

CARVE YOUR OWN MOLDINGS & FRAMES

WOODCARVING

HOW-TO MAGAZINE FOR CARVERS

ILLUSTRATED

HOLIDAY 2007
ISSUE 41

3 Step-by-Step Santa Projects

**Easy-to-Make
Holiday Ornaments**

Clever Carved Puzzle

Simple Starter Project

Carving Goes Hollywood

**Santa Carving '07
Contest Winners**

We select the best of the best



A Fox
Chapel Publication



Christmas Sale - December 1-31!

Sugar Pine
WOODCARVING SUPPLIES

1-800-452-2783
Free Catalog



We have
Everything for
the Real
Woodcarver!



www.sugarpinewoodcarving.com

Chipping Away



Our professional sales consultants can offer knowledgeable advice.

Look who's got Two Cherries Carving Tools!

...and wait until you see our prices!



Two Cherries is a family owned business in Germany that has been making fine edge tools for both professionals and hobbyists since 1858. Their tools are hand-forged from the highest quality tool steel and tempered to 61HRC with the care you might expect from a family business. Two Cherries tools are unsurpassed in their selection, quality, balance, feel, precision, and appearance.

Two Cherries carving tools come in three sizes: **Professional**, which are between 9 and 10 1/2" in overall length; **Midsized** size, which average 8" in overall length; and **Palm Size**, featuring a pear shaped handle and average overall length of 6 1/2". Both the Professional and Midsized tools come with octagonal handles and can be hand-pushed or used with a mallet.

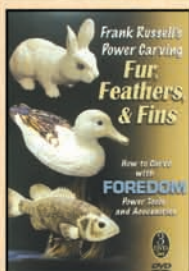
Two Cherries tools come highly polished and have a factory ground edge which is in keeping with traditional European practice ...but **Chipping Away** hones and strops each and every Two Cherries tool to a razor sharp edge that is ready-for-use. We are proud to offer these exceptional tools at very attractive prices.



Basics ~ grinding and sharpening DVD. Choice of 5 languages.

Well Done!

\$29.95 plus ship.



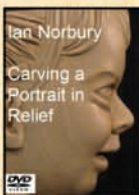
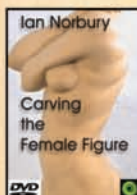
DVD: Fur, Feathers, and Fins

This 3-disc set has over 3 hours of material for both the novice and long-time carver. Follow the steps involved in carving a Cotton Tail Rabbit, Mallard Drake Duck, and Small Mouth Bass. The set includes a pattern for the rabbit and a sandpaper template for a split mandrel. Pop highly recommends this excellent DVD by Frank Russell. What a deal at just \$29.95 plus shipping.



DVD: Sharpening Simplified

Having trouble getting your carving tools razor sharp? In Sharpening Simplified, Everett Ellenwood will show you a simple proven method to get your carving tools properly contoured and sharp, each time you sharpen them. Professionally made in a studio, the 110 minute video is divided into nine segments. This DVD gets good reviews. \$29.95 plus ship.



DVDs: Ian Norbury Collection

Carving the Female Figure 80 minutes Carving the Male Torso 45 minutes
Carving a Portrait in Relief 60 minutes There is no doubt that Ian Norbury of Great Britain is a Master Sculptor ...now you can experience his excellent teaching skills!
Each DVD kit contains: Tool list; Printed Drawing Plans; Still photographs; email support for those wishing to contact Ian. Each DVD is \$32.95 plus shipping.



tools available individually too!

Our 20 piece Detail Carving Set features uniquely shaped handles that are comfortable to hold and easy to use. The handles are designed for pushing the tool into your work and can either be held like a pencil or with the end held against your palm. The short blades allow your hands to get close to your work and are sharpened to a low angle so the tools slide through the wood with minimal pressure. The V-tools feature reverse rakes for better cross and end grain carving, they create a true 60 degree V bottom. All of the chisels and skewers have single bevels. The tools average 5 3/4" in length and hardened to HRC64 to hold their edge. Includes 31 pocket cloth tool roll. #301000 20 Piece Detail Carving Set: \$99.95 plus shipping.

Call Toll Free 1-888-682-9801 or Order On-Line

www.chippingaway.com

All prices shown in US \$'s
Of course we have 4,000 other carving products too!

WOODCARVING

ILLUSTRATED



FEATURES

17 2007 Santa Carving Contest

Prize-winning entries and highlights from annual contest

28 Pursuing a Passion

By Bob Duncan

Innovative 3D patterns enable blind artisan to carve in relief

32 Woodcarving Hollywood-Style

By Bob Duncan

Local artists teach Sissy Spacek to carve for her latest role

72 First Cuts

CCA members Harold Enlow, Randy Landen, Gerald Sears, and Joe You share stories and tips on getting started in carving



65

A colorful poinsettia sled to brighten your holiday décor.



34



48



60



82

PROJECTS

34 *Simple Starter Santa*

By Kathleen Schuck

Beginner Santa makes an ideal weekend project

38 *Easy Evergreen Puzzle*

By Sandy Smith

Carved, interlocking pieces create a folk-style ornament

42 *Folk Art Santa*

By Rick Jensen

An antique finish gives Santa the look of a treasured heirloom

46 *Easy Weekend Nuthatch Pin*

By George Calef

Basic power carving techniques create a fun and functional pin

48 *Olde World Santa Ornament*

By Mark Gargac

Pierced cuts add interest to this traditional Santa carving

55 *Holiday Memories Santa*

By Shawn Cipa

Carved Santa proudly displays your Holiday photos

60 *Carving a Dogwood Leaf*

By Kenny Vermillion

Power carved leaf adds realism and authenticity to your habitat

65 *Decorative Floral Sled*

By Charley Phillips

Colorful poinsettias highlight a relief-carved centerpiece

76 *Simple Carved Moldings*

By Chris Pye

Repeating designs are perfect accents for frames and furniture

82 *Delicate Pierced Ornaments*

By Barry McKenzie

Chip carve through the wood to produce stunning decorations



55

on the **cover**

Shawn Cipa's Santa Photo Holder includes full step-by-step carving instructions and painting notes. Be sure to see an interactive 360° model of the finished carving on our website at www.woodcarvingillustrated.com/cipa-santa/.

DEPARTMENTS

4 *Editor's Letter*

6 *From Our Mailbag*

8 *News & Notes*

10 *Tips & Techniques*

12 *Reader Gallery*

14 *Judge's Critique*

88 *Calendar of Events*

94 *Coming Features*

95 *Advertising Directory & Classifieds*

96 *Teacher's Corner*

Publications Mail Agreement #40649125

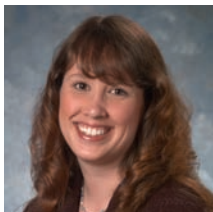
Return undeliverable copies to:

Fox Chapel Publishing

PO Box 1051

Fort Erie, ON L2A 6C7

andria@FoxChapelPublishing.com



Being the editor of a magazine like *Woodcarving Illustrated* is a little like Christmas everyday. It's a joy to review the ideas and artwork that pass through my office. One of the most fulfilling aspects of my job is watching an article progress from a rough idea to the printed page. It can be a little sad to spend so much time on a project and then, in a flash, it's gone. But I take pleasure in the fact that it's found a new home with our readers. It's a little like raising a child and then letting them go to find their own place in the world. You hope that you've done everything you can to prepare them and help them make their best impression.

The pages of *Woodcarving Illustrated* are an ideal venue for sharing our appreciation of the art of woodcarving and showcasing the talents of skilled carvers. We were delighted to discover that woodcarving is playing a role in an upcoming movie starring Sissy Spacek. Check out page 32 for a behind-the-scenes look at how real carvers helped Hollywood bring the art form to life. The movie tells the story of how art is used to form a bond between generations. This is a perfect example of our guiding principle to involve the next generation.

From the initial feedback, it's evident that our guiding principles are a resounding success. We've received a lot of emails offering encouragement and support. Staff members recently joined our friends from *Make* magazine in Austin, TX, to participate in the Maker Faire. The Faire is a two day family-friendly event that celebrates arts, crafts, science and the do-it-yourself mindset. It was a great opportunity to introduce carving to the younger generation. Another of our guiding principles focuses on supporting the grassroots of the woodcarving community. We're planning a series of articles that will profile individual clubs, providing inspiration and ideas while recognizing the efforts and accomplishments of successful clubs. If you know of a club that deserves special recognition, please drop us a note and tell us why.

These guiding principles serve as New Year's Resolutions for us. Resolutions that we are committed to, and plan to keep. I hope you'll continue to share your opinions and ideas for promoting woodcarving as we say farewell to 2007 and move into a new year full of promise and opportunity.

Shannon Flowers

Shannon@FoxChapelPublishing.com



David Dick demonstrates woodturning at *Make* magazine's Maker's Faire (makerfaire.com) in Austin, TX.

WOODCARVING ILLUSTRATED

Holiday 2007

Volume 11, Number 4 (Issue No. 41)
How-To Magazine for Carvers™
Internet: www.WoodCarvingIllustrated.com

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

"In the Heart of Pennsylvania Dutch Country"

Our Mission:

*To promote woodcarving as an artform
and an enjoyable pastime.*

<i>Publisher/Editor</i>	Alan Giagnocavo
<i>Editorial Manager</i>	Shannon Flowers
<i>Technical Editor</i>	Bob Duncan
<i>Creative Director</i>	Troy Thorne
<i>Art Director</i>	Jon Deck
<i>Contributing Editors</i>	Roger Schroeder
	Joel Hull
	Lori Corbett
	Barry McKenzie
	Lora S. Irish
	Mike Burton
<i>Studio Photographers</i>	Scott Kriner
<i>Technical Illustrators</i>	Irene Bertils
	Carolyn Mosher
<i>Ad Sales</i>	Paul McGahren

Domestic Newsstand Distribution
Curtis Circulation Company

©2007 by Fox Chapel Publishing Co. Inc.
All Rights Reserved. Printed in USA

Subscription rates in US dollars:

One year **\$19.95**
Two years **\$39.90**

Canada

One year **\$22.50**
Two years **\$45.00**

International

One year **\$27.95**
Two years **\$55.90**

Customer Service for Subscribers

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

Display Advertising/Classifieds

Please call or email Cindy Fahs, (ext. 26) for rates and/or
a media kit. Cindy@FoxChapelPublishing.com

Wholesale/Distribution

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

Identification Statement: Woodcarving Illustrated vol. 11, no.4
(Holiday 2007) (ISSN#1096-2816) is published four times a year in the months
of February, May, August and November by
Fox Chapel Publishing Co. Inc., 1970 Broad Street, East Petersburg, PA 17520.
Periodical Postage paid at
East Petersburg, PA and additional mailing offices.
POSTMASTER: Send address changes to Woodcarving Illustrated,
1970 Broad Street, East Petersburg, PA 17520.

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

Find your next project at **BOXES N SUCH!**

Unassembled wooden boxes and more for
the discerning craftsperson and artisan.



THE PERFECT CHRISTMAS GIFT

Two Piece Fancy Boutique Tissue Box

$\frac{3}{8}$ " basswood upper box to cover the tissue box
 $\frac{3}{4}$ " lower tray with bottom to sit the tissue box on.
Upper piece is removable from bottom tray.

Assembled only - \$16.50 (+Shipping)

BOXES N SUCH

By a woodcarver for woodcarvers

See our complete line of boxes, chip carving
tools & supplies, pattern books and more at
www.boxesnsuch.com

OR send \$1.00 for a catalog to Boxes N Such
P.O. Box 33655, North Royalton, OH 44133

"PRACTICAL PROJECTS FOR PRACTICALLY EVERYONE"

Coming Out of the Woodwork



A Vesterheim Symposium on Norwegian Folk Art April 18-20, 2008

Early Registration by December 31
Regular Registration by March 28

- Keynote speakers and teachers
- Classes the weeks before and after
- Special exhibitions

For complete information: www.vesterheim.org

This symposium is supported by a grant from the Iowa Arts Council.

VESTERHEIM

NORWEGIAN-AMERICAN MUSEUM

523 W. Water St., P.O. Box 379 • Decorah, IA 52101

563-382-9681 • www.vesterheim.org

BISHOPS WOODCARVING

100 CARICATURE ROUGHOUTS
AVAILABLE



Yippy Ti

Designed and carved by
Vicki Bishop
4"X4"X10 1/2"
\$28.00

1123 W. 6th. St.
Elk City, OK 73644
580-225-3109

We also
carry a
limited
supply of
Denny
and
Ramelson
tools



Ace

Designed and carved
by Phil Bishop
4"X4"X12 1/2"
\$30.00

Website: www.bishopwoodcarving.com
Email: bishop@itlnet.net



The Old Texas Woodcarvers Shop



Visa, MasterCard, Discover & American Express

- Wood Carving Tools • Roughouts
- Carving Books • Carving Classes

We offer a large selection of Carving tools & supplies

- Foredom Power Kits
- Ramelson Tools
- Ron Wells Knives
- Wecheer Power Carvers
- Chip Carving Knives
- Dockyard Tools
- Colwood Burner Tips
- Hot Stuff Glue
- Epoxy Glues
- Sharpening Supplies
- ZAM
- Bird and Fish Eyes
- Diamond & Ruby Burs
- Safety Equipment
- Helvie Knives
- Denny Knives
- Flexcut Carving Tools
- Bench Carving Knives
- Warren Cutlery
- Colwood Burners
- Klingspor Sanding Materials
- Karbide Kutzall Burs
- Stump Cutters
- Typhoon Burs
- Carbide Burs
- Saburr Tooth Burs
- Pewter Bird Feet

Call from 8:30 AM to 6:00 PM Central Time

Tuesday thru Saturday

Orders: (800) 752-9781

Office: (281) 356-1311

Fax: (281) 252-3660

Email: otws@sbcglobal.net

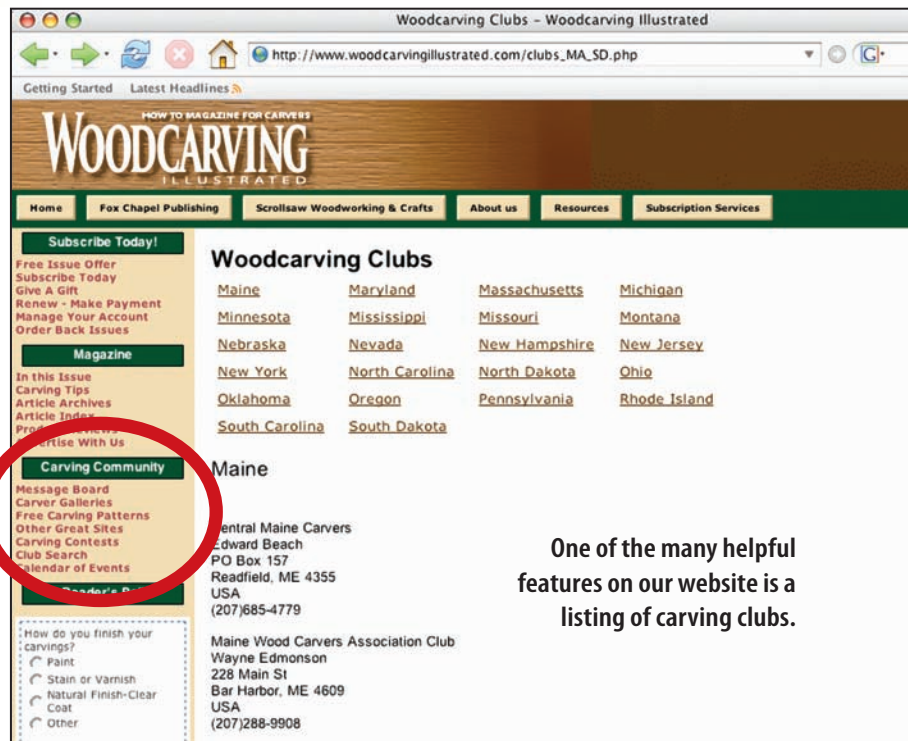
Web Site: www.texaswoodcarvers.com

How to Find Other Carvers

I am looking for a local carving club. I plan on retiring in February, and moving to Ellenboro, NC. It would be nice to meet other carvers in that part of the state.

Bill Meiners
North Charleston, NC

We have a large listing of carving clubs on our website at www.woodcarvingillustrated.com/clubs.php. The clubs are broken down by state. The listing shows nine clubs in North Carolina. Visit our website to find a club in your area. If you don't have Internet access, contact our customer service department at 717-560-4703.



One of the many helpful features on our website is a listing of carving clubs.

Storing Acrylic Paint: an Upside-Down Solution

In the Tips and Techniques section of Summer 2007 (Issue 39), I noticed the homemade paint organizer. As someone who painted for 16 years before I started carving, I've found that if you store your paint bottles with the paint towards the cap, it keeps the air out and your paint stays usable longer. If you flip the bottles around so that the top faces down, the tilt of the bottle will encourage the paint to move to the top. We usually use such a small amount of paint for each carving that it would be nice to be able to keep them longer.

Carol Leavy
Clinton, IA



Tilting the bottles towards the cap keeps the paint fresher longer.

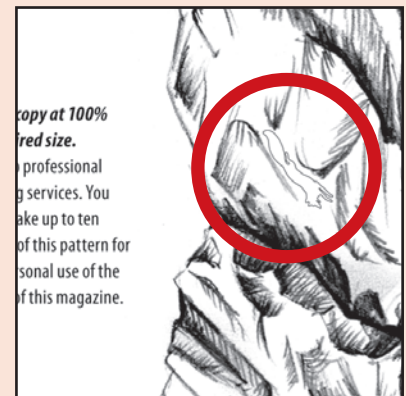


A Better Flow Medium

I use Minwax Water Based Clear Tinting Base to thin my acrylic paints. It comes in quart cans and is a lot less expensive than commercial flow mediums. I use a turkey basting syringe to fill a smaller plastic bottle from the can. It's kind of a slimy, milky-colored liquid. Midge Schmitgen of Blue Earth, MN, introduced me to using the tinting base as a medium.

While I'm at it, another source of fishing lure hardware for Don Salmen—mentioned in the Mailbag, Summer 2007 (Issue 39)—is Jans Netcraft, P.O. Box 89, Maumee, OH 43537, 800-638-2723, www.jansnetcraft.com.

Mel Gillund
Buffalo, MN



copy at 100% red size. professional g services. You take up to ten of this pattern for sonal use of the f this magazine.

FOX HUNT

Clyde Vincelette of Morrisonville, NY, and Wayne Strong of Colorado Springs, CO, were randomly drawn from the 170 entries who located the Fox in the Fall 2007 (Issue 40) of *WCI*. The fox was located on Page 29 in the right view pattern on the arm of the Laughing Bear.

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 January 2, 2008, to be eligible. *NOTE: The contest fox always faces left (any other foxes appearing in WCI don't count).*

Send your entry to *Woodcarving Illustrated*, Attn: Find the Fox, 1970 Broad St., East Petersburg, PA 17520, or e-mail to editors@woodcarvingillustrated.com.

Foredom's No. 50 Handpiece + more Chisels!

We've added 11 more chisels for the No. 50 reciprocating chisel handpiece.

The No. 50 Handpiece is sold separately or with a set of six chisels.

No. 50C Chisel Handpiece Set
(with 6 chisels from Set 1) **\$79**

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

- Excellent for carving wood, plastic, and plaster.
- Attaches to a Foredom or other flex shaft with a standard key tip shaft.

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



Dial Control Kits with No. 50 Chisel Handpiece + 11 Chisels (Sets 1 and 2)

EM for the 1/6 hp Series SR and other Foredom universal motors.

Kit EM-50 \$169

EM- No. 50 plus Chisel Sets 1 and 2

EMX for use with the TX motor.

Kit EMX-50 \$184

EMX- No. 50 plus Chisel Sets 1 and 2

Visit our website for more information.

www.foredom.com
FOREDOM

The Foredom Electric Company, 16 Stony Hill Road, Bethel, CT 06801 USA • Tel.: 203-792-8622 • Email: info@foredom.com

- Shaped like the popular 44T but has a unique and rugged textured plastic barrel and tapered aluminum tip and rear connector.
- Handpiece reaches optimum performance between 1,000 and 8,000 rpm.

Works best with the added power of a 1/3 HP Series TX or 1/6 HP Series SR motor in forward rotation only.

Get Foredom's quality, pre-sharpened steel chisels in 22 different shapes, individually or in 5 different sets.

Chisels also fit Proxxon and WeCheer models.



NEW AK510 (Set 3) \$79

12 Chisel Set in Pouch

Canvas Pouch measures 9 1/2" x 7" open and folds to 4 1/2" x 3 1/2"

A-KC500 \$15.00 (sold separately)



Photos courtesy of relief carver, Frank Stetson, Griswold, CT ©2005

Individual Chisels and Specifications

(Profiles shown actual size)

#1 Chisels Single Bevel

	#1 x 9mm	A-KC509	\$6.95
	#1 x 14.5mm	A-KC511	\$8.95

#2 Right Skews Single Bevel

	#2 x 9mm	A-KC510	\$6.95
	#2 x 14mm	A-KC512	\$8.95

Fluteroni

	8mm	A-KC515	\$8.95
	12mm	A-KC721	\$9.95

Sweeps

	#3 x 9mm	A-KC503	\$6.95
	#3 x 14mm	A-KC501	\$8.95
	#7 x 8mm	A-KC504	\$6.95
	#7 x 13mm	A-KC502	\$8.95
	#7 x 17mm	A-KC718	\$9.95
	#8 x 10mm	A-KC508	\$8.95
	#9 x 9mm	A-KC514	\$8.95
	#9 x 6mm	A-KC517	\$6.95
	#9 x 14mm	A-KC723	\$9.95
	#11 x 3.5mm	A-KC505	\$6.95

V Parting Tools

	70° x 5.5mm	A-KC506	\$6.95
	70° x 8mm	A-KC507	\$8.95
	75° x 12mm	A-KC717	\$9.95
	110° x 7mm	A-KC516	\$6.95
	110° x 11mm	A-KC513	\$8.95
	110° x 16mm	A-KC722	\$9.95



Chisel Sets

Set 1 AKHK550 6pc. \$39

A-KC503, A-KC504, A-KC505, A-KC506, A-KC509, A-KC510

Set 2 AKHK560 5pc. \$39

A-KC501, A-KC502, A-KC507, A-KC508, A-KC511

Set 3 AK510 12pc. \$79

A-KC501, A-KC502, A-KC503, A-KC504, A-KC505, A-KC506, A-KC507, A-KC508, A-KC509, A-KC510, A-KC511, A-KC515 packed in A-KC500 Canvas Pouch

Set 4 NEW AKHK570 6pc. \$45

A-KC512, A-KC513, A-KC514, A-KC515, A-KC516, A-KC517

Set 5 NEW AKHK580 5pc. \$45

A-KC717, A-KC718, A-KC721, A-KC722, A-KC723



Look to Foredom for quality, reliability, and innovation.
Contact your favorite Foredom dealer.

Inspiring the Next Generation

The Lancaster County Woodcarvers teamed up with a local home school coalition to offer woodcarving classes to children between the ages of 13 and 18.

In all, 12 students who are a part of the Learning Station Home School Cooperative in Lititz, PA, took part in the 10 week class. The class was organized by George and Ann Reinfried. The students learned safety, sharpening, and the basic cuts; and each ended up with a completed project.

While George led the class, several members of the club were on hand to help out. The students were eager learners and club members enjoyed volunteering their time to share their love of woodcarving. The children were delighted with the class, and most were sad to see it end. In fact, the instructors and students decided to extend the class two more weeks in order to cover the basics of chip carving.

Another class is planned for the upcoming school year; the returning students will move on to intermediate projects, while the new carvers will work on similar beginner projects.

