

5 Step-by-Step Tutorials — Learn from the Masters

WoodCarving

I L L U S T R A T E D

HOW-TO MAGAZINE FOR CARVERS

Spring 2006 Issue No. 34

Historic Ship Model

INCLUDES BLUEPRINTS

Carving a Half Hull Replica
with New Brunswick's
Robert Squarebriggs

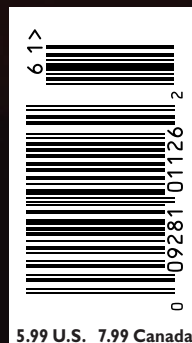
Making Antique-Style Decoys

EAGLE WALKING STICK

Save \$\$ Make Your Own Carving Vise




A Fox
Chapel Publication



5.99 U.S. 7.99 Canada

www.WoodCarvingIllustrated.com

Carry on the Tradition... **Teach the Craft!**

W O O D C A R V I N G

Celebrate the new year with a resolution that speaks to future generations, teach a youngster how to carve! What a great way to spend time with that special child and give them something they will never forget! Sugar Pine Woodcarving Supplies has everything needed to teach woodcarving. We have everything for the real woodcarver! Call for a **FREE CATALOG** today!



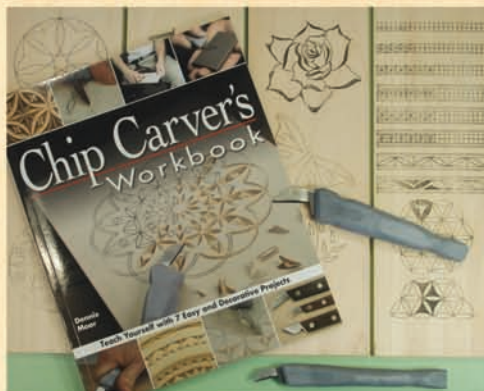
800-452-2783 *Sugar Pine* 
Woodcarving Supplies

www.sugarpinewoodcarving.com • P.O. Box 859 Lebanon, OR 97355 • Fax: 541-451-5455

Chipping Away



HELVIE Carving Knives are custom made in the USA and have a well deserved reputation for their excellent quality. Four **DETAIL** styles and four **ROUGHOUT** styles: **\$39.95US each**



BEGINNER'S CHIP CARVING KIT

Everything you need in One Package
INCLUDES:

- *Chip Carver's Workbook
- *Your choice of Large or Small Chip Carving Knife ...**sharp and ready-to-use**
- *4 Practice Boards ...**ready with patterns**
ONLY \$42.95US or \$53.50Can.

PLUS SHIPPING

Knives, book, and boards are available separately.

TROUBLE SHARPENING?

Roger Schroeder, noted carver, author, and editor and writes: *"I was amazed at the finely sharpened and honed edge I achieved - and ..Last, but hardly least, the sharpener is in my price range. I've purchased machines that, when all the bells and whistles are added on, cost five times more than the **Ultimate Power Sharpener.**"*

- *Fantastic for all your tools including those pesky V-Tools.
- *Great for your Knives too.
- *Grinds *Hones *Strops



Ultimate Power Honer

Ultimate Power Honer

\$219.95US \$269.95CAN

Shown on the right! Plus actual shipping. Polish the inner channels of your gouges and V-tools like never before. The 5 wooden wheel profiles will polish all of your palm size tools.

Features: *1/4hp quiet motor *5-step pulley system for speeds 550rpm to 3400rpm. *heavy duty 1" wide leather covered stropping wheel



WOODBURNING KITS

EACH KIT INCLUDES:

- *Basswood Board 1/2" x 4 1/4" x 10 1/2"
- *Pattern showing different stages
- *Carbon paper to transfer pattern onto wood
- *Burning and Relief Carving Instructions
- *Color photo of finished project

EACH KIT ONLY: \$12.95US \$15.95Can

PLUS SHIPPING Choose from following selection

- #CP-WELCOME: Beginner Level
- #CP-ROSE: Beginner Level
- #CP-WOLF: Advanced
- #CP-SQUIRREL: Advanced
- #CP-WOLF EYES: Intermediate
- #CP-CORN COB MOUSE: Advanced
- #CP-RACCOON: Intermediate
- #CP-BEAR CUB: Intermediate

WORK-A-LONG DVD'S

Introduction Level: features the Rose
Intermediate Level: features Wolf Eyes

Advanced Level: features the Wolf

Each DVD ONLY \$17.95US \$19.95Can

2006 CATALOG

Featuring 4,000 products
Have you got YOUR
Free Copy of our
newest catalog?

CALL TODAY
1-519-743-9008



Order Desk: Toll Free 1-888-682-9801

Order On-Line

www.chippingaway.com

Chipping Away, Inc. 808 Courtland Ave E., Kitchener, ON. N2C 1K3 Tel: (519)743-9008

WoodCarving

ILLUSTRATED

Issue no. 34 Spring 2006

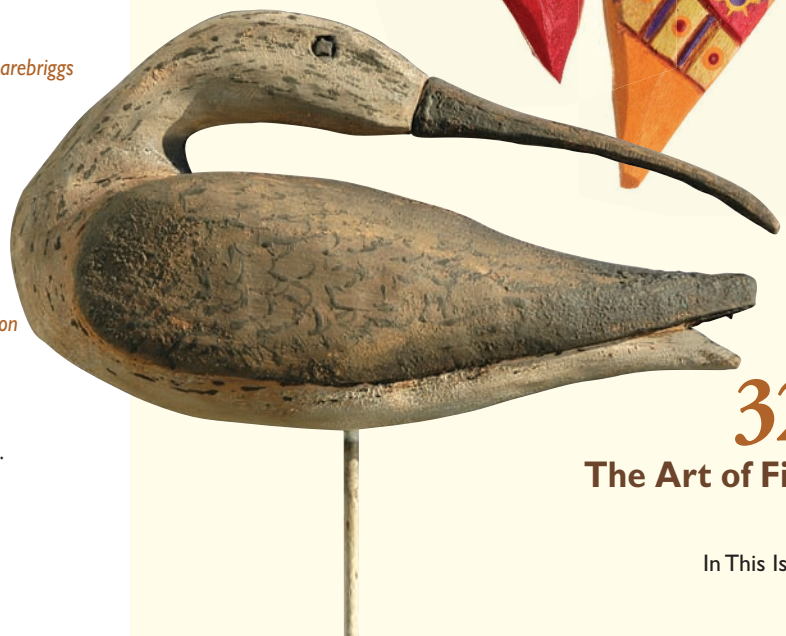
- 22 Carving on a Large Scale** by Mike Burton
Large carvings are an impressive challenge to any carver's art and skills.
- 28 Harlequin Duck** by Gordon Stiller
Project pattern from Stiller Patterns.
- 30 All About Clamps & Vises** By Roger Schroeder
Essential hardware to aid your carving.
- 32 The Art of Fire with Bob Swain** by Curtis Badger
Create a worn, antiqued look for your carvings by finishing with flames.
- 36 Floral Chip Carvings** by Darrell Janssen
Create your own custom basket lids or carve a traditional plaque with these delicate designs.
- 39 Carving out a place in the world**
Building a business around custom-carved furniture.
- 40 Carver's Lapboard** by Charles Brown
No room in the house is off limits with this portable carving station made from scrap.
- 41 Catch and Release?** by Gary Fenton
Use simple texturing techniques to detail this whimsical carving.
- 44 Contemporary Carved Hearts** by Cyndi Joslyn
Quick and easy projects make eye-catching pins or magnets.
- 46 The Sculpture of Tom Bazis** by Gustave Lambert
Unique carvings crafted for individual clients.
- 48 Carving a Half Hull Ship Model** by Robert Squarebriggs
Use traditional carving techniques to create a scale model of the historic ship "Raven."
- 56 The Whimsical World of David Sabol**
by Roger Schroeder
CCA member strives for a lighthearted look.
- 58 Shop Made Rotary Carving Vise** by Mike Burton
Create this clever, hold-anything vise for less than \$30.
- 62 Hollow Core Muskie** by Charles and George Weiss
Creating a hollow core helps keep large carvings manageable.

41 Catch and Release?



56 The Whimsical World of David Sabol

44 Contemporary Carved Hearts



32 The Art of Fire

From Our Cover

Canadian model shipbuilder Robert Squarebriggs overcame his disabilities to continue his passion for creating scale replicas of historic ships. See page 48 for Robert's introduction to this fascinating craft.

Cover photo by Sam Tucker.



48 Carving a Half Hull Ship Model



70 Antique-Style Decoy Carving

64 Realistic Eagle Bust by Pat Mikula Moore
Designed as a cane topper, this majestic eagle could easily be enlarged for a full-size carving.

70 Antique-Style Decoy Carving by Tom Matus
Creating modern decoys with vintage appeal.

74 Jenga® Block Bear by Lavonne Russell
Simple tools and materials can produce great results.

76 Simple Carved Daisy by John Yurka
Easy techniques for enhancing your carving.

78 Miniature Carving on a Grand Scale by Lloyd McCaffery
Exploring the similarities and differences between miniature and traditional carving.

80 International Woodcarvers Congress
A gathering of today's top carvers.

82 Lacewood Rosebowl by Chris Pye
Delicate details from nature adorn this hand carved gift fit for royalty.



78 Miniature Carving on a Grand Scale



64 Realistic Eagle Bust

Departments

Editor's Letter	4
From Our Mailbag	6
News & Notes	8
Tips & Techniques	10
Reader Gallery	12
New Products	14
Judge's Critique	18
Relief Column	20
Calendar of Events	84
Advertising Directory	92
Classifieds	94
Teacher's Corner	96

Publications Mail Agreement #40649125
Return Undeliverable Canadian Addresses to:
Station A, PO Box 54
Windsor, ON N9A 6J5
andria@FoxChapelPublishing.com

Editor's LETTER



Woodcarving shows are a great way to recharge your batteries. Contest entries provide new ideas and inspiration, vendors can answer questions and introduce new products, fellow carvers can share tips and suggestions, and demonstrations or lectures help you improve your skills. For the staff at *Wood Carving Illustrated*, shows provide all of these things, but more importantly, they're a way for us to connect with our readers. Letters and surveys provide valuable feedback, but nothing compares to meeting our readers face to face.

While it isn't possible for the *WCI*/Fox staff to attend every event, we do our best to support the clubs and shows in whatever capacity we can. If you're hosting an event, be sure to give us a call to see how we can help. Our Calendar of Events provides free publicity and is available in every issue and on our website. We may even be able to sponsor an award or donate door prizes.

WCI is proud to sponsor the annual Ice Cream Social at the International Woodcarvers Congress held each June in Davenport, IA. The social takes place on the Friday following the seminars and features a local favorite, Whitey's ice cream. We were lucky enough to have several friends of Fox help with last year's event, including Rick Jensen, Randy Landen, David Boone, Vic Hood, David Bennett, Dennis Thornton, Ron Clark, and Harley and Midge Schmitgen. Special thanks go to Jack Williams for helping to coordinate the event and Lenard Watts for supplying his homemade black raspberry syrup.



The annual Ice Cream Social at the International Woodcarvers Congress in Davenport, IA, was a hit again this year. Randy Landen serves up some ice cream to Congress board member Ron Clark.

I'm very excited to attend the conference for the first time this year (and I'm hoping Lenard will once again share that homemade syrup I've been hearing so much about). For more information on the IWC, check out page 80 and be sure to stop by the social in June to say hello and share in the food and fellowship.

Even better than attending a show is hosting one of your own. It's been a few years since we had an Open House and this year's event, to be held October 6-8, 2006, promises to be bigger and better than anything we've had in the past. While we've already started making preparations, there's still time to tell us what you'd like to see. Our Open House is held in honor of you, our reader, so be sure to drop us a line if there's a particular teacher you'd like to see or technique that you'd like to learn. Check out page 27 for the latest information and start making plans to attend. It's an event that you don't want to miss!

Happy carving,

Shannon Flowers
Shannon Flowers

WoodCarving ILLUSTRATED

Spring 2006

Volume 10, Number 1 (Issue No. 34)
How-To Magazine for Carvers™
Internet: www.WoodCarvingIllustrated.com

Wood Carving Illustrated Magazine
1970 Broad Street, East Petersburg, PA 17520
Phone: 717-560-4703
Faxline: 717-560-4702

"In the Heart of Pennsylvania Dutch Country"

Our Mission:

To promote woodcarving as an artform
and an enjoyable pastime.

Publisher/Editor: Alan Giagnocavo
Editor-at-Large: Roger Schroeder
Editorial Manager: Shannon Flowers
Associate Editor: Bob Duncan
Contributing Editors: John Mignone
..... Joel Hull
..... Lori Corbett
..... Barry McKenzie
..... Dave Stetson
..... Mike Burton
Copy Editor: Sheila Schroeder
Technical Illustrator: Jack Kochan
Art Director: Jon Deck

Domestic Newsstand Distribution
Curtis Circulation Company

©2006 by Fox Chapel Publishing Co. Inc.
All Rights Reserved. Printed in USA

Subscription rates in US dollars:
One year \$19.95
Two years \$39.90

Canada
One year \$22.50
Two years \$45.00

International
One year \$27.95
Two years \$55.90

Customer Service for Subscribers

Please call toll free 1-888-506-6630,
Hours 9am-5pm Eastern time, or write to us
at our above address.

Display Advertising/Classifieds

please call or email Paul McGahren, (ext. 42) for rates and/or
a media kit. McGahren@FoxChapelPublishing.com

Wholesale/Distribution

Wood Carving Illustrated is available to retailers for resale on
advantageous terms.
Contact Paul McGahren (ext. 42) for details.

Identification Statement: Wood Carving Illustrated vol. 10, no.1 (Spring 2006)
(ISSN#1096-2816) is published four times a year in the months of February, May,
August and November by Fox Chapel Publishing Co. Inc., 1970 Broad Street,
East Petersburg, PA 17520. Periodical Postage paid at East Petersburg, PA and
additional mailing offices.

POSTMASTER: Send address changes to Wood Carving Illustrated,
1970 Broad Street, East Petersburg, PA 17520.

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



TWO CHERRIES



Quality German Carving Tools Since 1858



Two Cherries woodcarving tools are the finest quality available today. Each tool is hand forged by skilled craftsmen, heat treated to 61 degrees Rockwell, finely polished and fitted with a comfortable octagon handle.

From short or miniature, pear handled, chip carving, fish tail gouges, and much more. Over 1000 tools are available in the line, with 600 stocked for immediate delivery in the United States.

Mountain Home Woodworks
Mountain Home, AR
870-424-6100

Mikes Wood & Metal Tools
Irvine, CA
714-558-8360
[*www.mikestools.com](http://www.mikestools.com)

Craftsman Studio
La Mesa, CA
888-500-9093
[*www.craftsmanstudio.com](http://www.craftsmanstudio.com)

Tooland, Inc.
San Carlos, CA
650-631-9636
www.tooland.com

Austin Hardwoods
Santa Ana, CA
714-953-4000

The Sawdust Shop
Sunnyvale, CA
408-992-1004
www.sawdustshop.com

AAA Wholesale Tool
Northridge, CA
818-996-1800

Westwood Power Tool
Culver City, CA
310-837-1231

K-119
San Bruno, CA
650-588-0160
www.k119.com

Reel Lumber
Riverside, CA
800-649-4906
www.reellumber.com

Southern Lumber
San Jose, CA
408-294-1487
www.southernlumber.com

Central Coast Saw
Ventura, CA
1-805-644-5917

McGuckin Hardware
Boulder, CO
866-248-2546
[*www.mcguckin.com](http://www.mcguckin.com)

The Wood Emporium
Loveland, CO
970-667-5621

Tri-State Distributor
Moscow, ID
208-882-4555

Berland's House of Tools
Lombard, IL
Joliet, IL
Palatine, IL
800-339-0026

Champaign Do It Best Hardware
Champaign IL
217-356-6454

Ellettsville TrueValue
Bloomington, IN
812-876-2632

Northwest Lumber Co.
Indianapolis, IN
317-293-1100
www.northwestlumberco.com

International Violin Co., Ltd.
Baltimore, MD
800-542-3538
[*www.internationalviolin.com](http://www.internationalviolin.com)

Chesapeake Woodworkers Sales
Hurlock, MD
800-287-4012

Wood World
Rockville, MD
800-WOOD-R-US

Woodbutcher Tools
Woolwich, ME
207-442-7938
www.shelterinstitute.com

Johnson's Workbench
Charlotte, MI
800-292-5937
www.theworkbench.com

The Tool Haus
Gladwin, MI
989-426-4949

Maxbaur's Ace Hardware
Traverse City, MI
231-946-2140

Diefenbacher Tools
St. Louis, MO
800-326-5316
[*www.diefenbacher.com](http://www.diefenbacher.com)

Apex Saw Works
Reno, NV
800-960-7297

Woodworker's Supply
Albuquerque, NM
800-231-2748
[*www.woodworker.com](http://www.woodworker.com)

Rio Grande Ace Hardware
Santa Fe NM
1-505-424-9343
www.riograndeace.com

Tools for Working Wood
New York, NY
800-426-4613
[*www.toolsforworkingwood.com](http://www.toolsforworkingwood.com)

Williams Lumber
High Falls, NY
845-687-7676
www.williamslumber.com

Williams Lumber
Rhinebeck, NY
845-876-7011
www.williamslumber.com

Roughrider Hardware
Bismarck ND
701-258-5201
www.roughriderhardwoods.com

Wood Werks Supply, Inc.
Columbus, OH
614-575-2400

Jerry's Home Improvement Center
Eugene, OR
541-689-1911
Springfield, OR
541-736-7000

The Tool Peddler
Portland, OR
800-344-8469
www.toolpeddler.com

Di Legno Woodshop Supply
Pittsburgh, PA
877-208-4298
www.dilegnosupply.com

Durfee Hardware
Cranston, RI
401-461-0800
www.durfeehardware.com

Woodworks Supply
Bedford, TX
866-703-9900

Woodwright
Spring, TX
281-651-9663
www.woodwright-texas.com

Traditional Woodworker
Garland, TX
800-509-0081
[*www.traditionalwoodworker.com](http://www.traditionalwoodworker.com)

Elliott's Hardware
Plano, TX
972-312-0700

Colonial Building Supply
Centerville UT
1-801-295-9471
www.colonialbuilding.com

M & M Tool and Machinery
Salt Lake City, UT
801-485-8200
www.toolsandmachinery.com

Puget Sound Woodworking Center
Everett, WA
425-252-5677

Sebos Do It Center
Clinton, WA
360-321-6080
www.sebos.com

Woodworkers Depot, Inc.
Green Bay, WI
800-891-9003
www.woodworkersdepot.com

Woodworker's Supply
Casper, WY
800-648-3953
[*www.woodworker.com](http://www.woodworker.com)



* Indicates customer with on-line store.

FOR A BROCHURE OR INFORMATION ON BECOMING A TWO CHERRIES DEALER, PLEASE CONTACT:

ROBERT LARSON COMPANY, INC.

800-356-2195 • WWW.RLARSON.COM • SALES@RLARSON.COM

From our MAILBAG

Gouge Sweep Question

In the "Teacher's Corner" page of Holiday 2005 (Issue 33) it indicates that a 1/4" #3 gouge was used. The profiles shown in the photographs are definitely not a #3 sweep. They look more like a #8 sweep. In addition, as best as I can tell from the scale of the curves, something larger than a 1/4" gouge was used, possibly a 3/8" gouge.

Robert Alekshun
Auburn, MN

Author Jan Oegema responds: I used a 1/4" Dastra gouge to shape the curve of the nose, but I did use a 1/2" #5 gouge to rough out the sides of the nose. You could also use a 1/4" gouge to rough out this area, but I used the #5 gouge to speed up my carving. Thank you for pointing that out Robert.

Dangers of exterior finish

In reference to the article "Creative Carving Solutions" by Bud LaBranche, which appeared in Holiday 2005 (Issue 33) under the heading, "finish for outdoor carvings," I disagree with the information you have published. To heat up linseed oil, boiled or otherwise, is asking for a fire. Also, the fumes from heated rosin are toxic to some people with sinus problems.

A safer alternative is dissolve paraffin shavings (I use a potato peeler to get thin shavings) in paint thinner. Add this mixture to boiled linseed oil. The mixture should be 50% boiled linseed oil to 50% thinner. Some people are not aware that boiled linseed oil does not need to be boiled but is bought already boiled.

E-mail from Bob Schearer

Associate Editor Bob Duncan responds: You made a good point about the dangers of powdered rosin. Whenever you are dealing with a powdered substance, it is a good idea to wear some sort of respiratory protection.

While there is a risk that rags used to apply nearly any oil finish can spontaneously combust, the risk of heating linseed oil is low. According to the Material Safety Data Sheets, linseed oil has a flashpoint of 432-degrees Fahrenheit and a boiling point of 340-degrees Fahrenheit. It is only slightly flammable, according to the MSDS. The powdered rosin should melt into the oil at a much lower temperature than that.

Your tip about the paraffin shavings is a very good alternative!



A chainsaw carver properly attired to pursue his craft.

Chainsaw Carving Safety

I am a chainsaw carver from Chesterfield, MI. Chainsaw carving is a love I share with my 16-year-old son.

After reading the Holiday 2005 (Issue 33) *Wood Carving Illustrated*, I was excited to see articles on chainsaw carving. I loved the quality of the carvings in the articles. The carvers are definitely top-quality carvers—true artists.

Upon review of the photos, I noticed that the carvers are not wearing safety gear. All carvers should follow safety precautions. My concern is for the person who might be thinking about carving for the first time—they may not even think about safety.

I would like to share a few things about safety. A carver should wear some basic safety gear that includes chaps, steel-toe boots, a helmet with a face screen, hearing protection, and eye protection.

Chaps are protective leg wear with a mesh insert designed to bind the chain in case of a mishap. Steel-toe boots are needed because of any falling wood chunks or in case of a saw slip. The helmet with a face screen is designed to stop a broken chain from flying up into your face. Chainsaws are loud, so hearing protection is a must, and with the chips and sawdust generated by the saws, eye protection is needed.

Scott Kuefler,
Chesterfield, MI



Fox Hunt

Inez Barber from Citra, FL and Isabelle Bouchard from La Baie, QC, Canada were randomly drawn from the 111 entries who correctly located the Fox in Holiday 2006 (Issue 33) *Wood Carving Illustrated*. The fox was located on Page 61—in the beard of the left profile of the Cowboy Santa pattern.

The Fox Hunt continues in this issue. If you find him, write or e-mail us and tell us the page number and location. Two readers will be randomly selected from all the correct replies to receive a \$25 Fox Chapel Books gift certificate.

The contest fox faces left. His relative, who faces right, appears in all the Fox Chapel Publishing advertisements. The foxes in those ads don't count—but we promise he's hiding in this issue somewhere—he could be in a photo, article text, or even in another advertisement!

Winners and the location of the fox will be announced in the following issue. Entries must be received by April 1, 2006, to be eligible for the random drawing.

Send your entry to *Wood Carving Illustrated*, Attn. Find the Fox, 1970 Broad St., East Petersburg, PA 17520, or e-mail to Editors@WoodCarvingIllustrated.com.

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

36th Annual Ward World Championship Wildfowl Carving Competition

April 28, 29 & 30, 2006

Roland E. Powell Convention Center,
40th & Coastal Hwy., Ocean City, Maryland



Larry Barth's
2005 Best in World
Decorative Lifesize Wildfowl
Indigo Buntings

See The World's Best Wildfowl Art! Enter Your Own Work!

Lifesize, miniature, interpretive, working decoys,
and many more divisions All levels of skill – Youth
to World Class

New Exciting Competitions

Contemporary Antique Decoy and Decorative
Smoothie Competition

Enjoy the Sculpture Competition

Entries are made from materials
other than wood

World Class Art Auction

Bid on World Class carvings and artwork
at our Benefit Auction – Sat. 3 PM

Learn from the Masters

Classes before the show and seminars all weekend

Exhibitors of Art and More

Tremendous variety of exhibitors selling art, folk
art, crafts, home decorating items, carving supplies
and much more

NEW! Carver's Art Shop

Buy carvings of the competitors. Nowhere else will
you find such a fine selection of carvings from so
many different carvers

HOURS:

FRIDAY, 10 a.m.-6 p.m.
SATURDAY, 9 a.m.-6 p.m.
SUNDAY, 10 a.m.-4 p.m.

ADMISSION:

3-DAY PASS: \$18
SINGLE-DAY PASS:

Adults - \$10, Seniors & Students - \$8
Children under 12 free (if accompanied by an adult)



Thanks To Our Sponsors:



Funded in part by a grant given by the State of Maryland,
Department of Business and Economic Development, and from a
grant by the Worcester County and Maryland State Arts Councils.

For more information call 410-742-4988
Special hotel rates on our Web site www.wardmuseum.org

Friendship Cane Success

After all the dust settled, the Friendship Cane carved by members of the *Wood Carving Illustrated* message board, sold for \$559 with all the proceeds benefiting the Red Cross Disaster Relief Fund.

In all, 14 members from across the United States and Canada contributed segments. WCI contributors Lora S. Irish and Colin Partridge each contributed two segments. Fox Chapel Publishing staff assembled the cane, and put it up for auction on E-Bay.

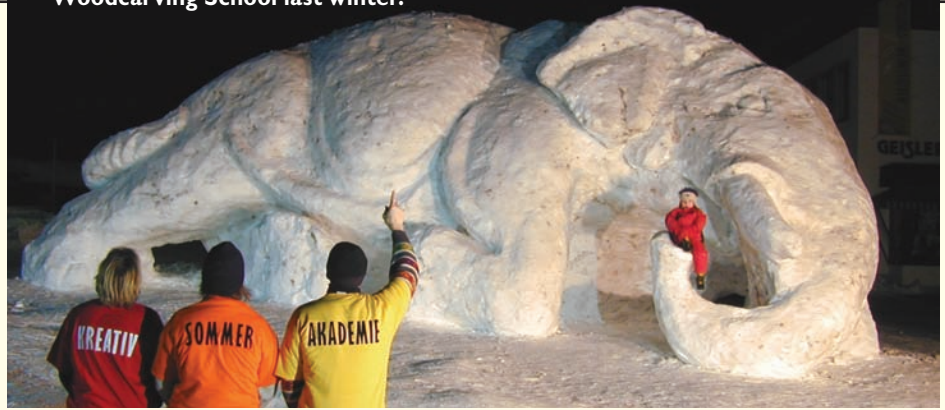
The members decided to make the Friendship Cane an annual project, and decided to choose a "theme" for future canes. At this point, the members are choosing the theme and working out the details for the next project. If you are interested in contributing a segment, log on to the message board at www.WoodCarvingIllustrated.com.

Groeschen to sign books at Ridgway Rendezvous

Jessie Groeschen, author of *The Art of Chainsaw Carving*, a new book highlighting the work of noted chainsaw carvers, will be signing her books at the Ridgway Rendezvous.

The Rendezvous, which has expanded to a week-long event from Feb. 18-25, is an annual chainsaw carving festival held in Ridgway, PA. More than 100 carvers from around the world have already registered for the event. DIY Network will be on hand to film some of the action. There are workshops and seminars for carvers starting Feb. 18. Spectators can watch the carvings take shape beginning Feb. 23, and bid on the final pieces at the annual auction Saturday at 2 p.m. Each carver is asked to donate a sculpture to be auctioned off to benefit the Make a Wish Foundation and the YMCA. For more information, visit www.chainsawrendezvous.org or contact Rick and Liz Boni at 814-772-0400.

A snow elephant took over the parking lot at Austria's Geisler-Moroder Woodcarving School last winter.



Giant Ice Carved Elephant

The unusual beast was over 26' long and almost 16' high and relaxed on a hill of snow.

The small group of eight teachers and apprentices at Geisler-Moroder enthusiastically buzzed their chainsaws for three days carving blocks of icy snow off the gigantic mound. The sculpture survived for a month in the mild Austrian winter.

"Cooperative projects are usually great fun," commented the director, Martin Geisler-Moroder. "At our school, we have always aimed to create an inviting social atmosphere." The environment is as much a part of the learning process as the practical hands-on experi-

ences. The Geisler-Moroder school is located in Elbigenalp, Austria, a location that is a favorite holiday destination for carvers. The school is renowned for their talented and dedicated instructors. Their enthusiasm for the art of woodcarving is contagious and enables student to learn quickly and progress their skills.

If you would like to submit an idea for the giant carving project, to participate in it, or for any other information, contact the Austrian Woodcarving School Geisler-Moroder, A-6652 ELBIGENALP 63, Lechtal/Tirol, Austria, geisler-moroder@aon, or www.woodcarvingschool.com.

Santa Carving Contest Winner Announced

SANTA CARVING by Wayne Shinlever of Knoxville, TN, took home the grand prize in the 2005 *Wood Carving Illustrated* / Woodcraft® Santa Carving Contest. The judges ultimately chose this piece because it had great composition and attention to detail. From the joy on Santa's face down to the wood chips littering the floor—the artist executed each aspect of the carving wonderfully.

Honorable Mentions for the contest were awarded to *SANTA AND THE BOYS* by Sandy Smith of Lakeview, AR, *OLD WORLD ST. NICHOLAS* by Rusty Johnson, Tulsa, OK, *WHADYA' THINK* by Jim McGuire, Wilson, NC, and *SANTA LATE AGAIN* by Charlotte Phillips, Newark, TX.

The People's Choice Award went to *WOODLAND SANTA* by Randy Moss of Sheridan, IL.

Full coverage of the contest will appear in *Holiday 2006* (Issue 37).



Ridgway Rendezvous
Elk County, PA

MASTERCARVER® High-performance tools™!

Compare quality, value & features, nothing else even comes close!

*Accepts all major handpiece brands.

*130 watts max.

*Prices from \$89.95

*Exclusive Reset fuse protection

CHAMPION CARVER SAYS:

"I really LOVE this burner! this unit isn't just a home run, you knocked it out of the park!"

Ed Walicki, Best in Show winner, 2000 Ward World Championship Fish Carving Competition.

BURNMASTER™ WOOD BURNER By Mastercarver®

High-performance tools!™ The amazing Burnmaster is so superior it's revolutionary! Unlike others, it accepts all major handpiece systems! The Burnmaster accepts wood burning handpieces by Leisure Time Prod. (Detail Master), Colwood (Detailer), SMC / P.J.L. (Optima), Nibs, Navesink, Razertip & others with similar connections. Burnmaster controllers feature, pro quality components, precise variable power supply (130 watts max.), custom designed circuitry, fuse protection, all metal housing (3.5" x 4.75" x 8.5"), non-slip rubber feet, 6' power cord, manual & 3 year warranty. Weight: 4.5 lbs. Compare, quality, features & value, you'll prefer Burnmaster or your money back! **Burnmaster Eagle** features 130 watts max. & includes, 2 selectable handpiece power ports, 2 universal handpiece power cord / adapter sets and 2 handpiece holders. **499002 Burnmaster Eagle-2 ports \$109.95** **Burnmaster Hawk** has same power & features as Eagle shown except 1 each of port, cord / adapter set & handpiece holder. **499001 Burnmaster Hawk-1 port \$89.95**

New BURNMASTER™ wood burner

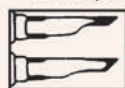


Ducks carved & wood burned by:
S.T. (Buck) Rodgers. VA.



PYROGRAPHY-R. Boyer. Learn wood burning (also called pyrography) techniques for feathering & detailing on birds & ducks, fur, fish scales & flat art; burning on: wood, leather, gourds & even tree fungus! 100s of color photos & clear directions. 422pp., 9x11" Hardcover. **502000 Pyrography Book \$49.85**

Handpieces not included with Burnmaster, we recommend Detail Master brand listed below.



1-A 501020 Wood Burning Handpc. 1/8" tip for intricate detail \$22.95

1-B 501025 Wood Burning Handpc. 3/16" tip for feathers & lines \$22.95

SUPPLYING CARVERS SINCE 1955 **Wood Carvers Supply, Inc.**  REQUEST A FREE COLOR CATALOG
P.O. BOX 7500 ENGLEWOOD FL 34295-7500 U.S.A. PHONE: 1-800-284-6229

CALL IN YOUR CREDIT CARD ORDERS TOLL FREE 1-800-284-6229. FAX orders to: 1-941-698-0329.

Phones & fax answered 24 hours daily. Most orders shipped within 24 hours. Request a free catalog.

When ordering please mention Ad code #2609 WEB ORDERS: www.woodcarverssupply.com

FOR MAIL-IN ORDERS: Simply tear out this page or write down part#s, quantities desired, add prices, (if delivered to Florida add sales tax) include check payment or credit card #, add \$6.99 for delivery and handling. Mail to: Wood Carvers Supply, Inc., Box 7500, Englewood Florida 34295-7500.

30 DAY MONEY-BACK GUARANTEE!

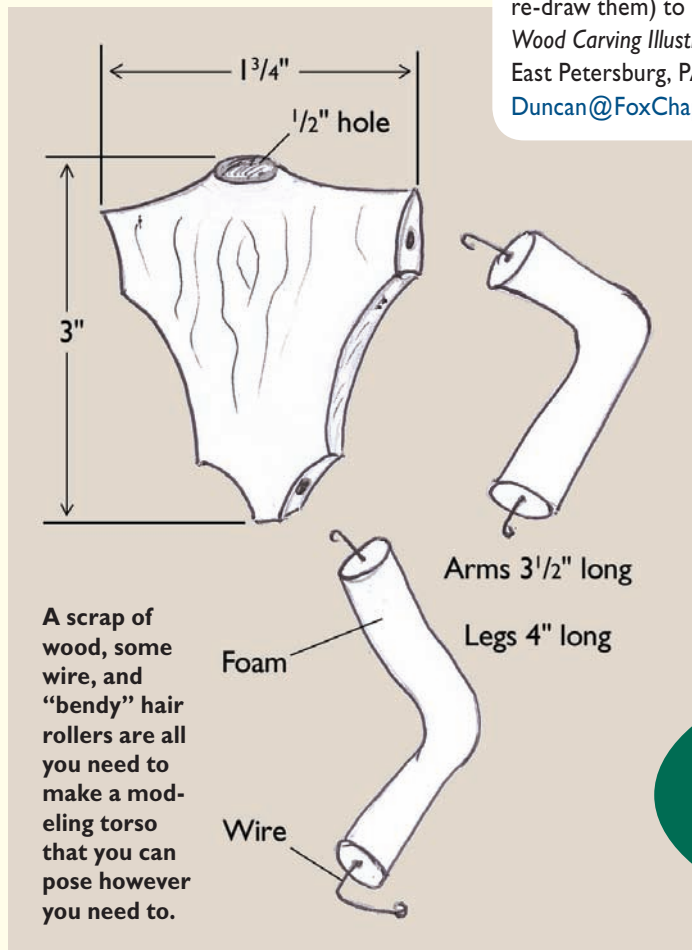
Tips and TECHNIQUES

Easy Positionable Torso

Having been bitten by the caricature-carving bug, courtesy of *Wood Carving Illustrated*, I needed something to help me with designing different poses. A very useful and cheap idea came to me. Most of my carvings are 8" to 9" tall, so I cut a simple torso out of an off cut of butternut; I drilled a small hole for the arms and legs and made these from "bendy" foam hair rollers cut to length. I strip back some of the foam, and glue the wire center into the holes with epoxy glue.

I also like to make my heads separately, all with a 1/2"-diameter neck. I don't glue them in, preferring to occasionally turn them to different positions and swap to other bodies, sometimes with surprising results!

Brian Johnston
Walnut Trees, Kent, England



Dust Collection

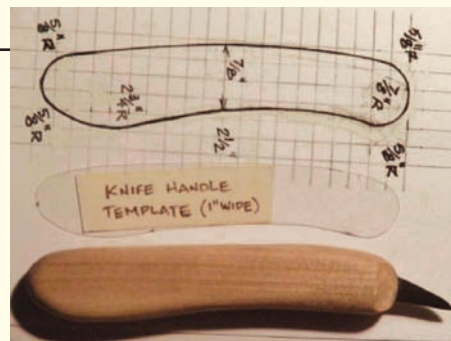
If you want to test the effectiveness of your dust collector system, an easy way to do it, is to turn it on (wearing a dust mask) and sprinkle a little talcum powder into it. Talc is one of the finest powders and because of its color it will show you if your dust bag is fine enough to protect you from the small micron dust that causes 85 percent of disease.

An easy way to thread grounding wire through your dust collection system is to wrap the wire around a sponge. Then go to the furthest collection point, and allow the collector to suck the sponge the whole way through the system. It will pull the grounding wire through the system.

Garry McKinney
Martinsburg, WV

Best Tip Wins

Brian won a Ramelson carving tool set for his winning tip. Send us your best tip, along with any photos or sketches (we'll re-draw them) to Tips and Techniques, *Wood Carving Illustrated*, 1970 Broad St., East Petersburg, PA 17520, Duncan@FoxChapelPublishing.com.



After you find a comfortable handle shape for your knives, make a plastic template for your next handle.

Custom Made Knife Handles

I put a significant amount of effort into developing a knife handle that fit comfortably in my hand. I wanted to ensure a consistent result when I made new handles.

So I trace the pattern from my drawn sketch onto .015"-thick clear plastic using a permanent ink pen. I trimmed the plastic to the edge of the pattern. Then I used the trimmed plastic as a template for tracing the profile onto wood. Now I can use this pattern over and over and obtain consistent results. There's no need to use a transfer medium like carbon paper, and the pattern is a heavy plastic; it is less likely to get torn or creased.

Bob Langan
Edison, NJ

Tips from the Masters

Fix a loose joint with glue and sawdust

(Robert Squarebriggs, Page 52)

Use straight pins to line up carving landmarks

(Pat Mikula Moore, Page 68)

Grooved plastic laminate excels at spreading glue

(Mike Burton, Page 58)

Leave extra wood in place to carve in details and joints

(Lloyd McCaffrey, Page 78)

Win a Carving Set

The WCI reader who sends in the best tip for Summer 2006 (Issue 35) will win this UJ Ramelson Beginner Carving Set, complete with basic carving knife, sharpening equipment and tool roll (valued at \$110). For more information on UJ Ramelson tools, visit www.ramelson.com.



Foredom's New Power Chisel Handpiece is Great News for Carvers!

Foredom's new reciprocating chisel handpiece gives a power assist to carving projects in all types of wood, plastic, and plaster.

- Attaches to your Foredom or other flex shaft with a standard key tip shaft.
- Shaped like the popular 44T but has a unique and rugged textured plastic barrel and tapered aluminum tip and rear connector.
- Reaches optimum performance between 3,000 and 10,000 rpm with a max. speed of 18,000 rpm.
- Works best with the added power of a 1/3 HP Series TX or new 1/6 HP Series SR motor in forward rotation only.

No. 50C Chisel Handpiece Set (with 6 chisels) \$79

No. 50 Chisel Handpiece (no chisels) \$49

Expert carvers recommend a bench top dial speed control to set a constant low speed.

- Two new kits include a dial control, No. 50 Chisel Handpiece and 11 Chisels (shown below).

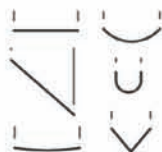
Kit EM-50 (for an SR motor) \$159

Kit EMX-50 (for a TX motor) \$174

The finest quality, pre-sharpened stainless steel chisels sold in sets, kits, or individually.



6 Chisel Set \$39
(comes with No. 50C)



Chisel profiles are shown actual size.



5 Chisel Set \$39



Carving photos courtesy of relief carver, Frank Stetson, Griswold, CT 2005



Look to Foredom for quality, reliability, and innovation.

Contact your favorite Foredom dealer.

Visit our website for more information.

FOREDOM The Foredom Electric Company

16 Stony Hill Road, Bethel, CT 06801 USA • Tel.: 203-792-8622 • Fax: 203-796-7861

Email: info@foredom.com • www.foredom.com

Reader GALLERY

Carved out of purple heart wood, this large-scale replica of the prestigious Purple Heart medal is Dennis Zongker's tribute to the American troops.



