



**BEGINNER PROJECT:
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Power Carve a Jewelry Box Lid



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ISSUE NO. 26

SPRING 2004

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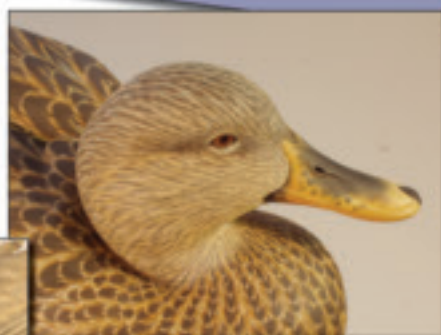
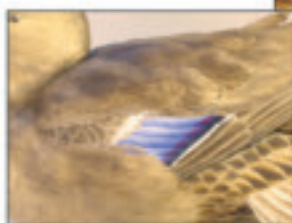


A more in depth look at painting a decorative decoy, with full-color photos of the various painting phases. This 9 x 12 book is the first in a new series of **hen painting books** by Dennis Schroeder, that takes you beyond the beginner's level painting. Simple easy-to-follow instruction accompanies each detailed photograph.

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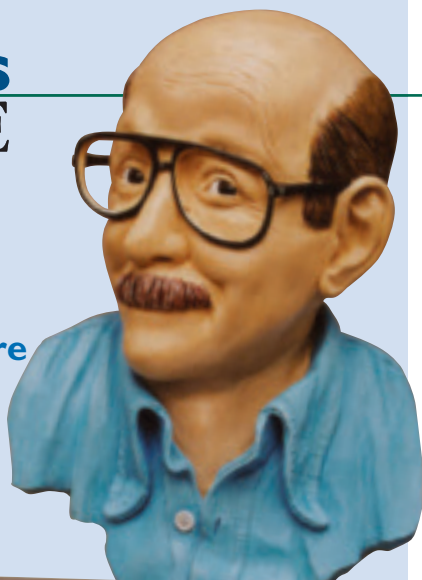
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Editor's CORNER

With the wildfowl carvings of our Carving Museum as a backdrop, I'm holding the meadowlark I carved in a weeklong class with World Champion Ernie Muehlmann.

We celebrate all creatures great and small in this issue. Coverage of the first ever Woodcraft® Wildlife Carving Contest provides pages of lush photography of the winners. They cover the gamut from natural finish to ultra-realistic carvings, like Steve Field's blue jay featured on the cover.

As you look at these amazing creations, you may wonder, "How did they DO that?" We wondered, too, and so asked the carvers for insider info on how they captured the essence of the bird, fish or mammal. Learn their secrets in extensive photo captions.

Another "wild" article shows how to make your own folk art decoy. Bob Buyer makes it easy to create an heirloom treasure of your very own. And anyone who appreciates the understated beauty of freshwater fish will really enjoy the gallery section featuring the work of Ray McKenzie.

Of course, there are plenty of other styles of carving in this issue, including "Mose" by Phil Bishop, a member of the Caricature Carvers of America (CCA). Best known for his cowboys, Phil provides a pattern plus painting information. Don't miss this one, partner!

Before signing off, I need to relay a piece of sad news. The CCA has lost one of its longtime members, Dave Dunham. He will be sorely missed.

Cathy Hart
Cathy Hart

PS—For those of you expecting delivery of the *Woodworker's Essential Painting & Finishing Guide*, here's an update. The floodgates opened when the staff and I talked to top carvers about their painting techniques, and more information came in than anticipated in our initial planning. To make this the best possible publication for you, we have postponed publication until late this summer. Despite the delay, we know you'll be pleased with the results.



I was invited (or was it gently pressured?) to participate in the Whittlin' Contest at the 33rd Midwestern Woodcarvers show in Belleville, Illinois, this past November. Watch for more detailed show coverage in an upcoming issue.

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Spring 2004

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To promote woodcarving as an artform
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Bring Originality to the Plate

I was in a local magazine shop today and happened to pick up a copy of the Summer 2003 issue of your magazine. I was quite shocked and surprised to see a couple of examples of my work on pages 80 and 81, with Carl Johnson's name attached!

In 1989, an article on my wood sculpture was printed in *American Artist* magazine. Part of the article is a step-by-step demonstration of the "pie" carving, and the banana piece is shown as well. I have never seen such an obvious rip-off of another artist's work! I don't know how a person could shamelessly use and copy another artist's work without giving credit where it is due. Doesn't Mr. Johnson understand the importance of honesty and originality? Perhaps I should be flattered that he liked my work enough to copy it, but my feeling is more one of disappointment.

I don't know much about the traditions in the woodcarving world, but in the area of fine art and sculpture this is something that is simply not done. To be inspired by another artist's work is one thing. Many old masters, in fact, did do variations on other artists' themes and ideas, but copy stroke for stroke? No way.

I would hope you have an editorial policy that encourages originality or, if another person's work is being copied, at last gives credit to the original work.

John Tye,
Boise, Idaho

Editor-at-Large Roger Schroeder replies: I purchased the pie and banana plates from Carl Johnson well over ten years ago as birthday gifts for my wife. Since I knew they were carved from jelutong, I felt they would be representative of this species when I put together the Wood Review column. In that regard, I hope I succeeded. In ferreting out originality, I suppose I failed. For that I apologize. However, because Carl, a



John Tye's basswood carving "The Last Piece" (left) inspired the late **Carl Johnson** to make a jelutong carving which is nearly identical. But when does inspiration cross the line to blatant rip-off?

dear friend who did indeed carve many pieces he designed himself, died two years ago, I took it on faith that he did not copy another artist's work.

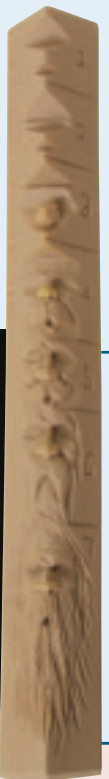
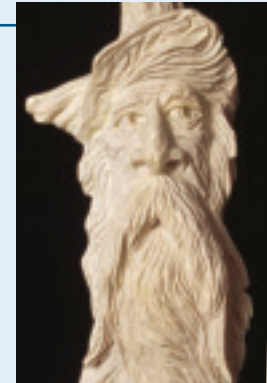
The issue of originality rears its head often, whether in the pages of Wood Carving Illustrated, in carving clubs, at carving competitions, or with buyers. Because of the proliferation of patterns, rough outs, study casts and classes, it's getting harder to know just what is original anymore. I sometimes wonder if a carver might be thinking: Although I copied this figure/bust/relief/pie plate, I carved it, so that makes it my work.

The staff at WCI makes every effort to ask the carvers it deals with where the idea for a piece came from. Since researching the origins of a carving on our own is daunting if not impossible, we have to accept that a carving we feature in the magazine is indeed original if that is what we are told. In the case of a deceased carver such as Carl Johnson, we take our chances.

Since the two sculptural pieces that Carl copied are obviously indicative of your art, I'd be very interested in seeing more. In fact, the staff and I would give serious consideration to doing a gallery feature of your work. Information could be filled in with a phone interview. And yes, one of us will ask you where you got your ideas from.

Set It Straight

In Issue No. 25, an article, "All About Study Casts," included a photo of a Gene Webb study cast carving incorrectly attributed to Bill White. Bill designed the study stick seen on the right. He can be reached in Springfield, Illinois, at 217-498-9454. Gene Webb can be reached at Smoky Mountain Woodcarvers, 800-541-5994 or log on to www.woodcarvers.com.



Write Us!

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Scandinavian Flat-Plane Masters Exhibit in Minneapolis

With a few well-placed cuts of a knife, a master carver can turn a piece of wood into something that captures a moment, be it a coffee party, the christening of an infant, a couple engaged in a lively dance, or any number of scenes. Everyday occurrences, humorous episodes and milestone events have all been “recorded” in wood. **The American Swedish Institute** is pleased to present “**Stories in Wood: Scandinavian Master Carvers**,” an exhibition of 300 works by Swedish and Swedish-American woodcarvers with a focus on Scandinavian-style flat-plane carving. The bold charm of this type of figure carving stems, in part, from the fact that originally the carving was done with only one tool...a hefty, fixed-blade, all-purpose knife.

The exhibition prominently features representative pieces created by famous Swedish wood artist Axel Petersson “Döderhultarn.” Oscar Sjögren, Emil Janel, Anton Pearson and Andy Anderson are among the other Swedish-American carvers represented. The exhibit also features works by Urban Gunnarsson, a contemporary Swedish carver known for his carvings of political and world figures, and Harley Refsal, the

American torchbearer of Scandinavian figure carving.

“Stories in Wood: Scandinavian Master Carvers” opened February 11, 2004. Lectures, demonstrations, workshops, visits by carving artists, and adjunct displays will be offered in conjunction with the exhibit, which will be on view from through May 30, 2004. See our Calendar of Events on page 94 for more information on these events.

The American Swedish Institute is at 2600 Park Ave. in Minneapolis. For information call 612-871-4907.

The American Swedish Institute is a historic house, museum and cultural center offering a variety of programs designed to celebrate Swedish culture. Hours: Tues., Thurs.-Sat. 12-4 p.m., Wed. 12-8 p.m. and Sun. 1-5 p.m. (closed Mondays and holidays). Admission: \$5, \$4 ages 62 and older, \$3 ages 6 to 18.

Finger Hooking by Axel Petersson Döderhultarn. This piece will be on display at The American Swedish Institute during the “Stories in Wood: Scandinavian Master Carvers” exhibition from February 11 to May 30, 2004.



Editor-at-Large Roger Schroeder sizes up an exact copy of a Peter Toth sculpture in Bethany, Delaware, carved to replace the original wooden giant that succumbed to the harsh coastal elements. Photo by Sheila Schroeder.

Editor Takes a Long Look at Peter Toth

Ever since Editor-at-Large Roger Schroeder saw his first Peter Toth sculpture, he was hooked on seeing and learning more. He read that Peter, with his family, fled Hungary after the 1956 anti-Communist uprising and settled in the U.S. A self-taught carver who relates to the plight of Native Americans and First Nations people, Peter has left in the 50 states and Canada a trail of monuments that pay tribute to these aboriginals. Using available trees—oak, pine, redwood and other species—he carved out a place for himself in North American history and culture. Given the demands of his work schedule, Roger has been able to visit only a few of the many sites, located on what Peter calls The Trail of Giants. But thanks to reader submissions, Roger has put together a story and photos of the sculptor and his work for “Editor’s World,” January 2004, at www.carvingworld.com.



The Coffee Drinkers by Herman Rosell.



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20 Tips for Getting Your Money's Worth from a Class



Classroom instruction is a great way to quickly improve your carving and painting skills.

One of the best ways to take your carving skill to the next level is to participate in a carving class. Check out our Calendar of Events, which includes a listing of workshops, seminars and classes. To make the most of your time at these events, you'll want to go prepared and ready to learn. We polled a few seminar instructors, plus one editor/student, for their top tips on how to maximize classroom time.

CAROLE JEAN BOYD

Get in Shape If you haven't carved in a while, make sure your hands and arms are ready to carve for long stretches. Do some carving in the weeks prior to the class.

Don't Jump Ahead Your instructor has reasons for you to follow step by step. You may not understand the reasoning behind each step until all of them have been completed.

Bring a Smile Be friendly to your classmates. You'll be surprised how

much good information gets swapped back and forth with your classmates.

PHIL BISHOP

Don't Be Dull Make sure you bring sharpened tools to class. Frustration sets in when a dull tool tears the wood. And if the teacher has to help you sharpen your tools, it's wasting everyone's time.

Consider the Possibilities Come to class with an open mind and the willingness to try something different.

Safety First Bring a cut-resistant glove for safety.

Oh Say Can You See? Lighting is almost always an issue in the places where workshops are held. Bring an auxiliary light source so you can see what you're carving.

HARLEY SCHMITGEN

Be Prepared Make sure you bring the tools recommended by the instructor. Ask ahead if it's not included with the registration information. Review reference materials prior to the class. For example, if you're taking a class in human caricature, review anatomy books.

To Ask or Not to Ask If you don't understand, don't be afraid to ask questions!

Promptness Pays If the class starts at 9, arrive at least at 8:50 so you can get yourself situated. Your classmates and the instructor will appreciate it.

JOHN BURKE

Focus on You Don't judge your work against your classmates. Concern yourself with what you're doing.

There Are No Mistakes Consider them "learning opportunities." If you are afraid to move out of your carving comfort zone, you'll stay in a rut.

Don't Try to Teach the Class If the instructor is helping another student and someone near you needs assistance too, resist the temptation to jump in with your own advice.

To Each His Own Appreciate each instructor's style. He or she may do something completely different than the way another teacher taught you. Rather than contradicting the teacher, listen carefully.

After You're Home Learning shouldn't stop once you arrive home. Practice what you learned in class so you're comfortable with those techniques and concepts. The key is to incorporate what you learned into what you already know. Over time, you'll find your own style.

From a student's point of view, Editor-at-Large Roger Schroeder, who takes time from his writing responsibilities to attend carving classes, offers the following tips:

Take a Break If you find yourself getting tired or frustrated, leave the room and regroup.

Bring Band-Aids Even though I wear Kevlar gloves, I usually cut myself after I remove them, right before a break, or at the end of class when I'm packing up.

More Aids to Bring Take along a sharpening stone or two if handtools are required. Even if you don't use them, you will surely impress someone in the class.

Take Notes Most instructors begin with some lecture time. The notes will pay off with a future project.

Give Feedback Like students, instructors have learning curves and need to hear what they did well or what they can improve on. If you do have criticism, offer it respectfully and discreetly.

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Sticky Issues

Brad writes that a tool store recommended he join pieces of basswood together with Titebond glue to get the project sizes he needs. He wants to know whether the glue will stand up to carving and will the seams show if a natural finish is used.

Plain Ol Ed replies: The only downside to Titebond's white glue is that it will break down if exposed to water. If you are worried about water/moisture exposure, use Titebond II. It's yellow in color. Although it is not waterproof, it is very water resistant. As for strength, you will probably break the wood before you break the glue joint.

Dale O adds: I use Titebond for all my furniture and carvings and I feel it's the best glue out there. An advantage to Titebond II is that it is a little thicker, so drips are not as much of a problem. For a slower tack time, which means more minutes to get the clamps in place, you can use Titebond Extend.

As for the visibility of the glue joint, that has more to do with your joinery than the glue. Both edges must be square and flat. When gluing up a panel that gets a natural finish, try your best to match the grain for a less visible joint.

Clamping pressure is also important. A firm twist on the clamps is all that's needed. Too much pressure and a panel may cup.

Plain Ol Ed comes back with: By overtightening the clamps, you may not only warp the panel, but you can also cause a starved glue joint, meaning that most of the glue has been squeezed out. As Dale advised, a little twist will do ya.

Sweet Sheila writes: For more on glues, check out Roger Schroeder's two-part feature on adhesives in *Wood Carving Illustrated's* Issues 20 and 21. Since he's both a woodcarver and woodworker, he seems to have a feel for the subject. In the articles, he puts most of the available glues to the test.

Jack D. says: I've been carving for about six years and teaching for three. I learned very early that almost any of the regular glues used for woodworking didn't work well for carving. They gummed up my bits and were almost impossible to stain or paint over. I found that Super Glue leaves an almost invisible joint. Also, it doesn't harm tool edges, bits or burs. The wood around the joint can be sanded easily and washed with water without worry about weakening the glue. I purchase three small tubes of Super Glue at a Big Lots store for 99 cents. I don't recommend larger sizes because once a tube is open, it has a very short shelf life.

Hi Ho Silver retorts: The only success I had with Super Glue was gluing O rings and bonding my fingers together. When I tried it with wood, it didn't do anything. I guess it just soaked in.

Dave O answers: Super Glue is available in different thicknesses. Woodcraft® (800-225-1153) has a good selection. The thick and super-thick glues work well for wood and gap filling. For medium and large-size relief panels, I would still use Titebond.



Super Glue is excellent for strengthening the beak on a bird or a fragile wingtip.

icarve offers: I use Super Glue only when I'm strengthening a bird's beak. It soaks in and makes the wood resist dents and nicks. I've never found any of the typical wood glues to gum up my bits—yet, anyway. I usually use wood glues to bond a bird's head to its body or for keeping feather inserts in place. The glue leaves only a thin line.

So how do you clean your bits, Jack? If mine are gummed up with wood, I use a lighter and a wire brush.

Jack D. responds: If diamond and ruby bits are loaded with dust, I used an abrasive belt cleaner. If they are loaded with glue, sap or paint, I soak them with a heavy-duty oven cleaner in a 35mm film canister. After the bits soak overnight, I put them under running water and use a wire brush to clean them. I never use heat on any of my bits and burs, although I know many carvers recommend that. I find that heat takes away the sharpness of the teeth or grit.

On/Off Switch

Jordan wants to know if an on/off foot switch can be used on a Dremel rotary tool.

Jack D., a demonstrator for Dremel, offers: I recommend using a foot speed control with a Dremel. However. You

must turn the speed control of the machine all the way open before plugging it into the foot control. The control will have to have at least 1.5 amps to handle the Dremel motor. You should find that the variable-speed foot control makes working with the Dremel a lot easier.

Pinefeathers adds: As a safety item, I always recommend using a foot switch for power tools. A variable-speed switch is an additional luxury since the Dremel has a speed control built into the motor. The Dremel has a rating of 1.5 amps, so the switch must be capable of handling the current.

Drilling Basswood

Not having access to a scroll saw, Ah_Chip tried using a brad point drill to remove some excess wood from basswood prior to carving. Unfortunately, the drill clogged up quickly, so he wants to know what kind of bit he should have used.

Dale O recommends: A Forstner bit will always give you the best hole, especially when used in a drill press.

Donna T suggests: When in doubt about what drill bit to use for wood removal, start with a much smaller bit than the size of the area to be bored. If that doesn't clog or do unwanted damage, then work up to the size you really need. I guess it's kinda like wearing suspenders and a belt: If I had confidence in one, I wouldn't be hedging my bets.

Plain_Ol_Ed writes: If you want to stay away from power tools, try Stubai (888-901-8099) veiners. Because of their design, they make perfect holes in basswood.

Sticker Shock

Stevefrafla laments that a piece of basswood he wanted to buy, measuring 4" by 6" by 8', dried and planed, was priced at \$97. Thinking he will need a second mortgage to pay for it, he wants to know if basswood really runs that high.

Hi_Ho_Silver says: Try Don Wedell, who has a one-man mill operation in Minnesota. I have been happy with everything I've bought from him, and the prices, even with shipping, aren't bad. You can find Don at

<http://members.tripod.com/~woodsource/index.html>

Plain_Ol_Ed replies: For a piece that large, \$97 is probably a fair price. But Hi_Ho_Silver has the right idea. I bought two pieces that size for around \$60 from a mill, and that included shipping.

Woodchip pipes in: Using a board foot formula, the price of Stevefrafla's dream board is roughly \$4.60 per board foot. At my local supplier, the cost of 4"-thick basswood is \$5.65

rough sawn. If the wood is free of knots, checks and cracks, I'd buy it.

colin partridge writes: Try some of the local woodcarving shows where vendors are selling basswood in lengths and dimensions that may be more in the size range you need.



If a sawmill is close by, check it out for potentially bargain prices on wood. Unseasoned wood is almost always cheaper than dried lumber, and it's usually easier to carve. Here large basswood boards are drying in the open.

AlArchie offers: Try a local hobby and craft shop, including the chain stores like Michaels. Small carving blocks about 3" by 4" by 6" usually run between \$3 and \$5. If you figure this out per board foot, it's a lot higher than your 8' board, but you don't have to buy so much wood. If you decide to do a lot of serious carving, the large pieces are really a bargain in the long run. Also check out advertisers in the back of *WCI*. You'll find sawmills listed that cater to carvers and offer wood at reasonable prices. But if the shipping cost is going to kill you, look for a mill in your area. A drive to one of them might prove a nice day trip, and I'll bet you'll meet some nice folks.

Share Your Knowledge

Have some helpful information from your carving experience? Please contact us by mail at: Tips & Techniques, *Wood Carving Illustrated*, 1970 Broad St., East Petersburg, PA 17520 or email us at editors@foxchapelublishing.com.

When sending email, please add the word Tips first in the subject line. Note: Submissions may be edited for clarity and length. Opinions expressed by our readers do not necessarily represent those of the staff and management at *Wood Carving Illustrated*.

Ray McKenzie's Fish Gallery

By Roger Schroeder

Looking for some inspiration when carving fish or before heading out to your favorite fishing hole? Ray McKenzie, a retired teacher, carves a variety of fresh and saltwater fish. He has previously written "Carving and Painting a Rainbow Trout," *WCF's* Issue no. 18, Spring, 2002, "Carving and Painting a Bluegill," *WCF's* Issue no. 10, Spring 2000, and "Getting Your Feet Wet," *WCF's* Issue no. 5, Christmas 1998. He lives in Chambersburg, Pennsylvania.

The palomino trout is a hybrid of the rainbow and West Virginia golden trout.



The weakfish, also known as a sea trout, is found along the Atlantic and Pacific coasts of North America. The name describes the mouth from which hooks tear out easily. The fish averages 1 pound in weight.



The smallmouth bass is Ray's favorite among the bass. He describes it as a species that puts up the most fight of any small fish. Compared to the largemouth bass, the mouth is smaller.



The muskellunge or muskie is a fish that Ray never caught, but he has been asked to carve them by customers. He describes it as a vicious predator. Muskies weighing more than 100 pounds have been reported.



The largemouth bass is commonly found in farm ponds where it seeks out weedy, mud-bottomed areas. Fish over 20 pounds have been caught.





The walleye, a night feeder, has distinctive eyes that are milky in color. At night, they reflect light much as a cat's eyes do. The largest member of the perch family, the fish averages about 2 pounds in weight.



The brown trout is one of Ray's favorite species when he goes fishing. A fish that puts up a good fight, it is a challenge to catch. The name comes from the fish's brownish back.



Ray describes the striped bass as a beautiful fish. The fish is easily identifiable by the six to eight black stripes along its silvery side. His carved specimens are especially popular among East Coast buyers.

The rainbow trout may be the most popular sports fish in the United States.



From top to bottom: brook trout, rainbow trout, and brown trout.



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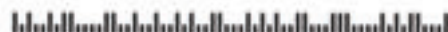
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Pin It!

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3 simple tools and a small chunk of wood
—a perfect project for the beginner

By Larry “Spi” Spinak

I found the pattern for this pin when I went looking through a friend’s extensive library of sewing, quilting, tole painting and other craft books and magazines. After modifying the rabbit to my liking, I made it into a relief carving.

For variety, I change the eyes to look in the opposite direction, down, up or have them closed. One eye open and the other shut is also an option. Imagination can run rampant for a simple project like this one.

The Woodand Tools

I have used a variety of woods for my carvings, but always seem to come back to basswood. Readily available, it works easily with handtools and provides the look I want after my stains are applied. However, a softwood like pine can be substituted, or a hardwood like butternut or cherry will be enhanced by a clear finish as opposed to a stain.

While a knife will take care of most of the carving, I add two gouges to my

tool list. These gouges help define the features and give the wood a truly woodcarved appearance.

Centerlines and Blocking Out

Tools that are just as important as my knife and gouges are centerlines. Acting as road maps, they tell me where to carve. Waste wood is always carved away from both sides of a centerline. This is what creates the look of a relief carving, even one as small as the rabbit pin.

Blocking out is the process of carving basic shapes. Once they are established, the details fall into place. When I begin to carve, details are put out of my mind, allowing shapes to take priority.

Painting and Finishing Tips

Before painting the rabbit, I first wash the wood with warm soap and water. Scrubbing with a fingernail or vegetable brush removes dirt and oil that are transferred to the wood from the tools and hands. Scrubbing also

removes “fuzzies”—small pieces of wood that develop where knife cuts come together.

When the wood is dry, I seal it with rabbit skin glue. Available at most art supply stores, the glue fills in the pores and keeps the paints from running up the hollow wood fibers or into adjacent colors.

After the glue dries, I coat the wood with a medium walnut water-soluble aniline dye (available from Woodworker’s Supply 800-645-9292).

Materials & Tools

MATERIALS:

WOOD:

Basswood measuring 1/2" thick by at least 2 1/4" wide by 3" long

TOOLS:

Carving knife
No.3 8mm fishtail gouge
No.11 2mm veiner

FINISHING MATERIALS:

Rabbit skin glue
Medium walnut water-soluble aniline dye
Watercolors
Briwax
Five-minute epoxy

ACCESSORIES:

1 1/2" long pinback

When dry, I wipe off the excess with a damp cloth. The aniline dye leaves pleasing highlights on the wood and acts as an undercoat for the artist's watercolors I use, which I mix with the dye to tone down the colors.

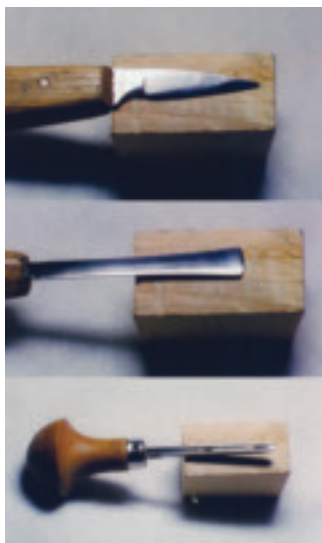
In some cases, less is more. The walnut basecoat is also the final coat. The eyes are thinned white, the irises are blue, the pupils are brown, the nose is black, the tooth is white, the lip is light red and the foot pads and toes are a black wash.

When the watercolors are dry, I coat the carving with Briwax. I let the wax dry and buff the wood with a soft cloth for a low sheen.

This rabbit won't need any carrots.



These are the only tools I needed for this project. They are, from top to bottom, a no. 3 8mm fishtail gouge, a bench knife and a no. 11 2 mm veiner.



Here's a closer look at the three tools. They are, from top to bottom, the bench knife, no. 3 8mm fishtail gouge and a no. 11 2 mm veiner.



STEP 1

Lay the pattern out on the wood with both the horizontal and vertical centerlines. Making sure the grain runs vertically through the rabbit, cut out the profile with a bandsaw. For a carving this small, a scroll saw is safer to use.



STEP 3

Using a carving knife, make stop cuts or notches along the sides of the rabbit's face, under its chin, around the ears, feet and tail.



STEP 5

Block out the basic shapes of the head, ears and feet. Keep in mind that the horizontal centerlines running through the nose and front feet indicate the high areas of the carving.



STEP 2

On the side profiles, draw lines that divide the thickness of the wood in half. Mark off or highlight the waste wood to be removed behind the ears and raised feet and in front of the tail.



STEP 4

Remove waste wood from behind the ears, the four feet and in front of the tail.



STEP 6

A side view shows wood removed in the previous steps.



STEP
7

Use a no.3 8mm fishtail gouge and the knife to continue blocking out the ears, eye area, muzzle, feet and tail.



STEP
8

A side view shows the results of blocking out.



STEP
9

Redraw the vertical centerline on the face and draw in the details of the eyes, muzzle, feet and tail.



STEP
10

Making sure that the tip of the knife is very sharp, carve in the details drawn in the previous step. Also use a no.11 2mm veiner to define the inside of the ears, around the feet, paws and tail.



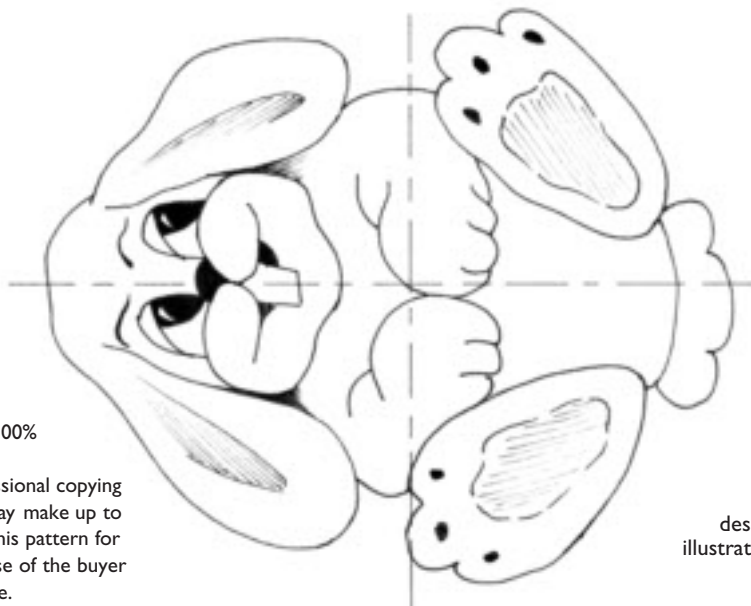
STEP
11

After cleaning the wood, seal the wood with rabbit glue and apply the colors. Then wax the front, but not the back of the carving, until the pinback is glued in place.



STEP
12

Use five-minute epoxy to attach the pinback.



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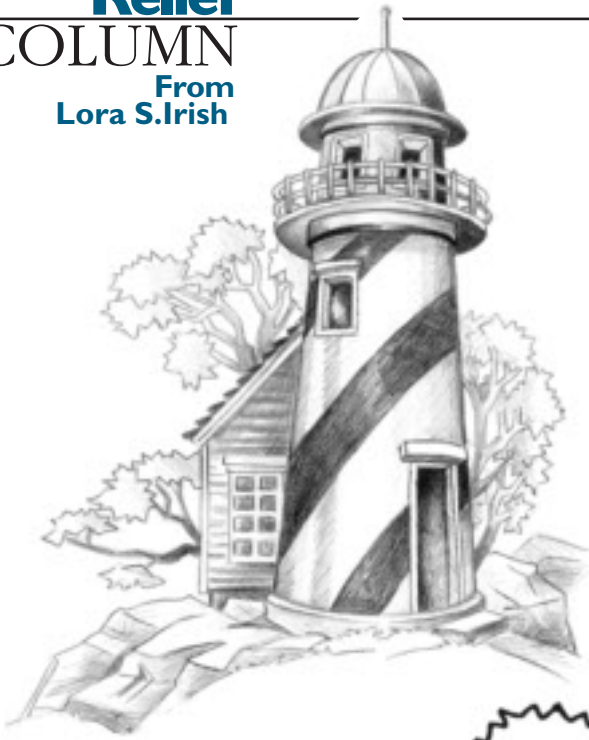
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About the Author

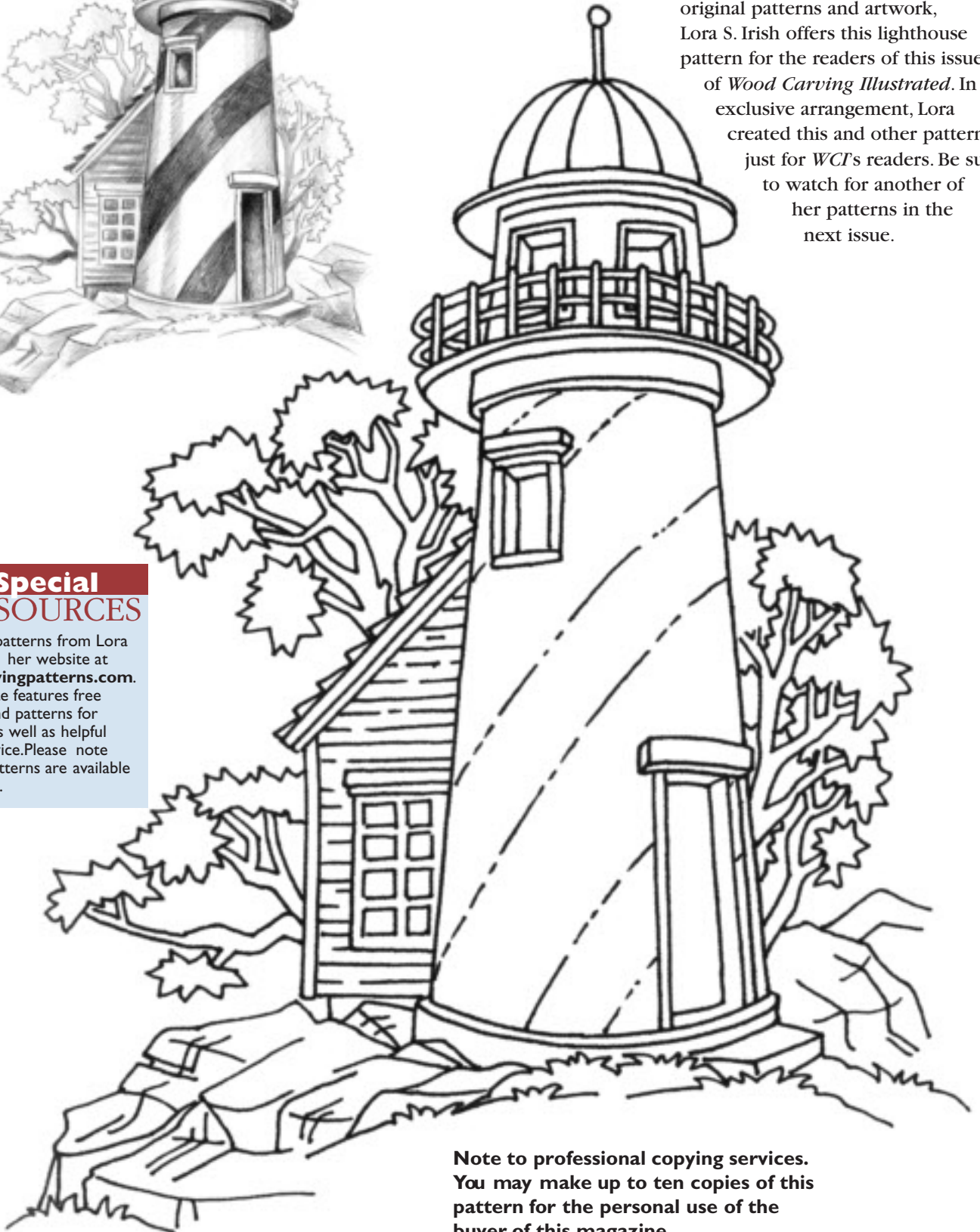
Larry Spinak has been carving since he was 14 years old. He particularly enjoys carving ducks, love spoons, caricatures and pins. Larry welcomes questions and comments via his website: www.whittling.com. He lives in his hometown of Gloversville, New York.