For more information on the Home School Project visit www.lancarvers.com or call Ann & George at 717-299-9921.



Elisabeth Bjanes, 14, carves under the watchful eye of Jacob Deery III, a member of the Lancaster County Woodcarvers.

Kirsten Bailey, 15, watches as Ron Tomey demonstrates a difficult technique.



Club project competition

By Dick Berg

It's not too late for your club to put together an entry for the group project competition at the 2008 Desert Woodcarving Show & Sale.

For the last several years, there has been a club competition project each year at the show, which is a joint effort by the Grand Canyon State Woodcarvers and the Arizona Woodcarvers Association (AWA). The competition is open to any woodcarving club that would like to submit a group project.

The good thing about the competition is that it takes carvers from all skill levels and creates a combined effort to bring everyone up to speed. Those who need help will get it from the more accomplished carvers. It's a great team-building exercise for the club.



Members of the Grand Canyon State Woodcarvers and Arizona Woodcarvers Association pose next to a carousel the group created.

The competition started about six years ago, when the Grand Canyon State Woodcarvers and the AWA were given kits for carousel animals. The clubs built a complete carousel with all of the working mechanisms, music, and mirrors. With that project completed, the clubs decided to try another, and eventually the group projects evolved into a competition.

The deadline for entries is Feb. 15, the first day of the show, which runs through Feb. 17 in Mesa, AZ. For more information, contact: Steve Toth, 602-952-9079, tvalles1@cox.net, or Nick Day, 480-726-9434, dnickday@cs.com.

Joe Wannamaker

WCI has been working on an article featuring the work of Joe Wannamaker for several months. The article is slated for publication in our spring issue. Unfortunately, Joe's wife, Kay, informed us that he recently passed away after a lengthy illness. Joe was a former member of the Caricature Carver's of America and served as inspiration and mentor to many aspiring carvers. Our condolences go out to Kay during this difficult time. We know that Joe's contributions to the carving community will be sorely missed.



Celebrating 80 Years

*of manufacturing
cutlery and carving tools
for carvers and
craftsman.*

WARREN
Since 1927
**CUTLERY
CORPORATION**

Check out our holiday specials
at warrencutlery.com
Free freight on internet specials

Free catalogs upon request
Tel: 845-876-3444

Universal 360° rotatable work positioner for the serious carver.

- Ergonomic Design
- Clamps or Permanently Mounts to Workbench
- Variety of Easy On/Off Two-Jaw Vises Available
- Steel Chrome-plated or Durable Cast Aluminum
- Many Accessories Available



ALL NEW!
Jerry-Rig
Ball Positioner

JERRY-RIG

DEALER INQUIRIES
WELCOMED

www.jerry-rig.com

Jerry-Rig USA, LLC • P.O. Box 335, Mt. Freedom, NJ 07970
Phone: 973-895-2818 • Fax: 973-895-1917



Turbo Carver

DETAILING IS EASY AT 400,000 RPM!

This high speed carving and engraving tool is incredibly smooth and as easy to use as a pencil. At 400,000 rpm the Turbo Carver gives you the power to create beautifully detailed engravings or relief carvings in wood, glass, eggs, stone, or just about any material. Turbo Carver is easy to control to make precise & accurate cuts. Our high-quality, professional tool is available at an affordable price.

The system connects easily to your air compressor, or purchase our "plug-in and carve" Turbo Carver Compressor System.

- Easy to Control
- Totally Lube Free - No Messy Oiling
- Ultra Lightweight
- A Great Price
- Carve With Precision & Accuracy
- Available with Water Misting System

We carry a complete stock of burs and accessories to help make your artwork come to life.



Visit our Website or give us a call to learn more
about this exciting tool.

www.turbocarver.com - 800-373-0707



Laptop Chip Collector Makes Clean-up a Snap

From Donald Mertz, Wilmington, OH

Carving can be a bit messy, but with this homemade apron, the chips are collected in a handy pocket for quick and easy clean up! All it takes to make a carver's apron is a carpenter's nail apron, five binder clips and a 24" piece of 1/4"-diameter vinyl tubing.



Remove the stitching between the standard two pockets in the nail apron to make it into one large pocket. Starting in the center of the pocket, roll the seamed edge over the center of the tubing and lock it in place with a 3/4" binder clip. Working out from the center, continue to fold the edge over the tubing and clamp it in place with the binder clips. Tuck the extra vinyl tubing down into the pocket to help keep it open.

When you're done carving, simply empty the chips from the pocket into the waste bin. Once you show your spouse how the apron works, he or she may let you carve in the living room!



A few easy modifications turn a simple apron into a wood chip collector.



A refrigerator magnet keeps bits where you put them.

Tired of searching for the rotary carving bit that just rolled off your carving bench? To prevent this from happening, tape an advertisement refrigerator magnet—the flat, flexible ones from the plumber, lawyer, or dentist—to your bench top. When you remove the burr from the chuck, place it on the magnetic pad. It'll stay right where you want it.

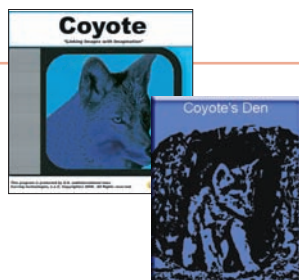
This magnet is also useful any time you are working with small screws or other metal parts. If you don't have any extra magnets, you can get magnetic sheets at the craft store.

Corralling round metal bits

From Michael Kutch, Bath, PA

Tired of searching for the rotary carving bit that just rolled off your carving bench? To prevent this from happening, tape an advertisement refrigerator magnet—the flat, flexible ones from the plumber,

lawyer, or dentist—to your bench top. When you remove the burr from the chuck, place it on the magnetic pad. It'll stay right where you want it.



TOP TIP wins a pattern creation and organization software package from Carving Technologies. Send your tip to *Woodcarving Illustrated*, 1970 Broad St., East Petersburg, PA 17520, or email to Duncan@FoxChapelPublishing.com.

Tiny Paint Stick

From William R. Donaldson, Wilmington, NC

I found that a straightened safety pin works great as a painting stick for small carvings. I used it when finishing the tiny squirrel carving I made as a part of the Cape Fear Woodcarvers club Noah's Ark project.

The locking catch and spring loop make good gripping surfaces, and the pin leaves such a small mark that paint fills it in.



Hold small carvings with a safety pin for easy painting.

Tips from the Masters

Make shallow cuts for a clean carving.

(Mark Gargac, Page 48)

Use a bright light to determine wood thickness.

(Kenny Vermillion, Page 60)

Mix paints together with a palette knife to preserve your brushes.

(Charley Phillips, Page 65)



Your Source for Carving Tools



Your craft requires high-quality, well-manufactured tools that will perform time and again without fail. We offer a complete range of carving tools and accessories for the amateur carver as well as the professional.

To request a copy of our 300-page woodworking tools catalog, call or visit us online. 1-800-683-8170 www.leevalley.com

Lee Valley & Veritas®



Totem Pole

Ron Surman of Honesdale, PA, carved this 15'-tall totem pole from a white pine log cut down near his house. Ron spent 426 hours carving and painting his creation over a span of four years. It was carved entirely with hand tools.



Kitchen Saint

James Mueller of Santa Fe, NM, took home an honorable mention ribbon at the New Mexico State Fair for his relief carving of San Pasqual, the patron saint of the kitchen. James, who retired from the nuclear chemistry field, was introduced to carving at the Sante Fe Senior Center.

Dragon Carvings

Allen Mello of Floral City, FL, power carved this pair of dragons from cypress knees. Allen has been power carving for nearly 20 years. The natural finish emphasizes the flowing, stylized lines of the carving. Submitted by Nelson Bernier.



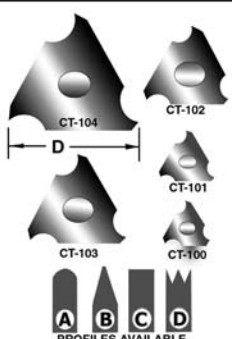
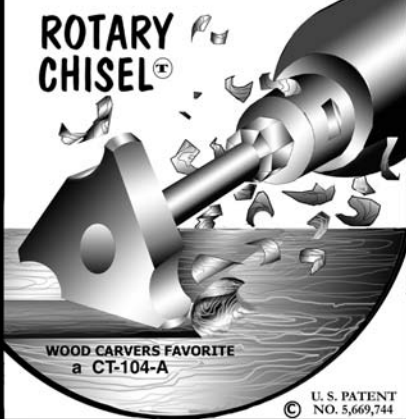
ATTENTION CARVERS

Wood marble plastics metal

Designed for use in high speed rotary tools
At speeds of up to 30,000 RPM and a solid carbide cutting head the **ROTARY CHISEL** is the most aggressive and controllable tool available to the carving community today. At 25,000 RPM the chisel makes 1250 cuts per second. This tool SAVES YOU TIME.

ROTARYCHISEL.COM's

ROTARY
CHISEL®



U.S. PATENT
NO. 5,669,744

The NEW ROTARY CHISELS are available in 5 sizes and 4 cutting profiles.

Tool Number	CT-100	CT-101	CT-102	CT-103	CT-104
Depth of cut	3/32"	3/16"	5/16"	3/8"	1/2"
Width of cut	1/8"	1/8"	3/16"	1/4"	3/8"
Tool length	1 3/4"	1 3/4"	2"	2"	2"
Shaft size	1/8"	1/8"	1/4"	1/4"	1/4"
Measurement D	5/16"	7/16"	3/4"	15/16"	1 3/8"
PRICE	\$18.00	\$27.00	\$35.00	\$45.00	\$65.00

TO ORDER
Phone 1-800-388-2797
Go to our website or write to
ROTARYCHISEL.COM
P.O. Box 2606
Casper Wyoming 82601
fax 1-307-266-2791

ADD \$5.00 for shipping in USA

WELCOME TO THE NEW WORLD OF CARVING TOOLS

WEB SITE rotarychisel.com Phone 1-307-266-2797 E-Mail createch@vcn.com



LEARN TO **CARVE**
... IN THE BEAUTIFUL
SIERRA NEVADA
MOUNTAINS!

2007 Seminar Projects include:

- Kestrel - Lifesize
- Redtail - Mini
- Mule Deer Bust
- Cardinal - Lifesize
- Rainbow Trout - Lifesize



Every student walks away with a great finished project, a better understanding of the carving process and a deep appreciation for the Sierra experience. Come join a seminar and understand why **Sierra Creek Studios** is the most relaxed learning environment for carvers in the Western United States.



Featuring **Jeff Wardwell**

Jeff is a Master Carver and Wildlife Artist who has been creating works of art for 25 years and is known as one of the best carvers on the west coast. He is also a Master Falconer and derives his inspiration from working closely with his subjects daily.

For more information about our seminars or Jeff Wardwell visit www.sierracreekstudios.com or call (951) 805-0232.



"A Toy
Store
for
Woodcarvers."

"Carvers Serving Carvers"
We are a full service walk-in store.

We Carry
**RAM, Foredom, Flexcut,
Minicraft, Proxxon, Whal,
Nibsburner & Lots More.**

We also have an inventory of over
300 different books.

Visit our website at: www.woodnthings.net
or order by calling 1-800-365-4613



3601 N. Nevada, Spokane, WA 99207
(509) 489-2689 • Fax: (509) 489-0246

3-D Carving Patterns
for Your Sears® CompuCarve™
or CarveWright™ Woodworking Machine

CARVEBUDDY
www.carvebuddy.com

KV
Woodcarving Supplies

LARGEST SELECTION
OF CARVING SUPPLIES
IN EASTERN CANADA

Noted for Fast and Friendly Service

Call: (506) 847-3052 • Fax: (506) 849-3052
Visit our website at www.kvwoodcarving.com
Email: kvwcs@nbnet.nb.ca

Wilcox Woodworks "You Should See What We Saw"

**Butternut
Basswood**

• CARVING BLOCKS

• BARK BOARD • BARK OVALS

Many large blocks, mantels, glue-ups,
ornament boards, etc. Call or email for prices.

Phone: **715-466-2283**

Email: fcsawmill@centurytel.net

Rod & Muriel Wilcox • W4115 Frog Creek Road, Minong, WI 54859

Basswood Fall Special!

VERY HIGH QUALITY SANDED EGGS

2 1/4" goose eggs - \$2.50 each or 5 / \$10

3 1/4" ostrich eggs - \$6.00 each or 5 / \$25

Also Available:

2 x 2 x 12" - \$2.25 each or 5 / \$10.00

2 x 4 x 12" - \$4.75 each or 5 / \$20.00

3 x 3 x 12" - \$5.00 each or 6 / \$25.00

4 x 4 x 12" - \$10.00 each or 5 / \$40.00

Santa Off the Clock

Carved by Bart Wilson
Critiqued by Shawn Cipa

This Santa appears to be “off the clock,” with no coat or hat. However, we know it is Santa because of the red, fur-lined pants and boots—not to mention the beard and his jolly, rotund body shape. The caricature carving is well-executed and suggests a particular point in time; either it is prior to Christmas Eve, or just after, with a job well done. I like to think it is the latter. In this sense, the carver has told us a story—a brief one, but a story nonetheless.

The execution is straightforward, with nice, clean cuts. The side view shows a solid posture with no “unnatural” stance. The painting and finishing technique used here is what I like to see in a carving of this type; transparent layers of colors were applied to allow the natural wood to show through. The carver also used tinted boiled linseed oil to antique the carving. Overall, it is a good piece, and something to be proud of.

The eye technique has been well executed. The eyes are nicely set in, and show a natural overlap of the upper and lower eyelids. The painted iris and pupil are well done, with a small white “highlight” dot as a final touch.

The face is well executed. The expression the carver chose to portray is a bit of a mystery. Santa’s mouth is hanging open, and his eyes are lifted skyward. It looks as though he is looking upward, in awe of some unknown object. This could work, if there was something for him to look at; otherwise, it would be better to close the mouth a little and bring the eyes down to look straight ahead. Even though his head seems to be tilted upward a bit, painting the iris/pupils in a position where the lower eyelid partially covers them (instead of the upper eyelid), could change the whole look without re-carving anything.

The V-tool texturing, although fairly consistent with the rest of the carving, could use a bit of direction. Instead of straight cuts, some intersecting, wavy cuts would provide more interest and give the beard “flow.”

The suspender buttons are a nice detail that adds depth to the carving.

I like the execution of the “hands in the pockets” effect. It actually looks as though the hands are in there, especially from a side view. This is an excellent way to hide the hands in order to avoid having to carve them, just in case you aren’t confident in your abilities yet. In this carving, Santa’s arm position is consistent with his posture.

The carver used a small veiner or half-round gouge to create texture on the fur of Santa’s boots. This is a very simple procedure, but very effective.

Bart Wilson received a \$25 gift certificate for sharing his work.

If you would like to have your carving critiqued, please forward crisp, clear photos from various angles to: Judge’s Critique, 1970 Broad St., East Petersburg, PA 17520 or email high resolution photos (at least 300 dpi) to Duncan@FoxChapelPublishing.com.



Moore Roughouts

OVER 600 ROUGH-OUTS AVAILABLE

Now Made from Northern Minnesota Basswood!

CHECK OUT OUR
UPDATED WEB SITE AT
www.roughouts.com



"Santa in the Wind"
Designed/carved
by Pat Moore
4" x 6.5" x 9"
020-137...\$24.95

"Eagle Head"
Designed/carved
by Pat Moore
2.5" x 3.75" x 4.5"
001-745...\$11.95

Supplying your carving
needs with basswood
roughouts, turnings,
plates, books and more.

You can ORDER Online, Call or Write:

Website: www.roughouts.com Email: info@roughouts.com

Moore Roughouts / Designs

PO Box 193 - Kindred, ND 58051-9557

1-800-8BLANKS

1-800-825-2657

701-282-2181



Since 1968 Knotts Knives have
been the standard in high-quality
carving tools and supplies.
To serve our customers better,
we have recently expanded the
family business to include a wide
variety of new products, all of
which can be seen and ordered
via our new Website,
knottsknives.com.
From paints to aprons to decoy
eyes, Knotts Knives is the
essential resource for
woodcarving enthusiasts.

www.knottsknives.com

Send \$1 for our catalog, refundable on your first order.

800.388.6759

410.546.1635

5549 Spinnaker Dr.
Salisbury, MD. 21801



"I did this tribute with THREE different photographs.
The Layering feature works good for that type of work.
Coyote Stencil Shop is the best! Thanks"

- Carl E.

Coyote Stencil Shop software

Turn any picture into a pattern...
in just minutes!

\$89.90 CD

\$79.95 Download

PC Compatible

It's easy to use.
You can do this!

CARVING
TECHNOLOGIES

"Linking Images with Imagination"

www.carvingtechnologies.com
913-538-7582

With over 30 years of experience

in the manufacture of drill chucks, flex shafts, carving tools and engravers, WECEHER is constantly developing new technology to provide the best in quality and performance for carvers. Be sure to check out the hanging and the bench top models of our WECEHER power carver kits – both are 1/3 HP and reversible. Compare to other brands and you'll see the value. Find these WECEHER products and many other fine tools in our free 80-page catalog from Traditional Woodworker.

Hobbyist or professional, experience the Traditional Woodworker. You can trust our Texas-based company to provide prompt, friendly service, plus free shipping on all orders over \$75. For more information, visit www.traditionalwoodworker.com or call us at 1-800-509-0081.

Micro Motor Detailer, page 21

Heavy-Duty Flex-Shaft Power Carver Kit, page 18



Woodcarving excellence.

2007 WOODCARVING ILLUSTRATED *Santa Carving Contest*

Nearly 200 carvings competed for top honors in this year's annual Santa Carving Contest. Entries ranged from shallow relief, to elaborate scenes, and covered a wide range in-between. We saw everything from Santa riding a buffalo to Santa in his birthday suit!

GRAND PRIZE WINNER:

Santa Dragging A Christmas Tree by Mark Akers

Judges Notes:

Mark Aker's Santa succeeds at telling a story. You can almost hear the snow crunching under Santa's boots as he hauls his freshly-cut tree in from the woods. Mark's confidence in his skills shows in this carving; the clean, deliberate cuts make the simple lines of the overall design work. Although the piece appears to be relatively simple, note Mark's great attention to detail. The texturing in the beard gives it a soft, natural look, and each button is accompanied by realistic folds of the fabric around it. The footprints in the snow link the base with the rest of the carving. The thin washes of paint leave no doubt that this piece is carved from wood. In all, Mark's carving is a fresh and original version of the classic Santa.

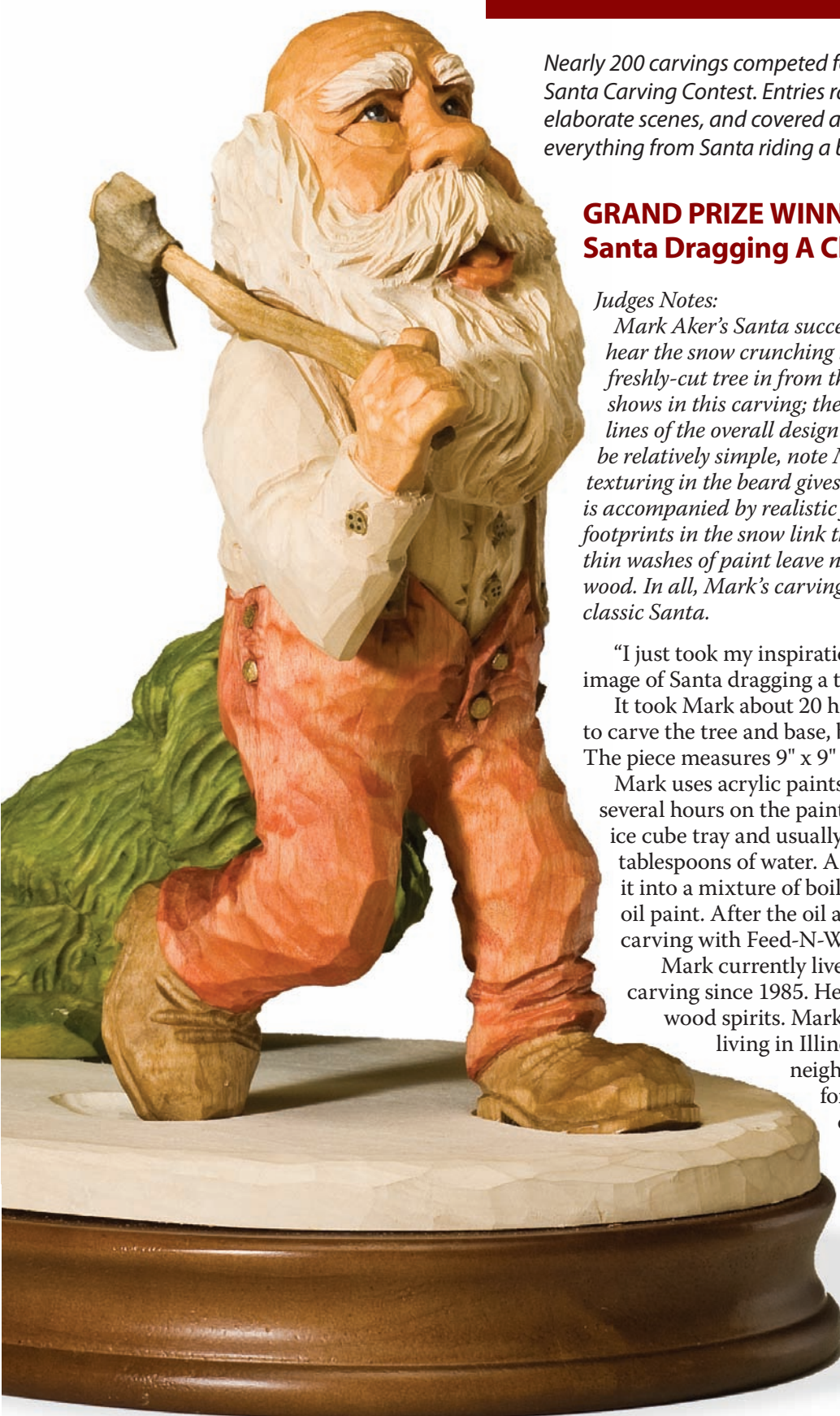
"I just took my inspiration from Santa," Mark said. "I had an image of Santa dragging a tree out of the woods, and carved it."

It took Mark about 20 hours to carve the Santa, and five hours to carve the tree and base, both of which were carved separately. The piece measures 9" x 9" x 12".

Mark uses acrylic paints thinned with water and spends several hours on the painting stage. He mixes his paints in an ice cube tray and usually adds one to two drops of paint to two tablespoons of water. After painting the carving, Mark dips it into a mixture of boiled linseed oil and a bit of raw sienna oil paint. After the oil and paint mixture dries, he seals the carving with Feed-N-Wax.

Mark currently lives in Lexington, SC, and has been carving since 1985. He enjoys carving Santas, caricatures and wood spirits. Mark was first introduced to carving while living in Illinois. He was lucky enough to be the neighbor of the late Joe Wannamaker. Joe, a former member of the Caricature Carvers of America, taught Mark the basic skills, and inspired a love of woodcarving.

The grand prize winner received a prize package worth more than \$1,600!



PEOPLE'S CHOICE AWARD

Victorian Delivery by Dale Woodard

Dale Woodard's Santa, highlighted by a natural pose and realistic details, took home top honors in *Woodcarving Illustrated's* first online People's Choice Award. Over 6,000 votes were cast over a two-week period.

Dale's wife created a watercolor painting based on an antique postcard. Her painting is the inspiration for *VICTORIAN DELIVERY*. The Santa, which is 18" tall, is carved from a single piece of wood with no add-ons, and painted with watercolors.

Dale lives in Tacoma, WA, and is currently working on a large religious sculptural project.

