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ISSUE NO. 23

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SUMMER 2003

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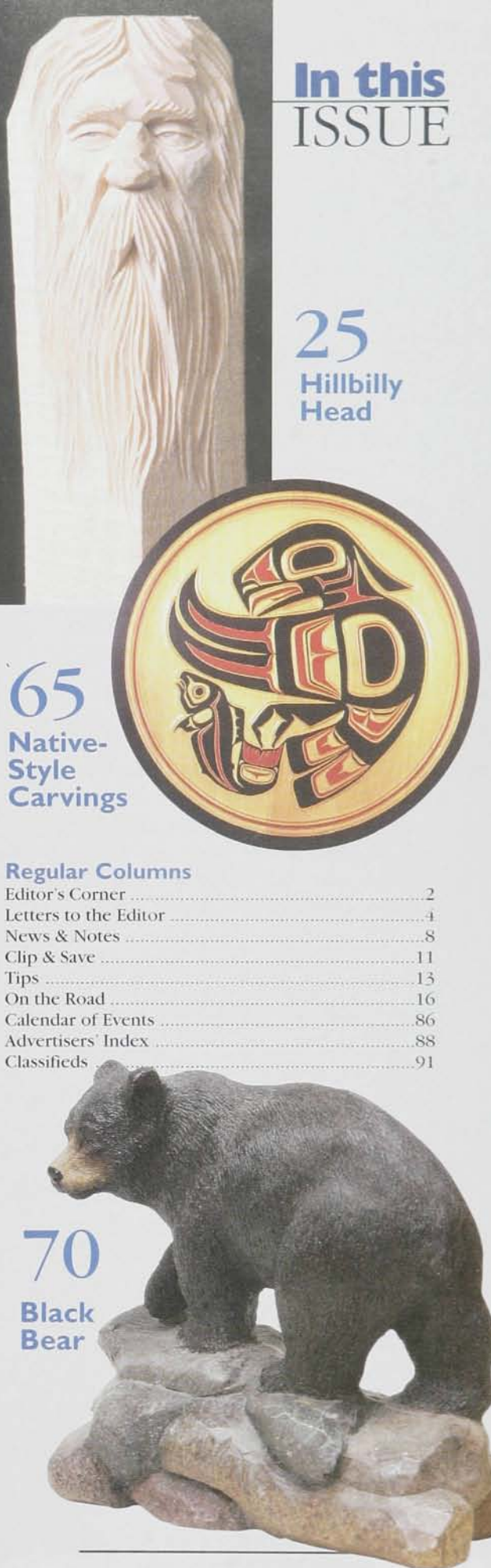
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Editor's CORNER

Seems like every time you turn around, there's a new television show offering tips for making your living space more enjoyable.

Our cover story, "Acanthus Sign Board," plays right into that theme. Master carver Hans Sandom shows you how to create the graceful scrolls and curves of the classic acanthus design on a sign panel. By adding letters and numbers to the basic board, you can create a handsome house number plaque or a warm and inviting greeting to your home. You could even use the techniques on decorative fireplace mantels or moldings. You're limited only by your imagination.

Woodcarving can enrich your life by giving you the means to create nice things for around your home. It can also connect you to a wonderful community of fellow woodcarvers. Clubs, shows, seminars, the Internet and magazines such as this one are great ways to develop relationships with those who share your interest. A March trip to the carving seminars in Branson, Missouri, really brought home to me just how special those who turn pieces of wood into fantastic creations are. Warm, caring, passionate all describe the carvers I have met in my travels.

Before closing, I want to introduce you to Mark Weinstein, WCF's new assistant editor. A former news reporter and editor, Mark brings much to the table as we continue our quest to bring you the best in everything carving related. Don't be surprised to get a call or email from him. Since the time of this writing is just before Tax Day, April 15, we're wondering what you're planning to do with your tax refund. A new tool? Some wood? A special carving vacation (there are many terrific seminars coming up this summer)? If you want to participate by adding your tax-free two cents' worth, please email Mark at Mark@carvingworld.com or write him at Fox Chapel Publishing. He'll turn responses into a short article for the Fall issue.

Good carving to you,

Cathy Hart

Cathy Hart

PS—Woodcraft has just announced a new contest. Similar to the Santa contest, this one showcases wildlife as the theme. See their ad on page 89.

Wood Carving ILLUSTRATED

Summer 2003

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Readers Praises z-Vise™

Based on a Product Review in the Fall issue (no. 20), I purchased the Zyliss All-Purpose Vise. It was pricey, but it has paid for itself many times. I bought it at a Woodcraft show in Louisville, Kentucky, and saved \$100 on the entire package. It is very portable, although the cardboard box the vise comes in does not stand up well.

Lindsay Frost, email

The staff is pleased to hear you have a good grip on your carvings. The box, though, not particularly sturdy, was probably designed to be disposable. But we agree the vise is all-purpose enough to be taken almost anywhere.

Eyes Wide Shut?

In the 1997 edition of *Power Carving Manual*, page 43, there was a write up about an eye cavity bit set. I have tried to locate this product, but to no avail. No one seems to know where the bits came from, not even Foremost Tools. I wish you would put in the magazine who sells or makes the items you show.

Diane Grodecki, email

Editor-at-Large Roger Schroeder responds: Before calling Frank Russell, who wrote the first Power Carving Manual, I used my biggest source of information, the Internet. After realizing the bits pictured are probably Kutzall® bits, I typed that name into my favorite search engine, www.google.com and came up with a mail-order company that carries them. You can check out available eye socket bits in silver and gold by going

to www.woodcarvingsupplies.com or by calling 800-663-1101.

Comments on the New Look

I just mailed my two-year subscription renewal. I did this with some reservations. I realize that it is natural for new leadership to instantly want the product to reflect his or her individual tastes, but I feel that the changes in the visual appearance of the Spring issue (no. 22) is too much too soon. *Wood Carving Illustrated* has always been so tastefully created and illustrated. The Spring issue is just plain gaudy. Please don't fix what isn't broken. Improve the content if you feel it is necessary, but don't "cheapen" the tasteful, delightful carving resource that WCI has been with such overpowering "visuals." Just one reader's opinion.

David Schiefer, email

Welcome and good luck with your new position as Managing Editor of *Wood Carving Illustrated*.

I have been a subscriber since the first edition, and I look forward to receiving each edition of WCI. When I come home from work and find it in the mail, I'm like a child on Christmas morning. I go through each edition multiple times. I really enjoy it. I have used a number of the step-by-step carving projects. I give my carvings as gifts, and each one of the ideas I used from WCI has been received enthusiastically.

Please keep up the good work with the magazine. My profession is in the quality field, and I know and embrace improvement. However, the watchwords are "value added." If a change does not add value, then the change should not be implemented.

I know you and your staff want to improve on what is already an excellent product and increase readership. But beware. I have subscribed to a number of magazines that have had changes in the editorial staff and have changed the magazine so drastically to entice new readers that the original readership go away.

I had learned to carve back in the '70s and hadn't carved at all since my second project until 1989. I have been carving constantly ever since.

Again, I enjoy the magazine, and good luck.

John C. Bourassa, email

Managing Editor Cathy Hart responds: I've received numerous welcome letters and words of encouragement. And words of caution about making too many changes. Regarding the graphic look of WCI, the goal was to freshen up the design, not completely overhaul it. One area we tried to improve was in the size of the finished pieces by making photos larger. Another area was using prominent type to identify departments easily. Any future changes will be far subtler.

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*.

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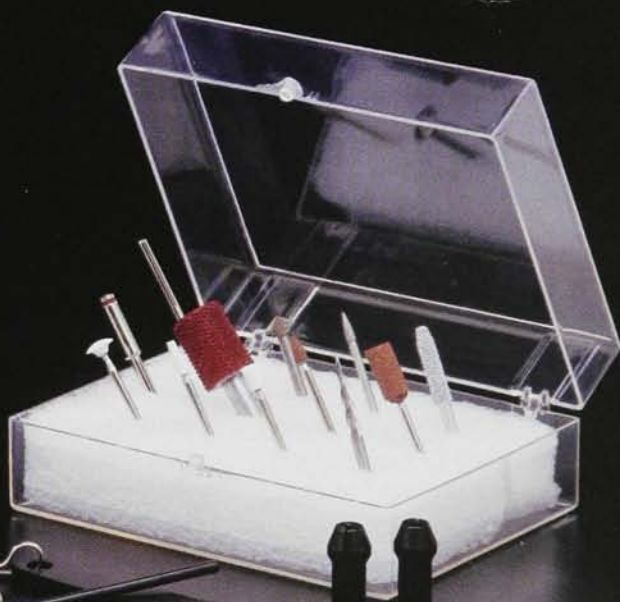
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Ian Norbury's 12-week teaching tour in U.S. last fall included this class at the Woodcraft Store in St. Louis, Missouri, with Doug Harris, Joe Larimore and Jim Willis among the students.

Ian Norbury's Teaching Tour Taps "Realistic" Desires

← Ian Norbury's teaching tour last fall in the United States—his first in this country in two years—left him with the belief that American carvers have a growing desire to move from popular caricature carving toward a more classical, realistic style.

In 2000, his last tour, Ian says only nine students out of 140 chose to carve the female torso but that was the most popular subject among the five projects he offered on his recent tour. The other projects on the tour were a male head, a female head, a falcon and a relief portrait.



Richard Hazaert's humorous caricature compositions, this one entitled "The Hagglor," prompted his daughter to nominate him for WCI's Woodcarver of the Year Award.

More full-size tools were in evidence as opposed to knives and palm tools, and large sections of basswood were readily available, compared to his previous tour, when many of the blocks were laminated.

"One of the problems I face teaching my style of carving is the sanded finish," he says. "Whilst people appreciate the benefits of the sanded finish, they are very reluctant to actually carry it out themselves. I am convinced this is because most carvers have not been instructed in sanding techniques and use incorrect and inferior materials. This results in an excessive amount of tedious work to produce results that are pretty dreadful. I hope that many of my students were pleasantly surprised at the results they achieved in a reasonable time using better methods."

She's Proud of Her Father

← Let's try again.

Barbara Dorner of DePere, Wisconsin, nominated her father, Richard Hazaert, for WCI's Woodcarver of the Year in our previous News & Notes, WCI Issue no. 22, Spring 2002. She cited his willingness to share his carving knowledge and skills with the general public and his sense of humor.

Here's the accompanying photo that was supposed to run with that information about this carver of nearly 20 years, whose award-winning work has been displayed at art fairs, picnics, steam engine shows, and other events throughout Brown and Door (Wisconsin) counties.

"As for the quality of my dad's work, well, judge it for yourself, but be prepared to smile!" Barbara wrote.



A step-by-step project in *WCI* inspired John Nemjo to carve *Orcinus orca*, commonly known as the killer whale.

A Killer Project

← Inspired by Dennis Drechsler's project in "Carving and Painting a Killer Whale," (*WCI* Issue no. 14, Spring 2001), John Nemjo of Holmdel, New Jersey, decided to carve the aquatic mammal. Coming up with his own base design, John writes, "To my surprise the carving came out pretty good. It was an interesting carving and is displayed in my cabinet with all my other pieces." He adds that he would like to see more articles on fish, birds and waterfowl.

Notes from Down Under

← Aussie subscriber Clifford Brindley writes that he's 77 years old and, despite having had a stroke, still gets pleasure from woodcarving. A resident of a small town near Albany on the extreme south coast of Western Australia, he enjoys a climate much like that of southern France with its maritime influence.

Clifford shares that one of his recent carvings is a mopoke or boobook owl carved from swamp banksia, a wood he describes as beautiful. While the swamp banksia tended to dull his handtools because of silica deposits in the grain, he did find it easy to work with a flexible shaft machine and a carbide bur. To remove the bur marks, he used a



At 77 years old, Australian Clifford Brindley still enjoys carving, especially native timbers. One of his projects is a boobook owl, done from swamp banksia.

sanding drum. "Although not a fine, glass-smooth finish, the wood with its open-grain dimples was admirable for the feathering effect needed." To create the owl's eyes, he used small brass drawing pins secured with Superglue. The base is a piece of eucalyptus mallee root taken from a cleared farming paddock.

In a postscript, Clifford offers: "I consider your *WCI* a first class instructive and informative magazine for which we have no equal down here."



You don't have to tread lightly with this rattler. A Pennsylvania carver did it who has a penchant for slithery serpents.

Sssssprize! It's Not Real

← Tom McCollum of Shamokin, Pennsylvania, admits some visitors at woodcarving shows stay away from his table because the snakes he carves are so lifelike.

"And unless I put a sign on my snake skins, they just figure that I killed a snake and stretched the skin," he says.

Bored with carving ducks, Tom wanted to tackle a different subject. To gather research for his realistic pieces, he literally goes into the field to photograph and videotape his subjects.

The challenge to carving snakes, he explains, in addition to getting the anatomy correct, is laying out the scales to conform to the body. Equally difficult is the painting, which he does with airbrushed acrylics. Woods of choice include basswood, pine, poplar and tupelo, his favorite. Tupelo is the best medium for scale texturing, he says, and it's easy to carve.

People buy his over-sized skins, he explains, because they want to own a record-breaking snake. "Call it a trophy skin," he says.



Arnold Gaston of Westover, Pennsylvania, strikes a pose after winning the Best Carved Groundhog ribbon at the Fifth Annual Woodchuck Whittle held in Punxsutawney, Pennsylvania as part of the Groundhog Day celebration.

The Woodchuck Whittle

← Woodcarving is playing an increasingly prominent role in the annual Groundhog Day celebrations in Punxsutawney, Pennsylvania.

The Fifth Annual Woodchuck Whittle Carving Show at the Punxsutawney Community Center Cafeteria featured the works of several carvers. They competed for cash prizes and ribbons in categories such as Animals, Aquatic, Birds, Chip Carving, and Human Figure. The ribbon for the Best Carved Groundhog went to Arnold Gaston of Westover, Pennsylvania.

For the first time, children were able to participate by sanding and decorating a small rough cutout of a wooden groundhog.

"It's amazing, the talent that woodcarving takes," Kerri Presloid,

event coordinator, told *The Punxsutawney Spirit* newspaper.

The Sixth Woodchuck Whittle will be next January 31 and February 1. Carvers interested in competing should call Kerri 800-752-7445 or email events@punxsutawneychamber.com by December 31.

Carving Takes Root in South Bend

← When Robert Purkal moved to South Bend, Indiana, five years ago, he could not find a carving club to join. So, the retiree began giving demonstrations, teaching classes and gaining the attention of local news organizations.

Interest began to grow.

In the past two years a carving

club—Council Oak Woodcarving—has grown to about 50 members.

"People are getting turned on to carving," says Robert.

Like one beginning class he taught during the winter. Eight students tackled three projects with a basic \$12 knife, and some purchased more tools before the class concluded. Their first piece was a mouse, and then they carved a standing bear and had a choice for their third project.

Some of those students—ages 18 to 64—became so enthusiastic they joined the club.

Woodcraft® Launches Auction Site

← If you want to sell carvings, offer your woodcarving services or look for antique tools to add to your collection, you can do it on the new www.Woodcraftauction.com.

"The site is pure fun for anyone interested in buying or selling original wood creations along with antique or other collectible tools," says Nancy Miller, director of Internet development for Woodcraft Supply Corp. "The site has both live auctions going on continuously plus classified ads where people can offer to buy or sell woodworking services and pieces."

Woodcarvers interested in putting their work up for bid can follow easy online instructions on the website. There is a classified section for people to place ads describing what they need and for woodcarvers to advertise the services they offer.

Beginner's Website

← Jim Keegan invites beginners to visit his new website at www.geocities.com/jdkgraphics/. Check out his complete step-by-step guide to carving a dolphin.

LET'S BE CAREFUL OUT THERE!

— Clip and Save Tips

Look at yourself in a mirror. You see the person responsible for your ability to carve safely and prevent accidents. Veteran carvers as well as beginners can become accident victims, but with some foresight and concentration, the frequency and severity can be minimized.

Here are some carving safety suggestions from the WCI staff, *First Projects for Woodcarvers* by Larry Green and Mike Altman and woodcarver Chris Pye's website, www.chrispye-woodcarving.com:

1. Check for risks. What's there that can hurt you? Sharp edges or corners, your tools or the way they're arranged and stored? Be sure you can walk easily and safely around your work space and woodchips and dust do not make the floor slippery. Are your electric wires buried or covered to prevent tripping?

2. Protect your hands. Wear a thumb guard to protect the thumb of your carving hand if the knife slips off the wood or you cut through the wood in the direction of the thumb. Wear a carving glove to protect your non-carving hand and fingers. Do not consider either glove absolute protection.

3. A sharp tool is a safe tool. Sharp tools cut cleanly and with less effort. When dull tools are forced through wood, control is lost and accidents happen.

4. Hands and fingers behind the cutting edge. Because carving tools are pushed or pulled smoothly through the wood at different angles, be prepared to reposition the work or your body. Do not cut or exert pressure toward any part of the body. Have both hands on the carving tool, with the blade-hand resting on the wood except for mallet work and specific, one-handed carving techniques.

5. When carving, hold your project securely to a bench or surface so it cannot move, and periodically check your clamps and fixings. Keep jewelry, such as necklaces and rings, out of the way.

6. At the back of your bench, place flat, in a row, the tools you aren't using. Do not try to catch a falling carving tool with either your hand or by putting your foot in the way. Wear footwear strong enough to protect feet from falling tools, clamps or woods.

7. Be cautious when using volatile liquids such as solvents, glues, turpentine, spirit and oil-based stains. Use and store them in well-ventilated areas. Store rags used for finishing in sealed metal cans when not in use and away from heat, flames and children.

8. Have a smoke alarm and fire extinguisher located in your work area in a place you'd have

access to if a fire breaks out. And, don't smoke in your work area.

9. Standing is best. If standing is difficult, arrange to sit comfortably at the bench or on a "carving horse." Take an occasional break from carving.

10. Be prepared. Keep a well-stocked first aid kit nearby; include an eye bath and items needed to remove splinters.

11. Protect your eyes, mouth, skin and nose. Some dusts cause eye irritations and are potentially cancer causing when taken into the lungs over a prolonged period of time. Goggles and dust masks are essential when power carving and sanding. Beware that some woods are chemically treated and may cause skin allergies as well as eye and respiratory problems. Avoid toxic solvents when possible, and if you must use them, protect your skin and nose.



Illustration by Chuck Bowman

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

An Australian carver who received "some lovely bits of wood" that are fairly young but not green wants to save them from checking.

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

Bear suggests: *You can band each end to stop the wood from cracking. But you will still lose a couple of inches on the ends.*

Readers often ask for guidelines in determining when a piece of wood is soft enough to carve with handtools.

Al from Da UP writes: *I don't know of a hard and fast rule, but I advise using the fingernail test. Simply put, if you can push your fingernail into the wood, it will be fairly easy to carve. Too soft, however, and you might find that the wood is punky, stringy and liable to fuzz when cut. Most of the soft white pine I have used is light in color (almost creamy white). Darker coloration is indicative of high pitch content, and the wood will probably be pretty hard to carve. The weight of the wood is also an indicator. Heavy pine has not dried thoroughly or it is simply hard.*

Ed the rookie writes that a salesman at a hobby shop suggested that he try carving redwood 4x4 posts. Ed wants to know about the wood's carving characteristics.

Captain Bandid offers: *I tried to carve the redwood post my mailbox was mounted on after the snowplow reduced it to splinters mixed with a few larger chunks. It was an unusual experience with a lot of extremely hard spots mixed with very soft grain. I saved the piece I was carving on to throw at the snowplow.*

Another reader wants to learn about red cedar as a carving wood.

Coppercoin writes: *Red cedar will lend itself well to a Santa carving because of its color. It smells great too. I did a life-size bust of my husband from a big piece. It would have been better had I used it for an Indian because of the coloring, but it was fun to carve and soft, although the wood easily splits.*



Contributing Editor John Mignone demonstrates burnishing, a form of polishing. Using a piece of kingwood, a dense tropical hardwood, he rubs the surface of a hand-carved pipe made from zebrawood.

Phil has heard about burnishing wood but does not understand the technique.

John Mignone explains: *Burnishing is really a form of polishing a woodcarving to a silky smooth finish without having to resort to abrasives such as sandpaper. The technique requires using a material harder than the wood of the project. Old-time cabinetmakers used glass as a burnishing tool, and some carvers employ a piece of steel, but metal can leave blemishes on the carving. I prefer a very hard wood as my burnisher. Making sure that the end or edge is as smooth as possible, I rub the*

burnisher on the area of the carving I want to polish. The process compresses the wood instead of abrading it. I do caution against burnishing basswood or other soft species. You will leave slight hills and valleys that will show up as dents on the finished carving.

Currently enrolled in a beginner's woodcarving class, Brian wants to know if it is better to push or pull a chisel or gouge across a honing block to sharpen it.

Lorax writes: *Push, man, push! Seriously, though, you push on a stone and pull on a strop.*

AlArchie adds: *Lorax has that about right, but I learned one trick from an old barber friend of mine. When you strop, don't roll the blade over the sharp edge. Smart barbers, and I assume informed carvers as well, roll the blade over its back. It takes a little practice, but once you master the technique you will never again run a blunt edge onto your blade while stropping.*

Mdallensr offers: *There's lots of help at your library. Look for books by Rick Bütz or Chris Pye. Carving clubs, Woodcraft and other stores have clinics that teach sharpening.*

Grumpy560 urges: *You should ask your instructor why sharpening techniques weren't taught first. Do yourself a favor and learn these techniques before you are seriously injured. I'm not trying to scare you (on second thought I guess I am), but a visit to the emergency room to get a first-hand lesson on how to sew up really deep cuts because of improperly sharpened tools or lack of safe work habits is not a good way to begin carving.*

JackTar recently discovered his deceased father's carving tools, wood and even unfinished projects in his garage. Not a carver himself but wanting to carve figures as his father did, he needs to be pointed in the right direction.

Makenchips advises: *I know how you feel. I took up woodcarving after my father passed away. Funny how I never took the time to learn this art from him beforehand. The first thing I would do is look for a local carving club. This has been my best teacher and I've made many new friends. Also, just because your father did characters doesn't mean you will enjoy carving them. I would try a little bit of everything.*

Mdallensr writes: *Clubs are a great way to start and to meet carvers who always seem to want to help. I take a class every week with carvers who have been with the*

same group for as many as 15 years. The strength of clubs and weekly classes is mostly in forming a routine and the habit of carving. All our new carvers start with four simple in-the-round figures to learn the basic knife cuts and safety. You will see a lot of these simple figures at carving shows: a whale, dog, pig and others. After mastering these projects, beginners move on to other objects or relief carving. The point is not to limit yourself too early and to learn the basics of the craft, not just how to carve a figure.

Musky sucker has an airbrush but has no knowledge of what paints to use, especially for the fish he carves.

Pinefeathers advises: *Any type of paint can be airbrushed, but some are easier to use than others. For bird carvers, I recommend Jo Sonja® acrylics. These are actually a gouache and are excellent in the airbrush. They dry to a flat finish with no gloss but can be made glossy with the proper additives. Fish carvers usually prefer a glossier look to their projects. "Carving and Painting a Rainbow Trout" appeared in WCI's Issue 18, Spring 2002 and was written by a fish carver who uses tempera poster paints.*

AlArchie writes: *I've used standard craft acrylic paints from the craft stores for my fish, although there are a few tricks I've learned the hard way. First, thin those paints down to the consistency of regular milk. I know that leaves a lot of leeway, but hey, if you want to thin to one percent, that's okay with me. Second, don't thin with water. Go to an art store and get a thinning medium. It looks like water but has some mystical ingredient that mixes more thoroughly. Third, and most important, before you put that colored concoction in your airbrush, make sure that you run it through a proper filter medium to remove any undissolved subatomic lumps that will clog your jets and give you fits.*

After "Club Ducks" was published in WCI's Issue 20, readers want to know where to purchase used golf clubs with wooden heads.

Big Sid suggests: *Try a flea market. I purchase a bunch every time I go. Now if I just took the time to carve one it would be great.*

FatEddy cautions: *Just a heads up...some of the old persimmon clubs are worth hundreds of dollars to collectors. You could be carving some very valuable wood.*

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Lady Among the Redwoods

These two carvings adorned the Redwoods of Bonny Doon, California, until my friends, Jean and John Stadsvold, purchased the property several years ago. The former owners decided to take the "Mystery Ladies" with them, but Jean and John never forget their awesome presence from their kitchen window. Their origin remains a mystery, but the Redwoods continue to stand in their honor and sing their praises. I was awed at their wooded gracefulness and peace-filled beauty.

*Submitted by Patricia Carroll,
 Fargo, North Dakota*

From Stump to Turtle

A tree on the corner of our lot lost a lot of limbs during the ice storm in the winter of 2000. We cut the tree down and Teddy Gregor carved a five-panel, 21-foot-tall totem pole out of the trunk. I was going to grind out the stump, but Ron Clements carved a turtle from it instead. It is about 22 in. high, 4 feet 6 in. from the tip of the nose to the tip of the tail and 4 feet wide. The entire turtle is carved from the stump except for the neck and head, which are made of 2-by-6 treated lumber glued together.



*Submitted by
 Chuck Ecker,
 Columbia, Maryland*



Sit a Spell

Travelers along a stretch of Routes 12 and 120 in Volo, Illinois, northwest of Chicago, are greeted by this unique carving in a parking lot at Bobby's Barrel Inn. The gentleman atop two beer barrels is holding a whiskey bottle.

*Submitted by Richard Kotrba,
 Antioch, Illinois*

House Number

This carving is at home in a Lancaster, Pennsylvania, development. The house number and street name are carved into the stump, which is about 6 feet across. The carving is positioned at an angle, providing a clear view when driving up the street or turning into the driveway.

*Submitted by James Sproul,
 Lancaster, Pennsylvania*



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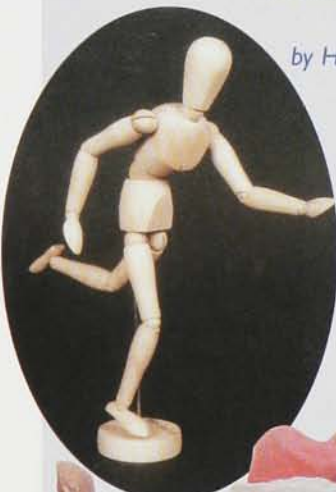
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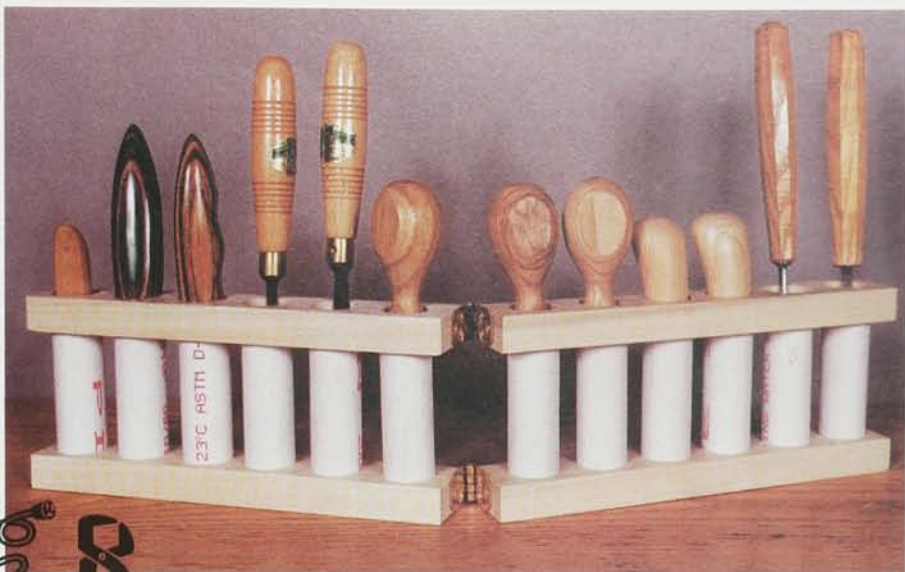
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By Lynn Diel



Lynn Diel's folding tool holder protects sharp edges and can be built with a minimum of parts.