Purple Heart Medal

Dennis Zongker of Omaha, NE, carved this replica of the Purple Heart medal exactly seven-times the original size. He carved the medal out of purple heart, an exotic tropical hardwood. It was finished with five coats of hand polished polyurethane and was detailed with three layers of 23K German Gold Leaf on front and back.



Doug Brolus carved this rhinoceros out of basswood.

Rhino Carving

Doug Brolus of Detroit, MI, is carving his way through a safari; this rhinoceros is one of several African critters he has carved. He has also carved a tiger, an elephant, a bear, and a horse. Doug's father taught him to carve at age 9 (37 years ago).



Jim Rigg carved this larger-than-life Indian maiden.



The Pawn

Jim Rigg of Plainfield, VT, carved this 8' tall Indian maiden from a white pine log. The historical reference is to the "cigar store Indian," but with a modern theme for an ancient dilemma. She is selling the bundle of cigars—something distasteful that she really doesn't want to do—but is being paid with beads and a mirror. The name, "The Pawn," refers to the fact that she is being used to advance another's purpose.

Show Off Your Latest Work

For inclusion in Reader Gallery, please send crisp, clear images of your carvings, along with about 100 words about yourself and the carving to: Reader Gallery, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520; or email your text and high-resolution images to Duncan@FoxChapelPublishing.com.

A professional woodcarver's bench isn't the only place you'll find great tools ...



New
2005!

ROCKLER
WOODWORKING AND HARDWARE

35 Stores!

KLINGSPOR'S
WOODWORKING SHOP
"Quality Tools and Supplies for the Woodworker"

THE FINE TOOL
**Woodsmith
Store**
100% HARDWOOD STEEL

**Woodworker's
Supply**
Since 1972

Chipping Away
Incorporated

**Woodcarvers
Warehouse.com**

diefenbacher.com

The Woodcraft Shop



* For a complete dealer list visit stubaidirect.com
** For a FREE Stubai catalog call 1-888-901-8099

Razertip®

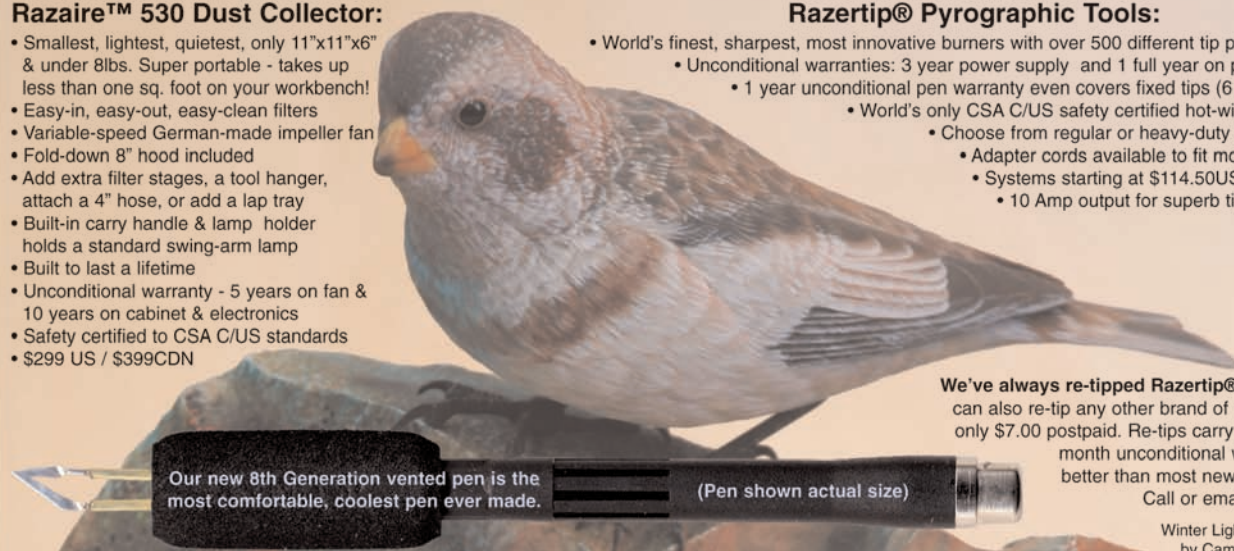
...Powered to Fire Your Imagination...
Pyrographic Tools & Portable Dust Collectors

Razaire™ 530 Dust Collector:

- Smallest, lightest, quietest, only 11"x11"x6" & under 8lbs. Super portable - takes up less than one sq. foot on your workbench!
- Easy-in, easy-out, easy-clean filters
- Variable-speed German-made impeller fan
- Fold-down 8" hood included
- Add extra filter stages, a tool hanger, attach a 4" hose, or add a lap tray
- Built-in carry handle & lamp holder holds a standard swing-arm lamp
- Built to last a lifetime
- Unconditional warranty - 5 years on fan & 10 years on cabinet & electronics
- Safety certified to CSA C/US standards
- \$299 US / \$399CDN

Razertip® Pyrographic Tools:

- World's finest, sharpest, most innovative burners with over 500 different tip profiles available
- Unconditional warranties: 3 year power supply and 1 full year on pens and cords!
- 1 year unconditional pen warranty even covers fixed tips (6 mo. on re-tips)!
- World's only CSA C/US safety certified hot-wire burning tools
- Choose from regular or heavy-duty pens and cords
- Adapter cords available to fit most other brands
- Systems starting at \$114.50US / \$152.50CAD
- 10 Amp output for superb tip heat recovery



Our new 8th Generation vented pen is the most comfortable, coolest pen ever made.

(Pen shown actual size)

We've always re-tipped Razertip® pens. Now we can also re-tip any other brand of hot-wire pen for only \$7.00 postpaid. Re-tips carry our exclusive 6 month unconditional warranty - that's better than most new pen warranties! Call or email us for details.

Winter Light - Snow Bunting
by Cam Merkle ©2005

Razertip Industries Inc.

- PO Box 910, 301- 9th Street North, Martensville, SK Canada S0K 2T0
- Phone (306)931-0889 • Fax (306)242-6119 • Toll-free order line 1-877-729-3787
- Email: info@razertip.com • Download our catalogue at www.razertip.com



New PRODUCTS

The Foredom Series SR

By Bob Duncan

The new Foredom Series SR flexible shaft tool is a step up in power and usability from the old S series.

The new SR comes with $\frac{1}{8}$ horsepower, up 33% from the $\frac{1}{8}$ horsepower the S had. The reverse operation (to change the direction the shaft turns) is now a standard feature.

Starting at \$235, the new SR is very close to the price of the S series, which starts at \$220. Prices vary depending on the options you choose; options include a bench mounted unit or a hanging unit, metal or plastic foot switches, or bench top speed controls.

Foredom is also offering a complete wood-carving kit including the new SR tool. The 5240 kit, which is available for \$299, includes a hand piece and collets, plastic footswitch, a 44 piece rotary power carving bit and tool set, and two bit holders.

In use, the SR really tears away wood. When I was testing it, using a $\frac{1}{4}$ " Typhoon bur cylinder, it turned the black cherry I was carving into sawdust faster than my dust collector could pull it away—my carving station was soon covered with fine red dust. The tool didn't slow down, despite my heavy-handed carving techniques. It also neatly shredded the leather glove I wear on my "holding" hand without



slowing down—this tool is powerful enough that you want to take extra caution when it's close to your limbs.

With a maximum speed of 18,000 rpm, the tool is powerful enough to rough out most carvings in hardwoods and soft woods. The supplied hand piece is also comfortable enough to do most detail work. The bit assortment that comes with the kit includes most of the tools a beginning power carver will use.

The kit is good for beginners starting out in power carving, or hand carvers who want a powerful and reliable roughing-out tool. The 3M Cubitron™ ceramic aluminum oxide sanding bands and discs included with the kit last longer than traditional sanding products and make finishing less of a chore. The new Scotch-Brite™ radial bristle discs also included in the kit are great for detail shaping or defuzzing

(see below for more on Bristle Discs).

The Foredom SR Series is available from a variety of retailers. For more information, contact Foredom at 203-792-8622, or visit their website at www.foredom.com.

IN OUR NEXT ISSUE, power carver and author Jack Kochan will share his take on the new Foredom 50C reciprocating hand piece.

The hand piece, which Foredom suggests you use on the $\frac{1}{3}$ horsepower TX series flexible shaft tools or the new SR series flexible shaft tools, allows you to power away wood quickly using a variety of chisels and gouges.



Bristle Discs Put to the Test

By Frank C. Russell



Bristle discs are a great addition to your bit tray. Scotch-Brite™ patented radial bristle discs are molded plastic discs embedded with a blend of patented 3M Cubitron™ and aluminum oxide material. The abrasive filled bristles apply a continuously fresh supply of mineral to the work piece surface, eliminating the need for compounds. The discs work well for smoothing out individual feathers or feather groups before texturing feather barbules, as well as smoothing out muscle contours where a uniformly smooth surface is required. I use the coarser grits to finish shape smaller detail areas on carvings and the finer grits to smooth out and burnish where needed. Bristle discs do not require dressing with pumice, rouge, or any gritty sanding paste or polishing material. They can be stacked on a mandrel screw-head to achieve as wide or thin a smoothing path as desired.

I found these discs to run best at speeds of 3,000 rpm to 15,000 rpm with an optimum of around 5,000 rpm best suited for woodcarving applications.

Bristle discs are available from a variety of retailers including Foredom, 203-792-8622, www.foredom.com, or Gesswein, 203-366-5400, www.gesswein.com. Check our advertising directory on page 92 for more suppliers.

Bring sunshine indoors all year long!

UltraLux™ High Definition Lamp

The only lamp proven to enhance your vision.

Are you fatigued? Do you struggle with eyestrain? Do you have difficulty with detail work? Discover UltraLux™ HIGH DEFINITION Lighting!

Other companies try to sell their version of daylight and full spectrum products but still use 70 year old technology! UltraLux™ has moved to the next level with state-of-the-art HIGH DEFINITION lighting you will not find in any other product.



"For the first time in months I can read without squinting! I thought I was losing my eyesight even though my doctor said I was 20/20 or better. I could not read many things without a magnifier. Now I know it was just poor lighting in home and at work!" -Micheal, CA

No other lamp on the market has more research behind it!

New scientific discoveries have documented how the eye perceives and processes visual information, as well as how the eye uses light for energy, regulates moods and avoids sleep deprivation. This revolutionizes the way in which we all think about how light affects our work spaces, saves energy and improves productivity. New breakthrough technology combines our patented dimming design with HIGH DEFINITION lighting.

The UltraLux™ 36w High Definition Lamp features scotopically enhanced lighting that matches sunlight, which is 5900 degrees Kelvin, 91 CRI and produces an amazing 2,400 lumens. This equals the brightness of a 200 watt halogen. The amount of light and clarity, which is unmatched in the industry, is now available for reading, sewing, painting, scrapbooking, woodworking, photography or any task you enjoy!



36w bulb is equal to a 200w halogen!

Not First Street, Not Bell & Howell can compare with UltraLux™ HD Technology.

Specifications	UltraLux™ 36w HD Lamp	First Street Balanced Spectrum	Bell & Howell Sunlight Lamp
Watts	36	27	27
Kelvin Temp	5900K	6500K	6500K
Average Lamp Hours	10,000	8,000	5,000
Approximate Lumens	2,400	1,715	1,300
Fully Dimmable	✓	N/A	N/A
Patented Electronic Ballast	✓	N/A	N/A
Low EMF Tested Ballast	✓	N/A	N/A
HD Full Spectrum Bulb	✓	N/A	N/A

★ Why buy any other lamp?

Don't waste your money on 70 year old technology. The UltraLux™ 36w High Definition Lamp features the new HD technology, our patented dimming system and a FREE 2 year warranty. There is no other lamp on the market that compares in features or quality.



★ Special Offer ★

FREE!

Receive a FREE extra replacement bulb valued at \$24.95. We are so confident in our products we will also give you an ADDITIONAL 3-year warranty at

NO COST.

Your UltraLux™ lamp will be under warranty for a total of 5-years.

A \$54 value FREE!

Only
\$99 + s & h

Order now using
Promo Code WC06
to receive this special offer.

Deluxe Brass & Nickel models
Only \$159 + S&H



Call Toll Free
888-574-7014

or order online at
www.fullspectrum solutions.com

Full Spectrum Solutions, Inc. ~ 712 East South Street Jackson, MI 49203 ~ 888-574-7014

Attention Carvers!

*Create Quality Artwork
with Colwood Products*



Great Blue Heron
by Joan Wolf using the
Colwood Detailer



- Carrying Cases
- Instruction Books
- Tip Pullers
- Helpful Hints
- 5 Precision Control Units
- More than 50 Tip Styles
- Fish Scale Tips
- Ultra-Flex Cords

www.woodburning.com

The
Champion's
Choice

Woodburning tools by
Colwood

44 Main Street, Farmingdale, NJ 07727 • tel 732.938.5556 • fax 732.938.9037

Traditional Chip Carving Knives Quality at a Great Price

- Exclusively Made For Us
- 10 Quality Chip Carving Knives
 - High-Carbon Steel Hardened to Rc 61
 - Pre-Sharpened Mirror Polished Blades
 - Comfortable Hardwood Handles
- Split Grain Suede Leather Roll
- Soft Arkansas Stone with Pouch
- Free Shipping to the 48 Lower States
- Just \$99.95 for the Complete Set
- Ask for Model # 910-3310

Traditional Woodworker®

1-800-509-0081

www.traditionalwoodworker.com

Mountain Heritage Crafters

601 Quail Drive, Bluefield VA 24605

1-800-643-0995

*The carver's complete
tool and book shop*

Lower Prices

Great Selections

Quality Products

Fast Service

Complete Satisfaction

15% Off
the publisher's
suggested retail
price on books
when you
order online

Visit our website at
www.mhc-online.com



KING ARTHUR'S TOOLS
MERLIN
A WIZARD OF A TOOL!

Merlin, the "World's Smallest Chainsaw"

Selected by HGTV and CNN as the "Coolest New Tool for 2004"

The Merlin woodcarving set includes a long neck mini grinder plus five incredible accessories.

Other custom Merlin accessories are also available.

GREAT GIFT for Father's Day!

www.katools.com • 800-942-1300
Tools To Bring Your Vision To Reality

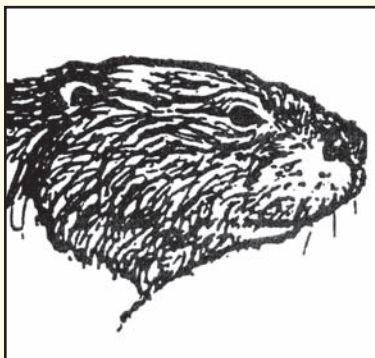
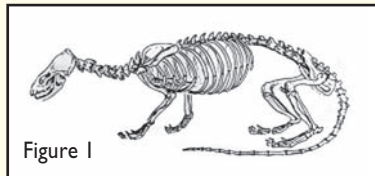
Judge's CRITIQUE

Use References to Achieve High Realism in Your Carvings

By Desiree Hajny

Several carvers have submitted photos of their work for our judges critique. When we received this river otter from Cindy Todd of Ozark, MO, we immediately thought of asking Desiree Hajny to provide some feedback. Desiree is an extremely talented wildlife carver and readily agreed to review the carving and offer feedback for how Cindy can improve her future carvings.

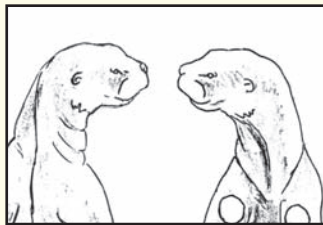
Desiree commented that overall, the piece was very well done, and Cindy can be proud of herself. In addition to the specific advice for this carving, she urges all carvers to research their subject matter and work with as many reference photos as possible.



About the Author

Desiree Hajny has been involved in the carving world, full time, since the beginning of the 1980s. She has authored five books for Fox Chapel Publishing and has been a contributing author to an additional six books. She currently resides in Blue Hill, NE. She was Wood Carving Illustrated's 2003 Carver of the Year and continues to travel throughout North America as a carving instructor and participant in sculpture shows. Her last article for WCI was "Woodburn Realistic Fur" in Summer 2005 (Issue 31).

Otters have loose skin so more wrinkles and stretches are needed in appropriate areas especially around the neck, as shown in the illustration below.

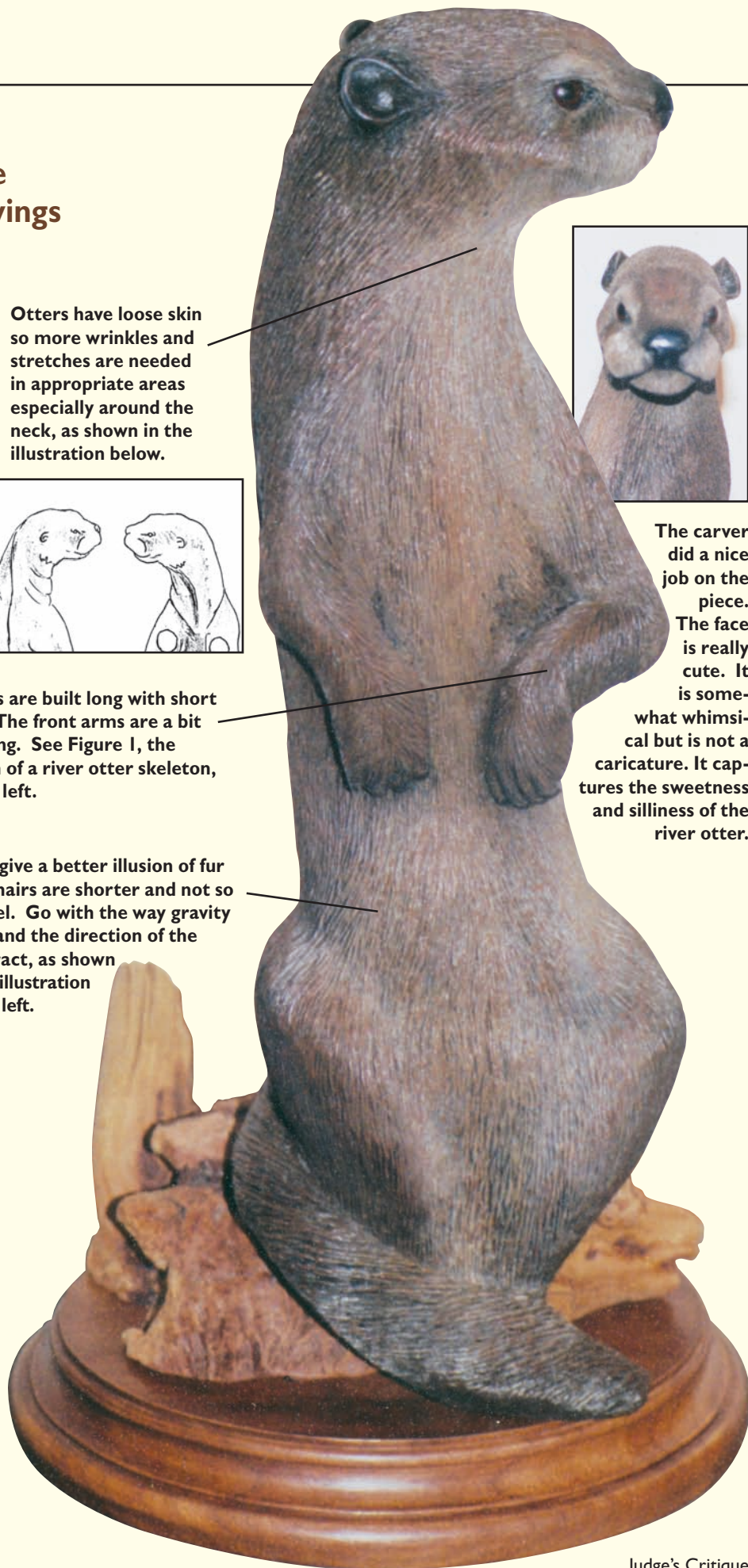


Otters are built long with short legs. The front arms are a bit too long. See Figure 1, the sketch of a river otter skeleton, to the left.

It will give a better illusion of fur if the hairs are shorter and not so parallel. Go with the way gravity flows and the direction of the hair tract, as shown in the illustration to the left.



The carver did a nice job on the piece. The face is really cute. It is somewhat whimsical but is not a caricature. It captures the sweetness and silliness of the river otter.





The Woodchip Shop
Committed to the Carver in You

DES MOINES, IA 50313

Phone: 515-283-2171

Fax: 515-283-2167

www.woodchipshop.com

woodchipshop@mchsi.com

STORE HOURS:

TUES - FRI 10AM-5PM

SAT 10AM-4PM

HOME OF THE BUCKET BOX

A convenient way to hold and store tools, the lid of The Bucket Box is a great seat.

You have easy access to your tools on a rotating base, plus storage in the rugged, plastic bucket.



NEW



The Bucket Box II

Holds up to 47 of your favorite tools, both palm and mallet size tools plus a mallet.
ALL FOR ONLY \$59.95
Plus \$13 shipping.

The Original

Holds up to 59 of your favorite tools, both palm and mallet size tools.
ALL FOR ONLY \$54.95
Plus \$13 shipping.

The Shorty

Holds up to 58 of your favorite palm tools and knives.
ALL FOR ONLY \$49.95
Plus \$13 shipping.

The Mini Bucket Box

Complete with Leather Strop & Rouge
Holds Up To 19 of Your Favorite Palm Tools
All in a Mini (7 1/2" Tall) Bucket w/Lid
ALL FOR ONLY \$19.95
Plus \$8 shipping.

Check Us Out For:

* Paint Caddy * Painters Tote * Denny Tools * Glass Eyes * Ramelson Tools * Cast Feet * Roughouts
* Flexcut Tools * Jo Sonja Paints * Carving Books * Honing System * Carving Blanks
* Foredom Tools & Burs * Woodburning Tools * Carving Vice * Kutzall Burs * Cut-Out Kits * Carving Blocks * MagEyes * Finished Carvings * Walking Stick/Cane Blanks * Study Casts * Patterns * Much, much more



John C. Campbell Folk School

Since 1925 • Brasstown, NC

Explore woodcarving at the Folk School!

- Weeklong and weekend classes
- Nationally-known instructors
- Friendly, supportive environment
- On-campus housing
- Delicious meals served three times a day

visit www.folkschool.org
or call 1-800-FOLK-SCH

"Got Knives?"

- Wide variety of tools for all your carving needs.
- Materials, Finishes, Guides, Books, and accessories.
- Kits, Carriers, Covers, Crafts and Safety needs.
- Large selection for wood burning needs.
- Huge selection of walking sticks and canes too!

TREELINE
THE WOODCRAFT SPECIALISTS

1221 East 1120 South
Provo, UT 84606
CALL FOR A FREE CATALOG
1-800-598-2743
www.treelineusa.com

SMOKY MOUNTAIN WOODCARVERS SUPPLY

and SMOKY MOUNTAIN SCHOOL OF WOODCARVING

"CARVERS HELPING CARVERS"



KERSHAW 2-BLADE WHITTILER

One-handed opening blades. AUS6A steel. Easy to keep sharp and holds a great edge. Locking liner. Modified to make a superior whittler. Priced elsewhere at \$75.00 not even modified.

Our price is only **\$54.95**

ORDER ONLINE AT OUR WEB SITE:
www.woodcarvers.com



CALL, EMAIL OR WRITE FOR FREE CATALOG

PO Box 82, Townsend, TN 37882 • Phone: 800-541-5994 • Fax: 865-448-3522 • Email: woodcarver@woodcarvers.com



Relief

COLUMN *From Lora S. Irish*

I was carving the hen board and really got carried away with the detailing. I had meant the piece to be a simple, fairly smooth, folk art styled piece but I, as always, just had to fuss it up a bit...a real big bit. To make the design stand out, I added color.

Because the Hen Board is carved on $\frac{3}{4}$ "-thick basswood the layer work is

quite shallow between the individual levels. Carve just enough from each area to tuck it under the adjacent area. The layers pattern shows the design worked with the highest layer in the palest tone with lower layers in darker tones.

The deepest carved area of the project is the space between the wood slats in the nesting box. These were carved to about a $\frac{1}{2}$ " depth. The highest areas were simply rolled over along the edge of the area then detailed. One area of the design, the wheat stalk under the hen's eggs tapers from the highest layer near the eggs to the level of the rooster's back tail feathers.

-  Level 1
(lowest layer)
-  Level 2
-  Level 3
-  Level 4
-  Level 5
(highest layer)





Photocopy at 150% or 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.

© 2006 Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated
Designer: Lora S. Irish

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 only available online.

CARVING ON A LARGE SCALE

Large carvings are an impressive challenge to any carver's art and skills.

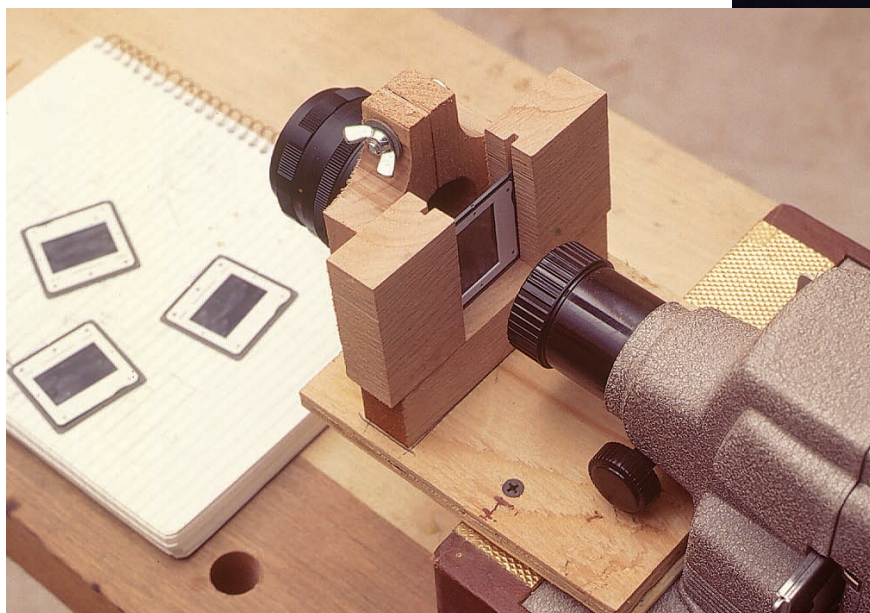
Mike Burton shares tips and techniques for maintaining proportion, efficient roughing out, and dealing with the sometimes inevitable "nasty surprises" found in that big hunk of wood.

By Mike Burton

I've heard it said that to sculpt a figure, the sculptor must first find the form in the material and then remove everything that does not look like the subject. While some sculptors may be able to do this by eye, I need as many aids as I can muster to find the subject in the wood I work with.

Once the subject has been determined, I create a pattern for my carving and then transfer the pattern to my wood. Centerlines play a key role in maintaining proportion and are re-drawn often.

All good carvings rely on proper proportions, but large carvings present some unique challenges.



One way to enlarge a pattern is to project a slide through a camera lens onto sheets of heavy, brown wrapping paper. Here is the slide-holding jig I devised. I use a slide projector as a light source.





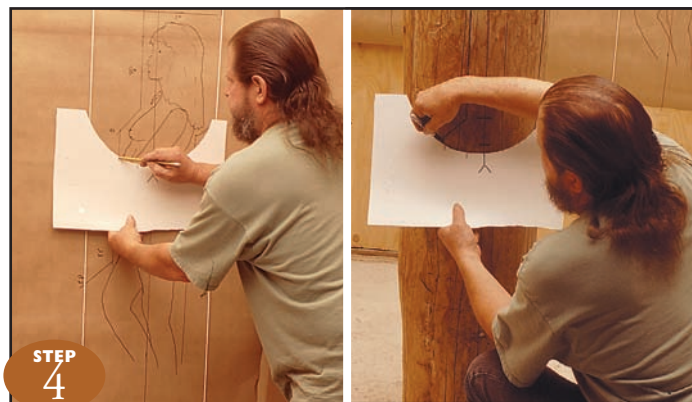
Make a full-size pattern. Project your slides or photographs onto sheets of heavy wrapping paper taped to the wall and trace your pattern. For this project I photographed a live female model from the front, back and sides. To generate the patterns, I use negatives projected through a camera lens. My light source is a slide projector—I find that the slide projector lenses are not accurate enough to use the slide projector directly.



Set up your reference lines for the patterns. Hang the full-size drawing between plumb lines—which consist of weighted pieces of string. The spacing between these lines represents the diameter of the log. After tipping the drawing back and forth between the lines to get an idea of balance, I draw a centerline through the figure. I also draw vertical centerlines through the log.



Transfer the reference lines to the log. Use a piece of plywood to draw lines down each side of the log to reference the width of the figure. I use a pencil for these lines so I can erase if necessary. Later, I switch to a felt-tipped marker so that I can better see the lines. If the log is not perpendicular to the floor, I put wedges underneath it.



Transfer some of the profile details to the log. Use a piece of poster board that is half the circumference of the log. These measurements are used to draw vertical and diagonal lines that I follow when roughing out the sculpture with the chainsaw. To mark these pattern transfers, I use the vertical centerline as a reference. I have found that the poster board is an excellent tool for transferring dimensions from a flat surface to a curved one.



Remove the waste wood from the front and back views, using a chainsaw. The waste wood is set aside since it may be needed later on for patching or repairs. As the profile narrows, it is necessary to cut a notch where I want the saw to dig in. Putting the log on sawhorses helps when it's difficult to saw at an angle.

Tools of the Trade

I rely heavily on a chainsaw to remove most of the waste wood. I don't really use the saw for sculpting, but instead employ it to hasten wood removal. I prefer a 16" electric chainsaw for a sculpture this size.

Another labor-saving tool in the early stages of sculpting a log is an air hammer. Available from an auto parts store or industrial supplier, it will take a wide chisel and do a great deal of roughing-out work. I've made several gouges to work with the hammer. I glue a wooden handle to the shank of the gouge—that allows me to grip it for better control. I keep the air pressure at about 60 psi and never work the tool without safety glasses. The air hammer and gouge throw off some very impressive chunks of wood at a considerable velocity. This labor saving device is completely described in my new book, *Make Your Own Woodworking Tools*.





STEP 6

Check your dimensions. Wrap a strip of poster board starting from one side centerline around the bottom of the log. I mark both the poster board and log at the approximate center of the front view. I then turn the strip of poster board around and measure from the opposite side centerline. The mark on the log should come close to the mark on the poster board. Then I drive a pushpin or nail into the wood at that mark.



STEP 7

Attach a string from the pushpin or nail and run it down the center of the log. I use a pencil to mark more centerline points along the log. Repeat to mark centerline points on the rear of the log.



STEP 8

Add more details to the log from the pattern. Use the centerline as a constant reference to lay the pattern on the log, and start drawing. For accuracy, I work on a flat area and then move the pattern. If I don't shift the paper, distortion is caused by the stepped-up or stepped-down cuts I make on the log. The "windows" or cutouts in the paper help me locate key points that I measure with a ruler from both the top of the log and the top of the pattern. Draw on the side-view pattern, using the same techniques. Use dotted lines to indicate where inaccuracies can occur.



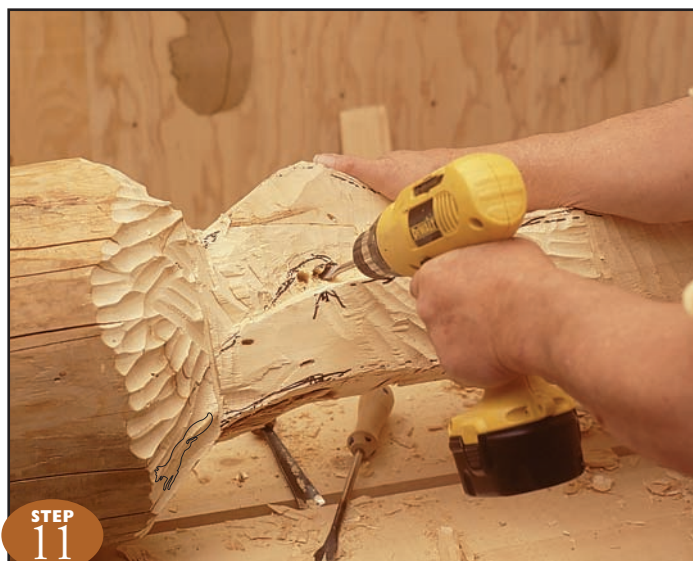
STEP 9

Cut in the front view only to the depth of the side profile lines. An air hammer and gouge remove wood more quickly than handtools. Once the anatomy is set in front and back, I carve around the junctions with a V-tool to give them more definition. I then run a marking pen through the bottom of the V-cut.



STEP 10

Use the air hammer and gouge to remove waste wood from all four sides of the log. Use a handsaw to make stop cuts in areas where large pieces of waste wood are removed. The air chisel does not make stop cuts well.



STEP 11
Use a power drill and a spade bit to make stop cuts in the areas where cuts are very deep or pierce the wood. Drill holes at an angle perpendicular to the flat surfaces.



STEP 12
Start drawing on the details such as the arms. I work either from the pattern and use cutouts if necessary, or I sketch the details freehand.



STEP 13
Remove the tool marks. Use sandpaper on the face and use rasps and rifflers on the rest of the body. To eliminate marks left by those tools, I use a scraper lubricated with Danish oil or turpentine (see Sidebar). The completed figure is finished with several applications of clear Danish oil, sandpaper and a generous amount of elbow grease.

Removing Tool Marks

Tool marks can be very attractive. On the male figure, they accentuate muscles and hard lines. For the female figure, however, they tend to be less attractive, so I want the surface of the sculpture to be as smooth as possible. On the face I use sandpaper, and for the rest of the body I resort to rasps and rifflers. I remove the tool marks left by those tools with a scraper. While softwoods do not scrape easily, a little Danish oil or turpentine as a lubricant aids the process. If I intend to apply Danish oil as a final finish, that is my choice in the scraping process. If I want to use a varnish finish, turpentine is a better choice—some varnishes do not easily adhere to a Danish oil sealer coat. In cases where the wood is very soft, I let the first coat of oil dry for several days, and then I apply a second coat before scraping.



About the Author

An Ogden, UT cabinetmaker who specializes in architectural woodworking, Mike Burton spends most of his time freelance writing. His books include *Veneering a Foundation Course*, *Simple Marquetry*, *Architectural Carving*, and his newest endeavor: *Make Your Own Woodworking Tools*. He does take commissions that include carving, turning, veneering, marquetry, and some curved cabinetry. Mike can be reached at StickBndr@aol.com.

FIXING SURPRISES FOUND IN LOGS

When carving into a log, it is best to expect some surprises. While cracks and large knots can be seen from the outside of a log, pitch pockets usually can't be detected.

Large splits are also a problem. Although they are the nature of logs and can be visually tolerated, the areas adjacent to splits can splinter off into the voids as the wood is worked with hand and power tools.

Another problem I have encountered is what I call a "feathered" or separated area. This condition is usually caused by high winds that have stressed the tree, resulting in fibers that separate.

There is still another surprise: worms. They leave tracks throughout the log and will even crawl out to greet you as wood is removed. These need to be destroyed as quickly as possible. The ones I see I either stab or cut in half. If I find a log infested with worms, I wrap it in plastic with a couple rags soaked in chlorine bleach for a couple weeks. It kills the bugs, but be careful when you open up the plastic—the bleach turns into chlorine gas.

When carving this piece, I found a few bad sections. Here is how I repaired them.

Repairing Broken Areas



Repair the arm area. The area that forms the left elbow fell off as I was working on it. Remove the pitch and smooth the area with a hand plane. This prepares the area for the patch.



Secure the patch in place. There is no way to clamp the replacement piece to the figure, so I fasten it in place with a drywall screw that I remove after the glue dries.

Repairing Splits & Cracks



Patch the split. Clean up the split and true the edges with a large skew chisel. Then glue in a "V"-shaped piece, taken from the waste wood, that has the same grain direction as the split.



Repair a stress separation. When a tree undergoes stress, its fibers often separate. If shrinkage occurs in a separation, a void appears. Here I make a small wedge, insert and glue it in place.

Replacing an Area with a Pitch Pocket



Cut away the pitch pocket with a handsaw and make a pattern of the bad section. Use the piece of wood you just removed as a template. My replacement is a piece of wood cut from a section of the log's waste that matches the color and grain direction of the defect's area.



Remove the saw marks. Flatten the area with a block of wood covered with coarse sandpaper.



Glue and clamp the patch securely in place.



OCTOBER 2006						
	2	3	4	5	6	7
	9	10	11	12	13	14
	16	17	18	19	20	21
	23	24	25	26	27	28
29	30	31				

Mark
your
Calendar!

October 6&7, 2006

Join your fellow carvers among the autumn leaves of central Pennsylvania in

Celebrating Craftsmanship in Wood

Fox Chapel Publishing is bringing the carving community together for a festival of classes, demonstrations, tools, and much, much more!

❖ **FRIDAY, OCTOBER 6th:**

Kick off the Open House weekend with a day of classes and seminars! Fox Chapel authors, *Wood Carving Illustrated* contributors, and some of today's finest carvers, will be on-hand to teach and talk carving!

❖ **SATURDAY, OCTOBER 7th:**

A day-long extravaganza that will feature more classes, amazing carving demonstrations, exciting contests for all ages, retail exhibitors promoting the latest carving tools and accessories, and the Fox Chapel book store!



Simply click the link at www.foxchapelpublishing.com to register for updated class schedules and event information!

WoodCarving
ILLUSTRATED


**Fox
Chapel Publishing**

ScrollSaw
Workshop

Harlequin Duck



Photo courtesy of US Fish and Game Commission

Project Pattern from Stiller Patterns

One of the most attractive sea ducks, the colorful male harlequin is uncommon.

Male harlequin ducks normally have a slate blue body with chestnut flanks. They also have a distinctive, crescent-shaped white patch at the base of the duck's bill and a round, white ear patch. They have slate grey bellies with streaks of white. The bills are usually blue-grey with a pale nail, and the feet are grey. Females are usually brown and black with three white spots on their heads.

Male harlequin ducks average about 17"-long and weigh about 1.44 pounds. Females average 15.8"-long and weigh about 1.22 pounds. They

can be found along the North Atlantic and North Pacific coasts of the United States and Canada. They are a protected species in both the United States and Canada.

For additional information on the harlequin duck, contact Ducks Unlimited at 1 Waterfowl Way, Memphis, TN 38120, 800-45DUCKS, www.ducks.org.

Special SOURCES

Stiller Patterns

To request a free catalog, write to 155 Superior St., Omro, WI 54963, visit www.stillerpatterns.com or call 920-685-2938; FAX 920-685-6001.



About the Pattern Makers

Gordon and Marsha Stiller have been in the pattern business more than 22 years. They travel the carving show circuit displaying thousands of patterns in file boxes spread across several tables. They have agreed to furnish patterns for readers of *Wood Carving Illustrated*. Watch for their pattern of a muskie in a future issue of WC*I*.



Eye = 4 MM Dark Brown

Harlequin, Male
Resting On Water
1/2 Size, 6" Long

Carver's vises, like this one from Jerry-Rig (www.jerry-rig.com), come in a wide variety of models.

All ABOUT CLAMPS & VISES



Essential hardware to aid your carving

By Roger Schroeder

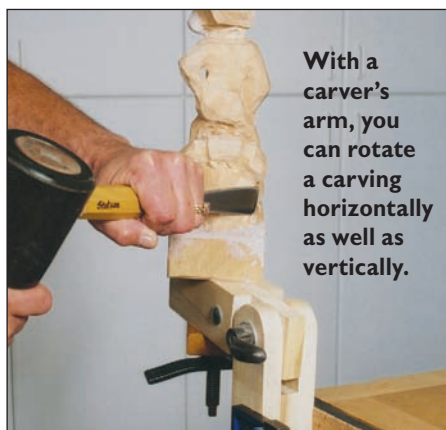
There are probably as many clamping methods as there are carvers since every carver holds his or her own carving differently. But most have very similar roots—and are based on a few simple ideas.