The People's Choice prize package is valued at \$600.



HONORABLE MENTION



Will Carve for Hershey's by Jim McGuire

Judges Notes:

Jim McGuire created a wonderfully functional and attractive piece. While the carving is painted with opaque paints, it still looks carved. The Hershey's kisses tucked into Santa's sack is a nice touch, but the overall pose would have benefited from a bit of implied movement.

This is the second year in a row that Jim McGuire of Wilson, NC, took home an honorable mention. The piece, which measures 7" x 10" x 14", was finished with acrylic paints. Jim carved the separate base, which doubles as a candy dish, from a piece of walnut left over from a recent coffee-table project. Jim saw a homeless person holding a sign that said "Will work for food." That image, and the fact that he used to live in Hershey, PA, was his inspiration.

All Honorable Mention winners received a prize package valued at \$300.



Santa Caught by Child by Audrey Mutschelknaus

Judges Notes:

Audrey Mutschelknaus spent considerable time making sure her carving told a rich and detailed story. Appropriate props support both the indoor and the outdoor scenes. Santa should be sporting a more surprised expression for his current predicament.

The piece, carved from basswood and cottonwood bark, measures 9½" x 8" x 9½". It was finished with acrylic paints. Audrey Mutschelknaus of Hoskins, NE, was inspired by the way her children always tried to look out the windows for Santa on Christmas Eve.

SC and the K9s by Sandy Smith

Judges Notes:

Sandy Smith filled her carving with action. You immediately get the impression of a happy, tune-filled moment in Santa's life. Sandy's attention to detail is evident. The texturing and painting is well done. Santa seems to be executed with more precision than the dogs.

This is the third year in a row that Sandy Smith of Lakeview, AR, has earned an honorable mention. The piece, carved from basswood, measures 11" x 11½" x 11½". It was finished with acrylic paints. Sandy was inspired by a mental image of Santa playing the piano.



Highlighted on the pages that follow, are a sampling of the carvings that were entered. We invite you to view all the entries we received for the contest online at www.woodcarvingillustrated.com.

ONLINE ARTICLE

Visit our website to view all 190 contest entries and contents of the prize packages.

www.woodcarvingillustrated.com





Donald R. Anderson
Des Plaines, IL



Robert Bierman
St. Louis, MO



Jim Bollbach
Valatie, NY



Zachery Branch (13 years old)
Axton, VA



Donald Carlson
Austin, TX



Scott Cline
St. Augustine, FL



Donald Dearolf
Lancaster, PA



Bruce R. Dixon
Hillsboro, OR



Rodney Flinchbaugh
Dover, PA

MIDI

Woodcarvers
Supply

Adhesives & Epoxies
Air Brushes
Bits, Burs & Rotary
Sanders
Books
Brass & Copper
Carving Knives
Cast Bird Feet
Detailing Tools
Dust & Safety Items
Files & Rasps
Glass Eyes
Gouges
Magnifiers
Measuring Devices
Paint Brushes
Paints & Mediums
Patterns
Power Carving Units
Sanding Supplies
Sealers & Finishes
Sharpening Supplies
Wood Burning Units
Work Holders

Mailing Address:

PO Box 4

Pittsfield, ME 04967

Phone: 800-866-5728

Fax: 207-487-3600

Web Site:

www.mdiwoodcarvers.com

Forget that busy phone line
this holiday Season

Check out the very latest
in carving supplies
and order them on line.

www.mdiwoodcarvers.com

If you are not an internet junky call
800-866-5728
for our free printed catalog



New! Marsh Fat Mini-Sander

1/8" shank, soft 1/2" diameter cushion

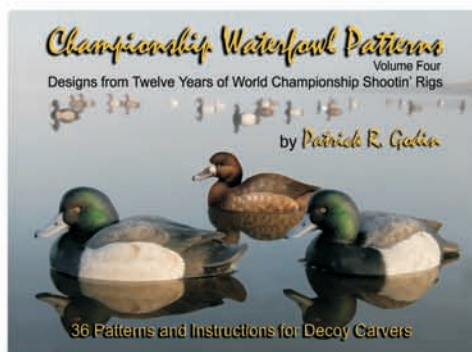
11-FATMS \$9.50



Rotary Ceramic Texturing Sticks

Available in either 1/8" & 3/32" diameters

Please call or check web site
for more information & pricing



Championship Waterfowl Patterns

Volume 4 By Pat Godin List Price \$55.00

Special introductory offer 66-V4 \$46.75

Introducing our all new affordable walnut bases



New at MIDI Woodcarvers Supply. We are pleased to bring you these affordable alternative bases. Solid 3/4" thick black walnut bases feature a simple radius and a soft satin finish in both flat and recessed styles.

Round	Flat	Recessed	Oval	
4"	71-C4FL \$5.99	71-C4R \$6.99	5" x 7" Flat	71-OV57FL \$7.99
5"	71-C5FL \$7.50	71-C5R \$8.99	5" x 7" Recessed	71-OV57R \$10.99
6"	71-C6FL \$8.99	71-C6R \$11.99	8" x 10" Flat	71-OV810FL \$14.99
8"	71-C8FL \$14.99	71-C8R \$19.99	8" x 10" Recessed	71-OV810R \$19.99

Visa, MasterCard and Discover accepted.

Shipping \$8.50 per continental USA order - Free shipping in the continental USA on orders over \$200.00



Claude Frenner
Woodbridge, VA



Bruce Futterer
Russellville, AR



Alison Gall Sample
Portland, OR



John F. Hendrickson
Pineville, KY



Scott Jeffrey
Aloha, OR



Rusty Johnson
Tulsa, OK



Mike Keller
Qualicum Bay, BC, Canada



Neil Kuns
Camarillo, CA



Rodney Leeseburg
Aurora, CO

"Carving a Radically Curved Fish"

by World Champion Fish Carver

CLARK SCHREIBEIS



THE TAXIDERMIST MAGAZINE FISH CARVERS LOVE!

STEP BY STEP CARVING TECHNIQUES IN MANY ISSUES

—with photos that go through the carving sequence from beginning to end, individualized by the artists who share their unique award-winning techniques that give their carvings the winning edge.

IN-DEPTH STUDIES

—that are full of color photos and have a vast amount of written knowledge gained through extensive research on individual species, sharing the details that inspire.

PAINT SCHEDULES

—that go step-by-step in showing the process of applying paint in such a manner as to capture the most lifelike carving, with the details that inspire.

COLOR REFERENCE PHOTOS

—that show the detail of many different species of fish. Photos are sent in from all over by our readers from which we select the best to share in our reference section, showing details that inspire.

Breakthrough

"The Magazine Devoted To The Serious Wildlife Artist"

1-800-783-7266

www.breakthroughmagazine.com

CARVING TECHNIQUES BY AWARD WINNING ARTISTS
FOR NOVICES TO MASTER CARVERS



Preferred Edge

Carving Knives & Supplies

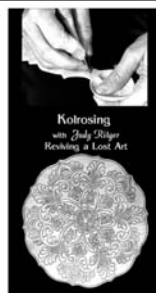
- Native Style Tools
- Wood Carving Knives
- Tupelo Knives
- Bird Shaping Knives
- Carving Accessories

Catalogs available for download
on our website

1-888-811-5551

www.preferrededge.ca

14414 North Victoria, Summerland,
British Columbia, Canada V0H 1Z5



Kolrosing
with Judy Ringer
Honoring a Lost Art



Figure Carving
Scandinavian Style
with Harley Refsal

Woodcarving's Finest Tutorial Videos

- Every step shown w/ Zoom Close-ups
- Patterns Included
- Complete Combo Kits Available

www.pinewoodforge.com 1-800-423-1844

PORT-A-STROP

GO ANYWHERE Sharpening System



Shown
with optional
contour wheel

Port-A-Strop features:

\$230.00
BASIC UNIT

- 14.4 Volt NiCad Battery
- 500 RPM Motor
- 120 Volt UL Approved Charger
- Leather Stropping Wheel
- Replaceable 220-grit Abrasive Surface
- One Year Limited Warranty
- Weighs Only 4 1/2 lbs.
- Accessories available Contoured wheel Forward and reverse capabilities

MasterCard & VISA Accepted

To order or for more information call
425-320-8999 • 360-387-6701
www.portastrop.com



Worldwide Mailorders Welcome!

POWER TOOLS

Nsk Foredom
Ram Proxxon

POWER TOOL ACCESSORIES

King Arthur's Tools
Arbortek Foredom

ROTARY CUTTERS

Aluminum Oxide Points
Stump Cutters
Ruby Carvers
Diamond Carvers
Karbide Kutzall
Burrs & Drills

ROTARY ACCESSORIES

Mandrels & Chucks
Mounted Brushes
Steel Wire Brushes
Small Flap Wheels
Abrasive Discs
Air Cushion Drums
Sanding Drums & Bands
High Speed Saws
Eye Socket Burr
Padded Drum Sanders
Abrasive Cleaners & Shapers

CARVING SETS

Warren Flexcut
Pfeil Ramelson

FIRST NATIONS BENT KNIVES

Kestral Northwest
Frosts Crescent

STRAIGHT KNIVES

Flexcut Palmer
Spyderco

EYES & CAST FEET

SHARPENING PRODUCTS

Diamond Ceramic
Arkansas Slipstones
Hones & Stropps
Power Sharpening

SHARPENING SERVICE

CLAMPING DEVICES

WOODBURNING

Colwood Razertip

PRODUCT CATALOGUE AVAILABLE

\$3 (incl. Shipping & Handling)
— refundable with first purchase —

e-mail: info@woodcarvingsupplies.com

NEW LOCATION

Island Woodcraft Supplies/Woodchips
#6-145 Schoolhouse Street
Coquitlam, BC V3K 4X8
(800)-663-1101

www.woodcarvingsupplies.com

We have assembled
a comprehensive
selection of carving tools
and accessories for the
new carver and the
professional.

Here's a partial list;

"The Woodcraft Shop"

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

We are now open

24 / 7

365 days a year
on the web!

Come see us on the web at:

www.thewoodcraftshop.com

Call or write for a **FREE** catalogue.

2724 State Street, Bettendorf, IA 52722

800-397-2278



Tom Lindskog
Eugene, OR



David Moore
Russellville, TN



Dick & Nancy Moore
Phoenix, AZ



Don Murray
Missoula, MT



Brian Neufeld
Saskatoon, SK, Canada



Ed Pribyl
Round Lake, IL



Henry A. Puckett
Moberly, MO



Ronnie Robinson
Troy, NY



Wayne Shinlever
Knoxville, TN



SMOKY MOUNTAIN WOODCARVERS SUPPLY

and SMOKY MOUNTAIN SCHOOL OF WOODCARVING

"CARVERS HELPING CARVERS"

Need a tool, book, wood, class or just plain old carving advice? You have come to the right place. We can assist you with all types of carving questions whether it be power, hand tools sharpening, chainsaw carving, face carving or Automach repairs. We cater to beginner carvers and offer free mini lessons in our store. We also offer one-on-one carving lessons and chainsaw carving classes.

We have a great book selection including all of the newest carving books including burning books.



Beginner Woodcarving Kit

**GREAT
GIFT IDEA!**



Carving for Kids
Woodcarving Kit



Victorinox 2-bladed
Whittler

Cowboy Roughout
by Gary Falin



Brass
Hame for
Cane Tops

Eagle Head Cane Top Roughout
by Allen Goodman

Pirate Roughout
by Ken Carter



FREE SHIPPING FOR ORDERS OVER \$150
to Continental USA (excluding wood orders)

CALL, EMAIL OR WRITE
FOR A FREE CATALOG

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

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

ADHESIVES
APRONS
ARBORTECH
BEGINNER KITS
BIRD CARVING

- Eyes
- Feet
- Kits

BOOKS
BURS

- Diamond
- Ruby
- White Stones

CARVING KITS
CARVING VISES
COLWOOD BURNERS
COTTONWOOD BARK
CUTOUTS/BLANKS
CYPRESS KNEES

DENNY TOOLS
DUST COLLECTORS
DVDS

EGGS - BASSWOOD
EYE PUNCHES
FEED-N-WAX (our favorite)

FINISHING

FLEXCUT

FOREDOM

- Grinders
- Accessories
- Hangers

HELVIE KNIVES

JERRY-RIG

KUTZALLS

LYONS KNIVES

MERLIN

MICRO GOUGES (Dockyard)

MURPHY KNIVES

OPTIMA GRINDERS

PATTERNS

PYROGRAPHY PAPER

RAMELSON GOUGES

RECIPROCATING

POWER TOOLS

- Automach
- Proxxon
- Weecheer (for Foredom)

ROUGHOUTS

SAFETY

- Gloves
- Tape
- Thumb Guards

SANDING SUPPLIES

SHARPENING

- Strops
- Buffing Wheels
- Buffing Compound
- Drill Mounts
- Diamond Hones

STICKS FOR CARVING

STUDY STICKS

TYPHOON BURS

WARREN TOOLS

WHITTLERS

WINGS GATE PATTERNS

WOOD (shipped to your door)

- Basswood
- Buckeye
- Butternut

WOOD FILLERS



Roger Shoemaker
Middleville, MI



Doug Stewart
Burlington, KS



Erno Szentgyorgyi
Southampton, NY



David Weasler
Shawano, WI



John Zanzalari
Metuchen, NJ

**Get ready for
next year with
these tips from
the judges!**



The judges spent hours studying Santa after Santa. We took a few notes while listening in on their conversation. The following suggestions might help your Santa make it to the finals next year!

- **Attitude**—Santa should look jolly, not angry or stern.
- **Finish**—Paint shouldn't make the carving look plastic.
- **Pose and Movement**—Change the angle of the head or hips to eliminate the square look and add a sense of flow.
- **Facial Details**—The face is the first thing people notice. Gather reference material and practice.
- **Bases**—If you add a base, make sure it ties in with the rest of the carving.



**For more inspiration, see
Santa Showcase on page 86.**

DO YOUR OWN ROUGHOUTS OR DUPLICATIONS



SINGLE SPINDLE SIZES: 8" Diameter x 18" Tall
14" Diameter x 40" Tall

MULTISPINDLE SIZES: 10" Diameter x 60" Long
20" Diameter x 72" Long

For a FREE Catalog Contact:

Terrco, Inc.

222 - 1st Ave. NW • Watertown, SD 57201

Phone (605) 882-3888 • Fax (605) 882-0778

E-mail: info@terrco.com • Web Page: www.terrco.com

Call or visit our website for show information in your area.

Have we got Eyes for you!

FISH

BIRDS

REPTILES

MAMMALS

On and Off Wire

**Largest Selection
Anywhere!**



WOODCARVERS SUPPLIES

HIGH QUALITY, LOW PRICES

**New catalog now available
Hide and Beak Supply Co.**

**7887CL Hwy 2
Saginaw, MN 55779**

1-800-777-7916

Fax: 218-729-8452

E-mail: hidebeak@uslink.net

Razertip®

...Powered to Fire Your Imagination...

Pyrographic Tools & Portable Dust Collectors

Razaire™ 530 Dust Collector:

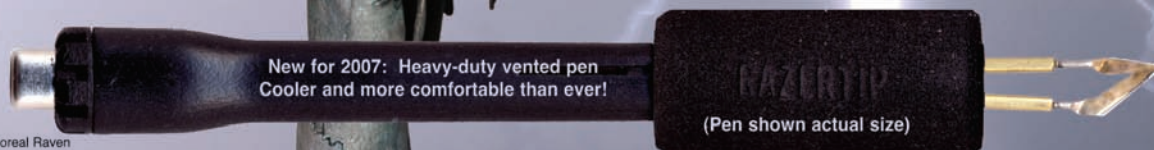
- Smallest, lightest, quietest, only 11"x11"x6" & under 8lbs. Super portable - takes up less than one sq. foot on your workbench!
- Easy-in, easy-out, easy-clean filters
- Variable-speed German-made impeller fan
- Fold-down 8" hood included
- Add extra filter stages, a tool hanger, attach a 4" hose, or add a lap tray
- Built-in carry handle & lamp holder holds a standard swing-arm lamp
- Built to last a lifetime
- Unconditional warranty - 5 years on fan & 10 years on cabinet & electronics
- Safety certified to CSA C/US standards
- \$345 US / \$399CDN



Razertip® Pyrographic Tools:

- World's finest, sharpest, most innovative burners with over 500 different tip profiles available
- Unconditional warranties: 3 year power supply and 1 full year on pens and cords!
- 1 year unconditional pen warranty even covers fixed tips (6 mo. on re-tips)!
- World's only CSA C/US safety certified hot-wire burning tools
- Choose from regular or heavy-duty pens and cords
- Adapter cords available to fit most other brands
- Systems starting at \$135.95US / \$156.95CAD
- 10 Amp output for superb tip heat recovery

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



New for 2007: Heavy-duty vented pen
Cooler and more comfortable than ever!

Midnight Lightning - Boreal Raven
Oil on Holly by Cam Merkle ©2007
Photo ©2007 Cam & Lori Merkle

Razertip Industries Inc.

•PO Box 910, 301- 9th Street North, Martensville, SK Canada S0K 2T0•

•Phone (306)931-0889 •Fax (306)242-6119 •Toll-free order line 1-877-729-3787•

•Email: info@razertip.com •Download our catalogue at www.razertip.com•



Pursuing a Passion



Ron Davidson, who is totally blind, works on a relief carving at his home in Wichita, KS.

Ron uses a bamboo skewer to guide his tools on the laser-cut pattern blank.

Ron Davidson sits at the workbench, his tools carefully laid out within easy reach. The pattern of a mill is embossed onto the piece of wood in front of him. With a V-tool in his right hand, Ron moves the fingers of his left hand over the board, feeling the wood with the precision of a surgeon, determining his next cut.

Ron's hand settles on the outline of the building. He picks up a bamboo skewer with his left hand and places the tip on the line he wants to carve. Next, Ron carefully positions the edge of the V-tool on the line, a short distance from the skewer. Gingerly, he pushes the V-tool along the line, but gasps when it moves quicker than he anticipated. The black Labrador retriever, lying patiently at his side, raises his head and makes a small noise.

"It's okay, Lou," Ron says. "I'm fine."

The lab, wearing an elaborate harness complete with a "Working Dog, Please Do Not Pet" sign, seems to shrug, and lays his head back down on his paws.

Ron finds the line again, and is a bit more confident as he pushes the V-tool along the line to meet the skewer. A tiny sliver of Spanish cedar curls away from the tool. He sets the V-tool carefully down, and picks up the little chip, seeing with his fingers what his eyes can't.

"That's a sharp tool" Ron said, turning his sightless eyes towards the onlookers. He sets the chip aside, painstakingly finds the cut he just made, and continues to carve the outline of the building.

Technology enables blind artisan to continue carving

By Bob Duncan

Although Ron Davidson lost his vision one year ago, his determination to continue carving has never wavered.



Ron's mill scene was featured in the Judge's Critique in Fall 2007 (Issue 40).

Using his sense of touch, Ron can create in-the-round carvings, but he aspired to carve pieces in relief. Ron developed an appreciation for relief carving when he still had his sight, but his dream of becoming a relief carver vanished with his vision. When he met Garry McKinney on the *Woodcarving Illustrated* message board, the pair began exploring ways to help Ron realize his dream of carving in relief.

Ron, a cabinetmaker for most of his life, dabbled in carving for years. His vision got progressively worse over a 38-year period, due to uveitis and iritis that turned into glaucoma. In 2001, Ron turned off his power tools for the last time. He was no longer able to pursue his woodworking profession, but his love of wood led him to carving. As his vision deteriorated, he turned to technology for help.

In his early carving days, when Ron retained limited vision, many of his carvings were done with

the aid of a camera that transmitted magnified images to a computer screen. It took a bit of practice to coordinate his hands when looking at the screen, but it allowed him to keep carving. Ron eventually lost all of his sight and now relies solely on touch to bring his carvings to life.

When Garry McKinney, owner of West Virginia Wood Arts (www.westvirginiawoodarts.com), learned of Ron's desire to try relief carving, the two began brainstorming ways to make it possible. Inspired by Ron's perseverance, Garry started to test different methods to create a relief carving pattern Ron could feel. Garry used his company's laser cutting equipment and enlisted the help of Lora S. Irish as a source for patterns and designs.

The first 3D pattern attempts involved a stack of cardboard templates that Ron had to trace around to determine the carving's layers of varying depth. Garry produced a template for each layer, but Ron found the templates too bulky to be useful. The templates also fell short in providing the details that would allow Ron to imagine the whole scene. Garry's next solution was to incise the pattern lines directly onto the wood, but in order for Ron to decipher the lines, they were so thick that they obliterated the fine detail.

As he continued to work on a solution, Garry found inspiration in the braille alphabet. He removed 0.025" of wood from the surface of the blank with the laser, and left the pattern lines exposed on the surface. After a bit of experimenting, Ron and Garry decided on an appropriate width for the pattern lines, and Ron carved the laser-cut pattern blank.

Communicating in a digital world

Ron uses his computer to connect to the outside world. Ron scans the pages of Woodcarving Illustrated, converts them to a Microsoft Word document, and uses a program called Jaws, which reads the document out loud. When a photo is featured without a caption, Ron relies on friends to describe the image.

He is in the process of getting a book scanner, which will convert entire books into MP3 files that he can listen to.

To access the internet and the WCI Message board, Ron uses a voice dictation software called Via Voice. He speaks into a microphone and the software reads what it has written back to him. Ron said he needs to enunciate very carefully; sometimes the software doesn't recognize a word and makes substitutions that change the entire meaning of a sentence.

Ron uses the Jaws program to read what others have written on the message board, navigating the posts with the arrow keys on his braille keyboard.



A laser-cut pattern created by Garry. Ron follows the raised lines to make his initial cuts.



Two of Ron's carvings,
created with 3D patterns.



With each new carving, Ron spends two to three hours using his hands to get a feel for the scene he cannot see. To make the carving pattern practical, Garry eliminates a lot of the details and texture, such as the shingles on a roof, or the individual feathers of an eagle. Ron visualizes these details on his own, and transfers that vision to the wood. His tactile senses help him envision the complete design, but occasionally he needs to call Garry for further explanation. Garry created a blank of a Lora Irish pattern featuring two elks with a stream and a canoe in the background. Ron had a difficult time figuring out what the canoe was from the raised lines and had to call Garry for clarification.

Once Ron has the image firmly in his mind, he runs a V-tool along the lines to divide the carving into different layers.

"The V-tool lets me follow the line," Ron said. "I used to use a bench knife, but the knife cuts through the line. Once the line is gone, I've lost it for good and have to carve from memory."

Ron has used his finger, a tapered dowel rod, and a pencil to follow the lines and guide his cut. Through trial and error he found a flexible bamboo skewer works best. Ron positions the skewer on the pattern line where he wants to end his cut, and pushes the V-tool slowly along the line up to the skewer to outline the different levels. Then he makes stop cuts along those lines with a knife. With the stop cuts in place, he removes wood to establish the different depths.

The process is slow going and Ron often spends 130 hours on a single carving. Most carvers can carve away and redraw the lines at will, but when Ron carves off a pattern line, it is gone for good. He has no way to create another raised line to guide his cuts.

"It would be extremely difficult for me to create relief carvings without Garry's innovative pattern

blanks," Ron said. "I'm very appreciative of all the hard work he put into the project."

The process of converting a laser-cut pattern into a true relief carving is labor intensive, but Ron considers it time well spent. With Garry's help, and the technology available today, Ron has become quite an accomplished relief carver. And with Ron's help, Garry is refining several methods to help more blind artists succeed at relief carving.



An original oil painting
by Lora S. Irish.

A laser cut image of
Lora's painting, made
by Garry McKinney.



