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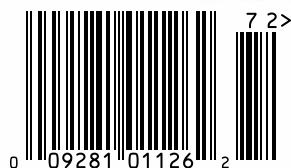
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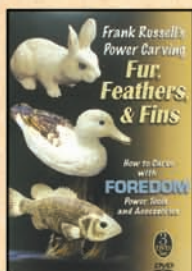
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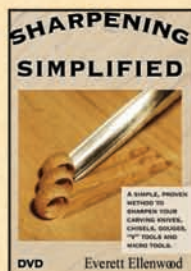


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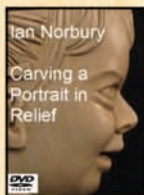
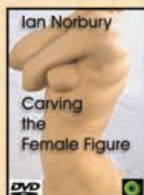
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Summer 2007 Issue 39

WOODCARVING

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A carver's journey to becoming a member of the Caricature Carvers of America

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On our Cover

COLUMBIA BELLE, from A Carousel for Missoula, is one of the many carved carousel horses around the country.



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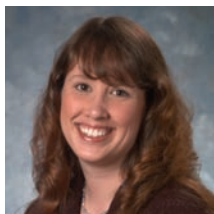
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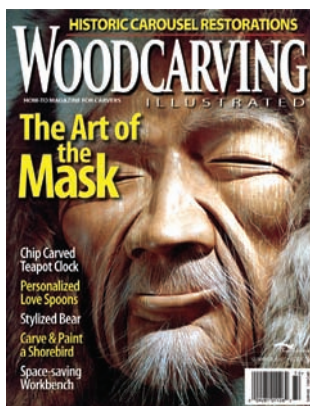
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Coming up with the right cover for an issue is easily one of the most challenging aspects of publishing a magazine. Our focus has to be on the casual reader. In order for them to pick the issue up off the newsstand and see the great articles we have waiting for them inside, we need a cover that draws them in. Our first instinct is to feature a fabulous carving to inspire would-be carvers, but we've found that often backfires. The novice or casual carver thinks it's too advanced for them. The staff at *WCI* is full of opinions, but in the end we have to rely on the expertise of our newsstand consultant, and we usually end up featuring an alternate cover. Jon Deck, our designer, and I absolutely loved this cover featuring Lou Cacioppo's work. But we knew it would never make it on the newsstand. No matter what ends up on the cover, I work very hard to include articles inside each issue that will appeal to the intermediate and advanced carver, as well as the beginner.



A favorite, but unselected, front cover design.

In this issue, we introduce the first of an ongoing series of articles with the Caricature Carvers of America. This series, titled "First Cuts," showcases very early carvings of CCA members along with some valuable advice for aspiring carvers. These accomplished carvers all started from humble beginnings and honed their skills through years of practice. Everyone has to start somewhere.

I hope that seeing how world-renown carvers started with carvings that were less than showcase quality (and that they have the courage to share them with the carving community) will give you the initiative to continue down your own carving path. We'll continue the "First Cuts" series with four additional CCA members in the fall issue. The series is intended to encourage you to keep moving forward, no matter where you're at on your carving journey!

Shannon Flowers

Shannon@FoxChapelPublishing.com

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Summer 2007

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Acrylic paint washes

I have been carving for a year and have read many contradicting pieces of advice about making a “wash” from acrylic paint. Some say, “absolutely don't use water, just medium,” while others say, “just add a few drops of water until you have a thin wash.” The last is from a master bird carver whose work is exquisite. How should this “wash” advice be followed? Chemically, I understand the “no water” principle, but, it is being done with acrylics all the time.

Don Pass
Jasper, AK

Lori Corbett, author of Carving Award Winning Songbirds, responds: Thinning with water, though practiced by many master bird carvers for years, is falling out of favor. We have learned many things about our paints over the years, and have discovered that using water exclusively to thin paints breaks the binder in the paint. The binder is the “glue” that holds the paint to the wood. When this happens, the paint becomes very fragile and is easily rubbed off during normal handling (certain brands of paint are more prone to this than others). Even the paint manufacturers are now putting information on their labels advising against thinning with water alone for this reason. They have also created mediums that will dilute the paint without breaking the binder.

The same, or better, results are now being achieved by diluting the pigments with glazing medium and/or flow medium. The glazing medium creates an even more exquisite result because the pigments are actually suspended above the surface, creating luminosity not possible with water alone. A small amount of water to further thin the pigments is okay, and sometimes necessary. However, the quantity of water used is very small.

Granted, this technique has been successfully used for many years, but with the availability of new mediums, much more durable results are possible.

A quick note about “wash” vs. “glazing”: paints thinned with water are known as “washes”—and is a technique heavily employed with watercolor painting or acrylic painting on paper or canvas. It was carried over to bird carving. “Glazes” are paints diluted with mediums, and is a technique used for hundreds of years, first with oils, and now with the advent of new materials, acrylics.



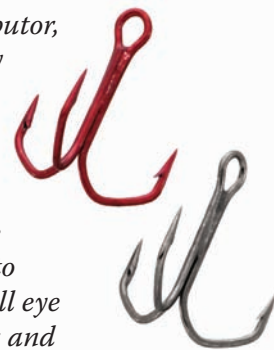
Thinning paint with a flow or glazing medium creates longer lasting results.

Finding fishing hardware

I've read about Ron Weir who made fishing lures as his hobby. What I'm looking for is a source for fishing lure hardware. Can you help me?

Don Salmen
Solon Springs, WI

Woodcarving Illustrated contributor, Alfie Fishgap, responds: I usually buy the hooks and small split rings I need for my Spirit Lures at sporting goods stores, such as Bass Pro Shops. There are a variety of hook colors to choose from, and I usually pick a color to complement my design. The small eye screws are available at most arts and crafts stores or hardware stores.



FOX HUNT

Carol Smith of Fontana, CA, and Doug Lyons were randomly drawn from the 258 entries who correctly located the Fox in Spring 2007 (Issue 38) *WCI*. The fox was located on Page 60 in the photo for Step 9.

If you find the fox in this issue, contact us and tell us the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by July 1, 2007, to be eligible. **NOTE:** Contest fox faces left (other foxes appearing in *WCI* don't count).

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People's Choice

In all, 114 carvings were entered in the 2006 Caricature Carvers of America, National Caricature Carving Contest and Exhibition, held at Dollywood, Pigeon Forge, TN. Kathi Clark of Mt. Home, AR, took home the People's Choice Award with *IT'S BEEN ONE OF THOSE DAYS*.

At the CCA's annual business meeting, held in conjunction with the event, Bruce Henn and Floyd Rhadigan were elected into the CCA. The CCA also decided to move the 2007 event to Converse, IN. For more information, visit the CCA website at www.cca-carvers.org.

The group is currently working with *Woodcarving Illustrated* on a series of articles (see page 74), and a book, available September 2007, titled *Caricature Carver's Showcase*, which features 50 patterns.



The Archer

Canadian sculptor, Fred Zavadil, took home first place in the Master's Division of the Canadian Woodcarving Championships. The January, 2007 contest was held in conjunction with the Hamilton, ON, Canada Wood Show. Fred's winning piece, *THE ARCHER*, was featured in *Woodcarving Illustrated* Fall 2005 (Issue 32).

For 2008 show information, visit www.hamiltonshows.com or call 905-779-0422.



Photo by Jack Williams

Kathi Clark's, *IT'S BEEN ONE OF THOSE DAYS*, 2½" x 15" x 15", won the People's Choice Award at the 2006 CCA National Caricature Carving Contest.

Canes for injured heroes

After seeing a national news story about post-9/11 veterans returning home after losing a limb, the Eastern Oklahoma Woodcarvers Association decided to make presentation canes for them.

The group teamed up with the Green Country Woodworkers and the Northeastern Oklahoma Woodturners, who crafted shafts that the carvers topped with a carved eagle head handle.

"We want these veterans to know we care and are very appreciative of the sacrifice they made," said Jack Nitz, one of the organizers of the movement.

The movement spread, and now there are clubs in 11 states working together on the project. So far, according to Jack, at least 160 canes have been presented to vets with leg injuries. For more information, or if you know a post-9/11 vet with a leg injury, contact Jack at ujnitz@yahoo.com or 918-299-2251.

Sgt. Jack King with a cane carved by Eugene Henrickson of Walnut, IL.



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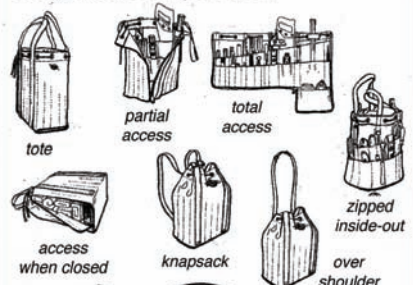
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From Thomas Perrin, Alexandria, LA



I accumulated a large collection of 2oz bottles of paints, and had trouble storing them in a way that I could easily locate the color I needed.

While at a large retailer, I found some rectangular baskets designed to stack on top of each other. They measure 7½" x 8½" x 6" tall with 1⅜"-diameter square holes in all four sides. They look like miniature milk crates. Each basket will hold 44 bottles of paint

I purchased a lazy susan bearings set for \$7, so by combining the four baskets with the bearing, I spent approximately \$15 and got enough storage for 176 bottles of paint.

To make the rack, cut a section of ¾"-thick plywood and attach the lazy susan mechanism to the bottom of it. Then attach the first basket to the wood by drilling holes through the wood and using wire ties to secure the basket in place. Stack the other baskets, one on top of each other, and secure them all together with wire ties.

It sure beats the \$29-49 price tags on the commercially available paint racks. And if I want to collect more paint, I just add a basket.



Tips from the Masters

Keep reference material handy when carving

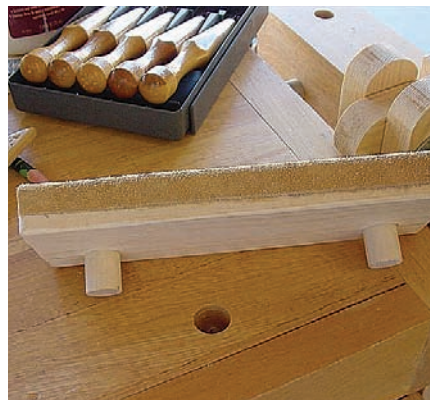
(Kelly Winn, Page 46)

Swap hands when needed for best results while carving

(Chris Pye, Page 38)

Plan for strength when carving spoons

(Barry McKenzie, Page 80)



Hands Free Strop

From Dave Dunlap, Kingman, AZ

I made this strop to fit the holes in my workbench. If your workbench lacks holes, consider drilling some. It keeps me from having to use two hands to strop, which makes it convenient to reach over and strop my knife more often.

It is especially useful when I use both hands on a chisel to maintain an angle. It was well worth the small amount of effort it took to make it.

Recycled CD Case Bit Holder

From Leon Hall, Meriden, CT

A container that once stored blank CDs works great to hold power carving burs. The containers are stackable and you can store a lot in a small area with them.

Use the clear plastic disc that protects the blank CD's as a template to draw the size of the holder onto a piece of styrofoam or wood. I prefer styrofoam because you just push the burs into the foam. If you use wood, you need to drill holes to match the different sizes of the bur shanks.

If you position the burs to the outside of the first styrofoam ring, you can add a smaller disc on top of the larger one. That way all the burs will be visible. The plastic cover protects the burs from falling out and getting lost.

Use larger CD holders to store mini carving tools.



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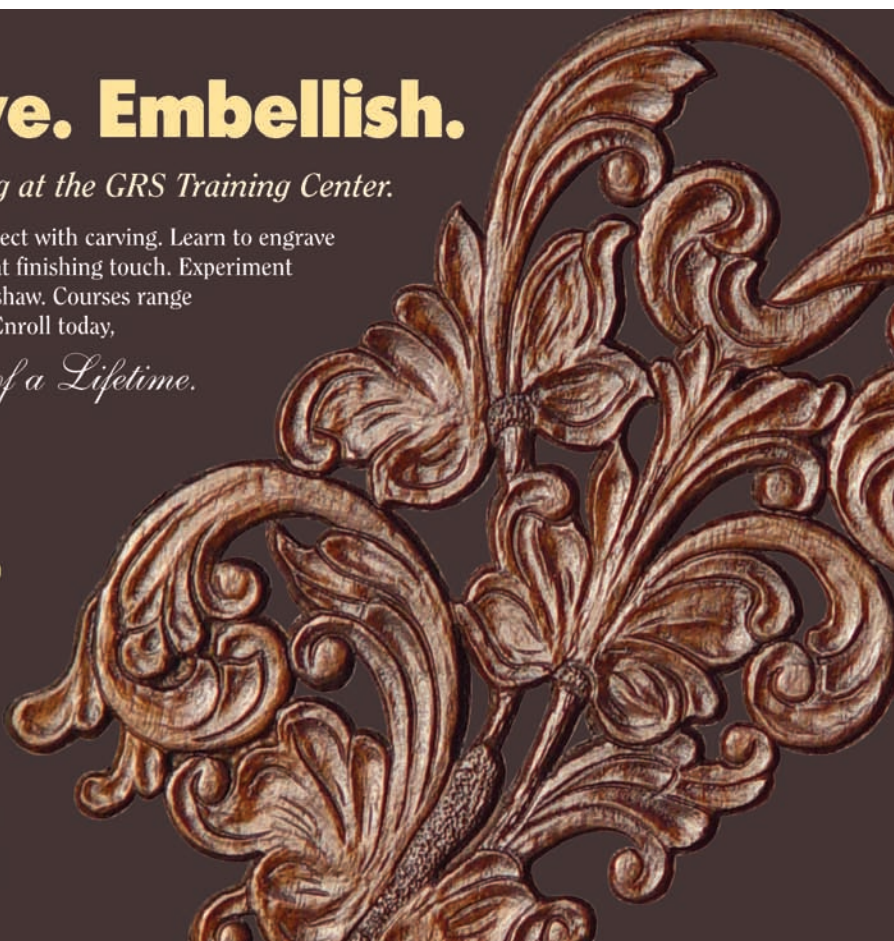
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Elmer Gunderson, of Prince George, BC, Canada, carved *LADY IN MEDITATION* from a pine log. The piece stands 4'-tall, 16"-wide, and features blue stains from the pine beetles which are devastating the local forests. It was finished with Varathane thinned with mineral spirits. Elmer used a variety of tools, ranging from a chainsaw to hand tools and sanding pads. For more of Elmer's work and carving techniques, see *Woodcarving Illustrated* Holiday 2005 (Issue 33).



Roger Strautman, of Woodburn, IN, created this stunning representation titled *THE SHROUD*. The piece combines chip carving with a relief-carved linen, hanging on a chip-carved cross. It stands 5' 4"-tall, the arms of the cross are 3' 2"-wide. The cross was carved from basswood with a walnut frame. The shroud was carved from bleached butternut. Special thanks to WCI contributor, Barry McKenzie, for encouraging Roger to share his work with our readers.

Floyd Giles of Mahomet, IL, carved this intricate and delicate insect scene. The piece takes advantage of the distinct grain pattern of the base, which implies a forward movement that is echoed in both the leaves and the insect. The nature theme of the piece is enhanced by the natural finish.



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360° Mount Creates Unlimited Positions for Carving

reviewed by Chris Pye

Jerry-Rig Work Positioner (B-4)

Any carver working three dimensionally should have a work positioner, and this one is as good as they get.

This is a substantial piece of equipment: thick metal—cast iron or chrome plated steel—precisely engineered and well finished.

It can be fixed in one of three ways to your bench: by clamping the cast iron “foot,” bolting the foot directly to the bench, or using a central bolt through the bench top to a handle beneath. The swivel ball unit can be reversed onto the foot, which increases the mounting possibilities.

The cranked ball fixing plate seems to be modelled on Kurt Koch’s Universal Positioner that has been my favorite for 20 years, but is very expensive and difficult to obtain. One of my complaints about the Koch positioner is the uncomfortable springy bounce in the angle of the plate. The thick metal gusset on the Jerry-Rig eliminates that bounce.

The 2½" diameter ball is probably the biggest on the market and rotates very smoothly a full 360°, and around at an angle. The circular clamping rings take a massive bite on the ball—I couldn’t budge it! This coupled with the variable bench means you can place your carving exactly where you want it and have it stay there.

You attach your carving to one of three steel work plates that fit a spigot that passes through the ball. This is an innovative and well-thought out solution to the



The large ball allows smooth rotation of your work. The only element I would change is the foam covered toggle bar.



problems some positioners have when it comes to changing plates or tightening work. Rather than the standard circular option, these work plates are rectangular, with the largest one slotted. Besides working directly off them, you can bolt or screw holding boards, vises, and jigs to these plates first, increasing the versatility of the device.

With all its fine qualities, there is one design flaw to note. The toggle bar for clamping the cast iron foot to the bench “worked,” but is thin and therefore tends to dig into the user’s hand. To counteract this, they covered it with a protective

foam sleeve—which means it can’t be used as a toggle and gets in the way of the bench leg or apron. Take the sleeve off and the bar is uncomfortable to use. I would prefer if they fit one of the internal ratchet locking handles that look and work so well on the locking rings above.

This is a beautiful piece of equipment, made with a lot of care and attention. It is hefty, versatile and will serve well for a lifetime of hard use.

For a list of Jerry-Rig distributors, call 973-895-2818, or visit www.jerry-rig.com. Prices for the ball positioner start around \$174.

PL Fix 2-part Wood Repair Kit

Henkel Consumer Adhesives has introduced a two-part polyurethane wood repair kit called PL Fix 2-Part Wood Repair Kit.

The kit comes with resin, hardener, and a stir stick. Unlike some other repair kits, the mixture has a consistency closer to thick cream. It is easy to apply to gouged-out sections of a carving (without a lot of manhandling) and has the advantage of not expanding or shrinking as it dries.



The repair kit also fills in the gaps when joining irregularly-shaped sections, such as when you glue a carving to a base. The adhesive qualities of the kit are as strong as other popular polyurethane glues, such as Gorilla Glue, but it doesn’t foam like typical polyurethane glues.

PL Fix 2-Part Wood Repair Kit retails for \$18.99. It can be found at Lowes stores across the US. For other retailers, call 800-999-8920 or visit their website at www.stickwithPL.com.

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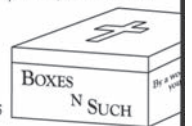


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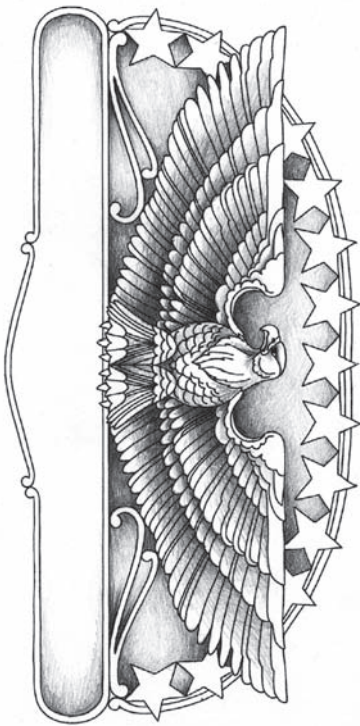
Eagle Plaque

Majestic design is easily personalized

by Lora S. Irish

This versatile design can be used in a variety of ways. The open area below the eagle can be personalized with a name and rank to honor a member of the armed forces. It could also be embellished with a surname and house number. You can alter the size of the pattern to suit your needs and execute the design in low relief, high relief, or as a woodburning.

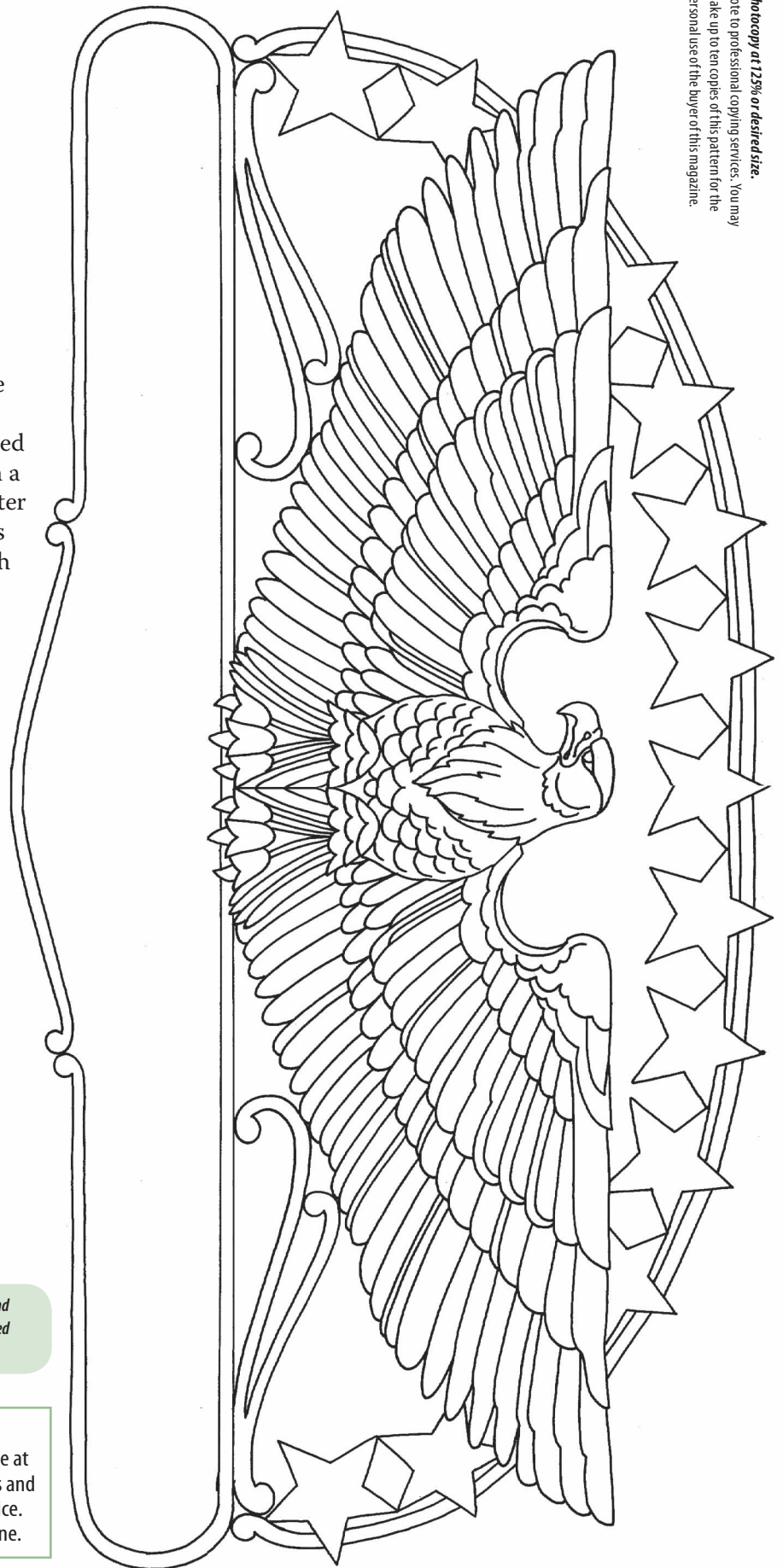
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Most carvers use the outline pattern for layout, and the shaded pattern to determine depth. The shaded version can also serve as a woodburning pattern.

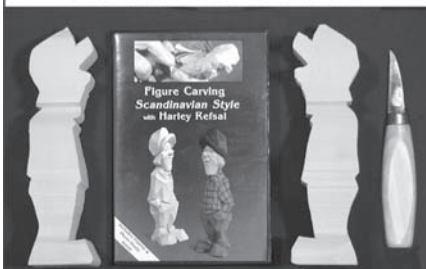
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For more patterns from Lora S. Irish, visit her website at www.carvingpatterns.com. It features free patterns and patterns for purchase as well as helpful carving advice. Please note that the patterns are only available online.



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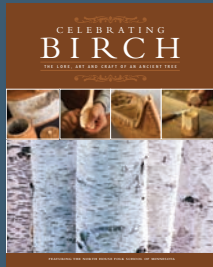
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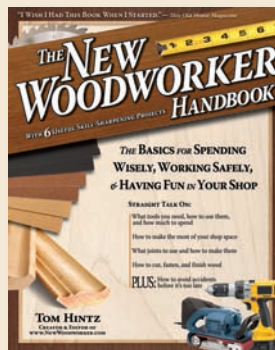
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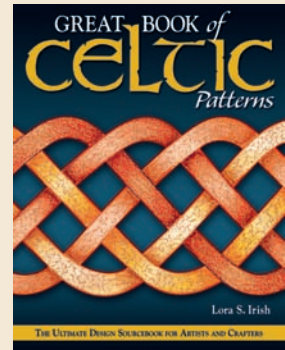
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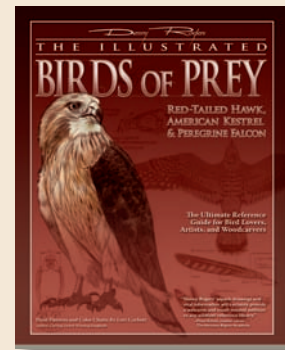
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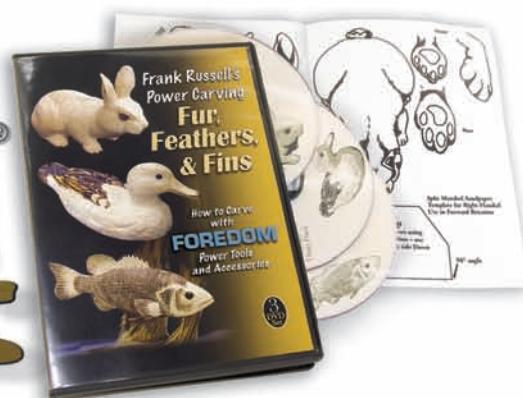


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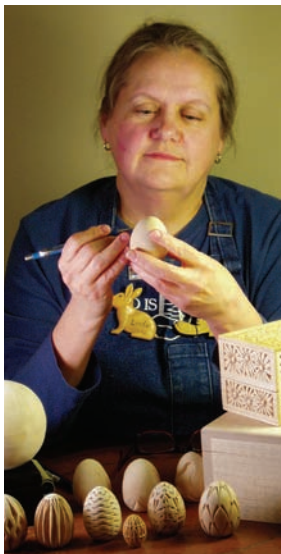
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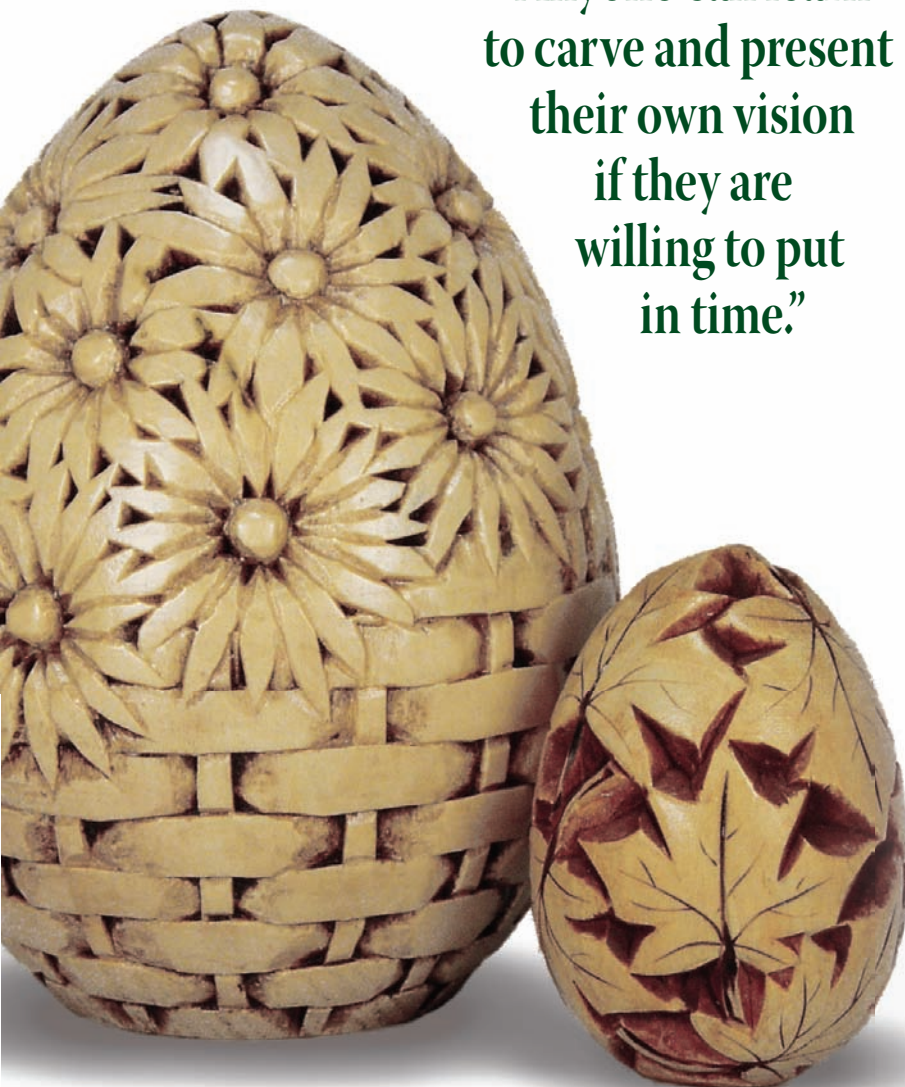


Carving Wooden Eggs

with Linda Tudor



“Anyone can learn to carve and present their own vision if they are willing to put in time.”



