring the cutting edges to razor sharpness. Only a couple of swipes will do the trick for tools this small. To hone and buff the insides of the gouges and V tool, I shaped pieces of hardwood to conform to the sweeps and V shape and coated them with buffing compound. When implementing these "sharpening sticks," I made sure to use them in one direction—away from the cutting edge. Leather will also work, but it must be a hard material. Leather from a shoe sole is ideal. Tools this small need to be sharpened or honed carefully, or the cutting edge is quickly ruined or misshapen.



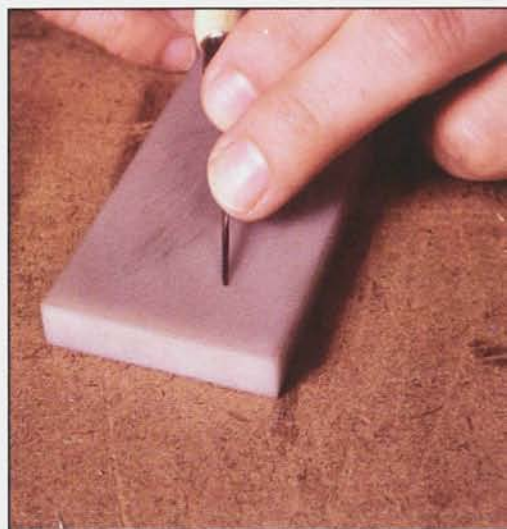
To hone the inside of a micro V tool, put a 45-degree bevel on one edge of a thin piece of hardwood and coat the wood with buffing compound.

With the tools honed, I began using them on one of my carvings. Shallow cuts are a necessity when using micro tools. Gouge too deeply and the edges of the tools rip the wood. With that in mind, I was able to achieve very clean cuts. The short-bent tools enabled me to carve concave areas cleanly and with little trouble. Outlining areas with fine lines also worked well. In fact, I found it much easier to make fine lines with Two Cherries MicroTools than it was trying to use full-size tools to make very shallow cuts.

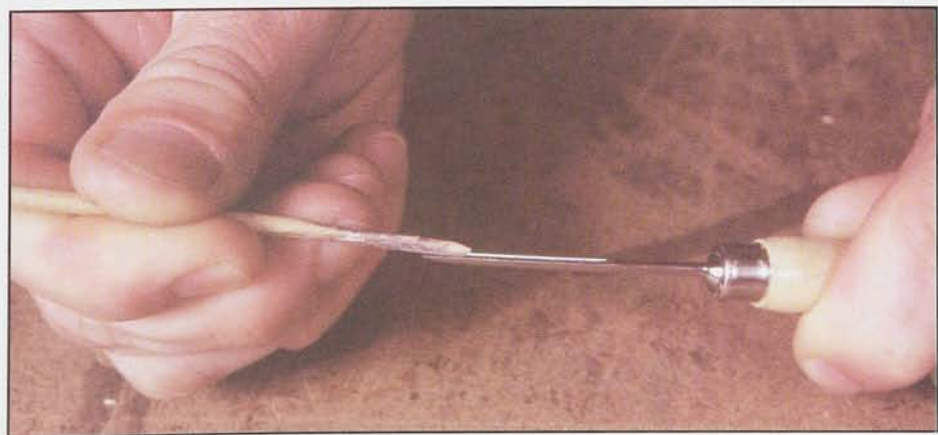
I continued to check edge retention and found that the bevels held up very well. I also worked on some hard walnut. The tools kept their edges as well as other top brand full-size chisels, gouges and V tools. To maintain super sharp edges, I used a leather strop.

“Shallow cuts are a necessity when using micro tools.”

Two Cherries has been making premium carving tools longer than many other companies—over 100 years. To their credit, they are producing miniature chisels, gouges and V tools with the same high standards as their full-size tools. If miniature tools can fill some of your carving needs, you will not go wrong with Two Cherries.



Only a couple of swipes on a translucent Arkansas stone are needed to bring the micro tools to razor sharpness.



To hone and buff the inside of a micro gouge, shape a piece of hardwood to match the sweep of the gouge and rub the wood with buffing compound.