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Almost every carver I meet has a way to organize tools for home use or to bring to club meetings or take on trips. Tool rolls, boxes and even fancy tool chests all come into play. After using these various tool totes, I decided to design my own. Organization was certainly a criterion, but I also needed to keep the carving tools separated and consequently sharp. My design holds 12 tools—or craft supplies such as paintbrushes, but it can be made larger to accommodate more. It folds for easier storage, but when open all the tools are lined up and readily accessible. When I added the cost of the components, I found the tool holder cost about \$4.50.

Construction

The basic design of the tool holder has lengths of plastic pipe fitted top and bottom into wood (See fig. 1). Start with a piece of hardwood lumber that measures at least 39 in. Most home centers carry 1 x 2 boards (actual size $\frac{3}{4}$ in. by $1\frac{1}{2}$ in.), so ripping the lumber will not be necessary. A 4-foot length of poplar costs around \$2.

Schedule 20 plastic water pipe has an outside diameter of 1 in. and an inside diameter of .92 in. It is available at many home improvement centers or from local plumbing supply shops. The project requires a dozen $3\frac{1}{2}$ -in.-long sections of pipe, so you will need a length that measures at least 4 feet. Give yourself some extra pipe to allow for saw kerfs and a mis-cut or two. Since the plastic pipe is sold in 10-foot lengths, you may want to build two tool holders.

Cut the lumber into four equal-size boards and locate a centerline through the length of each (See fig. 2). Locate the centers for the dozen sections of plastic pipe and, using a $1\frac{1}{8}$ -in. Forstner bit, drill the holes $\frac{1}{2}$ in. deep. A drill press is more accurate than a hand-held power drill. Take two of the boards and drill pilot holes $\frac{1}{8}$ -in. in diameter straight through. Use the holes left by the point of the Forstner bit as a guide. Turn the boards over and drill holes using a 1-in. Forstner bit, making sure to break through to the $1\frac{1}{8}$ -in. holes drilled from the opposite side. The two different-size holes provide the opening for the tool and allow the pipe to seat itself so it

does not come all the way through the board (See fig. 3).

To assemble, spread a thin layer of slow-setting epoxy over the outside of the bottom $\frac{1}{4}$ in. of each length of pipe. Press each piece into the bottom board. Set the assembly on the work surface and spread the epoxy on the outside of the top $\frac{1}{4}$ in. of the pipes. Starting at one end, press the top board down on the pipes. If the epoxy runs out of the holes, use denatured alcohol for cleanup. Put aside the assembly for overnight drying.

To join the pair of tool holders together, line them up and clamp. Make sure the hinges, which are available at home centers and craft stores, are on the ends that have extra wood so the screws do not come in contact with the pipes. Screw the hinges in place and the holder is ready to organize your tools at home or on the road.

A woodcarver who enjoys designing affordable tools and accessories, Lynn lives with his family in Columbia, Missouri.

Fig. 1

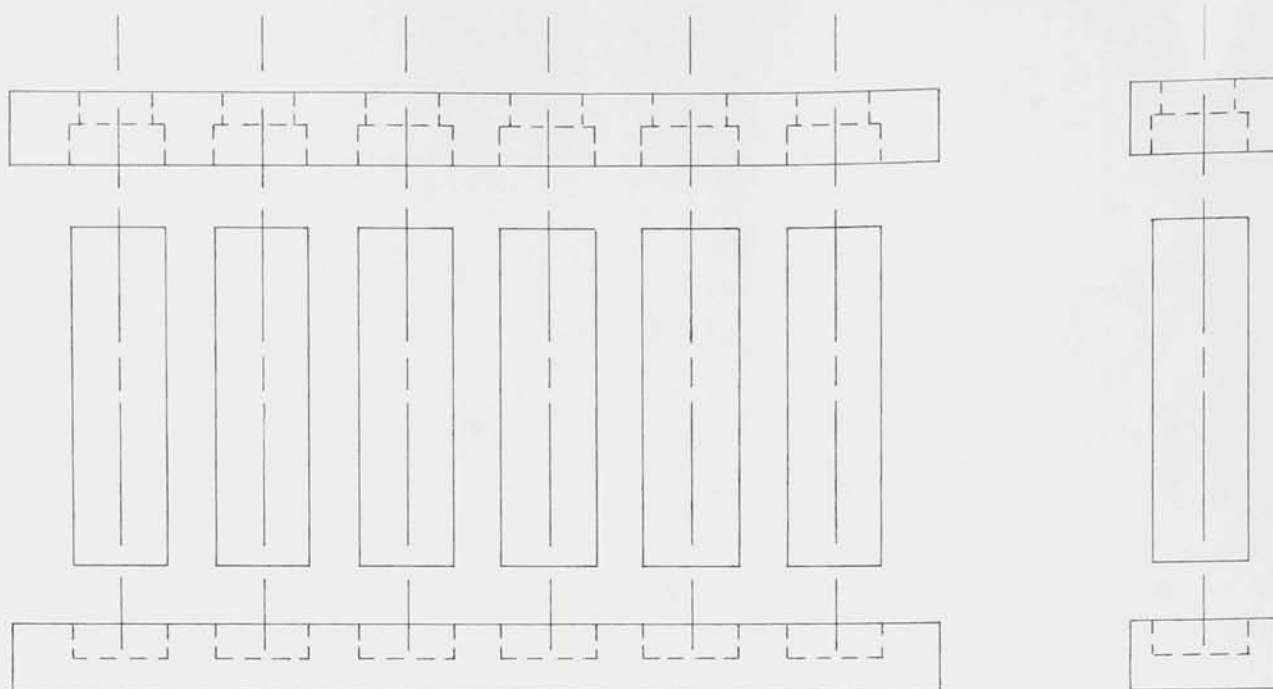


Fig. 2

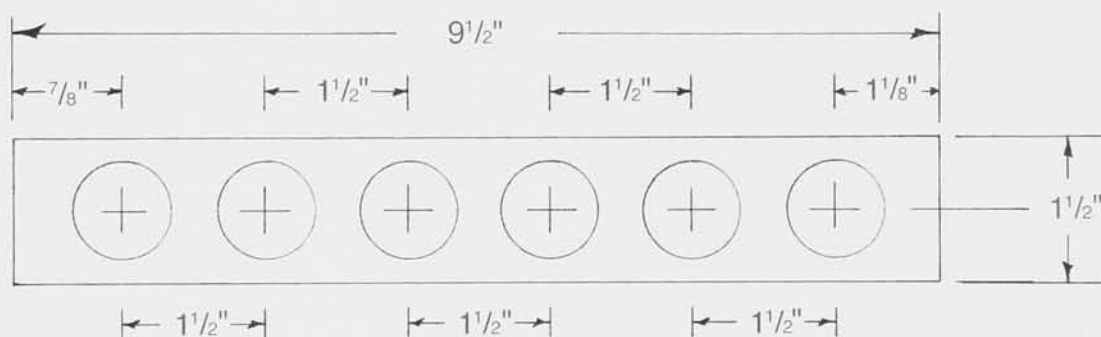
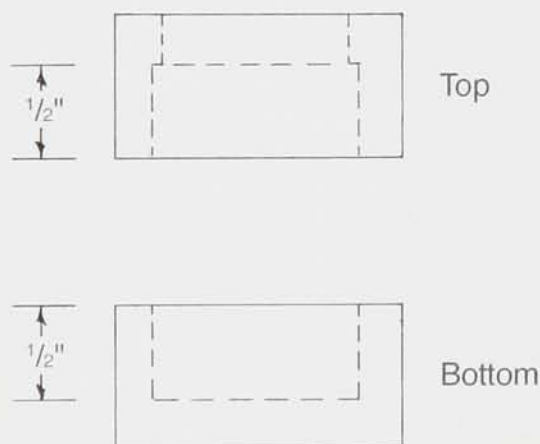


Fig. 3



Materials & Tools

MATERIALS:

- 4 3/4-in.-thick by 1 1/2-in.-wide by 9 1/2-in.-long hardwood
- 12 3 1/2-long sections of 1-in. Schedule 20 plastic water pipe
- 2 3/4-in.-wide by 3/4-in.-long brass hinges

TOOLS:

- hacksaw
- drill press
- 1" and 1 1/8" Forstner bits
- 1/8" diameter drill

APPLE

Key Rack

Carver recommends this project as the perfect Rx for a rainy day

By Mike Way

Looking for a fun, quick and functional carving project? The apple key rack may be just the ticket to help pass a weekend of inclement weather. The first rack, done for friends with an apple theme in their kitchen, took about ten hours. The second, made for one of my son's teachers, took even less time.

For this carving I recommend using basswood. It's an easy-to-carve wood that finishes easily and accepts paints like an artist's canvas. Stock measuring 1½ in. thick lends itself nicely to the roundness of the apple and provides plenty of bulk for making the leaves, as I describe below.

Carving Tips

Once I cut out the pattern with a bandsaw or scroll saw, I scribe a half-moon profile on the bottom of the apple as a guide for shaping. The line helps me visualize the amount of

wood that needs to be pared off from the lower half to form the look of a typical apple. Before I start to carve, I attach a temporary keel to the back of the cutout with a couple of screws. A piece of scrap wood measuring approximately ¾ in. square by 3 in. long is sufficient. The keel allows me to clamp the carving in the jaws of a vise—I use a Workmate—and shape the apple on all sides without having to worry about my tools coming in contact with the holding fixture or the wood surface of a workbench. Once the carving is finished, I remove the keel and fill the screw holes.

After tapering the sides of the lower half of the apple to the scribe line, I remove wood along the edges from the middle to the top of the apple, which has a gentler radius to the back edge. For the time being, I stay away from the area of the stem and leaves.

The top of the apple presents a modest challenge, but I found that keeping the leaf elements bulky pays off. In effect, I create leaves that appear delicate yet retain enough wood so that if the rack gets dropped, they won't break off. Before carving the leaves and stem, I stand up the roughed-out apple and, looking down at the top, decide where I want the stem positioned. I draw a 5/8-in.-diameter or larger circle to mark the stem location and lay out the leaf shapes. For added interest, I angle the left leaf toward the front, the right leaf is angled toward the back, and the stem gets a bit of a bend and twist.

While a knife and other hand tools can be used for the leaves and stem, I prefer power tools. A hand-held grinder with various bits is a good choice, but a flexible shaft machine is more versatile for getting into tight areas. I work slowly and carefully



around the leaves and stem since these areas will be the most noticeable once the apple is mounted and covered with keys.

The left leaf is scooped out so that there is a slightly curved edge along its perimeter. The right leaf, however, has a raised ridge down its center, allowing for a convex shape that contributes to a sharp edge. For both I leave a lot of excess wood on their undersides. After the rack is mounted on a wall, the extra wood is hardly visible.

Sanding Suggestions

Once an acceptable shape is achieved, the real work of sanding begins. 3M™ has a wonderful product called SandBlaster™ Sandpaper. It that holds up far better and cuts faster than traditional paper. I also use 3M's soft foam sanding sponges, which conform well to curved surfaces. For a project like this one, I wrap the sponge with a piece of SandBlaster for faster clean up. I start with 3M's P80 grit, followed by P180 and finish up with regular 220-grit sandpaper. Since basswood's grain tends to get fuzzy when disturbed, I rub the wood with a damp towel to raise the grain even more and give it a final sanding.

Mounting Instructions

Prior to finishing, I cut an upside-down keyhole slot for mounting in the back, using a 3/8-in. round Dremel bit. The inside of the slot is hollowed out so that it is big enough to accommodate the head of a machine or molly screw. I generally center the screw in the top one-third of the apple. A piece of double-sided tape at the bottom will ensure that the rack does not tilt off-center when loaded with keys. Another solution is to install a sawtooth picture hanger on the back—available at any hardware store or home improvement center, but this does not allow the carving to rest flat on the wall.



Painting Notes

Finishing is easy. I prime the wood with Kilz Primer because it goes on thick and sands beautifully. One coat is sufficient, followed by a light sanding with 220-grit sandpaper. Before applying the colors, I mark and install the hooks, remove them and screw them back in place after the last coat of finish has dried. I paint with Delta Ceramcoat® products but achieve some highlighting effects with Liquitex® colors. The paint color brands are designated with a (D) or (L) indicating if it is Delta Ceramcoat or Liquitex® colors. For the apple, I apply two coats of Bright Red (D) to get a uniform base. While the second coat dries, I place a quarter-size drop of Cadmium Red (L) and a smaller drop of Cadmium Yellow (L) on a piece of waxed paper or mixing board. Using a mixing stick, I blend the edges of the two pools until I get a shade of red brighter than the base coat to add highlights to one or two sections of the apple. I then give the apple a third coat of Bright Red (D) and apply the highlight mixture, sparingly, while wet.

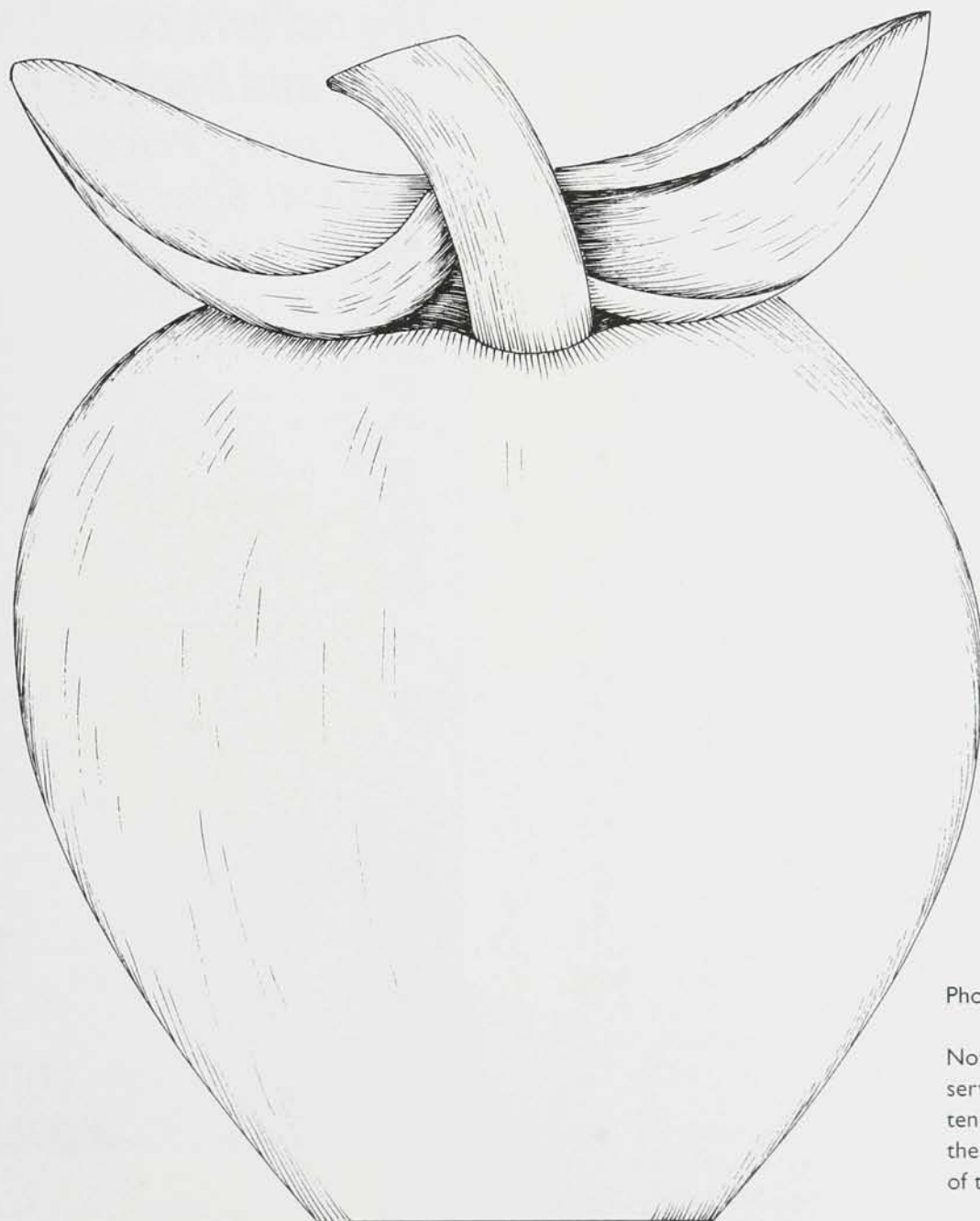
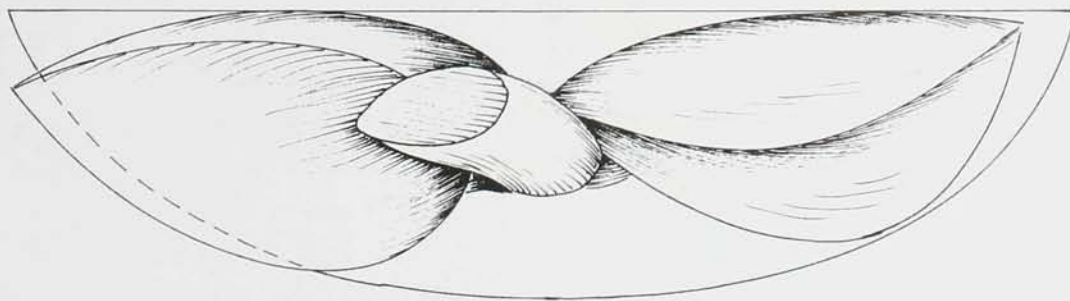
The leaves are done with an equal mixture of Christmas Green (D) and Pine Green (L) on their tops and a solid coat of Hunter Green (D) on their undersides. I highlight the leaf

edges with a thin line of a lighter green using White (D) with a few drops of Hunter Green (D) added. For the stem, I make a puddle of Burnt Umber (D), another of Territorial Beige (D) and apply the colors by dipping one side of the brush in one and the other side of the brush in the second to form a variegated color pattern.

The final step consists of applying several coats of a high-gloss, water-based varnish to everything but the stem, which should not have a shine. Delta Ceramcoat's Exterior/Interior Varnish Gloss is an excellent product.

Hook placement and number are subjective. I use six because that number holds a lot of key rings without cluttering the apple. For the hooks, I select 7/8-in. brass-plated cup hooks, available at hardware stores and home improvement centers. Once completed, neither you nor a recipient of the rack should ever misplace a key again.

Mike Way has been carving since he was ten, following in his father's footsteps. For the past 35 years, he has created signs, portraits, decoys and other projects. Mike lives with his family in Surfside Beach, South Carolina.



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Product REVIEW

Flexcut™ Craft Carver Set

By the Staff at Wood Carving Illustrated



The Craft Carver Set accepts all Flexcut SK palm blade shapes with the same quick-change feature as the handle. The set includes a tool roll.

Flexcut continues to be on the cutting edge of tool technology, meeting carvers' needs at every turn. The latest product from this innovative company is the Craft Carver Set.

Continuing its reputation for long-lasting, razor-sharp edge tools that flex in response to changes in a carving's shape, Flexcut offers the Craft Carver Set packed with essentials and bonuses. Ideal for entry-level, intermediate and even professional carvers, the set includes either four or ten blades, quick-change handle, pre-printed carving blank, manual and tool roll. So compact it can actually fit into a pocket, the Craft Carver Set is the answer to every carver's dreams: a portable and affordable kit that will tackle many projects and travel anywhere.

To use, unfold the heavy, protective tool roll, choose a blade and insert it into the handle. No special tools are required to keep the blade in place. When another cutting profile is needed, simply pull the blade free and insert the replacement. Sturdy yet comfortable, the resin handle is ideal as a palm tool, but it can be struck for light mallet work. The 20-page Owner's Manual and Project Guide includes tips on tool use, maintenance and instructions for carving the leaf pattern on the 1/2-in. by 3 1/2-in. by 5 1/2-in. basswood block.

If the ten blade profiles aren't enough for your carving projects, 35 other blade shapes are available for the quick-change handle. Power carvers take note: Flexcut offers the SK109 Universal Adapter. Designed to fit many reciprocating hand pieces and power tools, it accepts all Flexcut SK palm blade shapes with the same quick-change feature as the handle.

The four-tool set retails for \$45.95 and the ten-tool set for \$89.95. Check your favorite mail-order catalog for the set. To find a retailer near you and to view other Flexcut offerings, go to www.flexcut.com.

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Hillbilly Head

Carve a Caricature in the Spirit of the Ozarks

By Harold Enlow

I live in the part of the United States where Li'l Abner and Daisy Mae frolicked, where scruffy hillbillies have long hair, wear stovepipe hats, eat turnips and drink moonshine. Some even struck it rich and moved on to Beverly Hills, California. Well...that's the way theme parks, comic strips and television have portrayed Ozark people.

Although I live in Dogpatch, Arkansas, I don't put on a funny hat or let my hair grow long. But I do enjoy the humor that surrounds the fictional characters of my region. Throughout my carving career I have made Ozark figures with sadly funny faces, unkempt beards, intoxicated expressions, big noses and rolling eyes. It's a style that people enjoy, and I sell many of these carvings. This same hillbilly head might be called a spirit face in another part of the country, and the techniques for making one are pretty much the same.

For this project, which uses a piece of scrap basswood bandsawed approximately to shape, I demonstrate how a few simple cuts can create a hillbilly head. The advantage of working on a block of wood with corners is that it lends itself to the shape of the face. Hold your hands so that the tips of the fingers meet in front of the nose and the palms rest on the cheeks. The angle is roughly 90 degrees.

Only a few tools are needed. A carving knife makes most of the cuts, but two palm V tools help with defining eyes and hair. A small palm gouge comes in handy for creating the hollow cheeks of this fellow.

Although the ears and mouth are left off and the top of the head is not defined, there is enough anatomy left to get a feel for making the eyes and

nose and for texturing the beard. What I like to teach my students is that the nose is not totally "off" the face when observed in profile. Actually, one-third of the nose is behind the upper lip. This is a detail that applies equally well to human caricatures as to realistic figures.

After some experience, you may decide to put this head on a body. If you do, be advised that hillbillies don't wear shoes, and that a stretched-out hat makes a great strainer for getting the impurities out of Ozark whiskey.

A popular carving instructor, author and the



first recipient of Wood Carving Illustrated's Woodcarver of the Year Award in 2001, Harold Enlow lives in Dogpatch, Arkansas.



Materials & TOOLS

WOOD:

1 1/4-in.-thick by at least 1 1/4-in.-wide by 6-in.-long basswood

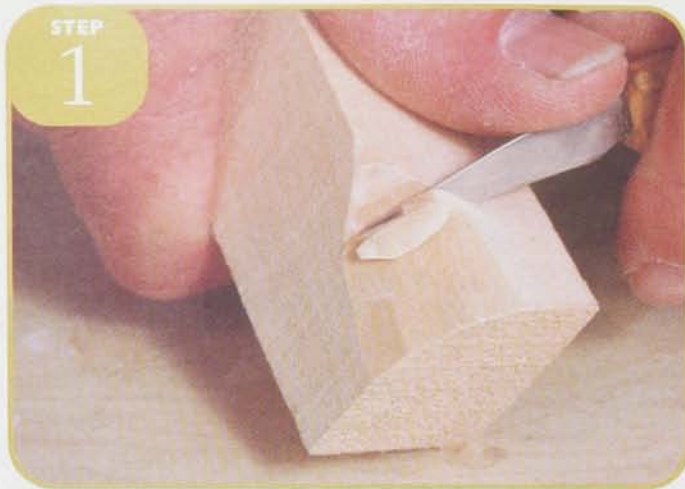
TOOLS:

Carving knife

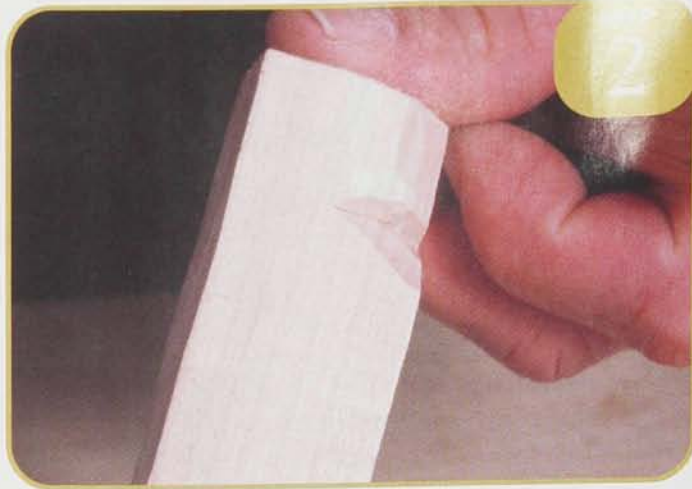
1/8-in. V tool

1/4-in. V tool

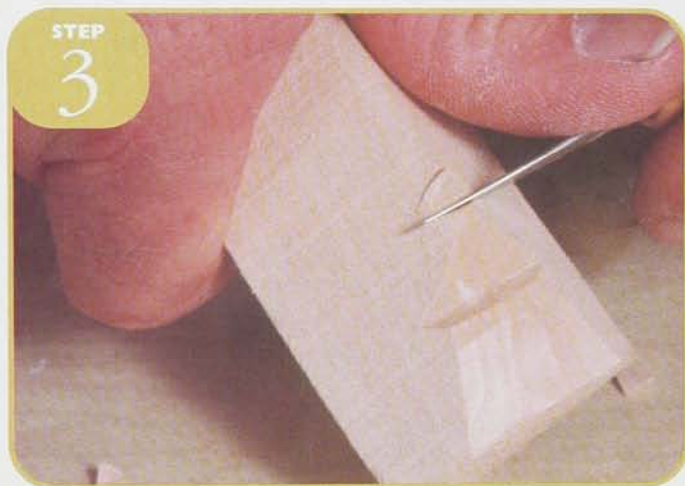
1/4-in. no. 9 gouge



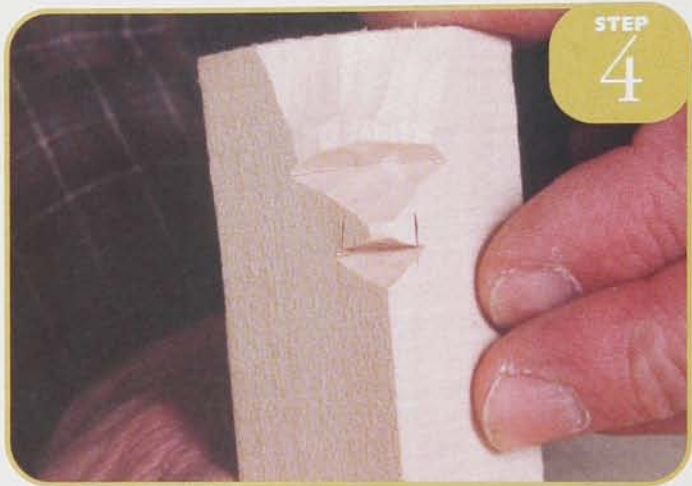
Using a carving knife, start by rounding the front corner of the block at the top. This is the forehead that is flat from top to bottom but rounded from side to side.



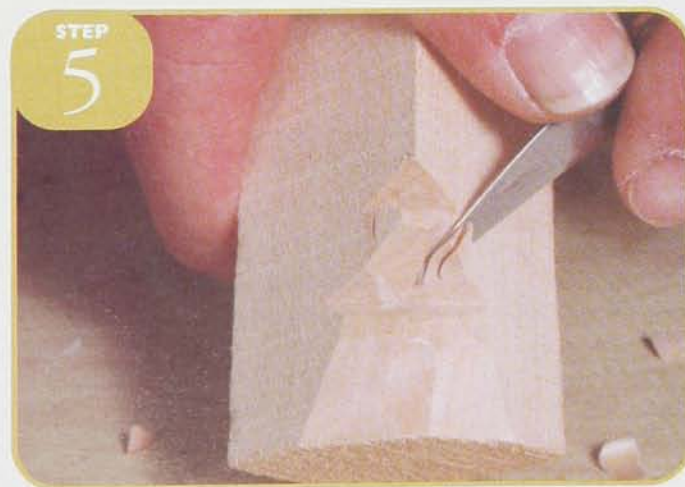
About $\frac{3}{4}$ in. down from the top of the block, cut in a notch that defines both the eyebrow line and nose.