HOLDING

Unless you are planning to hold your carving in one hand and carve with the other, you will need some way to stabilize your project. Holding devices are essential if you plan to use a mallet and chisel or if the piece is too small or delicate to hold easily. Fortunately, there are many commercially available options to secure your work for carving.

Carver's Vise

A carver's vise is a great investment for any carver. Before purchasing one, check whether it is adjustable in all three axes. That means you can position the project side to side as well as up and down and from front to back. Also investigate the vise's gripping power and slippage. There must be enough surface on the mounting plate, or between the jaws, to accommodate the carving so that it doesn't move when worked on, especially if a mallet is used.



With a carver's arm, you can rotate a carving horizontally as well as vertically.

Carver's Arm

Long before manufactured holding and clamping fixtures came into being, the carver's arm dominated. Designed like the human arm—hence, the name—to bend at a hinge point, the wood components provide the up-and-down positioning. To allow the project to be rotated from side to side, a separate carver's screw is used at the end of the arm. A carver's arm is not difficult to make—I recommend maple—but reasonably priced arms can be purchased through catalogs.



Alligator clips mounted to a horizontal and adjustable post allow you to work on small projects hands free.

Alligator Clips

Alligator clips have probably been around since Doctor Frankenstein hooked up his monster for a cosmic jolt. When mounted on a bar attached to a base, they become indispensable for holding delicate objects. If you are a carver who needs a third or even fourth hand, grab

the alligator clips. I've seen clothespin-looking gadgets with two alligator clips attached, and I've come across devices with three clips. Just make sure the clip or clip base is securely held to keep it from toppling over.

Machinist's Vise

I suspect that several generations of carvers have used a machinist's vise to hold a project. To protect the wood and the tools from the jaws, strips of a soft wood have to be attached. If a fancy carver's vise is not in the budget, and there's that machinist's vise inherited from dad, try out a new accessory called Soff Jaws™. Cushioned pads $\frac{3}{8}$ " thick cover magnetic strips that keep the pads in place. They really work.

CLAMPING TO JOIN

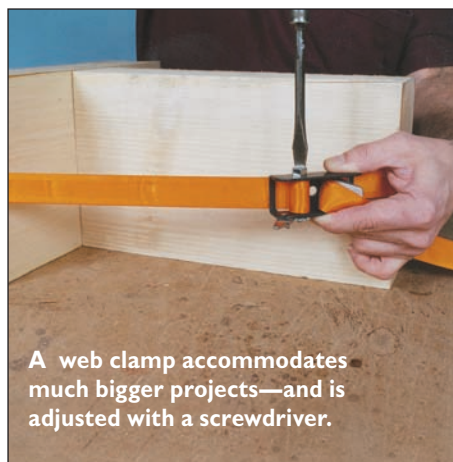
Clamps are generally used to join two pieces of wood together. Carvers will often laminate wood for a large carving, but there are times when irregularly shaped pieces need to be added to compensate for an area that was mistakenly removed or to fill in a bad spot.



A rubber band is sometimes the best clamp for gluing up irregularly-shaped components.

Rubber bands

Irregularly shaped objects are sometimes impossible to clamp with anything but a piece of elastic rubber. I usually have to hunt around in a pile of rubber bands to find one that offers just the right amount of stretch. When more "squeeze" is required, I apply two rubber bands or double up a single one.



A web clamp accommodates much bigger projects—and is adjusted with a screwdriver.

Web Clamp

Another tool that serves a purpose similar to the rubber band is the web clamp. Wrap a length of nylon webbing around a project in need of gluing, and pull the webbing taut with a ratchet mechanism—a surprising amount of pressure can be exerted. An advantage of the web clamp is that one wrap offers much more clamping area than a single rubber band.

CLAMPING TO HOLD & JOIN

There are many devices developed specifically for holding your work in progress or for joining wood. But some clamps, both old standbys and newcomers, are better designed for getting a good grip on the work. And a few are capable of both holding and joining.

C, Quick-Change, Spring, and Toggle Clamps

When carving a small relief panel, either a pair of C, spring, quick-change or toggle clamps will hold the wood to my workbench.

C clamps are old standbys to many carvers, and I have about a dozen in my shop, with openings that range from about 1" to 12".

But there's a lot to be said about quick-change clamps, since C clamps require a lot of effort and time to open and close. Slide the jaws of a quick-change clamp together and simply squeeze the pistol grip to tighten them; to release the pressure, pull a trigger. I'm particularly impressed with two other features. One is the soft jaws that protect a delicate project or finish. The other is the ability to tighten or release a clamp with a single hand in a matter of seconds.

The one downside to the tool is slippage and clamping pressure. Using a mallet sets up vibrations that tend to weaken the grip. And don't expect to glue up panels or other lami-

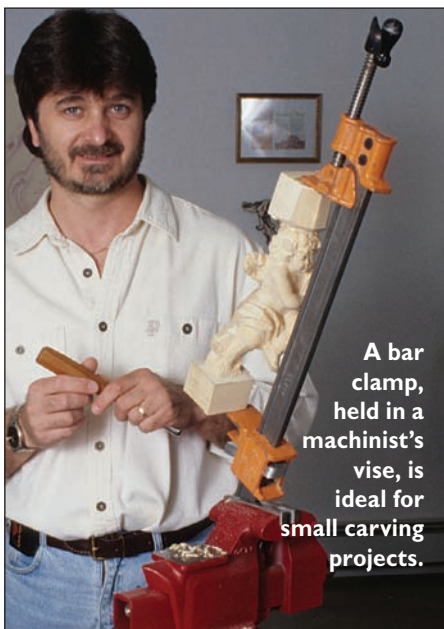


Toggle clamps are designed for work where quick release is a must. Rubber tips protect the project.

nated projects when using polyvinyl acetate glues. Quick-change clamps do not provide the needed pressure for a good bond.

Another tool that opens and closes quickly is the spring clamp. With protective polyvinyl handles and tips, they come in mini-sizes, offering a clamping force of only a few pounds. But beefier cousins with an opening of an impressive 4" are available that will exert as much as 35 pounds of force.

Toggle clamps combine a rubber-tipped hold-down with a lever handle. Push the handle down or pull it up, and the hold-down locks in place. The problem with these tools, and the ones described above, is that they get in the way of the project. Consider using a long backing board that the project can be screwed to. The clamps grip the board and stay well out of the way.



A bar clamp, held in a machinist's vise, is ideal for small carving projects.

Bar and Pipe Clamps

A rectangular section of steel, the bar clamp has a fixed head with an adjustable screw and an

adjustable tail slide. These devices were the only game in town for generations until they fell into disfavor for several reasons: Set lengths—most commonly 4 and 6-footers—had to be purchased; the clamps were expensive; and there was the advent of the pipe clamp.

Also consisting of head and tail pieces, the pipe clamp fits any available length of $\frac{3}{4}$ "-diameter pipe threaded on one end. Screw the head in place; slide the tail, which has a disc clutch to keep it from moving, onto the pipe; and the clamp is ready.

Carvers doing small figures use pipe and bar clamps as holding fixtures. To use, simply grip the project between the jaws, and tighten the clamp down in a vise. Another take on the vise would be to attach a flange to the bottom of the pipe. Bolt the flange to your workbench, and you're on your way.

Watch your tools when using a metal clamp to hold your work—one false move will give you a nicked blade!

The new "fast action" design brings bar clamps up to date. A typical fast-action bar clamp consists of one fixed jaw and one sliding jaw with a ball-jointed shoe at the end of a handle and screw. After the two jaws close on a project, the handle is turned, which locks the moveable jaw in place.

At my favorite home improvement store I find fast-action bar clamps with openings as little as 4" and as much as 50". But more important than length is the depth of the throat. C clamps, by comparison, rarely have a "reach" of more than a few inches. Typical medium-duty fast-action clamps, however, have a reach of 7" with openings ranging from 18" to 48". For holding wide panels to my workbench or glue-joining wide blocks of wood, I gravitate to short but deep-throated bar clamps.

There's a clamp for every project, with many available at your favorite home improvement center or hardware store. Most won't tax your budget. So don't be afraid to get a grip on a few good tools that will last a lifetime. They're worth the investment.



About the Author

Roger Schroeder, of Amityville, NY, is a retired teacher, accomplished author and the founding editor of *Wood Carving Illustrated*. His last articles were "Beginner Tool Sets" and "Wood Review: Spanish Cedar," which both appeared in *Holiday 2005* (Issue 33).

The Art of FIRE

with Bob Swain

Create a worn, antiqued look for your carvings by finishing with flames

By Curtis Badger
Photography by Tom Badger

Bob Swain spends days carving an intricate dragon from ten separate pieces of white cedar. Finally, with the pieces assembled, the form takes shape. The head is high and alert, the body curves in a graceful arc, the wings and crest sweep back as though the dragon is moving at great speed. Bob turns the piece from side to side, and reaches for a well-worn paintbrush. He soaks the brush in dirty mineral spirits, douses the carving, lights a wooden kitchen match, and in seconds the dragon is ablaze.

Bob uses fire as a complement to carving and painting wood sculpture. The fire-breathing dragon emerges from the flames with no structural damage, but with a dark, rich patina that later shows through a thin application of oil paint.

"Burning makes a carving appear worn and aged, like it has been handled and used a lot," Bob said. "And that's a quality I like. I want them to be handled. I want people to feel the form and texture. It involves a sense other than vision."

It may be something of a miracle that Bob sculpts wood at all. In 1965

"Burning makes a carving appear worn and aged... I want people to feel the form and texture. It involves a sense other than vision."

he was a college student majoring in business. He and some friends were heading off on a weekend trip one rainy Friday night, when the car went out of control, struck a culvert, and Swain's spine was snapped. Barely out of his teens, Swain faced months of rehabilitation and a future in a wheelchair.

The accident seemed to kindle some latent spark of independence in Swain. Rather than giving in to the physical limitation, he uses it as motivation. He completed re-hab, moved back home, and began running the family's farm supply business, expanding it to include greenhouses, ornamental plants, and garden tools.

Swain admits that early in his career he used the wheelchair to get noticed and to stand out from the legion of bird carvers who attended the art shows and carving competitions. "It helped people remember me," he said.

Now the 60-year-old carver spends 10 to 12 hours a day carving—nine years ago he was diagnosed with Parkinson's disease, another physical setback that seems to have made him even more driven to carve.



"With the Parkinson's, it's like blinders on a horse—I can't deviate from the straight and narrow," he said. "I don't know how much longer I'm going to be able to do this, so I'm very focused on it now."

Bob lives on Hunting Creek on Virginia's Eastern Shore near the Chesapeake Bay. He began carving 20 years ago when he began collecting antique hunting decoys. Bob enjoys the weathered patina of old decoys, and attempts to replicate it in modern carvings. He studied with the noted decoy-maker Mark McNair, who uses fire as part of an aging process, and Swain adapts the process for his own work.

"Mark uses fire on a very limited basis in his work, but I use it extensively," Bob said. "I burn the raw carving with stained mineral spirits to provide a base color of aged wood. And then I burn the oil paint as I apply it to darken and enrich the color. Finally, I scrub the carving with soap and water, and that removes any burn residue and thins the paint enough to let some of the aged wood show through."

While Swain's early interest in woodcarving reflects his passion for antique hunting decoys, his work has evolved to cover a wide range of subjects, from the dramatic to the whimsical. In his studio overlooking Hunting Creek you will see a carving of a peregrine falcon with a dying shorebird in its talons. You also will find a carving of a cow jumping over the moon, a carved cat with moving joints sitting on the edge of a shelf, and several carvings of dragons.

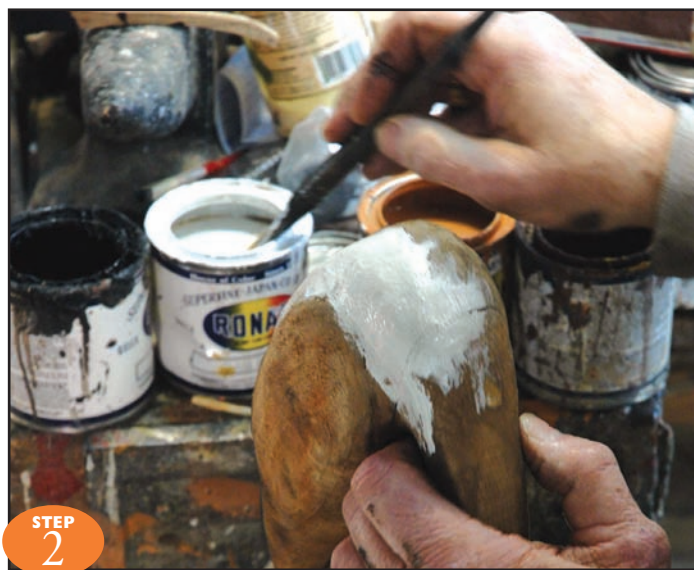
Using Fire to Finish a Carving

Bob's general procedure is to apply paint to an area, burn the paint, and buff it with a bristle brush. He uses Ronan brand oil paints, which are very concentrated, dense paints used in the sign-painting business. Bob applies the paints with worn brushes, blending the colors on the carving.

Bob is also very careful to only light the carvings on fire over a concrete floor with no combustibles near it. Use common sense if you use any of his techniques—fire can be very dangerous.



Apply dirty paint thinner to the carving, and light it on fire. The paint thinner burns away and creates an "instant patina" that will show through thin layers of paint.



Apply white Ronan paint diluted with mineral spirits. Bob uses thin washes of paint so texture and some wood color can show through.



Carefully set the paint on fire. When the fire burns out buff the carving with a coarse brush.



STEP
4

Add raw sienna to the white. Apply this to the face of the bird. Then light this on fire.



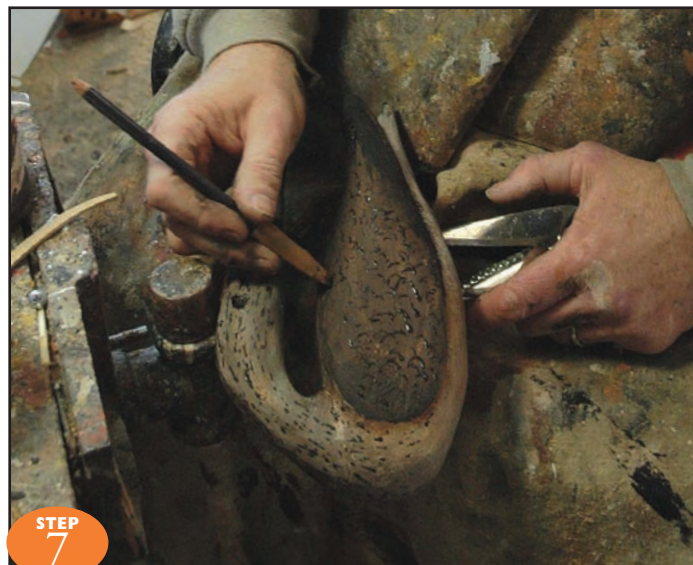
STEP
5

Paint the bill with Van Dyke brown mixed with a small amount of raw umber. Add a little raw umber to the mix and paint the sides of the bird.



STEP
6

Carefully light the bird on fire once you are satisfied with the painting. This gives the carving an aged look.



STEP
7

Add texture and feather patterns. Dab a stick into a can of Van Dyke brown and press the stick onto the bird to create an irregular line. Then tie a small piece of sandpaper around a pencil, creating a U-shape. Dip the sandpaper into the paint and transfer the paint to the bird. Be sure to have the closed end of the "U" to the back.

Tips

A Thin Coat of Paint Looks Best

Bob uses thin washes of paint. If he gets too much on the carving, he will wipe it off with a cloth dampened with paint thinner. Here you can see that the paint on the wing got too thick. After wiping it with mineral spirits, the paint on the wing is now lighter, with some of the patina and texture of the wood showing through.



About the Author

Curtis Badger, a former director of publications for the Ward Museum in Salisbury, Md., has written widely about natural history and wildlife art. He has done numerous books on bird carving for Stackpole Books, and he recently wrote a book on the natural history of the Atlantic Coast titled *The Wild Coast*, published by University of Virginia Press. Tom Badger, is Curtis' son and is a sophomore at Hampden-Sydney College in Virginia.



A leopard carved and finished in Bob Swain's distinctive style.

BOB SWAIN GALLERY



"Tern Courtship" is a stylized representation of the courtship rituals of some birds.



Bob carved and finished a whole flock of the common shorebirds for his "Piping Plovers."

Floral Chip Carvings

Create your own custom basket lids or carve a traditional plaque with these delicate designs

By Darrell Janssen

Sometimes less is more when it comes to chip carving—these classy designs can be made with one knife and just a few cuts. They've been popular at every show I displayed them at.

If you are carving a plaque, cut your blank to the desired size. Then sand it with progressively finer grits of sandpaper up to 400-grit. Transfer the pattern to the blank by putting graphite or carbon paper under the pattern and tracing it onto the blank.

These original floral designs are a great way to add a decorative touch to almost any project.

Chip Carved Cabinets

These floral chip carvings are a great design element to add to your home. I've carved floral designs into a number of plaques sized to fit on the doors of my kitchen cabinets.

I chose to add plaques onto the doors because you want a wood with a clear and consistent grain when you are chip carving; otherwise it's difficult to get clean cuts. Since I didn't know what I would find once I started carving the cabinet doors, I carved plaques from select lumber.

Another reason I added the plaques instead of carving the doors is because it's easier to replace a plaque if you make a miscut than it is to replace a cabinet door.

The chip carved plaques were cut to the same proportion for each door, since many of the doors were of assorted sizes.



Step 1: Divide the larger leaves in half. Use the center vein or rib of the leaf as a guide for this center line. When making the radius cuts on the large end, cut inside your lines first. You want to get a feel for keeping the cut of the knife smooth while you complete the turn. When you have a feel for the technique, go back, enlarge the cuts to the lines, and remove any imperfections from your practice cuts. Hold your knife at a lower angle—this helps you make a smoother cut. Use this same technique to carve the grass-shaped leaves. Make all the cuts except for the blossoms.

Step 2: Make one continuous circular cut for the center of the blossom. Carve the petals in a similar manner as the leaves; again, cut inside the lines to get the feel for the curves. In order for the blossoms to look realistic, the cuts need to be clean, regularly repeated, and symmetrical. Make practice cuts on all the blossoms. Go back, and cut out to the line to clean up any imperfections.

Step 3: Sand the edges of the blank with 400-grit sandpaper to round over the corners.

Step 4: Clean off any dust using compressed air or a tack cloth.

Step 5: Finish as desired. Use a stain, oil finish, or lacquer of choice.

Making a custom basket lid

A basket with a custom carved lid makes a thoughtful gift. Once you've created the blank for the lid, the chip carved design is a quick way to make the project unique.

Step 1: Choose your basket. I use baskets that have a rigid, banded top edge. This edge serves as a platform to keep the lid flat and gives you a snug fit around the lid.

Step 2: Make a pattern for the basket. Turn the basket upside-down on a piece of poster paper, and trace around the edge. Cut out the poster board, and trace around it onto a $\frac{3}{4}$ "-thick blank (I use basswood). Then measure the thickness of the basket rim—if it is thicker than $\frac{3}{8}$ "-thick, reduce the size of the lid until a $\frac{3}{8}$ "-deep rabbet around the inside of the lid will fit inside the basket.

Step 3: Cut out the basket lid. Use your saw of choice. For square lids, a table saw works best, but for round lids, you will need to use a band saw, scroll saw, or jig saw. Sand the piece to shape.

Step 4: Add the rabbet. Use a router to add a $\frac{3}{8}$ "-deep rabbet around the entire perimeter of the lid. Test the fit and sand any places where it doesn't fit. Remember, you want the lid to fit snugly.

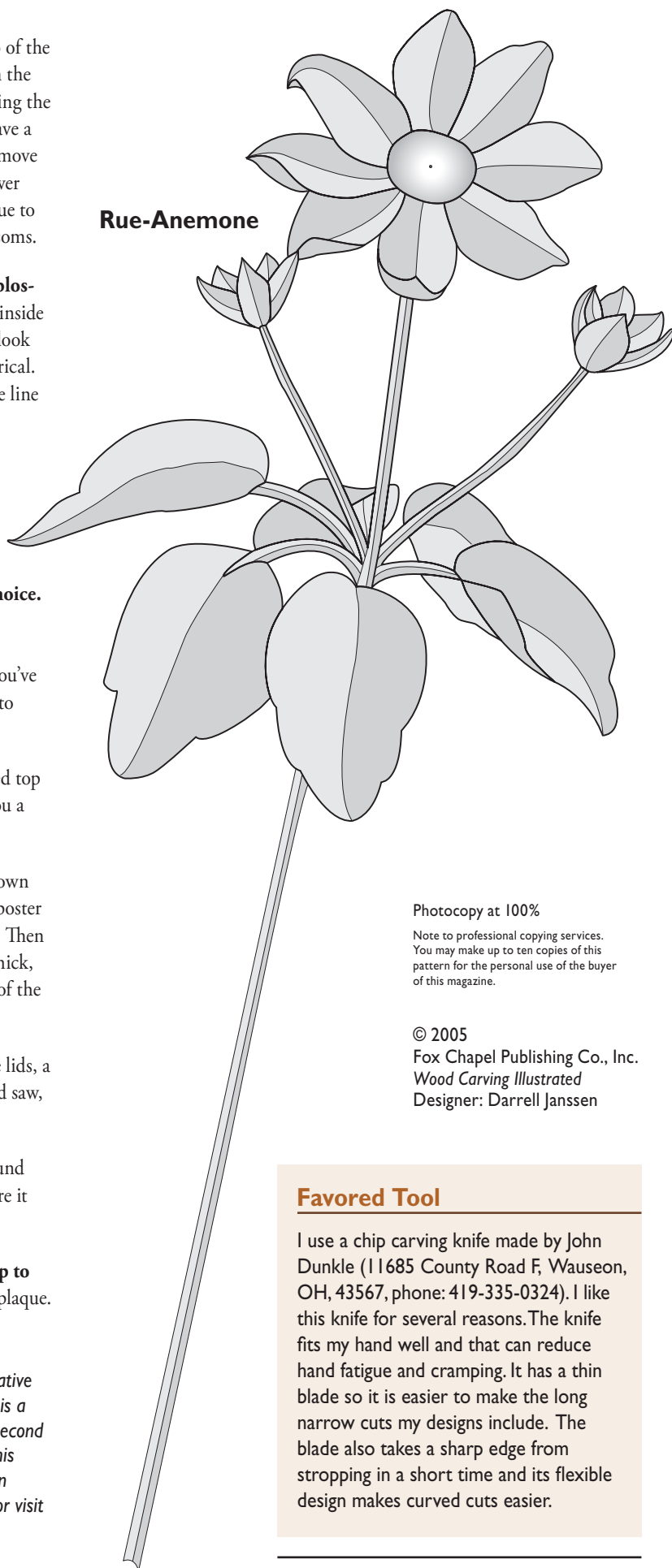
Step 5: Sand the lid with progressively finer grits of sandpaper up to 400-grit. Then carve it using the same techniques you used for the plaque.



About the Author

Darrell Janssen's woodcarving enables him to be creative in his sparetime. He has been carving 25 years and is a member of the Illinois Artisans Program. This is his second article for Wood Carving Illustrated. Darrell and his wife, Sara, reside in Milford, IL. For more information write Darrell at 118 N. New St., Milford, IL 60953, 815-889-5198, or visit www.awcltd.org/darrelljanssen.htm.

Rue-Anemone



Photocopy at 100%

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.

© 2005

Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated
Designer: Darrell Janssen

Favored Tool

I use a chip carving knife made by John Dunkle (11685 County Road F, Wauseon, OH, 43567, phone: 419-335-0324). I like this knife for several reasons. The knife fits my hand well and that can reduce hand fatigue and cramping. It has a thin blade so it is easier to make the long narrow cuts my designs include. The blade also takes a sharp edge from stropping in a short time and its flexible design makes curved cuts easier.

**Star of
Bethlehem**

© 2005 Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated Designer: Darrell Janssen

Photocopy at 100%

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.

Inspired by Nature

I was looking for other ideas to carve on basket lids after I had done a bundle of wheat on a lid for a basket shaped for a loaf of French bread. From my bookshelf, I started looking through a copy of the Peterson Field Guide of Wildflowers. I started sketching simple line drawings of violets, wood sorrel, and trumpet vine. Not all wildflowers can be chip carved because of the delicate design in their leaves or blossoms. I have found that simpler is better to start with.

During a visit to Jamestown, N.Y., recently, I made a point to see the Roger Tory Peterson Institute. While there I talked with staff members about my using the Peterson book as a resource. I was welcomed to use these pictures to sketch from as long as I did no copying.

Carving out a place in the world

Building a business around custom-carved furniture

James McCoury started his woodworking career as a cabinet maker, but longed to express his talents in a more creative way. He confided in his son, Bryan, that he wanted a challenge and the two began the adventure that is known today as McCoury Originals.

The custom furniture shop incorporates hand-carved designs that are created specifically for the individual customer. James is inspired by the vision of his customers and works to design and carve unique pieces that are as functional as they are beautiful.

The family run business currently employs 22 craftsmen. The two who head up the custom carving division are David Evans and Bill Cochenour.

David started out making church furniture that involved flat work carving at age 26. Then he made embossing patterns for a large furniture manufacturer and also made carving patterns in a freelance environment. David loves the creative process of seeing something go from an idea to a piece of furniture.

Bill has an art background. He started out doing glass etching, painting, and metal sculpting but really never carved wood before coming to McCoury Originals. He has been carving for about a year now. He considers his carvings all pieces of artwork. Working at McCoury Originals isn't a job for him; it's a career—and he enjoys coming in day after day to finish up a piece.

"These carvings are not created with a massive, programmed CNC machine," Bryan said. "Instead they are created by true men who understand and have a passion for wood." Each piece is hand crafted with the client's needs in mind. It's this individual attention and love of wood that makes McCoury Originals a success.

James feels that providing a piece that brings joy to the customer is a reward in its own right, but the real triumph lies in making a living doing what you love. When you are able to share that triumph with others who have the same passion that you do—that's the real success story. To see more of their work visit www.mccoury.com.



Bill Cochenour (left) and David Evans (center) look on as James McCoury, owner of McCoury Originals sketches some details onto this intricately carved cornice.

This black walnut mantle is about 6' x 6', and weighs approximately 200 pounds. It took two weeks to craft. The mantle was commissioned to match an antique sofa table.



This mahogany dragon is 30" tall and 16" wide. He was commissioned to stand guard at the desk of a fantasy writer and took about three weeks to complete.



The talented carvers from McCoury Originals will share an in-depth look at creating a custom carved credenza in our next issue.



CARVER'S LAPBOARD

No room in the house is off limits with this portable carving station made from scrap.

By Charles Brown

First Place Winner

Charles Brown of Cincinnati, OH, is the winner of the 2005 Wood Carving Illustrated Poor Man's Tool Contest with his home-made "lapboard." With this lapboard, you can carve mess-free anywhere—Charles says you can take your carving out of the basement and carve in the comforts of your easy chair. Flip it over, and it becomes a handy portable writing table. Charles won \$100 for his winning entry. Honorable Mention winners will be featured in later issues.



POOR MAN'S TOOL CONTEST WINNER!

The dimensions of the lapboard depend on a couple factors; I made mine to fit comfortably in my easy chair. Your physique and available materials also play a part in your dimensions.

Step 1: Cut out your keystone pieces. Set your table saw or miter saw to cut at a 5° angle. Make your first cut. Flip your piece end over end. Mark your piece so the long dimension will be 1 3/4" and make another cut. Continue cutting until you have 16 keystone pieces. I used several pieces of scrap; that way it keeps your hands away from the saw blade. Leave the two end pieces a little longer.

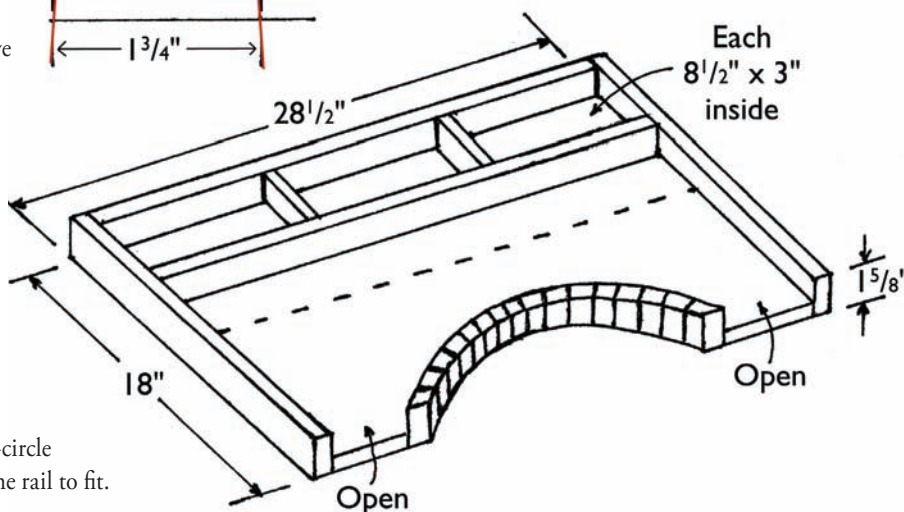
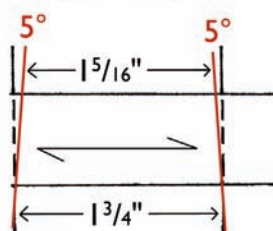
Step 2: Glue up the semi-circle rail. Place these keystone pieces side-by-side. Flip them back and forth until they form the semi-circle. The two long pieces will be your end pieces. Glue and clamp the pieces together, starting on one side. Work your way over to the other side. Allow the glue to dry, and sand it smooth.

Step 3: Assemble the lapboard bottom. Edge-glue the two pieces together. Trace the semi-circle rail onto the bottom, and mark the end pieces of the rail. Cut out this semi-circle with a scroll saw, bandsaw, or jigsaw and trim the ends of the rail to fit. Sand the cutout to fit the rail.

Step 4: Assemble the lapboard. Glue and nail the sides, back, and compartment to the bottom, as shown in the diagram. Glue and nail the semi-circle rail in place. Trim the end pieces to match the bottom. Note: I left an opening to rest my arms on and to use as a cleanout. It is possible to add front pieces to completely enclose the lapboard. After assembly, I suggest you round over all edges for comfort.

Step 5: Apply your finish of choice. It is possible to leave it natural, but if you apply polyurethane, it will be easier to clean up.

Semi-circle cuts (top view)



Materials & Tools

MATERIALS:

2 each 3/4" x 9" x 28 1/2" pine (bottom)
 2 each 3/4" x 1 5/8" x 18" pine (side rails)
 2 each 3/4" x 1 5/8" x 27" pine (back rail and front of compartments)
 2 each 3/4" x 1 5/8" x 3" pine (compartment dividers)
 2 each 3/4" x 1 5/8" x 15" hardwood of choice (see Step 1—keystone pieces)

Wood glue of choice
 8d finishing nails
 Assorted grits of sandpaper

TOOLS:

Sander
 Jigsaw, bandsaw, or scroll saw
 Table saw or miter saw

Catch and Release?

By Gary Fenton

This carving was originally created as a scale model for a larger piece to be carved in a tree trunk. The combination of realistic and caricature elements lends instant appeal to the carving.

“Catch and Release” is a fitting tribute to the opening day of fishing season and serves as a testament to the one that got away. It’s also a great way to develop skills on texturing carvings with just a few tools. After the carving is roughed-out, the detailing and texturing are done with only three tools.

My inspiration for this piece

The maple tree in front of our house was more than 50% dead—five years of near drought conditions did it—according to the man doing the tree-trimming for the city, so he didn’t trim it at all. He said the city would have it cut down. Since the tree was growing between the sidewalk and the street, it was on city property and they could cut it down without permission from the homeowner. I thought it would be good to have a tree sculpture in the front of my home, so I called the city forester to get permission to carve it instead of cutting it down. She indicated that she would come out to look at the tree in a few days and talk about it.

The first idea that came to my mind for the tree carving was a bear holding a fish. The trunk was large enough for a small bear, and the main branch was just right for a large fish. I carved this model to have something to show the city forester when she came.

Use simple texturing techniques to detail this whimsical carving

Materials & TOOLS

MATERIALS:

3½" x 3½" x 7" basswood

Deft Clear Gloss Wood Finish

Oil paints: brown, Chinese white, yellow ochre, viridian green, and scarlet red.

Delta Ceramcoat Paint: White and Black

TOOLS:

#8 20mm gouge

#6 3mm gouge

#9 10mm gouge

Small V-tool of choice

60° V-tool

Carving knife of choice

#6 10mm gouge

Band saw (optional)

Drawing resides on a 1" grid to the scale of the original carving.

Photocopy at 110% or 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.

Step 1: Cut out the blank. I use a band saw with a ¼"-wide blade and 6 teeth-per-inch. Cut out the front view. Then use either masking tape or hot-melt glue to re-attach the cut-off pieces in order to cut out the side view. I leave the wood between the legs intact initially so that I can put a carver's screw into it. This will hold the wood securely to the bench during the roughing-out stage.

Step 2: Round and rough-out the piece. I use a #8 20mm gouge, a #6 10mm gouge, a #9 10mm gouge, a carving knife, and a 60° V-tool. Don't hesitate to remove the wood quickly.

Step 3: Cut out the material from between the bear's legs. I use the band saw.

Step 4: Finish rounding the legs. I use a #6 10mm gouge.

Step 5: Carve in the fur. I use a #6 3mm palm gouge for the fur on the body. For the finer fur on the head, I use a small V-tool.

Step 6: Cut in claws. Since this is a caricature, use the knife to give the suggestion of claws.

Step 7: Detail the fish. Leave the fish smooth, but use a small V-tool to carve in the fins, gills, and mouth.

Step 8: Carve in the eyes. Use the carving knife. Bear eyes are smaller proportionately than human eyes, and they are closer to the bridge of the nose.



Right



Front



© 2006 Fox Chapel
Publishing Co., Inc.
Wood Carving Illustrated
Designer: Gary Fenton
Illustrator: Jack Kochan

PAINTING NOTES

Most of my carvings are finished using Delta Ceramcoat acrylic paint thinned with water. But for an outside carving (see Sidebar) these wouldn't work. So I use Deft Clear Gloss wood finish mixed with artist's oil colors.

Start by covering the entire carving with a coat of Deft. While it is still wet, add additional coats of tinted Deft. Use waxed paper for a palette. Put a small dab of brown oil color on the waxed paper. Put about a teaspoon of Deft on the waxed paper and then use your brush to mix the oil colors into the Deft until it is the shade you want. With this method you can keep adding coats until the color is just right. Even after it dries, you can add

more coats with a darker tint if you wish.

For the fish, I mix Chinese white with yellow ochre for the belly. Viridian green was toned down with the Chinese white for the top part of the fish. A very light streak of scarlet red was used for the lateral line on the side.

Use Delta Ceramcoat paint straight out of the bottle for the whites of the bear eyes and fish eyes, and use undiluted black for the pupils of the eyes, the nose of the bear, and for the spots on the fish. Aim the bear's eyes up and to the right to give him a look of innocence. If you mount the carving to a base, you can then add a small sign with the caption "What do you mean 'Catch and Release?'"



About the Author

Gary Fenton teaches statistical problem solving techniques (*Six Sigma*) for a living and carves for recreation. Gary is president of Pikes Peak Whittlers in Colorado Springs where he lives. This is his first article for *Wood Carving Illustrated*.

© 2006 Fox Chapel Publishing Co., Inc.

Wood Carving Illustrated

Designer: Gary Fenton Illustrator: Jack Kochan

Drawing resides on a 1" grid to the scale of the original carving.

Photocopy at 110% or desired size.

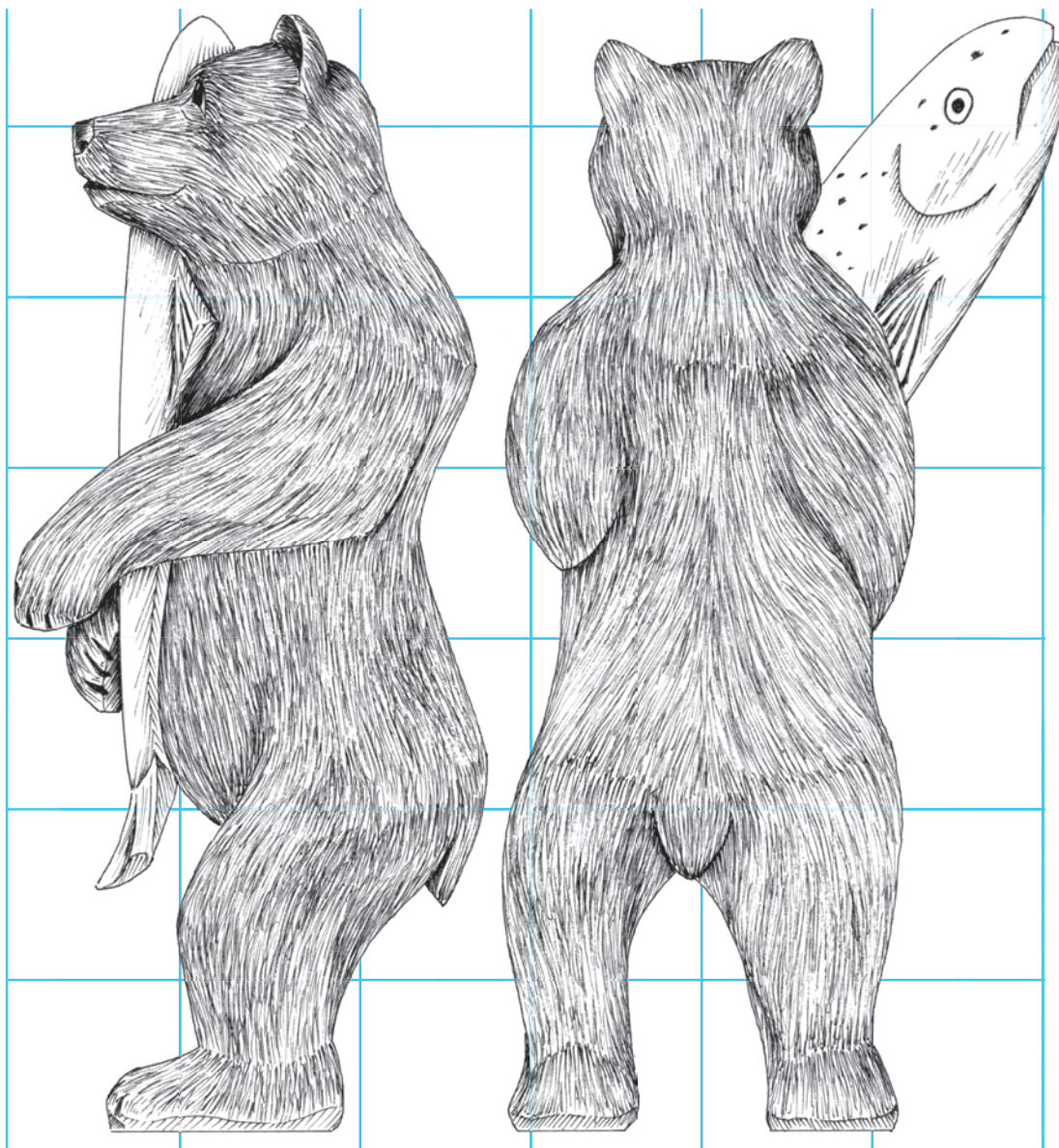
Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



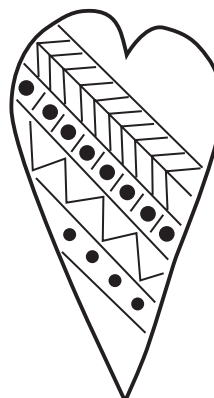
Left



Back



Contemporary Carved Hearts



© 2006 Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated
Designer: Cyndi Joslyn

Photocopy at 100%

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



Playful hearts can be tucked into a Valentine's Day card or make a perfect accompaniment to your gift wrap.