SPECIAL SOURCES

Two Cherries brand tools are available from:

Diefenbacher Tools,
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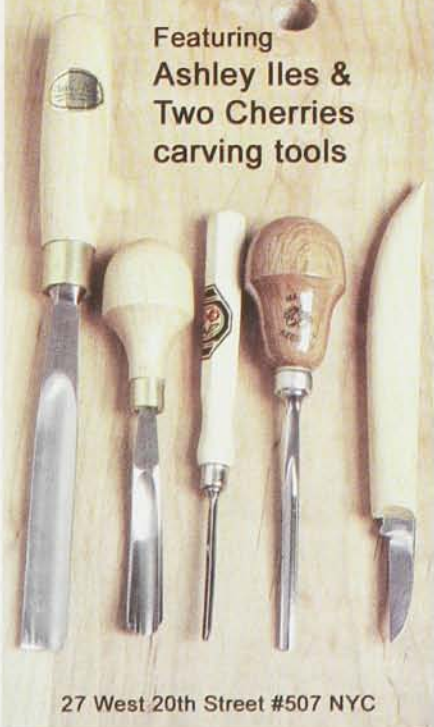
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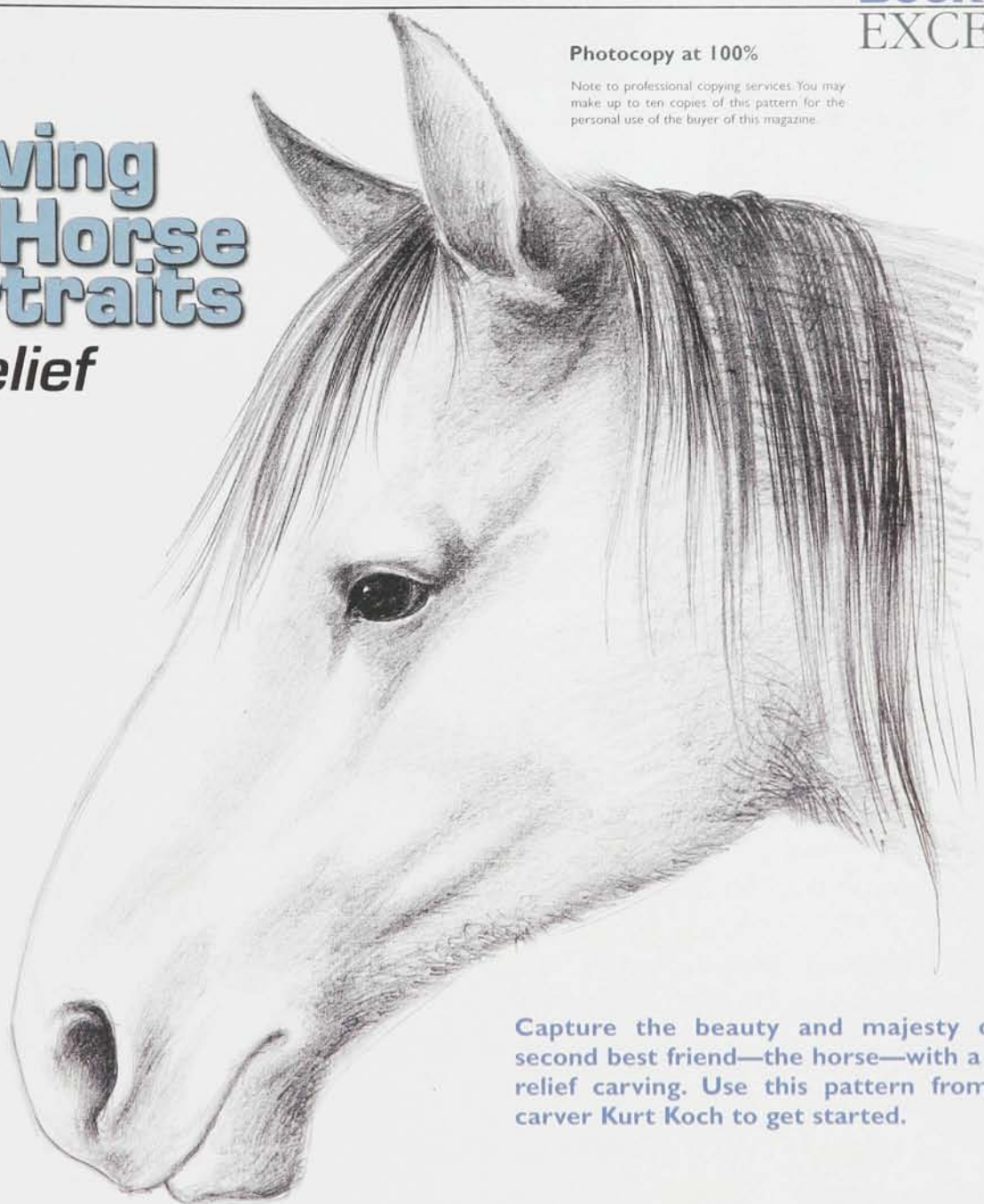
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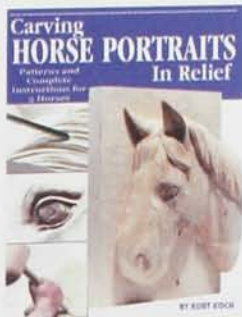
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DEADLINE TO SUBMIT EVENTS