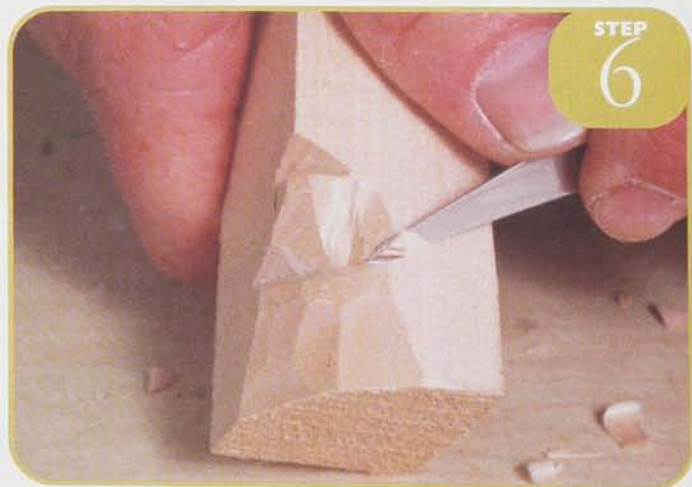
Cut another notch that locates the base of the nose.



Two stop cuts with the knife set off the width of the nose.

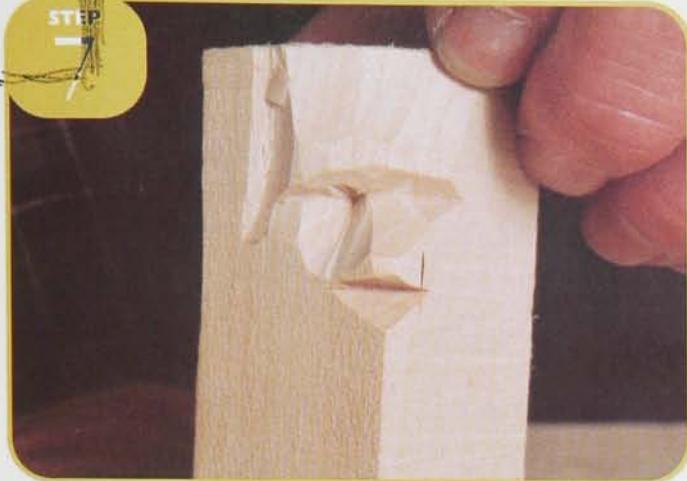


Carve away wood to create the sides of the nose.



Use scooping cuts to make the eye sockets.

STEP



One side of the nose and its corresponding eye socket are roughly shaped. Take out some wood to provide guidelines for the width of the face.

STEP

8



Round the eye sockets so they blend into the cuts made on the sides of the head. This ensures that the eyes are not flat from side to side.

STEP

9



Make stop cuts on both sides of the nose for the smile line.

STEP

10



Round the dental mound into the stop cuts.

STEP

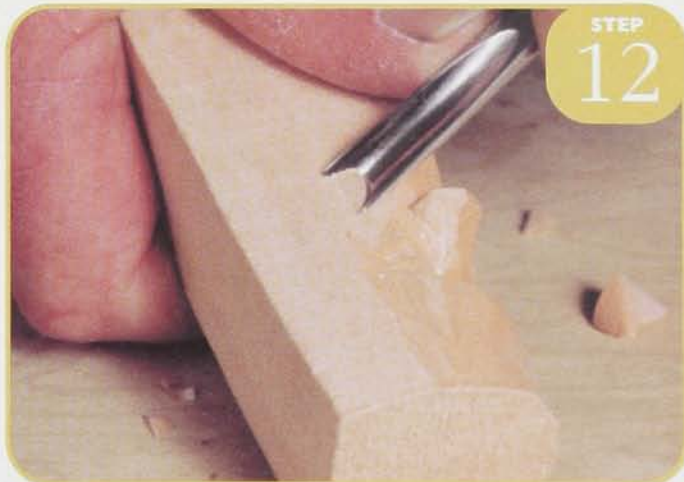
11



Check your progress. If you made the cuts correctly, one third of the nose should be "inside" the face.

STEP

12



Use a 1/4 in. no. 9 gouge to make the hollows for the cheeks.



Draw some simple pencil lines to represent the flow of the beard. Individual strands are not necessary at this stage.



To locate the hairline on the forehead, use a 1/4 in. V tool. Putting a peak in the middle of the forehead allows the hair to flow naturally down the sides of the head.



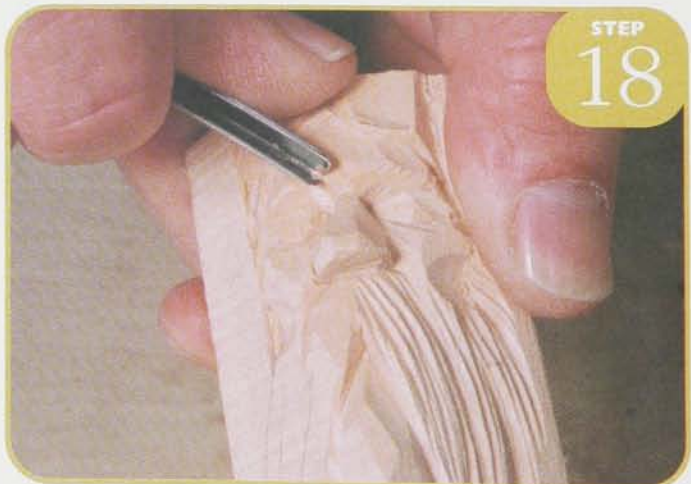
Use the knife to take away wood up to the V cut made in the previous step.



Carve a few strands of the beard with the 1/4 in. V tool and carve a notch where the mustache separates on the upper lip.



The major features of the head are blocked out.



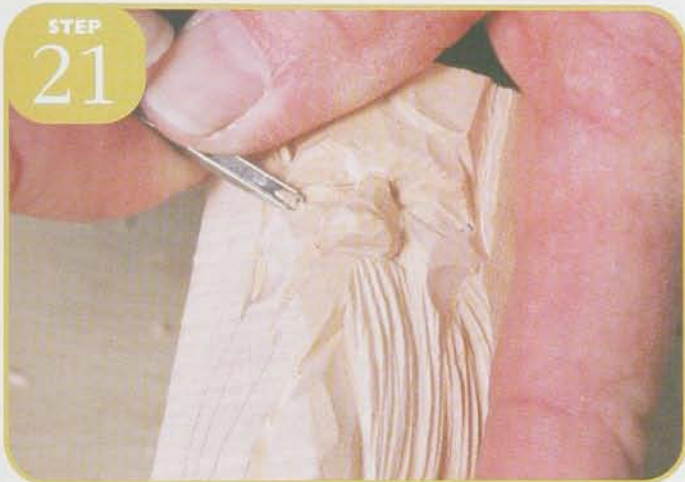
After carving more strands of hair, make eyebrows with the 1/4 in. V tool.



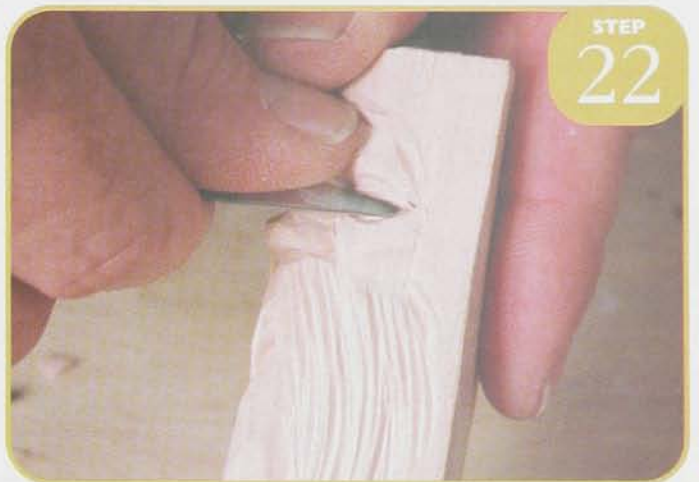
Round the end of the nose. Shaping it like a potato gives this hillbilly some character.



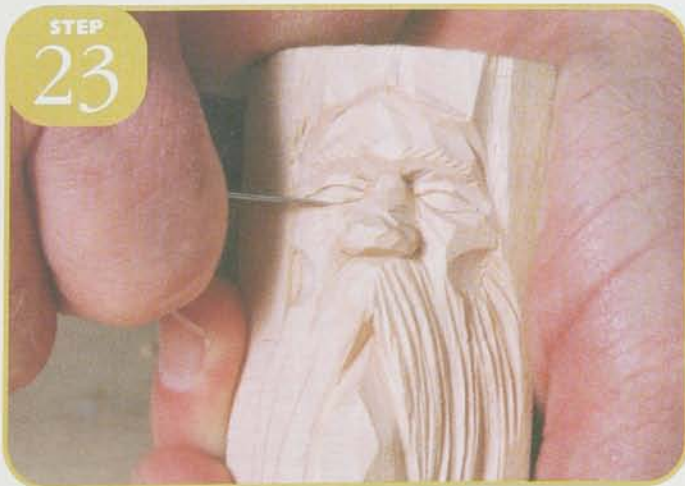
After making a stop cut for the upper eyelid, use a $\frac{1}{8}$ in. V tool to give it definition.



Use the V tool in the previous step to shape the lower eyelid.



Overlap the bottom lid with the top lid by making a stop cut and carving away wood up to it



Make a stop cut along the bottom of the upper lid and top of the lower lid.



When hillbillies drink a lot, their eyes tend to roll up under the upper lids. Pencil dots for pupils and irises tell the intoxicating story.

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Woodcarver of the Year

By Roger Schroeder, Editor at Large,
Wood Carving Illustrated



"Majestic Visionary," butternut, 1997. The composition is typical of Desiree's melding of realistic and freeform elements.

It's not easy choosing one person out of the hundreds of thousands of people who carve as a hobby or profession to receive *WCI's* annual Woodcarver of the Year Award. So many talented carvers, so little space to honor them all, I think to myself. But long lists of necessity become short ones, and Desiree Hajny was among a small but select number of finalists. When I brought up her name at a staff meeting, I saw many nods of approval.

Given the responsibility of making the final choice for the award, I felt good my colleagues were impressed with Desiree. I knew she authored a number of books; her carved compositions show a flair for the artistic; and I first met her when she was



Wood Carving Illustrated's 2003 Woodcarver of the Year Desiree Hajny.





"Lupis Nap," 2000.



"Tiger Pride," 2001.



"Loyal Plodders," in butternut, is one of Desiree's original carvings that is reproduced in resin by Mill Creek Studios, 2000.

instructing a carving class near my home. But before arriving at the final decision, I made inquiries among my contacts in the carving community, looking for a consensus that would ensure Desiree's place as Woodcarver of the Year for 2003. While I wasn't surprised at the accolades I heard, I was somewhat taken aback by the intensely warm feelings that carvers have for her. Peter Ortel dropped me a note after we spoke, articulating what he believes are among Desiree's greatest attributes. It reads in part:

I first met Desi, as everyone calls her, when I was fortunate enough to get into one of her seminars at the International Woodcarvers Congress in Davenport, Iowa. I was very new to woodcarving at the time, but I was like a sponge, ready to soak up whatever I could from Desi. I was thrilled with her teaching

method and how she gave her all to her students with warmth and professionalism. It's quite an achievement to simultaneously teach ten to 12 carvers from different walks of life, with various carving skills and experience levels, and at the end of the class to have everyone feel more than satisfied with his or her project. It takes a very special instructor to accomplish this, and in my opinion Desi is truly one of the finest instructors out there.

Author. Artist. Instructor.

Wanting to know more about this remarkable woman, I called her. When I sat down to review my interview notes, I found a few more key words that help round out the portrait of Desiree: Humble. Talented. Creative. Dedicated. Selfless. I also discovered a person who consciously seeks the right balance of goals, commitments and family interaction in her life.

When she was a child, Desiree told me, she dreamed of being an illustrator and hoped one day to be the first female editorial cartoonist. Believing that she needed to be grounded in a solid profession as she worked toward that end, she pursued a career in public education. For six years, starting in 1979, she taught art to high school students in Bassett, Nebraska. "These were ranch kids," she says, "who, without a high regard for art, were more familiar with pocket knives than pastels. So we did a unit on woodcarving. They loved the work and I got to learn all about carving."

Desiree left teaching to stay at home with her newborn son Jeff and began using her artistic skills to bring in some supplemental income. T-shirts, greeting cards and eventually woodcarvings and classes filled the time not occupied by motherhood.



"Slow Down,"
butternut, 1998.



"New Horizons," basswood, 2000.

Although her earliest carving tool was a hobby knife, Desiree experimented with hand and power tools, taking risks and "getting braver," as she put it. She started with simple yet realistic animal forms. But her artistic training and experience were restless to push beyond the generally accepted boundaries that defined presentation. Today, her compositions jump out at you with their innovative uses of freeform, flow and even voids.

Desiree's work has been accepted by her peers with critical acclaim. In competitions, she has taken 15 best-of-show honors, over 75 first-place ribbons, and six people's choice awards. When I asked her to reveal the secret of her competitive successes, hers was a humble answer: "I happened to be in the right place at the right time."

Her accomplishments do not stop with ribbons and plaques. She was a charter member of the

Caricature Carvers of America (CCA), an organization founded in 1990 to promote an appreciation of caricature carving and encourage its growth. She contributed to both of the CCA's major group projects, the Full Moon Saloon and the Caricature Carvers of America Circus. Because of her many other commitments, she offered to leave the organization to permit a new member to take her place. The CCA insisted she stay and gave her emeritus status.

Desiree's work has also been accepted in the commercial community, including Walt Disney World. In 1998 she and her family were invited to Orlando, Florida, to watch a parade in which procession leaders, dressed as shamans, carried four of her carvings.

"This was a commission we were sure we wouldn't get," Desiree says. "We reworked the



"Mountain Phantom," is a Mill Creek Studios reproduction project.

RECOMMENDED READING

Desiree Hajny has authored:

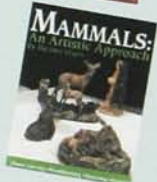
Big Cats: An Artistic Approach

Carving Caricature Animals

Carving Small Animals

Carving Wolves, Foxes & Coyotes

Mammals: An Artistic Approach



To view more of Desiree's work, check out:

www.dmea.net/~hajny

www.MillCreekStudios.com

plans Disney World sent us and returned them. I was tickled just to get the opportunity to submit a bid, but we did end up getting awarded the job."

The creation of four "jingle sticks" is a testament to her creativity. Each is a 9-foot-tall cane studded with tambourine cymbals and topped with a realistic carving of either a leopard or zebra head.

Desiree, who now lives in Eckert, Colorado, still manages to keep her life in balance while pursuing other commercial enterprises. Her most recent venture is an alliance with Mill Creek Studios, Inc., of Mentone, California. Mill Creek works with a select number of artists each year to make wildlife artwork available as castings.

"We're excited to have someone of Desiree's caliber among the artists we represent," says Travis Herrero, sales and marketing director for Mill Creek. "The artwork she creates, very contemporary in design, offers a new look to the gift industry." Since 2000, over four dozen of her original woodcarvings have been cast and distributed across the country. More are due to come out this year.

In our phone conversation, she often interjected loving comments about son Jeff, who is preparing to attend college in the fall, and husband Bernie, who is her business manager. She also commented on the carving community as a whole, praising its unconditional willingness to share techniques and ideas. And she offered how much she enjoys watching other carvers, and especially her students, grow artistically.

As the third recipient of this award, her plaque states: *Wood Carving Illustrated 2003 Woodcarver of the Year Award Presented To Desiree Hajny. Through her craftsmanship and artistry, her expertise as an instructor, her contributions to publications and other media, and her promotion of*

woodcarving, Desiree has earned respect and praise from the carving community.

The staff at Wood Carving Illustrated and Fox Chapel Publishing wishes Desiree many more years of artistic and personal accomplishments.



Desiree Hajny poses with two of the 9-foot-tall jingle sticks she carved for use in a procession at Walt Disney World's Animal Kingdom.

Qualifications

What are the qualifications for Woodcarver of the Year? The staff is looking for candidates, living today, who are making a significant contribution to woodcarving. They may be American, Canadian, European or from another area of the world.

Criteria to consider are:

- Craftsmanship and artistry
- Contributions to woodcarving publications and other media
- Expertise as an instructor
- Promotion of woodcarving

While it is not essential that candidates be teachers or writers, the quality of their work and their efforts to encourage and promote woodcarving are important. If you have a nominee, please submit a brief biography of that person, stating his or her qualifications, to:

**Woodcarver of the Year
Wood Carving Illustrated
1970 Broad Street
East Petersburg, PA 17520**

These names will be kept on file and will be used to help the staff select future recipients of the Woodcarver of the Year Award.



WHAT IS STYLIZED CARVING?



Progress by Pati Stajcar
Bronze



Triangulations by Pati Stajcar
Bronze



Mobius Morpheus by Pati Stajcar
Bronze

The Art of STYLIZED WOOD CARVING

*Editor's Note: Chuck Solomon and Dave Hamilton have put many hours into writing and researching their latest book, *The Art of Stylized Wood Carving*, which features the carved artwork of J. Christopher White, Del Herbert, Gino Sordi, Clark Schreibeis, Dick Pillmore, Ken Newman, Ralph Mueller, June Lyon, Ray Kunz, Mary Kruetzfeldt, Carl Korschgen, Lew Hammer, Nick Eason and Pati Stajcar. Here, in a brief excerpt from the book, you will find a quick introduction—in words and pictures—to the beauty and art of stylized wood carving.*

The term stylized (or interpretive as it is sometimes called) covers much of the broad spectrum from abstract on one end to realistic on the other. This series of outstanding mountain lion bronzes by Pati Stajcar nicely illustrated this spectrum.

Stylized carving emphasizes form over detail, allows the artist to accentuate some features while leaving others out and lets the wood play an active role in the carving through its grain and color. Artists working in a variety of mediums, including wood, bronze and stone, often quote Van Gogh when asked to summarize how they approach a stylized or interpretive carving: "...leave the obvious vague and exaggerate the essential."

When asked why they enjoy stylized carving, artists respond in a variety of ways: it allows them to capture the essence of a species without being bound by the rigid rules of realism, it provides a freedom to express feelings and ideas, it focuses on clean lines and simplicity, it requires the viewer to become more involved because he has to think about what he is seeing rather than have all of the details provided.

Photo by Mel Schockner

TEST YOUR EYE FOR THE STYLIZED

Before looking too closely at the photographs on the following pages, close your eyes and picture a river otter in your mind's eye. Now, make a quick list of anatomical features that are characteristic of otters. Remember to limit your list only to the anatomical features. Your list might include the following:

- long, sleek body
- strong, tapered tail
- sloped face with ears positioned far back on the head
- short legs with webbed feet

This list comprises the essentials to include and exaggerate in a stylized

carving of an otter. If a stylized carving includes these characteristics, a viewer will be able to quickly identify the animal as an otter — even without the otter's tell-tale coloration or realistic details such as whiskers and shiny fur.

Now, take a look at the five photos on the following pages. Each photo shows an artist's representation of an otter. Note how the anatomical essentials are present in every carving, whether the carving leans toward the abstract or the realistic side of the stylized carving spectrum.

Nature's Rhythm

by Clark Schreibeis

River otter and rainbow trout

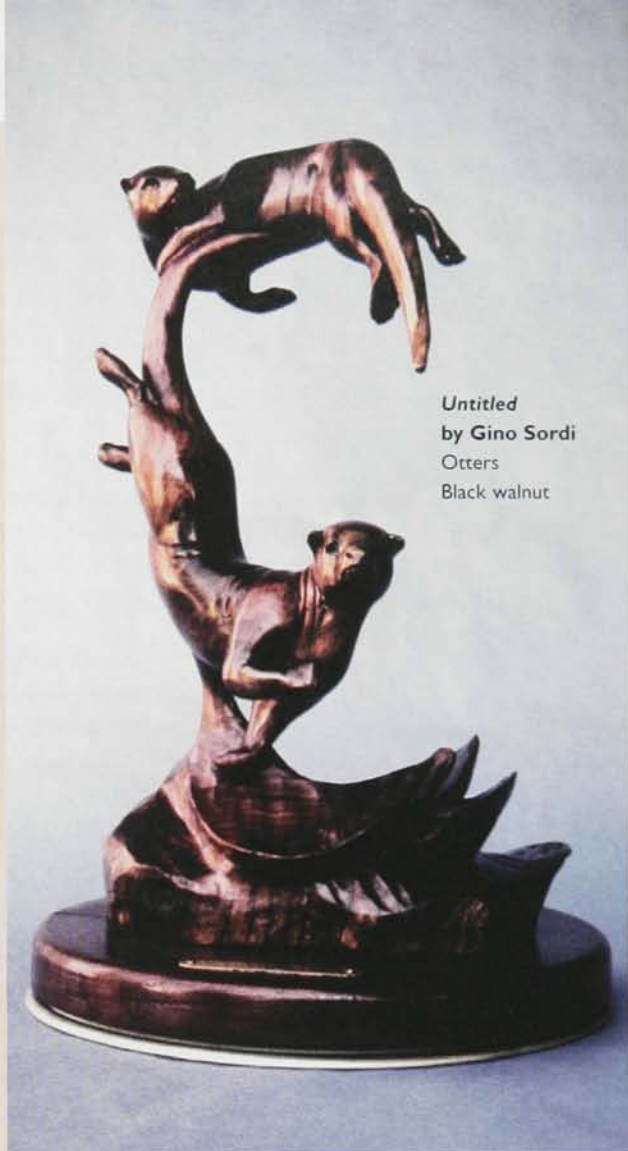
Tupelo and juniper



Photo by Dan Tilton



Otter Nonsense
by Ralph Mueller
Otters
Bristlecone pine



Untitled
by Gino Sordi
Otters
Black walnut



Perpetual Playmates
by Mary Kruetzfeldt
Otter pair
Basswood

Design and Composition

It is hard to precisely define what constitutes a stylized or interpretive carving, and thus it is hard to describe how to design such a carving. Stylized carving is more about form, balance, flow and movement than application of technical skills such as burning and texturing; it is more about capturing the essence than reproducing the details.

The various parts of a piece—the subject, any habitat or other components, the base, all of the previous solid spaces, the negative spaces (the holes between the solid parts)—must work and flow together. A three dimensional piece should look good from all angles. While principles of composition can be helpful, remember to trust your intuition: If it looks and feels right to you then it probably is right.

For stylized woodcarvings, a number of artists let the piece of wood suggest or stimulate an idea. For example, a burl might already have a form similar to a sleeping goose with its head wrapped around and laying on its body, or a piece of driftwood might give the impression of a falcon swooping down toward its prey.

If a subject isn't immediately apparent, take your driftwood, burl or root section and set it where you will see it throughout the day. Each time you walk by, look at the wood and see if anything comes to mind. If you don't get any ideas after a few days, rotate the wood to a different position or different angle and repeat the process for several days.

Other carvers start with an idea for a stylized carving and look for a piece of driftwood, burl or root that matches that idea. An extension of this idea is

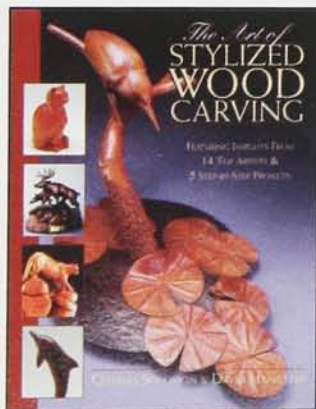
to match the wood to the color of the subject. For example, a carver might use black walnut for a glossy ibis, maple for a white ibis, and bubinga for a scarlet ibis.

Once you have a general idea, you must decide how to "leave the obvious vague and exaggerate the essential." Ask yourself, what is essential about the subject's anatomy, its movement or its interaction with its environment? This is highly subjective and will differ from carver to carver and from carving to carving (and perhaps from place to place within a carving).

One final point is that a stylized carver must remain somewhat flexible as the carving unfolds. Knots, rotten wood or unusual grain may require you to change a design to avoid a problem or encourage you to change a design to take advantage of something that wasn't obvious on the surface.



Goose and Otter
by Dick Pillmore
Diamond willow



Learn to capture beauty and expression in wood with the art of stylized carving. Features interviews and artwork from top carvers and 5 step-by-step carving demonstrations for canvasback duck, hummingbird, bottlenose dolphin, shelf-sitting mouse and rainbow trout.

Stylized Carving
By Charles Solomon & David Hamilton
112 pages, soft cover
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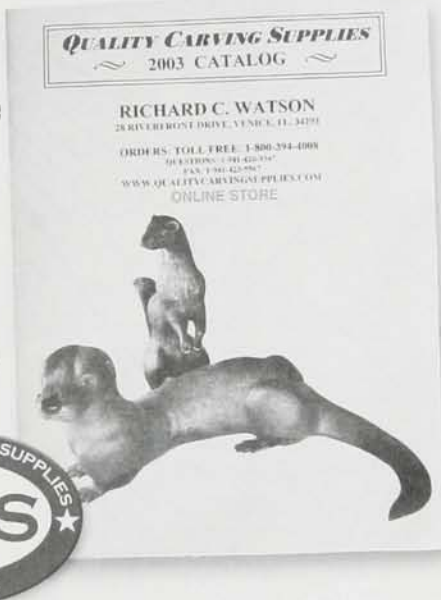
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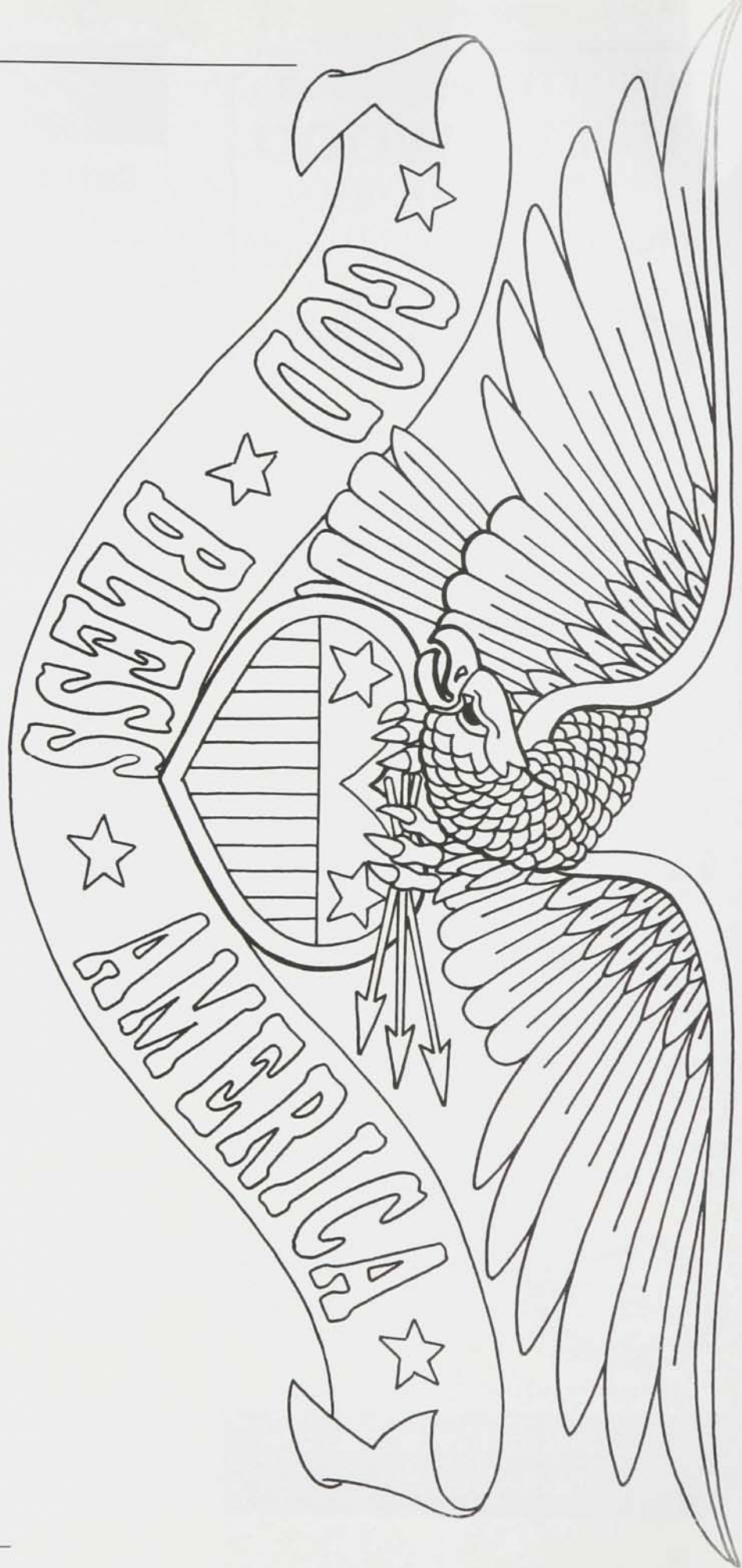


This edition of *Wood Carving Illustrated* marks the beginning of a new feature with Lora S. Irish, a Fox Chapel Books author, well known for her original patterns and artwork. Through an exclusive arrangement, Lora will create a pattern just for readers of *WCI*. Look for a brand new one in every issue.

