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ILLUSTRATED

ISSUE NO. 24

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FALL 2003

Wood Carving

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above left: Ron Brunson
above right: Dennis Schroeder
right: Jeffrey Wardwell
below: David Bruce Johnson



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Be it fish, bird or waterfowl carvings, the quality of these entries reflect the global stature of this popular event.



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Editor's CORNER

The editorial team at *Wood Carving Illustrated* travels to carving events throughout the year. Stop by our booth and meet, Gretchen Bacon, editorial assistant, on my right, and Mark Weinstein, assistant editor, on my left.

For me, nothing can substitute going to a carving show as a way to recharge my creative batteries. Perhaps some of that energy comes right from the auras of the carvings themselves. That may sound a little "hippie-dippie"—pardon me while I go light my incense—but it does feel as if the carvings have a special force to them.

There's a world of difference between seeing a static photograph of a Fred Cogelow masterpiece and standing in front of it. A Marvin Kaisersatt caricature carving gives off a whimsical charm that gets lost in translation to a two-dimensional image. Indeed, as Marvin Gaye once sang, "ain't nothing like the real thing, baby."

Viewing the carvings in person reconnects me in a very tangible way to the driving force behind this magazine, the conversion of a piece of wood into a work of art. Of course, talking face to face with carvers, whether they write for the magazine or read it for instruction and inspiration, is another tremendous source of creative energy for me.

And, in addition to all of those benefits, going to a show is just plain fun, especially when you're serving up ice cream as the Fox Chapel Publishing team did at the International Woodcarvers Congress this past June in Davenport, Iowa. The next stop for the traveling Fox team is Dayton, Ohio, in November for the Artistry in Wood show. We have a special surprise scheduled for that show; see coverage of the 2002 event on page 98 for details.

Another item of note in this issue is the use of grids with a few of our patterns. You'll find them on the "Sailor with Flag" pattern and on the "Scarecrow on Pumpkin" pattern. Please send me an email (Cathy@carvingworld.com) to let me know what you think about the grids. Are they useful to you? You can also let me know what you think about the inclusion of classes in the Calendar of Events, a new feature in this issue.

In fact, use that address to comment on anything related to the magazine. I want this to be the best carving magazine for your hard-earned dollars. Your input will help me achieve that goal.

Good carving to you,

Cathy Hart
Cathy Hart



Rob Starr and Peg Couch from Fox Chapel Publishing's marketing department serve up scoops of frozen treats from Whitey's, a legendary ice cream parlor in Davenport, Iowa.

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Fall 2003

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Publisher: Alan Giagnocavo

Managing Editor: Cathy Hart

Editor-at-Large: Roger Schroeder

Assistant Editor: Mark Weinstein

Editorial Assistant: Gretchen Bacon

Contributing Editors: John Mignone

Joel Hull

Lori Corbett

Barry McKenzie

Dave Stetson

Mike Burton

Copy Editor: Sheila Schroeder

Technical Illustrator: Jack Kochan

Art Director: Jon Deck

Feature Photography: Chris Jordan

Graphic Design: Leah Smirlis

Melinda Hershey

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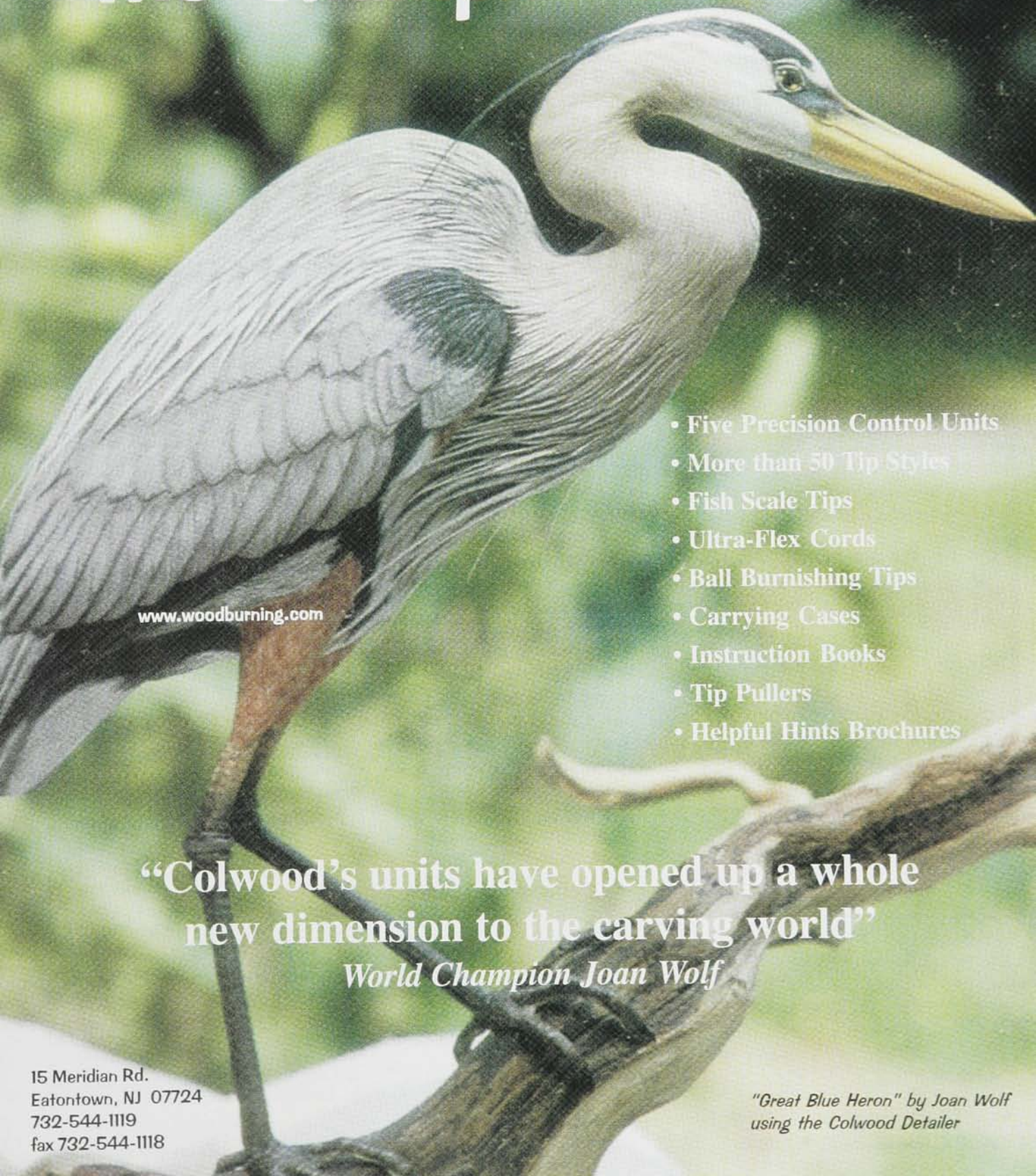
in every article, we do ask that you make safety your number one priority. Protect your respiratory system, hearing, vision and the rest of your body with the proper safety equipment and prudent precautions.

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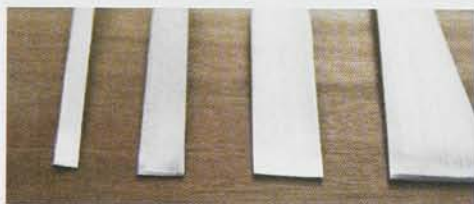
*“Great Blue Heron” by Joan Wolf
using the Colwood Detailer*

Sandpaper: Friend or Foe?

I understand that caricature carvers don't find sandpaper necessary because of the flat-plane look they seek to achieve, and there are those like Hans Sandom (Summer Issue no. 23), who avoid sandpaper like a SARS infection. But isn't there a place in your magazine for information on sanding? I admit that I use it on a lot of my carvings but would like to know more about it.

Gene Orlando, email

Assistant Editor Mark Weinstein offers: Mike Way addresses the many issues of sanding in his upcoming article "All About Sandpaper: A carver's best friend may be coarse and gritty." Mike favors the product for many projects, from decoys to ornamental pieces such as his "Apple Key Rack" (Summer 2003 Issue no. 23). He does caution: "Used indiscriminately, sandpaper can blur small forms and take the sharpness away from that which needs to be retained. Making a smooth shape does not automatically make the shape a good one."



A set of Ashley Isles no. 2 1/2 gouges shows little curvature or sweep.

Do 1 + 1 Really Equal 2?

In Summer Issue no. 23, Hans Sandom ("Carving an Acanthus Sign Board") lists some tools to carve the sign. The tools listed are confusing to me. He lists a no. 2, the picture shows a curved edge, and a no. 2 is usually a no. 1 chisel with a skewed cutting edge. Also, can you supply the sizes of each tool used?

Chester M. James, email

Roger Schroeder responds: While I know that many of Hans' tools used for the project range around 1/2 in. to 5/8 in. wide, there is a bigger and, I believe, more important issue at stake: Can one tool do the job of several others? Many of the ornamental carvers I have interviewed recommend using the biggest tool available. If room is available for the tool to maneuver, then a 1-in. no. 5 sweep (or curvature) should do the job of a comparable sweep that is only 1/2 in. wide. Also appreciate that a large no. 11, if used to make a shallow cut, actually produces the cut of a no. 5. Or, turn the tool on its side and it results in the cut of a no. 3 gouge. Even the corner of this large gouge can create fine details and exacting stop cuts.

Given how versatile a single carving tool can be, I am not surprised to find professional carvers owning several hundred chisels, gouges and V tools but using only a dozen on a regular basis. To visualize this, look at a tool catalog that offers cutting-edge profiles. I also recommend you make use of the sign board pattern by placing your available tool inside an area you want to carve and "see" how wide and how deep a cut it will make. This technique is particularly effective where stop cuts are needed.

When it comes to no. 2 gouges, there is a problem with manufacturers' designations. Henry Taylor and Stubai tools, for example, offer a no. 2 as a skew chisel. But Pfeil Swiss Made now has available a no. 2 gouge that has a very slight sweep or curvature. You may want to check out a new product from Ashley Isles: the no. 2 1/2 gouge. It leaves a smoother surface than can be achieved with the more common no. 3 gouge and it comes with an inner bevel. The result is a tougher cutting edge. As a bonus, the inside bevel, when turned upside down, keeps the

tool from slipping from side to side as it cuts and from digging in too much. Once I tried a set of no. 2 1/2 gouges, I found them indispensable for all my relief projects where a flat surface was in order. For a single gouge or a set, contact Tools for Working Wood, 800-426-4613.

On the Trail of the Indian Giver

I am an unabashed fan of Peter Toth, the Hungarian-born artist who carved, as a gift, a giant statue of a Native American for every state and Canadian province. He calls his work the "Trail of the Whispering Giants" and he even has a book titled *Indian Giver*. I think your readers would enjoy an article about Peter Toth. Would you be able to locate where the statues are?

Selma McMannis,
Vancouver, Washington

Managing Editor Cathy Hart writes: Roger Schroeder has agreed to devote an upcoming "Editor's World" to Peter Toth and his monumental sculptures. While Roger has not met Peter, he does keep track of his projects and collects photos of the whispering giants submitted by readers. He also promises a list of Toth sites. Check out Roger's column at www.carvingworld.com.

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 at Wood Carving Illustrated.



Side by Side



"I recently tried the new 1/4" shank Typhoon burs and was very impressed. They cut extremely well, did not clog up with wood residue, and were very manageable with good balance. I have been carving for over 20 years and Typhoons are now one of my best tools"
 Phil Galatas, Philip J. Galatas Wildlife Studio
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Jim Sprankle,
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Chuck Solomon,
 Wildlife Sculpture in Wood,
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Phil Gonsowski's Ty Cobb caricature measures only 3 in. thick. He calls it a "caricature with realism in silhouetted high relief."

Batter Up the Basswood!

When Phil Gonsowski won a chunk of basswood at his carving club's raffle, it did not take him long to figure out what to carve. Phil is a member of The Long Island (New York) Woodcarvers Association, and the piece he took home to Oceanside, New York, measured 3 in. thick by 7 in. wide by 12 in. long.

Phil is well grounded in doing realistic portraits in wood, but a caricature was a departure. When he saw an airbrushed illustration of Ty Cobb, baseball's "Georgia Peach," in an artist's sourcebook, he must have felt that baseball and basswood go together like hot dogs and mustard.

Most of the deep relief or half-round bust came out of the block, but Phil did add some wood for the nose, a feature that contributes to the caricature look. Baseball's Draco of the diamond was given a pickled white finish for the face, coated with neutral shoe polish, and placed on a replica of home plate. For more on the carving, read Roger Schroeder's "Editor's World," May 2003,

www.carvingworld.com.

Inspired Chip Carving

Darrell Janssen feels he has been guided to experience a gift rather than a hobby. Carving, then, has developed into expressions of life and faith. A resident of Milford, Illinois, Darrell's earliest influence was a hand-carved nativity his grandmother set out at Christmas.

Later, while in the Army, Darrell made a two-week visit to Oberammergau, Germany, called by some "the woodcarving capital of the world." There, he felt his first urge to begin carving. His connection to wood began when he went searching through a stack of firewood and came upon a piece of basswood. He thought the wood looked interesting and used it for his first carving.

After years of doing birds and ornamental items, Darrell was introduced to chip carving. He used this style to decorate a cross that was a gift. Since that time, he has focused his attention on designing and chip carving crosses. "Crosses give me a way to share my faith," he says.



Darrell Janssen chooses crosses to carve as a key expression of his faith.



After carving a totem pole, Paul Van Belle hosted a traditional potlatch party to celebrate the raising.

Potlatch Open House Was No Potluck Affair

After touring Western Canada and seeing so many beautiful totem poles, Paul Van Belle of Niles, Michigan, decided to carve his own totem pole.

Paul's pole started as a white cedar log roughly 14 in. in diameter and 12½ feet long. To remove the bark without leaving score marks, he used a 3,000-psi power washer. With designing, carving and finishing, Paul estimates he spent 500 hours on the project.

According to Paul, totem poles were carved by seven nations of the aboriginal Northwest Coast Indians. These nations lived in a 200-mile stretch of coastal area from northern Washington State through British Columbia and up as far as southern Alaska.

Since these native peoples had no written language, their totems recorded events and personal family lineage. By order of importance, the six principal totem poles were: memorial, grave figures, house posts, house front or portal, welcoming or

waterfront, and mortuary. Although the poles were revered, they were never worshipped.

A potlatch, says Paul, is a social get together to mark a significant event among members of coastal tribes. Paul believed the raising of the totem pole warranted a potlatch with family and friends invited. Typically it results in a two- to three-day fest. Paul's potlatch was held for three hours on a Sunday afternoon.

On Paul's pole can be found the thunderbird, eagle, pole spirit, raven and Indian chief. The thunderbird, a supernatural entity, makes thunder with the flapping of its wings. The raven is considered to be the originator of the world and its inhabitants. Paul says the thunderbird, eagle and raven all represent free spirits. After the terrorist attacks of September 11, 2001, he decided to name his totem pole "Spirit Freedom."



"Dueling Dragons" is the work of octogenarian Jess Balbirona.

The Work of a Master Carver

Eighty years old and carving for only 14 years, Jess Balbirona would seem to have earned the right to call himself a master carver. When the Gig Harbor,

Washington, resident sent photos of his work to *WCI*, the staff was immediately impressed. One photo in particular caught the interest of Editor-at-Large Roger Schroeder, who gave Jess a call.

"Dueling Dragons," Roger learned, measures 24 in. by 36 in., is 2 in. thick and carved from basswood. All the carving was done with handtools, including a reshaped knife that took care of the extensive undercutting. The finish consists of first boiled linseed oil topped with nearly 20 coats of Deft spray lacquer. Each coat was buffed with a piece of crumpled brown paper bag.

WCI, Woodcraft Sponsoring Wildlife Carving Contest

Wood Carving Illustrated is again teaming with

Woodcraft Supply Corporation in launching a new carving contest open to youth, amateur and professional woodcarvers. Entries in the 2003 Wildlife Carving Contest must be submitted to Woodcraft stores and accepted by August 31, 2003 for display and public voting from September 1 through 30.

"Cosponsoring Woodcraft's annual Santa Carving Contest and the company's new Wildlife Carving Contest enables *WCI* to further its mission to promote woodcarving as an artform and an enjoyable pastime," says Alan Giagnocavo, the magazine's publisher. "I look forward to seeing a strong response among Woodcraft's customers and our readers to this new contest."

The contest offers recognition and prizes for 18 winners nationwide, says Shawn Draper, Woodcraft's vice president of marketing.

Entries in the 2003 Wildlife Carving Contest must be hand carved and no larger than 12 in. by 12 in. by 18 in. The three levels of competition are:

- Junior Competition—For people age 16 or younger as of September 1, 2003.

- Amateur Competition—For people over age 16 as of September 1, 2003, who pursue woodcarving for pleasure and make less than \$1,000 a year from the hobby as a result of selling pieces.

- Professional Competition—For people over age 16 as of September 1, 2003, who make a living as a professional woodworker and/or make more than \$1,000 per year selling pieces or conducting paid woodcarving and/or woodworking seminars and/or demonstrations.

Entries will be accepted (and prizes awarded) in the categories of birds, fish and wildlife in all three competitive levels, for a total of nine prizes issued. The nine winners at each store level competition will receive a one-year subscription to *Wood Carving Illustrated* and will be entered into the national competition.

Store level winning entries in each of the nine categories will be photographed and placed on the www.woodcraft.com website between November 1 through 15, 2003, for the public to vote on the People's Choice Awards in each category. Winners of the People's Choice Awards will receive a \$25 gift certificate to Fox Books. Simultaneously, editors of *Wood Carving Illustrated* will judge the store level winning entries to come up with nine national winners. Each of those nine winners will receive gift certificates to Fox Books and coverage of their winning entries in *Wood Carving Illustrated*. Honorable Mention and People's Choice winners will receive \$25 gift certificates to Fox Books.

Winning carvings will be displayed at the Fox booth at the 2003 Artistry in Wood Show in Dayton, Ohio, November 15-16.



CONFESSIONS OF A CARVING SHOW ROOKIE

— Clip and Save Tips

By Mark Weinstein

My first woodcarving show, the Lancaster County Woodcarvers Woodcarving and Wildlife Art Festival in Millersville, Pennsylvania, was quickly approaching. Advice on what to expect and viewing strategy was easy to obtain at a meeting of the club before their mid-March event.

"Don't get discouraged or overwhelmed by the quality of the material," said Terry Keemer, the club president. "These people have been carving for years."

"Don't be in a rush," added Jack Kochan, the club's secretary/editor, who illustrates patterns for *Wood Carving Illustrated*. "Spend, one, two, three or four hours there and talk to exhibitors and vendors."

"Introduce yourself, whether it's to someone selling feather pins or the latest tools," suggested Roger Schroeder, *WCI*'s Editor-at-Large, who was at the meeting to speak and show slides about carving legend Armand LaMontagne.

I took all of their advice to heart. Armed with their encouragement, I spent most of a day at the show, including some time staffing the Fox Chapel booth. As I wandered around and wondered in amazement at some of the creations, I drew parallels to other shows and auctions I've attended over the years, for antiques or baseball cards and bats, only wooden ones of course.

So, here, as my woodshop teacher in junior high would say, is a nickel's worth of free advice for other woodcarving newbies heading off to their first show. I also applied what I've learned when I attended the Ward World Championship Wildfowl Carving Competition this past April in Ocean City, Maryland.

Allow plenty of time to see everything. Approach the show as if it is going to be the last one you attend for the year. With that mindset, I found myself lingering a little longer at a booth or in a conversation with a

carver. By doing this, you may find that tool you've been looking for, learn about a new technique or pick up some ideas for interesting projects.

Look closely and you'll appreciate the creativity even more. Maybe it's my rookie status, but I found delight in seeing objects such as delicately carved faces on clothespins and old wooden spools of thread displayed among the other carvings at the Millersville show. I even began spotting how the dedication to detail—such as habitat—varies among carvers.

Strike up a conversation. Carvers are friendly! I was lucky; I met wood sculptor David Sabol, who was exhibiting several of his caricatures on tables next to our booth in Millersville. As we talked about his move from Connecticut to Pennsylvania, I quickly realized we live only a few miles apart. Other exhibitors I met included Scott and Kathy Griffith. Kathy received an Honorable Mention Award in the third annual Santa Carving Contest co-sponsored by Woodcraft Supply Corporation and *WCI*. In Ocean City, I met several carvers including Carol Andre, Lori Corbett, Pat Godin and Tom Matus.

Take advantage of free seminars. I learned more about David's carvings and caricatures by attending a free seminar he conducted

during the show. Such activities can be inspiring as well as instructive. As Dave began carving a grinch in front of us, he mentioned how he only uses a few tools, carves on wet white pine because it's less strenuous and never has the eyes of his subjects looking straight ahead because that "kills the emotion."

Ask before picking up a carver's work. At some booths in Millersville, exhibitors had "Please do not touch" signs on their tables. In cases where there was no sign, if I wanted to see the carving at a different angle or more closely, I asked the exhibitor for permission to handle the work or for him or her to reposition it. I knew not to touch any of the entries at the Ward World Championship, although some carvers repositioned their creations to accommodate a photo.

Be respectful of the artist's originality. Get the carver's permission before taking a photo of his or her work. Be careful when you're walking around shows while carrying cameras, backpacks and other items that could damage carvings on display.

Just have fun and soak up the atmosphere. I saw a pin at my first show that stated "Woodcarvers are honest chisellers" and I couldn't help but chuckle.



Illustration by Chuck Bowman

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Terry Embrey, who calls herself the queen of having the most thumb scars, posts the following note to herself: **When pulling a sharp knife through wood toward your thumb, it can and WILL slip; it can and WILL make your thumb bleed.**

Hi ho sliver responds: *Better invest in a thumb guard. They are cheaper than a doctor's visit.*

AlArchie offers: *You're supposed to keep your thumb below the blade arc. But a thumb guard is both a good and cheap idea.*

Plain Ol Ed suggests: *Wrap a layer of masking tape or white first aid tape, sticky side out, around your thumb and then cover it over with the tape sticky side in. It fits a lot tighter than a thumb guard, and it doesn't get in the way as much. If the tape gets nicked up, just add more.*

Terry Embrey returns with: *I DO own thumb guards and I DO have carving gloves. They are neatly stored on a shelf next to my workbench. I just won't wear the darn things—they feel too weird. Yes, I know how stupid that is.*

Callynne has the last word: *How in the world are we going to set an example for young carvers if you don't wear your protective gear?*

A carver, who recently cut down two orange trees, has been told the wood is good for carving. He wants to know the best way to dry the wood and how much time is required before it is ready to be carved.

Rick in Seattle responds: *A lot depends on the size of the wood. For most of the wood I dry, I first remove the bark and then split the pieces in half or quarters. That relieves most of the stress. I then seal the ends with paraffin wax. Drying time depends on the size and type of wood. A small piece 1 in. square by 6 in. long might dry in a week, while a larger piece, 6 in. thick by 12 in. wide by 24 in. long will probably take three to six months. Naturally, drying time depends on temperature and humidity. Expect a loss of ten to 15 percent owing to cracks.*

Colin partridge adds: *I agree with Rick that if you quarter the wood it will almost eliminate the cracking. If you want to carve an unquartered section of the tree, I guarantee that it will crack. However, I don't mind some cracks in my carvings. Also, you can carve the wood right after cutting it. I find that green or unseasoned wood is a delight to use because it doesn't splinter and it carves like butter.*

Jim dandy has a gouge that is not as sharp as it used to be. He has stropped it using Yellowstone sharpening compound but the edges appear ragged under a magnifying glass. He wants to know if he should regrind the tool.

AlArchie answers: *Before trying to regrind, take the gouge and cut a long deep groove all the way to the edge of a hardwood block. Then glue a piece of fairly thin leather in the groove. Add a bit of your stropping compound to the leather and strop the tool in the groove. This method will strop the entire bevel at the same time, and it may solve your problem. If you can't find a piece of leather, just load the wood in the groove with the compound and strop. But use a pull stroke so the cutting edge does not catch the wood.*

Hi ho sliver offers: *I use finer and finer grits of sandpaper for sharpening. When I end up with 2000-grit sandpaper, I have a polished cutting edge. Check out websites called "scary sharp" using your favorite search engine for more on this technique.*

Colin partridge notes: *I struggled with sharpening for years, and I have finally gotten to where I can sharpen quite well. The key is practice. Take all the instruction you can get and try it on some cheap tools. Then move on to better tools. When machine grinding, the key is not to burn the cutting edge. If you do, grind it away and start again.*

Woodchip writes: *Practice is indeed the key to success. I recently resharpened nearly 100 antique tools using wet-and-dry sandpaper backed by a 1/4-in.-thick piece of glass. I started with 80 grit and finished with 1200 grit. The trick was getting a consistent and desired angle, which in my case is 20 degrees. I stroked each tool back and forth but away from me, using a small wooden handmade angle guide placed at the far end of the glass for a visual reference. Now I can maintain that 20-degree angle in my sleep.*

Poohman suggests: *Try the Oar Sharpener. It was featured in WCT's Issue 22. It works great for maintaining the bevel angle, especially with gouges and V tools.*

Claude, who is a fairly new carver, wants advice on how to show off his work on the Picturetrail website.

Coffeeman advises: *Go to www.picturetrail.com. To log in, the user name is: carvers-r-us. The password is: carve. Select an album category that fits the type of carving you do. Then read the instructions for uploading pictures.*

Woodchip adds: *I highly recommend surfing through www.picturetrail.com. You'll see great pictures of wildfowl and fish, holiday carvings, caricatures, relief and decorative work, wood spirits, Native American themes, religious figures, and even a series of pictures on making knives.*



A pounce wheel, while designed for making patterns, is ideal for recreating details, such as stitching, on this realistic relief bust.

A reader had been told a pounce wheel makes a good texturing tool but doesn't really understand how to use it.

Woodchip explains: *A pounce wheel, which consists of a handle and a wheel with sharp, hardened teeth that revolves on its end, was designed for making patterns. Think of a pizza cutter with teeth. Move the wheel across a pattern secured to a piece of wood and it leaves holes. Then it's a matter of "connecting the dots." On a realistic carving, those repetitive holes look very much like stitching. Lightly draw a line on the project and follow it with the pounce wheel. Make sure the holes are deep if you use a water-based finish, which will swell the wood and close up the texture. Or, coat the carving with a mix of lacquer and lacquer thinner before painting.*

Santosdepalo uses a rotary tool for detail carving and sanding. He wears a surgeon's mask most of the time, but he's been having some chest problems after working with cottonwood. He wants to know if there's a better type of mask available.

Hi ho sliver answers: *In addition to wearing a dust mask, have a fan blowing the dust away from you. Also be warned that detailing wood with a burning tool can cause problems because most dust masks won't filter out the fumes.*

AlArchie writes: *I wear a respirator, not a mask, when power carving or sanding. A lot of volatile oils in wood are, if not toxic, irritating. I don't wear a respirator when burning, which is infrequently, but I do have a vent fan on. I don't wear a paper mask for two reasons: It is not secure enough around my face; and when I exhale, my breath fogs up my glasses.*

Ibrewalot wants to know how successful carvers have been selling their work through an online auction site.

Rick in Seattle offers: *Selling this way is a crapshoot. I have bought valuable carvings for almost nothing. Other times, very poor carvings sell for incredible amounts. But how an item is listed will have a bearing on its sale price. Most of the quality carvings I have picked up at low prices have been listed incorrectly. The owner simply did not know what he was selling.*

Captain Banaid advises: *Stand behind your carvings and deal fairly with uninformed buyers. Failure to do so will eventually get you in trouble.*

Lorax writes: *People are looking for bargains. I tried to sell a carving online a long time ago and it got only a couple of views. There is so much to sift through the quality items may be overlooked.*



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Fashionable Penguin

My husband carved this penguin for me because I collect them. It is on our side yard by our home, and we call the figure Penny Nichols. After displaying it, we realized that we could dress it for all occasions. The photo shows the penguin decked out for graduation. During the holiday season, we put a scarf and Santa hat on it. At other times, it might be dressed in a racing shirt with a finish-line flag in its wing. It is displayed where two main highways intersect, so someone always seems to be stopping by to take pictures of Penny.

*Submitted by Tina Nichols
New Haven, Ohio*



A Distinguished Look

Trolls seem to be taking over Sister Bay, Wisconsin. A quaint stop for tourists exploring Door County, the town is home to a number of trolls and a restaurant where goats graze on the sod roof. Trolls and goats seem to go together. Some of the sculptures are incorporated into benches; others placidly watch visitors. The troll I photographed looks uglier than the rest, and I decided he'd make a good picture. I learned chainsaw artist Jeff Prust, who lives in Hurley, Wisconsin, does the trolls.

*Submitted by Cynthia Dugan
Cold Spring, New York*

Standing Tall

On a trip to the north shore of Lake Superior, I stopped at two Harbors, Minnesota. The 20-foot-tall by 2-foot-diameter Voyageur is located near the harbor at the boat launch access. The plaque at the base states that the City of Two Harbors presented the sculpture to the Minnesota Department of Natural Resources. The figure, dated 1986, was carved by John Gage.

*Submitted by Arthur Manders
Little Canada, Minnesota*



Hillbilly Fireman

Ruben Pauly, a local, self-taught chainsaw carver, carved this firefighter and donated it for a local fire department's fundraiser. Being a fireman, I really liked this carving. The suspenders are holding up his pants and on his back is the air pack and breathing tank. This old guy has guarded our front porch for several years.

*Submitted by Dick Knapp
Garfield, Arkansas*

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Scarecrow on Pumpkin

By Roger Schroeder

Teacher-folk artist scares up one of his favorites for WCI readers

Where does woodcarver and folk artist Rod Leeseberg get all his ideas? I wondered about that as I interviewed him on the telephone for the second time. Checking out his website (www.rodneyleeseberg.com), I found such whimsical and thoroughly lighthearted creations as Santa riding on a polar bear, Rodney moose, a flying witch, a penguin on skis, a chuckling snowman and a scarecrow on a pumpkin. And that's the short list of Rod's offerings.

From Classrooms to Craft Shows

Before I can begin to offer an answer to the origins of Rod's creativity, let me introduce him to you. An elementary school teacher with 23 years experience, who works in the same town he was raised in, Rod's been carving for 15 years. He never planned to sell any of his work, but friends and family coveted his carvings to the point where a hobby became a part-time job.

During the early years, he sold his work at craft and art shows and for the past six years has worked with two different national companies that reproduce his work for the world market. For the past year, he has been selling his castings and originals through his website. In addition, national publications such as *Better Homes and Gardens*, *Santa Claus* and *Early American Life Christmas* have paid attention to his folk art.

Invitation from the White House

In the classroom, Rod talks to his students about the paybacks of having a hobby and that an extracurricular activity can take them from their house to the White House. In 1999 he was one of about 300 traditional craftspeople from across the U.S. to make an ornament for the Blue Room. Rod, with the others, was invited to Washington, D.C., to view the decorated tree. Rod, as did the others, received a thank-you letter and a picture from the White House. The former president and first lady are standing in front of the tree, and Rod's ornament is right above their heads.

That photo hangs on a wall in what he calls his "in-home showroom." It's filled with carvings he and others have done. Rod says he enjoys the works of his contemporaries as much as he appreciates his own carvings. In fact, the room inspires him every time he enters it.

Nature's Bounty

When speaking with him, I envision an active, talented carver who cannot wait to turn on the bandsaw—actually, he has two—cut out a blank, and start removing wood with hobby knives. Sorry, readers, Rod does not own a Helvie or a Flexcut® knife. But where does the inspiration come from? Is the catalyst those cold, clear wintry nights in northern Minnesota where he lives with moose and other wildlife stomping through his backyard? He actually resides on a lake, one he describes as picturesque. When I asked him about that connection, he responded: "With nature close at hand, I'm provided with entertainment and a never-ending source of ideas." A good answer, although I suspect Rod is minting new ideas even within the confining but comforting parameters of his classroom.

The Art of Storytelling

Regardless of the origins of his compositions, there is a refreshing suggestion of animation that runs through many of the pieces. A snowman's scarf billows in the wind. Santas straddle swimming fish, feed birds or ride on snowmobiles. Witches hitch rides on the backs of cats. And scarecrows play fiddles. Indeed, Rod's compositions have a look that suggests a story. Santa has found a snowmobile faster than reindeer and sleigh. Or, a fish is the perfect transportation for delivering gifts to children in Hawaii. Another dimension would seem to open up, and Rod's pieces beckon their admirers to use imagination.

Despite the legion of Santas he carves for expectant collectors, the numerous green-skinned witches he mounts on brooms or dresses in ruby slippers in homage to *The Wizard of Oz*, one of his favorite compositions is the scarecrow and pumpkin, offered here. The post and scarecrow were carved from one piece of wood and mounted on a separately carved pumpkin. Rod's attention to detail makes it look like the real thing—a composite of castoff clothing and straw that has settled into the center of the figure.

Amassing Details

Other details of the piece include a crow, carved separately and attached with a short piece of dowel. Rod likes to include a bird with the primary figure, suggesting there is some communication between the two. The leaf, which drapes so naturally over the side of the pumpkin, is actually a piece of leather, glued in place.

Why did Rod mount the scarecrow and post on a pumpkin? The fall connection is obvious, but he felt a substantial-looking base adds interest and an anchoring mass to the composition, something that could not be achieved with a plain board.

Scarecrow on Pumpkin may seem like a challenging project, but a lot of wood can be removed with a bandsaw and narrow blade. Rod recommends you take your time with the crosspiece of the post, since it must not look disjointed or crooked behind the scarecrow's back and under the arms.



PAINTING NOTES

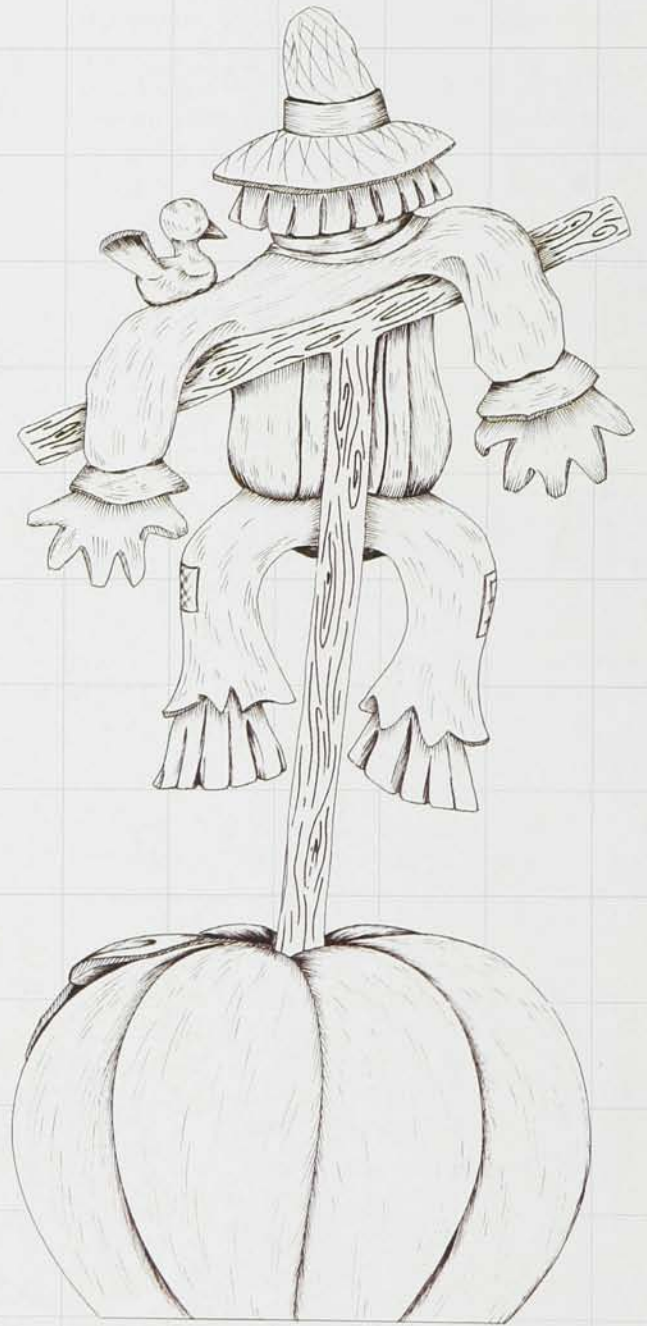
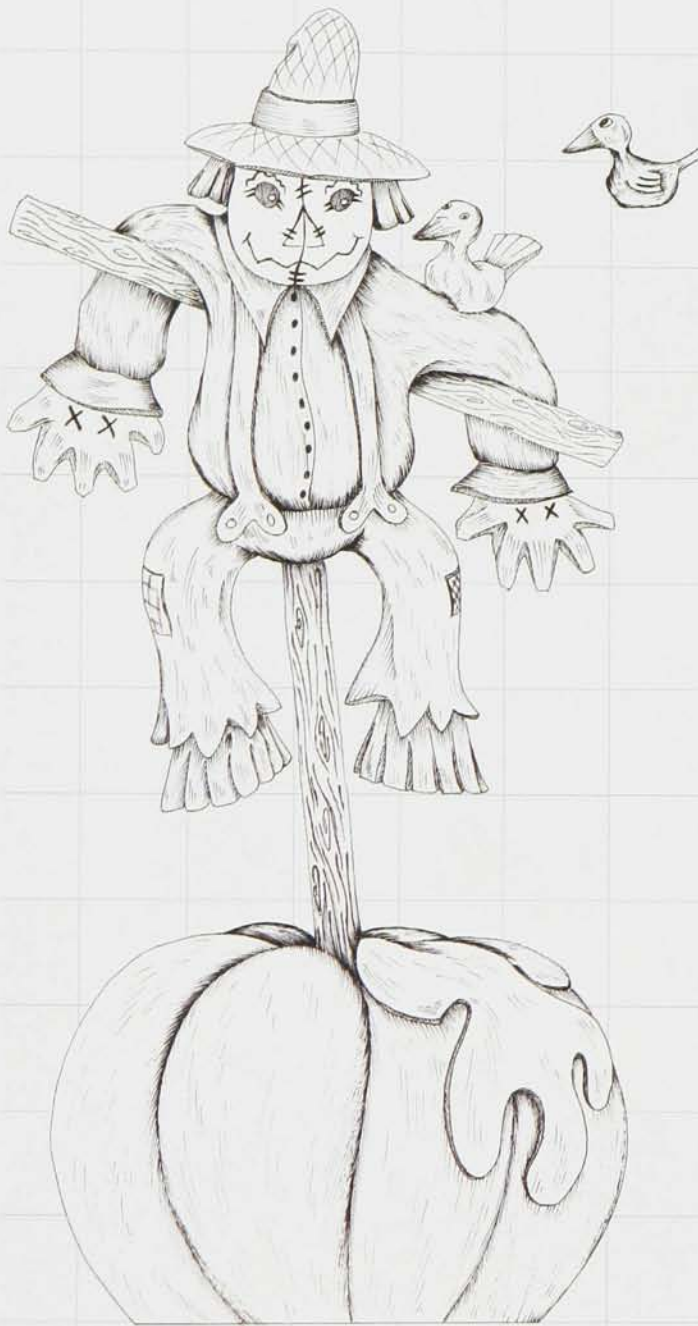
Rod uses acrylic paints, his favorite being Delta Ceramcoat® acrylics (800-423-4135/ www.deltacrafts.com). Over 250 colors in 2-oz. plastic bottles are available, ranging from AC Flesh to Woodland Night Green. Rod applies several coats of paint on unsealed wood. He also uses a liquid wood stain to antique his carvings.