Laser-cut Art?

by Lora S. Irish

I compare laser carving, the creation of multiple copies from an original piece of art, to limited edition art prints. A laser cutter is a tool, and as a tool it is only as good as the artist that uses it. The act of reproduction takes nothing away from the skill, technique, or execution of the original artist.

When a canvas artist has copies of an original oil painting mass produced, the limited edition prints often sell for less than 3% of the cost of the original painting. Many who would never have considered purchasing artwork can now not only buy prints, but often create large collections. As they develop their appreciation for art, those same people will commission original work from local fine artists. In this way, the print market has greatly influenced the original art market by giving new artists an opportunity to grow. Through limited editions, anyone can afford to own artwork and the market has exploded with opportunities for fine artists.

Garry McKinney, though his laser carving, is doing the same thing for wood carvers worldwide. Because he can mass produce reproductions of carvings, he is making carvings more affordable. He is therefore creating new interest in collecting woodcarvings.

New BURNMASTER™ wood burner



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

MASTERCARVER® High-performance tools™!

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

*Accepts all major handpiece brands.

*130 watts max.

*Prices from \$95.95

*Exclusive Reset fuse protection

CHAMPION CARVER SAYS:

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

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

BURNMASTER™ WOOD BURNER By Mastercarver®

High-performance tools!™ The amazing Burnmaster is so superior it's revolutionary! Unlike others, it accepts all major handpiece systems! The Burnmaster accepts wood burning handpieces by Leisure Time Prod. (Detail Master), Colwood (Detailer), SMC / P.J.L. (Optima), Nibs, Navesink, Razertip & others with similar connections. Burnmaster controllers feature, pro quality components, precise variable power supply (130 watts max.), custom designed circuitry, fuse protection, all metal housing (3.5" x 4.75" x 8.5"), non-slip rubber feet, 6' power cord, manual & 3 year warranty. Weight: 4.5 lbs. Compare, quality, features & value, you'll prefer Burnmaster or your money back! **Burnmaster Eagle** features 130 watts max. & includes, 2 selectable handpiece power ports, 2 universal handpiece power cord / adapter sets and 2 handpiece holders. **499002 Burnmaster Eagle-2 ports \$115.95** **Burnmaster Hawk** has same power & features as Eagle shown except 1 each of port, cord / adapter set & handpiece holder. **499001 Burnmaster Hawk-1 port \$95.95**



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

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



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

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

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

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

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

When ordering please mention Ad code #2702 WEB ORDERS: www.woodcarverssupply.com

FOR MAIL-IN ORDERS: Simply tear out this page or write down part#s, quantities desired, add prices, (if delivered to Florida add sales tax) include check payment or credit card #, add \$7.50 for delivery and handling. Mail to: Wood Carvers Supply, Inc., Box 7500, Englewood Florida 34295-7500.

30 DAY MONEY-BACK GUARANTEE!

Local artists teach Sissy Spacek to carve for her latest role

By Bob Duncan



Pictures of Hollis Woods, a Hallmark film, is set to air at 9pm EST Dec. 2 on CBS.



The finished likeness of Hollis created by Michael Léger.

Woodcarving *Hollywood-Style*

When Hollywood execs descended on the Canadian city of Victoria, BC, they were pleasantly surprised to learn that local artists could provide the support needed to bring their latest film to life.

In the made-for-television movie *Pictures of Hollis Woods*, Sissy Spacek portrays a retired art teacher with a passion for woodcarving. Although Spacek had virtually no prior experience in woodcarving, she wasn't afraid to get her hands dirty preparing for the new role.

Pictures of Hollis Woods is based on the Newberry Honor book of the same title by Patricia Reilly Giff. Jodelle Ferland plays the role of Hollis, a young girl who has spent most of her life moving from one foster home to the next. Spacek's character, Josie Cahill, bonds with Hollis and together they explore Hollis' artistic talents.

Throughout the movie, Spacek's character works on several different sculptures, including a likeness of Hollis carved from Garry oak. The in-process scenes required several stages of carvings to be used as props. The movie also required Spacek to know some basic carving techniques for the scenes to be realistic.

Luckily for the producers, carvers Michael Léger and Norma Lofthouse were there to lend their expertise.

Michael Léger, a film prop sculptor whose work has appeared in *X-Men 3* and the *Chronicles of Riddick*, discovered that producers were planning to shoot the movie in Victoria. As executives arrived to set up their office, Léger stopped in with his portfolio, introduced himself, and told them that he carves wood as a hobby.

"I talked to them, and showed them my portfolio," Léger said. "They told me that I was a perfect fit!"

Léger created two sculptures used in the movie; a sculpture of Ferland's character, Hollis, and a similar sculpture of another character, cousin Beatrice. The process of the Hollis sculpture began with concept sketches, then Léger created a 3D model from clay. The script called for the sculpture to be created from Garry oak, a protected species on Vancouver Island. The Oak Bay Parks Department gave Léger a piece of Garry oak from a storm-damaged tree.

"The oak was quite hard," Léger said, "but at the same time, it takes small details well."

Despite the hardness of the oak, Léger carved the pieces using hand tools.

"This is the first movie that I had the opportunity to carve wood for," Léger admitted. "Most other movie props are carved from Styrofoam."

Filming for the movie is not necessarily done in a linear fashion, and the script called for progressive views of the carving, which had to match perfectly. To account for this, Léger made resin casts of the carving at various stages of completion. Oak was grafted onto the casts so Spacek could carve the sculpture on film. The movie's paint department added a faux finish to make the casts match the original oak branch.

Léger demonstrated mallet and chisel carving techniques for Spacek, but the script called for her to spend more time whittling. With Léger's limited experience in that style of carving, he called on local artist Norma Lofthouse for assistance. The two carvers met while demonstrating at a woodworking event and bonded while sharing adjoining booths. Lofthouse, who considers herself a "whittler," specializes in caricatures and rustic carving. Léger recommended Lofthouse as a whittling tutor.

Lofthouse, a retiree who spends her time whittling and teaching beginners how to carve, relished the chance to share her skills with an Academy Award-winning actress.

"They checked me out beforehand," Lofthouse said. "I got a call from the studio, and they asked to come and talk to me. We are working with sharp knives, so they wanted to make sure everything would be safe. They rented some of my tools to have them checked out."

Lofthouse taught Spacek the basics of carving: how to carve safely with a glove, the basics of sharpening, and the basic cuts (paring, pushing, and stop cuts).

"Sissy was a quick study—a natural," Lofthouse said. "She's such a warm and gracious person. She was fascinated by

the sound of the knife cutting through the wood. The tactile nature of wood really caught her attention. She told me she would like to continue carving."

Lofthouse met with Spacek at a studio workshop in downtown Victoria where artists make props and sets. While Spacek didn't ask a lot of questions, Lofthouse noted that she seemed to absorb everything she taught her. The producers of the film also commissioned Lofthouse to carve a primitive bird in different stages of completion. During filming, Spacek worked on the bird to add to the authentic artistic atmosphere of the movie.

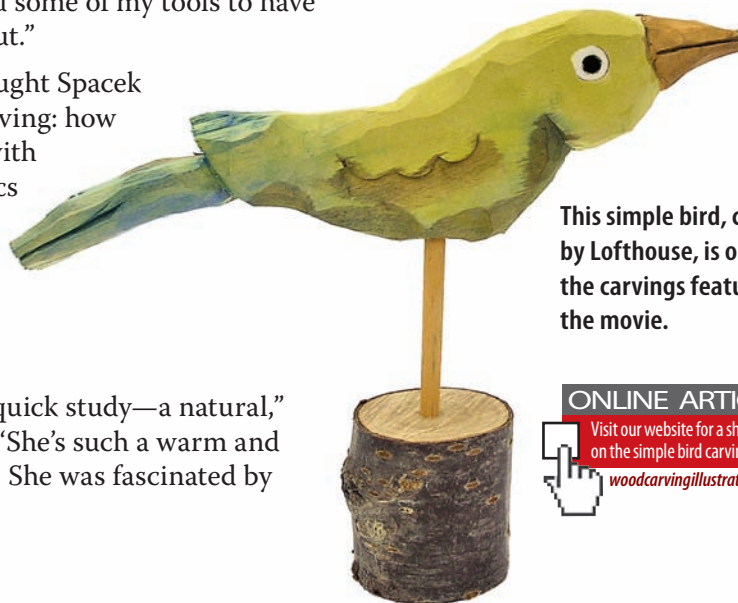
"They hired me to teach Sissy to carve," Lofthouse said. "It was important for me to be as professional as possible. I didn't even ask her for an autograph." Lofthouse took home many happy memories from the experience and Spacek took home several carvings as gifts from other local carvers.

Sissy Spacek fills the lead role in *Pictures of Hollis Woods*, but woodcarving plays an important part in the movie. In the Hallmark film which airs at 9pm EST Dec. 2 on CBS, Spacek's character uses art and carving to connect with a troubled youth and to forge a bond that transcends generations.



Michael Léger created working props for the carvings used on the set of *Pictures of Hollis Woods*.

Norma Lofthouse provided specialized instruction to make Sissy Spacek's carving appear authentic.



This simple bird, created by Lofthouse, is one of the carvings featured in the movie.

ONLINE ARTICLE

Visit our website for a short tutorial on the simple bird carving.

woodcarvingillustrated.com

Simple Starter Santa

Basic design makes a great beginner project

By Kathleen Schuck

This simple Santa can be carved in a day. It is a great project to become familiar with the position of facial features and is an ideal project for beginner carvers.

The project was inspired by a 74-year-old woman in one of my classes. She wanted to jump right into carving Santas. I was not sure she had the hand strength to complete the normal class Santa in the time allotted. Not wanting to disappoint my new student, I set out to design a simple Santa. My student was successful, and I have since carved several to test different color schemes for more elaborate Santas.

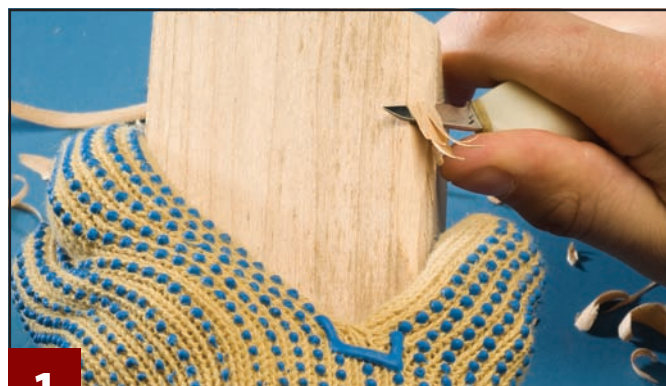
Most of my Santas are carved from a 2" x 3" x 6" piece of basswood—it's a comfortable size to handle. Start by making a photocopy of the pattern. Trace the outside design onto the blank with graphite paper. Cut out the perimeter with a band saw, and replace the pattern over the blank to trace in the details.

Consider a pencil your #1 tool and mark the depth you want various parts of the Santa to be. Use an "X" to mark where to remove wood.

MAKING STOP CUTS

tips

Do not undercut the facial features when making stop cuts. Aim the point of the knife towards the outside of the beard so you don't undercut it. When outlining the bridge of the nose, point the knife tip down towards the tip of the nose.



1

Remove the band saw marks. Use a carving knife to remove the sharp corners from the sides and back of the Santa. Round the sides. When you have an area to clean off that is wider than your knife, switch to a 1/2" #3 gouge. If you have a wider #3 gouge, use that. This will give you a better finished piece.



2

Rough out the cloak. Carve the back and front so the hood of the cloak comes to a peak in the middle of the 2"-thickness. Then make a stop cut along the pattern lines of the cloak, arms, and hands with a $\frac{1}{4}$ " V-tool. Use a knife to further define the stop cuts above and below the arms. Shave up to the stop cut at the bottom of the cloak and below the hands with a $\frac{1}{2}$ " #3 gouge so it looks like the cloak is over Santa's robe.



3

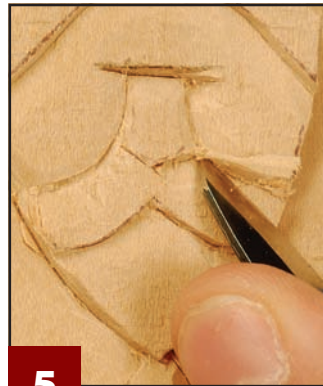
Remove wood from both sides of the face. Make a stop cut around the beard with a knife. Cut the wood away from the stop cuts on both sides of the face. Round the arms into the stop cuts above and below the arms. Remove wood from around the cowl to make it stand proud from the cloak. Make a stop cut around the cowl just above the forehead and remove enough wood so it looks like the head goes into and under the cowl.



4

Make stop cuts around the facial details (see Tip).

Make a deep stop cut at the line above the nose. Make a stop cut along the cheek line bordering the nose and top of the mustache. Taper the edges of the cheeks up to the stop cut. Angle the knife and cut the chip free at the top of the nose. Make a stop cut along the bottom of the mustache and taper the beard up to mustache.



5

Remove the sharp corners. Make a stop cut around the tip of the nose. Round and shape the entire mustache to give it a smooth, flowing shape. Round and taper the forehead and cowl down into the cape. The cowl should be separated from, but flow towards, the cloak. Separate the hands by removing a wedge of wood from between them.



6

Shape the eyes. Hold your knife at an angle and slide the tip into the eye socket alongside the nose with the blade pointing to the outside of the face. Flick your wrist to bring the blade upward to cut a triangular chip from the nose to the stop cut above the nose. Use the same technique to carve the other eye.



7

Round the cheeks and the nose. Round the nose down into the eye sockets with a knife. Round and shape the tip of the nose. Use the knife to round the cheeks down to the stop cuts on the outside of the face where the face meets the cloak. Use a V-tool to add hair lines for the beard and mustache.



8

Clean the carving. Brush the carving with an old, clean toothbrush. If there are fingerprints, pencil marks, or dirt marks from oily hands, spray the carving with Simple Green, and brush the soiled areas with the toothbrush. Rinse the carving in lukewarm water. Pat the carving off, and start painting before the carving dries. This prevents the grain from raising too much.



9

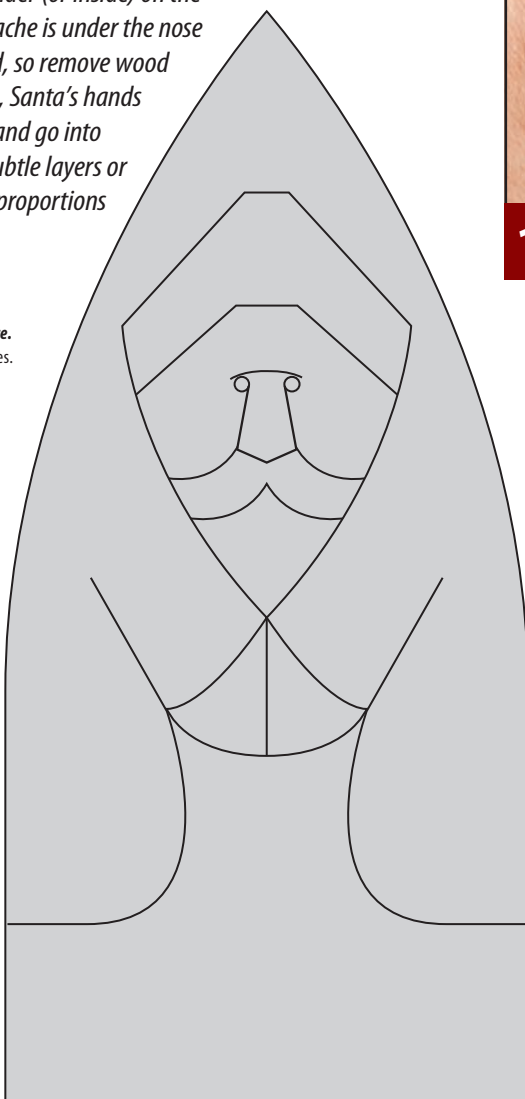
Paint the Santa. Add a few drops of flesh-colored paint to the palette well and fill the well with water. Stir it, and paint the hands and face. Use white for the beard and inner robe, a thinned, light red for the cape, and a thinned, dark red for the cowl. Put a dot of black paint in each chip-carved eye and add a tiny white dot at 11 o'clock or 7 o'clock. Add the white eyebrows.

Under and Over

Achieving depth and dimension is important in any carving. Think of what goes over (or outside) and under (or inside) on the carving. The mustache is under the nose and over the beard, so remove wood accordingly. Again, Santa's hands are over his cloak and go into his sleeves. Even subtle layers or depths add to the proportions of a carving.

Photocopy at 100% or desired size.
Note to professional copying services:
You may make up to ten copies of
this pattern for the personal use
of the buyer of this magazine.

© 2007 Fox Chapel Publishing Co., Inc. Woodcarving Illustrated
Designer: Kathleen Schuck



10

Stamp the inner robe. Cut a design into a soft, new pencil eraser. Spread a bit of paint on the flat center of the palette, dip the eraser into the paint and press the eraser onto the inner robe. I usually get two or three prints from each dip.

materials & tools

MATERIALS:

2" x 3" x 6" basswood
Graphite paper
Unsharpened pencil with a new eraser (eraser print)
Acrylic paints: light red, dark red, white, flesh, and black

TOOLS:

Carving knife
½" #3 gouge
¼" V-tool
Carving glove
Paint brushes
Paint palette



About the Author

Kathleen Schuck began carving in 1950. She owned and operated a carving store for 18 years. Since retiring in 2004, she has continued to teach at Boise Community Education, Arrowhead RV Park, and her own studio in Idaho. The International Wildfowl Carvers Association twice gave Kathleen a grant to teach children to carve and she is an accredited Boy Scout Carving Merit Badge counselor.



The Woodchip Shop

3825 6th Ave
DES MOINES, IA 50313

Phone: 515-283-2171

Fax: 515-283-2167

CALL US TOLL FREE
1-866-9WOODCHIP Toll Free
(1-866-996-6324)

woodchipshop@mchsi.com

STORE HOURS: TUES - FRI 10AM-5PM
SAT 10AM-4PM

Committed to the Carver in You

SHOP 24/7 AT

www.woodchipshop.com

HOME OF THE BUCKET BOX

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

New Size



The NEW *Midi* Bucket Box
Holds up to 35 of your favorite Palm tools.
ALL FOR ONLY \$37.95
Plus \$13 shipping.

Check Us Out For:

All of your woodcarving needs. We can supply it all.



Beginners Carving Set

Includes:
1 1/2" Straight Denny Knife
5/16" Denny V" Gouge
1/2" #3 Denny Gouge
3/8" #5 Denny Gouge
1/2" #7 Denny Gouge
Leather Strap, Rouge
All in our Mini Bucket Box
that holds up to 19 of your
favorite tools.
(\$144.45 Value) All for only
\$119.95
Plus \$11 Shipping

THE WOODEN MOOSE

**We Carry These
Outstanding
Name Brands:**

Foredom Power Tools
Typhoon Burs
Razortip Woodburning Tools
Two Cherries Carving Tools
Joe Sonja Paints
John Dunkle Knives
As Well As Every
Woodcarving Book
In Print!

Decoys (all basswood)

Waterfowl/Ducks/Geese
Songbirds
Fish
Shorebirds

**Basswood
Roughouts:**

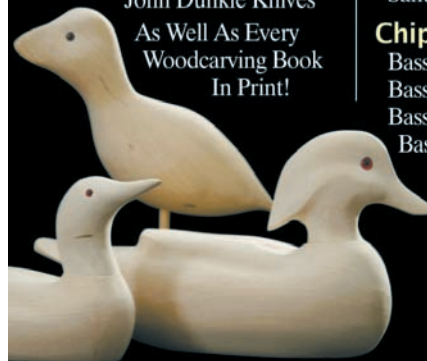
Caricature People
Animals
Santas

Chipcarving:

Basswood Boxes
Basswood Plates
Basswood Turnings
Basswood Eggs

As well as:

Basswood Carving
& Burning Lumber
American & Exotic
Hardwoods



For Free Catalog Go To: www.TheWoodenMoose.com

Or Call: 330-718-2338

PO Box 673, Cortland, OH 44410

EST. 2004
DEEPWOODS
VENTURES

HAND FORGED CARVING KNIVES
OF SUPERIOR QUALITY

www.DeepwoodsVentures.com

Send for a FREE Catalog
5208 Mission Rd NE • Bemidji, MN 56601

Turtle Feathers

InLace Products

Liquid Inlay System

Large Kits - \$28.00

Small Kits - \$18.00

Granules, Metallic Dusts

Nuggets, Stone Flakes

Metallic, Pearl, and Solid Dyes

turtlefeathers.com

**Proxxon SGM
Reciprocating Carver**

Ultima

Power Carver & Woodburner

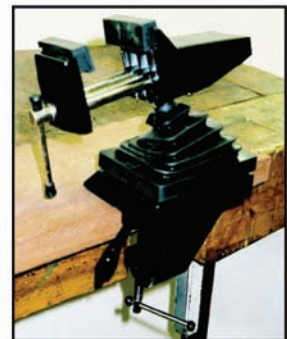
**Optima 1
Woodburner**

**Optima 2 Plus
Power Carver**

828.488.8586

UNIQUE PRODUCTS FOR WOOD CARVERS

Improved: Multi-Angle Table Vise with Clamp



- Stronger hold in vise and multi-angle position lock.
- Larger Jaw capacity means it opens to 2.75".
- Increased Adjustment capabilities easier, greater.
- Mounting clamp is wider and more stable.
- More Capable for relief (with two) or in-the round.

\$44.95+\$7.50 Shipping

Teachers and dealers write for quantity pricing.

Meeting the needs of Woodcarvers has been the family tradition for over 50 years. Let us serve you!

Please send for our latest brochure of unique products.

Wood Carvers Store & School

3056 Excelsior Blvd., Minneapolis, MN 55416

Tel. (612) 927-7491 Fax. (612) 927-0324

ORDERS: 800-503-9663 (WOOD)

New Web Site: woodcarversstore.com

Easy Evergreen Puzzle

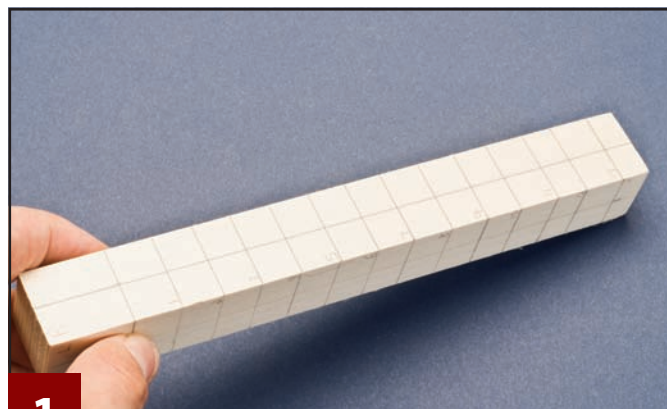
Clever puzzle design is easy to make

By Sandy Smith

This quick and easy evergreen tree combines a fun puzzle with a folk-style Christmas ornament. They make wonderful gifts and always bring a smile to anyone who receives one.

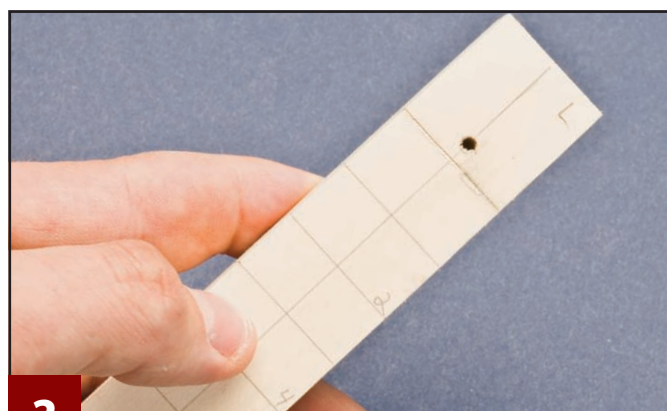
To get started, make a template from clear, flexible plastic such as a coffee can lid. Trace the pattern, including the centerline, shoulder, and hip, onto the template with a permanent marker. Cut the template out with scissors. Be sure to wear your carving glove when carving the small pieces.