Linda has spent most of her life finding her point of view.

She took art classes in college and later learned techniques in silver smithing, calligraphy, stained glass, jewelry, pottery, and painting. Her love affair with the egg shape began when she started carving real eggs laid by her geese and ducks. Linda carved the bird eggs with power tools, and felt limited by the constraints imposed by both the fragile medium and the noisy tools.

In 1995, Linda and her sister were looking for an activity they could both enjoy together. Her sister suggested woodcarving and the pair enrolled in a woodcarving workshop offered by the Kickapoo Karvers.

“It seemed a natural transition right away to carve wooden eggs,” she said. “The curved shape was a good fit for me, gave me a niche, and yet did not limit my creativity. By the time I started wood carving, I already knew that I loved natural themes, rich jewel tones, and 3-D media.”

Linda feels that an artist’s experiences and preferences combine with training and practice to put a personal stamp on their artwork. Anyone trying to do what another artist does is bound to be disappointed.

“My stamp is my point of view,” she said. “A key way I express point of view is by creating my own designs. Anyone can learn to carve and present their own vision if they are willing to put in time.”

To carve wooden eggs, Linda uses mostly hand tools, which are very portable. And it’s easy to slip a wooden egg into your pocket—something you’d never be able to do with a real egg. Linda has made a name for herself with her elaborately carved wooden eggs. When she runs into fellow artists on the carving circuit, the first question usually asked is, “Still carving eggs?” The answer is always “yes!”

Linda has expanded her designs from eggs to globes and cubes, but prefers to stick with a few basic shapes.

“I haven’t done all I can with the egg shape yet,” she said. “The curved egg shape focuses—but doesn’t limit—my designs.”



The Grand Old Flag Egg

by Linda Tudor



I designed the "Grand Old Flag" pattern in response to the difficult years our country is going through. I was not trying to design a flag, but trying to capture an essence or a feeling. This pattern is a way to exercise your creativity, because the elements for recognition are there, even if your interpretation is not precise.

Straight stripes are fine, as in pattern B, but if you are able to create some curved ripples in the stripes, as in pattern A, it will suggest the motion of a flag being flown. Remember you are not carving an actual flag; you are carving an illusion or representation of a flag as it might be flying or draped, and you are attempting to recall the feeling and emotion associated with it.

Draw the design to your own taste and abilities. One of the nicest things about a group of individually-created flag eggs, is that they are not identical, just as your view of a flag is different every time you see it. While this design is my interpretation of the U.S. flag, you can easily alter the concept to represent the flag of your own nationality.

Step 1: Select or carve an egg shape. A goose-size egg, around 2½" x 3" gives you enough space to carve a portion of all aspects of a flag, such as the blue field, white stars, and red and white stripes.



Step 2: Sand the surface smooth. Then consider how the egg will be displayed. A flat surface at the base of the egg will allow it to stand upright on its own. If you don't sand a flat part, consider putting it on a stand.

Step 3: Sketch the pattern onto the surface with a pencil. Start with the stars. Don't be too concerned with size, proportion, or the number of stars or stripes. Your goal is to make it immediately identifiable; not to reproduce every detail. Orient the five-pointed stars in rows. Note that stripes run parallel to the blue field on the bottom and perpendicular on the right border.

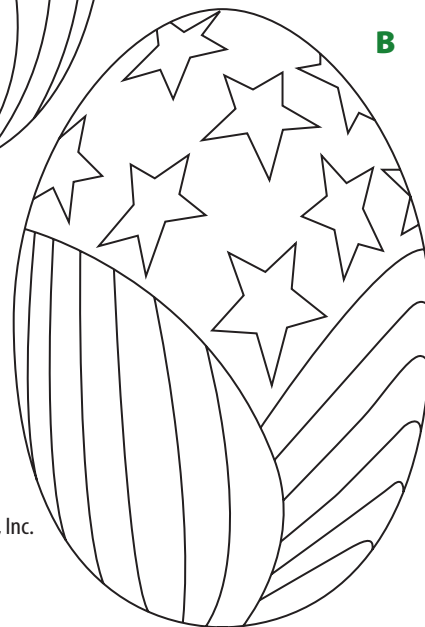
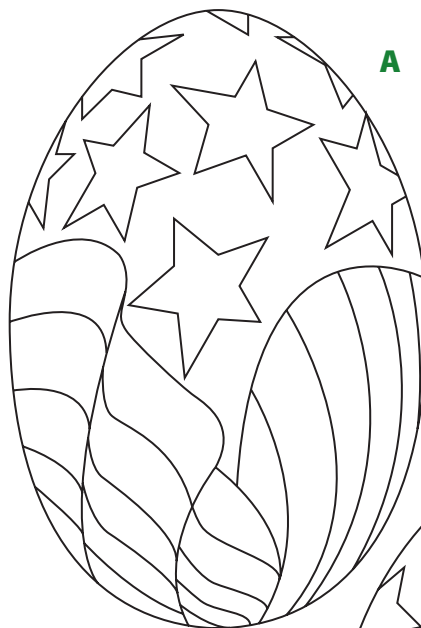
Step 4: Carve the star edges. Use a chip-style cut. Start with the knife edge nearly 90° to the wood surface at the star edge. Make your stop cut, then cut at an angle back towards the star edges to remove the chips.



▲ Step 5: Remove any remaining material between the stars. Use a gouge to achieve the proper depth, then texture the area of the blue background with a small V-tool. This differentiates it from the smooth star surface and will hold the dark color well.

Step 6: Carve lines between the stripes. Use a small V-tool or a chip carving knife where a sharper division is desired. These lines will divide the colors and prevent the paint from bleeding.

Step 7: Finish the eggs as you desire. I use lacquer, oil, or wax for the natural wood look; acrylic paint for clear, brilliant colors (especially white); and oil paint thinned with linseed oil for the "faded" look.



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Woodcarving Illustrated
Designer: Linda Tudor
Illustrator: Carolyn Mosher

**materials
& tools**

MATERIALS:

Basswood goose egg 2 1/8" x 3"
Sanding cloth, 80, 220, & 400 grits
Acrylic paints or finish of your choice

5/32" (4mm) 90° palm V-tool
Pencil
Eraser
Flexible ruler

TOOLS:

Chip carving knife
5/16" (8mm) #7 palm gouge

SPECIAL SOURCES:

Carving knives and basswood eggs are available from The Woodcraft Shop, www.thewoodcraftshop.com, 800-397-2278.



About the Author

Linda is a Registered Health Information Administrator and continues to work part-time in the medical record field and carves whenever possible. She is an Illinois Artisan and her carvings are available in Illinois State Museum shops. She is the secretary/treasurer for the Kickapoo Karvers in Danville, IL. Visit her website at home.earthlink.net/~tudorart/ to see more of her work.



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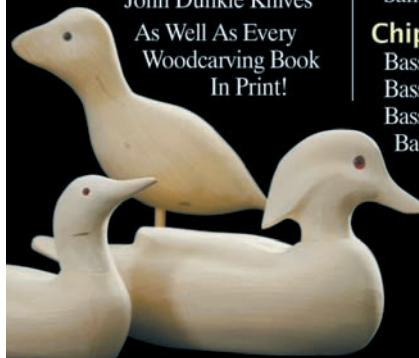
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Preserving the Past

The rise, fall, and rebirth of carved carousel horses

by Bob Duncan

Most people have fond childhood memories of riding on a carousel. The bright colors and lively music make the ride difficult to resist. In this article we'll explore the history of the carousel and take a look at several organizations who are working hard to preserve them for future generations to enjoy.

Birth of the Carousel

While the earliest concept of a carousel dates back to the 1100s, the large, elaborate carousel as we know it is really an American idea.

Originally devised as a training device for horsemen (see sidebar page 32), over time, the machine evolved into an amusement ride. Hundreds sprang up over Europe, but they had to be small enough that they could be powered by man, horse, or mule. The invention of the steam engine changed that.

With this new mode of power, carousels took off in the United States. Based on the design his father, Michael, used to construct steam-powered carousels in Germany, Gustav Dentzel brought the carousel to the United States in the 1860s. Many others followed his lead and carousels became the centerpieces of amusement parks springing up across the country.

Evolution of the Carousel

While most of the European carousels used traditional horses and chariots, their American counterparts were much larger and more whimsical. The American carousel builders carved more elaborate horses, ponies, jungle animals, farm animals, and even mythical beasts. It was around this time that the elaborate pipe organs were added to the carousels.

At the turn of the last century through 1928, during what was called the Golden Age of the carousel, there were numerous

North Bay Heritage Carousel

Photo by Ed Eng

carousel manufacturers in the U.S. We tend to identify carousels by the name of the principal carver or owner. The master carvers would create the heads and detail on the outside animals, and the apprentice carvers worked on gluing up the wood, and carving the legs and bodies. The right side of a horse is more decorated and called the “romance” side. The horses on the outside row often have more details than the smaller horses on the inside rows.

There are three main styles of carousels: Coney Island, Philadelphia, and Country Fair.

The *Coney Island* style featured flamboyant, highly animated horses. These were from the Coney Island Park on New York City’s waterfront. The designers and carvers perfecting this style were Charles Loeff, Charles Carmel, Stein & Goldstein, and Marcus Illions.

The *Philadelphia* style is more realistic with the horses looking like real horses and usually carrying military style trappings. This style grew out of the ideas of carver Gustav Dentzel, Daniel Muller, and the carvers of the Philadelphia Toboggan Company.

The *Country Fair* style originated in Kansas at the C.W. Parker factory and in upstate New York at the Hersehell/Spillman Company. They were created to meet the growing popularity of traveling carnivals and were built for durability and mobility. President Eisenhower worked as a horse sander in Parker’s company as a boy.

With the Great Depression came the end of the golden age of the carousel. People were focused on their survival rather than entertainment and World War I had made many of the raw materials used in carousels scarce.

Then in the 1940s, with World War II taking both manpower and materials, carved wooden horses were replaced with newer, molded fiberglass horses. Not only were the fiberglass horses more durable and easier to repair, but they were also easier to create and used readily available material.

During the golden age of the carousel, nearly 7,000 machines with wooden figures were crafted. Today, approximately 200 remain. Along with roller coasters, carousels are the oldest amusement rides still in use.

Preserving the Historic Carousel

In recent years, people in several communities have banded together to carve a new menagerie for antique carousel mechanisms. Other organizations have opted to restore the original carousels.

“Carousels are now turning up in communities that either had lost their original machines or never had the luxury of having them,” according to Bette Largent, president of the National Carousel Association. “The spawning of this community interest started over 15 years ago and it doesn’t seem to be waning.”

The best ways to help in carousel preservation efforts are to support your local carousel, ride and thereby support every carousel you come across, and join and support organizations like the International Museum of Carousel Art (www.carouselmuseum.com) that are working to place more antique carousels in operation. You can also join or initiate a program to bring a carousel to your own community. The first community credited with starting the movement was Missoula, MT. Since then, many other communities have carved or restored antique carousels for their home towns.



Marcus Charles Illions (center in white shirt) arrived in America in 1888. He established the M.C. Illions and Sons Carousell Works around 1908.



M.C. Illions’ shop was located in Brooklyn, NY. Note the horses awaiting finishing touches in the paint shop.

Carver, Stan Nichols, puts the finishing touches on a North Bay Heritage Carousel horse.



Photo by Ed Eng

A Carousel for Missoula

A Carousel for Missoula was started in 1991 when local carver and cabinet-maker, Chuck Kaparich, told the town council that if they gave him a place, and promised that no one would ever take it down, he would build them a carousel. Four years later, on May 27, 1995, the carousel opened.

Carved from basswood, a single pony requires approximately 800 hours to complete from glue-up to final application of paint, and weighs anywhere from 120-200 pounds. The community developed an adopt-a-horse program to help fund the carousel. School children collected over one million pennies and proudly adopted four ponies.

The Carousel's frame was built in 1918 by the Hershell/Spillman Company of North Tonawanda, NY. It was last operated at the Ponderosa Ranch where "Bonanza" was filmed. The frame weighs approximately 10.5 tons fully loaded with the platform, ponies and chariots. The group restored the antique mechanism and volunteers now maintain the mechanical systems.

Members of the group continue to be involved in restoration efforts by carving "friendship horses" for other communities. A Carousel for Missoula is credited with being the first community carved wooden carousel built in the U.S. since the Great Depression.

Carousel Contact Information:
A Carousel for Missoula
101 Carousel Drive
Missoula, MT, 59802
406-549-8382, www.carrousel.com

A Carousel for Missoula at dusk.



The lead horse, *COLUMBIA BELLE*, was carved by Steve Weiler. The horse was painted by Bette Largent who taught Missoula's carousel painters their craft.



Volunteers at A Carousel for Missoula continue to carve friendship horses for other community carousels.



SILVER, Carved by Chuck Kaparich, Jim Dunlap, and Dana Nichols; painted by Kathy Lynch and Janet Potts.

Photos courtesy of A Carousel for Missoula

North Bay Heritage Carousel

In 1999, Barry Jacobs, a volunteer at the Heritage Railway Company, suggested adding a carousel to the waterfront area. The railway company merged with carousel enthusiasts to form the Heritage Railway and Carousel Company. Chairman, Rod Johnston, found that a new carousel with horses constructed from fiberglass or die-cast aluminum would cost about \$400,000. The group opted for a traditional carousel. Renowned local artist, Edna Scott, was enlisted to help with the effort.

Edna did most of the design work for the project. The horses represent a hybrid of styles from the past century. They wanted to feature the best horses in each of the three styles.

North Bay developed an adopt-a-horse program where sponsors could pay between \$4,400 and \$7,600 for a carousel horse they would name. All 33 horses were adopted within five months.

Volunteers set up shop in a donated storefront in the New North Bay Mall where shoppers could watch as the wood chips and paint flew. Completed horses were often displayed in local businesses. This freed up space in the workshop and increased public awareness of the carousel effort.

According to group chairman, Rod Johnston, "This carousel is something the entire city can be proud of. It is beautiful to look at, great fun to ride, and is a wonderful example of the generosity of the people of North Bay." The carousel opened in 2002.

Carousel Contact Information:
North Bay Heritage Carousel
P.O. Box 360
North Bay, ON, P1B 8H8
705-474-0400
www.northbaycarousel.com

HUNTER'S CHOICE carved and painted by Ernie Levis, Peggy Ludlow, and Dianne Allen.



Riders love to catch a glimpse of themselves in the carousel's many mirrors.



Volunteers add the final painting details.

All photos this page by Ed Eng

Rocky Springs Carousel (Stoner Carousel)

Located near the WCI offices, the Rocky Springs Carousel, is a restoration project in process.

The carousel, built by Gustav Dentzel, was delivered to the Rocky Springs Amusement Park, Lancaster, PA in 1901. Located near Philadelphia, the carousel was to be one of Dentzel's showplaces where prospective clients could choose the animals they wanted carved for their own carousels.

After the amusement park closed, the carousel was relocated. In 1999 the organization, "Friends of Rocky Springs Carousel" was formed. With the help of a generous benefactor for whom the carousel was renamed the "Stoner Carousel," arrangements were made to bring the carousel home.

Marianne Stevens, founder and president of the American Carousel Society wrote, "Not only is this carousel the finest example of the work of the Dentzel factory, but it retains its original paint, a rarity among existing carousels." She continued, "It is also blessed with several extremely rare and desirable Dentzel figures."

To retain the historical value of the carousel, the association enlisted Lisa Parr of Old Parr's Inc. to preserve and restore the original finish. She takes great pains to uncover, match and highlight the original factory paint.

As restoration efforts continue, the group is working to acquire a new building to house and operate the machine in downtown Lancaster.

Carousel Contact Information:

Stoner Carousel

P.O. Box 1599

Lancaster, PA, 17608-1599

717-392-3009

www.rockyspringscarousel.com



A line of "jumpers" await restoration.



OSCAR, carved from pine, is an example of one of the rare Dentzel figures.



A classic tiger restored to its original finish.



Visitors to our Open House in 2000 saw the original Dentzel pieces on display.

Salem's Riverfront Carousel

In 1996, Hazel Patton took a trip to Missoula and rode the carousel. She fell in love not only with the nostalgic charm of the carousel, but also with the community effort that went into making it a reality.

When Hazel returned to Salem, she started gathering people together to make her dreams a reality. Hand-carved horses were offered for adoption. To create enthusiasm and really get the sponsors involved in the project, Sandy Walker met with each one to discuss their vision of the design.

Dave Walker, the Carousel's master carver, welcomed experienced artisans to the project. He also developed novice volunteers into a cadre of skilled carvers. Each horse required about 120 board feet of basswood. The wood was cut into 2" planks and laminated together using glue and heavy pressure. The horses arrived at the carving studio in seven rough-cut pieces. Once the individual parts were carved, they were assembled using large dowels, glue and clamps. For each horse, it took an average of 700 hours to carve and sand, and over 200 hours to prime and paint.

Artisans volunteered more than 80,000 hours of carving, painting, and sanding horses. Their efforts were rewarded when the carousel opened in 2001.

Carousel Contact Information:
Salem Riverfront Carousel
101 Front Street
Salem, OR, 97301
503-540-0374
www.salemc Carousel.org



Carousel sponsor, Mary Loy, designed *HIGHLAND LADDIE* as a tribute to her father, former Oregon Gov. Douglas McKay, and her brother, Douglas McKay Jr.



Like *BUCKY*, each horse was painted with three coats of an oil-based primer, three or more coats of oil paint, and six coats of clear polyurethane.



Jazz is based on a photograph of an old carousel and the zebra that was on it.

Photos courtesy of Salem's Riverfront Carousel

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“Carousels are now turning up in communities that either had lost their original machines or never had the luxury of having them.”

—Bette Largent

*President of the
National Carousel Association*

The Origin of the Carousel

The carousel originated with the games Arabian and Turkish horsemen played on horseback. It made an impression on European visitors, who brought it home with them. It evolved into a flashy display of horsemanship that the French called “carrousel.” The highlight of the carrousel was an event where horsemen wielding a lance tried to spear a small brass ring hanging in the air as they road past. Around 300 years ago, a Frenchman devised a training machine for the ring-spearing event, in which wooden horses and chariots were suspended on chains connected to a central pole. The horsemen-in-training rode the horses and tried to spear a ring as they rotated past.

Looking to get your “woodcarving fix” while on vacation? Beyond the four featured, there are many other working antique carousels in North America. For more information contact the National Carousel Association (NCA) c/o Barbara May, P.O. Box 19039, Baltimore, MD, 221284-9039, or visit www.nca-usa.org.

ARIZONA
• Phoenix, AZ
Encanto Park
Encanto Carousel

ARKANSAS
• Little Rock, AR
Little Rock Zoo

CALIFORNIA
• Berkeley, CA
Tilden Park
• Santa Barbara, CA
Chase Palm Park
• Santa Cruz, CA
Santa Cruz Beach
Boardwalk
• San Diego, CA
Balboa Park*
Balboa Park Carousel

COLORADO
• Burlington, CO
Kit Carson
Co. Fairgrounds*
• Pueblo, CO
Pueblo City Park

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• Bristol, CT
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• Washington, DC
Washington National
Cathedral*
All Hallows Guild
Carousel

FLORIDA
• Auburndale, FL
International Market
World
Lakeside Carousel
• Key Biscayne, FL
Crandon Park
Crandon Park Carousel

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• Atlanta, GA
Six Flags Over Georgia
Riverview Carousel

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• Freeport, IL
Krape Park

Indiana
• Angola, IN
Fun Spot
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• Logansport, IN
Riverside Park

IOWA
• Story City, IA
North Park
Story City Carousel

KANSAS
• Abilene, KS
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New Orleans City Park

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Glen Echo Park*
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Flying Horses

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Cafesjian's Carousel

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Grand Carousel
• Sandusky, OH
Cedar Point
Midway Carousel

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• Perkasie, PA
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Slater Park
• Watch Hill, RI
Watch Hill Park
Watch Hill Flying Horses

TENNESSEE
• Memphis, TN
Libertyland

VIRGINIA
• Hampton, VA
Carousel Park*
Hampton Carousel

WASHINGTON
• Spokane, WA
Riverfront Park*

WISCONSIN
• Waterloo, WI
Fireman's Park*
Waterloo Carousel

CANADA
• Roseneath, ON (Canada)
Roseneath Fairgrounds

*Denotes carousels which have
received the NCA Historic
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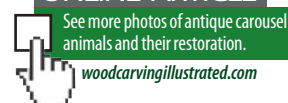
Historic carousel listing courtesy
of the NCA

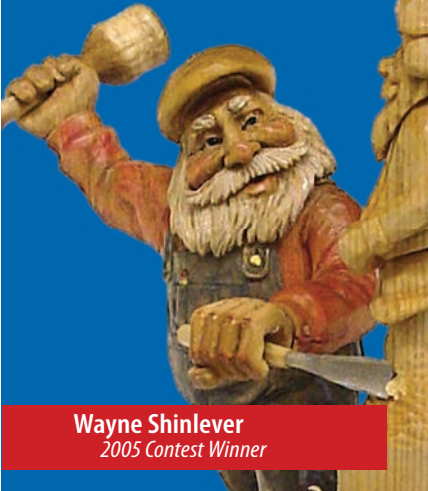


Archival photo courtesy of the Museum of Carousel Art and History, Sandusky, OH

The Philadelphia Toboggan Company, established in 1903 by Henry Auchy and Chester Albright, turned out carousels until 1934. It still exists today as Philadelphia Toboggan Coasters, manufacturing roller coasters and related rides. A promotional photo such as this one would be taken of each completed PTC carousel.

ONLINE ARTICLE



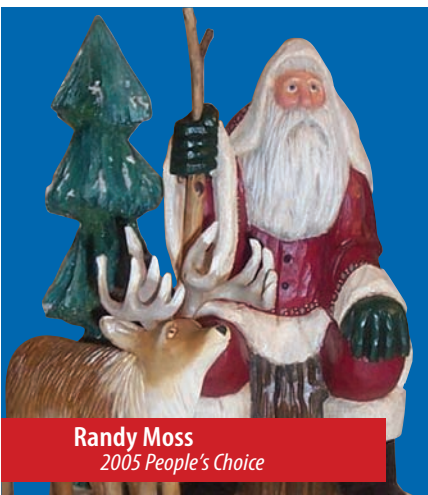


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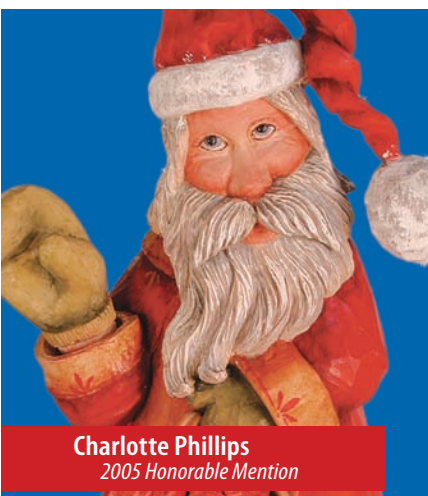
Randy Moss
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2004 People's Choice



Charlotte Phillips
2005 Honorable Mention

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Chipping Away



Sandy Smith
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- Clear photos of all four sides of your carving
- Information on the project size and types of wood used
- Your name, address and phone number

Entries will be acknowledged but photos and materials received will not be returned. Please do not submit original artwork.

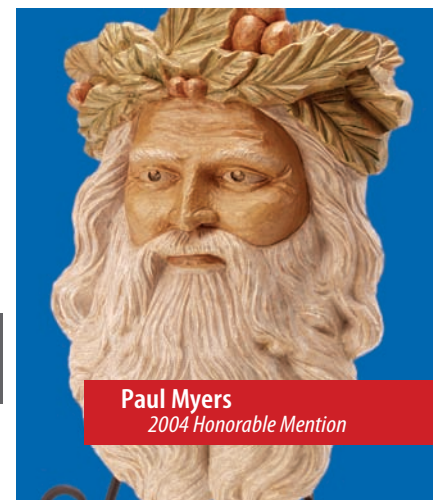
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Rusty Johnson
2005 Honorable Mention



Paul Myers
2004 Honorable Mention

Carving Habitat

Mushroom

Add realism to your wildlife carvings or carve this mushroom as a stand alone piece

by Kenny Vermillion

photography by Carl Saathoff

This is a good project to expand and develop your power carving and painting techniques. Perceived mistakes can be enhanced and incorporated into the design. Mushrooms come in an interesting variety of shapes and sizes. With a broad range of suitable colors, they make intriguing primary subjects or supporting elements of habitat.

Most power carvers prefer tupelo, but there are other types of wood that will work. Orient the grain vertically from top to bottom for both the stem and the cap. After cutting out the blank, sand the bottom of the stem flat with 120-grit sandpaper. Place the sandpaper flat on a table, and pull the bottom of the stem evenly across the paper.

When working on this project, hold the blank in your hand. Normal breathing causes the hands to move independently from each other. Increase stability by extending one finger to the other hand, in effect anchoring the hands together. Now when one hand moves, the other moves with it, enabling coordinated control.



Increase control by establishing a contact point between both hands causing them to move in tandem.



1

Remove the corners of the stem. Divide the length of all four sides into three equal sections with a pencil. Use a pear-shaped stump cutter to remove the corners back to these lines, creating an octagon-shaped stem. Hold the cutter at an oblique angle, and carve from the ends toward the center.