Quick and easy projects make eye-catching pins or magnets

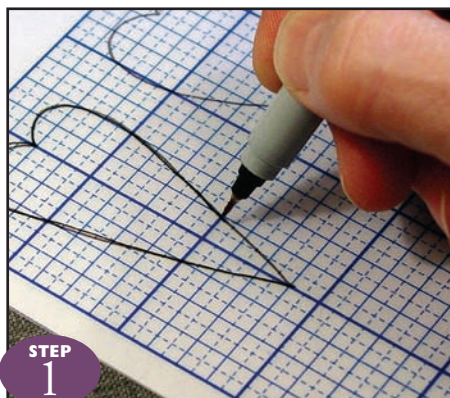
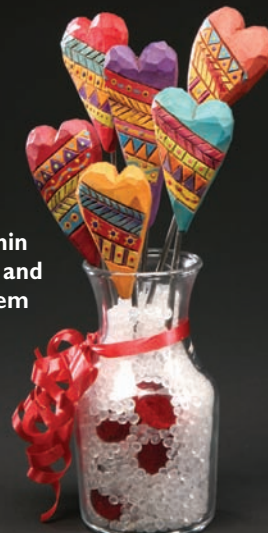
by Cyndi Joslyn

These whimsical hearts not only give you something to do with that ever-present scrap wood, they are also a good way to practice your painting techniques.

A smaller-sized heart can be made into an earring, while the larger hearts work great as pins or magnets. These hearts are so much fun to carve you'll want to create more than one. To save time, trace the pattern onto template plastic.

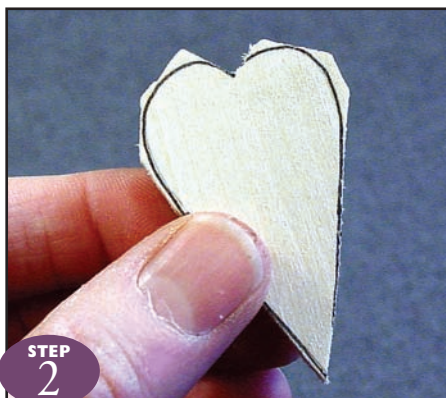
I strongly encourage you to wear a Kevlar-reinforced carving glove and carving apron to ensure your carving safety.

Attach individual hearts to thin metal rods and arrange them in a small vase for an unusual bouquet.



STEP 1

Create the template. Trace the pattern onto the plastic with a fine-tip permanent marker. Then cut out the template with scissors.



STEP 2

Trace the pattern onto the wood. Using the pattern lines strictly as a guide, cut out the heart. I cut them out in a very imprecise fashion so that each heart is unique.



STEP 3

Use a detail knife to begin rounding the edges of the heart. Continue to carve away the saw marks on the edges of the heart.



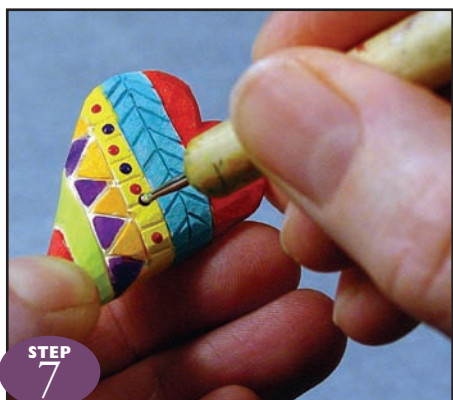
STEP 4
Use a #3 5/8" gouge to carve away and contour the face of the heart as shown.



STEP 5
Transfer the pattern carving lines to the heart. Use a 1mm V-tool to carve all the detail lines.



STEP 6
Apply the first coat. Using a wash of 1 part paint to 1 part water, apply one coat of each color. Use a #4 shader brush for the larger areas, and a #0 round brush in tight angles and smaller areas.



STEP 7
Add the "dip dots." Use a stylus to deposit thick drops of undiluted paint. Allow the paint to completely dry. The dots of paint can be very thick and require extra drying time.



STEP 8
Apply two coats of varnish. If bubbles appear as the varnish is applied, re-brush the area to remove bubbles. Allow 15 minutes drying time before applying the second coat. Allow the varnish to dry overnight before antiquing.



STEP 9
Antique the carving. Mix 1 part Burnt Sienna and 1 part Milk Chocolate to 2 parts stain/antiquing medium. Cover the entire painted surface of the heart, making sure antiquing gets into all the cracks and crevices. Using a soft cloth, quickly wipe away the antiquing until the desired effect is achieved. Allow the carving to dry thoroughly. Finish by gluing a 1" pin back or small magnet to the back of the heart, using two-part epoxy.



© 2006 Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated
Designer: Cyndi Joslyn

Materials & Tools

MATERIALS:

Scraps of 1/4"-thick or 3/8"-thick wood of choice (the smallest heart is 1 1/4" x 1 3/4" and the largest heart 1 1/4" x 2 1/4")

Gridded template plastic

Two-part epoxy

1" pin backs or small magnets

TOOLS:

Scissors

Band saw or scroll saw

Detail knife

#3 5/8" gouge

1mm V-tool

FINISHING MATERIALS:

DecoArts Americana acrylic paint in the following colors:

Desert Turquoise DA044,
Tangerine DA 012,
Dioxazine Purple DA101,
Citron Green DA235,
Cadmium Yellow DA 010,
Santa Red DA 170,
Burnt Sienna DA063,
Milk Chocolate DA 174

DecoArts Stain/Antiquing Medium DS51

DecoArts DuraClear Satin Varnish DS21

Soft cloth for antiquing

Loew-Cornell Soft Comfort Brush 14300-4,
Shader

Loew-Cornell Soft Comfort Brush 14000-0,
Round

Stylus



About the Author

Cyndi Joslyn is a professional woodcarver who lives in Missoula, MT. She is the author of two books, *Carving Santas from Around the World*, and *North Woods Nativity*. Cyndi is a frequent contributor to *Wood Carving Illustrated*. Her last article, "Quick and Easy Santa Ornaments," appeared in *Holiday 2005* (Issue 33). Her favorite carved subjects include Santa Claus, Halloween figures, angels and Uncle Sam. Visit her website at www.cyndijoslyn.com.



GHOULISH GIRL
was carved out of
spalted maple.



One of Tom's
unnamed abstract
figure sculptures.

The Sculpture of TOM BAZIS

This one-eyed face mask is carved
from spalted sycamore.



Unique carvings crafted for individual clients

By Gustave Lambert

While he was recently inducted into the Philadelphia Sports Hall of Fame for his football accomplishments at West Philadelphia Catholic High School, Tom Bazis devotes most of his time now to his family, and carving one-of-a-kind sculptures.

Tom earned a scholarship and starting position at Temple University and later landed an assistant coaching position at Temple. He left this job two years later to join the Peace Corps.

While serving in the Peace Corps in Venezuela, Tom met Homer Tover of Quito, Ecuador. Under Homer's skillful guidance, Tom learned the skills of a master woodcarver. Homer receives all of the credit for his skills, but Tom claims a cosmic connection for his inspiration.

"Each piece is made for a specific person and is medicine for the soul," Tom said. He explains how the carvings satisfy an inner need unique to the individual.

Tom retired in 1997 after 30 years as a high school teacher and coach. Participating in many shows in the Mid-Atlantic region, he has won numerous awards and commissions.



A swan-based
rocking chair—
part of Tom's
Living Earth
series.

Working with Wet Wood

Tom carves his busts, masks and sculptures in green wood because it is easy on his tools and is easier to work. But when you use green wood, you run the risk of the carving cracking as it dries.

To keep this from happening, when Tom finishes a piece, he places it in a plastic bag—furniture stores usually have extra-large bags for oversized carvings. He places the bagged carving in a warm area, in the sun if possible, and regularly dumps any water that condenses inside the bag. When no more moisture appears, the wood has reached equilibrium and cracks are minimal, if they occur at all.

WOOD CARVING ILLUSTRATED PROUDLY PRESENTS

New Carving Books for the Spring Season

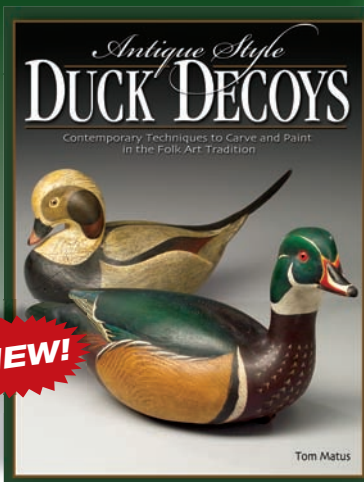


NEW!

Wildlife Designs by Sue Walters

Inside carvers will find 30 exquisite North American wildlife designs and 10 border designs to create realistic or stylized images of wildlife.

\$14.95 ISBN: 1-56523-295-X 112 pages



NEW!

Antique-Style Duck Decoys by Tom Matus

Contemporary techniques to replicate the grace flow, and imperfections found in antique-style ducks. Carving painting and aging instructions are included.

\$19.95 ISBN: 1-56523-298-4 112 pages



Coming this Spring!

Illustrated Bald Eagle by Denny Rogers

A visual study offering the most comprehensive reference drawings on the majestic bald eagle—down to each feather—that can be infused into your carving creations.

\$24.95 ISBN: 1-56523-284-4 96 pages



Coming this Spring!

Woodcarving Country Folk by Mike Shipley

Develop personality in caricature carvings using clean-cut folk-art style carving. Includes step-by-step instructions for creating 12 whimsical characters.

\$12.95 ISBN: 1-56523-286-0 80 pages



Coming this Spring!

Carving the Head in the Classic European Tradition by Martin Geisler-Moroder

Learn to carve a classic European bust from the internationally acclaimed Austrian Woodworking School. Inspirational gallery included.

\$14.95 ISBN: 1-56523-302-6 96 pages



Coming this Spring!

Make Your Own Woodworking Tools by Mike Burton

Learn to make your own carving tools with the simple and economic methods. You'll learn everything including cutting, shaping, polishing, and more.

\$19.95 ISBN: 1-56523-306-9 128 pages

Look for the latest Fox Chapel titles at your local bookstore and woodworking retailer—or log on to www.FoxChapelPublishing.com.



**Fox
Chapel Publishing**

To ensure prompt delivery of your order, please reference code AWC034



FOUR WAYS TO ORDER

- 1. Online** at www.FoxChapelPublishing.com.
- 2. Phone:** Call toll-free 1-800-457-9112.
- 3. Fax:** Our toll-free fax number is 888-369-2885.
- 4. Mail:** Order with credit card, check or money order (U.S. Funds only) to:
Fox Chapel Publishing, Attn: AWC034,
1970 Broad St., East Petersburg, PA 17520.

SHIPPING

Most retail orders are shipped within 48 hours via U.S. Mail. Please allow 7-10 business days for delivery in the U.S., up to 4 weeks for delivery in Canada, and up to 8 weeks for delivery of foreign orders. For faster service, ask about rush delivery. PA Residents add 6% sales tax.

Order Subtotal	Shipping	
Cost	USA	CANADA
\$30 and under	\$3.50	\$5.50
\$30.01 to \$75	\$4.50	\$6.50
Over \$75	\$5.50	\$8.50

Int'l. orders will be billed the actual shipping cost. All prices in U.S. funds.

Carving a HALF HULL SHIP MODEL



Use traditional carving techniques to create a scale model of the historic ship “Raven”

By Robert Squarebriggs

Carving a wooden ship model looks a lot more complicated than it is. With a few chisels, a saw, and some sandpaper, this half hull ship model can be completed by almost any carver. This model is a small two-masted vessel called the “Raven.” She was built in Prince Edward Island around 1873. Raven was a typical coasting and ocean trader; the style of the vessel was very typical of most brigs of the period built in many English-speaking countries such as Canada, the United States, and Great Britain. Thousands sailed and hauled freight all over the world—they were the 18-wheelers of their day. Roads were primitive in North America at that time, so all goods were shipped by sea; railroads were becoming popular, but they were not reliable.

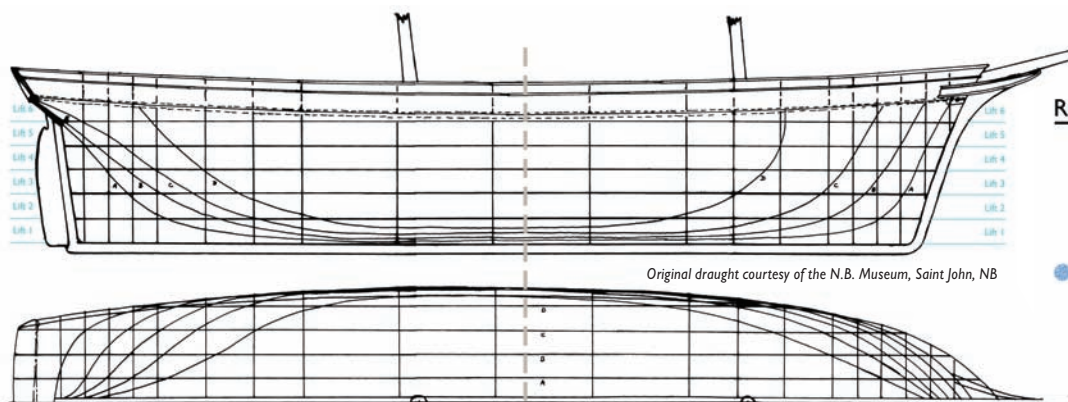
I use basswood or white pine to carve the hull, but you can use any clear-grained wood you like. The draught (the ship's plans) shows you the thickness and other dimensions of the boards you will need. You can scale your model to any size by enlarging or reducing the draught on a photocopier. I made my ship 1:48 where $\frac{1}{4}$ "=1 foot.

Start by tracing the hull lines onto the wood from the half breadth plan. Use carbon paper under the plan. Add reference lines to keep your hull aligned. For our scale model, each layer or lift is $\frac{1}{2}$ " thick. Trace the profile for each of the six layers onto individual boards.

Tips

A Working Platform

To give yourself a platform to hold the hull, make a stand from scrap material to hold it while working on the bulwarks. I line it with felt to keep it from marking the hull.



Original Ship's Draught showing sheer and half-breadth plans (one-quarter size)

A ship's draught includes three views of the hull. The sheer lines, or side view; the half breadth plan, or underside view; and the body plan or end view, showing both bow and stern. The draught of this model has been modified for clarity and accuracy.

Full size sheer plans appear next to simplified half-breadth plans, which serve as patterns for the six lifts that make up the hull. Use the sheer plans for reference when shaping the bow and stern, the keel and rudder, and the topside construction of the bulwarks and cap rails.

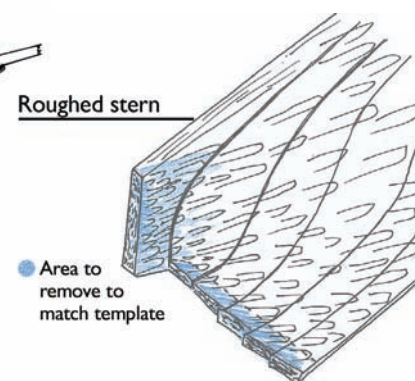
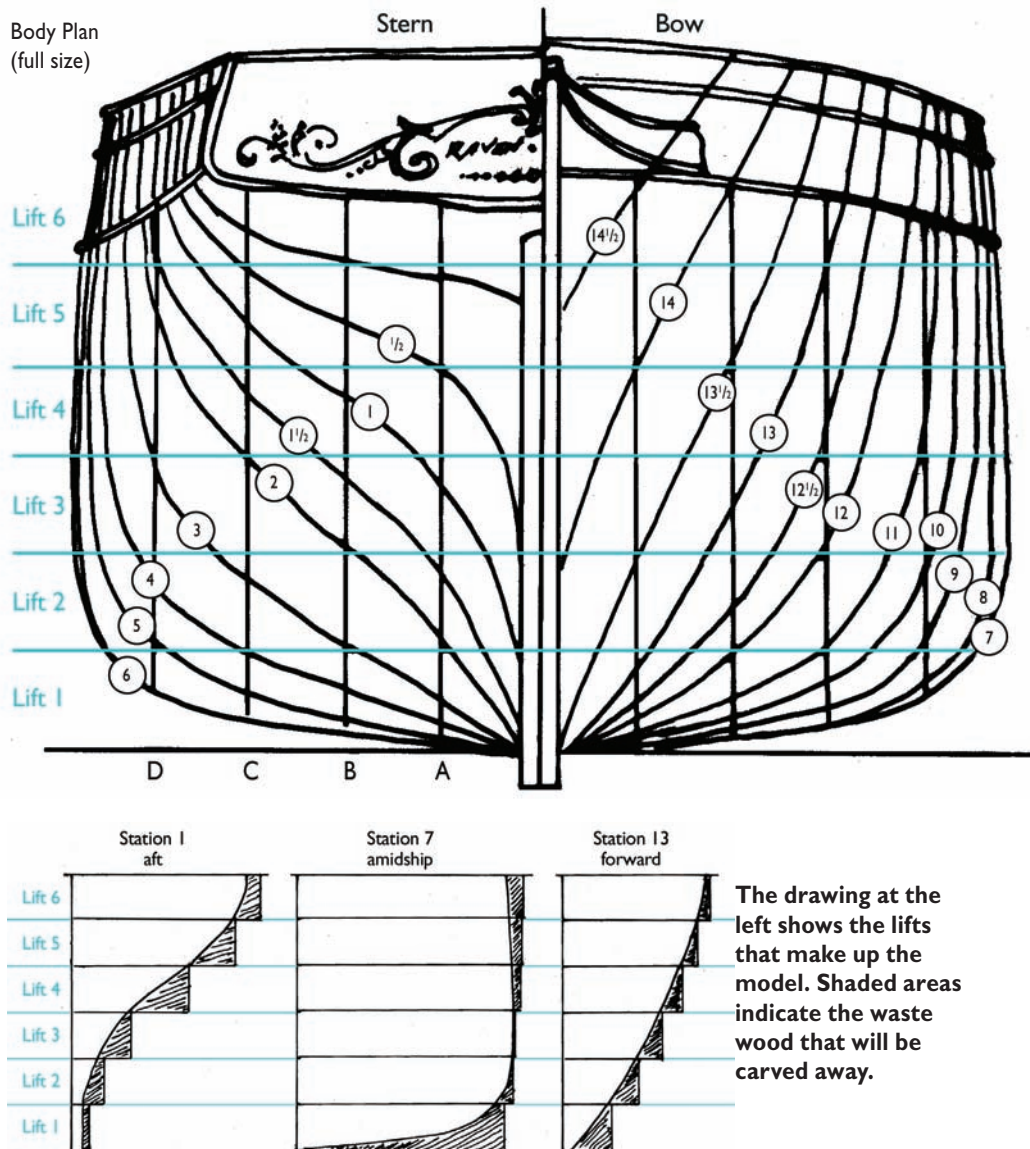
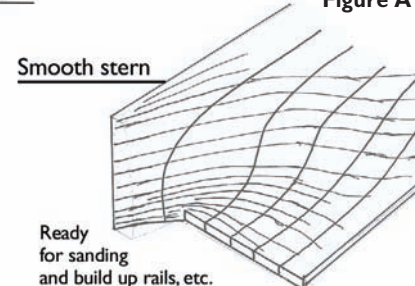


Figure A



A Seaman's Glossary

Aft: The part of the ship between amidship and the stern.

Amidship: The center of the ship.

Bow: The front of the ship.

Bowsprit: A pole that protrudes horizontally from the front of the ship that supports the sail.

Bulwark: The walls, or rails, of the deck (to keep sailors from falling overboard).

Cap rail: The "banister" along the top of the bulwark.

Forward: The part of the ship between amidship and the bow.

Keel: The main support on the bottom of the ship. The ribs that support the hull are attached to the keel.

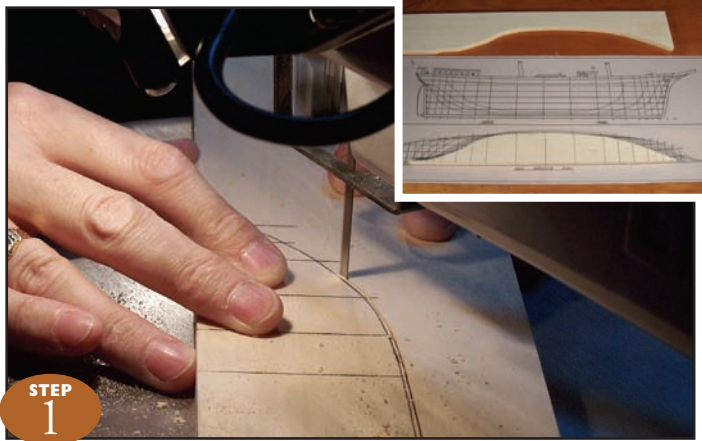
Rudder: The rudder swings left and right to steer the ship. It is located at the rear of the ship and is attached to the stern post.

Sheer: The shape or curve of the hull when looking from the side.

Sheer rail: A "bumper" located under the bulwark that protrudes slightly from the sheer that protects the sides of the ship.

Stern: The rear of the ship.

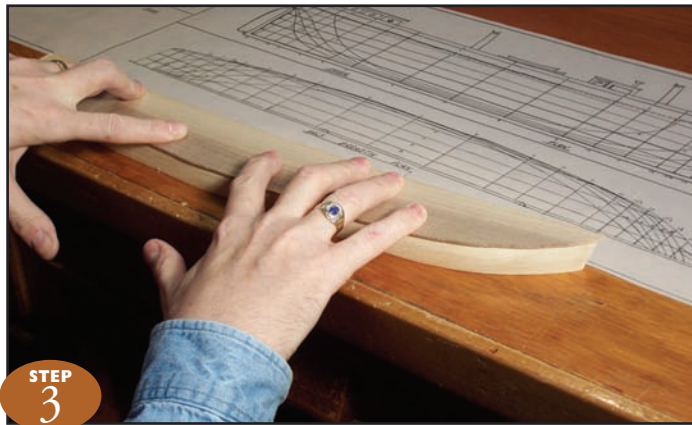
Stern post: The rear-most part of the keel that the rudder is attached to.



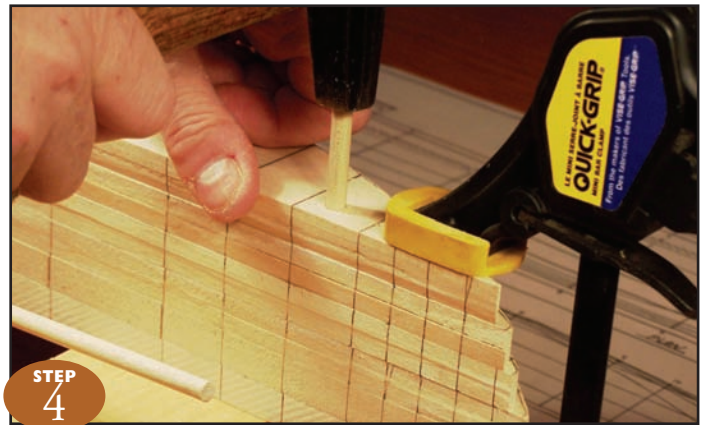
STEP 1
Cut the lifts to shape on a scroll saw or band saw. Always leave a little extra wood outside the lines for error. After they are all cut out, extend the reference lines over the edge of the lifts front and back—this will help with alignment later.



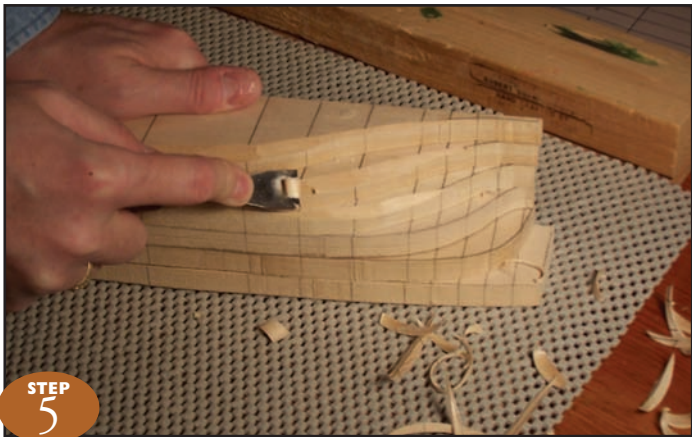
STEP 2
Stack the lifts in their correct order, and align the reference points. Clamp together and drill two 1/4"-diameter holes through the carefully-aligned stack. Drill both holes close to the keel or center. The holes should be about 4" in from both the bow and the stern. Test fit the two 1/4"-diameter dowels.



STEP 3
Cut a deck piece to cover the dowels. Take the top lift and trace the sheer line onto a piece of 1/16" x 3" x 24" walnut. Cut this out on the scroll saw or band saw. The deck will be glued to the hull in a later step.



STEP 4
Glue the lifts together two at a time. Glue lift 1 to lift 2, lift 3 to lift 4, and lift 5 to lift 6 using the dowels and your reference lines to ensure a good fit. Use a thin but thorough layer of glue and clamp the lifts together until they are dry. Wipe away any glue squeeze out with a wet rag. Follow the same procedure to assemble all the lifts.



STEP 5
Begin roughing out the hull. Carve off the waste wood between each layer to give the hull its smooth shape as shown in Figure A. Follow the shape of the drawing; you can make templates for each reference station using the body plan as a guide. Begin amidship and work towards the stern shaving a little wood at a time to keep it from splitting.



STEP 6
Shift the angle of your cut as you get closer to the final hull shape. Change your stroke from front to back (fore to aft) with the grain, to cut on a slight, 20° angle across the grain. It will be less likely to tear out or split the wood. Once you get the aft section roughed out go back to amidship, and begin working forward towards the bow.



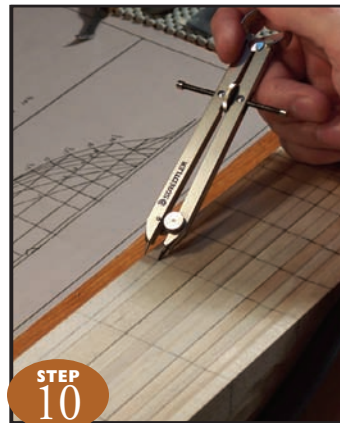
Shape the bow and stern. An easy way to check your curves is to trace out the hull lines from the body plan onto card stock, cut out the shapes for each point along the hull, and as you carve, use them to check your progress. They will show you where to take off more wood or stop.



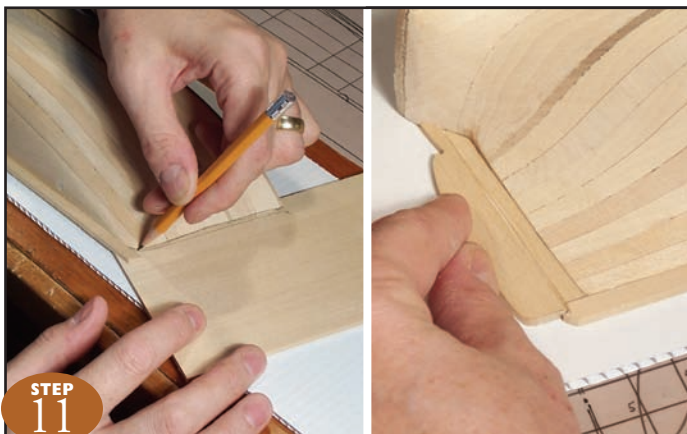
Smooth the hull. Increase the angle of your cuts to about 45-degrees. Go over the whole hull to smooth the finish. I use a variety of hooked and curved knives. For convex curves, such as under the stern, curl your wrist when carving to get a guided but firm sweep. For concave curves, use a gentle sweeping cut to just shave off the edges.



Sand the hull. Start with coarse (80-grit) sandpaper and use progressively finer grits until your hull is faired (no flat spots or dips) and true (smooth running fore and aft). Wrap your sandpaper around a piece of foam to make your job easier.



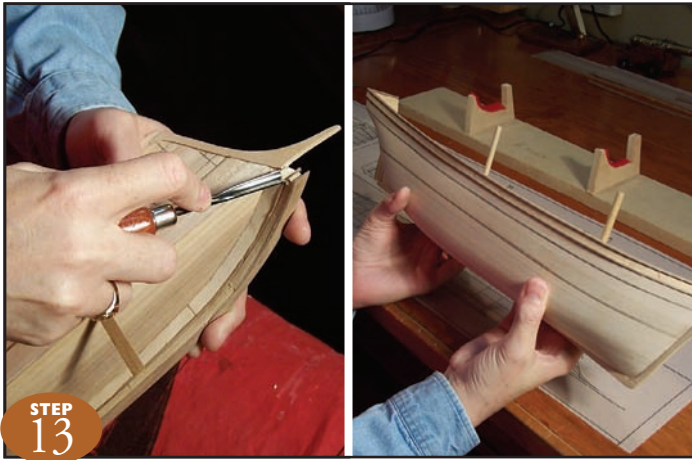
Trace the sheer line on the carving. Since the bow and stern are higher than amidship, the sheer line has a gentle curve like a cradle. Use the pattern and tracing instructions on page 53. Cut the sheer on the bandsaw. Then plane the backside of the hull flat and glue the walnut deck onto Lift 6.



Shape and add the keel, bow, stern post, and the rudder. Refer to the sheer plan as a guide. For the most part, the keel follows the contours of the bottom of the ship. Glue them in position on the edge of the hull, holding them in position for a few moments to insure they stay in place. Cut the rudder and attach to the stern post.



Build up the bulwarks and cap them with a rail. Carve the basswood to shape for the first level of bulwarks. Piece together two segments of the 1/16"-thick walnut and glue them together for the sheer rail. Carve the sheer rail to shape, allowing it to overhang the bulwark by 1/16". Add another layer of bulwarks using basswood and cap the bulwark with another layer of walnut using the same techniques as above. Sand the bulwarks and rails until smooth.



STEP 13

Add the masts. Draw the location of the masts on the flat back of the hull. Then carve a $\frac{5}{16}$ "-wide slot for them 1"-long. Split a length of $\frac{5}{16}$ "-diameter dowel in half and glue them into the slots. Cut the mast dowels to desired length. For the bowsprit, cut a 5" long section of $\frac{1}{4}$ "-diameter dowel and split it in half. Carve a half-round hole through the bulwark for the bowsprit. Position the bowsprit so 3" protrudes from the bulwarks and glue it in place.



STEP 15

Create a backboard. I use a piece of $\frac{3}{4}$ " x 8" x 26" mahogany that I sand smooth. Cut a key slot for a mounting screw in the back side of the backboard, using a router. You can also use a saw-tooth hanger. Locate the mounting hardware (or slot) as close to the center of the backboard as possible. Place it about 1" down from the top edge. The backboard can be as simple or as elaborate as you like; use your imagination. Position the hull on the board, aligning the keel parallel to the bottom of the backboard. Mark and drill countersunk pilot holes from the back of the backboard into the ship for wood screws. These will secure the hull to the backboard. Install the screws, being careful not to over-tighten.

Tips

Fixing a Loose Joint

If your joint isn't tight enough and it shows a crack, squeeze some glue into the crack, wipe off the excess, and then sand the area while the glue is wet. This will fill the crack with the dust from the surrounding area, and you'll never know the crack was there.



STEP 14

Paint and seal the hull. I use acrylic paints and sand between each coat. The half model can be as detailed or as simple as you like. Ships of the time used red lead or iron oxide to coat the hull below the waterline, so I painted it with undiluted red paint. Above the waterline, I painted mine the traditional black. The trim and rails, I painted the traditional white. I seal mine with a satin or flat spray sealer, such as Krylon.

Materials & Tools

MATERIALS:

6 each $\frac{1}{2}$ " x 3" x 24" basswood (lifts)
 $\frac{1}{16}$ " x 3" x 24" walnut (decking)
 $\frac{1}{8}$ " x 4" x 24" basswood (keel, bow, stern post and rudder)
 $\frac{1}{4}$ "-diameter x 36" hardwood dowel (to align the lifts and for the bowsprit)
 $\frac{5}{16}$ "-diameter x 18" hardwood dowel (masts)
 $\frac{3}{4}$ " x 8" x 26" mahogany (backer board)
3 each $\frac{1}{8}$ " x $\frac{1}{4}$ " x 24" basswood (bulwark)
2 each $\frac{1}{16}$ " x $\frac{3}{16}$ " x 24" walnut (sheer rail and cap rail)
Card stock (bristleboard) (for template use)
Carbon paper
White glue
Sandpaper
Paint, sealer spray
2 each $\frac{1}{2}$ " x #8 woodscrews, flat head

TOOLS:

Warren Handle and:
SLR right bent blade
SLR left bent blade
LK5 curved smoothing blade
Helvie SP-S3006 curved carving knife
Gouges:
Short handled Warren #3 - $\frac{3}{4}$ " gouge
Ramelson short handled #3 - $\frac{1}{2}$ " gouge
#5 - $\frac{1}{2}$ " gouge
#7 - $\frac{1}{2}$ " gouge
#5 - $\frac{5}{16}$ " bent spoon
#11 - $\frac{1}{4}$ " bent spoon
#1 - $\frac{1}{2}$ " straight chisel
Drill and countersink bit attachment to fit #8 woodscrew
Router and key bit



About the Author

A self-taught ship modeler, Robert Squarebriggs served in the Royal Canadian Navy for several years, then worked in the institutional and industrial security fields. A car accident in the spring of 1998 left Robert disabled. The accident resulted in a brain injury that affected his memory, concentration, and problem-solving abilities. His modeling skills had to be re-learned during recovery, but he continues to create his models, albeit a bit slower. Robert has written several articles on modeling for various modeling discussion group e-magazines. Robert's models have been a feature display at the Miramichi Agricultural Exhibition (2003) and Ritchie Wharf Shipbuilding Park (2004-2005). For further information you may reach Robert at: 154 Precy Kelly Drive, Miramichi, NB, Canada, E1V 5V4, 506-773-9164, squbrigg@rogers.com.



Full-hull models from the fleet of carvings created by Robert Squarebriggs.



The History of Half Ship Models

In the heyday of sailing, the days of wooden ships and iron men, when a shipwright was asked by an owner to build him a new ship, the builder would first carve a half model of the vessel he was proposing to build. It would be used to show the owner what the new vessel would be like. The model would be carved to scale and would be able to demonstrate how much cargo it would carry, how fast it would be, how large a crew it would require, how many masts were required, how much water it would draw, and many other pieces of important information. The shipwright would use all of his skill and experience, gained through his career in building ships, to design a hull that would fit the bill, achieving the balance needed in the design.

Once the owner approved the design,

the builder would use the half model to "loft" the actual vessel, or use the model as a basis for his drawings to build the vessel from. The lines would be taken from the model, enlarged to actual size, and used as a pattern to build the ship from. Historically, half models were usually carved in the scale $\frac{1}{4}" = 1 \text{ foot}$, or 1:48.

The original half models were finished with plain varnish and only showed the shape of the hull itself. I like to take mine a step further and make them a bit more decorative. To build a half model, I follow the opposite process as the shipwright. I use an existing drawing to build from, and follow the draught, or drawing, exactly. Many draughts of the early ships have been saved and can be found in museums, archives and libraries.

Lift 6 - Bow

Sheer Line Pattern (Step 10)

Join the halves of the pattern at the dotted line, and align with the top lift (Lift 6) on the back side of the carving. Trace the sheer line onto the back side of the carving. Using a compass, transfer the sheer line measurements to the front of the carving at each reference point, and connect the points freehand for a cutting guide.

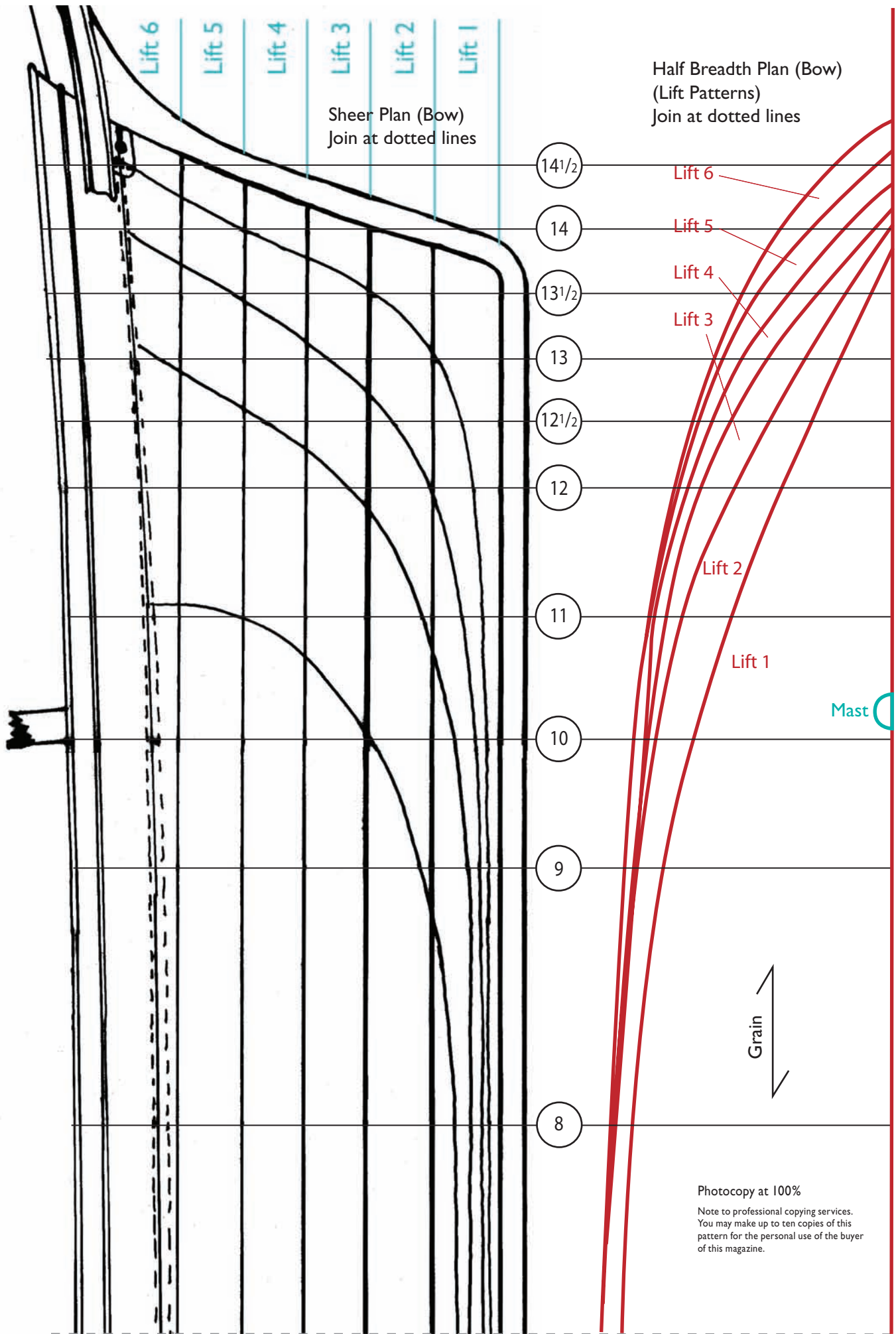
Sheer Line

W A S T E

W A S T E

Sheer Line

Lift 6 - Stern



Sheer Plan
(Stern)
Join at
dotted
lines



7

Half Breadth Plan (Stern)
(Lift Patterns)
Join at dotted lines

Photocopy at 100%

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.

Mast

6

Grain

5

4

Lift 1

3

Lift 2

2

Lift 3

1 1/2

Lift 4

1

Lift 5

1/2

Lift 6

Lift 6

Lift 5

Lift 4

Lift 3

Lift 2

Lift 1

The Whimsical World of David Sabol

CCA member strives for a lighthearted look

By Roger Schroeder

A kangaroo in a pinstripe suit armed with a submachine gun has just held up a bank. A squirrel with a physician's bag makes a house call. A hedgehog prepares to hang up the wash and an alley cat is on the lookout for a pool game. Such is the whimsical world of Pennsylvania resident and Caricature Carvers of America member David Sabol.