Try your hand at carving this lighthouse from Lora S. Irish A Fox Chapel Books author and an artist well known for her original patterns and artwork, Lora S. Irish offers this lighthouse pattern for the readers of this issue of *Wood Carving Illustrated*. In an exclusive arrangement, Lora created this and other patterns just for *WCI's* readers. Be sure to watch for another of her patterns in the next issue.

Special SOURCES

For more patterns from Lora S. Irish, visit her website at www.carvingpatterns.com. The website features free patterns and patterns for purchase as well as helpful carving advice. Please note that the patterns are available only online.



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Coming FEATURES

In the next issue of *Wood Carving Illustrated*

Carving a Flat-plane Figure

A start to finish project
by Harley Refsal



Neckerchief Slide

by Bob Reitmeyer
The perfect project for a
scout troop or yourself



Carole Jean Boyd's Miss Scarlett

With patterns
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tips, create
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version of the
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Product REVIEW



By the Staff at Wood Carving Illustrated

Nothing slows down a project like a dull carving tool. Thanks to the The Flexcut SlipStrop, you now have a sharpening kit that offers an economical and highly practical approach to maintaining a tool's razor edge.

The core of the kit is a leather strop that has both a flat surface and a side with a variety of molded profiles shaped to accommodate a host of gouges and V tools. The kit also contains Flexcut Gold polishing compound, specially formulated to apply to the strop like a crayon, or it can be made into a powder and sprinkled. Once it is on the strop, the compound spreads out evenly as a tool is pulled over the surface. The strop and compound together create a truly sharp edge not possible with traditional slip stones.

If your tools are already sharp, they can be kept that way by using the SlipStrop periodically as you carve. On soft woods, a few strokes should be given to both the inside and outside cutting edge every 20 to 30 minutes. For harder species, the frequency and number of strokes are increased.

After reshaping an edge with a sharpening stone or abrasive wheel, the strop is ideal for deburring the wire edge created. Using a fine-grit stone or wheel before stropping will speed up the polishing process. The more polished the cutting edge of your tools, the longer they will stay sharp.

The suggested retail price for the Flexcut SlipStrop is \$9.95. If your favorite vendor or mail order retailer does not have the product, check out www.flexcut.com for a dealer near you. The website also features other Flexcut carving tools and accessories.



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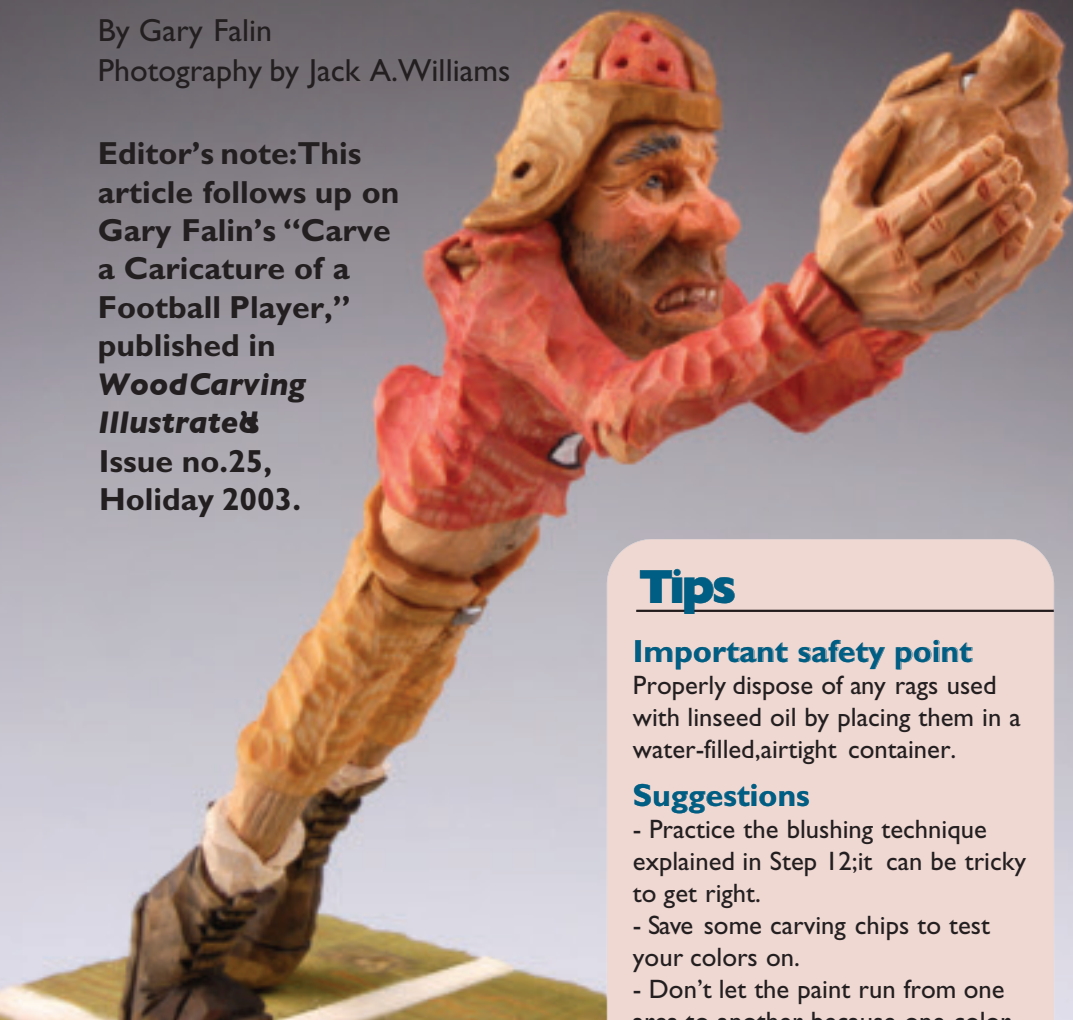
Caricature Painting From a Pro

Gary Falin paints "Pass the Bacon"

By Gary Falin

Photography by Jack A. Williams

Editor's note: This article follows up on Gary Falin's "Carve a Caricature of a Football Player," published in *Wood Carving Illustrated* Issue no. 25, Holiday 2003.



Tips

Important safety point

Properly dispose of any rags used with linseed oil by placing them in a water-filled, airtight container.

Suggestions

- Practice the blushing technique explained in Step 12; it can be tricky to get right.
- Save some carving chips to test your colors on.
- Don't let the paint run from one area to another because one color does not easily cover another, especially when using washes.
- Keep a sharp detail knife handy for cleaning up any fuzzy grain and trimming off stray paint, which may bleed where you don't want it.

My painting style is a combination of methods used by other carvers plus a few of my own ideas. Most of the painting is done in light washes, meaning very thin applications of paint. Some parts of the carving, however, such as the teeth, eyes and most metallic accessories, are done with full-strength colors.

The brushes I use are mainly pointed rounds. I feel I have more control with this kind of brush and I can work in tight areas and without fear of getting paint where it doesn't belong. I also find these brushes load up nicely with paint. But you should try different brushes until you find the style and brand you prefer. When it comes to paints, I work with several brands but predominantly use Delta Ceramcoat Acrylics.



STEP 1

Paint the flesh areas with Medium Flesh. Don't forget the elbow and the shoulder. Paint over the eyes, eyebrows and teeth, which will be given their own colors in a later step. Then, let the paint dry thoroughly.



STEP 2

Apply Raw Sienna to the pants.

Materials & TOOLS

COLOR PALLETTE:

Delta Ceramcoat Acrylics:

Medium Flesh	Metallic Silver
Raw Sienna	Butter Cream
Burnt Umber	Adobe Red
Moroccan Red	White
Brown Iron Oxide	Black

Liquitex:

Iridescent Bright Gold

Grumbacher Acrylics:

Cadmium Red Light

Apple Barrel Colors:

Blue Stoneware

ANTIQUING:

1 qt. boiled linseed oil

1 oz. turpentine

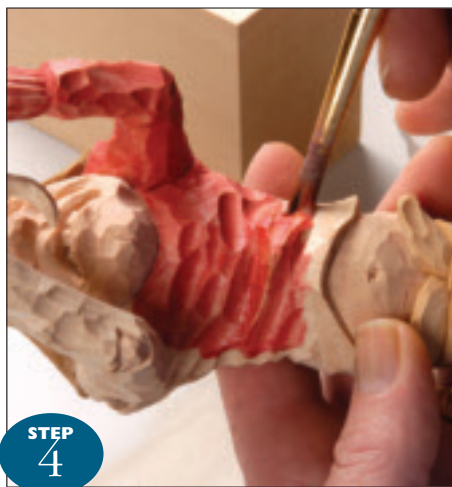
1/4" length of burnt sienna oil paint squeezed out from a tube

Note: Mix the oil paint and turpentine, then stir it in the quart of boiled linseed oil



STEP
3

The ribs of the helmet are Burnt Umber.



STEP
4

The jersey is Moroccan Red.



STEP
5

A bandsaw mark is cut off and the area repainted.



STEP
6

The pigskin is Brown Iron Oxide.



STEP
7

The belt and laces of the pants are Burnt Umber.



STEP
8

The socks are a 50:50 mix of White and water.



STEP
9

The hair is painted with Black.



STEP
10

The shoes are Black.



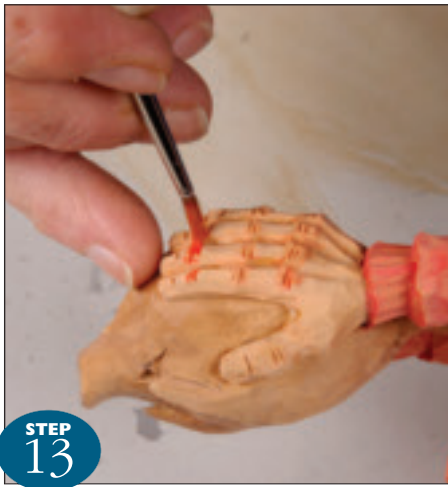
STEP
11

Go over all flesh areas, which should be dry by now, with an extremely thin wash of Cadmium Red Light. You want only to tint the flesh, so the paint should be fairly transparent.



STEP 12

The blushing step is done while the Cadmium Red Light applied in Step 11 is still wet. Dip the tip of the brush in full-strength Cadmium Red Light and wipe most of it off on a paper towel. Carefully brush the red on the cheeks and nose. This can be done more than once to get the shade of blush desired but must be done while wet. Practice on a scrap until you get it right.



STEP 13

The knuckle wrinkles are given the same Cadmium Red Light blushing treatment.



STEP 14

Mix a small amount of Black with Metallic Silver, both full strength, and apply to the spikes.



STEP 15

The belt buckle is Metallic Silver, full strength.



STEP 16

Apply full-strength Butter Cream to the eyeballs of the player and pig.



STEP 17

The teeth are full-strength Butter Cream.



STEP 18

The eyebrows are a 50:50 mix of Black and water.



STEP 19

The exposed shoulder pad is Burnt Umber.



STEP 20

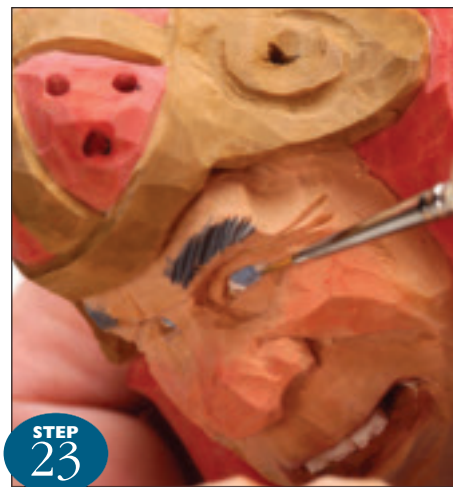
The number on the jersey is lightly penciled in and painted with full-strength White.



The lips are done with a thin wash of Adobe Red.



The number is lined with full-strength Black.



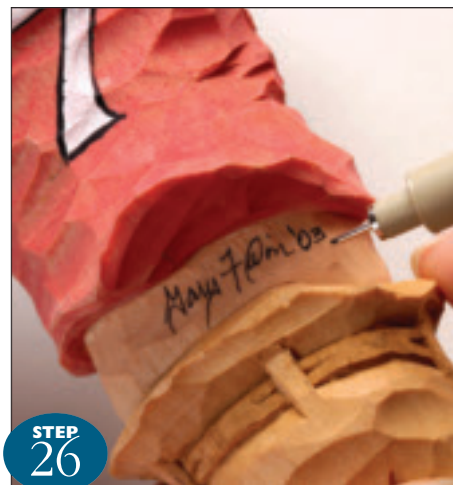
The iris is painted with full-strength Blue Stoneware.



The pupil is full-strength Black.



Full-strength White is used to highlight the pupils.



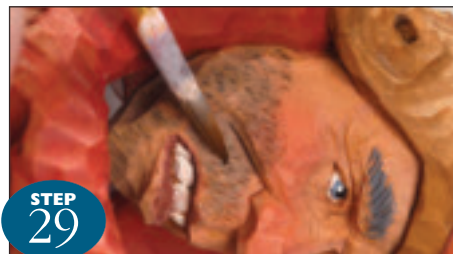
The carving is signed.



After fully dry, the carving is antiqued.



Use the point of the knife to open the grain of the wood to create the hair and beard for the shins, stomach and face. The more hair created the better.



Apply a very thin wash of Black over the hairy areas.



About the Author

Gary Falin of Alcoa, Tennessee, has been carving for more than 30 years. He has, within the last few years, become a full-time professional carver and carving instructor. His experiences as a secondary school teacher serve him well as he travels the country to teach at carving schools and at club meetings.

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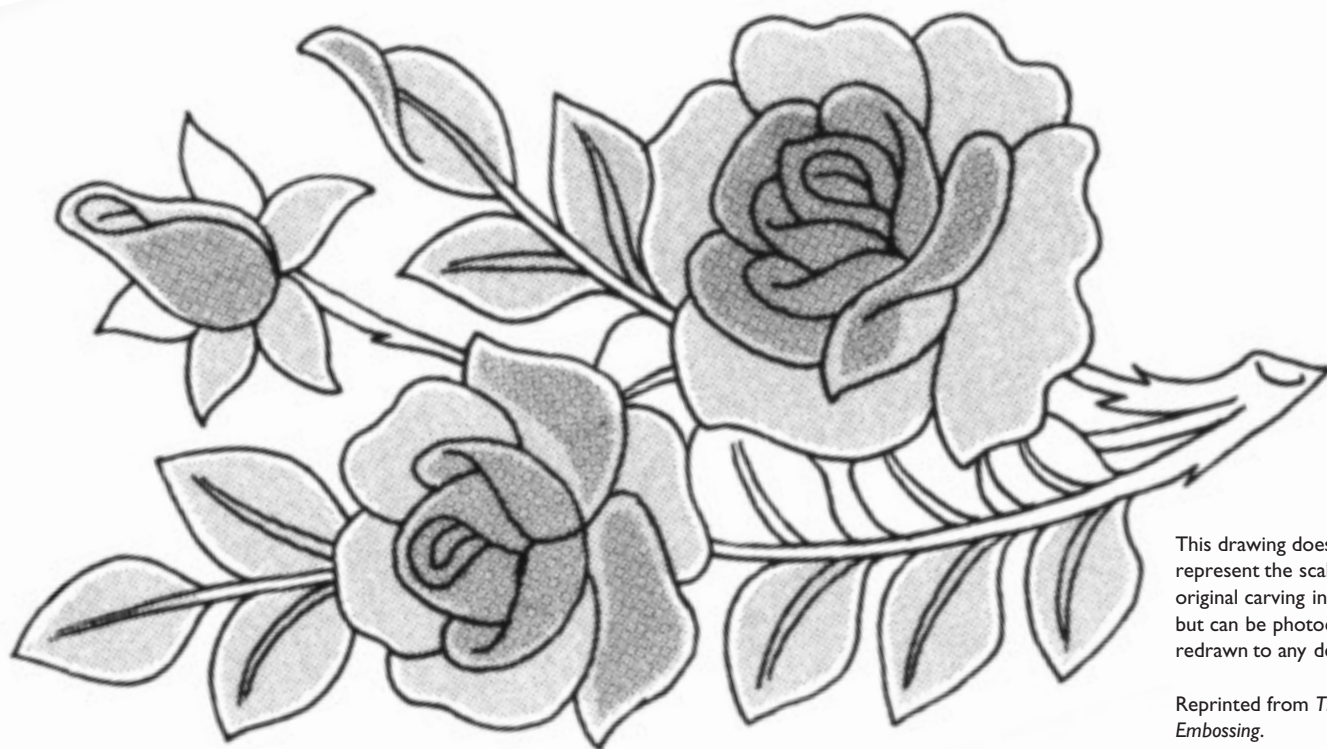
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CLASSIC ROSES



This drawing does not represent the scale of the original carving in this article, but can be photocopied or redrawn to any desired size.

Reprinted from *The Art of Embossing*.

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.

Make a family keepsake with a new generation of power chisels

By Bill Janney

I power carve customized gunstocks. The opportunity to use those same skills on this jewelry box lid was priceless since my father, Ben Janney, made this box for me to engrave. He has constructed at least ten such boxes over the last 15 years for his grandchildren and great grandchildren. An exceptionally fun project, it is perfect to work on with a child you're trying to interest in woodcarving.

The box has two sections totaling 12 compartments and a mirror inside the lid. I couldn't wait to get started carving the lid, but I first had to come up with a design that would be a gem.

Getting Started

I found a rose pattern I liked in *The Art of Embossing Leather* by Al and Ann Stohlman. After photocopying the pattern in black and white, I transferred the pattern to Applique Film, which is a frosted stencil material with a sticky back that peels and adheres to the wood. I made the pattern large enough so it fits between the maple inlays on the lid with enough space surrounding it.

My choice for power carving is the GraverMax. Run off an air compressor, it's a versatile tool because it has two types of power: controlled impact and ultra high-speed



Materials & TOOLS

MATERIALS:

Applique Film
Pencil
Olympic Interior Oil Based
Wood Stain - Special Walnut
Inexpensive, soft bristle brush
Inexpensive artist's brush
Old cotton T-shirt

TOOLS:

GraverMax power tool and high-speed drill
1/8" 60-degree V tool
No.2 round carbide bur
2 1/2-power magnifier
Safety glasses
Dust mask

rotary power. The strength of the impact power is regulated with a foot pedal. Speeds range from 400 to 4,000 pulses or impacts per minute. The rotary drill, also controlled by a foot pedal, has speeds ranging from zero to 400,000 rpm.

I adapt my own blades for the GraverMax. I remove the handles of 1/8" 60 and 70-degree V palm tools. Flexcut products work well. I then grind the shank ends to fit the quick-change holder.

When using this kind of power equipment, take precautions by wearing safety glasses and a mask. Be sure to have a dust collector running when operating the rotary drill. I also wear a double-filter mask since high-speed power carving is dusty. To improve my vision, I use a 2 1/2-power magnifier.

I had no set strategy for where to begin on the rose. But regardless of where I started, I outlined the rose fairly quickly. When power carving, don't be in a rush to add details. These are very important since they contribute to what you are really after: a classy look.

Finishing Tips

I did not use sandpaper on the lid, which was already finished. I did apply a dark walnut stain to the carved areas, in this case a generous amount of Olympic Interior Oil Based Wood Stain - Special Walnut. See Steps 9 and 10 for the details.



STEP
1

Photocopy the pattern onto Applique Film. Place the stencil with the pattern over the wood, first putting down one corner and then peeling off the rest. Work any air bubbles out as the pattern is applied. You will be able to carve through the film.



STEP
2

The initial carving should be $\frac{1}{32}$ " deep before you remove the stencil and carve deeper. I used a $\frac{1}{8}$ " 60-degree V tool for this part of the project, but a $\frac{1}{8}$ " 70-degree V tool will work as well.



STEP
3

Proceed to other portions of the pattern such as a rose. Don't push the V tool. You need only to guide it.



STEP
4

The initial carving is the groundwork for the finer detail work to follow. After completing the early stages of outlining, remove the stencil with an X-acto knife before carving the small accent lines.



STEP
5

Try to stay in the same lines as you carve about $\frac{1}{16}$ " deeper with the power tool. The final depth will be about $\frac{1}{8}$ ".



STEP
6

Use a pencil to draw a few more lines for further accent carving.



STEP
7

Be sure to work on any other leaves or petals that need more definition. Note the continued use of pencil lines as a guide.



STEP
8

Don't forget to stop carving and take an occasional look at the lid. Tilting it under a single light source will help you see where you may need to add accent lines.



STEP
9

Apply a dark walnut stain to the lid. I used Olympic Interior Oil Based Wood Stain - Special Walnut. The pigment in the stain settles to the bottom of the carving, which is where you want it. That way you can brush it on full strength and the stain deeply penetrates the wood grain.



STEP
10

Since the stain does not take long to soak in, you can wipe it off fairly quickly. Wipe the cloth over the entire lid to even out the finish, leaving no areas darker than others. Use an air hose to blow excess stain out of the carved areas or brush it out. Allow the lid to air dry for about 30 minutes.



STEP
11

Use a rotary drill with a no.2 round carbide bur to stipple around the carving. You are essentially putting little dots close to one another on the wood. This gives the lid a darker outline and also reduces space not carved, such as areas between the leaves. Make the stippled areas about 1/8" wide around the carved areas.



STEP
12

Use an inexpensive soft bristle brush to occasionally dust off the lid after you've been stippling for a while.



STEP
13

Stippling requires extraordinary patience. Some power carvers make a few holes and think they are done. Every dot you create should touch another dot. Maintain your focus or take a break to regain it.

STEP
14

Use the $\frac{1}{8}$ " 60-degree V tool to refine the edge between the carving and the stippling.



STEP
15

Repeat the staining process described in Steps 9 and 10. Be sure to brush the stain out of the cracks and spread it around the lid with the brush before wiping it off with the T-shirt.

STEP
16

Allow the lid sufficient time to dry before reattaching it to the box.

Further READING



Gunstock Carving

By Bill Janney

Learn gunstock carving from an expert. Includes step-by-step projects and instructions, patterns, tips and techniques.

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Special SOURCES

GraverMax is available from Bill Janney, www.BillJanney.com or from GRS, www.GrsTools.com.

Applique Film can be obtained from many stationery supply stores and online businesses. Check out Staples, 800-378-2753, www.Staples.com; Mister Art, 866-672-7811, www.MisterArt.com; and Office Depot, 800-463-3768.

On the Wild Side

From Our COVER

What would you do if you're a carver trying to break out and make a name for yourself on a national level? How would you compare your work to other carvers throughout the U.S.? How would you receive the recognition for your work if there is no local carving club in your area?

The success of the Wildlife Carving Contest—co-sponsored by *Wood Carving Illustrated* and Woodcraft Supply®—was gratifying, and shows the importance of national woodcarving competitions like this one.

Why are these competitions so important, and what does this mean for carvers like you?

First, it's FUN! Several Woodcraft stores reported that the contest energized existing customers, brought in old customers and renewed a great deal of interest in woodcarving.

Second, it represents an opportunity for many talented amateurs to have their work fairly judged on a national level—regardless of their expertise, age or carving style.

And finally, it was easy. More than 300 entries of original work were submitted to Woodcraft stores nationwide. Even for carvers without access to an active local carving club, they were able to have their work compared to fellow carvers from across the U.S.—with only a visit to the store in their area.

Nearly 190 of the entries were sent to Woodcraft corporate headquarters for judging by the staff of *Wood Carving Illustrated*. This includes ten entries from young carvers under the age of 16.

The entries in the Junior, Amateur and Professional levels of competition in the Bird, Fish and Other Wildlife categories included a giraffe, roadrunner, rattlesnake, puma, a pair of trout and a lizard.

In addition to the fun associated with entering, the nine winners at each store received one-year subscriptions to *Wood Carving Illustrated*, Woodcraft gift certificates and entry into the national competition. Prizes for the nine national winners included gift certificates from Fox Books and Woodcraft, plus a handsome award plaque.

The national Honorable Mention recipients selected by *Wood Carving Illustrated* staff and the People's Choice winners voted on by visitors to Woodcraft's website received \$25 gift certificates to Fox Books and plaques.

First Place—Professional Other Wildlife: Thu Nguyen, Everett, WA, "Lizard and Grasshopper"



First Place—Professional Fish: Larry Deedon, Eugene, OR, “Brown Trout Pair”

National Honorable Mention—Amateur Other Wildlife:

Debbie Durning, New London, OH, “The Lone Hunter”—tiger on rocks



Thu Nguyen was fighting a fire in Oregon in 1996 when he began to visualize the idea that became his first place Professional Other Wildlife “Lizard and Grasshopper” carving. “I saw some kind of toad waiting and finally catching a grasshopper that was jumping around,” Thu says. “The idea for the lizard came from a children’s book.” Then, he waited for years for just the right piece of ironwood to come from his cousin in Vietnam. “It had to be the right piece of root because each piece has a different image on it,” he says. Thu likes to carve ironwood because the wood is hard, is easier to carve details such as eyes and won’t break when he does such work.

“Lizard and Grasshopper” took Thu about five weeks to carve. He used about 50 of his more than 200 chisels on the project. Thu’s biggest challenges were carving the lizard’s expression and the grasshopper, which alone took ten days. Two clients have offered to buy the carving but Thu still has it. For now, he is keeping it and plans to enter it in other shows.

For a FREE Steve Field bird pattern, log onto www.carvingworld.com. Once you've entered Carving World, scroll down to Free Patterns, then look under Issue no. 26 heading.



First Place—Amateur Other Wildlife:
Leo Datzman, Evansville, IN, "Painted Turtle"

Steve Field, Cross Plains, WI, won Best in Professional Birds with his carving of a blue jay. Steve competes in bird carving contests and teaches realistic wildlife carving. Both activities expose him to techniques used in this piece.

Steve usually combines "stoning and burning" techniques on his carvings. Stoning involves using different bit shapes in a high-speed rotary power tool. Burning involves various tips on a woodburner. He always burns the "hard feathers"—the wing and tail—whereas he sometimes stones the head, back and belly. For top-quality pieces such as the jay and fawn, he'll burn the entire piece. Even though burning takes more time than stoning, it produces better results because burning lines, up to 60 per inch, can be much closer together.

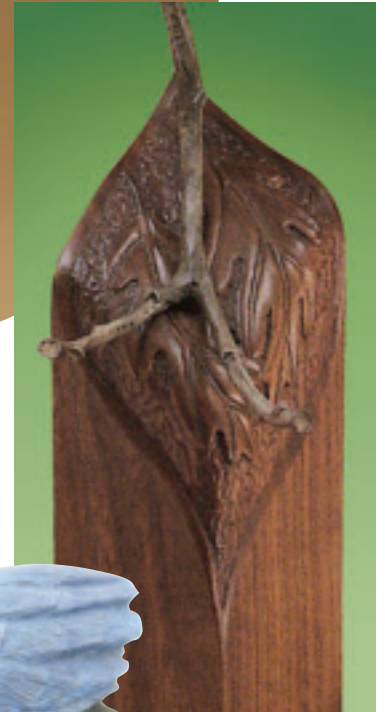
The feet were a challenge. Pre-made feet are available, but most bird carving competitions require that the carver make all components of the composition. The jay's feet are fashioned from tiny pieces of wire soldered together, then covered with rolled ribbon epoxy. Details such as the toe joints were added with a toothpick.

He painted the jay with oils because they tend to look softer when dry. The branch is made from sections of different-sized brass rods, covered with Bondo and painted with acrylics.

"I thought it would add visual interest to the base if I relief-carved a few oak leaves into it," says Steve. With any habitat presentation, the key is to "make sure the habitat complements the bird and not the other way around."

The eyes often make or break a realistic carving. Using glass taxidermy eyes, Steve made lids from ribbon epoxy. To achieve a uniform diameter, he rolled the epoxy between two pieces of Masonite. Kulis Karvit was used to blend the eyelid into the head.

To achieve the sheen on the beak, Steve first painted it with ultramarine blue, brown and black, then added Jo Sonja's Polyurethane Water-based Satin Finish Varnish. "After the paint was completely dry, I applied the varnish," adding, "I used about seven coats, buffing in between each one."





First Place—Junior Other Wildlife,
Christopher Bartolazzi, Steamboat Springs, CO,
“Rocky Mountain Bull Elk”



National Honorable Mention—
Professional Birds:
Don McReynolds, Colorado Springs, CO,
“Green-Wing Teal Hen”

First Place—Junior Fish:
Michael Dunn, Pittsburgh, PA,
“Fishing is My Dream”



Jeffrey Spiker of Lumberport, WV, says his ability to carving so much life into his “Otter” is based on two factors.

“You’ve got to carve something you know,” he says. “We have otters where I live and I see them in the West Fork River.”

Jeffrey says he also has been inspired by Desiree Hajny’s *Mammals: An Artistic Approach* from Fox Chapel Publishing. He suggests reading about the animals you want to carve and looking at many photographs.

A zoo is a good place to study and photograph wildlife from different directions.