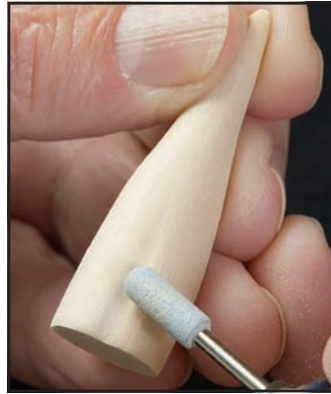
2

Finish rounding the stem. Orient the bit diagonally, keep it flat, and lightly stroke forward with the rotation of the bit. This is an opportunity to further develop control. Proceeding around the stem, each stroke should further smooth the surface.



3

Add grooves to the sides of the stem. Lightly sketch three grooves of varying lengths, unevenly spaced around the stem, with the longest slightly more than half the stem. Use a pear-shaped stump cutter to carve them to different depths and widths. Round the side of each groove. Smooth the entire stem with a round-nose cylinder stone.



4

Mark the layout lines on the cap. Divide the top and bottom of the cap into four sections to find the center and then draw a small reference circle around the center. On the bottom, draw a larger circle, half the distance from the center to the edge. The smaller circle is where the stem will fit, and the larger circle is the centerline for rounding the bottom of the cap.



5

Sketch in the separation of the bottom from the sides of the mushroom. Draw a line $\frac{1}{16}$ " up from the bottom of the cap around the circumference of the blank. Hold the eraser end of a pencil on the table while holding the point against the blank. To draw an even line, do not move the pencil, rotate the blank against the pencil.



6

Carve the hole for the stem. Use a taper-point diamond bit. Make short, vertical strokes straight into the center, then move the bit in small circles to make the hole bigger than the bit. This method avoids damage to the tools. After you've reached a depth of $\frac{3}{8}$ ", pull the bit to the sides of the first circle. Use the stem to judge the diameter. You want a snug fit.



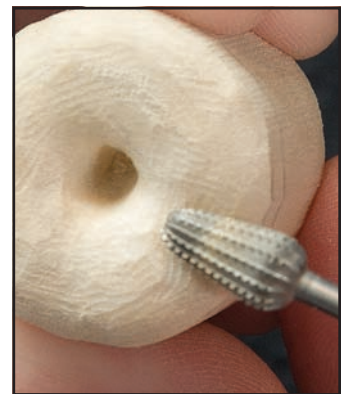
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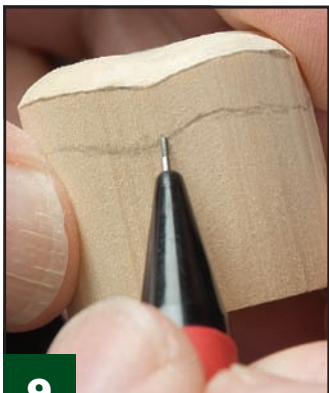
Round the bottom of the cap. Work from approximately $\frac{1}{8}$ " inside the center hole to the larger circle line with a pear-shaped stump cutter. Relieve the wood from the line made in step 5 towards the center hole, rounding the area to the larger circle line. Since you are working with the end grain, stroke the bit at oblique angles to the grain, to avoid digging out the soft grain.



8

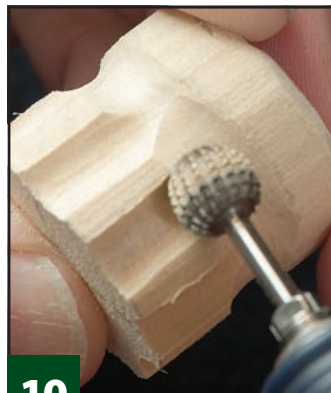
Add some uneven areas to the bottom. Sketch three random areas of various widths to add a softer appearance to the rounded bottom. Using the same stump cutter, remove the wood within these areas, guided by the previously established rounding. More wood is removed as you move from the center to the outside. The result should be a smooth, flowing contour.





9

Rough out the cap. Draw a line following the bottom contour on the outside perimeter of the cap. Draw a second contour line about $\frac{3}{16}$ " above the first line representing the bulkiness of the cap. Guide a large round stump cutter across the grain to remove wood above the second line.



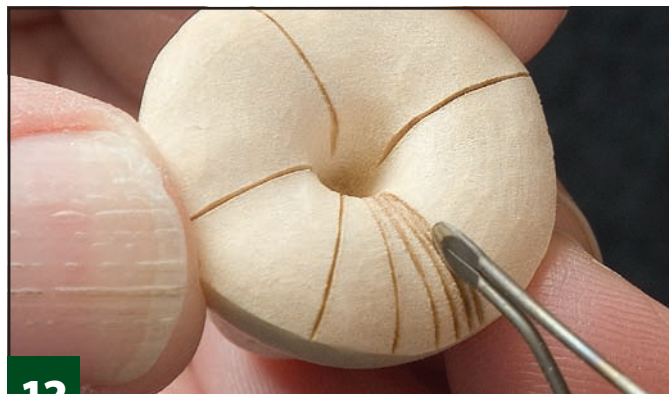
10

Continue removing wood from the cap. Use a round stump cutter to carve channels from the top to the channel carved in step 9, then remove the wood between channels. Hold the bit perpendicular to the circle on the top and reduce the tip to the diameter of the circle. Create a smooth taper from the tip down.



11

Detail the tip and base. Use a large flame-shaped diamond bit to angle the side into the base of the cap. Maintain a sharp juncture where the base and underside meet. Remove $\frac{1}{16}$ " of wood from the top of the base to angle the side towards the peak. Round the peak of the cap. Round the edge at the top of the base portion, creating a slightly concave shape from the base to the tip. Use a cylinder stone to smooth the entire cap.



12

Burn in the gills on the bottom of the cap. Divide the underside into quarters. Make a controlled, shallow burn along the lines with a rounded (J) tip at a low temperature. Push the tip from the outside edge towards the center; pulling the tip obscures your view. Do not burn the angled edge. Divide these sections into halves. The gills appear softer if they are close together. Randomly burn a few of the gills up into the angled edge to represent splits.



13

Prepare for painting. Apply five-minute epoxy in the hole of the cap. Insert the stem and let this cure. Spray three or four light coats of lacquer. Allow to cure for 12 hours. Mix a couple drops of white Gesso with water to the consistency of milk. Sparingly scrub the entire surface, except for the bottom of the stem. Use a camel-hair brush and apply a second coat if needed.



14

Paint the stem. Use an old knife to scrape a small amount of paint from the end of the tube. Mix a small amount of Raw Sienna with water to the consistency of skim milk. Paint the gills and the stem, and let it dry. Cover the paint in the palette with a damp sponge. When dry, repaint the gills, the top $\frac{1}{2}$ " of the stem under the cap, and the channels in the lower half of the stem.



15

Add shadows to the gills and upper stem. Apply another coat of paint to the gills and the stem immediately under the cap. Because of natural lighting, this area would be more shaded than the channels in the bottom of the stem. For a smoother blending of paint, overlap or underlap the first coat when repainting the top part of the stem.



17

Stipple paint the tip of the cap. Mix a small amount of Burnt Sienna with water to the consistency of milk. Touch the tip of the brush to the paint and lightly wipe one side of the brush to make sure it is not overloaded. Dab the brush onto a paper towel. Lightly tap the paintbrush starting at the peak of the cap and working your way $\frac{2}{3}$ of the way down the sides. The brush gradually runs out of paint, therefore, the coat gradually gets thinner. When dry, repeat the process, but only go $\frac{1}{2}$ way down the sides. After it has dried, retouch as needed to ensure the peak is fully covered and there is a gradual blend into the Yellow Oxide.



16

Paint the top of the cap. Mix a small amount of Yellow Oxide with water to the consistency of whole milk. Apply the first coat to the top of the cap. This coat must be dry before applying the second. Apply the second coat of Yellow Oxide to the top of the cap. After it is dry, check it for even coverage to determine if another coat is needed.

materials & tools

MATERIALS:

1" x 1" x 1" tupelo or wood of choice (cap)
 $\frac{5}{8}$ " x $\frac{5}{8}$ " x 2" tupelo or wood of choice (stem)
 Krylon lacquer spray
 Liquitex tube Paints: Yellow Oxide, Raw Sienna, Burnt Sienna
 Gesso
 Five-minute epoxy
 Palette of choice
 Sponges (to place over palette wells to keep paint from drying)
 3 cups of water (for mixing paint, and for brush cleaning)
 Paper towels (to clean brushes)
 Windex (solvent for acrylic paint)

TOOLS:

Carving burs: taper-point and large flame-shaped diamond burs, round-nose cylinder stone, pear-shaped and large round stump cutters
 Woodburner and rounded tip burning pen
 Pointed camel-hair brush (to apply paint)
 Short-bristle nylon brush (to mix paint)
 Old carving knife or painting spatula (to measure paint)
 Eyedropper (to measure water)
 Clothespin clamp

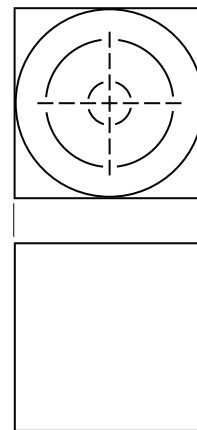


About the Author

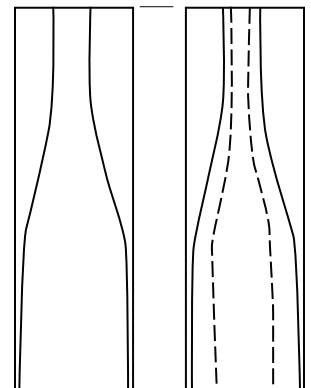
Kenny Vermillion has been carving wildlife subjects professionally since 1983. Believably real and featured in its natural habitat, the character and dignity of each subject is projected with the highest

principles of good art. To contact Kenny: 9301 E. Margaret Drive, Terre Haute, IN 47803, 812-894-2300, kennyvermillion@aol.com, KennyVermillion.com. To contact Carl: 804 N. Morton St., Fairmount, IN 46928, 765-948-4422, www.portrayalstudios.com.

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 Designer: Kenny Vermillion



Mushroom cap
 1" x 1" x 1"



Mushroom stem
 2" x $\frac{5}{8}$ " x $\frac{5}{8}$ "

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Tool Control

Proper techniques for safe and efficient use

by Chris Pye

There is your piece of wood: a willing or unwilling victim of your designs, and then there's you: intent and ready to carve. What's in between? Your carving tools.

We've looked at how important it is to have a sharp and properly configured cutting edge, set at the correct cutting angle. Woodcarving is all about making the tools work for you.

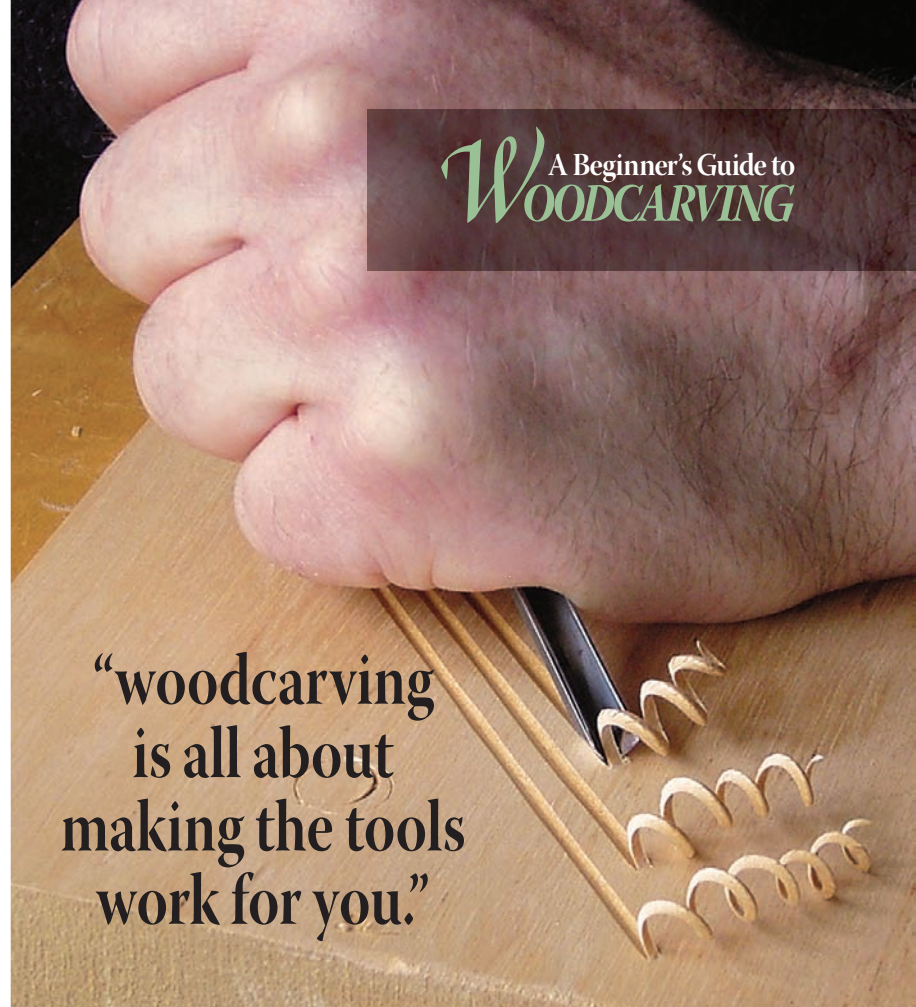
I'm going to describe two grips that I use when I'm carving without a mallet. These two grips are safe and give you excellent control of the tool while carving.

Basic grips

I use one of these two grips according to what I'm doing in a particular carving situation. I swap between these two hand positions continuously and without thinking.

Even though the grips are substantially different, there are fundamentals, or "golden rules" that pertain to both:

- **Both hands are on the tool:** one will grip the handle (the "handle hand"); the other will be gripping the blade in some fashion (the "blade hand").
- **Both hands work together:** if you find yourself using and focusing on one hand, you are only partly in control.
- **Part of the blade hand rests on your wood (or perhaps the bench):** this greatly increases your ability to control the tool.



"woodcarving is all about making the tools work for you."

While I'll cover the basic techniques, all of our hands and muscle controls are individual. You will need to play around with what you've got, and of course, practice until handling the tools this way becomes second nature. Use a clean, flat board of wood that is easily carved for practicing. To begin with, work across the grain; you'll find the wood shavings simply fall off.

Low Angle Grip

With the low angle grip, both hands work together to control the forward movement of the running cut and its shape. Mastering this grip allows you to make consistent lines and grooves. The ability to control your tool and repeatedly produce consistent results will greatly enhance your carvings.

Because you will carve from left to right and right to left, it is extremely helpful to develop a degree of ambidexterity and be able to swap the tool between hands. Since the grip probably feels awkward to begin with, begin practicing in both directions from the start. Keep your elbows in and use your body.



Low Angle Grip

- Extending the thumb of your blade hand onto the handle increases control.
- Anchor your hands to the workpiece with the heel of your blade hand.

The Grip:

1. With one hand, take a firm hold of the tool where the blade joins the handle; in most carving tools this will be across the ferrule and shoulder. The little finger end of your hand will be towards the cutting edge and thus grip some of the blade, while the thumb end of your hand closes around a portion of the handle.
2. Increase the control this hand has over the tool by extending your thumb along the handle.
3. The heel of your blade hand now rests on the wood. Sometimes I will rest the whole of my forearm on the wood as well.
4. With the other hand, grip the handle in whatever way feels comfortable. This hand will do the pushing.

“...if you find yourself using and focusing on one hand, you are only partly in control.”

5. ***Here's the secret of control:*** while pushing the tool with one hand, you must resist the forward movement with the other.

Thus there is a tension between your hands while you are moving the tool forward; a balance between the two forces: pushing and resisting. The difference allows the tool to advance and cut in a controlled manner, starting and stopping at will.



Practice:

1. Take up the grip with a V-tool (or narrow deep gouge).
2. Run a simple, shallow, straight groove away from you. When you get to the far end, lower the handle and exit the groove. Control the start and stop point while maintaining a constant depth.
3. Run another groove a little to one side, trying to copy the first exactly. Being able to copy the line is a demonstration of tool control, which is your aim of course.
4. Repeat this a few times. Remember to push and resist at the same time—but relax your shoulders and only use the minimum effort you need to make the cut.



5. Now reverse hands! If your right hand was gripping the handle first, you will now grip it with your left. You may find it feels awkward at first, but do persevere for there are real advantages to being able to carve easily and efficiently in the opposite direction. Repeat the running cuts exercise. These “running cuts” are the sort of thing you’ll use for veins or lines; you always want these to be smooth and flowing.
6. With your right hand on the blade, run a line from left to right. Copy a few times.
7. Without changing hands, run a line from right to left. You’ll see this is very awkward without yoga-like contortions, turning the wood around, or moving your body.
8. Now swap hands (so the left hand is on the blade), and run that line from right to left again.

I hope you can clearly see the advantages of being able to swap hands when you are using your carving tool at a low angle like this, even if the grip still feels strange at this point. It is the same advantage no matter what tool you are using.



Delta Grooves

9. Now create short delta-like grooves—V-cuts starting shallow and deepening towards the end of a line. Use a 60°

V-tool and start your V-cut lightly, but then raise the handle to send the cutting edge deeper into the wood. To stop tidily, you must practice resisting with the blade hand.



10. Line up a series of identical delta cuts, and use the corner of a skew chisel or knife to nip off the ends. Angle the cut out at 60°, the same as the angles of the walls cut by your V-tool. This allows light to reflect nicely off the end wall and is one of those extra little details that makes for excellent, rather than just good carving. This exercise is very good practice in starting and stopping, and again is demonstrating that all-important control.



Curving Lines

11. Now, with the blade in your right hand, run a curving line clockwise across the block. You’ll see that you can do this readily, because you can pivot on the little bone in the heel of your blade hand. Copy the line a few times.
12. Without changing the grip, try to run a curving cut counter-clockwise. You’ll

find it less smooth, because you are going against the natural pivoting action of the blade hand. You will need to swap hands to make similarly easy cuts in the opposite direction.

“Being able to swap hands ... will make carving so much easier.”

13. Swap hands, and try that counter-clockwise cut again. Now you'll find you can use the smooth natural pivot of the blade hand to your advantage. Again, the case for ambidexterity when carving at low angles. Essentially you are making the best, most efficient use of the natural way your hands work. Being able to swap hands like this will make carving so much easier and significantly increase the quality of your results. You don't have to be truly ambidextrous—I'll always be right dominant—but you should work towards feeling competent carving in your weaker direction.
14. Experiment with these curving lines and swapping hands. To produce a deeper cut, you need to lift the elbow of the handle hand quite high. You'll find the low level grip now feels awkward, loses power, and puts a lot of unnecessary strain on the elbow joint. To produce deeper cuts, you'll want to transition to the “high angle” grip which I sometimes refer to as “pen & dagger.” Knowing when to use which grip comes with practice and developing a degree of confidence using both types of grips.

High angle grip

The high angle grip is used when the tool is presented vertically to the wood or when you want to create depth with your cut.

This high angle grip can feel a little alien to begin with; although I'll describe it as best as I can, you will need to play around and sort your fingers out—you'll be glad to hear that there is no need to swap hands with this grip!

High Angle Grip

- Use your non-dominant hand to grip the handle.
- Anchor your hands to the workpiece with the middle finger of your blade hand.



The grip:

1. Start by placing a gouge (say a #6 x ½") perpendicular to the wood and holding the handle somewhat like a dagger in your non-dominant hand.
2. Place the tip of the middle finger of your dominant hand onto the wood and tucked tight up behind the bevel of the tool, thus bridging tool and wood. Bring up the ring and little finger behind the middle finger to support it, and bring the heel of your hand down onto the wood surface.
3. You should have a finger and thumb of your dominant hand remaining. Use these to grip the blade. By resting between the wood and bevel, the middle fingertip acts in the same way as the heel of your hand did in the low angle grip, maximizing control. This basic hold adapts as we start using the tool.



Practice:

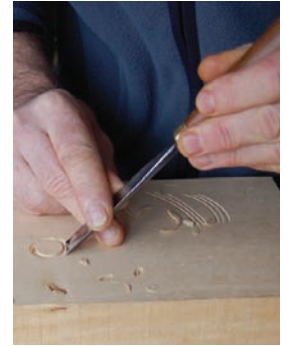
1. Push down with the handle hand, putting your shoulder behind it for weight, and force the cutting edge into the wood. The impression you leave will be the “sweep” of the gouge and the cut is a “stab” cut.
2. Ease back on one (leading) corner of the blade, advance the cutting edge a little along the cut, and stab it in vertically again. You must lift the leading corner of the cutting edge clear of the groove in order to not plow up the wood.
3. If you keep doing this, you will shift the cutting edge of the blade around in a complete circle, and you will need to adjust your fingers to cope! At one point you will need to flip the blade hand smoothly around so that instead of the blade being supported by the tip of the middle finger, it now nestles on the back of the finger in the groove between the nail and first joint. Both hands work together with the handle, helping to rotate the tool. Keep gripping and controlling the blade by pinching it



between finger and thumb. If you were to do this same exercise with a small, deep gouge (#9 x 1/8"), the wedge effect of the bevel would pop off the little bit of wood in the middle. This is a traditional carving

technique, and the resulting hole is called an “eye.” You would most likely use this technique in carved mouldings and acanthus leaves for example.

4. Stab around the circle clockwise and counter-clockwise until you feel the finger movement starting to sort out and controlling the tool becomes easier. Besides cutting vertically, you can use this grip at any angle greater than 60°.



5. Run the tool around in the same fashion, but with the handle angled out, so the gouge depicts a cone as it passes through the air, with the point centered on your work. Use your thumb to push the blade forward in sync with the hand rotating the handle. Notice how the hands seem to be crossed when the gouge comes in from one side and apart when approaching from the other side. Also see how the handle hand changes from a “dagger-like” grip to one in which it pinches. This is an extremely important grip to master, combining control with finesse and, when you can involve your shoulder, a fair degree of power. I use it for setting in or for detail work—any time the tool is presented vertically to the wood.

To get the most from this way of carving takes time as you will need to develop the gripping muscle between your index finger and thumb. You can always tell the hands of a traditional carver, because they have a well-developed gripping muscle in this area (red arrow).





6. Try using this grip to take out small crescents and lozenges, approaching from either side at an angle. Use the high angle grip and a single cut from either side. You must use the corners of your gouge in a scooping action to clean up the bottom of the trench. A fishtail gouge with pronounced corners is ideal here, but a regular gouge will do.

Putting the grips together

A good way to consolidate and practice both these grips is to try some light, surface, ornamental carving, and use what you have done already to create leaves, flowers, or wheat. Start by “drawing in” the main stems with your V-tool; then add deepening V-trenches, “eyes”, crescents, and lozenges to assemble the other details. Work hard to get your lines flowing and smooth and all of the details cut cleanly—these are the fundamental elements that make a carving look good.

If it doesn't work out, plane the surface off, and have another go! Remember, it's only a piece of wood, and you'll need to get through lots to gain confidence and competence.

Above all, have fun. Play and experiment!



About the Author

Chris Pye is a master woodcarver, instructor and author. He has written several books and offers one-on-one instruction at his home studio in Hereford, England. He also maintains a monthly e-mail newsletter and website on woodcarving at www.chrispye-woodcarving.com. For more on the basics of woodcarving, check out Chris' series of books *Woodcarving Tools, Materials, and Equipment*.

Safety Note



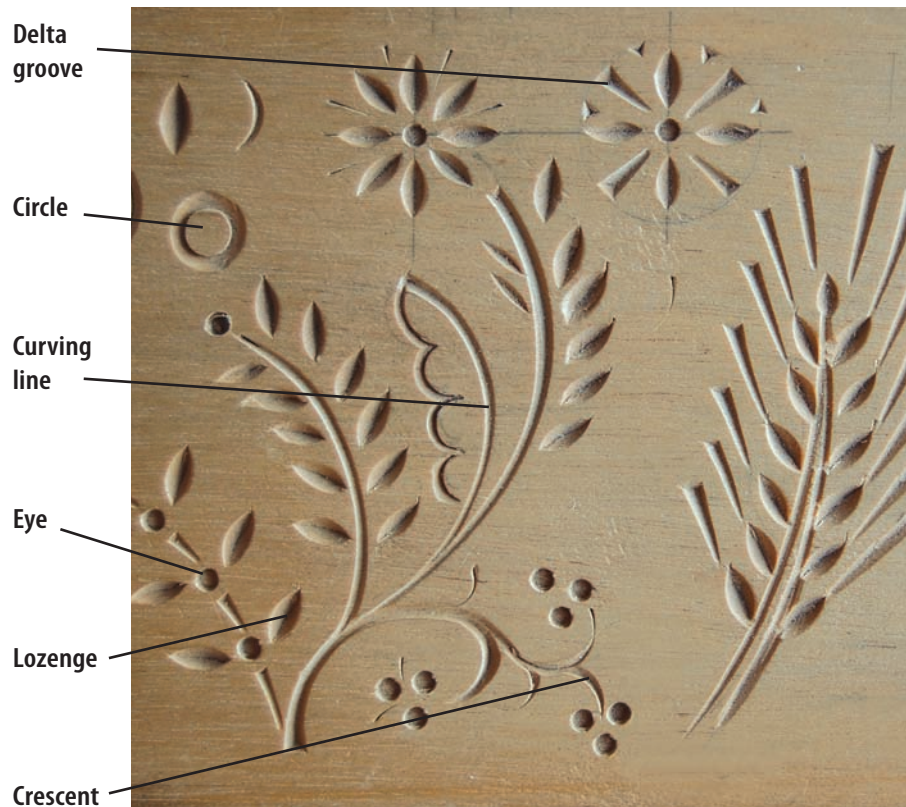
When you are working and the tool is in motion, make sure all parts of your body are behind the sharp edge. The photo at left demonstrates what I call the “Hare-kiri School of Carving.” The blade could easily slip off your work and cause a serious injury. It's much safer to turn the work around or approach the work from the side.

Get into the habit of placing your tools in a row on your bench with their edges towards you. (If your handles are all the same it's easier to select different tools when the blades are nearest.) This “bench discipline” makes picking them up safer, quicker, and protects edges from damage. Be sure they are free to move backwards, in case your hand does knock into them.



Even with the best will, nicks will happen—usually through inattention or in some non-carving way. Keep a comprehensive first aid kit on hand, and bear in mind that you may have to dress your wound with one hand. You'll no doubt use Band Aids more than any other item: tools that are razor sharp for hard wood will hardly notice your skin.

A practice board of simple surface carvings will allow you to develop the techniques we learned in the exercises.





Mississippi Alligator

Designed by Gordon and Marsha Stiller



The Mississippi Alligator is one of the most recognizable of the North American reptiles.

Adult males typically reach 13' to 14', although there are unconfirmed reports of larger males. Females reach lengths of just under 10'. The snout is broad. When the mouth is closed, the edge of the upper jaw overlaps the teeth in the lower jaw. The lower teeth fit into depressions in the upper jaw.

The alligators are usually a dark blue, green, or brown in color when fully grown.