When finished with the piece, don't pack it away until it's time to decorate for the fall. This is one project that will continue to put you in the mood for autumn colors, crisp weather and Halloween.

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Patches on Pants	Dolphin Grey, Kelly Green, Rouge, Pumpkin, Yellow
Post	Autumn Brown, Black
Pumpkin	Terra Cotta, Bittersweet Orange, Pumpkin
Leaf	Leaf Green, Deep River Green, Hunter Green
Crow	Black





Drawing resides on 1" grid to the scale of the original carving. Actual size of original is 12½" in height. Photocopy to desired size.

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Coming FEATURES

In the Big Holiday
issue of
**Wood Carving
Illustrated**



Tramp Art Santa

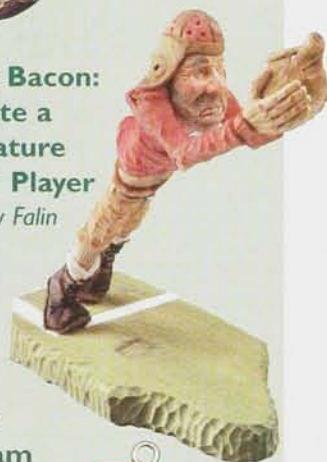
by Jim Maxwell

**Santas by the
Dozen**

by Roger Schroeder

**Pass the Bacon:
Create a
Caricature
Football Player**

by Gary Falin



**Carve
Santa Sam**

by Ross Oar

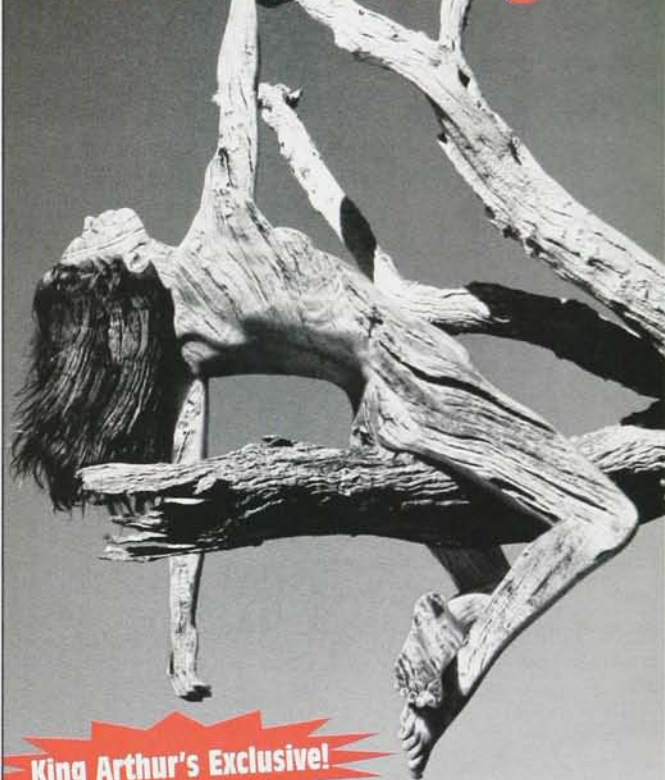


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by Jack Kochan



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One-Legged Carving Bench

This weighs eight pounds and can be made with free scrap wood

Submitted by Gene Carey, Cicero, New York



Volunteering to demonstrate woodcarving at a local show inspired me to create my one-legged carving bench. When I demonstrate woodcarving, the tables available are not sturdy enough for me to use my bench hooks, so I came up with the idea of a one-legged bench. I can place this small unit into the trunk of my car, set it up in a minute and begin carving. I've used it while giving demonstrations at local shows and at the Harvest Festival at Beaver Lake Nature Center near Baldwinsville, New York.

Making your bench

Only simple woodworking tools are needed to make this eight-pound bench. First, cut the shoulders on the leg to form a 1½ in. by 1½ in. tenon. (A tenon is a projection made on the end of one piece of wood that fits into a mortise on another piece, making a joint.) The shoulders of the tenon are located the same distance as the front of the chair (or 18 inches).

Cut a square hole (mortise) in the bottom board to accept the tenon, 3 in. from one end. Screw and glue the seat extensions to the other end of the bottom board to provide a wider seat than the 2-in. thickness by 8 in. width provides.

Next, assemble the bench as shown in the diagram. I put the bench together in about one hour with screws using an electric drill and a screwdriver bit. Don't forget to round off the sharp edges of the seat.

Using Your New Bench

To use this carving bench, slip the leg into the square hole in the bottom board. Support the other end of the bench on a chair, sit down and go to work.

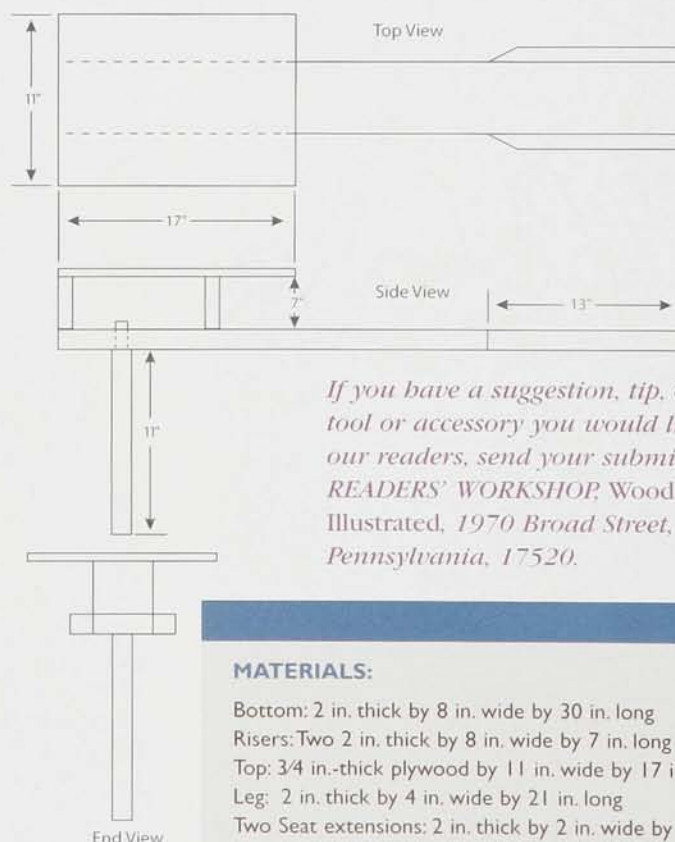
I wedge my carving project between the cleats I mount on the top, allowing

me to use a handtool and mallet on the carving. Or, I can use just a handtool in a push mode. By mounting a cleat on the side, I can cut sideways as well as from back to front.

Another way to mount the carving is to screw it down using a screw with machine threads on one half and wood screw threads on the other. The end with the wood threads is screwed into the carving wood. The other end goes through a hole drilled in the top and fastened with a nut.

I use a variety of bench hooks, some with slanted tops, to make it easier to work on a piece. When I'm home, I can clamp the bench hooks to my workbench.

A One-legged Carving Bench



If you have a suggestion, tip, or a handmade tool or accessory you would like to share with our readers, send your submission to READERS' WORKSHOP, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, Pennsylvania, 17520.

Materials & TOOLS

MATERIALS:

Bottom: 2 in. thick by 8 in. wide by 30 in. long
 Risers: Two 2 in. thick by 8 in. wide by 7 in. long
 Top: ¾ in.-thick plywood by 11 in. wide by 17 in. long
 Leg: 2 in. thick by 4 in. wide by 21 in. long
 Two Seat extensions: 2 in. thick by 2 in. wide by 13 in. long

TOOLS:

Wood Screws Electric drill Screwdriver

The 3rd Annual Woodcraft® Santa Contest

Creativity and Details Shine Through

By Mark Weinstein

Justin Gordon was not happy having to make a new base for his entry in the Third Annual Santa Carving Contest co-sponsored by Woodcraft® Supply Corporation and *Wood Carving Illustrated*.

The deadline was one week away when he learned his creation, including the base—which resembles a patch of snow—was about a 1/4 in. too tall. So, the Massachusetts sculptor and woodcarving teacher made a new base, one about 5/16 in. thinner, for his

basswood carving of Santa with a walking stick and gift-filled woven basket.

"I hate redoing stuff, but it had to be done," says Justin, from Groveland, which is

Justin Gordon's detailed carving of an Old World Santa was declared the national Grand Prize winner in the 3rd Annual Woodcraft Santa Carving Contest for 2002 by judges from Woodcraft and *Wood Carving Illustrated*.





Howard Marderosian



Barbara Westover



Mel DeSeranno



Nat Chancey



James Summers



Henry Puckett



Lee Chase



Russell Scott



Richard Bush



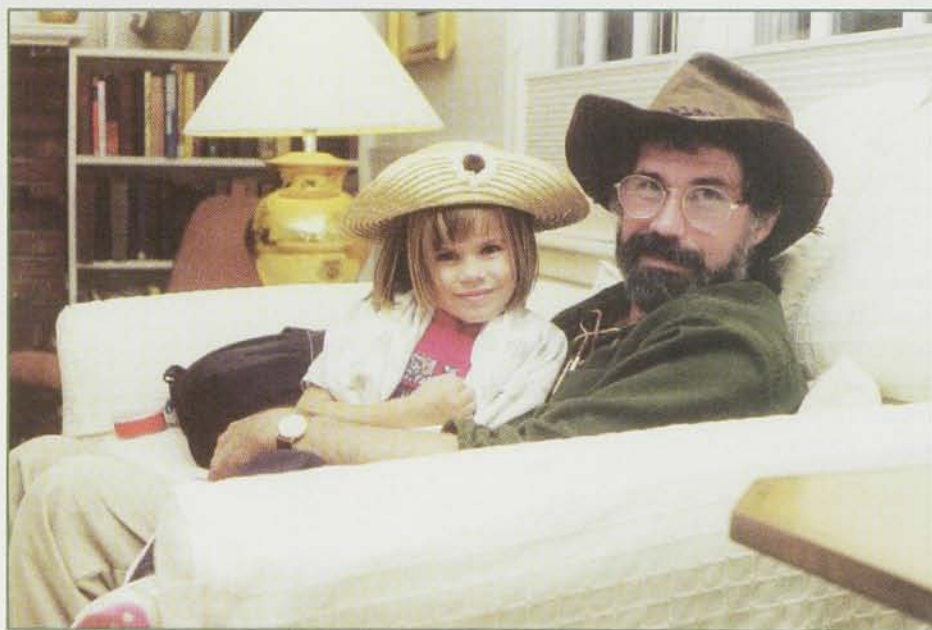
Rodger Byers

northwest of Boston, where Woodcraft's first store opened in 1928. This was the first time Justin entered the contest, which he had read about in *WCI*. Justin even re-carved Saint Nick's footsteps in the snow and the footsteps in which he was mounted.

Changing his carving to meet the rule that entries be no larger than 12 in. high and 12 in. wide is paying dividends for Justin, a carver for 28 years. Judges from Woodcraft and *WCI* selected his Santa as the Grand Prize

carved from wood and be the original and sole work of the carver. Those carvings selected as finalists were shipped to Woodcraft's corporate headquarters in Parkersburg, West Virginia, for judging.

"The winning carving had everything going for it from head to toe," says Cathy Hart, Managing Editor at *Wood Carving Illustrated*. "The face and beard are wonderful. The type of paint used had a sheen to it that really made the hair and beard stand out. The



Justin Gordon, national Grand Prize winner of the 3rd Annual Woodcraft Santa Carving Contest, is also the godfather to his niece, Jaclyn Gordon, 9.

winner among 53 finalists. Entries were displayed in Woodcraft stores during December, and customers at each location voted on their favorite, which became a finalist.

The contest rules include provisions that the Santas must be

basket of goodies slung over Santa's back is just incredible. And his boots have a very well-worn look. A closer look and you can see footprints in the snow."

Justin's carving was a lengthy project because it was his



Louise Duval



Malcolm Greig



Paul Blanchard



John Susin



B.G. Smith

demonstration piece for a weekly Santa carving class he taught in Groveland. He occasionally worked on the carving at home so students could see it progressing.

"I was teaching them slightly larger carvings than they are used to and details they had not done before," recalls Justin who also teaches carving in Randolph, Massachusetts, to the South Shore Woodcarvers. The Santa carving students and Justin did not work from a pattern, but rather from numerous photos providing them details. "We took the face from this picture, the beard from that picture and the boots from another picture and so on," Justin explains.

"Teaching the folks how to do the collars of the jacket, the cuffs and hat brim using a veiner was new to everybody, and that really brought the Santa out and made it a finely detailed piece," Justin says.

Justin won a \$500 Woodcraft gift certificate and planned to use it to buy some tools, perhaps a small lathe. He won a personal appearance on *The American Woodshop* with Scott Phillips, which should be filmed this fall, to share the winning entry with viewers. He is receiving special recognition in *WCI* and Woodcraft marketing materials.

Justin also won a three-day group class and one-day individual class with noted carver and author David Sabol. Justin is a member of the New England Woodcarvers and remembers arranging for David to work with a class a few years ago.

"He's a good carver, and I'm looking forward to his class," Justin says. "I like his style. I hear he carves

SLEDDING SANTA IS PEOPLE'S CHOICE

A People's Choice winner in the third annual Santa Carving Contest was selected by visitors to Woodcraft® Supply Corporation's office in Parkersburg, West Virginia, the company's email site and at a two-week exhibition at the Cultural Center of Fine Arts in Parkersburg.

That vote was close, but Dick Baldwin's sledding Santa slid ahead of the pack. Dick's entry also was one of five Honorable Mentions selected by *WCI* and Woodcraft judges.

A customer of Woodcraft's Richmond, Virginia store, he received a laser-engraved wooden plaque.

with the hand toward himself, not away, and I'm curious about his style and finishing techniques."

Justin, 46, is no slouch himself when it comes to carving and sculpting. He hangs out of an aerial lift, using a chainsaw to carve 25-foot-high tree trunks, creates ice carvings for First Night events and 55-ton to 100-ton sand sculptures.

There were 163 entries submitted to 53 of Woodcraft's 61 stores, says Lori Mossor, Administrative Marketing Coordinator for the company, and one of the judges.

"Carving is a big area for us," explains Lori, who runs all aspects of the contest, including the rules,



Andy Capps



Nathan Davidson



Diann Small



Norb Hartmann



Ivan Bonevivanov



John Hense



Mike Jackson



Gaylord Mann



Kathy Nave



Carole Jean Boyd



Ian Dudley



Jerry Hartmann



Helen Coxe



Joseph Adams



Chuck Sulewski



Judges selected these five entries for **Honorable Mentions** in the 3rd Annual Santa Carving Contest. "Sledding Santa" by Dick Baldwin of Gloucester, Virginia, also received the People's Choice Award. The other Honorable Mentions, from left, are "Patriotic Santa" by Joe Perkins of Pasadena, Texas; "Santa with Snowman" by Pat Greer of Lansdale, Pennsylvania; "Santa with Toys" by Kathy Griffith of Quarryville, Pennsylvania; and "Lost in Thought Santa" by Wayne Shinlever of Knoxville, Tennessee.

correspondence with the stores, communicating with the finalists and receiving the carvings. "We supply a lot of carving tools for carvers around the country, and it's an opportunity for us to showcase their talent. Some of our customers are incredibly talented. We see a lot of the same names pop up from year to year."

WCI and Woodcraft judges attempted to cut their lists of contenders from the 53 finalists to 10 before making further decisions, but it was difficult.

"There were so many interpretations of Santa Claus, and at first blush, they all looked good," Cathy says. "Once we got down to the task of

judging, though, we could see the sophistication that separates average carvings from excellent—things like overall presentation and appeal, the effective use of carving and painting techniques and correct proportion. A well-done face and beard carried a lot of weight in the decision-making process. So did attention to detail."

Speaking of detail, Justin took about 20 minutes to carve each of the 13 ribs for his Santa's woven basket.

In addition to the Grand Prize, judges selected five other entries for Honorable Mentions, and each of those carvers received a \$100 gift certificate for books from Fox Chapel Publishing.



Rex Alderman

Donald Mertz

Lee Charboneau

Thomas Nero

Daniel Alesch

2002 FINALISTS

Joseph Adams	Colorado Springs, CO	Jerry Hartmann	Tomah, WI
Rex Alderman	Riverview, FL	Norb Hartmann	Fairfield, OH
Daniel Alesch	Green Bay, WI	John Hense	West Allis, WI
Dick Baldwin	Gloucester, VA	William Hilf	Carnegie, PA
Richard Bitter	Evansville, IN	Mike Jackson	Wadesboro, NC
Paul Blanchard	Rochester Hills, MI	George Lacasse	Chepachet, RI
Carole Jean Boyd	Millbrook, AL	Ralph J. Lee	Morton, IL
Ivan Bonevivanov	Arlington, TX	Gaylord Mann	Worthington, OH
Tom Boseman	Moncks Corner, SC	Howard Marderosian	Williamston, MI
Frank Boyd	Carrboro, NC	Donald Mertz	Wilmington, OH
Richard Bush	Craig, CO	Marilyn Meuret	Rio Rancho, NM
Rodger Byers	Washington, WV	Kathy Nave	Georgetown, IN
Andy Capps	Twin Falls, ID	Thomas Nero	Brecksville, OH
Nat Chancey	Casselberry, FL	Joe Perkins	Pasadena, TX
Lee Charboneau	North Olmsted, OH	Henry Puckett	Mexico, MO
Lee Chase	Walla Walla, WA	Russell Scott	St. Paul, MN
Helen Coxie	Phoenix, AZ	Wayne Shinlever	Knoxville, TN
Nathan Davidson	Ashburn, VA	Diann Small	Round Rock, TX
Mel DeSeranno	Boring, OR	B.G. Smith	Tulsa, OK
Ian Dudley	Barnstead, NH	Wayne Smith	Newtown, CT
Louise Duval	Dallas, TX	Bill Splaine	Healdsburg, CA
Scott Eisenman	North Haven, CT	Chuck Sulewski	Sykesville, MD
Justin Gordon	Groveland, MA	James Summers	El Dorado Springs, MO
Arlene Goulart	San Diego, CA	John Susin	Lombard, IL
Pat Greer	Lansdale, PA	Barbara Westover	Lewiston, UT
Malcolm Greig	San Antonio, TX	Raymond Wilber	Carlisle, IA
Kathleen Griffith	Quarryville, PA		



Arlene Goulart



Ralph J. Lee



William Hilf



Richard Bitter



Bill Splaine



Tom Boseman



Raymond Wilber



Frank Boyd



Wayne Smith



George Lacasse



Scott Eisenman



Marilyn Meuret



Lori Mossor, Administrative Marketing Coordinator for Woodcraft, runs all aspects of the Santa Carving Contest, including the rules.

Woodcraft by a panel of judges selected by *Wood Carving Illustrated*. Winners will be selected by considering design, creativity, carving skill and overall appearance. Carvings will be returned to entrants.

- The Grand Prize winner will be notified by February 20, 2004 on www.woodcraft.com. He or she will receive: a Pfeil Swiss Made Brienz Carving Tool Collection valued at \$785, a \$500 Woodcraft gift certificate, a Fox Chapel Carving Library valued at more than \$500, a personal appearance on *The American Woodshop* with Scott Phillips, a wooden engraved plaque, special recognition in *Wood Carving Illustrated*, on Woodcraft's website and in Woodcraft marketing materials.
 - Up to three Honorable Mention prizes will be awarded at the National Level, at the judges' discretion. These carvers will receive a wooden engraved plaque and a \$100 gift certificate to Fox Chapel Books.
 - A People's Choice award will be determined by a public vote on www.woodcraft.com from February 1 through noon February 20, 2004. One vote per person will be permitted, and the winner will receive a wooden engraved plaque and a \$50 gift certificate to Fox Chapel Books.
- If a customer cannot get to a store, he or she can print an entry form found at www.woodcraft.com or receive one by sending a self-addressed, stamped envelope to Woodcraft, c/o Santa Carving Contest, P.O. Box 1686, Parkersburg, WV 26102-1686

2003 Santa Carving Contest

Woodcraft Supply Corporation recently announced the fourth annual Santa Carving Contest for 2003. Rules include:

- Carvers may enter one Santa carving, and it must be carved from wood.
- Each entry must be the original and sole work of the entrant. No carvings from commercial blanks or rough-outs are permitted, and carvings must not have been machine duplicated.
- Entire entry, including base, must be less than 12 in. high and 12 in. wide.
- Carvings must be clearly and permanently marked with the carver's name.
- Entries must be submitted with a completed entry form to a Woodcraft store or Woodworker's Club by November 30, 2003. The entry must include the carver's signature, as well as the title and short description of the piece. All entries will be on

display in the Woodcraft store or Woodworker's Club location from December 1 through December 24, 2003, during which time store customers will vote. Only one vote per customer is allowed.

- Store contest winners will be notified by December 31, 2003. Their prizes will include a free one-year subscription to *Wood Carving Illustrated* from Fox Chapel Publishing, entry into the national contest and a free listing on www.WoodcraftAuction.com. Entrants must pick up their carvings after December 31, 2003 and before January 31, 2004, if not a winner. Carvings not picked up by January 31, 2004 will be shipped COD from the store to the entrant.
- National contest finalist entries will be shipped by the store to Woodcraft Supply headquarters in Parkersburg, West Virginia, for judging. The National Contest will be judged at

Santa Riding Hobby Reindeer

By Jim Farr

Carve a one-of-a-kind project and brush up on your painting skills

Rudolph the Red-Nosed Reindeer inspired my entry for the 2001 Woodcraft Santa Carving Contest. My grandchildren are certainly fond of this make-believe animal, and I thought Santa riding a hobbyhorse would make an appealing design.

I chose basswood for the composition and roughed out the figure with a flexible shaft machine and a Typhoon™ bit. Most of the detailing was done with knives, but I used gouges for those hard-to-get-at areas such as the legs and boots and between the arms and mittens. I used several sizes of veiners to create the texture of the beard. To give Santa the appearance of moving fast on his hobby reindeer, I carved the beard so it flows back and away from the body. I also made the pompom on the hat seem to bounce in the wind.

The reindeer head is mounted on a 3/16-in.-diameter dowel (see pattern). Instead of the dowel running through the entire body, a short length connects the head to the gloves and a separate piece was inserted between Santa's legs.

Painting Tip

I diluted all the acrylic paints, except those used for the eyeballs, with water. To take the guesswork out of the process, I used an eyedropper and added from 15 to 20 drops of water for each drop of paint. I then tested each mix on a piece of scrap wood. It is better to have too much



water than to have the paint too heavy. If the color is too light, I can apply another coat. If the color is too dark, I may not be able to change it.

Painting Instructions

I chose the following brands and colors because they are readily available in hobby and artists' supply stores.

Different brands, however, can be substituted.

Delta Ceramcoat® Acrylics (800-423-4135;

www.deltacrafts.com):

Autumn Brown	Black
Burnt Umber	Forest Green
Medium Flesh	Ocean Reef Blue
Opaque Red	Oyster White
Spice Brown	Blue Velvet
White	

Winsor & Newton Winton Oil Colours

(www.winsornewton.com):

Raw Sienna

Step 1. Remove dirt and pencil marks with warm water mixed with a couple of drops of hand soap. Wet the wood—do not soak—and use a fingernail brush to scrub it. Rinse the carving well and blot it dry with a clean towel.

Step 2. Paint the eyeballs with Oyster White. Use a toothpick to paint the irises with undiluted Ocean Reef Blue. Then add a dot of Black for the pupils. To create a twinkle in each eye, use a needle to apply a tiny dot of undiluted White.

Step 3. For the beard and eyebrows, apply Oyster White.

Step 4. Use White for the pompom and fur lining. Using two different shades of white—White for the fur and Oyster White for the beard and hair—makes the overall look more interesting, however.

Step 5. The unpainted areas require a basecoat, which gives the carving a warmer look. Mix 2 oz. of Raw Sienna Oil Colour with 12 oz. of Watco® Danish Oil Finish Natural. Apply the mix to the entire carving using a large brush. Wipe off the excess and let it dry overnight.

Step 6. To give a rosy complexion to Santa's face, mix a small amount of Opaque Red to Medium Flesh. Since the eye paints have already sealed the wood, don't worry too much about this mix changing the color of the eyes if it runs.

Step 7. For the cheeks and tip of the nose, increase the water drops added to Opaque Red by five to ten.

Step 8. Paint the coat and hat with Opaque Red.

Step 9. The mittens are painted with Forest Green.

Step 10. Turning to the reindeer, use Autumn Brown for the head and ears; Burnt Umber for the upper eyelids; Spice Brown for the irises; and Oyster White for the insides of the ears and below the mouth.



Step 11. The sack gets a coating of Blue Velvet, although the strap is left unpainted so the yellow-brown color of the basecoat shows.

Step 12. For areas you want to enhance with shadows such as wrinkles, apply Burnt Umber.

Step 13. To seal and finish the carving, cover the entire piece with Watco® Satin Finishing Wax Natural. Work the wax in with a brush and remove the excess with a clean cotton cloth or a discarded T-shirt. Wait 15 to 20 minutes and apply a second coat. After another 15 to 20 minutes, wipe down the carving with the cotton cloth and buff with a clean shoe brush.

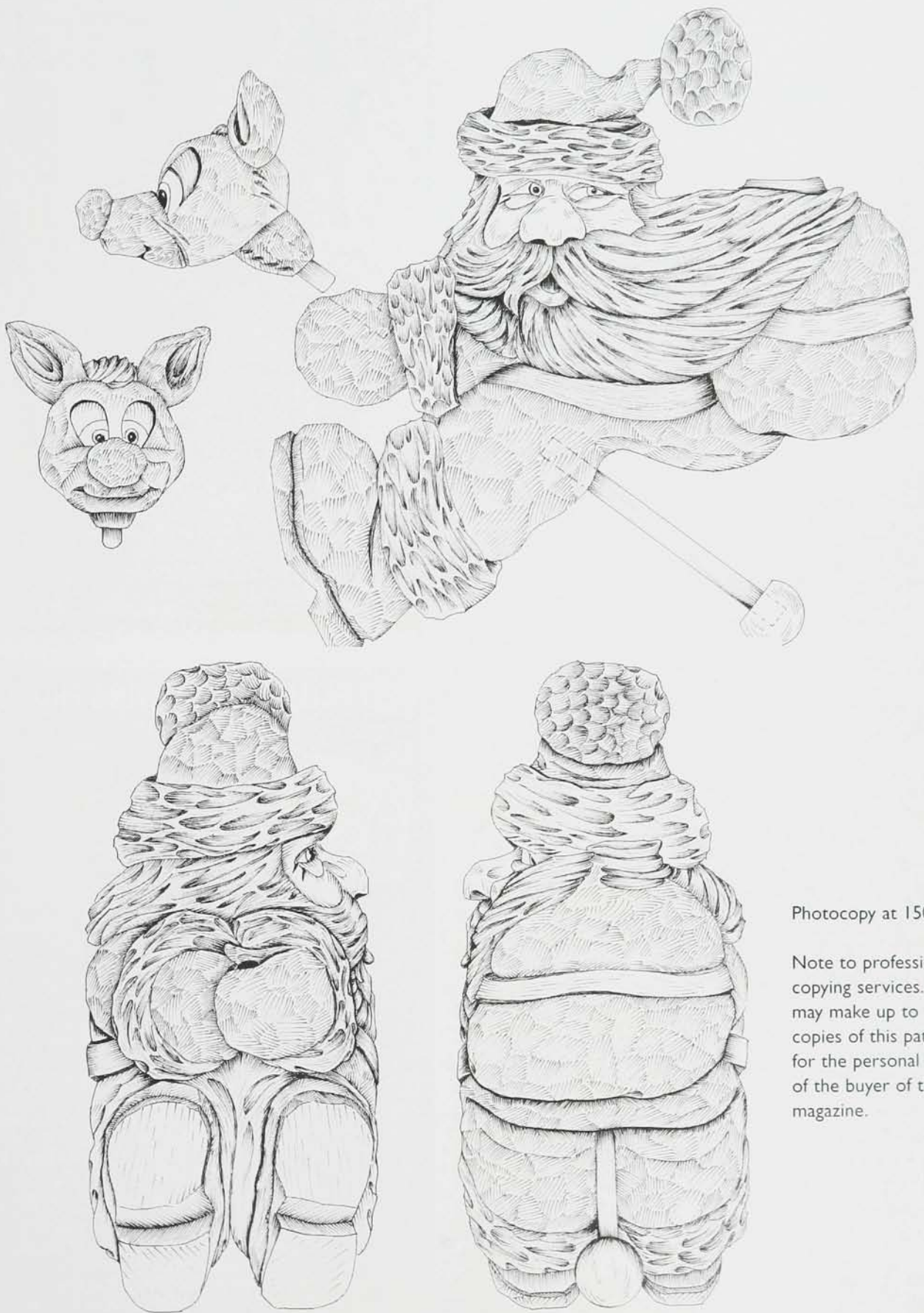


Jim Farr, who was a finalist in the 2001 Woodcraft Santa Carving Contest, is a residential supervisor for a non-profit agency serving the developmentally challenged. An active member in the Southern Maryland Carving Club (www.smwclaplata.com), Jim lives with his wife, Gay, in Upper Marlboro, Maryland.

FURTHER READING

For more of Jim's work, check out "Egghead Santa," WCI's Issue no. 21 Holiday 2002.

For updates on the annual Woodcraft Santa Carving Contest, go to www.woodcraft.com or order a catalog from Woodcraft/ 800-225-1153.



Photocopy at 150%

Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.

Oar Carver Pocketknife

By the Staff at Wood Carving Illustrated



The Oar Carver Pocketknife is comfortable to use, so carving for long periods of time will not present a problem. Once resharpening is completed, the knife will stay sharp for a long time.

If you are tired of those fixed-blade knives and wish you could fold your tool and put it in a pocket or a sheath, the Oar Carver Pocketknife is definitely the answer.

Designed for woodcarvers of all abilities, the American-made knife comes with two folding blades, each with a modified Wharnclyff pattern and a cutting length of 1 3/4 in., ideal for roughing out a project or for fine detailing. The rugged scales are manmade Derlin jiggered black cherry and have a pattern that guarantees a non-slip grip. The knife is comfortable to use, so carving for long periods of time will not present a problem.

The Oar Carver Pocketknife is produced using a manual process practiced for over a century by skilled craftspeople at Queen Cutlery and exclusively made for Ross Oar of West Falls Woodcarving. The high carbon D-2 steel offers the best edge-holding metal available.

Although the factory-produced blades will carve, Ross recommends that you sharpen their cutting edges. Start with a medium, then a fine-grit diamond stone and strop each edge with leather and polishing compound. Once resharpening is completed, either manually or with power equipment, the knife will stay sharp for a long time.

The Pocketknife retails for \$60. An optional leather sheath costs \$7.25. Both can be purchased directly from Ross Oar at West Falls Woodcarving, 7458 Ellicott Road, West Falls, NY 14170/ 716-662-3648; email broar@juno.com.

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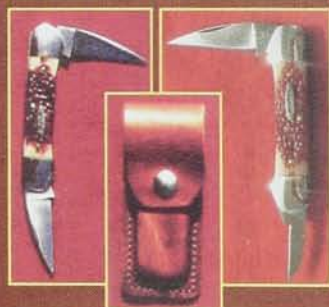


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Oar Carver Version I

A folding pocket knife with two carving blades. Custom made for woodcarving with high carbon D2 steel. Size of knife: 3 1/2" closed.
\$60.00 plus \$2 s&h

Oar Carver Version II

Same high quality features as the original. Has one regular size blade (approx. 1 1/2") and a smaller blade (approx. 1 1/4") for finish work. Like Version I, it has excellent edge holding blades made exclusively for woodcarving. Size of knife: 3 1/2" closed.
\$60.00 plus \$2 s&h

Both Oar Carvers have a factory edge and need to be sharpened. There is an extra charge of \$5.00 per knife to sharpen.

Leather Sheath

For both Oar Carvers. **\$7.25 ea.**

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(716) 662-3648 email: broar@juno.com

A horse manikin, with an articulated neck, can be moved to assume a wide range of poses and positions.



Here's everything you need to know about using these tools to build your carving confidence.

By Roger Schroeder and Phil Gonsowski

Editor's Note: This is the first in an ongoing All About series exploring various topics related to woodcarving. Future articles will focus on chisels, gouges and V tools; sharpening; sandpaper; holding and clamping fixtures; files, rasps and rifflers; measuring, marking and layout tools; and punches and pounce wheels.



All ABOUT Manikins & Clay Models

You have a hot idea for a caricature figure in motion. Despite possessing carving skills that are pretty good at copying an illustration or following a step-by-step, you can't find the pictorial references, and your drawing skills fall short of Michelangelo's.

The solution? Start with a manikin. By moving the arms and legs, which conveniently hold their positions, into the pose you want to copy, you have made the first step toward visualizing your project.

Flexible Posers

Basic models have rigid abdomens, but some have flexible upper bodies. All possess ball joints at the shoulders, elbows, wrists, neck, hips, knees and ankles. That's pretty impressive for a

simple anatomical model usually fitted to a stand with a steel support post.

While life-size human-figure manikins are around, they take up considerable space, and you'll find yourself applying for a bank loan to buy one. Rest assured, smaller ones under 6 in. are available—perfect for modeling caricatures, but male and female manikins that measure 12 in. in height and cost less than \$10 per figure are easy to find in craft and artists' supply shops (see Special Sources).

Manikins on the Market

We can all agree that the face is the most expressive feature of the human body, but the hand is a pretty powerful means of making a statement or enhancing a story. If

A clay model was essential to working out the artistic design of the Charles Lindbergh bust. Plastilina clay is permanently flexible and can be reused for innumerable projects.

you've been cut off by an inconsiderate driver and needed to make a gesture, you understand just how expressive the hand is. A single human articulated hand is available, either male or female, left or right, as well as child-size. An excellent reference for a figure or even a caricature carver, you'll find manipulating the fingers and wrist joint an intriguing exercise in itself.

Sure, there's always something for the figure carver, but if you like to shape animals, consider a horse



The flexible manikin, with his jointed parts, makes an ideal reference for the carver in search of a pose.

A variety of manikins are available at art supply stores, including this articulated hand that is fully moveable.



manikin. The proportions are right on the money, and not only are the legs jointed, but the animal's expressive neck is articulated as well. If that's not enough reference, there's a bristletail attached.

Another "manikinized" animal is the giraffe. A full 20 in. in height, the champion of tall is also fully jointed, with over 24 segments in the neck. It's a pricey model, as is the horse, so expect to pay about \$100 for each.

Clay, You Say?

The jointed manikin is certainly versatile. You can change the human figure from a slouch to a sprinter. A resting horse is easily transformed into a bucking bronco. And a limp hand is quickly manipulated to make a point. But manikins just aren't available for every project. A model of the perching peregrine you're dying to carve isn't in the craft stores; forget about a bust that in any way approximates the one you want to sculpt of your daughter; and the manikin you're using for the realistic ballerina commission doesn't show you how the tutu moves with the dancing figure. A clay model is the answer.