Lora and her husband, Mike, established a digital pattern warehouse, www.carvingpatterns.com, for carvers and other woodworkers. Their patterns are available only online.

Their website includes patterns for sale and many free ones. Categories range from wildlife to landscapes, florals, fantasy and chip.

Lora's Fox Chapel Books include *Wildlife Carving in Relief*, *Landscapes in Relief*, *The Great Book of Dragon Patterns* and *North American Wildlife Patterns for the Scroll Saw*.



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HANS SANDOM:

Master of the Acanthus Design

By Roger Schroeder, Editor-at-large at
Wood Carving Illustrated

Hans Sandom is a master of acanthus carving. Trained in Norway, he designs and decorates a wide range of wooden pieces with acanthus motifs. What he carves is so exquisitely done, a viewer may come away with the feeling that Sandom has rendered rhythmic waves in wood.

A resident of Minnetonka, Minnesota, Hans explains that the acanthus is a thistle-like plant found in Mediterranean countries. Over 2,500 years ago, the Greeks, masters of architecture and sculpture, decorated Corinthian columns with replicas of the plant.

Later incorporated into styles such as Romanesque, Gothic, Renaissance and Baroque, the acanthus design spread throughout Europe. It took root in Norwegian culture in the 18th century and has become a popular motif for decorating a variety of objects that include chairs, cabinets, cradles, clocks, frames, musical instruments, altars and woodenware.

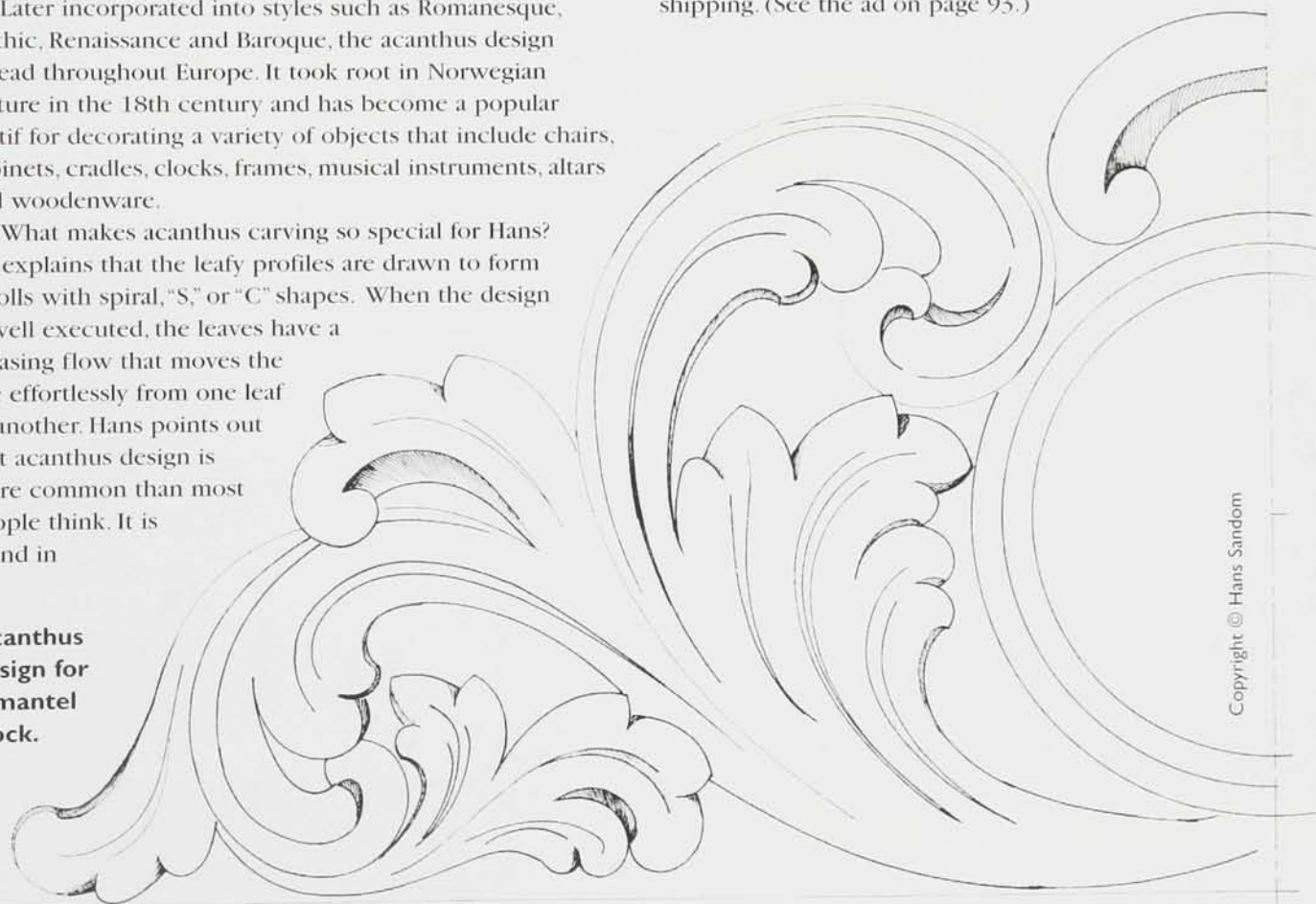
What makes acanthus carving so special for Hans? He explains that the leafy profiles are drawn to form scrolls with spiral, "S," or "C" shapes. When the design is well executed, the leaves have a pleasing flow that moves the eye effortlessly from one leaf to another. Hans points out that acanthus design is more common than most people think. It is found in

architectural decoration, in circus art, adorning furniture and woodwork, and even in fabric and carpet patterns.

Samples of Hans's work can be viewed at the Vesterheim Norwegian-American Museum, 523 W. Water Street, Decorah, Iowa 52101/ 319-382-9681.

Hans offers courses around the country on acanthus carving. He can be contacted at 5347 Highland Rd., Minnetonka, MN 55345/ 952-934-3896. Check out *Wood Carving Techniques with Hans Sandom*, a video available from Al Miller, 59 Nick Rd. Middlebury, CT 06762/ 203-758-1086. The price is \$24.95 plus \$3.50 for shipping. (See the ad on page 93.)

**Acanthus
design for
a mantel
clock.**



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Detail of a birch fireplace mantel with the carving done in basswood. Note the trolls that peek out from behind the acanthus leaves.



The wall hanging measures 16 in. by 24 in. and was carved in basswood.



The top of a hutch measures 52 in. wide by 84 in. high. The cabinet is birch and the carvings were done in basswood.

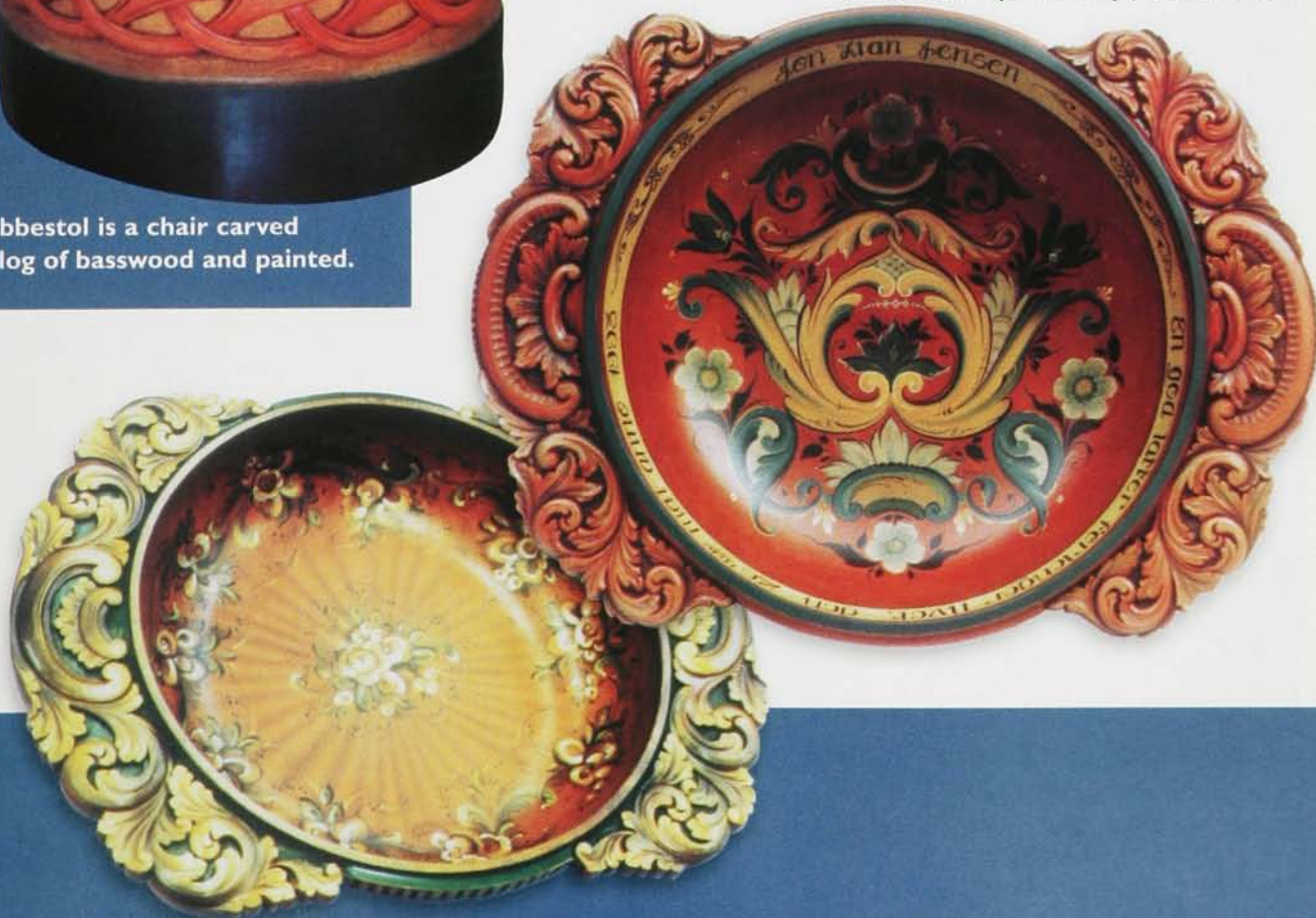


The birch box, with top shown here, was made for King Olaf V of Norway.



The 22-in.-wide bowl was carved by Hans Sandom and painted by Judith Nelson.

The kubbestol is a chair carved from a log of basswood and painted.



The turned bowl with acanthus trim measures 22 in. wide.



Three kubbestolers carved from basswood logs.



The end detail of a bench carved in basswood.

Detail of acanthus carving on a bed.
Trolls emerge from behind the leaves.



Carving an Acanthus Sign Board



By Hans Sandom

I have always loved the shape of acanthus carving, especially the scrolling and curving of the leaves. I find the look interesting but not overwhelming. I believe acanthus carving's appeal is on the upswing because carvers are looking for new subjects.

I am surprised when people tell me they have never seen acanthus designs when, in fact, they are everywhere: on old buildings, moldings, furniture, even in carpeting. What makes it an excellent style for the woodcarver is that it is adaptable to so many objects. My work includes cupboards, chairs, moldings, mantels, boxes, clocks, frames, bowls and the project presented here—a sign board suitable for a name, house number or greeting.

Although most of my students work with basswood, which cuts cleanly and has little grain, I have carved acanthus designs in birch, butternut, mahogany, pine and walnut. Like my ancestors, I carve the winters away, creating traditional pieces such as those found in many homes in Norway.

This project is one I have my students carve. "S" curves and "C" shapes are the basic forms of the design. Acanthus carving never has straight lines. Although pine and birch are typically carved in Scandinavian countries, I choose basswood for the panel because it is a forgiving wood. With some of my cuts, I can even carve against the grain. The other feature of basswood I favor is its lack of grain. I want the carving to be seen, not the grain of the wood, which is distracting for this kind of work. My rule of thumb is: The plainer the wood, the better the carving. However, I do have to sharpen my tools frequently since basswood is harder on them than pine, for example.

For the purpose of demonstration, I make some changes in the sequence of carving steps. I am bringing together in two hours of work what should take many more hours of carving.

Before I begin, I transfer the pattern onto the basswood with carbon or graphite paper. I then go back with a pencil and clean up the lines. Putting crosshatched lines on the internal areas that are cut away with a scroll saw or jigsaw is next. I also leave $\frac{1}{4}$ in. of extra wood outside the pattern lines to provide more material to work with. The excess is carved away later.

Roughing out the design comes first; the details are added later. I never complete one area and then proceed to the rest of the carving. If I did that, the proportions and flow are jeopardized.

Materials & TOOLS

WOOD:

Basswood board at least 1 in. thick by 7 in. wide by 18 in. long

TOOLS:

No. 2 gouge
No. 3 gouge
No. 5 gouge
No. 7 gouge
V tool

Note that I often alternate between fishtail and straight gouges, but either should work for this project.



Some of the panel is already carved. The design is pierced, meaning areas are cut through. I make those openings with a scroll saw. When designing an acanthus carving, keep in mind how to secure it. If necessary, leave tabs on both ends and use them for clamping the wood to the bench. When finished carving, cut them away. With this panel, I am able to secure it between the bench dogs of a carver's bench.



Relieve the pattern with a V tool, staying away from the lines. This allows a place for the wood to fall when carving right to the pattern lines. Otherwise, you risk splitting the wood on the wrong side of the lines. This is not really a stop cut.



When it comes to describing or carving a scroll or curved head of a leaf, use a gouge—in this case, a no. 5—that matches the shape as closely as possible. Hold the tool upright so you are creating a vertical wall, slightly beveled to the outside. Being careful never to undercut, slide the tool around the outside of the scroll, describing a perfect arc.



Start shaping the scrolls using a no. 2 gouge, first creating flat surfaces that describe the outside of the scroll. Although each flat surface reflects light differently, when all the flat surfaces are put together, the effect is round.



Shaping these lobes or leaf projections is typically done with a no. 7 gouge. I want the details to stay crisp. Since I carve away pattern lines as I work, I make sure to create basic shapes first as reference points before carving deeper.



Creating the "eyes" of a leaf—here I use the no. 7 gouge—is usually done as a finishing step.



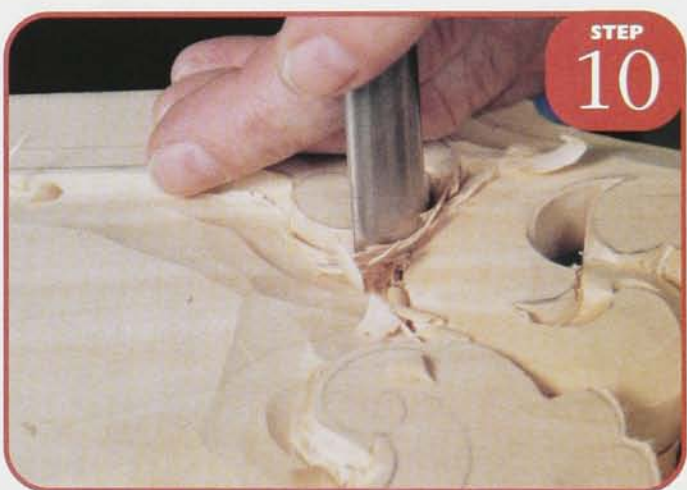
As a real leaf folds over on itself, it creates an eye. This is represented by a half-moon shape. The convex side must point back to the scroll.



Swinging the no. 2 gouge around the outside of this scroll, lay in the planes that determine its roundness. A scroll should have a full, rounded shape with its interior being the high point.



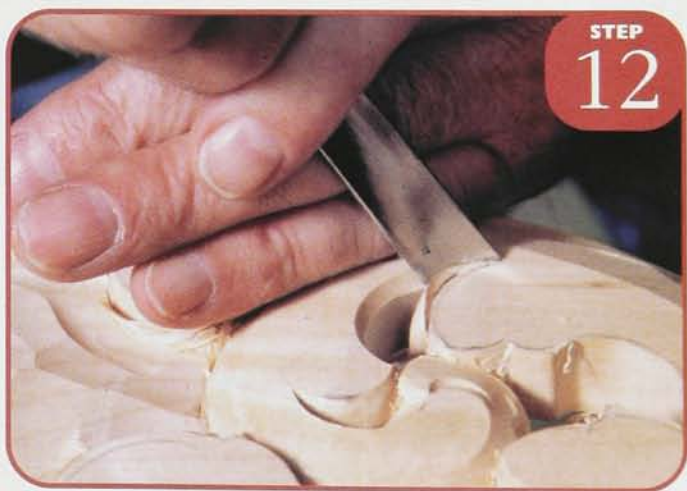
Lay in detail on the outside of the scroll with the tool used in the previous step. Be careful to stop before getting to the lobes. Don't risk carving through one.



Go back to the first scroll you worked on, outlining to the pattern line by moving the no. 5 gouge around the line.



Go back to defining the scrolls with the no. 2 gouge. Both hands are resting firmly on the wood, allowing plenty of control over the tool and how it cuts. As you refine the shapes of the scrolls, their roundness becomes apparent.



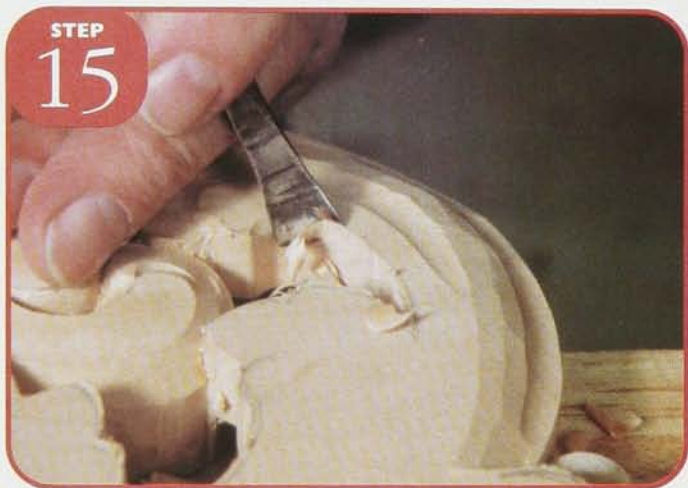
Define the inside of a leaf edge. Sweep the no. 5 gouge around with a smooth motion, rolling the tool as it moves. The end of the cut defines the branch of the leaf coming off the inside of the scroll. All cuts must be smooth, flowing, and continuous.



Although the scroll is basically rounded, there are valleys that define leaf shapes and contribute to the appearance of their curling off the scroll. Use the no. 5 gouge to create this valley.



To avoid tearing out the grain while carving a curve, work the tool in the opposite direction, blending together the valleys that define the inside of the scroll. Leaves must flow and blend together.



To give this leaf the illusion of thickness, create a bevel on the inside of the leaf. Long strokes with the no. 5 gouge give the wood a mirror-like finish.



Use the no. 5 gouge to define the inside edge of the leaf close to where another leaf element branches off. Use a continuous motion to produce a curl of waste wood.



Define the valley where a leaf separates into lobes. Notice long clean strokes generate long curls of waste wood. Using the no. 7 gouge, create a mirror finish without using sandpaper, which would actually make the surface rougher rather than smoother.



Using the tool from the previous step, refine the outside of the leaf.



To define the outside edge of a leaf lobe, push the no. 7 gouge down and at a slight angle to create a bevel. The look of thickness is accomplished with bevels.



Here is another example of cleaning up the inside of a leaf. For the most control, wrap your fingers around the handle of the no. 5 gouge and a nice clean cut is achieved.



Working on the outside of a leaf, remove as much material as necessary to achieve roundness. Swing a no. 3 gouge in a complete arc with no grain tear out.



Start removing pencil lines by creating smooth curves on the outsides of the leaves. While refining the outside of this lobe, make bevels with the no. 3 gouge to create reflective surfaces.



Using the no. 2 gouge, refine the outside of the leaf. A smooth, perpendicular edge is the goal.



Returning to the inside of the panel, you want an inside leaf to be higher than a leaf closer to the outside of the board. To do this, create a valley using the no. 7 gouge. The inner leaf should flow into that valley. While resting your fingers on the wood, push down on the corner of the tool to prevent it from skipping along the surface.



Once the shape of the scroll is finished, do some undercutting, which makes the panel appear thinner. This is always the last step. Using a pencil and one finger resting on the wood as a guide, draw the lines determining where the undercutting begins.



Using the V tool, define the veins on each scroll. There is one for each leaf. These are found on all classical designs. Although they approach each other, they must never meet. However, the veins get thinner as they approach the origin of the scroll.



Born in Atnadal, Norway in 1941, Hans Sandom is a self-taught woodcarver and instructor who started carving in the 1970s. He carves the classical acanthus style, and the designs of Johan Amrud of the Hjerleid School of Dovre, Norway have influenced his work. Hans received the gold medal for excellence in 1985 from the Vesterheim Norwegian-American Museum in Decorah, Iowa. He lives in Minnetonka, Minnesota.



Using a gouge such as the no. 5, or any sweep more curved than the arc of the wood, start undercutting from the top of the carving. The tool must be tilted so it is undercutting the wood. This creates space under the scrolls and lightens the look of the carving. More undercutting is accomplished by turning over the panel.

Tips and TECHNIQUES

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Bench dogs secure a board on a workbench top without obstructing the project's surface. The board is sandwiched or clamped between two low-profile bench dogs. Here's how:

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The bench also has round or square holes along the outside edge. Into one of these holes is inserted a short length of steel (either round or square) as the other half of the clamp. Put the board between these two bench dogs, tighten the vise, and the project is secured.

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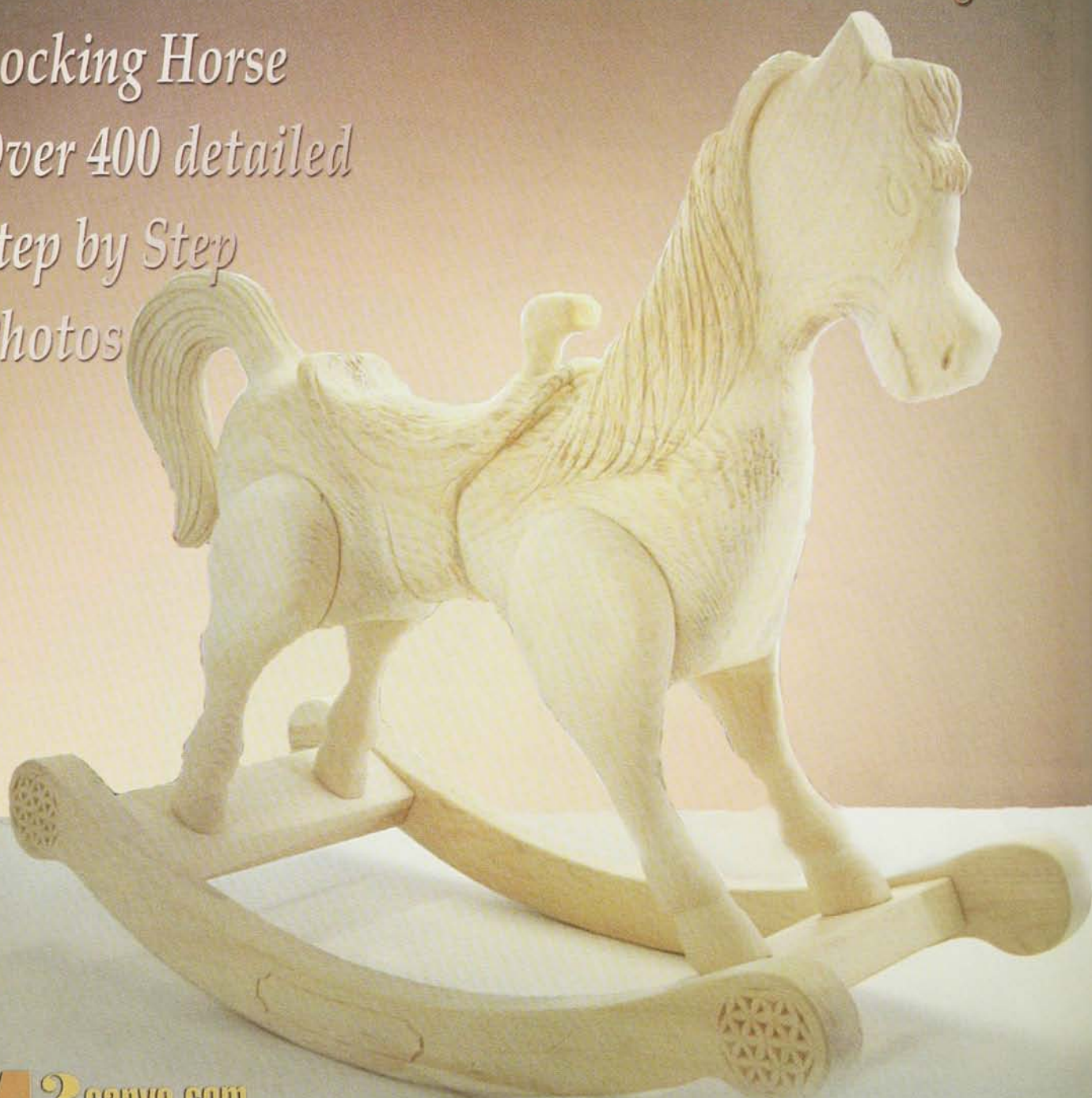
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Carve a Human Nose with Power

Make fast work of this distinctive feature

By Frank Russell

I carve a wide range of projects, and power tools are always my first choice. Given a flexible shaft machine, handheld grinder, micro motor tool, or a combination of them, my subjects are nearly limitless. With less effort and greater detail than I can achieve with handtools, I can easily power carve the body of an animal, the textured feathers on a bird, or even a human nose.

The Five Parts of the Nose

Before choosing a bit and turning on the power tool for this project, take some time to study the nose's five distinct parts. They include the *bridge*, which is the upper ridge of the nose. The *ball* or apex is the part that shapes the tip. The *nostrils* are the holes in the underside of the nose above the lips. The *septum* is the partition that divides the nostrils. And the *wings* are the sides of the lower nose where the nostrils flare out.

Distinctive contour features surrounding the nose include the *glabella*, which is the smooth ridge between the eyebrows. The *sulkus* is the V-shaped indentation with two distinct ridges leading from the bottom of the nose

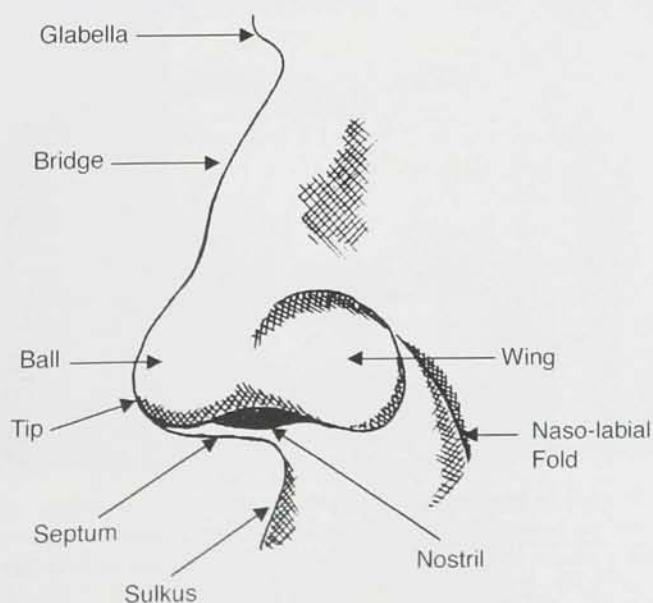
downward to the upper lip. The *naso-labial* folds are the creases that begin on both sides of the nose on the upper side of the wings. These folds that curve downward toward the corners of the mouth are often called "smile lines" because they are greatly accentuated when a person smiles.