About the Pattern Makers

Gordon and Marsha Stiller have been in the pattern business more than 24 years. Watch for

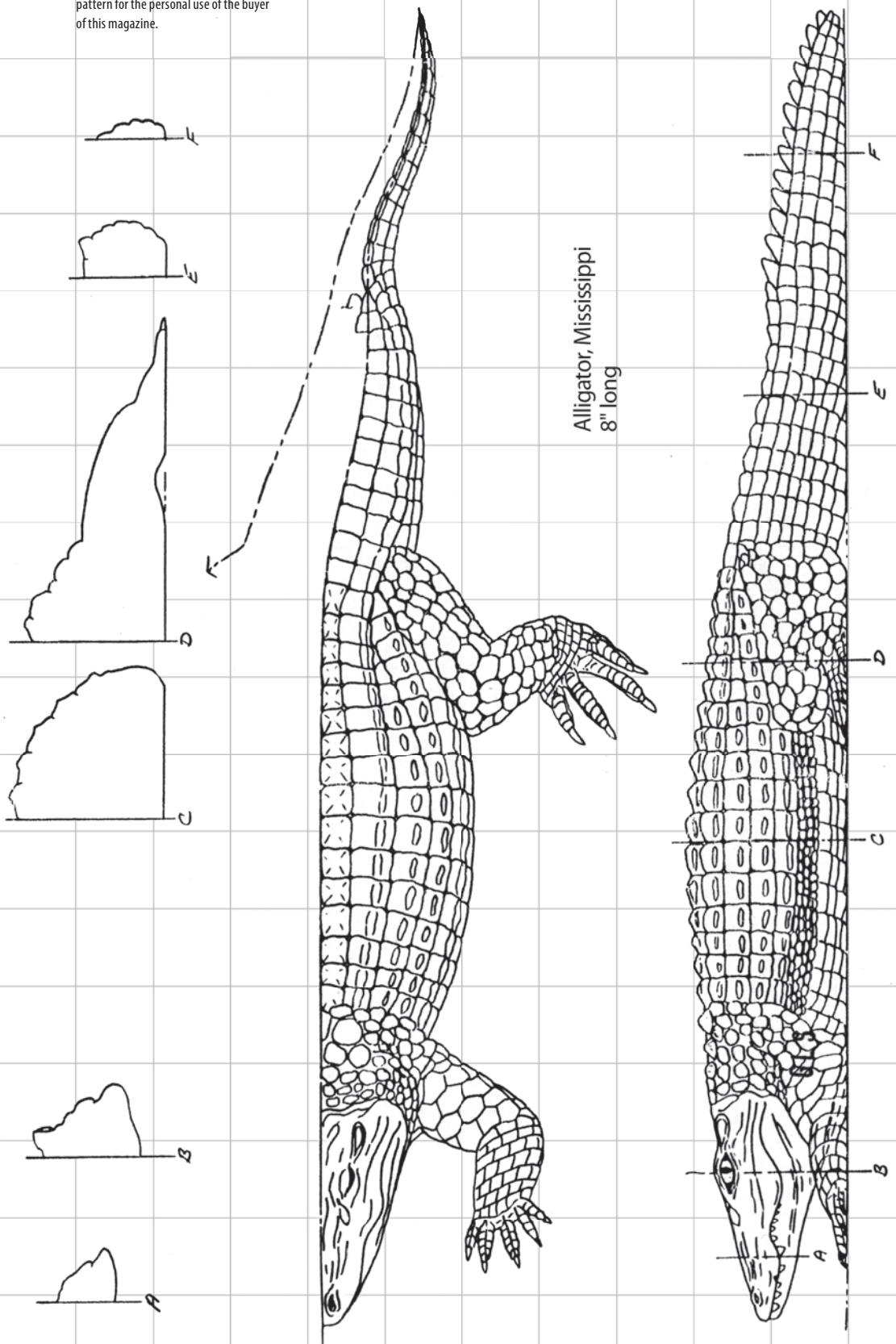
their pattern of an ivory-billed woodpecker in a future issue of Woodcarving Illustrated. To request a free catalog, contact them at 920-685-2938 or visit their website at www.stillerpatterns.com.



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Alligator, Mississippi
 8" long

Stylized Grizzly Bear



Simple lines capture the essence of the animal without hours of detailing

by Kelly Winn

Stylized carving allows you to express yourself quickly, because it doesn't require a lot of detailing. It also allows you to show off the attractive grain of a piece of wood.

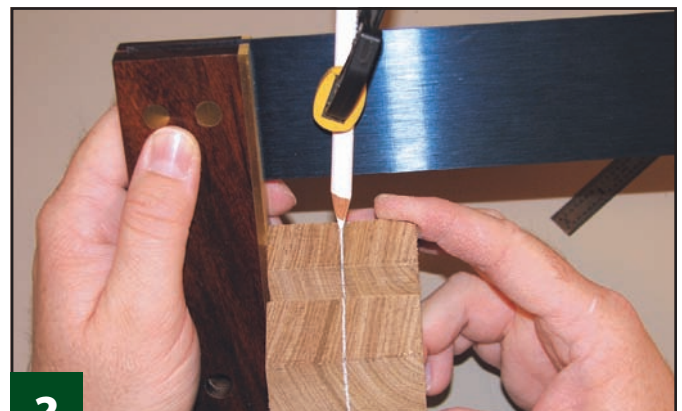
Grizzly bears are stocky and plump, and that makes them an easy subject to carve. I use butternut for this project because it has nice grain, and it carves and finishes well. It has an iridescent quality when moved around in the light. You can use your favorite figured wood, such as walnut, mahogany, or a host of others.

As with many things, this project has a catch: the bear's head is turned a bit to the side. This makes the finished carving more interesting, but it also makes the carving task a little more challenging. I overcome this by drawing and maintaining centerlines for both the body and the head while carving.



1

Transfer the pattern to the block. Cut out a copy of the pattern, tack it to the wood with map tacks, and trace around it. Use a band saw or coping saw to cut out the blank.



2

Draw a centerline the whole way around the block.

You can draw this by hand, or you can make a simple centerline marker with a pencil, square, and a small clamp.



3

Sketch in the top pattern. Draw the centerline for the head and mark the locations of the ears. Make the rear end a little wider than the shoulders. Mark the waste areas, where wood should be removed, with a crosshatch pattern. Redraw the centerlines as necessary to keep proportions accurate.



4

Rough out the head. Remove wood from the sides of the head and the front of the nose. Keep the cuts square—don't round the top or bottom of the head yet. The front of the nose should be roughly perpendicular to the centerline on the head. Redraw the centerline on the front of the nose.



5

Separate the feet and legs. Draw on the bottoms of the feet, and remove wood from between them to the depth of the belly. Leave the cuts as rough, V-shaped cuts for now. Make the fronts of the feet (where the claws are) a little square and the heels a bit narrow.



6

Round the legs, rear end, back, and shoulders. Remove the extra wood from the outsides of the feet. Then shape the legs, rear end, back, and shoulders. Keep the hips and shoulders a little wider than the feet, and don't carve away the centerline on the back. Be aware of the grain direction; it can change unexpectedly.



7

Round the head. Use a 1/4" #11 gouge to remove wood from between the shoulders and the head, and to round the head. A gouge works well, because you can carve across the grain and avoid "digging in" like a knife will do. Leave wood for the ears.



8

Round the belly and legs. Then cut shallow furrows between the front and back legs up into the body area. These furrows help separate the legs from the body and give some definition to the belly and rib cage.



9

Refine the nose, and separate and shape the ears. The muzzle juts out abruptly from the face on both the top and sides and blends a little more smoothly into the throat on the bottom. Make the ears rise sharply from the head in front and slope gently into the head at the back. The ears are rounded from side-to-side.



10

Clean up the carving. Round any unwanted sharp edges, corners, and rough spots (including the saw marks on the centerline). Use a 1.5mm #9 gouge to clean up between the legs and any hard-to-reach areas of the belly. View the bear from different angles to make sure you haven't missed any spots.



11

Sand the bear, using 320-grit sandpaper. You may have to improvise some tools to help reach where your fingers can't. I use craft sticks and double-sided tape to make sanding sticks. Remember to sand the bottom of the feet and to sign your name!

Finishing

It's important to get a nice smooth finish on a stylized carving. The finish shows off both your carving skills and the beauty in the wood.

Step 1: Make sure the entire carving is smooth.

Sand the carving with 320-grit sandpaper. Run your fingers over the entire surface to find any areas that you may have missed.

Step 2: Briefly dunk the carving in water.

Then put it aside to dry. This raises the grain that was pressed down during carving and sanding. You'll see rough spots and tiny bumps appear where it was smooth before wetting.

Step 3: Repeat steps 1 and 2.

Let the carving dry thoroughly before moving on to the next step.

Step 4: Spray the carving with acrylic sealer.

Spray the top, and let it dry for about 15 minutes. Then turn it upside down, and spray the bottom. Allow the sealer to dry for a few hours.

Step 5: Lightly sand the entire carving with 320-grit paper.

Used sandpaper works best for this step. You can re-use the pieces you used in step 1. Sand very lightly; don't try to remove the acrylic, just smooth it.

Step 6: Remove all of the loose particles.

Brush the piece with a dry paintbrush, or blow the particles off with compressed air.

Step 7: Spray the carving with another coat of acrylic sealer.

Make sure to get both the top and bottom. Let the sealer dry for a few hours.

Step 8: Apply wax using steel wool.

Wipe a piece of 0000 steel wool in paste furniture wax, and then rub the entire carving with it. Pick up more wax if needed. This process smooths and polishes the acrylic sealer.

Step 9: Polish the carving with a clean, dry cloth.

materials & tools

MATERIALS:

2" x 2" x 3¼" butternut
Sandpaper, 320-grit
Acrylic spray (matte)
Paste furniture wax
0000 steel wool

TOOLS:

Carving knife of choice
¼" #11 gouge
1.5mm #9 gouge

Right



Front



Top



Left



Back

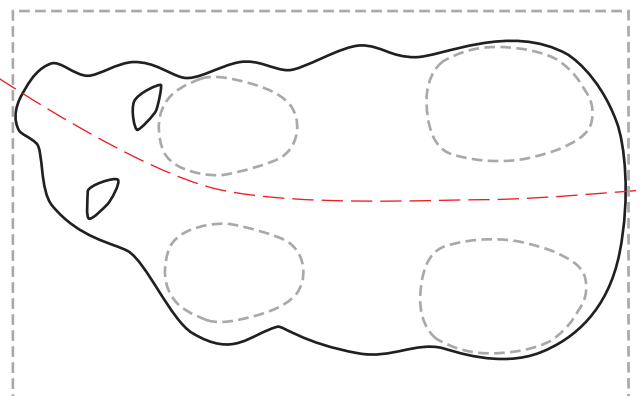
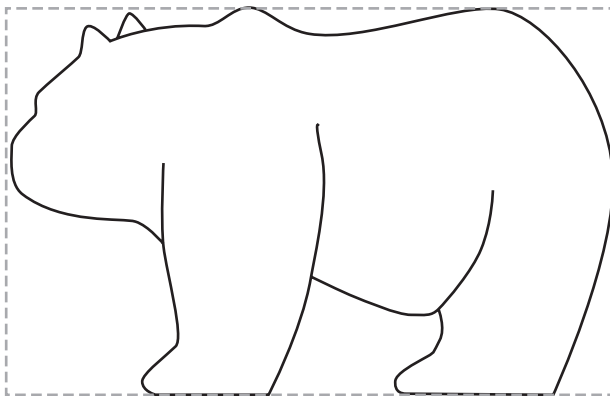


About the Author

Kelly Winn lives in West Valley City, Utah where he works as a software developer. A frequent blue-ribbon winner at carving shows, he mainly carves animals and likes to experiment with different kinds of woods. This is Kelly's first article for Wood Carving Illustrated. Kelly has an on-line carving gallery at www.softcom.net/users/kwinn.

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The Importance of Reference Photographs

Unless you're an anatomy expert and have every detail of a bear's anatomy committed to memory, you'll need some pictures for reference. Whether I'm doing a realistic or a stylized piece, I always use reference pictures. I tack them to a big corkboard on the wall in front of my carving table.

Try to find pictures of your subject in all different poses, including from the front, back, top, and underside, if you can find them. These

pictures will be very helpful at answering questions such as "what does the south end of a north-bound bear look like?"

The internet is a great source for pictures (for example, go to www.google.com, click on "images", then enter "Grizzly Bear"). Another great resource is your local library. You can also find old magazines (like National Geographic) or nature books in local thrift shops that have plenty of good pictures.

Jim Gledhill's
**Celtic Carving
Gallery**



Traditional Celtic cross is highlighted by a textured brick background.



Jim's rendition of a Celtic seahorse.



A personalized Welsh love spoon.

A stylized representation of an antelope.



Personalized Love Spoon

**Pattern
template
makes
production
carving
easy**

by Jim Gledhill

Because of the rich Scots/Irish heritage in my Canadian community, I receive many commissions for gift items like Celtic crosses, and love spoons. To streamline my work, I create hard patterns to use as templates. Once the basic template is created, I can easily personalize the piece or alter the design to fit my customer's needs.

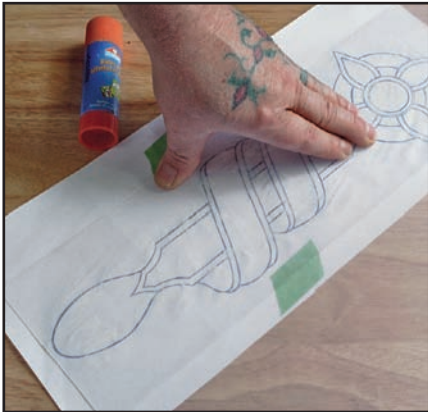
This design started with standard elements of an Irish Celtic cross—a center with four emanating points, representing the four directions, and the connecting wheel, representing the circuit of the sun, seasons, and life. The spoon is from the Welsh love spoon tradition, and by combining the handle of the spoon with the base of the cross, there is ample space for banners, knot work, or anything else to customize and personalize the piece.

This pattern template is similar to the ones quilt-makers use to cut the quilt pieces. With more complex patterns, don't make a complete line drawing, but do provide enough reference points that you can connect the dots. I used to use cereal boxes, because the material was strong and inexpensive, but they broke down over time. Now I use a medium-weight polymer plastic sheet marketed as a disposable or flexible cutting sheet. I get a packet of two sheets for \$1. They cut well with a hobby or carving knife. You can use your gouges for the rounded parts. The sheets usually measure 12" x 15" and are about 1.5mm thick.

The material for this spoon is African mahogany removed from the galley area of a 1950s Great Lakes sail boat as part of a renovation. Since all surface areas are being carved or textured, I did not bother to remove the many coats of varnish.

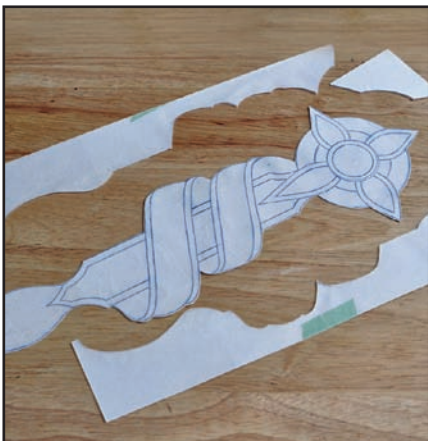


Making the Pattern Template



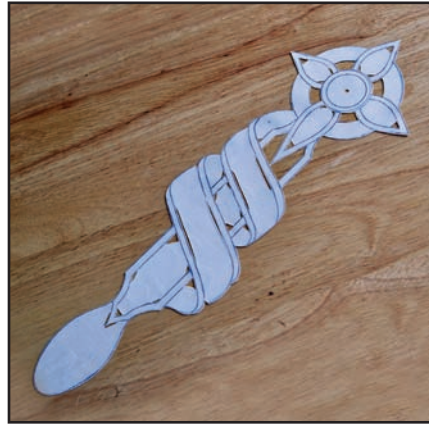
▲ Step 1: Apply a small amount of glue to the face of the pattern. I use a glue stick. Press a sheet of plastic over the pattern. Allow the glue to dry for several minutes.

Step 2: Cut off the excess plastic. Set it aside for future use. Hold the knife at an angle when cutting, because the plastic resists being pushed apart. If you cut at an angle, the plastic will move up and down and will not bind the knife.



▲ Step 3: Cut the outline of the pattern. Make sure the corners and interiors are as crisp as possible. If you find the glue is letting go at any time, apply a bit more glue, and let it dry a couple of minutes.

Step 4: Test the outline of the pattern. Make sure you have enough landmarks illustrated to be able to connect the dots.



▲ Step 5: Proceed to the interior details. The interior is mostly reference points that will be joined later on the stock to be carved. Do not get carried away and cut too much—the pattern can become flimsy and pull apart.

Step 6: Test frequently to make sure there is enough information to complete the piece freehand. Use tape to mark any areas on the template that need further definition. I prefer to create multi-use master templates. By just using a portion of the master's reference points, I can make a modified Celtic cross, a Celtic cross with one banner, a Celtic cross with two banners, a Celtic cross with two banners and a spoon, and a spoon with two banners. By tracing the pattern onto graph paper, I can customize even further to accommodate particular challenges; for instance an expanded design area.

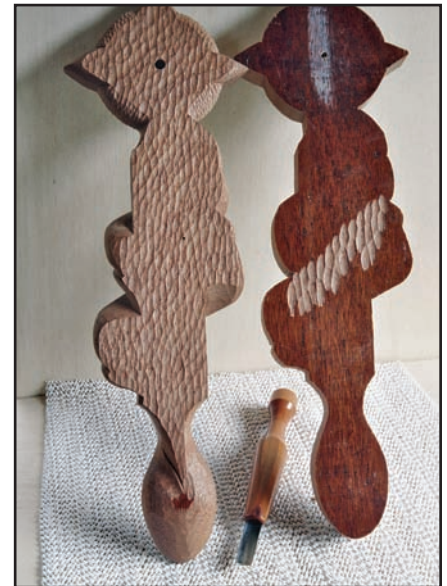
Carving the Love Spoon

Step 1: Rough out the piece on a band saw. I use a $\frac{3}{16}$ " 14-tooth-per-inch blade that gives me a nice clean edge.

Step 2: Define and isolate the elements. Use a carving knife. Watch the direction of the grain. The material I'm using is old and recycled, so there is an additional brittleness for me to contend with.



▲ Step 3: Begin shaping the sides and bowl. Use a knife and a shallow-sweep gouge. Then hollow out the bowl of the spoon.



▲ Step 4: Carve the rear of the piece. All portions of a piece require equal attention. Whether it be the back of a relief carving that will spend most of its life against a wall, or a base destined to sit on a surface rarely seeing the light of day, it requires my best effort. It is a part of the piece with an important purpose. I have found that when people pick up a piece for closer examination, four fingers go to the back of the piece and one thumb goes to the side or front. Use a shallow gouge, and mark the whole

back or bottom in a series of cuts applied systematically across the board on a 30° to 45°-angle. After texturing the back, use a Forstner bit to drill a ¼"-diameter hole ¼" deep to hang the carving with.



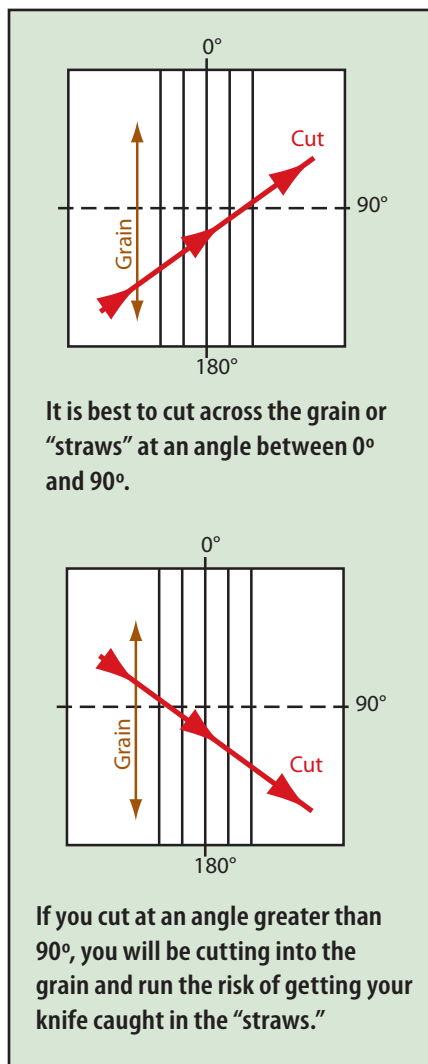
▲ **Step 5: Drill the center of the cross.** Use a 10mm Forstner bit to drill the hole ⅝"-deep.

Step 6: Create an eight-petaled flower around the center. Use a shallow gouge and knives. Add as much detail as you are comfortable carving. If you are adding the optional gemstone embellishment, the petals should be concave to create the maximum effect for the stone to be set in. Develop the interior detail of the spoon handle and texture it with a 6mm gouge. Carve the ring in the cross area.



▲ **Step 7: Add the lettering.** Draw guide lines on the banners, and sketch in the letters required.

Once satisfied that the letters are well placed and able to be carved, cut along the lines with a disposable-blade hobby knife. Curved letters, such as "O," "C," "S," "B," and so on, are carved using a gouge with an appropriate sweep. Press down gently on the pencil mark with the gouge, and lightly twist in both directions.

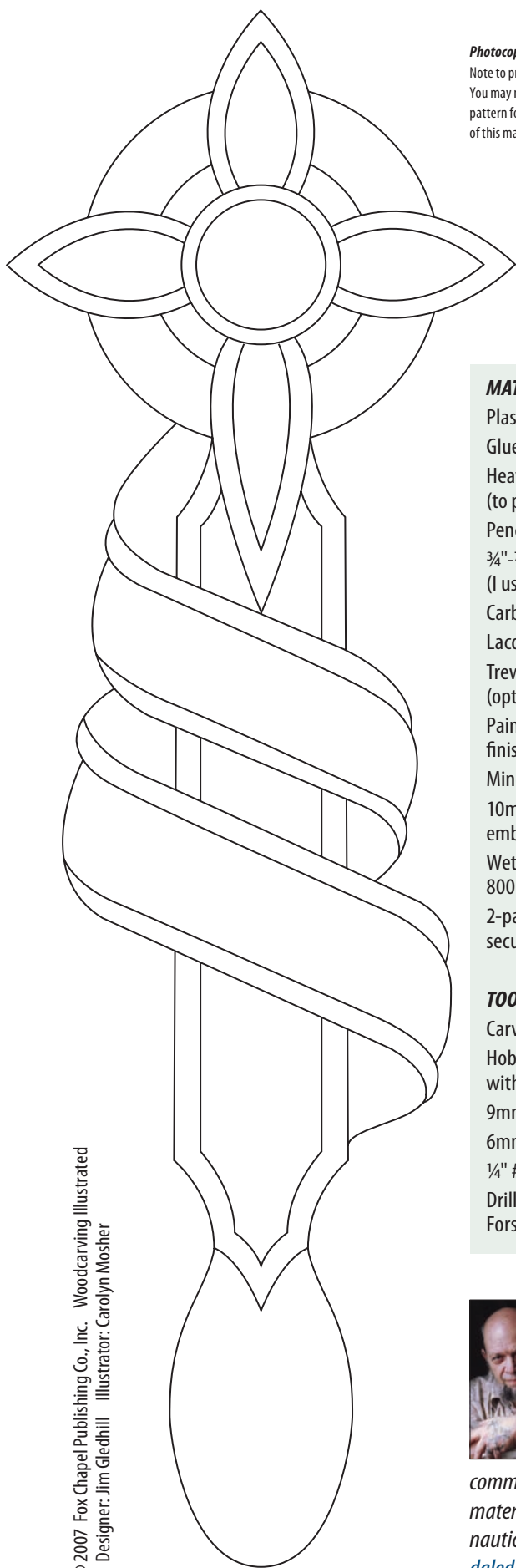


▲ **Step 8: Remove the balance of the chip around the letters with a knife.** It is at this point that understanding the nature of the material being used is important. Wood is basically a bundle of straws that runs the length of the tree. If you don't make your cuts using the proper angle, you will find that instead of a clean cut, you will get some tearing and splintering.

Step 9: Apply your finish of choice. I prefer brush-on lacquer. I've tried many finishes, but they either yellow over time or are difficult to apply. Apply two to four coats, depending on the porosity of the material. The first coat or two acts as a sealer. Sand between coats with 320 to 420-grit wet/dry sandpaper. Use caution because lacquer dries quickly, so bubbles can appear in fine detail or textured areas like hair and beards. As the lacquer tries to enter the wood, it displaces air, and bubbles can occur when the air tries to escape. After the sanding coats are done, apply one more coat to see how the highlights are. The downside to lacquer is that with harder woods, gloss and even the semi-gloss lacquer can give the piece a very brash and brassy appearance. To tone the finish down, lightly sand the piece with 600 to 800-grit sandpaper, and apply a finishing wax. For lighter woods, use Trewax paste applied with a cloth and a brush. For darker woods, I use Minwax colored wax.



▲ **Step 10: Add any embellishments.** I use brightly colored gemstones to embellish my carvings. Since a finish has already been applied, secure the embellishments with 2-part epoxy.



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materials & tools

MATERIALS:

Plastic polymer flexible cutting mat
 Glue stick or glue of choice
 Heavy cardboard or self-healing mat
 (to protect table)
 Pencil and paper (to test the pattern)
 $\frac{3}{4}$ "- $\frac{7}{8}$ " x $3\frac{1}{2}$ " x 10" wood of choice
 (I use recycled mahogany)
 Carbon paper
 Lacquer or finish of choice
 Trewax or Minwax colored paste wax
 (optional)
 Paint brush or applicator of choice for
 finish
 Mineral spirits (to clean brushes)
 10mm Malachite cabochon (optional to
 embellish cross)
 Wet/dry sandpaper, 220, 320, and 600-
 800 grits
 2-part, 5-minute epoxy (optional, to
 secure embellishment)

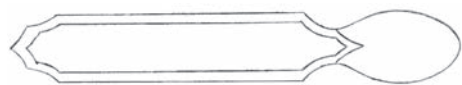
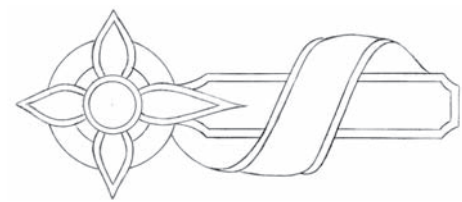
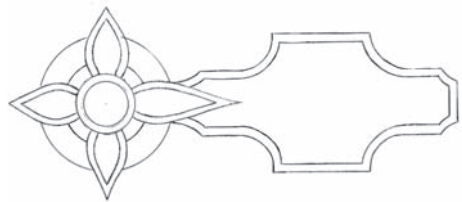
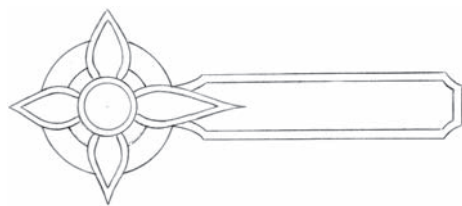
TOOLS:

Carving knife with 1"-1 $\frac{1}{2}$ "-long blade
 Hobby knife. I use an Exacto knife handle
 with Olfa art-knife blades.
 9mm shallow Japanese detail gouge
 6mm #6 Japanese detail gouge
 $\frac{1}{4}$ " #4 long-handled gouge
 Drill with $\frac{1}{4}$ "-diameter and 10mm
 Forstner bits



About the Author

Jim Gledhill lives in Cobourg, ON, Canada, on the shores of Lake Ontario. He has a booth at the local Farmer's Market, which has a thriving sailing community. Most of his work incorporates materials recycled from boats and other nautical sources. Contact Jim via email at dgledhill@cogeco.ca.