To present the puzzle as a gift, wrap the separated pieces in tissue paper and place them in a gift bag with a photo of the assembled puzzle. Include an instruction sheet letting them know that each piece must be assembled in a specific order. Indicate that they should start at the bottom and work up to the top, securing the puzzle with the chain through the hole in the top piece.



1

Mark the grid. Mark a centerline on two adjoining sides of the blank. Label the left and right sides, L and R. Measure down 1" from the top, and draw a horizontal line across the two sides. Mark horizontal lines in $\frac{1}{2}$ " increments the rest of the way to the end. Starting at the horizontal line $\frac{1}{2}$ " from the top, number the lines—odd numbers on the right side, even on the left.



2

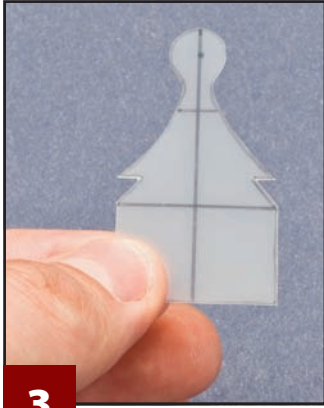
Drill the hole for the key. On the left side of the blank, drill a $\frac{1}{8}$ "-diameter hole all the way through the blank about $\frac{1}{8}$ " above the first line along the centerline ($\frac{7}{8}$ " from the top). This hole is for the chain that will hold the puzzle together and be used to hang the ornament. It is easier to drill this hole now while the blank is still square.

MARKING THE PIECES

tips

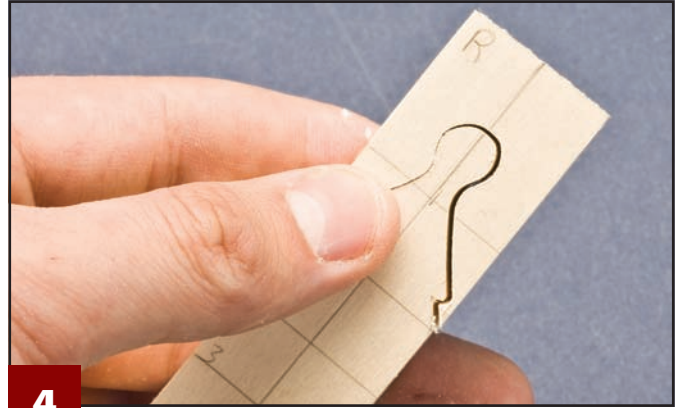
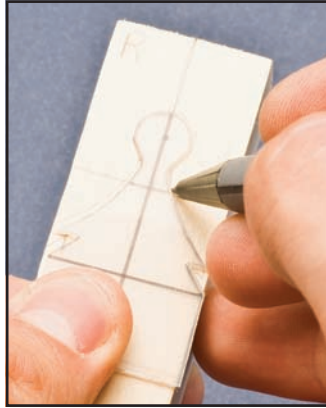
Permanently mark each piece so you can easily re-assemble it if the pieces should happen to get mixed together. Marking them with dots—think dominoes—is a simple way to distinguish their proper order. Label each piece in the center of the socket—it's hidden when the puzzle is assembled, but obvious to those who have no patience for puzzles.





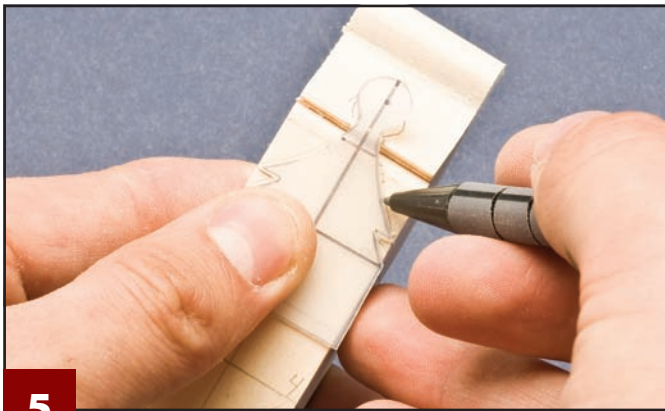
3

Trace the first piece onto the blank. Line the hip of the template up with line 1 on the R side. Align the centerlines of the template and the blank. Trace around the template. The tops (knob and neck) of all of the pieces will be similar. The section between the shoulder and the hip should vary from piece to piece.



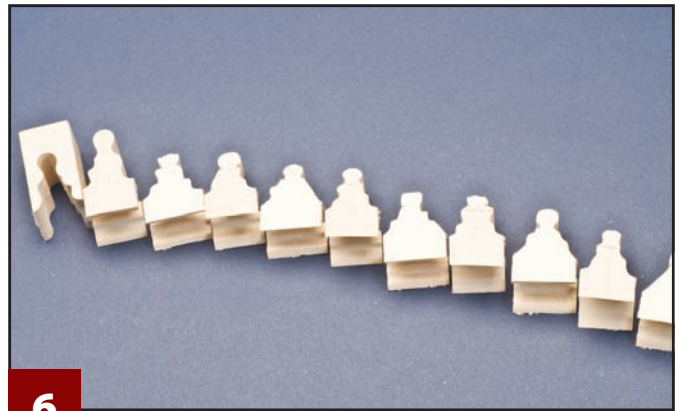
4

Cut the first puzzle piece. Use a scroll saw and a #3 reverse, skip-tooth blade. Begin and end on the hip line. Vary the cut by adding bumps and dips between the shoulder and the hip. By varying the shape, you ensure each piece has a specific place in the puzzle. Remove the first piece, label it "A," and set it aside.



5

Cut the second puzzle piece. Using the template, line the hip up with line 2 on the L side. Trace around the template as you did in step 3. Cut the second puzzle piece, starting and ending at the hip line. Remove the second piece, label it "B," and set it aside.



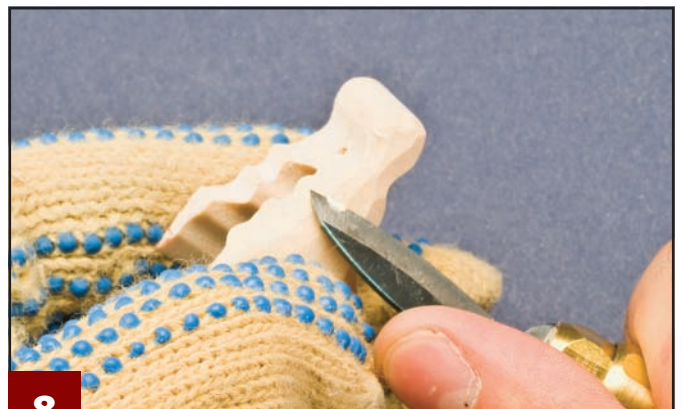
6

Cut out the rest of the pieces. Align the template hip with line 3 on the R side, and trace around the template. Cut piece "C." Remember to customize each piece between the shoulder and hip. Draw each piece just before you cut it, until all the pieces are cut.



7

Shape the top piece. On the square portion of the top piece, draw diagonal lines from corner to corner to find the center. Carve up to the center mark, shaping this piece into the top of the tree. Carve off the sharp lower edges from the center out to the scrolled edges to round the piece.



8

Shape the remaining pieces. Taper the solid sides of each piece from the hip to the knob to form a pyramid shape. Remove $\frac{1}{4}$ " from each side, leaving the knob $\frac{1}{2}$ " wide. Do not alter the perimeter from the knob to the hip where it fits into the adjoining piece. You are only reducing the width—not altering the shape.



9

Texture the pieces. Cut from the bottom of the piece towards the tip and center to create the look of branches. Use both a large and small veiner and vary the depth and width of the gouge marks for a natural look. Round the corners and the cut edges not associated with the puzzle connection areas. Smooth and round the last piece to simulate the trunk of a tree.



10

Make the oil stain. Mix equal parts of boiled linseed oil (BLO) and mineral spirits in a jar. Add two parts green oil paint and one part blue oil paint to the BLO/mineral spirits mixture. I mix ½ cup BLO, ½ cup mineral spirits, 1 teaspoon green oil paint, and ½ teaspoon blue oil paint. Mix or shake the jar until the paint pigment dissolves in the BLO/mineral spirits mixture.



11

Stain the pieces. Add the pieces to the jar, and move them around with a stick for at least a minute. Make sure they are well-coated and blue-green in color. Remove the pieces and drain them on paper towels. Dab off any excess oil and set them aside to dry. BLO soaked towels can spontaneously combust. Be sure to dispose of the oily paper towels in a safe manner.



12

Apply the final finishes to the pieces. Use a stiff-bristled brush to dry-brush the edges and high ridges with white acrylic paint. Paint the lower edges with acrylic iridescent pearl glitter paint. Paint the trunk with a thick wash of raw umber acrylic paint. Wax each individual piece with neutral shoe polish. Buff each piece to a lustrous glow. Assemble the puzzle and chain.

MATERIALS:

1" x 1" x 8" basswood (or wood of your choice)
6" pull chain with a connector (found at hardware stores)
Jingle bell (for chain, optional)
Clear plastic lid (for template)
Boiled linseed oil (BLO)
Mineral spirits
Oil paints (blue and green)
Acrylic paints (white, raw umber, iridescent pearl glitter)
Neutral shoe Polish
Disposable rubber gloves
Paper towels

TOOLS:

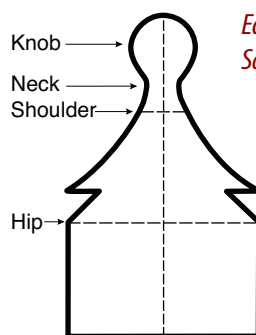
Pencil
Ruler
Scissors
Drill with ⅛"-diameter drill bit
Scroll saw with #3 reverse skip-tooth blade
Carving knife
Veiner: 6mm, 3mm
Stiff-bristle paintbrush
Soft-bristle paintbrush (to add the pearl glitter paint)
Small jar to mix the BLO, mineral spirits, and oil paint
Shoe buffing brush

materials & tools



About the Author

Sandy Smith lives in Lakeview, AR, with her husband, Gary. As a member of the North Arkansas Woodcarvers Club (NAWC), she is webmaster, newsletter editor, and serves on their Board of Directors, and the Show Committee (www.northarkansaswoodcarvers.org).



Editor's Note: See Sandy's award-winning Santa on page 19.

Photocopy at 100% or desired size.

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

© 2007 Fox Chapel Publishing Co., Inc.
Woodcarving Illustrated Designer: Sandy Smith

BRAND-FIRST

32309 Milton Avenue
Madison Heights, MI 48071
Ph: (888) 583-5353 Fax: (248) 588-0051

www.brand-first.com



Hand-Held & Drill Press
Mounted Electric Units
Are Available

Quotations
Within 24 Hours
Custom Orders
Shipped In 1 Week

Branding Tools for Industry, Home, and Hobby

Place a professional looking brand on
your products or handy work. Send us
your sharp black and white artwork,
or your hand written signature, and we
will engrave a branding head just for you.



Also Available:
Propane & Flame Heated Tools

Complete catalog on-line at
toolsforworkingwood.com
800-426-4613

Featuring
**Ashley Iles &
Two Cherries**
carving tools



27 West 20th Street #507 NYC

BBK BOB BARTS KNIVES

Bob Barts
406 Hassellwood Drive
Jamestown, NC 27282
(336) 292-3263

www.bobbartsknives.com

Fox Carving LLC

3005 Rapids Dr., Racine, WI 53404 Ph 262-634-6000 Fax
262-634-6405 Toll Free for Orders Only 877-728-5771

Owned by a carver who is working for
carvers needs.

Hand tools, Power tool, Books,
Micro hand tools, Micro power tools, Eyes,
Carving Classes, Wood burners, Safety gloves,
Carving kits, and Wood burning kits
Check out our web site on all discount
offers and products

www.fox-carving.com

AMAZING HI-SPEED CARBIDE BURRS!



Shape & Carve!



Sand & Smooth!



Drill & Detail!



Make Fast, Clean Cuts!

35,000 rpm Hi-Speed Performance!
Swiss Machined Precision!
Carbide Grit Won't
Tear Loose! Edges
Stay Sharp!

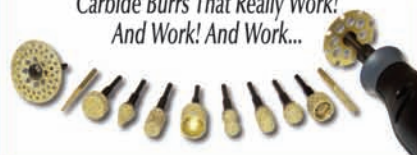


See Demos
Find Dealers
Visit...

www.duragrit.com



Carbide Burrs That Really Work!
And Work! And Work...



Folk Art Santa

An antique finish gives Santa the look of a treasured heirloom

by Rick Jensen

I prefer cottonwood bark for most of my carvings because of its lack of difficult grain and rich, red color. The sanding method gives the carving a worn look and allows the reddish-brown tones of the bark to show through. Use centerlines to maintain proper proportions. I align the front centerline parallel with the grain to strengthen the nose.

Finishing the carving

I use Delta Ceramcoat Acrylic paints thinned with water to the consistency of a stain. Re-coat areas where a stronger color is desired. Use a #10 round brush for most of the painting and a #6 flat or shader brush for dry brushing.

Paint the face with thinned-down Medium Flesh. While the paint is wet, add a full-strength dab of Red Iron Oxide to the cheeks, tip of the nose, and the mouth. Lightly blend it in with a flat brush. The hair, beard, and mustache are painted with thinned-down Ivory. Paint the eyebrows with a slightly thicker Ivory paint. Use a thinned down Burnt Sienna for the mittens and the inner robe. Paint the wreath Deep River Green. Dry brush it, using Ivory and a flat brush. Use thinned-down Mendocino Red to color the robe and hat including the trim areas. Combine one drop of Metallic Gold paint with two drops of flow medium. Use this mixture to paint over the trim on the robe, the hatband, and the belt.

Allow the carving to dry completely. Lightly sand off some of the paint on the high spots of the carving, excluding the face, with 120-grit sandpaper. This allows the color of the bark to show in those areas and gives Santa a “shabby-chic,” look.

Spray the carving with Deft spray lacquer. Allow the first coat to dry; then rub the carving with a crumpled-up brown paper bag. Remove any dust from the carving. Keep applying coats of Deft until you build up an even sheen. If it becomes too shiny, use Krylon Matte Finish to eliminate the glossy sheen.

Use a 50/50 mix of Watco Dark and Natural Satin Finishing Wax to antique the carving. Make sure the wax is well mixed, and apply it liberally to the whole carving with a 1" china bristle brush. Wipe off the carving and the brush with a cotton rag. Use the brush to clean out any areas where the wax pooled. Allow the wax to dry for a minimum of 24 hours; then buff the carving using a shoe brush or a rotary horse hair brush.





Right



Front



Back



About the Author

Rick is an internationally-known carver, author, and

instructor. His work is featured in The Illustrated Guide to Carving Tree Bark, which he coauthored with Jack A. Williams. Rick lives with his wife, Jody, in Crookston, MN. For class information, contact Rick at 218-281-5107 or jrjensen@gvtel.com.

Carving Cottonwood Bark

Cottonwood bark doesn't carve like ordinary wood. As with any unfamiliar medium, it's important to practice. Keep the following tips in mind as you explore this versatile medium.

- **Glue together several pieces of bark.** You can easily create a blank of appropriate dimensions or adjust the pattern size to fit the stock you have.
- **Don't rely on stop cuts.** The lack of grain and crumbly texture prevent stop cuts from being the barrier they are in ordinary wood. If you push too hard, the tool will slip right past.
- **Use cyanoacrylate (CA) glue to strengthen soft areas.** Cottonwood bark can have some downright crumbly areas. If you hit an area like this; soak the area with CA glue, let it dry, and carve away.
- **Sharp tools are required.** Cottonwood bark is unforgiving. A dull tool will compress fibers and produce rough cuts. Spend some extra time honing and polishing your tools.
- **Cottonwood bark tends to fuzz.** No matter how careful you are and how sharp your tools are, cottonwood bark is going to have a few fuzzy areas. I use red 3M™ Radial Bristle Discs to remove these fuzzies. Chuck several of the discs on a power-carving mandrel. Use the discs at a low speed to remove the fuzzies and soften the sharp edges.

materials & tools

MATERIALS:

2¾" x 2¼" x 10"
cottonwood bark
Delta Ceramcoat
acrylic paints: Red
Iron Oxide, Metallic
Gold, Medium Flesh
Tone, Mendocino
Red, Burnt Sienna,
Deep River Green,
Ivory
Jo Sonja's Flow
Medium
Sandpaper, 120 grit

Deft Semi-Gloss
Clear Wood Finish
Krylon Matte Finish,
#1311
Watco Satin
Finishing Wax, Dark
and Neutral
Cotton rag
Brown paper bag

TOOLS:

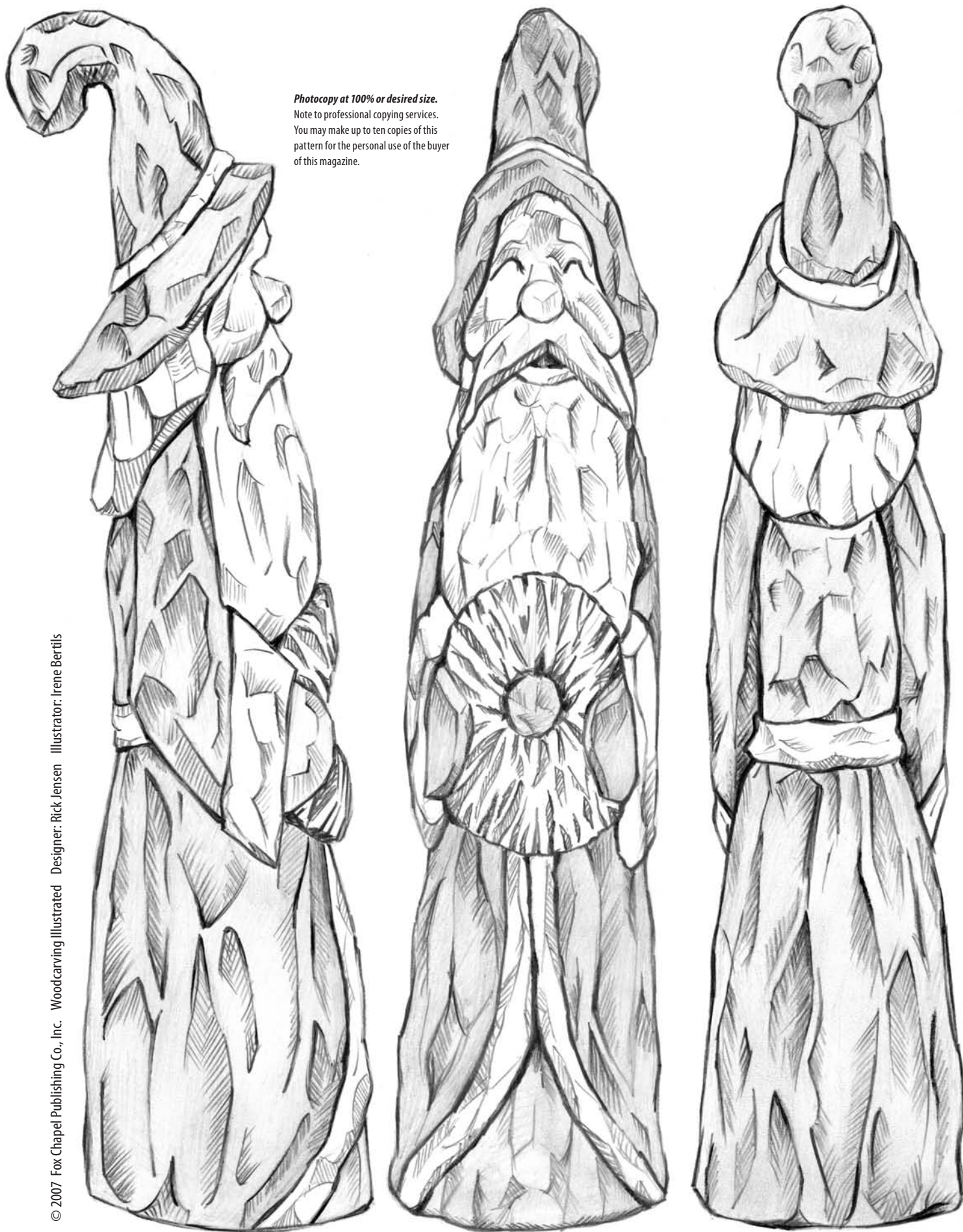
1⅞" bench knife
1" #5 gouge

4mm #11 gouge
2mm #11 gouge
½" #3 gouge
12mm 75° V-tool
3M™ Radial Bristle
Disk, red, 220 grit
#10 Round brush
#6 Shader (flat)
brush
1" china bristle brush
Shoe brush or rotary
horse hair brush

SPECIAL SOURCES:

Sources of Cottonwood Bark
Rick Jensen, 218-281-5107, jrjensen@gvtel.com
Art Olver, 253-804-3488, artolver@comcast.net
Chipping Away, Inc., 888-682-9801, www.woodcarvingstore.com

Photocopy at 100% or desired size.
Note to professional copying services.
You may make up to ten copies of this
pattern for the personal use of the buyer
of this magazine.



**FREE
CATALOG!**
1-888-901-8099



"Your **NEW** Source For
Woodcarving Tools, Books & Supplies!"

**Hundreds of
Products Online!**

**Woodcarvers
Warehouse.com**

888-901-8099
Po Box 611 • Faribault, Mn 55021



□ **Stubai Caricature Set-8pc**
Used by many top carvers! Perfect for figure carving: 3 roughing tools, 3 deep (U) and 2 detail tools. (austria) • \$214.95

□ **Caricature Casts**
3 Marv Kaisersatt Caricature heads perfect study aids. 4" tall with photo of the finished carvings. • \$24.95



□ **NEW Video!**
Traditional Woodcarving Basics
w/ Ivan Whillock
2 DVDs with over 3 hours instruction in relief, decorative and acanthus carving ... create your own patterns PLUS tool sharpening. Step-by-step projects. • \$29.95



□ **Marv Kaisersatt Caricature Patterns**
16 detailed patterns from past workshops. • \$12.95



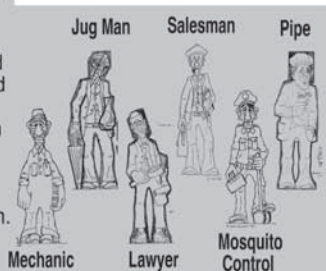
Whittler's Set-6pc
4 gouges and 2 v-tools. Next set after the knife. • \$39.95



(Ramelson)

Caricature Blanks

Carving blanks cut from Marv Kaisersatt Figure Patterns used in classes and workshops. Clear Northern Basswood. Roughly 8" tall and includes a detailed pattern. \$12.95ea.



**Flexcut
Starter
Set**

2 Quick Connect handles, Cutting Knife, SlipStop and 12 gouges, 2 chisels and 2 v-tools ... handy storage box. • \$179.95

Flexcut Knife Set-4pc

The 4 most popular Flexcut carving knives: cutting, detail, pelican and mini-pelicana handy tool roll! (#kn100) \$74.95



Northern Minnesota Basswood

The most popular and finest quality carving wood is grown in the Midwest. Clear & ready to carve:

1.5 x 1.5 x 12"
□ \$1.95/1pc..... □ \$10.95/6pcs
2 x 2 x 12"
□ \$3.95/1pc..... □ \$21.95/6pcs
3 x 3 x 12"
□ \$7.95/1pc..... □ \$42.95/6pcs
4 x 4 x 12"
□ \$13.95/1pc..... □ \$79.95/6pcs



"FREE"

The catalog is "FREE"
The phone call is "FREE"
If you carve, is there any reason you don't have a copy of
"THE HUMMUL FLIER"
Woodcarving Supply Catalog?