Differences by a Nose

Much has been said and written about how the shape of the nose reveals personality. A wide, broad nose indicates stubbornness, some observers argue. But my dear wife, who has a rather narrow "English" nose, can demonstrate a stubborn streak, especially when I want an expensive hunting or fishing toy. I find that a nose reveals more about ethnicity and family lineage than about a person's moods; and it does provide a distinctive look.

There is much to be learned about noses. My own observations include that size and delicacy are the primary differences between the male and female nose. Generally speaking, a male nose is larger than a female's, and the "ideal" female nose has less harshly defined features. Consequently, you will have to make some important decisions about the shape of the nose you want to carve, unless it is a realistic portrait you are aiming to do. A small, perky nose with tiny nostrils probably won't fit the burly logger's face you want to execute, nor will a large, ball-shaped nose with flattened septum and hidden nostrils be suitable for the ballet dancer's face you wish to sculpt. However, there are guidelines that will prove very useful when placing the nose in relationship to eyes and mouth, the other prominent facial features. The base of the nose is typically one eye width in size. And since you need to know where to locate the smile lines, the mouth is typically two eye-widths in size.

(continued on page 58)



Bit Shapes

There are many bit shapes. This illustration shows the two used in this nose-carving demonstration.





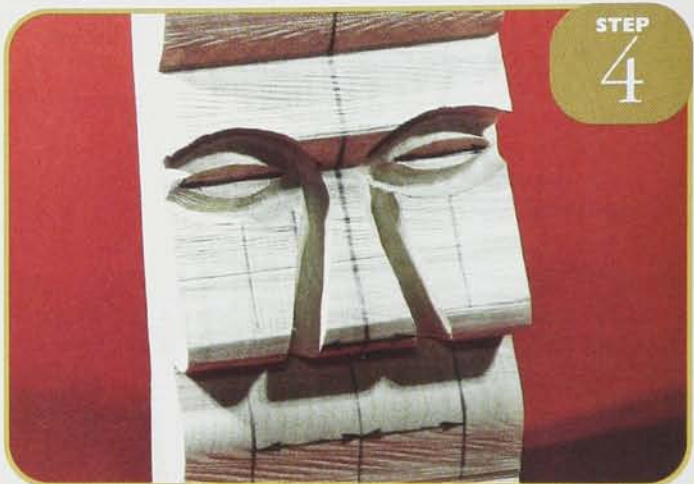
After cutting out just the side profile of the face, draw the nose based on the following guidelines: The width of the nose at its base is typically the width of one eye. And the mouth, which should be laid out at this stage, is the width of two eyes. The arrows indicate the location and size of the eyes, nose (one-eye wide) and mouth (two-eyes wide). Also note the heavy black lines that outline the nose and the brow arch.



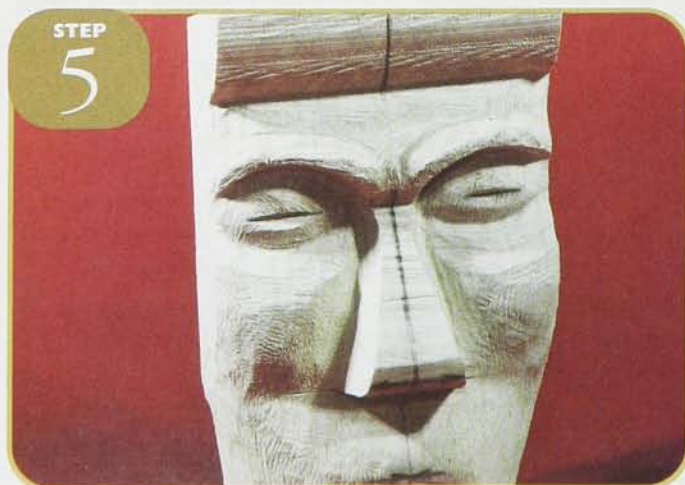
Use a flame-shaped bit to cut to depth the brow arch and sides of the nose. The depth depends on how shallow or how deep the eyes will be set in the face. For example, if you are carving a gaunt face with a hawk-like nose, you would use a greater depth of cut before relieving away the nose than you would for a fuller "chubbier" face.



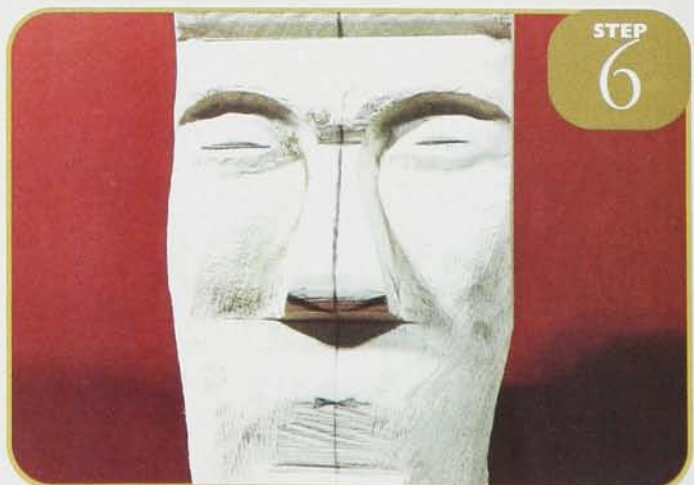
Relieve the rough outline of the nose and both brow arches.



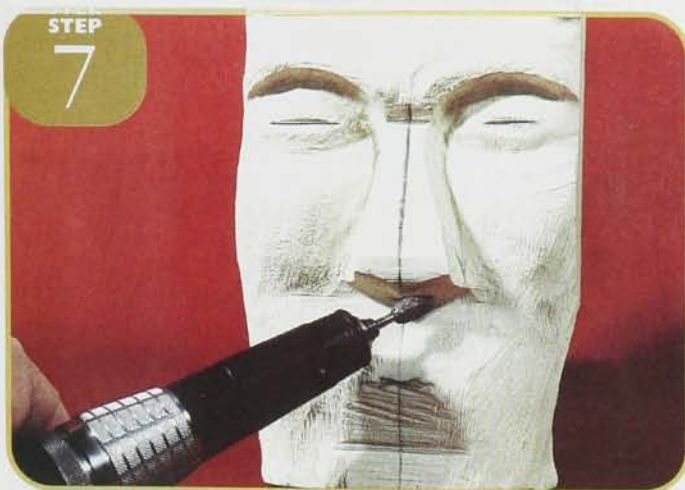
Establish the approximate location of the eye mounds. Locating the eyes helps with the symmetry and size of the upper nose as the carving progresses.



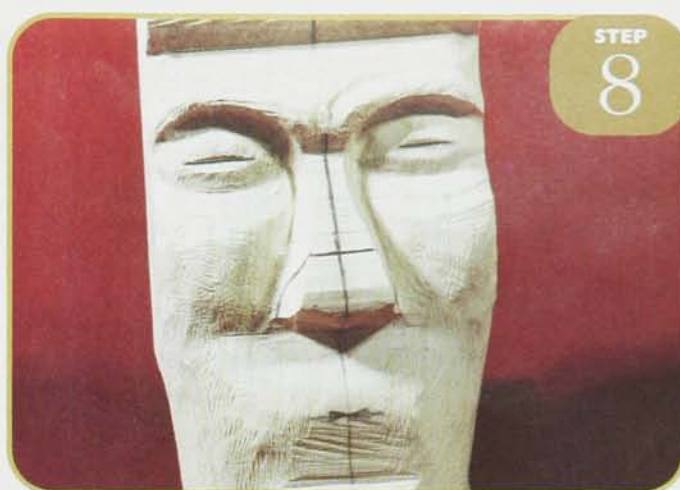
Remove the excess wood and rough-shape the contours around the nose.



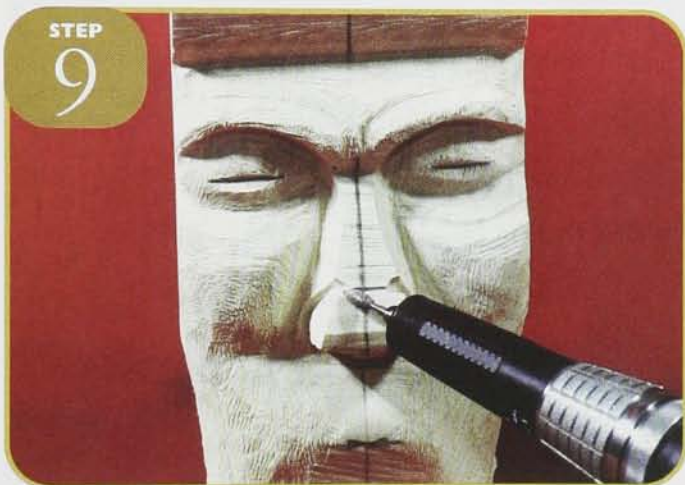
Draw an angle of approximately 15 degrees for each nostril. The blocked-in nose should have a kite-like outline at this point. If you draw a greater angle, the nose becomes more beak-like or hawkish.



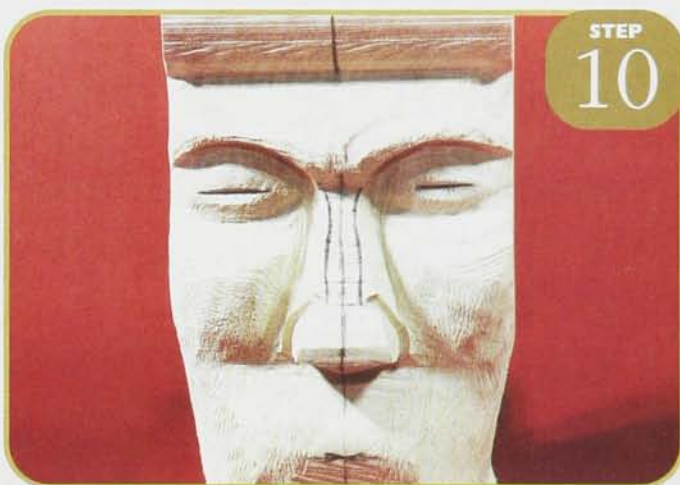
Cut the angles of the nostrils with a flame-shaped bit.



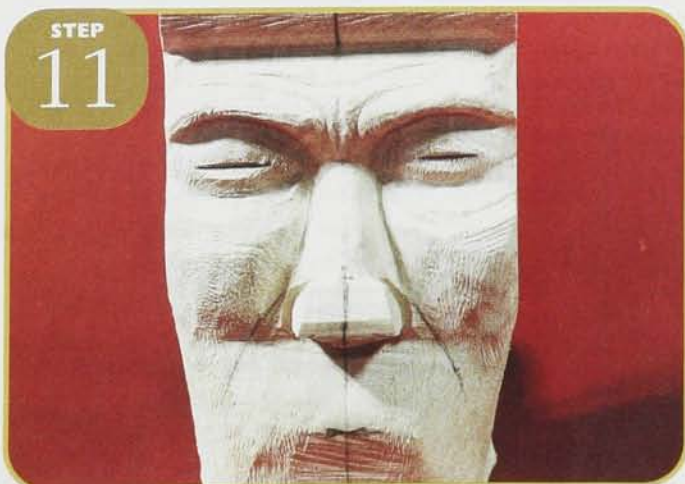
Draw the wings on the sides and top of the nose. Locate the top of the wings approximately one-third the length of the nose above the tip. The wings can be reduced but not enlarged.



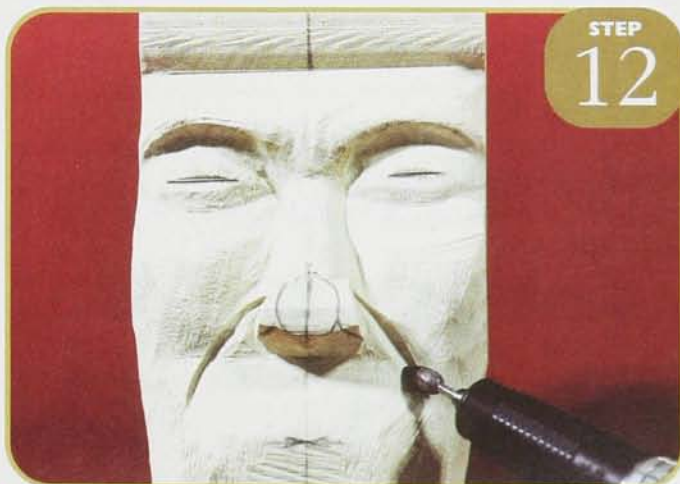
Outline the nose wings with a flame-shaped bit. Curl the trough of the cut to the top and toward the front of the nose. Stop shy of where the ball or tip begins.



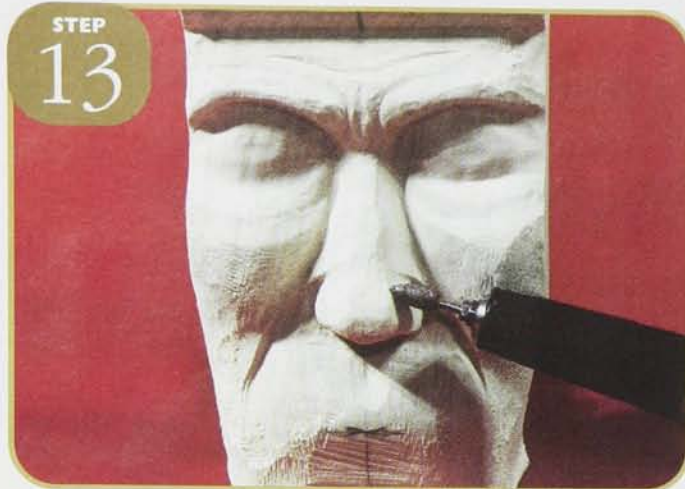
After outlining and rounding the lower edges of the nose wings, draw the desired shape of the ridge. Noses differ in this area depending on how the bone and cartilage meet and join.



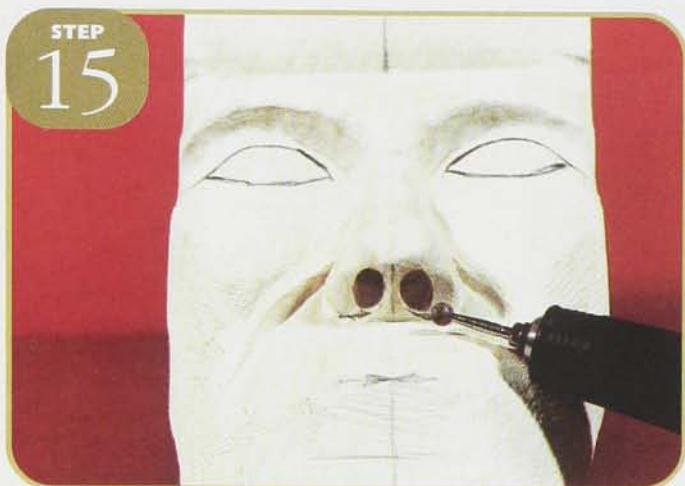
Shape the ridge of the nose. Slope the sides down into the cheeks, leaving extra wood to finish-shape later when the nose is completed or when the cheeks are shaped in the area of the nose. Draw the naso-labial folds or smile lines that begin at the top of the nose wings and extend down toward the corners of the mouth.



Cut in the naso-labial folds and rough-shape them with a flame-shaped bit. Draw the outline of the ball or tip.



Round and shape the ball with a flame-shaped bit. Slope the sides of the ball down to blend into the wings.



Open up the nostrils with a ball-shaped bit, pushing it straight in. Make widening circles until the depth and outer shape of each nostril is achieved. Keep the nostrils uniform in depth and shape.

(continued from page 55)

A Bit About Bits

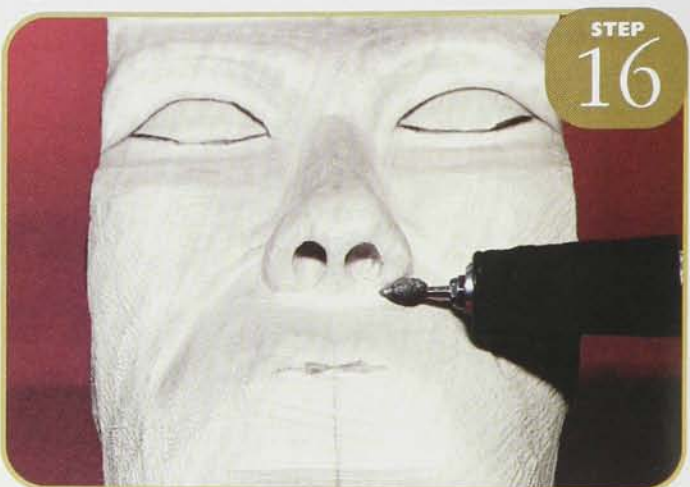
For the nose, I used only two bit shapes. My primary bit was flame-shaped, the most useful of all shapes, in my opinion. The other, needed to open up the nostrils, was ball-shaped.

The size of bits used depends on the size of the nose, but generally, a small flame shaped carbide bur ($\frac{1}{2}$ in. long), a large ruby flame-shape ($\frac{7}{16}$ in. long), a medium small ruby flame-shape ($\frac{5}{16}$ in. long), a small diamond flame shape ($\frac{3}{16}$ in. long), a small diamond ball ($\frac{3}{64}$ in. diameter), and a medium ruby ball shape ($\frac{1}{8}$ in. diameter) would allow a carver to carve a nose from full size down to a $\frac{1}{4}$ in. in length nose.

Once you decide on the shape of the nose you want to power carve, practice on scrap wood first. After learning what the bits can accomplish, you will be ahead by at least a nose.



Draw the shape of both nostrils. They should look like opposing commas. The body of the comma is the hole/nostril started as a round hole. This hole is then shaped to suit the subject nose, and the tail of the comma leads out of the bottom of the hole and up around either side of the wings of the nose—the same motion and technique applies whether you're carving the nose of a human, a dog, a bear or deer.



Finish each nostril by cutting the "tail" of the comma shape from inside the nostril. Use a sharp, small flame-shaped bit to carve and shape around and into the bottom of the wing. The tail blends into the nostril opening at one end and into the wing base at the other. Finish shaping and blending the nose into the surrounding areas. Cleaning up the surface of the wood depends on the look you want. Leave bit marks if you like or opt for a perfectly smooth finish by thoroughly sanding the details.



Frank Russell lives in Vermont where he owns and operates the Stonegate Woodcarving School with his wife, Caroline. You may contact the school at 47 Stonegate Road, Cambridge, Vermont, 05444 or call 802-849-6692. A complete seminar schedule is posted on their website, www.woodcarve.net

RECOMMENDED READING

Carving Realistic Faces with Power by Frank Russell.
Available from Fox Books, 800-457-9112.
Power Carving Manuals 2 and 3, supplements to *Wood Carving Illustrated*, 800-457-9112.

Casting Part 2

Replicate a figure with the aid of dams, a flexible mold and a mother mold

By Dave Stetson



Learn techniques for casting a figure that offer challenges. A carved cowboy is on the left; the cast is on the right.

Casting offers many advantages, including a means to satisfy collectors, students of carving, as well as providing multiple items to give as gifts. Once you have mastered the required tools and techniques, making casts is timesaving and cost effective considering how much effort goes into carving a replica of a favorite project.

Part 1 (*WCI's* Issue no. 22, Spring 2003) of my feature offers entry-level basics: making a mold of a simple carving and pouring a cast. I included a checklist of preparations and a troubleshooting list of problems and solutions. If you followed the guidelines and learned through experimentation, you should have a good feel for the materials and the process. In Part 2, you are ready to advance to a more difficult carving to mold and cast.

The Vocabulary of Casting

Here are three terms and some simplified definitions you need to know as you continue learning about mold making and casting:

1. A **dam** is a flexible add-on that prevents a carving from being locked inside a mold. If you have come across a plastic figure with a bowed arm and a plastic web still exists between the arm and body, you have observed what happens when a dam is not constructed prior to casting.
2. The larger and more complex the carving and the more mold material is required, the greater the likelihood the

mold will sag or flex during the pouring phase. Consequently, distortions will occur. To solve these potential problems, a **thixotropic mold** is required. Making the mold requires a substance that is brushed on instead of poured. The two-part mold material used in Part 1 was free flowing. Mold material with a thixotropic viscosity is much thicker and can be applied to vertical surfaces without any runoff.

3. Since the material is brushed on, a thixotropic mold will have an irregular shape not conforming to the retainer needed when casting material is poured. In Part 1, a wooden box was built to hold the flexible mold. To give support to a thixotropic mold, a **mother mold**, which acts as a box, must be made. Plaster of Paris is ideal for creating a mother mold.

Casting Challenges

The slide for a string or bolo tie in Part 1 is fairly easy to cast because it is small and compact enough so that the casting material does not distort the mold. Casting requires different strategies when the subject is considerably larger and complex. With the cowboy figure I use here, the casting problems are compounded because the spread legs are attached to a base and the arms are bowed out at the sides with the hands touching the body. That leaves voids, or open spaces, within the dimensions of the carved piece.



For the flexible mold material to release from the carving, dams are made to fill in the openings between the legs and between the arms and body of the figure.

Building a Dam

If there were no encircled openings in the cowboy figure, the mold could be cut with a knife and literally peeled off the carving. To deal with such open spaces, dams have to be built. To make a dam, you can utilize recycled material. Cut away the top and bottom of a soda can and roll out flat the remaining aluminum sheet. Using scissors, shape each dam to fit the opening. If it is hard to gauge the size needed, make the dam oversized and trim to shape. A pressure fit will hold it in place. Do not use an adhesive. If you see daylight between a dam and the wood, you should not have a problem releasing the mold. If there is too much of a gap, lay the undersized piece on the aluminum sheet as a guide for making another dam. The dams can be coaxed into place with just your fingers or the eraser end of a pencil.

Think Thix

Because of the shape and size of the cowboy figure, a water-flowable mold material, even when fully cured, will likely sag and ultimately distort the cast. While a more rigid material can be used, the mold needs to be flexible enough so it can be removed from the carving and subsequent casts. To deal with the potential problem of the mold over-flexing, use a thixotropic material for the mold.

In Part 1, I recommended Synair Corporation's Por-A-Mold®, a two-part product that consists of a prepolymer and



Mold making begins by preparing the carving. Fill openings with dams, in this case made from thin pieces of aluminum. A pressure fit is sufficient. For an awkward size opening, use the eraser end of a pencil to fit the dam in place. Do not use an adhesive. Thoroughly coat the carving with a release agent such as a liquid wax.

a curative with a water-flowable viscosity. When poured over a carving, the mix cures in about 24 hours to form a flexible mold. For a carving like the cowboy, use Por-A-Mold® with thixotropic viscosity (See sidebar). Instead of pouring the mold material, as in Part 1, this mixture is brushed on the carving, which must first be mounted on a piece of Masonite® or hardboard.

For the mold to come off the carving easily, a release agent is brushed or sprayed on the carving before the thixotropic material is applied. Products such as liquid or paste wax can be used, but a commercial aerosol is also available (See sidebar). Using a disposable bristle brush, apply the mold material, making sure to cover the entire surface, especially undercut areas. After the initial coating, add more material until the form of the carving is gone. While a smooth exterior is not essential, a rounded form will facilitate releasing the thixotropic mold from the mother mold. The working time is only 20 minutes, and probably less in a low-humidity climate.

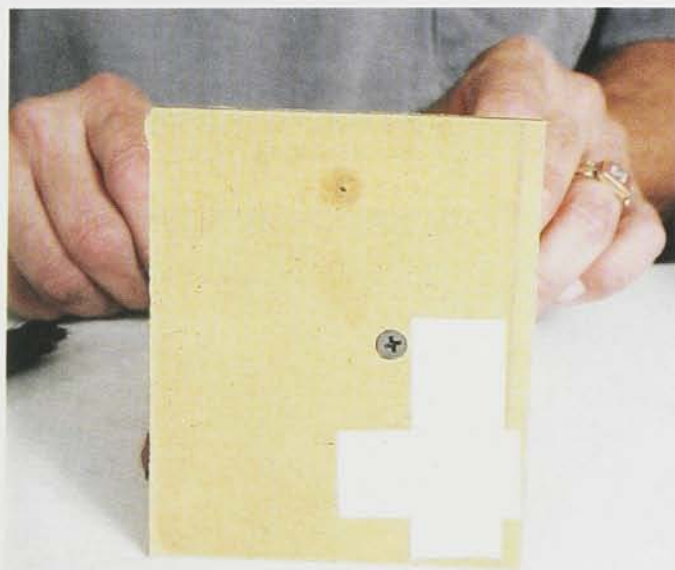
The Mother Mold

Making the mother mold to hold the thixotropic mold in place is not difficult. The material I use is plaster of Paris, available at home improvement centers and hardware stores. To hold the plaster, a wooden form made from scrap 3/4-in.-thick wood will work fine, but for frequent use, I devised an adjustable box made from 1/4-in.-thick Plexiglas®, wooden cleats and clamps. Given enough Plexiglas®, I can make a box with an almost infinite number of sizes.



To combat sagging and distortion of the mold and resultant casts, a thixotropic mold material is brushed onto the carving. It has a higher viscosity than water-flowable material.

After the mold has cured, do not remove the carving. If you do, you will not have a means for holding the thixotropic mold in place when the mother mold is poured. As done in a previous step, the thixotropic mold must be coated with a release agent so it separates from the plaster of Paris. Using the hardboard attached to the bottom of the carving as a clamping surface, secure it to one end of



Mount the carving to a piece of Masonite® or hardboard by using a single drywall screw located under one foot of the figure. Pencil lines or pieces of tape will help locate where to place the screw.

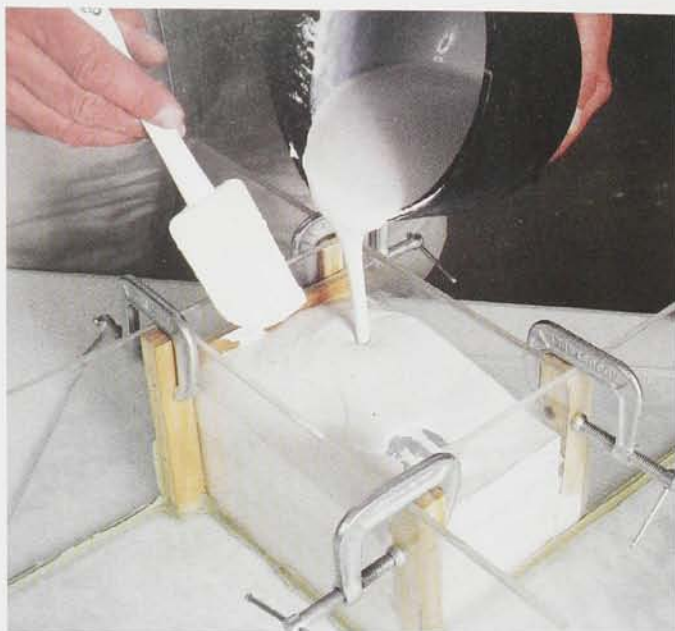


The flexible mold must be placed in a box before the mother mold is poured. An adjustable box can be constructed using Plexiglas®, pieces of scrap wood as cleats, and C clamps. Make sure the mold is covered with a release agent. To hold the thixotropic mold in place so it does not distort when castings are made, a mother mold is made from plaster of Paris.

the box. With the mold in a horizontal position, mix a batch of plaster—read the packaging instructions for how much water to use—and pour it into the box. Pour only enough to reach halfway up the side of the mold. To separate the mother mold from the thixotropic mold



A mother mold consists of two halves. To ensure that they line up, use a twist drill to make shallow depressions. These will be matched with reverse profiles when the second half of the mother mold is poured. To enable the two halves of the mother mold to separate, coat the plaster surface with petroleum jelly.