Using the basic pattern, there are many ways to make adaptations to create various designs.

Realistic Sanderling

Painting Templates



**These easy
templates
create a
flawless
finish**

by Del Herbert

Many carvers struggle with painting their carvings, and will even avoid certain subject matters because they are not confident they can apply paint with the same skill they demonstrated while carving. Painting a carved bird can be especially daunting, but it's really just a progression of simple steps.

I find it nearly impossible to resist a big smile when I see sanderlings darting in and out along the beach. I am always amazed at how fast their little legs carry them, and how their radar-like sense keeps them just inside the rhythmic waves. These active little fellows are one of my favorite subjects to

carve and using a painting template makes it easier for any carver to achieve good results during the finishing stage.

The sanderling can be carved with hand tools or power tools. For hand carving, I prefer jelutong, but tupelo, basswood, and many other common woods will work as well. Glass eyes are available from a number of suppliers. I use two-part epoxy cream to set the eyes.

After carving, seal the project with spray lacquer. Then apply several coats of Gesso. Make a mixture of 60% raw umber paint and 40% Paynes grey. Feel free to

Templates for Airbrushing Feathers

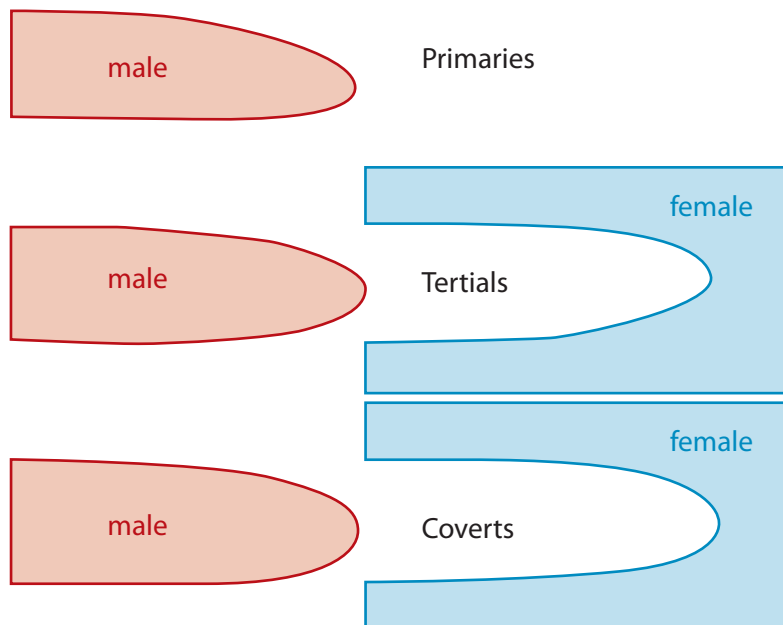


Figure 1. Lay out the feathers using the male templates.



Figure 2. Use the female templates to define the edges of the feathers. Hand paint the details.

adjust the mixture to match your vision of the project and sanderlings you have seen. I mix the paint in a small container, like a film canister, and thin it to the consistency of milk. You may have to experiment with the viscosity depending on whether you are painting by hand or using an air brush. I thin the paint with a mixture of 25% matte varnish and 75% water. I use this paint mix for the entire bird and vary the value and intensity by using multiple applications where needed.

I use an airbrush and templates to paint the cape, scapular, and tertial feathers. Use the male templates to lay out the feather patterns, as shown in Figure 1. Then darken the internal areas by placing the female template just inside the outer edge of the feathers and spraying a heavier coat of paint as shown in Figure 2. I do this by holding the template in my left hand, and spraying with the air brush in my right hand. Remember to start painting on the template and lift the air brush away from the carving once you paint the feather. Avoid harsh lines outlining the feathers, as they will not look natural on your finished piece. In Figure 2, you can also see some shafts and feather splits. These were hand-painted on after the air-brushed paint dried.

If you're not comfortable using an airbrush, it is possible to paint the entire bird by hand. Paint the dark areas on the feathers first. Then outline the feathers with lighter paint.

materials & tools

MATERIALS:

3" x 4" x 8" wood of choice
Gesso
Raw umber acrylic paint
Paynes grey acrylic paint
7mm brown glass eyes
Two-part epoxy cream

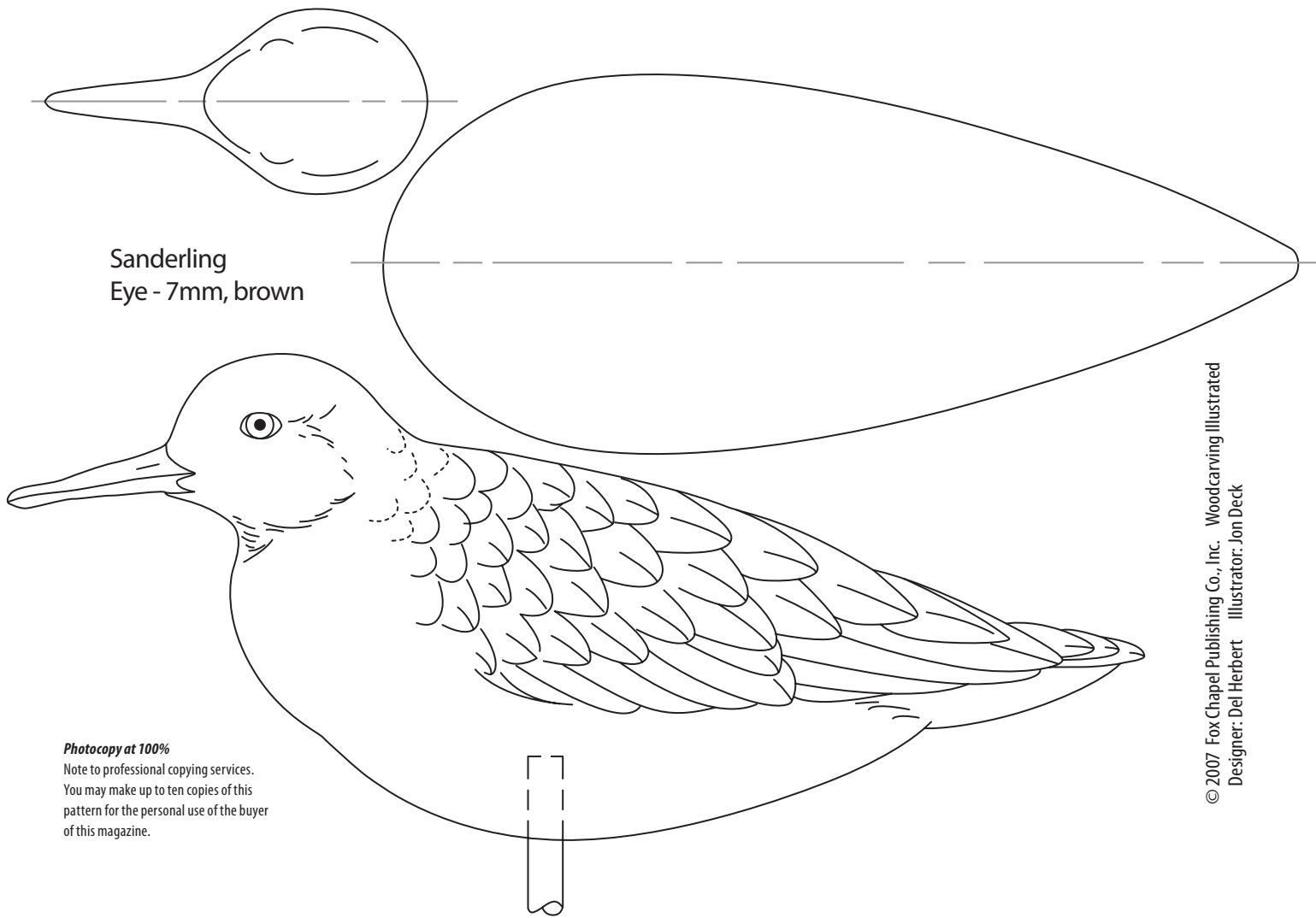
TOOLS:

Carving tools of choice (hand or power)
Painting tools of choice (I use an airbrush)

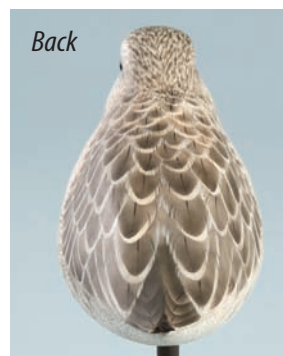


About the Author

Del Herbert of Chula Vista, CA, is a world champion bird carver and frequent contributor to Wood Carving Illustrated. He is a popular teacher and bird-carving judge. Contact him at delldcoys@hotmail.com.



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"I enjoy carving faces because they're something everyone identifies with. If I can evoke a response with one of my masks, then I've accomplished my goal."

YOU MAKE ME SMILE

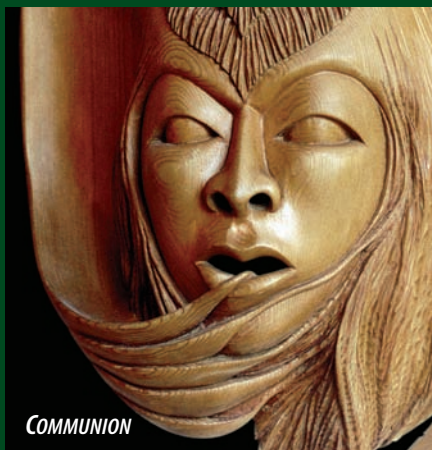
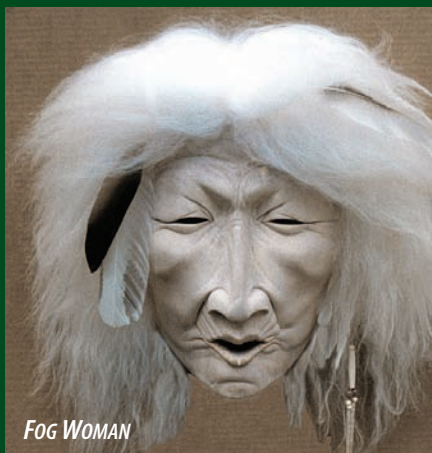
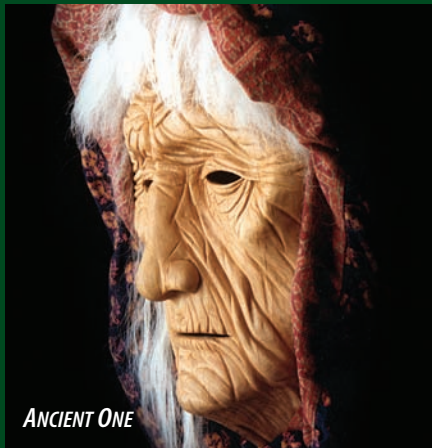


Born and raised in Long Island, NY, Lou Cacioppo used his art education for a career in illustration. He moved to Alaska in 1974. He's always been fascinated with faces, particularly those with dominant features, but he first began carving masks after seeing the work being done by local Native artists in Ketchikan, AK. Lou opened his first commercial art studio in 1977.

Lou tries to bring peace and tranquility into his life as much as possible, and feels carving wood is a big part of that process. "I enjoy carving faces because they're something everyone identifies with," Lou said. "If I can evoke a response with one of my masks, then I've accomplished my goal."

He originally made masks that could be worn, but over time began to add feathers, twigs, and other materials, so that his masks today, though carved by the same technique and theoretically able to be worn, are mainly sculptures meant to be displayed. Lou also carves stone and creates limited edition lost wax jewelry in gold and silver. To see his work, visit his website at www.camaloustudio.com.

The artistic vision of Lou Cacioppo



Elf Country

Stylized Mask

Combine realistic facial features with stylized techniques for a striking display

by Mary Cook
Carved by Lou Cacioppo

A mask is a great project to refine your carving skills. Carving a face at life-size scale makes it easier to add details. Masks are a great way to experiment with facial expressions and different features.

Symmetry is paramount. It is impossible to get a mask perfectly symmetrical, but it is always the goal. As you carve, look at the piece from every angle. If you only look at it from one angle, your eye will make false adjustments. Turn it upside down, or hold it up to a mirror. Hold the mask between your knees so you can only see the tip of the nose; then slowly rotate it towards you. Anything out of symmetry will be easily spotted.

Never lose sight of the fact that you are creating a face. Carve the eyelids as though they are covering an eyeball. Think “flesh” when modeling the face instead of “removing wood.” When modeling the lips, think about their softness and curves.

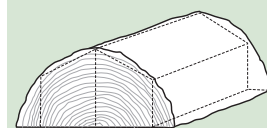
Sanding is just as important as the rough carving. You will spend as much time sanding the mask as carving it. To get the most use out of your sandpaper, use a putty knife to cover a full sheet of 120-grit sandpaper with contact cement. Spread it evenly across the back of the paper in a thin layer. Let it dry; then fold it in half, and roll it flat with a dowel to firmly stick it together. Cut it into small squares. The double-layer prolongs the life of the sandpaper and gives it excellent rigidity.



Wood Choices

Lou uses a half-round of red alder

for this mask, but a boxwood block will also work. When working with green wood, it's important to remember that the outside will dry faster than the core, which normally results in cracking. When you're not working on the piece, keep it in a plastic bag to slow down the drying process. By the time you get to the detail work, the wood should be completely dry and free of cracks.





1

Rough out the blank.

Mark a centerline on the flat side. Trace the pattern on the front and cut away the waste. Transfer the centerline to the front and sides. Re-trace the pattern using the centerlines. Mark the top and bottom of the ears. Mark the highest point (tip of the nose) by pressing an awl into the pattern.



2

Rough out the mask.

Remove the material from under the chin with a straight chisel and a large carving knife. Remove the material from around the ears with a 7mm #9 gouge and a mallet. Smooth the contours of the face with a 1" straight chisel.



3

Transfer the major landmarks.

Cut out the eyes, mouth, and nose on the pattern and transfer these to the blank. Use dividers to check the symmetry. Remove the material from around the nose with a 7mm #9 gouge.



4

Refine the nose and brow ridge.

Establish the prominence of the nose and the depth of the inner eye. Bring both sides of the nose down evenly. Draw landmarks, remove them, and re-draw them. Don't lose the centerline or the eye lines.



5

Refine the mask.

Carve a gentle arc from the centerline down to the top of each ear, about an inch in from the back. Use dividers or the negative template to keep things symmetrical. Continue to work down the sides of the nose. The nose is a key area. Rough out the eyeball area. Begin to hollow out the back.



6

Shape the head.

Use a hand grinder equipped with a carbide disk. Define the neck and chin with a 3/4"-diameter flame-shaped carbide bur and a 2 1/2"-diameter cup bur in a flexible shaft tool. Detail the ears with your tools of choice.



7

Carve the mouth. Use a detail knife to make a V-cut between the lips. Carve the indent above the upper lip with a 5mm #8 gouge. The upper lip protrudes about $\frac{1}{8}$ " more than the lower lip. Remove material from beneath the bottom lip with the same gouge to create a natural curve.



8

Check the lips for symmetry. Crease a piece of paper against the lips. Flip the piece of paper over to the other side to compare. Is one side longer or curved differently? Make corrections as needed.



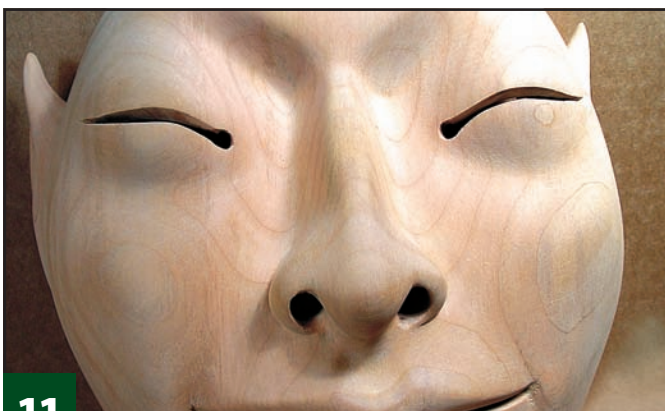
9

Remove more wood from the back. Use a 30mm #8 gouge and a mallet, scooping out towards the center. This makes the mask lighter, and by removing more core, which stays wet longer, you help the wood dry out more evenly, preventing cracks.



10

Detail the eyes. The inside corners of the eyes, established by the work on the nose, are the key to the depth of the mask. Make V-cuts into the eye openings. Use dividers to mark the iris and pupil locations with a vertical line. Start at the highest point of the eyeball, and carve away from it. Re-establish the eye slits.



11

Sand the mask. Sand away the tool marks, but pay close attention to contours and shapes. Use a diamond-tipped rotary tool to take off heavy areas and to get into places you can't reach with the sandpaper. Contour the facial features with 150-grit sandpaper. Sand again with flexible 3M sanding pads: medium, fine, and ultra-fine. Hollow the nostrils with a $\frac{3}{8}$ "-diameter drill bit and the inner corners of the eyes with a $\frac{1}{8}$ "-diameter drill bit.



12

Finish hollowing the mask. Use your tool of choice. Scoop out behind the eyeballs so you can carve the lids. Use a 1"-diameter fine carbide ball to remove the tool marks on the inside of mask. Use a small gouge of choice to shape the ears and smooth the inside with 150-grit sandpaper. Use a 2mm spherical bur to remove deep holes or nicks. Use 220-grit sandpaper followed by a medium 3M sanding pad.



13

Detail the lips. Use a #11 X-Acto knife and a piece of 150-grit sandpaper to remove tool marks. With the #11 blade, make the opening where the lips meet as deep as possible without making it any wider. Round both lips with 50-grit sandpaper. Make shallow V-cuts in the lips with the #11 blade and round the tops with 220-grit sandpaper or a micro flame-tip diamond bur.



14

Sand the entire mask a final time. Use a medium 3M diamond pad. Sand it again with a fine pad. Look the mask over, and make necessary adjustments to symmetry or rough spots. Use a brush to apply a thin coat of penetrating oil, and let it sit for 30 minutes. Dampen a rag with paint thinner, and rub off any excess oil. The oil will seal the wood for painting and prevent bleeding.



15

Add the tree to the face. Draw the tree outline on the face with a pencil. Use a #2 Sable Sceptre Gold II brush and Golden Fluid acrylic paint in Carbon Black. Thin the paint slightly with water. Thick paint out of the tube will leave brush strokes. Paint on the opposite eyebrow with thinned Golden Fluid Raw Umber.



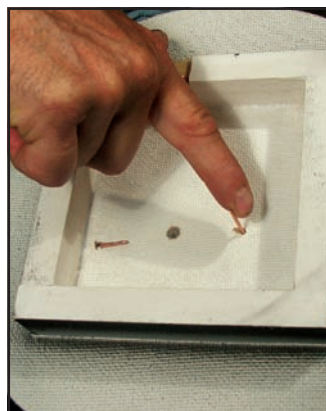
16

Prepare the backer. Cut the disc, and attach four pieces of wood to the back. Apply two coats of gesso to the front of the disc, sanding between each coat with a fine 3M pad. Paint the disc black with acrylic paint and an airbrush, if possible.



17

Cut a mounting bar to fit the contours on the back of the mask. Nail two brads into the mounting bar; then cut the heads off. Use double-sided tape to temporarily mount the bar in the mask. Use the brads to mark the position of the mask on the front of the disc. Remove the nails, and drill holes where the nails had been. Epoxy 1" pieces of copper wire in the holes and epoxy the bar to the mask. Secure the mask to the disc with the wire.



18

Paint the extension of branches onto the disc. Use a warm color that complements the color of the wood.



About the Author

Mary Cook has lived in Gustavus, AK, for 13 years. A freelance writer, she is a friend of Lou Cacioppo.

MATERIALS:

Half-round wood of choice 7" x 8½" x 10" (I use red alder)
¼" x 11⅜"-diameter Masonite or hardboard (backing board)
1" x 1" x 8" piece of wood (any kind) for back of mask
4 pieces of wood (any kind)
1¼"x1¼"x 6½" (spacers)
Sandpaper - 120, 150, 220 grits
Penetrating oil
Paint thinner

3M diamond sanding pads - medium, fine, and ultra-fine
Gesso
Golden Fluid acrylics - Carbon Black, Raw Umber, & Titan Buff
Airbrush
Brad nails
2 each - 1" pieces of copper wire
Sheetrock screws or wood screws
Epoxy of choice
Contact cement

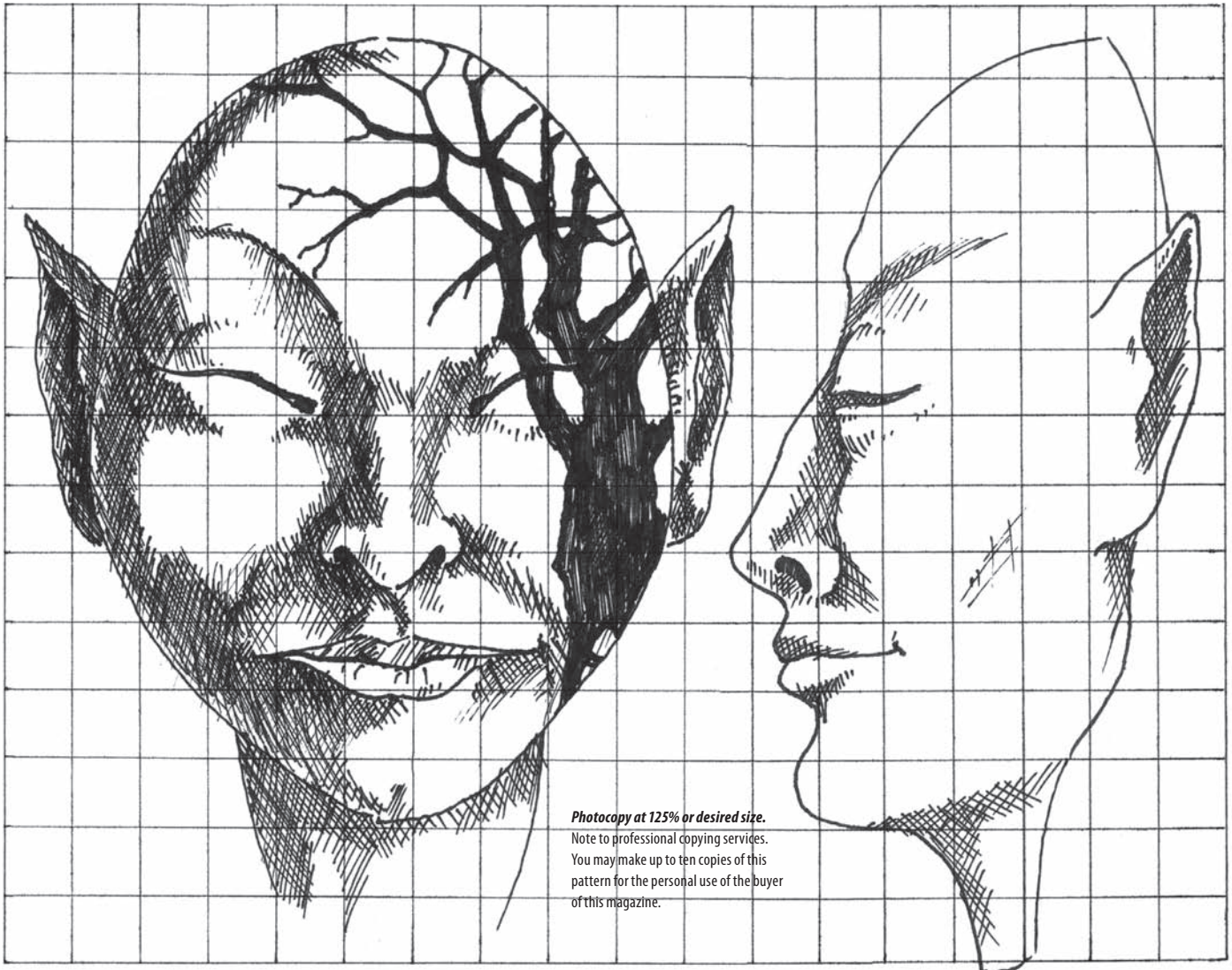
7mm #9 gouge
8½ oz. mallet
Carbide rotary carving bits:
¾" flame, ⅜" ball, ¾" ball, ½" coarse ball, ¾" coarse ball, 1" coarse ball, 1" fine ball
Bench rotary tool
4" side grinder
Carbide carving wheels, 2½"-and 4"-diameter
Small diamond bur of choice
2mm spherical diamond bur
Power drill with ⅜"-and ⅛"-diameter drill bits
Detail sander
Thimble sander
#2 Sable Sceptre Gold II paintbrush

SPECIAL SOURCES:

ELF COUNTRY ART - Lou has made T-shirts and fine art prints of his Elf Country artwork available. The prints are available for \$54 +\$6.50s&h. T-shirts are available in light grey and stone-wash blue for \$22 (long-sleeve) or \$18 (shortsleeve) + \$5s&h. Camalou Studio, P.O. Box 213, Gustavus, AK, 99826, 907-697-2137, www.camaloustudio.com.

TOOLS:

Small hand hatchet or adz
Carving knife
1" straight chisel
X-Acto knife with #11 blade
30mm #8 gouge



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Duck Tonight

Facial expressions and body language let you tell a story with your carving

by Arnold Smith

Most of my carvings start out with a little story in my head. "This hunter, who happens to be a really poor shot, finally killed himself a duck and was really excited about it. He couldn't wait to eat it as he walked home, licking his lips and thinking—duck tonight."

Carving

I use basswood because it holds detail well. The head is carved separately, so I can experiment until I get the right pose. The arms, duck and gun are also add-ons. I attach the arms with $\frac{3}{8}$ "-diameter dowels.

Rough out the carving on the band saw. Then drill the holes for the neck, arms, gun, and duck.

Shape the wood and add details, working towards the holes. I use a Helvie knife with a 2"-long blade for most of the work and a $\frac{1}{4}$ "-long detail knife for tight areas. I switch to $\frac{1}{4}$ ", $\frac{3}{8}$ ", and $\frac{1}{2}$ " #11 palm gouges for making wrinkles and then deepen the wrinkles with a $\frac{3}{8}$ " V-tool.

For the hair, start with a $\frac{1}{4}$ " #11 palm gouge, and deepen the cuts with a $\frac{1}{8}$ " V-tool. The fur on the cap is carved with a $\frac{1}{8}$ " veiner. The eyes are carved using a detail knife, a $\frac{1}{4}$ " #11 gouge, and a 1" V-tool.

Painting

For most of the carving, I dilute 6 drops of Delta Ceramcoat acrylic paint with 1 tablespoon of water. The shirt and cap are painted with Tomato Spice. The pants are Midnight Blue. The suspenders, boots and hair are 3 drops of Black and 3 drops of Brown Iron Oxide. Use the Black wash to add shadows to the wrinkles, rolls of fabric, and around the heels and soles of the shoes.

I leave the exposed flesh the natural color of the basswood, but use Tomato Red wash to highlight the nose flares, smile line, tips of the ears, tongue, between the fingers, and on the knuckles. For the duck beak and feet, mix 3 drops of Antique Gold and 3 drops of Brown Iron Oxide. The duck itself is painted with the same mixture used on the suspenders. Add a few breast feathers with a wash of Cream. Paint the gunstock with a Brown Iron Oxide wash, and mix 3 drops of Black Iron Oxide and 3 drops of Midnight Blue for the metal on the gun. Paint the eyes with undiluted White and Blue.