"I like to make my carvings expressive and come alive while letting my imagination roam free," says David. "While my figures are not always humorous or cute, I want them to have a lighthearted look," he adds.

With such whimsical characters to draw on, it would seem that anything goes when David carves. Yet he points out that his figures are not anatomically exaggerated as caricatures often are. For example, he carves a conversing mule sitting in an easy chair. While we may never see a mule in such a pose, the animal is neither contorted nor grotesque. In fact, it seems the natural thing for it to be doing.

"I enjoy exploring what has not been done before," he says, pointing out that too many carvers are content to do cowboys and Ozark-style figures. "There's a spontaneity that I feel when I put one of my animals into unexpected situations. And the public responds favorably."

While David has been carving for over 30 years and has been developing his style for as long, he doesn't know what his subject matter will be even a year from now. He is certain that he won't stop trying out new ideas. He says he wants his style to evolve. Wherever the chips may fall, we are sure to be pleased with his work.



"Mr. Mule" may offer some horse sense.



"Dr. Squirrel's" best medicine may be whimsical.



A tossed coin and a pool cue tell us that this cat is ready for a game.



A quiet moment for mother mouse and baby.

"Machine Gun Kangaroo" suggests a character from the 1930s with his gun and satchel full of loot.



SABOL'S LATEST

David's carvings have indeed evolved. His latest endeavor is a series titled "Hidden in Leaves." Look for an in-depth article on his latest work in the next issue or check out his website at www.davidsabol.com, which offers a gallery of David's work as well as his teaching schedule. He can be contacted at 678 Bull Run Road, Wrightsville, PA 17368, 717-252-9363.



SHOP-MADE Rotary Carving Vise

Create this clever, hold-anything vise for less than \$30

By Mike Burton



With basic materials and a little elbow grease, even carvers with no metal-working experience can create this rotary vise in just a few hours.

When doing any type of full-form sculpture, holding the work can pose a challenge. To meet this need, I've developed a rotating vise that will meet many holding challenges.

This simple device consists of two shafts. One is tapered

to a point and one ends in a spur center. You could think of it as a lathe without a motor, except that on the spur-center shaft a large washer is placed to provide friction against the bearing block to prevent unwanted rotation.

The Vise in Use

In order to use this vise, you need to plan ahead when you are roughing out the project. If you plan to cut out the blank on a band saw, you may need to leave tabs on each end to accommodate the vise. These tabs can be cut off in the final stages of carving, and the area left can be carved using another means of support (lashing a project to a 2 x 4 with an Ace® bandage provides gentle but firm holding).

Center your project in the vise, and tighten the point shaft. Then, give the end of the spur shaft that protrudes from its bearing block a firm blow with a hammer. This will firmly seat the spur. When carving, loosen the point shaft before rotating.

As you carve, keep your pressure or mallet blows in line with the shafts or perpendicular to your bench top at the upper center of your project. Keep in mind the project is prevented from rotating by the friction washer only. Heavy pressure to the sides of the axis of the shafts can cause unwanted rotation.

There will be times when such pressure can't be avoided. In these instances, provide extra support beneath the wing block, as shown above.



STEP 1

Glue together two 18" lengths of 2 x 4. Drill six $\frac{5}{32}$ "-diameter pilot holes in one, and screw it to another with 2½"-long drywall screws after spreading one with carpenters' glue. Clamps may be used, but the drywall screws will prevent the 2 x 4s from sliding all over each other as the clamps are positioned and tightened. Turn the assembly over, and screw and glue a third 18"-long 2 x 4 to the other side. Wipe away any squeeze-out with a damp cloth. Once the glue has set—about 30-minutes—remove the 12 screws. This assembly will permit you to carve subjects as large as about 8" in diameter. If you feel that you will be carving larger subjects, add another 2 x 4 or two.

Tips

Homemade glue spreader

A plastic laminate sample with teeth filed in it makes an excellent glue spreader.



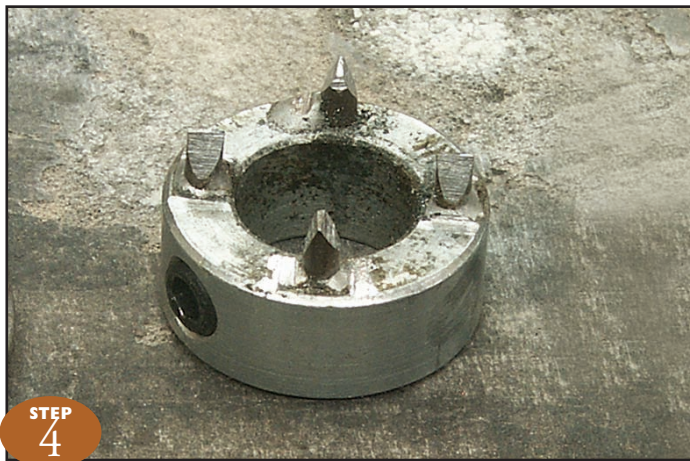
STEP
2

Prepare your shaft fixtures. Place a $\frac{5}{8}$ "-diameter shaft collar on a 1"-diameter washer, and solder these together (see soldering sidebar on page 61). This will become your friction washer.



STEP
3

Prepare the spur center. Carefully lay out and drill four $\frac{1}{8}$ "-diameter holes, at 90° intervals around a $\frac{5}{8}$ "-diameter shaft collar. Be sure to avoid the set screw. The holes should go almost, but not totally, through the shaft collar.



STEP
4

Cut four pieces of $\frac{1}{8}$ "-diameter steel rod to size. The length depends on how deep you drilled the holes into the shaft collar—in the end you want them to protrude from the shaft collar by about $\frac{5}{16}$ ". Solder them in place, and allow the assembly to cool.



STEP
5

File the ends of the rods to a sharp edge of about 30° . This spur-center is designed for small projects.



STEP
6

Prepare the point-bearing lock. Set a $\frac{1}{2}$ "-diameter nut over a $\frac{5}{8}$ "-diameter washer with two $\frac{1}{8}$ "-diameter holes drilled in it. Solder the nut in place. When screwed to the point bearing, this assembly will prevent the nut from rotating.

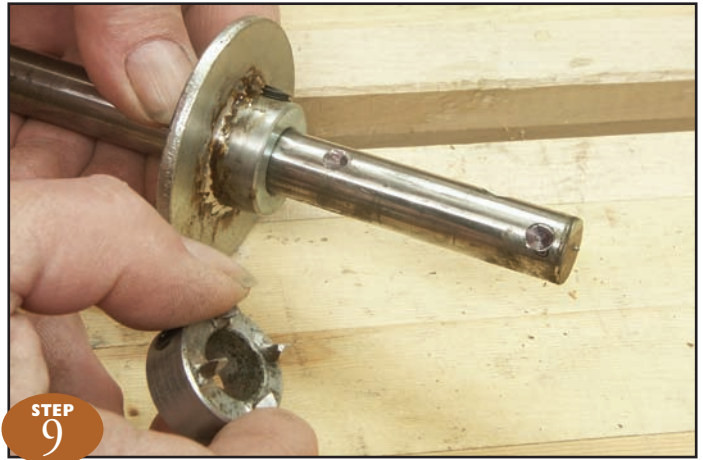


STEP
7

Prepare your handle. Drill a $\frac{7}{16}$ "-diameter hole almost through a piece of scrap that measures $1\frac{1}{2}$ " x 4"—feel free to whittle or carve the wood for comfort. Swab the hole with carpenters' glue, and screw in a piece of $\frac{1}{2}$ "-diameter by $12\frac{3}{4}$ "-long all-thread.



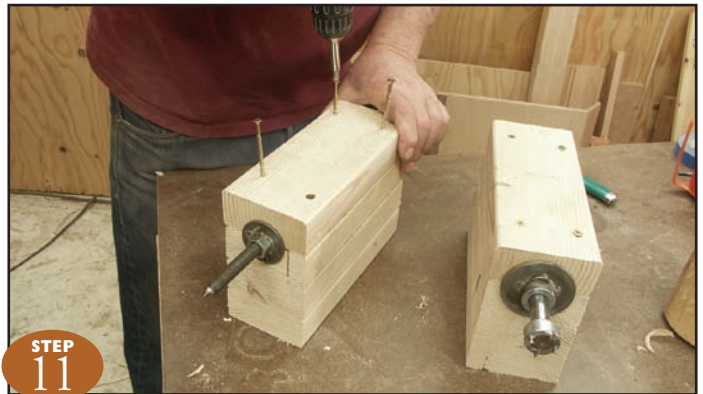
STEP 8
Lock the handle in place. The glue should hold the wood in place, but to make sure it doesn't come loose, drill a $\frac{1}{8}$ "-diameter hole through both the wood and the all-thread. Insert a piece of $\frac{1}{8}$ "-diameter steel rod, clip it off, and peen both ends. Peening is done by placing one end of the rod on an anvil or other heavy metal object then firmly tapping the opposite end many times with a small hammer. Turn the assembly frequently so that both ends of the rod are treated. This will prevent the rod from coming loose. Grind or file the other end of the all-thread to a point of about 38° .



STEP 9
Make a pockmark at the end of the $\frac{5}{8}$ "-diameter shaft. Use a $\frac{1}{4}$ "-diameter drill bit to make the pockmarks, which will engage the set screw of the spur center. Make another about $2\frac{1}{2}$ " down the shaft so the friction washer can be locked away from the work. This will prevent the spur block from interfering with your work.



STEP 10
Prepare the bearing block. Mark the center of your 2 x 4 assembly. Lay out lines for cutting a $\frac{5}{8}$ "-wide channel in one-half of the assembly and a $\frac{1}{2}$ "-wide channel in the other half. Do likewise with an 18" length of 2 x 4. With the appropriate size of gouge, carve half-round channels in both assemblies and the 2 x 4. This will provide a bore for your spur and point shafts. After carving, cut both the assembly and 2 x 4 in half—I use a band saw. This cut should be made as square as possible, for one surface will engage the friction washer. If the surface is not square with the shaft, it will cause uneven pressure on the friction washer and break the solder joint.



STEP 11
Assemble the point and spur bearings. Insert the $2\frac{1}{2}$ "-long drywall screws through pre-drilled holes, as shown above. Once the point bearing is assembled, use two 1"-long screws to fasten the point bearing lock to the assembly. The shafts should turn with hand pressure. If they don't, loosen the screws a bit.

Materials & TOOLS

MATERIALS:

2 each 2" x 4" x 8' studs (select ones that are as straight and knot-free as possible)
14 each $2\frac{1}{2}$ " drywall screws
2 each 1" drywall screws
1"-diameter steel washer
 $\frac{3}{4}$ "-diameter steel washer
2 each $\frac{5}{8}$ "-diameter shaft collars
 $\frac{5}{8}$ "-diameter shaft stock at least $12\frac{3}{4}$ " long
 $\frac{1}{2}$ "-diameter all-thread at least $12\frac{3}{4}$ " long
 $\frac{1}{2}$ "-diameter nut
 $\frac{1}{8}$ "-diameter steel rod at least 6" long

Hardwood scrap about 1" x $1\frac{1}{2}$ " x 4"
Solder and flux
Firebrick or drywall scraps
Carpenters' glue

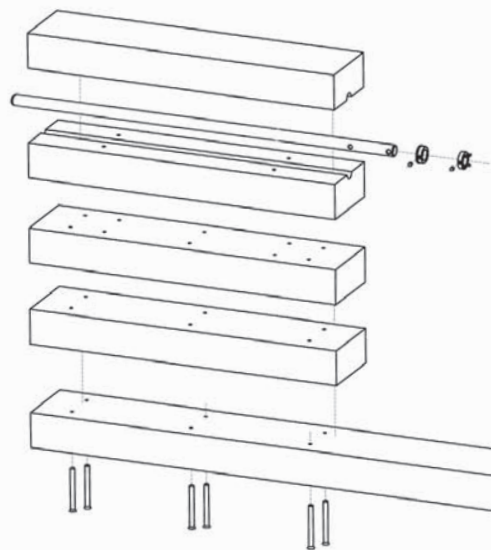
TOOLS:

Hand-held propane torch (Mapp® gas will work even better)
Drill and bit assortment
Carving gouges
Hacksaw or abrasive cutoff wheel
File
Wire brush
Mallet and a couple of hammers



STEP
12

Mount your spur bearing to the end of a length of 2 x 4. Use the 2½"-long drywall screws. The 2 x 4 should be about 30" longer than the longest project you intend to carve. Mount the point bearing in such a position that the end-to-end of the shafts will accommodate your project. Clamp the vise to your bench, and you're ready to work.



Exploded Drawing

Drawing by Jesse Baker

Tips

Adapting the Vise for Larger Projects

Larger items might require a "faceplate" that will be screwed to the project. Should you find yourself in need of such a faceplate, prepare another friction washer and drill holes in it for the screws.

A Word on Soldering

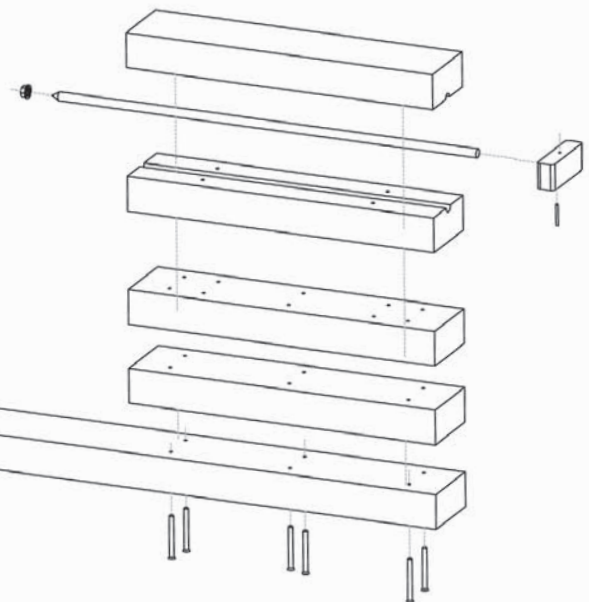
CAUTION: All soldering should be carried out in a well-ventilated area. In no way should the galvanized components become discolored, indicating too much heat. This means the galvanizing zinc is burning and releasing harmful fumes. Remember, you are working with very hot items that can cause burns if handled. Also, this is a "safety glasses" operation.



The pieces to be soldered should rest on a non-flammable, insulating surface. Firebrick is an excellent choice, but scraps of drywall will work. To prevent drywall paper from burning during soldering, take the top layer of drywall outdoors, and in a safe place, standing upwind, burn off the top layer of paper.

Clean all areas of the joint with steel wool, fine sandpaper, or a wire brush, and apply a thin coat of flux. Before applying any heat, cut a small piece of solder, and place it near a joint. Heat all components to be joined evenly and slowly. If you melt the tiny piece of solder, and it blows off the assembly, you are heating too fast. Back the torch away. When the tiny piece flows, the joint is hot enough. Add more solder from the coil, taking care not to disturb the position of the components.

Let all soldered assemblies cool naturally. This could take 15 minutes or more.



By Mike Burton

Make Your Own Woodworking Tools

This shop-made carving vise is exclusive to *Wood Carving Illustrated*. Mike's new book teaches you to make your own carving and turning tools with simple and economic methods. You'll learn everything including cutting, shaping, polishing, and more.

Available for \$19.95 + \$3.50 S&H (parcel post) from:
Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520
Phone: 800-457-9112 FAX: 888-369-2885, www.FoxChapelPublishing.com

Further READING

HOLLOW CORE

MUSKIE



Carver Charles Weiss holds a 66"-long giant muskie carving.

Creating a hollow core helps keep large carvings manageable

By Charles and George Weiss

When we decided to carve a 66"-long giant muskie with a girth of 29", George, an experienced wood-house framer, decided to use a hollow design to save 10 to 15 pounds of wood.

We chose pine because the wood has a consistent grain and is soft enough to be manipulated easily with carving tools.

We cut all of the pieces before beginning assembly and gluing. The head and tail both had 11 layers of wood, with each layer of wood ½" thick. Using laminated layers of pine for the head and tail increases the structural strength of the carving.

For the hollow area of the muskie, we built a box 4" wide with a depth of 8" and a length of about 3', starting behind the head and continuing to just before the dorsal fin. The box was built with two end pieces, two side pieces, the bottom, and a piece of wood dividing it in the middle. We used 1¾"-long wood screws along the top edges of the box to assemble it and removed them before gluing on a top layer.

Then, we glued together the 11 layers of pine for the head. We attached the side panels, to create the final width of the fish's sides. After that, we glued into position the 11 layers of pine in the tail section.

While the glued layers of pine were setting, we added eight to ten clamps to ensure a tight bonding. The clamps remained in place for several days. When completed, our fish will be a diorama supported by rocks and driftwood on the bottom while it is chasing a smallmouth bass.

Our inspiration to carve a muskie this large comes from a taxidermy mount of the Canadian-record muskie of 58", 65 pounds, on display at a fishing shop in downtown Toronto. We believe the sight of an even larger muskie will delight and amaze most fishing folks. The dimensions of our muskie represent a real-life one of over 70 pounds. We hope this carving brings more interest back to the art of trophy-fish carving. We plan to enter it in the Buckhorn Wildlife Carving Contest in Ontario.



After gluing the head section, the side panels are attached to create the final width of the fish's sides. Then, the layers for the tail section are glued into position.



While glued layers of pine are setting, clamps are added to ensure a tight bonding.



About the Authors

Charles Weiss, right, is a full-time artist who enjoys continuing the trophy-fish carving tradition. His illustrations grace the cover of Musky Hunter magazine and range to cartoons. George Weiss, on left, is a house framer and creatively designs larger-than-life subjects using materials and experience from his wood-house framing work. The brothers live in Ontario, Canada, with Charles in Toronto and George in Kitchener. Charles' carvings and paintings may be seen under his name at www.natureartists.com.

Painting the Muskie

Creating the appearance of a living fish can only be achieved by spending time watching real fish swimming in aquariums or caught while fishing. A compromise would be looking at photographs on web sites or in books and fishing magazines. This carving represents a muskellunge from the Ottawa River. This is a river known for its large muskies.

Step 1: Seal the carving. Apply a thin coat of wood sealer or white shellac to the muskie. Then apply several coats of acrylic gesso, sanding lightly with 240-grit sandpaper between coats. Paint the inside of the mouth of the fish white and paint the gills red. The palatine teeth on the roof of the mouth are painted a mixture of red and white. The edge of the mouth is also painted slightly pink. The teeth are painted white.



Step 2: Draw a crosshatched pattern with a green or grey pencil crayon where the scales will be located. Use a crayon that will not dissolve completely after several layers of acrylic washes. Make the scale size smaller along the sides of the head. The scales are larger along the length of the muskie and progressively smaller near the tail fin.

Step 3: Add highlights. Raw sienna and iridescent bright gold are mixed together and brushed along the top of the fish and along the edges of the mouth and all fins. The paint is thinned along the edge of the back fading into the sides of the fish.



Step 4: Apply a basecoat to the sides of the muskie. Apply a thin wash of iridescent pearl mixed with hookers green and green gold along the sides of the fish.

Step 5: Darken the areas on the top of the fish and the fins. Mix raw umber with small amounts of green and burnt sienna. Starting from the tail, apply the paint in thin layers to create the markings of stripes and spots. Along the sides of the head add markings with softer edges using a dry brush method. Use photographs as a reference for the placement and shape of the markings.

Step 6: Dry brush raw umber and black around the eyes, mouth and gills. Refer to your reference material often.

Step 7: Add more dark details to the head. Use a smaller, finer, brush. Add some bright red to the opening for the gills underneath the gill covers.



Step 8: Detail some of the scales. Use a fine brush to add iridescent gold highlight to the back edge of each scale of the six rows along the top of the fish's back where it begins to slope down to the side. Use the same method to highlight the scales on the side of the fish's head.

Step 9: Detail the scales on the side of the fish. Paint the scale shapes with thinned iridescent pearl. Add washes of titanium white to the belly and details around the mouth and head of the fish.

Step 10: Brush on several coats of gloss Varathane or your gloss varnish of choice. Remember that the wet look of a real fish isn't thick. Thick coats of gloss give the fish an unreal plastic appearance.



Step 11: Mount the fish. For the final presentation of the giant muskie I attach it to a large piece of driftwood as a pedestal with an assortment of wood carved stones on a large pine board base.

Painting MATERIALS

MATERIALS:

1"-wide hog bristle brush
Several small sable brushes for detailing
paper towel to clean brushes
White Shellac
Gloss Varathane or gloss varnish
Green or grey crayon pencil

PAINTS:

Acrylic Gesso
Acrylic Colors: titanium white, black, burnt umber, raw umber, iridescent pearl, iridescent bright gold, burnt sienna, red, green gold, hookers green

This classic symbol of freedom adds a perfect finishing touch to your walking stick.

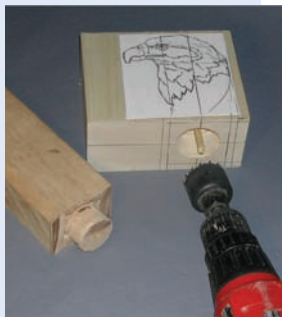


Making interchangeable cane heads

Before you rough out your cane and canehead, take the time to plan out the joint. As shown below, the block has been kept square, which ensures that the opening is positioned accurately. Using a 1½"-diameter keyhole saw-style drill bit, place the bit on the center of the neck, and drill up into the bottom 1½"-2". This forms a stop-cut when cleaned out to accept the staff. Clean out the hole with a medium-sized gouge.

Then set the head aside and drill the receiving end on the staff. A slightly larger keyhole saw-style drill bit, 1¾"-diameter, is used. Center the drill bit on the staff, and drill about 1½"-2" down from the top. Remove the excess wood on the outer edge of the staff to expose the peg portion, which will fit into the eagle's neck. The staff is slightly larger so you can hand trim it to a tight-fitting joint.

If added strength is needed, drill a ⅜"-diameter hole in the center of both the staff and the neck to accept a ⅜"-diameter dowel. This is an optional precaution.



Realistic EAGLE BUST

Designed as a cane topper, this majestic eagle could easily be enlarged for a full-size carving.

By Pat Mikula Moore

A cane head makes a great project for several reasons: it is small enough to hold in your hand; if you make a mistake, you haven't ruined an entire cane; and it is a great way to practice your techniques before starting a larger project.

When trying to create a realistic-type carving, I have plenty of reference material handy. Pictures come from a variety of sources such as magazines, books, photos, and even the internet. These pictures are invaluable to understanding pattern lines, shapes, and textures from a variety of angles—something no one picture or pattern can achieve.

I use three photocopies of a pattern when carving. One copy is adhered to the carving block with a spray adhesive (A tip I learned from chip carvers). The other is to be cut up and used as a working paper pattern, making line transfers during the carving process. The last copy is kept for quick reference.

Block out the main pattern lines first by holding the tools perpendicular and making straight up and down cuts square and as close to the pattern lines as possible. Do the same with all the other pattern views, one view at a time. Rounding of the edges does not begin until all major areas match the pattern and are set to the correct depths. This insures your piece will not "grow" or become distorted during carving.

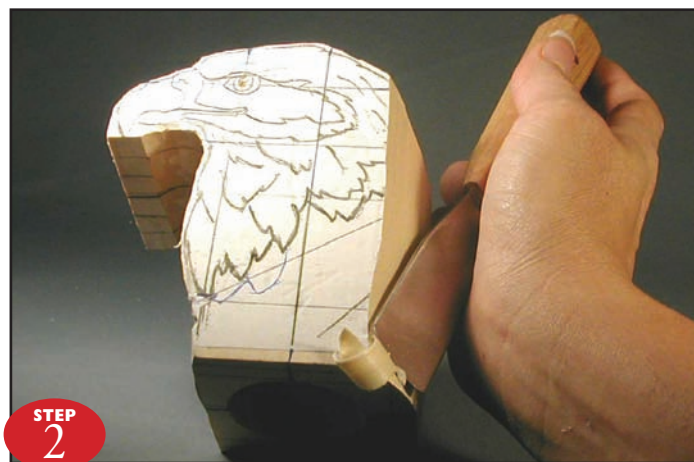
Another important and necessary step is to draw and redraw the centerlines and major reference lines AS they are being carved away! These lines are invaluable for balance, symmetry, and referencing as you carve.

Start by preparing your blank. Use the pattern to mark the centerlines for the sides, top, and bottom. Use a carpenter's square to true these lines perpendicular to the blank's bottom. That way, all the pattern views will line up accurately once transferred. Then align your side-view pattern to your marks, and secure it to the blank with spray adhesive—the other views will be drawn in later. Drill the center of the eyes with the ⅛"-diameter drill bit. Drill the whole way through the block to mark both sides. A drill press makes it easy to drill the holes perpendicular to the blank, but you can use a hand drill if you have a steady hand. This tiny hole now is a point to measure from, and it will mark the eye placement in later steps.



STEP
1

Cut out the block on the band saw. Cut outside the line on the side-view pattern—the other views will be carved by hand later. Redraw all centerlines including the bottom. Then place the top-view paper pattern on the centerline, and draw this view to your block as shown.



STEP
2

Rough-out the back of the eagle head. Use a large #3 gouge. Begin from the top-view pattern lines and carve straight down, keeping your lines perpendicular to the bottom. Follow the marks from the back of the neck to the base of your carving. As you carve through the paper pattern, redraw any major lines removed.



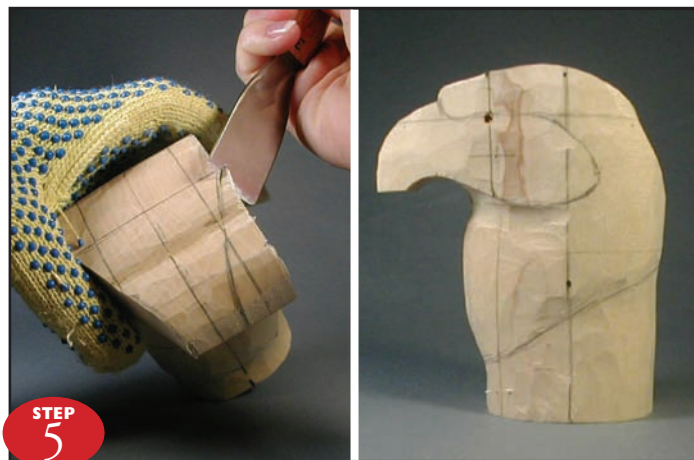
STEP
3

Define the chin line. I use a large V-gouge. Start from the side-view centerline and carve to the front-view centerline. Take care not to carve too deep. Use the same tool to start to define the bottom edge of the feathers that will eventually fit over the staff.



STEP
4

Redraw your centerlines and the details of any key areas that were carved off.



STEP
5

Begin to shape the beak. Use the large #3 gouge. Follow the top-view pattern lines and shape the outline of the beak and brow-ridge area. At this point, the paper pattern should be completely carved away, leaving only your transferred pencil marks.



STEP
6

Define the underside of the eyebrow ridge. Use a large V-gouge. Note: the small drill hole is still in use as a reference.



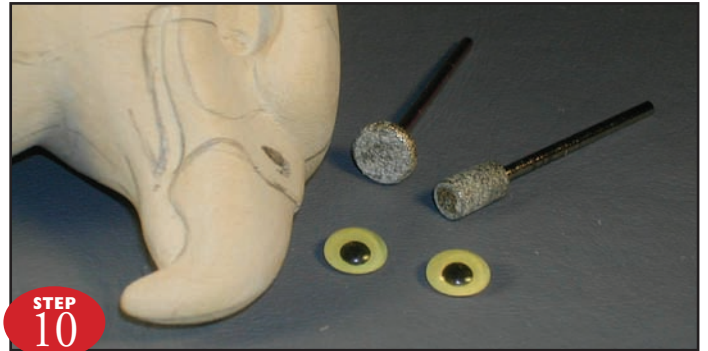
Check your progress. Your piece should still look pretty blocky with all the major lines defined and carved to the appropriate depths.



Begin shaping the eagle. This is where keeping true to the pattern lines pays off. Soften and shape the hard edges using a carving knife or large #3 gouge. Examine your piece from all angles. Using your centerlines, make sure both sides are equal, balanced, and the same thickness. Be sure "key" locations, such as the eyes and corners of the beak, line up with each other when viewed from the front and above. It is better to find misalignments now (See Tip).



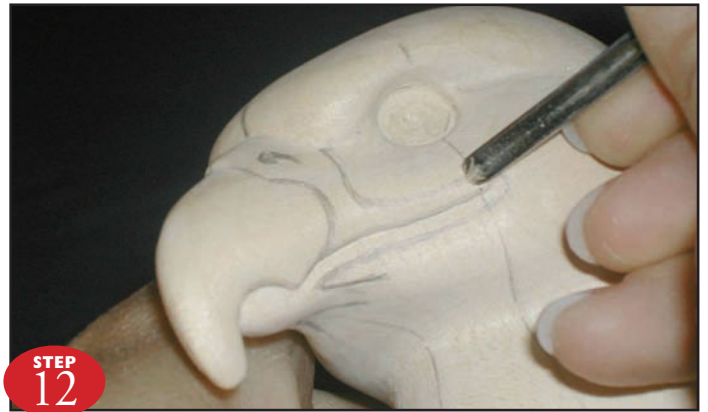
Continue to smooth and refine your tool marks. Begin with a coarse-grit metal or diamond file. Then move on to a medium-grit file before finishing with fine or extra-fine grits. Your carving should look smooth and flow from one area to the next without any "hard" tool marks. The goal is to get close to the overall shape in preparation for finer detailing. With the shaping done, take the side-view paper pattern, and lightly draw in the upper beak, lower beak, and eye outline locations on both sides, making sure they are even.



Drill the eye sockets. Double check the eye center before drilling its permanent position. Using a 9mm barrel or disc diamond rotary bit, drill a 1/4"-deep recess in each position. Test fit the glass eyes for depth and fit. The outline of the glass eye should follow the contour of the head with the pupil pointing inwards towards the beak. This allows live birds of prey to pursue prey directly in front of them without turning their heads. Check the alignment straight on and from the top-view. Remove and set aside eyes until final placement.



Separate the upper and lower beak using a medium size V-tool. The bottom beak needs to fit up under the top portion and is slightly recessed. Smooth this cut with an extra fine, curved diamond file to prevent tear-outs while carving these delicate areas further. Because this is a functional walking staff, the tip of the beak is thicker, shorter, and will have a rounded point—unlike one found on a realistic carving—to increase its strength and durability.



Outline the upper and lower beak. Use a sharp, 1/8" V-tool to set these sections apart from the face. Use a 1/8" gouge of your choice to carve in the cere (or fleshy-looking nostril area) to separate it from the beak. Use this same tool to define the oval nostril openings—see the pattern for positioning.



STEP
13

Draw in the different feather groups. Follow the natural feather tracts and how they flow. This is where good reference photos come in handy! Your concern is not to define each individual feather, but to concentrate on the groups of feather and how they relate to one another.



STEP
14

Carve in the major feather groups. Use a large V-gouge creating interest with slight "hills and valleys." Next, draw in the medium size feather groups within these larger feather tracts you just carved. Use a medium V-tool or gouge to establish these feather groups.



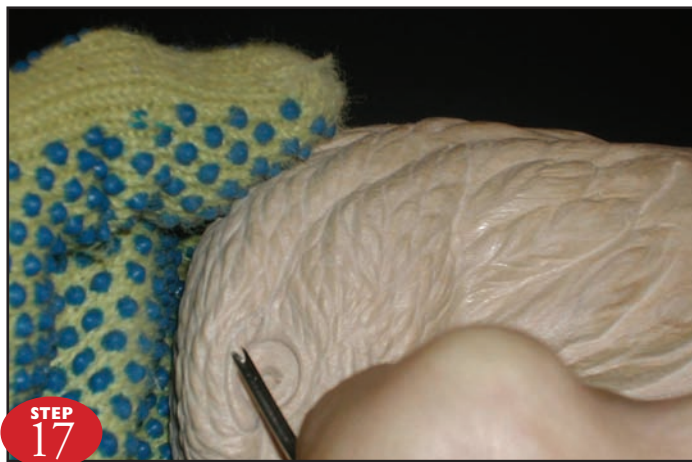
STEP
15

Soften the tool marks. Use a 1/4"-diameter round stump burr, ruby, or diamond stone rotary bit. Follow the direction of the feather groups, flowing from one area to the next. The outcome should be subtle changes within each group.



STEP
16

Add detail to the feathers. Separate some of the smaller individual feathers in the cheek area and the edges of the larger feathers throughout your carving. Use a 1/16" veiner.



STEP
17

Define the very fine feather detailing around the eye. Use a 1/16" veiner.



STEP
18

Defuzz the carving. I use a rotary tool with abrasive pads mounted on a screw-headed mandrel to clean my carving. Go with the direction that the feathers flow—not against—to prevent any breakage. This step helps give the carving a final finished look.



STEP
19

Draw an outline of the bottom most feathers. These are the feathers you want to overlap onto your staff. Remove the excess wood up to this mark with your saw of choice.



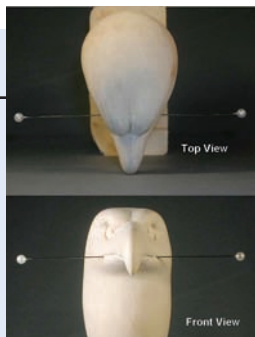
STEP
20

Test fit your head and staff, and make any final interior adjustments before finishing the fragile feather tips (see sidebar on page 64). Your overlapping neck feathers should be about $\frac{1}{8}$ " thick at the edge for this fitting. On the neck in the photo, the opening has been adjusted to reflect an oval which matches the outline of the staff used. After achieving a proper fit, begin to carve the feather tips so they curve and taper down to your staff. Your feathers should be rounded on the top side and fit tightly, flat against the staff. When finished detailing the feathers, test fit to make sure the dimensions as well as the "look" of the two work together.

Tips

Getting Key Points to Line Up

Take two stick pins or needles and push in slightly to the two points you wish to compare, (such as the eyes or corner of the beak). Then look at the piece carefully—do the pins line up when viewed straight on from the front-view? If not, adjust the pins until they do. Then look straight down from the top-view—do the pins line up in this position? If not, adjust again. Keep moving the carving, adjusting the pins until you find a position where the pins successfully line up from both views. Mark this position with a pencil, and transfer your pattern lines from this new point for accurate placement.



Finishing the Eagle

Set the glass eyes last to keep them from getting scratched. Inserting the eyes last also allows me to work freely around the piece with any last minute adjustments. To set the eyes I use a two-part epoxy putty such as Quickwood brand; it is easy to mix in small quantities and allows a few minutes of working time before it sets up. When fully cured, it carves well and is sandable and paintable.

Mix two small pebble-sized pieces of epoxy and place the epoxy into the 9mm holes created earlier. Adjust the glass eyes, and push them in slightly. Align them from the top and front views with pupils pointing slightly forwards. When satisfied, set the head aside, and let it set up for approximately 5 minutes. For this step we do not want any spillage that will get in the way for making the eye ring; we are only setting them into their correct position. Mix another batch and create a long thin roll shape to form the flesh portion of the eye ring. I use small dental or sculpting tools to work the epoxy eye ring, blending it smoothly into the cheeks. Let the epoxy cure and your carving is ready for finishing.

With the eyes set and epoxy cured, it's time to seal your piece if you plan to paint it. I use several thin coats of a lacquer-based wood sealer such as Deft brand. This not only seals and protects, but prevents the wood fibers from rising, especially if you are using acrylic paints.

When painting the eagle, good reference material is key. Painting is really a matter of taste and experimentation. If you are not comfortable painting, the eagle also looks great with a natural finish.

Once the staff has been finished and head painted, I test fit them one last time and put the $\frac{3}{8}$ "-diameter dowel in place. I usually attach the two together with a two-part epoxy. Let the epoxy cure completely (approx. 24 hours), and you are ready for your next walk in the woods!

Materials & TOOLS

MATERIALS:

$2\frac{1}{2}$ " x 2" x 72" piece of cherry (staff) After carving, it measured—as an oval—2" x $1\frac{3}{4}$ " x 68" tapering to 1" x $1\frac{1}{8}$ " at the bottom.
 $2\frac{3}{4}$ " x 4" x 6" basswood
 $\frac{3}{8}$ "-diameter wooden dowel
 1 pair 9mm yellow glass eyes
 Two-part epoxy (I use Quickwood)

TOOLS:

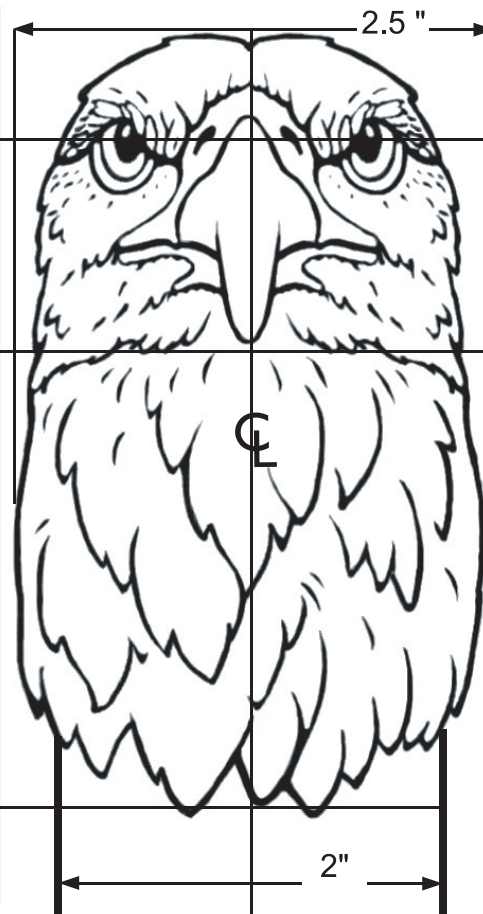
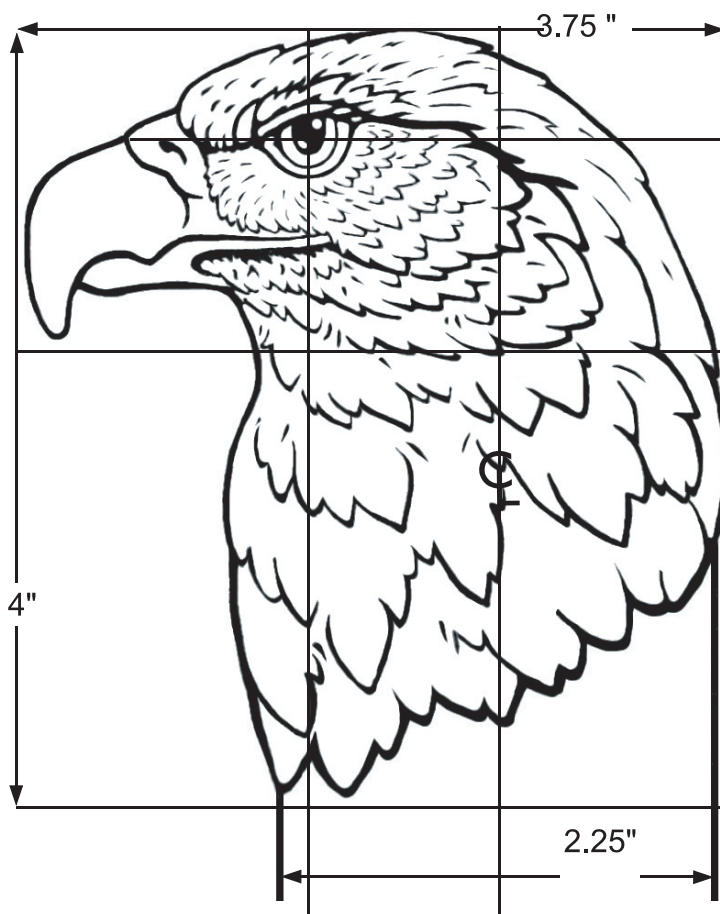
Reference photos
 1" #3 gouge
 Carving knife of choice (I use a Denny knife with a $1\frac{3}{8}$ "-long blade)
 Detail knife of choice (I use a Denny mini-detail knife with a $\frac{3}{4}$ "-long blade)
 $\frac{5}{8}$ " V-gouge (I use Denny's "ORTEL" V-gouge)

$\frac{1}{4}$ " V-tool (I use a Pfeil 6mm #12)
 $\frac{1}{8}$ " veiner
 $\frac{1}{16}$ " veiner
 $\frac{1}{4}$ " #11 gouge (I use a #11 Denny Gouge)
 $\frac{1}{8}$ " gouge of choice
 $\frac{1}{16}$ " gouge of choice
 Carpenter's square
 Band saw
 Drill or drill press
 $1\frac{1}{2}$ "-diameter and $1\frac{3}{4}$ "-diameter keyhole saw-style drill bits
 $\frac{1}{8}$ "-diameter and $\frac{3}{8}$ "-diameter drill bits
 Rotary power carver
 9mm barrel diamond bur
 Metal or diamond files - assorted

Special SOURCES

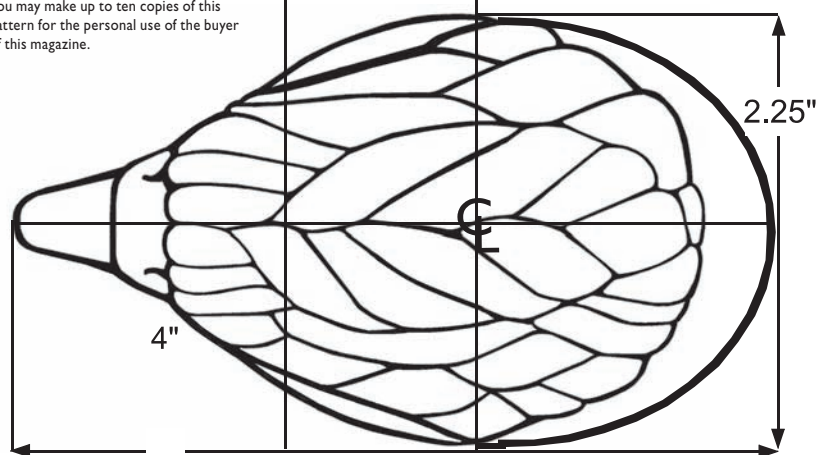
Basswood carving blanks can be purchased through: Moore Designs, Box 193, Kindred, ND 58051, 701-428-3844, mooredesignz@aol.com.