FAST FRIENDLY SERVICE
FULL TIME OWNER OPERATOR

Our 25th Year

View our printed catalog and on-line shopping cart at:
www.hummul.com

P O Box 522
Nescopeck, PA 18635



**CHRISTIAN J.
HUMMUL Co**

1-800-762-0235

No hand sanding No hand polishing **INCREDIBLY smooth finish!**



**KING ARTHUR'S
TOOLS®**
GUINEVERE®
The **FLEXIBLE** Finisher

Guinevere® Sanders easily flex to hug the shape of any surface.

Tools To Bring Your Vision To Reality **1-800-942-1300**
www.katools.com

Easy Weekend Nuthatch Pin



Create a flock of feathered friends with basic power carving techniques

By George Calef

This realistic red-breasted nuthatch gives you the opportunity to practice—or experiment—with power carving without investing too much time or money. The project teaches beginners the basics of power carving. Advanced carvers can shape and detail the pin quickly.

I use tupelo, but basswood will work as well. Cut out several blanks, and work on them assembly-line style. Not only does this cut down on your production time, but if you make an error, you won't need to start over from the beginning.

The nuthatch is known as the "upside-down bird" because of the way it walks down a tree looking for nuts or insects. Orient the pin back on the finished carving to represent this unusual characteristic.



1

Cut the side view. Transfer the pattern to the blank and cut the side profile. Align the beak and the tail with the grain. Sketch in the top view, and add the landmarks to the side view.



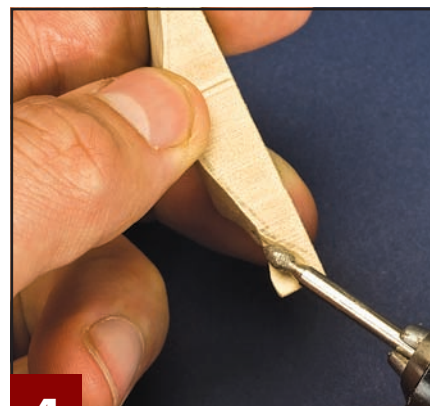
2

Shape the head and tail. Use a stump cutter to remove wood from the head and tail sections to match the top-view pattern. The bird tapers from either side of the landmark line on the side.



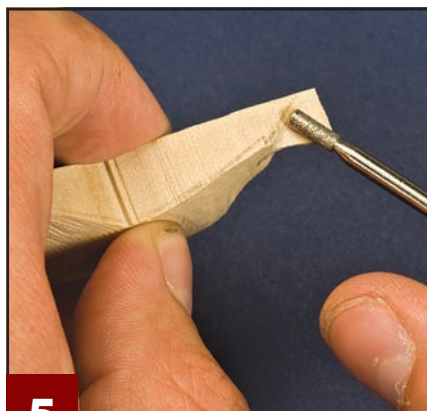
3

Separate the wing tips from the tail feathers. Sketch in the top and bottom view of the tail feathers. The line on the top defines the edge of the lower coverts, which are the feathers at the tip of the wing.



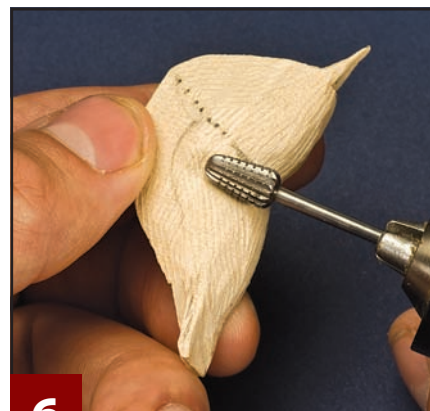
4

Shape the tail feathers and lower coverts. Position a flame-shaped diamond bit on its side, parallel to the lines, and run it lightly across the wood on the top and bottom. Leave extra wood for the tail feathers.



5

Square up the cuts. Use a cylinder-shaped diamond bit to smooth and square up the cuts. Be sure to keep the tail flat on the top and bottom. This flat tail is a distinguishing characteristic of the nuthatch.



6

Shape the head and back. Draw in the line for the wing. Round the head, cape, and the back with a stump cutter. Round the whole way to the wing line. Carve a slight shoulder between the head and cape.



7

Shape the belly. Make an "x" at the high point, where the wing joins the body. Round the breast and belly below the wing with a stump cutter. Rough-shape the beak. Smooth the carving with a flame-shaped diamond bit.



8

Add the rough details. Carve a $\frac{3}{32}$ " (3mm)-diameter hole $\frac{1}{16}$ " deep for the eye. A deeper hole may be needed for a commercial eye. Draw in the details. Trace along the lines with a sharp woodburning tip.



9

Wood burn the feathers. Set the heat low to produce a thin, golden brown line. Use the side of the pen to "iron" the lower level of the feathers down. Add a slight curve to each burn line. The feathers flow from beak to tail.

Painting guide

Seal the carving with several coats of spray lacquer. Then brush on a coat of gesso with a stiff brush in the direction of the feather flow.

White stripes: JoSonja Warm White or any titanium white mixed with a bit of raw umber.

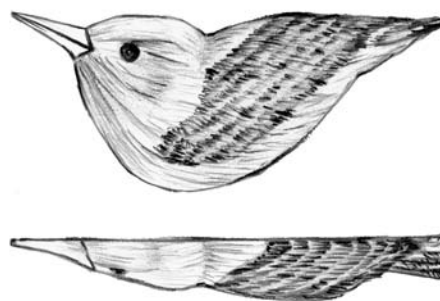
Cape, upper body, tail tips: Lighten paynes grey with titanium white, and mix in a tiny amount of burnt sienna.

Eyes, beak, black stripe: Black paint of choice. Fill the eye hole with clear epoxy after the paint is dry, or add a 3mm brown eye.

Lower body rust color: Add a tiny amount of an equal mixture of burnt sienna and raw sienna to JoSonja Yellow Oxide and thin to a watercolor consistency. Dab on several coats to create a puffy effect.

Photocopy at 100% or desired size.

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



© 2007 Fox Chapel Publishing Co., Inc.
Woodcarving Illustrated Designer: George Calef
Illustrator: Irene Bertils

materials & tools

MATERIALS:

$\frac{1}{2}$ " x 1" x $2\frac{1}{2}$ " tupelo or wood of choice
Acrylic paints: JoSonja Warm White and Yellow Oxide, titanium white, burnt sienna, raw sienna, raw umber, paynes grey, black
Clear epoxy
White gesso
Clear spray lacquer
Pin back
3mm brown eye (optional)

TOOLS:

Power carver of choice
Saw of choice
Stump cutter of choice
Flame-shaped diamond bit
Cylinder-shaped diamond bit
Small cylinder stone
Adjustable-temperature woodburner with skew tip
Stiff-bristled paint brush
Paintbrushes of choice



10

Add the final texture. Use a small cylinder stone to add texture to the head, neck, breast, and belly. Curve these lines to simulate a soft, puffy appearance. Attach a pin to the back with epoxy or hot glue.



About the Author

George Calef has been carving birds since 1999, and has won a number of ribbons. He is also a popular judge at carving shows. His work is on display in private collections and at the New Hampshire Governor's office.

Add texture and dimension with pierced relief techniques

By Mark Gargac



Olde World



This olde world Santa demonstrates two styles of carving. The face and hat are completed with traditional relief carving techniques, but the beard uses pierced relief to add texture and interest.

Creating negative space or pierced cuts in the beard adds dimension and lends a nice flow to the carving.

The back of the piece is hollowed out to make the ornament lighter and easier to hang. The small size of the project cuts down on the investment of time and is a great way to build your confidence in creating realistic facial features before tackling more involved carvings. I suggest you carve several ornaments and change the expression or features on each.

These ornaments not only help build your carving skills, they also make great holiday gifts. Hand-crafted gifts hold much more sentimental value than their store-bought counterparts. They're sure to become family heirlooms, that will be passed down from generation to generation.

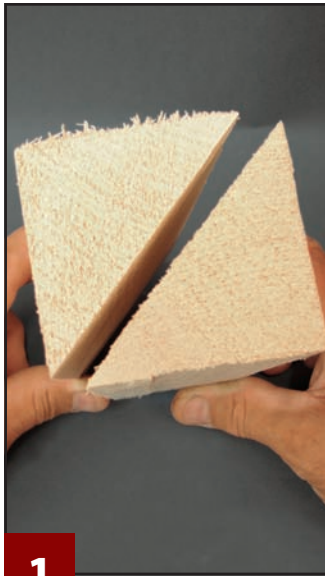
Always wear a carving glove for safety and take your time when hollowing the back; one slip can ruin your carving.

Santa Ornament



Variations

Even though the basic form of the carving remains the same, a few simple changes give Santa a whole new look. Try changing the position and shape of the nose. Turn the corners of the mustache up for a jolly look, or down for a more wizardly appearance. Change the shape of Santa's eyes for a quick and easy mood change. Changing Santa's hat is another way to make each carving unique.



1

Cut out the blank. On a table saw or band saw, rip the blank lengthwise at a 45° angle to form two triangular pieces. For safety, rip a 21" blank, then cut it into 7" sections. Mark the landmarks of the carving. On the front corner, measure down 2" for the bottom of the hat and 2¾" for the nose. The tassel is 4" down on the left side of the blank. The bottom of the hat is 2½" down on the right side. At the top of the blank, the hat is 1" in from either side and tapers down to the first mark on that side. The shape of the beard can vary. Shade the areas to be removed.



2

Rough out the blank. Carve away the shaded areas marked in step 1. Make a stop cut at the bottom of the hat with a detail knife, and taper up to the stop cut from ¼" down. Deepen the stop cut along the bottom of the hat at the front corner. Rough out the nose by cutting from the line marking the bottom of the nose up to the stop cut of the hat. Taper the hat from the bottom towards the top, but leave extra wood for the tassel. Use the front corner of the blank as a guide to draw a vertical centerline down the center of the nose.





3

Set in the nose. Angle a detail knife and cut alongside the centerline from the bottom of the nose to the bottom of the hat. This removes the hard lines and elevates the nose from the face. Re-draw the centerline if you carved it away. Make stop cuts where the temple, bottom of the hat, and the tassel intersect. Cut the chip free. Invert a $\frac{5}{16}$ " #6 gouge and hold it at a slight angle to make a stop cut at the bottom of the nose. Flip the gouge over and cut from the chin up to the stop cut.



4

Block out the face. Shape the nostrils, the brows, and the forehead with a $\frac{5}{16}$ " #6 gouge. With this gouge, carve up alongside the nose to the eye sockets, and cut from the side of the face towards the eye socket to free the chip. Remove the sharp edges at the top of the mustache and make a V-shaped cut along the smile lines with a detail knife. Use a $\frac{3}{16}$ " #11 veiner to add depth to the eye sockets. Pencil in the mustache. Stop cut along the bottom of the mustache, and taper up to it with a detail knife.



5

Rough out the sides and back. Remove a wedge of wood starting about $2\frac{1}{4}$ " down from the top of the mustache to add depth and dimension to the beard. Shape the sides of the beard with a knife or a $\frac{13}{16}$ " #6 gouge. I mark the areas to remove with a cross hatch. You are simultaneously removing wood from the sides and back. Use the same gouge to hollow out the back of the beard. This makes the back of the beard concave and the front of the ornament convex. Leave the wood at least $\frac{1}{4}$ " thick.



6

Finish shaping the hat. Remove wood from behind the top of the hat so it stands out (similar to the tip of the beard). Use a detail knife or a $\frac{13}{16}$ " #6 gouge. Carve from both the side and the back to "push" this area forward. You are removing the upper corners of the blank from the back. After you have rough-shaped the hat, use the same gouge to hollow the back of the hat. Leave the wood at least $\frac{1}{4}$ "-thick. Sketch in the line for the tassel and make a V-shaped cut along the line with a detail knife.



7

Shape the beard and mustache. Give the beard a smooth, flowing shape. Make a stop cut and taper the wood towards the top of the mustache. Separate the mustache with a $\frac{1}{8}$ " #11 veiner. Shape the lips. Use the veiner to rough texture the beard and mustache. Make triangular cuts around the edges of the beard with a detail knife. Pencil in random curved lines to break up the plane of the beard. Follow along these lines with a $\frac{3}{8}$ " #8 gouge.



8

Carve the upper eyes. Sketch an arched line where the eye meets the upper eyelid. Make a deep stop cut slightly above the pencil line and cut up to the stop cut from below with a detail knife. You want the cut to be deep enough to be shadowed. Don't be afraid to repeat the step to make the stop cut deeper. Make sure the cuts for both eyes are the same. Another option is to make this cut the whole way through to the hollowed back.



9

Carve the bags below the eyes. Invert a $\frac{1}{4}$ " #6 gouge and press it in at a downward angle from the eye to make a stop cut. The corner of the gouge should meet the cut made on the outside of the upper eyelid. Keep one corner of the gouge in the wood, and slide the tool up to extend the cut to the inside corner of the eye. Flip the gouge right side up, and cut the chip free using the same sliding technique. Repeat the step for the opposite eye. This is one area where you can personalize your carving by changing the shape and depth of these cuts.



10

Add the secondary smile line. This detail really adds character to your carving. Using a $\frac{3}{16}$ " #11 veiner, cut from the hollow of the face below the cheekbones up between the eye and bridge of the nose. Use the smile line as a guide, but do not cut too close to it. If you cut too close, it may cut off the ridge that defines the primary smile line. Once that ridge is gone, it is difficult to carve another one and maintain the proper proportions. Take light cuts and make sure the corners of the veiner do not drop below the surface of the wood.





11

Add the details to the hat, tassel, beard, and mustache. Use a $\frac{3}{16}$ " #6 gouge and a $\frac{3}{16}$ " #11 veiner to shape the hat and tassel. Add a few spirals with the gouges where the hat folds over and hangs down. Use a $\frac{3}{8}$ " #8 gouge to break up the flow of the beard a little more. Then deepen the grooves with a $\frac{3}{16}$ " #11 veiner. Add more texture to the mustache with the same gouge. Make long, lazy "S" and "C" shapes when carving the beard and mustache. Avoid straight lines.



12

Add the laugh lines around the eyes. Sand the face lightly with 220-grit sandpaper to remove the tool marks. Remove the sanding dust and any sandpaper grit. Use a 70° $\frac{1}{8}$ " V-tool to create a few wrinkles at the corners of the eyes and in the bags underneath the eyes. If you get a ragged cut, try carving from the opposite direction. If you still get a ragged cut, hone your V-tool. Use a very small veiner in place of the V-tool for a softer look. These wrinkles make the eyes much more expressive.



13

Add the hairline and cheekbone details. Use a 70° $\frac{1}{8}$ " V-tool. Carve along the hairline. Turn the cut in and curve under the cheekbones. The cut should meet the secondary smile line, even with the wing of the nostril. Then make another shallow cut to deepen the secondary smile line with the same V-tool. These cuts define the facial contours and make the carving look more realistic. This carving relies heavily on depth and shadows. A V-tool is the easiest way to add deep wrinkles and details.



14

Carve the crow's feet at the outside corners of the eye. Invert a $\frac{1}{4}$ " #6 gouge, push it in at the top corner of the outside of the eye, and wiggle it back and forth to leave a mark. Turn the same gouge right side up and repeat the technique on the bottom corner. These cuts will be barely visible until you apply the final finish. The finish will pool in the cuts and accent them without making them unrealistically large. Use a detail knife to define the lower portion of the bags under the eyes



15

Add the upper eyelid. Test the sharpness of a $70^{\circ} \frac{1}{8}$ "

V-tool on a piece of scrap. If the V-tool is not perfectly sharp, the tiny ridge of wood that makes up the eyelid will crumble away. Remove a sliver of wood above the eye with the V-tool. Carve close to, but not directly on the line defining the eye. This cut takes a bit of practice. I suggest you carve a few eyes on a piece of scrap wood with a detail knife, and practice carving the upper eyelid. One slip of the V-tool and the eyelid is gone for good.



16

Add the final details to the beard and mustache.

Deepen the grooves in the beard with a $\frac{3}{16}$ " #11 veiner. Use the same veiner to break up the edge at the bottom of the mustache. Undercut below the mustache with a detail knife to lift the mustache off the beard. Add more definition to the mustache by cutting along the grooves with a $70^{\circ} \frac{1}{8}$ " V-tool. Remove a bit more wood from the back of the beard with a $\frac{13}{16}$ " #6 gouge. This makes it easier to pierce through the beard in the next step.



17

Pierce through the beard. Make several cuts in the deep

grooves of the beard with a $70^{\circ} \frac{1}{4}$ " V-tool. If after several cuts you still have not cut through the beard, hollow the back of the beard a little more with a $\frac{13}{16}$ " #6 gouge. Use caution, because the wood is thin and fragile. Clean up the cuts, and blend them into the other gouge grooves with a detail knife. These pierced cuts give additional texture and dimension to the carving, and make it light enough to be used as ornament.



18

Refine the ornament. View the carving from different

angles to spot any areas that need attention. Smooth the pierced cuts and lightly sand the carving with 220-grit sandpaper to take off any sharp edges. Be careful not to sand away the details. Switch to 320-grit sandpaper to remove the scratches left by the 220-grit sandpaper. Burnish the carving with 400-grit sandpaper. Brush off any dust or grit with a clean, dry brush. After applying a finish, the face will take on a soft look that resembles real skin.

Finishing the Santa

I use acrylic paint thinned with water to a stain-like consistency. Mix three drops of paint to 1½ ounces of warm water. Warm water helps the pigment dissolve.

Paint the lighter colors, such as the face, first. Dry the paint with a hair dryer after each color is applied. You can follow my color suggestions or make up your own color scheme.

After the paints dry, they will look dull, chalky, and barely visible. The next step is to dip the carving in boiled linseed oil (BLO). You can brush the BLO on, but this may cause the acrylic paint washes to bleed. Dipping the carving helps to prevent the bleeding. Pat off the excess oil with clean paper towels.

Immediately apply a couple coats of Deft Satin spray lacquer. Do not apply so much lacquer that it drips off the carving. Allow the lacquer to dry overnight. Smooth the lacquer by rubbing it with a crumpled-up, brown paper bag. Remove any dust, and apply a mixture of equal parts dark and natural satin wax. Wipe off any excess wax with a paper towel, and allow the wax to dry for a few minutes. Then buff the carving to a high sheen with a soft buffing cloth.

Drill a hole in the top of the carving and insert your hook or hanger of choice.

**Use caution when working with BLO. Oil soaked paper towels or rags can spontaneously combust. Soak the rags and towels in water inside a metal container until you can hang them outside to dry.*

CLEAN CUTS

tips

Don't try to hog off more wood than the gouge or veiner can handle. If the corners of the tool slip below the surface of the wood, the wood will tear, producing a rough cut. Use the largest tool possible to remove wood quickly without cutting too deep.

materials & tools

MATERIALS:

2¼" x 2¼" x 7" basswood
½" cup hook (for hanging)
Sandpaper: 150, 220, 320, & 400 grits
Acrylic Paints: FolkArt: Alizarin Crimson (hat);
Delta Ceramcoat: Antique White (beard, hair, &
mustache), White (hat tassel), Fleshtone & Medium
Flesh (face & lips); Americana:
Cadmium Red (drybrush on high
spots of face and lips)
Watco Satin Finishing Wax,
Dark and Natural
Boiled linseed oil (BLO)
Deft Satin spray lacquer

TOOLS:

Detail knife
#6 gouges: ¼", ⅝", & 1⅜"
⅜" #8 gouge
#11 veiners: ⅛" & ⅜"
70° V-tools: ⅛" & ¼"

SPECIAL SOURCES:

Santa ornament blanks (\$3), rough outs (\$20), and a DVD (\$23.95), which includes 90 minutes of step-by-step instructions for the Olde World Santa Ornament, are available from the artist.

Mark also offers a Flexcut Craft Carver Set, which includes all of the tools in the list above, plus much more for \$110.

For more details and shipping and handling costs, contact Mark Gargac, 303 439-7201
www.gargacsoriginals.com

About the Author

Mark Gargac, of Broomfield CO, is an independent HVAC contractor and semi-professional woodcarver and instructor. He has won awards at local carving shows in Colorado and the International Woodcarvers Congress in Davenport, IA. For more of Mark's work, or to order carvings and rough outs, visit www.gargacsoriginals.com.



Photocopy at 100% or desired size.
Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



© 2007 Fox Chapel Publishing Co., Inc. Woodcarving Illustrated Designer: Mark Gargac Illustrator: Irene Bertils

Holiday Memories Santa

**Quick and easy carving
produces a functional display**

By Shawn Cipa

This Santa project provides an ideal way to display your favorite holiday photo. It also makes a great gift for family and friends. The folk-style photo holder is an easy and fun-to-do design that is perfect for beginners, and is a great break from involved projects that more experienced carvers may be working on.

The design is a very basic shape; it can be carved simply, or details may be added according to your skill level. For example, I have left the robe simple, but you may decide to add texture, folds, or ruffles. The tree pot could be carved as a more elaborately-shaped vessel. Alternatively, you could choose to omit the beard details for a simple, smooth effect.

I use several gouges to rough out the basic elements and to add details, but a knife could be used to do most, if not all, of the work. Choose a clear piece of basswood for both ease of carving and painting purposes. Clamp the blank down during the roughing-out stage to provide control and ensure safety.



Right



Front



Left



Back





1

Rough out the blank. Trace and cut the front view with a band saw. There is no side-view pattern; simply cut a gentle taper from the bottom to the top. You can round the corners by hand, but to save time, I set the band saw table to cut at a 45°-angle and trim the waste off of the corners.



2

Define the left arm, glove, and the tree pot section.

Transfer these details from the pattern to the blank. Make stop cuts along these lines with a knife. Taper the chest area so that the arm, glove, and pot are approximately $\frac{5}{8}$ " above the neck and belly. Use a $\frac{3}{4}$ " shallow gouge or a carving knife.



3

Shape the right arm. Round the right arm with a $\frac{3}{4}$ " shallow gouge. Draw in the right arm and glove. Make a stop cut around the arm and glove with a knife, and relieve up to the arm with the same gouge. This arm and glove should be approximately $\frac{1}{2}$ " above the chest.



4

Shape the chest and beard. Round and shape the chest area between the arms. Draw in the beard. Make a stop cut along the beard with a carving knife. Taper and round the robe up to the stop cuts with a knife or a $\frac{3}{4}$ " shallow gouge. The beard protrudes approximately $\frac{1}{2}$ " at its highest point.



5

Define the sections of the back. Sketch in the main sections. Make a V-cut along these lines with a $\frac{1}{2}$ " V-tool or a carving knife. Round and shape the back with a $\frac{3}{4}$ " shallow gouge. The robe is tapered, the arms are rounded, the hood is rounded and tapered, and the tree pot is separated from the arm.



6

Add the details to the right arm. Draw in the cuff and the glove. Make a stop cut on both sides of the cuff. Shave away from the arm and glove up to the stop cuts on both sides of the cuff. Taper the glove so that it appears to protrude from inside the cuff. The cuff disappears beneath the glove where it meets the torso.