Pour the other half of the mother mold; making sure the thixotropic mold is well covered. Use a plastic spatula to smooth the plaster.

without breaking apart the plaster, the mother mold must be made in halves.

To create a seam line in the mother mold, wait for the plaster to set up and apply petroleum jelly. The material is thick, works well and is inexpensive. Since you will keep the mother mold to make each cast, it is important that the two halves accurately line up. If they are not precisely joined, the flexible mold will be distorted. Before pouring the second half of the mother mold, drill four shallow depressions in the hardened plaster with a standard 3/8-in. twist drill bit. The second pouring fills in these holes with



The petroleum jelly should allow the flexible and mother molds to separate easily. If necessary, use a putty knife to pry the components apart.



To remove the carving, use a sharp knife to open one side of the flexible mold. Cut along the profile of the carving and cut only enough that the carving is easily released. Do not cut the mold in half.

the reverse profiles that look like bumps, and the two halves, when dry, line up. Make sure to remove the clamp—the thixotropic mold and carving will not move at this stage—before continuing.

Making the Cast

To separate the mother mold from the flexible mold, first remove the hardboard from the bottom of the carving and put it aside. If the petroleum jelly was applied thoroughly, the two halves should easily separate. If it proves difficult to separate the thixotropic mold from the plaster, use a putty knife to pry it out, but be careful not to crack the mother mold. Once free, the thixotropic mold needs to be opened with a knife. Knowing where the front of the carving is will help you make a seam that is along



Before casting, apply a release agent to the inside of the flexible mold. Here an aerosol product is being used.



Prior to reassembling the flexible and mother molds, apply petroleum jelly to the plaster to facilitate release. Rubber bands hold together the mother mold halves.

the side of the figure rather than down its front or back. Seams tend to pick up extra casting material, and removal is particularly difficult across an area like the face of a carving.

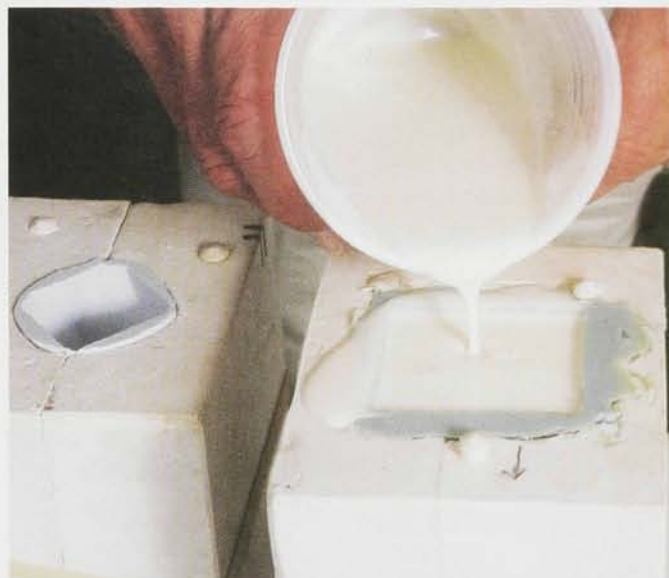
With the carving removed from the thixotropic mold, you can prepare it for the casting material. Spread the halves apart and coat the inside thoroughly with a release agent, making sure every crevice and undercut is



When mixing equal amounts of a two-part casting resin, use pre-measured cups. If you want to use a filler, mix it with just one part of the casting resin before pouring the other part into the mixing container.

completely coated. Before placing the thixotropic mold back in the mother mold, apply petroleum jelly to both molds. With the thixotropic mold in its correct position, close the mother mold so the depressions and bumps line up; hold the halves together with rubber bands.

In Part 1 I recommend Por-A-Kast® (See sidebar) for casting, a rigid urethane resin that consists of a prepolymer



Slowly pour the casting mix, being careful to avoid air bubbles.

and a curative. When mixed in equal amounts, and stirred so no air bubbles are introduced, the resin must be poured quickly because it has a gel time of only 1½ minutes. The cure time is about 30 minutes. Turning the mother mold so the bottom of the thixotropic mold is visible, carefully pour the resin. If it overflows onto the mother mold, the excess can be scraped or sanded away later. With a cure time of only 3 minutes, you won't have to wait long to open the mother mold and remove the thixotropic mold. Pull it apart at the seam and the figure is released. Excess casting material that may appear where the dams were located, or where the seam came in contact with the cast, can be easily carved away with a knife.



Once the casting material cures, separate the mother mold and pull apart the flexible mold to release the cast.

Alternate Casting Materials

Material from a kit is often not ample enough to make many casts, especially if they are large. To bulk up my carvings and stretch my casting material, I use a filler consisting of microscopic glass spheres, or microspheres. Owing to their composition, they will not have an adverse reaction to the resin. Be aware, however, that a small quantity will strengthen the resin, but too many will actually weaken it. Or, too many microspheres will thicken the resin to the point where it will not pour or it will not pick up details of the mold.



Carve away with a knife excess casting material that may appear where the dams were located or where the seam came in contact with the cast.

Gypsum, or hydrostone, a product harder than plaster of Paris, is an alternate casting material. Large quantities are available at reasonable prices through building supply sources for cement and sand. While hydrostone is not as durable as resin—and will probably not survive being knocked off a table onto a hard floor—it makes an excellent replica when painted. And, little heat is released when it cures, so the flexible mold will remain intact and not break down even after 100 pours.

A carving instructor, founding member of the Caricature Carvers of America and frequent contributor to WCI, Dave Stetson has spent five years in the business of making casts of woodcarvings. He lives in Scottsdale, Arizona, when not on the road instructing carvers.

SPECIAL SOURCES

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

Recommended for the casting project are:

Por-A-Mold® S333TA Medium (blue)

Thixotropic 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

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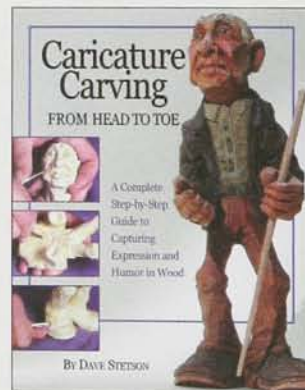
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King Salmon. 12 in. by 36 in. long. Located in the center is a salmon-trout head.

The Native-Style Carvings of Ray Mighells

Artist Carries the Line from
Pacific Northwest to New York State

By Roger Schroeder
Editor-at-Large at Wood Carving Illustrated

When driving up to his home, I couldn't help but notice that Ray Mighells (sounds like miles) is a woodcarver. His truck, parked in the driveway, is adorned with an ornate acanthus panel, and tall, carved wooden figures stand sentry on his porch. Prominently displayed in a window of his home is a 42-in. round panel with a design that looks more Pacific Northwest Native American than native New York State.

Ray works out of his home in Killbuck, a hamlet about an hour's drive south of Buffalo, New York. His woodworking and woodcarving shop with over 1,000 square feet is housed in a sizeable cinderblock garage where space is devoted to heavy-duty machinery, workbenches and stacks of lumber that include basswood, butternut, walnut, cherry and other species. When I visited him, he was



Frog. 14 in. by 17 in. According to Indian mythology, the frog is a spirit's helper and good luck charm. When Ray saw a similar design, he felt it was so striking that he had to carve it.



Killer Whale. 25 in. by 36 in. The dorsal fin of the whale is at the top, the head is positioned at the lower left, and the tail flukes are at the lower right. This graphic image is an example of how the art form compresses, distorts and rearranges anatomy but the animal is still readily identifiable.



Eagle. 37 in. by 60 in. Inside the tops of the wings are human faces. Feathers are easily identified, but the encircled star-like design near the tail represents the sun.

working on relief panels of bears—one ferocious looking, the other a gentle, curious cub—for a feature in this magazine, and the chips were accumulating at a rapid rate. Ray is gregarious and eager to share his projects, pointing out where he gets his ideas as well as his favorite tools, fishtail gouges among them.

As an amateur furniture maker, I'm always happy to share time with someone as versed with a table saw and lathe as he is with a sharpening

stone, and Ray does his share of heirloom-style pieces that he carves on. But the purpose of my trip was to find out more about his Native art. Actually, he calls it Pacific Northwest Indian style. Abstract and stylized, this art form, a type of low relief, makes use of many traditional animal forms—the piece in his window features a raven—that are recognized by beaks, tails, scales and other anatomical features. Is he creating this work because of the proximity of the

Seneca Nation of Indians' reservation, which encompasses the nearby city of Salamanca? To answer that question, Ray turns back the calendar three decades and revisits a country half a globe away.

The Korean Connection

In 1972, Ray was working for the Army Corps of Engineers in South Korea. When he picked up a book on woodcarving, the subject "struck a cord" with him. Unfortunately, there was a lack of carving tools in South Korea, not to mention woods suitable for carving. When he returned to the United States, he continued his work for the Army in Washington State and spent some free time tracking down woodcarvers. Serendipitously, he found a sign carver who, owing to health problems, was in desperate need of an assistant. Ray did not need much persuasion to leave his Army job and start work. "I made a lot of chips and got a lot of experience," he says. "I also found how much truth there is in the expression 'starving artist.'"

Not long after that, Ray was inspired by the work of Native Americans and First Nations peoples, names that describe the aboriginals or natives of the American Northwest and the Pacific Coast of Canada. But why was Ray attracted to an art form that limits its colors, is abstract to the point of being cryptic, and is so far removed from the kinds of carvings most of us do?

There's Something About Form Lines

"There was something about the lines of this kind of art and the minimum of colors that I was strongly drawn to and still am," says Ray, who recently moved back to the New York State area he grew up in to be closer to family. "The more people study this kind of work," he adds, "the more they realize that the designs are not casually composed. Instead, the lines are neat and precise, offering an artistic harmony and balance that is actually soothing. If you think in terms

of a kind of calligraphy, you are on the right track."

Ray offers that Pacific Northwest Coast Indian art reflects a time in the Native mythology when shape changers that were animal-people roamed the earth, shifting from animal to human and back again. The sculptural and graphic arts that encompass just about everything from totem poles to eating utensils serve both as visual and written record keeping laden with social and religious significance. Subjects vitally important to the culture and survival of past generations and still incorporated into designs today include ravens, whales, eagles, frogs, beaver and salmon. The First Nations Peoples were in fact called People of the Salmon. The renderings of these creatures, however, are often distorted with rearranged and altered anatomy.

The essential element of any good abstract design that pays homage to Pacific Northwest Coast Indian art, Ray points out, is the primary form line. Dominant, uninterrupted throughout the work and traditionally black, it encompasses internal designs. And, like an endless line, it connects to itself. The two most commonly used geometrical shapes in this sometimes "x-ray" presentation are the ovoid and the U, both typically set off by the use of a contrasting color such as red.

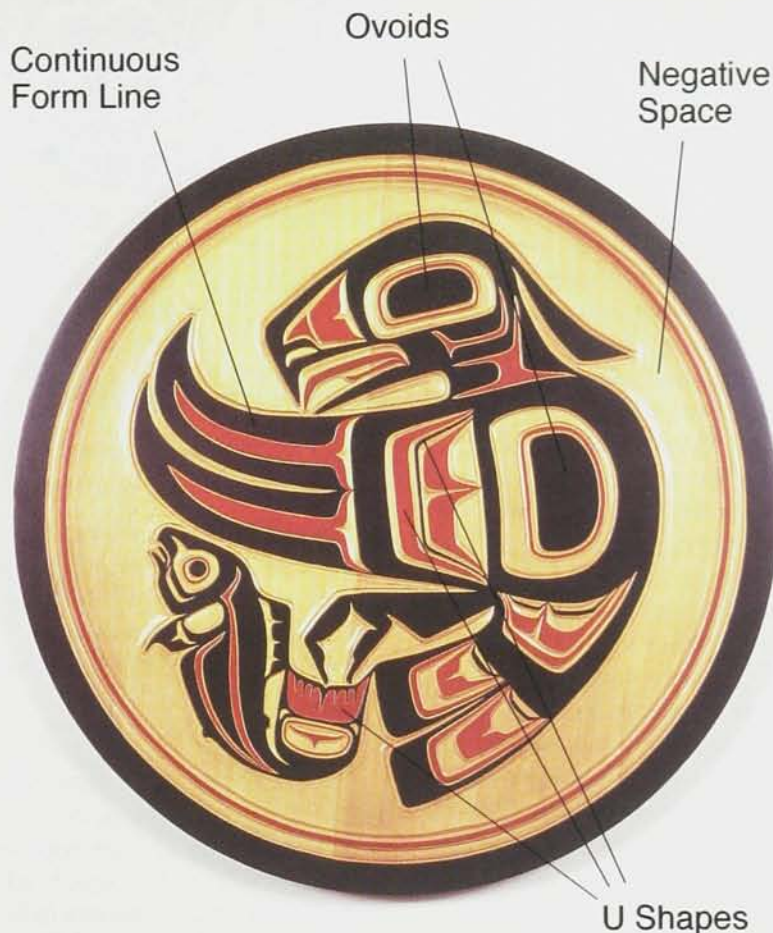
An ovoid might simply be negative space filler or it may be the shape of an eye or even the form surrounding the teeth of a beaver. Single and overlapping ovoids are often used for major muscle groups. The U shape will represent the dorsal fin of a killer whale, the scale of a salmon or the feather of an eagle. Interestingly, internal figures inside ovoids often appear in a design: a salmon-trout head—a popular design element, or the face of a human, for example.

Experienced Doodling?

Ray gets inspiration and ideas from the wealth of resources devoted to Pacific Northwest Coast Indian art (see sidebar). Prints, paintings and books abound. In the early days as a Native-

style artist, he admits he copied available prints, making few changes except perhaps for a border. Today, he gets an idea from an illustration but embellishes and modifies the design. He will look at a drawing of a raven, for example, but resolve to draw different form lines and impose his own secondary and even tertiary elements. He says while many guidelines are available to carvers, there is still an element of "experienced doodling."

Once Ray has drawn his pattern, he turns to his favorite medium: basswood. Much of his work is done in 1-in. stock, but some of his panels are a hefty 1½ in. thick. The artists of the Pacific Northwest still favor yellow and red cedar, but Ray finds basswood much easier to carve. Unless the red cedar has vertical instead of horizontal grain running through the boards, the wood tears and splinters almost



Eagle with Salmon.
Diameter 33½ in.

beyond control. Yellow cedar is less daunting, he says. But when basswood is finished with paint and a protective coating, it's hard to tell the difference between it and yellow cedar.

Carving Through Paint

The secret to successfully completing an example of this art form is to paint first and carve second. If not done this way, the colors, he says, will invariably bleed into the areas of negative space. The resulting, unwanted stains then have to be carved away. Ray didn't have to figure this out himself. The coastal Indians have used this technique for generations.

There are preparatory steps prior to getting the brushes ready. Before transferring the pattern to the cutout,

Ray applies a thin coat of shellac to the wood as a sanding sealer that helps prevent paints from bleeding across carving lines and carbon paper from leaving smudges. He then sands the surface lightly with 220-grit wet-and-dry paper. Once the pattern is transferred—a ballpoint pen leaves easy-to-follow impressions—he applies the paints. Early artists used pigments made from vegetation and minerals, but Ray takes his colors out of 2-oz. bottles of hobby or craft acrylics, thinning them down as much as 50 percent. Once the paints are dry, he brushes on a light coat of shellac to “tighten up” the surface of the panel.

“The last coat of sealer serves to provide a more dependable surface for the knife to penetrate, and it keeps the cut edges of the paint from crumbling and smearing,” he explains. Despite the amount of preparation, Ray admits touching up with paint and repairing chips and splinters are inevitable.

His favorite tools include a ½-in. to 1¼-in. no. 3 fishtail gouge and a knife with a sharp point and steep angle to the blade. The knife is especially useful for making stop cuts and the gouges are desirable for wood removal between stop cuts. How deep he relieves wood depends on the overall size of the composition. As a rule he makes shallow cuts—as little as ⅛-in. deep for small carvings—and deeper cuts for larger projects.

Since woodcarvings are invariably handled, Ray applies a topcoat of polyurethane. A carving can then be washed with a gentle detergent, if necessary, to remove hand oils and dirt. He seals both sides of the carving to avoid the tendency of wide wood to cup. For large presentations, he applies wood battens to the back to ensure the panel will not warp.

Ray proudly points out that while he borrows from traditional designs, he does something unique to his carvings. On a freeform piece, he generally chamfers the outside edge of the pattern to about half the thickness of the wood. It sets off the pattern and provides a kind of frame. On geometrical panels, he carves a channel along the outside perimeter of the



Beaver. 18½ in. by 36 in. Note the black U shapes representing the front teeth of the animal.

design as well as the outside edge of the ground or field. The results are more shadow and definition to the overall composition, but he admits these techniques require a lot of extra work.

Breaking With Tradition

There's considerable demand for this art form, with collectors worldwide whose eyes are wide open for fresh Native art, Ray says. Much of his work has sold in galleries in Seattle and Tacoma, Washington, and he continues to produce for collectors. Has he had a problem selling because he is not a Native American or First Nations artist? Ray admits he is one-quarter Native American, but does not capitalize on his heritage. It's Native *style*, he says of his work, and defends his approach with a statement suggesting good art is always appreciated and collected, regardless of the provenance.

He notes that while Northwest Coast artists are well versed in the traditional rules of this art form, many are going off in their own creative directions. “That’s the evolution and future,” he concludes. “If the art didn’t evolve, it would probably die out.” As an aside, he offers, “It’s good to buck tradition without being disrespectful.”

Regardless of the future of Native art, Ray’s skills, certainly in line with Northwest Coast artists, will no doubt continue to be recognized as a valuable contribution to a legacy rich in culture and history.

RECOMMENDED READING

Learning by Designing: Pacific Northwest Coast Native Indian Art Volume 1, Jim Gilbert and Karin Clark, Raven Publishing.

Learning by Doing: Northwest Coast Native Indian Art, Karin Clark and Jim Gilbert, Raven Publishing.

Looking at Indian Art of the Northwest Coast, Hilary Stewart, University of Washington Press.

Northwest Coast Indian Art: An Analysis of Form, Bill Holm, University of Washington Press.

“Totem Poles: The Myths and Realities of Native Art,” Roger Schroeder, *Wood Carving Illustrated*, Issue 19.

For commission work, instruction and patterns, contact Ray Mighells, P.O. Box 263, Killbuck, New York 14748/ 716-945-0098.

For courses on Northwest Coast art and craft, contact Kestrel Tool, 180 Snowberry Lane, Lopez Island, Washington 98261/ 800-669-3943.



If you want to create your own Native-style carving using traditional tools, you may want to get a crooked knife. As Ray Mighells has learned, its versatility goes beyond creating Native-style art. He uses them for a variety of carving, including stop cuts, curves and letters.

"They are good quality steel that holds a good edge," Ray says.

Crooked knives, such as those from Kestrel Tool, are at home in hard or soft woods. Both convex and concave surfaces can be carved, and the knife can be used for fitting two curved surfaces. The knife's double edge cuts with a draw or push stroke, and the bent shape allows access to areas in a variety of configurations, including hollowing. The



Tip

When first trying out your new crooked knife, the folks at Kestrel Tool suggest you think of slicing off a piece of wood instead of digging or gouging off a chip.

work of several tools can be done by turning the knife in your hand and using different areas on the blade.

These knives are available in several sizes relating to the size and type of the work. The smaller sizes, for example, are for small work, plus detailing and refining larger objects. Besides roughing and hollowing work, the full-size knives are used for mask and bowl carvings. (Our thanks to Kestrel Tool, Lopez Island, Washington, for providing this information about crooked knives.)

Painting: Symbolism in Colors

Once you have your piece carved, adding color completes the project. The colorized raven head shows a suggested color scheme based on the symbolism in the colors. In their book, *Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 2*, Jim Gilbert and Karin Clark explains the meaning of the colors:

“Black and red paints are used by many ancient cultures. One interpretation is that black represents death, including the death of a culture or an idea, and red signifies life and sacrifice or the birth of new ideas. Together, the two colours form an ideology of opposites that symbolize the continuity of life, death and reverse.

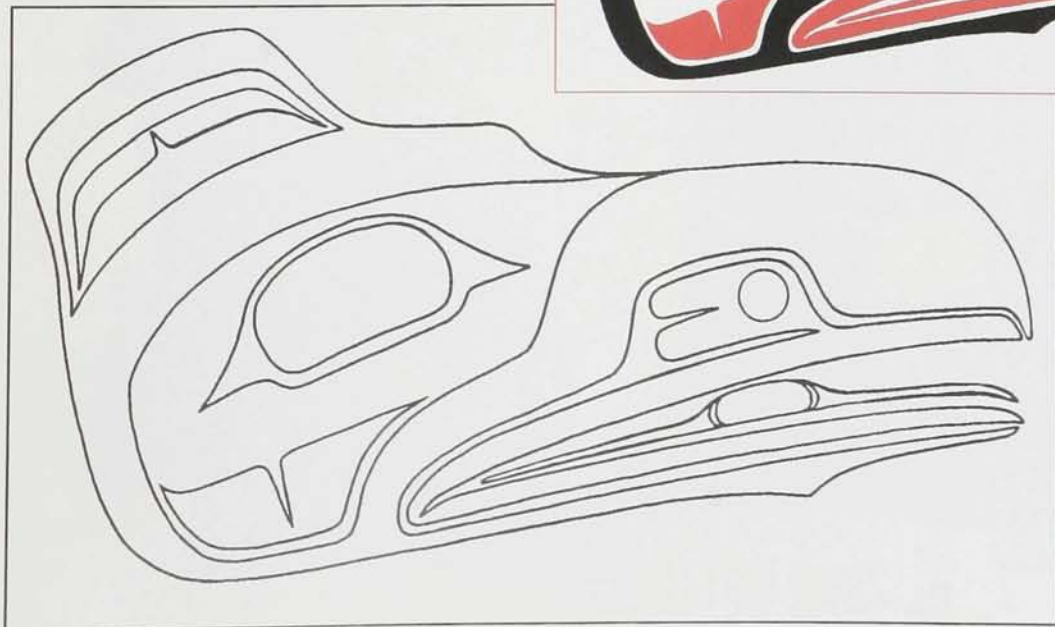
"Another idea might be that black represents the womb or Mother Earth. Out of this blackness comes new birth or form. The formline of most Northwest Coast art is black. The red might be representative of blood or the circulatory system, representing life.

"The inner secondary shapes, often representing the inside of the body, are usually red. The white, or negative, spaces between the black and red represent wind, or spirit, or air, providing breath so the painting or carving might not suffocate but continue to live. On the southern coast, black and red symbolize salt water and fresh water."



Raven Head

Pattern reprinted with permission of Raven Publishing from *Learning By Doing Northwest Coast Native Indian Art*, available from Fox Books, 800-457-9112.



BLACK BEAR

As an animal carver, I admit some of my best reference and inspiration comes from the Discovery Channel. I can view not only close-ups of the animals but also learn about their behaviors.

I saw enough videos and photographs of bears on rocks, especially ones preying on salmon, to know that the pose I chose for this project would be enjoyed by other carvers. I kept the base and overall size compact so it could be made into a roughout (see SPECIAL SOURCES). Large pieces of wood, in this case basswood, are expensive, and when wood has to be laminated to obtain a big block, the cost is driven up considerably.

Power Carving

Whether I am working on animals or flowers, for which I am noted, I rely on power carving tools. For roughing out the bear, I was able to remove wood very quickly with the aid of Typhoon™ burs. To define some separation between the bear's paws and the

rocks—the composition is carved from a single block of wood—I turned to fine diamond bits and ruby carvers.

For texturing the bear, I put several sizes of diamond discs to work. In less than three hours, I “haired” the entire animal. I also went over the texturing lines with





a burning pen. The burn provides an extra tone, making the hair more realistic after paints are applied.

After roughing out, fine detailing, texturing and burning, I still was not finished with the power tools. Since bits and burs tend to raise fuzzy grain in basswood, I cleaned up the bear with a rotary de-fuzzer.

Rocks are scarce in my area of Texas, so I purchased some from a

garden center for reference. If you study a variety of rocks, you will find much more than meets the eye after a casual glance. Not only are there many textures, but there are also a variety of colors, especially earth tones, which happen to complement the bear. When carving the rocks, I took one extra step: I used handtools to create and accentuate facets. If you sell power-carved projects, you may have discovered some

customers prefer a hand-carved look and believe the piece is more valuable.

Painting Instructions The Rocks

The process of painting the rocks tends to get messy, so start with them rather than the bear. Do not worry about minor problems such as an unpainted crevice. These can be corrected even after the bear is painted.

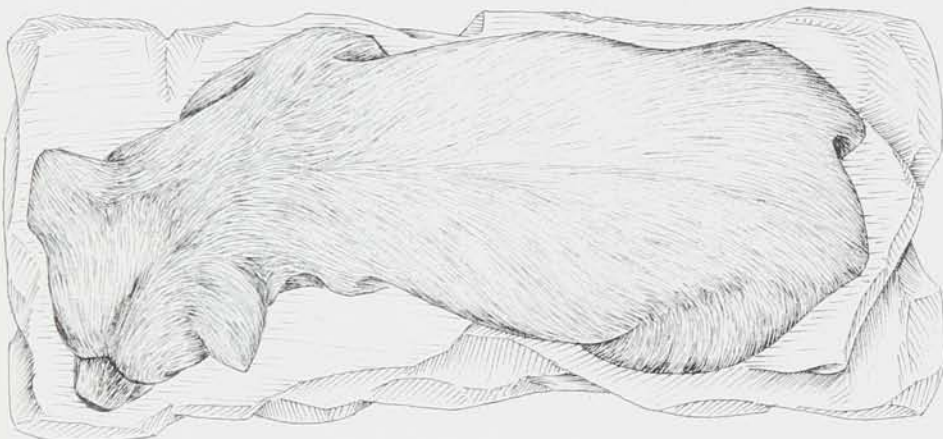
I prefer Jo Sonja® acrylic paints. Ideally, they mix and blend well. Assemble the following Jo Sonja® colors, many of which are earth tone, and make a watery wash of each:

- Burnt Sienna
- Burnt Umber
- Cadmium Red
- Charcoal Black
- Raw Sienna
- Raw Umber
- White

The secret to painting rocks is taking a "blotchy" approach while having the colors run together. Using the brush with a careless stroke, apply one color, then paint over it. Since there is no clear division of colors, neatness is not a priority. Do not bother to clean the brush as you change colors.

Some of the rocks should have more of one color than another. A very dark rock, for example, is base-colored in Black with White applied sparingly. A brown rock is mostly Raw Umber with Raw Sienna highlights.

After applying at least two colors to each rock, spatter them with all of the colors listed above. To accomplish this, dip an old toothbrush into the washes. Pull a fingernail or the side of a pencil across the wet bristles to affect the spatter. Try out the painting process on scrap wood before tackling the project.



The Bear

Before painting the bear, realize you do not want to cover the texturing and burn lines, which a heavy coat of paint will do. Instead, use several light washes of each color or mix.

Start with the muzzle by applying a mixture of White and Raw Sienna. Make sure this wash fades into the Raw Umber used for the rest of the body. To paint shadow areas—creases and the underside of the animal—add a small amount of Black to the Raw Umber. To create a shadow around the nose and mouth, use a small amount of Raw Umber and Black mixed together. Apply with a dry brush.

For the eyes, take Black straight from the tube, applying the paint in a nice even coat. Let it thoroughly dry. Next, mix Raw Umber and White to make a light brown tone for the irises. Let the paint dry. Paint the pupils Black and let them completely dry. Paint a fine highlight or spot on the eyes using White from the tube. Finally, brush on a small line of Cadmium Red beside the pupils.

After the carving is dry, seal the carving with three coats of Finish, a permanent coating. Let each coat dry before applying the next.

Mix together five-minute epoxy with a toothpick, apply a dot to the corner of each eye. Only a small amount is needed to cover the eyes. To keep the realistic look at its best, do not get any of the epoxy into the eye creases. When the adhesive is dry, carving fans will think that glass eyes were inserted.