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

February

Feb. 1-2. The Art of Woodcarving Cedar Valley Woodcarvers, CEDAR RAPIDS, IOWA (Longbranch Convention Center, 90 Twixt Town Rd.). Sat. 9-5, Sun. 10-4. Free admission. Contact: Larry Sylvester (319) 393-1578

Feb. 1-2. Fifth Annual Woodchuck Whittle, PUNXSUTAWNEY, PENNSYLVANIA (Punxsutawney Area Community Center, 220 N. Jefferson St.). Sat. 12-4 and Sun. 8-4. Contact: Kerri Presloid, Punxsutawney Area Chamber of Commerce (800) 752-7445
pxychamber@stargate.net

Feb. 1-2. 19th Annual Treasure Coast Woodcarvers Show and Competition, PORT ST. LUCIE, FLORIDA (Port St. Lucie Community Center, Port St. Lucie & Airosa Bldgs.). Sat. & Sun. 10-4. \$2, under 12 free. Contact: Leon Banister (772) 225-5190 dudesdon@aol.com, Norm Carlson (772) 785-9644
rolig@prodigy.net

Feb. 1-2. Eighth East Carolina Wildlife Arts Festival and NC Decoy Carving Championships, East Carolina Wildfowl Guild, WASHINGTON, NORTH CAROLINA (Civic Center). Contact: David Gossett, P.O. Box 1713, Washington, NC 27889. (252) 946-2897
gossett@coastalnet.com

Feb. 8. North Carolina Woodcarving Show, Wood Spirits Carvers, RALEIGH, NORTH CAROLINA (Klingspor's Woodworking Shop, 3104 Capitol Blvd.). Free admission. Contact: Paul Rolfe (919) 876-0707

Feb. 14-15. Chip-O-Tex WoodCarvers Show, HARLINGEN, TEXAS (Casa de Amistad Fair Park Blvd.). Fri. and Sat. 9-5. Admission \$1. Contact: Dewey Brousseau (956) 412-7851
fulltimer25@aol.com

Feb. 15-16. Desert Woodcarving Show and Sale, Grand Canyon State Woodcarvers, MESA, ARIZONA (Mesa Centennial Hall). \$3 donation. Contact: John Peterson (480) 345-1309, Bob Brooke (480) 471-7231.
RBr2k@aol.com

Feb. 15-16. 30th Annual California Open, Pacific Southwest Wildlife Arts, SAN DIEGO, CALIFORNIA (Al Bahr Shrine Auditorium, 5440 Kearny Mesa Rd.). Sat. 9:30-5, Sun. 9-4. \$5, children under 12 free. Contact: Mike Dowell (760) 945-8442
mdowell957@earthlink.net