First Place—Amateur Birds: William Milligan, Green Valley, AZ, “Chaparral”—road runner

National Honorable Mention—Amateur Birds: George Ginger, Manito, IL, “Desert Sunrise”—cactus wren



Although Steve Field's fawn did not win in the highly competitive mammal category, it was one of the judges' favorites. Using a taxidermy mount for reference, he first created a clay model to allow him to easily try different poses. Once the position was finalized, he made a pattern, then used it to carve the body, neck, head, ears and tail as individual pieces. The pieces are held together with glued dowels.

He added texture with only the woodburner. Acrylics paints were used for the fawn and the grass, which was swirled putty. Paint bristles were used to replicate the eyelashes. The tiny chin hairs came from an unusual source—his Lhasa apso.

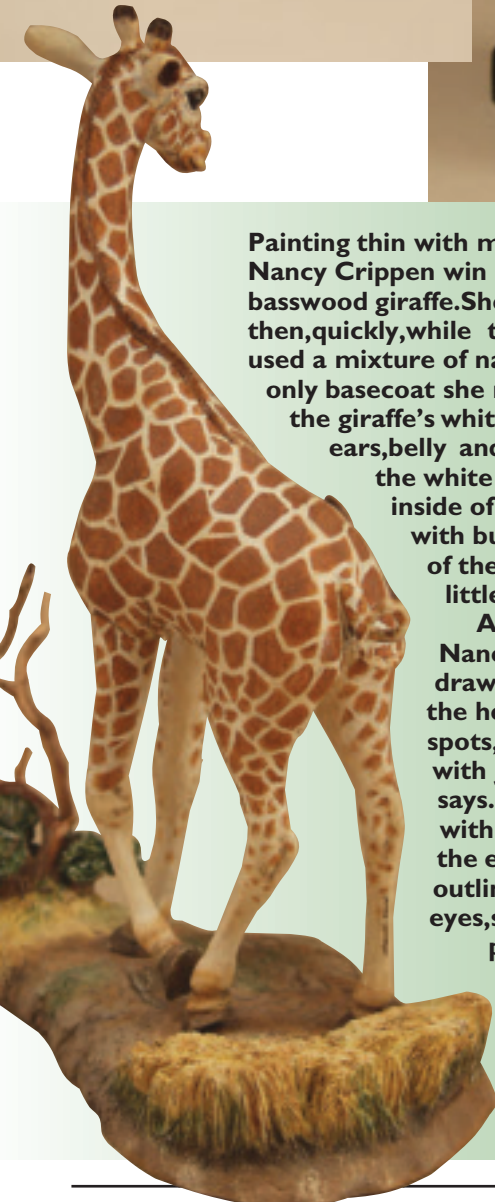


**National Honorable
Mention—
Professional Birds:**
Carol Andre', Jordan, MN,
"White Throated Sparrow"

**First Place—Amateur
Fish:** Earl Simrell,
Birmingham, AL,
"Ambush"—
natural wood carving



**National Honorable Mention—Professional
Other Wildlife:** Dan Hill, Seabrook, MA,
"Sssssly"—rattlesnake



Painting thin with mineral spirits and oil paint helped Nancy Crippen win a People's Choice Award for her basswood giraffe. She brushed on mineral spirits and then, quickly, while the mineral spirits was still damp, used a mixture of naples yellow and raw sienna for the only basecoat she needed. She left unpainted all of the giraffe's white areas such as the back of the ears, belly and bottom of the face. She painted the white areas with a cream color and the inside of the ears with a little white mixed with burnt umber. She painted the back of the ears with a cream mixed with a little gray.

After letting the paint air dry, Nancy used a no. 7/0 pencil to lightly draw the giraffe's spots from the top of the head down, a few at a time. "For the spots, I used three coats of burnt umber with just a touch of burnt sienna," she says. She painted the hoofs and tail with a thin coat of burnt umber and the eyes with dark burnt umber outlined with black. To highlight the eyes, she used a touch of the cream, placing a tiny dot at 10 o'clock on the right eye and 2 o'clock on the left eye. Lastly, she added shadows with a very thin coat of gray and mineral spirits under places such as the ears and folds of the skin.

People's Choice Awards

Junior Birds: Christopher Musco,
Hope, RI, "Welcomed
Guest"—chickadee on a feeder

Junior Fish: Michael Dunn, Pittsburgh,
PA, "Fishing is My Dream"

Junior Other Wildlife: Christopher
Bartolazzi, Steamboat Springs, CO,
"Rocky Mountain Bull Elk"

Amateur Birds: Aaron Eisenbach,
Pikesville, MD, "Saw-Whet Owl"

Amateur Fish: Ted Richmond,
Shawnee, KS, "Stream Acrobat"

Amateur Other Wildlife: Boyd York,
South Salt Lake, UT, "Sabre Tooth
Tiger"

Professional Birds: Fred Binning,
Maryville, TN, "Bufflehead"—duck in
driftwood

Professional Fish: Don Dubin,
Lincolnwood, IL, "Bluegills"

Professional Other Wildlife: Nancy
Crippen, Montgomery, AL, "Giraffe"

Employee Other Wildlife: James
Dixon, Salt Lake City, UT, "Wolves in
Deep Relief"

Little Black Duck

By Robert Buyer
Photography by Roger Schroeder

A great beginner's project that allows you to decide how much realism to carve

This is my first woodcarving by traditional woodcarving tools more than 35 years ago and the inspiration for this article.



Many of my students enjoy the little black duck project. A full-bodied yet miniature decoy, this duck can be carved with just the essential anatomical features of eyes, bill details and slightly raised primaries, making it a piece of folk art. For greater realism, it can be embellished with texturing and paint.

Students invariably want to start with patterns, which I provide, but I encourage them to change the pose whenever possible. In my own case, I never saw a pattern that I did not want to alter in some way. While the patterns here show an alert pose—the head is forward and upright—a more interesting look is to have the head slightly to one side. Turning the head complicates the carving because the pattern must be foreshortened and much more wood needs to be removed from that area after the profiles are bandsawed; or, a separate head must be cut out and attached. Despite the additional work, much is learned about carving techniques, and the revised design makes the finished piece more of an original than a copy.

I suggest research whenever possible. The patterns and steps I provide will help you achieve the likeness of a black duck, but seeing one in the wild or in an aviary will change your attitude about the subject. In effect, you develop empathy toward the bird and hopefully produce a better replica in wood. In my mind, the “complete” woodcarver journeys through a process that begins with research,

Materials & Tools

MATERIALS:

Wood:
Block measuring at least 3¾" high by 4" wide by 8½" long

TOOLS:

Carving knife
No.3 1" to 1½" gouge
No.5 ½" gouge

No.5 ½" fishtail gouge
No.8 ¼" gouge
No.9 ½" gouge
Small 60-degree or greater V tool
Large 60-degree or greater V tool
Rasp
Bastard-cut (relatively rough) file
Knife blade-shaped riffler
Compass

continues on with design, shaping, carving and surface finishing, and ends when the piece is signed.

In Touch with Handtools

While power accessories are faster, and in many cases are easier to use than handtools, they do not provide closeness to the material we cherish as woodcarvers—and that is wood. I believe handtools create an intimacy with the wood. Whether you carve as a hobby or professionally, you will probably enjoy it more when you feel the handtool slice or abrade.

For the black duck, you can comfortably shape the entire piece with just a few gouges, a carving knife, and some

Clockwise, from bottom, are my little black ducks: resting and finished with a homemade oil stain and carved eyes; alert and finished with a homemade oil stain and dowel eyes; and alert, with a homemade raw sienna oil stain and dowel eyes.



**“I BELIEVE
HANDTOOLS CREATE
AN INTIMACY WITH
THE WOOD.”**

—Robert Buyer

roughing and detailing tools that include a file, rasp and riffler. I suggest that you use the largest tool available that will comfortably make the cuts. An undersized tool requires that you repeat the cuts, adding unnecessary work. If the cutting edges are sharp, you should be able to hear the chips of wood come away with a strident, ripping sound. When possible, begin a cut at one side of the cutting edge and finish at the other. The cut will be easier to make with much less force exerted. And if the teeth of the files, rasps and rifflers are unclogged and sharp, they will compete with the best of power grinders and shapers for quick and efficient wood removal.

Wood Selection and Finishes

Several species of wood will serve for the black duck, including basswood, white pine, mahogany and walnut. All are available in sizes that make it possible to carve the little black duck from a single block of wood. If you laminate, an unsightly glue line will show unless the carving is primed and painted. Some woods, like mahogany and walnut, carve cleanly and crisply with sharp tools, but they also contribute a color to the project that is rich and even exciting. Basswood and pine are easier to carve, but they require a warm-looking finish to offset the natural but bland color of these woods.

Basswood is an ideal “canvas” for paints, and your black duck will not suffer from colors that bring out areas like the speculum, bill, side pockets and wings. Yet, there are simpler finishes. Many finishes, because they contain oil stains, tend to darken with age. A finish that keeps its original color

consists of equal parts of boiled linseed oil, pure gum turpentine and white vinegar. However, it does not mix well and must be repeatedly stirred. Applying this mix to pine gives the carving a

bright sheen that makes it look as though it’s been held under a water faucet; on dark woods it provides for an excellent finish. Apply with a brush or cloth. Let the wood stand for a few minutes, then wipe with a clean cloth or paper towel. Repeat the application several times over the course of a week and then at annual intervals.

Another good finish, one that gives the black duck a golden hue, is shellac. To apply, mix equal amounts of white shellac and alcohol. After the first application is dry, smooth the surface with Scotch-Brite, fine sandpaper or steel wool. Then, apply the shellac full strength. When dry, finish with one or more coats of a paste wax such as Butcher’s brand.

Once the little black duck is complete, you can display it on a table or mantel, but do encourage admirers to pick it up and “get in touch with it.”



About the Author

With a lifetime interest in arts and crafts, and a love of wood, Robert Buyer has been carving for over 35 years. A retired technical writer, the author of 14 woodcarving books, and a carving instructor for 25 years, Robert, with his wife, Margaret, runs the Buyer Woodcarving Studio in Norton, Massachusetts. For a schedule of classes conducted by top carvers from the United States and abroad, contact them at 508-285-9583.



After transferring both pattern profiles to the block, bandsaw the top view first. By reattaching the cutaway pieces with masking tape, the square block is restored and you can safely cut out the side profile. Also, drill holes for the mounting block before making the first bandsaw cut.



Transfer the side profile to a piece of flexible cardboard to make a simple template for the side pocket locations. Draw them on both sides of the cutout. The mounting or holding block consists of a piece of hardwood that measures approximately 1 1/2" thick by 3" square. Use 1/4" by 3" lag screws 2" apart.



Draw a centerline with a pencil, locate the width of the head, which will be 1 1/4" wide at the cheeks when finished, and pencil in the crossed primaries and upper tail coverts.



Outline the primaries and upper tail coverts with a large 60-degree or greater V tool. Sometimes called a parting tool, the V tool lays the groundwork for other tools such as gouges by making stop cuts.



Round the head and body with a large no. 3 gouge, taking off sharp corners. To keep the body as symmetrical as possible, carve a small area on one side and repeat the cuts on the opposite side.



Remove wood above the side pockets with a no. 9 1/2" gouge.



Continue rounding the body with the large no. 3 gouge and remove wood under the tail and primaries.



For cutting close to the penciled-in primaries and upper tail coverts, use a carving knife.



A no. 5 1/2" fishtail gouge is ideal for removing wood between the primaries and upper tail coverts because its tapered end maneuvers nicely into corners.



STEP 10
A duck's head has a channel in front of each eye that allows it to see forward. Use a no. 5 $\frac{1}{2}$ " gouge to carve the channel.



STEP 11
A rasp followed by a bastard-cut (relatively rough) file removes wood quickly and blends one carved area into another. If you use a half-round profile, the rounded side effectively shapes and smooths concave areas while the flat side does the convex surfaces.



STEP 12
Shape the bill with the carving knife, working from the head to the tip to avoid digging into the wood.



STEP 13
Separate the upper and lower mandibles with the knife. Slightly reduce the width of the lower mandible so that the upper overlaps it, and define the "nail" or raised tip on the end of the bill.



STEP 14
To locate the eyes, position the pointed tip of a compass at the end of the bill and scribe an arc with the pencil end on both sides of the head. To find the center point for each eye, scribe another arc with the pointed tip on the centerline at the top of the head. Draw a $\frac{1}{4}$ "-diameter circle for each eye.



STEP 15
Separate the bill from the head feathers with a small 60-degree or higher V tool.



STEP 16
Outline the eyes by "spinning" a no. 8 $\frac{1}{4}$ " gouge around the pencil lines.



STEP 17
Remove wood from around the eyes with the gouge used in the previous step.



STEP 18
You can use the carving knife or a knife blade-shaped riffler to round the eyes.



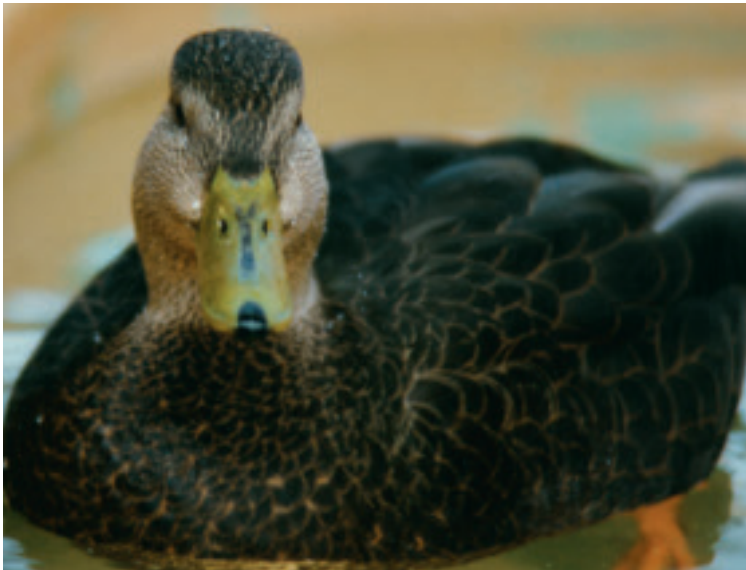
Details on the head include the nail, mandible separation, the boundary of the bill and head feathers, and the nostrils, all of which can be done with the knife. The nostrils should first be outlined with the no. 8 $\frac{1}{4}$ " gouge.



After roughing out the black duck and establishing the details, scrape the surface with the knife or a small cabinet scraper, being careful not to dig the cutting edge in. This facilitates sanding, which is the next step.



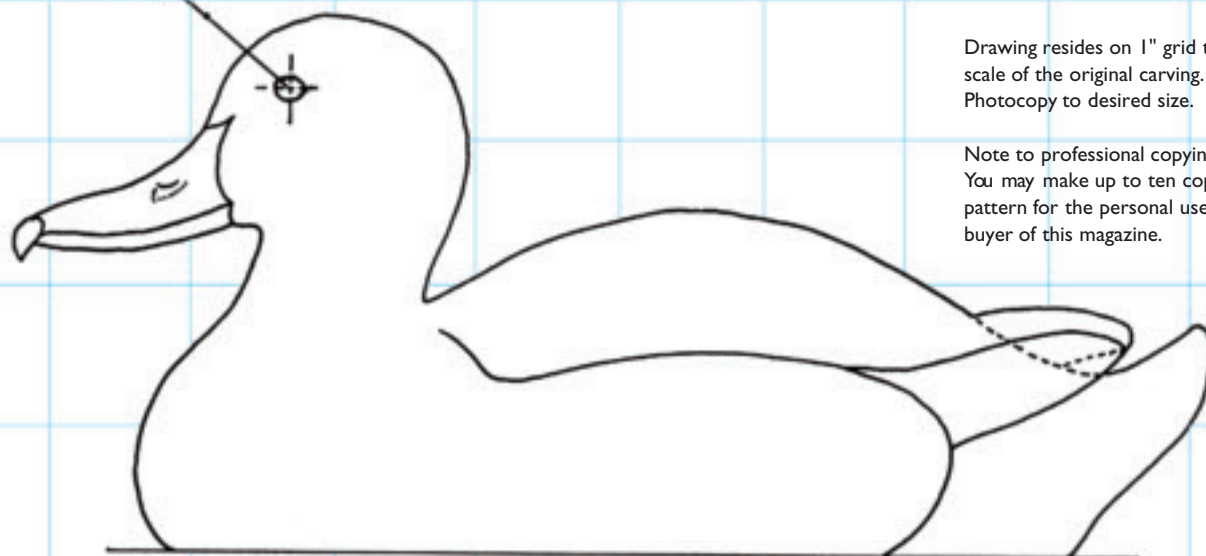
Rinse the wood in warm water to raise the grain and expedite sanding. Start with 120-grit sandpaper and repeat with finer grits until you feel that the bird is smooth and relatively scratch free. You should go to at least 220-grit sandpaper. Back up the paper with a thin piece of wood or dowel to get into tight areas. You are now ready to apply a finish or paint.



You'll find black ducks in a variety of fresh and brackish water areas in or near a forest environment. Lakes, ponds and tidewater bays and estuaries are typical habitats. Black ducks are larger than mallards, but similar in body shape. These photos were shot in an aviary by Willy McDonald, owner/operator of the Duck Blind in Richland, Michigan, www.theduckblind.com.

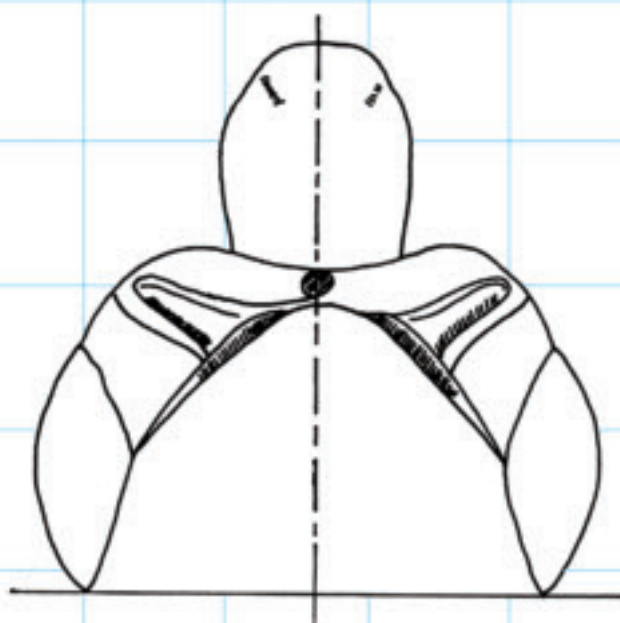


Use a $\frac{1}{8}$ " drill bit
for inserted eyes

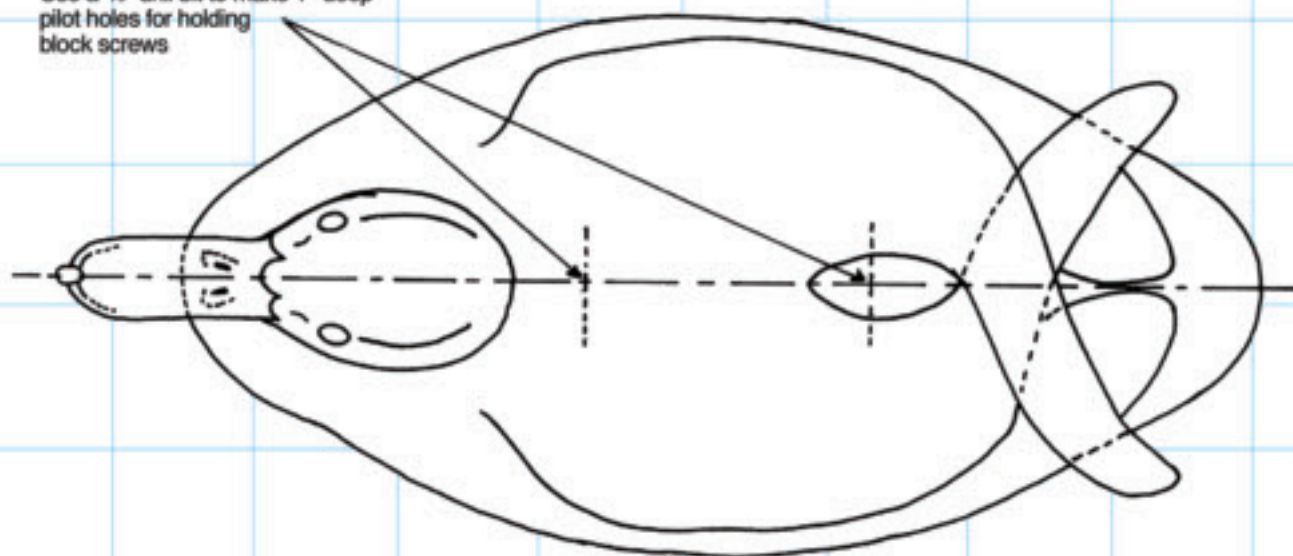


Drawing resides on 1" grid to the
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Use a $\frac{1}{8}$ " drill bit to make 1"-deep
pilot holes for holding
block screws



Sandpaper

WCI brings you carvers'-only answers to your common questions—What do I use and when? How do I sand my carvings? And what's new in sanding products?

By Mike Way,
contributed to and
photographed by
Roger Schroeder



The array of sanding materials and accessories on the market often makes choosing the right product mind boggling.

Many carvers, especially those doing caricatures or chip carvings, may frown at the mention of sandpaper, but I tackle projects from ornamental pieces to wildfowl that benefit greatly from some judiciously applied hand sanding. In fact, I consider sanding to be one of the most important steps in determining the final appearance of my carvings.

Why Sandpaper?

Even in the age of the pyramids, craftsmen used sand to shape and polish their projects. Centuries later, woodworkers glued sand or ground glass—the English sometimes refer to sandpaper as “glass paper”—to a backing. Or, they used sharkskin where available because of its abrasive texture. Today, minerals are still applied to a backing, including synthetics that

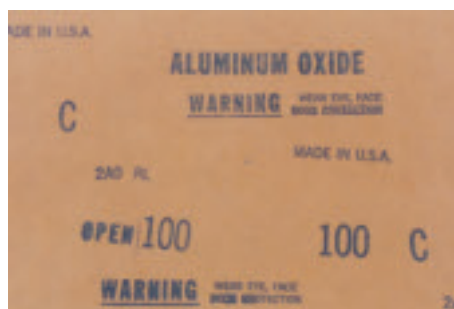
have been around for a long time such as aluminum oxide and silicon carbide. Of note to woodcarvers are the newly engineered minerals that have been designed for optimum performance for specific applications.

Whatever the material used, the goal is the same: to cut wood and ultimately smooth it. But unlike an edge tool or a rotary bit, sandpaper cuts only on a minute scale, so patience is a must. Realize, too, that as the minerals break down or become dull, they cannot be sharpened. Consequently, sandpaper, while very useful, ultimately becomes the most disposable tool in your shop.

Gritty Issues

Find a piece of very coarse sandpaper—60 grit, for example—and take a close look at it. You will see what looks like hard, jagged-edged

grain-size bits of minerals. The actual determination for grit is a screening process that separates the minerals by size. The screen for 60 grit will have 60 wires per inch in both the warp and the weft or 360 holes per square inch. This allows for quite a bit of undersized material and invariably, owing to the process, some oversized. The Europeans, on the other hand, use a much more refined screening process that results in a very uniform mineral size. All papers that are made using the European process have the letter “P” in the rating. The Europeans also use a slightly different wire size in the fine screens that produces a slightly coarser material than our grit ratings. This explains why they seem to cut faster. 3M is now using the European process for their better papers, including its SandBlaster brand (see sidebar).



Turn to the back of a sheet of sandpaper for a wealth of information. This paper is aluminum oxide, 100 grit, open coat.

How much wood you want to remove depends on grit size. Turn a sheet of sandpaper over, and you will find a lot of printed information that includes the brand, the kind of abrasive mineral used and a grit number. The lower the number, the rougher the sandpaper; the higher the number, the finer the paper. It's easy to see individual particles of very coarse sandpaper like 60 grit, but when looking at a piece of 600-grit paper, you won't see much more than a relatively smooth surface unless it is viewed under a strong magnifying glass.

Another factor that enters into an understanding of sandpaper is the bond. Sandpapers are either open or closed coat. "Coat" refers to how densely the abrasive grit adheres to the surface. Open coat has greater spacing between the grains, which prevents it from clogging up as quickly with wood residue. Closed coat means that 100 percent of the surface is covered with grit. The paper has good finishing properties, but it will clog more rapidly with sanded material.

Here are ranges of grit size and their degree of coarseness and fineness:

40 to 60	=	coarse
80 to 100	=	medium coarse
120 to 180	=	medium
220 to 320	=	fine
360 and up	=	very fine

Try sanding a carving or even a rough board, working through several grits in order of increasing number. Then rub your fingers over the wood after each sanding. You will be amazed

15 TIPS FOR USING SANDPAPER

1. Regain your focus Sanding helps you determine where to remove additional wood throughout the carving process. Whenever I lose the focus of what I want the final piece to look like, I put down the tools and spend some time sanding. The shape of duck heads often confuses me, and I have to stop carving to visualize exactly where and how much wood needs to be removed. When I reach a spot like this, I put down the cutting tools and sand everything smooth while contemplating what needs to come off next. Regardless of the piece being carved, this change in focus allows my hands, eyes and mind some quality time to perfect a shape that is not only pleasing to the eye but also to the touch.

One gauge I use to judge the quality of my carvings is the willingness of people to touch or handle the finished pieces. Time spent sanding helps me achieve the final shapes necessary to achieve this. However, used indiscriminately, sandpaper can blur small forms and take the sharpness away from where it needs to be retained. Making a shape smooth does not automatically make the shape a good one.

2. Don't skip the scratches Start with a coarse-grit paper and progress through a series of finer grits until the desired finish is achieved. The reason is that each finer piece of sandpaper removes scratches left by the previous grit. If you think that skipping grits will save time, you may end up sanding longer just to remove scratches left from the previous sanding.

3. Sanding across the grain is no gain I'm sure you've heard an old adage that warns about sanding across the grain. Taking that approach produces deep scratches that are hideous to look at and are challenging to remove. But, most carvers don't realize that more wood is removed when you sand across the grain. A compromise for

early stages of sanding is to sand at a moderate angle to the grain. More material is abraded away, but the scratches are less visible. However, as you work incrementally through the finer grits of sandpaper, sand only with the grain.

4. Save the cutting edge Since sandpaper sheds its particles, make sure that you remove them with a cloth or old brush before carving. Grit quickly dulls a finely honed cutting edge.

Heavy coats of primer and paint, as seen in this photo, will fill scratches left by coarse sandpaper that may be otherwise impossible to hide.



5. Prime for smoothness If you are painting a project, consider applying a heavy coat of primer, which fills small scratches left by coarser paper. Then, smooth the primer with a medium-grit paper and finish up with fine grit.

6. Beware of over-sanding Consider the kind of wood you are carving before over-sanding. Soft and coarse-grained woods such as cedar do not need as much fine sanding as basswood, which does not require the same effort as a harder wood like oak. In general, softwoods take less work to sand smooth than hardwoods, and you can probably skip some grits in your incremental sanding.

7. The stain game When sanding, keep in mind that over-sanding to the point of polishing the wood surface limits the amount of stain the wood can absorb. And if a stain



How a stain soaks into the wood after sanding is sometimes dramatic. The oak block on the left was sanded with 100-grit paper, the block on the right with a series of papers ending with 220 grit. Both were given the same stain.

is used, the primary goal is to sand out nicks or scratches that will otherwise be magnified when the stain dries. If the imperfections are bothersome, you will probably have to re-sand.

8. Fresh sandpaper, please Use fresh sandpaper whenever possible. Remember, the primary advantages of this tool are that it is fairly inexpensive and disposable.

9. A question of balance When using water as a lubricant, do not let the surface dry out. When excessive wet waste builds up, wash it away.

10. Upon further review If the paper becomes clogged after only a short period of use, check the surface being sanded. If damp, let it dry out thoroughly. If it is too resinous, try a different type of paper.



A sanding block, which helps ride over soft spots in the wood, can be as simple as a pointed dowel wrapped with sandpaper.

11. Sand evenly Simply holding sandpaper in your fingers can result in uneven sanding. The paper sinks into the softer areas and rides high over the harder ones, resulting in hills and valleys. Use sanding blocks or sticks whenever possible because they ride over the harder areas and

prevent the softer ones from forming depressions. These devices also allow you to apply both hands to the sanding process, and greater force can be exerted. Blocks and sticks can be made from furring strips, dowels, pieces of molding, or paint stirrers. These can quickly and easily be shaped for almost any project. Simply wrap or glue the sandpaper around the block. If you desire a lighter touch with the sandpaper, cut out a pad from a piece of sheet cork and glue it to the block. Even a piece of packing Styrofoam can be shaped and covered with sandpaper.

12. Keep it unclogged Whenever possible, remove glue from the surface prior to sanding. Glue tends to quickly clog sandpaper. Use a knife, chisel or sharpened scraper if necessary.

13. Repair with moisture To repair a dent in the wood, place a small drop of hot water on the damaged area. Similarly, if a super-smooth finish is desired, wipe the surface with a warm, damp cloth. The warm water will penetrate the surface and raise the grain, which can then be sanded smooth. In some woods, the stain or sealer will raise the grain, requiring additional light sanding.

14. Try scraping For an extra-fine polished look, scrape the surface as the final step before applying a finish. Again, raise the grain with a damp cloth; then use the sharp edge of a piece of steel, glass or plastic held perpendicular to the surface and scrape with light pressure in the direction of the grain. Professional cabinetmaker's scrapers made from steel can be purchased in most fine woodworking catalogs along with directions for their use.

15. Keep paper cool and dry: Store sandpaper in a cool, dry place and keep the sheets flat. If they were purchased in a cardboard sleeve or box, leave them in the packaging. With the exception of wet-and-dry paper, dampness may cause the adhesive to fail or weaken, and grains will detach.

at how much change in the surface can be detected with just the fingertips. If that isn't convincing enough, hold a strong light at a fairly oblique angle to the surface after each grit has done its job. Light and shadow will easily reveal your progress.

The Paper Chase

Walk into the local home improvement center or hardware store and you'll discover an array of sandpaper. Most are available in a variety of sheet sizes, and in many cases the smaller sizes are either the largest sheet quartered or cut into thirds. Many brands come in packs, some with as many as 50 sheets. The attractive packaging is usually an attention grabber with some basic usage guidelines, but nothing is written that tells if it's the right paper for your next carving project. Here's an overview of the four most common sandpapers and their properties:

Emery paper is cloth-backed with water-soluble glue. A natural, black abrasive, emery is ideal for polishing and smoothing metal and typically requires an oil lubricant. The backing is a jean material and very durable. While it is commonly found with other sandpapers, it is not recommended for wood because it does not sand wood very well and it clogs quickly.

Silicon carbide is a very sharp and very hard mineral used in wet-and-dry sandpapers. An interesting aspect of silicon carbide is that as it dulls, friction causes the dull material to cleave, or fracture off, leaving a new sharp surface. Since the backing and glue are designed for use with water, the paper can be rinsed to remove any clogging. Some silicon carbide papers are treated with a zinc stearate coating to prevent clogging. This gray soap-like coating sometimes leaves a residue that can reduce the adherence and finish of water-based finishes, although it does not affect oil-based finishes. Because it sheds grit, silicon carbide should be used only for final sanding or sanding between finishes to avoid dulling your tools. I used to rely on

silicon carbide paper a great deal since it came in a wider range of grit and lasted longer owing to its heavier weight backing. New materials, which are described below, have eclipsed my usage of silicon carbide almost completely.

Garnet is another mineral used for sandpaper and is well suited for wood. Sharp, yet not terribly hard, garnet will actually dull quicker when used on paints and varnishes than when used on wood since it requires greater heat and friction to fracture the surface. Garnet especially shines when used on end grains, although it can actually burnish the surface, which will affect how stains and colors are absorbed. It dulls as it sheds particles, so care should be given to dust off the carving to protect your finely honed tools.