Wanda Marsh is a professional carver, author, and instructor. She lives with her husband in New Caney, Texas.

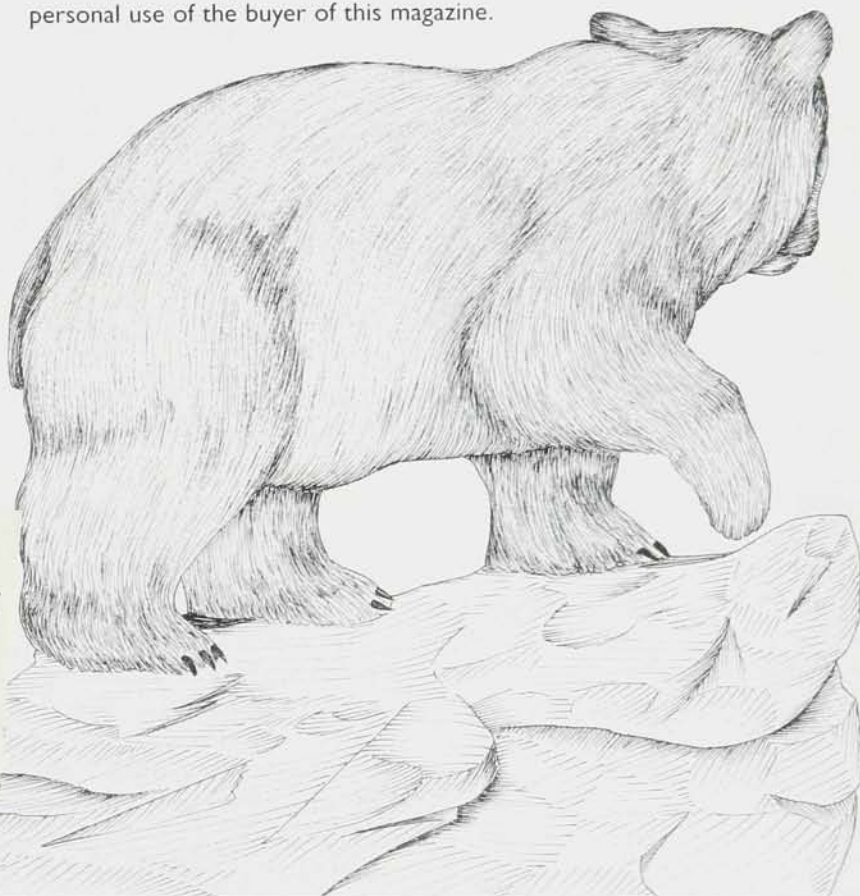
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RECOMMENDED READING

If you enjoy creating delicate carvings, check out Wanda's *Carving Realistic Flowers in Wood*, available from Fox Books, 800-457-9112
www.carvingworld.com

FULL DETAILS ON
THE 2003 SESSION
See page 76

CHAIRPERSONS OF CONGRESS

**Meet the first couple behind the
International Woodcarvers Congress,
the biggest show in the Midwest**

By Mark Weinstein

Strike up a conversation with Larry Yudis about the role he and his wife Carol have as chairpersons of the International Woodcarvers Congress (IWC), and he quickly mentions they are only two out of the 100 or so volunteers.

"We used to set up the seminars, call people who might want to teach, set up the banquet, virtually everything," he recalls. "Many of the duties we had to do all by ourselves have been divided up by a very active and helpful Board of Directors. After many years of hard work by a lot of people, it's a finely tuned engine. Everybody knows what his or her job is."

Larry has been IWC show chairperson since around 1986, is currently treasurer and a past board president. Carol has been membership secretary for many years.

"Carol was also given the title of show chairperson around 1996 when it became apparent she was doing most of the work," Larry adds. The two write a "Show Chairpersons' Report" published in the annual show report on the Affiliated Wood Carvers, Ltd. (AWC) website (www.awcltd.org).

He and Carol, who own The Woodcraft Shop in Bettendorf, Iowa, have been members of non-profit AWC since 1982. The AWC sponsors the IWC, described on the organization's website as the "longest running, most prestigious, competitively judged woodcarving show in existence."

The June 14-22 event is expected to attract between 3,000 and 5,000 people plus hundreds of show entries from most states, Canada and usually some countries overseas.



Larry (BIG DOG) and Carol Yudis

BEST OF SHOW 2000

by Peter Ortel



"I guess you could call it a labor of love," Larry says. "The main incentive is the satisfaction we get once the show and competition is a wrap and everything went well and people went away happy with the whole affair."

For Carol, a memorable moment is the hour before the show opens to the public each Thursday of Congress Week.

"The whole show is set up and in place," she explains. "The Featured Exhibit is in place, the Best of Show pieces are in their special place and the hard work of our set-up crew is evident in the magnificent display of all the competition pieces."

"Each year it is completely different, and yet it's the same because of all the work involved, the work of the competitors, the work of the judges during their two whole days of

deliberations and the work of the volunteers who put in countless hours to make the show happen."

Larry and Carol, who have been married 33 years, will spend part of Congress Week "putting out fires," but they'll also talk to hundreds of people, some they only see at this event.

"Outgoing to the point of obnoxious sometimes," is how Larry describes himself. "When I walk into a show or seminar, everybody pretty much knows I'm there due to my personality, nature and size," he says. "The don't call me the BIG DOG for nothing. I'd say I'm larger than the average size carver."

"Besides trying to make a living at this, the friendships we have developed are phenomenal. It's a natural fit for me to reach out to some of these people. I can call in a favor

due to the relationship I have with them."

Unique Features

The Woodcraft Shop even receives mail-in entries from for the show. Entries can be sent in from anywhere in the world. Larry points out members of the host club, the Mississippi Valley Woodcarvers Association, are involved with transporting the mail-in entries to the show site in nearby Davenport. There, they unpack those entries, receive carry-in carvings, set up the show after the judging and work security during open show hours. After that, the volunteers repack mail-in entries and return them to the store for mailing. They also take down other show essentials and put everything back into storage.

The mail-in entry and judges

BEST OF SHOW
2001

by Cliff Bulkow



CONGRESS WEEK MOVES TO FAMILIAR SITE

After nearly 20 years at the Putnam Museum, the International Woodcarvers Congress (IWC) will return to a place familiar to many carvers—the Mississippi Valley Fairgrounds—the event's original location. The June 14-22 session is expected to attract between 3,000 and 5,000 people.

There will be about 150 to 250 competitors from just about every state, many parts of Canada and usually other countries overseas.

About \$17,000 and other prizes will be awarded to the top entries in the full category, competitively judged woodcarving show sponsored by the Affiliated Wood Carvers, Ltd. (AWC), the parent organization of the IWC. AWC membership is necessary to compete in the show unless you are 18 or younger.

The AWC website—awcltd.org—contains details about Congress Week, including information about the shows, rules for competition, and the group and class listings.

Questions regarding the competition, seminars, the show or membership in AWC can be directed to Larry or Carol Yudis, (563) 359-9684 during the day or (563) 355-3787 evenings.

Entry forms for the show should be mailed to:

Affiliated Wood Carvers, Ltd.

P.O. Box 104, Bettendorf, IA 52722

Shipped-in carvings should be sent to arrive between May 1 and June 15 to:
AWC Ltd.

Care of The Woodcraft Shop
2724 State St., Bettendorf, IA 52722

spending two days examining entries are among several unique features of the Congress. Others include allowing exhibitors two days to bring in their entries, seminars taught by world-class artists, the highest payout of cash and awards of any full category woodcarving competition and two Judges Critique Sessions.

Exhibitors last year ranged from 5 to 90 years of age. "Until a few years ago, we had people who had competed since the late '60s, and some of them still visit," Larry says.

This year's competition has more than a dozen groupings and nearly 70 classifications covering a full range of carving. The groupings include abstract and ornamental, animal, birds, caricature, fish, human figure and, religious and mythical. There are two categories, with Category One for everyone entering the competition except for Category Two participants, who are past "Best of Show" winners at the Congress.

Each of the judges—experts in the



BEST OF SHOW
2002

by Fred Cogelow

anyone attending the show and held in an area where there is no admission charge. About 200 to 300 people attend the two-hour sessions.

We Are Family

"Coming to the Congress is like a family reunion," Larry says. "You're able to get together with so many people you've known over the years while meeting new people. You can tell the newbies who walk around with a dazed look on their face—like they've died and gone to carver's heaven."

One of the most touching moments for Larry occurred at last year's Congress, when he and Carol were not even there. His father, Walter Yudis, died a few days before the banquet. Larry and Carol called Tom Kreyling, the AWC president, on his cellular phone, while Tom was speaking to 250 people at the annual awards event.

"When Tom announced I was on the phone everyone began hooting and hollering," Larry recalls. "It meant a lot to us that they cared that we weren't there."

woodcarving field—was chosen by the Judges Selection Committee. This year's judges will be Dave Johnson of Ottawa, Ontario, Canada; Randy Landen of Derby Kansas; and Jim Stadtlander of Mantua, Ohio.

Their judging standards will focus on four areas: originality and design, skilled executions, surface finish and final presentation.

Critique Sessions

At the Judges Critique Sessions, to be held June 21 and 22, judges discuss the criteria they used to select the winners in each category.

"During the two-day judging

session, the judges will pick certain pieces they want to feature during their Judges Critique Sessions," Larry explains.

Photographs will be taken of a specific carving or part of a carving to illustrate why it did or did not merit a certain award. Many times, the judges will use carvings that were not ribbon winners.

"A carving may look fantastic at first glance, but upon close inspection, something may be blatantly wrong with the piece, thus putting it out of contention for a ribbon," Larry says.

The judges take questions during the sessions, which are open to

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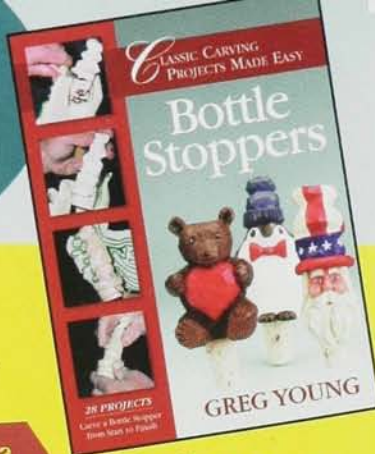
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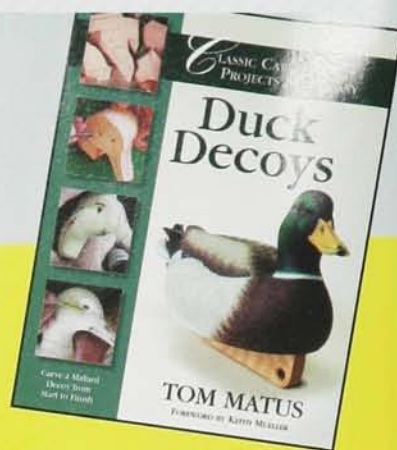


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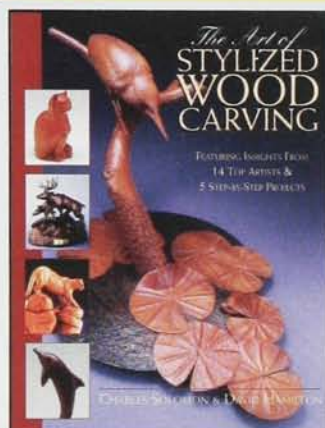


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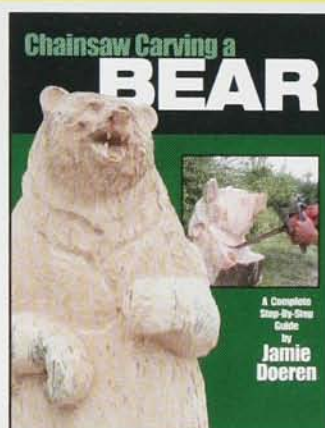
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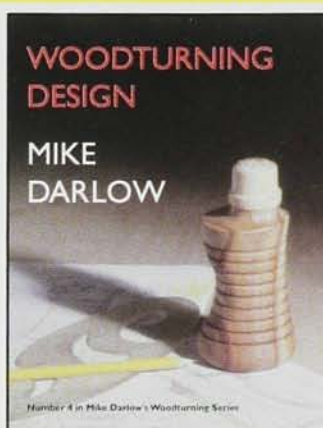


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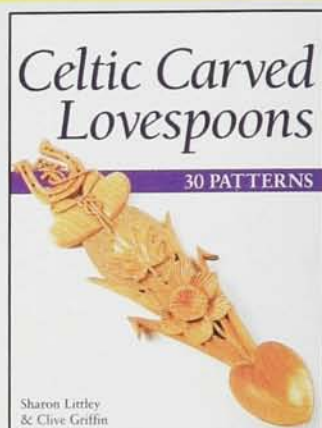


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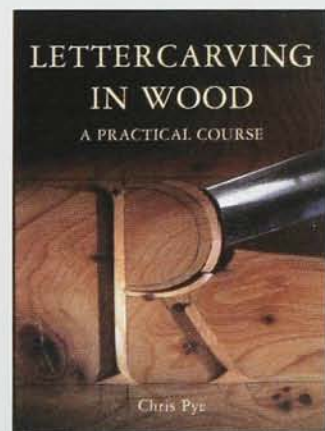


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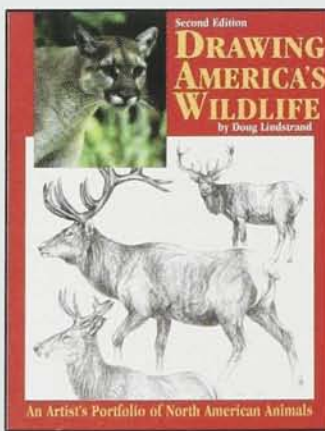


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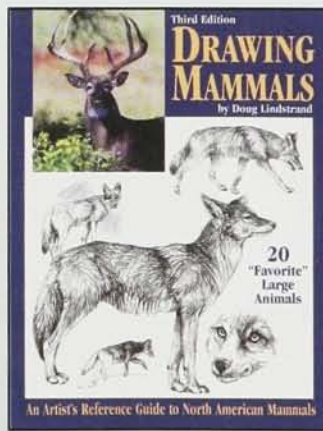
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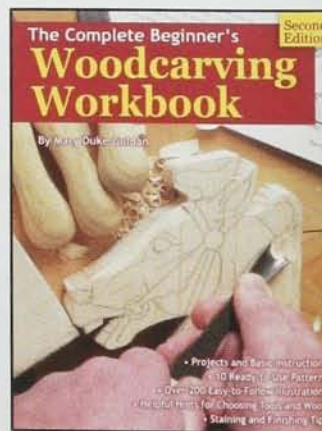
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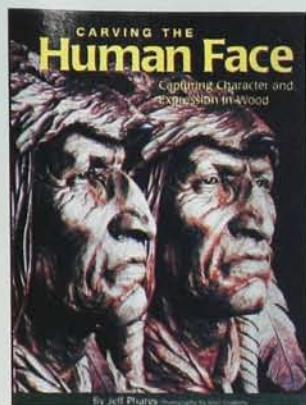
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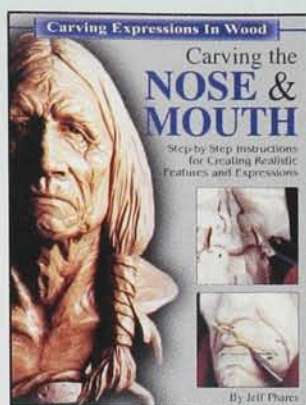


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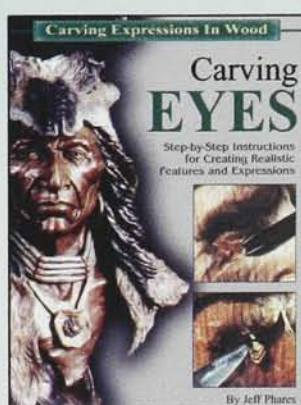


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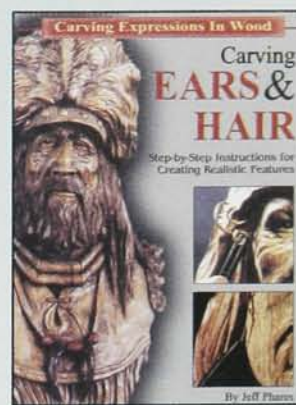


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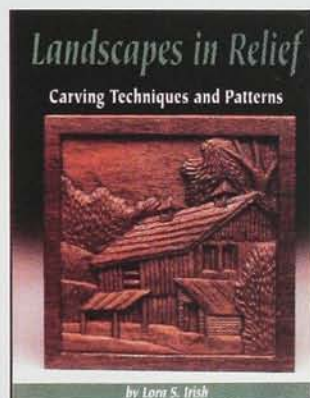


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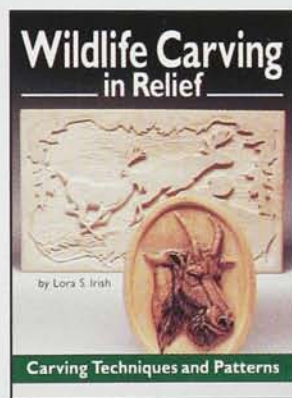


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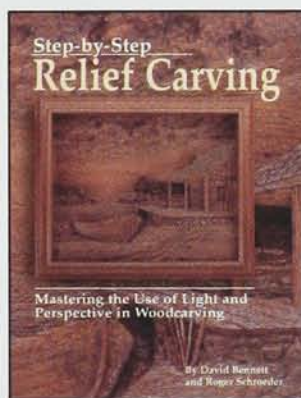


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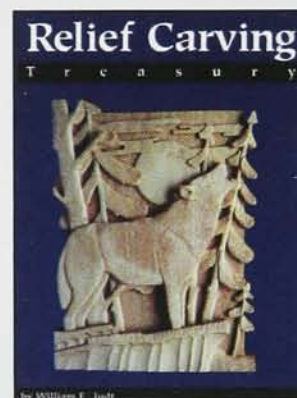


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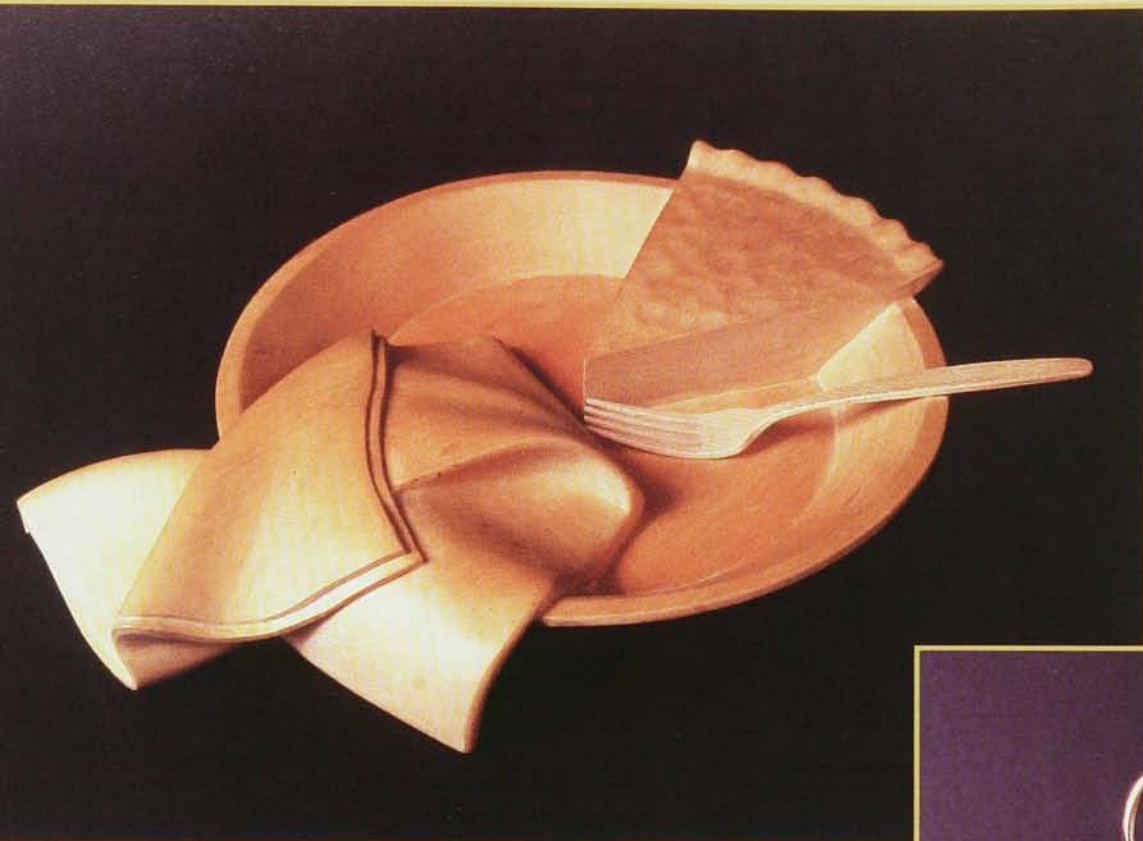
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Jelutong

A woodcarver's delight has interesting byproducts

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



Carl Johnson's plate, pie slice and napkin were carved from a single piece of 2-in.-thick jelutong. The fork was carved separately and glued in place.

Woodcarvers in the United States have been giving high marks to jelutong for several decades. Unfortunately, cavities appear in the wood that require filling. Yet, what is a bane to carvers is actually a boon to others. These pockets contain latex that is tapped and turned into chewing gum!

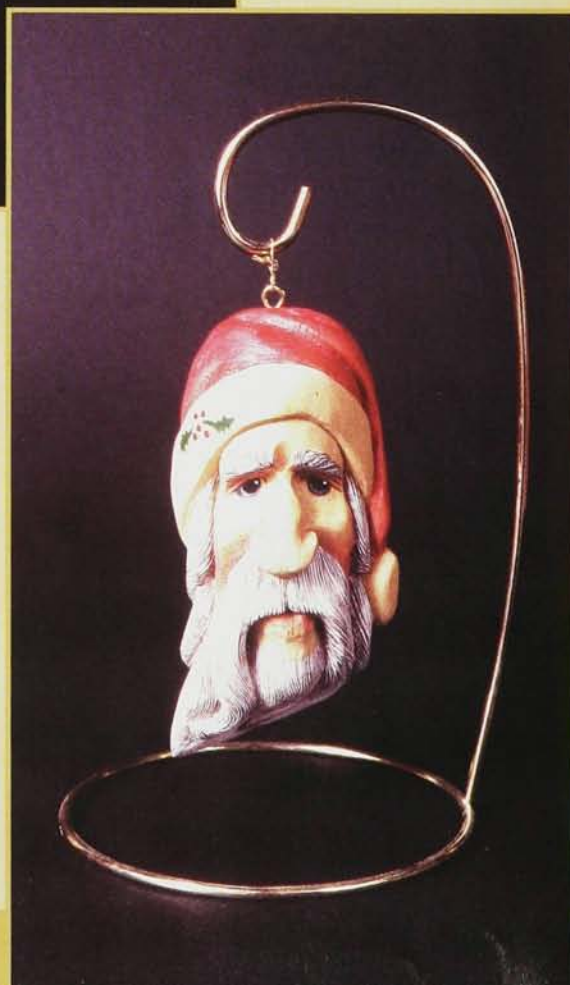
A member of the dogbane family, jelutong is exported from Malaysia and Indonesia. Trees reach heights of 200 feet and obtain diameters up to 8 feet. Aside from a source for gum and rubber products, jelutong is

also used in the manufacturing of plywood, boxes, drawing boards, pencils, matches, battery separators and is fashioned into wooden clogs. Take a look around your home and you may find it hanging on your wall in the shape of a fine picture frame.

Jelutong averages 29 pounds per cubic foot when

Carol Jean Boyd's Santa head was carved from jelutong. She appreciates the way the wood can be burned and how it accepts paint.

dry. Compare that to basswood, which weighs in at 26 pounds per cubic foot. It's a relatively light wood with a soft but firm texture and a medium density. Owing to these properties, woodcarvers find it to be an exceptionally easy wood to carve. Not only does it take fine details, but there is little dulling of the tools. Power carvers soon discover that it's a delight to work with,



Another of Carl Johnson's single-piece jelutong creations is 3 in. thick and features bananas. Undercutting to leave fragile details is not a problem with the wood.

and sawing, planning and boring are accomplished with ease. Even sanding is a pleasure because it produces smooth, clean surfaces. And if you need to glue boards together, you won't have a problem with polyvinyl acetate, polyurethane or epoxy adhesives.

Woodcarvers also appreciate the wood's color. It's an off-white when



freshly cut but turns a straw-yellow after being exposed to air; and there is almost no difference between the colors of the heartwood and sapwood, which means little waste. Jelutong's plain grain may be a liability to furniture makers, but it's definitely an asset to woodcarvers who want to paint their work. Jelutong is very easy to color and even takes a stain well.

Among jelutong's other pluses is its stability. It's relatively easy to remove moisture by air or kiln drying, with negligible warping or splitting, and the wood shows almost no movement when dry. Owing to these properties, lumber companies are able to sell boards up to a whopping 6 in. thick. It's no wonder that it has been valued by model builders and especially pattern makers, who are using it as a substitute for sugar pine.

On the downside, jelutong can be brittle, and it does dent more easily than basswood. And those latex pockets, which appear lens-shaped on

Jelutong relief panel by Kevin Patch of Pittsburgh, Pennsylvania. Kevin achieved a variety of textures and aggressive undercutting with the panel.

flat-sawn boards, tend to show up at regular intervals along the length of a board. Some carvers recommend wood filler, and other suggest making a jelutong patch.

Watch out for discoloration. Fungi, introduced when the tree is tapped for latex, will leave stains. And be aware that the jelutong is not durable outdoors.

Fortunately, jelutong is not difficult to locate, but you won't find it at your local home improvement center. According to www.woodfinder.com, 15 lumber retailers in 11 states carry the wood, and many of them offer mail-order service. Some of these dealers offer only carving blocks. Although jelutong costs more than basswood, don't expect to take out a second mortgage when you purchase the wood. It should cost about \$6 per board foot for 1-in.-thick lumber, but that figure will be higher if you select thicker boards.

REQUEST FOR SUBMISSIONS

Most American and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany and a handful of other species. But have you carved rosewood? How about dogwood or lignum vitae? Send in anecdotes, stories and photos of carvings you have done in unusual 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 "star" rating 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.



Santa by master carver Ernest Szentgyorgyi. The 3-foot-tall Santa is 11 1-in.-thick boards wide. Ernest says that jelutong carves better than basswood, and he finds carving very fine details poses no problems. To fill the latex cavities, he used jelutong patches. The paint consists of watercolors over an acrylic white base. Ernest finished the carving with an antique glaze to emphasize details.