What to Buy

Don't be put off by this malleable medium you may not have handled since elementary school. If you can carve wood, you can work with clay. Getting set up for clay modeling will run about \$15. Here are the essentials:

- *Oil-based modeling clay.* Look for the name Plastilina. Made in Italy, it's a non-hardening compound that is permanently pliable, works smoothly and is available in four consistencies: soft, medium, medium firm and extra hard. Most of your clay work can be accomplished with the medium variety. A two-pound package, enough for several small figures, will cost about \$5.
- *Modeling tools.* Clay begs to be shaped with these tools that come in two basic styles. One consists of wire loops at the ends of wood or metal handles. Loop tools have steel cutting ends that can sculpt, trim and

refine the clay. An entry-level set has a price tag of less than \$10. Shaping tools—made from wood or plastic and typically in 6-in. or 8-in. lengths—do just as the name suggests, and the variety available is mind-boggling. Expect to find ones that look like spatulas, paddles, scimitars, pen points, skewers and the list goes on. One tool is actually two because each end has its own distinct shape. Sets of 36 shaping tools with 72 different profiles are on the market, but you can purchase ten tools for under \$10.

Supportive Armatures

You'll find it easy enough to make small and simple figures out of solid clay, but the material doesn't offer much support on its own. It's going to need an armature. Wood is a good choice, especially if you want to model a bust. It's obviously available since you carve it, and wood will provide a strong and durable support for the clay. But with a little ingenuity, you can put a host of other materials to use, from glassware to soup cans to pieces of plastic foam.

Consider purchasing commercially available armature wire. Fabricated from aluminum and very economical, the wire is fully pliable, making it adjustable in almost any position. Small diameter wire in 16-gauge size is ideal for wrapping another material or thicker gauge armature wire to give the clay more surface area on which to bond. Six-gauge wire is suitable for busts and figures up to 24 in., and 4-gauge armature wire should handle figures up to 3 feet in height.

Another useful material is wire mesh. Available in aluminum, the material comes in a variety of mesh sizes, from $\frac{1}{16}$ -in. to $\frac{1}{2}$ -in. openings. Bent, gathered or stretched, it's an excellent complement to armature wire.

But even wire mesh and a heavy-gauge armature wire may not be enough support. A tried-and-true material as close as the nearest home improvement store is steel plumbing pipe and accessories. Whether it's to support a life-size bust or a small

figure, threaded steel pipes and fittings can be assembled to provide a very sturdy armature. Starting with a pipe flange, which conveniently helps anchor the model to a wood base, you can work your way up with a length of vertical pipe, attach an elbow, insert another length of pipe, and you have a combination of armature and stand.

Clay Appliqué

While even a typical elementary-school-age child can handle and fashion clay, there are some sensible approaches to using it. Think of the material as skin and muscle on a skeletal frame. You may have packed a snowman with armfuls of snow, but that approach doesn't always work well for an armature. Working with thin layers to build up mass makes it easier to achieve the finished proportions and cut down on sculpting time. A flexible wire is the ideal tool for slicing off "veneers" of clay from a block.

The smart approach to clay modeling is to build up features. It may be tempting to sculpt a face out of a mass of clay, but add-ons make a lot more sense and cut down on hours of work. So instead of shaping an ear out of the side of the head, fashion a clay appliqué of ear-sized proportions and stick it on. You're more than halfway there. The same approach holds for clothing. Why struggle to shape a hat out of an oversized mass of clay when it can be molded and set in place after the head is rounded?

Both children and adults have a propensity for rolling clay into "snakes." Don't scoff at using them in clay sculpture. They're perfect for an eyebrow, a mustache, even a bulging vein on a realistic face. Or, roll a clay ball, cut it in half, and you have an eyeball.

Dress Rehearsal

How is that finished bird, bust or ballerina really going to look? Try working out many if not most of the details in the clay. Clay's pliability allows you to achieve some pretty fine anatomical features. You really want to know how wrinkles will look on that realistic bust of granddad? Then clay is



Plumbing pipe and aluminum armature wire provide support and form for a clay bust.



An aluminum mesh over armature wire provides support for the clay. Steel components that come in contact with the clay should be sealed with shellac to prevent the clay from turning black.



Shaping tools, made from wood or plastic, live up to their name by pushing and forming clay to create just anything from gross anatomy to fine details.

the perfect medium for experimentation. You want to replicate strands of hair? Try a toothbrush, a riffler, or a wire brush. Turn a cotton sock inside out, press it onto the clay, and pores appear. How about patterns and textures? Push screening materials into the clay.

A well-armatured clay model is much like a manikin. If you've invested some time into making a clay figure, but the head doesn't have the right angle, give it a slight twist or tilt. The clay around the neck may need some smoothing out, but you've accomplished exactly what the flexible human body does every day.

Going the Distance

To some carvers, the biggest bonus to having a realistic clay model is being able to take measurements. Calipers are one important tool. Simple to use, you adjust the two legs to measure a span. Proportion tools are also available. With an easy adjustment, you scale up or down, working from the model to the woodcarving. And don't forget about rulers. The flexible variety is a godsend for taking measurements from both convex and concave shapes.

Is It Ever Enough?

The lament of most woodcarvers goes like this: There's never enough reference material. Despite photographs and drawings, some important view is invariably missing. You don't have to struggle for too long with a handy manikin or clay model. When finished with it, put the wood or clay figure on a shelf where it may well inspire you for the next project. At the very least, it will be a conversation piece next time you get a visit from fellow carvers.



Roger Schroeder is Editor-at-Large at Wood Carving Illustrated.



Phil Gonsowski, a home improvement contractor, has been carving for 11 years. He resides with his family in Oceanside, New York.



Wire-end loop tools are essential for cutting and trimming clay.



With clay as the medium, you can raise the bar on realism with whatever tool works for you. Here pores are pressed into the bust using a cotton sock turned inside out.

FURTHER READING

"Clay and Carving: A Winning Combination," Karen Rhodes, WCI's Issue no. 12, Fall 2002.

Modeling a Likeness in Clay, Daisy Grubbs, Watson-Guption Publications.

Modeling the Figure in Clay, Bruno Lucchesi and Margit Malmstrom, Watson-Guption Publications.

Modelling and Sculpting Animals, Edouard Lanteri, Dover Publications, Inc.

Modelling and Sculpting the Human Figure, Edouard Lanteri, Dover Publications, Inc.

Tips and TECHNIQUES

- If the clay is pulling too much or not cutting cleanly, put it in the refrigerator. Chilling firms it up.
- To make sure the clay you've molded onto an armature stays "clean," spray the metal or wood "skeleton" with shellac. Wood wicks the oils out of the clay, and metal components such as steel will oxidize and turn the clay black. Zinsser offers quality spray shellac that's available at many home improvement centers.
- Apply household oil with a brush to smooth out areas on your clay model.
- Experiment with items around the house for modeling tools. A pencil point will put a lot of details into clay. Try a chopstick or a wooden skewer as a shaping tool. When all else fails, use your fingers. Keep in mind that the best tool is what works for you.
- Mount your clay model on a good-size piece of plywood or composite board whenever possible. Clay tends to be messy, so you don't want it on your workbench where it will come in contact with your carving tools and accessories.
- When making an armature of a figure, keep in mind that for the sake of accuracy you have to respect both proportion and articulation. While aluminum wire is flexible enough, it's better to work out limb measurements before building the clay "skin."
- You can carve clay much as you do wood, using the same motions. It's good practice, although it's a lot easier than wood since it's softer and there's no grain to fight or compensate for.

SPECIAL SOURCES

Manikins and clay modeling materials can be obtained from Dick Blick Art Materials, 800-447-8192,

www.dickblick.com and Jerry's Artarama, 800-827-8478, www.jerryscatalog.com.

Clay modeling materials can also be purchased from Hide & Beak Supply Company, 800-777-7916, www.hidebeak.com.

Working with Relief Carving Patterns

Make a Mule Deer Head Portrait

By Lora S. Irish

Many pattern makers, including myself, try to provide as much information as possible in line drawing patterns. This article shows you how to go from a two-dimensional pattern to a completed relief carving.

Because you will be working in three dimensions, you can really help ensure a successful result by preparing additional drawings and notes. Though it sounds complicated, it's not. Taking the time to work with a pattern before you pick up your gouges and chisels can make the carving work easier and the finished carving more dramatic.

Preparing the Pattern

Before you begin any carving project, make sure you have gathered your reference material on the selected subject. Photos and drawings of the live animal, bird, person or landscape provide important information that helps you make the best possible pattern and pattern notations.

To make a tracing carving pattern from a detailed pattern drawing, you need to first reduce the pattern to its simplest form. Do this by placing a sheet of tracing paper over your pattern and copying only those lines that define a given area and places where there are major contour changes. Compare Figure 1 and Figure 2, paying particular attention to how the fence post area was simplified.

Creating a contour drawing of the major design elements helps you understand both how individual areas will be shaped as well as how they



The completed relief-carved mule deer head portrait by Lora S. Irish. Reference photos are key to making realistic portrayals. This one is from the new book from noted wildlife artist Doug Lindstrand, *Deer: The Ultimate Artist's Reference*, from Fox Chapel Publishing.



See Page 40 for pattern.

Figure 1:
Full Pattern
Detail



Figure 2:
Simplified
Pattern



Figure 3:
Contour
Details

interact with adjacent areas. Use a copy of your simplified pattern and a soft pencil. Darken the sides and edges of each area where you will sculpt the area during the carving. The deeper you think you will carve, the darker you will want to sketch into that area.

Many patterns contain a directional flow to the design. This flow can be either the space in which the pattern is contained or a repetitive angle found throughout the subject. In the

mule deer pattern, you can see in Figure 4 a “v” angle that repeats through the design. The flow or direction of a pattern is very important to placement of the wood blank. For this design, since all of the “v” points fall at the central vertical line, it is necessary to ensure the central line falls at a true 90-degree angle to the wood blank. Tilting this pattern away from the central line of the blank will make the finished carving appear lopsided.

With the flow lines noted, it's time to determine which elements of the composition need to be closest to the viewer and which ones will be the farthest away. This process is known as establishing levels. See Figure 5. Begin by grouping elements into units according to their depth. In the buck pattern, there are five distinct elements: the fence post, the grasses, the rocks, the fur areas of the buck and the antlers. Each of these elements will be carved with its own style of texturing.

The fence post lies behind every other element within the pattern and so becomes level one. The shoulder area of the buck projects above the post and is established as the second level. On top of the shoulders lies the

main section of the neck; this will be the third level. In front of the neck are the ears, the connecting section of the neck and the eye and forehead section of the face. This unit is marked as level four. The muzzle of the buck is level five.

Some elements flow from one level into another. In this portrait, the antlers at the base of the skull lie behind the face. Yet the antler tips arch forward over the muzzle. His ears are established in the level of his eye sockets, yet may jut forward or be tilted back toward the neck. Make a pencil notation on your pattern where an individual element might change levels. Once all your notations are made, trace the simplified pattern onto the wood blank.

Carving the Pattern

Whether you carve this mule head or any other relief pattern, the basic process is the same. In addition to gouges and chisels, keep your pencil sharp and handy because as you remove wood, you will continually need to refresh pattern lines and other notations. The following series of photographs shows the process required to make the mule deer head.



Figure 4:
Directional Flow



Figure 5:
Levels

FURTHER READING

By Lora S. Irish
Wildlife Carving in Relief

By Doug Lindstrand
DEER:
*The Ultimate
Artist's
Reference*



NEW!
AVAILABLE
SEPTEMBER
2003

Available from Fox Books,
800-457-9112,
www.foxchapelpublishing.com



STEP
1

Establish the background's depth. Mark the interior or trapped areas of the background with a pencil to ensure you can easily find these areas as the roughout work is done. To establish the outer edges of the design, use a large V gouge to create sloped walls that also provide extra room for maneuvering your tools during the contouring stage.



STEP
2

Mark the levels. Using a pencil, mark each element with its respective level number. Notice the darkened line on the shoulder and neck areas. The line separates these two levels. Darkening has also been done on the muzzle where it meets the eye sockets.



STEP
3

Rough out the levels. The fence post, rocks and grasses have become one unit. Each level is fairly flat at this stage with all elements within that level roughed out to the same depth. In this photo, the tip of his right ear is back away from his face. The antlers at the top of his skull are deeply set into level two but the tips are allowed to reach upward into level five with his muzzle.



STEP
4

Reestablish pattern lines. Cut your simplified pattern into sections, and tape each section individually to the wood. Slide a small piece of tracing paper under that section and retrace your working lines.



STEP
5

Contour each element within a level. In this photo, the general contouring work in the fence post area is completed. Note that since this section was originally carved as a unit, all the elements within that unit lie behind the buck's shoulders. By establishing a depth for all the elements within this section of the pattern first, any carving you do will be at the right depth for the overall work. It is at this stage that the directional "v" reappears in the work.



STEP
6

Incorporate any mistakes into the design. My original drawing showed barbed wire fence. Note in the carving that it has become rope. We all make mistakes. In this case, I lost the barbed "x's" that were part of the wire at any earlier carving stage. Mistakes can often be integrated into the design with a few adjustments as here, where the wire becomes rope.

Work from the background of a design to the foreground as you sculpt each element. The shoulders, neck, ears and antlers are starting to take shape. You can see the reduction of the antler on his right side at this stage of work; the extra space created with the V gouge has been removed.



STEP
7

Add details. As each area receives its contouring, the overall depth of the work becomes apparent. Refer often to your contour sketch for reference for each section as you work. Although this carving is on a 3/4-in. basswood board, worked at its deepest point to 1/2 in., the use of levels in the early stage of carving pushes the fence post back into the scene and pulls the muzzle forward, making the carving appear deeper than it is. The final detailing is added next.



STEP
8

Finish the work with a sealer or oil, varnish or polyurethane. At this stage, the carving can be left in the wood grain or prepared for coloring with acrylic or oil paints. Because I am adding oil colors, I have applied a base coat of linseed oil mixed half and half with turpentine to seal the wood. If you choose to leave the carving as is at this point, apply an appropriate finish or sealer.



STEP
9

Add the coloration (optional). I chose to add coloration, using oil paints dry brushed across the different textures in the wood, fur and antlers. Color lies on the surface of your contoured carving. Once the oil paint dries, a final finish of Danish Oil will be added.

Lora S. Irish and her husband, Mike, own and operate a web-based carving pattern business. She authors the Relief Column for Wood Carving Illustrated and has written numerous books for Fox Chapel Publishing.

Relief COLUMN

From
Lora S. Irish

Lora S. Irish, a Fox Chapel Books author, is well known for her original patterns and artwork. In an exclusive arrangement with *Wood Carving Illustrated*, Lora will create a pattern just for the readers of WCI.

For more of Lora's terrific patterns, visit the digital pattern warehouse she and her husband, Mike, created, www.carvingpatterns.com. You'll find patterns, both free ones and those for sale, as well as helpful carving advice. Note that their patterns are available only online.



Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



Relief Carve the CAPTAIN

With only a few basic carving tools, common pine and a few hours, you can make this handsome portrait

By Pat De Angelis
Photography by Roger Schroeder

Too many beginning woodcarvers attempt to carve a relief work from a sketch or pattern without understanding the details involved. For the fisherman project I use with many of my students, there are features that everyone is familiar with: facial anatomy complete with age lines, wrinkles and beard, a vinyl rain slicker and hat and a turtleneck sweater.

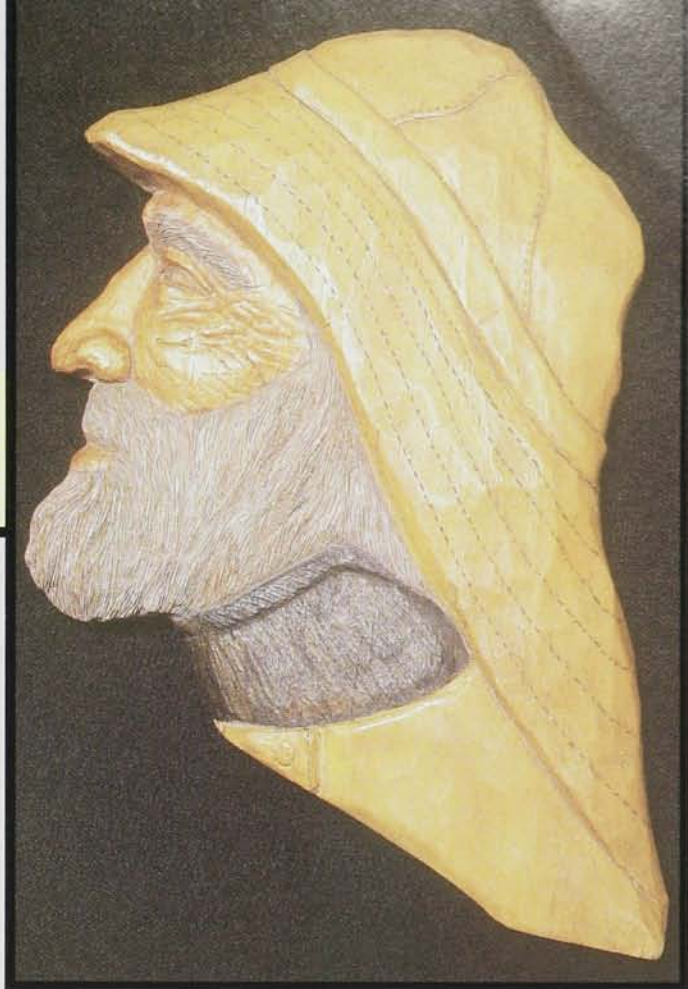
If you need to familiarize yourself with these details, I suggest you take some time to study the finished piece. Once you are comfortable with the look of the fisherman, the carving will be a good learning tool for further relief work.

Getting to Know Textures

While much of relief carving requires removing background, taking away waste wood is not a problem with the fisherman. The project begins as a cutout, so you only have to worry about details on the profile. Starting with a piece of 3/4-in.-thick wood, you quickly learn it takes little more than shallow cuts to create the illusion of depth. The secret is in paying attention to surfaces and how light makes them stand out.

If you need to be convinced that only by cutting deeply can you affect the look of three dimensions, then take a closer look at a profile featured on a coin. The head of Lincoln, Roosevelt, Kennedy or another figure is no more than a few thousandths of an inch above the background; yet, the profile appears to have a great deal of depth and roundness owing to precisely placed cuts that create shadows.

For the fisherman project, take note that a piece of vinyl is relatively smooth, but a beard has a lot of texture. A face has irregular squint lines and furrows, but a sweater has uniform ribs. When looked at together, the composition consists of a variety of surfaces that are separated with V-shaped carving cuts and then blended together. When techniques to make them are mastered, you will appreciate that good relief carving has much more to do with contrasting surfaces than it does with depth.



Keep an Eye on It

For relief carvers who work on projects that are thicker than busts on coins, some understanding of compressing details is necessary. The fisherman's eye, for example, has to "wrap around" the edge of the cutout. The effect is a compressed-looking or elongated eye instead of one that fits into a round socket.

I devised an aid that allows me to carve the eye so it retains the illusion of being round as the edges of the cutout are tapered into an imaginary background. It consists of a template of the eye that folds at the corner or edge of the cutout. Before I start carving, I locate where the eye is on the edge of the board. Later, I use the template to keep the eyeball from becoming a flat incision on the surface of the wood with no depth to it.

Tools of Choice

The project can be carved with a variety of power tools and accessories, but I recommend getting used to shaping with handtools. Knives, gouges and V tools will take care of the details. And while a woodburner does an excellent job of creating tufts or strands of hair, they also can be made with handtools. With only a few tools and several hours of carving time, you will have a relief-carved piece that can be hung as is or mounted on a plaque to "frame" it with a contrasting wood.

Painting Notes

Before painting the carving, seal it with a semi-gloss or satin lacquer. Deft is a good choice, and it comes as a spray or it can be applied with a brush. Whichever you choose, don't overdo it. The less sealer you put on the wood, the better the acrylic paint will adhere. A very light sanding with a fine-grit paper may be necessary because the lacquer has a tendency to raise the grain if you are using basswood. Raised grain will not be a problem with pine.

Acrylic paints work best for the fisherman because they dry quickly, and clean up is accomplished with water. Rather than taking the colors straight from the tube or bottle, I recommend thinning each application with water. Make sure each coat is dry before painting over it. If it is not completely dry, the next application of color will lift the previous one. Use a hair dryer to speed up the drying time.

For the slicker and hat, I suggest applying two or more coats of cadmium yellow. The beard and eyebrow should be given coats of white. If the hair is not burned, then apply a base coat of black or brown. Make sure the white is randomly applied so the black or brown shows through. The turtleneck is given one or more coats of charcoal gray. Leave the skin unpainted.

Since acrylic colors tend to be bright when dry, I recommend toning them down with an antiquing mix. Commercial products are available in craft and hobby stores, but I prefer to make my own using Minwax Polycrylic, a water-based satin or semi-gloss sealer. My formula consists of equal amounts of Polycrylic and water. A drop of light to dark brown acrylic paint—burnt umber gives the darkest color—tints the mix to provide the antique look.

FURTHER READING

Drawing the Human Head, Burne Hogarth, Watson-Guptill Publications, 1989.



I brush on several light coats, building up to the darkness desired and wiping off excess with a cloth as I go along. For a hand-rubbed finish, I crumble a piece of brown paper shopping bag and rub it over the dry carving very lightly—rubbing too hard will remove some paint—to achieve a smooth wax-like sheen. To protect the acrylics and antiquing mix from any dirt and oil that comes from handling, I spray the finished carving with a very light application of Krylon 1301, an acrylic coating.



A carver since 1976, Pat De Angelis does a variety of subjects, including waterfowl, caricatures and relief carving. Pat is a member of the South Jersey Woodcarvers and a popular instructor who gives

classes in southern New Jersey. He also brings his talents to the Fletcher Farm School for the Arts and Crafts in Vermont. He lives with his wife, Marilyn, in Turnersville, New Jersey.

WHY PINE? – CHOOSING WOOD

Choosing the wood is almost as important to this project as knowledge of anatomy and clothing. Despite most carvers preferring basswood as their medium, white pine is an excellent choice for the fisherman. Although basswood is prized for its ability to accept delicate and intricate details, pine offers something basswood does not have much of when looked at casually: grain.

After applying thinned-down coats of acrylic paints to the wood, the pine grain projects through the finish and contributes to the textures. I call it a rustic look, which enhances the relief carving of a fisherman who has weathered features and clothing faded by the elements of sun and sea. Pine is also suitable for other relief work that includes landscapes and portraits of people with lots of character in their faces.

I would not select a darkly colored wood such as mahogany for the relief fisherman. While the grain is attractive and rich if left unpainted, it does not easily refract light. To view this type of carving, you need to have a light source from the side or above the carving to help make the details of the darker wood stand out. With painted pine or basswood, the details can be appreciated in almost any lighted setting.

Materials & Tools

WOOD:

3/4-in.-thick by at least 7-in.-wide by at least 9 1/4-in.-long pine board

TOOLS:

Carving knife
Chip carving knife
No. 3 1 1/4-in. gouge
No. 5 3/4-in. gouge
No. 8 1/2-in. gouge
60-degree V tool
Speedball Cutter with no. 1 V-shaped blade
Woodburner

FINISHING MATERIALS:

Deft lacquer
Acrylic paints
Krylon 1301
Minwax
Polycrylic



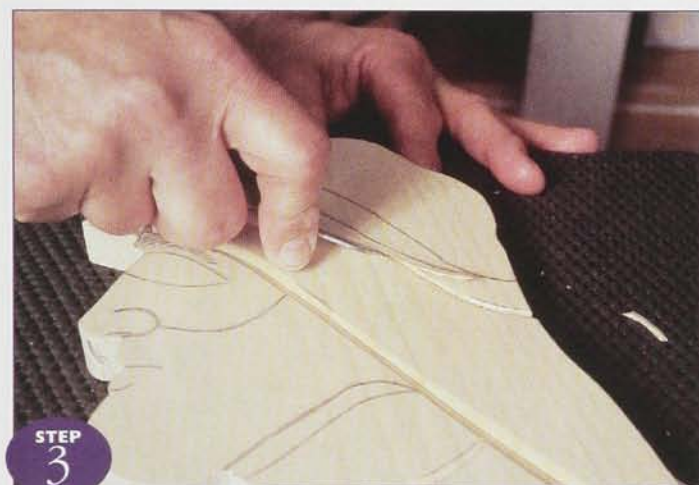
STEP 1

The fisherman starts off on a piece of $\frac{3}{4}$ -in.-thick white pine with only the basic shapes of the hat, slicker, sweater and face drawn.



STEP 2

A comparison of the finished carving with the cutout shows the depth of the bridge of the nose and eye.



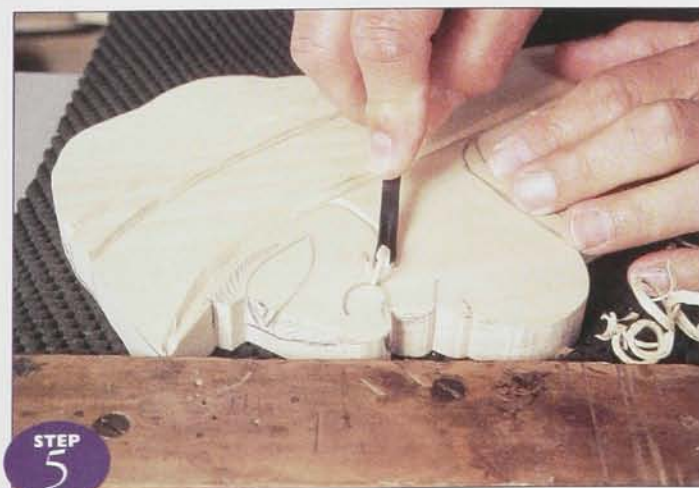
STEP 3

Outline the basic shapes with V cuts no more than $\frac{1}{8}$ in. thick. A chip carving knife is an ideal tool because it does not tear the wood.



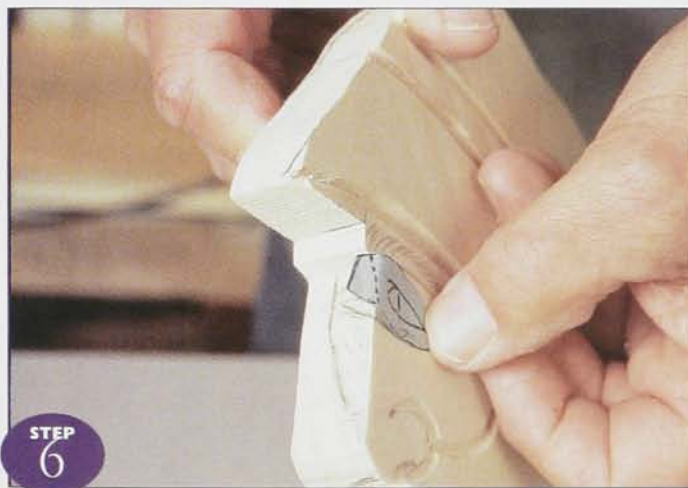
STEP 4

A 60-degree V tool is also suitable for outlining, but its two cutting edges tend to leave ragged surfaces, especially on a grainy species like pine. No undercutting is necessary on this project. All detailing is done on the surface of the cutout.



STEP 5

Outline all the features with the V tool and chip carving knife. A bench hook with a non-slip pad allows you to work without the limitations of clamps or vises. The carving is easily turned so you can compensate for grain changes.



STEP 6

Use the eye template to make sure the eye will be deep enough when the edges of the cutout are tapered. The corner of the eye should touch the bridge of the nose.



With the no. 3 1¼-in. gouge, carve away the side of the nose up to its bridge. Make sure the nostril remains one of the high spots of the relief.



Outline the elongated eye mound with the V tool.



Make beveled cuts on the chin with a carving knife.



Undercut the lower lip with the carving knife.



Using the no. 3 gouge, remove wood on the top of the hat so it tapers into the background.



With the same gouge, carve away wood into the V cut that defines the hatband.



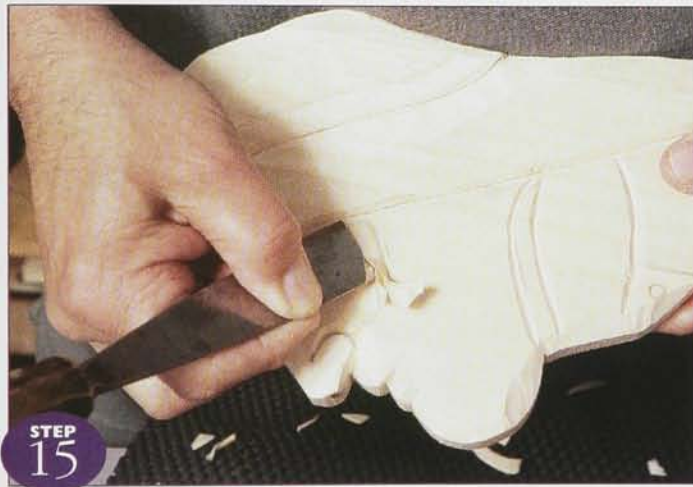
STEP
13

Remove wood at the rear of the hat with the gouge. Since a vinyl hat offers a relatively smooth surface, make sure the gouge cuts are long and kept to a minimum.



STEP
14

If you want to give more definition to a V-cut boundary, use the edge of the gouge with a slicing motion. Hold the shank of the tool as if it were a writing instrument.



STEP
15

Round the cheek and blend it into the beard by turning the gouge over so the bevel is up.



STEP
16

Using the carving knife, lightly carve away wood into the eye mound.



STEP
17

Carve away more wood below the eye with the no. 3 1 1/4-in. gouge.



STEP
18

Round the eye mound with the bevel of the gouge up.



STEP 19

Emphasize the nostril by carving away wood above it with the carving knife.



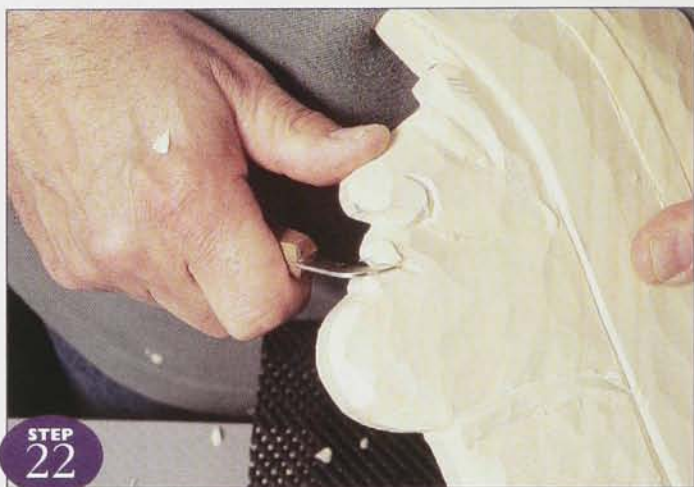
STEP 20

Using the no. 3 1 1/4-in. gouge, taper the beard into the sweater and the hat.



STEP 21

Carve the slicker with a minimum of long cuts.



STEP 22

Using either the chip carving or the regular carving knife, round the lips and define the mouth separation.



STEP 23

With a few slightly curving pencil lines, draw the flow of the beard.



STEP 24

The hair tracts can be carved with the cutting edge corner of a no. 5 3/4-in. gouge.



STEP
25

Use the eye template to locate the exposed eyeball. If you make pinpricks through the paper and connect them with the point of a mechanical lead pencil, the transfer of the pattern is easy.



STEP
26

With the no. 5 $\frac{3}{4}$ -in. gouge, randomly carve away furrows of wood to create the look of a weathered face.



STEP
27

Use the gouge in the previous step to break up the beard with more texture.



STEP
28

Outline the exposed eyeball with a straight-in stop cut using the carving knife.



STEP
29

Carve away wood up to the stop cut to create the eyelids.



STEP
30

Use a 60-degree V tool to separate hair tracts. Inverted Y-shaped cuts give a realistic look to the beard. Make sure the cuts are not straight.



STEP
31

To reduce the tool marks and to simulate the look of skin, use a tongue depressor or Popsicle stick as a burnishing tool instead of sandpaper.



STEP
32

For burnishing in confined areas, cut the tongue depressor lengthwise and use the tapered edge.



STEP
33

To make the nostril, use the no. 5 $\frac{3}{4}$ -in. gouge. Then carve away all bandsaw or scroll saw marks on the edge of the profile with the carving knife.



STEP
34

To simulate the texture of the ribbed sweater, use a no. 8 $\frac{1}{2}$ -in. gouge. Make the cuts as straight and as parallel as possible.



STEP
35

To achieve even more texture to the beard and to separate the hairs on the eyebrow, use a Speedball Cutter with a no. 1 blade, available at most large craft and hobby stores.



STEP
36

If more refinement on the beard and eyebrows is desired, use a woodburner. With a fluid motion, burn in tufts of hair that come to points. The woodburner also details the stitching on the hat and slicker and gives more definition to the sweater. The relief carving is ready for painting.



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Sailor with Flag

A patriotic carving unfurls a few challenges

By Ross Oar

My "Sailor with Flag" composition was inspired by two events more than 40 years apart. The first was my service in the Navy from 1958-1960, as a torpedo man aboard the *USS McCaffery*. The second was an upcoming reunion with my shipmates where the carving would be my contribution to a fund-raising raffle.

Before finishing this caricature, the United States was rocked by the September 11, 2001 tragedy. That's when I decided to add the American flag to make the project more patriotic.

Preparation

I first sculpted a clay model of the sailor. Clay offers a three-dimensional form from which to copy; it also serves as a model for establishing more animation than I might achieve otherwise with paper patterns and illustrations.

While I've had many years of experience carving figures, the unfurled flag was something I had not done. To visualize how to carve it, I used a piece of heavy paper laid flat and drew the rectangle for the flag, adding the stars and bars. I then rolled the paper like a cone, folded and glued it to a dowel to have a model to study when I carved and painted.

I based the sailor's uniform on one I wore while serving aboard the *USS McCaffery*, a destroyer escort for the aircraft carrier *Wasp*. The insignia on the sailor's left arm is the torpedo



Ross Oar is the sailor in this photo. He thought back to his Navy days more than 40 years ago for the inspiration and detail behind his "Sailor with Flag" carving.

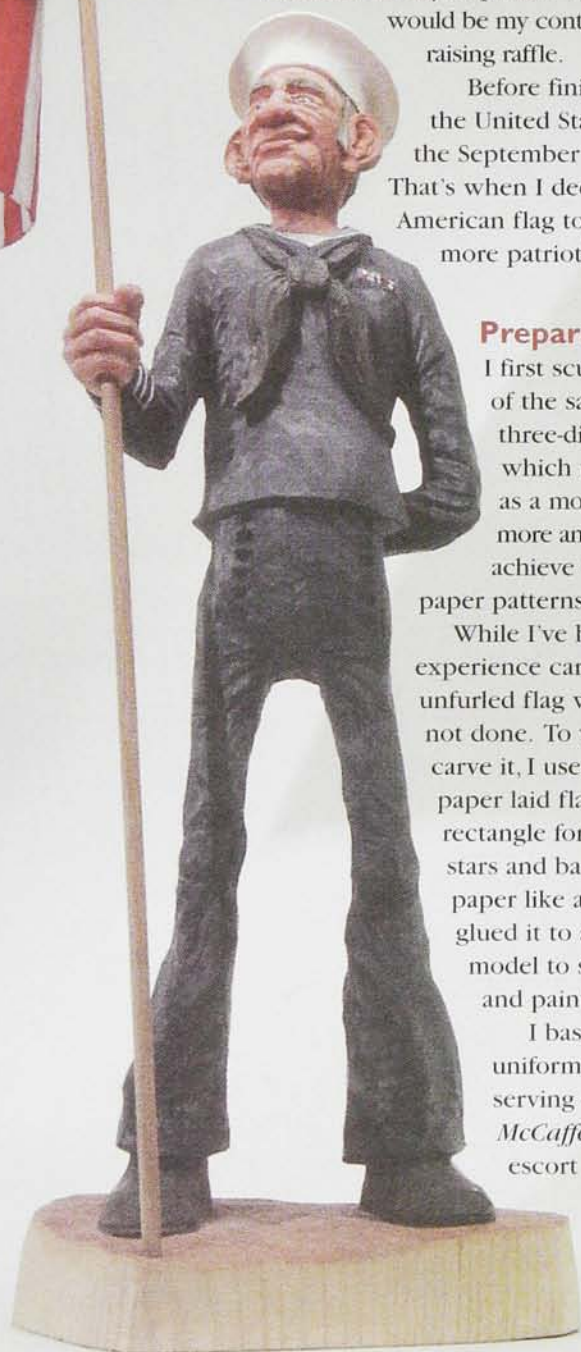
man's rating. The service awards carved on the chest represent "marksman" and "service time."

As for most of my projects, I used basswood. The wood is easy to carve and holds details well. I believe it is the best wood for carving caricatures. The sailor was created from a basswood block about 5 in. thick by 6 in. wide and 14 in. long. The basswood flag began 8 in. long and 4 in. square. The flagpole is a length of dowel.

Carving Tips

My arsenal of tools included a 1½-in. carving knife, no. 9 and 10 gouges, a 6mm fishtail gouge, and a 75-degree 12mm V tool. After bandsawing the cutout to shape, I started with a no. 9 12mm gouge to rough out the two pieces. Then, I gradually worked on the details, not overdoing any one area. Making a lot of small cuts with gouges gives me a cleaner-looking surface. Typically, I cut across the grain a lot because basswood yields the desired cuts without splitting or chipping.