Glass eyes are available through: Van Dykes Taxidermy, PO Box 278, 39771 SD HWY 34, Woonsocket, SD 57385, 605-796-4425.



Photocopy at 100%

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.



© 2006 Fox Chapel Publishing Co., Inc.
Wood Carving Illustrated Designer: Pat Mikula Moore



About the Author

Pat resides in rural southeast North Dakota with her husband, Randy, where she enjoys observing subjects first hand in the wild. She has been involved in woodcarving and sculpting for 25 years, creating unique, realistic pieces along with commissioned projects. Pat also enjoys sharing her techniques in woodcarving and has taught seminars throughout the country. If you are interested in attending one of Pat's classes or would like her to teach in your area, please contact her at: Pat Mikula Moore, Box 193, Kindred, ND, 58051, 701-428-3844, mooredesignz@aol.com.

Moore takes top honors

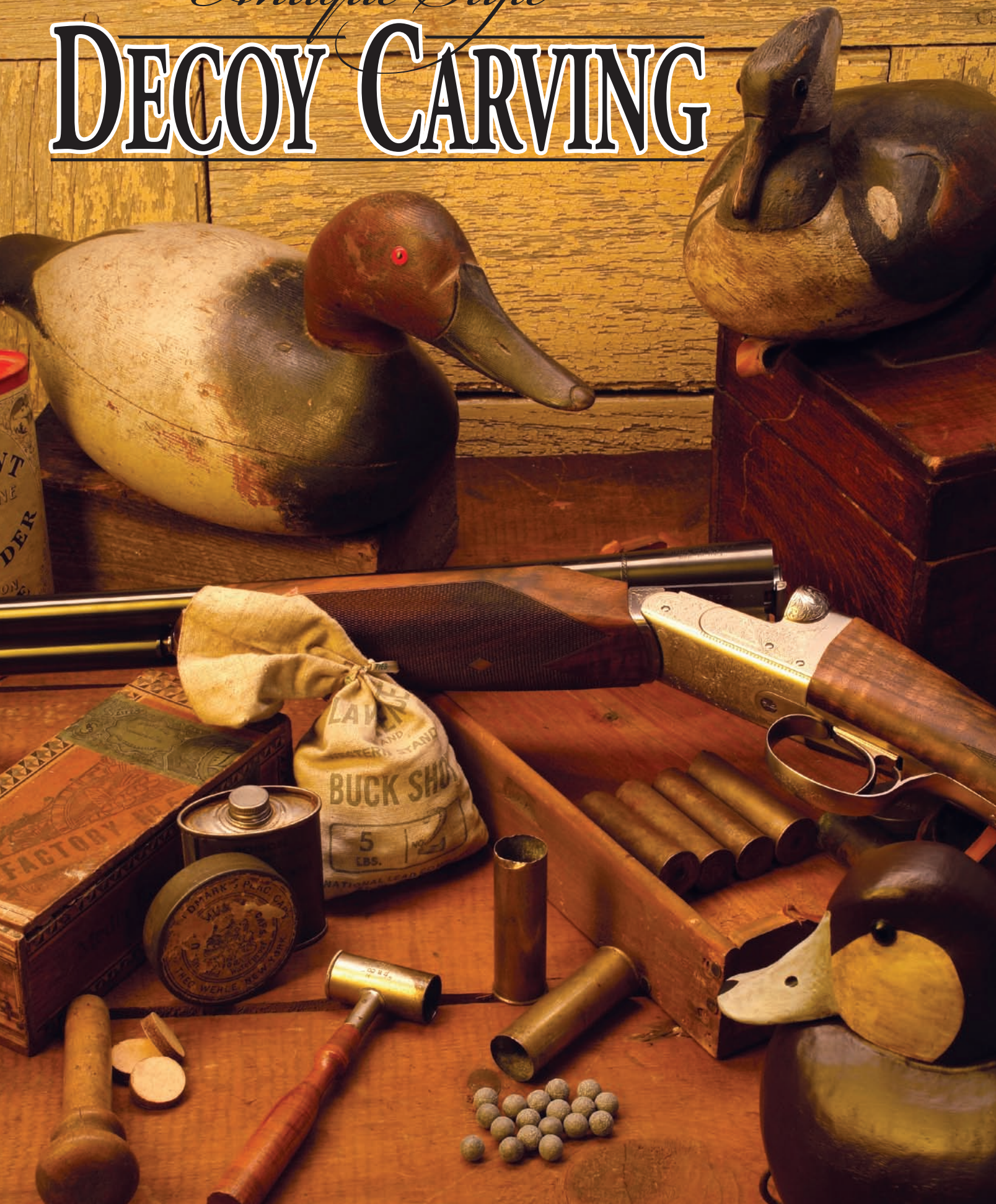
Pat Mikula Moore took home 9 top awards and the People's Choice award at the Mid-America Woodcarvers 31st Annual Fall Show.

In all, Pat took home best of show, runner-up best of show, best of advanced, runner-up best of advanced, and the first place award in five other categories.

All of Pat's pieces demonstrate her talent at carving miniature wildlife in it's habitat.

For information on the Mid-America Woodcarvers, contact Ron Clarke, 402-727-9026, www.midamericawoodcarvers.org.

Antique-Style
DECOY CARVING



Creating modern decoys with vintage appeal

By Tom Matus

From humble origins with the American Indians more than 2,000 years ago, duck decoys are truly an American art form.

The heyday of the wooden decoys started after the passage of the Migratory Bird Treaty Act of 1918—but the wooden decoys were quickly replaced with “modern” plastic ones. Many decoys were destroyed or discarded, but the ones that survived became collectables when people realized their value after World War II.

As the demand for high-quality antique decoys increased, prices skyrocketed—and it is not uncommon to see antique decoys selling in the six-figure range at auction.

Because of the high-prices these antique decoys are bringing in, more and more artists are crafting contemporary antique decoys. These decoys give collectors the opportunity to own a decoy with the style and charac-

teristics of their forebears without paying the price for an actual antique. But rather than trying to pass these decoys off as antiques, carvers add their own elements to the decoys—exaggerated features, brightened paint, and really add their own personal flair to the classic decoy style.

Carving a Wooden Eye

One way to make a decoy look even older or more authentic is to carve a wooden eye. Today there are some shorebird carvers who carve the eye right in and then paint it to make it look like a realistic eye, and they do pretty well with that approach. After a few practice attempts, I am positive that you, too, will be able to do the same. Here is a quick example of how to add a wooden eye.



STEP 1
Using a brass tube sharpened at one end, score a circle where the eye should be located on the head. The diameter of the tube should match the size of the eye. For this exercise, I am demonstrating on a scrap piece of wood.



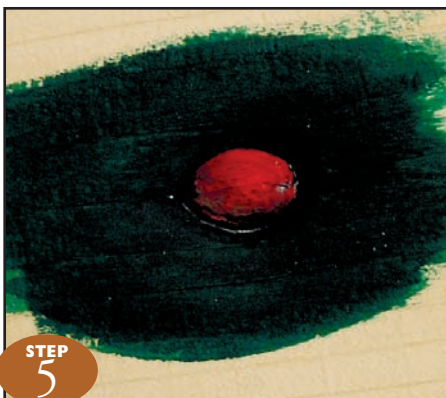
STEP 2
With a wide gouge, remove the front part of the eye, being mindful not to push too far. You can easily take the eye right off if you slip and push too far. Shift to the back of the eye and push out the back.



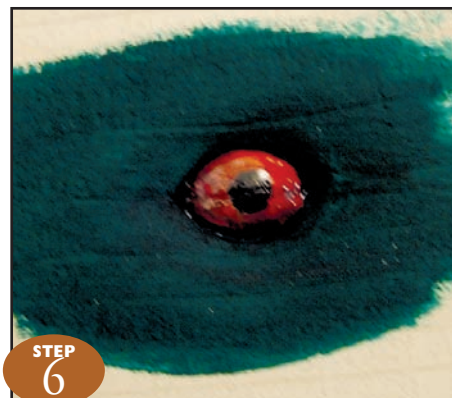
STEP 3
Shift the gouge around the eye, using the edge of the gouge to remove the wood all around the circle. The cleaner you make the cuts, the less sanding you will have to do. Then use the tip of a sharp-pointed knife to round off the circle.



STEP 4
Finger sand with 120-grit then 180-grit sandpaper. Use a ballpoint pen to burnish an edge around the eye. This will create a smooth ring around the eye.



STEP 5
Paint green around the eye. Paint the eye red. This is the first coat. For the second coat, add the black pupil.



STEP 6
Add the third coat. This coat consists of a small white dot to the top back of the pupil as a highlight. Add a gloss coat as the final coat, and you have a wooden eye.

Antique Pair of Up-The-River Canvasbacks
by R. Madison Mitchell, Havre de Grace, Maryland,
circa 1955.



Contemporary Antique Merganser
by Ira "Steve" Skees, Onley, Virginia,
circa 2002.



Contemporary Antique Mallard Hen
by Tom Matus, Boise, Idaho,
circa 2002.



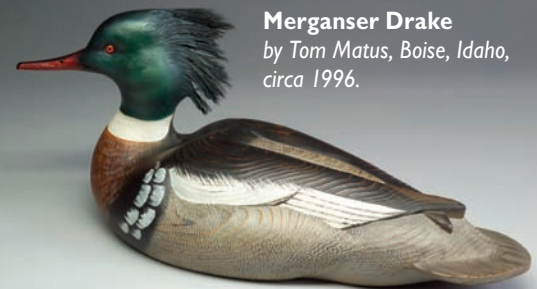
Contemporary Antique Red-Breasted Merganser
by Mark McNair, Craddocksville, Virginia,
circa 1993.



Antique Palm Frond Pintails
from a California gunning club
by an unknown maker, circa 1950.



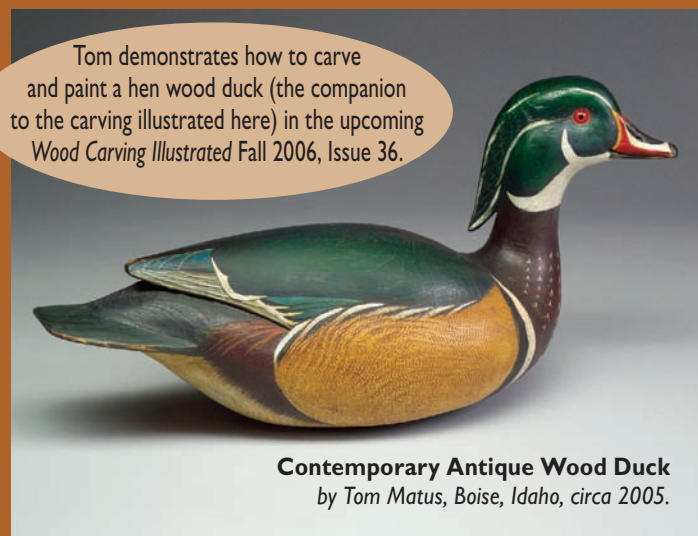
Contemporary Antique Red-Breasted Merganser Drake
by Tom Matus, Boise, Idaho,
circa 1996.





Antique Canvasback Drake

by John Graham Body and John "Daddy" Holly Head,
Havre de Grace, Maryland, circa 1860.



Tom demonstrates how to carve
and paint a hen wood duck (the companion
to the carving illustrated here) in the upcoming
Wood Carving Illustrated Fall 2006, Issue 36.

Contemporary Antique Wood Duck
by Tom Matus, Boise, Idaho, circa 2005.

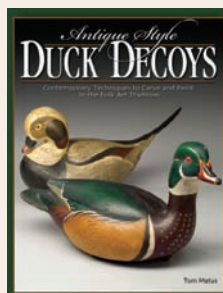
Further READING

Antique Style Duck Decoys

By Tom Matus

With the help of more than 370 color photographs and easy-to-follow instructions, you'll master the basics and learn the secrets of:

- Carving the Decoy
- Aging the Wood
- Preparing the Surface
- Painting the Decoy
- Antiquing Techniques



Antique-Style Duck Decoys also includes a 14 page gallery of the finest antique and contemporary antique decoys in circulation and an informative "Appendix of Antiquing Characteristics."

Available for \$19.95 + \$3.50 S&H (parcel post) from:
Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520
Phone: 800-457-9112 FAX: 888-369-2885, www.FoxChapelPublishing.com

JENGA® BLOCK BEAR



Simple tools and materials
can produce great results

By Lavonne Russell

WHAT CAN YOU CARVE FROM A JENGA BLOCK?

*A tall skyscraper or a long park bench?
A giraffe or a weiner dog?*

Carve your own creation from a 1/2" x 1" x 3" block and send your photos to: Carver's Challenge, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520 or email to editor@WoodCarvingIllustrated.com. We'd also love to hear any ideas you have for future Carver's Challenges.

I purchased the Spring 2005 issue of *WCI* on a whim—without any carving experience and no tools. What was I doing with a woodcarving magazine? But something about the bearded figure on the cover caught my eye. He looked like a Green Man—a Wood Spirit.

Thumbing through the magazine, I saw the Swiss Black Bears article. I have always wanted to carve bears—looking on with envy as chainsaw carvers sawed out their creations. But the cost and weight of the chainsaw are too much for me. Anyway, I thought I should start small.

When I made it to the article on Wilhelm Schimmel, I had a revelation. The fact that the finished product need not be perfect was so encouraging! So, with the magazine open to the black bears again, I got out a hobby knife and a stray Jenga block. I spent about 12 hours whit-tling away at the tiny block to produce my very first carving.

I've had to fight the urge to go back to my bear and 'fix' it. Maybe correct the proportions, or detail it more. Like most artists, I need a big guy standing behind me with a mallet to let me know when I'm done. To fight this, I started on a new project. I call her "Dancing Lady."



About the Author

Lavonne Russell lives in Eastern Washington with her husband and three sons. She spends her time sewing quilts and wall hangings; painting in watercolor, acrylic, and oil; doing yard work; and working on her 1910 Craftsman Bungalow.



In our Holiday Issue, we challenged readers to use Carol Kent's spiral in their own carvings. Below are a few of the submissions we received.



By Mark Akers



By Bill Cox

By Dave Dunlap

The TORMEK sharpening and honing system gives you the finest edge!



With the low speed, 90 RPM, you accurately and safely control the work. The TORMEK jigs give you the exact shape and edge angle. Water cooling ensures no overheating – there is no risk of losing the temper and hardness on your sensitive tools.

Power honing the bevel with jigs on the leather honing wheel and the inside surface on the profiled wheel gives razor sharpness.

Log on to our site www.tormek.com and download our handbook!

TORMEK USA
1-800-5-Tormek



Coming this Spring!

Learn to Carve a Modern Bust

TAKE A COURSE WITH THE MASTERS AT THE RENOWNED GEISLER-MORODER AUSTRIAN WOODCARVING SCHOOL.

In *Carving the Head in the Classic European Tradition*, the long-awaited reference from Europe's largest international woodcarving school, you'll learn the traditional and famous techniques for carving a modern bust. Amateurs and professional woodcarvers alike will find this fascinating process to be truly instructive and inspiring! \$14.95 Order #302-6

ORDER TODAY!

Call **1-800-457-9112**
or visit

www.FoxChapelPublishing.com

Fox Chapel Publishing

Heineckewood.com

We have the **BEST** carving
Wood in the world

NORTHERN WISCONSIN BASSWOOD

Satisfaction Guaranteed

Best Prices Anywhere

Custom Roughouts

You Carve it- We duplicate it

Dale Heinecke
(715) 822-8642

Tim Heinecke
(715) 822-3524

Cumberland, WI

Check out our site at:

www.heineckewood.com

or e-mail us at:

heineckewood@chibardun.net

I've Got Eyes For You



FISH

REPTILES

BIRDS

MAMMALS

Largest Selection Anywhere!

On and Off Wire

No Minimum Order

WOODCARVERS' SUPPLIES

HIGH QUALITY, LOW PRICES

Magic Sculp - Apoxie Sculp

FREE CATALOG

Hide and Beak Supply Co.

7887CL Hwy 2

Saginaw, MN 55779

1-800-777-7916

Fax: 218-729-8452

E-mail: hidebeak@hidebeak.com



Simple Carved DAISY

Pleasantly simple daisies add interesting habitat for this carved rabbit.

Easy techniques for enhancing your carving

By John Yurka

Details, such as habitat, flora, and fauna, separate a winning carving from the average carving at many competitions and shows.

One way I detail my rabbit carvings is to add daisies or black-eyed susans. Both are assembled the same way, but are painted differently. These flowers look great and are easy to create. Flowers can be presented individually or as a group. A single flower shares the viewer's attention with the rabbit. In this case I felt the rabbit in a field of flowers would enhance the rabbit carving and present the flower as a secondary subject.

As a good habit, use your carving glove, safety glasses, and any other safety devices recommended by the tool manufacturer. Your safety is always important.

Step 1: Carve the flower center. Start by carving a dome-shape on both ends of a $\frac{3}{4}$ "-diameter dowel. By carving both ends of the dowel, you will save time changing tools—a couple of dowels would be even better. The dome can be carved with a knife or a sanding disk. Once carved, I sand the end with 120-grit sandpaper. You can also omit the sanding and leave the carved edges on the dome.

Step 2: Cut the groove around the center of the flower. This can be done with a band saw or

a hand jigsaw. The groove should be just wide enough for the thickness of the card stock that will be used for the petals. A single saw-blade width usually works fine. The groove should be $\frac{1}{16}$ " to $\frac{3}{32}$ " deep the whole way around the dowel. It's important to have an even groove around the dowel; clean all the sawdust out of the groove.

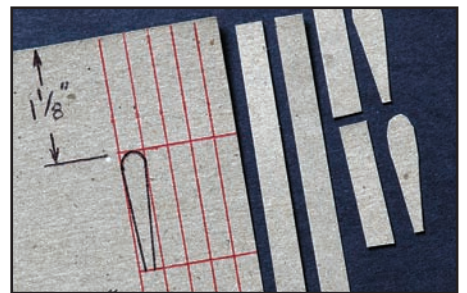
Step 3: Shape the area below the petal groove. Once the petal groove is complete, carve or shape the bottom side of the flower dome down to about $\frac{1}{4}$ "-diameter, as shown below. Use a file or sanding disk. Begin tapering the area below the petal groove. If you begin to shape the area around the groove, it will give the effect of petals protruding from the stem.



Step 4: Detail the face of the flower center. The face of the dome needs to be punched with a $\frac{1}{16}$ "-diameter eye punch. I start in the center and work my way around the dome. The punched circles need to be adjacent to each other.



Step 5: Prepare the flower center for the petals. Cut off the dome just below the taper you made. Carve the bottom of the flower dome to a shape you are pleased with. Then drill a hole on the bottom end the same size as the wire you're using for the stem. Do not drill through the dome. Be sure to do a practice hole in scrap wood first to ensure the hole is sized properly for the wire. The wire needs to be snug in the hole when it is assembled.



Step 6: Cut out the flower petals. Draw evenly-spaced lines $\frac{3}{16}$ " to $\frac{1}{4}$ "-apart on the cardstock. Each petal should be about $1\frac{1}{8}$ " long, but be sure to vary the lengths a little between flowers. Then sketch in the shape of the petal as shown above. When cutting out the cardstock, be sure to keep the edges flat and free of bends.



Step 7: Glue the stem and petals onto the center. First I glue the wire stem (copper wire) into the center of the flower with cyanoacrylate (CA) glue (such as super glue) and allow it to dry. Make a small puddle of CA glue on a piece of cardboard. Then dip the skinny end of the petal into the glue. Quickly insert the petal into the dowel so it points out in a 90°-angle from the center of the dowel. Be sure to keep the petals evenly spaced in the dowel. I find once the

Tips

Alternate Tool

If you don't have an eye punch, a piece of hollow metal tubing will work as well.

petal is in the groove, it does not move easily. You may also want to slightly overlap petals occasionally to add to the realism. Continue around the diameter of the flower. Stick the wire stem into a piece of foam to let it dry in the upright position.



About the Author

John Yurka of Dracut, MA, was a mechanical engineer by trade who is looking to start carving professionally. He started carving at age 10, but his interest really rekindled at age 45. In addition to carving animals, he has done caricature carving, relief carving, and some fish carving. This is his first article for Wood Carving Illustrated. Contact John in care of Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520.

Materials & Tools

MATERIALS:

3/4"-diameter dowel (center of flower) or dowel size of choice

Paper cardboard approx 1/64" (from ream of paper) (flower petals)

12-gauge solid copper wire (flower stem)

Bin Primer Sealer (primes paper & copper for painting)

Cyanoacrylate glue (glue petals to center)

Acrylic paints: pearl white (petals), yellow (flower center), green (flower stem & flower center), gray (mixed with white), orange (mixed with yellow), black or gray (shadows of petals)

Sandpaper, assorted grits

TOOLS:

Band saw or hand jigsaw (to cut the groove for the petals)

Carving knife or sanding disk (to shape the center of the flower)

1/16"-diameter eye punch (center of flower)

Small pallet knife

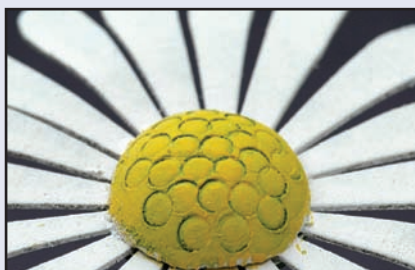
PAINTING NOTES

Once the petals are mounted and the glue has dried, prime the flower with Bin Primer Sealer. Use light coats, but be sure to get an even coat all over.

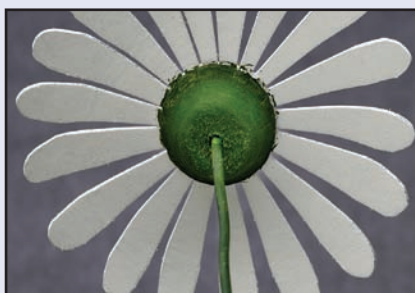
Detail painting can be done with an air brush or a traditional brush. By adding a little flow medium to the paint, the paint will flow easier over the petals and will not dry out as quickly.



Step 1: Paint the center of the flower greenish-yellow. The paint will seep into the small indents from the punch. Let this coat dry well or the next coat will just blend into it.



Step 2: Paint the top center of the flower yellow. Do not thin the paint for this step. The idea is to paint the top, but leave a hint of green showing in the grooves made by the eye punch.



Step 3: Paint the stem and under the center of the flower green. I suggest two coats in these areas. Test the shade of green before applying. I like the darker, forest-green tones.

Step 4: Paint the top and bottom of the petals pearl white. Regular white will also work. Pearl white gives the petals a slight sheen. Start on the inside, and paint the surface with one sweep of the brush. Two coats will probably be necessary. For more detail, mix some white and gray into a very light gray. With only a small amount of paint on the edge of a 00 brush; make some small lines on the inside of the petal. This will give the suggestion of shadows. The yellow in the center can be enhanced by adding small dots of light orange or even light brown specks near the edges of the yellow and the petals.

Mounting and arranging the flowers.

Mounting/arranging the flowers onto the carving is a process of trial and error. I practice on a pine board cut the same size as the final base. That way, I can drill many holes and arrange the flowers in several ways to find which is best. Then drill the same hole pattern in the final base.

Remember, the more time you spend in the details, the better the flower will look. Be careful of paint over-run, uneven scissor cuts on petals, and unequally-spaced eye punch marks on the center of the flower. To add a little more realism, once the paint on the flowers is dry, curve the petals down.

Miniature Carving on a

This detailed rendition of the *BARGE OF NAPOLEAN I* took Lloyd one year of full-time work and a lot of patience to complete. The scale of this carving is ½"=1 foot.



Exploring the similarities and differences between miniature and traditional carving

By Lloyd McCaffery

Reducing a carving down to a miniature scale doesn't mean you have to sacrifice detail. With the proper tools, and a lot of patience, I have crafted quite a number of micro-scale carvings over the years.

Carving in miniature is not as different from traditional carving as you may think. Many of the techniques I use are similar.

There are four basic principles to keep in mind when completing a carving of any scale:

1. Proper proportion is the key to carving, whether large or miniature. All the detail in the world will not cover up for bad proportions. I block out the piece using the saws. Then I start to remove the material in layers—much like peeling an onion. This allows me to gauge the proportions by relating all the parts to each other at once.

2. Leave elbow room when carving into the block. This means allowing enough material for projections such as elbows. I try to see in the material just where the point of the elbow should be placed and gradually work down to that area.

3. Use continually changing profiles to see how much wood to remove. I rotate the pieces and watch as the profile changes. Areas with too much stock remaining will stand out—I compare what is on the figure with what I know should be there. Measurements are not important, it needs to look right, and the “just so” appearance of the carving is based on the fitting proportions.

4. Leave extra materials for details, such as ears and hair, and buttons on a coat. I avoid the temptation to start refining these intricate carved areas too soon, as they will be lost if I need to remove more stock in that area.



About the Author

Lloyd McCaffery attended Oregon State University, majoring in Art and Architecture. He has continued studying drawing and design since then. His work is on display in the

Columbia River Maritime Museum, Astoria, OR; the Japan-American Amity Hall, Kushimoto, Japan; the Mystic Seaport Museum, Mystic, CT; the Toy and Miniature Museum, Kansas City, MO; and the Oregon Historical Society, Portland, OR. He has won numerous awards for his carvings, including the Award of Excellence from the Mystic Maritime Gallery's Mystic International and many first place awards from the International Woodcarvers Congress in Davenport, IA. In addition to numerous magazine articles in *Model Shipwright*, *Sea History*, and *Yankee*, Lloyd has published a book, *Ships in Miniature*.

Special SOURCES

Wells Dental Engine is available through Wells Dental: 800-233-0521, PO Box 106, 5860 Flynn Creek Rd., Comptche, CA, 95427-0106, www.wellsdental.com.

High quality diamond and carbide burrs are available through Falcon Tool Company, Inc., 7500 Hub Parkway, Cleveland, OH 44125, 800-321-8512, www.falcontool.com.

Grand Scale

BARGE OF
NAPOLEON I,
Figurehead



Tools for Carving in Miniature

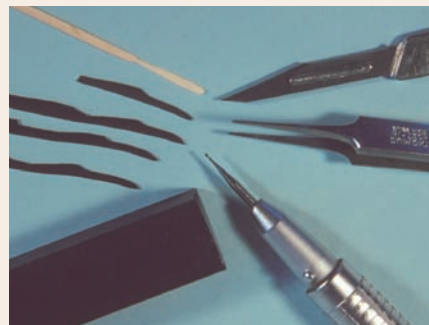
The basic techniques for traditional and miniature carvings are similar and the tools are as well—although on a much smaller scale.



My principle machine is a Wells dental engine. This is a superbly engineered and well-built industrial tool, well-worth the price (around \$1,000). It accepts $\frac{3}{32}$ "-diameter burs—and I run through a lot of them. Carbide and diamonds burs are the ones I use most.

I use some hand tools made by Dockyard Model Co., particularly their gouges. Jewelers' files also have their uses. They are readily available from jewelers' supply stores and can be easily altered into mini chisels. Just grind them down, and sharpen them like you would any other chisel.

The jewelers' frame saw is good for blocking out and removing large amounts of stock and is especially helpful in cutting curves. For straight cuts I use a fine razor or a back saw.



I also make my own micro scalpels and chisels using single-edged razor blades. I break off thin wedges from the edge of the blade and clamp them in a small pin vise.

For rough finishing, I use scrapers. The woodworker's cabinet scraper is far too large for miniature work. I re-grind the blades from miniature spokeshaves and planes and set them up to use as scrapers.

The final finish on my work is done by scraping and sanding. I tear off small pieces of 400- to 600-grit paper, grip them in a tweezers, and rub away for a few weeks—at least it seems like it takes that long to get a smooth finish!

TECUMSEH



SENTINEL



International

Woodcarvers CONGRESS

A gathering of today's top carvers

Marvin Kaisersatt took home the Best in Show award for the International Woodcarvers Congress in Davenport, IA, with *CATCH AND RELEASE*.

CATCH AND RELEASE, a carving of three fishermen in a boat, also won First Place in the open class. *MILT AT FULL-TILT*, another of Marvin's carvings, won Second Place in the open class.

In all, there were between 550 and 600 entries in the competition this year. Larry Yudis, show chairman, said this was about the same as previous years.

The carvings were broken down into 14 classes and 81 categories including three youth categories (7-10, 11-14, and 15-18), three instructor assisted categories and three categories for pieces carved from roughouts.

During the week of the competition, many instructors offered seminars. Some instructors, such as Neil Cox, Vic Hood, and Rick Jensen held five-day classes. Vic's set project was the bust of a military person from a rough-out. Rick focused on his trademark whimsical houses in cottonwood bark.

Caricature Carvers of America member Phil Bishop and his wife, Vicki, offered three-day and two-day caricature carving classes. Wanda Marsh also taught three-day and two-day classes on carving flowers. CCA member Dennis Thornton and his wife Susan taught classes on carving and painting a Christmas ornament. CCA member Harley Schmitgen and his wife, Midge, also taught classes at the Congress. In all, more than 27 classes or seminars were offered.

Plans are already underway for the 2006 Congress. Classes will again be offered the week of June 18, with the show opening June 22. More information on the 2006 Congress can be found at www.awcltd.org.



CATCH AND RELEASE
by Marvin Kaisersatt of Faribault,
MN, took home Best in Show.

AQUATIC DANGER by
Stephen Bennett of
Pella, IA, took home
first place in the
Stylized Fish
category.



ANY COWS TO POKE by Don Mertz of
Wilmington, OH, took home first
place in the Human Figure to 15"
Tall, Realistic, Painted, category.

JESSE CROWE—MY FRIEND by Chris Howard of Gatlinburg, TN, took home first place in the Realistic Human Bust Natural or Stained category and the best in category for Human Busts, Heads, and Masks.



MY STARS by Marvin Bruha of Tampa, FL, took first place in the Chip Carving category.

SIR ELLIS KLITSPYE by Erve Moninger of Cedar Grove, WI, took first place in the Carousel Animals category.



WRIGHT BROTHERS CANE by Hersh Borders of Middletown, OH, took first place in the Canes and Walking Sticks category.



Lacewood Rosebowl

Delicate details from nature adorn this hand carved gift fit for royalty.

By Chris Pye

A rose bowl carved by Chris Pye. The bowl is 5" tall and 9" in diameter. It was carved out of lacewood, and boxwood, and embellished with silver.



The staff at Clarence House, the London residence of His Royal Highness, Prince Charles, commissioned Chris to design and carve this breakfast table rosebowl. Flowers are placed in a silver-meshed, glass dish that nestles in the middle.

The rose bowl was crafted to commemorate the wedding of Their Royal Highnesses, The Prince of Wales and The Duchess of Cornwall. There are three themes in this bowl: Oak leaves and acorns with the silver dedication plate; bramble leaves and berries with a little wren-like bird peeping out, which you can just see on the right; and ivy leaves with a bird's nest and eggs. Additionally there are snails, beetles, butterflies and moths—all celebrating Their Royal Highnesses' love of the countryside.



Here the carving has been rotated clockwise about a third. You can see how the design continues around and has moved from oak leaves to brambles. A small, wren-like bird protrudes from the inside of the bowl.



About the Author

Chris Pye is a master woodcarver who has written numerous books on the art of woodcarving. Most recently, he contributed to *Wood Spirits*

and *Green Men* with Lora S. Irish and Shawn Cipa. He also maintains a monthly e-mail newsletter and website on woodcarving at www.chrispye-woodcarving.com. Chris teaches classes around the world and offers one on one instruction at his home studio in Hereford, England. This is his first article for *Wood Carving Illustrated*. For more information, write to Linden, Brunley Close, Brilley, Whitney-on-Wye, Hereford, England, HR3 6JZ, or visit his website listed above.

The brambles have given way to ivy leaves, which I kept simple and with a lot of overhanging shadow. The nest was carved separately and, like the wren, it is inserted into the bowl from the inside cavity. I carved the hole and leaves so the nest snuggled in. The little eggs were turned from boxwood. Everything else is carved from the solid lacewood.



DUST DEMON®

Lightweight

Portable Dust Collecting System

The best portable Dust Collector on the market

- Adjusts to any height from 2' to 6'
- Adjusts to any angle
- Dismantles in seconds
- Filters 4 cubic feet of air per second
- Whisper quiet
- Fits into a 10" x 7" x 21" space
- Lightweight (8 lbs.)



To Order Dust Demon contact:

"Cousins"

5549 Spinnaker Drive
Salisbury, MD 21801
(800) 388-6759

knottskn@verizon.net
www.knottsknives.com

Dust Demon
\$225.00

Shipping & Handling

\$15.00
FREE



"The Woodcraft Shop"

That's all you really need to know for all your woodcarving supply needs!

Everything for the woodcarver from A to Z:

Arbortech, Art Supplies, **B**arton Knives, Basswood, Bird and Duck Parts, **C**olwood, Cutouts, **D**astra, Denny Tools, Detail Master, Diamonds, Diobsud Forge Tools, Dockyard Tools, Dura-GRIT Burs, **F**lexcut, Foredom, **G**ourd Saws, **H**abitat Supplies, Helvie Knives, Henry Taylor Tools, **J**erry-Rig, **K**arbide Kutzall, **M**icroplanes, **NSK**, **P**aints, Proxxon, **R**am Micromotors, Ramelson Tools, Ron Wells Knives, Rubies, **S**afety Items, Sharpening Equipment, Stubai, Study Aides, **T**hings to Carve and Burn, Typhoon Burs, **V**ises, **W**arren Tools, Wecheer Power Tools, **Z**ona Saws and more woodcarving and reference books than you can ever imagine!

Call or write for a FREE catalogue.

2724 State Street, Bettendorf, IA 52722

800-397-2278

"FREE"

The catalog is "FREE"

The phone call is "FREE"

If you carve, is there any reason you don't have a copy of "The Hummul Flier"

woodcarving supply catalog?

82 pages, 1600 Stiller patterns, 350 books Colwood, Detail Master and Hot Tool wood burners, Foredom, NSK, Flexcut, cast feet, glass eyes, and more. Discounted prices

FAST FRIENDLY SERVICE

FULL TIME OWNER OPERATOR

P O Box 522

Nescopeck, Pa. 18635

www.hummul.com

CALL NOW



CHRISTIAN J. HUMMUL CO.

1-800-762-0235



American Woodcarving School

21 Pompton Plains X-Rd., Wayne, NJ 07470
www.americanwoodcarving.com

1-800-779-4322

- ★ Woodcarving Classes . . . Day/Evening/Weekend Workshops
- ★ Flexcut, Stubai, Ramelson Wood Carving Tools
- ★ Books from Fox Chapel Publishing
- ★ Life Sculpture Classes with Sculptor Phebe Hemphill

Visit our new online school store.

www.americanwoodcarving.com

ENROLL TODAY!

WI. School of Chainsaw Carving

Professional 1-Week Chainsaw Carving Classes

13250W State Rd. 77, Hayward, WI 54843

715-634-8877



Calendar of EVENTS

Shows

Wood Carving Illustrated publishes a general listing of carving shows in each issue. If you would like your show listed in our Calendar of Events, please send the following information to

Duncan@FoxChapelPublishing.com:

- Name of event
- Date(s)
- Location (including city, state, address and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

Submission deadline for the Summer Issue is March 1, 2006.

February

Feb. 4. 23rd Caloosa Woodcarvers' Show & Sale, FORT MYERS, FL (Salvation Army Center, 10291 McGregor Blvd.) 9am-2pm. Adm. donation. Contact Bob Huelsbusch, 13011 Lake Pines Ct., Fort Myers, FL 33913, 239-561-5614.

Feb. 4-5. 15th Annual "The Art of Woodcarving" show sponsored by Cedar Valley Woodcarvers, CEDAR RAPIDS, IA (Longbranch Hotel & Convention Center, 90 Twixt Town Road NE) Sat. 9am-5pm, Sun. 10am-4pm. Free adm. Contact Don Lund and Maurie Vandewalle 319-377-6520.

Feb. 4-5. 22nd Annual Treasure Coast Woodcarvers Show & Competition, PORT ST. LUCIE, FL (Port St. Lucie Community Center, Port St. Lucie & Airoso Bldvs.). Sat. & Sun. 10am-4pm. \$3.50 adm., children under 12 free. Contact Ed Jettinghoff, Treasure Coast Woodcarvers, PO Box 342, Hobe Sound, FL 33455, 772-220-3523, edjetting@earthlink.net.

Feb. 4-5. 14th Woodcarvers Den Exhibition, BELLEVUE, OH (VFW Hall). Sat. & Sun. 11am-5pm. Free adm. Al & Juanita Clark, 6615 County Rd. 191, Bellevue, OH 44811, 419-483-7495 (shop) or 419-483-6005 (home).

Feb. 10-11. Chip-O-Tex Woodcarvers Show, HALLINGEN, TX (Casa de Amistad, 1204 Fair Park Blvd.). Fri. & Sat. 9am-4pm. \$1 adm., children under 12 free. Contact Henry Mossman, mossman363@charter.net.