Aluminum oxide is probably the most common paper on the retail market and is a good all-around paper for woodworking. It is both cheap and readily available and does not fracture, as do the silicon carbide and garnet.

I use coarse-grit aluminum oxide primarily for rough work because it removes wood quickly. For example, I follow up with the sandpaper after using a rasp to rough out decoy heads and bodies. I work with the finer grades between finish coats or whenever a cheap, disposable paper is all that is required.

Some of the specialty sanding products use a "semi-friable" ceramic aluminum oxide, designed to re-fracture to increase the life of the paper. If you are not sure what type of mineral is on the paper, it might be a good idea to dust off the piece carefully after sanding to protect your cutting edges.

Backing Materials

There seems to be a rule of thumb that the stiffer the backing of your sandpaper sheet, the deeper and faster will be the cuts made. Softer backings, however, provide a smoother finish. Here are three backings you should be familiar with:

Ordinary paper is a cheap backing, although it seems to be adequate for most sandpaper. Paper-backed sand-

paper for power tools usually has more durability than paper sold for hand sanding. Don't expect this material to last very long, especially when used vigorously. It creases and ultimately tears.

Waterproof paper is essential when the sandpaper is used with a lubricant such as water. Turn over a piece of this paper, described above as wet and dry, and you will notice that the back has a darker, glossier appearance than its ordinary paper counterpart.

Cloth-backed sandpaper is the most durable of the three and should not be confused with emery cloth. Bird carvers, in particular, favor this paper because of its flexibility. I find it extremely helpful for getting into small areas and for its flexibility on curved surfaces. I also like it for final shaping of bird bills and feathers. Although expensive, a little goes a long way and it lasts long time.

True Grit

You probably thought, before reading this article, that sanding is pretty basic stuff. Actually it is once you get a feel for grit and types of paper available. But I also believe in trial and error and a plan in mind of how I want the piece to be finished. For all occasions, then, I keep lots of sandpaper on hand in almost every grit from 60 to 400. I have been so pleased with the European papers and SandBlaster brand products that I have stopped stocking the silicon carbide products.

About the Author

Mike Way, his wife and son, live in Surfside Beach, South Carolina, where he tries to keep at least one work in progress and still find time for trips, fishing and work. A current goal is to create a string of working decoys that will pass as decorative in the off-season.

SANDING PRODUCTS WORTH A CLOSER LOOK



New products on the market, such as Norton's 3X sanding pads, are flexible, tear resistant and outlast most papers.

New to the market are 3M's SandBlaster and Norton's 3X products. Available as papers, pads and sponges, these accessories use specially engineered particles with anti-load coatings that do not contain zinc stearate and will not affect finishes. A real advantage of the blocks and pads, which are flexible and tear resistant, is that they can be washed and reused numerous times. More expensive than other brands, these durable products cut faster and last longer, making them well worth the added expense. Check out your local home improvement center or hardware store for availability.

Swiss and German-made cloth-backed sandpapers are real friends to woodcarvers. Backed with jean-weight cloth, they have abrasive grits made from sharp, extra-tough

materials. These sandpapers come in rolls, ranging in grit size from 80 to 500. Durable, they can be flexed and rolled to fit sanding devices or folded to get into crevices. Power carvers favor cloth-backed papers because they can be wrapped around a split mandrel or a foam-cushioned sanding drum. They are available from Little Mountain Carving Supply, 800-752-7573, www.littlemountaincarving.com; Fin and Feather, 519-542-8504, www.woodcarvingsupply.com; and Smoky Mountain Woodcarvers Supply, 800-541-5994, www.woodcarvers.com.

Check out Royce Sales (800-684-9262; www.sandpaper.ca) for Star Sanders and nail files. Consisting of flexible cloth abrasives placed back to back in alternating layers on a mandrel, the Star Sander works nicely on carvings with lots of details. Royce also stocks a wide variety of the European papers.

The nail files come with foam and aluminum centers. They are also available as mini-nail files. All are excellent for sanding a variety of contours.

Dust Collector:

The Bargain Version

If you own the fan, this design will cost under \$10

By Elmer Jumper

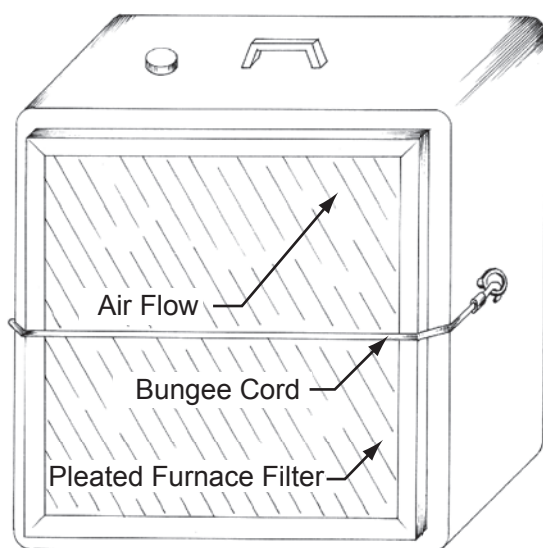
Dust collectors come in all sizes and shapes and can run in the hundreds of dollars. Even the poor man's versions I read about will cost the price of a dinner at a good restaurant. But if you already have a 20" window or floor fan that you can spare for the shop, my version will cost less than \$10.

The secret to making the dust collector is the home air filter sold for furnaces. A pleated filter measuring 20" square by 1" thick costs as little as \$4 and delivers several months' worth of performance. The pleated filter has wire reinforcement, so it should withstand an occasional but unintentional contact.

Many fans have side impressions that can be knocked out. If not, drill a hole on both sides to hold eyebolts that are secured with nuts and fender washers. By attaching a bungee cord to the eyebolts, the filter is held in place. Make sure to check the direction of airflow recommended on the filter, and turn the fan so that it is acting as an exhaust unit instead of an air circulator directed at you.

The dust collector will work on the floor or on a bench top. It can even be suspended from the ceiling provided there is a handle. But turn the knob on before hanging the fan and then plug it in to prevent a mishap. Hang the handle from two hooks to prevent the fan from oscillating.

Regardless of where you place the fan, it will effectively gather dust generated by power carving if set at a high speed. Set at a low speed, the fan will gently remove smoke created by woodburning.



About the Author

A carver, who enjoys turning household items into useful tools and accessories, Elmer lives in Philadelphia, Pennsylvania.

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Carve a Sign

By Andy Fairchok,
photography by Roger Schroeder

With a few tools
and these step-by-step
instructions, you'll be
making your own
in no time

Carved signs have many applications. I particularly enjoy seeing them announce a house number or family name. Mounted to the dwelling or to a post, a hand-carved sign commands attention. It also suggests a sense of permanence, as if to say: We're here for good.

When I decided to carve a sign for my property—mine is mounted on the garage—I chose a parchment scroll design. The first step in creating a parchment scroll is learning to draw curls. My personal sign has all four edges curled forward. Having them curl behind is also an option, although the project demonstrated below has only the top and bottom curled forward (see sidebar for “More Ideas”).

If you have trouble understanding how a parchment scroll comes into being, take a piece of typing or printer paper and make concave-shaped cuts from edge to edge on two opposite sides. Roll up from the top or the bottom and a parchment curl almost immediately appears. Unfortunately, wood does not easily bend, even when reduced to veneer thinness, so the appearance of curls must be carved.

By adding narrow appliquéd strips of wood to the sign panel, the bulk of the curls is quickly achieved; and most of the carving is confined to the ends to make them look like curled parchment.

Perfect Pine

Many woods are available that carve well for a sign, but not all of them hold up outdoors. Basswood is one species that quickly rots once the protective finish wears away. Cedar and redwood withstand the elements, but they are not easy to carve. I recommend eastern white pine since it carves crisply and accepts most finishes. When sealed

properly, it stands up to the weather. In my area of upstate New York, the species is fairly common and relatively inexpensive. To keep the cost down, I suggest that you avoid clear or knot-free boards. Check around at a lumberyard or home improvement center for a length that has few knots or one where the knots are widely spaced. The wood between them will be as good as the clear variety.

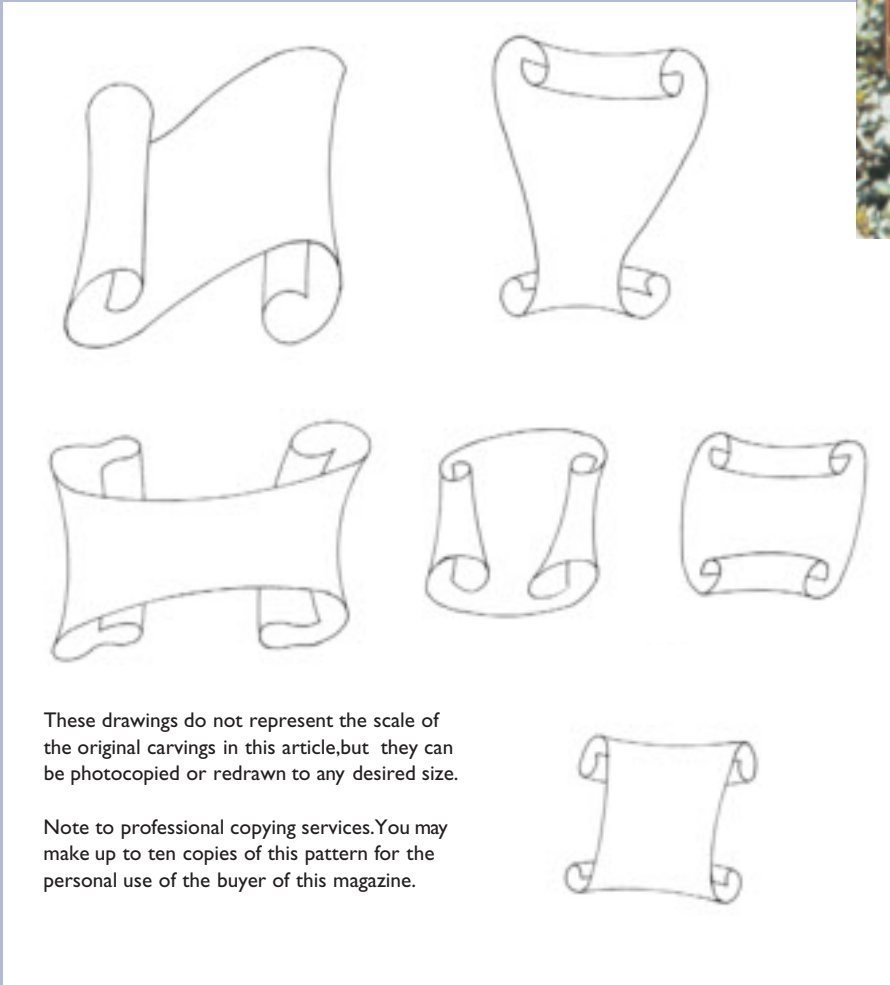
The ABCs of Sign Carving

The choice of available lettering styles is almost staggering. Alphabets and numbers range from simple block forms to ones so ornate that even the Victorians would have winced. Many can be taken from a Microsoft Word program. I like letters and numbers that have some fluidity to them. They are much more appealing and interesting than a font like Arial often selected by computer users. For the project, I combine two slanting script styles. While an obvious tribute to the company that publishes *WCI*, the word *FOX* has the essential curves and straight lines that lend themselves to any name or number combination that you may select.

MORE IDEAS

Designs for parchment scrolls are numerous. Several examples are shown, including my own house sign, but others are possible using some creativity and imagination.

A lot of work went into this very ornate house sign. The wood around the sailboats was cut out, the dolphins were appliqued, and a separate hanging number sign was created. A custom-made wrought iron bracket gives the finishing touches.



These drawings do not represent the scale of the original carvings in this article, but they can be photocopied or redrawn to any 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.



Script lettering give this restaurant sign a fancier, more elegant look. The green background and posts were chosen so that the sign would blend in with its surroundings.

Photos from *Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding*, by Greg Krockta and Roger Schroeder

Essential Tools

After carving the ends of the curls with two or three different gouges, I start shaping the letters with a V tool. Not only does the tool remove waste wood, but it also establishes the trough of each incised letter, a look that is very appealing on a carved sign.

Since V tool angles range from 24 degrees to over 90, the one you choose for your own project will depend on the width and depth of the incision you desire. For example, a narrow V tool will make deep letters

and numbers. For this project, a 60-degree V tool works well.

Other essential tools include chisels and gouges. The sizes needed depend on the shapes of the lettering. Long curves require fairly flat gouges. However, I do favor a no. 3 gouge whenever possible because it does not create unsightly steps when cleaning up the walls of the incisions. Instead, the tool leaves facets, which are much easier to pare away later on.

I also recommend a fishtail over a straight gouge for two reasons: First,

you can more readily see what the cutting edge is doing. Second, a fishtail cleans up the corners in serifs more easily than its straight counterpart because of its shape.

A carving knife is another useful tool to have handy. I also use it when working on serifs. With a sharp point, the knife gets into tight corners that defy even the smallest gouge or chisel.

Finishing Touches

After finishing the carving, I lightly sand off the surface pencil marks with



STEP
1

Instead of removing a lot of wood to give the appearance of curled parchment, edges, cut strips as long as the sign panel. For this project, I used 2"-wide by 3/4"-thick stock and rounded the curls with a carving knife and a block plane.



STEP
2

The strips are placed on the top and bottom of the panel and attached with waterproof glue and screws that are inserted through the back of the panel.



STEP
3

To blend the curls into the panel, use the flat side of a chisel.



STEP
4

Use a gouge that conforms to the curling edge of the roll and make a stop cut. In this case, a no.3 gouge is chosen.



STEP
5

With a fairly flat gouge, remove wood up to the stop cut made in the previous step.



STEP
6

You have many options when carving the ends of the curls, including back cutting or undercutting slightly, as demonstrated here. This technique contributes to making a shadow, which suggests a hollow. To further enhance the hollow, apply a dark stain before the finish coats.



STEP
7

Make sure that the sign is mounted securely before carving. Here it is attached to a backing board held in a vise.



STEP
8

Start removing wood with a V tool. Carve down the center of each letter or number, making sure that the cutting edges of the V do not go outside the lines. Also keep an eye out for grain changes and be prepared to reverse the cutting direction of the tool.



STEP
9

Use the tool on all components of the letters, including the long cross stroke on the F.



STEP 10

When carving the corners, work from the outside in.



STEP 11

After the waste wood is removed, begin cleaning up the incisions. The corner of a no. 3 fishtail proves useful on the end of a serif.



STEP 12

A knife with a narrow blade is an excellent choice for taking out a chip in the corner of a serif.



STEP 13

Using a gouge with a curvature as close to the letter outline as possible, start smoothing the walls of the incisions.



STEP 14

Small tools, especially fishtails, are good choices for short or narrow areas.



STEP 15

When working on a convex line, don't be tempted to turn the gouge over so that it is bevel up. Instead, rely on a flat chisel or a no. 3 gouge with the bevel down. This approach prevents the corners from digging in.



STEP 16

A chisel slightly skewed with gently rounded corners is excellent to clean up the letters since it neatly slices the wood without the corners catching in the grain.



STEP 17

Final cleanup with the skew chisel.



STEP 18

Where a chisel or gouge is impractical, use a knife for final clean up.

a sponge sander, being careful not to touch the insides of the letters. Even where slight facets or gouge marks are unavoidably left on the walls of the incisions, sanding them away gives a machine-carved look. Tool marks make it clear to the viewer that the project was done by hand.

Before applying the finish, I do suggest that you take the sign outdoors and look carefully at the carved lettering. A different light source quickly reveals places that need more work. In fact, I often wait a day before I take a close second look at the sign.

One problem that may seem difficult to overcome is a poorly defined trough to an incised letter. If that occurs because the apex of the V tool is too flat, I suggest you correct the problem with a double-beveled straight chisel. Lightly tap the chisel with a mallet as you follow the trough of the letter. This tends to better define and sharpen the appearance of the letters. An alternative is to use a burning pen with a sharp tip at a

moderate heat setting that will also make the letters stand out.

After cleaning off the sanding dust, I seal the sign with two or three coats of shellac to give the sign a nice mellow tone and seal knots if they are present. A very light sanding and a spray coat of polyurethane also produce a fairly weather-resistant finish.

When water collects on wood, it quickly degrades a finish and ultimately rots the wood. To counteract those problems, I drill two small drainage holes down in the groove between the lower curl and the panel. The holes exit the back of the sign so that water has a place to escape. Taking this precaution should provide your house sign with many years of service.

About the Author

Andy Fairchok is a retired IBM systems designer. A carving instructor, writer and distributor for Kurt Koch books and tools, Andy is relocating to Hawaii where he plans to teach woodcarving.

Further READING

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Design Your Own Caricature or Portrait

Combine two carving styles for photo-finish results

By Phil Gonsowski

When I got a call from Sheila Schroeder, wife of *Wood Carving Illustrated's* Editor-at-Large Roger Schroeder, I was surprised but delighted with the prospect of a commission. Sheila wanted a gift for his 58th birthday that would be both memorable and a constant reminder of her well-known husband, especially when he is on the road collecting magazine articles. After seeing a relief bust I had carved of baseball legend Ty Cobb (see Editor's Note), she felt I was up to the task of doing Roger.

This article shows you my approach for creating a caricature portrait. Though Roger is the subject, as I take you through the steps from concept creation to final shaping and finishing, you'll learn lots of tips, tricks and techniques that you can incorporate into your own carvings.



Roger's photos were shot from a variety of angles, but the camera was kept at a constant distance so proportions could be compared among the pictures. Roger posed with the denim shirt, which I was asked to include as part of the bust.

Decisions

Before I laid a carving tool down on my workbench in preparation for the project, a number of decisions had to be made about Roger's portrait in wood. The most important was the pose. I asked that Sheila take numerous of pictures of him, mostly from the mid-chest up and from as many perspectives as possible, including the top of the head. I also advised her to take all pictures from a set distance, which would allow me to enlarge different shots without losing the overall proportions. Roger took liberties with some



My latest commission is a bust of WCI's Editor-at-Large Roger Schroeder. Much of the portrait is based on realism, and key elements such as the nose and ears were carved as accurately as possible. But some facial elements were slightly exaggerated to suggest a caricature.

of the poses, making bug-eyed and even clownish faces. He also removed his eyeglasses for the first round, but a second photo shoot had him with glasses. After studying the photos, I made a series of sketches, which I presented to both Sheila and Roger.



Roughout-carving went quickly. Note that the centerline is not following the curvature of the wood. Instead, I drew it as an arc to represent the shape of Roger's turned head.

Exaggerating Realism

I enjoy carving busts, especially of people I know or of those who are readily recognizable. Since my Ty Cobb portrait is as much a caricature as it is a realistic portrait, it gave me the incentive to broach two kinds of carving styles with Roger's bust: most of the details would draw on realism, yet I would exaggerate some of the features.

I sometimes quip that I can't make a mistake with a caricature. I really believe that I am able to achieve a likeness without wearing a straitjacket that confines me to minute details. By taking some liberties, then, I can be more relaxed with the carving and also finish it in a shorter amount of time. Both Sheila and Roger gave thumbs up to my approach.

Good caricature carvers have a textbook understanding of anatomy. The creativity derives from exaggeration, which is often equated with proportions. I asked myself: Would I give Roger a big nose and elongated ears? Or, would a crooked-toothed smile be appropriate? I chose a subtle approach that exaggerated a few areas: the size of the ears, the eyebrow ridges, the smile lines, the squint of the eyes, and the cheek muscles. What resulted is an impish but realistic-looking Roger who has figuratively "eaten the canary." Thanks to those subtle changes, there's a pose that speaks volumes about what might be going on in the mind of the writer.



Even with numerous reference photos and a well-executed pattern, my greatest challenge was whether to have the eyeglasses as part of the sculpture and how to give them the illusion of foreshortening.

Photo Start, Photo Finish

I was so pleased with my Ty Cobb carving, a high-relief portrait that fit nicely into a 3"-thick piece of basswood I had won in a raffle, that I was determined to repeat my success with this latest sculpture. I immediately purchased basswood measuring 3" thick by 8" wide by 18" long.

Having good photos helped me decide on the final pose: a three-quarter view that would be just the right size for this piece of wood. The head is turned so much that the left ear is not visible. The portrait doesn't seem to suffer from the Van Gogh cut. Instead, the head appears animated with a sense of purpose. The static look of those sculptures so often seen in art texts is definitely absent.

The photos also provided me with a template for arriving at preliminary sketches that were proportionately accurate. Using acetate paper, I made tracings of the photos and then enlarged them to arrive at a head size that fit the width of the block.

Fortunately, Roger posed in a denim shirt that he wanted as part of his bust. I kept the shirt details, which included a button, collar and stitching, as realistic as possible, and the photos were a good reference for studying how denim

creases and folds. Toward the end of the project, I did use a real shirt to help me visualize the folds I added to the lower part of the bust.

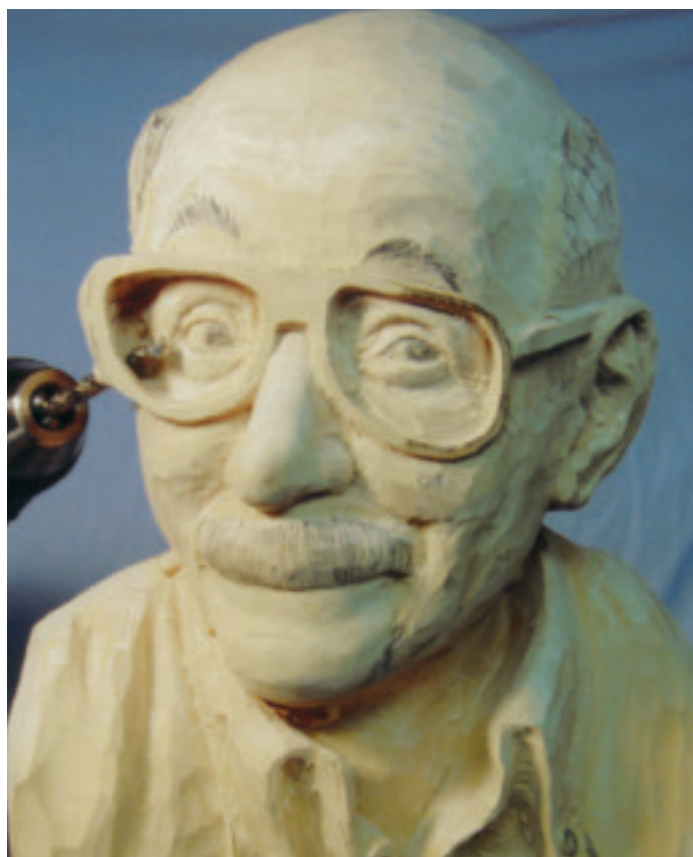
Since Roger insisted that I enter the finished piece in our carving club's annual competition, I had to get started as soon as possible. Work on the bust went fairly quickly, but there were some obstacles to overcome.



I was able to carve Roger's portrait in a piece of basswood that measured 3" thick. The three-quarter view has the head turned so much that the bust's right ear was omitted from the carving. The books-as-base consists of two individually carved volumes that were skewed to each other to provide interest.

Challenges

To make the eyeglasses part of the bust, or carve them separately? That was a question that plagued me from the beginning. But I decided that I would carve them as part of the face until they broke or were too fragile to keep in place. There was some chipping and separation of grain on top of the frames, and that worried me for a while. To combat the problem, I soaked the fragile parts with Krazy Glue, which halted the breakout. After the wood hardened, I felt that I could finish carving the eyeglasses in place.



When I felt confident that the frames would not break apart after reinforcing them with Krazy Glue, I began the separation from the face with a drill bit and power drill. I then enlarged the hole with increasingly larger gouges.

I did not carve the earpiece on the bust's right side until all the features were well established. To prevent this area from breaking, I opened up the space between the earpiece and face with a drill bit. I then enlarged the hole with gouges in increasingly larger sizes. This was an operation that required a delicate touch. Leveraging or prying out pieces of wood could easily have thwarted my goal of having the eyeglasses as an integral part of the sculpture.

Another challenge was dealing with the three-quarter pose in the block. If I had done Roger's bust completely in the round, basswood about 5" thick would have been required. I had a little more than half that to work with. To keep most of the facial features on the bust's left side intact—with the obvious exception of the ear—I had to compress them. Relief work, whether on a coin that has a raised surface a few thousandths of an inch thick, or on a portrait like this one, is about illusion that comes from planned distortion.

Following the pattern I developed made it easy to compress the right side of the face, but the eyeglasses again posed a problem. They could not conform to the face as they would in reality. Instead, I carved the right half of the frame unnaturally far from the eye while the left side is much closer than it would be on Roger's face. At the same time, I made the right half of the frame narrower than the left to carry



As a woodcarver I feel entitled to use any tool that helps me accomplish the finished composition. Here I used a riffler to smooth a hard-to-access area behind the collar.



Sandpaper is another important tool that I used to remove gouge marks and facets on the face and head. By making the “skin” smooth, I actually took over a decade off Roger’s present look. The author-writer was very appreciative of the time reversal.

through the illusion of foreshortening—meaning that an object gets smaller as it moves away from you. When viewing the bust from the front, your eye accepts the overall look without discomfort.

Rolling Back the Years

Some woodcarvers, especially those who were classically trained, may frown on my choice of the tools. Rifflers and files, for example, are often shunned by the purists who argue that carving can be accomplished only with cutting-edge tools; but they are extremely helpful for smoothing wood in tight areas such as between the neck and collar. And given the right shape and profile, these tools also blend one contour into another without leaving a hard line.

Sandpaper also plays an important role, although many woodcarvers too frown on its use. Still, it became a means to removing the facets left by the gouges. The smooth surface created by the sandpaper had the effect of taking some years off Roger’s face, which he found to be very flattering. If I had wanted his portrait to take on some years, I would not have been so rigorous with the sanding. The smooth surfaces on the face and head also contributed to the caricature look.

The gouge marks did give me the look of wrinkled denim, so little sanding was done on the carved shirt. In fact, the rough surface provided an artistic contrast to the smooth head.

Interestingly, the use of sandpaper created an effect that no edge tool could have achieved. By lightly sanding the transition from hairline to scalp, thus blending the two together, I was able to achieve the look of real hair that does not present a hard line. Sanding also contributed to the appearance of thinning hair, and balding is a fact of Roger’s life that he cannot dispute.

Finishing Up

Basswood offers an excellent surface for paints, acting much like an artist’s canvas. Unfortunately, the grain gets raised slightly, especially when waterbased paints like acrylics are applied. To solve that problem, I sprayed lacquer on the areas I intended to paint: the shirt, hair and glasses. Acrylics look best when they are built up as watered-down applications, so I used up to five coats for each painted area. For the eyes, however, I switched to oil paints because they contribute to a naturally glossy look. Underneath the shirt folds I applied darker shades of blue to accentuate the suggestion of shadows.

For the flesh tones, I relied on the natural color of the basswood. Recreating an individual’s skin tones is a daunting task, but I do feel that natural wood tones remind the viewer that this is a piece of sculpture, not one to be confused with a wax or resin portrait. On the skin areas, I applied two coats of Paste Finishing Wax by Minwax. It’s a clear finish with a drying time of ten to 15 minutes that will darken only slightly over the years.

Author Base-ics

Since Roger has authored 16 books, including his best-selling *How to Carve Wildfowl*, I felt it would be appropriate to pose the bust on one of the titles that has made him somewhat of a household word in the carving community. I carved each book separately, using mahogany for the top one since it has a texture that contributes to the feel of a hardcover. Carving the books was relatively easy, but I took into account that a sharp corner is eventually going to get damaged, so I “bumped” the outside corner of the bottom book by giving it a slight bend. I also painted the bottom book with a dark color to literally ground the bust above and rubbed some paint off the top volume to suggest wear and age.

While it was certainly easier to carve the books individually, I did have an ulterior motive. I was able to rotate them in relation to each other to get the look I thought was best. I know that Roger is highly organized, but even the most methodical person may not have his books arranged perfectly. And the skewed-to-each-other volumes add interest to the composition. To hold the bust in place, I carved a round tenon on its bottom, drilled an equal-size hole in the books and added glue before insertion. The bust now perches on top of Sheila’s and Roger’s upright player piano, looking down almost mischievously at all who enter their living room.

Editor’s Note: Phil Gonsowski finished the bust in time to enter the Long Island Woodcarvers Association May 2003 competition, which had 200 other entries. The bust took First Place in the relief category and went on to win First Best in Show. Phil’s high-relief bust of Ty Cobb is featured in Roger Schroeder’s “Editor’s World”, May 2003, at www.carvingworld.com.



Seeing Phil Gonsowski’s Ty Cobb caricature prompted Sheila Schroeder to commission Phil to carve a birthday gift for her husband, Roger.

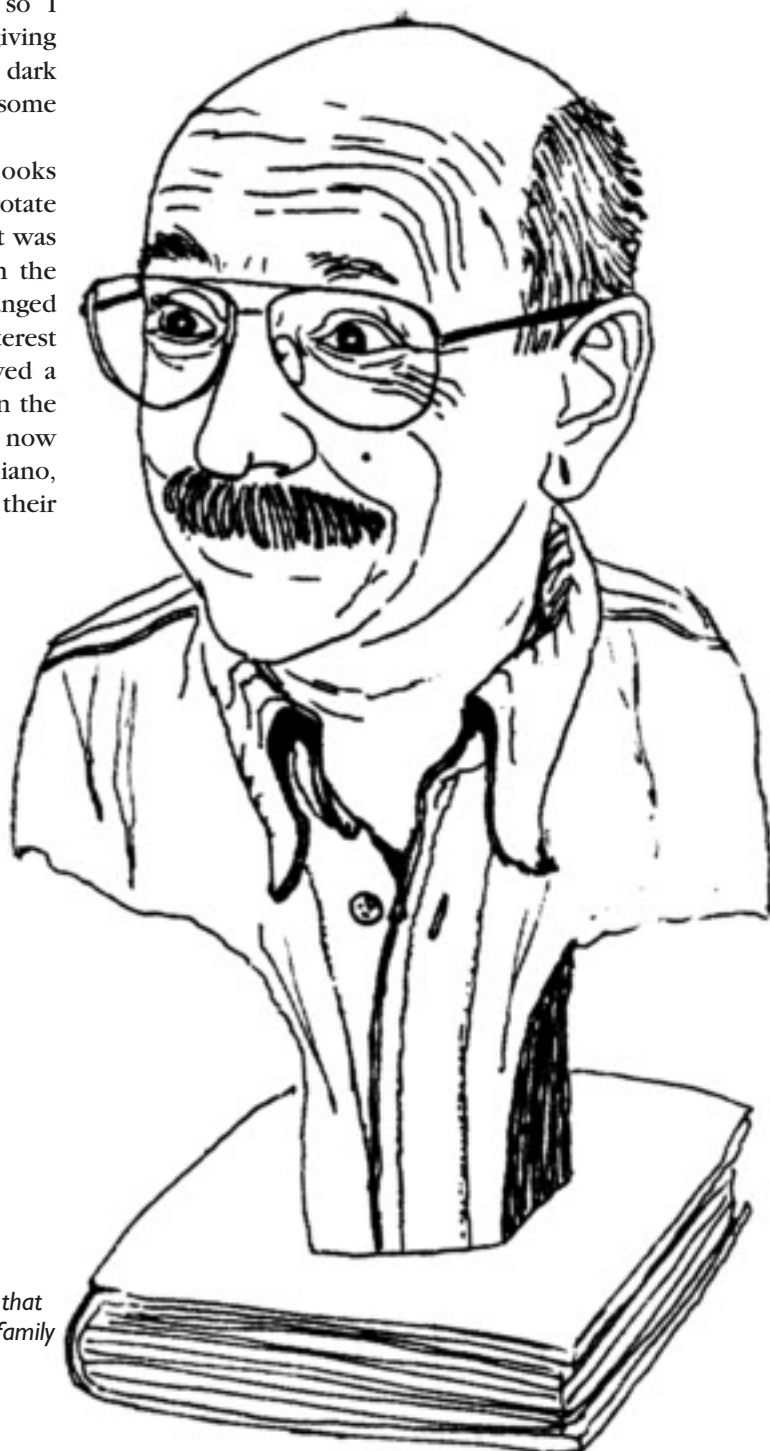


About the Author

A roofing contractor by trade, Phil Gonsowski spends much of his free time carving subjects that range from fish to portraits. Phil lives with his family in Oceanside, New York.