Feb. 17-20. Tree City Woodcarvers Seminar, UVALDE, TEXAS (Uvalde Adult Activity Center, 250 E. Main St.). Contact: Paul McLeod (830) 278-9571
uaacoffice@swtjc.cc.tx.us
www.uvaldeacc.org

March

Mar. 1-2. 22nd Annual Calusa Wood Carvers Show and Sale, NEW PORT RICHEY, FLORIDA (New Port Richey Recreation Center). Sat. 10-4, Sun. 10-3. \$2 donation. Contact: Kenneth Slayden (727) 869-9900
Wynett Scott (727) 842-3233
wscott@cusaave.com

Mar. 1-2. 16th Annual Idaho Woodcarvers Guild Competition and Exhibition, BOISE, IDAHO (Boise Centre on the Grove, 850 W. Front St.). Sat. 9-5, Sun. 10-4. Contact: Gary Smith, 3060 S. Black Hills Dr., Boise, ID 83709, (208) 562-0153. Vic Otto, 12565 W. Lewis and Clark Dr., Boise, ID 83713 (208) 375-8197. votto@msn.com

Mar. 1-2. 29th Annual North Texas Woodcarvers Guild Show and Sale, GRAPEVINE, TEXAS (Grapevine Convention Center). Sat. 10-6, Sun. 12-5. Contact: Ray North, 7475 Skillman Ave., Suite 101-A, Dallas, TX 75231 (214) 691-8478
north7821@earthlink.net

Mar. 7-9. Great Salt Lake Woodcarvers 11th Annual Show and Competition, SANDY, UTAH (Wheeler Historical Farm). \$4, \$3 seniors, \$2 children. Contact: Neil Phillips, 8548 S. Fair Oaks Circle, Sandy, UT 84070 (801) 252-8259. Duane Rubink
dmsar@earthlink.net

Mar. 8-9. 17th Annual Mahoning Valley Wood Carvers Show and Sale, GIRARD, OHIO (Holiday Inn Metroplex, Rt. 193 at I-80). Sat. and Sun. 10-5. Contact: Andy Reposky, PO Box 278, Jefferson, OH 44047 (440) 858-2666
A.REPOSKY@MAILBAG.NET

Mar. 8-9. Art of Woodcarving Show Gulf Coast Carvers Guild, SARASOTA, FLORIDA (Boys & Girls Club, 3100 Fruitville Rd.). \$2 admission. Contact: Ron Snyder, PO Box 31097, Sarasota, FL 34232 (941) 722-7993

Mar. 8-9. Lake Woodcarvers 6th Annual Competition and Show, TAVARES, FLORIDA (Shriner's Club SR 19 at SR 441). Sat. and Sun. 10-4. Contact: Gene Thomas, 10452 Lake Minneola Shore, Clermont, FL 34711 (352) 394-0387
ethomas6@cfl.rr.com
Claus Tiesman, 33927 Clara Dr., Lessburg, FL 34788 (352) 742-0110
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Calendar of EVENTS

Mar. 8-9. Ramona Country Carvers 24th Annual Wood Carvers Show, SAN JACINTO, CALIFORNIA (Valley Wide Sports Center, 901 W. Esplanade Ave.). Sat. 9-4:30, Sun. 9-4. \$1 donation. Contact: Duane Laxen, 730 Alpine St., Hemet, CA 92345 (906) 766-7478, James T. Grundy (909) 845-5171
jimrit@earthlink.net

Mar. 14-16. 9th Annual Tri-Cities Woodcarvers Assoc. Juried Show, KENNEWICK, WASHINGTON (Tri-Tech Skills Center). Contact: Ron Lunde (509) 582-8694
ronlundet@msn.com
Kay Bleiler (509) 946-8374

Mar. 14-16. Canadian National Wildfowl Carving Championship Grand Valley Woodcarvers, KITCHENER, ONTARIO, CANADA (Bingeman Park, 1380 Victoria St. N., Kitchener, Ontario). Fri. 12-9, Sat., 10-6, Sun. 10-5.
Contact: Tim Forler (519) 632-7284
Jim Lackenbauer (519) 893-2815