7

Shape the left arm. Remove wood from the left sleeve and the tree pot with a knife so the glove protrudes the most. Shape the glove, sleeve and tree pot with a knife. Sketch in the rim of the pot and the outer cuff. Make stop cuts and relieve around these elements. Sketch in the hollow below the glove, and scallop out the area with a ½" shallow fishtail gouge.



8

Separate the hat brim from the hood. Draw in the location of the hat brim. Make a stop cut with a knife above and below the brim. Taper the hood up to the stop cut. Remove a little wood from the forehead area to lay the groundwork for the facial area. Sketch in the centerline of the face to help orient the facial features. The center of the nose will be on the centerline.



9

Define the facial landmarks. Define the eyebrows with a knife. Draw in the nose and cheeks. Follow along these lines with a ⅜" V-tool, and draw in the guidelines for the mustache. Use the centerline to keep all of the facial features symmetrical.



10

Add the nose, cheek, and mustache details. Carve the nostril holes and the open mouth with the tip of a knife. Draw in the guidelines for the upper eyelids and the lower lip. Taper the wood of the chin and beard away from the lower lip with a knife.



11

Add the eye details. Carve deep slits along the guidelines for the upper eyelids with a detail knife. Deepen the pockets just under the eyebrows. Draw in the lower eyelid bags, and shape them with a detail knife. Add crow's feet around the outer corners of each eye. These details help to increase the smiling effect.



12

Add the beard details. Draw in flow guidelines. Carve along these lines with a ⅜" V-tool. Shape the "curly-cue" tip. Use a ⅛" V-tool to further detail the beard. Use the same technique to detail the mustache and eyebrows. Drill a ⅛"-diameter hole in the top center of the tree pot for the wire tree (see sidebar).



Finishing notes

Seal the carving with a mixture of equal parts boiled linseed oil and mineral spirits. Wipe off the excess, and allow the carving to dry overnight. Thin matte acrylic craft paints with water, and apply the colors in layers. You can use my carving as a guide or create your own color scheme.

After the paint has dried, seal it with one good coat of Deft satin lacquer or a few thinned coats of polyurethane. When the clear coat has cured, antique the carving. Slather on a brown gel stain, and immediately wipe the excess stain off of the carving.



MATERIALS:

3" x 4½" x 7" basswood
18" of coat hanger wire
Cyanoacrylate (CA) glue
Finishing Materials:
50/50 mix of boiled linseed oil and mineral spirits

Assorted paint brushes

Acrylic paints:

Robe: Apple Barrel Bright red, Americana Royal Purple (for shading), Americana summer lilac, Folk Art White, Folk Art Italian Sage (cuff shading)
Gloves: Americana Hauser Light Green, Americana Black Forest green, Folk Art School Bus Yellow, Ceramcoat Tangerine

Face / Beard: Apple Barrel Flesh, Apple Barrel Bright Red, Ceramcoat Antique White, Folk Art Light blue

Tree Pot: Americana Terra Cotta, Ceramcoat Antique White

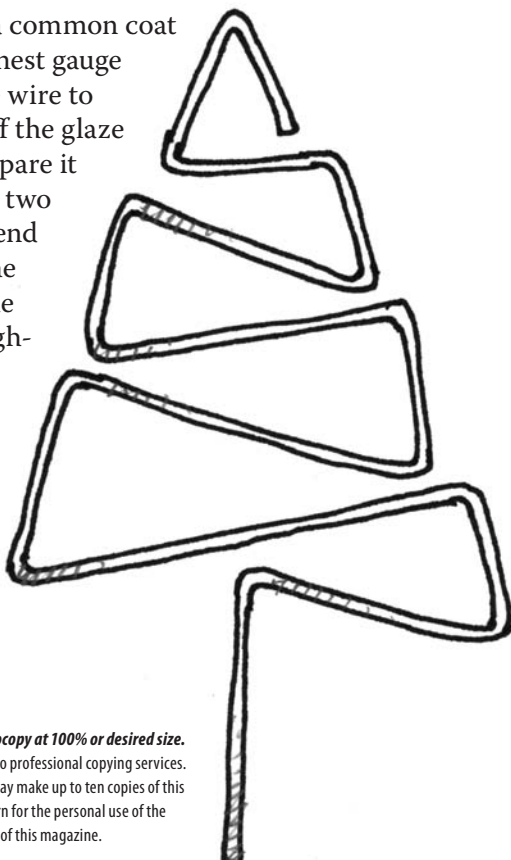
Deft Satin Lacquer or thinned polyurethane
Brown, oil-based gel stain
High-gloss gold enamel spray paint

TOOLS:

Band saw (optional)
Standard carving knife of your choice
Detail knife
¾" shallow gouge
½" V-tool
½" fishtail gouge
⅜" V-tool
⅛" V-tool
Drill with ⅛"-diameter bit
Wire snips
Pliers for bending
Medium-grit sandpaper (to remove glaze from wire)

The photo holder

The holder is made from a common coat hanger wire. Use the thinnest gauge wire you can find. Cut the wire to length with snips. Sand off the glaze coating on the wire to prepare it for painting. Using one or two pairs of pliers, carefully bend it to shape according to the provided pattern. Paint the completed holder with high-gloss gold enamel spray paint. Once the paint has cured, mount it to the carving by gluing the stem into the drilled hole with cyanoacrylate (CA) glue or an all-purpose cement.



Photocopy at 100% or desired size.
Note to professional copying services.
You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.





Photocopy at 100% or desired size.
Note to professional copying services:
You may make up to ten copies of this
pattern for the personal use of the buyer
of this magazine.

SNEAK PEEK!

Be the first to beta test our
exclusive 360° interactive
model of the Santa Photo
Holder on our website.



About the Author

Shawn Cipa is a frequent contributor to Wood Carving Illustrated, the author of three books, and a contributor to a fourth book. Most of his work is done on commission from his studio in Burgettstown, PA. For more of his work, visit www.shawncarvings.com.

www.woodcarvingillustrated.com/cipa-santa/

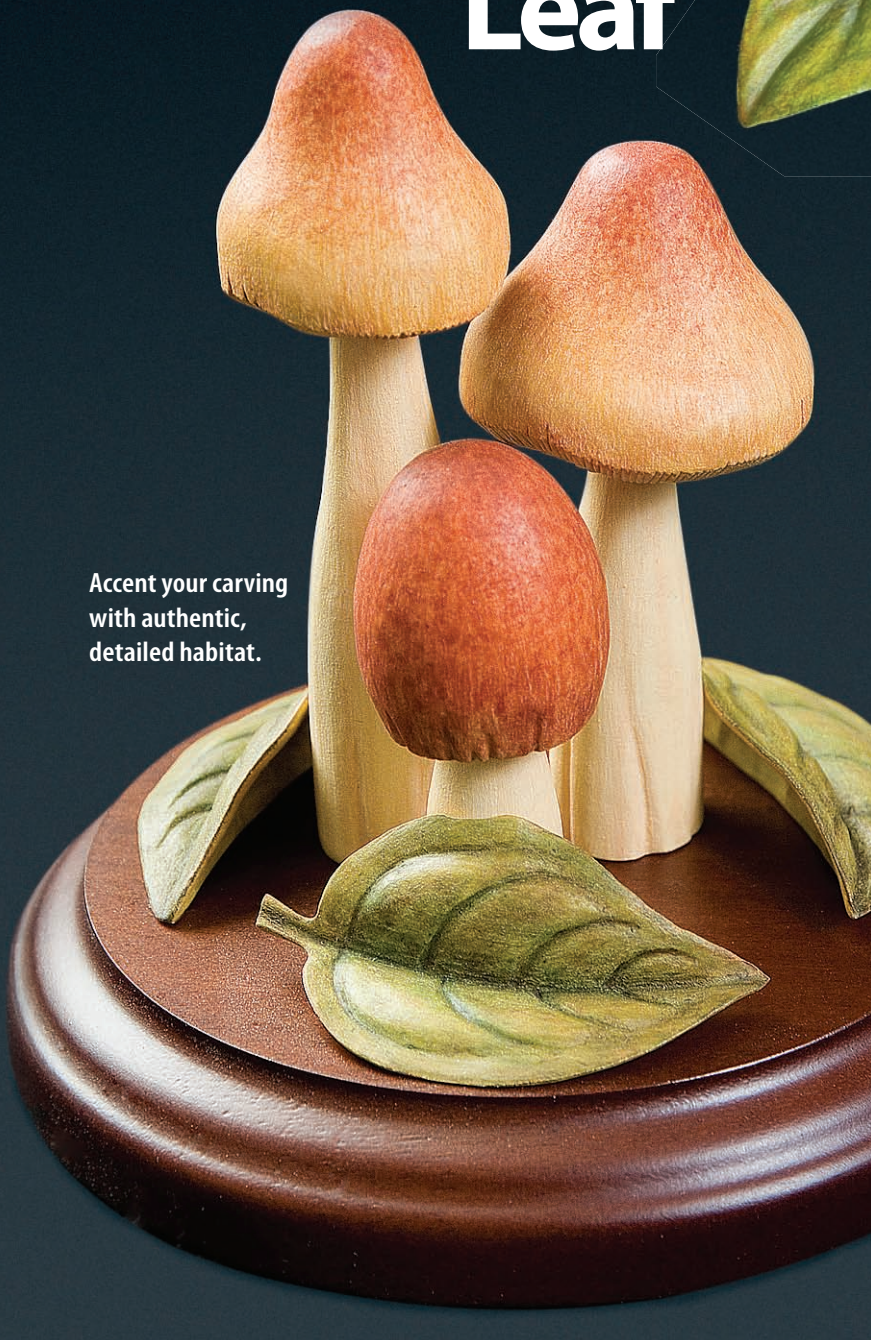
Carving a Dogwood Leaf



Power carving techniques for realistic habitat

By Kenny Vermillion
Photography by Carl Saathoff

Accent your carving
with authentic,
detailed habitat.



Create a custom habitat by carving leaves from wood. Habitat is a very important aspect of your carving. Over time, the process of creating a carved habitat becomes more natural and comfortable. Carving the habitat adds integrity to the work and credibility to the artist.

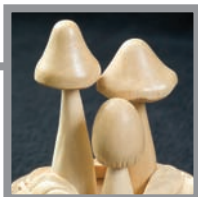
To make a pattern of a particular leaf, simply trace around it with a pencil. Real leaves are quite flat. Since we can't carve wood comparably as thin, ours look too bulky. Exaggerate the arcs and curls in the carved leaf to fool the eye; this is a sculpting technique employed since ancient times.

Every leaf I carve is from a new drawing. I sketch a new outline and saw it from a piece of tupelo at least $\frac{1}{4}$ as thick as it is long. This thickness permits spontaneous shaping. The leaf can be curled up, down, or sideways; the center vein can be deep or shallow; and the perimeters can be flipped or bent in any direction. The resulting top shape dictates the bottom shape. When the extra wood is carved from the bottom it can be left thicker in the center for strength, but the extra thickness isn't noticeable because of the exaggerated contours.

The leaf is always hand held while carving. Normal breathing causes the hands to move independently from one another. Hold the power carver the same as a pencil and extend a finger from one hand to touch the other. Now both hands will move together in a coordinated motion.

Realistic Natural Habitat

Kenny Vermillion demonstrated power carving a realistic twig in issue 38, and a simple mushroom in issue 39.





1

Draw the center vein. Pull a large, flame-shaped diamond bit at a 45° angle from each end towards the center. Make several passes until the depth of the vein is $\frac{1}{8}$ " deep at the stem and $\frac{1}{8}$ " from the bottom of the blank at the tip. The depth is constant from the stem to the center of the leaf. From the center, it arcs down to the tip. Do not remove too much wood at one time. This will overload the diamond bit and may damage the power carver.



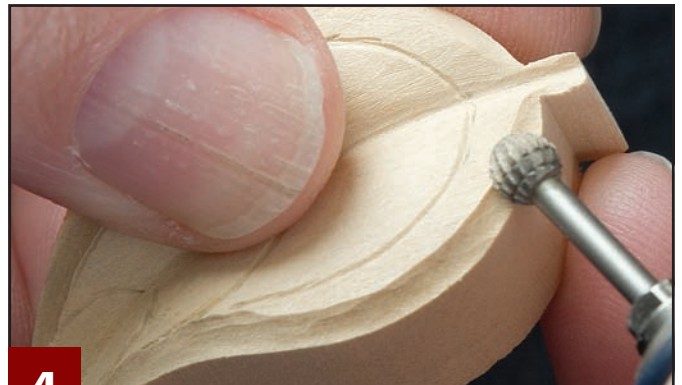
2

Rough shape the top of the leaf. Use the same bit to remove the wood between the center vein and the outside edge. The leaf bulges slightly from the center vein to the outside edge. Carve from the center out, holding the carver at an angle. If you run the carver perpendicular to the edge, it may roll over the edge and ruin the leaf. Work on one side first, then carve the opposite side. The leaf should taper down at the tip.



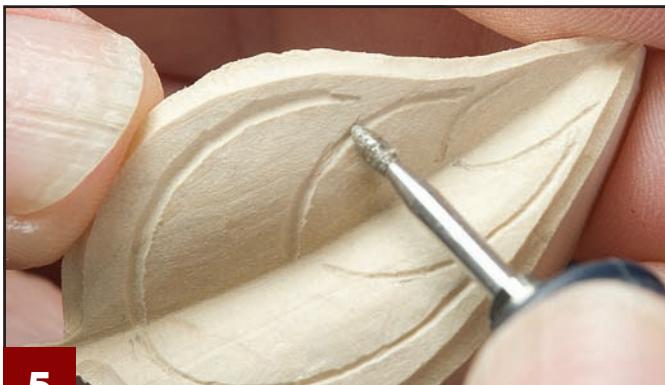
3

Add in the other veins. Draw the veins with a pencil. Then trace along these lines with the tip of a tapered stone to create a furrow along the length of the vein. These furrows set the stage for the use of a larger bit later. Power carvers pull in the direction they rotate, so it is easier to start with a smaller, less aggressive bit.



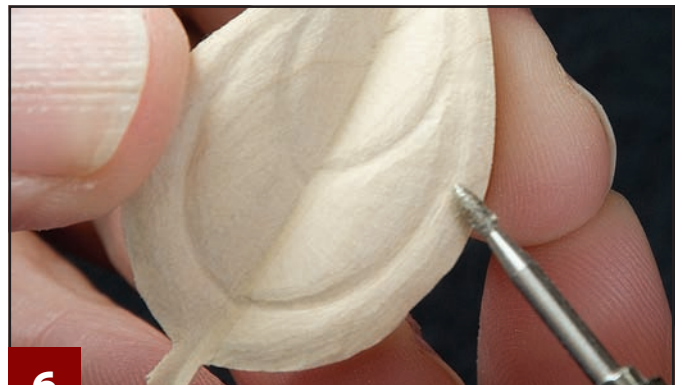
4

Remove wood from the outside edges. Use a small, round stump cutter to remove approximately $\frac{1}{16}$ " from the stem. Create a taper along the edge from the stem down to the tip. Stroke with the rotation of the bit for more control. This is an aggressive bit, so use caution and don't allow the bit to roll over the edge of the leaf and create a divot.



5

Deepen the side veins on the top of the leaf. Use a small, flame-shaped diamond bit to remove wood, making the side veins about $\frac{1}{32}$ " deep. The furrows you made in step 3 make it easier to control this more aggressive bit. Do not extend the veins the whole way to the edge or over-carve into the center vein.



6

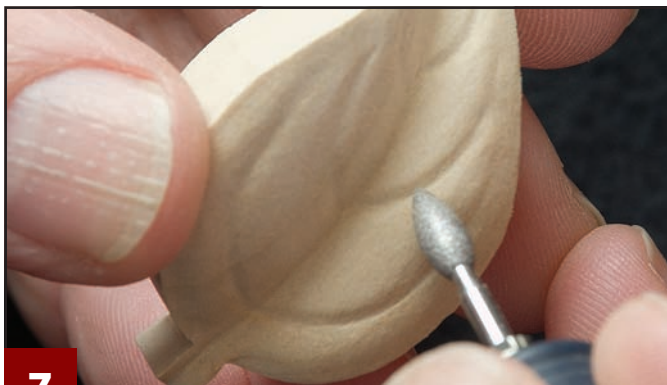
Contour the leaf between the veins. Use a small, flame-shaped diamond bit to create a gentle arc between the veins. Maintain the "V"-shape at the bottom of the veins. Use the same bit to shape the contours between the veins and perimeter. The leaf arcs out from the veins and sweeps out to the edge of the leaf.

REDUCING A BONDED RUBY BIT

Usually the ruby grit is inconsistent and coarse, but it can be reduced on a diamond strop. To reduce the grit, run the bit at a high speed and carefully brush it across a diamond strop. Rubies are softer than diamonds, so the diamond will reduce the grit of the ruby. It is very important to use the same strokes from the hilt to the point. Frequently run the side of the bit on a piece of scrap wood to test for spikes and inconsistencies. Use caution; removing all of the grit will render the ruby bit useless. The general shape of this bit cannot be altered, because it is metal.

GAUGING WOOD THICKNESS

Frequently hold the leaf to the edge of a 60-watt lamp. A surprising amount of light will pass through a thick piece of tupelo or basswood. Compare the light near the edge to the light in the center. If an area appears too thin, mark it with a pencil.

**7**

Smooth and refine the top of the leaf. Set the power carver at a high RPM. Use a reduced-grit, bonded ruby bit (see Tip). This bit cuts smoothly, but does not destroy details like sandpaper. Slowly pull the bit from the center towards the edge. Use the side of the tip to define the veins. Stroke diagonally across the grain to smooth each section between the veins.

**8**

Rough out the bottom of the leaf. Guide a large, round stump cutter just under the leaf. Keep the angle and direction of the rotation away from the leaf top and carve about $\frac{1}{16}$ " deep. Keep the leaf at least $\frac{1}{32}$ " thick. The contours of the top of the leaf dictate the shape of the bottom. Close in on the center from each side. Leave the leaf thicker in the center.

**9**

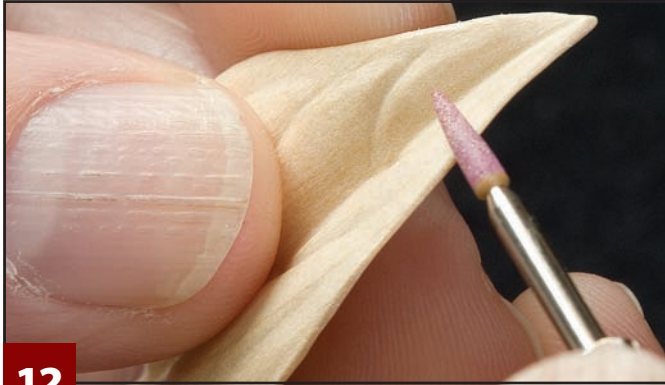
Smooth the bottom and sketch in the veins. Switch between a large, round stump cutter and a large, flame-shaped diamond bit to smooth the bottom. Then mark the location of the veins. Hold the leaf vertically. Point to the location where the side veins meet the center vein with your fingernail and transfer the position to the bottom of the leaf with a pencil.

**10**

Shape the underside. Relieve the wood from around the veins with a small, round stump cutter. While the veins are represented by V-cuts on the top, they are represented by raised lines on the bottom. Reduce the thickness of the edges, and create a transition to the thicker wood in the center. Hold the same bit parallel to the edges, and be careful not to run over the end.

**11**

Detail the veins. Use a bullet-nosed stone to outline the veins and smooth the relieved areas between them. Then smooth the underside of the outer edge. The stone smooths the area between the veins and prepares the carving for the final painting. I prefer the bullet-nose stone because the shape allows me to smooth between the raised veins without damaging them.



12

Shape the edges of the leaf. Carefully round the edges from both the top and bottom with the side of a pointed stone. The rounded edge will appear thinner and will not chip as easily as a thin, squared edge. Use the same stone to refine and shape the stem. View the leaf from different angles to spot any areas that need further refining.



13

Seal the carving. Stick a small straight pin into the stem. I hold the pin in a shop-made clamp. To make the clamp, use five-minute epoxy to adhere a half of a craft stick to the inside of both sides of a clothespin. Glue the clothespin to a dowel and insert the dowel in a hole drilled in a piece of scrap wood. Apply three or four light coats of lacquer. Allow the lacquer to set for 12 hours.



14

Apply a coat of gesso. Gesso provides an opaque primer base with tooth for better paint adherence. Always mix with a stiff-bristled brush and apply to the carving with a camel hair brush. Mix a couple drops of gesso with water to the consistency of milk. Mix thoroughly to dissolve all the particles. Pick up a small amount on the very tip of the brush, and wipe one side against the palette well. Paint from the center vein out, one section at a time, with as few strokes as possible. Recoat the leaf as needed for full and even coverage. Make sure the gesso is dry between coats.



15

Apply the Brilliant Yellow base coat. Use an old knife to scrape a small amount of paint from the end of the tube. With practice, consistent measurements can be made this way. Wipe the paint against the side of the palette well and use an eyedropper to add a couple drops of water. Dip the stiff-bristled brush in water and mix up the paint wash. Add water as needed to thin the paint to the consistency of skim milk. Paint the front, back, and stem of the leaf using a camel hair brush. Apply a second coat after the first coat has thoroughly dried.



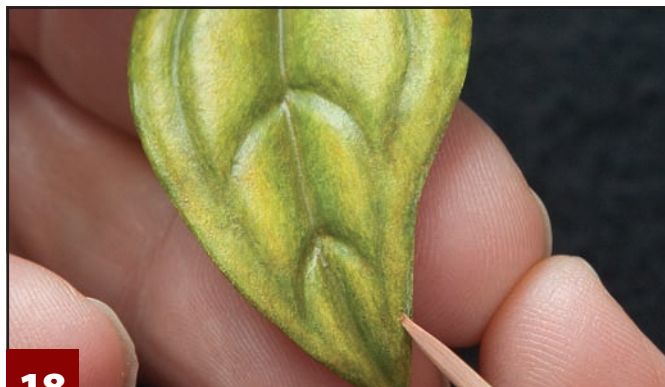
16

Highlight the veins. Mix two parts Brilliant Yellow and one part Hooker's Green with water to the consistency of skim milk. Touch the tip of a brush to the paint, and lightly wipe one side on the well. Touch the point of the brush to the outside edge next to the center vein. Hold the brush slightly on its side with the ferrule towards the section's vein and stroke along the outside perimeter to the end of the side vein. Repeat on the other side. The thicker paint is near the tip of the brush and the vein. The perimeters of each section should be green and the centers should be yellow. If you apply too much paint, swish the brush in water and wipe some of the paint off. Paint each remaining section of the leaf using the same techniques. This adds a realistic shadow to the veins.



17

Add additional coats of the paint mixture. Blending acrylic paints with only one coat is very difficult. More pleasing results are achieved by overlapping multiple thin coats. Each coat must be dry before applying the next. Thin paint is key. Be stingy with the paint. Each coat overlaps the others to cover a slightly broader area and provides a pleasing shade to the leaf.



18

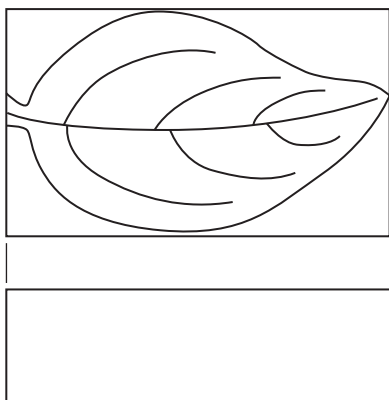
Add a homogenizing wash. Add one part Raw Sienna to the existing paint mixture. Paint the top of the leaf with the wash to tie all of the colors together. Paint the underside of the leaf with the same mixture. The underside of the leaf is much lighter than the top. Because it is a lighter color, it does not require as much paint. Use caution not to apply too much paint.