These drawings do not represent the scale of the original carvings in this article, but can be photocopied or redrawn to any 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.



I made several sketches of Roger that were presented for approval. Roger and his wife Sheila agreed on this drawing.

Noah's Ark

*Set sail on sharing his tale;
destination: your child's room*

By W.F. (Bill) Judt

The biblical account of Noah's Ark has fascinated children and adults for thousands of years. Awhile back I was caught up in this fascination and carved a detailed rendition of the Noah's Ark story. A year later I found myself carving this theme again in a more playful "coloring book" fashion, with simplified figures and landscape elements. The idea was to have fun and end up with a carving that would engage the viewer in the details of this remarkable story.

The following project is meant to pique your interest in relief carving and give you a sense of the process. The carving took me far less than 40 days and 40 nights to complete. But considering its size and complexity, this is not an undertaking for a novice carver.

Regardless of your carving skill level, I hope you enjoy the pages that follow. Perhaps they will spur you on to carve those themes that fascinate you.

To see several of my large relief carvings on the Internet, including the large rendering of the Noah's Ark story, go to: <http://www.woodcarver.com/AssortedWebPages/CarvingsForSale.html>.



About the Author
W.F.(Bill) Judt is a full-time woodcarver in Saskatoon, Saskatchewan, Canada. Check out his website at www.woodcarver.com.



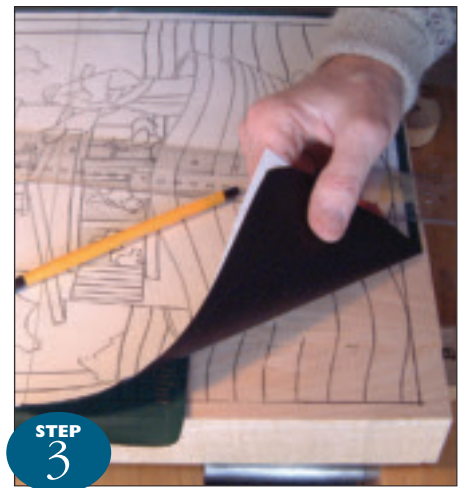
STEP
1

Having a Noah's Ark pattern in hand (see page 67), select and cut narrow boards you intend to machine and laminate to form the relief-carving panel. The finished size will be 12" by 16", so oversize the panel to measure 13" by 17". Make sure to orient the boards vertically to the longer dimension, with grain rising from the bottom to the top of the panel.



STEP
2

The individual boards need to be surface planed, edge-joined and laminated so they form a panel with camber or slight curvature built into it. No dowels or biscuits are required. The panel should be convex on the side to be carved (see WCI's Issue 25, Holiday 2003). Yellow carpenter's glue is preferred. After the glue has set, the top surface of the panel can be leveled smooth with a hand plane.



STEP
3

Having enlarged the pattern to 12" by 16", trace it using carbon paper onto the convex side of the panel. Check to see that all the lines have been transferred. Make sure the pattern is carefully aligned to the vertical orientation of the boards. Include all depth references on the tracing. These help you avoid mistakes in the next few steps. Remove the pattern and carbon paper and retrace the lines so they are dark, clean and accurate.



STEP
4

Use a 14" or larger bandsaw to trim excess wood from the perimeter of the pattern, leaving the perimeter line intact. Since this is a dusty operation, be sure to wear a mask or have a dust collector on hand to protect your lungs.



STEP
5

A 2-hp plunge router is needed to safely route the depths and divide the depth areas into "islands" for easier removal later. A straight $\frac{5}{16}$ " carbide router bit is preferred for this task. Route the deepest depths first, moving in order to the shallowest depths. A wide stance and plenty of muscle are necessary to route accurately.



STEP
6

Using long-bent gouges, remove the wood islands in stages until they are at their finished depth. Take care not to carve deeper than the pattern indicates.



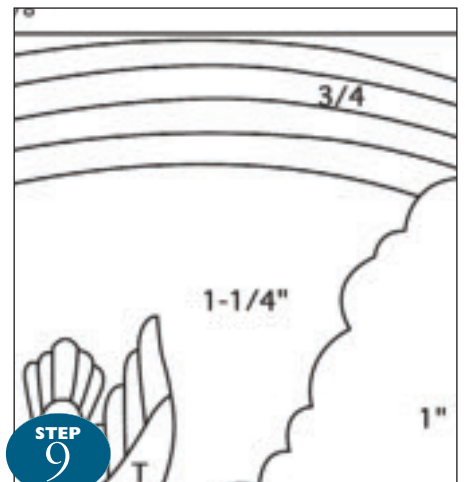
STEP
7

Edge cut the topmost layer of the carving. This photo shows how accurately you must trim the figures to their finished edges. Try to leave pencil lines intact or literally divide them in half with your tools. Use whatever tools allow accurate edge cutting. Flatter tools are more useful for edge cutting outside curves, while "tightly curved" tools—no. 5 to 9 sweeps—are more useful for edge cutting inside curves. Try to avoid plunging tools into the background of each level.



STEP
8

You will eventually have to cut your pattern apart to transfer lines onto each level of the carving. After edge cutting the uppermost level, cut around the ark, leaving $\frac{1}{16}$ " extra paper, so that the remaining paper will settle comfortably onto the next lower level. Be accurate.



STEP
9

Here you can see the pattern being traced onto the second layer. Be sure the pattern is properly aligned and does not shift position during tracing.



STEP
10

It is important to retrace the lines, making sure they are accurate. Small inaccuracies in one level of tracing will affect the accuracy of lower levels.



STEP
13

You can see what it looks like to have accurate lines drawn of several layers of the carving at once. Notice the lines for the lower levels—clouds, rainbow and waves—have not yet been traced onto the wood.



STEP
16

The bow of the ship must be shaped so it appears curving downward toward the water and also be curving along its sides into the distance. The bow is sloped into the leading ridge of water. Since most pencil lines will be carved away, they need to be redrawn again for detailing the bow.



STEP
11

Here is another layer of the pattern being cut in preparation for alignment and tracing.



STEP
14

Cut the pattern, align the paper and trace the lines accurately onto the level designated for the waves. Notice that the topmost waves have already been traced and edge cut, allowing the next lower layers of waves to be carefully aligned for tracing.



STEP
17

The shape of the bow needs to be refined so it slopes forward and to the sides gradually and smoothly. A no.2 20mm gouge is a good tool for this step.



STEP
12

The dove is part of the topmost layer in the carving. Edge cut this figure. Since it stands almost 1" above the surrounding background, it is important to keep the edges of this figure completely vertical. Avoid undercutting or over-cutting the figure. Terminate your edge cuts just a bit above the background so these cuts disappear when this figure is undercut later.



STEP
15

The ridge of water at the leading edge of the ark is the next layer to be carved to its proper depth, halfway between the top of the ship and the upper layer of waves. This step leaves the ship slightly higher than the front edge of the water, allowing you to round and slope it into shape.



STEP
18

The lines representing the boards and gunnels are retraced onto the wood. It is very important to be as accurate as possible.



STEP
19

The lower levels of the pattern—the sky, rainbow and clouds—are transferred to the wood and edge cut.



STEP
20

A 12mm fishtail chisel is used to edge cut the rainbow. Notice that the intersections of the curved edges of the clouds have been cleared using a V tool. Doing so allows for easy removal of wood when edge cutting.



STEP
21

Noah and the rooster have been layered and shaped. Notice the use of bevels that effectively "tilt" the edges so they catch light and shadow. Bevels greatly enhance the definition and visibility of relief carving. Later, these figures are fine-tuned with subtle facets.



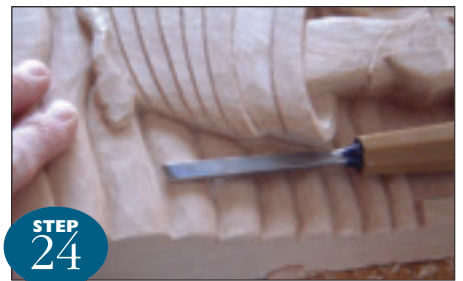
STEP
22

The figures showing through the window openings are lightly shaped and beveled. The door shutters are detailed, and the background behind figures is stamped with a punch. Stamping sets the smooth-carved figures apart from the background.



STEP
23

With lines redrawn, it is possible to add details of the bowboards, keel and gunnels. Each board is sloped so the bottom edge is higher than the upper edge. This allows the illusion of overlap. Once the boards are smooth and clean bevels are applied to their edges, you will notice a great difference in their appearance.



STEP
24

The bevels have been applied to the edges of the boards. The waves have been layered and shaped, with the outside edges beveled for added visibility. A stop cut at the deepest point between each wave finishes the appearance. Note how the ship and figure of Noah are undercut to create the illusion of roundness.



STEP
25

This is the result of careful fine-tuning the surfaces throughout the carving. All pencil lines are removed, all edges beveled and all surfaces are covered with crisp, clean tool marks. Only the background remains to be carved.



STEP
26

The clouds are edge cut, and the rainbow is grooved using a V tool. Later, their surfaces are smoothed with fine tool cuts, and stop cuts are placed in the grooves separating each of the rainbow sections. The dove has not been undercut, so it still looks chunky and distorted.



STEP
27

The cloud layers are now carved and then fine-tuned with crisp, clean tool cuts. The background is carved flat and then stamped with a punch. Then, the borders are beveled and fine-tuned.

Materials & TOOLS

WOOD:

White birch

MATERIALS:

Pencil
Noah's ark pattern
Carbon paper
Yellow carpenter's glue
Oil-based sanding sealer such as Benjamin Moore's Quick Dry Sanding Sealer
Paste wax

TOOLS:

6" or wider jointer
13" or wider thickness planer
14" or larger band saw
2-hp plunge router and $\frac{3}{8}$ " straight bit
Hand plane
An assortment of the following:
Short-bent gouges
Long-bent gouges
No.2,3 5 and 9 gouges
Straight chisels
Skew chisels
Fishtail chisels
60-degree V tools
Punch
Abrasive pads
Dental picks
Bristle brush
Soft cloth



The clouds are carved with crisp edges and facets. The dove is also carved, undercut, beveled and fine-tuned. Note the layered feathers and the little bowl-shaped eye of the bird.



The final task before applying the finish is to stamp the background with the punch. Notice how the stamping is even and the undercut areas are thoroughly stamped. When the finish is applied, the stamped areas will be noticeably darker than the smooth tooled areas. The contrast will be quite attractive.



When the oil-based sanding sealer such as Benjamin Moore's Quick Dry Sanding Sealer has been applied and dried overnight, the carving can be rubbed smooth using a fine woodworker's abrasive pads. It should then be vacuumed and detailed with a dental pick to remove all dust particles and finish defects. Then, it needs to be waxed with a paste wax, brushed with a bristle brush and polished with a soft cloth. The result will be a beautiful, lustrous shine.

Further READING

Inspirational Relief Carving

By William Judd

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Woodcarving the Country Bear and His Friends

A fun, easy project you can
complete in a weekend

Editor's Note: Mike Shipley stepped out of his comfort zone a little bit to carve the caricature animals in his new book, Woodcarving the Country Bear and His Friends, and encourages other carvers to leave their comfort zones in order to stretch their talents. All the projects in the book, including Double Trouble, are designed to be fun and relatively simple to carve.

As much as Mike enjoys actually carving the piece, he looks forward to the painting. For that reason, a list of recommended finishing materials is also included for this project.

Materials & TOOLS

MATERIALS:

Basswood block, at least
3" x 3" x 6"
Sandpaper, 220 grit

TOOLS:

Carving knife with a 2" blade
Detail knife
3mm U gouge
4mm V tool
8mm V tool
10mm V tool
Bandsaw (optional)
Pencil
Carving glove

PAINTING TOOLS:

Spotter brush
#2 shader brush
#4 shader brush
#6 shader brush
Toothpicks

ACRYLIC PAINTS:

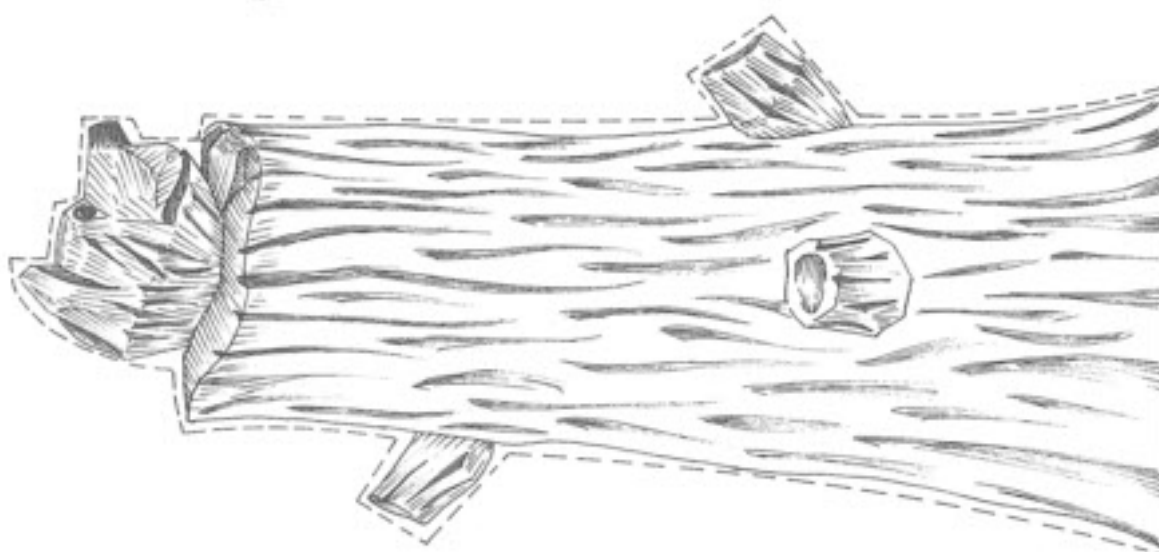
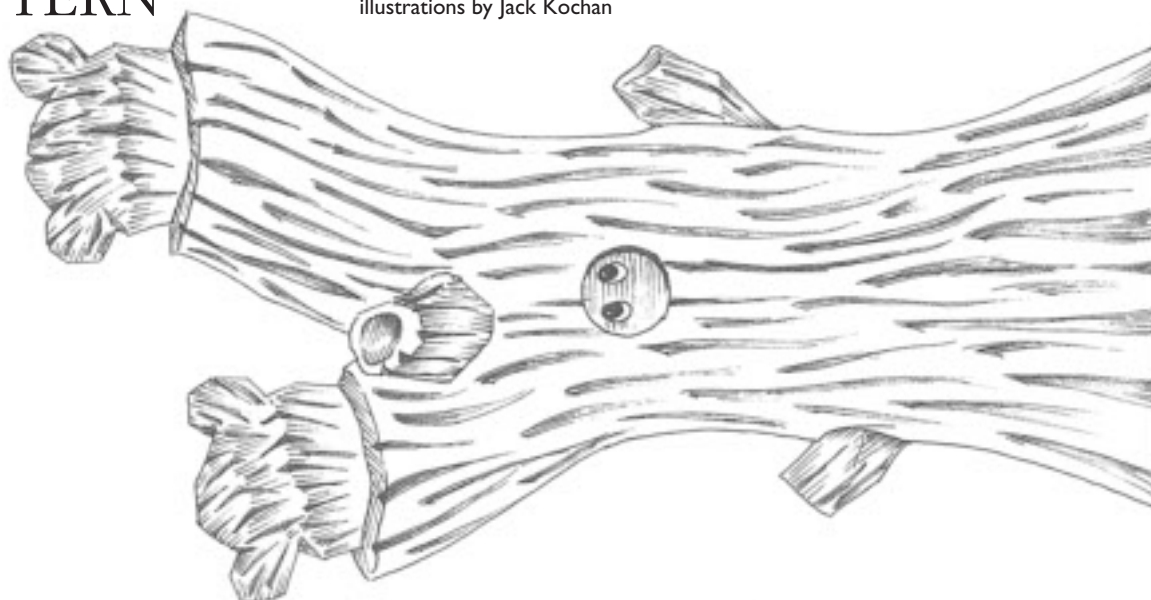
White
Dark Brown
Black
Charcoal Black
Burnt Umber



I wonder if these two realize that they have company in this old hollow tree. I'll let you decide who the mystery guest is.

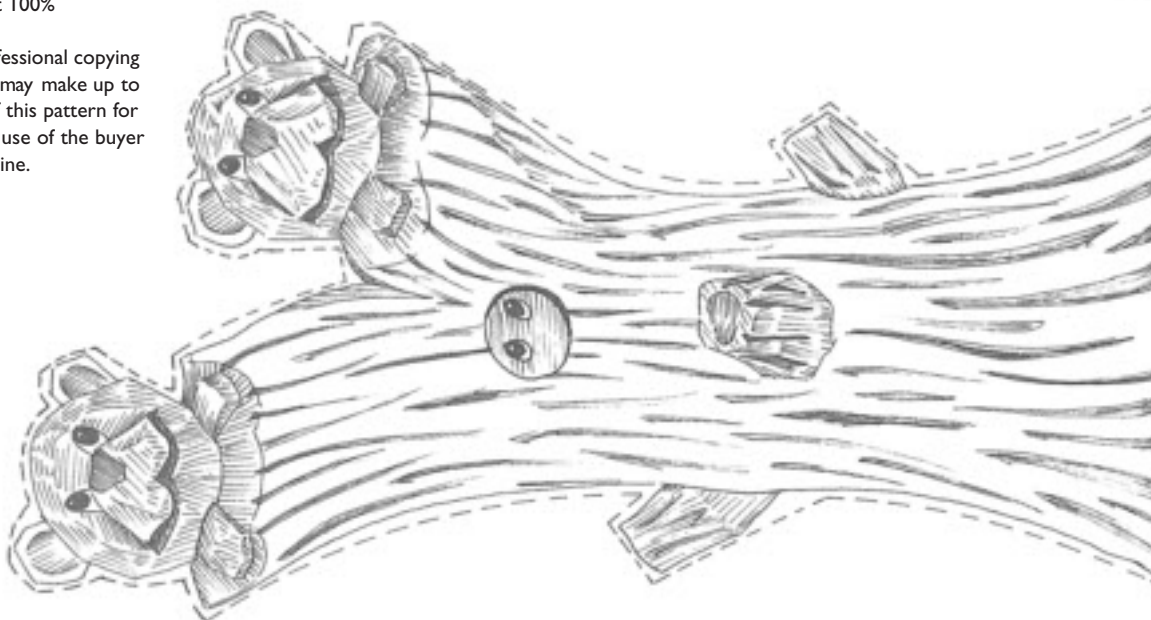
Project PATTERN

design by Mike Shipley
illustrations by Jack Kochan



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The dark hole in the tree can be placed anywhere you like. Drill the hole with a 1/2" drill bit, 3/8" to 1/2" deep. Paint the hole with straight black. Use a blunt toothpick to dot the white eyes; then make a smaller dot with coffee bean brown. Use a sharp toothpick to place a tiny white dot on the brown eyes. Another hole can be carved on the backside of the tree.



The fork in the tree makes this piece a little difficult to carve, but the effect is worth it.



Don't try to match the size or the appearance of the cubs. It is perfectly all right if they're not the same size and don't look identical.

The cub on the right side is harder to carve because he is lower and because you can't give him any bandsawed detail when you saw the blank. I find it best to carve the bear cub on the higher branch first.



Further READING



Woodcarving the Country Bear (Available End of March)

By Mike Shipley
Step-by-step instructions and easy-to-use patterns for 12 woodland creatures that are not quite caricature, but not realistic.
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Jack Kochan, the artist who illustrated Mike's patterns for the book, took his inspiration from the patterns and drew this Cowboy Bear based on Mike's designs. Though this project is not in *Woodcarving the Country Bear and His Friends*, it is a wonderful example of what you can create based on the ideas presented in the book.



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These projects are in Mike's new book, *Woodcarving the Country Bear and His Friends*, available end of March 2004.



Barry the Bear



Busy Beaver



Well-Dressed Moose



Ma Bear

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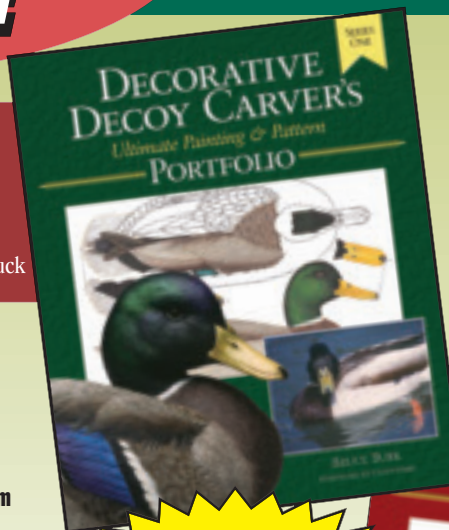
Decorative Decoy Carver's Ultimate Painting & Pattern Portfolio—Series One

By Bruce Burk

Learn the Secrets of Creating Realistic Decoys from One of the Best Known Pattern Makers

Duck carvers can improve the quality of their work thanks to the guidance of noted artist, Bruce Burk, in this updated portfolio of detailed color patterns and finishing tips and techniques. For those carvers who have difficulty in making their own drawings—or those with limited access to live or mounted birds—the *Ultimate Painting and Pattern Portfolio, Series One* will become a priceless tool in creating award-winning decoys.

Fox #: 216-X 160 pages \$34.95



These portfolios contain both drake and hen patterns for all featured ducks—a valuable resource for waterfowl carvers!

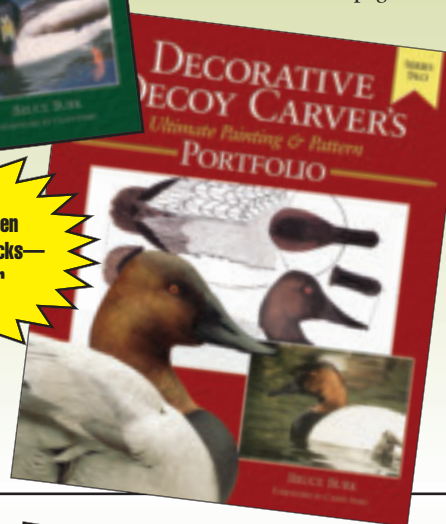
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Carving Tree Bark

By Rick Jensen

When You Carve Tree Bark, No Two Projects Are Exactly Alike!

Award-winning carver Rick Jensen—with the help of carver/photographer Jack A. Williams—helps you release the inner spirit from tree bark in this new book. The natural beauty found in a piece of weathered cottonwood bark provides inspiration and direction to create something new and original each time.

Inside, you'll find step-by-step instructions on carving a whimsical house and a tree, plus detailed advice on painting and finishing your carvings. You'll learn about the various species of cottonwood and their particular carving characteristics—plus tips on where to find your supplies.

Fox #: 218-6 80 pages \$14.95



Extreme Pumpkin Carving

By Vic Hood and Jack A. Williams

Amaze Family and Friends—Take Your Pumpkin Carving to the Extreme!

Halloween has become one of the most popular holidays each year in the U.S., and carving the family pumpkin is a life-long tradition for many. In *Extreme Pumpkin Carving* by Vic Hood and Jack A. Williams, you'll learn how to create the most amazing, never-before-seen designs to astound your Halloween guests.

With relief carving, you'll be able to add form to your pumpkin carving by creating actual cheeks, lips, eyebrows and more—instead of just cutting out solid shapes. This gives you an almost endless opportunity for creativity and unique expression, resulting in a one-of-a-kind Halloween pumpkin that will be the talk of the neighborhood!

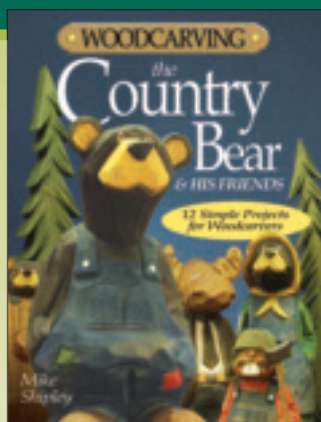
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Woodcarving the Country Bear

By Mike Shipley

12 Simple Projects for Woodcarvers

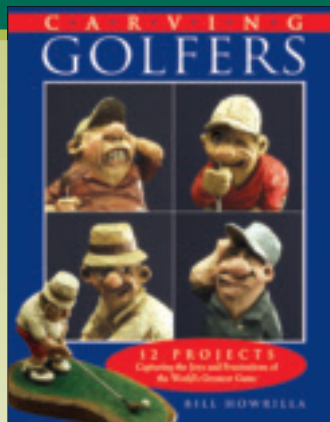
This new book is guaranteed to bring fun and inspiration with its family of whimsical animal characters. Not quite caricature, but not realistic, these humorous creatures are easy and enjoyable to carve. Features 12 woodland creatures with step-by-step instructions and easy-to-use patterns. A complete carving and painting project for "Barry the Bear," will teach you all you need to know to finish the other projects in the book.

Features full color photos and paint recommendations.

Tips on tools, carving and painting, too.

Great for beginners or seasoned woodcarvers alike!

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Carving Golfers

By Bill Howrilla

Capturing the Joys and Frustrations of the World's Greatest Game

Bill Howrilla shows you how to carve golfers that look as if they could walk right off their wooden bases and continue their games on the top of your desk. His knack for capturing golfers expressions—from the best tee shot to the worst blown putt—is evident in Bill's wacky caricature carvings.

Inside, you'll find a step-by-step project to show you the basics of how to carve, paint and finish a caricature golfer, plus 11 additional patterns of other golfing caricatures.

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Carving Classic Female Faces in Wood

By Ian Norbury

A Valuable How-To Reference from One of the World's Leading Wood Sculptors

Noted sculptor Ian Norbury gives woodcarvers a thorough, how-to guide to bringing out the beauty of a female face from a block of wood. Hundreds of photographs and drawings provide in-depth instruction on carving two adult faces—one European and one Afro-Caribbean—and one child's face. Beginning woodcarvers and advanced sculptors alike will find expert guidance on the unique challenges of carving a female face, including:

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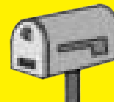
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Product REVIEW

Spring Clip Opticaid

By the Staff at Wood Carving Illustrated

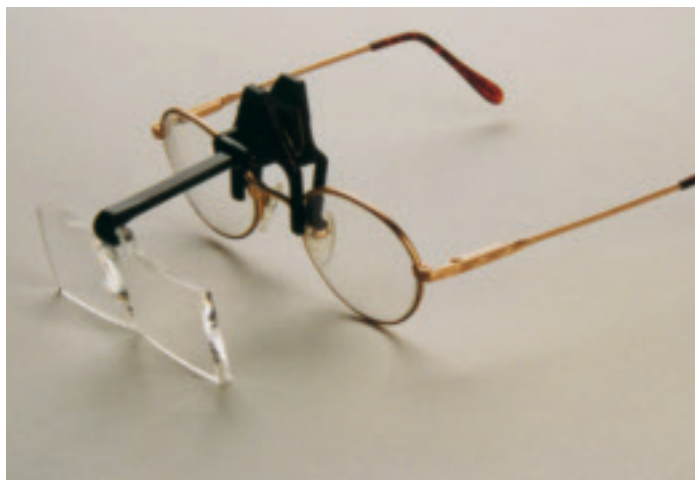
Even when your best eyeglasses have you at 20/20, the fine details of carving are often elusive. And using a handheld magnifier foils your ability to carve and look at the same time. Thanks to Edroy Products, a very adaptable optical aid makes even the smallest cuts as clear as a bell while your hands are free to carve.

Edroy Products, Inc., makers of vision aids since 1937, has recently developed the Spring Clip Opticaid for its product line. Unlike its predecessor, the original Opticaid, the newly designed attachment features alligator clips that can be attached to virtually every style of eyeglasses on the market, including safety goggles. The alligator clips also permit easy removal and replacement of the vision aid.

The Spring Clip Opticaid, which is made in the U.S., features an ophthalmic-quality, hard-coated acrylic magnifier. The lens element can accommodate single vision, bifocal, progressive and half-eye lenses. The clip itself is made of "memory" plastic with a heavy-duty, heat-treated metal spring and soft-coated prongs that protect the eyeglass lenses from being scratched.

To get the most out of the Spring Clip Opticaid, take a closer look at some other projects around your shop or home. You'll see that you made a wise investment in this vision aid.

Spring Clip Opticaid retails for about \$24. For a list of distributors that carry the product, contact Edroy Products at 800-233-8803. For other optical aids, including the Magni-Focuser, check out www.edroyproducts.com.



Alligator clips attach to almost all eyeglass styles, including safety goggles.

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Dogwood Egg

Simple and beautiful, this attractive project is great for beginners to knife carving

By Carole Jean Boyd

This practice egg is the first project that I teach my beginning students. While it appears to be simple, and repetitive work is required to get the shape, you also learn about grain direction and some painting and finishing techniques.

Even more experienced carvers can benefit from carving egg shapes. The shape is perfect for getting carving muscles conditioned after a long layoff or preparing for a carving class.

Getting Started

I recommend northern basswood for this project because it is soft and easy to work. Also, the wood readily accepts

Tips

The Pull Cut

My personal preference for carving, from years of peeling potatoes, is the pull cut, which is easy to learn. Simply wrap your four fingers—thumb not included—around the handle of your knife so the blade appears above the index finger. Then, introduce the blade to the wood about 1" above your thumb. Be careful as you pull the knife toward yourself. Do not cut too deep. You might want to try this cut with a piece of scrap wood before beginning the practice egg.