Mar. 15. 4th Annual Umpqua Carvers Show, SUTHERLIN, OREGON (Sutherlin Senior Center, 212 E. Central Ave.). Sat. 9-4. Free admission. Contact: Diane Warnken (541) 459-9144
Jean Stein, jeans7631@teleport.com

Mar. 15-16. 3rd Annual Wisconsin Rivers Woodcarvers Show, PLOVER, WISCONSIN (Elizabeth Inn & Convention Center).
Contact: Greg Wirtz (715) 423-0471
Bill Kubisiak (715) 344-2274
ckuby@coredcs.com

Mar. 15-16. Ridge Woodcarvers Show and Sale, LAKE LAND, FLORIDA (Lake Mirror Auditorium, 121 S. Lake Ave.). Sat. and Sun. 10-4. \$3 admission.
Contact: Duane Bickmire, 722 Ellerbe Way, Lakeland, FL 33801 (863) 665-5421

Mar. 22. Weeki Wachee Woodcarvers Show and Sale, SPRING HILL, FLORIDA (Weeki Wachee Seniors Building, Toucan Trail and Susan Dr.).
Contact: Norman Curran, 1400 Overland Dr., Spring Hill, FL 34608 (352) 688-8443

Mar. 22-23. 19th Annual Spring Woodcarving Sale and Show Pike's Peak Whittlers, COLORADO SPRINGS, COLORADO (Colorado Springs Shrine Club, 6 South 33rd St.). Sat. 10-5, Sun. 10-4. \$2, children under 12 free.
Contact: Dan Noble (719) 577-9282
dankaynoble@earthlink.net

Mar. 22-23. 37th annual Minnesota Woodcarvers Assoc. Show, Metro Wood Carvers Chapter, BROOKLYN CENTER, MINNESOTA (Brookdale Mall, Hwy. 100 and Hwy. 152). Sat. 10-8, Sun. 11-6.
Contact: Roger McCullough, 11830 Douglas Dr., Champlin, MN 55316 (763) 427-8822
rogerm@iexposure.com

Mar. 22-23. 30th Annual Woodcarving and Wildlife Art Festival, Lancaster County Woodcarvers, MILLERSVILLE, PENNSYLVANIA (Millersville Univ. Student Memorial Center). Sat. 10-5, Sun. 10-4. \$3, children under 15 free with adult. Contact: Robert Hess, 743 Slab Rd., Delta, PA 17314 (717) 862-3305 rdhess10@aol.com

Mar. 22-23. Annual Rochester, MN Woodcarving Show, ROCHESTER, MINNESOTA (Olmsted County Fairgrounds, 4H building). Sat. 10-6, Sun. 10-4. Free admission.
Contact: Trent Busch (507) 292-9867
tbusch@tuohyFurniture.com

Mar. 29. 13th Annual Brooklin Woodcarvers Show and Competition, WHITBY, ONTARIO, CANADA (Heydenshore Pavillion, 589 Water S.). Sat. 10-4. Free admission.
Contact: Rob Beattie (905) 570-5201

Mar. 29-30. 24th Annual Niagara Woodcarvers Show and Competition, NIAGARA FALLS, ONTARIO, CANADA (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10-5, Sun. 11-5. \$3, children under 12 free.
Contact: Warren d'Amboise (905) 354-8854
Nick Kuruziak (905) 735-9556
mommacoon@sympatico.ca
www.cgocable.net/~nwca

Mar. 29-30. 10th Annual Prairie Canada Carving Show and Competition, WINNIPEG, MANITOBA, CANADA (Victoria Inn). Sat. 10-4:30, Sun. 9:30-4. \$3, children under 12 free
Contact: Bill Palmer (204) 488-7619
wingbang@mts.net

April

April 5-6. Vikings Woodcarvers Spring Show, ROSEVILLE, MINNESOTA (HAR MAR Mall).
Contact: Carol (Swede) Bengston, 2510 W. 112th St., Bloomington, MN 55398 (952) 884-4136
Dick Allen (651) 464-2087
rja9@usfamily.net