Feb. 10-12. East Carolina Wildlife Arts Festival & North Carolina Decoy Carving Championships, WASHINGTON, NC (Civic Center, Main & Gladden St., two blocks east of Highway 17 & adjacent areas) Outdoor Wildlife Market open Fri. 8am-5pm; show open Sat. 9am-5pm (auction 5pm-9:30pm) & Sun. 10am-4pm. \$6 adm. for one day, \$8 for two days, seniors receive \$1 discount, children under 12 free. David Gossett, P.O. Box 1713, Washington, NC 27889, 252-946-2897 or 252-946-9326, sgossett@cox.net, www.eastcarolinawildfowlguild.com.

Feb. 11-12. Toms River Art & Decoy Festival, TOMS RIVER, NJ (Ritacco Center, 1245 Freehold Road). Sat. 10am-5pm & Sun. 10am-4pm. \$5 adm. donation, children under 12 free. Contact Janet Sellitto, 732-341-9622 ext. 2214, jsellitto@ocymca.org.

Feb. 18. Peace River Woodcarving Show, ARCADIA, FL (Turner Center). 9am - 4pm. Donation adm. Contact Jane Burgess 863-494-6235, janieb1000@yahoo.com.

Feb. 18-19. Rock River Carvers' 25th Annual Artists in Wood Show, STERLING, IL (Northland Mall). Sat. 9am-9pm & Sun. 12-5pm. Free adm. Contact David Meyer, 815-537-1291, meyerconstinc@essex1.com.

Feb. 18-19. Pacific Southwest Wildlife Arts California Open—Wildlife Art Festival, SAN DIEGO, CA (Balboa Park Club, Balboa Park, 2150 Pan American Rd. West). Sat. 9:30am-4pm & Sun. 9am-4pm. \$5 donation, children under 16 free. Contact Mike Dowell, 760-945-8442, mdowell13@cox.net.

Feb. 18-19. Showcase of Woodcarvings, Charlotte Woodcarver's Club, CHARLOTTE, NC. (St Ann's Catholic Church, 3635 Park Rd.) Sat. 11:30am-6pm & Sun. 10am-4pm. Donation adm. Contact Charlotte Woodcarvers Club, PO Box 11894, Charlotte, NC 28220, slahr@bellsouth.net.

Feb. 25. 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. 9am-4pm. Donation adm. Contact Charles Thomas, 863-382-1697, 487 E. Trevino Circle, Avon Park, FL 33825-8860.

Feb. 25. Northumberland Wood Carvers 21th Show, Sale & Competition, ROSENEATH, ON, CANADA (Alnwick Civic Center, 9059 County Rd. 45). Sat. 9am-5pm. Adm. donation. Contact Ken 905-372-4496, lyke@sympatico.ca, or Marianne 705-778-7350.

March

Mar. 3-5 5th Wood Carving & Turning Fair, TYLERSPORT, PA (Tylersport Firehouse, PA Route 563). 10am-5pm. Admission \$5 per person, children and parking free. Contact Doug Weidman, 215-453-7654, dweidman@att.net.

Mar. 4-5. 25th Annual Calusa Wood Carvers Show & Sale, (new location) HUDSON, FL (Veterans Memorial Park, 14333 Hicks Rd.). Sat. 10am-4pm & Sun. 10am-3pm. \$2 donation. Contact Calusa Wood Carvers, PO Box 1194, New Port Richey, FL 34656, Wynett Scott 727-842-3233, zlwynett@verizon.net, or George Lytle, glytle@tampabay.rr.com.

Mar. 4-5. Rhapsody in Wood 32nd North Texas Wood Carvers Guild Show & Sale, GRAPEVINE, TX (Grapevine Convention Center, Main Street). Sat. 10am-6pm & Sun. 12-5pm. \$3 adm. Contact Flo Morrison, P.O. Box 233, Keller, TX 76244-0233, 817-703-5530, NTXWoodcarvers@aol.com.

Mar. 4-5. Miami Valley Woodcarvers 25th Annual Carving Show, MIDDLETOWN, OH (Christ United Methodist Church, 700 S. Marshall at Grand Ave.). Sat. 10am-5pm & Sun. 12:30-5pm. \$3 adm., children under 12 and scouts in uniform free when accompanied by adult. Contact Roger Kimmel, 937-855-4555, mvw@earthlink.net, home.earthlink.net/~mvw/.

Mar. 10-12. The Great Salt Lake Woodcarvers Show & Competition, SALT LAKE CITY, UT (Wheeler Historical Farm, 6351 S. 900 E). Fri. 9am-5:30pm, Sat. 9am-7pm & Sun. 9am-5pm. \$4 adm., seniors \$3, children \$2. Contact Riley L. Olson President, springduck2@netzero.net, 801-969-9671, Don Carpenter, 801-968-3974.

Deadline to Submit Events

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

Mar. 11-12. 17th Annual Desert Woodcarving Show & Sale, MESA, AZ (Mesa Centennial Hall, 210 N. Center St.). Sat. 9am-5pm & Sun. 10am-4pm. \$4 donation requested, children under 14 free. Contact Steve Toth, innovative@yahoo.com, or Sid Smith, sid_mary@msn.com.

Mar. 11-12. 33rd Woodcarving & Wildlife Art Festival & Competition, Lancaster County Woodcarvers, MILLERSVILLE, PA (Millersville University Student Memorial Center). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm., children under 15 free with adult. Contact Terry Keemer, 717-464-0759, or Jack Kochan 610-926-3692, pinefeathers@aol.com.

Mar. 11-12. 40th Minnesota Carvers Association Show-Metro Chapter, BROOKLYN CENTER, MN (Brookdale Shopping Center). Sat. 10am-6pm & Sun. 11am-6pm. Free adm. Contact Roger McCullough, 1521 Pennsylvania Ave N., Champlin, MN 55316, 763-427-8822, rogerm@icxposure.com.

Mar. 11-12. Gulf Coast Carvers Guild 28th Annual Woodcarving Show, SARASOTA, FL (Boys & Girls Club, 3200 Fruitville Rd.). Sat. & Sun. 9am-3pm. \$2 donation. Contact Bob Miller, 941-493-9284.

Mar. 11-12. Kitsap County Woodcarvers 20th Annual Juried Show & Exhibit, BREMERTON, WA (West Side Improvement Club, National Ave. & E St.). Sat. 11am-6pm & Sun. 10am-5pm. Free adm. Contact John Koslosky, 1894 Sedgwick Rd., Ste. 217, Port Orchard, WA 98366, 360-874-0706, j_koslosky@yahoo.com.

Mar. 11-12. Lake Wood Carvers 9th Annual Competition & Show, TAVARES, FL (Lake Shrine Club, State Rte 19 at old 441). 10am-4pm. \$2 donation. Contact Gene Thomas, 10452 Lake Minneola Shores, Clermont, FL 34711, 352-394-0387, ethomas6@cfl.rr.com; or Ralph Rossignol, 8001 Arcadian Cr., Mount Dora, FL 32757, 352-385-0483, rrossignol@aol.com.

Mar. 12. Badger State Carvers Annual Spring Show and Sale. GREENFIELD (MILWAUKEE), WI, (Mount Carmel Health Care & Rehabilitation Center, 5700 W. Layton Ave.) 11am-4pm, free adm. & parking. Contact Kathy Ellenbecker, 3260-A South 51st St., Milwaukee, WI 53219, 414-327-6940.

Mar. 17-19. Owl's Nest Annual Woodcarving Competition KITCHENER, ON, CANADA. (Bingeman's Park, Victoria St.) Nominal adm. fee. Contact Marie Sinclair, 233 Royal St., Waterloo, ON, N2J 2J1 Canada, 519-742-2704

Mar. 18. North Carolina Woodcarving Festival, RALEIGH, NC (Klingspor's Woodworking Shop, 3141 Capital Blvd). Sat. 9am-5pm. Free adm. Contact Paul Rolfe, Klingspor's Woodworking Shop, 919-876-0707, prolfe@woodworkingshop.com.

Mar. 18-19. 4th Annual Baltimore Area Wood Carving Show, CATONSVILLE, MD (Catonville Senior Center, 501 N. Rolling Rd.). Sat. 10am-4pm & Sun. 12-4pm. Free adm. Contact Catonsville Senior Center, 410-887-0900, cantonsville@co.ba.md.us, or Carolyn Maguire, kerilyn@bcpl.net.

Mar. 18-19. 9th Annual Spring Artistry in Wood WHEATON, IL (Cantigny Park & War Memorial Gardens, 1S 151 Winfield Rd.). 9am-4pm, Exhibits & sales by North Suburban Carvers only. Garden parking fee \$7. Contact Frank Samat 773-763-1788.

Going to a show? Call before you go!

Mar. 18-19. Ridge Woodcarvers Show & Sale, LAKE LAND, FL (Lake Mirror Auditorium, 121 S. Lake Ave., off E. Main St.). Sat. & Sun. 10am-4pm. Adm. \$3 donation. Contact Duane Bickmire, 863-665-5241 or visit www.ridgewoodcarvers.com.

Mar. 18-19. The Wisconsin River Woodcarvers 6th Woodcarving Show, Sale & Competition, PLOVER, WI (Elizabeth Inn & Convention Center). Sat. & Sun. 9am-4pm. Adm. fee to be announced, children under 12 free. Contact Bill Kubisiak, 715-344-2274 or Greg Wirtz, 715-423-0471.

Mar. 18-19. Tri-Cities Woodcarvers Association 12th Annual Juried Show, KENNEWICK, WA (Tri-Tech Skills Center, 5929 W. Metaline Ave.). Sat. 9am-5pm & Sun. 9am-4pm. \$2 adm. Contact Ron Lunde, 509-582-8694.

Mar. 24-25. The Kansas City Wood Carvers Club 32nd Woodcarving Show, LEE'S SUMMIT, MO (John Knox Pavilion, 520 NW Murray Rd.). Fri. 10am-7pm & Sat. 10am-5pm. \$3 adm. Contact Ed Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, 913-631-0306, zingo@comcast.net.

Mar. 25. Weeki Wachee Woodcarvers Show & Sale, SPRING HILL, FL (Weeki Wachee Senior Citizen Center, Corner of Toucan Trail & Susan Dr.). Sat. 10am-4pm. \$1 donation. Contact George Lytle, 1519 Corydon Ave, Spring Hill, FL 34609, 352-666-5092, glytle@tampabay.rr.com.

March 25. Kettle Karvers Klub's 16th Annual Artistry in Wood Show Sale and Competition, SHEBOGAN FALLS, WI (Sheboygan Falls Municipal Building). Sat. 10am-4pm. \$2 adm. Contact Dianna Witt, 920-458-7422, wittsend@charter.net.

Mar. 25-26. 20th Annual Prairie Canada Carving Championship, WINNIPEG, MB, CANADA (Victoria Inn). Sat. & Sun. 9:30am-4:30pm. \$3 adm., children under 12 free. Contact Bill Palmer, 428 Ash St., Winnipeg, MB R3N 0R2, 204-488-7619, wingbang@mts.net, or Don Young, 204-489-0149, bdyoung@escape.ca.

Mar. 25-26. Pikes Peak Whittlers 23rd Spring Woodcarving Show, Competition & Sale, COLORADO SPRINGS, CO (Shrine Club, 6 South 33rd St.). Sat. 10am-5pm & Sun. 10am-4pm. \$2 adm., children under 12 free when accompanied by an adult. Contact Gary Fenton, 719-475-2139, gary.fenton@juno.com.

Mar. 25-26. Rochester Woodcarvers 30th Annual Woodcarving Show and Sale, ROCHESTER, MN. (Olmstead County Fairgrounds, 4-H Building, 1508 Aune Drive SE). Sat. & Sun. 10am-4pm. Adm. free. Contact Wayne Hendrickson, 507-634-7047, or Tom Severson, 507-285-1620, or webpages.charter.net/rochcarve.

April

Apr. 1-2. 27th Annual Niagara Woodcarvers Show & Competition, NIAGARA FALLS, ON, CANADA (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10am-5pm & Sun. 11am-5pm. Adm. \$5, Contact Warren D'Amboise, 905-354-8854, damboise2@yahoo.ca; or Ray Pruden 905-871-9519; www.niagarawoodcarvers.ca.

Apr. 1-2. Capital Carvers Show, SALEM, OR (Salem Senior Center, 1055 Erixon, NE). 10am-5pm, Adm. free. Contact: Everett Koontz, koontzde@open.org, 503-581-8428

Apr. 1-2. Duneland Woodcarvers 30th Annual Woodcarving Show, VALPARAISO, IN (Porter Country Expo Center, South of Hwy 30 on Rte 49). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm., children under 12 free. Contact David Kings, 4054 W. 74th Ave., Merrillville, IN 46410, 219-738-2396, www.dunelandwoodcarvers.com.

Apr. 1-2. Long Island Woodworkers' Club 11th Exhibition, UNIONDALE, NY (Hofstra University Sports Arena). Sat. & Sun. 10am-5pm. \$8 adm. Contact Bob Urso, 33 Gardiner Rd, Smithtown, NY 11787, 631-724-4625.

Apr. 1-2. 30th Mid-Atlantic Woodcarving Show & Competition, ABINGTON, PA (Penn State Abington Campus Gymnasium). Sat. 10am-5pm & Sun. 10am-4pm. \$5 donation, children under 12 free. Contact Mike Kagan 215-766-3707, mtrakagan@verizon.net.

Apr. 1-2. Vancouver Island Woodcarvers' 16th Brant Wildlife Festival Woodcarving Competition & 9th Annual Canadian Fish Carving Championship, PARKSVILLE, BC, CANADA (Parksville Community Centre, 132 E. Jensen Ave.). Sat. 10am-5pm & Sun. 10am-4pm. \$5 adm. Contact Jack Vincent, 496 Willow St., Parksville, BC V9P 1A4, 250-954-3262, jkvin@shaw.ca, or Bill Beese, 250-758-9203, beesefam@shaw.ca.

Apr. 8. Quinte Woodcarvers Association 19th Annual Carving Show and Sale, BELLEVILLE, ON, CANADA, (Loyalist College on Wallbridge Loyalist Road). 9:30am - 5:00 pm., Adm. \$3. Contact Gord Stirling, 613-967-1937, or Don Moulton, 613-473-2189.

Apr. 8-9. Santa Clara Valley Wood Carvers 39th Annual Carvers and Woodturners Show, SARATOGA, CA (Prospect High School Gymnasium, 18900 Prospect Rd.). Sat. 10am-5pm & Sun. 10am-4pm. \$3 adm., children (10-18) \$1, children under 10 free. Contact Jerry Gin, 408-737-8539, Grant S. Allison, 12 Campbell Lane, Menlo Park, CA 94025, 650-854-4348 or Dave Osterlund, 408-356-2757.

Apr. 8-9. Southcoast Woodcarvers 15th Annual Show & Sale, NORTH BEND, OR (North Bend Community Center, 2222 Broadway). Sat. & Sun. 9am-4pm. Free adm. Contact Bill Hannah, 541-348-2371, cedarwinds@hARBORSIDE.com.

Apr. 8-9. Texas Woodcarving Show & Sale, GLEN ROSE, TX (Oakdale Park). 10am-4pm. Free adm. Contact Scott May, 254-897-2321 or Gail Fruehling, 817-559-9131.

Apr. 8-9. Viking Woodcarvers, 2006 Spring Show and Sale, 'Artistry in Wood', ROSEVILLE, MN (Har Mar Mall, Snelling & County Rd. B). Sat. 10am - 6pm & Sun. 12noon - 5pm. Contact Russell Scott, (651) 917-2125, E-Mail: rscott56@netzero.com.

Apr. 10-12. Dubai Woodshow 2006, DUBAI, United Arab Emirates (Dubai World Trade Center). For more information, visit www.dubaiwoodshow.com.

Apr. 22-23. 40th Annual Great Plains Wood Carvers Show and Sale, WICHITA, KS (Century II Convention Center). Sat 10am-6pm & Sun. 10am-4pm. \$3 adm., children under 12 free with adult admission. Contact Show Chair Norma Nicks, 316-721-8957, 13530 W. 61st North, Wichita, KS 67101, ednicks@swbell.net or Randy Landen at 316-788-0175, rlanden@prodigy.net.

Apr. 22. Greater Lansing Woodcarvers 2006 Competition, Show & Sale, EAST LANSING, MI (St. Thomas Aquinas Church Gym, 955 Alton Rd.). Sat. 10am-4pm. \$2 adm., families \$4. Contact 517-332-8437.

April 22. Monson Woodwackers 2nd Annual Exhibit, Show, Sale, and Cash Awards, MONSON, MA (Monson Memorial Town Hall, Main Street, Route 32). Saturday 10am-4pm. Contact Bob Anderson, 35 Plain Rd., Hatfield, MA 01038, 413-247-5071.

Apr. 22-23. 21th Annual Quilceda Carvers Artistry in Wood, MARYSVILLE, WA (Evergreen state Fairgrounds, Building 600 in Monroe). Sat. 10am-6pm & Sun. 10am to 5pm. \$3 donation admission, children under 12 free. Contact Charles Rickette, 360-435-5413, rickettscharlie@aol.com, www.quilcedacarvers.com.

Apr. 22-23. Northern Alberta Woodcarvers Association 23rd Annual Wood Carving Show, Sale & Competition, EDMONTON, AB, CANADA (Westmount Junior High School Gymnasium, 11125-131 St.). Sat. & Sun. 10am-5pm. Free adm. Contact Cam McGregor, 780-437-0473, home.ecn.ab.ca/~nawcal.

Apr. 28-30. 36th Annual Ward World Championship Wildfowl Carving Competition. OCEAN CITY, MD (Roland E. Powell Convention Center) Fri. 10am-6pm, Sat. 9am-6pm & Sun 10am-4pm. 3-day pass \$18, adults \$10, Seniors & students \$8, children under 12 free if accompanied by adult. www.wardmuseum.org.

Apr. 29. Central Fraser Valley Woodcarvers 17th Annual "Art of the Carver" show and competition, ABBOTSFORD, BC, CANADA (Columbia Bible College, 2940 Clearbrook Rd.). Sat 11am-5pm. Adm \$2, under 12 free. Contact Dan Causton. 604-556-7655, dcauston@telus.net.

Apr. 29-30. Moose Jaw Woodcrafters Guild / Regina Whittlers & Woodcarvers Annual Woodworking Show, MOOSE JAW, SASKATCHEWAN, CANADA (Moose Jaw Exhibition Center). Sat. 12noon-5pm & Sun. 12noon-4pm. Contact Al Dailey, 1615 Rutherford, ST, Moose Jaw, Sask., Canada, S6H 7B5, 305-692-8624.

Apr. 29-30. 33rd Annual Iowa State Woodcarvers Show & Competition, Northeast Iowa Woodcarving Club, WATERLOO, IA (Waterloo Center for the Arts, 225 Commercial St.). Sat. 1-5pm & Sun. 11am-4:30pm. Free adm. Carving demonstrations. Contact Stuart Longseth, 2120 Oxford Lane, Cedar Falls, IA 50613, 319-277-5648, or Mary Lou Snyder, NEIWC@carve@aol.com.

Apr. 30. Mid-Wisconsin Chippers Woodcarvers Show, OSHKOSH, WI (Winnebago County Expo Center, on County Highway Y east of Highway 76). Sun. 9am-4pm. \$2 adm., children under 12 free. Contact Bob Gehr at 920-725-5391, hanna14daisy7@aol.com.

May

May 6-7. Missoula Area Woodcarvers 8th Western Montana Wood Show/competition and sale, MISSOULA, MT (Missoula County Fairgrounds). Sat. 9am-5:30pm & Sun. 10am to 4pm. \$4 adm., children under 12 free. Contact Frank & Betty Kirschten, 406-251-3089, bfkir@in-tch.com; or Una Schlaebitz, unabruce@centric.net, 406-626-5278.

(Continued on page 86)

Calendar of EVENTS

(Continued from page 86)

May 6-7. North Arkansas Wood Carvers' 27th Show & Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Bonnie Davis, dbd@cox-internet.com, or Sandy Smith, typesmith@cox-internet.com; PO Box 531, Mountain Home, AR 72654, www.northarkansaswoodcarvers.org.

May 6-8. 12th Annual Wildlife Art Show, FALLBROOK, CA (Art Center at Fallbrook, 103 S. Main at Alvarado) Fri. 10am-5pm, Sat. 10am-6pm & Sun. 10am-5pm, Adm. \$5 weekend pass. Contact Art Center at Fallbrook 800-919-1159 or visit www.fallbrookart.org.

May 13-14. 17th Annual Atlantic Wildlife Carving Competition, sponsored by Nova Scotia Wildlife Carvers and Artists (NSWCA), HALIFAX, NS, CANADA (St. Agnes Church Hall, Mumford Rd.) Sat. 9am-5pm & Sun. 1-5pm, Free Adm. Contact NSWCA at 15 Mount Pleasant Ave., Dartmouth, N.S. B3A 3T3; coveyduc@ns.sympatico.ca or nswca.ednet.ns.ca.

May 20-21. Corn Belt Carving Club's Annual "Sculptures in Wood" Woodcarving Show and Sale. BLOOMINGTON, IL (Challenger Learning Center—former B/N airport terminal—2901 E. Empire) Sat. 9am-5pm & Sun. 12noon-5pm. Adm. \$2 per person. Children under 12 free (must be accompanied by an adult). Contact Mike Hartzler at 309-662-4276 or visit our website at www.cornbeltcarving.org.

May 20-21. Evergreene Woodcarvers Annual Show & Competition, GREENEVILLE, TN (First Presbyterian Church). Sat. & Sun. 12noon-5pm. Free adm. Contact Lee Sexton, 601 W. Main St., Greeneville, TN 37743, 423-639-0481, whittler37743@yahoo.com.

May 27-28. Richmond Carving Society Woodcarving Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.). Registration May 27, 7-9pm & Sat. 8-9:30am. Open to the public Sat. 12noon-5pm & Sun. 10-4pm. Adm. \$3, Contact Len Sawyer, Richmond Carvers Society, P.O. Box 36507, Seafair P.O. Richmond, B.C., V7C 5M4, Canada

June

Jun. 23-25. Wahpeton Carving Weekend, WAHPE-TON, ND (North Dakota State College of Science) Contact Reuben Brownlee, 614 - 15th Ave. N, Wahpeton, ND, 58075, 701-642-3532.

July

Jul. 8. 25th Annual Woodcarver's Day, MYSTIC, CT (Olde Mistick Village, Apple Orchard). Sat. 9:30am-5pm. Rain date Jul. 9. Free adm. Contact Warren J. Blessing Jr., 309 Woodbridge Rd., Coventry, CT 06238, 860-742-3253, warren@ctvalleywc.com.

Jul. 15-18. Unfinished Furniture Association National Convention and Trade Show, COLUMBUS, OH (Greater Columbus Convention Center). For more information, visit www.unfinishedfurniture.org or call 800-487-8321.

Classes

Wood Carving Illustrated publishes a general listing of carving classes in each issue. If you would like your class listed in the Calendar of Events, please send the following information to

Duncan@FoxChapelPublishing.com:

- Subject of class(es)
- Instructor(s)
- Date(s)
- Location (including city, state, address and building name if applicable)
- Price
- Contact information

Submission deadline for the Summer Issue is March 1, 2006.

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 a sponsoring organization.

February

Feb. 16-20. Woodcarvers Retreat, GRETNA, NE (Gretna 4-H Camp). Marty Dolphens, western art carving; Ken Armsbury, bark carving whimsy houses; Sally Carlson, decorative painting. \$170 for entire event, daily pricing is available. Open carving is welcome. For additional information, contact Dean Paulsen, 7609 Emiline St., La Vista, NE, 402-339-0874, paulsencarving@cox.net.

March

Mar. 5-7. Jesper Osterher Big Bear (8" x 10" butternut) SCOTSDALE, AZ. Contact Stetson Studio, 480-951-6175, dwcshow06@yahoo.com.

Mar. 8-9. Jesper Osterher High Relief Rose SCOTSDALE, AZ. Contact Stetson Studio, 480-951-6175, dwcshow06@yahoo.com.

Mar. 29-Apr. 2. Suwanee River Woodcarvers Roundup CHIEFLAND, FL (Manatee Springs State Park, 11650 N.W. 115th St.) cost for materials only. Non carving visitors are welcome at anytime during the Roundup. Donations accepted at the door to cover pavilion rental costs. Reservations for camping/RVs at the park call Reserve America at 1-800-326-3521 or www.floridastateparks.org. Other accommodations in area: Best Western 352 493-0663, Holiday Inn Express 352 493-9400, Chiefland RV Park 352 493-1493. Call Jim O'Dea at 716-775-3437, jcodea@aol.com or Tony Erickson ajeca@aol.com.

April

Apr. 3-7. and Apr. 10-15. Texas Woodcarving Spring Rally, GLEN ROSE, TX (Oakdale Park) Contact Scott May, 254-897-2321 or Gail Fruehling, 817-559-9131.

Apr. 24-30. Texas Woodcarvers Guild Spring Roundup, FREDERICKSBURG, TX. Thirty-four woodcarving classes offered each day. Contact Ronald Davis, 1121 Warden, Benbrook, TX, 76126, davi502@peoplepc.com.

May

May 26-29. 2005 CCA Carve Along East, RHODE ISLAND, (Alton B. Jones Annex of University of Rhode Island) sponsored by Mystic Carvers Club, \$325 includes classes, room & board. Instructors include Gary Batte, Marv Kaisersatt, and Dennis Thornton. Limited to 36 participants. Contact Ed Ertel evenings, 860-875-6187, erteled@yahoo.com or George Elliot, 860-464-8191 elliottgeorge@sbcglobal.net.

May 27-29. 11th Annual Caricature Carving Jamboree, TWIN FALLS, ID (College of Southern Idaho campus). Instructors include Phil and Vicki Bishop, Pete LeClaire, Vic Otto, Floyd Rhadigan, Gerald Sears, Dave Stetson, and Cleve Taylor. Contact Gene Fuller, 3110 S. Shortleaf Ave., Boise, ID 83716, 208-343-3251, gfuller@boisedstate.edu.

June

Jun. 8-11. Tri-Cities Wood Carvers 9th Annual Wood Carvers Rendezvous, KENNEWICK, WA (Benton County Fairgrounds, East 10th Ave.). Contact Barbara Penecost, 509-547-6673.

Jun. 9 (Registration deadline). Sept. 9-16. Frederick Wilbur will teach a class on "Traditional Decorative Carving" in cooperation with the Toscana Americana Workshops in Cortona, Italy. The cost of the class including accommodations and meals starts at \$2,449 and also includes daily wine testing and tours of other Italian cities. For more information on registering for the class, visit www.ToscanaAmerican.com, or contact Patrick Mahoney at 508-254-8265. For more information on the class' content, contact Frederick Wilbur at 434-263-4827, fwilbur@esinet.net.

Jun. 16-18. Blackburnian Warbler with Rosalyn Daisey, MOGADORE, OH. All levels of expertise accepted, eyes, rough-out, and feet provided. \$275 and a \$50 deposit is required. Contact Bob Rutan, 330-628-5959, rrutan@neo.rr.com.

Jun. 16-18. Spokane Carvers 5th Annual Rendezvous, SPOKANE, WA (Spokane KOA, Barker Rd. 509-924-4722). Contact Gloria Strandquist, 509-924-1186, wnook@att.net.

Jun. 19-21. Seated Black Bear with Rosalyn Daisey, MOGADORE, OH. All levels of expertise accepted, rough-out, and eyes provided. \$275 and a \$50 deposit is required. Contact Bob Rutan, 330-628-5959, rrutan@neo.rr.com.

Jun. 25-30. Creative Woodcarving Seminar, CADILLAC, MI, nationally known instructors in caricature, realistic human, realistic animal, ducks, song birds, shore birds, woodburning, kaliedoscopes, canes & walking sticks, carving basics, power fish carving. Contact Floyd Rhadigan, 287 Riverview Dr., Saline, MI, 48176, 734-649-3259, rhads@comcast.net.

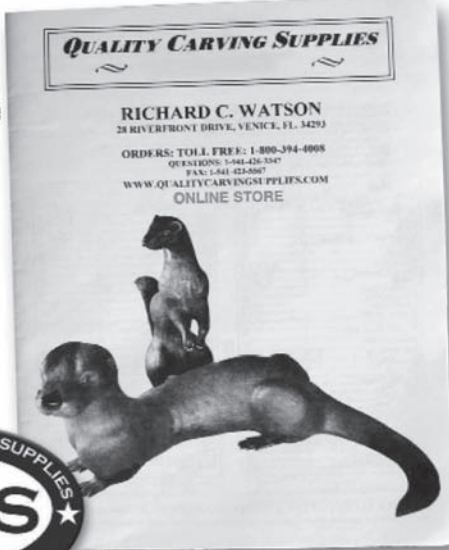
July

Jul. 8-14. Creede Woodcarving Rendezvous, CREEDE, CO, 15th annual Woodcarver's Rendezvous in Underground Mine, Museum and Firehouse. 29 instructors, 99 classes in carving, woodburning, chip, relief, scrimshaw, clay, turning, scroll saw, and intarsia. Contact Karen Oquin 303-940-3505, wnwcarver@aol.com, www.creedewoodcarvers.com.

(Continued on page 88)

FREE CATALOG!

For a Complete Line of Wood Carving Supplies, call us today, or Visit our new ONLINE STORE!



28 Riverfront Drive, Venice, FL, 34293

www.qualitycarvingsupplies.com

1-941-426-3347

The Tool Box

Quality Tools at Reasonable Prices

1-866-215-4018 Toll Free

Business & Fax: 423-522-2399

Your complete woodcarving supply source with the latest in new tools & products

Web Site: thecarverstoolbox.com

E-mail: thetoolbox@grandecom.net

Ashley Iles, Diobsud Forge, Flexcut, Ramelson, Helvie, Denny Knife & Gouges, Warren Tools, Swiss Tools, Foredom, WeCheer, Carving Burrs, Colwood Burners, Carving & Reference Books and Much More

Call or e-mail for a free catalog

PO Box 9713, Midland, Texas 79708



"A Toy Store for Woodcarvers."

"Carvers Serving Carvers"
We are a full service walk-in store.

We Carry
RAM, Foredom, Flexcut,
Minicraft, Proxxon, Whal,
Nibsburner & Lots More.

We also have an inventory of over
300 different books.

Visit our website at: www.woodnthings.net
or order by calling 1-800-365-4613



3601 N. Nevada, Spokane, WA 99207
(509) 489-2689 • Fax: (509) 489-0246



Discover the Turbo Carver

A high speed carving and engraving tool. Incredibly smooth and easy to use as a pencil. The *Turbo Carver* gives you the power to create beautifully detailed engravings or relief carvings in all types of wood or any material. The *Turbo Carver* can even create wonderful wood burned affects if desired.

Turbo Carver is a high-quality, professional tool at an affordable price.

The high speed allows you to carve through the toughest spots and maintain delicate control. With no vibration or torque the carver does the cutting with little effort or physical pressure.

Get started today having fun with your *Turbo Carver*.



Learn more at www.turbocarver.com

1-800-373-0707

Hillcrest Carving

- Flexcut Tools
- Foredom Tools
- Proxxon Tools
- Burke Sharpeners
- Warren Knives/Tools
- Ron Wells Knives
- John Dunkle Knives
- Ross Oar Knives
- Jerry Rig Vises/Accessories
- Optima Burners/Pens/Micromotors
- New Line of Colwood Burners/Pens
- Carving Kits & Bird Eyes/Feet
- Kiln Dried Basswood/Jelutong
- Detail Master Burners/Pens
- Books/Stiller Patterns

Special Price
FLEXCUT KN100
Knife Set
\$64.95
+ Shipping

Special Price
FOREDOM No. 50
Reciprocating Chisel
Handpiece
\$44.95
+ Shipping



(717) 285-7117

3540 Marietta Ave., P.O. Box 138 Silver Spring, PA 17575
Hours: M-W-Th 10:30am-5pm
Checks, Cash or Good Credit • No Credit Cards

Calendar of EVENTS

(Continued from page 86)

Jul. 8-22. Czech puppet masters show how to carve wooden marionettes, ALBERTERVILLE, AL. Contact Charlie Leverett, leverett@hiwaay.net, www.kidpraha.cz.

Jul. 16-21. Montana Carving Seminar, MISSOULA, MT. Classes scheduled include Bob Guge, mountain bluebird or 1/2-size kingfisher, student's choice; Desiree Hajny, bear; Cleve Taylor, cowboy banjo and drummer; Dorae Bowen, Santa; Vic Otto, old man leaning on a lamp post feeding a dog; Linda Kirkbride, 1/2-size California quail; Clark Schreibeis, 9" bluegill. Contact Mel Sobolik, PO Box 16356, Missoula, MT 59808, 406-327-1241.

Jul. 27-30. Quilceda Carvers Annual Spit-n-Whittle, BURLINGTON, WA (Friday Creek Camp Grounds, 4474 Friday Creek Rd, 2 miles East from Exit 236 on I5) Contact Ron Randles, 360-659-2769. Rrrrandless@aol.com, or Laura Fraser, 425-501-0592, designwoods@hotmail.com, www.quilcedacarvers.com.

Ongoing Classes

Wood-N-Feathers in Merrickville, Ontario, Canada, offers a variety of classes year round including pyrography, relief carving, woodspirit carving, waterfowl and songbird carving, and caricature carving. For information, call 613-269-2299, www.wood-n-feathers.com.

Bill Janney's gunstock carving, learn fishscale, basketweave, scroll, leaves & relief carving using high speed drill and rotary chisel. Power GRS tools, supplies, videos, and DVDs for sale. Contact Bill at www.billjanney.com, billjanney@riva.net, 937-787-4836. **Feb. 27, 28, Mar. 1**, Lake Havasu City, AZ.

Calvo Studio Woodcarving and Sculpture GLOUCESTER, MA, offers various classes on carving, sculpting, and making woodcarving tools throughout the year. Contact the school at 978-283-0231, www.davidcalvo.com.

Carver's Oasis offers ongoing classes. **Feb. 22-Mar. 3** Floyd Scholz Golden Eagle Presentation Bust. **Mar. 6-8** Rick Wiebe Caricature Bust. **Mar. 9** Rick Wiebe Fan Feather Carving. **Mar. 13-15** Bob Comeau Bald Eagle Head. Contact Walt Blackmore at 2132 E. El Parque Dr. TEMPE, AZ 85282-3031, 480-736-1362, carversoasis@yahoo.com, or Mel Donaho, 15853 W. Amelia Dr., GOODYEAR, AZ 85338, 623-935-5648, ruthmel@earthlink.net.

Chicagoland Woodworking Classes offers more than 60 classes in basic hand and power tools, including beginner, intermediate, and advanced-level classes in carving, turning, finishing, and other woodworking. Classes are held at the Palatine, IL, Woodcraft Store, 888-463-9663, or the Woodridge, IL, store, 800-355-5188.

Cook Forest Sawmill Center for the Arts, COOKSBURG, PA, offers ongoing woodcarving and sculpting classes. Contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net for a complete list.

David Kemp offers ongoing carving classes: **Feb. 3-4**, Devonian Botanical Gardens, Devon, AB, Canada, Contact Gordon, 780-987-2064, **Feb. 10-11**, City of St. Albert, St. Albert, AB, Canada, Contact Dianne, 780-987-2064, dgwilliam@stalbert.net, **Feb. 24-25, Mar. 30-31, Mar. 31-Apr. 1, and June. 2-3**, Lee

Valley Tools 780-444-6153, uchapman@leevalley.com, **Aug. 7-11**, Red Deer College, Red Deer, AB, Canada, **Aug. 16-17**, Gibson's Landing Fibre Arts Festival, Gibson's landing, BC, Contact 604-740-1229, info@gibsonslandingfibrearts.com, www.gibsonslandingfibrearts.com.

David Rushlo Wood Carvers Supply, SCOTTS-DALE, AZ (2530 N. 80th Pl.) offers a variety of classes. **Dec. 2** Sharpening With Hand and Power. **Jan. 5-7** Carve and Paint an Old Prospector's Head. **Feb. 2-4** Carve and Paint Two 4" Busts. **Mar. 2-4** Carve and Paint a Jackhammer Construction Figure. **Mar. 31** Sharpening by Hand and With Power. Contact 602-994-1233.

European carver Dimitrios Klitsas provides classes in HAMPDEN, MA to beginning and advanced carvers. Dimitrios Klitsas, 378 North Rd., HAMPDEN, MA 01036, 413-566-5301, fax 413-566-5307, www.klitsas.com.

Heritage Arts Studio offers a variety of woodcarving classes year round. Contact Kelly Stadelman, P.O. Box 191, 10150 N.W. Glenco Rd., NORTH PLAINS, OR 97133, 503-647-0892, heritagearts3@hotmail.com, www.heritageartstudio.com.

Joe Leonard, internationally renowned carousel carver, hosts various workshops throughout the year at his shop in Garrettsville, OH. Classes range from 1-5 days and are structured to accommodate all skill levels. For more information, contact Joe at leonard@apk.net or visit his website at www.joeleonard.com.

Jason Lucio Wildfowl Carving Classes, AUBURN, ON, CANADA, (Jason Lucio Art, 55 Loftus St., Auburn, ON N0M, 1EO). Contact Jason 519-526-1076, Jason@jasonlucioart.com, www.jasonlucioart.com.

Joel Hull offers weeklong carving seminars in the Scandinavian flat-plane style. Classes geared towards beginner and intermediate carvers. Contact 570-461-3500, vikingland@mail.tds.net, www.sofnd3.home.att.net.

Jon Nelson offers a variety of classes throughout the year. **Mar. 6-10** Silver Dollar City Seminar, BRANSON, MO. Contact Mary at 800-695-1353 (option 2) or woodcarvers@silverdollarcity.com. **Mar. 11-12** Caricature Seminar, BULL SHOALS, MO. Contact Debbie Traylor, 870-445-3848. **Apr. 24-28** TWG Seminar (caricature and walking sticks), FREDERICKSBURG, TX. Contact Ron Davis, 817-249-6242.

Krausman's Wildlife Reference Photos and Woodcarving Studios offers ongoing classes, 906-238-4475 or (toll free 877-572-8762) 1750 S. Cty Rd. 557, Gwin, MI 49841, jkrausman@skynet.net, www.referencephotos.com.

Mark Gargac of Gargac's Originals offers a variety of classes in his home studio, the Woodcraft Store in Denver, and is willing to travel to your venue. His classes feature realistic Western busts, aspen walking sticks, and Santas. For class descriptions, visit his website, www.gargacsoriginals.com. **July 8-15**, he will be teaching a class on realistic Native American masks at the Woodcarvers Rendezvous in Creede, CO. For information on that class, visit www.creedewoodcarvers.com.

Nora Hall offers a variety of carving classes throughout the year. Contact Nora at www.NoraHall.com, nora@norahall.com. **Oct. 29-31** DENVER, CO, (Rockler) 303-782-0588, www.rockler.com.

One week Professional Chainsaw Carving classes, HAYWARD, WI, (Wisconsin School of Chainsaw Carving, 13250 W State Rd. 77, Hayward, WI 54843) Contact 715-634-8877, www.chainsawcarvingschool.com.

Phil and Vicki Bishop, Caricature Seminars 2006: **Jan. 30-Feb. 3**, Lebanon, TN, contact Steve Brown, 270-871-4239; **Feb. 17-19**, Tuscon, AZ, contact Doug Raine, 520-297-2105; **Feb. 21-23 & 24-26**, Yuma, AZ, contact, Dick Hammack, 928-345-0514; **March 6-10**, Branson, MO, contact Silver Dollar City, 800-695-1353; **Mar. 17-19**, Fremont, NE, contact Ron Clarke, 402-727-9026; **Apr. 2-4**, Spokane, WA, contact Ron & Jan Maclean, 509-654-1256; **Apr. 7-9 & 10-12**, Portland, OR, contact Sherry Klein, 503-654-1256; **Apr. 21-23**, Elk City, OK, contact Phil & Vicki Bishop, 800-225-3109; **May 19-21**, Cody, WY, contact Trudy Ginest, 307-754-3875; **May 27-27**, Twin Falls, ID, contact Cleve Taylor, 208-322-1463, or Vic Otto, 208-375-8197; **June 9-11**, Coleridge, NE, contact Keith Bartling, 402-283-4646; **June 19-23**, Davenport, IA, contact Ron Clarke, 402-727-9026; **July 31-Aug. 2 & Aug. 4-6**, Martin's Ferry, OH, contact Bob Barris, 740-633-5392; **Aug. 9-11**, Cincinnati, OH, contact Mickey Huston, 513-734-2556; **Aug. 18-20**, Alden, NY, contact Ken Kohl, 716-937-3228; **Sept. 8-10**, Lexington, SC, contact Mark Akers, 803-356-6296; **Sept. 15-17**, Hilton, NY, contact Roger Campbell, 716-392-9843; **Sept. 29-Oct. 1**, Townsend, TN, contact Mac & Beth Proffitt, 800-541-5994, or 865-448-6350; **Oct. 20-22**, Elk City, OK, contact Phil & Vicki Bishop, 580-225-3109.