Rating Jelutong as a Choice for Carvers

WCI uses the following rating system for the woods it reviews:

4 ★★★★★ = excellent

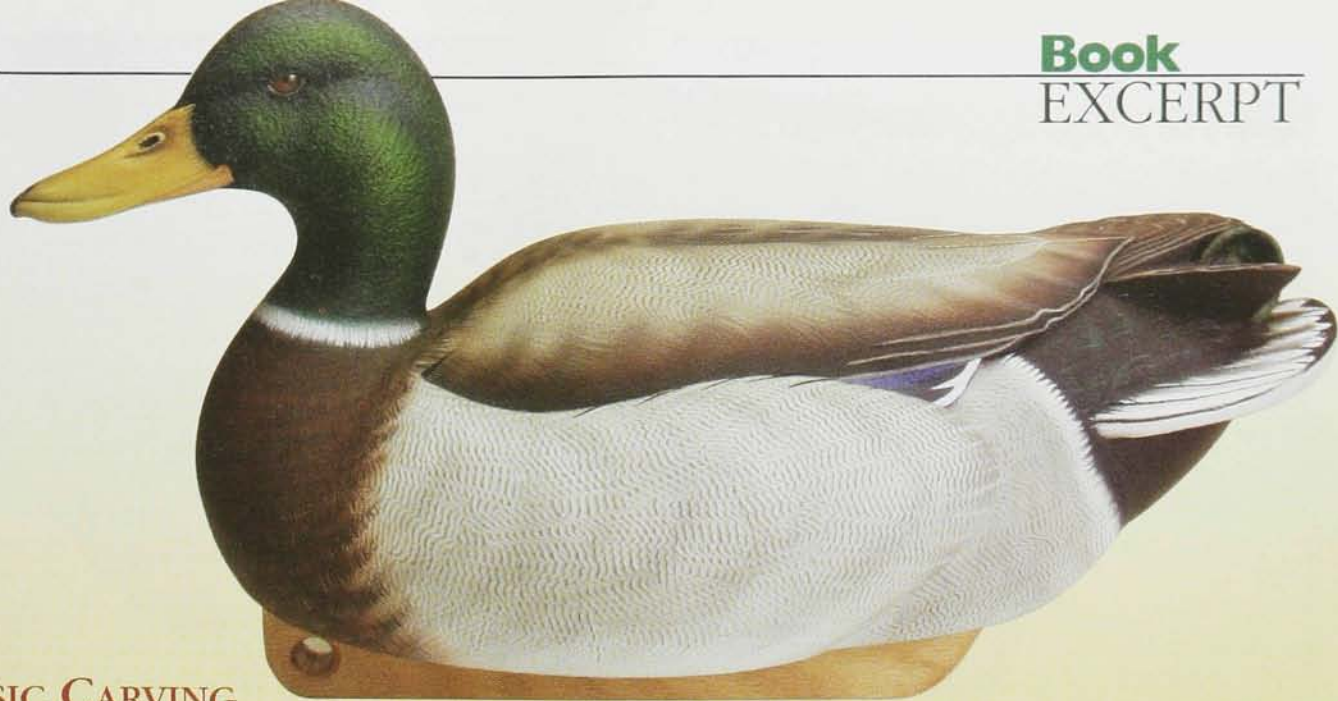
3 ★★★★★ = good

2 ★★ = fair

1 ★ = poor

WCI's rating: 3½ ★★★★★

For more information on jelutong and other species, *WCI* recommends *100 Woods: A Guide to Popular Timbers of the World*, Peter Bishop, The Crowood Press.



CLASSIC CARVING
PROJECTS MADE EASY

Duck Decoys

Editor's Note: A carved mallard decoy is one of those classic carving projects that everyone recognizes, whether he carves or not. In his new book, Classic Carving Projects Made Easy: Duck Decoys, World Champion Tom Matus shares his tips and techniques for creating a working drake mallard decoy. On the following pages is an excerpt from the book, showing how combing and sponging can be used to create texture.

Applying Paint

Painting techniques for decoys often call for a mixture of traditional and modern application methods. Combs and sponges create a unique texture and were used by the decoy makers of the early 20th century. The airbrush is a recent invention that can add subtle color changes and the illusion of depth.

When you are deciding on which application method to use, look back at your field observations and reflect on what a mallard actually looks like. A rougher head than the side pocket, smooth breast and tertial... Those are the attributes that will make your decoy stand out and look alive. Adding them can only enhance your carving.

Sponges

Sponges are used to create texture on the painted surface. I prefer to use synthetic sponges like those used as packing material or as underlayment for rugs. Any close-pored sponge will work well. I inspect the grain and the

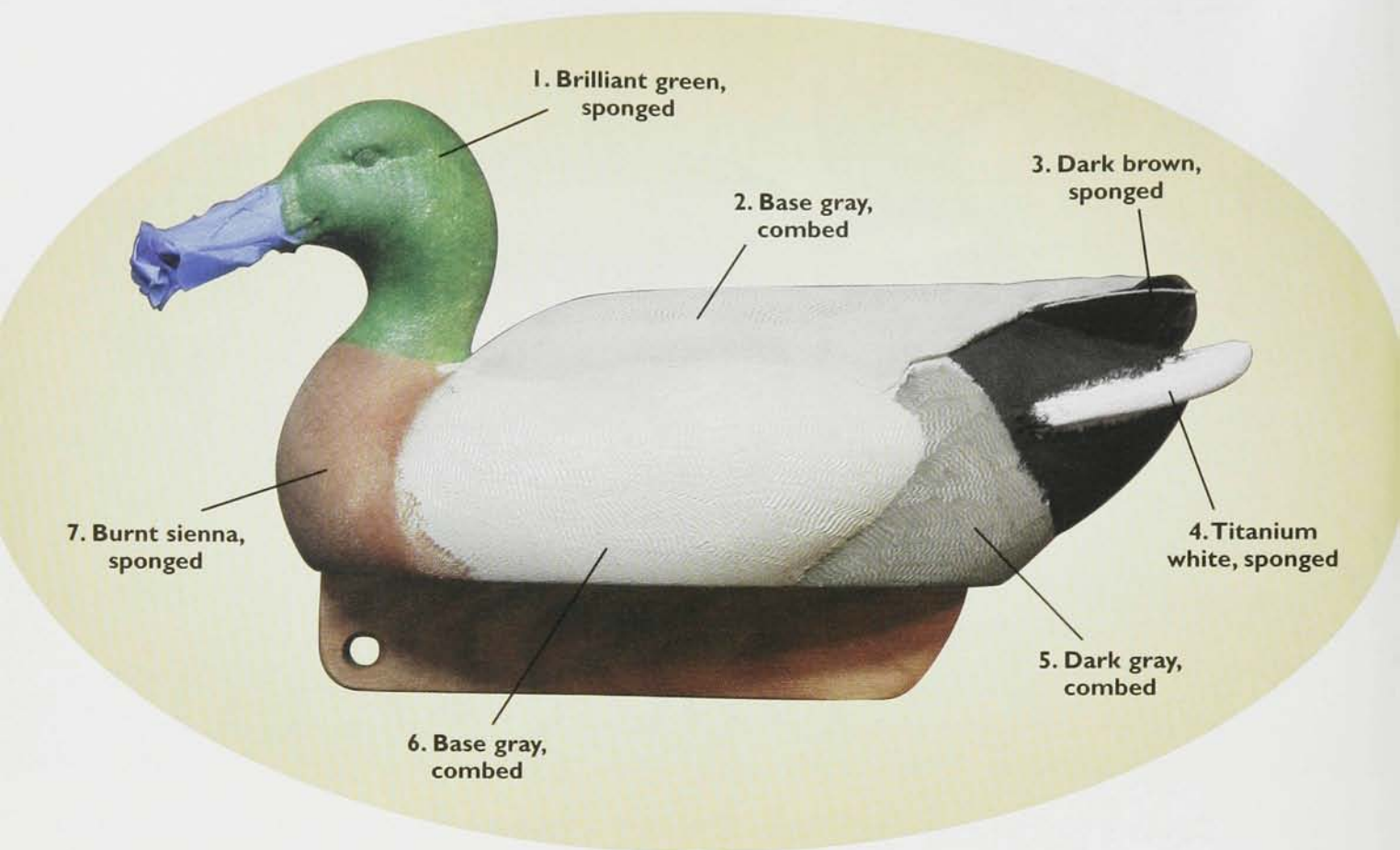
pattern of the sponge and try to equate that to the texture of a bird. It is my belief that changing the texture from the head and breast to the rump and tertials aids the overall look and effectiveness of the decoy from a distance.

Combs

Combs are made from a .125 thick spring steel, with long teeth and small gaps between the teeth. By running the comb through the thick impasto-like paint you will create ridges and valleys that simulate the look of a vermiculated side pocket. With much practice, this will be a quick way to achieve great likeness of species for any of the birds that have this pattern. Combs can be purchased from a variety of vendors.

Preparing the Decoy

Prior to applying any paint, I seal my decoys with three coats of Deft Matte Varnish. I use a Scotch Brite pad to rough up the surface slightly so that the outer surface will bond with the texture paste. Texture paste is a thicker-than-normal substance that is made from acrylic-like gel, minus the color. It is similar in consistency to sour cream. I have found that too many coats of Deft will provide a slippery surface where paint literally slides off. (Trust me, I have seen this happen on one of my birds while it was being judged in the water tank.) My primer is the sponged and textured surface; the base coat is a combination of paint and gesso.



Step One: Create Texture

The first step in painting a decoy is to apply texture with painting techniques called sponging and combing.

Before you begin, note that the tooth, or orange peel look, that is produced from the sponging will make hills and valleys. Over time, these hills and valleys will wear in certain areas. Because of this, I like to tint the base coat to the color of the tooth. Other carvers apply texture to a decoy with one color then apply base coats. I like to get my decoy as close as possible from the beginning so that it starts to take shape and so that I can see where I am going with my next steps.

When the texturing is in place, allow the paint to dry thoroughly. I do not recommend force drying the paint. I have seen, in other instances, how adding heat to the outer layer creates a false sense of curing. The subsequent addition of watery base coats reactivates the lower uncured layers. The result is, quite simply, a big mess. Drying takes 24 hours or more. I usually use this chance to study my reference material and to formulate a game plan for the remaining painting procedures.



1. The combing technique is illustrated here on the side pocket. First, apply a thick coat of paint to the area to be combed.



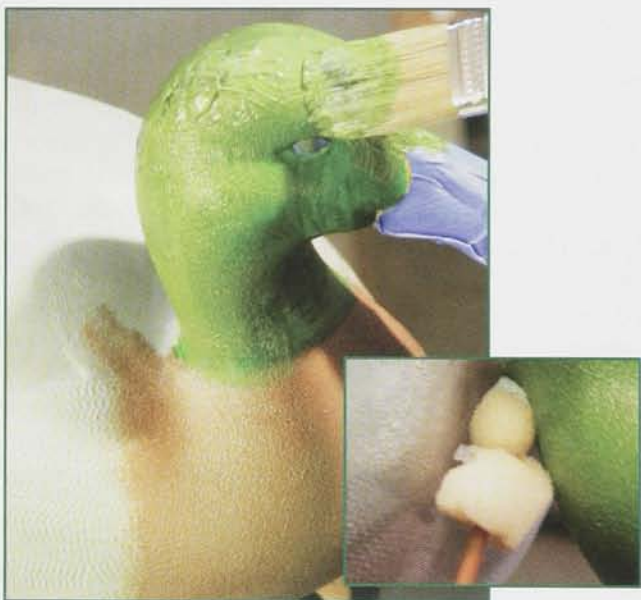
2. Holding the comb almost parallel to the surface, touch the tips of the comb to the paint. Use small back and forth motions as you drag the comb downward through the paint. The texture left behind will follow the example in this picture. Do small areas at a time to avoid creating an even pattern.



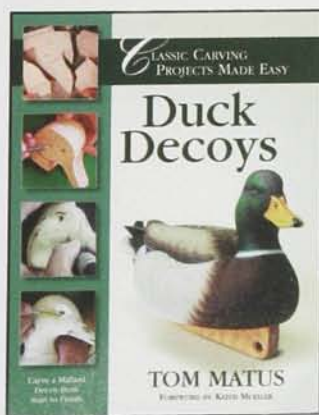
4. This close-up shot shows the addition of sponged-on texture on the breast. A stiffer sponge is used on the breast; a less stiff sponge is used on the rump to create a different look.



3. The finished combed area now has a textured look meant to simulate the vermiculation on the side pockets. This technique can be used on the side pockets and the back.



5. Sponging will be used on the head as well. First apply a thick coat of green with a brush. Add a touch of water to the eye, then use a sponge to create texture all over the head. A smaller sponge is needed to work behind the head, close to the bill, around the eyes and under the chin.



Now you can learn to carve a traditional mallard (drake) decoy from start to finish with the expert instruction provided in this book. No detail has been left out! Special chapter on painting and carving pattern with paint swatches is also included.

Duck Decoys
Classic Carving Projects Made Easy Series
By Tom Matus
72 pages, soft cover
\$14.95 plus \$3.50 shipping and handling

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Calendar of EVENTS

DEADLINE TO SUBMIT EVENTS

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

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. \$2 admission. Judy Whyte (604) 870-9852 whyte@telus.net

May 3. Genesee Valley Woodcarvers Club of Rochester, New York 19th Annual Show and Competition, ROCHESTER, NEW YORK, (Rochester Museum and Science Center, 65 East Ave.), Sat. 10-4. Free admission. Chris Nilsen, 20 Eton Ct., Pittsford, NY 14534 (585) 424-6876 cfname@rit.edu

May 3-4. Fantasies in Woodcarving, TRENTON, MICHIGAN, (2700 Westfield Rd.), Sat. and Sun. 10-5. Free admission. Jim Canterbury, (734) 675-9395, Ben Pappas, (734) 379-9318 or Larry Allen (734) 282-8486

May 3-4. Capitol Woodcarvers Show, SACRAMENTO, CALIFORNIA, (Scottish Rite Temple, H Street), Sat. 9-5 and Sun. 10-4. Admission \$5, children under 12 free. Kirt Curtis judging. Tony Marta, 6324 Merton Way, Sacramento, CA 95842, (916) 334-3439

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.

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. N.A.W.C., PO Box 531, Mountain Home, AR. (870) 424-3976 dulaneyr@mtnhome.com

May 17. Capitol Woodcarvers Assoc. 14th Annual Wood Carving Show, OLYMPIA, WASHINGTON, (Olympia Community Center, 222 N. Columbia), 9-5:30. 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. 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. Lou Coover, 1991 Ridgeview St., San Diego, CA 92105 (619) 264-9486 streboreoj@webtv.net

May 24-25. Richmond Carving Society 14th Annual Woodcarving Show, STEVESTON, BRITISH COLUMBIA, CANADA, (Community Center 4111 Moncton St.), Sat. 10-5 and Sun. 12-4. Admission \$3. Bill Travník, (604) 531-9528 watravník@shaw.ca

May 31. Spring Show and Sale, Peterborough and District Woodcarvers' Assoc., PETERBOROUGH, ONTARIO, CAN, (Queen Alexandra Community Center, 180 Barnardo Ave.), 9:30 - 4. \$3, \$2 seniors, children 12 and under free. Jim Hill, (705) 741-0800 hill_james_leonard@hotmail.com

June

June 6-8. Tri-Cities Woodcarvers Assoc., 6th Annual Woodcarvers Rendezvous, KENNEWICK, WASHINGTON, (Benton/Franklin Fairgrounds), 9am Fri. and Sat. with cleanup Sun. Dave Carlson (509) 946-8873, Ron Lunde (509) 582-8694, ronlundetc@msn.com

June 7. 5th Annual Connecticut Woodcarvers One-day Show & Sale, BRISTOL, CONNECTICUT, (New England Carousel Museum, 95 Riverside Ave., Rt. 72), Sat. 10-4. Museum entry fee \$4. Ernest A. Hill, 308 Rt. 81, Killingworth, CT 06417 (860) 663-1274 ErnestH746@AOL.com

June 7-8. 4th Annual Show - Johnny Appleseed Wood Carvers Club, MANSFIELD, OHIO, (Richland County Fairgrounds), Sat. 9-5, Sun. 9-4. Free admission. Tony Fox, (419) 892-2314, deefox60@copperfast.com or Steve Laser, (419) 347-4329, laser@copperfast.com

June 12-15. Kaw Valley Woodcarvers' 10th Annual Carving Seminar, BALDWIN, KANSAS, (Baker University), \$85 commuters, \$145 all but meals, \$190 total package. Max Nicholson, 3409 NW Harold Court, Topeka, KS 66618 (785) 286-2227

June 14-15. North Platte Wood Carvers, First NEBRASKAland Days Wood Carvers Show, Sale & Competition, NORTH PLATTE, NEBRASKA (Stockman Inn, 1402 S. Jeffers), Sat. 9-6 and Sun. 10-4. Roy Pressler, 503 Sandpiper Way, North Platte NE 69101 (308) 532-7207, Ron Meyer, 315 S. Sycamore, North Platte, NE 69101 (308) 534-5136

June 14-15. Smoky Hollow Woodcarvers' 7th Annual Woodcarving Show, LA CRESCENTA, CALIFORNIA (Crescenta Valley Park, Honolulu and Dunsmore), Sat. and Sun. 10-4. Free admission. George Smith (818) 353-1932 smokygeorge@aol.com

June 19-21. Affiliated Woodcarvers 37th Annual International Woodcarvers Congress, DAVENPORT, IOWA (Mississippi Valley Fairgrounds, 2815 W. Locust St.), Thur.-Sat. 10-5 and Sun. 10-4. Admission members \$2 daily, \$5 for 4-day pass, non-members \$4 daily, \$10 for 4-day pass, children 12 and under free. Larry and Carol Yudis (319) 359-9684 days, (319) 355-3787 nights

June 20-22. 2nd Annual Rendezvous, SPOKANE, WASHINGTON, (Spokane KOA N. Barker Road. I-90 exit 293), Fri.-Sun. 8:30-4. Free admission. Gloria Strandquist (509) 924-1186, wnook@att.net KOA reservations (509) 924-4722

June 27-29. Wahpeton Carving Weekend, WAHPETON, NORTH DAKOTA (North Dakota State College of Science), Sat. and Sun. 8-5. Free admission. Reuben Brownlee, 614 15th Ave. N., Wahpeton, ND 58075 (701) 642-3532

July

July 5. 22nd Annual Woodcarver's Day, MYSTIC, CONNECTICUT (Olde Mistick Village) Sat. 9:30-5. Free admission. Warren J. Blessing Jr., 309 Woodbridge Rd., Coventry, CT 06238 (860) 742-3253

July 5-6. Minowa Wood Carvers Show and Sale, HARMONY, MINNESOTA, (Slim's Woodshed, 160 First St. N.W.), Sat. 10-5 and Sun. 10-4. Donation \$2, children free. Exhibits include Caricature Carvers of America's Circus. Stanley Maroushek, P.O. Box 594, Harmony, MN 55939, (507) 886-3114

July 12. Lake Country Carver's 22nd Annual Wood Carving Show & Sale, DELAFIELD, WISCONSIN (Public Works Bldg., 111 Main St.), Sat. 10-4. Free admission. Bob Dake, (262) 785-8921, r.w.dake@worldnet.att.net

July 19-20. Eastern Oklahoma Woodcarvers Show, TULSA, OKLAHOMA, (Tulsa State Fairgrounds), Sat. and Sun. 9-5. Admission \$2. Rusty Johnson, 2923 S. Boston Ct., Tulsa, OK 74114

July 19-20. Maine Coast Carving and Arts Competition, BELFAST, MAINE (Boathouse on Front Street), Sat. 9-6 and Sun. 9-4.

Free admission. Ellen Flewelling, 43 Oak Dr., Northport, ME 04849 (207) 338-5309 nwood@gwi.net

July 26. 20th Annual Blackduck-Wood Carvers Festival, BLACKDUCK, MINNESOTA (Wayside Park), Sat. 9-5. Free admission. Jim Schram wren@blackduck.net

July 26-27. Prince Edward Island Wildfowl Carvers Assoc. Competition, CHARLOTTETOWN, PEI, CANADA, Sat. 1-5 and Sun. 10-4. Free admission. Rus Melanson (902) 566-5331 rcmelanson@gov.pe.ca

August

August 2-3. 19th Annual International Woodcarvers Festival, LAKE BRONSON, MINNESOTA, (Lake Bronson State Park), Sat. 12-5 and Sun. 10-5. \$4 park permit. Woodcarvers Show, P.O. Box 9, Lake Bronson, MN 56734 (218) 754-2200

August 7-17. International Woodcarving Competition/Exhibition Show-2003, Southtowns Wood Carvers of Western New York, HAMBURG, NEW YORK, (Mt. Vernon Building-Erie County Fairgrounds), Thur.-Sun. 10-10:30. \$7 for fair entry, children under 10 free. Lloyd Crissman, 36 Royal Crest Dr., Orchard Park, NY 14127, (716) 675-0987, Chuck Trudel, 710 Ostrander Rd., East Aurora, NY 14052, (716) 652-7692

Calendar of EVENTS

August 16. Green Mountain Woodcarvers' 30th Annual Exhibit/Sale, MORRISVILLE, VERMONT, (Peoples Academy), Sat. 9-4:30. Featured carver - Pete LeClair. Free. Gloria Washburne, (802) 223-7929, or Betty Gergely, (802) 253-8980

August 16-17. Cincinnati Carvers Guild's 32nd Annual Show and Competition, CINCINNATI, OHIO, (Holiday Inn North, I-275 and U.S. 42), Sat. 10-5 and Sun 11-5. Admission \$3, scouts in uniform and children under 12 free. Mike Boback, 1064 Archland Dr., Cincinnati, OH 45224, (513) 521-0059 or Don Lerch, (513) 931-8806

August 23. 2nd Annual John LaForest Bird Carving Contest - New England Songbirds, MARSHFIELD, MASSACHUSETTS, (Marshfield Fair, Rt. 3A), Sat. 11-6. Free for contestants, fair admission price for others. Kevin Dunn, 603 South River St., Marshfield, MA 02050, (781) 837-3786

DiggerDN@worldnet.att.net, Tom Hogan, 47 Carr Rd, Duxbury, MA 02332, (781) 834-7725
timahogan@aol.com

August 30-31. Oglebay Woodcarvers 26th Annual Show and Sale, WHEELING, WEST VIRGINIA, (Oglebay Park, off I-70 on Rt. 88), Sat. and Sun. 10-5. Free admission. Clark Adams, 119 Chartiers St., Strabane, PA 15363, (724) 745-0912.
Clark@unimaxsystems.com

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DUPLICARVER Owners - The English Tungsten Tornado, and Tempest roughing cutters are now available. These two and three carbide cutters will cut at least twice as fast as routers, much smoother in all woods including 100 year old cherry and Oak. Also softstone, alabaster, soapstone, etc. Information, try Tungsten Tornado, or Village Carver on search engine, or, L. Nadwodney, 217 Sunrise St., Granville, OH 43023. (740) 587-3097.

Sculptural Carvers - The 4 1/2 inch, six carbide tooth Vortex is now available, designed for angle grinders, this cutter is the choice of the professional sculptor. Hard woods, and soft stone. Orders accepted subject to availability. For information try Tungsten Tornado or Village Carver on your search engine. Otherwise, L. Nadwodney, 217 Sunrise St., Granville, OH 43023. (740) 587-3097.

Classes

Bill Janney will be having gun stock carving classes at the following locations and dates:

Dayton, OH - May 14, 15, 16, 2003;
East Petersburg, PA - May 28, 29, 30, 2003;
Sarasota, FL - June 18, 19, 20, 2003;
East Petersburg, PA - Sept. 17, 18, 19, 2003;
Houston, TX - Nov. 3, 4, 5, 2003.

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Email: guns@interaxs.net
Website: www.billjanney.com
(<http://www.billjanney.com>)

Carving Wildlife in West Yellowstone - Aug. 11-15, 2003. A week of carving instruction, tip swapping, and great scenery. Instructors: Bob Berry, Kirt Curtis, Lori Corbett, Dave Sabol, and George Kruth. Contact: <http://www.royannbaum.com> or (801) 373-5729 for info or brochure.

Dimitrios Klitsas - Classes with European carver Dimitrios Klitsas. Provides beginners and advanced carvers with instruction. For class schedule and more information, contact: 378 North Rd., Hampden, MA 01036. Phone (413) 566-5301, fax (413) 566-5307. www.klitsas.com.

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Jack Miller (717) 637-6963

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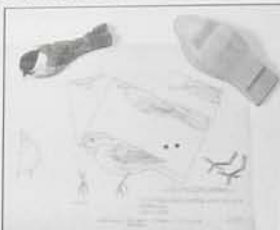
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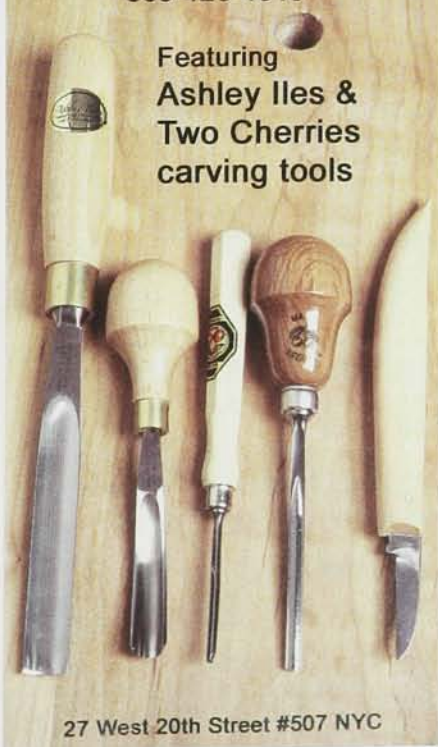
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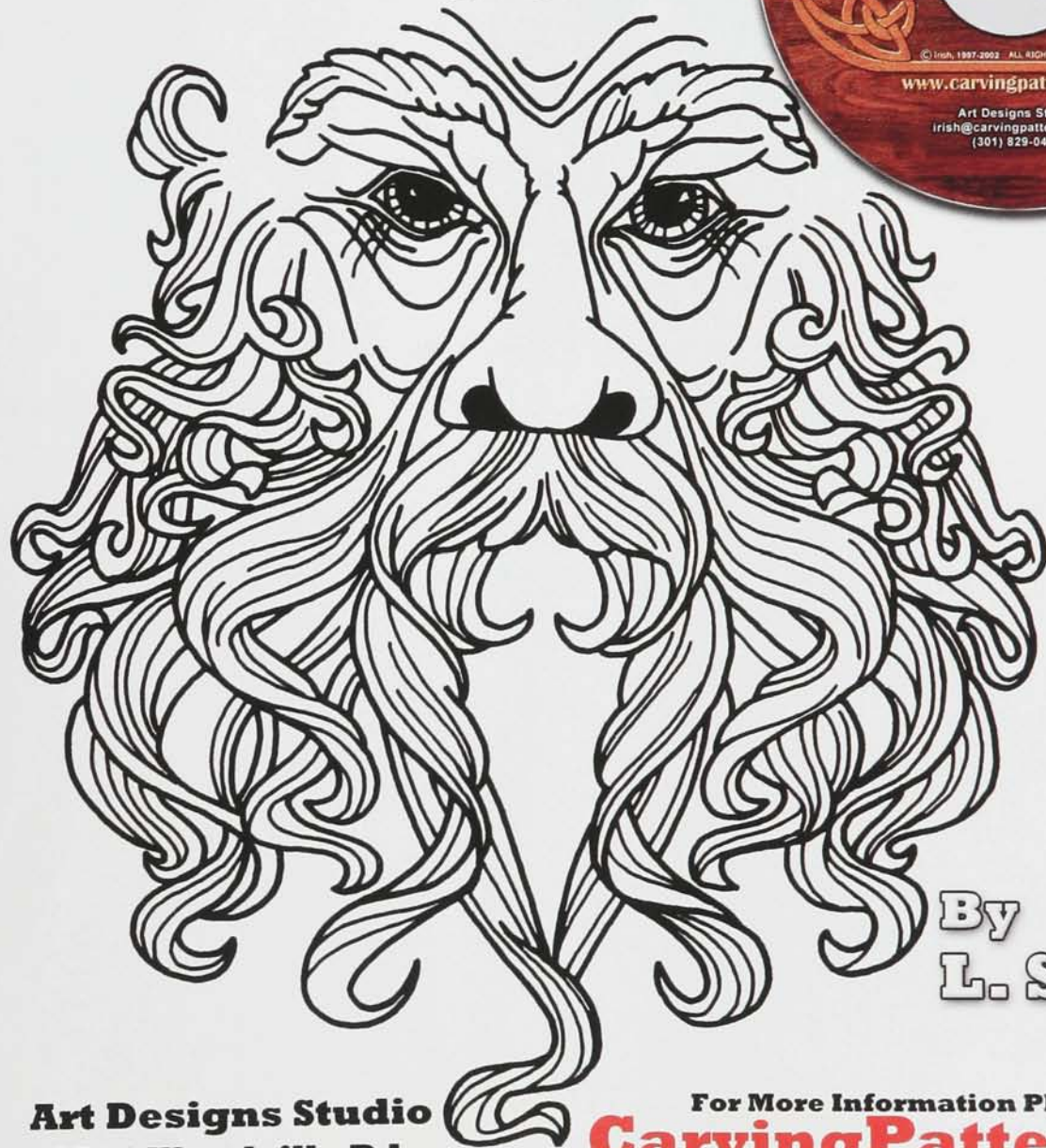
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