Bench knife



U-shaped gouge

Materials & Tools

MATERIALS:

Northern basswood or mahogany that measures at least 2" thick by 2" wide by 3 1/2" long

TOOLS:

Bench or carving knife—either has a fixed blade

U-shaped gouge

Awl

PAINT AND FINISHING MATERIALS:

Pencil

180 and 600-grit sandpaper

Any acrylic paints in white, green and gold

Apple Barrel Colors: Brown Oxide

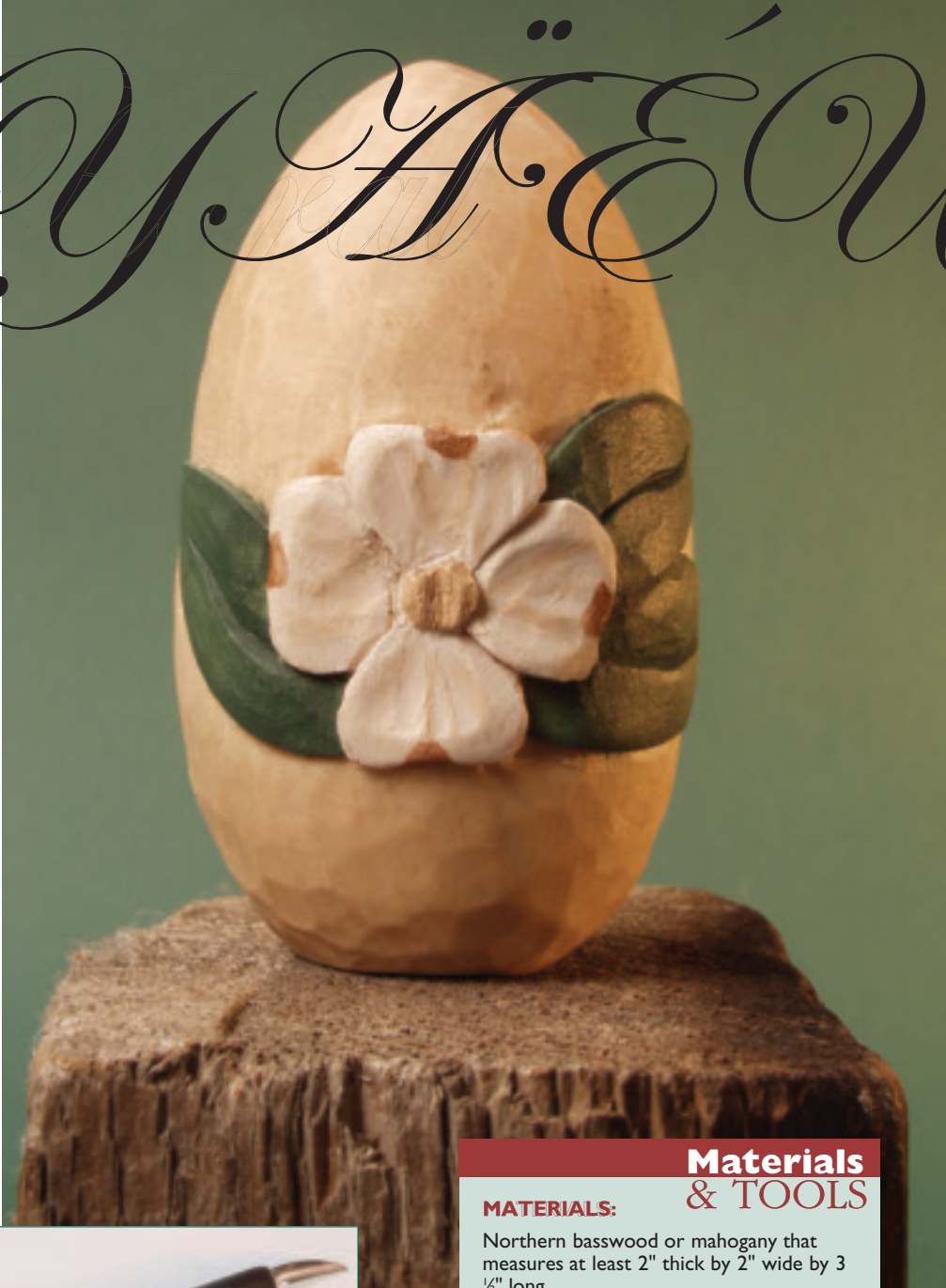
Loew-Cornell no.3 nylon brushes

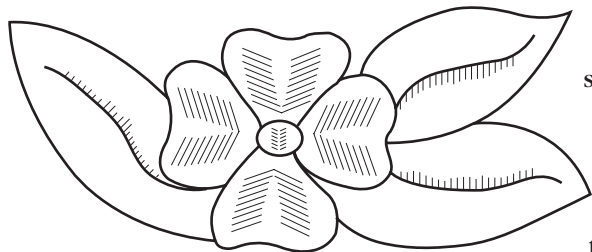
Size 5/8 brush

Motor oil

Deft spray lacquer semi-gloss

Old cotton towel or paper towels





sandpaper handy (see Paint and Finishing Materials) just in case ragged edges are left on the egg.

When it comes time to paint, I mix my colors on the bottom of a plastic cup. When I test my color mixes or washes, I use my hand because I can feel how thin or thick I want the paint to be. On your project, be sure the paint is completely dry before moving to the next step. You can let it air dry or use a blow-dryer but don't set the blow-dryer too hot. For an explanation on how I use motor oil when finishing practice eggs and other projects, see sidebar.

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paint and other finishes. You can use mahogany if you do not want to paint.

When it's time to carve the wood, you need to find your own comfortable and safe style. I carve toward myself on this project. That's a major reason for wearing a thumb guard, and I sometimes wear one on my holding hand as well. It helps when you are using a push cut. Hopefully you will master both the pull cut and stop cut before you complete your egg.

A beginner may need six to eight hours to turn his or her block into a nice egg shape. Try to get a feel for the knife, how to hold it and the wood. You may need some extra time to determine what is comfortable.

Finishing Tips

As long as you carve cleanly, you don't have to sand. But keep some

A SLICK TRICK WITH MOTOR OIL

I began using motor oil to finish some of my projects a few years ago because I discovered that it serves the same purpose as linseed oil without the offensive smell.

For the practice egg, simply pour some oil into a small jar lid and brush it over the entire egg, even on the top and bottom. Then, let it sit a few minutes or blow-dry it. Either method of drying enables the oil to seep into the wood. Then, put a second coat of motor oil on the egg.

Dry the egg again. Next, dab it with something absorbent such as an old cotton towel or paper towel. After it dries for a few minutes, push an awl into the bottom and spray the entire piece with Deft.

Be assured that motor oil won't be harmful if you come into occasional contact with it, but do wear old clothes or a cover up and don disposable gloves.

It does not matter what weight the motor oil is so I buy the most inexpensive kind I can find.

TIPS FOR BEGINNERS

- Wear a thumb guard on your carving hand. You can wear one on the hand that holds the wood, too.
- Realize that everybody's hands work differently so you'll be developing your own way to comfortably hold a knife, other tools and wood.
- When your knife starts to catch in your project and breaks off little pieces of wood, stop carving and turn the wood the other way.
- Take your time and make small chips. Work at your own comfortable pace; you are not in a race to complete your carving. You also need to learn how to feel the wood and what it is telling you.
- Check your work from time to time to see where more attention is needed.
- Don't be afraid to ask questions when you are in a carving class or at a meeting.
- Stop carving every 30 minutes or so to rest. Shake your hands occasionally and run hot water over them to keep from cramping.



About the Author

Carole Jean Boyd, an award-winning carver, who also teaches carving, has won many competitions in shows. Her numerous

championships include First Place in the Santa Class at the International Woodcarvers Congress, Davenport, Iowa, in 2000. A Besides eggs, Carole carves cypress knees (read "The Cypress Knee Carvings of Carole Jean Boyd," WCI's Issue 21, Holiday 2002), spirit faces and human hair. Carole Jean can often be found at her Old South Woodcarving Studio, 431 Columbus Street, Montgomery, Alabama. Call 334-868-9999 or at home, 334-285-6508 for her schedule of classes and availability.



STEP
1

With a pencil, draw the egg shape on all four sides of the wood. Be sure when you draw on one side there is alignment with the opposite side. It will help if the corners of the wood are as square as possible.



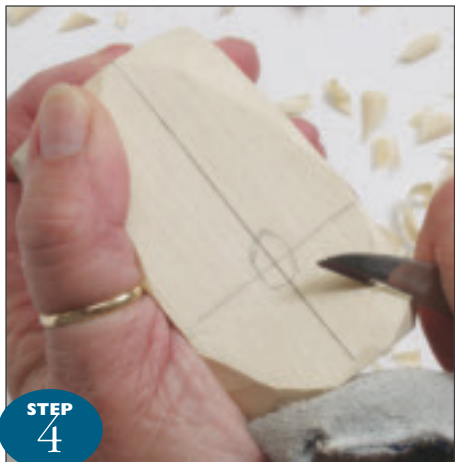
STEP
2

Draw a horizontal line through the widest part of the egg on all four sides of the wood. Be sure to draw vertical lines through the center of the egg on all four sides. Draw a small circle where the horizontal and vertical lines intersect on each side of the wood. These circles represent the widest spots on all four sides of the egg, and the goal is to carve downhill away from the circles, toward the bottom of the egg.



STEP
3

Mark the ends with a T for top and a B for bottom.



STEP
4

Consider each horizontal line to be the top of the hill. Using a bench knife, start to carve downhill—with the grain, away from the circle, pulling the knife toward you. Here you are performing a pull cut. Stay outside of the lines of the egg and work on all four sides, giving the block the beginning of an oval look. See Tips on page 77 for a further explanation of the pull cut.



STEP
5

The bottom and top of the egg have end grain. Carve across the grain to create roundness on the top. Also carve across the grain on the bottom, making it flat so the egg stands upright.



STEP
6

Continuously rotate the wood as you carve and remember the top end of the egg has to be narrower. Do not carve in one area too long because the egg can easily get out of shape. If you are just starting, you may find it more comfortable taking off small chips.



STEP
7

The egg starts to look more oval, although the circles where the horizontal and vertical lines intersect have not yet been carved. Stop carving once in a while and check to see where more shaping is needed.



STEP
8

Carve off the last of the circles.



STEP
9

Use your sense of touch to gauge the shape of your egg. Close your eyes and feel for flat areas that need to be rounded. When carving eggs, you won't get fuzzy grain if you carve downhill—with the grain. If your egg has fuzzies, it indicates you are carving uphill—against the grain.



STEP
10

Draw lines with a pencil for the dogwood flower with four petals. Don't draw the leaves until the flower is carved.



STEP
11

Make a stop cut around the center of the dogwood flower by cutting straight into the wood on the pencil line with the knife's tip. Then, turn the wood and angle the second cut to meet the first. Here, a U-shaped gouge is used to relieve the wood up to the stop cut.



STEP
12

Redraw the petals. Carve straight in with the knife's tip and try to make the stop cut around each petal without lifting the knife. Then, use a U-shaped gouge inside each petal to make it appear that it cups inward. Relieve the wood around the petals.



STEP
13

Draw three leaves. Make stop cuts from the tips of the leaves to the flowers. Relieve the leaves by first carving to them. Carve downhill away from the leaves to make a smooth surface. You will know it is correct when someone asks, "How did you get the flower to stick to the egg?"



STEP
14

Add creases in the leaves to look like veins, but do not carve them as straight lines. If necessary, use a piece of 180-grit sandpaper to gently sand the petals' edges. Then, lightly sand the entire egg so hard edges are removed but knife marks remain.



STEP
15

It is time to paint. Using white thinned with water, paint the petals and center. The water raises the grain, so after the paint dries, gently sand the top edges with 600-grit paper. Then, add a second coat of the thinned-down white.



STEP
16

Mix gold with white for a creamy gold color for the center of the flower and dry brush over the petals where the wood was scooped out with the U-shaped gouge. After drying, add Brown Oxide to gold and apply to the edges of the petals to darken them.



STEP
17

Thin green with water and paint the leaves. Make sure the paint is dry and then carve off any color that has run off the leaves. Carve away lines remaining on the bottom, keeping the bottom flat so the egg stands up. Let the egg air dry or blow-dry it.



STEP
18

Use a $\frac{3}{8}$ brush to brush motor oil over the entire egg, including the top and bottom. Let it sit a few moments or blow-dry it, which helps the oil seep into the wood, before dabbing off the rest with a paper towel or old cotton towel. Using an awl as a holding device, push the point into the bottom of the egg and spray the egg with Deft.

Lovebirds Spoon

Carve the horseshoe with a groove running through the center. To do this, make vertical stab cuts, also known as “stop cuts,” along the inner lines and remove the waste wood. Try to maintain straight edges—if your stab cut is angled in any way it will cause you problems, especially toward the outer edge. After this spoon was carved, we were told that there are traditionally seven nail holes inside a horseshoe rather than six, so you may wish to add one more.

Round the hearts for a full-cushioned effect.

Chip carve the outside edge of the oval, and texture the area between this and the daffodil using a nail punch.

*Carve This Spoon
for Your Special Someone*

This design was slightly modified as it was carved. Take a look at where the tails of the birds and the horseshoe meet. On the finished spoon, the tails hang over the outer edge of the horseshoe. Because the grain is short at this point, the tails are susceptible to breakage. To overcome this, the pattern has been altered so that the outer lugs of the horseshoe face outward with the tails resting on them, which makes the weak point stronger.

The oval feature is extremely versatile and can be used to display different symbols. Remove the waste wood from the background of the oval to allow the shape of the daffodil to stand above its background.

The origins of lovespoon carving are uncertain, but it is an ancient craft and very old examples are found in Wales, Scandinavia, France and other European countries. In earlier days, young men carved spoons to impress the young women of their desires, and the ritual of carving a spoon quickly became a pre-courtship custom.

Modern lovespoons are given for many occasions, including engagements, weddings, anniversaries and birthdays. This lovebirds lovespoon was designed and crafted by Clive Griffin, who adapted the design from a basic lovespoon. Clive is partial to carving lovebirds. For him, they reinforce the romantic origins of a lovespoon used to court a girl—a custom that has gone out of fashion.

In this spoon, the lovebirds represent a couple deeply in love. A horseshoe signifies good luck. Double hearts indicate a reciprocal love and that “we two are one,” or to ask “love me as I love you.” A flower expresses affection, and the heart-shaped bowl signifies a wish for a full and happy life together.



Materials & Tools

MATERIALS:

WOOD:
2" by 3" by 12" basswood or
wood of choice

TOOLS:

Scroll saw or bandsaw
Bench knife

Hobby knife with assorted blades
Straight chisel
Skew chisel
No.2,3,5,7,8 and 11 gouges
No.5 long-bent gouge
60-degree V tool
Nail punch

Popular Lovespoon Symbols and Their Meanings

Balls, seeds or spheres mean a desire to have children. The number of balls depicts the number of children. It also shows that love is cherished, and that the marriage will be blessed.

A **bell** represents the celebration of a wedding. These days it is also customary to include this on an anniversary spoon to celebrate the day when, years ago, the sound of pealing bells was heard all around pronouncing the happy couple husband and wife.

Chains and links represent a wish to be joined together forever and that the couple's lives and destinies should never be separate. *Lovespoons and other Love Tokens* displays a photograph of a spoon containing chains. The author, who claims the spoon was carved in 1850 by a French prisoner in a Lewes, England jail, writes that it has a dual meaning: Marriage is a "life sentence."

A **clover** represents a wish for good luck.

The **cross** depicts faith in Christ. It is used to symbolize the sanctity of marriage and God's blessing.

Diamonds carved onto a lovespoon express a wish for wealth. It is not clear whether this means financial gain, or a more general desire for good fortune. It might be used to reassure the lucky girl that if she loves the man in question, she will be well looked after.

Dolphins were often carved by sailors at sea, yearning to be home with their loved ones. The dolphin represents good luck. Our own interpretation is that the free spirit is keen to keep in contact with those at home who have nurtured and protected him.

A **double spoon**, or two bowls on a spoon, represents a desire that the couple be linked together.

Feathers, often three feathers or a fleur-de-lis, are the symbol of the Prince of Wales. When it is carved on a spoon it not only represents the symbol of Wales, but it also expresses a desire to give service.

Three feathers might also represent building a nest that can be called home.

Fruit expresses a hope for the fulfillment of love and of one's wishes.

Hands express a desire for friendship.

A **house** informs the girl of the carver's dreams that he is willing to work to provide a home and future for her.

When a single **key** is featured on a spoon, it indicates that the girl has won the key to the boy's heart and to his home. Crossed keys ask if the boy can win his girl's heart as she has won his. They can also mean a desire for security and a wish to share a home.

A **knot** demonstrates a wish to be joined together. For us, the never-ending Celtic knot means a love that lasts forever.

A **lock** demonstrates a wish to lock the girl into his heart forever and to look after her.

Multiple spoons represent a wish for marriage and a family. Two spoons—or bowls—are usually larger and represent husband and wife. The others are generally smaller and are said to express a wish for the same number of children.

A **shield** reassures the intended that the carver is willing to look after her and protect her.

Ships symbolize a sailor's desire for a safe return home to loved ones and a wish for a smooth voyage through life.

Whenever a **twisted stem or spiral** is featured, it demonstrates two lives becoming one, or a lasting union.

Trees symbolize growth and fertility. A tree might also symbolize strength and durability, expressing the carver's wish to be around for a long time to look after and care for his family.

Creating Triangular Recesses

Make three cuts with a chisel. Two stab cuts at an angle toward the edge and a single cut along the outer edge as follows:

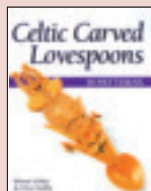
Step 1: Mark out triangles along the length.

Step 2: Using a straight chisel—a fishtail chisel is best—place one corner of the chisel at an angle at the internal point of the triangle, farthest from the edge of the wood. Stab the chisel into the wood so that it penetrates deep at this point and then lower it toward the outer edge. Lower the opposite end of the blade so that it severs the fibers at the outer edge.

Step 3: Repeat this process on the other side of the triangle.

Step 4: Using a knife, fishtail chisel or skew chisel, remove the wood from within the two cuts. To do so, hold the tool at an angle, with the cutting edge approximately 45 degrees to the wood so that as the blade enters the wood, it follows the stab cut already made. Make sure it gets gradually deeper as it moves toward the point of the triangle, thus removing the wood chip in a single, clean cut.

Further READING



Celtic Carved Lovespoons

By Sharon Littley, Clive Griffin

Learn the history of lovespoons and the meanings of dozens of popular symbols. Features step-by-steps and 30 patterns.

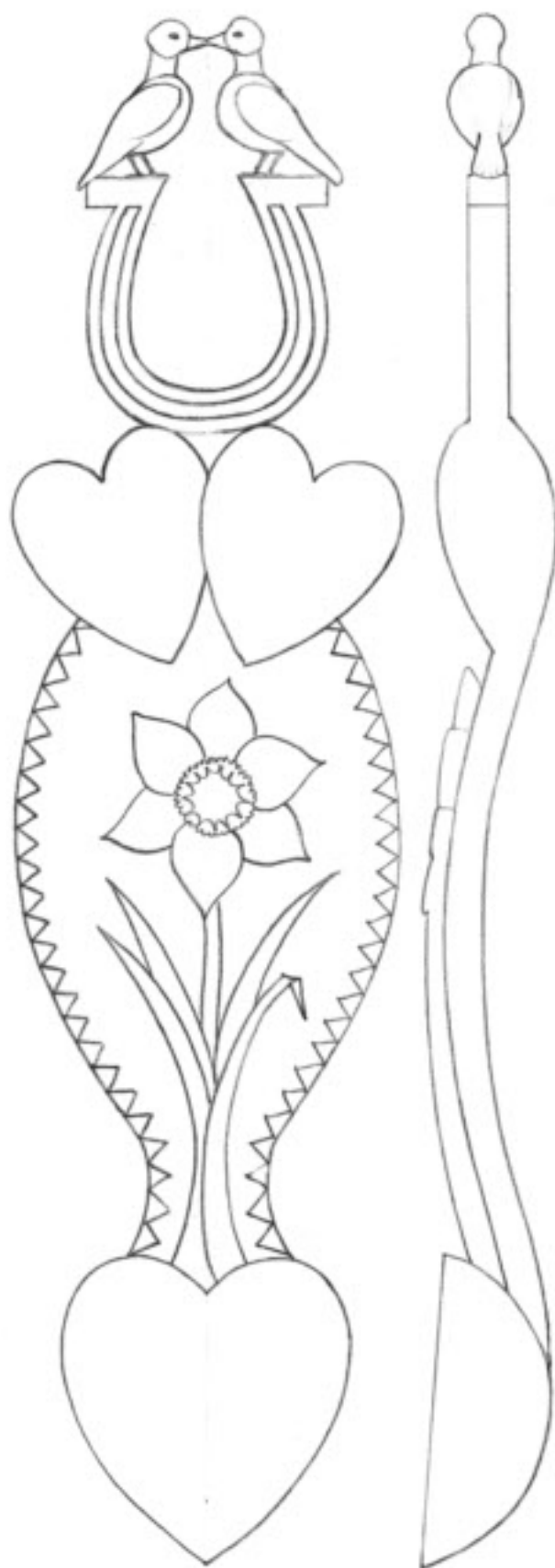
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Lovebirds



Mother's Spoon

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The spoon was carved by Sharon Littley for her mother and has a special place in the carver's heart. It was the last gift Sharon made for her mother before she passed away. The spoon now hangs in Sharon's sister's house, and the author says that she couldn't wish for a better place for it.

Shown below are some of the woods used to carve the lovespoons in *Celtic Carved Lovespoons*. Clockwise from the top left, they are walnut, beech, cherry, yew, elm, burr elm, lime, jessmo, sweet chestnut, London plane and mahogany.



Sassafras

Once touted as a curative tonic, the tree offers very carver-friendly wood

By Roger Schroeder

Surrounded by superstitions, folklore, and apocryphal stories, the sassafras tree has been misused as a remedy for malaria, infertility, eye sores, venereal disease, diarrhea, and even as a medicine to ward off old age.

Sassafras probably came from the Native American word for the tree *sasauka*. While the indigenous people carved out sassafras logs for dugout canoes—an ideal choice because it absorbs little water—it's unclear how much benefit its leaves, bark or roots had as medicinal herbs. However, its distinctive aroma some compare to root beer was believed to be a dispeller of evil—the “real” cause of sickness among many Indian tribes.

The tree was held in esteem in Europe as early as the 16th century, and English explorers searched for it in the New World. None other than the famous Captain John Smith of Virginia's Jamestown Colony was among the first exporters of sassafras to Europe. When the purported myriad cures did not take place, sassafras fell into disfavor.

Despite the poor press the tree received, early Americans made good use of it. They discovered that chewing the leaves quenches thirst. These same settlers made dye from the bark; and they

A sassafras rose by John Williams. Starting with Kutzall burs and graduating to finer-grit burs, John power-carved the flower. He sanded the wood with small sanding drums and finished with 400-grit handheld sandpaper. Based on a pattern from the book, *Carve a Rose* by John Hagensick. (Available from L/C Publishing Company, 531 Thatcher Ave, River Forest, Ill. 60305)

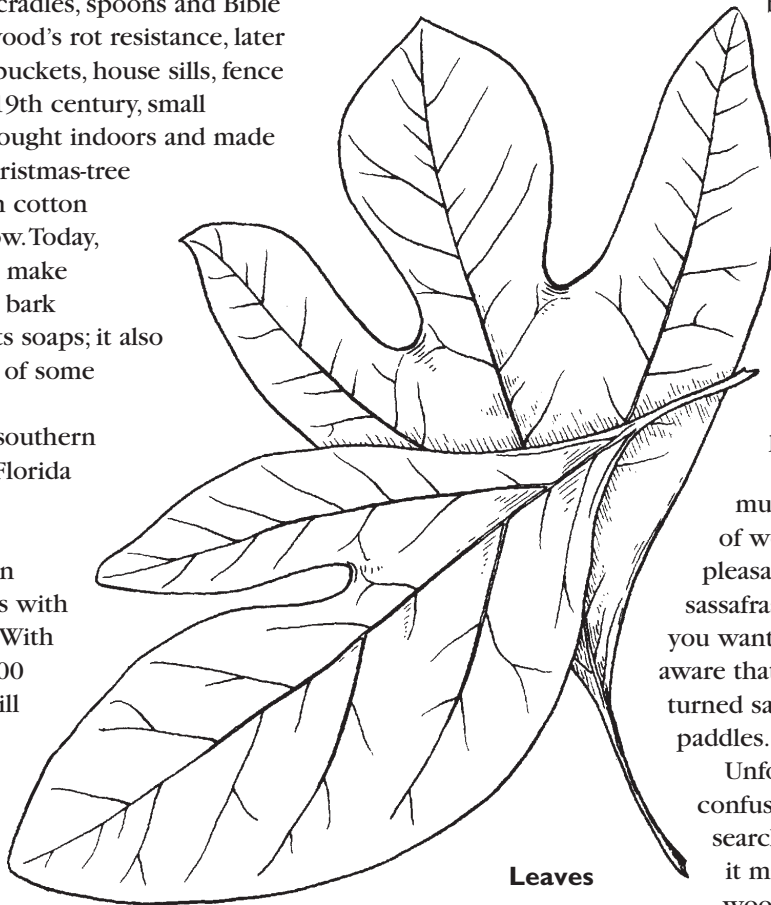
A spirit face cane from a sassafras branch by Brian Feil.



Sassafras is easily identified by its one, two and three-lobed leaves.

turned the wood into cradles, spoons and Bible boxes. Owing to the wood's rot resistance, later uses included barrels, buckets, house sills, fence posts and rails. In the 19th century, small sassafras trees were brought indoors and made into barren-looking Christmas-tree substitutes, wrapped in cotton batting to simulate snow. Today, small roots are used to make sassafras tea, while the bark produces oil that scents soaps; it also disguises the bad taste of some medicines.

With a range from southern Ontario and Maine to Florida and west to Indiana, Oklahoma and Texas, sassafras rarely grows in stands. Instead, it mixes with other species like oak. With longevity of nearly 1,000 years, sassafras trees will reach heights of 100 feet and attain diameters of 4 feet. Unfortunately, the tree may grow no bigger than a shrub, and large specimens are scarce. Sizable trees, when found, are usually from the Southern states. A sassafras tree is easy to identify because of its three different leaves. The leaves suggest one, two and three-lobed mittens. Some compare the three-lobed leaf to a dinosaur track.



Leaves

Weighing approximately 31 pounds per cubic foot when dry—basswood is about 26 pounds per cubic foot—sassafras is a coarse-textured wood with an appealing grain pattern. Fairly easy to dry with resistance to splitting, the wood tends to remain stable with little shrinkage. A light but strong and moderately hard wood, it has a uniform pale or gray-brown color, and the amount of sapwood present is usually slight.

For woodworkers and woodcarvers, the benefits of sassafras are numerous. It works very well with hand and power tools. Despite its coarse grain, sassafras actually sands very nicely and takes a good polish. When glued, it readily accepts polyvinyl acetate, polyurethane and epoxy adhesives. There is no problem applying an oil or waterbased finish, but paste filler may be necessary because of the wood's open grain.

Joe Hallaran, a professional woodworker and carver from Commack, New York, says that sassafras is his favorite carving wood. Joe likes to carve relief panels, some with add-ons to help build up the depth of his scenes that include active fish such as salmon. "Sassafras carves crisply

with handtools," Joe says, "and it can be undercut with only a few passes of a sharp gouge or chisel."

A power carver who specializes in flowers among other projects, John Williams of Napoleon, Michigan, says of sassafras: "It machine-carves beautifully because it has a consistent grain with few variations. However, I do find it difficult to hand-carve because the wood tends to be brittle when working with delicate pieces."

If you are inclined to include musical instruments in your repertoire of woodworking skills, you'll be pleasantly surprised to know that sassafras has good tonal qualities. And if you want to outfit a canoe, you should be aware that one enterprising woodworker has turned sassafras into white-water kayak paddles.

Unfortunately, sassafras is often confused with ash and white oak. When searching for it at a mill or lumberyard, it may be found mixed in with those woods. If chestnut were still available,

it would probably be mistaken for that species. Woodworkers often use sassafras as a substitute for chestnut in reproduction work and repairs of antiques. When found, sassafras should be moderately priced, somewhere in the range of \$3 per board foot.

Rating Sassafras as a Choice for Carvers

WCI's rating: ★★★★★ stars

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

★★★★★ = excellent

★★★★ = good

★★★ = fair

★ = poor



Joe Hallaran's Atlantic salmon is one of the subjects he carves in his relief panels made from sassafras. The fish's tail was added on to give greater depth to the scene.



A close up of the relief panel shows sassafras's grain is much like that of oak or ash.



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 WoodReviews, *WoodCarving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number or email address.

Further READING



A Guide to Useful Woods of the World, Second Edition.

Edited by James H. Flynn, Jr. and Charles D. Holder

An excellent reference that provides information on the distribution, durability, workability and uses of 279 species of wood. Features full-color photographs.

\$44.95 plus \$3.50 shipping and handling (parcel post)

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Or check your local supply store.

Having trouble locating a source for sassafras? Check out www.woodfinder.net. A list of 69 suppliers is offered.

“Poor Man’s” 538 Model Easy-Hold Carver’s Clamp

Following up on the success of the 1797 carver’s vise, \$5.38 and two hours of work gets you a sturdy clamp — perfect for relieving carpal tunnel.

By Lynn Diel

Editor’s Note: WCI’s Issue No. 5 featured Lynn’s carver’s vise which we titled model 1797 to reflect its cost in materials. In a similar vein, we’re pleased to feature Lynn’s 538 model.

After being diagnosed with carpal tunnel, a friend was afraid he would no longer be able to carve. His interest is in small projects that can be hand held as he shapes them. Discussing his options, he and I concluded that carving was still feasible if a mechanical means for holding the wood were available. Expensive holding fixtures abound in the catalogs, but I came up with the vise clamp. A bar clamp holds the project while two other bar or C clamps secure the vise to a work surface. For a permanent installation,

the vise clamp can be bolted to a bench. The fixture, which cost only \$5.38 in hardware, not counting the clamps, and took less than two hours to build, has proven to be helpful to my friend as well as to other carvers.

About the Author

A frequent contributor to Wood Carving Illustrated, Lynn Diel has the ability to make ingenious and useful carving accessories at super savings. The first winner of WCI’s Poor Man’s Tool Contest, Lynn lives with his family in Columbia, Missouri.



Step-By-Step Construction

The vise is constructed from craft-grade plywood. A 24"-square by $\frac{3}{4}$ "-thick piece of birch plywood, big enough to accommodate all the wood parts, plus plenty of extra if you make a mistake cutting or drilling, costs around \$6 at a home improvement center. If you have hardwood scraps available, they will work, too, although woods like poplar and maple are better choices than splintery species like oak. Poplar that is 1x4 ($\frac{3}{4}$ " by $3\frac{1}{2}$ ") costs about \$1 a linear foot at The Home Depot. You will need 4 feet for the project. Your local hardware store should have the necessary bolts, nuts, washers, screws, spacers and knob (see Parts List).

Hardware Parts List

Quantity	Description
6	$\frac{1}{4}$ " by $1\frac{1}{2}$ " carriage bolt
4	$\frac{1}{4}$ " washer
6	$\frac{1}{4}$ " nut
6	$\frac{1}{4}$ " fender washer
1	$3/8$ " by 4" carriage bolt
2	$\frac{1}{2}$ "-thick spacer with $\frac{3}{8}$ "-diameter hole
4	no. 8 $1\frac{1}{4}$ " flathead sheetrock or woodscrew
1	threaded knob

Step 1. After sawing the three 3"-wide pivot blocks and cutting them to their 5" lengths, locate the bolt holes by marking a point $1\frac{1}{2}$ " from the top and sides. Place the point of a compass at the bolt hole mark and draw a $1\frac{1}{2}$ " radius semicircle on all three blocks. Saw to shape with a bandsaw or scroll saw. Then drill a $\frac{7}{16}$ "-diameter bolt hole in all three pivot blocks. If possible, stack the stacks and drill through all three at once.

Step 2. Two “wings” (see Figure 4) support the pivot blocks. To ensure rigidity, each is attached to an outside pivot block with two $1\frac{1}{4}$ " countersunk wood screws. See Figure 1a for their locations.