After the paint has dried, dip the carving in a mixture of 1 quart linseed oil and 4 ounces antique oak, oil-based stain.

materials & tools

MATERIALS:

2½" x 3" x 8" basswood (body)

2½" x 2½" x 3" basswood (head)

1¼" x 3" x 4" basswood (bent arm)

1" x 1½" x 5" basswood (straight arm)

½" x 3" x 6½" basswood (gun)

1½" x 1½" x 5½" (duck)

Delta Ceramcoat acrylic paint: Tomato Spice, Midnight Blue, Black, Brown Iron Oxide, Antique Gold, Cream, Black Iron Oxide, White, Blue

Linseed oil

Antique oak, oil-based stain

TOOLS:

Carving knife (mine has a 2"-long blade)

Detail knife (mine has a ¼"-long blade)

#11 gouges, ¼", ⅜", and ½"

V-tools, ⅛", ⅜", and 1"

Right



Front



Left



Back



Editor's Note: We discovered Arnold and his carving talent from photos he posted on our forum (www.woodcarvingillustrated.com). Log on to check out the "carver galleries" with over 4,000 photos submitted by our readers.

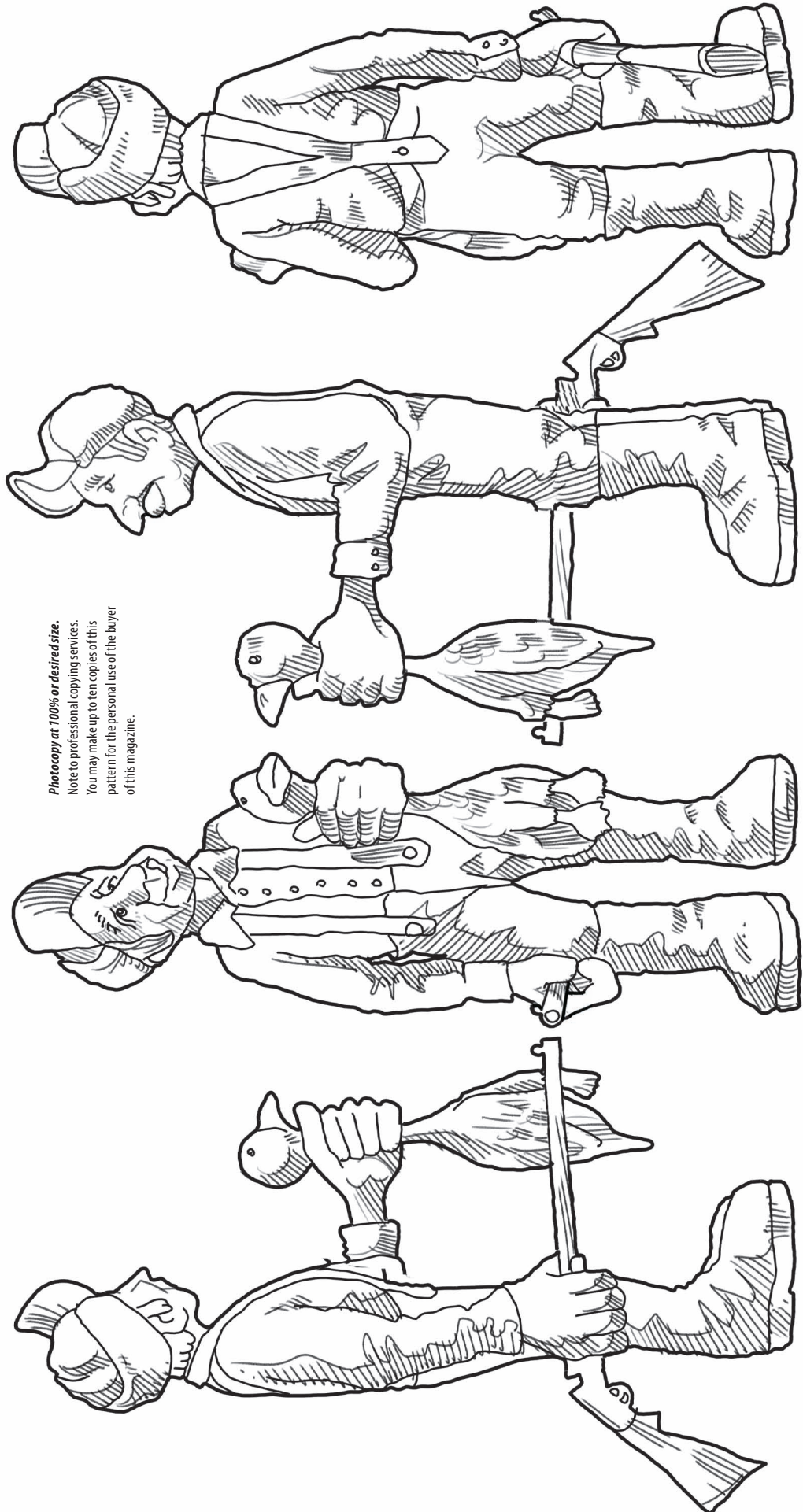


About the Author

Arnold Smith lives in Scott, GA, with his wife and family. He

is a retired civil service worker from Warner Robins Air Force Base, GA. He has been with the Museum of Aviation for the last six years where he has won many awards for his work as a display specialist.

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Sculpting in Wood

with *Betty Sager*

Talented artist pays tribute to loved ones

For Betty Sager, creating a sculpture is a journey of discovery—discovering how to see what is in the wood and how to release it.

“I love that feeling when the creativity is flowing,” she said. “It is like having God dance through me.”

Betty started out doing realistic portraits in relief, but she quickly moved on to carving realistic busts in the round. She began with a bust of her father, George Hall. The undertaking was a bit daunting at first. To work herself up to the carving, she sculpted the piece first with plasticine clay.

“My mother was very helpful and encouraged me to make the features stronger,” Betty said. She feels that kind of honest critique is very helpful for aspiring carvers. “It is natural to leave the features too shallow.”

From there, she moved on to carving a bust of her husband, Wayne, and mother, Willa. For her design work, the digital camera was an invaluable tool. She had her subject sit on an office chair and set up the camera on a tripod. She took photos, turning them slowly in the chair, until she had captured them from every possible angle. Then she took some close-up photos of facial features such as the ears and nose.

While the digital images of her subjects are useful, nothing beats a live model, she added. “Having a live model is great,” Betty said. “But it is also revealing if you don’t get it perfect right away.”

Sculpting gives the old decaying and dying wood a new life—another chance to be glorious and the center of attention. Wood is a medium that gives back with its interesting grains, rich colors, warmth, and interesting textures. Betty’s carving philosophy is simple: “Let your imagination go—take pictures of everything that inspires you, and carve what you like.”



George Edward Hall,
Betty's father.
Butternut.



About the Artist

Betty feels that “life is ever flowing and so should our curiosity for it grow.” She lives in Abbotsford, BC, Canada. You can view more of her work on her website at www.capturedinwood.com.



A tribute to Betty's mother, Willa M. Hall.
Cherry, 20" tall.



Betty's husband Wayne. Black walnut. The
glasses were made out of wire and covered
with walnut sawdust and glue.



Carving Tips

Don't be afraid to use hard woods:

Hardwoods are known for their deep rich colors. Although they are harder to carve, they hold detail better, and the finishes can be phenomenal. Cherry takes detail very well, as do walnut, butternut, and mahogany. The harder the wood, the more aggressive your tools need to be to carve it. But it is usually worth the effort. Some very hard woods, such as ironwood and purpleheart, have enough oil in them to burn easily with a fast speed, so use a slow speed and a very course sander—the end results are wonderful.

Beginning carvers:

Pick a great sculptor and try to imitate his/her quality of work. Take whatever classes you can, and "stay the course." When you think you are almost there, set the goal higher. If you aim high, you will progress toward your goal. Compete in all the competitions you can get to, as there is a lot to be learned from the other carvers, and the judges' critiques are very valuable.



The sculpture
of the hands
"cradling the
globe" has
inspired many
discussions on
world affairs.

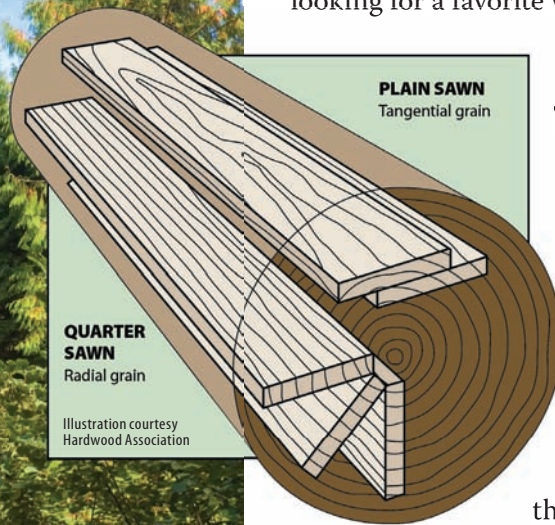
All About Buying Wood

A handy reference guide and inside tips from 30 years of buying carving wood

by Roger Schroeder

Buying wood—be it pine, basswood, or something exotic like rosewood—can leave you scratching your head wondering about the mathematics and vocabulary. When I first started purchasing wood, I fell in love with a piece of mahogany, ideal for an exotic fish I had in mind. The owner of the lumber yard told me the best deal was to purchase several board feet of 8/4 “undressed” and plain-sawn stock. I’m sure he recognized my confusion, but he simply wrote up the bill and took my money without explanation. At that point, I decided to demystify the process that leads to owning a great piece of wood.

Having a basic knowledge of the terminology used, and methods of wood preparation, will enable you to purchase the stock best suited for your project. Many lumber yards have a price list, which can save you a lot of time otherwise spent looking for a favorite wood that isn’t in stock.



Types of Cuts

There are two main ways that a log can be cut into boards: plain sawn, sometimes called flat sawn, and quarter sawn. Each method has its pros and cons.

Plain-sawn boards are cut in slabs across the log. The log is fed into the sawmill in one piece and each slice is cut all the way through the log. This type of cut produces an attractive grain which is visible across the board. Plain-sawing requires less skill from the sawyer and is therefore more readily available.

While this type of lumber manufacturing produces stock in wider dimensions, it does have a higher tendency to cup or warp as the wood dries (see Wood Defects on page 72).

Quarter-sawn boards are from logs that have been cut into four sections. Each log quarter is then cut into boards. This produces boards where the grain is at right angles to the face of the board. Quarter-sawn boards are less likely to cup or warp.

Because quarter-sawn boards are cut from a quarter of a log, they are usually not as wide as flat-sawn boards. These boards are more difficult to cut, so they are usually harder to find and tend to be more expensive.

ONLINE ARTICLE

Access our website to print out your own handy reference guide.
woodcarvingillustrated.com

Drying Lumber

After a piece of wood is sawn, in most cases it needs to be dried. For centuries, wood has been air dried. The wood is stacked, with the boards separated to allow air to circulate. Today, most lumber goes to a kiln for drying. The biggest benefit of kiln drying being the reduction of time needed. Wood does not kiln-dry well if it is more than 4" thick, and some exotic species, even 2" thick, split apart when put in a kiln.

Air drying can take a year or more. Kiln drying speeds up the process to three or four weeks. There is an ongoing debate about how the drying process affects the wood. Some carvers say that kiln-drying makes the wood harder. Others feel that there are more defects in air-dried lumber.

The only place I've found a significant difference in lumber that has been air-dried vs. lumber that was kiln-dried is with black walnut. During the kiln-drying process, walnut is often steamed, which darkens the sapwood and lightens the heartwood, so it is a uniform color through the whole piece of wood. It doesn't make the wood unattractive, but it is something to keep in mind when you are planning a project. Air-dried walnut shows a sharp color shift from light to dark between the sapwood and heartwood.

One advantage to kiln-drying is that the higher temperatures tend to kill off any parasites, such as fungus, insects, or bacteria, that are in the wood. There is a movement in the country that would require that any wood shipped from one state to another be kiln-dried to prevent the spread of these parasites.

Surfaced vs. Unsurfaced

The difference in the level of machining or preparation can also be referred to as dressed and undressed. In some lumber yards, you can still find a board that measures a full 2", 3", or even 4" thick. Unfortunately, it probably has not been planed yet—it's unsurfaced or rough sawn. The problem with rough-sawn lumber is that it's impossible to see what kinds of problems lurk underneath. Some defects become obvious once the wood is planed, but they are all but invisible in rough sawn lumber. Lots of wood dealers have their



Before this piece of English lime was surfaced, it was almost impossible to see the pin knots and curly grain beneath the roughness.

boards already planed, so reading the grain is easy to do. Others have a planer on hand to provide dressed lumber, although there's usually a charge.

Bottom line: Go where the boards are already surfaced. Ask to carry the wood outside if that's what it takes to look for defects. Unfortunately, most lumber is stored in warehouse-like structures, where lighting is dim.

Wood Defects

Because of how it grows and how it was treated after it was cut, wood has a host of problems. At the top of the list are knots. A knot is an area of discolored wood where a branch grew out of the trunk. Knots are hard to carve and sometimes pop out, leaving you with a hole, so they rarely add to the beauty of a carving. Wood without knots is called "clear."

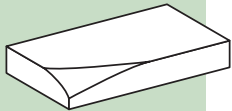
“The problem with rough-sawn lumber is that it's impossible to see what kinds of problems lurk underneath. Go where the boards are already surfaced.”



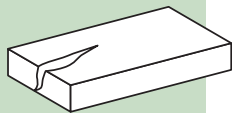
Even quality lumber may have defects. If the wood is really appealing, I find a project that fits into the knot-free portion and cut out between the knots.

Defects in Wood

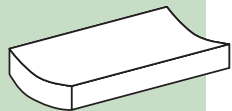
Some wood defects are obvious. Some, such as internal pin knots, show up later.



Wane
Bark along the edge of the board, or missing wood along the edge of the board, usually caused by bark dropping off.



Checking
Splitting of the board, usually at the ends, but also at other spots.



Cupping
Warping across the width of a board.



Bow
Warping along the face that runs from one end to the other.



Bend (or Crook)
Warping along the edge that runs from one end to the other.



Warping (or Twist)
Distortion of the wood's shape.

Illustration from
Woodworker's Pocket Reference

Other major defects include checks and splits, which are essentially cracks that are usually the result of uneven drying. It happens to both air-dried and kiln-dried lumber. Most of the cracks are on the end of a board, so it's easy to cut the defect away, but that's money lost.

Sometimes you'll hear that a board is "cupped." This means there is a hollow in the center of the board where the sides have warped up. On the other hand, a bow is when the board warps along its length. A twist is when it does both. These problems can be corrected, but it is a lot of work!

Since I glue up a lot of panels for relief carving, I take a board, hold it at eye level, and sight along its length. Severe distortions mean I reject the wood; but minor ones I can handle, even though it means time spent woodworking rather than carving.

I also dread finding stains in a board.

They usually appear where you least expect them, and they are very difficult to cover up, even with paint. Minerals in the wood cause stains. Fungus is another culprit, creating an effect called spalting.

With thin boards, stains are usually visible and are rejected. But when they reveal themselves only during carving, they are more difficult to deal with and sometimes may require you to scrap the entire project.

There are a few other possible defects. Worms bore through wood—especially butternut—and leave behind holes, ruining many fine boards. And then there's gum, pitch, or sap, which are resinous liquids that show up both on the surface and in pockets under the surface of the wood. This goo sticks to tools and makes finishing difficult.

Nominal Measurements

Now that you understand how wood is prepared, and the defects to look out for, it's time to discuss how wood is sold. Lumber is measured and priced by volume. Most of us understand that a 2 x 4 isn't

Cut 2" thick at the sawmill, this board was reduced by a planer to the nominal dimension of 1¾".



really 2" x 4". It started that way when it was cut at the sawmill, but the board was then passed through a planer, which smoothed ½" off both faces and edges, giving you a board measuring 1½" x 3½". Many types of wood are sold by the board foot—which is calculated on the rough dimensions.

I've purchased 1" walnut that was milled to ¾", 13/16", and 7/8". I recently bought some white oak boards that measured 15/16" thick, but there were a lot of skips—meaning that the boards should have gone through the planer at least one more time. For most 1" hardwood lumber, the nominal thickness should be 13/16" or 7/8".

With thicker boards, the discrepancies seem to disappear. Most surfaced 2" hardwood lumber is exactly 1¾" thick.

In most cases, lumber thickness is given in "quarters." In the hardwood lumber industry, 4/4 is 1"-thick lumber and 8/4 is 2"-thick lumber. Reduce

the fraction to a whole number, and you have the thickness in inches. It's still very confusing, because the quarters could refer to the wood surfaced or unsurfaced.

Since you are often buying wood by the board foot, you should familiarize yourself with a very simple volumetric formula. Start with the thickness, width and length of your board. Multiply these dimensions together, then divide by 144 to determine board feet. For example, the formula for a board measuring 1" thick x 12" square is:

$$\frac{1" \times 12" \times 12"}{144} = 1 \text{ bf.}$$

Yard workers do make mistakes in their measurements. I now carry a small tape measure when I go to purchase wood. To paraphrase an old saying, measure twice and buy once.

"I now carry a small tape measure when I go to purchase wood. To paraphrase an old saying, measure twice and buy once."

Take a pocket calculator along with you. Once you learn the math, you can save yourself a lot of hassle.

Sources

Wood can be purchased at sawmills, lumber yards or through mail order or websites. I've had mixed success with mail-ordered wood. Sight unseen is the best reason not to buy.

Here's a list of questions to ask before buying:

- What is the price per board foot of the wood?
- What are the exact dimensions of the wood?
- How has the wood been dried? If air dried, what is the moisture content?
- How is the wood to be shipped? What will the postage be?
- What is the return policy?

I recommend you tell the customer service representative what you want the wood for. Place a small order if you haven't used the company before. If you are disappointed with the wood, don't order from them again.

Sawmills are a good source for sizable pieces of carving wood. Here pine timbers are stored outdoors with stickers between to facilitate drying.



The biggest advantage to buying from a sawmill is the opportunity to find a sizeable piece of wood. The sawmill is responsible for cutting the tree into lumber, and the lumber yard makes the sale. It's also possible to find a sawmill where you can buy wood.

There are two potential problems with sawmill lumber. First, it's unlikely that you'll find surfaced wood. That's not really what a mill is in business for. Second, the wood may not yet be adequately dried.

The sawmill does offer you the opportunity to get wood that is not available anywhere else. Many small sawmills will cut logs for you, but they usually require a minimum length, and of course you will need to transport the wood.

Purchasing from a lumber yard is probably the most common method. You have the advantage of being able to spot defects in surfaced or dressed lumber and often have a wide variety of wood available to choose from. Some hardwood lumber companies allow you to pull boards by yourself. But make sure they are returned to the stacks the way you found them. Other companies discourage customers from pulling boards from the stacks. Always ask about the lumber yard's policy beforehand. A gratuity might be in order for a helpful yard worker. I rarely leave a yard with less than \$100 worth of wood, so \$5 is a small price to pay to protect my back and hands.

Editor's Note: The words "wood," "boards," and "lumber" are often used interchangeably. Apologies to the purists who know the subtle differences between them.

The Plane Language of Lumber

Most lumber is marked, "S2S," which means "surfaced two sides." Since I recommend buying S2S lumber, you should know what the milled dimensions are, although these are approximate with some slight variation. I also include dimensions based on "four quarters" and up. Nominal dimensions never apply to the length of a board—so an 8'-long board is 8' long.

Before Planing	S2S Hardwood	S2S Softwood
1" or 4/4	1 ³ / ₁₆ "	3/4"
1 ¹ / ₄ " or 5/4	1 ¹ / ₁₆ "	1 ¹ / ₈ "
1 ¹ / ₂ " or 6/4	1 ⁵ / ₁₆ "	1 ³ / ₈ "
2" or 8/4	1 ³ / ₄ "	1 ³ / ₄ "
2 ¹ / ₂ " or 10/4	2 ¹ / ₄ "	2 ³ / ₈ "
3" or 12/4	2 ³ / ₄ "	2 ³ / ₄ "
4" or 16/4	3 ¹ / ₂ "	3 ¹ / ₂ "

Nominal dimensions also take in widths. When you see S4S (surfaced four sides), it means that the edges have been planed smooth and straight. Here's a chart that shows the differences:

Rough Width	Nominal Width
2"	1 ¹ / ₂ "
3"	2 ¹ / ₂ "
4"	3 ¹ / ₂ "
6"	5 ¹ / ₂ "
8"	7 ¹ / ₂ "
10"	9 ¹ / ₂ "
12"	11 ¹ / ₄ "

First Cuts

A carver's journey to becoming a member of the Caricature Carvers of America



FLOYD RHADIGAN



Floyd Rhadigan of Saline, MI, started his journey in woodcarving in 1970. Six years later he taught his first adult carving class and feels that his teaching experiences have made him a better carver.

"A family friend, 'Smokey Joe,' taught me the basics of woodcarving: how to make a knife from a straight razor, and how to make that knife work. Those early carvings were very crude, but I loved the feeling I got from creating something. In 1973, I bought my first book on caricature carving, How to Carve Characters in Wood by H.S. 'Andy' Anderson. I carved every project in the book and was hungry for more. Then Harold

Enlow came into my life with his book, Carving Figure Caricatures in the Ozark Style. I thought I had died and went to heaven. This was my first introduction to palm tools.

A lot of wood has passed through my hands in the last 36 years, but my love for what I do has never waned. I have a lot more to learn on this journey. May we meet and carve together along the way!"

Floyd has won numerous awards for his carvings, but feels his highest honor was being invited to become a member of the CCA, a club consisting of all his heroes. Contact Floyd at 734-649-3259, www.fantasycarving.com, rhads@comcast.net.

MAKE TIME TO CARVE

Try to carve for at least 30 minutes a day, every day! I found that an enforced regimen of carving virtually guaranteed that I would become a better carver. And if you are carving every day, you don't get as discouraged if something doesn't work out; after all, it's just a piece of wood!

CARVE WITH GOOD CARVERS

My first class with a professional caricature carver was with Pete Ortel. I was extremely nervous, but Pete made me feel right at home. I learned a lot in that class. The thing that sticks in my head the most is one statement Pete made: "Think of your carving as a piece of art, from the very bottom to the very top." From then on, that simple statement has made a big difference in my work.

An early carving of a sailor, completed in 1973.



McFINN, THE
PATRIOT was
carved in 2006.



Dave Stetson is the cocreator, and a founding member, of the CCA. Dave started his carving career in early childhood, but didn't discover the joy of caricatures until later in life.

"I have been carving since my grandfather gave me a pocket knife for my 10th birthday. The knife came with rules...do not take your new knife to school, and don't try throwing it to make it stick into something. So I probably just didn't remember that it was in my pocket the next morning, until after I was at school.

The desktop in front of me was like a fresh canvas to a young Rembrandt, and just too inviting and irresistible for a 4th grader with a brand new knife. The result was a masterpiece. It was my first relief carving. I figured that Mrs. Damon was duly impressed as she brought the principal in to see the fine craftsmanship, every

letter of my name—perfectly legible and incised really deep. I figured it would last for generations. The principal gave me my first one-man show in the school hallway.



An early cowboy carving completed in 1981.

There I sat during recess breaks, further demonstrating my woodworking skills, by showing how to remove the carving with sandpaper. Remembering those blisters on my fingertips, I haven't attempted another relief carving to this day. Besides, Mrs. Damon kept my prized birthday gift.

My love for carving did resurface in the early '80s, in the form of caricature carving. Local carvers gave me the inspiration I needed, and eventually they began to ask me how I did it. I have learned from both students and some of the best carvers out there. I credit my associations with fellow carvers for a lot of my improvement over the years."

Dave and his wife, Michele Carville-Stetson, are both accomplished carvers. He feels one of the best things about having a carving partner is the free suggestions they give each other on how to improve. Contact Dave at Stetson Woodcarving, 5629 E. Sylvia Street, Scottsdale, AZ 85254, 480-367-9630, Lcnmichele@aol.com.



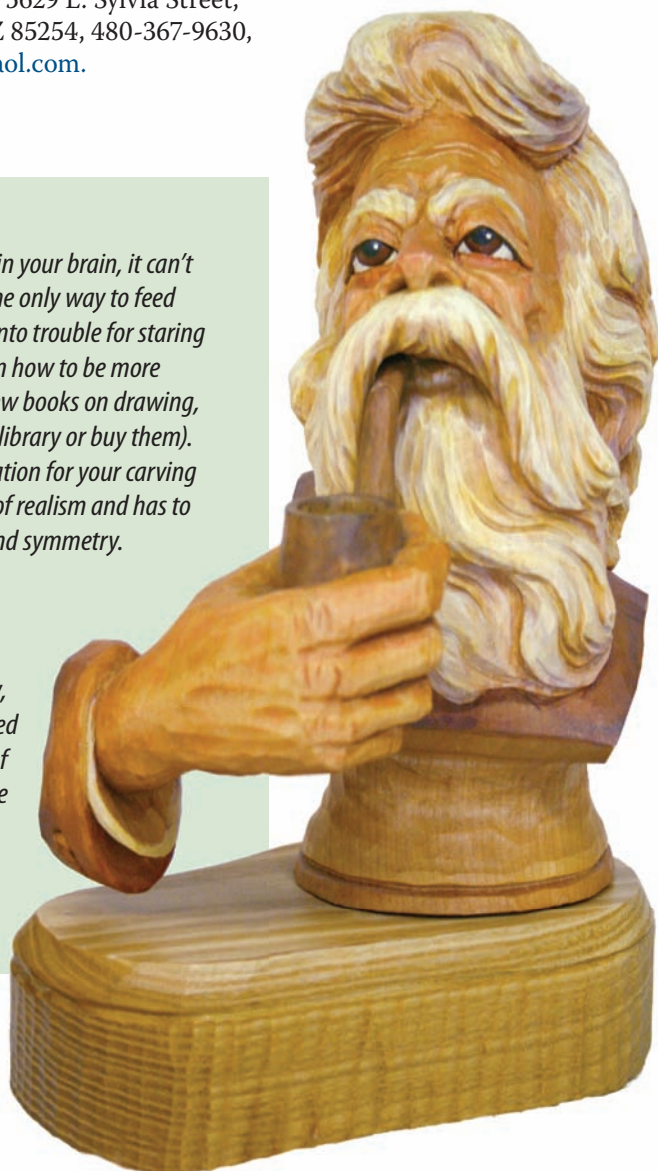
DAVE STETSON

KNOW YOUR SUBJECT MATTER

Your hands are tools of the mind. If it isn't in your brain, it can't be created by your hands. Observation is the only way to feed visual information to the brain. If you get into trouble for staring at someone, that's a good thing. Now learn how to be more discrete with your observations. Or get a few books on drawing, anatomy, or carving (borrow them from a library or buy them). Then read them. This will become a foundation for your carving skills. Good caricature is an exaggeration of realism and has to follow the rules of anatomy, proportion, and symmetry.

KEEP TRACK OF YOUR PROGRESS

Use a 1½" x 1½" x 6" block of wood to carve what you see. Practice for 20 minutes a day, and keep the dated block in a box, completed or not. If you do this every day, at the end of a month you will have 30 blocks to compare your progress. And there will be progress. Not only will you have improved your carving skills, but you will be completing more in the 20 minutes.