For the inner part of the flag, I used a knife and several different gouges—especially no. 9s and 10s. I finished the inside with a fishtail gouge and the



outside with a knife to make it smooth.

Painting Notes

I used watered-down acrylics for most of the project, keeping them on the light side so viewers can tell there is wood underneath. While colors can be darkened by adding more paint, they cannot be lightened. I did find that applying oil paints to the face and hands of the sailor allowed me to blend and texture colors to achieve more accurate skin tone.

As I do with other carvings, I painted the face and hands first. These are areas that can be problematic and may take some time. To achieve skin tone, I mixed small amounts of yellow and red oil paints on plastic lids from cottage cheese and butter containers, playing around with the colors until the mixture suited my eye.

The sailor's uniform is an acrylic blue, but I stippled burnt umber under the arms and in other places where I wanted to create shadows. To highlight high spots such as where the shoulders and elbows stand out, I stippled with white, adding more water to the paint so the material looks stretched.

To dry the acrylics quickly, I used a hair dryer. For the oil colors, I added a cobalt dryer, which helps dry the paints in a day. This additive is available at most hobby and artists' supply stores.

FURTHER READING

If you enjoy the work of Ross Oar, check out his *Folk & Figure Wood Carving*, available from Fox Chapel Publishing, 800-457-9112, www.carvingworld.com; and *Christmas Heirloom Patterns for Woodcarving Vol. II* and *Creative Wood Carving & Sketching*, available from West Falls Woodcarving, 716-662-3648, www.broar@juno.com. For tips on human anatomy, read Ross' "Carving the Female Face," WCI's Issue no. 5, Christmas 1998.

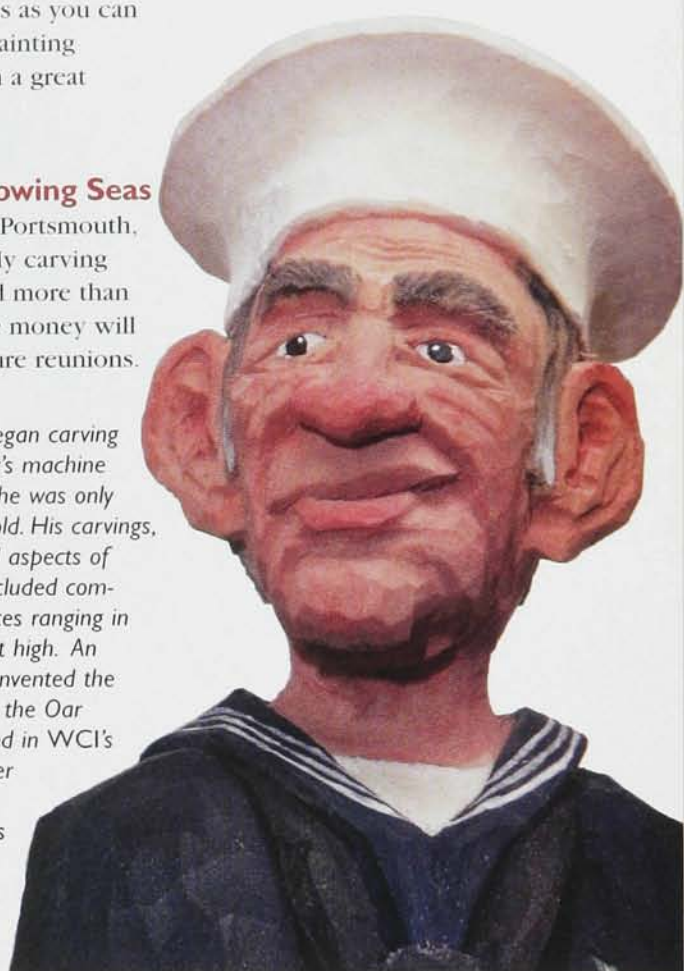
A few words of advice: Take your time and be as meticulous as you can with the painting. Poor painting techniques will ruin even a great carving.

Fair Winds and Following Seas

The reunion was held in Portsmouth, Virginia, October 2002. My carving was such a hit that it sold more than \$600 in raffle tickets. The money will be used to help fund future reunions.



Ross Oar began carving in his father's machine shop when he was only nine years old. His carvings, depicting all aspects of life, have included commission pieces ranging in size from three in. to six feet high. An award-winning carver, Ross invented the Oar Carver Pocketknife and the Oar Sharpener, the latter featured in WCI's Issue no. 22. Ross holds other patents as well. He and his wife, Barbara, own West Falls Woodcarving, in West Falls, New York.

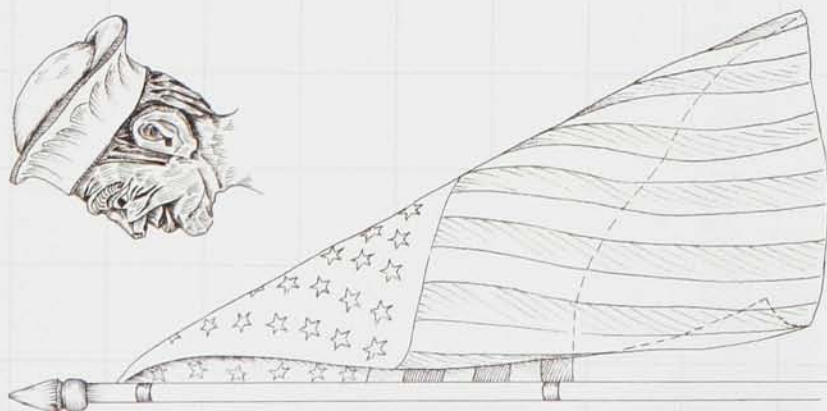
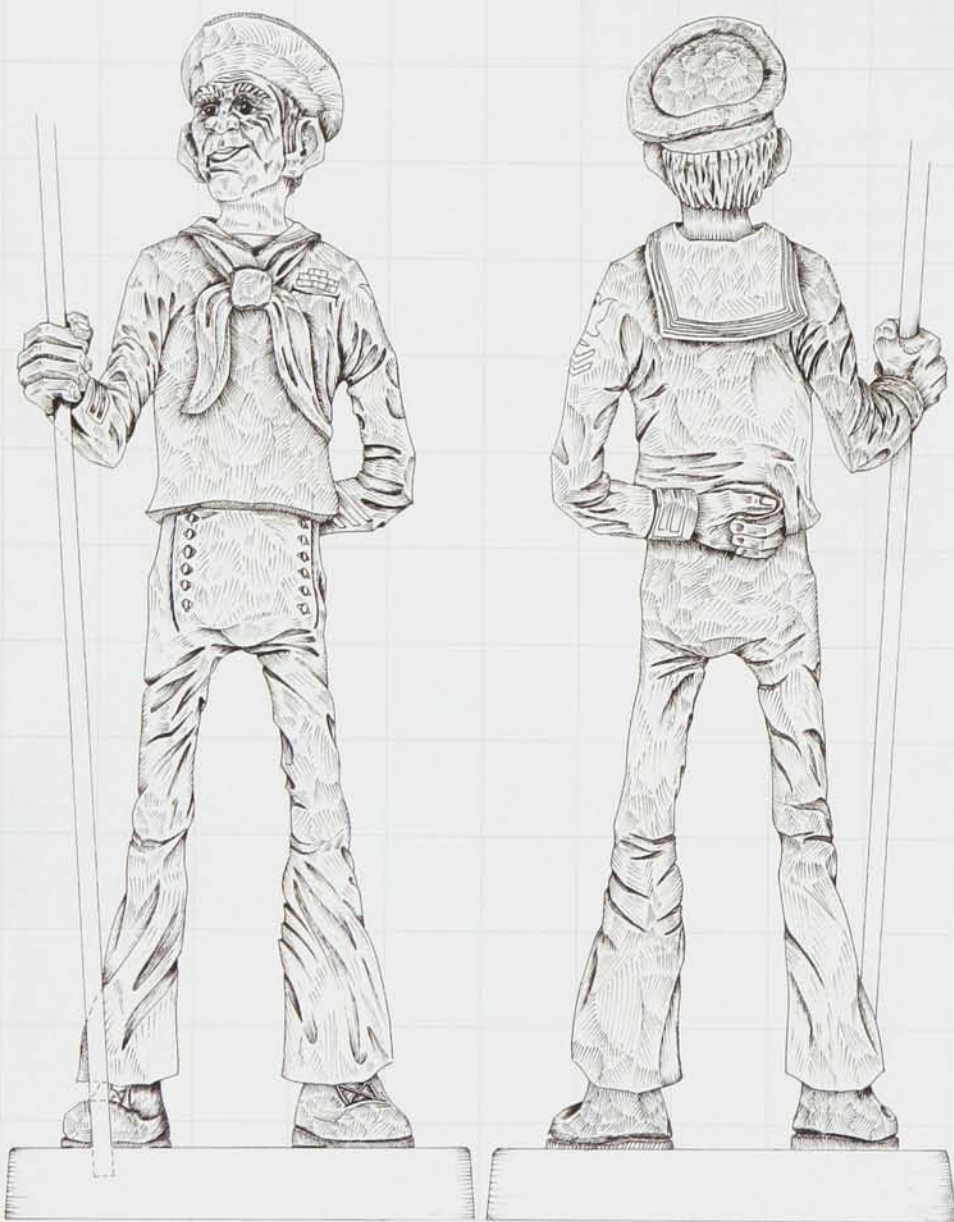


Tips and TECHNIQUES

Carving Is an Art, Not a Race

If I am carving steadily, I usually strop my tools every 15 or 20 minutes. To keep up the momentum and save some time, I may have in front of me two or three gouges and as many as six knives of the same size; when one gets dull, I'll reach for another so I don't have to stop and strop.

However, I never finish a piece like the sailor in one or even two sittings. I work a couple of hours at most and then go onto something else. It's not uncommon for a carving to take a few weeks to finish. That approach gives me better insight into the look I want. By stopping and returning to it, I might see something I want to change.



Drawing resides on 1" grid to the scale of the original carving. Actual size of original is 14" in height. Photocopy to desired size.

Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.

Carve and Paint a Miniature Sandpiper—Part I

**Distinctive coloring
and pleasing shape make
this ocean wanderer
a blue-ribbon project**

By Ed Legg

Photography by Roger Schroeder

I have carved ducks, songbirds and a variety of wildfowl, but I especially like shorebirds. My home on Long Island is a haven for them as well as being in the path of their migratory flyway. I find miniatures a challenge, but the size appeals to me.

For this project, I chose a female pectoral sandpiper in breeding plumage, scaled down to slightly more than half size. Despite the small dimensions, you should be able to perform most carving and painting operations comfortably, although a magnifier is a good investment if you have trouble focusing on close-up details.

It's not a problem for me to stone and burn a bird this small. Very small bits are readily available as well as fine burning tips. But I enjoy making a "slick"—meaning that painted details replace individually carved feathers and machine-made textures. Part 2 (*WCI's* Holiday 2003, Issue no. 25) will take you through the steps of coloring this attractive bird.

Mixing Woods

I use tupelo, a wood well suited for the body of the pectoral sandpiper. Decorative bird carving has become almost inseparable from power carving, and tupelo responds beautifully to bits, burs and burning tools. However, I select basswood for the head. I feel this wood is stronger than tupelo, especially for the beak area. Basswood also responds nicely to power tools, although it does tend to fuzz up once the grain is disturbed. In that case, the surface can be misted with alcohol and given a light sanding.

Staying Ahead

A separate head is easy to detail. Even locating and inserting the eyes is not a problem when handling a head this small.

A bonus to making a separate head is that I can give the carving a more interesting look. Turn it slightly and the bird appears more alert and ready to walk away. Rotate the head 90 degrees and a preening pose is achieved, one that is extremely difficult to accomplish from a single piece of wood.

My carving begins with the head. I almost finish it before starting on the body. Instead of making a permanent bond at that point, I join the head and body temporarily with hotmelt glue as I work to blend them together. Separating the two is easily done with a heated knife blade or burning pen tip. As one of the final carving steps, they are joined using a five-minute epoxy.

A Profile in Safety

Despite the advantages to working on a miniature scale, a small bird has its problems, especially when cutting out the shape on a bandsaw. As a safety precaution, I saw only the side profile of the head and body. However, I also remove tapered wedges of wood from both sides of the tail area (see patterns), keeping my fingers well away from the 3/16-in.-wide blade. The rest of the shaping is done with rotary tools. Given a wood like tupelo and an aggressive bur or sanding drum, excess wood comes off very quickly.



A Word about Bases

Your choice for a base includes several possibilities. You can give it a traditional look with a piece of driftwood flattened on its bottom. A walnut base with a routed edge is another. Or, there is the artistic presentation that combines a simple block with a simulated habitat.

I alternately use all three styles for my wildfowl carvings, but for the pectoral sandpiper, I chose a block of butternut, which has earthy colors. After squaring it up so it is 2 in. on each side, I slightly reduce one end by cutting all four sides on a table saw. I add a piece of tupelo to the reduced end, which gives the illusion of floating habitat. Once glued in place, I give it an irregular shape with burs and bits, making it suggestive of sand. After painting the bird, I use some of the same colors on the top of the tupelo, paint the sides of the block with a flat black acrylic and apply two coats of lacquer to the butternut.



Tool List

I'm well equipped with power and handtools. The list of tools and materials may be long, but not all are absolutely essential to carve this project. A drill press, for example, does an accurate job of drilling holes, but a steady hand and a drilling guide such as a try square also will work. Although I own both a flexible shaft machine and a micro motor tool, you can use just one of these machines to take care of the wood removal and detailing. I recommend a few handtools that offer a lot of control and can assist considerably with the carving process. They include a detail knife, a small V tool, and a compass. That last item is especially helpful for marking symmetrical details on the head.

Once your pectoral sandpiper is done, you may have trouble keeping it on a shelf for very long. Many will admire it and desire to give it a new home.



A retired mechanic, Ed Legg spends much of his time creating wildfowl compositions, with numerous blue ribbons to show for his artistic presentations. President of the Long Island Wildfowl Carvers, Ed lives with his wife, Ellen, in Lake Grove, New York. For more on Ed and his wildfowl carvings, check out "Editor's World," April 2003, www.carvingworld.com.

"DECORATIVE" BIRD CARVING, STONING AND BURNING

How Decoy Carving Contests Led to These Definitions

Ed's miniature sandpiper is completed in a style commonly referred to as "decorative" bird carving. The term decorative refers to a carving that replicates the species in feather-perfect detail. In arts and antiques circles, the term decorative has a much different meaning, and so there can be some confusion about its use when talking or writing about what is essentially a realistic rendering of a bird or waterfowl.

Instructions for making realistic bird sculpture include references to two techniques, stoning and burning. To the unfamiliar, they sound like ancient torture methods. For bird carvers, however, they are the keys to making carvings look so lifelike you think they might fly away.

The origins of these terms—decorative, stoning and burning—trace their roots to the craft of making working decoys and decoy carving contests. When federal laws banned the shooting of numerous avian species, and when making decoys for hunting just wasn't profitable, many carvers turned to decorating their wooden wildfowl. The intent was to lure those who wanted a bird suitable for the mantel or shelf, not the pond, river, salt marsh or beach.

Decoy makers who fashioned hunting rigs kept details to a minimum, although maintaining the correct anatomy of a bird was always paramount. A few strokes of a paintbrush could speak volumes about a species. When plastic decoys began replacing wooden ones in the 1940s, organizations sprung up to preserve the tradition of making wooden decoys. A focal point of their activities was the decoy carving contest.

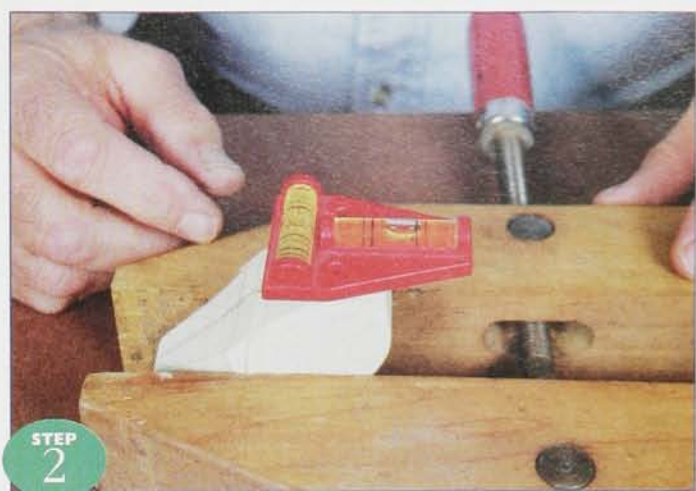
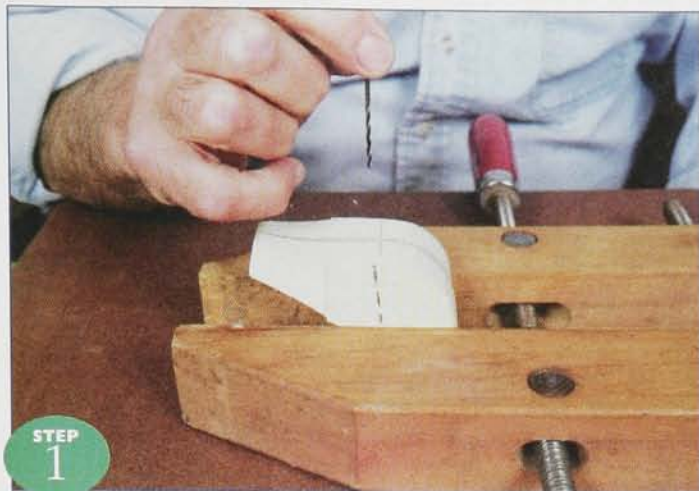
With blue ribbons on the line, some carvers gradually began adding realistic detail to their carvings as they sought ways to beat their competition. Others, however, wanted to adhere to the traditional working decoy style. Eventually two categories of competition entries evolved: working decoy and realistic or "decorative." Bird carving contests are held all over the country with the most prestigious hosted in Ocean City, Maryland. You'll find highlights from the 2003 Ward World Championships in this issue on page 100.

In the early days of the contests, it was common to paint individual feathers, insert glass eyes, separate primaries, and detail the beaks or bills. When it was discovered that power equipment designed for the jewelry and dental industries could create an astonishing array of textures, realism reached a new plateau.

Burn and Stone

Rotary tools did much for decorative bird carving, as did a good paint scheme, but it was none other than the soldering iron that gave an early upgrade to feather realism. Feathers comprise barbs; the soldering iron, ultimately replaced by highly sophisticated burning equipment, reproduced them with line-for-line accuracy.

But as decorative bird carvers became more enamored of realism, they realized that a burning tool invariably left a hard-looking line, suitable for flight feathers but not very appealing for those on the breast, for example. To re-create the look of the so-called soft feathers, small rotary abrasive stones powered by flexible shaft machines and micro motor tools made their way into bird carvers' arsenals.

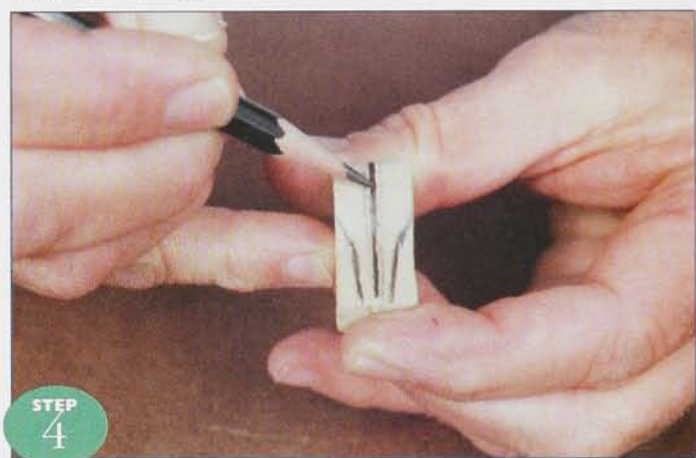
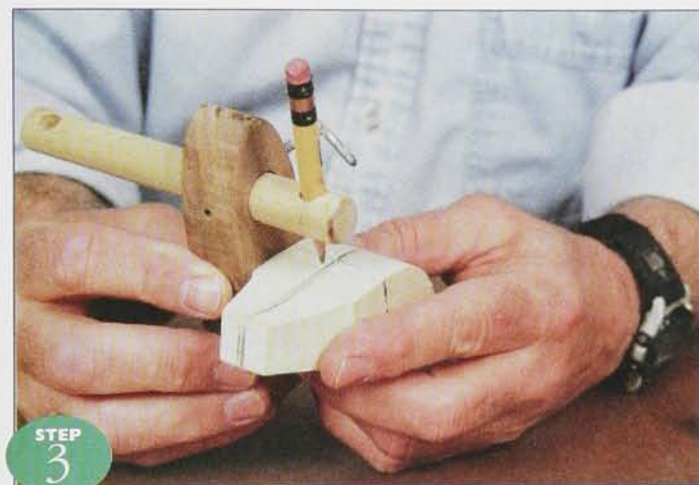


STEP 1

Put the body cutout in a handscrew so you can accurately drill a hole for the support that holds the bird above the base. A length of $\frac{1}{16}$ -in.-diameter brass rod is a good choice. For a snug fit, use a no. 52 machinist's drill bit.

STEP 2

Adjust the cutout with a small pocket level prior to drilling. Then, drill a $\frac{7}{32}$ -in.-diameter hole for a $\frac{3}{16}$ -in.-diameter dowel that helps join the head and body. Secure the head in the handscrew, but drill a $\frac{3}{16}$ -in.-diameter hole so the dowel has a tight fit. To ensure a greater degree of accuracy, use a drill press.

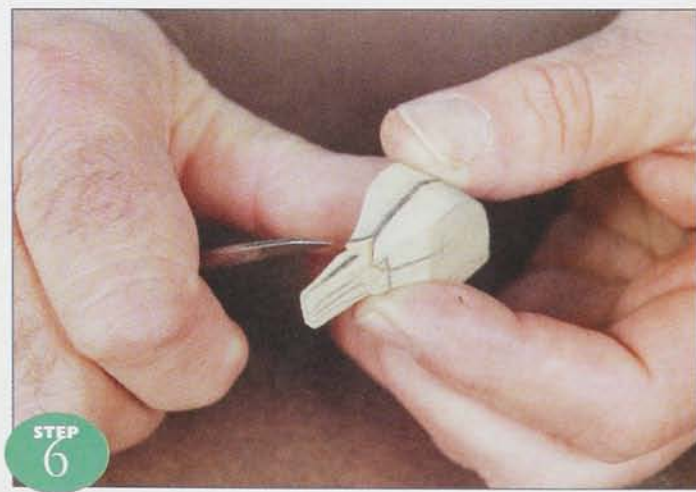


STEP 3

Centerlines are important for maintaining symmetry during the roughing-out stages. A homemade centering gauge comes in handy for this step.

STEP 4

Draw the top profile of the beak and a centerline around the entire basswood cutout. A helpful tip: The length of the beak is approximately one-third the length of the head.

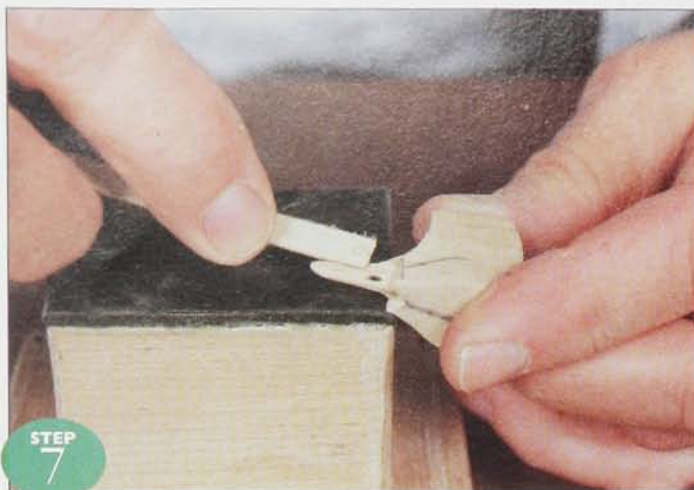


STEP 5

Remove excess wood on both sides of the beak with a coarse $\frac{1}{2}$ in.-diameter by 2-in.-long sanding sleeve. Although wood for the cutout is $\frac{3}{16}$ in. wide, the finished head should be $\frac{1}{2}$ in. wide after sanding.

STEP 6

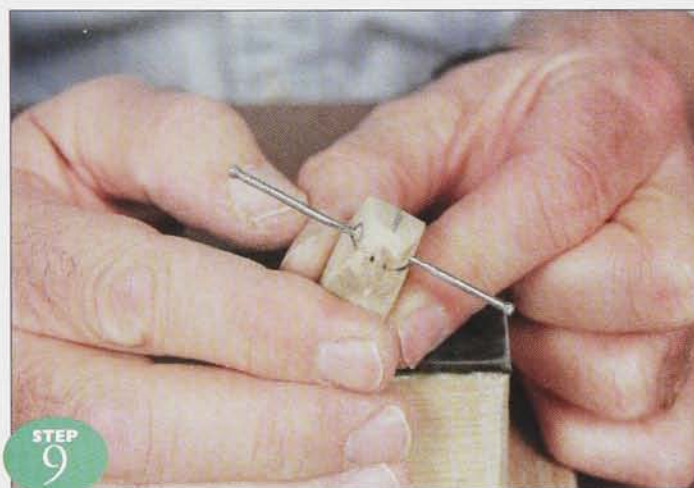
V-like indentations starting at the culmen are located where the beak joins the head. Use a detail knife to make crisp cuts. The knife is also the best tool for shaping the beak.



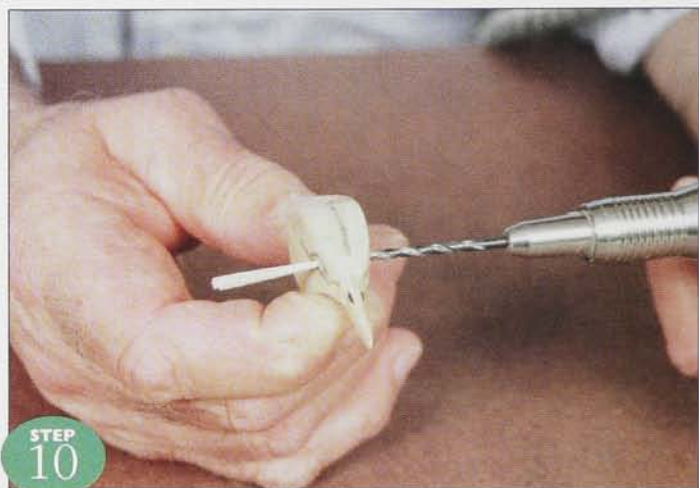
Smooth the beak with a sanding stick, which consists of 100-grit sandpaper glued to a thin piece of scrap wood. A heavy or substantial block of wood topped with a thick piece of rubber lends support to the beak, and the rubber won't mar the anatomy.



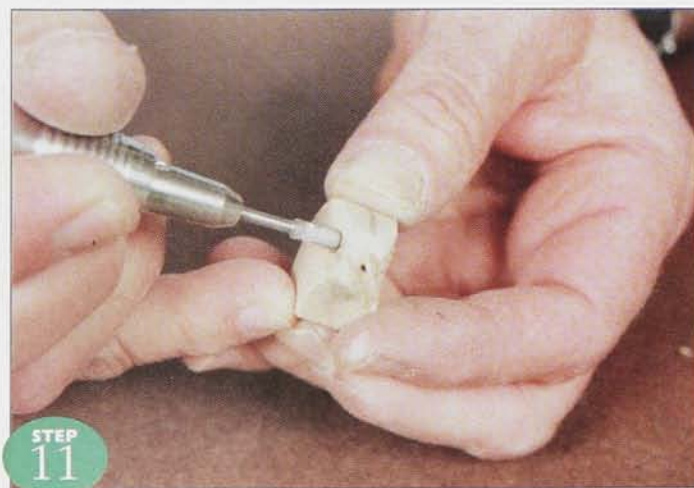
Use a small, coarse flame-shaped ruby carver or diamond bit to refine the knifework done on the base of the beak area.



Use two 4-penny finishing nails sharpened to a tapered point to locate the eyes. Line up the nails by looking at both the front or back and the top of the head.



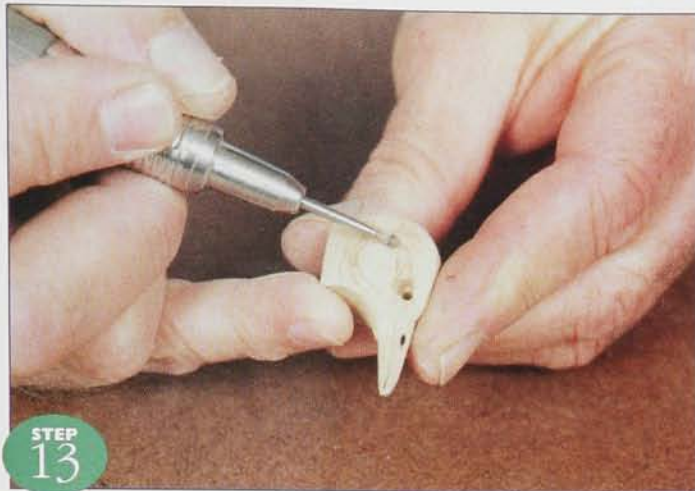
Insert a toothpick, tapered dowel or bamboo skewer in one side of the head, and drill a hole from the other side. Aim to hit the insert with the drill bit. Use a 1/8-in. drill bit for the 4mm glass eyes required.



Refine the eye cavities with a small tapered diamond bit slightly larger than the drill bit used in the previous step. Eye cavities can be oversized because they are filled with epoxy putty. Quickwood is a good product.

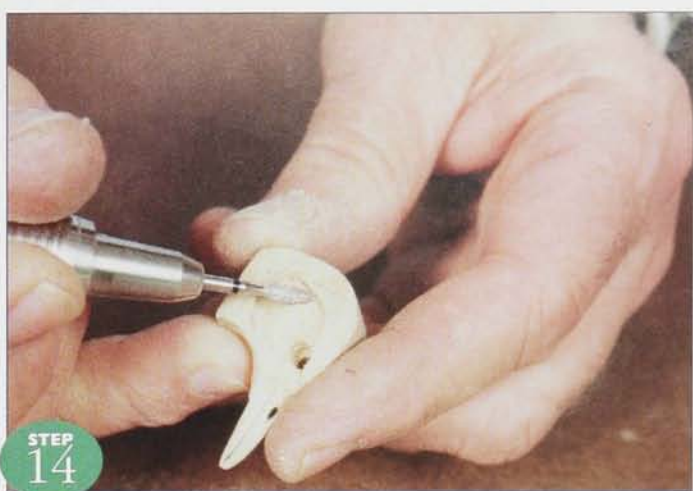


Use a compass to mark the ear coverts and eye channels on both sides of the head. A small piece of indented steel is joined to one leg to hold it in place against the beak.



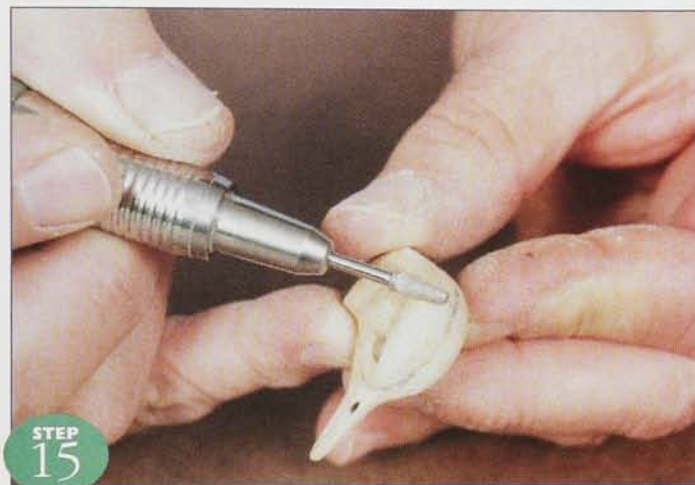
STEP
13

Go over the lines made in the previous step with a 1/8-in.-diameter ball-shaped diamond bit. Make the groove no more than 1/8 in. deep.



STEP
14

Smooth the ear coverts and eye channels with a small flame-shaped ruby carver, medium grit.



STEP
15

Round the head up to the centerline with a medium-size, flame-shaped ruby carver, medium grit. Finish rounding the head, channels and grooves with the tapered diamond bit.



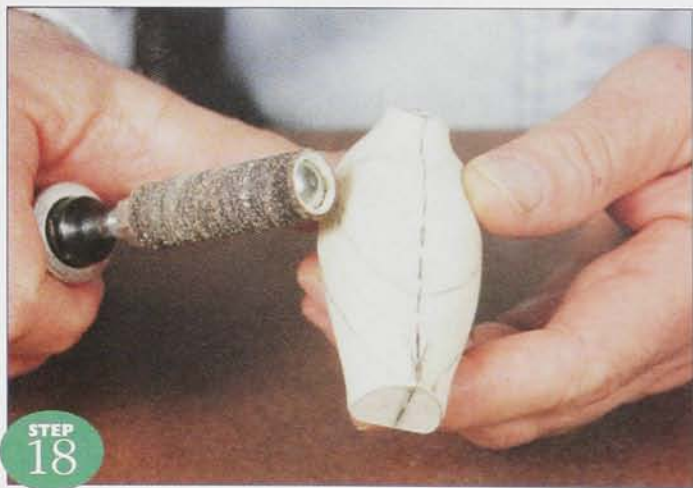
STEP
16

As a final finishing touch, go over the head with a piece of 100-grit cloth-backed sandpaper glued to a small sanding stick or bamboo skewer.



STEP
17

Put the head aside and work on the body. Instead of aiming for roundness right away, take off planes of wood with the 1/2-in. by 2-in. coarse sanding sleeve. This approach helps keep the bird symmetrical.



STEP
18

Now, round the top and bottom of the bird with the sanding sleeve, working up to but not removing the centerline. Avoid taking too much off the neck area and do not round the underside of the tail. After sanding, draw the scapulars and primaries.



STEP
19

Defining the primaries with the detail knife takes some time, but you have much more control over wood removal with the handtool. Leave the tail area alone for the time being.



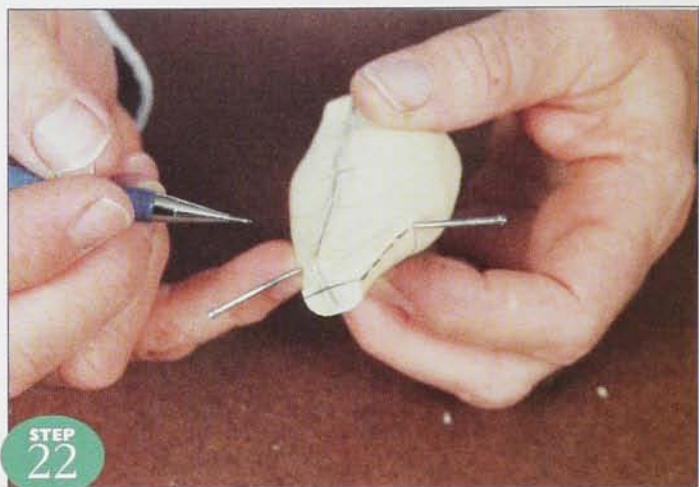
STEP
20

Undercut the primaries slightly with a small V tool. Use a sanding stick faced with 80- and 100-grit paper to smooth the sharp edges left by the handtools on the primaries. Hand sanding here offers more control than power sanding.



STEP
21

Shape and taper the tail with the detail knife.



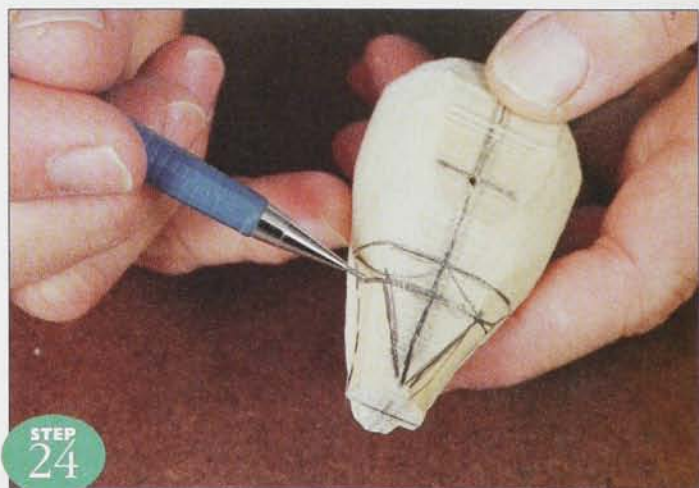
STEP
22

Use the 4-penny finishing nails to mark where the base of the tail is on both sides of the bird. Then draw dotted lines to the end of the tail on both sides.