April 5-6. 27th Annual Mid-Atlantic Woodcarving Show and Competition PA., Delaware Valley Wood Carvers, ABINGTON, PENNSYLVANIA (Penn State Abington Campus Gymnasium). Sat. 10-5, Sun. 10-4. \$5 donation.
Contact: Al Ritter (215) 757-2152

April 5-6. 27th Annual Woodcarving Show, Duneland Carvers, HAMMOND, INDIANA (Porter County Expo Center, Rt. 49 south of Hwy. 30). Sat. 10-5, Sun. 10-4. \$3, children under 12 free. Contact: David Kings, 4054 West 74th Ave., Merrillville, IN 46410
Arnold Bass, 36526 N. Cross Tr., LaPorte, IN 46350 (219) 872-6357

April 11-13. Red River Valley Woodcarvers 28th Annual Woodcarving Show and Sale, FARGO, NORTH DAKOTA (Doublewood Inn). Contact: Bob Lawrence, 77 North 28th Ave., Fargo, ND 58102 (701) 280-1038 rrclawre@aol.com

April 12-13. Northern Alberta Wood Carvers Assoc. 20th Annual Carving Show, Sale and Competition, EDMONTON, ALBERTA, CANADA (Westmount Junior High School, 11125 - 131st St.). Sat. and Sun. 10-5. Free admission. Contact: Brian Harroun (780) 473-3969

April 12-13. Great Plains Woodcarvers 37th Annual Woodcarving Show, WICHITA, KANSAS (Century II Exhibition Hall, 225 W. Douglas). Sat. 10-6, Sun. 12-5. Contact: Bob Jackson, 652 Shawnee Circle, Kechi, KS 67067 (316) 744-8293
rwjjack@aol.com

April 12-13. Santa Clara Valley Carvers 36th Annual Carving Show, SARATOGA, CALIFORNIA (Prospect High School Gymnasium, 18900 Prospect Rd.). Contact: Grant Allison, 12 Campbell Ln., Menlo Park, CA 94025

April 26. Grand Ledge Woodcarvers 10th Annual Competition, Show and Sale, EAST LANSING, MICHIGAN (St. Thomas Aquinas Church Gym, 955 Alton Rd., East Lansing, MI) Sat. 10-5. \$2 per person or \$5 per family. Contact: Keith Wallace (517) 676-2003
Rose Light (517) 332-8437

April 26-27. 5th Annual Western Montana Wood Show, Missoula Area Woodcarvers, MISSOULA, MONTANA (Missoula County Fairgrounds). Sat. 10-5:30, Sun. 12-4. Contact: Frank & Betty Kirschten (406) 251-3089 bfbkir@in-tch.com
Mel & Nancy Soblick (406) 327-1241
mtmancarver@aol.com

April 27. Mid-Wisconsin Chippers Woodcarvers Show, OSHKOSH, WISCONSIN (Sunnyview Expo Center, Winnebago County Fairgrounds, County Hwy. Y & Hwy. 45). Sun. 9-4. Contact: Joe Fink, 1111 Otter Ave., Oshkosh, WI 54901 (920) 235-6324
wdcvr4@aol.com

May

May 3. Art of the Carver & Ducks Unlimited Choice Awards, Central Fraser Valley Woodcarvers Club, ABBOTSFORD, BRITISH COLUMBIA, CAN (Columbia Bible College, 2940 Clearbrook Rd.). 11-5. Admission \$2. Contact: Judy Whyte (604) 870-9852
whyte@telus.net

May 3-4. Mohawk Valley Art & Woodcarvers 23rd Annual Show, ALBANY, NEW YORK (Christian Brothers Academy, 12 Airline Dr.). Sat. 10-5, Sun. 10-4. \$1 donation. Contact: Allen Doty (518) 371-2072
Allen.Doty@verizon.net
Carl Borst carvincarl@aol.com

May 3-4. North Arkansas Woodcarvers 24th Annual Woodcarving Show and Sale, MOUNTAIN HOME, ARKANSAS (Baxter County Fairgrounds, College & Wade Ave.). Sat. 10-5, Sun. 10-4. Free admission. Contact: N.A.W.C., PO Box 531, Mountain Home, AR (870) 424-3976
dulaneyr@mtnhome.com