MAN WITH PIPE was carved in 2006.



BOB TRAVIS

Bob Travis' fascination with caricatures started with an accidental discovery of woodcarving.

"Sometime back in the 1970s, I was in a machine tool store checking out the latest power tools. I stopped by the book rack and found a copy of Harold Enlow's Carving Figure Caricatures in the Ozark Style. I purchased the book and a couple carving tools, and carved the hillbilly on the cover.

My second piece, finished shortly thereafter, was the cowboy from Harold's book. When I set him on the table, I knew I had arrived as a caricature carver. In 1982, my wife and I first attended the Doane Experience, held in Crete, NE. I signed up for a caricature class taught by Mike Hawley. My piece turned out pretty good, but he didn't have ears. I removed too much wood from the side of his head, but I was still pleased. When I returned home, I set out to carve another caricature. I can sum up that experience in one word: failure. I couldn't repeat what I thought I had learned.

USE THE BEST WOOD AVAILABLE

I had all sorts of problems carving that hillbilly in the redwood 4x4 that I cut off the top of a fence post. I now use only the best Minnesota-Wisconsin basswood that I can obtain. I have used basswood from other sources, but I find that it is often inconsistent, ranging from very pithy to very hard. Top quality basswood is a little more expensive, but if you are going to spend several hours on a carving, the better wood will be a good investment.

SHARP TOOLS

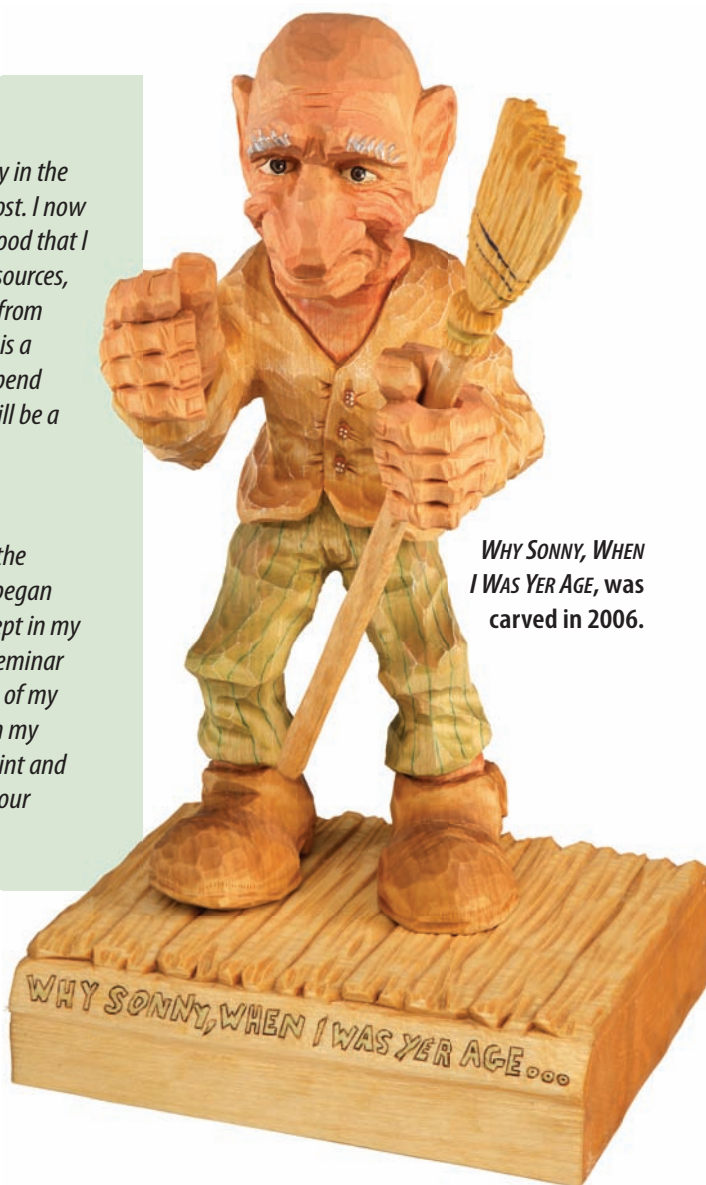
Generally, the sharper your tools, the cleaner the carving. For the first dozen years or so after I began carving I saved one carving each year that I kept in my "Laugh Box." Dave Rushlo was in town for a seminar one year, and I was showing him the contents of my laugh box. He lined the carvings up by year on my work bench, separated them at about mid-point and said "I can see when you learned to sharpen your tools." Enough said.

The Ozark hillbilly from Enlow's book was completed in 1977.



We attended Doane for seven years. During the seventh year, one of the board members asked how long I had been attending. I responded "seven years." I was thinking that must be some sort of record. His response was "Don't you think it's time you gave something back to Doane?" Last year was my 17th year of teaching at the Doane Experience. It's been wonderful, and I really believe I have learned more than my students. There is an axiom that I learned early in my university teaching career. "If you want to find out how little you know about a subject, try teaching that subject." So, I have progressed from having arrived in 1978, to realizing that I have yet to arrive."

Bob's proudest woodcarving moment occurred in the summer of 1990, when he received a letter inviting him to a meeting to discuss the idea of forming a national organization to promote the art of caricature carving. Contact Bob at rltravis@ucdavis.edu.



WHY SONNY, WHEN I WAS YER AGE, was carved in 2006.

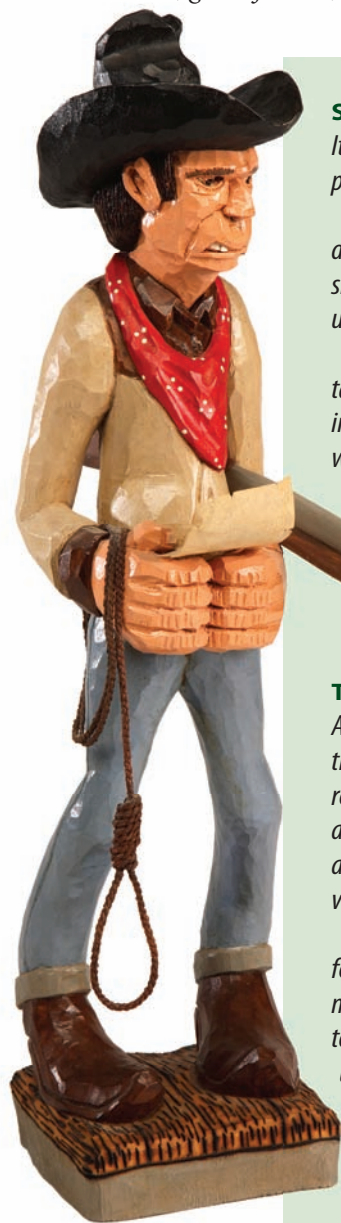
Tom Brown experimented with a variety of carving styles, but was ultimately hooked by the humor of caricature carvings.

"When I was a Boy Scout, I carved neckerchief slides out of sugar pine. They were not done very well, but I enjoyed carving them. I went on to earn my Eagle Scout award and later became a scout leader. In 1988 two other scout leaders and I set aside one night a week for the scouts to get together and concentrate on carving. Soon the dads, grandfathers, and the rest of the

families asked to take part in our carving night. This group evolved into the Eastern Woodland Carvers Club. From that modest start of a few people meeting in a local volunteer fire department, the club grew to a membership of 300. It's been a joyful journey."

Tom was elected to the CCA in 1995 and has won a number of awards for his carvings. Contact him at P.O. Box 221, Converse, IN 46919, suziq@comteck.com.

TOM BROWN



WANTED DEAD OR ALIVE was completed in 1988.

SHARP TOOLS

It doesn't matter what sharpening method you use. Choose one, and practice it until it works for you.

When I first started carving, it was on 2x4 construction lumber with dull tools. It did not take me long to discover basswood and the pleasure of sharp tools. I think that is the secret to enjoying the carving experience—use sharp tools.

One year at the Woodcarving Rendezvous in Branson, MO, I set up a table to sharpen. A gentleman asked my wife, Suzi, who was checking in the tools, to show him the \$2 knives. We explained that we were offering a sharpening service, not selling tools.

He was amazed that people would give me their knives, and then pay to get their own tools back. We all had a good laugh over that.

THE CUTS

A beginner carver needs to understand that there are only four cuts in woodcarving, regardless of the tool you are using. The four are the push cut, the pull cut, the stop cut, and the pyramid cut. All the other cuts are variations of these four.

Like most beginners, I struggled with facial features and which tools and cuts are used to make them. I had to learn to coordinate my tools with the task at hand. I eventually came up with the idea that three different size #9 gouges would work great to carve an ear. A #7 gouge is perfect to make the eyes. This confidence with my tools and knowing when to pick up what just comes with taking all the classes I could and lots of practice.



CAPTAIN KANGAROO was carved in 2007.



A sturdy, shop-made workbench that folds up when not in use

by James M. Haumesser

Portable Carving Station

If you're like me, space for a workbench is at a premium. I designed this portable workbench that gives me ample space for carving and painting. When closed, it takes up less room than a folded ping-pong table.

The basic unit is made from a 48" x 48" piece of ½" plywood, glued and attached to a 2x6 wooden frame. The door frames are made from 2x4 lumber. The doors are 24" x 48", which will use up the other half of the 4' x 8' sheet of plywood.

By having multiple holes at the base, the angle of the doors can be either narrow or fairly wide. You can add an optional piece of plywood, hinged to the top, with cutouts to allow a standard box fan to set on top. By attaching a 20" x 20" filter to the fan, it will collect most of the over spray during painting.

I also added several small lights and a couple of outlets. The unit has the outlets wired to a switch and has about 15' of cord. This lets me turn off everything from one place when I leave the bench for short breaks.

Step 1: Cut all of the pieces.

Use the dimensions listed in the materials list.

Step 2: Drill the holes for the door spreaders on the door bottom stock and the base unit bottom stock. Drill the holes for the table supports on the inside of the base unit side stock.

Step 3: Assemble the base unit frame. Glue and nail or screw the 2x6 frame together.

Step 4: Attach the plywood to the base frame.

Step 5: Assemble the door frames. Glue and nail or screw the 2x4 frames together.

Step 6: Attach the plywood to the door frames.

Step 7: Attach the doors to the base. Use 1"-wide piano hinges that run the length of the doors.

Step 8: Assemble the folding carving table frame. Glue and nail or screw the 1x2 frame together.

Step 9: Cover the table frame with plywood. Attach the table to the base unit with door hinges.

Step 10: Assemble the door spreaders. Drill ½"-diameter holes on each end of the 1x2 stock. Add the ½"-diameter x 1½"-long bolts to either end. These spreaders keep the doors open while you carve.

Step 11: Assemble the table supports. Drill a ¼"-diameter hole in the bottom end of both 1x2 table supports. Glue a ¼"-diameter dowel in place, and position it in the top table support hole (in the side of

the base unit frame). Prop the table up so it is horizontal, and mark the location for the top dowel in the 1x2 table support. Trim the support to size, and drill and attach a ¼"-diameter dowel on the side and end opposite the first dowel.

Step 12: Attach six swivel chair casters to the bottom of the workbench. Mount one caster to each end of the base unit, and one on either end of both doors. Add 1"-wide metal corner braces at each of the bottom corners near the casters to reinforce the wood.

materials & tools

MATERIALS:

4 each 2" x 4" x 24" studs (door top & bottom)
 4 each 2" x 4" x 45" studs (door sides)
 2 each 2" x 6" x 48" studs (base unit top & bottom)
 2 each 2" x 6" x 45" studs (base unit sides)
 2 each ½" x 24" x 48" plywood (door sheathing)
 2 each 1" x 2" x 24" studs (table sides)
 2 each 1" x 2" x 43" stud (table front & back)
 2 each 1" x 2" x 22" (door supports)
 2 each 1" x 2" x 38" (table supports)
 ½" x 48" x 48" plywood (base unit sheathing)
 ½" x 27" x 43" plywood (folding table top)
 6 each swivel chair casters

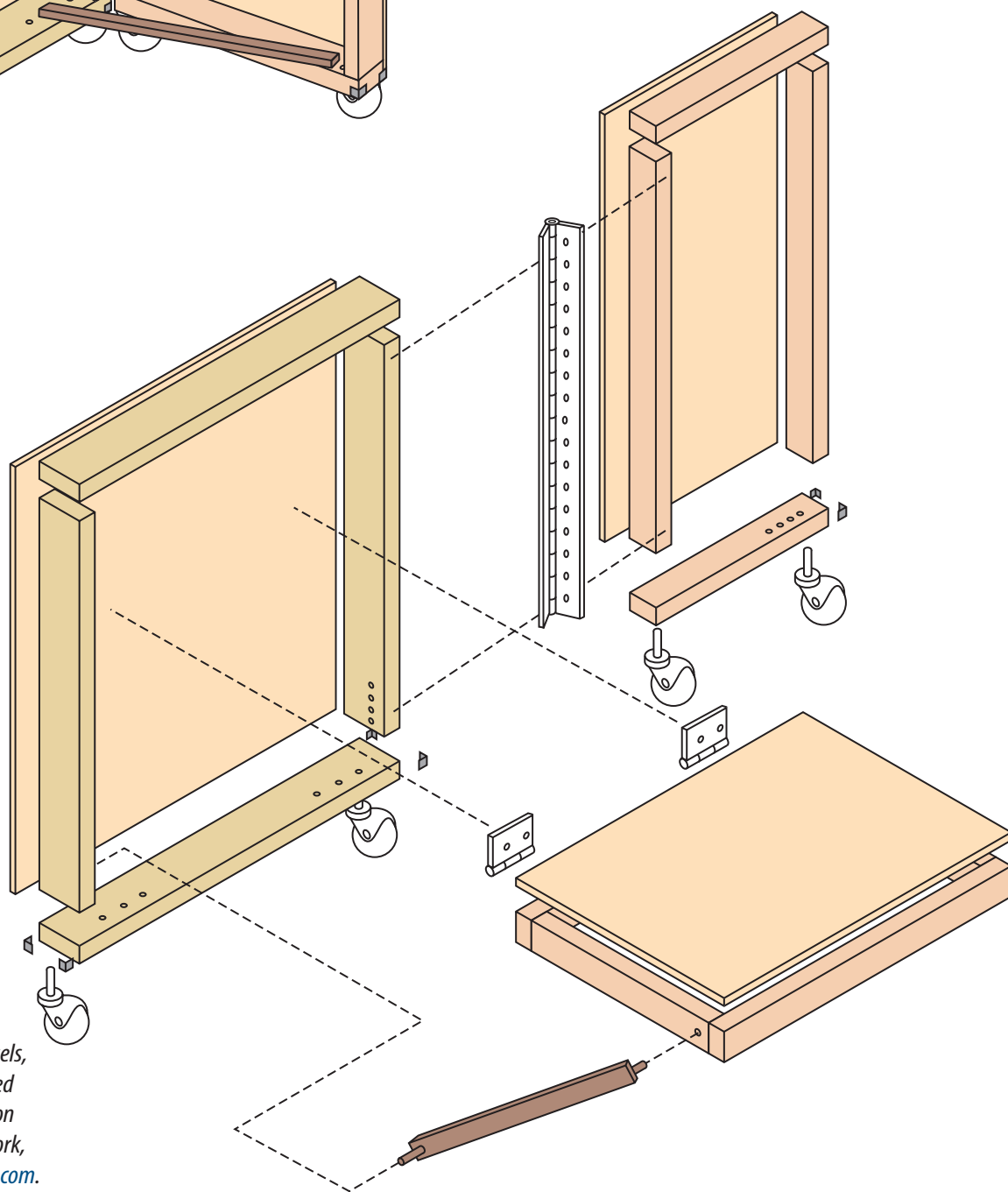
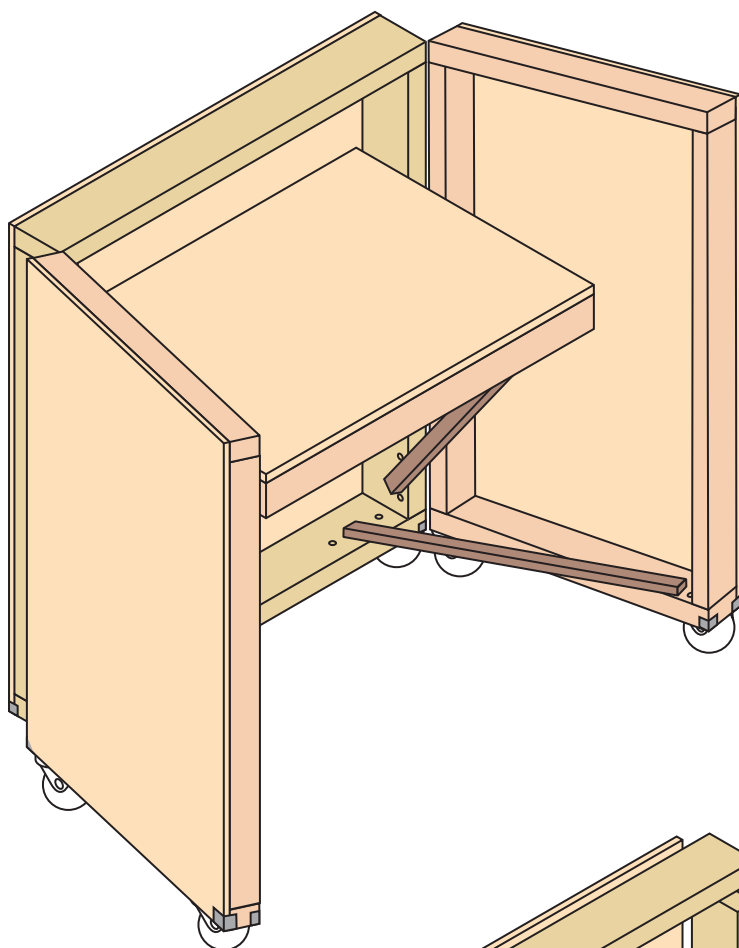
2 each 1" x 48" piano hinges
 2 each standard door hinges
 4 each ¼" x 1½"-long dowels
 4 each ½" x 1½"-long bolts
 8 each 1" metal corner braces
 Wood glue of choice
 Assorted nails or screws

TOOLS:

Saw of choice (to cut lumber to size)
 Screwdriver or hammer
 Drill with ¼"- and ½"-diameter drill bits

Customize Your Workbench

With a little forethought, you can make a space for all of your tools and supplies inside the folding workbench. Add shelves to the doors. These should be tailored to your carving tools. Simple wooden shelves with holes of varying sizes will work for hand tools; a shelf with a simple lip on it works for paints or other supplies. The addition of built-in lights and a power strip or outlet completes your self-contained workspace.



About the Author

Jim lives in Phoenix, AZ. In addition to carving carousels,

he creates a variety of scrolled and intarsia projects based on carousels. For more of his work, visit www.creativecarousels.com.

Teapot Clock

Charming clock with chip-carved details is perfect for the kitchen

by Barry McKenzie

This clock combines woodworking, woodcarving, and chip carving—for me it is the best of all three worlds!

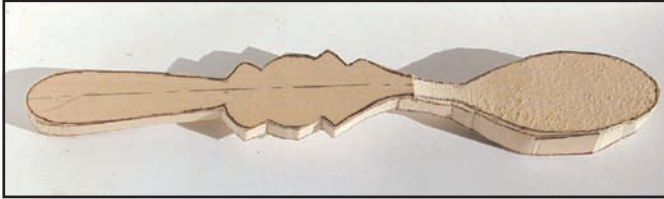
The shape comes from one of the teapots in my wife's collection. The traditional carving on this piece is mainly rounding the edges of the teapot to resemble a real teapot. There is also chip carving on the teapot and the clock face. The spoon pendulum is also carved and shaped, but the spoon is embellished with more chip carving. The general woodworking comes into play when you are fitting the pendulum clockworks into the back of the clock.

CARVING THE SPOON



1

Transfer the pattern to the blank. Mark the centerline of the spoon blank and use that line to position the top-view pattern. Trace the top and side profile of the spoon pattern onto the blank. When positioning the side-view pattern, align the spoon handle with the top surface of the blank.



2

Rough out the profile of the spoon. Use a band saw or coping saw. It is also possible to carve the spoon to shape, but it will take longer. Transfer the centerline onto the top and back of the spoon blank.



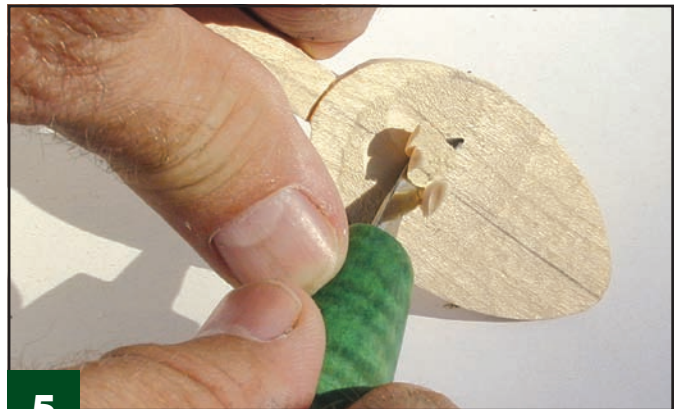
3

Carve the bottom of the spoon bowl first. Incorporate a ridge of wood into the bowl to strengthen the part where the bowl connects to the stem. I learned this technique from love spoon carver Kenneth Bengtsson of Varberg, Sweden.



4

Round and smooth the bottom of the bowl before hollowing the front. Keep both sides of the centerline symmetrical. Sand away the knife marks for a finished look.



5

Hollow out the front bowl. Use a bent knife or a rotary power carver. Leave the walls of the bowl about $\frac{1}{16}$ "-thick. Smooth away the tool marks with sandpaper.



6

Shape the handle. This takes much less carving than the bowl. Shape it to fit your hand comfortably; this may or may not be symmetrical, but what feels good will look good. Do not remove the centerline.



7

Transfer the chip-carving pattern to the spoon handle. You can trace the pattern onto the wood, but I get better results by using a ruler to mark and draw the lines directly on the spoon blank.



8

Chip carve the handle. Use standard chip-carving techniques. For the leaf designs, see step 14 or WCI Holiday 2005 (Issue #33). The spoon is actually an attractive project all by itself, and is a great way to practice your chip carving techniques. You can follow my design or create one of your own.

CARVING THE TEAPOT



9

Shape the teapot. Transfer the pattern to the blank, and cut it out using your saw of choice. Shape the base, spout, lid, and handle using a carving knife. Mark the center of the teapot body and drill the appropriate-sized hole for your clock movement. Follow the instructions that come with the clock mechanism.



10

Prepare the blank for the clock movement. Recess an area in the back for your clock mechanism. You can use a router or hand tools. I drilled an additional recess with a Forstner bit to accommodate a rubber washer to dampen the ticking of the clock.



11

Detail the front of the teapot. Finish up any shaping needed, then transfer and carve the chip carving designs to the teapot body. For better adhesion, use an awl to add texture to the area where the clock face will be attached with glue.

CARVING THE CLOCK FACE



12

Transfer the clock face pattern. Draw or trace the clock face pattern onto the round blank. Use a chip carving knife to make the outline cuts around the different design elements.



13

Rough out the leaf designs. Remove the wood between the line cuts in the leaf design areas. Stop cut around the buttons in the leaf designs or use an appropriate-sized eye punch. If you break one off, glue it back in place.



14

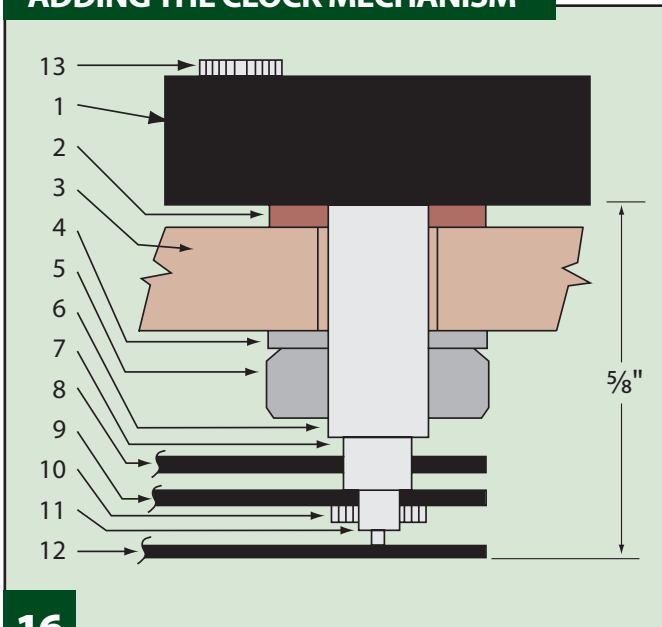
Carve the leaf designs. Cut notches to divide the section into one long leaf and two short leaves. Notch the edges of the leaves for a realistic look. Use a stab knife to add a hint of a vein to each leaf. Texture the negative spaces and buttons in the leaves.



15

Add the numerals and attach the clock face. Add the numbers using standard letter-carving techniques. Glue the clock face in place, and re-drill the hole for the clock mechanism. Then apply your finish of choice. I suggest a spray lacquer.

ADDING THE CLOCK MECHANISM

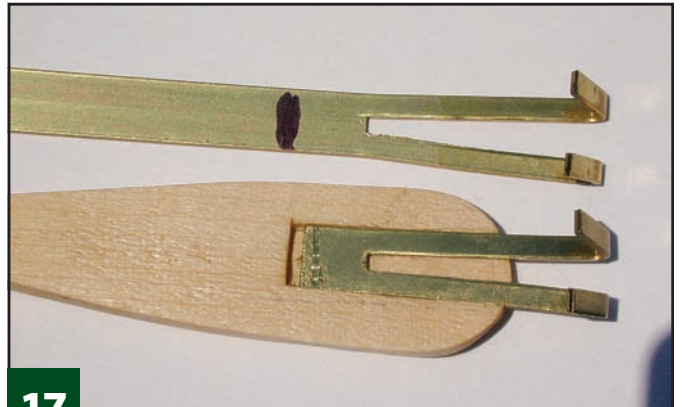


16

Assemble the clock mechanism, using the diagram as a guide. Mount the minute hand (9) temporarily on the shaft first. Lightly tighten the nut (10), and rotate the minute hand, using the knob (13) until it is exactly over the 12. Remove the nut and minute hand, and then mount the hour hand (8) over a full hour. Remount the minute hand and nut. Tighten the nut by holding down the time set knob on the back of the mechanism and turning the nut. Set the proper time, using the time set knob on the back. DO NOT rotate the hands to set the time. Finally mount the second hand.

KEY TO DIAGRAM

- | | |
|------------------------------|------------------------------|
| 1. Clock Movement | 7. Teflon Shaft |
| 2. Rubber Washer | 8. Hour Hand |
| 3. Wood Thickness | 9. Minute Hand |
| 4. Flat Washer | 10. Minute Hand Threaded Nut |
| 5. Hex Nut | 11. Thread Shaft End |
| 6. Clock Movement Hand Shaft | 12. Second Hand |
| | 13. Time Set Knob |



17

Test fit the pendulum. Hang the pendulum mechanism, to determine where the spoon should hang. Mark the location. Cut the pendulum rod so that about $1\frac{3}{8}$ " of it will overlap the spoon. Carve a groove on the back of the spoon tight enough to hold the pendulum rod in place. Squeeze the tangs of the pendulum rod hanger together to fit it into the spoon groove. Make the groove slightly longer than the pendulum rod to allow for adjustment.