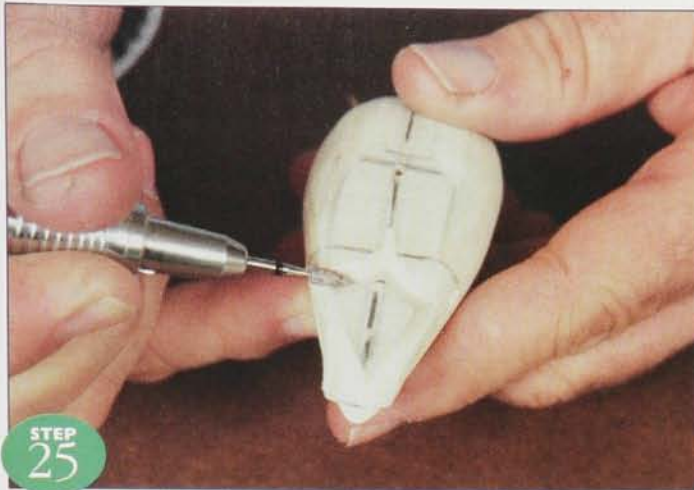
STEP
23

Outline the scapulars with a small flame-shaped ruby carver; coarse grit. The depth of the grooves should be no more than the diameter of the bit.



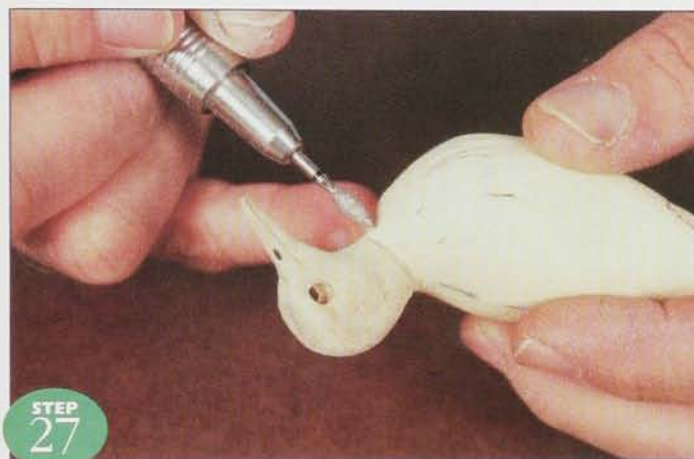
STEP
24

Locate the rump feathers and the undertail coverts on the bottom of the bird. The undertail coverts are represented by the "V," which starts approximately $1\frac{1}{16}$ in. from the end of the tail. Outline the feather groups with the small V tool, making sure not to go very deep.



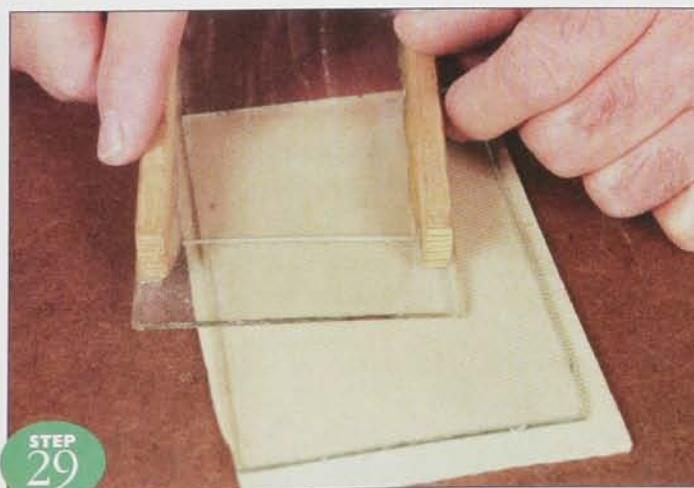
STEP
25

Go over the V grooves made in the previous step with a medium-size flame-shaped ruby carver, coarse grit. Be sure the cuts are no deeper than one-half the diameter of the bit. Use a bamboo skewer wrapped with 100-grit cloth-backed sandpaper to smooth and blend all grooves and channels made on the top and bottom with the rest of the body.



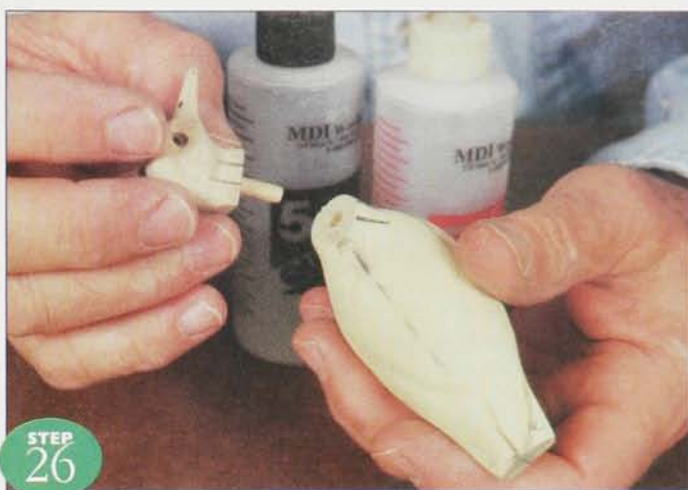
STEP
27

Once the head is permanently attached, grind a groove at the neck joint with the medium-size, flame-shaped ruby carver. Fill with Bondo Body Filler or another wood filler to cover the seam.



STEP
29

To make the long strips needed for the eyelids, roll the plumber's epoxy putty between two pieces of glass.



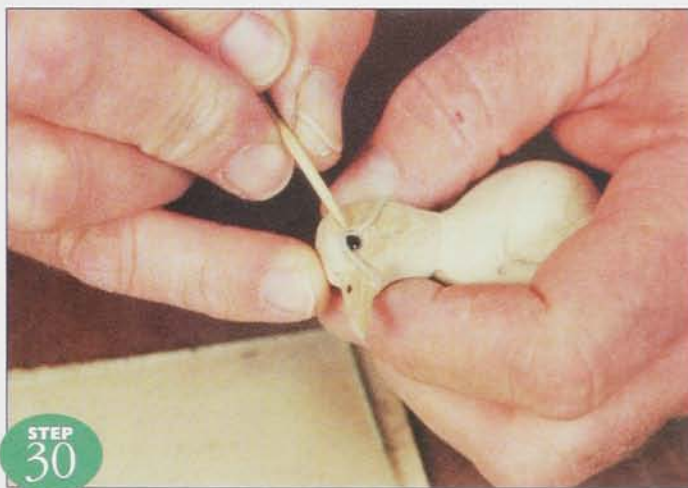
STEP
26

If you have determined how you want the head positioned on the body, join them with a five-minute epoxy. If undecided, use hotmelt glue on the joints—not on the dowel—for a bond that can be freed with a heated knife blade or burning pen tip.



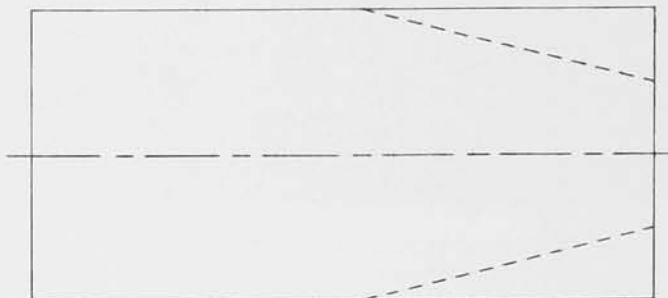
STEP
28

Place each eye in the hollowed end of a dowel because the taxidermy eyes are so small for this project. Fill the eye cavity with plumber's epoxy putty and bring the glass eye to the bird.

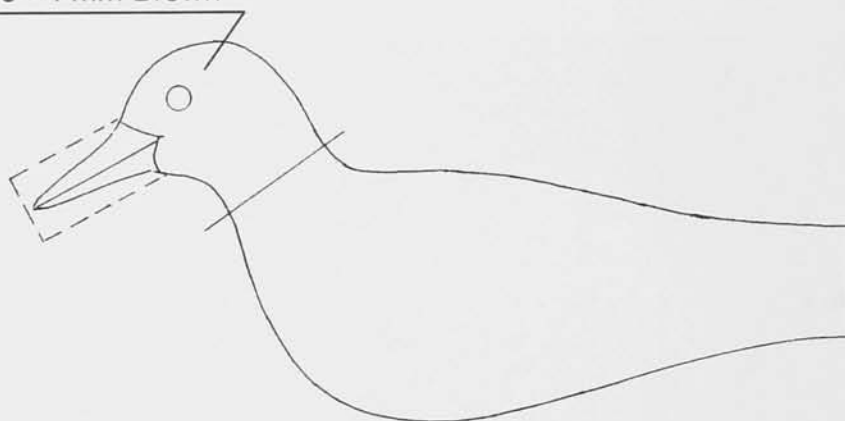


STEP
30

After the eyes have set up—they can move accidentally with this step—press the epoxy putty in place with a pointed dowel or bamboo skewer. Blend the putty with the rest of the head using a small stiff brush and denatured alcohol. If you use water, be warned that it will raise the basswood grain.



Eye - 4 mm Brown



Materials & TOOLS

WOOD:

3/16-in.-thick basswood
1 1/2-in.-thick tupelo
3/16-in.-diameter hardwood dowel

GLASS EYES:

4mm dark brown

POWER TOOL AND POWER ACCESSORIES:

Bandsaw
Drill press
Drill bits: 7/32-in. for the dowel,
no. 52 for the brass rod,
1/8-in. for the eyes
Flexible shaft machine
Micro motor tool
1/2-in. by 2-in. coarse sanding
sleeve and mandrel
Small flame-shaped ruby carvers,
coarse and medium grit
Medium-size, flame-shaped
ruby carvers, coarse and
medium grit
Small tapered diamond bit
1/8-in.-diameter ball-shaped
diamond bit

HANDTOOLS:

Handscrew
Pocket level
Compass
Detail knife
Small V tool

ACCESSORIES:

1/16-in.-diameter brass rod
4-penny finishing nails
Hotmelt glue
Five-minute epoxy
Plumber's epoxy putty
Bondo Body Filler
Denatured alcohol

SANDING SUPPLIES:

Bamboo skewers
Sanding boards
Sanding block topped with
rubber
80- and 100-grit cloth-backed
sandpaper

LAYOUT AND MEASUREMENT NOTES

Body width: 1 1/2 in. but can be slightly narrower

Coverts (feathers around eyes): 1/2 in. apart at widest part
of head

Wing pocket point (a V-shaped area where the front of
the wing is tucked into body feathers) from rear of bird:
2 7/16 in.

Distance from tip of tail feathers to where the vent is:
1 1/16 in.

Rearmost point of scapulars from end of tail: 1 in.

Head length from front to rear: 1 7/16 in. to 1 1/2 in.

Bill length: 1 1/16 in.

Bill width at its base: 1/8 in.

Bill height at its base: 1/8 in.

The Trygg Family: Prolific Figure Carvers

By Harley Refsal

Photography by Roger Schroeder

Still trying to get character and action in your carvings? Learn from these well-known masters of the form.

In Sweden, carving wooden figures in the so-called Scandinavian flat-plane style are also referred to as carving Döderhultarn figures. It was, after all, the work of Axel Petersson Döderhultarn (1868-1925) that brought rough-hewn figures into the public eye.

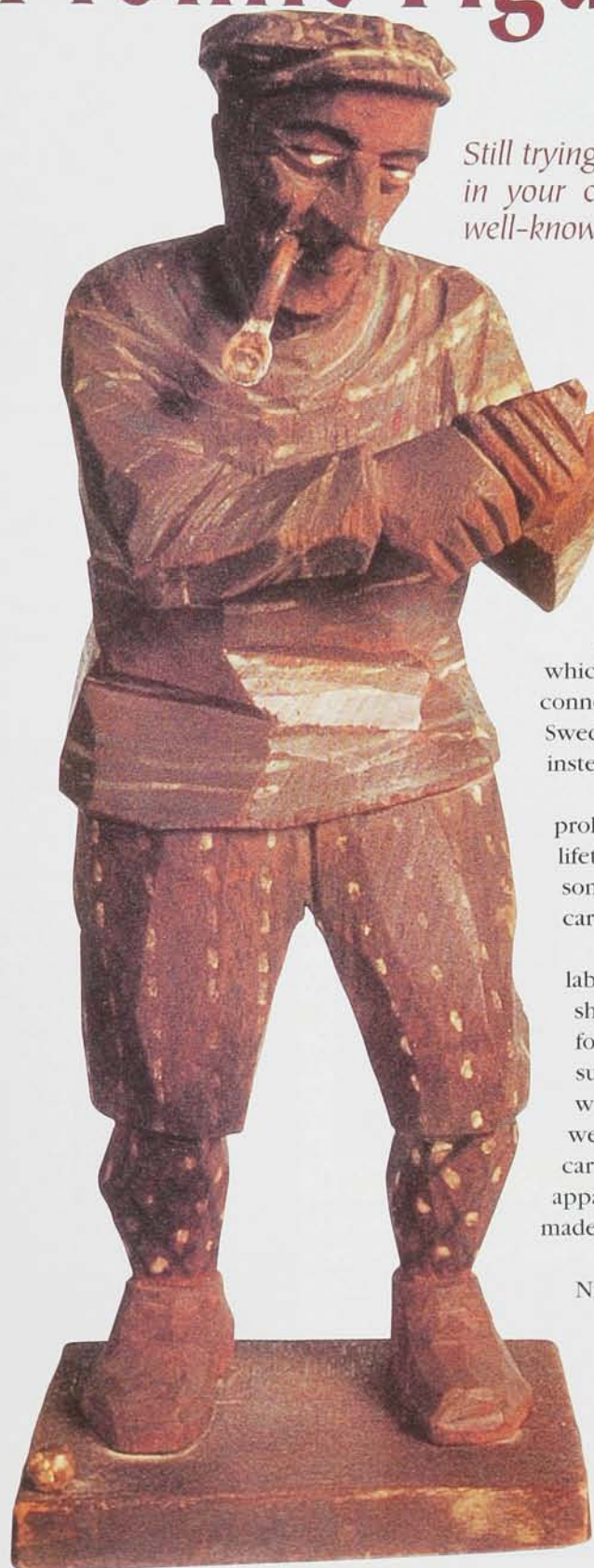
As I noted in my book *Woodcarving in the Scandinavian Style* (Sterling Publishing Co.), it is fate that sometimes determines which artist becomes the standard bearer of a new style of art. If the art connoisseur who arranged Döderhultarn's 1909 exhibition in Stockholm, Sweden, had encountered fellow Swede Carl Johan Trygg (1887-1954) instead, perhaps the generic term today would be Trygg figures.

Trygg was not only a talented figure carver but he was also prolific. It has been said that he carved more than 10,000 figures in his lifetime. Add to that body of work the creations of his woodcarving sons and you quickly understand why there are so many Trygg carvings in existence today.

Carl Johan Trygg carved an array of different figures: farmers, laborers, common folk. But regardless of the theme, all the work shows a minimalist style. Using primarily, if not exclusively, a knife, he focused more on the subject matter and form rather than on making sure that every last wayward fiber of wood was removed. Judges at woodcarving shows today would probably knock off points if C.J. were to enter some of his figures into competition. "Not cleanly carved!" and "Too many fuzzies!" they would exclaim. But C.J. apparently wanted the material to have something to say: "These are made of wood. And wood has fibers."

In the 1930s, Trygg emigrated to Canada with his sons Carl Olof, Nils and Lars. Their economic situation had not been rosy in Sweden, but in Canada their carvings sold quite well, and they enjoyed considerable financial success.

Carl Johan Trygg's golfer was carved in Canada in the 1920s.



The Tryggs incorporated New World subject matter into their carvings. French Canadian voyageurs, cowboys, loggers, sailors, and lots of hoboes were in their repertoire of figures. Why so many hoboes? I can only speculate, but the 1930s saw a lot of folks riding the rails. The financial dilemmas many families experienced during the Great Depression were so severe that children as young as 16 years of age were urged to "take to the rails" so that there would be one less mouth to feed at home. Veterans of that experience recall with fondness the freedom they enjoyed. The rails became a welcome respite from the overriding gloom of the times. Many of the Trygg hoboes, complete with colorful patches on their clothing, are depicted as "happy go lucky" and are sure to bring a smile to the observer.

The Trygg family figures bear many stylistic similarities. They all carved in the flat-plane, minimalist style with knife marks clearly visible. Basswood and pine appear to have been their favorite carving woods.

The carvings were not sanded, and virtually all their figures were at least partially if not completely painted. One interesting similarity is that most of the Trygg figures have painted eyes cast to one side. The reason? I believe that even so small a motion suggests action—the figure is doing something. And in the case of a pair or group

Tears and patches on pants were characteristics of carvings by all the Tryggs.



These three happy fellows were carved from a single piece of basswood. It is signed by Nils Trygg on the underside.



A female curler.

This figure by Lars Trygg is outfitted for curling, a game developed in Scotland. On the bottom is written "A Peer Import Sweden."



The sleeping hobo is another Peer Import from Sweden and was carved by Lars Trygg.



of figures, painting the eyes to one side visually ties the figures together.

There are some differences between the styles of the family members. Carl Olof seems to have retained a good deal of the Swedish rough-hewn style, even after emigrating to Canada. Figures by Lars, however, were typically rendered in a more refined, controlled style.

Some Trygg figures are clearly signed with C.J. Trygg, C.O. Trygg, N. Trygg or L. Trygg on the undersides of the bases. Many are signed in pencil "Handcarved by Trygg." On the fronts of a few bases the name Trygg is carved. There are carvings that are dated, and a number of them have Sweden or Canada inscribed as the country where they were carved.

Family Values

Trygg caricatures are cherished by those who collect them, but what is their market value? I asked Roger Schroeder, WCI's Editor-at-Large and woodcarving collector, how much one should expect to pay for a Trygg carving. He responded: "The older carvings, done by the patriarch Carl Johan, usually fetch a fair sum. At an antique extravaganza in Connecticut I recall seeing a golfer he had carved, dating from the 1920s, with a price tag of nearly \$400. But most will not be so pricey. I don't find many works by sons Nils and Lars, but plenty of figures by Carl Olof turn up that are usually in pristine condition. While these later figures command prices under \$100 at antique shops and shows, expect to pay more when they turn up on ebay, the online auction site. Often there is a feeding frenzy among the handful of serious Trygg collectors out there who are willing to bid above \$100 for many of the figures.

"My best Trygg purchase, a hobo by Carl Olof, came out of a shop in Massachusetts. Despite my wife's objections, I paid \$50 and have subsequently been offered over \$300 for it. If you want to collect Tryggs, don't be discouraged by auctions. Trygg figures continue to show up offline. How can you be sure it's a Trygg? Look for a signature on the front or bottom of the base. Almost without exception these pieces bear the family name."

Editor's Note: For more on the life and times of the Trygg family, plus additional photos of their figures, read Roger Schroeder's "Editor's World," January and February 2003, at www.carvingworld.com.

An internationally recognized figure carver and author, Harley Refsal teaches Scandinavian Studies at Luther College in Decorah, Iowa, where he resides. An emeritus member of the Caricature Carvers of America, Harley shares his knowledge of flat-plane carving with thousands of students in both the United States and Scandinavia.



Many Trygg figures have the family name carved on the front of the base.



Lars Trygg apparently had a commercial outlet for his carvings.



Carl Johan Trygg signed many of his figures with his initials and family name.



Carl Olof Trygg usually signed his carvings with the country where a figure was carved as well as the date.



Many Trygg carvings are signed "Handcarved by Trygg." These may be the work of Carl Johan Trygg.

An excellent example of Carl Olof Trygg's work is this hobo, a popular theme with the Trygg family. It is signed "C.O. Trygg Sweden 1975."



The man in a vest has a rough-hewn look. Carl Johan Trygg carved it in Norrköping, Sweden in 1920.



This captain is the work of Carl Olof Trygg, carved in Sweden in 1980.



The man with a walking stick has torn and patched pants, common elements to the down-on-their-luck figures carved by the Tryggs.



The farmer is signed by Lars Trygg.

A woman in a shawl done by Carl Olof Trygg in Sweden in 1978.





The Trygg family used a number of sources for their figures, including cowboys.



Old people were a common subject for the Tryggs.



The old man is signed "Handcarved by Trygg Canada." It may have been carved by Carl Johan Trygg.



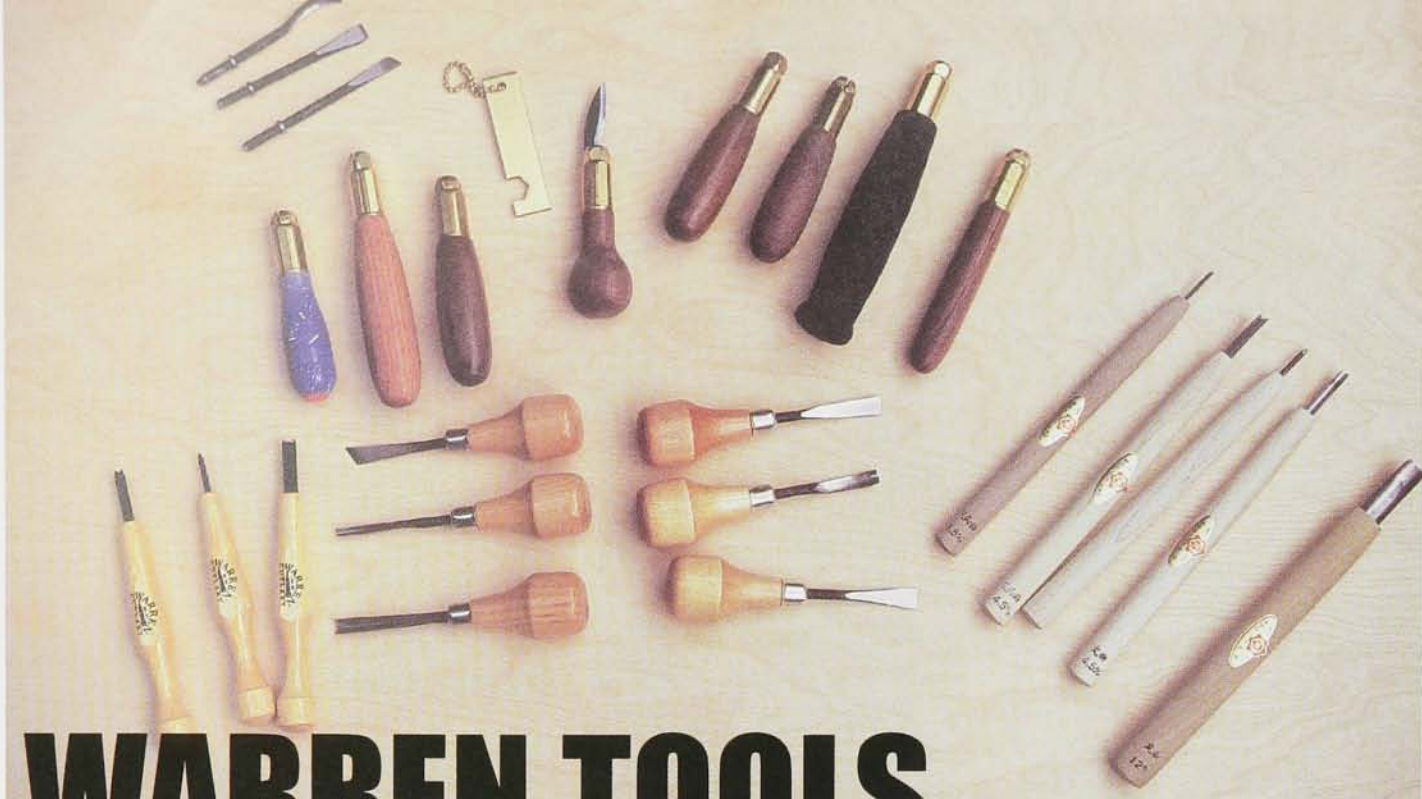
The woman in a shawl is the work of Carl Olof Trygg. Notice how the eyes are cast to one side.



The man in the topcoat was carved by Carl Johan Trygg in 1939. The flat-plane minimalist style is evident.



The dour monk by Carl Olof Trygg was carved in Sweden in 1960.



WARREN TOOLS

Put to the Test

Variety and quality of tool lines merit serious consideration by carvers

By John Mignone

Warren Cutlery is one of the more recognizable tool dealers in the carving community. Established in 1927, it is an experienced company with a solid reputation. In my opinion, a good deal of Warren's success is due not only to the quality of its products but also to its commitment to evolve with carvers' wants and needs. It should not be surprising, then, that Warren tools have made their way into the hands of a considerable number of carvers, myself included.

Handling Change

Warren's most identifiable offering is a handle designed to accept interchangeable accessories. A typical handle consists of a threaded brass lockjaw. With the aid of a wrench, large and small knife blades as well as chisel and gouge blades can be inserted and quickly and easily removed.

What is the rationale behind a single handle with a variety of attachments? One reason is cost is kept down, especially if you do not use a great variety of tools, and limit your arsenal to a couple of knife blade styles and a handful of chisels, gouge and V tools. A selection of interchangeable cutting tools, then, should work well for you and keep your cash flowing for other pleasures.

If putting together your own tool set proves challenging, Warren offers several combination kits. The most expensive, with a price tag of \$99.99, includes two handles with lockjaws, seven knife blades, eight interchangeable chisels and gouges, a leather strop, abrasive block and a wooden box in which to store it all.

The cornerstone for carvers who covet Warren Cutlery products has been the solid walnut handle. However,

Warren Cutlery offers a cutting-edge selection of interchangeable handles, blades, palm and full-size chisels and gouges as well as Japanese-made tools.

as carvers pass middle age, or are subject to joint discomforts, they may prefer something softer to grip, and Warren offers a rubber-covered handle. Husky in its proportions, it is comfortable to use, but a little too large for my hand. Also available are rosewood handles and the durable and virtually indestructible plastic handles, the latter easily identifiable with a marbled blue color.

One interesting style of a Warren handle, available in wood, plastic and with a rubber grip, goes by the name J.W. Designed for pattern cutting in leather and paper, but favored by carvers doing fine detail work, a J.W. handle is unlike the lockjaw fitted versions, possessing instead flat jaws that accept most Warren blades.

Despite the impressive array of handles, it is conceivable that none will suit your grip. In that case, you can turn

or carve your own and fit it with a lockjaw kit. Using a piece of ebony I had available, I did indeed make a handle—in fact, I carved it—that was truly customized for my hand.

Blades in Spades

Carvers, I've discovered, are familiar with standard roughout and detail knives, but often that is the limit of their knife knowledge. I believe you will be making a grand leap in the direction of versatility when you give a serious look at Warren's great variety of interchangeable blades, all made from high carbon steel.

Large blades measure $\frac{1}{2}$ in. by 3 in. and smaller ones hit the tape measure at $\frac{5}{16}$ in. by $2\frac{1}{4}$ in. Shapes include long straight, deep curve, and semi-straight. The bevels of the long, curved blades are shaped either convexly or concavely. In addition to six distinct styles, left- and right-bend blades can be purchased. Having used Warren blades for years, I find the LW 6 and LD 2 blades work best for general carving. Both of these large interchangeable blades have long bevels, although one has a slightly convex curve.

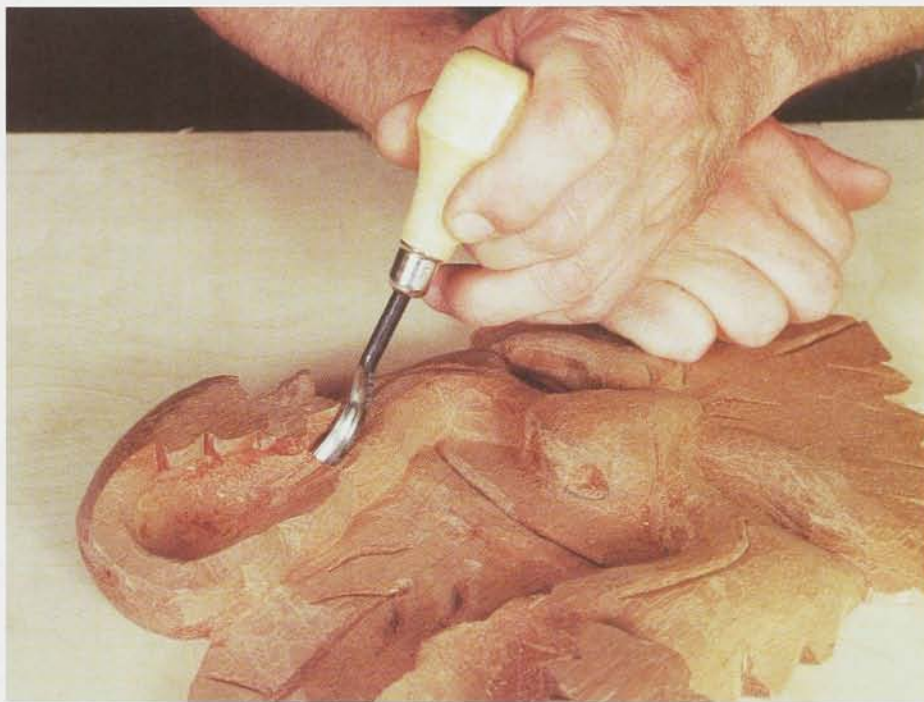
Especially intriguing for me are Warren's new Swedish stainless steel blades. Most are $\frac{5}{16}$ in. wide by $2\frac{1}{4}$ in. long, and all offer the very best edge retention. A bonus to using these blades is their inherent rust resistance.

Although Warren's high-carbon knife blades are inexpensive and not highly finished, they are ground with razor-sharp bevels that hold their edges well. If, despite the many shapes offered, you can't find one that quite suits your needs, you can change its profile without ruining the edge-retaining steel. I do not recommend power sharpening since small, thin blades can become easily overheated, which will ruin the temper. But diamond stones, with some elbow grease, will alter a shape.

Warren also offers chisel and gouge blades that come in fixed palm-size or full-grip handles. All work well for a variety of projects including hand-held as well as large carvings. I particularly like the palm-size short-bent gouges.



A unique feature familiar to many carvers is Warren's threaded brass lockjaw, tightened with a wrench that accepts a wide variety of interchangeable blades.



Warren's palm-size tools, especially the short-bent gouges, are exceptional at hollowing confined areas on a project.

Their tight circumferences make hollowing cuts easy to accomplish.

Tools from the Far East

A recent addition to the Warren Cutlery line are Japanese laminated steel tools. One set offers gouges and V tools with blades no longer than 1½ in. and Japanese cypress handles approximately 7 in. long. Hand-forged from thin laminated steel with a Rockwell hardness between 62c and 64c, an unusual feature is a blade bent at a 30-degree angle found on most of these tools. If you are faced with carving small hollow areas, a short bend is just the ticket.

I was pleased to find the tools are manufactured in Miki City, Japan's premier steel-producing area. Warren's Japanese line includes superb tools with typically thin blades that slice effortlessly through wood.

Other fixed-handled Japanese sets I put to the test consist of gouges, skews, straight chisels and V tools, all made with a Rockwell hardness of 64c. Handle sizes are either 4¾ in. or 5¾ in. long and blade lengths range from 7/8 in. to 1½ in. While much less expensive than the Miki brand, the tools cut adequately, although the Vs need a slight buffing.

A high Rockwell number, especially one above 62c, contributes to unsurpassed sharpness. However, a wood-carver must exercise some caution to



Made in Japan from laminated steel, this long-handled, short-bladed gouge offers a superb cutting edge.

prevent edge chipping. Prying away wood, even on small hand-held projects, must be avoided at all costs. If you should chip an edge, it may take some work to bring it back to top form.

One noticeable difference between Western-made and Warren's Japanese-made tools is found on the V tools. A typical Western V is slightly rounded on the junction of the two cutting edges, but the Japanese counterpart comes to a perfect point. A crisp bottom to the V tool is often desired, especially when carving very shallow or closely spaced lines.

Bottom Line

Warren Cutlery makes quality edge tools and accessories such as handles that are versatile and reasonably priced. Years of practice have obviously resulted in proper heat treatment, a mastery of edge retention, and a grip for every carver. With the addition of Japanese carving tools, carvers should take a serious look at Warren's variety of tool lines.



Contributing Editor John Mignone is frequently consulted for his advice on a range of carving subjects, from tools to wood species. A professional carver, musician and tree propagator, John lives in East Meadow, New York.

WARREN TOOLS AT A GLANCE

FEATURE	EVALUATION
Interchangeable handles	Well designed for foolproof exchange of cutting blades; made from materials destined to provide a lifetime of use
Interchangeable blades, chisels and gouges	A good selection of profiles; blades made from quality high-carbon steel; give the stainless steel blades a try
Fixed-handled knives, gouges and chisels	Competitive with other carving tool manufacturers' products
Japanese tools	A new addition of some very superior tools; laminated steel; short blades; a nice choice of cutting profiles, some with bend
Accessories	Good quality sharpening stones, strops and hones to round out your arsenal of tools

SPECIAL SOURCES

To check out the tools reviewed, plus sharpening accessories that include stones, hones, strops, sticks and oil, Swedish carving knives, German-made carving knives, chisels and gouges, and an assortment of palm tools, contact Warren Cutlery Corporation, 3584 Rt. 9-G, Rhinebeck, New York 12572 845-876-3444; website: www.warrencutlery.com.



CARVING A PORKER

Using a “go-by” board makes this simple project even easier

By Ralph Mueller

I became hooked on woodcarving while taking my first class at a local senior center in Colorado—the project was a mountain bluebird—following my retirement as an aerospace engineer.

That was 12 years ago. I carve a variety of animals, birds, caricatures and Santas, and I enjoy teaching other carvers. My engineering background has come in handy as I create my own patterns and have developed what I call “go-by” boards to help my students.

These go-by boards are a progressive display of the work, starting with a roughout. I create my roughouts with an old Sears Router Recreator I bought for \$35 at the Mile High Flea Market in Denver.

Getting Started

This pig is a good project for a beginner who has a roughout. I usually use basswood. It's a good all-round wood for carving. You can paint it or leave it natural. It's cheaper than any of the other woods although I can get aspen pretty cheap out here. Basswood holds detail well and it's a good wood for beginners.

You don't need many tools to carve a pig so beginning woodcarvers don't have to spend a lot of money on tools right away.

TOOLS:

Bandsaw
Knives
3/8-in. no. 7 gouge
1/4-in. no. 9 gouge
V tool
Note: Gouge types not critical. Similar tools will work as well.

WOOD:

2 3/4-in.-thick by 3 1/4-in.-wide by 5 1/2-in.-long basswood; project can be carved from butternut and aspen

PAINT AND FINISHING MATERIALS:

Sandpaper, 80 and 200 grit
Acrylic paint (Liquitex)
Lacquer for clear finish (Deft)
Oil stain (Minwax) or brown paste-type shoe polish

The smooth pig is simpler, but I've had beginners put hair and paint on it, too. Someone just starting out can use a V tool to put hair on the pig, as my students do.

To teach a pig carving class at our local Colorado Carvers Club, I sketched a pattern and made a bandsaw cutout. After carving the first pig, the size and position were modified before additional pigs were carved. Additional views were added to make the pattern a useful reference for carvers. Then, I duplicated the

latest pig and proceeded to carve the examples to be used in the class.

Using a roughout and the go-by board, most students can complete the carving in a one-day class—up to the finishing and painting. With this method of teaching, even novice carvers can see how to proceed without as much individual assistance from the instructor.

Be sure to wear a protective glove and use sharp tools because they will cut wood and won't slip easily. Carve away from yourself and have a good grip on your tool and your project.

This step-by-step assumes you have a roughout. If you do not, see Tips and TECHNIQUES to learn how you can make a cutout.

Tips and TECHNIQUES

Cutting Out Your Own Pig

Ralph Mueller makes roughouts of his little pig on a Sears Router Recreator, but carvers without such equipment can make a basic cutout using a bandsaw.

To do so, Ralph suggests making a cutout by following the outline of the pig's top and side views on his pattern.



An award-winning carver, "Whittlin' Ralph" Mueller of Centennial, Colorado, teaches classes for Colorado Carvers Club members; at the Creede (Colorado) Woodcarvers' Rendezvous each July; and occasionally at the senior center where he took his first class. Close relatives look forward to carved Christmas presents each year.



Draw the centerline and locate the major features before carving. They include the ridge around the snout, the feet and the front of the ears. Draw the centerline with a pencil down the middle of the back, realizing it curves a bit because the head is turned. I usually make marks with a pencil to show the feet and other features to be carved. This also helps beginners get acquainted with what wood they have to leave so they don't take off too much.



With a bench knife and a 3/8-in. no. 7 gouge, proceed to carve the pig to the roughout shape shown. I am a right-handed carver and always wear a carving glove on my left hand, especially for something this small.



STEP
3

Redraw the centerline and locate the major features. Note the following features on the pattern: The ridge around the snout and the angle of the snout (approximately 40 degrees from the centerline), the tilt of the head—the left ear is lower than the right ear—the left front foot is $\frac{1}{4}$ in. behind the right front foot and the left rear foot is not visible. Also, locate the position of the ears with the line perpendicular to the centerline as shown on the top view of the pattern.



STEP
4

Use a V tool, knife and a $\frac{3}{8}$ -in. no. 7 gouge to outline the tail, ridge around the snout and feet to the shape and detail shown in Step 3. If you used a router for the cutout, smooth out the router marks.



STEP
5

Relocate the guidelines if they were removed in a previous step.



STEP
6

Shape the end of the snout by carving to approximate angles shown in the top and front views of the pattern, carve a ridge around the end of the snout and draw in the nostrils and mouth. Use a carving knife to shape the head and the V tool to outline the ridge around the end of the snout. Note the arc where the mouth meets the snout. Make a stop cut along the mouth line and round up to the line from below, giving a slight overbite look.