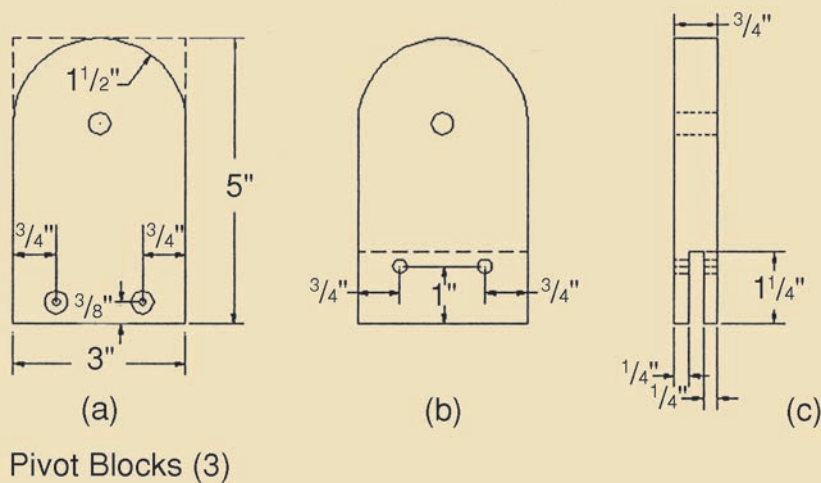


Figure 1: Pivot Blocks
(a) Pivot Block Dimensions and Screw Hole Locations
(b) Center Pivot Block and Bolt Hole Locations
(c) Pivot Block Side View

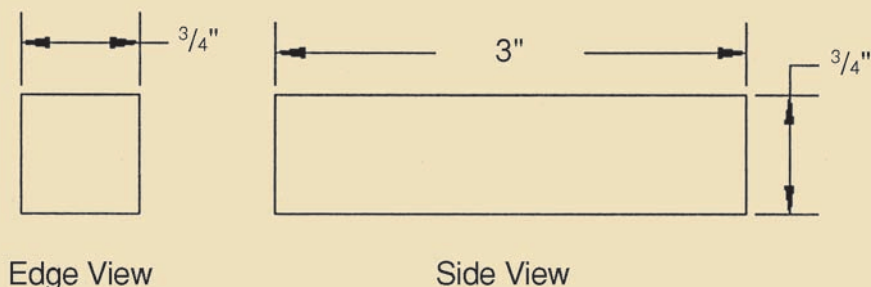


Figure 2: Spacer Block

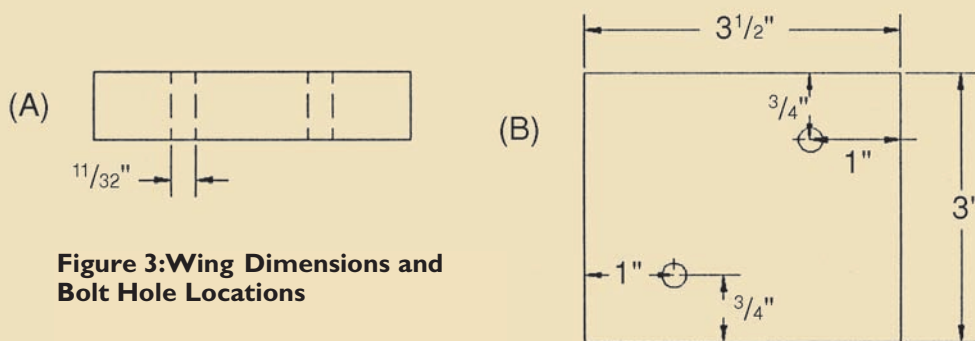


Figure 3: Wing Dimensions and Bolt Hole Locations

Step 3. The center pivot block requires two 1/4" by 1 1/2" carriage bolts, nuts and fender washers to secure the bar clamp. See **Figure 1b** for the location of the holes, which can be 5/16" in diameter. Once the holes are drilled, saw out a slot for the bar clamp on the bottom of the center pivot block. This can be done on a table saw if you have a tenon jig, or on a bandsaw. But the safest approach is to use a sharp handsaw and chisel. See **Figure 1c** for the dimensions of the slot.

Step 4. For added stability between the two outside pivot blocks, and to prevent overstressing the woodscrews holding them to the wings, cut a spacer block to size. Make sure it is a snug fit. To hold it in place, use epoxy. See **Figure 2** for dimensions.

Step 5. Cut the wings to size and drill 1 1/2" holes for 1/4" by 1 1/2" carriage bolts. Two bolts are required for each wing. See **Figure 3** for the size of the wings and the location of the bolt holes.

Step 6. Screw the outside pivot blocks to the wings. See **Figure 4** for assembly.

Step 7. To enable the center pivot block to rotate, a 3/8" by 4" carriage bolt, two 1/2"-thick spacers with 3/8" holes, fender washers and a threaded knob are needed. The knob chosen for the vise clamp is about 2 1/4" in diameter. See **Figure 5** for assembly. Don't forget to insert the spacer block.

Step 8. Cut the base to size. It should be at least 14" long to allow space for the wings and room for the clamps that secure it to a table or workbench. Locate and drill holes in the base for the 1/4" by 1 1/2" carriage bolts, nuts and washers that secure the wings to the base. Make sure to countersink the bolt heads in the bottom of the base so they don't protrude and cause the vise to rock. See **Figure 6**.

Once assembled, sand any rough edges. A finish is not required. Clamp or bolt the base to a bench. The size of the holding clamps will depend on the thickness of the bench or table, but

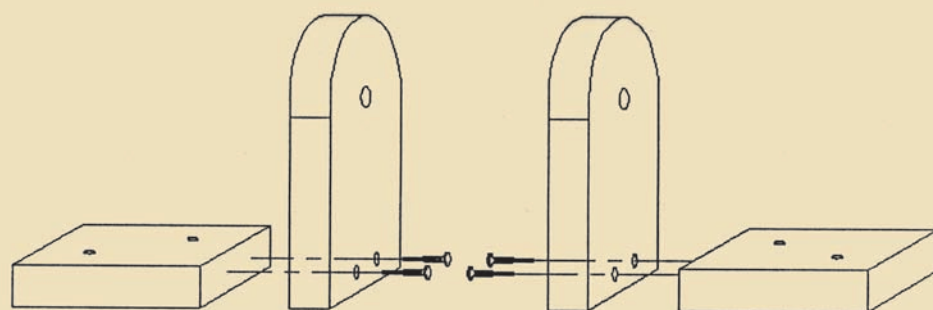


Figure 4: Assembly of Outside Pivot Blocks and Wings

they should be fairly heavy duty to prevent slippage. Fit a bar clamp—I recommend one that is 12" to 16" long—into the slot and tighten the bolts to make sure it is secure. See **Figures 7, 8 and 9.**

I recently added small blocks with protruding nails to attach to the clamps to secure a carving. See **Figure 10.** A small dab of hotmelt glue will hold them in place. I also keep about 1" of space between the head of the tension screw and the arm. The small gap reduces potential wiggle in the screw. See **Figure 11.** And if the bar clamp slips because of wear or an oversized cut in the center pivot block, wrap a piece of sandpaper around the bar where it is seated in the slot.

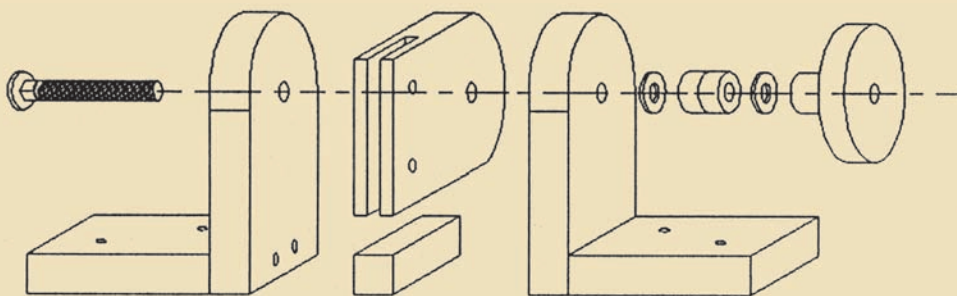


Figure 5: Pivot Block Adjustment Knob Assembly

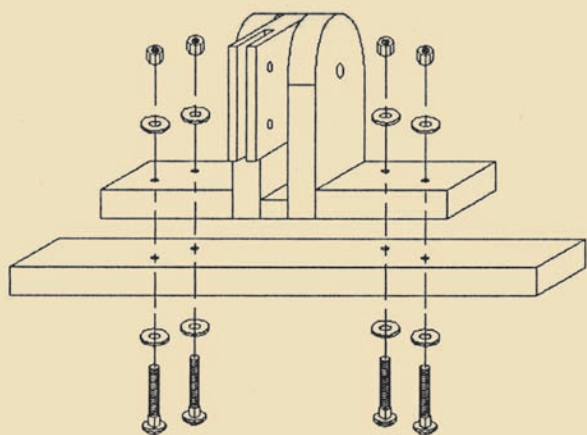


Figure 6: Assembly of Base and Wings

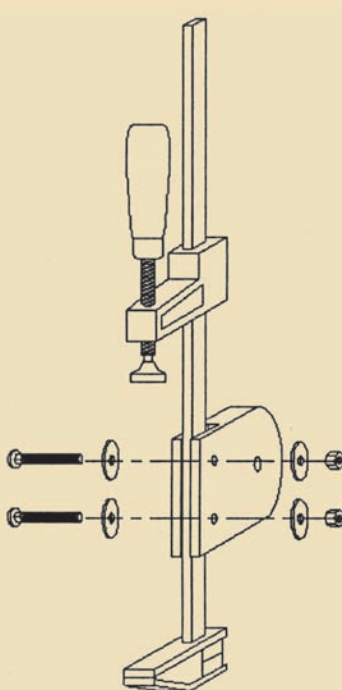


Figure 7: Assembly of Bar Clamp and Pivot Block

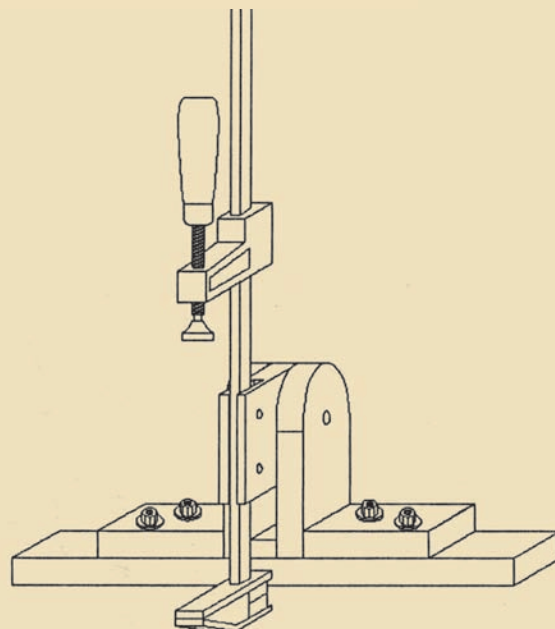


Figure 8: Completed Assembly of Vise Clamp

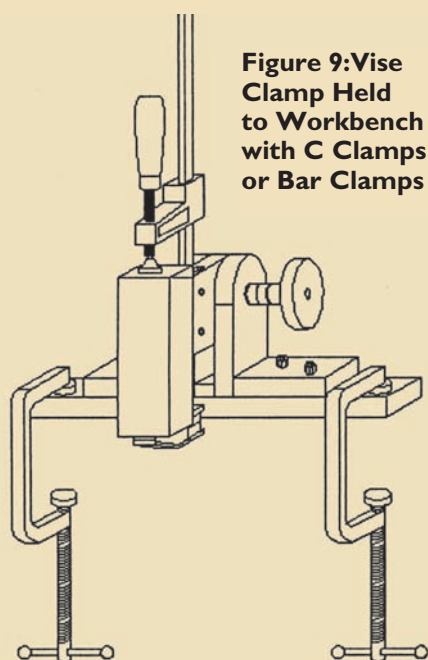


Figure 9: Vise Clamp Held to Workbench with C Clamps or Bar Clamps

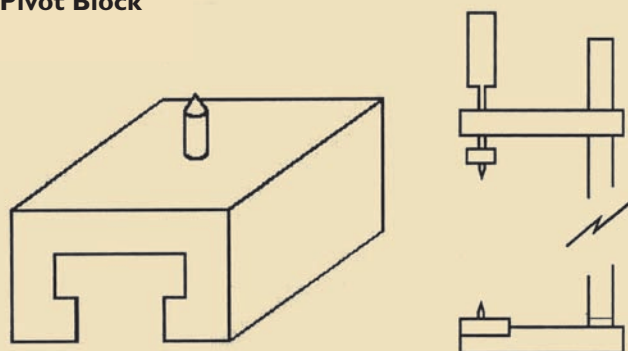


Figure 10: Scrapwood Blocks Helps Secure Carving

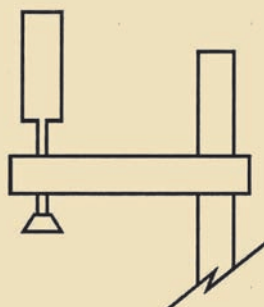
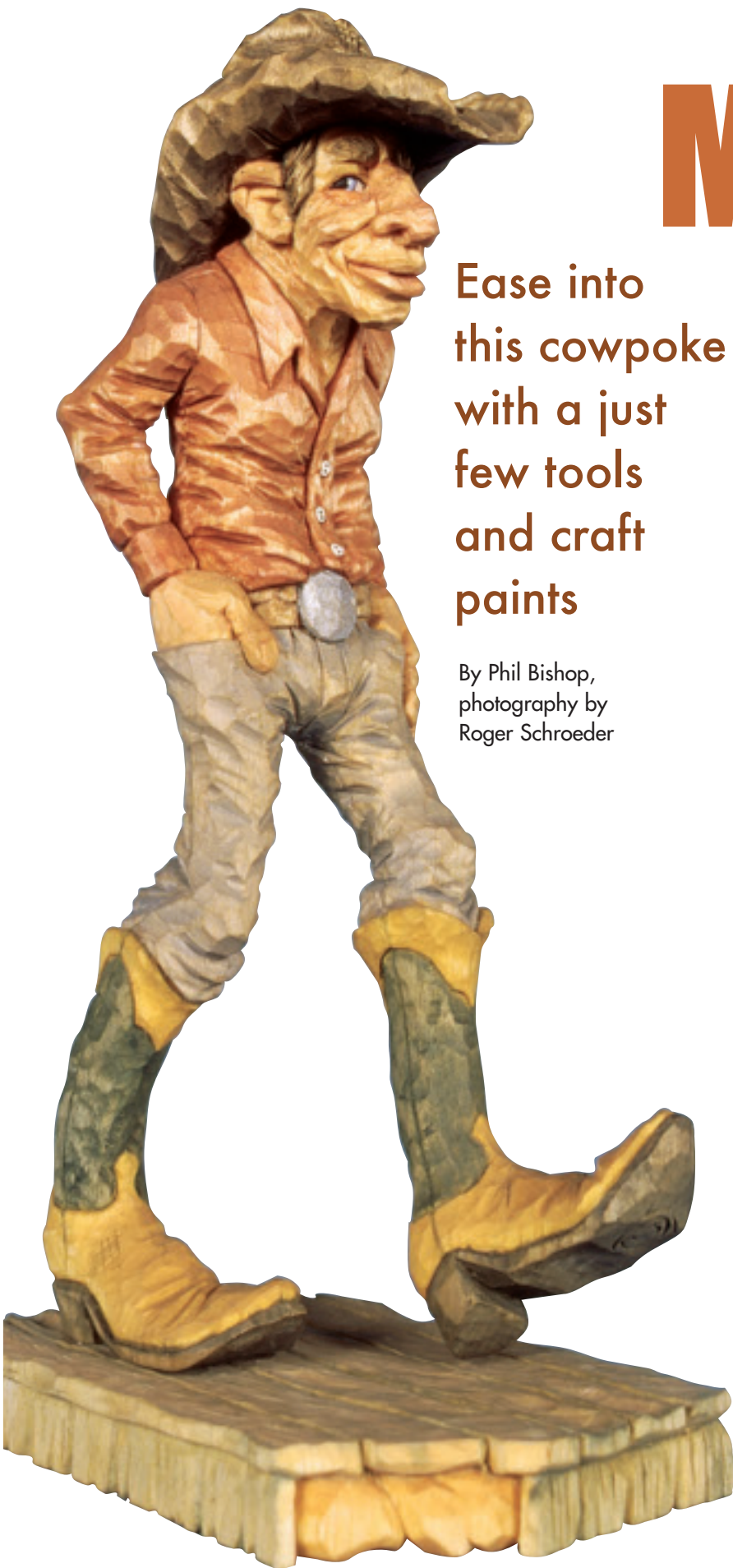


Figure 11: Small Gap Between Tension Screw Head and Arm Reduces Wiggle



MOSE

Ease into this cowpoke with a just few tools and craft paints

By Phil Bishop,
photography by
Roger Schroeder

My wife, Vicki, and I grew up with the culture of the West, so we got to see ranchers, farmers, and cowboys on a daily basis. Not uncommon was a cowpoke sauntering or moseying around, looking perfectly at ease with his hands in his pockets. Making that connection, I came up with a caricature we named Mose (pronounced moze).

To get started with the project, look for a piece of basswood that measures at least 6" by 4" by 12" long. For the base, basswood about 1" thick is required. Vicki and I recommend Heinecke's Wood Products as a source or you can purchase one of our rough outs (see SPECIAL SOURCES). The wood we select, while not too hard or too soft, must be light in color, an important characteristic since we want the grain to show through the paint.

Tools of Choice

After bandsawing to shape both the front and side profiles of the pattern, round all the corners and work to create flow and shape to the figure. The tools that work best are a carving knife with a 1½" blade and a no. 9 ⅝" gouge. Thinking form, not detail, is important at this early stage. Be sure to wear a cut-resistant glove on the hand that holds the carving. While anatomy of the carving should be on your mind, so too should your safety.

When it comes to establishing details such as the clothing, put pencil lines on the wood and go over them with a 60-degree V tool. These become reference lines that won't smudge or wear away from hand oils or a dirty glove. Then go over the V tool lines with the knife, making stop cuts that can later be undercut to create bold shadows, if necessary.

For wrinkles and creases at the bend of the elbows, knees and across the top of the boots, start with a 6mm veiner, then return with a ¼" 60-degree V tool. The veiner is used to create soft wrinkles in the clothing and the V tool provides sharp wrinkles where needed. But I don't recommend that you get carried away with the V tool for this caricature.

Facing a Challenge

I find that the hands and especially the face are usually the most problematic areas. With the hands, however, two good references are right in front of

you to study and copy if necessary. For the face, you have the pattern as a guide, but there's no reason not to be creative. You don't have to copy the drawing cut for cut.

Here are some quick tips for working on the head features:

- For the face, start with a notch of equal depth at the top and bottom of the nose. Make a gouge cut along the sides of the nose to the inside corners of the eyes. Use a small gouge for the wings of the nose.
- Outline each ear with the $\frac{1}{4}$ " 60-degree V tool and taper from front to back and from top to bottom with a knife. Use a no. 9 $\frac{1}{2}$ " gouge to hollow out the ears.
- For the eyes, use a 2mm veiner to cut a separation between the brow and upper eyelid. You can paint the iris or use a gouge to define it. If you choose the gouge, push it into the wood until the fibers are severed.

Based on the Old West

The base, carved and detailed from one piece of wood, is my representation of a porch. Large stones, exposed on opposite corners, support the boards, much as you would have seen in a Western town. I use a $\frac{1}{4}$ " 60-degree V tool to define the boards and rocks. I then stop-cut the V lines with a knife. To create wood grain texture, I work with a no. 3 or no. 5 gouge and a V tool.

Painting Tips

All the colors used for Mose are Delta Ceramcoat Acrylics, a craft paint that is available in most hobby and craft stores. My formula for making a wash of paint is simple: measured drops of paint mixed in a teaspoon of water. Inexpensive plastic paint trays, which are easily cleaned or disposed of, are a must. The best brushes to use for this figure are Loew-Cornell no. 5 and no. 6 synthetic rounds. Switch to an 18/0 liner for the eyes.

With the exception of the face, rub the peaks of the clothing wrinkles with a wet rag. Then add a very small amount of Black to the appropriate color mix and apply that to the valleys of the wrinkles. This approach creates three values of color for dramatic effect: light, medium and dark.

The following are my painting notes for the caricature and base. In all cases, except where noted, the drops are mixed in one teaspoon of water. After the carving has dried, I recommend sealing and antiquing the wood with a coating of boiled linseed oil and an artist's oil color of burnt sienna. Mix a $\frac{1}{8}$ "-long squeeze-out of paint with one quart of the linseed oil.

Skin tone 2 drops of Medium Flesh + 1 drop of Caucasian Flesh

Highlights on skin 1 drop of Tomato Spice

Faded denim jeans 4 drops of Bonnie Blue

Shirt 4 drops of Cinnamon

Hat, belt and hair 5 drops of Brown Iron Oxide



Right Side



Back

Light color on boots 4 drops of Pigskin

Dark color on boots 4 drops of Black Green

Soles and heels 2 drops of Black

Belt buckle Metallic Silver straight from bottle

Eyes Black, White and Blue Heaven directly from bottle

Buttons undiluted White from bottle

Porch boards 3 drops of Hammered Iron;
for highlights, rub with a rag and shade with 1 drop of Black Green

Stones under boards 3 drops of Terra Cotta

Simple Assembly

Once Mose and the porch segment are painted, attach the figure with a $1\frac{1}{8}$ " no. 6 drywall screw inserted through the bottom of the base with the head countersunk. This is one caricature that will be leisurely admired for years to come.



About the Author

Popular instructors of caricature carving, Phil Bishop and his wife, Vicki, travel throughout the U.S., making among their many stops Branson, Missouri, Davenport, Iowa, and Crete, Nebraska. Both exhibit at shows and have earned numerous awards for their work. Phil, a member of the Caricature Carvers of America, and Vicki live in Elk City, Oklahoma.

Special SOURCES

To contact the Bishops for a schedule of classes, to arrange a carving seminar, or to purchase a rough out, call them at 580-225-3109; email: bishop@itlnet.net. For different available rough outs, log on to their website at: www.bishopwoodcarving.com.

Project PATTERN

design by Phil Bishop
illustration by Jack Kochan

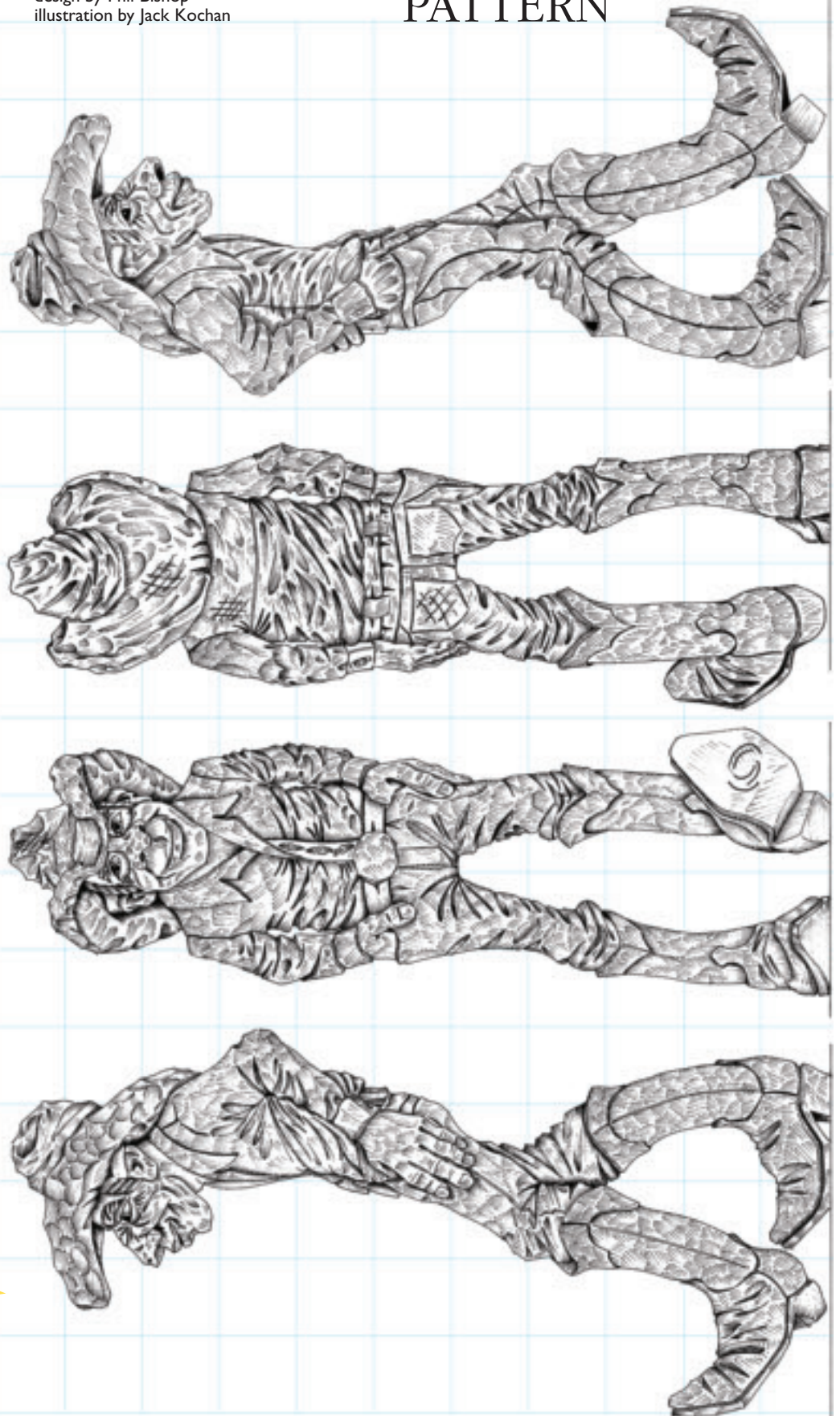


Left Side

Drawing resides on
1" grid to the scale of the original
carving. Photocopy to desired size.

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Calendar of EVENTS

Shows

February

Feb.7. Manatee Wood Carvers' Annual Show, BRADENTON, FL (1st Presbyterian Church, Manatee Ave & 15th St. West). Sat. 9am-3pm. Free adm. Emerson Woolever, 1802 20th Ave W, Bradenton, FL 34205, ewoolever@aol.com; Alex Willette, 5635 4th Court St W, West Bradenton, FL 34207, alxshoeman@aol.com.

Feb.7. 22nd Annual Caloosa Woodcarvers' Show and Sale, FORT MYERS, FL (Salvation Army Center, 10291 McGregor Blvd.). Sat. 9am-2pm. Adm donation. Bob Hulsebusch, 13011 Lake Pines Ct., Fort Myers, FL 33913, (239) 561-5614.

Feb.7-8. 20th Annual Treasure Coast Woodcarvers Show & Competition, PORT ST. LUCIE, FL (Port St. Lucie Community Center, Port St. Lucie and Airoso Blvds.). Sat. and Sun. 10am-4pm. \$2 adm, children free. Ed Jettinghoff, Treasure Coast Woodcarvers, PO Box 342, Hobe Sound, FL 33455, (772) 220-3523, edjetting@earthlink.net.

Feb.7-8. 12th Annual Woodcarvers Den Exhibition, BELLEVUE, OH (VFW Hall). Sat. and Sun. 11am-5pm. Free adm. Al and Juanita Clark, 6615 County Rd. 191, Bellevue, OH 44811, (419) 483-7495 (shop) or (419) 483-6005 (home).

Feb.13-14. Chip-O-Tex Woodcarvers Annual Show, HARLINGEN, TX (Casa de Amistad, Fair Park Blvd.). Fri. and Sat. 9am-4pm. Adm \$1, children under 12 free. Contacts after Nov. 1: Dewey F. Brousseau, (956) 412-7851, fulltimer25@aol.com; Gerard Brossoit, 5401 W. Bus. #83, Harlingen, TX 78552-3633.

Feb.14-15. Pacific Southwest Wildlife Arts 31st Annual California Open-Wildlife Art Festival, Wildfowl and Fish Carvers Competition, SAN DIEGO, CA (Balboa Park Club, Balboa Park, 2150 Pan American Rd. West). Sat. 9:30am-4pm and Sun. 9am-4pm. \$5 donation, children under 12 free. Mike Dowell, (760) 945-8442, mdowell957@earthlink.net.

Feb.14-15. 20th Annual Ocean County Wildfowl Art & Decoy Show, BRICK, NJ (Brick High School, 346 Chambers Bridge Rd.). Sat. 10am-5pm and Sun. 10am-4pm. \$5 adm donation, children under 12 free. Janet Sellitto, (732) 341-9622 ext. 2214, jsellitto@ocymca.org.

Feb.21. Seventh Annual Highlands Wood Carvers Show, SEBRING, FL (Sebring Civic Center, off NE Lakewood Dr., behind Sebring Public Library, next to Highlands Art League on Lake Jackson). Sat. 10am-4pm. \$2 donation. Jim (Doc) Loftus, Highlands Wood Carvers, c/o Highlands Art League, 351 W. Center Ave., Sebring, FL 33870, (863) 465-4977.

Going to a show? Call before you go!

Feb.21. Friends Carving Club Annual Wood Carving Show and Sale, PORT ORANGE, FL (Adult Activity Center, 4790 Ridgewood Ave.). Sat. 9am-4pm. \$1 donation. John Selvey, (386) 756-9713, jselvey@cfl.rr.com; John Carleton, (386) 761-2038, jecdc50@aol.com.

Feb.21-22. Rock River Carvers' 24th Annual Artists in Wood Show, STERLING, IL (Northland Mall). Sat. 9am-9pm and Sun. 12-5pm. Free adm. Kent McNeill, 1710 18th Ave., Sterling, IL 61081, (815) 625-1774, smcneill@essex1.com.

Feb.28. Northumberland Wood Carvers 19th Annual Show, Sale and Competition, ROSENEATH, ON, CANADA (Alnwick Civic Center, 9059 County Rd. 45). Sat. 9am-5pm. Adm. donation. Ken, (905) 372-4496; Marianne (705) 778-7350.

Feb.28-29. Annual Calusa Wood Carvers Show and Sale, NEW PORT RICHEY, FL (New Port Richey Recreation Center). Sat. 10am-4pm and Sun. 10am-3pm. \$2 donation. Wynett Scott, Calusa Wood Carvers, PO Box 1194, New Port Richey, FL 34656, (727) 842-3233, wynettscott@ypisp4u.net.

March

Mar.6-7. 31st Annual Woodcarving and Wildlife Art Festival and Competition, Lancaster County Woodcarvers, MILLERSVILLE, PA (Millersville University Student Memorial Center). Sat. 10am-5pm and Sun. 10am-4pm. \$4 Adm, children under 15 free with adult. Terry Keemer, 28 Cedar Dr., Willow Street, PA 17584-9573, (717) 464-0759 www.lancarvers.com.

Mar.6-7. Rhapsody in Wood-30th Annual North Texas Woodcarvers Guild Show and Sale, GRAPEVINE, TX (Grapevine Convention Center). Sat. 10am-6pm and Sun. 12-5pm. \$2 adm, children under 12 free. Flo Morrison, P.O. Box 233, Keller, TX 76244-0233, (817) 337-0660, NTXWoodcarvers@aol.com.

Mar.6-7. Miami Valley Woodcarvers 23rd Annual Carving Show, MIDDLETOWN, OH (Christ United Methodist Church, 700 S. Marshall at Grand Ave.). Sat. 10am-5pm and Sun. 12:30-5pm. \$3 adm, children under 12 free when accompanied by parent. Mike O'Bradovic, (513) 509-9239, (937) 746-3132.

Mar.6-7. The Idaho Woodcarvers Guild 17th Annual Competition and Exhibition, BOISE, ID (Boise Centre on the Grove, 850 W. Front St.). Sat. 9am-5pm and Sun. 10am-4pm. \$4 adm., children under 12 free. Douglas Rose, 1982 Roanoke Dr., Boise, ID 83712 or Gene Fuller, 3110 S. Shortleaf, Boise, ID 83716

Mar.12-14. The Owls Nest Wood Carving Club's 12th Annual Wood Carving Competition, KITCHENER, ON, CANADA (Bingeman Park). Fri. 12-8pm, Sat. 10am-6pm and Sun. 10am-5pm. \$8 adm, Seniors \$7,

Students (12-18) \$3, under 12 free. Clare Wiechers, 605 Frederick St., Kitchener, Ontario, Canada N2B 2A8, (519) 742-7632, sam60@rogers.com.