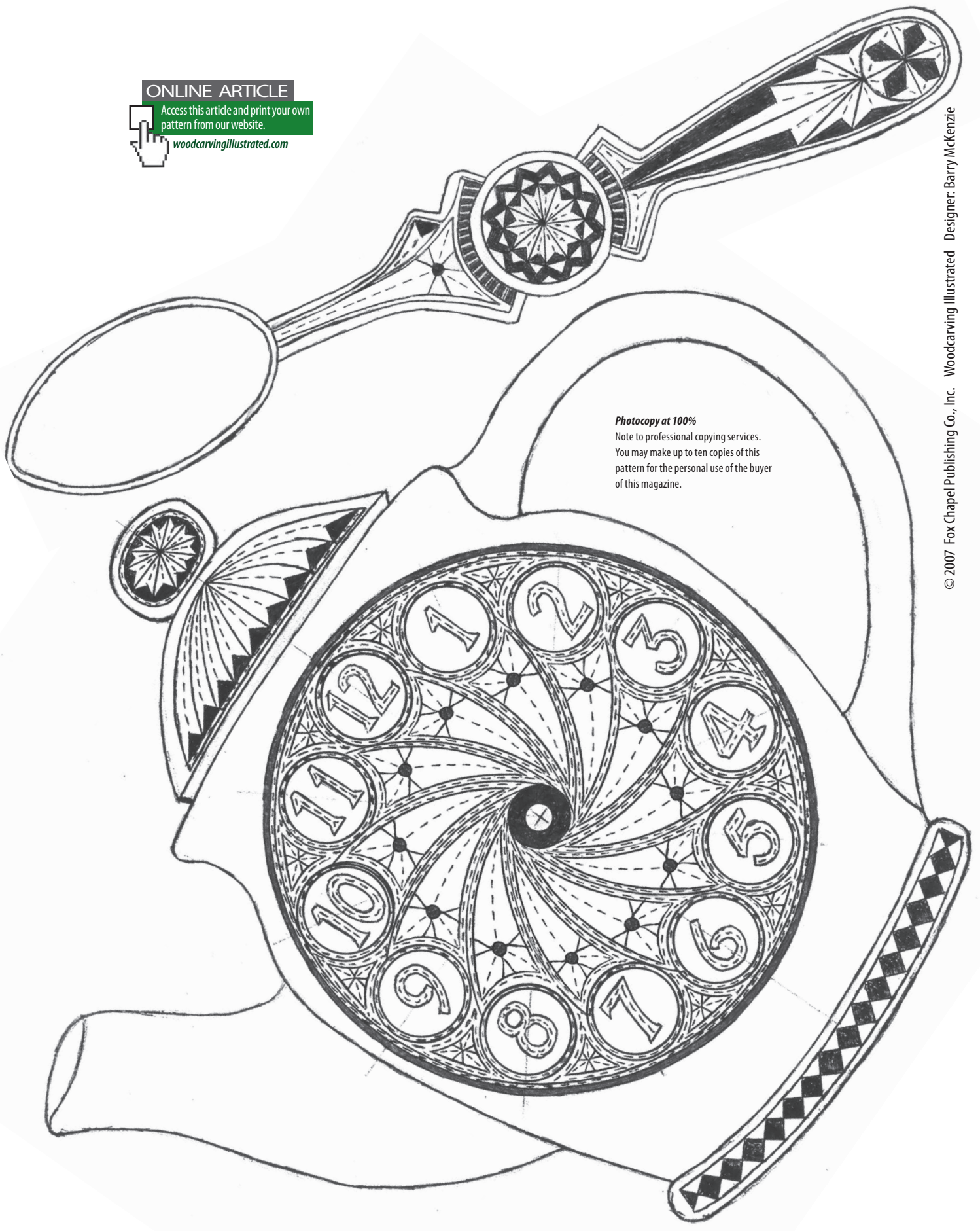
18

Mount the pendulum. Hang the spoon from the clock mechanism. I add a spacer flush with the clock mechanism hanger, to keep the clock hanging vertical on the wall.

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EXTRA SPOONS

tips

Work on several spoons at the same time.
Then if one isn't turning out the way
you'd like it to, you have a backup.



materials & tools

MATERIALS:

$\frac{3}{4}$ " x $1\frac{3}{8}$ " x $8\frac{3}{8}$ " basswood (spoon)
 $\frac{3}{4}$ " x 8" x 10" basswood (teapot body)
 $\frac{1}{4}$ " x $4\frac{1}{2}$ "-diameter basswood circle (clock face)
Clock mechanism with pendulum
Sandpaper, 220 grit
Finish of choice
Wood glue of choice

TOOLS:

Carving knife
Chip carving knife
Stab knife
Bent knife or rotary power carver of choice
Band saw or coping saw
Drill with assorted size drill bits
Ruler, compass, and mechanical pencil (to draw on chip-carving pattern)
Eye punch (optional)

SPECIAL SOURCES:

Clock mechanisms are available from a variety of sources; a good choice for this project is the Klockit 11108, 800-556-2548, www.klockit.com.



About the Author

Barry McKenzie is a popular instructor and owner of the School of Chip Carving. He has several instructional and pattern booklets available. Barry also writes a regular chip carving newsletter. Contact him at 23427

Route 66, Lebanon, MO 65536 or visit him online at www.chipcarvingschool.com.

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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 Fall Issue is June 1, 2007.

■ MAY

May 4-5. Annual Woodcarving Spring Show "Wonder in Woods" sponsored by Capital Woodcarvers Association of Sacramento, SACRAMENTO, CA (Scottish Rite Temple, 6151 H St.). Sat. & Sun. 9am-5pm, \$5 adm., free parking. Contact Joe You, 916-392-8246, www.karving.org.

May 5-6. Pittsburgh Fantasy in wood, CASTLE SHANNON, PA (Castle Shannon Volunteer Fire Department Social Hall, Route 88). Sat. 10am-5pm, Sun. 10am-4pm. \$3 adm, under 12 free. Contact Walt Niedziela, 527 Lebanon Manor Dr., West Mifflin, PA 15122, 412-469-2903, pawaca@verizon.net.

May 5-6. 10th Western Montana Wood Show/competition and sale, MISSOULA, MT (Western Montana Fairgrounds). Sat. 9am-4:30pm & Sun. 12pm-4pm. \$3 adm., children under 12 free. Call 406-251-4197 or 406-626-5278.

May 5-6. 2nd Artisans in Wood Decoy and Bird Carving Show, CHATHAM, MA (Creative Arts Center, 154 Crowell Rd.). Sat. & Sun. 10am-4pm. Free adm. Contact Dr. Joe Ruff, 508-790-7824.

May 5-6. North Arkansas Wood Carvers' 28th Show & Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Bonnie Davis, db11@cox.net, or Sandy Smith, typesmith@cox-internet.com; PO Box 531, Mountain Home, AR 72654, www.northarkansas-woodcarvers.org.

May 6. Huron Chippers Annual Show, MARYSVILLE, MI (American Legion Post # 449, 299 E. Huron Blvd.) Sun. 10am-4pm. Contact Ron Gaskill, 810-765-1562, rongee12@hotmail.com.

May 12. Capitol Woodcarvers' 18th Annual Show, OLYMPIA, WA (Olympia Community Center, 222 N. Columbia St.). Sat. 9am-5:30pm. Free adm. Contact Paul Kressin, 360-352-5411.

May 12. Art of the Carver Woodcarving and Wood Sculpting Show and Competition, ABBOTSFORD, BC, CANADA (Columbia Bible College, 2049 Clearbrook Rd.). Sat. 11am-5pm. \$2 adm., children under 12 free. Contact Rick DeBraber, 604-824-9891.

May 19-20. Annual Atlantic Wildlife Carving Competition, sponsored by Nova Scotia Wildlife Carvers and Artists (NSWCA). TURO, NS, CANADA (Nova Scotia Community College, McCarthy Gallery, 36 Arthur Street.). Sat. 9am-5pm & Sun. 1-4pm. Contact NSWCA at 15 Mount Pleasant Ave., Dartmouth, N.S. B3A 3T3; or nswcaa.ednet.ns.ca.

May 19-20. 23rd Annual Toms River Art & Decoy Festival. TOMS RIVER, NJ (The Ritacco Center, 1245 Old Freehold Road). Sat. 10am-5pm and Sun. 10am-4pm. Contact Janet Sellitto, 732 341 9622.

May 19-20. Corn Belt Carving Club's Annual "Sculptures in Wood" woodcarving show and sale, BLOOMINGTON, IL (Challenger Learning Center, 2901 E. Empire). Sat. 9am-5pm, Sun. noon-5pm. Adm. \$2 per person, children under 12 free (with adult). Contact Mike Hartzler at 309-662-4276, www.cornbeltcarving.org.

May 19-21. Okanagan Valley Woodcarvers "Carve-a-Long," JOE RICH, BC, CANADA (Darley Retreat). Registration fee \$20, \$35 per couple, there is an additional campground fee. Contact and RSVP: Dennis Hudson, 250-767-6166, dnshudson@aol.com.

May 19-20. 7th Annual Land of Legend Woodcarvers Club Show and Sale in cooperation with the Licking Park District, NEWARK, OH (Willm C. Kraner Nature Center, 10380 Fairview Rd). Sat. 10am-4pm, Sun. noon-4pm. Free adm. Contact Lynn Kitzmiller, 614-855-7141, or Harry Limings, 740-967-0660, harlin5793@earthlink.net.

May 26-27. Richmond Carving Society Woodcarving Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.). Sat. 12-5, Sun 10-4. Adm. \$4, seniors \$3, under 12 free. Contact Len Sawyer, 604-266-3913, woodcuts@telus.net, www.richmondcarvers.ca.

May 26-Jun 3. Saskatchewan Woodworker's Guild's Annual Wood Show, Wood '07, SASKATOON, SK, CANADA (Galleria Building, University of Saskatchewan Campus). Sat.-Sat. 11am-9pm, Sun. 11am-4pm. Free adm. www.saskwoodguild.ca.

■ JUNE

Jun 2-3. 8th Annual Johnny Appleseed Wood Carvers Show, MANSFIELD, OH (Richland County Fairgrounds). Contact Steven Laser 419-347-4329, mansfieldcarvers@hotmail.com, or Tony Fox, 419-564-0727.

Jun 3-8. 23rd Annual Woodcarving Rendezvous, BRANSON, MO (Compton Ridge Campground Convention Center). Contact Ed Zinger, 15222S, Greenwood Villa #2102, Olathe, KS, 66062, 913-397-6992, zingo@comcast.net, www.woodcarvingrendezvous.com.

Jun 8-10. 10th Annual Woodcarvers Rendezvous, KENNEWICK, WA (Benton County Fairgrounds, East 10th Ave.). Contact Barbara Pentecost, 509-547-6673, kayechip.msn.com.

Jun 9-10. 5th Annual North Platte Woodcarver's Club "Artistry in Wood" Show and Sale, NORTH PLATTE, NE (Quality Inn and the Sandhills Convention Center). Sat. 9am-6pm, Sun. 10am-4pm. \$2

adm., children free. Contact Ron Meyer, 308-534-5136 or Paul Jeske, 308-532-2599.

Jun 9-10. Central California Woodcarvers Annual Show and Sale, CLOVIS, CA (Clovis Memorial Building, 453 Hughes). Sat. 9am-5pm, Sun. 9am-4pm. \$2 adm. Contact Lora Nelson 559-435-4100 (day), 559-440-9312 (evening), or Don Lenz, 559-291-3739, don_lenz@sbcglobal.net.

Jun 13-16. 9th Annual Wood Carvers Roundup, EVART, MI (Osceola County Fairgrounds, 101 Recreation Ave.). Wed.-Sat. 8am-4pm. Free adm. Contact Sandy Holder, 231-734-5125, roundup@netonecom.com or Virginia Huffman, roselady@netonecom.net, www.evartroundup.com.

Jun 15-17. Spokane Carver's Annual Rendezvous, SPOKANE, WA (Spokane KOA campground). Contact Gloria Strandquist, 509-924-1186.

Jun 21-24. Davenport Iowa Affiliated Woodcarvers International Woodcarvers Congress Competition & Show, BETTENDORF, IA (Mississippi Valley Fairgrounds). Thurs.-Sat. 10am-5pm & Sun. 10am-4pm. Contact Carol or Larry Yudis, PO Box 104, Bettendorf, IA 52722, 563-359-9684 (days), 563-355-3787 (evenings) or www.awcltd.org.

Jun 22-24. Wahpeton Carving Weekend, WAHPETON, ND (North Dakota State College of Science). Contact Gary Paulsen, 1437 20th St, S. Fargo, ND 58103, 701-232-2196.

Jun 23-24. Lloyd Thruene Wood Carving Show & Competition, COON VALLEY, WI (Norskedalen Norwegian Heritage Center, Highway PI). Sat. & Sun. 8:30am-5pm. Contact Lucretia Mallory, 608-787-0040, lumallory@charter.net.

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Jun 30-Jul 8. Kutztown Pennsylvania German Festival, KUTZTOWN, PA (Kutztown Fairgrounds, Rte 222). 9am-6pm daily. \$12 adm, \$11 seniors, children under 12 free. Contact Dave Fooks, 610-683-1537, dave@kutztownfestival.com, www.kutztownfestival.com.

■ JULY

Jul 7-8. Annual Woodcarving Competition and Sale. COOKSBURG, PA (Cook Forest Sawmill Center for the Arts). Sat. 11am-5pm, Sun. 11am-4pm, contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net.

Jul 9. Lake Country Carvers 26th Annual Wood Carving Show & Sale, DELAFIELD, WI (Dept. of Public Works Building, 111 Main St.). Sat. 10am-4pm. Free adm. Contact Mike Niemczk, 414-4622-6344, mgmike@nconnect.net.

Jul 13-14. Eastern Oklahoma Woodcarvers Show & Sale "The Wonderful World of Wood," TULSA, OK (Union 8th Grade Center Commons, 6501 S. Garnett). 9am-5pm. \$2 adm, children under 12 free. Contact BG Smith, 918-628-0038, carverlady@peoplepc.com, www.eowca.com.

Jul 13-14. PEI Woodcarving Competition and Show, STRATFORD, PEI, CANADA (Stratford Town Hall, Shakespeare Drive). Sat. 9am-5pm, Sun. 10am-4pm. Free adm. Contact Rich Beharrell, beharrell@isn.net, www.carvingpei.ca/.

Jun 14-15. Old Mission Montessori School's 30th Christmas in July, OCEANSIDE, CA (Adjacent to the Mission San Luis Rey Catholic Parish). Sat. & Sun. 9am-5pm. Contact 760-757-3232, christmasinjuly@yahoo.com.

Jul 14-15. Maine Coast Carving & Art Competition sponsored by the Penobscot Bay Carvers and Artists Association, BELFAST, ME (Boathouse, Front St.). Sat. 9am-5pm, Sun. 10am-4pm. Contact Ellen Flewelling, 207-338-5309,

nwood@gwi.net, or Karen, 207-789-5363, ductrap@midcoast.com, www.ducktrap.com/pbcaa.html.

Jul 21-22. Eastern Woodland Carvers Club Annual Show, CONVERSE, IN, (Old high school gym, Highway 18). Contact Tom Brown 765-395-3461, suziq@comteck.com or Tom Miller, 765-395-3172, sitter@northcc.net.

Jul 22-25. Northeast Woodcarvers Roundup. HONSDALE, PA (Cherry Ridge Campsites and Lodging). 24 free workshops. Contact George Reinfried, 717-299-9921.

Jul 26-29. Quilceda Carvers 7th Annual Spit & Whittle, BURLINGTON, WA (Fridays Creek Campgrounds). Contact Ron Tandles, 360-659-2769, rrrod@verizon.net, or Laura Fraser, 425-501-0592, www.quilcedacarvers.com.

Jul 28. Blackduck Wood Carving Festival, BLACKDUCK, MN (Wayside Park). 9am-4:30pm. Free adm. Contact Jim Schram, 218-835-4669.

Jul 29-Aug 4. Mid-America Woodcarvers present their annual week of carving, "The Doane Experience." CRETE, NE (Doane College). Contact Ron Clark, 402-727-9026, ronlc53@hotmail.com.

■ AUGUST

Aug 3-5. St. Lawrence River Rustic Show, ALEXANDRIA BAY, NY (Sixberry Lake Campground). Contact Dale Sears, 315-628-5868, www.sixberrylakecamping.com.

Aug 3-5. 2007 Woodburning Celebration Show & Competition, COOKSBURG, PA (Cook Forest Sawmill Center for the Arts). Contact the sawmill, 814-927-6655, or Cheryl Dow, 248-363-6454, cddow@aol.com, www.cherylldow.com.

Aug 18-19. Shuswap Carvers & Woodworkers Show and Sale, SORRENTO, BC (Memorial Hall, 1148 Passchendaele Road). Contact Judi Nerbas, 250-675-3747, j2nerbas@telus.net.

Aug 25. John LaForest Bird Carving Contest, MARSHFIELD, MA (Marshfield Fair). 11am-5pm. Contest is held in conjunction with the fair. There is a \$8 adm. fee for the fair. Contact Kevin Dunn, 781-837-3786, kdunn603@comcast.net, or Tom Hogan, 781-834-7725, timahogan@aol.com.

Aug 25. Lexington Carvers Guild Show and Sale, LEXINGTON, KY (Turfland Mall, Harrodsburg Road). Contact lexingtoncarving@hotmail.com.

■ SEPTEMBER

Sep 1-2. Sangamon Valley Woodcarvers 17th Annual Show, SPRINGFIELD, IL (Illinois State Fairgrounds, Illinois Building). Sat. 10am-5pm, Sun. 10am-4pm. Adm. \$2, Contact Lee or Betty Legg, 217-546-8792, wudcarver@dtntspeed.net, www.svwoodcarvers.org.

Sep 1-2. Oglebay Woodcarvers Guild, Annual Show & Sale, WHEELING, WV (Oglebay Park, off I-70 in Rte 88). 10am-5pm. Free adm. Contact Clark Adams, 724-745-0912, clark@unimaxsystems.com.

Sep 7-9. Annual "Spit n' Whittle" Weekend, EVART, MI (Osceola County 4H-FFA Fairgrounds). Fri. & Sat. 8am-5pm, Sun. 8am-noon. Contact Sandy 231-734-5125, roundup@netonecom.net, or Virginia, 231-734-9131, roselady@netonecom.net, www.evartroundup.com.

Sep 8. West County Woodcarvers of St. Louis Show and Sale, BALLWIN, MO (Salen in Ballwin United Methodist Church, 14825 Manchester Rd.). 10am-6pm. Free adm. Contact Dennis Fischer, 636-583-2041, Art LaTurno, 314-481-3419.

Sep 15. Rock River Valley Carvers of Wisconsin Show and Sale, JANESVILLE, WI (Craig Center, Rock County 4-H Fairgrounds, 1301 Craid Ave.). 10am-4pm. Donation adm. Contact Jim Trumpy, 608-752-8139, www.rockrivervalleycarvers.com.

Sep 15-16. Wilderness Center Woodcarvers' Annual Show, WILMOT, OH (Wilderness Center Interpretative Building, West of Wilmot, off rt. 250). Sat. 9am-4:30pm, Sun. 1pm-4:30pm. Free adm. Contact The Wilderness Center, PO Box 202, Wilmot, OH 44689, 330-359-5235.

Sep 17-21. Gathering of Woodcarvers (GOW) 2007, SOMONAUK, IL (The Carving Shop). Free adm. Contact J. Dillett, jdillett@thecarvingshop.com, www.camperjohn.com/GOW.

Sep 22. Circle City Carving Club's Art In Wood Show, NOBLESVILLE, IN (Hamilton County Fairgrounds, Exhibition Hall). 9am-4pm, \$2 adm. Contact Kevin Ames, 317-894-8133, k_ames@sbcglobal.net.

Sep 28-29. Texas Woodcarvers Show & Sale, FREDERICKSBURG, TX (Gillespie County Fairgrounds). Contact George Vaughn, 432-522-2399, www.texaswoodcarversguild.com.

Sep 30. 19th Annual Valley Carvers' Judged and Juried Show and Sale, UTICA, IL (Starved Rock State Park, Main Lodge). 9am-5pm. Free adm. Contact Bob Willis, 190 W. Eillow St, Coal City, IL 60416, 815-634-3086, bkwoodart@sbcglobal.net.

■ OCTOBER

Oct 6-7. 18th Annual Artistry in Wood Show & Sale, SPOKANE, WA (Spokane Community College, Building 6). Sat. 9am-4pm, Sun. 10am-4pm, \$4 adm adults, kids under 12 free. Contact Jack Kennedy, 13711 E. 42nd Ave, Spokane, WA 99206, 509-924-5758, or Tim Rahman, 509-244-3467, spokanecarversinfo@att.net.

Oct 12. Annual Show and Competition sponsored by Wood Carving Guild of Frankenmuth Michigan, FRANKENMUTH, MI (High School, 525 East Genesee, St.). 10am-4pm. Contact 989-777-5387, www.woodcarversbiz.com.

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Oct 12-13. Red Wing Woodcarver's Show, RED WING, MN (Riverfront Center, Main St.). Contact Jim Kulstad, 651-388-7503, jbkulstad@msn.com.

Oct 12-13. Utah Valley Woodcarver's Show, SPANISH FORK, UT (VFW Building, 400 North Main St.). Fri 9am-7pm & Sat. 9am-5pm. Contact PJ Peery, 1221 East 1120 South, Provo, UT 84606, 801-373-4049.

Oct 12-14. Mid America Woodcarvers Associations's Annual Fall Show and Sale, OMAHA, NE (German-American Society). Contact Ron Clarke, ronic53@hotmail.com, www.midamericawoodcarvers.org.

Oct 13. Northern Virginia Carvers Annual Show, SPRINGFIELD, VA (Woodcraft Supply, 6123 Backlick Rd.). 9am-4pm. Free Adm. Contact Dana Brinegar, 703-420-8615, dmkercher@aol.com, www.nvacarvers.org.

Oct 13. Northern Virginia Carvers Annual Show, SPRINGFIELD, VA (Woodcraft Supply, 6123 Backlick Rd.). 9am-4pm. Free adm. Contact Joyce, 703-978-2032, www.nvacarvers.org.

Oct 13-14. Colorado Carver's Club 33rd Annual Show, Competition and Sale, GOLDEN, CO (Jefferson County Fairgrounds, West 6th Ave & Indiana St.). \$2 adm, children 12 & under free. Contact James Ford, 303-368-1282, oraanna@msn.com.

Oct 20-21. Kickapoo Karvers 26th Annual Show, DANVILLE, IL (Location to be announced). \$1 adm, children under 12 free. Contact Mel Huffman, 217-442-3830, Kickapoo Karvers, PO Box 423, Danville, IL 61834.

Oct 27. Catawba Valley Wood Carvers Competition and Sale held in conjunction with Klingspor's Woodworking Extravaganza, HICKORY, NC (Hickory Metro Convention Center, 1960 13th Ave Dr. SE, adjacent to I-40). Sat. 9am-4pm. Free adm. Contact Don McHugh, 828-327-2840.



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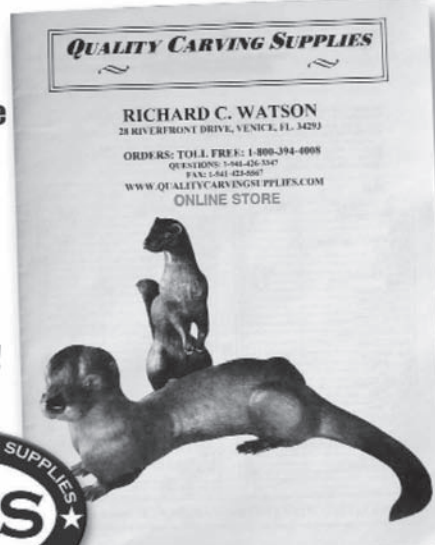
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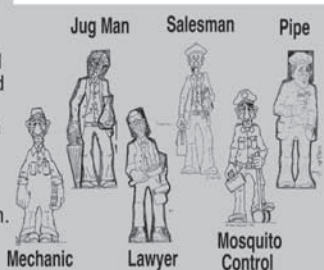


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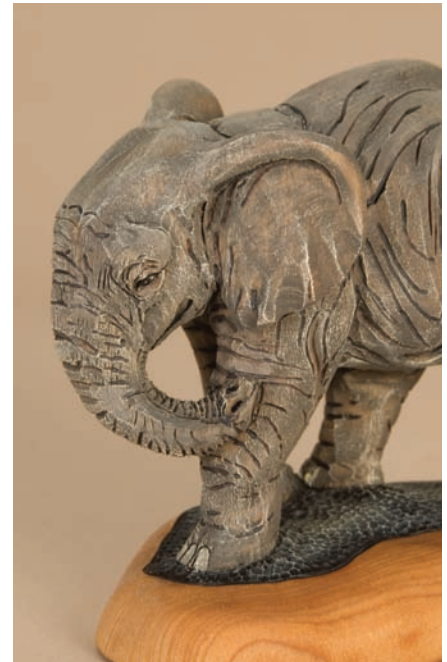
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Undercutting

Simple cuts add depth and shadows

by Lora S. Irish

A high relief carving depends on shadows and the illusion of depth. Undercutting helps you achieve this and has the added benefit of tucking the joint line underneath an element, which allows you to hide imperfect joints and gives your carving crisp lines.

I make undercuts with a bench knife, but you can use a straight chisel. With a bench knife, I can pull it through the cut, but with a chisel I tend to push it in. That can lead to problems later when the compressed fibers pop up and make the cut look fuzzy.



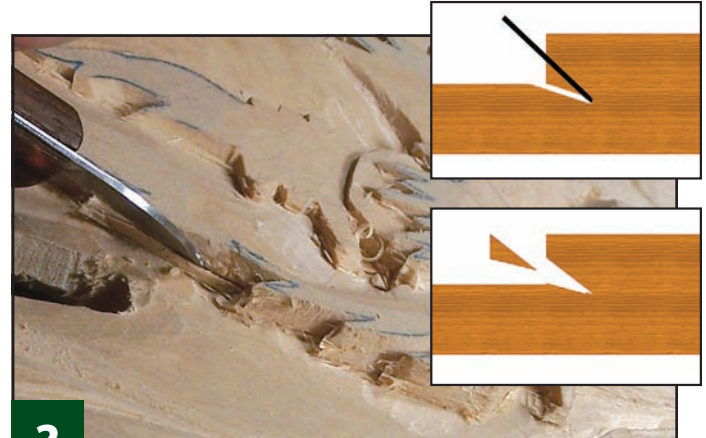
About the Author

Lora S. Irish operates a web-based carving pattern business: www.carvingpatterns.com.

Undercutting around the beard adds shadow and depth.



1 Make the first cut. Position the knife so that it is nearly level with the floor (flat surface) of the carving. It may get tipped or angled down a bit, which is acceptable.



2 Make the second cut. This cut starts about half-way up the wall side and angles down to meet the first cut. This pops out a little triangle of wood.



3 Clean out the hidden joint. Roll up or fold a piece of sandpaper and tuck it into the undercut. Rub it back and forth to clean out the joint.



4 Add more shadows to the carving. Carve away wood from the edges on the back. This gives the piece more depth and tucks the blunt sides of the carving back out of sight.

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