May 10. Capitol Woodcarvers Assoc. 14th Annual Wood Carving Show, OLYMPIA, WASHINGTON (Olympia Community Center, 222 N. Columbia). 9-5:30. Contact: Walt Hetzler, 5527 Topaz St. SE, Lacey, WA 98513 (360) 456-0927 whandlh@attbi.com

May 17-18. Third Annual Sculptures in Wood Show, Corn Belt Carving Club, BLOOMINGTON, ILLINOIS (Eastland Mall). Sat. and Sun. during mall hours. Free admission. Contact: Mike Hartzler (309) 662-4276
www.cornbeltcarving.org

May 24-25. San Diego Woodcarvers 26th Annual Show, SAN DIEGO, CALIFORNIA (Balboa Park, Balboa Building). Sat. 9-5, Sun. 9-4. Contact: Lou Coover, 1991 Ridgeview St., San Diego, CA 92105 (619) 264-9486
Joe Roberts
streboreoj@webtv.net

May 31. Spring Show and Sale, Peterborough and District Woodcarvers' Assoc., PETERBOROUGH, ONTARIO, CAN (Queen Alexandra Community Center, 180 Bernardo Ave.). 9:30 - 4. Contact: Jim Hill (705) 741-0800
hill_james_leonard@hotmail.com

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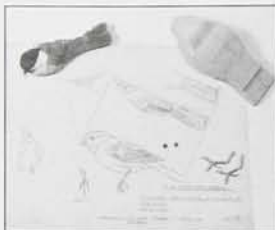
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East Petersburg, PA - Sept. 17, 18, 19, 2003;
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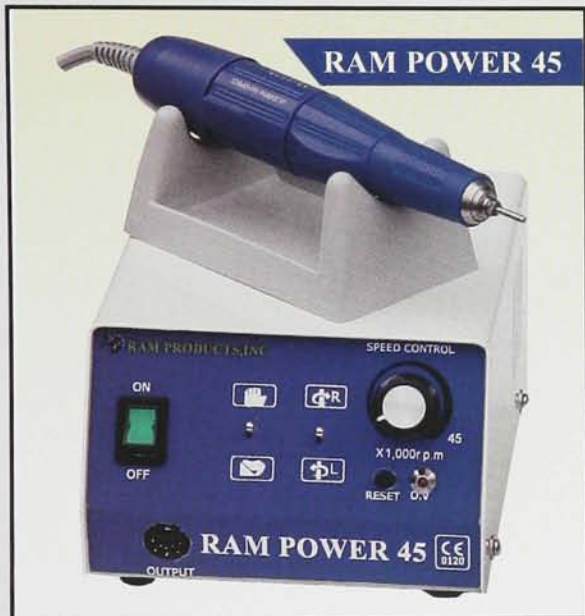


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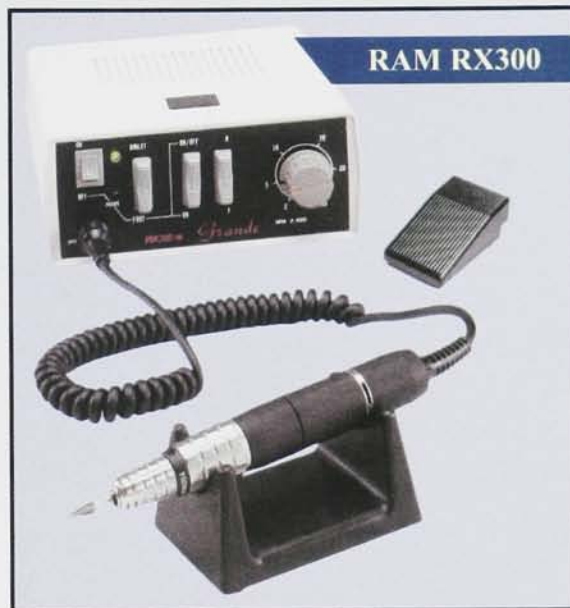
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