Mar.12-14. Canadian National Wildfowl Carving Championship, KITCHENER, ON, CANADA (Bingeman Park). Fri. 12-8pm, Sat. 10am-6pm and Sun. 10am-5pm. \$8 adm., Seniors \$7, Students (12-18) \$3, children under 12 free. Tim Forler (519) 632-7284 or Jim Lackenbauer (519) 893-2815

Mar.13. Lake Wood Carvers 7th Annual Competition and Show, TAVARES, FL (Shriner's Club, State Rte 19 at old 441). Sat. 10am-5pm. \$2 donation. Gene Thomas, 10452 Lake Minneola Shores, Clermont, FL 34711, (352) 394-0387, ethomas6@cfl.rr.com; Ralph Rossignol, 8001 Arcadian Ct., Mount Dora, FL 32757, (352) 385-0483, ewroz@aol.com.

Mar.13. 26th Annual Woodcarving Show, SARASOTA, FL (Boys and Girls Club, 3200 Fruitville Rd.). Sat. 9am-3pm. \$2 donation. Bob Miller, (941) 493-9284.

Mar.13-14. 2nd Annual Baltimore Area Wood Carving Show, CATONSVILLE, MD (Catonville Senior Center, 501 N. Rolling Rd.). Sat. 10am-5pm and Sun. 12-4pm. Free adm. Catonsville Senior Center, (410) 887-0900 or Carolyn Maguire, kerilyn@bcpl.net.

Mar.13-14. The Wisconsin River Woodcarvers 4th Annual Woodcarving Show, Sale & Competition, PLOVER, WI (Elizabeth Inn & Convention Center). Sat. and Sun. 9am-4pm. \$1 adm, children under 12 free. Bill Kubisiak, (715) 344-2274 or Greg Wirtz, (715) 423-0471.

Mar.13-14. Kitsap County Woodcarvers 18th Annual Juried Show and Exhibit, BREMERTON, WA (West Side Improvement Club, National Ave. and E St.). Sat. 11am-6pm and Sun. 10am-5pm. Free adm. Gordon O. Day, 83 Raven Hill Rd., Sequim, WA 98382, (360) 681-7032, goday@usintouch.com.

Mar.13-14. 38th Annual Minnesota Carvers Association Show-Metro Chapter, BROOKLYN CENTER, MN (Brookdale Shopping Center). Sat. 10am-7pm and Sun. 11am-6pm. Free adm. Roger McCullough, 1521 Pennsylvania Ave N., Champlin, MN 55316, (763) 427-8822, rogerm@iexplosure.com.

Mar.13-14. Ramona-Country Carvers' 25th Annual Show, SAN JACINTO, CA (Valley Wide Sports Center, 901 W. Esplanade Ave.). Sat. 9am-4:30pm and Sun. 9am-4pm. \$1 donation. Steve Cate, (909) 929-6925 or Bill Williams, (909) 698-9858.

Mar.13-14. The Great Salt Lake Woodcarvers Show and Competition, SALT LAKE CITY, UT (Wheeler Historical Farm, 8351 S. 900 E). Sat. 9am-7pm and Sun. 9am-5pm. \$4 adm., seniors

\$3, children \$2. Neil Phillips, (801) 255-8259 or Duane Rubink, dmsar@earthlink.net.

Mar.20. Weeki Wachee Woodcarvers Annual Show & Sale, SPRING HILL, FL (Weeki Wachee Senior Citizen Center, Corner of Toucan Trail and Susan Dr.). Sat. 10am-4pm. \$1 donation. George Lytle, 1519 Corydon Ave, Spring Hill, FL 34609, (352) 666-5092.

Mar.20. North Carolina Woodcarving Festival, RALEIGH, NC (Klingspor's Woodworking Shop, 3141 Capital Blvd). Sat. 9am-5pm. Free Adm. Paul Rolfe, Klingspor's Woodworking Shop, (919) 876-0707, prolfe@woodworkingshop.com.

Mar.20-21. Pikes Peak Whittlers 21st Annual Spring Woodcarving Sale, Competition and Show, COLORADO SPRINGS, CO (Shrine Club, 6 South 33rd St.). Sat. 10am-5pm and Sun. 10am-4pm. \$2 adm., children under 12 free when accompanied by an adult. Jon & Donna Nelson, (719) 573-5986, jonndon@msn.com or Owen & Dorie Briggs, (719) 598-4379.

Mar.20-21. Metrocarvers of Michigan 24th Annual Show, MADISON HEIGHTS, MI (United Food & Commercial Workers Hall, 876 Horrace Brown Dr.). Sat. 10am-5pm and Sun. 11am-4pm. \$2 adm., families \$4, scouts in uniform free. Mike Le Page, 24860 Murray, Harrison Twp., 48045, (586) 791-7728, mikecarving911@msn.com.

Mar.20-21. Tri-Cities Woodcarvers 10th Annual Show, KENNEWICK, WA (Tri-Tech Skills Center, 5929 W. Metaline Ave.). Sat. 9am-5pm and Sun. 9am-4pm. \$2 adm., children free. Betty Pitzer, (509) 582-4516 or Barbara Pentecost, (509) 547-6673, kayechip@msn.com.

Mar.20-21. 18th Annual Mahoning Valley Wood Carvers Show and Sale, NILES, OH (Eastwood Expo Center at Eastwood Mall). Sat. and Sun. 10am-5pm. Bonnie Babcock, 38 Fulton St., Niles, OH 44446, (330) 652-0001.

Mar.20-21. Annual Rochester, MN Woodcarving Show, ROCHESTER, MN (Olmsted County Fairgrounds, 4H Building). Sat. 10am-6pm and Sun. 10am-4pm. Free adm. Christy Amaris, (507) 282-4290.

Mar.20-21. 18th Annual Prairie Canada Carving Championship, WINNIPEG, MB, CANADA (Victoria Inn). Sat. 9:30am-4:30pm and Sun. 9am-4pm. \$2 adm., children under 12 free. Bill Palmer, 428 Ash St., Winnipeg, MB R3N 0R2, (204) 488-7619, wingbang@mts.net.

Mar.20-21. Ridge Woodcarvers Show and Sale, LAKELAND, FL (Lake Mirror Auditorium, 121 S. Lake Ave.). Sat. and Sun. 10am-4pm. \$3 adm. Duane Bickmire, 722 Ellerbe Way, Lakeland, FL 33801, (863) 665-5241.

Mar.26-27. The Kansas City Wood Carvers Club 31st Annual Woodcarving Show, LEE'S SUMMIT, MO (John Knox Pavilion, 520 NW Murray Rd.). Fri. 11am-8pm and Sat. 10am-5pm. \$1 adm., children under 12 free. Ed

Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, (913) 631-0306, zingo@everestkc.net

Mar.27-28. 25th Annual Niagara Woodcarvers Show and Competition, NIAGARA FALLS, ON, CANADA (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10am-5pm and Sun. 11am-5pm. \$3 adm, children under 12 free. Warren d'Amboise, (905) 354-8854, damboise2@sympatico.ca; Nick Kuruziak, (905) 735-9556, dogdad@sympatico.ca; www.niagarawoodcarvers.ca.

April

Apr.3-4. Duneland Woodcarvers 28th Annual Woodcarving Show, VALPARAISO, IN (Porter Country Expo Center, South of Hwy 30 on Rte 49). Sat. 10am-5pm and Sun. 10am-4pm. \$3 adm, children under 12 free. David Kings, 4054 W. 74th Ave., Merrillville, IN 46410, (219) 738-2396, www.dunelandwoodcarvers.com.

Apr.3-4. 28th Annual Mid-Atlantic Woodcarving Show and Competition, ABINGTON, PA (Penn State Abington Campus Gymnasium). Sat. 10am-5pm and Sun. 10am-4pm. \$5 donation, children under 12 free. Al Moeser, (215) 357-5840.

Apr.3-4. Vancouver Island Woodcarvers' 14th Annual Brant Wildlife Festival Woodcarving Competition and 7th Annual Canadian Fish Carving Championship, PARKSVILLE, BC, CANADA (Parksville Community Centre, 132 E. Jensen Ave.). Sat. 10am-5pm and Sun. 10am-4pm. \$3 adm. Jack Vincent, 496 Willow St., Parksville, BC V9P 1A4, (250) 954-3262, jkvin@shaw.ca.

Apr.3-4. Red River Valley Woodcarvers 29th Annual Woodcarving Show and Sale, FARGO, ND (Doublewood Inn). Sat. and Sun. 12:30-5pm. Free adm. Bob Lawrence, 77 North 28th Ave., Fargo, ND 58102, (701) 280-1038.

Apr.17. 8th Annual Northwest Wisconsin Woodcarvers Exposition, MENOMONIE, WI (Thunderbird Mall, Hwy 25 South). Sat. 9am-5pm. Free adm. Jean Moats, (715) 664-8638, moatsj@uwstout.edu.

Apr.17. Grand Ledge Woodcarvers 2004 Competition, Show and Sale, EAST LANSING, MI (St. Thomas Aquinas Church Gym, 955 Alton Rd.). Sat. 10am-4pm. \$2 adm., families \$5. Rose Light, 938 Delridge Rd., East Lansing, MI 48823, (517) 332-8437; Keith Wallace, 760 Wildemere Dr., Mason, MI 48854, (517) 676-2003.

Apr.17-18. Long Island Woodworkers' Club 9th Annual Exhibition, UNIONDALE, NY (Hofstra University Sports Arena). Sat. and Sun. 10am-5pm. \$7 adm. Bob Urso, 33 Gardiner Rd, Smithtown, NY 11787, (631) 724-4625.

Apr.17-18. Northern Alberta Woodcarvers Association 21st Annual Wood Carving Show, Sale and Competition, EDMONTON, AB, CANADA (Westmount Junior High School

Gymnasium, 11125-131 St.). Sat. and Sun. 10am-5pm. Free adm. Dave Eisenbeis, (780) 467-6093 or Jack Wallace, (780) 462-0779.

Apr.17-18. Santa Clara Valley Wood Carvers 37th Annual Wood Show, SARATOGA, CA (Prospect High School Gymnasium). Sat. and Sun. 10am-5pm. \$2 adm., children (10-18) \$1, children under 10 free. Grant S. Allison, 12 Campbell Lane, Menlo Park, CA 94025, (650) 854-4348 or Dave Osterlund (408) 356-2757.

Apr.17-18. Great Plains Woodcarvers 38th Annual Show and Sale, WICHITA, KS (Century II Exhibition Hall, 225 W. Douglas). Sat. 10am-6pm and Sun. 12-5pm. \$2.50 adm. Bob Jackson, 652 Shawnee Circle, Kechi, KS 67067, (316) 744-8293, rwjjack@aol.com.

Apr.17-18. Vikings Woodcarvers Spring Show, ROSEVILLE, MN (HAR MAR Mall). Sat. 10am-6pm and Sun. 12-5pm. Free adm. Carol (Swede) Bengston, 2510 W. 112th St., Bloomington, MN 55431, (952) 884-4136.

Apr.24-25. 31st Annual Iowa State Woodcarvers Show and Competition, Northeast Iowa Woodcarving Club, WATERLOO, IA (Waterloo Center for the Arts, 225 Commercial St.). Sat. 1-5pm and Sun. 11am-4:30pm. Free adm. Richard Hanson (319) 266-7009 or Mary Lou Snyder (319) 277-2213, willsn@aol.com.

Apr.25. Mid-Wisconsin Chippers Woodcarvers Show, OSHKOSH, WI (Sunnyview Expo Center, Winnebago County Fairgrounds). Sun. 9am-4pm. Joe Fink, 1111 Otter Ave., Oshkosh, WI 54901, (920) 235-6324, wdcvr4@aol.com.

May

May 1. Art of the Carver & Ducks Unlimited Choice Awards, Central Fraser Valley Woodcarvers Club, ABBOTSFORD, BC, CANADA (Columbia Bible College, 2940 Clearbrook Rd.). Sat. 11am-5pm. \$2 adm., children under 12 free. Judy Whyte, (604) 870-9852, whyte@telus.net; Dan Caustan, (604) 556-7655, dcaustan@telus.net.

May 1-2. Los Angeles County Parks & Recreation and Santa Anita Wood Carvers Wood Carving Show, ARCADIA, CA (Seniors Building, Arcadia Park, 405 S. Santa Anita Ave.). Sat. and Sun. 10am-5pm. Free adm. Gary Kaster, 8829 3/8 Duarte Rd., San Gabriel, CA 91775, (626) 285-5207, glkaster@charter.net.

May 1-2. North Arkansas Wood Carvers' 25th Annual Show and Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm and Sun. 10am-4pm. Free adm. Bonnie Davis, dbd@cox-inersnet.com; Dick Dulaney, (870) 424-3976, dulaneyr@mtnhome.com; PO Box 531, Mountain Home, AR 72654.

May 1-2. Southtowns Woodcarvers 27th Annual Carving Show and Sale, HAMBURG, NY (Creative Arts Building, Erie County Fair

Calendar of EVENTS

DEADLINE TO SUBMIT EVENTS

Spring	Summer	Fall	Holiday
Dec. 1	Mar. 1	June 1	Sept. 1

Grounds, 5600 McKinley Pky). Sat. and Sun. 11am-5pm. \$2 donation. Tim Mrugala, (716) 893-7407, mrugala@earthlink.net; Rich Reimers, (716) 825-8465, r.reimers@juno.com.

May 1-2. Missoula Area Woodcarvers 6th Annual Western Montana Wood Show, MISSOULA, MT (Missoula County Fairgrounds). Sat. 9am-5pm and Sun. 12-4pm. Frank and Betty Kirschten, (406) 251-3089, bfkir@in-tch.com; Barbara Alonzo, (406) 543-4883.

May 8. Capitol Woodcarvers' 15th Annual Non-Juried Show, OLYMPIA, WA (Olympia Community Center, 222 N. Columbia St.). Sat. 9am-5:30pm. Free adm. Ann & Bob Engle, 2108 Myrtle Place SE, Olympia, WA, (360) 943-1093.

May 15-16. Richmond Carvers 15th Annual Juried Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.). Sat. 12-5pm and Sun. 10am-4pm. \$4 adm., Seniors (65 and up) \$2, children under 12 free. Carl Eden, (604) 437-8389 or Richmond Carvers Society, PO Box 36507, Seafair PO, Richmond, BC V7C 5M4, Canada.

May 15-16. Evergreene Woodcarvers 9th Annual Show and Competition, GREENEVILLE, TN (First Presbyterian Church). Sat. and Sun. 12-5pm. Free adm. Lee Sexton, 601 W. Main St., Greeneville, TN 37743, (423) 639-0481, woolwood@xtn.net.

May 15-16. Corn Belt Carving Club's 4th Annual "Sculptures in Wood" Woodcarving Show and Contest, BLOOMINGTON, IL (Eastland Mall). Sat. 9am-9pm and Sun. 12-5pm. Free adm. Mike Hartzler, (309) 662-4276 or www.cornbeltcarving.org.

May 15-16. First North Valley Judged Carving Show, RED BLUFF, CA (Red Bluff Community Center). Sat. 9am-5pm and Sun. 9am-4pm. \$2 donation for adults, seniors \$1, children are free when accompanied by an adult. Al Aliano, PO Box 8804, Red Bluff, CA 96035, (530) 824-5669, a_aliano@yahoo.com.

May 21-22. 2nd Annual Arkansas Scroll sawer/Woodworkers Picnic, WINSLOW, AR (Devil's Den State Park between Ft. Smith and Fayetteville). Fri. 4pm-? and Sat. 9am-4pm. \$5 adm. Marvin Shelley, 12401 McMurphy Rd., West Fork, AR 72774, (479) 846-1987, mshelley@arkansas.net.

May 29-30. San Diego Wood Carvers 27th Annual Wood Carvers Show, SAN DIEGO, CA (Balboa Park Club in Balboa Park). Sat. 9am-5pm and Sun. 10am-4pm. Free adm. Ralph Vaughan, 120 Paisley Court, Chula Vista, CA 91911, (619) 420-1756.

Classes

Wood Carving Illustrated publishes a general listing of carving classes and carving museums. Want to spread the word about your upcoming class? Please send your information about classes from May through October to gretchen@foxchapelpublishing.com no later than March 1, for inclusion in WCI Issue no. 27, Summer 2004.

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.

Feb. 21-May 2. In conjunction with the woodcarving exhibit "Stories in Wood: Scandinavian Master Carvers," the American Swedish Institute (ASI) will offer the following workshops taught by nationally and internationally known instructors: Feb. 21-22-Urban Gunnarsson, Advanced figure carving; Mar 6-7-Thomas Dengler, Spoon carving from basswood block; Mar. 13-Judy Ritger, Kolrosing, incised line carving; Mar. 27-28-Gerald Ekern, Intermediate gnome and nisse carving; Apr. 3-4-Becky Lusk, Beginning/intermediate figure carving; Apr. 17-18-Chris Thompson, Carving elves in the Scandinavian style; May 1-2-Harley Refsal, Scandinavian figure carving. For a registration form or detailed workshop and instructor information, visit www.americanswedishinst.org or call (612) 871-4907.

Mar. 14-24. Carve a Bald Eagle (1/3 scale) with Floyd Scholz in Tempe, AZ. For details, contact Walt Blackmore, 2132 E. El Parque, Tempe, AZ 85282-3037, (480) 736-1362, wblackmore@yahoo.com.

Mar. 18-19. The following classes will be held in conjunction with the 18th Annual Prairie Canada Carving Championship: Carving Selmer the Farmer in flat-plane style with Gerald Ekern and Feather Painting Techniques with Jason Lucio. For more information, contact Tom Park, 55 Acadia Bay, Winnipeg, MB CANADA R3T 3J1, (204) 269-4290, tpark@mts.net.

Apr. 2. Wood Carvers Supply, 2530 N. 80th Place, Scottsdale, AZ 85257, is offering a sharpening class. For more information contact Dave Rushlo, (480) 994-1233.

Apr. 9-11. The Knot Hole Woodcarving Studio, in Pleasant Hill, MO, is offering a relief

carving class with John Engler. For more information contact The Knot Hole, Pleasant Hill, MO 64080, (816) 987-2214, theknothole@earthlink.net.

Apr. 16-18. Low Relief Scenes with Fred and Elaine Stenman. Class held in Reno, NV. For further details or to reserve a spot, contact Paul Volpp, (775) 853-3432, volpp@charter.net.

Apr. 25-May 1. Texas Woodcarvers Guild Spring Roundup in Fredericksburg, TX. Six days of nothing but classes. Instructors include Gary Batte and his two caricature carving classes, "Sheriff Will Ketchum" and "Riverboat Gambler." For details, contact Ronald Davis, 1121 Warden, Benbrook, TX 76126 or email dav1502@attg.net.

May 16-22. Carve Birds at the Allegheny Campus of Wilkes Community College in Sparta, NC. Instructors and their projects are Rich Smoker, 1/3-scale Tundra Swan; Bruce Lepper, Cedar Waxwing; and Glen McMurdo, Male Ruddy Duck. For more information, call Dan or Kathy Abernathy, (336) 372-2285 or (336) 200-2285 or email abirdinhand@skybest.com.

Jun. 4-6. Tri-Cities Woodcarving Club 7th Annual Rendezvous in Kennewick, WA. For details, contact Betty Pitzer, (509) 582-4516 or Barbara Pentecost, (509) 547-6673 or email kayechip@msn.com.

Jun. 6-9. 20th Annual John James Audubon Town & Country Woodcarvers Workshop at Agri-Hall, Audubon County Fairgrounds north of Audubon, IA. Instructors and their subjects: Gen Jansen—Cottonwood Bark Carving, Loren Hansen—Cowboy Holding a Flag, Alice Porter—Denzel Stander Carousel Horse, Karen Sullivan—Bird Carving, Dennis Neubauer—Santa for All Holidays, Lloyd Meng—Grampa the Party Animal and Skinny Cowboy, Stan "Slim" Maroushek—Burgomeister, Shirley Meng—Wildlife Low Relief Carving with Detail Woodburned and Painted,

Also Bob Pester—Student's Choice emphasizing the human face, Dan Ford—Full Body Buffalo, Bob Boots—Boots, Darlene Burson—Civil War Portrait Bust, Duane Heng—Nativity Wreath, Charles Rattenborg—Six Basic Designs for gouge chip carving. Contact Dan Ford, Town & Country Woodcarvers, PO Box 64, Audubon, IA 50025, (712) 563-3266, info@audubonwoodcarvers.com or www.audubonwoodcarvers.com.

Jun. 16-19. Chief Osceola Wood Carvers Sixth Annual Wood Carvers Roundup at the Osceola 4-H-FFA Fairgrounds in Evart, MI. Free instruction from: Virginia Huffman, Wood Burning Basics; Sally & David Nye, Cedar Fan Birds; Rod Walker, Power Carve a Fish Design in a Paddle, a four-day workshop; Bill Mills, Basic Sharpening, Roundup Tool Sharpener; Joe Wojciechowski, Relief Carving; Elliot Light, Variety of Projects; Mary Stevens & Mary

Shepard, Soap Carving; Leo Colburn, Chain with Ball & Cage; Andy Luckhardt. Free-Style Chip Carving; Floyd Rhadigan, Fantasy Caricatures; Leonard Barr, Projects for Everyone; Bob Gubbins, Hummingbird & Canes; Bill Jaquays, Mystery Projects; Jack Miller, Smoothie Shore Birds; Howard Lahti, Skiing Santa Ornament;

Also Laura Dunkle, Bible Dudes/Basswood Eggs/Painting; John Dunkle, Hand Sharpening Demonstrations; Dayle Lewis, Wood Spirits and More; Ron Morin, Carving Spirals and small projects and a Sharpening Workshop; Jerald Grusendorf, Turtles and Projects; Joe Dillelt, Mallet Tool Carving; Judy Spuit, Knife Covers, Flowers and Flower Pots; Mel Johnson, Knife Making, Hearts, Love Spoons and Cottonwood Bark Santas; Jon Retzlaff, Wood Spirit Walking Staffs; Bill Heether, Beginner Projects; Norm Kadow, Chain Saw Carving and demonstration; Chris Howard, Human Faces; Joe Burgdorf, Caricatures. Contact Sandy Holder, (231) 734-5125, Virginia Huffman, (231) 734-9131, or go to www.woodcarversroundup.com.

Jun.21-23. Power Carve and Paint an Eastern Bluebird with Rosalyn Daisey. Class is for beginner to advanced carvers. Held in Mogadore, OH at the Senior Center. For more information, contact Bob Rutan, (330) 628-5959, rrutan@neo.rr.com.

Jun.25-27. Wahpeton Carving Weekend at North Dakota State College of Science, Wahpeton, ND. Contact Reuben Brownlee, 614 15th Ave., Wahpeton, ND 58075, (701) 642-3532.

Jul.16-18. 19th Annual Southeastern Woodcarving School, Hooper Academy, Hope Hull, AL. Instructors from around the southeast will teach classes on caricatures, birds, realistic animals and more. Craft classes are also offered. For more information, contact Steve Brown, Southeastern Woodcarving School, 4319 Atlanta Hwy PMB 153, Montgomery, AL 36109, (334) 244-0065, sws@pmchippers.org.

Jul.18-23. The Montana Carving Seminar in Missoula, MT. Instructors and their classes are: Bob Guge-Bird: Western Tanager With Habitat; Bert Gentry-Bird: Loggerhead Shrike; Del Herbert-Gunning Decoy: Cinnamon Teal; Desiree Hajny-Realistic Animal: Cougar; Cleve Taylor-Caricature: Bull Rider with Vultures; Phil & Vicki Bishop-Choice of Caricatures; David Sabol-Choice of Storybook Characters; Dick Weber-Northwest Indian Halibut Bowl and Halibut Hook; Charley Philips-Flower Relief; Gil Drake-Cowboy Busts; and Linda Kirkbride-Making Your Habitat. Contact Mel & Nancy Sobolik, 2705 Old Quarry Road, Missoula, MT 59808, (406) 327-1241 or email wecarve@aol.com.

Jul.25-29. Second Annual Northeast Carvers Roundup at Cherry Ridge Campsites &

Lodging in Honesdale, PA. Carve in a very unstructured, no-pressure learning environment. Free instruction from: Jack Miller, Smoothie Shorebirds; Fred Chambers, Sign Making; Chris Howard, Realistic Face; Sally & David Nye, Cedar Fan Birds; Mike Bloomquist, Female Wood Spirit, Kokopelli and Caricature Horse Workshop; Harold Kaltenback, Small Santa; Richie McGrath, Relief Carving; Jim O'Dea, Human Face Study Sticks; Jim Herb, Cane Making; George Hallenbeck, Knife Making and Sharpening; Also Nick Sciortino, Chip Carving; Carl Borst, Human Face; Ed Otto, Bark Carving, Mike Galloway, Bottle Stoppers; Jay Herr & John Griscti, Beginners, Elmer Jumper Clown; Debbie Dunn, Santa Ornament; Floyd Rhadigan, Caricatures; Linda Murphy, Woodburning; Don Burgdorf, Female Caricatures; Jan Oegema, Gnomes and Progressive Face Stick; Bill Richie, Painting Your Carvings. Chris Howard will carve a piece of Native American art during the roundup to be auctioned for the benefit of next year's event, an area Boy Scout troop and the Cherry Ridge Carving Club. For campsite and lodging information call (570) 488-6654 and identify yourself as a carver or go to www.cherryridgecampsites.com. Contact George Reinfried, (717) 299-9921, GAReinfried@aol.com.

Jul.25-31. 28th Annual Doane Experience at Doane College in Crete, NE. Contact Ron Clarke, 2532 Nebraska Ave., Fremont, NE 68025, (402) 727-9026 or email ronlc53@hotmail.com.

Ongoing Classes

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.

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.

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.

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.

Smoky Mountain School of Woodcarving offers the following carving classes:

Apr.-Gene Webb, Deer; Apr.-Mac Proffitt, Beginning Carving; Apr. 2-4-Tom Wolfe, Animal Heads on Canes; May-Gene Webb, Wolf; May 21-23-Harold Enlow, Caricature Carving; Jun.-Gene Webb, Woodspirit; Jul.-Gene Webb, Fawn Lying Down; Aug.-Gene Webb, Zebra. For more information contact Smoky Mountain School of Woodcarving, Townsend, TN, (800) 541-5994, www.woodcarvers.com.

Phil and Vicki Bishop offer caricature seminars at the following locations on the following dates:

North Platte, NE-Mar. 4-6. Contact Joel Bennett, (308) 534-0285.
Pleasant Hill, MO-Mar. 19-21. Contact: Joyce & Andy Anderson, (816) 987-2214.
Cape Girardeau, MO-Apr. 2-4. Contact Sharon & Dave Ledure, (573) 243-1616.
Omaha, NE-Apr. 23-25. Contact Ken Armsbury, (402) 397- 8776.
Chicago, IL-May 14-16. Contact Joe Calderone, (815) 485-2120.
Portland, OR-May 21-23. Contact Sherry Klein, (503) 654-1256.
Twin Falls, ID-May 29-31. Contact Larry Crist, (208) 465-5849.
Coleridge, NE-June 11-13. Contact Morris Anderson, (402) 375-2058 or Keith Bartling, (402) 283-4646.
International Woodcarvers Congress, Davenport, IA-June 21-23 & 24-25. Contact Ron Clarke, (402) 727-9026.
Reno, NV-July 9-11. Contact Paul Volpp, (775) 853-3432.
Missoula, MT-July 19-23. Contact Mel Sobolik, (406) 327-1241.
Martin's Ferry, OH-Aug. 2-4 & Aug. 6-8. Contact Bob Barris, (740) 633-5392.
Converse, IN-Aug. 20-22. Contact Suzi Brown, (765) 395-3461.
Estes Park, CO-Aug. 27-29. Contact: Mountain Woodcarvers, (800) 292-6788.

Robert Buyer, with his wife, Margaret, runs the Buyer Woodcarving Studio in Norton, MA. For a schedule of classes conducted by top carvers from the United States and abroad, contact the Buyers, (508) 285-9583.

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

Emporia, KS-May 10-14 at GRS.
East Petersburg, PA-May 26-28.
Also, classes held in Middletown, OH, upon request.
Contact Bill Janney, (937) 787-4836, guns@interaxs.net or www.billjanney.com.

Krausman's Woodcarving Studio in Gwinn, MI, offers the following classes on the following dates:

Jun. 6-11, Clark Schreiber-Rainbow Trout-Closed Mouth, Cutthroat Trout-Open Mouth, Bluegill-Closed Mouth or Pumpkinseed Sunfish-Open Mouth.
Jun. 13-18, Ashley Gray-Bald Eagle Bust.
Jun. 20-25, Keith Mueller, Feather Studies and Painting.
Jul. 11-16, Ernie Muehlmann, Ruffed Grouse.

Calendar of EVENTS

Jul. 19-24, Rich Smoker, Antiqued Classic Decoys.

Jul. 26-30, David Turner, Wildlife Sculpture.

Aug. 1-6, Janet Denton-Cordell, Human Figures, Faces or Mammals.

Aug. 8-13, Victor Paroyan, Airbrushing 101.

Aug. 15-20, Gary Eigenberger, Yellow Warbler.

Aug. 23-28, J. Christopher White, Stylized Wood Sculptures.

For more information, contact Krausman's Woodcarving Studio, 1750 S. County Rd. 557, Gwinn, MI 49841, (906) 238-4475 or toll free 877-572-8762, www.referencephotos.com.

The Long Beach Museum of Art exhibition of Into the Woods continues through April 4 in the museum's Grossberg-Vail Gallery in Long Beach, CA. The exhibit is the museum's first major exploration of contemporary wood sculpture in more than 30 years. (562) 439-2119 or visit www.lbma.org.

The Peace River Woodcarvers, Inc. of Arcadia, FL provide classes for beginners through advanced carvers. Classes are held every Tuesday from 8:30am-12pm at the Speer Building, North Hwy. 17, Arcadia, FL. For more information, contact Bob Holderman, (863) 491-0877.

Stonegate Woodcarving School in Cambridge, VT, offers the following classes with Frank Russell:

Jun. 21-25, Bobwhite Quail; Jul. 5-9, River Otter; Jul. 10-11, Paint River Otter; Jul. 19-23, Red-tailed Hawk; Jul. 24-25, Paint Red-tailed Hawk; Aug. 2-6, Canes/Walking Sticks; Aug. 23-27, Woodcock. For more information, call (802) 849-6692 (Apr. 1-Dec. 1) or (352) 683-1676 (Dec. 1-Apr. 1) or email woodcarv@together.net.

Dave Stetson offers carving classes on the following dates:

Mar. 1-5, Branson, MO. Caricature Bust. Contact Mary Miller at Silver Dollar City, (417) 338-8229,

woodcarvers@silverdollarcity.com.

Mar. 10-12, San Jacinto, CA. Caricature Figure. Contact James Grady, jimrit@earthlink.net.

Mar. 22-23, Scottsdale, AZ. Bear Expressions. Contact Michele Carville, (480) 367-9630, Lenmichele@aol.com.

Apr. 23-25, Prunedale, CA. Caricature Figure. Contact Molly Schaechtele, (831) 633-5850, jet@redshift.com.

Jul. 11-16, Creede, CO. Caricatures. Contact Karen Oquin, (303) 940-3505.

Jul. 25-31, Crete, NE. Caricature Expressions. Contact Ken Armsbury, (402) 397-8776.

Aug. 12-15, West Glacier, MT. Mini Seminar Caricatures. Contact Terry and Janice Porter, (406) 273-4219, tandjporter@aol.com.

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