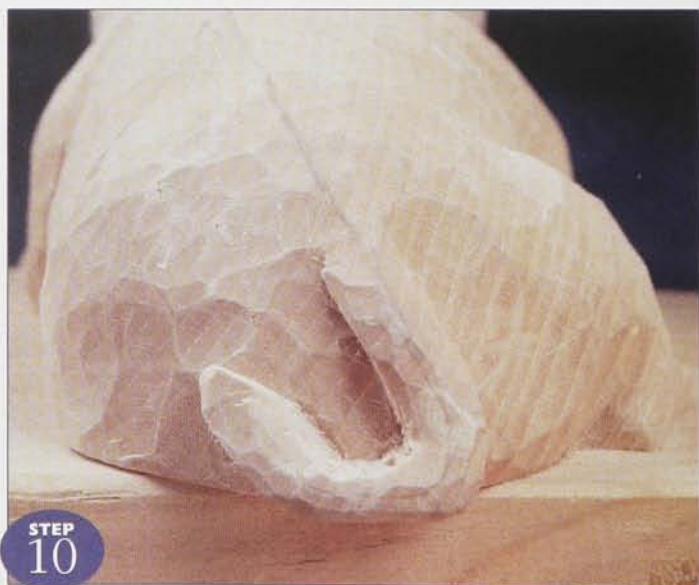
Use the carving knife to carve outside the ears. Draw a line perpendicular to the centerline to locate the front of the ears. Note the bottom of the ear curves in behind the front. Hollow out the ears with a 1/4-in. no. 9 gouge.



Carve the remainder of the head with the carving knife. Note the position of the line above the jowls when locating the 1/8-in. eyes just above the line. Use a 3/8-in. no. 7 gouge to carve the neck up to the mouth at a constant slope from between the front feet.



Carve away the wood as necessary with the 3/8-in. no. 7 gouge to separate the legs from the body and position them as shown on the pattern. The V tool works well to separate and outline the hooves.



Use the carving knife to round the body. Carve the hook-shaped tail, outlining it with a V tool. Use the 3/8-in. no. 7 gouge to shape it and finish the basic carving.



STEP
11

At this point, the pig may be sanded. Start with 80-grit sandpaper to take out the knife marks and then use 220-grit sandpaper to smooth it down. To finish a hairless pig, use one of the following: a.) Spray with Deft lacquer; b.) Stain with a Minwax oil stain and coat with paste wax; c.) Coat with paste-type shoe polish (brown) or d.) Paint with acrylics.



STEP
12

For the hairy pig, use a V tool to create hair flow, generally to the rear and down. Do not go too deep or the pig will look furry.



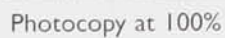
STEP
13

For the hairy, black and white pig, I paint with Grumbacher Sable Essence No. 5 brushes, using Liquitex Titanium White and Mars Black acrylics. I use black and white gesso and only thin it with a tad of water. I use a very watery wash of Raw Umber to give depth to the white hair. A little dry brushing across the hair will add some realism. The pig's feet should be a lighter shade such as gray on a black pig.



STEP
14

I use a 00 Sable Synthetic Blend brush by Winsor & Newton to paint the pigs' black eyes. Then, I use a dab of clear, five-minute epoxy applied with a toothpick to give the eyes depth and bring the pig to life.



You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.

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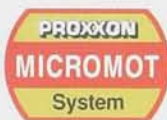


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Product REVIEW

The Bucket Box

By the Staff at *Wood Carving Illustrated*



A combination storage container and tool holder, the Bucket Box has a capacity for 59 medium- and palm-size tools. The holder, mounted on a strong ball bearing base, can be rotated, allowing easy access to chisels and gouges.

Tool rolls and boxes for storing carving tools have been on the market for generations. Unfortunately, there's always a drawback to these products that include losing track of the tools or having cutting edges sustain dings and nicks. Thanks to Tim Rundall of The Woodchip Shop in Des Moines, Iowa, the solution to practical and safe storage may seem like a drop in the bucket, but the benefits are impressive.

The Bucket Box is a combination storage container and tool holder. With a capacity for 59 medium- and palm-size tools, the tool holder is made of quality 7/16-in.-thick Baltic birch plywood. It measures 13½ in. tall and the bottom two tiers are 9¾ in. in diameter. Mounted on a strong ball bearing base, the holder can be rotated, allowing for easy access to your favorite chisels, gouges and V tools.

The tool holder is made to fit the bucket, a plastic five-gallon container that comes with a sturdy lid that serves as a seat.

To purchase The Bucket Box for \$49.95, plus shipping, contact:

Tim Rundall at The Woodchip Shop, 515-283-2171. For more products, contact Tim at the same phone number; email: woodchipshop@mchsi.com. Check out his website, www.woodchipshop.com.

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3 HOLIDAY Ornaments

Brighten your Christmas with easy-to-master relief carvings you can carve in less than an hour.

By Joel Hull
Photography by Roger Schroeder



Carved ornaments are obviously appealing during the Christmas holidays, especially when the images are Santa, a Scandinavian gnome-like figure called a nisse, and a snowman. But these simple carvings also make excellent projects for instruction. Whether one student or many are present, it's easy to follow the steps that require only three handtools and very basic relief-carving cuts. Even a novice should be able to rough out one of these ornaments in an hour or less. After doing many of these figures, often with an assembly-line approach because I give them away as gifts, I can make all the cuts on one ornament in about half an hour. Painting, especially if I am doing multiples, should require even less time.

Basswood is my wood of choice because it carves effortlessly and takes paint very well. I prefer acrylic paints, which dry quickly, and use Delta Ceramcoat products almost exclusively. Over 250 colors are available to choose from, and most hobby and craft stores carry them. After the colors dry, I apply a coat of Krylon no. 1311 Matte Finish that acts as a protective coating and a means to creating a soft, satin finish.

Materials & TOOLS

WOOD:

3/8-in.-thick basswood

TOOLS:

Carving knife

No. 2 gouge

1 mm V tool

Power drill and 1/8-in.-diameter drill bit

ACCESSORIES:

20-gauge wire

10-penny nail

FINISHING MATERIALS:

Acrylic paints

Krylon no. 1311 Matte Finish



A Contributing Editor at Wood Carving Illustrated, Joel Hull is a popular carving instructor and past president of two Long Island carving clubs. Joel lives with his wife, Eleanore, in Port Jefferson, New York.



Painting Instructions

Santa:

Coat and hat: Tompte Red

Fur trim and hair:

Butter Cream

Shoes and belt: equal parts
of Ultra Blue and Burnt
Umber

Face and hands:

Santa's Flesh

Buckle: Metallic 14K Gold

Nisse:

Hat: Tompte Red

Fur trim and hair:

Butter Cream

Nose: Santa's Flesh plus
small amount of
Tomato Spice

Coat: Christmas Green

Socks: Cadet Grey

Shoes: Straw plus Brown
Iron Oxide

Snowman:

Hat and buttons: equal
amounts of Ultra Blue
and Burnt Umber

Body: Butter Cream

Scarf: Christmas Green with
stripes of Tompte Red
and Metallic 14K Gold

Carrot nose: Pumpkin

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the buyer of this
magazine.

NICE OR NASTY — A NOTE ABOUT THE NISSE

The gnome-like figure called nisse is an old Scandinavian character that becomes especially prominent during the Christmas season. A small, strong and agile elf-like fellow sporting a red cap and a long, gray beard, nisse (pronounced NISS-eh) can be nice or a bit nasty.

According to folklore, nisser (plural for nisse) lived mainly on farms, potentially bringing good fortune to or aiding their hosts. The farmer and his family were careful to appease their nisse—usually by setting porridge out on Christmas Eve. Failing to appease the nisse could bring about mischievousness or even danger. One story tells of a Norwegian girl who, instead of leaving the nisse his porridge, eats it herself. The nisse punishes her by dancing with her until she collapses, nearly in death.

Some say nisser are distant relatives of Santa Claus. Nissers resemble Julemand (literally "Christmas man") or Santa Claus with his long beard and red cap. Today, nisser often appear on Christmas cards, as dolls and as other decorations.

HANG YOUR ORNAMENT ON A HOMEMADE SCREW EYE

Wanting my students to master as much as they can, and being frugal myself, I demonstrate how to make a screw eye for hanging the ornaments. It's easy with just 20-gauge wire available on a spool from a craft store and a 10-penny nail for an armature.

Cut a piece of wire about 2½ in. long and loop it around the nail. Then, with a pair of pliers, twist the ends together, making about ten turns, and snip off the excess. When the wire is removed from the nail, it has both a loop and a sharp end. Before inserting the screw eye, first make a pilot hole in the top of the ornament using a micro drill, a small wire brad held with pliers, or the sharp point of a compass or dividers. Whichever tool you use, use a clamp, not your hand, to hold the ornament steady.

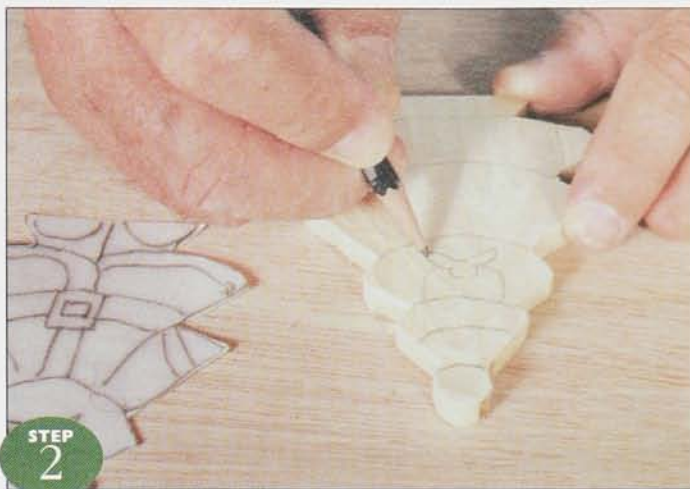


Hang the ornaments
with a homemade
hook eye. All that's
needed are wire, a
nail and pliers.



STEP
1

Whether the wood is planed smooth or has saw marks, go over the front of the Santa cutout with a no. 2 gouge, making light cuts. This technique breaks up the surface so that when light reflects off it, it has more depth and life.



STEP
2

Learning to draw from a pattern as opposed to using transfer paper is a skill to master. A pencil with a good eraser will correct your mistakes.



STEP
3

Follow the pencil lines with a 1 mm V tool. Here, a Speedball interchangeable handpiece and no. 1 V-Shaped Fine Line cutter, available from Michaels, is used.



STEP
4

Use a carving knife to round the pom-pom, separate the hat trim from the head, and put a slight bevel on the outside edges of the cutout.



STEP
5

A stop cut, which means that the knife goes straight into the wood, followed by an angle cut, helps separate one feature from another.



STEP
6

More stop cuts followed by angled cuts separate the nose from the face as well as the hair from the cheeks.



STEP
7

After lightly roughing up the surface of the nisse with the no. 2 gouge, copy the pattern on the wood. It may take several tries to get the proportions of the features just right.



STEP
8

After going over the pencil lines with the 1 mm V tool, start beveling the edges of the cutout with the carving knife, beginning with the hat. Make sure to reduce the thickness of the pom-pom.



STEP
9

Separate the hat and face with a long stop cut and round the nose.



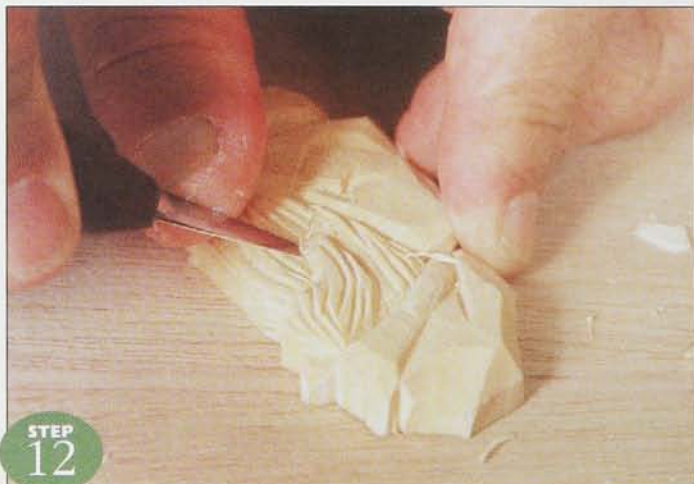
STEP
10

Continue separating features such as the arm and shoe with stop cuts.



STEP
11

Make strands of hair in the beard using the 1 mm V tool.



STEP
12

Slightly undercut the end of the mustache with the tip of the knife.



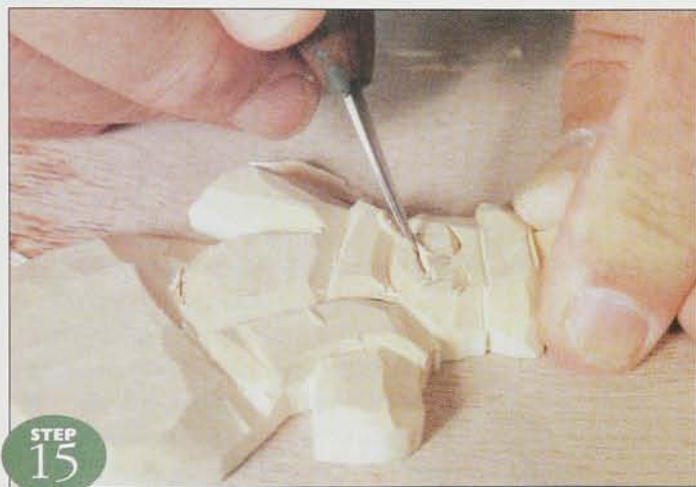
STEP
13

After roughing up the surface, transferring the pattern, and outlining the pencil lines with the 1 mm V tool for the snowman, bevel the edges with the knife.



STEP
14

Separate the scarf from the body using stop cuts.



STEP
15

Separate the bottom of the snowman from his midsection. Then define the eyes and mouth with simple stop cuts.



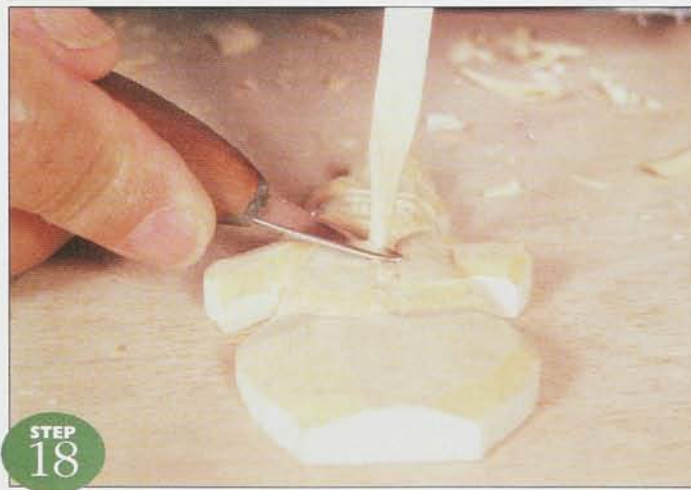
STEP
16

The coal buttons and carrot nose are done as separate pieces of basswood. Drill 1/8-in.-diameter holes for each.



STEP
17

Using a square piece of 1/4-in.-thick basswood, carve a point on the end so it fits the holes drilled in the previous step.



STEP
18

Once the "plug" carved in the last step fits snugly, simply cut and carve away the excess.

WOOD FOR CARVERS

By Charlie Self

The ideal carver's wood might be as soft as white pine, with mahogany's straight grain, totally without knots or difficult grain, and able to hold detail as well as basswood. But the next carver may well prefer working with hardwoods that dull tools quickly, with difficult grain including knots acting as designed-in pieces to make the finished carving more attractive.

Here, we'll take a look at the first set of features, those that make carving easier. We'll also do a sideways check of some difficult-to-carve woods that provide extra satisfaction for many woodworkers.

Notes On Wood Preparation

Because wood dries slowly when air dried, tensions are released slowly: fast drying in kilns, if not well monitored, can create tensions within the wood, adding to stresses there from the growing years. For this reason, air-dried wood is usually best for carving. But remember, air-dried wood dries only down to the ambient humidity of the surrounding air. For use in a shop environment, you need to move that wood indoors for at least eight weeks to allow it to condition itself to that area's humidity. The thicker the wood, the longer the period of adaptation required.

For the most part, avoid buying wood with obvious problems that will interfere with carving. This includes loose knots, large knots, shake, wane, cup, twist and any kind of warping, as well as fungi and any stains. Look at the lie of the grain—rub your hand over the planed board. The direction in which it feels smoothest is the direction in which it cuts most easily, and the direction producing the smoothest, shiniest cuts. Straight grain wood is nice. Twisted grain and interlocked grain are usually best avoided by the woodcarver, unless

the carver wants to enhance the carving with such features.

For small carvings, get a mildly grained or figured wood. Otherwise, the grain will dominate the carving detail. For larger works, stand-out grain is fine, often enhancing the look of the finished carving. Close-grained woods also take and hold detail better—look for wood listed as easy or moderate to work.

Don't forget to keep an eye on color changes within the wood, too. Too great a variation can create an unintended look.

Some American Wood Species

We're not covering all the woods available in the United States and Canada here—and we're covering a couple that are not too easy to find—but these are generally all considered moderately good or better carving woods for the reasons listed.



Basswood

Basswood (*Tilia Americana*) is easy to work. Europeans sometimes call it American lime because it bears some carving similarities to European lime (*Tilia vulgaris*). Basswood is off-white, almost cream colored, tending toward light brown. The grain is straight, and texture is even. It holds carving detail well. The wood has no characteristic odor or taste. It seldom warps after seasoning, making it close to ideal for larger pieces, as well as great for smaller carvings. Cost is moderate, usually 25 to 50 cents under the oaks.

Butternut (*Juglans cinerea*) is also called white walnut. Though it is much softer than black walnut, it is related, and figure and grain patterns are much alike. The narrow sapwood is almost



Butternut

dead white, but the heartwood is light brown, possibly with some pink tones and the occasional dark brown streak. The streaks can make for effective carvings if handled well. The wood is lightweight, and the texture is coarse. It works easily and holds detail well. It is a fine carving wood.



Cherry

Cherry (*Prunus serotina*) is not as easy to work as the previous two woods—it is moderately difficult, but the reddish brown color and gentle figure make it an attractive wood to carve. Cherry shrinks a lot in drying, but is stable afterwards. Power tools can burn cherry, but handtools will not. Appearance is appealing, it holds detail well and is currently one of the highest priced American woods because of its popularity for general woodworking. Cherry also darkens as it ages, becoming almost as dark as black walnut, which, oddly enough, lightens as it gets older.



Maple

Maple (*Acer saccharum* [hard] and *Acer rubrum* and others [soft]) are carving woods presenting some challenges. The grain patterns are not as straight as in some other woods, especially in hard maple. This creates a tendency to blotch when finished that shows up as varying density after the wood is carved. More careful planning of cuts may be needed here. There are

numerous special grain names for maple, including bird's-eye, curly, fiddleback and tiger, which can create great special effects in your carving and make you work for every compliment as the wilder the grain the harder the carving. It holds detail well and finishes to a high shine.



Red Oak

Red Oak (*Quercus rubra*, et al.) is a group of oaks that is all porous, meaning open pores run long distances, so it is possible to use a 5 in.- to 6 in.-long piece of red oak to blow bubbles in water, as if you were using a straw. Quartersawn red oak has many attractive rays. Grain is sometimes difficult for carvers, but it takes decent detail that is not as good at really fine detail as basswood, cherry, and some others, but pretty good—and it endures nicely, as evidenced by my house's red oak newel posts, carved and set in place around 1915. Keep your tools super sharp for this one.

Sycamore (*Platanus occidentalis*), a semi-forgotten wood, useful for many things, is best used quartersawn—it's not particularly stable in its flat sawn form. When it is quartersawn, it has a lovely lacy ray pattern. The wood is a silvery white to reddish brown. It is moderately heavy, moderately strong, moderately stiff, moderately hard and has good shock resistance. It holds detail quite well, probably a little better than red oak, and finishes nicely. Carving can be fairly difficult, but it rewards the work.



Walnut

American black walnut (*Juglans nigra*) has heartwood varying in color from light brown to almost purple. It is

usually straight grained and easily worked, as well as being heavy, hard and stiff, with good shock resistance. It is a moderately open-pored wood that takes natural finishes well and needs a filler to reach a really high sheen. It is a very good carver's wood as well as being a very good, and attractive, general use wood. Demand has recently been down a bit, as the lighter colored woods are currently more popular, but the price is still fairly high.

A Few Exotic Woods

Most of these are not commercially grown American and Canadian woods but may be available as local woods in some areas.

Lime (*Tilia vulgaris*) is an excellent starter wood for carvers. Because it is so small grained and easy to carve it is forgiving of many mistakes that might ruin carvings in other woods. The grain is tiny and not particularly distinctive. The wood is straw-colored or lighter. This may be found as a decorative planting in America.



Mahogany

Mahogany (*Swietenia macrophylla*) is also known as Honduras mahogany, with most coming out of Central America. Heartwood color varies from light to a dark reddish-brown, to a deep, rich red. Grain is usually straight but may be interlocked. Texture is medium to coarse. Mahogany has low stiffness and resistance to shock loads, but dries nicely, without distortion, and is stable in use. It works easily with sharp tools and has been one of the premier furniture and decorative woods of the world.

Pear (*Pyrus communis*) is difficult to work, close-grained and hard, but works nicely in small carvings. This is a strong and tough wood, but it may distort and has a tendency to split. It is stable once dried and is widely used for fancy turnings, as well as carving. This wood is a challenge to work but holds detail exceptionally well.



Tupelo

Tupelo is also known as black gum. This is a slightly odd name for a wood light in color, with a pale brownish heartwood, sometimes tending to gray, and fading into a wide band of lighter colored sapwood. Tupelo resists splitting, is uniform in texture and has interlocked grain. The grain makes it hard to work, but it is rewarding for power carvers. Tupelo stains nicely and can be finished well, is heavy and moderately strong, and holds detail nicely.

That's a pretty good starter pack, with plenty left for the expert and near-expert carver.

Charlie Self has written numerous articles for Woodcraft Supply Corporation. For more educational articles, visit the www.woodcraft.com website.

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 Reviews, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number or email address.

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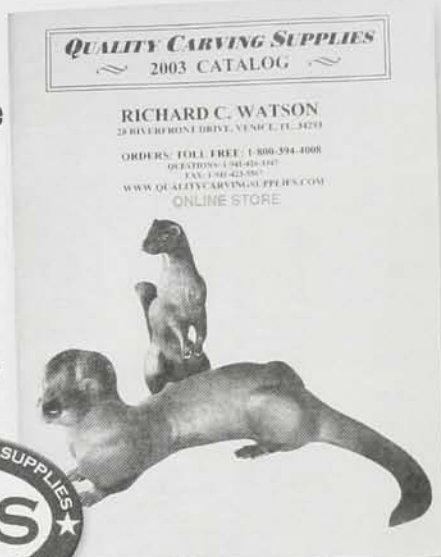
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Little Hombre

By Dave Stetson

Photography by Roger Schroeder

**Two tools and 30 minutes
will rustle up this Western
caricature**

I enjoy making figures with exaggerated features such as enlarged noses, ears, hands, feet and even heads. A popular project for students in my classes and a sure sales item is Little Hombre. With an oversized head and exceptionally long feet, this caricature cowboy is dressed in true Western garb.

I've found it to be a fairly simple project owing to a straightforward pose that has hands in pockets and feet firmly planted together. Using only two tools and a chunk of basswood, I can carve the figure in 30 minutes with four of those minutes set aside for a coffee break.

Division Power

To make carving easier, I make as many divisions as I can to separate and locate anatomy. First, I draw a centerline on the front and back of the figure. The line keeps the figure symmetrical and provides both a highpoint on the carving and, in this case, a separation of the legs.

Simple division helps me with other features. I divide the front and back of the cutout into quarters. I only need to cut both sides of the centerline in half. The outside quarters are where I draw in the width of the arms. When I come to

the feet, I divide the end of each boot into thirds. The inside third is where the pointed toe of the boot is located. Unseen beneath that lies the cowboy's big toe.

Even the hat is subject to some simple math. The hat's crown is approximately one-half the width of the hat. Divide the top of the hat into quarters; the crown is located in the middle two quarters. Figure on half the thickness of the brim's front for the crown's depth.

Ironing Out Some Wrinkles

Wrinkles are appropriate to a figure wearing clothes. Just because it's a

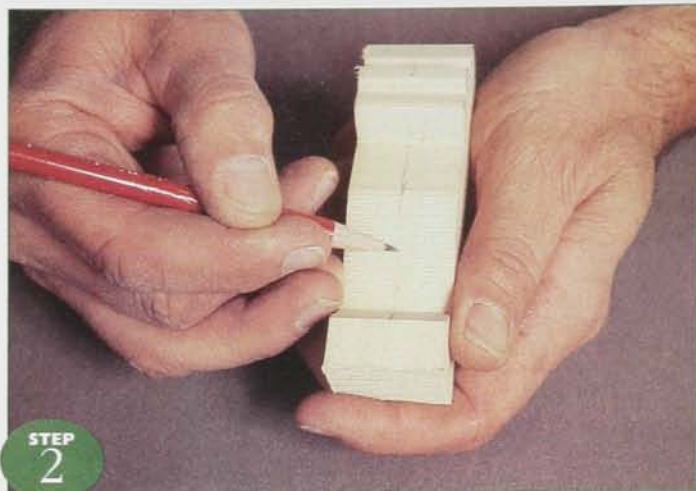
caricature doesn't mean I can't add realistic detail. On caricatures and even realistic figures, wrinkles are typically made with V cuts on the inside of arms and the back of legs. Often overlooked is the reaction of the fabric opposite the crease-producing joint of the arm or leg. Put on a long-sleeve shirt and bend your arm. The wrinkles in the crook will probably be prominent. On the opposite side, however, the shirt material tightens up. With a few flat-plane knife cuts (see illustrations), you'll notice the difference that an extra detail or two provides.





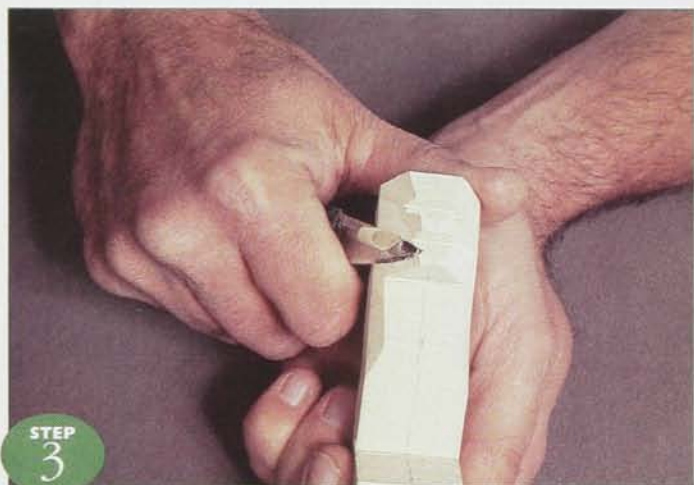
STEP 1

Mylar is a good material for the pattern, and it can be used repeatedly. Don't try to transfer all the details of the profile. A blocky outline is sufficient. If you use 1 1/16 in.-thick lumber, you will need to saw only the side profile.



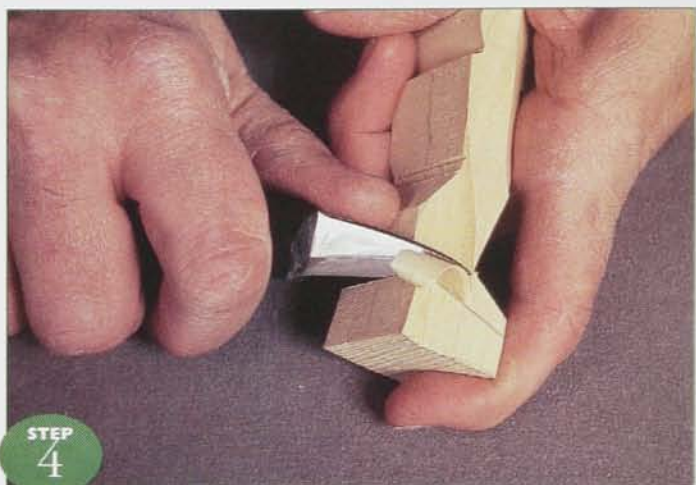
STEP 2

Your first and possibly best reference is a centerline on the front and back of the cutout. Hold the pencil tightly between two fingers and let a free finger act as a guide against the wood.



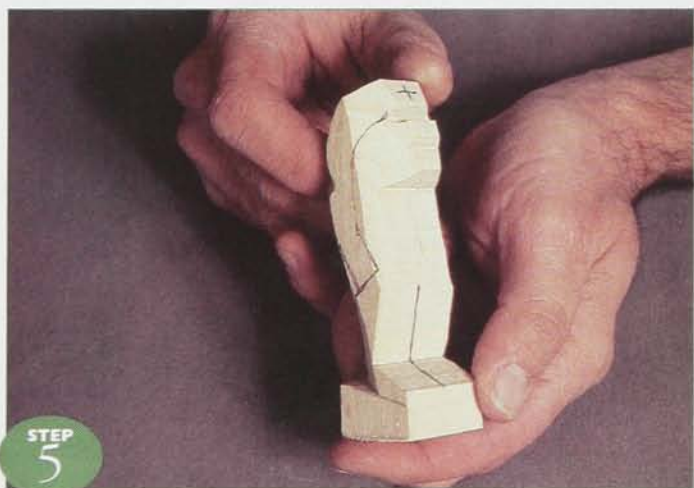
STEP 3

Remove excess wood from the front edges with a knife. A methodical approach is to work from the top down. Hint: Think about the wood you leave behind rather than the wood you remove.



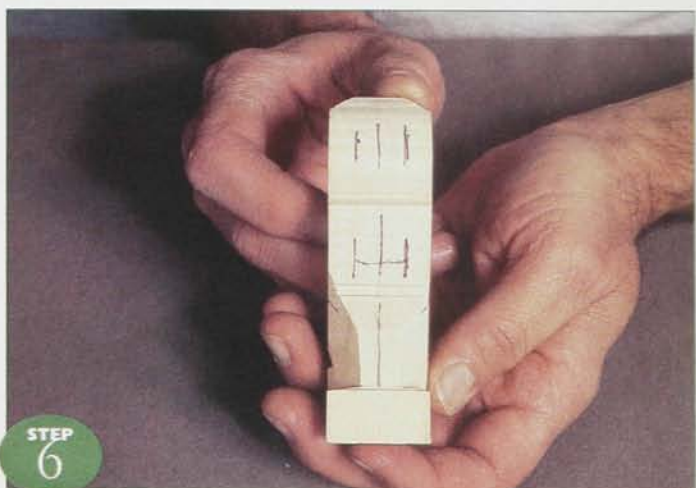
STEP 4

Make a stop cut at the base where the feet make contact and remove wood down to it at an angle.



STEP 5

Draw a continuous line to separate the head and the hat brim and the arm and the body. Stop the line where the hand enters the pocket.



STEP 6

Divide each side of the centerline in half to mark the width of the arms and the width of the brim and crown.



STEP 7

Separate the hat and arms from the body using a $\frac{3}{8}$ -in. or 10mm 60-degree V tool.



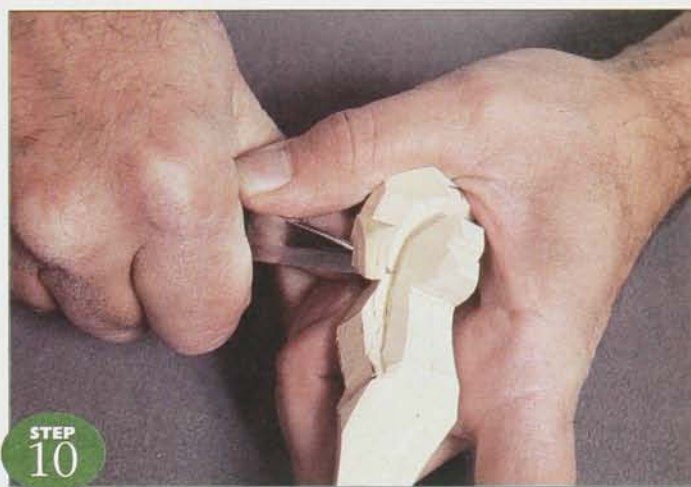
STEP 8

Separate the hat brim and crown using the V tool.



STEP 9

Separate the legs and feet with the V tool and make beveled cuts with the knife on the front of the legs.



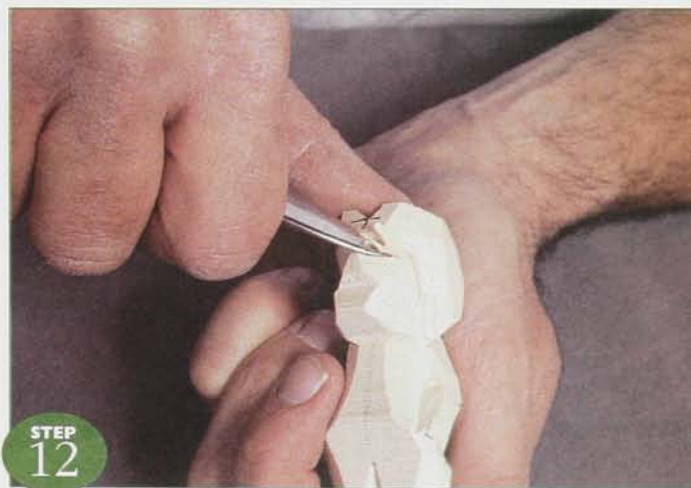
STEP 10

Remove wood underneath the hat brim, making a tapering cut.



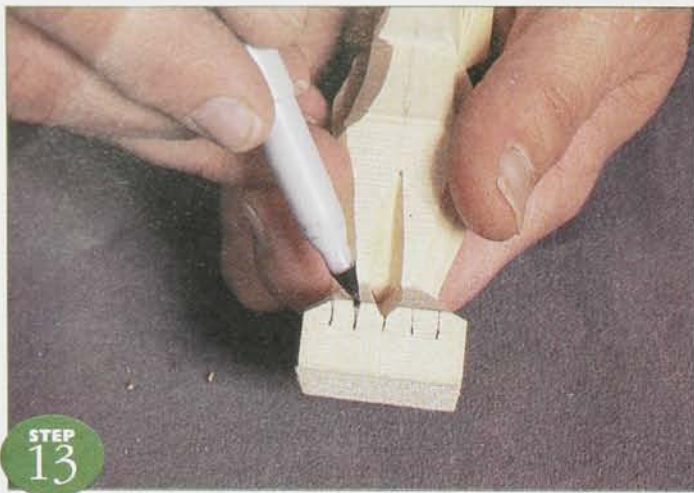
STEP 11

Make a stop cut behind the arms and remove wood up to the cut.



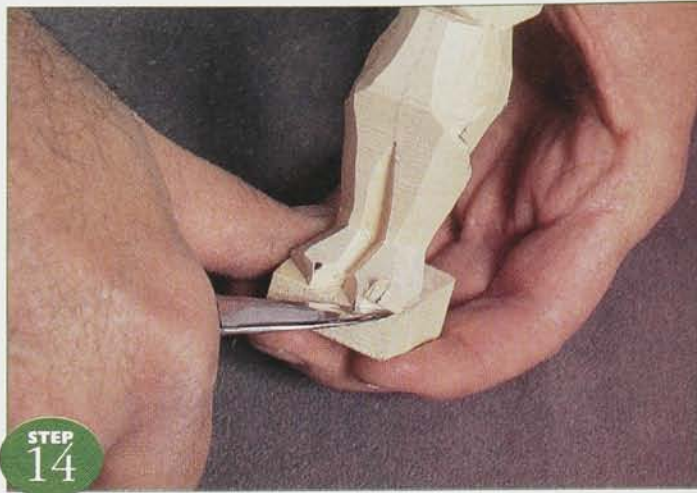
STEP 12

Since the nose is prominent and sticks out so high on the exposed face, you need to define it with a tapering cut right up to the hat brim.



STEP 13

Divide the toe area into thirds. The inside third of each boot is where the tip of the boot is located.



STEP 14

Make stop cuts and remove wedges of wood to make the boots pointed.



STEP 15

When carving the nose, make sure one half of the nose sticks out from the face and the rest is cut back into the face. You can observe how part of the nose is inside the profile when you look at almost any person from the side.



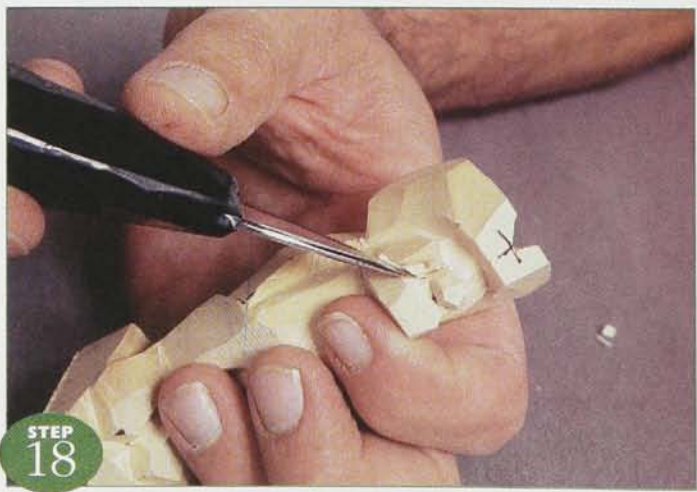
STEP 16

The eyes are not represented by mounds but instead by fairly flat planes carved on the face.