Rustic Woods, WISCONSIN DELLS, WI, offers week-long chainsaw carving classes year round (\$500). Contact: 608-847-7477, www.rusticwoodsinc@mwt.net.

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

Smoky Mountain School of Woodcarving in TOWNSEND, TN offers classes with Gene Webb. Contact Smoky Mountain School of Woodcarving, 800-541-5994, www.woodcarvers.com.

The John C. Campbell Folk School, in BRASS-TOWN, NC, offers ongoing classes. Following is a partial listing: **Feb. 5-11** Traditional Hewing and Carving Spoons and Bowls (Rodney Hopkins); **Feb. 12-17** Create a Realistic Celtic Fiddle (Gary Anderson); **Feb. 19-25** Unique Wooden Jewelry (Sister Judy Yunker); **Feb. 26-Mar. 4**, Carve a Wooden Sign (Jerry hubschman); **Mar. 5-10** Carving in the Round (Helen Gibson); **Mar. 10-12** Wood Creatures (Wayne Shinlever); **Mar. 12-18** Realistic Bird Carving: Red-breasted Nuthatch (Riley Monroe); **Mar. 19-25** Trolls and Other Caricatures (Gary Falin); **Mar. 26-Apr. 1** Trolls and Other Caricatures (Gary Falin); **Apr. 2-7** Portrait Carving-Intermediate Relief Carving (Paul B. Rolfe); **Apr. 9-15** Scrimshaw: The Original American Art Form (Ron Newton); **Apr. 30-May 5** Fish Decoys (Ernie Mills); **May 28-Jun. 3** Relief Carving, Design, and Finishing (Jack C. Allen); **Jun. 4-10** Basic Woodcarving (Marvin Daniels); **Jun. 11-17** Pictorial Deep Relief (Randy Walters); **Jun. 25-Jul. 1** Realistic Birds—Goldfinch (Opal Powers); **Jul. 2-7** Bird Carving—Indigo Bunting (Dan Abernathy). For more information or to request a free catalog with course descriptions, call 1-800-FOLK-SCH, or visit www.folkschool.org.

(Continued on page 90)



We have assembled a comprehensive selection of carving tools and accessories for the new carver and the professional. Here's a partial list;

Worldwide Mailorders Welcome!

POWER TOOLS

Nsk Foredom
Ram Proxxon

POWER TOOL ACCESSORIES

King Arthur's Tools
Arbortek Foredom

ROTARY CUTTERS

Aluminum Oxide Points
Stump Cutters
Ruby Carvers
Diamond Carvers
Karbid Kutzall
Burrs & Drills

ROTARY ACCESSORIES

Mandrels & Chucks
Mounted Brushes
Steel Wire Brushes
Small Flap Wheels
Abrasive Discs
Air Cushion Drums
Sanding Drums & Bands
High Speed Saws
Eye Socket Burr
Padded Drum Sanders
Abrasive Cleaners & Shapers

CARVING SETS

Warren Flexcut
Pfeil Ramelson

FIRST NATIONS BENT KNIVES

Kestral Northwest
Frosts Crescent

STRAIGHT KNIVES

Flexcut Palmer
Spyderco

EYES & CAST FEET

SHARPENING PRODUCTS

Diamond Ceramic
Arkansas Slipstones
Hones & Stropps
Power Sharpening

SHARPENING SERVICE

CLAMPING DEVICES

WOODBURNING

Colwood Razertip

PRODUCT CATALOGUE AVAILABLE

\$3 (incl. Shipping & Handling)

— refundable with first purchase —

e-mail: info@woodcarvingsupplies.com

NEW LOCATION

Island Woodcraft Supplies/Woodchips

#6-145 Schoolhouse Street

Coquitlam, BC V3K 4X8

(800)-663-1101

www.woodcarvingsupplies.com



Coming this Spring!

Carve the whole clan!

NEW FROM CARICATURE CARVER MIKE SHIPLEY, author of *Woodcarving the Country Bear*, comes a whole clan of colorful characters from the Ozarks—from DELMER to OL' BEAU the coon hound. Whether you're a beginner just learning to carve, or an experienced caricature carver looking for some new ideas, *Woodcarving Country Folk* delivers plenty of fun, inspiration, and satisfaction. \$12.95. Order # 286-0

ORDER TODAY!

Call **1-800-457-9112**

or visit

www.FoxChapelPublishing.com

Fox Chapel Publishing

UNIQUE PRODUCTS FOR WOOD CARVERS



The Popular Palm Carving Set

This set of six contains three gouges, v-tool, plus skew and square chisels.

Sold in racked hardboard box. Unsharpened.

Value Priced only **\$19.95 + \$6.50 S/H.**

Teachers and dealers write for quantity pricing.

Please send for our latest brochure of unique products.

Wood Carvers Store & School

3056 Excelsior Blvd.

Minneapolis, MN 55416

Tel. (612) 927-7491 Fax. (612) 927-0324

ORDERS: 800-503-9663 (WOOD)

New Web Site: woodcarversstore.com

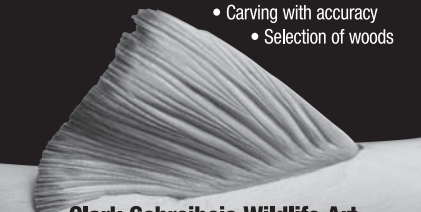
Why learn the hard way, when you can...

SHORTEN THE LEARNING CURVE BY YEARS!



One-on-One or Group Fish Carving Workshops with WORLD CHAMPION CLARK SCHREIBEIS!

- Explanation and demonstration of power tools, bits, etc.
- Advanced finishing and detailing techniques
- Collecting references (including study casts)
 - Color, paint and airbrush techniques
- Habitat carving and construction
- Pattern development and design
 - Anatomy concepts and accuracy
 - Composition and design
 - Carving with accuracy
 - Selection of woods



Clark Schreibeis Wildlife Art

5626 Danford Road • Billings, MT 59106

Telephone (406) 656-9151

Email: clark@clarkschreibeis.com

Website: www.clarkschreibeis.com

PORT-A-STROP

GO ANYWHERE Sharpening System



Port-A-Strop features:

- 14.4 Volt NiCad Battery
- 500 RPM Motor
- 120 Volt UL Approved Charger
- Leather Stropping Wheel
- Replaceable 220-grit Abrasive Surface
- One Year Limited Warranty
- Weighs Only 4 1/2 lbs.

\$230 Plus shipping & handling

"Sharp tools ain't luck!"

To order or for more information call

425-418-6592 • 360-387-6701

portastrop@yahoo.com

Calendar of EVENTS

(Continued from page 88)

The Buyer Woodcarving Studio in NORTON, MA offers classes conducted by top carvers from the United States and abroad. Robert & Margaret Buyer, 508-285-9583.

The Knot Hole Woodcarving Studio in PLEASANT HILL, MO offers a variety of classes. Contact 816-987-2214, theknothole@earthlink.net, www.theknothole.net.

The Peace River Woodcarvers, Inc. of ARCADIA, FL offer classes for beginning through advanced carvers. Classes are held every Tuesday from 8:30am-12pm at the Speer Building, North Hwy. 17, Arcadia, FL. Bob Holderman, 863-491-0877.

The Ward Museum of Wildfowl Art SALISBURY, MD (Salisbury University) sponsors a variety of carving and painting classes. Contact Helen Rogan 410-742-4988 ext 106 for more details or email ward@wardmuseum.org. Info also available at www.wardmuseum.org.

Three and four day chainsaw carving classes at the George Kenny School of Chainsaw carving, SEATTLE, WA. Contact: 360-710-5250, www.bearinabox.com/school.html.

Woodcarved Art of MANTUA, OH offers ongoing classes including: **Mar. 11-12**, Power carve a chipmunk with Diane Harto; **Apr. 8**, Sharpening your tools with Jim Stadtlander; **Apr. 27-30**, Relief carving with Robert Stadtlander; **May 6-7**, Power carve a nuthatch with Diane Harto; **July 15-16**, Caricature faces with Robert Stadtlander; **July 22**, Fan bird carving with Sally and David Nye; **Aug. 5-6**, Chip carving with Diane Harto; **Sept. 13-14**, Cottonwood bark cottages with Rick Jensen. Contact Woodcarved Art at 330-274-2671, diane@woodcarvedart.com.

Woodcarving by George offers year round woodcarving classes for beginners in NEW YORK, NY. 718-544-0265, wcarve@hotmail.com, www.woodcarving.web.com.

Woodcraft Shop BETTENDORF, IA, offers ongoing classes. Call 800-397-2278 for more information.

Woodcraft Supply Corporation stores offer a variety of classes. Contact the store in your area for information, or visit www.woodcraftuniversity.com.

Vesterheim Woodworking Classes, Vesterheim's Westby-Torgerson Education Center, 502 W. Water St., DECORAH, IA. Visit www.vesterheim.org for complete class listing. Contact Angie Reynolds 563-382-9681, classes@vesterheim.org. **Nov. 11-13**, Harley Refsal, Figure Carving for the Holidays.

Are you Looking For Low Prices With Fast Service ?

No Need For Rocket Science
To Figure This One Out.

MDI Woodcarvers Supply

Call for our latest free Catalog 800-866-5728

PO Box 4, Pittsfield, Maine 04967 www.mdiwoodcarvers.com



CAPE FORGE

Traditional Hand-Forged Edged Tools



- Carving knives • Detailers
- Drawknives • Bent Blades • Chisels
- Interchangeable Mini tools
- Firmers • Custom work

Send \$1.00 for complete catalog

CAPE FORGE

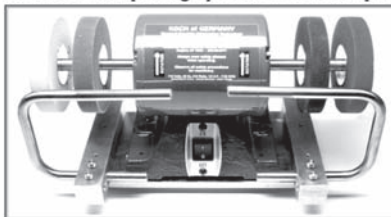
120 Clarks Mills Rd. • Dayton, ME 04005

CALL : (888) 310-3343

www.capeforge.com

HIGH-TECH SHARPENER

The finest sharpening system ever developed!



KOCH THERMAL REACTIVE SHARPENER \$589

VISA
MasterCard
or Check

To order,
please call: 888-558-9777

Andrew D. Fairchok • Email: fair360@msn.com

Woodcarvers

Complete line of Decoy &
Wood Carving Supplies:

Tools • Wood • Books

Mon.-Fri. 9am-5pm

Wed. 9am-8pm • Sat. 9am-1pm

www.gregdorrance.com

Gregory D. Dorrance Company
Est. 1972

1063 Oak Hill Ave. • Attleboro, MA • 02703
Tel. (508) 222-6255 • Fax: (508) 222-6648

Pinewood Forge is honored to announce that our two instructional videos - "Kolrosing with Judy Ritger - Reviving a Lost Art" and "Figure Carving Scandinavian Style with Harley Refsal" have each won the 2005 International Telly Awards for Excellence in Video Production.



We produced these specifically for woodcarvers to greatly enhance their learning experience. Abundant & crystal clear close-ups, enable one to see every cut, detail and subtlety. (DVD/VHS) 90 min. each www.pinewoodforge.com 1-800-423-1844



THOMPSON'S WOODCARVING



Tools & Supplies
for CARVING and
PYROGRAPHY

Toll Free 877-503-1601 
www.northerncarver.com



RITTER CARVERS, INC.
Complete Line of
Carving Supplies and Tools

Send for your
FREE catalog
today!

Our company policy
is service. If you
need help of any kind,
we are available. We
attempt to ship all
orders within 3 days.

- Supplies for the carver
- Basswood
- White Cedar
- Choice Tupelo
- Hardwoods
- Carving cutouts
- Cast pewter feet
- Glass eyes
- Detail master-burner
- Foreform tools and accessories
- Automach chisels
- Carbides
- Diamonds
- E-Z Carve chisels
- NSK High speed detailer
- Jo Sonja Artists Colors

RITTER CARVERS, INC.
1559 DILLON ROAD • MAPLE GLEN, PA 19002
1-215-646-4896 • CALL AFTER 5:00 PM

SWS
Sunshine Woodcarving Supply

Owner: Cecil Walley

From beginner to expert, we have the quality supplies to fit your needs.

We carry:

Knives	Burners
Gouges	Power Tools
Books	and more...

**Our best service
is our customer service.**

Visit us online today!
www.sunshinewoodcarving.com

Galaxy Hobby

Central Wisconsin

Your source for:

FLEXCUT woodcarving tools
Fox Chapel Publishing Books

715-341-4077
2626 Post Road, Plover WI 54467



160 1st St. NW, Box 594, Harmony, MN 55939

Phone/Fax (507)886-3114
Toll Free: (877) 886-3114

e-mail: slims_ws@means.net www.slimswoodshed.com

Check Our Site For Specials

Duplicating Carving Services Available - Call for pricing

Workshops & Classes Year Round
Carving Wood and Books available

Northern Basswood, Butternut, Catalpa, Tupelo
Call for catalog • We Now Stock Tools

Mid-west's largest Woodcarving Museum with CCA Circus
2nd annual SE Minnesota Workshop - June 3rd-7th, 2006
Minowa Woodcarving Club Show - July 1st & 2nd, 2006

Sharpening Kit

How to Sharpen Woodcarving Tools, a leather strop and abrasive.

Learn the easiest ways to sharpen and maintain your carving tools. Send \$20 PPD to PO Box 3485, Estes Park, CO 80517



mountainwoodcarvers.com
Call to Order 1-800-292-6788

Good Stuff at Great Prices!

Carve4Less.com



We've gone bananas!
Send us \$12 PPD and we'll send you one of our famous tools! This #3 bent 8mm mallet tool can be yours! Why pay more! But hurry quantities are limited. One tool per customer! Call for our latest sales flyer, Books & Tools up to 50% off! Promo #CLWC

Carve4Less.com

Call to Order 800-514-0358
Mail to: Carve4Less
P.O. Box 3575, EP, CO 80517

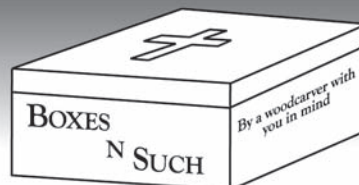
Complete catalog on-line at
toolsforworkingwood.com
800-426-4613

Featuring
**Ashley Iles &
Two Cherries**
carving tools



27 West 20th Street #507 NYC

**Looking for a box to carve,
paint, or wood burn?**
CAN'T FIND WHAT YOU WANT?



Then try BOXES N SUCH
Unassembled wooden boxes for the discerning craftsman and artisan.

- Assorted wooden boxes • Box hardware
- Serving trays, bread boards, cheese & craker boards • Chip carving supplies • Chip carving knives • Pattern books • Drawing aides
- Basswood plates, boxes for Tramp Art
- Practice boards • and More

For a catalog, send \$1.00 to Boxes N Such,
P.O. Box 33655, North Royalton, OH 44133

Online catalog available at www.boxesnsuch.com

**"Practical Projects for
Practically Everyone"**

The Clearing
FOLK SCHOOL

**A different kind
of carving class!**



The Clearing is a "folk school" for adults founded in 1935 by renowned landscape architect, Jens Jensen.

Classes focus on the arts and fine crafts, humanities and natural sciences and range from one and two-day workshops to weeklong resident classes held in a secluded wooded setting on the water in northern Door County.

P.O. BOX 65 ■ ELLISON BAY, WI 54210
TOLL FREE: 877-854-3225
THECLEARING.ORG

Advertising DIRECTORY

Chipping Away

www.chippingaway.com

Chipping Away, Inc.
808 Courtland Ave. East
Kitchener, ON N2C 1K3
(888)682-9801
page 1

*Chipping
Away*

Colwood Woodburning Tools

www.woodburning.com

Colwood
44 Main Street
Farmingdale, NJ 07727
(732)544-1119
page 16

Colwood

Flexcut Carving Tools

www.flexcut.com

Flexcut Tool Company, Inc.
8105 Hardware Drive
Eric, PA 16509
(800)524-9077
Back Cover

 **Flexcut®**

Full Spectrum Solutions

www.fullspectrumolutions.com

Full Spectrum Solutions, Inc.
712 East South Street
Jackson, MI 49203
(888)574-7014
page 15

Mountain Heritage Crafters

www.mhc-online.com

Mountain Heritage Crafters
601 Quail Drive
Bluefield, VA 24605
(800)643-0995
page 17

**Mountain
Heritage
Crafters**

Razertip Industries Inc.

www.razertip.com

Razertip Industries, Inc.
PO Box 910
Martensville, SK S0K 2T0 Canada
(877)729-3787
page 13

Razertip®

Stubai Tools (Whillock Woodcarving)

www.stubaidirect.com

Whillock Woodcarving
P.O. Box 611
Faribault, MN 55021
(888)901-8099 or (507)889-3258
page 13


STUBAI

Traditional Woodworker

www.traditionalwoodworker.com

1802 Pleasant Valley Drive
Suite 364
Garland TX 75040
(800)509-0081
page 16


**TRADITIONAL
WOODWORKER**

Foredom

www.foredom.com

The Foredom Electric Company
16 Stony Hill Road
Bethel, CT 06801
page 11

FOREDOM®

King Arthur Tools

www.katools.com

King Arthur Tools
3645 Hartsfield Road
Tallahassee, Florida 32303
(800) 942-1300
page 17


MERLIN

Ram Products, Inc.

www.ramprodinc.com

Ram Products Inc.
5 Elkins Road
East Brunswick, NJ 08816
(732)651-5500
Inside Back Cover


**RAM
PRODUCTS, INC.**

Robert Larson Company

www.rlarson.com

Robert Larson Company
San Francisco, CA
(800)356-2195
page 5



Sugar Pine Woodcarving Supplies

www.sugarpinewoodcarving.com

P.O. Box 859
315 W. Sherman Street
Lebanon, OR 97355
(800)452-2783
Inside Front Cover



Wood Carvers Supply

www.woodcarverssupply.com

P.O. Box 7500
Englewood, FL 34295-7500
(800)284-6229
page 9


Wood Carvers Supply, Inc.

American Woodcarving School
page 83
(800)779-4322
www.americanwoodcarving.com

Boxes N Such- page 91
www.boxesnsuch.com

Cape Forge- page 90
(888)310-3343
www.capeforge.com

Carve For Less- page 91
(800)541-0358
www.carve4less.com

Christian Hummul- page 83
(800)762-0235
www.hummul.com

Clark Schreibeis Wildlife Art- page 89
(406)656-9151
www.clarkschreibeis.com

D&N Woodcarvings - page 94
(574)586-7175

Galaxy Hobby- page 91
(715)341-4077

Gregory Dorrance Company- page 90
(508)222-6255
www.gregdorrance.com

Heinecke Wood Products- page 75
(715)822-8642 or (715)822-3524
www.heineckewood.com

Hide and Beak Supply- page 75
(800)777-7916
www.hidebeak.com

High Speed Carving- page 87
(800)373-0707
www.turbocarver.com

Hillcrest Carving- page 87
(717)285-7117

Island Woodcraft Supplies/
Woodchips Carving Supply- page 89
(800)663-1101
www.woodcarvingsupplies.com

John C. Campbell Folk School
page 19
(800)FOLK SCH
www.folkschool.org

KV Woodcarving Supplies- page 94
(506)847-3052

Knotts Knives by "Cousins"
page 83
(800)388-6759
www.knottsknives.com

Koch of Germany- page 90
(888)558-9777

MDI Woodcarvers- page 90
(800)866-5728
www.mdiwoodcarvers.com

Mountain Woodcarvers- page 91
(800)292-6788
www.mountainwoodcarvers.com

Pinewood Forge- page 90
(218)243-2145
www.pinewoodforge.com

Port-A-Strop- page 89
(425)418-6592

Prox-Tech- page 95
(877)PROXXON
www.proxxon.com/us

Quality Carving- page 87
(941)426-3347
www.qualitycarvingsupplies.com

Ritter Carvers Inc. - page 90
(215)646-4896

Slim's Woodshed- page 91
(77)886-3114
www.slimswoodshed.com

Smoky Mountain Woodcarvers
Supply, Inc. - page 19
(800)541-5994
www.woodcarvers.com

Sunshine Woodcarving
Supply- page 91
(863)386-9199
www.sunshinewoodcarving.com

Terrco, Inc. - page 95
(605)882-3888
www.terrco.com

The Clearing- page 91
(877)854-3225
www.theclearing.org

The Tool Box- page 87
(866)215-4018
www.thecarvertoolbox.com

The Woodcraft Shop- page 83
(800)397-2278
www.thewoodcraftshop.com

Thompson's Woodcarving
page 90
(877)503-16013
www.northerncarver.com

Tools for Working Wood- page 91
(800)426-4613
www.toolsforworkingwood.com

Tormek- page 75
(800)5-Tormek
www.tormek.com

Order Today Before They're Out of Print!



Wood Carving Illustrated

Back Issues

Single back issue: \$5 each
Two back issues: \$4 each
Three or more: \$3 each

Back Issue Collector's Set
(currently 25 issues): \$50

**Limited Quantity Available
—Will Not Be Reprinted!**

Here's your chance to build your carving library with valuable back issues of *Wood Carving Illustrated*. The several issues that have already sold out are now collector's items. Remaining copies of *WCI* are being offered at these special prices. Act now, because once they're gone—THEY'RE GONE!

Fast, Secure On-Line Ordering at
www.FoxChapelPublishing.com
or call toll-free: 800-457-9112

Treeline- page 19
(800)598-2743
www.treelineusa.com

Ward Museum- page 7
(410)742-4988
www.wardmuseum.org

Wisconsin School of Chainsaw
Carving- page 83
(715)634-8877
www.chainsawcarvingschool.com

Wood Carvers Store & School
page 89
(800)503-WOOD
www.woodcarversstore.com

Wood 'N Things LLC- page 87
(509)489-2689
www.woodnthings.net

Woodchip Shop- page 19
(515)283-2171
www.woodchipshop.com

STATEMENT OF OWNERSHIP

Statement of Ownership, Management and Circulation Published in accordance with US Postal Service regulations. 1) Publication Title: *Wood Carving Illustrated*. 2) Publication No.: 1096-2816. 3) Filing Date: September 30, 2005. 4) Issue Frequency: 4 times per year in the months of February, May, August, and November. 5) Number of Issues published annually: 4. 6) Annual subscription price: \$19.95. 7) Complete mailing address of known office of publication: Fox Chapel Publishing Co., Inc., 1970 Broad Street, East Petersburg, PA 17520, Lancaster County. 8) Same. 9) Full Name and complete mailing address of Publisher, Editor, and Managing Editor: Publisher - Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Editor - Shannon Flowers, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Managing Editor - Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 10) Owner: Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 11) Known Bondholders: none. 12) Publication Title: *Wood Carving Illustrated*. 13) Issue Date for circulation data below: Summer 2005. Extent and Nature of Circulation - Average No. Copies Each Issue During Preceding 12 months/Actual Copies of Single Issue Published Nearest to filing Date: A. Total Number of Copies (net press run): 83,123/87,365. B. (1) Paid Outside County Mail Subscriptions: 36,425/37,510. B. (2) Paid In-County Subscriptions: %. B. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 20,529/28,029. B. (4) Other Classes Mailed Through the USPS: 212/112. C. Total Paid Circulation: 57,166/65,651. D. Free Distribution by Mail (Samples, Complimentary, and Other Free) (1) Outside-County: 1,830/2,029. (2) In-County: %. (3) Other Classes Mailed Through the USPS: 335/283. E. Free Distribution Outside the Mail (carriers or other means): %. F. Total Free Distribution: 2,165/2,312. G. Total Distribution: 59,331/67,963. H. Copies Not Distributed: 23,792/19,402. I. Total: 83,123/87,365. J. Percentage Paid and/or Requested Circulation: 96.35/96.6% (16.) Publication Required. Will be printed in the Spring 2006 issue of this publication. 17) J. Alan Giagnocavo, Publisher - 9/29/05.

Classifieds

WOOD SUPPLIERS

TUCKAWAY TIMBER: Carving Wood; highest quality, properly air dried Northern Basswood, Butternut, Cedar and Tupelo. Up to 6 inches thick. Local retail sales and mail order. Open June thru October and February. Free price list (603)795-4534 tuckaway@sover.net.

BASSWOOD CARVING BLOCKS Finest Quality at unbeatable prices. 12 inch lengths 2x2 \$250, 2x3 \$3.50, 2x4 \$7.95; also rough finish cut-offs \$20 for 25 lb. box, averaging 15 pieces (2 1/4" thick, 4" to 8" wide, 3" to 8" long) Northeastern Scale Lumber, 99 Cross St., Methuen, MA 01844 (978)688-6019 www.northeasternscalelumber.com.

CYPRESS KNEES: Louisiana Cypress Products selects and ships high quality, clean, kiln dried knees to carvers throughout the USA. Serious carvers report good sales and high profit for finished knees. Complete satisfaction is guaranteed with every order by replacement or money back. See our website at www.cypressknee.com for pictures and information or contact us at: email cen41581@centurytel.net PH

(318)495-5450 FAX (318)495-5727 ADDRESS 217 Sterns Road, Olla, LA 71465.

INSTRUCTIONAL CLASSES

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

BILL JANNEY'S GUNSTOCK

CARVING: Learn fish scale, basket-weave, scroll leaves, relief carving using high speed drill and impact chisel. Power GRS tools, supplies, videos and DVD's for sale. Contact Bill at www.billjanney.com, email: billjanney@riva.net or (937)787-4836.

TOOLS & SUPPLIES

OTT-LITE TRUE COLOR LAMPS! Bright, glare-free, perfect for color matching. Bring daylight illumination inside! Discount prices! www.lumenlight.com. (800)742-4289.

D.K. HUMMEL COMPANY: Flexcut Carving Tools, Fox Chapel Books, Razertip Wood Burning Tools, Alumilite Molding/Cast Supplies, Basswood, Walking Sticks, Custom Carvings. Address: 22396 Quay Lane, Cambridge Springs, PA 16403 Open Monday thru Saturday 10am to 10pm PumpkinCarvingPatternDesign.com to download your free pattern.

PSDG-VAC-U-SHIELD system fastens to Foredom, Dremel, eliminates dust, preserves health with your tank vacuum. FREE brochure and user's test reports. PO Box 39060 WCI504, Philadelphia, PA 19136 website: www.vac-u-shield.com.

PREFERRED EDGE CARVING KNIVES:

Maple Ridge, BC Canada We specialize in manufacturing quality bent and straight knives. For instructions on how to maintain and use the bent knife go to www.preferrededge.ca, or call (888)811-5551.

NORTH BAY FORGE: Hand Forged Wood Carving Tools since 1987. Chip carving & Whittling Knives, Bent Knives, Drawknives, Scorps, Adzes www.northbayforge.com.



KV
Woodcarving Supplies

LARGEST SELECTION
OF CARVING SUPPLIES
IN EASTERN CANADA

Noted for Fast and Friendly Service

Call: (506) 847-3052 • Fax: (506) 849-3052
Email: kvwcs@nbnet.nb.ca

SAFER, FASTER
Small Log Carving

The THIRD HAND™ Log Stand

FOR CHAINSAW & HAND CARVERS!

For Info Call
574-586-7175
oricks@galaxyinternet.net

D&N Woodcarvings • 9075 E, 700N, Walkerton, IN 46574



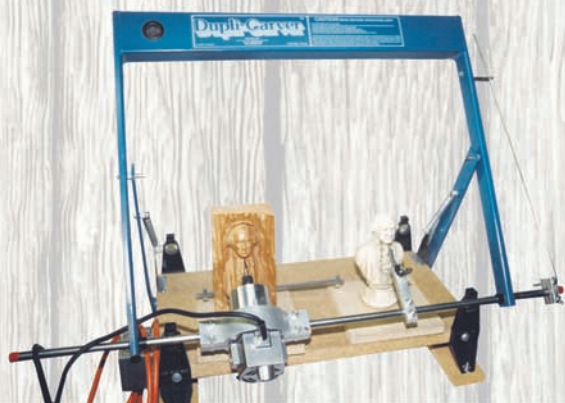
The Ultimate CARVING PATTERN Collection

A \$7.99 value
featuring **NEW** patterns,
yours **FREE** with a paid 2-year
subscription to
Wood Carving Illustrated.

THIS SPECIAL EDITION OF *WOOD CARVING ILLUSTRATED* ARRIVES IN MARCH OF 2006 and features 36 new and exclusive patterns from today's finest carvers. Whether you enjoy caricature, relief, in-the-round, decorative, or chip carving, you'll find enough projects to keep you in the chips all year long!

Call 800-457-9112 today to reserve your copy!

DO YOUR OWN ROUGHOUTS OR DUPLICATIONS



SINGLE SPINDLE SIZES: 8" Diameter x 18" Tall
14" Diameter x 40" Tall

MULTISPINDLE SIZES: 10" Diameter x 60" Long
20" Diameter x 72" Long

For a FREE Catalog Contact:

Terrco, Inc.

222 - 1st Ave. NW • Watertown, SD 57201
Phone (605) 882-3888 • Fax (605) 882-0778

E-mail: info@terrco.com • Web Page: www.terrco.com
Call or visit our website for show information in your area.

PROXXON

TOOLS WITH CHARACTER

Power Carver SGM.

This tool takes the work out of your carving projects!



This carver is ideal for delicate carving, without applying excessive force. For relief carving as well as carving in the round, perfect for carving all wood types. Exceptionally quiet and dust-free operation! Comes with 3 bi-metallic blades (U, V, flat), others available. Accepts also Flexcut® gauges.

The PROXXON line features more than 50 high-quality power-tools and a huge selection of matching accessories for versatile applications at affordable prices.

More information on the line and PROXXON dealers:

— www.proxxon.com/us —

PROX-Tech, Inc., P.O. Box 1909, Hickory, NC, 28603-1909
Toll free 1-877-PROXXON, sales@prox-tech.com



Coming FEATURES

In Our Summer Issue...

Create an angelic plaque to commemorate a birth and learn a new technique to add color to your chip carvings.

David Sabol showcases his latest series "Hidden in Leaves" and shares techniques for creating detailed habitat.



This elegant sunflower clock makes a perfect gift and is a great way to celebrate those summer days.

Don't Miss Out!

ORDER YOUR SUBSCRIPTION TODAY

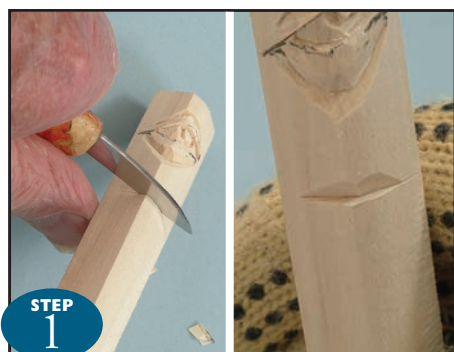
Phone 888-506-6630 Or visit us online at
www.woodcarvingillustrated.com

Quick & Easy MOUTH

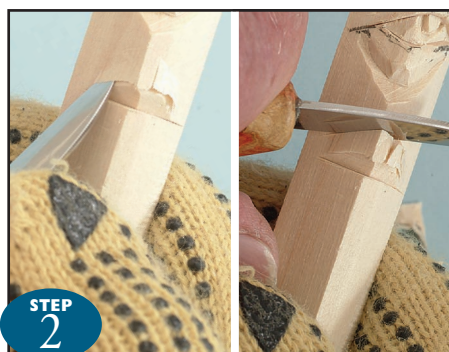
Create a mouth in five easy steps

By Jan Oegema

This simple exercise will give you a sure-fire way to add an attractive mouth to your next folk carving. So go get a practice stick, set aside some time, and follow along as I show you my quick and easy method of making a mouth.



Carve the bottom part of the upper lip. Start by pressing the knife straight into the corner. Position the knife about $\frac{1}{8}$ " above the first cut on the left side of the corner. Angle the handle slightly so you will cut less on the left side of the mouth than you will in the center. Press the knife down toward the first cut. Re-position your knife about $\frac{1}{8}$ " above the first cut on the right side of the corner. This time angle your knife so you will cut less wood on the right side of the knife (towards the tip). You are creating a raised triangle in the center of the upper lip.



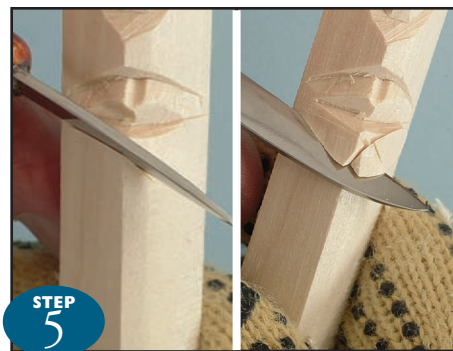
Begin to shape the upper part of the upper lip. Press the tip of your knife about $\frac{1}{16}$ " in on both sides of the corner following the shape of the lip. Position the blade so you can rock back and forth to remove these chips as shown to the right.



Add the "angel's kiss"—the two vertical lines that run from under the nose to the top of the upper lip. From the center of the lips, press towards where the nose would be with a $\frac{1}{4}$ " gouge.



Carve the top of the bottom lip. Position the knife down from the initial cut about $\frac{2}{3}$ of the distance you moved up for the second cut. Use the same techniques explained in Step one to define the top of the bottom lip.



Define the lower part of the bottom lip. Position your knife so the blade is pointing away from the mouth and is angled to cut less as you approach the handle. Press the knife into the wood. Re-position the knife so the blade is again pointing away from the mouth, but this time angle the knife so the tip will be cutting less. Press the knife in. You are again trying to create a raised triangle in the center of the lower lip. Position the knife so you can rock back and forth to remove these chips. Go back and clean out any extra chips remaining in the cuts to finish the mouth.



About the Author

Jan Oegema moved to Canada in 1950 from the Netherlands. He started chipcarving on his own in 1972. In 1989, he got involved with the Bowmanville Woodchip Club, and there was no looking back. He teaches six woodcarving classes a week. He lives in Bowmanville, Ontario, Canada. This is his third article for Wood Carving Illustrated. His last, "Quick and Easy Nose" was the Teacher's Corner for Holiday 2005 (Issue 33). Jan's web-site is www.janscarvingstudio.com/.

RAM POWER MICROMOTORS



MICROLAB® 450 new and improved with 30% more power

Microlab Control Box

- Oversized Variable Speed Control Knob
- Dual Voltage (110 / 230)
- High Impact Plastic Enclosure
- Large Rocker Power Switch
- 0 - 45,000 RPM
- Forward / Reverse Switch
- High Torque, Power to Spare
- Textured Finish Resists Scratches
- Overload Protected
- Optional On / Off or Variable Speed Pedals

Microlab Handpieces

- Improved nose with 2 heavy duty bearings
- Improved spindle balancing
- Twist type chuck release
- Includes 3/32" and 1/8" collets - Slimnose handpiece uses 3/32" collet only
- Optional 1/16" and 3mm collets available for 45000 handpiece only
- Improved dust seal protection
- Improved cooling fan and air flow
- Easy to change collets

Microlab 450 set Includes control box, 45000 handpiece, 3/32" and 1/8" collets and rubber stand Item # MICROLAB450SETC.....\$299

Microlab 450 Slim nose set includes control box, 45000 slim nose handpiece and rubber stand Item # ML450SLIMSETC.....\$299



RX300®

Simply the best value in quality and durability based on our 20 years experience

Precision built for performance from Japan, heavy duty, reliable, and lots of power and torque. Optional On / Off and Variable speed pedals available

Handpiece - Heavy duty front end, low noise and super smooth running, superior dust seal protection for bearings

RX300 set includes RX300 control box, RX300 handpiece, 3/32" and 1/8" collets and rubber stand

Item # RX300XPEDAL.....\$575

RAMPOWER® 45



45000 handpiece includes 1/8" collet, a \$20 value



45000 slim nose handpiece (takes 3/32" collet only)

RAMPOWER 45 set includes RAMPOWER 45 control box, 45000 handpiece, 3/32" and 1/8" collets and rubber stand Item # RAMPOWER45SETC.....\$335

RAMPOWER 45 Slimnose set includes RAMPOWER 45 control box, 45000 slimnose handpiece, 3/32" collet and rubber stand Item # RAMPWR45SLIMSTC.....\$335

Rampower 45 Control Box

- High power • High torque
- Safety overload protection

- Selection for Hand/Foot Control
- Torque feedback circuitry

- Selection for Forward/Reverse direction
- 0 - 45000 RPM

- Variable speed dial
- 110 volt / 230 volt

45000 Handpiece

- 45,000 RPM handpiece
- Improved spindle balancing
- Improved plastic grip

- Improved front nose with 2 heavy duty front bearings
- Improved cooling fan and air flow
- Easy to change collet. Includes 3/32" and 1/8" collets. Optional collets available in 1/16" and 3mm

- Improved dust seal protection
- Twist type chuck release

45000 Slimnose Handpiece is identical to the 45000 but has a narrow, long-reach nose, allowing better visibility and operation in tight areas. The 45000 Slimnose uses 3/32" collets only.



RAM PRODUCTS, INC.®

5 Elkins Road, East Brunswick, NJ 08816
Phone: (732) 651-5500 Fax: (732) 651-6688
RAMPRODINC@prodigy.net <http://www.ramprodinc.com>

Carve Like A Master

Save Like
A Bandit!
Save over \$115!

The NEW Starter Kit contains blade profiles not included in any other interchangeable set.



Item
#SK108

Quality craftsmanship begins with good tools.

Flexcut has assembled a complete carving kit to get you off to a strong start. For those carvers who already have our Craft Carver set, this is a great way to add to your collection and still save you money up front.

Our kit has everything you need including an owner's manual showing you how to care for your tools. There's even a place to store an optional universal adapter for your reciprocating power carver

Introductory Offer! FREE Step-by-Step Carving DVD

Our Starter Kit also includes a **FREE** 90-minute DVD by master carver David Bennett who reveals his secrets to relief carving. With step-by-step instructions, David leads you through an actual project, showing you the carving and design techniques that make his work so much admired and appreciated.



All You Need Is The Wood

Our boxed Starter Kit has 16 carving tools. It also has a cutting knife, ABS quick connect handle, new mallet power handle, plus a SlipStop™, Gold polishing compound and owner's manual to keep everything sharp.

All gouges and chisels can be used with most reciprocating power carvers with the addition of a universal adaptor.



Flexcut Tool Company Incorporated

8105 Hawthorne Drive

Erie, PA 16509

Made in USA

www.flexcut.com

#1 Chisel Single Bevel 5/8"(16mm) SK406			#9 Sweep 9/16"(14mm) SK703
#2 Skew Double Bevel 9/16"(15mm) SK407			#11 Sweep 1/16"(2mm) SK602
#3 Sweeps 1/4"(6mm) SK323 7/8"(22mm) SK700			#11X Thumbnail Gouges 3/16"(5mm) SK725 1/2"(12mm) SK927
#5 Sweep 1/8"(3mm) SK601			Parting Tools 45° 5/32"(4mm) SK317
#6 Sweep 1/2"(12mm) SK446			70° 3/8"(9mm) SK403
#8 Sweeps 1/4"(6mm) SK428 3/8"(10mm) SK402 11/16"(17mm) SK702			Back Bent Gouge 7/8"(22mm) SK754

Flexcut carving tools are razor sharp and ready to go right out of the box.