STEP 17

Locate the smile line that divides the cheek and dental mound and determines the width of the nostril.



STEP 18

Start the smile line by putting the point of the knife perpendicular to the face and making a stop cut along the line. Avoid cutting behind the nose. Then remove a wedge of wood on both sides of the stop cut. If done correctly, a triangle of wood is taken out and the flare of the nostril is formed.



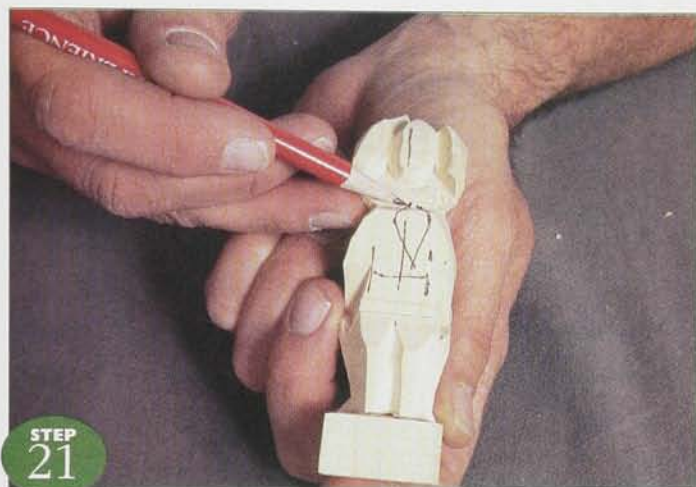
STEP
19

Turn the figure over and carve away two "V's" of wood from the back of the hat. The wood removal contributes to the brim being curled up on its sides.



STEP
20

Draw the bandanna on the front and the strands of hair coming from under the hat.



STEP
21

On the rear of the cowboy, locate the bandanna points, the vest and belt.



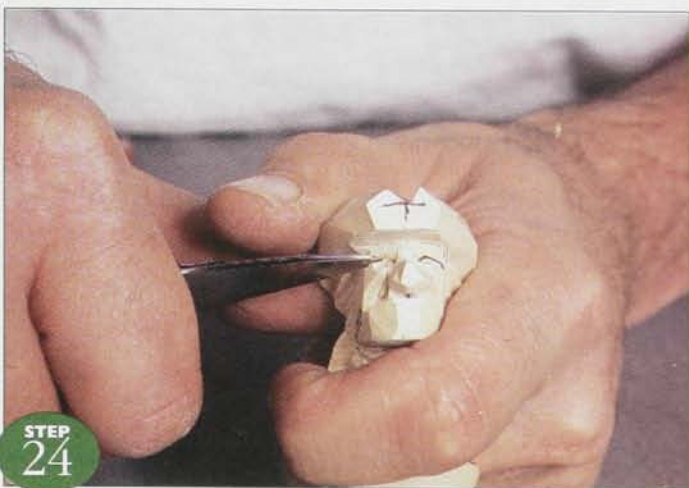
STEP
22

After blocking in the bandanna with the V tool, separate the head hair from the hat.



STEP
23

On the rear, block in the bandanna ends and separate them.



STEP
24

Define the eyes with three cuts. The first cut angles up and away from the inside corner of the eye for one-third the width of the eye. The second cut angles down for the rest of the eye. The third cut takes out a wedge of wood into the first two cuts.



STEP 25

Crow's feet, which add character to Little Hombre, are done by taking out wedges of wood at the corner of each eye.



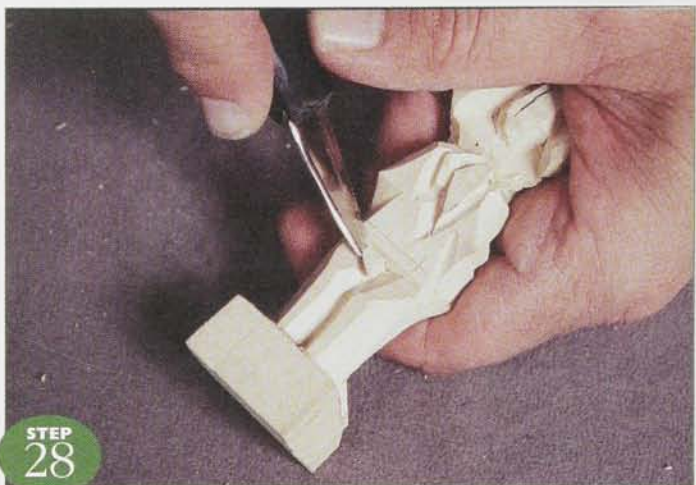
STEP 26

Using the V tool, carve strands of hair on the head and mustache. Whether you are doing a caricature or a realistic figure, hair is defined by wood left between cuts, not by the cuts themselves.



STEP 27

Take out wedges of wood in the crook of each arm to represent creases in the shirtsleeves.



STEP 28

Carve a flat plane on the outside of each elbow to show the shirt is being pulled taut and take out a triangle of wood to define the bottom of the buttocks.



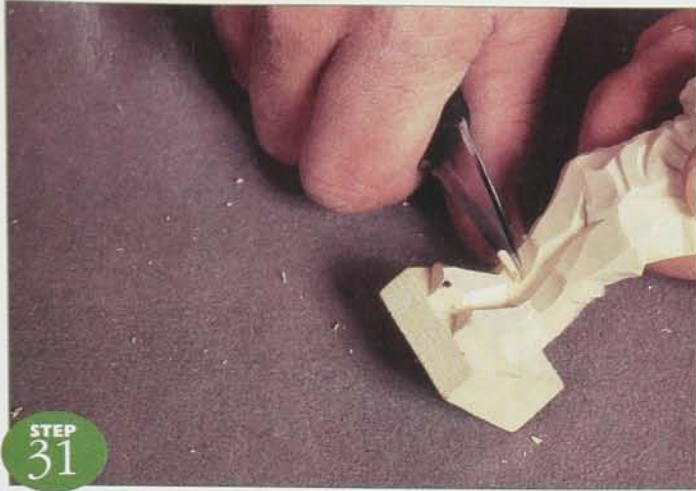
STEP 29

Take away wood on the back of the pants down to the creases.



STEP 30

Define the seam area in front with V cuts.



STEP
31

Scoop away some wood on the front of the pants to give definition to the pockets and the bend in the legs.



STEP
32

Block in the vest with the V tool and draw the belt.



STEP
33

Use a stop cut to separate the top of the belt from the shirt.



STEP
34

Carve away wood to set the head back under the brim. The resulting shadow adds a nice touch to the figure.



STEP
35

Clean up excess wood from under the chin and establish the shape of the jaw by removing wood up to the hair.



STEP
36

Open up the nostrils using the point of the knife. Finally, carve a slight bevel on the sides of the base.



FURTHER READING

Caricature Carving from Head to Toe

By Dave Stetson &
Roger Schroeder

Find out what makes a carving "caricature" with this top-notch guide from Dave Stetson. First you will learn how anatomy relates to expression by creating a clay mold. Then, you will follow the author step-by-step through an entire carving project for an Old Man with Walking Stick. Additional patterns for alternate facial expressions, overview of wood selection, tools, and an expansive photo gallery also included. \$14.95 plus \$3.50 shipping and handling. Available from Fox Books, 800-457-9112, www.foxchapelpublishing.com

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A founding member of the Caricature Carvers of America, Dave is a popular instructor, sought after by students throughout the United States. For arranging classes, contact him at

lcnmichele@aol.com. When not on the road, Dave resides in Scottsdale, Arizona.

Materials & TOOLS

WOOD:

Basswood 1 1/16 in. thick
by at least 1 1/4 in. wide by 4 in. long

TOOLS:

Carving knife
3/8-in. or 10mm 60-degree V tool

PAINTING NOTES

I recommend water-downed acrylics to paint Little Hombre because they are easy to apply and dry rapidly. Several good brands of paints are available in craft and hobby stores, including Delta Ceramcoat and Americana Acrylics by DecoArt, which I use on most of my carvings. Here is my selection of Ceramcoat and DecoArt colors for the figure. Unless otherwise indicated, the paints are Ceramcoat brand.

Hat—Black

Vest—Sandstone

Flesh—Fleshtone

Mustache and Hair—Antique White
over Cadet Grey

Bandanna—Tomato Spice (Ceramcoat)
shaded with Black Plum by DecoArt

Shirt—Timberline Green

Belt—Burnt Sienna

Pants—Burnt Umber

Boots—Charcoal Grey by DecoArt

Base—Sandstone

SPECIAL SOURCES

A Little Hombre five-step casting can be purchased from Stetson Woodcarving, 5629 E. Sylvia St., Scottsdale, AZ 85254, 480-367-9630
lcnmichele@aol.com

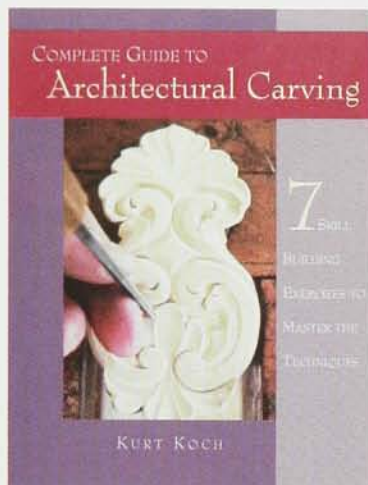


COMPLETE GUIDE TO Architectural Carving



Editor's Note: Architectural carving, also known as ornamental carving, is often associated with fireplace mantels and entranceways, although it also enhances many types of furniture. In Kurt Koch's Complete Guide to Architectural Carving, you'll find learning aids and seven skill-building exercises. By completing each project, you will quickly develop your architectural carving skills, so you can bring more beauty, grace and style to any functional object. This pattern is from the new Fox Chapel Publishing book.





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Complete Guide to Architectural Carving

By Kurt Koch

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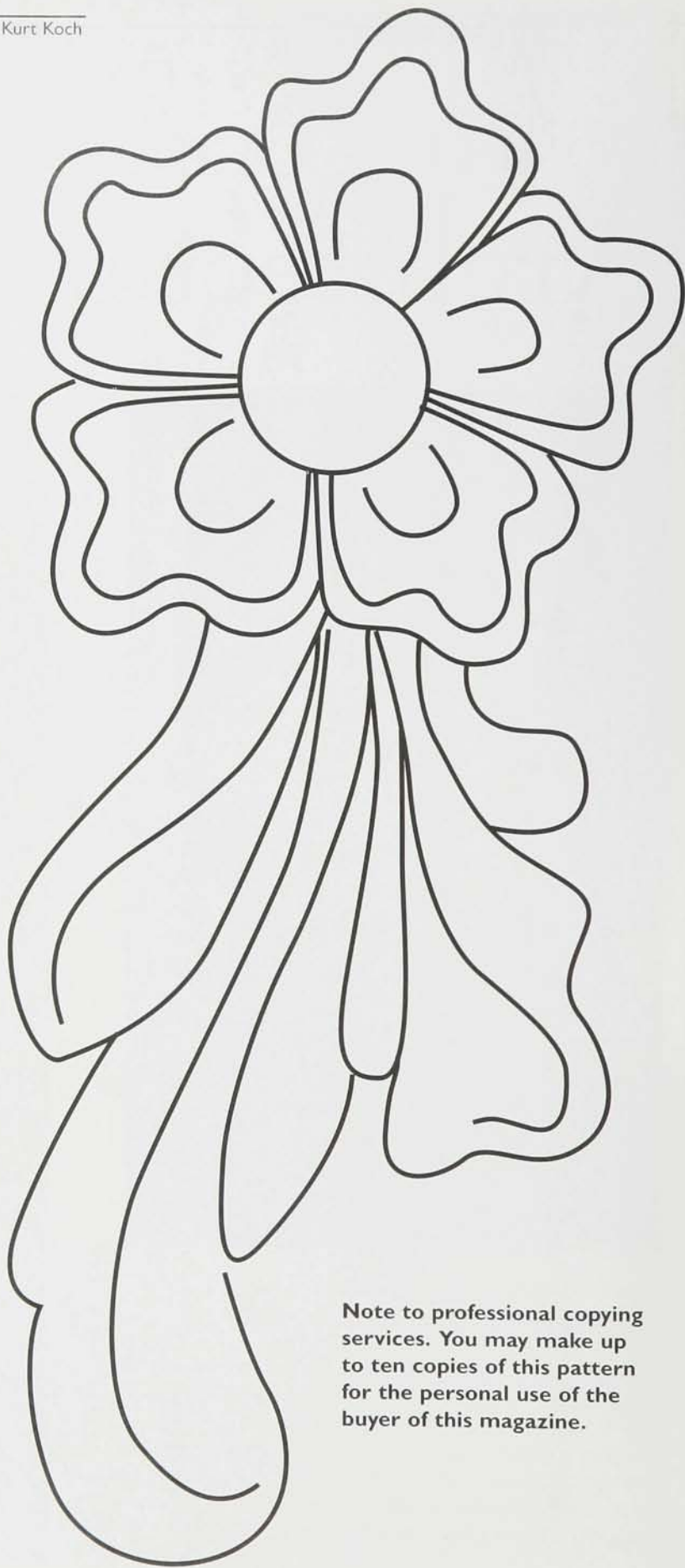
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www.foxchapelpublishing.com



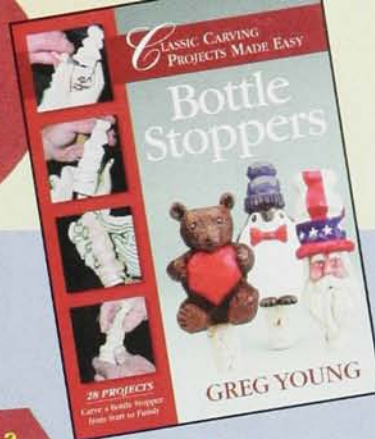
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Recent Releases!

CLASSIC CARVING PROJECTS MADE EASY

New to carving or know someone who is?

These books will get you started! From start-to-finish, these books will guide first-timers through entire carving projects with step-by-step instruction and easy-to-understand teaching.

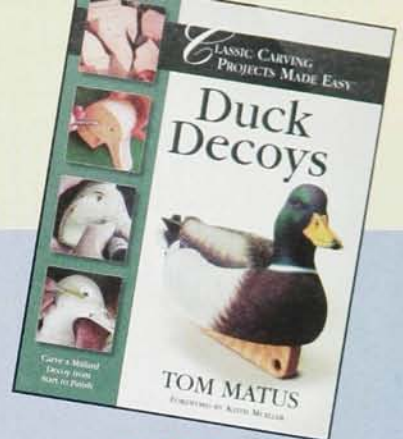


Bottle Stoppers

By Greg Young

Features step-by-step carving demonstrations for 2 projects (Santa & snowman bottle stoppers) and 24 additional patterns for various seasons and holidays.

Fox #: 144-9 \$14.95 80 pages

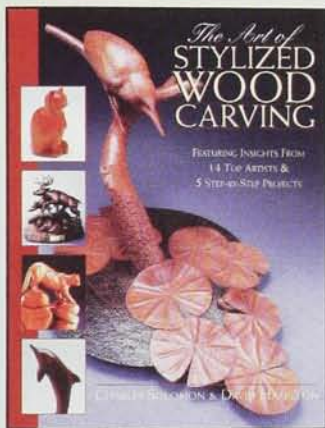


Duck Decoys

By Tom Matus

Now, even beginners can learn to carve a traditional mallard decoy with the easy-to-follow instruction in this book. Painting instruction and swatches included.

Fox #: 192-9 \$14.95 80 pages



The Art of Stylized Wood Carving

By Charles Solomon and Dave Hamilton

Capture expression in wood with the art of stylized carving. Interviews and artwork from top carvers. Step-by-step carving demonstrations for canvasback duck, hummingbird, dolphin, mouse, and trout.

Fox #: 174-0 \$19.95 112 pages

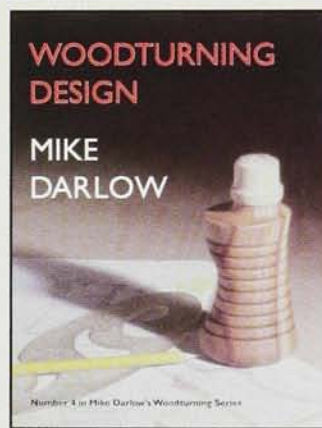


Chainsaw Carving a Bear

By Jamie Doeren

Get started in the exciting art of chainsaw carving! Step-by-step instructions for carving realistic and caricature bears with a chainsaw. Includes safety information and patterns for additional projects.

Fox #: 183-X \$16.95 72 pages

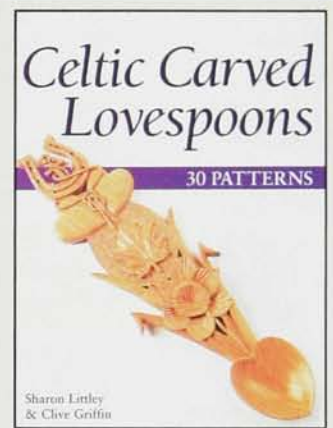


Woodturning Design

By Mike Darlow

Finally, a book that tackles the concepts, processes and aspects of design particular to woodturning! Features 600 color photographs and drawings from turners around the world.

Fox #: 196-1 \$34.95 180 pages

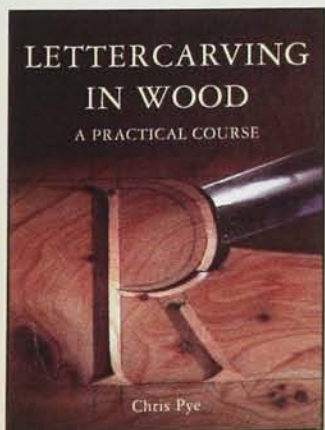


Celtic Carved Lovespoons

By Sharon Littley and Clive Griffin

The most comprehensive guide to lovespoons. Learn the history of lovespoons and the meaning for dozens of popular symbols. Features step-by-step carving instruction and over 30 patterns.

Fox #: 209-7 \$17.95 162 pages

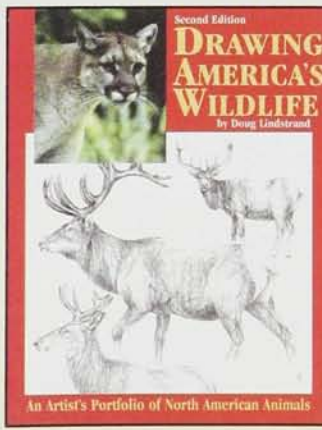


Lettercarving in Wood

By Chris Pye

Learn the practical art and craft of lettercarving with this essential step-by-step guide for incised and raised lettering. Includes 37 exercises and 9 projects plus 5 commonly used alphabets.

Fox #: 210-0 \$19.95 240 pages



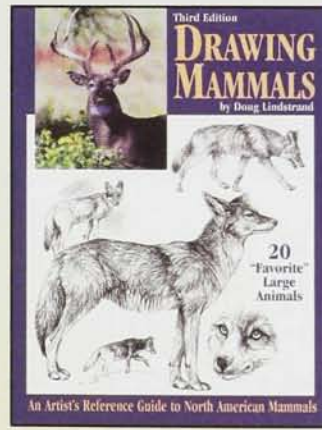
Drawing America's Wildlife

2ND EDITION

By Doug Lindstrand

Animals, birds, and fish come to life in this revised portfolio with field sketches, drawings of footprints, and color photographs of more than 60 species of North American animals in their natural habitats.

Fox #: 203-8 \$25.00 216 pages



Drawing Mammals

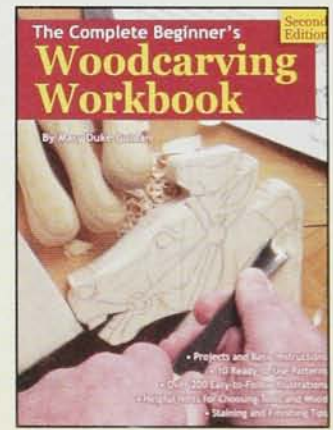
3RD EDITION

By Doug Lindstrand

Photographs, sketches, and notes on twenty of North America's favorite large animals. Includes bears, coyotes, wolves, mountain lions, pronghorns, bison, mountain goats, sheep, caribou, deer, elk, and moose.

Revised with 40 new color photographs!

Fox #: 206-2 \$25.00 212 pages



Complete Beginner's Woodcarving Workbook

2ND EDITION

By Mary Duke Giddan

Any hobbyist new to the art of woodcarving will appreciate the easy-to-follow tone of this "made for beginners" book. Special chapter on carving jointed dolls and teddy bears included!

Fox #: 197-X \$9.95 64 pages

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NEW!

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2003

Caricature Carving

FROM HEAD TO TOE



A Complete
Step-by-Step
Guide to
Capturing
Expression and
Humor in Wood

DAVE STETSON



Caricature Carving from Head to Toe

By Dave Stetson

Find out what makes a carving "caricature" with this top-notch guide from Dave Stetson. First you will learn how anatomy relates to expression by creating a clay model. Then, you will follow the author step-by-step through an entire carving project for an Old Man with Walking Stick. Additional patterns for alternate facial expressions, overview of wood selection, tools, and an expansive photo gallery also included.

Fox #: 121-x \$19.95
96 pages

**Pattern
included!**



Inspirational Relief Carving

By William Judt

Learn to express your faith in wood with these 28 relief carving projects inspired by Scripture. First, you will learn the basics of relief carving. Then, you will follow the author, step-by-step as he demonstrates how to carve a house blessing featuring a cross with a descending dove. Not to be missed is a special section on marketing your carvings.

Fox #: 205-4 \$19.95
112 pages

**Express your faith
with 28 carving projects
inspired by Scripture.**



Carving Santas from Around the World

By Cyndi Joslyn-Carhart
Learn to carve 15 festive Santas from around the world with this step-by-step guide. Great for beginners, this book begins with an overview of carving tools, materials, safety, transferring patterns, and basic cuts. Then, you'll follow the author as she guides you through 3 projects featuring step-by-step carving and painting

instructions. Patterns and photographs for 12 additional projects are included for free-standing and shelf-sitting Santas. Great collectibles!

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96 pages

**Step-by-step
instructions for
carving and painting
included!**

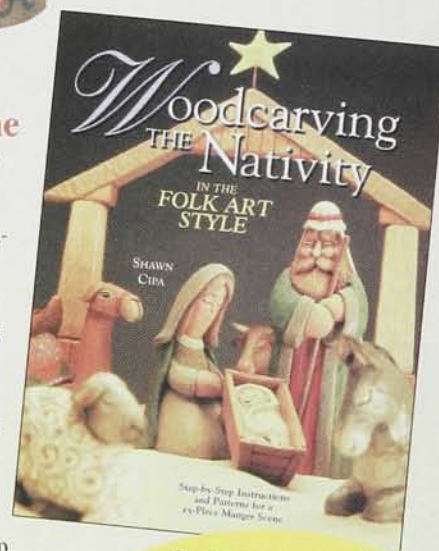


Woodcarving the Nativity in the Folk Art Style

By Shawn Cipa

Learn to carve a one-of-a-kind Nativity that will be cherished for years to come. Featuring step-by-step carving and painting instructions for Mary, Joseph, and Baby Jesus and full-sized patterns for the rest of the figures including: Kneeling Angel, Flying Angel, Three Wiseman, Camel, Shepherd and Lamb, Kneeling Shepherd, Sheep, Ox, Donkey and of course, the stable under which they are placed.

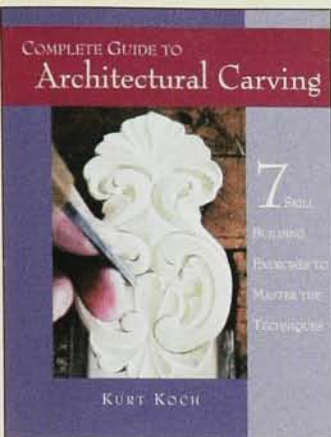
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**Patterns and
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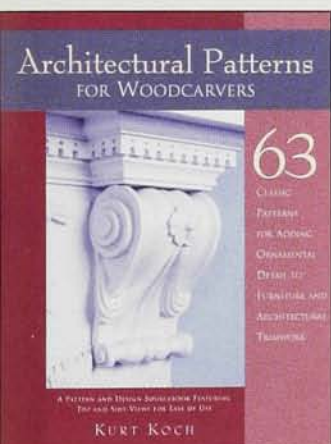


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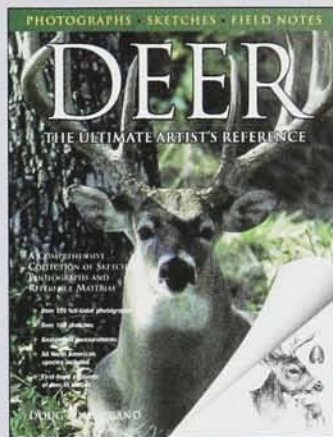


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this collection from Master carver, Kurt Koch, provides 63 designs that can easily be transferred to wood. Each pattern is shown from a top and side view indicating where to carve and how deep to cut.

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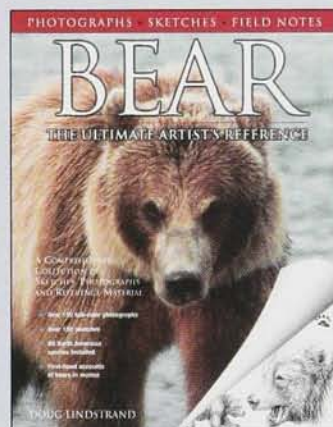


DEER: Ultimate Artist's Reference Guide

By Doug Lindstrand
A vast collection of artwork and reference material for deer. Inside you will find over 150 full-color

photographs for deer at various ages and in various seasons, over 100 sketches, anatomical measurements, first hand accounts of deer in motion, and more. All North American species included!

Fox #: 195-3 \$19.95 112 pages



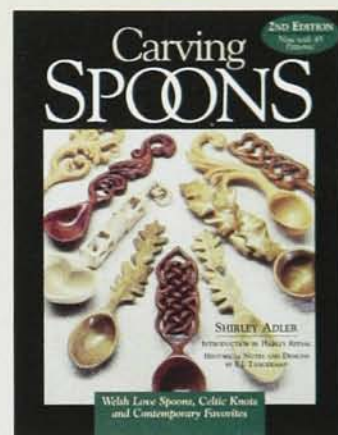
BEAR: Ultimate Artist's Reference Guide

By Doug Lindstrand
A must-have reference for anyone interested in bear. Inside you will find over 150 stunning

full-color photographs for bear in their natural habitat. You'll also find over 100 sketches providing up-close detail for paws, mouth and other parts. Black, Grizzly and Polar Bear all included.

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Carving Spoons, 2nd Edition

By Shirley Adler
Carve beautiful Welsh love spoons and Celtic knots with the 33 full-size patterns in this book. Features two start-to-finish demonstrations plus a history of spoon making.

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Artistry IN WOOD 2002

“One of the
Top Five Shows in
the Country”—

Scott Phillips,
The American Woodshop

By Staff at Wood Carving Illustrated
Photography by Jack Williams

You can't get an endorsement from a much better source than Scott Phillips, the personable host of *The American Woodshop*. Scott presented a look at new products and tools at the 2002 Artistry in Wood show in Dayton, Ohio. He was among several guest lecturers, including Gary Falin, who demonstrated pumpkin carving, and Rick Landess, a local artisan who presented an introduction to scroll sawing.

These pages showcase top winners from the event, the proceeds of which benefit United Rehabilitation Services, a local charity providing services to people suffering from cerebral palsy. Members of the Dayton Carvers Guild have raised thousands of dollars since they began contributing funds at the show's inception in 1981.

The competition is always hotly contested. Yet the show is also known as a great event to pick up holiday gifts, with nearly 200 exhibitors selling all sorts of wooden creations. Tool and wood vendors round out the exposition hall.

Mark your calendars for November 15-16, 2003 and plan to attend this year's event. For more information about the 2003 event and additional photographs of past events, visit www.daytoncarvers.com.

Wildlife Contest Winners at 2003 Artistry in Wood

While at the 2003 show, you can view the winning carvings from the Woodcraft Supply/Wood Carving Illustrated Wildlife Carving Contest. They'll be displayed at the Fox Chapel Publishing/Wood Carving Illustrated booth. WCI's editor Cathy Hart will be there, too. And stay tuned for more information on a fun-filled Fox event (including food, of course)!



A must-see at Artistry in Wood is Santa's Workshop, an ongoing project begun nearly five years ago.



Nearly 6,000 people visited the 2002 Artistry in Wood show. The large expo hall provided plenty of room for more than 200 exhibitors and vendors.

Cleverly titled *Mousetrap*, this natural finish owl by Ray Kunz won second best of show.



Best of Show

Rex Branson's *Beware of Thief* won Best of Show at the 2002 Artistry in Wood competition.



Joe Schumacher created this bust in butternut and won Best of Human Bust Natural Finish.



A sunfish by John Clark beat out the competition to win Best of Realistic Painted Aquatics.



A powerful portrait of a Viking warrior by Rex Branson gave the Afton, Oklahoma, carver a third best of show ribbon.

Artistry in Wood offers a Best of Fits in 2-in. Cube Category. At the 2002 event, this miniature baby bird by Kenny Vermillion took top honors.

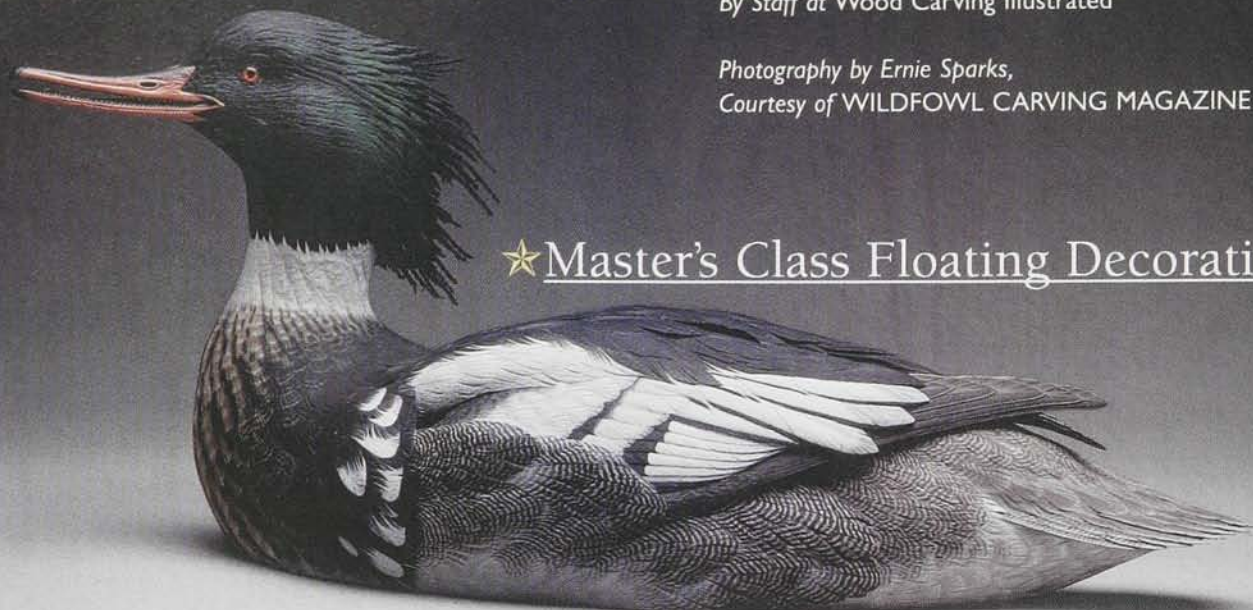


Ward World Championships

BIRD CARVING'S BEST

By Staff at Wood Carving Illustrated

Photography by Ernie Sparks,
Courtesy of WILDFOWL CARVING MAGAZINE



★ Master's Class Floating Decorative

Red-breasted merganser by Pat Godin,
Brantford, Ontario, Canada.

Over 20,000 bird carving enthusiasts flock to the resort town of Ocean City, Maryland, each April to attend the Ward World Championships and enjoy world-class contemporary bird and fish sculpture, though certainly the emphasis is on feathered fowl.

For those with a competitive streak, there is a host of categories in which to enter carvings ranging in presentation from realistic birds to hunting-style decoys. Within those categories, carvers enter based on their skill level: Novice, Intermediate, Advanced, World and Masters.

The highest level open to anyone is the World level; the Masters competition is restricted to those who have previously won two best in show awards in Advanced, or placed first, second or third in World.

Not only can you view the best works by the carving world's biggest names, but you can also learn from these artists. Classes offered at the 2003 event included shorebird painting with Del Herbert, creating habitat by Bob Guge, and base coating gunning decoys by Tom Matus. Throughout the weekend, numerous free demonstrations were conducted at vendor booths.

The show is always the last full weekend in April. It's not too early to start making plans to attend the 2004 event.

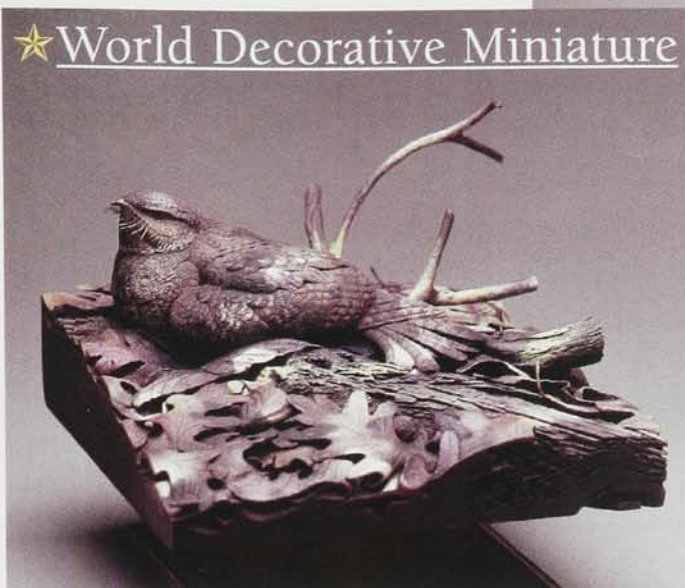
THE WARD MUSEUM OF WILDFOWL ART

OVER 3,000 CARVINGS ON DISPLAY

Lem and Steve Ward were two brothers who had a barbershop in a small town on Maryland's Eastern Shore. They also made decoys. Unlike many of their contemporaries, however, the Ward brothers decided to add realistic details to their carvings.

Lem and Steve are the namesakes of The Ward Foundation, established in 1968 to "preserve, promote and perpetuate wildfowl art." Since that time, the Foundation has been fulfilling that mission faithfully. The World Championships began in 1971 and, from the beginning, the Best in World winners have gone into the permanent collection of the Ward Museum, which is the most extensive collection of both contemporary wildfowl carvings and antique decoys found anywhere. The museum is in Salisbury, Maryland. For more information, call 410-742-4988 or visit www.wardmuseum.org.

★ World Decorative Miniature

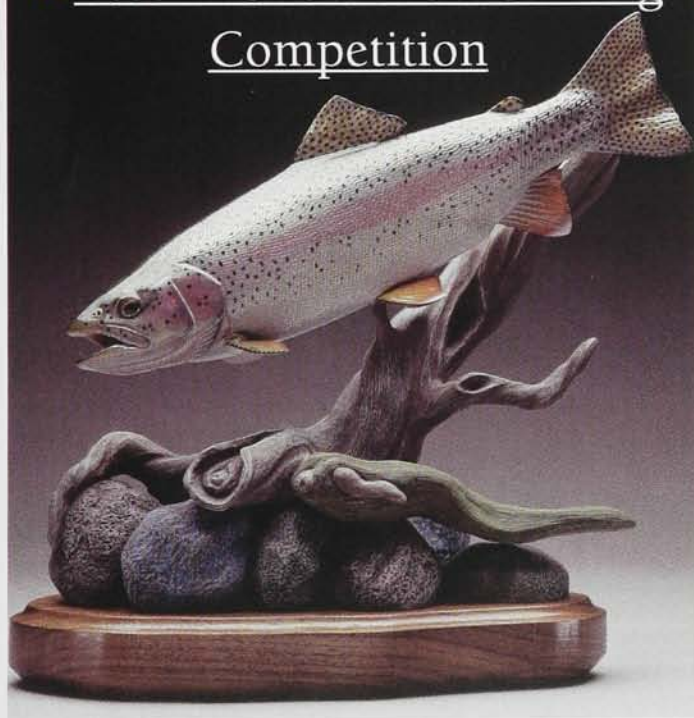


Chuck-will's widow by Keith Mueller,
Killingsworth, Connecticut.



Red-billed tropicbird by Larry Barth,
Stahlstown, Pennsylvania.

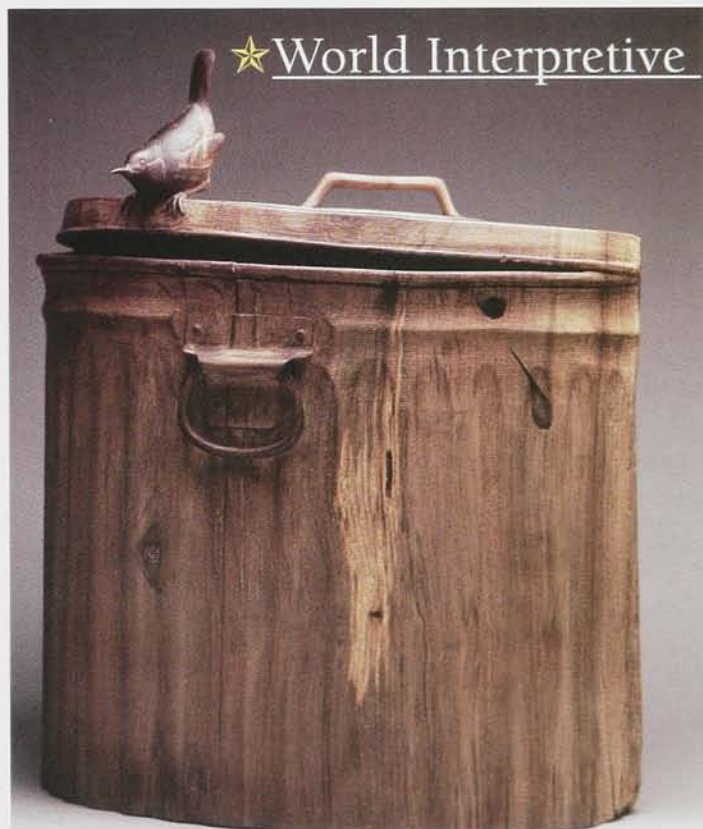
★ Best in Show Fish Carving
Competition



Rainbow trout by Jeff Compton,
Nisswa, Minnesota

Our thanks to *WILDFOWL CARVING MAGAZINE* for allowing us to use these photos. In addition to the quarterly magazine, they also publish an annual retrospective of bird carving contests, *COMPETITION*. For more information, call 800-233-9015 or log onto www.wildfowl-carving.com

★ World Interpretive



"Wren on Trash Can" by John Sharp,
Kent, Ohio.

Shows

September

September 6-7. Woodcarvers of Northwest Arkansas' 26th Annual Fall Show and Sale, ROGERS ARKANSAS (Lake Atalanta Special Events Center). Sat. 9am-5pm and Sun. 11am-4pm. (479) 636-6546

September 7. 15th Annual Capital Area Carvers of Wisconsin Show and Sale, MADISON, WISCONSIN (Olbrich Botanical Gardens, 3330 Atwood Ave.). Sun. 10am-4pm. Free admission. Dave Hiller, 7038 Farmers Grove Rd., Monticello, WI 53570 (608) 527-3661, davehiller7038@hotmail.com

September 12-14. Third Annual Spit & Whittle Weekend - Michigan Woodcarvers Association, EVART, MICHIGAN (Osceola Fairgrounds). 9am Fri., Sat. and Sun. Free admission. Whittling and carving morning until night. Watermelon seed spitting contest. Camping, area lodging available. (231) 734-5125 or (231) 734-9131, www.woodcarversroundup.com, roundup@netonecom.net or roselady@netonecom.net

September 13-14. Woodcarvers Jamboree, EUREKA SPRINGS, ARKANSAS (Pine Mountain Village, East Highway 62). Sat. and Sun. 9am-5pm. Free admission. Gary Dangerfield, 34 Forest Lane, Eureka Springs, AR 72632

September 13-14. Maine Woodcarver's Association Downeast Wood Carving & Wildlife Art Show, PORTLAND, MAINE (Catherine McAuley High School, 631 Stevens Ave.). Sat. 9am-5pm and Sun. 9am-4pm. Admission \$3, children under 12 free. Gary Cornwell, (207) 725-6537

September 13-14. Havre de Grace Decoy Museum's 16th Annual Duck Fair, HAVRE DE GRACE, MARYLAND (215 Giles St.). Sat. 9am-5pm and Sun. 10am-4pm. Free. Havre de Grace Decoy Museum, 215 Giles St., Havre de Grace, MD 21078 (410) 939-3739 or fax (410) 939-3775

September 13-14. Nanticoke River Arts Festival, SALISBURY, MARYLAND (Wicomico County Youth and Civic Center, 500 Glen Ave.). Sat. 9am-5pm and Sun. 10am-4pm. Daily admission \$4 and two-day ticket \$7. Lou Wilcox, show director, or Jane Rollins, director of competition, (410) 873-2993, fax (410) 873-2993, westsidecc@yahoo.com

September 13-14. 16th Annual Columbia Flyway Wildfowl Show, VANCOUVER, WASHINGTON (Day's Inn, 221 N.E. Chkalov Dr.). Sat. 10am-6pm and Sun. 10am-4pm. Featured artist Leonard Rousseau. Don Baier, (360) 892-6738, dbaier@comcast.net or Will Hayden, (360) 891-1753, willhayden33@comcast.net

September 13-14. Wilderness Center's Fall Show, WILMOT, OHIO (Wilderness Center, Administrative Building, State Route 250, Stark County). Sat. 10am-4:30pm and Sun. 1-4:30pm. Free admission.

September 20. Greater New York Woodcarvers Annual Show, FLORAL PARK, NEW YORK (Queens County Farm, 73-50 Little Neck Pkwy.). Sat. 11am-5pm. Admission to fair required. Herb Wald, (718) 225-7658

September 20-21. Avenue of the Saints Woodcarvers' Fourth Annual Show, MT. PLEASANT, IOWA (Wesleyan College Student Union). Sat. 9am-4pm and Sun. 1-4pm. Free admission. Stephanie Pomeroy, 1346 150th St., Wayland, IA 52654-9518, (319) 256-6921, spomeroy@lisco.com

September 20-21. Shelby Woodcarvers Guild's Annual Show, SIDNEY, OHIO (Shelby County

Going to a show? Be sure it's a go!

Fairgrounds). Sat. 9am-9pm and Sun. 1-5pm. Free admission. Ray Prater, 817 Fair Road, Sidney, OH 45365, (937) 492-9105, rej@bright.net or thedelaets@aol.com

September 20-21. St. Charles Area Woodcarvers' 14th Annual Show and Sale, ST. PETERS, MISSOURI (St. Peters Community and Art Center, 1035 St. Peters-Howell Rd.). Sat. 9am-5pm and Sun. 9am-4pm. Admission \$1, children 15 and under free. Charles Sapp, 771 Meadow Clift Dr., St. Charles, MO 63303, (636) 928-0149, Charles@TheSapps.com

September 20-21. 18th Annual Wildlife Carving Championships, MIDLAND, ONTARIO, CANADA (Wye Marsh Wildlife Centre, Hwy. 12). Sat. and Sun. 10am-5pm. Admission \$5, children 3 and under free. Alfred Scott, Wye Marsh Wildlife Centre, P.O. Box 100, Midland, Ontario, Canada, L4R 4K6, (705) 526-7809 or (705) 549-2462, alfred.carvescott@primus.ca

September 20-21. Second Annual Central Sierra Woodcarvers Show, OAKHURST, CALIFORNIA (Oakhurst Community Center, 39800 Road 425B). Sat. 9am-5pm and Sun. 9am-4pm. Donation \$1, children under 12 free. Carol Leamy, (559) 683-5820, Larry Smith, (559) 658-2405

September 20-21. 17th Annual Middle Creek Wildfowl Show, KLEINFELTERSVILLE, PENNSYLVANIA (Middle Creek Visitor Center). Sat. and Sun. 9am-5pm. Free. Al Keith, Middle Creek Wildlife Management Area, PO Box 110, Kleinfeltersville, PA 17039, (717) 733-1512, akeith@state.pa.us, http://sites.state.pa.us/PA_Exec/PGC/middlecreek/index.htm

September 20-21. Quilceda Carvers 18th Annual Artistry in Wood, MONROE, WASHINGTON (Evergreen State Fair Grounds). Sat. 10am-6pm and Sun. 10am-4pm. Admission \$3, www.quilcedacarvers.com. Jerry Clapp, 7564 124th Place, Kirkland, WA 98033, (425) 828-3136, Charlie Ricketts, (360) 435-5413, rickettscharlie@aol.com

September 26-27. Texas Woodcarvers Guild's 12th Annual Artistry in Wood Competition and Show, FREDERICKSBURG, TEXAS (Gillespie County Fair Grounds). Fri. 6:30-9:30pm and Sat. 9am-5pm. Free admission. Larry Stegall, (903) 861-3137, Harry Suerkamp, (254) 694-7206

September 26-November 1. National Caricature Carving Competition and Exhibit at Dollywood, PIGEON FORGE, TENNESSEE (Dollywood's Theme Park). Randy Landen, (316) 788-0175, rlanden@prodigy.net, or Bob Travis, (530) 758-5692, rltravis@ucdavis.edu

September 27. Badger State Carvers Fall Art-O'-Wood Show & Sale, WAUWATOSA, WISCONSIN (Mount Mary College, 2900 N. Menomonee Parkway, enter off 92nd St., south of Burleigh). Sat. 10am-4pm. Admission \$2, children 12 and under free. Roger Wilson, 2145 S. 65th St., West Allis, WI 43219, (414) 543-1943, or Dick Buerger, 4409 S. 15th St., Milwaukee, WI 53221, (414) 281-8332.

September 27. Rideau Canal Museum Fundraising Wood Carving Show & Sale, SMITHS FALLS, ONTARIO, CANADA (Royal Canadian Legion, 7 Main St. E.). Sat. 10:30am-5pm. Isabelle Geoffrion, Rideau Canal Museum, (613) 284-0505, rcmchin@supraje.com

September 27-28. Great Lakes Wood Carvers' 26th Annual Exhibition of Artistry and Craftsmanship in Wood, STRONGSVILLE, OHIO (Strongsville Recreation and Senior Complex, 18100 Royalton Rd. (Rt. 82)). Sat. 10am-5pm and Sun. 10am-4pm. Free admission. Ruth Bowman, (440) 238-8991, Stan Stary Jr., (216) 661-8142

September 28. 15th Annual Valley Carver Judged and Juried Show and Sale, UTICA, ILLINOIS (Starved Rock State Park - Main Lodge). Sun. 9am-5pm. Dave Rinkenberger, 4 Old Orchard Lane, Streator, IL 61364, (815) 672-7101

September 28. Tri City Carvers Woodcarving Competition Show and Sale, SAGINAW, MICHIGAN (Horizon's Center, 6200 State St.). Sun. 10am-4pm. Admission \$3, children 12 and under free. Richard Henning, (989) 799-4136

October

October 3-5. The Bruno Woodcarving Bash, BRUNO, SASKATCHEWAN, CANADA (Bruno Ursuline Campus of the University of Saskatchewan). Bob Gander, 31 Kirk Crescent, Saskatoon, SK, Canada, S7H 3B1, (306) 955-9069, r.gander@shaw.ca

October 3-12. 2003 Georgia National Fair Wood Carving Competition presents the Second Annual Georgia Decoy Carving Championship, PERRY, GEORGIA (Georgia National Fairgrounds & Agricenter Reaves Arena, 401 Larry Walker Pkwy.). Deadline for entries is September 19. Georgia National Fair Decoy Carving Championship, PO Box 1367, Perry, GA 31069, (478) 988-6553, lardedge@gnfa.com

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

October 4. Circle City Carving's Annual Club Show, INDIANAPOLIS, INDIANA (Missionary Free Christian Church, 8615 E. 42nd St.). Robert Autison, (317) 745-2521, rautison@juno.com

October 4-5. Central Coast Woodcarvers 26th Anniversary Exhibit, CAMBRIA, CALIFORNIA (Coast Union High School). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$2, children under 12 free. Don Calver, (805) 995-3182 or Bob Otto, (805) 534-1292

October 4-5. LeFlore County Wood Carving Show, POTEAU, OKLAHOMA (Bob Lee Kidd Civic Center). Sat. 9am-5pm and Sun. 12pm-5pm. Free admission. Chuck Evans, Rt. 1, P.O. Box 44A, Bokoshe, OK 74930 or (918) 963-2884.

October 4-5. Lower Columbia Woodcarvers' Annual Non-Juried Show, LONGVIEW, WASHINGTON (Lower Columbia College Student Center). Sat. 10am-5pm and Sun. 10am-4pm. Free admission. Tina Toney, P.O. Box 303, Cathlamet, WA 98612, ttoney@pacifier.com

October 5. Mid-Island Carving Club's Wood Carving Show, NANAIMO, VANCOUVER ISLAND, BRITISH COLUMBIA, CANADA (Bowen Park Community Center Complex, 500 Bowen Rd.). Sun. 12pm-5pm. Admission \$2, free for children. Lillian Turner, 5665 Malibu Terrace, Nanaimo B.C., Canada V9T 5W7, turnergl@shaw.ca

October 5. Niagara Frontier Wood Carvers Show, AMHERST, NEW YORK (Amherst Museum, 3755 Tonawanda Creek Rd.). 11am-4pm. Fred Bates, (716) 688-7933.

October 11. Gogebic Range Carvers and Woodworkers 18th Annual Show & Sale, BESSEMER, MICHIGAN (Bessemer Auto Showroom). Sat. 9am-5pm. Free admission. Allan Achter, (715) 561-5640;

Roy Haeger, (715) 561-5522; or Mike Salli, (906) 224-1121.

October 11-12. Seventh Annual All Chip Carvers Show, LEBANON, MISSOURI (Mills Center, left of Cowan Civic Center, 500 E. Elm St.). Sat. 10am-5pm and Sun. 12pm-4pm. Free admission. Barry McKenzie, 23427 Route 66, Lebanon, MO 65536 (417) 532-8434, bmckenzi@webound.com.

October 11-12. The North Carolina Wildlife Art Show, NEW BERN, NORTH CAROLINA (Riverfront Convention Center). Sat. 9am-6:30pm and Sun. 11am-5pm. Admission \$7 adults and \$5 children. (252) 638-5781, fax (252) 638-6696, swissbear@swissbear.org.

October 11-12. Piedmont Woodcarvers Sculptures & Designs in Wood-2003, GREENVILLE, SOUTH CAROLINA (Palmetto Exposition Center, 1 Exposition Ave.). Sat. 10am-5pm and Sun. 11am-4pm. Admission \$5, children 12 and under free. Piedmont Wood Carvers Club, Inc. - Show Registrations PO Box 25393, Greenville, SC 29616 PWCC2@aol.com or info@piedmontwoodcarvers.org.

October 11-12. Red Wing Woodcarvers' 10th Annual Woodcarving Show and Sale, RED WING, MINNESOTA (Riverfront Center, 314 Main St.). Sat. 10am-5pm and Sun. 10am-4pm. Free admission. Dennis Koenig, (651) 388-0978, dekink@redwing.net.

October 11-12. Catatunk Valley Woodcarvers 13th Annual Woodcarving Show, CANDOR, NEW YORK (Candor Fire Hall, Route 96). Sat. and Sun. 10am-5pm. Free admission. Dave O'Konsky, 8 Bank St., Candor, NY 13743, (607) 659-7146, Dokonsky@candor.org.

October 11-12. 9th Annual "Wonders In Wood" Competition, Show, & Sale, IRON CENTER, MICHIGAN (Premiere Center). Sponsored by Woodbee Carvers. Sat. and Sun. 10am-4pm. Tom Hower, (906) 779-9539, thower@up.net, or www.woodbeecarvers.com.

October 11-12. Colorado Carvers Club 29th Annual Woodcarving Show, Competition and Sale, GOLDEN, COLORADO (Jefferson County Fairgrounds, West 6th Ave. and Indiana St.). Sat. 10am-6pm and Sun. 10am-5pm. Admission \$2, children 12 and under free. James Ford, 2833 S. Lansing Way, Aurora, CO 80014, (303) 368-1282, ford117@juno.com.

October 12. Annual Saline Tri County Show & Sale, SALINE, MICHIGAN (UAW Hall on corner of Maple & Woodland). Sun. 10am-5pm. Free Admission. Gerry Pitts, 3326 Homestead Ct., Saline, MI 48176, (734) 429-2244, lotech@provide.net.

October 11-12. Tri-Valley Woodcarvers Annual Carvers/Crafters Show, PLEASANTON, CALIFORNIA (Veteran's Memorial Building on Main St.). Sat. 10am-5pm, Sun. 10am-4pm. Donations at door. Jack Vincent, john@mailbag.com.

October 13-18. Orangeburg Woodcarvers Third Annual Show/Competition, ORANGEBURG, SOUTH CAROLINA (Orangeburg County Fairgrounds). Mon. through Sat. 10am-10pm. Free admission once admitted to fair. Robert Moe, 1451 Riverbank Drive, Orangeburg, SC 29115, (803) 535-3210, owccshow@yahoo.com.

October 17-19. 29th Annual Fall Show - Mid America Woodcarvers Association, OMAHA, NEBRASKA (Westside Continuing Education Center, 108th and Grover streets). Fri. 12-8pm, Sat. 10am-6pm and Sun. 10am-4pm. Admission \$2, free for children under 10. Ken Armsbury, 9329 Miami St., Omaha, NE 68134-5738, (402) 397-8776, neattilla@hotmail.com or www.midamericawoodcarvers.org.

October 18. Catawba Valley Wood Carvers with Klingspor's Woodworking Shop Extravaganza, HICKORY, NORTH CAROLINA (Hickory Metro Convention Center, 1960 13th Ave. Dr. SE.). Sat. 10am-4pm. Free admission. Don McHugh, (828) 327-2840, donmchugh@charter.net or www.woodworkingshop.com or www.geocities.com/cvwcus (link to carving contest).

October 18-19. Audubon Society of Rhode Island's Bird Carving & Wildlife Exhibition, BRISTOL, RHODE ISLAND (Audubon's Environmental Education Center). Sat. and Sun. 10am-4pm. Adults \$5, Children 4-12 \$3, under 4 free. Kristen Swanberg, (401) 245-7500 ext. 11.

October 18-19. Sixth Annual Wood Carving Show and Competition - Windsor Wood Carving Museum, KINGSTOWN, ONTARIO, CANADA (Lions Hall, Mill Street W.). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$2, seniors \$1, families \$5. Julie Lawrence, (519) 977-0823, woodcarv@bellnet.ca or members.tripod.com/woodcarving for applications.

October 18-19. Reflections of Nature 2003 - 13th Annual Wildlife Art Competition and Exposition, SASKATOON, SASKATCHEWAN, CANADA (Saskatoon PrairieLand Exhibition Park, 503 Ruth St. W.). Sat. 9am-5pm and Sun. 9am-4:30pm. Admission \$5. Bob Farthing, (306) 373-5583, r.farthing@sk.sympatico.ca.

October 18-19. Artistry in Wood - Oklahoma City Woodcarvers 37th Annual Woodcarving Show, OKLAHOMA CITY, OKLAHOMA (State Fairgrounds' Made in Oklahoma Building). Sat. and Sun. 9am-5pm. Admission \$2, under 12 free. Bobbie Thornton, 749 County St. 2800, Minco, OK 73059-7029, (405) 352-4096; Marilyn Moody, 574 County Rd. 1200, Minco, OK 73059-7006, (405) 352-4362; Howard Brady, 1429 SW 44th St., Oklahoma City, OK 73119, (405) 685-7629.

October 18-19. 14th Annual Artistry in Wood Show and Sale, SPOKANE, WASHINGTON (Building 6 of Spokane Community College). Sat. 9am-5pm and Sun. 10am-4pm. Admission \$4, children under 12 free. Jack Kennedy, 13711 E. 42nd Ave., Spokane, WA 99206, (509) 924-5758 or Tim Rahman, (509) 244-3467, spokaneccarversinfo@att.net.

October 18-19. 12th Annual Onondaga Woodcarvers Club Show & Sale, BALDWINVILLE, NEW YORK (Beaver Lake Nature Center, East Mud Lake Rd. off Rt. 370 W.). Sat. 10am-5pm, Sun. 10am-4pm. Lee Mills, (315) 635-6377, leemills@verizon.net.

October 19. New England Woodcarvers Fourth Annual Spirit of Wood Show, BEDFORD, MASSACHUSETTS (Middlesex Community College). Sun. 9am-4pm. Admission \$3, with proceeds for the club's scholarship fund. Joe Olson, (781) 963-8632, fishingswede@aol.com. Entry forms online at www.NEWC.org/show.html.

October 19. The Wood Carvers Guild of Frankenmuth's 16th Annual Woodcarving Show, FRANKENMUTH, MICHIGAN (Frankenmuth High School, 525 E. Genesee St.). Sun. 10am-4pm. Donation \$2, children under 12 free. Nancy Wiegand, (989) 777-5387, johnnancy59@prodigy.net or the Guild, (989) 652-6097 from 9am-1pm Wednesdays and Thursdays.

October 24-25. Mustang Draw Woodcarvers Show & Sale, BIG SPRING, TEXAS. James Fryar, 7805 Centerpoint Rd., Big Spring, TX 79720, jbfryar@crcom.net.

October 25. Davidson County Woodcarvers Show and Competition, LEXINGTON, NORTH CAROLINA (Arts United building). Sat. 10am-5pm. Free

admission. Wayne Covert, 901 Country Club Circle, Lexington, NC 27292, (336) 243-1614, fax: (336) 243-1722, Papac@lexcominc.net.

October 25-26. 11th Annual Conewago Carvers' Woodcarving and Wildlife Art Show, EAST BERLIN, PENNSYLVANIA (East Berlin Community Center). Sat. and Sun. 9am-4pm. Donation \$3, children under 12 free. Guest artist - Peter Ortel. Rod Flinchbaugh, 3247 Falcon Dr., Dover, PA 17315, (717) 764-3717.

October 25-26. Kickapoo Karvers 22nd Annual Show, DANVILLE, ILLINOIS (Danville Inn and Convention Center (formerly the Ramada Inn), Exit 220 (Lynch Road) off I-74). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$1, children under 12 free. Mel Huffman, 7 Pine Haven Drive, Danville, IL 61832, (217) 431-3043.

October 25-26. North Jersey Woodcarvers' 19th Annual Wood Carving & Wildlife Art Show & Sale, PARSIPPANY, NEW JERSEY (Police Athletic League, 33 Baldwin Rd.). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$5. www.njwoodcarvers.org or njcarver@optonline.net. (973) 696-8043.

October 25-26. Western North Carolina Carvers Club Show, ASHEVILLE, NORTH CAROLINA (Folk Art Center on the Blue Ridge Pkwy.). Sat. 10am-5pm and Sun. 10am-4pm. Free admission. Ken Michalove, Kmoose13@bellsouth.net or Doug Arrowood, DOCAarrowood@msn.com.

October 25-26. 24th Annual Artistry in Wood - North Suburban Carvers, WHEATON, ILLINOIS (DuPage County Fairgrounds, 2015 W. Manchester Rd.). Sat. 10am-4pm and Sun. 11am-4pm. Admission \$4, children under 16 free when accompanied by an adult. Featured artists Kirt Curtis and Linda Langenberg Curtis. www.dupagecountyfair.org.

October 25-26. 18th Annual Woodcarvers Show & Sale, ARCHBOLD, OHIO (Sauder Village). Claire R. Morton, Sauder Village, St. Rte. 2, PO Box 235, Archbold, OH 43502, (800) 590-9755, www.saudervillage.org.

October 25-26. Viking Wood Carvers' Show & Sale, ROSEVILLE, MINNESOTA (Har Mar Mall, Snelling Ave. & City Rd. B). Swede Bengtson, (952) 884-4136, swedishegpetto@aol.com.

November

November 1-2. 33rd Annual Midwestern Wood Carvers Show - Belleville Holzschmitzers Club, BELLEVILLE, IL (Belle-Clair Expo Hall, 200 South Belt East near Rts. 13 & 159). Sat. 9am - 5pm and Sun. 10 am and 4pm. Admission \$3. Don Deitz, 250 Ross Lane, Belleville, IL, 62220, (618) 235-1003, dnsdeitz@norcom2000.com.

November 1-2. North Alabama Woodcarvers Association's 22nd Annual Mid-South Woodcarving Show & Competition, HUNTSVILLE, ALABAMA (Huntsville Depot Museum Roundhouse, 320 Church St.). Sat. 9am-5pm and Sun. 10am-5pm. Free admission. Don Perkinson, P.O. Box 2235, Huntsville, AL 35804, (256) 881-5897; Jay Brasher, (931) 732-4531, mbrasher@vallnet.com or Melissa Roth, NAWashow@yahoo.com.

November 1-2. Tenth Annual Woodcarving Show - Western Pennsylvania Woodcarvers Association, CASTLE SHANNON PENNSYLVANIA (Castle Shannon Volunteer Fire Department Social Hall, Route 88). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$2 adults, \$1 seniors, under 12 free. Exhibitors contact: Pete Wasil, 903 Weigles Hill Rd., Elizabeth, PA 15037, (412) 384-

Calendar of EVENTS

DEADLINE TO SUBMIT EVENTS

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

6867; general info contact: Walt Niedziela, 527 Lebanon Manor Dr., West Mifflin, PA 15122, (412) 469-2903.

November 1-2. William Rush Woodcarvers 20th Annual Woodcarving & Wildlife Art Show, LIMA, PENNSYLVANIA (Penn State Delaware County Campus, Rt. 352). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$4, children under 12 free with adult. Charlie Verna, 219 Cohasset Lane, West Chester, PA 19380, (610) 647-6292.

November 8. Piedmont NC Woodcarvers Show, STATESVILLE, NORTH CAROLINA (Agricultural Center, 444 Bristol Drive). Sat. 9am-4pm. Free admission. Joe Johnson, 9804 Meringue Place, Charlotte, NC 28270, (704) 847-5077.

November 8. 24th Annual Woodcarving & Wildlife Art Show, MEDFORD, NEW JERSEY (St. Mary of the Lakes School, 196 State Rt. 70). Benefits Knights of Columbus charities. 10am-5pm. Admission \$4, children under 12 free. Bob & Helen Rowe, (856) 468-1551 or Joe Gattuso, (609) 268-8460.

November 8-9. Tri-state Woodcarver's Wonders in Wood Show and Sell, EVANSVILLE, INDIANA (The Centre, downtown Evansville). Sat. 9am-5pm and Sun. 10am-4pm. Admission \$2. Bruce "Izzy" Bauer, (812) 838-5919, izchief1@insightbb.com or Marvin Daniels, (812) 985-5492, crynmrvn@aol.com.

November 8-9. Northwest Carvers Association's 23rd Annual Show/Sale, PUYALLUP, WASHINGTON (Western Washington Fairgrounds). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$5 adults, children under 12 free with adult. Bob Harkness, P.O. Box 6092, Federal Way, WA 98063-6092, (253) 833-4626, c.l.harkness@att.net.

November 14-15. East Texas Woodcarvers Wooden Wonderland 2003 - 18th Annual Show/Sale/Competition, TYLER, TEXAS (Rose Garden Building, 400 Rose Park Drive, adjacent to the East Texas Fairgrounds). Fri. 10am-6pm and Sat. 10am-5pm. Admission \$2, children under 12 free. John and Kay Leonard, 17076 CR 46, Tyler, TX 75704, (903) 592-6009, jdl38@flash.net.

November 15-16. Dayton Carvers Guild's 22nd Annual Artistry in Wood, DAYTON, OHIO (Expo Center at Dayton International Airport, 3900 McCauley Dr.). Sat. 10am-6pm and Sun. 10am-5pm. Admission \$5, children under 12 with adult free. Scouts in uniform free. Ralph Moeller, (937) 372-7726, jdl38@flash.net.

November 22. Deltona Woodcarvers 4th Annual Central Florida Wood Carvers Show, ORANGE CITY, FLORIDA (Lions Club at US 17/92 and West Graves). Sat. 9am-3pm. Admission by donation. Jim Bergman, P.O. Box 88, DeLeon Springs, FL 32130, (386) 985-5805, bergmanwood@msn.com or Joe Tomarazzo, (386) 789-0040, bareftdz@aol.com.

November 28-29. 11th Annual Show/Competition and Sale - Northern Colorado Wood Carver's Club and

Wood Working Show/Competition and Sale - Sears Trostel Hardwoods, FORT COLLINS, COLORADO (Lincoln Center's Canyon West and Columbine rooms, 417 W. Magnolia). Fri. 11am-6pm and Sat. 9am-4pm. Admission \$2 for people 18 and older, others free. Wood carvers show: Eva Clouse, 1613 Northbrook Dr., Ft. Collins, CO 80526, (970) 224-9516; wood working show: Harlan, (970) 482-1928.

November 29-30. 13th Annual Woodcarving Show - St. Louis Area Woodcarvers Inc. KIRKWOOD, MISSOURI (Kirkwood Community Center, 111 S. Geyer Rd.). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$1, scouts in uniform free if accompanied by an adult. Featured carver: Phil Bishop, (314) 481-3419, piroshki@swbell.net.

December

December 6. Nature Coast Carving Club's Sixth Annual Woodcarving Show, INVERNESS, FLORIDA (Citrus County Auditorium, next to the Airport/Fairgrounds on Highway 41 S.). Sat. 9am-3pm. Admission \$2. NCCC, P.O. Box 2522 Inverness, FL 34451, Gerry Bergman, (352) 637-3584, gbergman@digitalusa.net.

December 6. Third Annual Carving Competition - James River Woodcarvers, RICHMOND, VIRGINIA (Woodcraft Store at Willow Lawn Shopping Center). Sat. 9am-4pm. Free admission. Merv Warner, 1202 Spring Meadow Ter., Richmond, VA 23235, mervinw@comcast.net or www.angelfire.com/va3/jamesrivercarvers.

Classes

Wood Carving Illustrated, with this issue, is adding a general listing of carving classes and carving museums. Classes in this issue's listing are all in 2003 except where indicated.

Want to spread the word about your upcoming class? Please send your information about classes from December through next April to mark@carvingworld.com no later than Sept. 1, for inclusion in *WCI* Issue no. 25, Holiday 2003.

Planning to participate? Check availability as some class sizes are limited and registration deadlines and other details as listed may change. Some class costs may vary depending on membership status in sponsoring organization.

Carving the Female Form (woman in a hooded cape) taught by Carole Jean Boyd Sept. 5-7 at Highland Hardware, 1045 N. Highland Ave. NE, Atlanta, GA 30306, (800) 241-6748, www.highlandhardware.com and request class no. 990540.

Georgia Association of Woodturners' Turning Southern Style IX Symposium Sept. 12-14, at the Unicoi State Park and Lodge in Helen, GA. Featured turners are Dale Nish, Dennis Liggett and Ernie Newman. www.gawoodturner.org or write to The Georgia Association of Woodturners, care of Jim Hutchinson, 2197 Kodiak Drive, N.E., Atlanta, GA 30345-4172.

Bill Janney offers gunstock-carving classes at the following locations and dates:

East Petersburg, PA - Sept. 17, 18, 19;
Houston, TX - Nov. 3, 4, 5.

Using a high-speed drill and power chisel, learn how to carve fishscale, basket weave, scroll, leaves and animal scenes. Contact Bill Janney at 7962 Preblewood Dr., Middletown, OH 45042, (937) 787-4836, guns@interaxx.net or www.billjanney.com.

European carver Dimitrios Klitsas provides classes to beginning and advanced carvers. For a schedule and details, write him at 378 North Rd., Hampden, MA 01036, (413) 566-5301, fax (413) 566-5307, www.klitsas.com.

Moose antler carving class taught by Bill Matz Oct. 20-24 in Georgetown, DE. For details contact Bill at Rt. 7, Box 719, Georgetown, DE 19947, (302) 856-9807, info@matzsculptures.com.

Barry McKenzie's chip carving workshop Oct. 9-10 in Lebanon, MO, for all skill levels prior to the Annual All Chip Carvers Show weekend. Contact him at 23427 Route 66, Lebanon, MO 65536, (417) 532-8434.

Rendezvous II Seminar Oct. 26-31 at the Compton Ridge Campground in Branson, MO. Instructors and their classes are: Ed Zinger, Gerald Sears and Phil Bishop, caricature; John Engler, relief; Debbie Edwards, realistic animal; Harley Schmitgen, human figure relief; and David Sabol, human figure Norman Rockwell style. Ed Zinger, (913) 631-0306, 12706 W. 70th Ter., Shawnee, KS 66216-2627, zingo@everstkc.net or www.woodcarvingrendezvous.com.

Slim's Woodshed, 160 1st St. NW, Box 594, Harmony, MN 55939, offers a variety of classes and workshops. (507) 886-3114, fax: (507) 886-3115, slims_ws@means.net or www.slimswoodshed.com.

Texas Woodcarvers Guild Fall Extravaganza in Fredericksburg, TX, Sept. 22-27. Four days of classes and a two-day show. Ronald Davis, 1121 Warden, Benbrook, TX 76126, dav1502@dellempro.com.

Third Annual Woodcarving Seminars Oct. 3-5 at the Ursuline Campus of the University of Saskatchewan in Bruno, Saskatchewan, Canada. Variety of instructors, college rooms. Bob Gander, 31 Kirk Crescent, Saskatoon, SK, Canada, S7H 3B1, (306) 955-9069, rgander@shaw.ca.

The Vesterheim Norwegian-American Museum in Decorah, IA, will hold a Beginning and Intermediate Santa Caricature Carving class with Gerald Ekern, Nov. 7-9. www.vesterheim.org, (563) 382-9681; fax: (563) 382-8828.

The Ward Museum of Wildfowl Art at Salisbury University in Salisbury, MD, sponsors a variety of carving and painting classes through early December. (410) 742-4988 or go to www.wardmuseum.org and click on Exhibits and Events for a listing of classes, exhibits and special events.

Woodcarvers Retreat in New England Oct. 9-13 at Alton B. Jones Annex of the University of Rhode Island in West Greenwich, RI. Classes, room and board. Jim O'Dea, jeodea@aol.com, www.geocities.com/SoHo/Studios/6186.

Woodcraft Supply Corporation stores offer a variety of classes. Contact the store in your area for information.

Wood n' things, 301 First St. N. Ext., Nampa, ID 83687, has ongoing carving classes, (208) 466-0110, kathleen@carvingsupplies.com or www.carvingsupplies.com.



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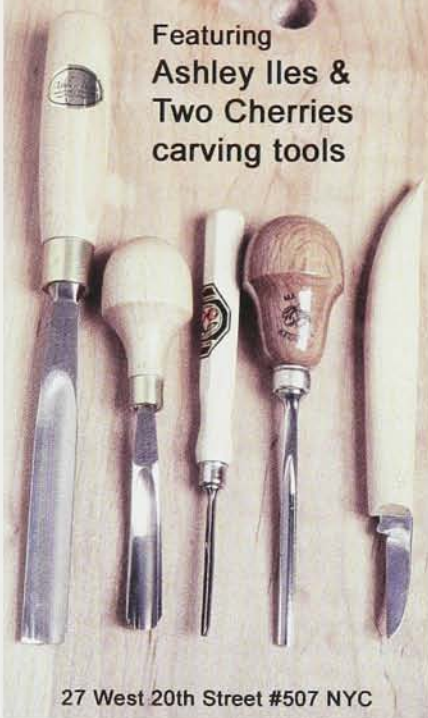
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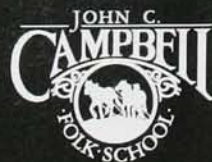
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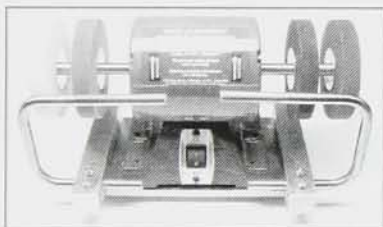
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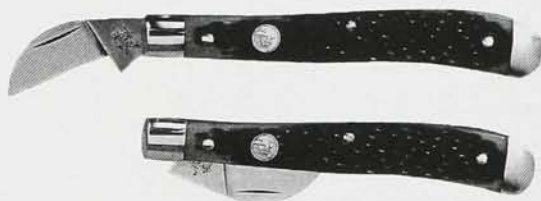
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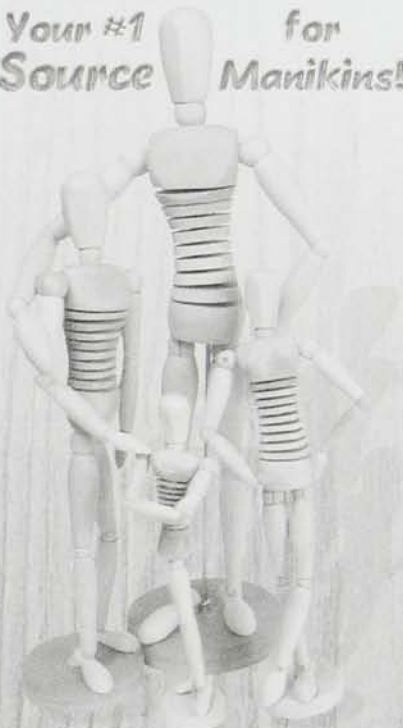
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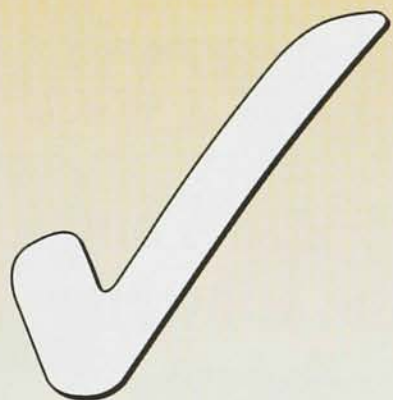
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