19

Paint the veins on the underside of the leaf. Thin Brilliant Yellow with water to the consistency of whole milk. Coat the veins with the wash. Then paint the top and bottom of the leaf with Raw Sienna thinned to the consistency of skim milk. Go back, and re-paint the veins with the Brilliant Yellow. Add a final wash of Raw Sienna to the top of the leaf.

Photocopy at 100% or desired size.
Note to professional copying services.
You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



© 2007 Fox Chapel Publishing Co., Inc. Woodcarving Illustrated
Designer: Kenny Vermillion

materials & tools

MATERIALS:

½" x 1¼" x 2" tupelo or wood of choice

Liquitex tube paints: Brilliant Yellow, Hooker's Green, and Raw Sienna (*Liquitex acrylic paint is more concentrated, it has more adhesive qualities, and it is translucent. The concentration allows the application of thinner washes without the paint breaking down and becoming chalky. The adhesive quality contributes to the application of thinner coats. The translucence permits color corrections in subsequent washes.*)

Gesso

Jar of Windex with ammonia (to further clean acrylic paint off brushes)

TOOLS:

Rotary power carver of choice

Stones: bullet nose, tapered, and pointed

Large, flame ruby bit with reduced grit (see TIP)

Stump cutters: small round and large round

Diamond bits: small flame and large flame

Painting clamps (clothespins glued to dowels)

Clamp holder (a short 2x4 with holes for the dowels)

3 cups of water (for mixing paint, and for brush cleaning)

Paper towels (to wipe brushes)

Eyedropper (to dispense water)

Knife or plastic spatula (to measure paint)

Short-bristled nylon brush (to mix paint)

Pointed camel hair brush (to apply paint)

Paint palette (I use Tupperware egg trays because they have deep wells)

Wet sponges (to place over paint to prevent it from drying)

Coffee can lid (to hold the wet sponges when not in use)



About the Author

Kenny has been sculpting wildlife subjects professionally since 1983. His works have won hundreds of awards and are in private and museum collections throughout the U.S. and seven other countries. 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.

Decorative Floral Sled

Vibrant colors and deep relief undercuts bring this piece to life

By Charley Phillips

This classic sled is a welcome change of pace from the typical holiday Santas that may be on your carving list. The sled makes a beautiful decoration for your front door and can also be used as a centerpiece or displayed on your mantel.

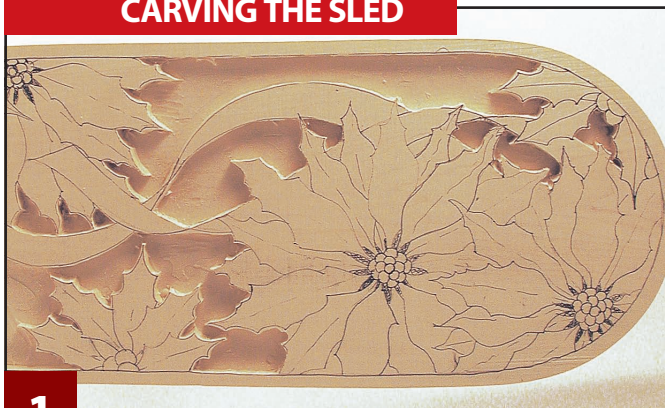
The red-colored parts of poinsettias that most people think are the flowers, are actually colored “bracts” or modified leaves. The flowers of the poinsettia are in the center of the colorful bracts. Poinsettias seemed like a natural embellishment for the sled, but you could adorn this project with any relief design—even a Santa if you wish!

The project is broken down into different layers based on the depth of the elements. Always complete the top layer first before working on the layer below it. Painting is also done in layers. Always base coat, then shade, and finally highlight the elements.

Start by preparing the materials. Trace the sled and runner patterns onto the blanks with graphite paper. Cut out the sled top and runners with a reciprocating saw or band saw. You could also apply spray adhesive to the blanks and adhere a paper pattern directly to the wood. Be sure to remove the paper pattern before carving; the paper prevents you from seeing and working with the wood grain.



CARVING THE SLED



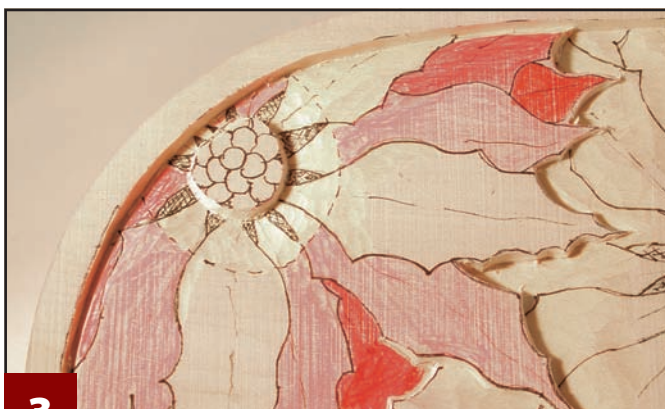
1

Remove the background area. Outline the inside raised border with a $30^{\circ} \frac{1}{2}$ " V-tool. Outline the ribbon and leaf elements that border the background with the same tool. Do not cut more than $\frac{1}{4}$ " deep. Remove $\frac{1}{4}$ " of wood from the outlined background with a $\frac{1}{2}$ " #3 gouge or a router with a spiral bit. Color code the poinsettia leaves. The top level of leaves are left natural. Color the next lower level pink, the third dark pink, and the lowest level red.



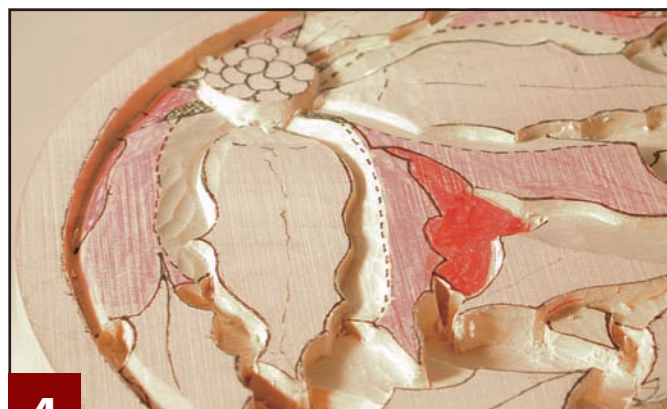
2

Define the different levels. Tilt a $30^{\circ} \frac{1}{2}$ " V-tool away from the upper poinsettia. Make a cut perpendicular to the top surface with one edge of the tool cutting along the pattern lines, and the other edge removing wood from the lower poinsettia. Do not remove the lines on the upper poinsettia. Carve down about $\frac{1}{8}$ ", and taper it out about $\frac{1}{2}$ ". I use the side of the V-tool. Lower the other elements using the same technique.



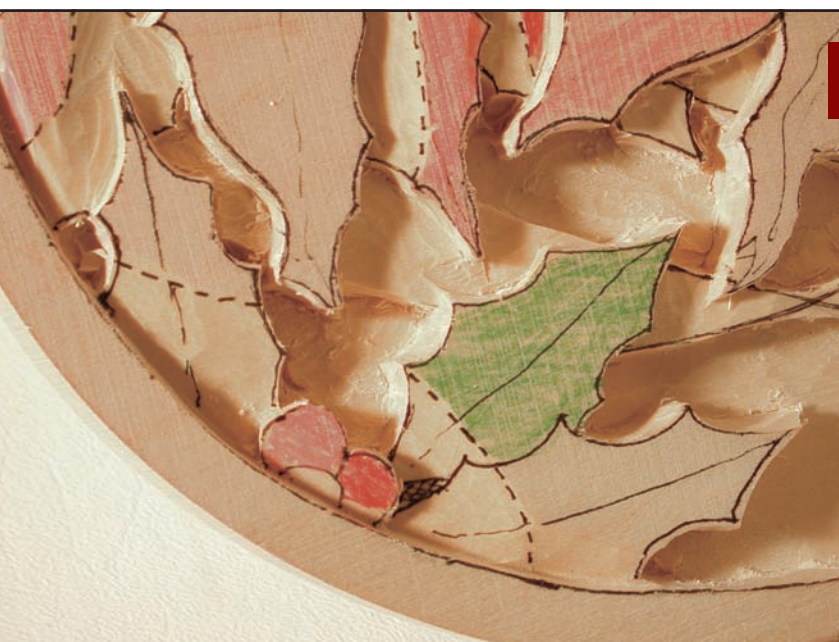
3

Outline the center cluster of the poinsettia. Tilt a $30^{\circ} \frac{1}{2}$ " V-tool away from the flower cluster, and carve the outline of the entire flower cluster. Remove material from the leaves, carving down $\frac{1}{8}$ ". Taper down to the bottom of the V-tool cut from approximately 1" out, with the side of the same V-tool. Redraw the pattern lines as you go.



4

Outline the individual poinsettia leaves. Cut the outline of the natural-colored upper leaves with a 30° V-tool; use a $\frac{1}{2}$ " or a $\frac{1}{4}$ " V-tool depending on the size of the work area. Carve down the side of the leaf $\frac{1}{8}$ ", and taper down to this depth from $\frac{1}{2}$ " out. Redraw the pattern lines. Use the same technique to outline the light and dark pink leaves. The red leaves are not outlined.



5

Outline the holly berries. Use a $30^{\circ} \frac{1}{2}$ " V-tool to carve an outline around the cluster of holly berries. Carve into the holly leaves $\frac{1}{8}$ ", and taper down to that depth from approximately 1" out. Use the same V-tool techniques explained above. Redraw the pattern lines. Color code the holly leaf levels as you did with the poinsettia to help you establish the levels. I leave the highest leaves the natural color of the wood. The next lower level of leaves is light green, and the lowest layer of leaves is dark green.



6

Outline the holly leaves. Use the same techniques explained in step 4. Start with the natural-colored leaves. Then move on to the light green leaves. The lowest level of holly leaves, with no other elements below it, will not need to be outlined. Repeat this step for all the holly leaves. Redraw the pattern lines as you carve them away to keep the leaves symmetrical.



7

Outline the individual holly berries. Use a 30° 1/4" V-tool to outline the top berry. Then outline the next lower berry, and finally outline the lowest berry if needed. Each berry should be approximately 1/8" lower than the one above it to make three layers of berries. Round the berries with a 3/8" #3 gouge turned upside-down. Repeat this step on all of the holly berry clusters.



8

Rough-out the inside of the holly leaves. Start with an uncolored leaf. Make a groove on the centerline with a 1/4" #11 veiner. The groove will be 1/8" deep at the outer tip of the leaf and should taper down to 1/4" deep at the stem. Then carve a groove starting at the outside edge of the leaf between each of the sharp points and carve to the center groove. Use the same tool.



9

Blend the parts of the holly leaves together. Hold a 3/8" #3 gouge at a 45° angle to the centerline at the edge of the leaf. Cut towards the centerline to remove the sharp edges left by the veiner. This will create a smooth, flowing leaf. Repeat this process from the other side of the leaf. The leaf edge should have random heights along its entire length.



10

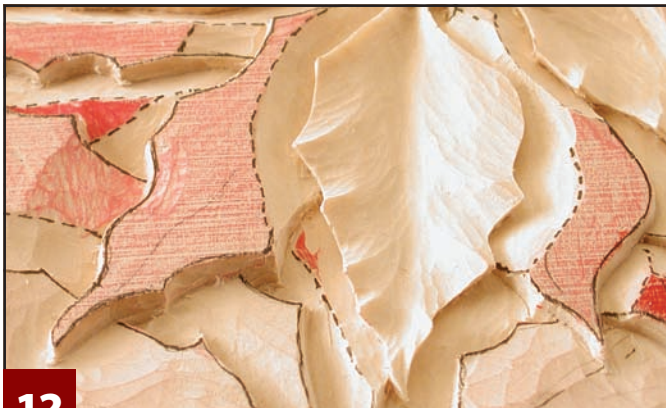
Undercut the holly leaves. Use a 30° 1/4" V-tool. The undercutting should come to a crisp edge at the outer edge of the leaf to give the illusion that the leaf is thin and sharp at all of the points. Carve all of the holly leaves, using the same techniques. Repeat steps 3 and 4 to outline each progressively lower poinsettia. Remember to work on the highest levels first. Redraw the pattern lines as you carve them away.



11

Rough-out the poinsettia leaves. Make a groove on the centerline of the leaf with a 1/4" #11 veiner. The groove should be approximately 1/8" deep at the tip of the leaf and taper down to a maximum depth of 1/4" at the stem. Cut a groove between each of the points located on the outer edge of each poinsettia leaf with the same veiner. This should run from the outside edge to the center and should be the same depth as the centerline groove.





12

Blend the leaf parts together. Use the same tool and techniques as in step 9. Then undercut all of the poinsettia leaves with a 30° ¼" V-tool. This should create a crisp edge at the outer edge of the leaf, giving the illusion that the leaf is thin. Use the same techniques to finish carving all of the poinsettia leaves.



13

Round the poinsettia flower cluster. Use a ⅜" #3 gouge. Turn the gouge upside down to round the center. The cluster should resemble the top half of a ball. Repeat the process for all three flower clusters. Clean up the area where the leaves meet the center clusters if necessary.



14

Carve the individual flowers. Draw a ⅛"-diameter circle on the center of the cluster. Hold a ⅛" #3 gouge perpendicular to the mound, and rock the gouge side to side to score around the circle. Cut ⅛" deep, and be careful not to undercut the flower. Round the outside edges of the first flower by holding the same gouge upside down. Repeat until all the individual flowers are carved. Carve the other flowers using the same techniques.



15

Add the final details. Carve the ribbon with a ½" #3 gouge. Use a 30° ¼" V-tool to undercut the ribbon and to create the crisp edge. Then lightly dress the background with a ⅞" #3 gouge. Make all the chisel marks move in the same direction. Dress the back of the sled top in the same manner. Round the edges of the sled with an upside down ⅜" #3 gouge. Lightly sand the piece to remove any remaining rough spots.



16

Carve the runners. Draw a line on the runners ⅛" in from the edge. Outline inside the line with a 30° ½" V-tool, cutting ⅛" deep. Once outlined, relieve inside the lines with a ⅜" #3 gouge. Round the outer edges with the same gouge turned upside down. Dress the relieved area as you did with the background on the sled.

PAINTING THE SLED



17

Apply a base coat to the poinsettias and the holly. Use a 10:90 wash (10% paint to 90% retarder) of Naphthol Red Light for the poinsettia leaves and holly berries. Use a 10:90 wash of Olive Green and retarder for the poinsettia flower clusters and the holly leaves. Paint these with your brush of choice.



18

Apply the shading. Side load a ½"-wide angled, flat brush with Burgundy and Flow Medium for the poinsettia leaves. This goes on any leaf that is being shadowed by an upper leaf or the poinsettia flower cluster. Blend this mixture down the center of all poinsettia leaves as well. The leaf edges should remain the shade of the original wash. Rinse the brush, and side load it with Olive Green and flow medium to shade the holly leaves, using the same technique. Shade the holly berries with a 75:25 mixture of Burgundy and retarder, and the poinsettia flower clusters with a 75:25 mixture of Olive Green and retarder. Use a #6 round brush. Wipe the paint off the higher spots with a damp paper towel while the paint is still wet.



19

Highlight the poinsettias and holly. Use Warm White and Flow Medium. Side load a ½"-wide angled, flat brush with Warm White and flow medium, and highlight the raised portions of the poinsettia and holly leaves. This transparent coating will lighten the original base coat. Use the same technique to highlight the top surface of the holly berries. Then use Naples Yellow Hue and a round toothpick to paint small dots on each individual poinsettia flower. Repeat to add Naphthol Red Light dots to the flowers once the yellow paint is dry.



21

Paint the runners. Paint the raised edges of the runners with full-strength Gold, using a ½"-wide angled, flat brush. Paint the inside of the runners with full-strength Warm White, using the same brush. Side load the same brush with Olive Green and flow medium to shade the inside of the runners along the raised edge. Carefully glue and clamp the runners to the sled top. Allow the paint to cure for 72 hours, then seal it with a 50:50 mixture of water-based matte varnish and water.



20

Paint the rest of the sled. Use a #6 round brush to apply full-strength Gold paint to the ribbon and the rounded edge of the sled. Side load a ½"-wide angled, flat brush with Burnt Sienna and flow medium to shade any place where the ribbon is shadowed. Carve away any paint you splashed on the background, and sand it lightly. Apply a base coat of full-strength Warm White to the background and the back side of the sled with a 1"-wide angled, flat brush. Side load the ½"-wide angled, flat brush with Olive Green and flow medium to shade the background where it is shadowed and along the gold edge. Wash the poinsettia and holly leaves with a 1:99 blend of Gold and retarder, using a ½"-wide angled, flat brush. This sheer coating will leave gold sparkles on the leaves.

Painting Terms

Base coat: The first coat of paint on an object or specific area. It can be with full-strength paint or a wash of paint.

Wash: A mixture of paint and retarder. A wash creates a tint of color so the wood grain shows through. Washes come in a variety of strengths, usually expressed as a ratio of paint to retarder.

Side load: A technique used to apply shading or highlights. Dip the brush in water, then lightly blot the brush on a paper towel. Dip one corner of the brush into the paint and the other into flow medium. On a palette, blend back and forth several times to blend the paint into the brush. One side of the brush must remain clear flow medium. If the paint color bleeds over to the other side, rinse the brush, and start over.

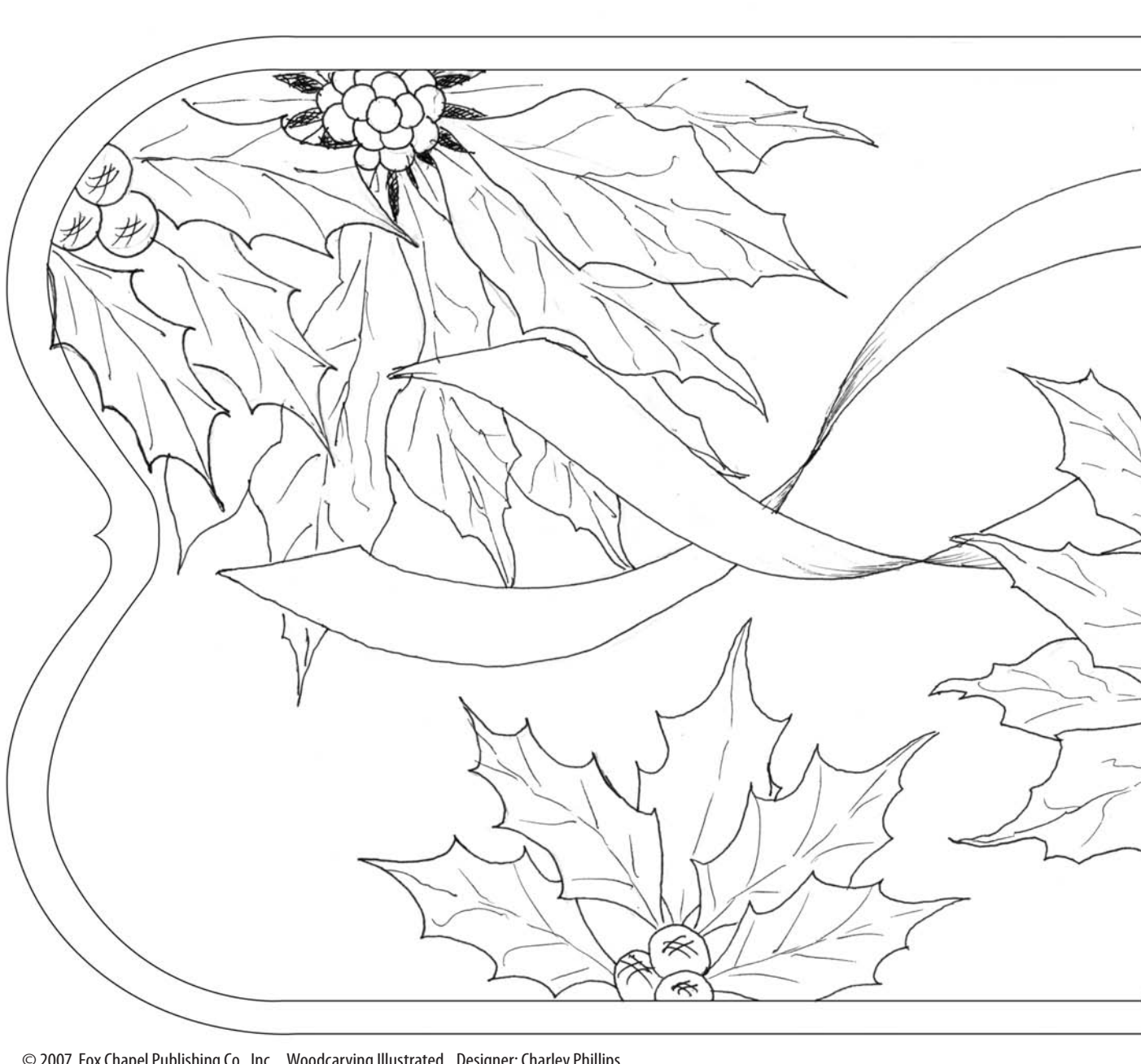
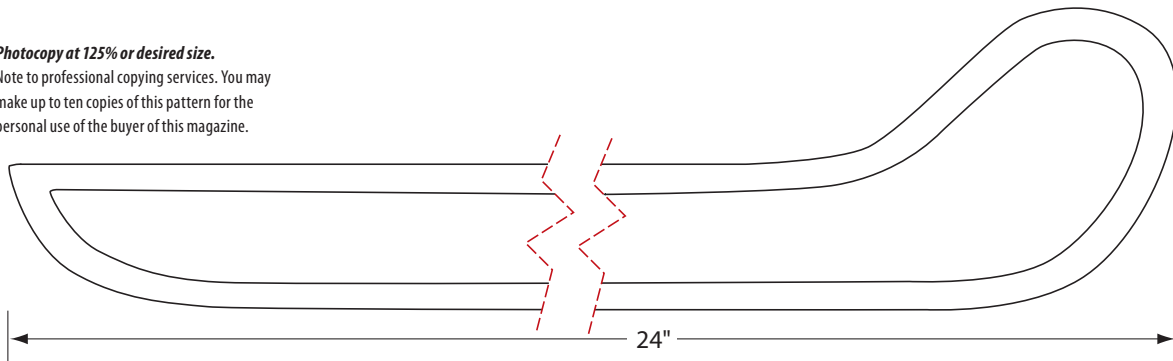
MIXING PAINTS

tips

Mix paints together with a palette knife, not a brush. Mixing paint is hard on brushes, but that's what palette knives are designed for.

Photocopy at 125% or desired size.

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



© 2007 Fox Chapel Publishing Co., Inc. Woodcarving Illustrated Designer: Charley Phillips

materials & tools

MATERIALS:

½" x 8" x 18½" basswood (sled)
½" x 3½" x 24" basswood (runners)
Two copies of the pattern
Spray adhesive
Wood glue
Graphite paper

FINISHING MATERIALS:

1-quart water container
(to rinse brushes in)
Disposable palette paper

Bubble palette

Water-based matte varnish

Jo Sonja Gel Retarder or Retarder
Medium

Jo Sonja Flow Medium

Brushes: ½"-wide angled, flat;
1"-wide angled, flat; #6 round

Jo Sonja paint: Naphthol Red Light,
Olive Green, Burgundy, Naples
Yellow Hue, Warm White, Gold,
Burnt Sienna

Palette knife

Round toothpicks

TOOLS:

#3 gouges: ⅛", ⅜",
½", and ⅞"

¼" #11 veiner

30° ½" V-tool

30° ¼" V-tool

Carving knife
of choice

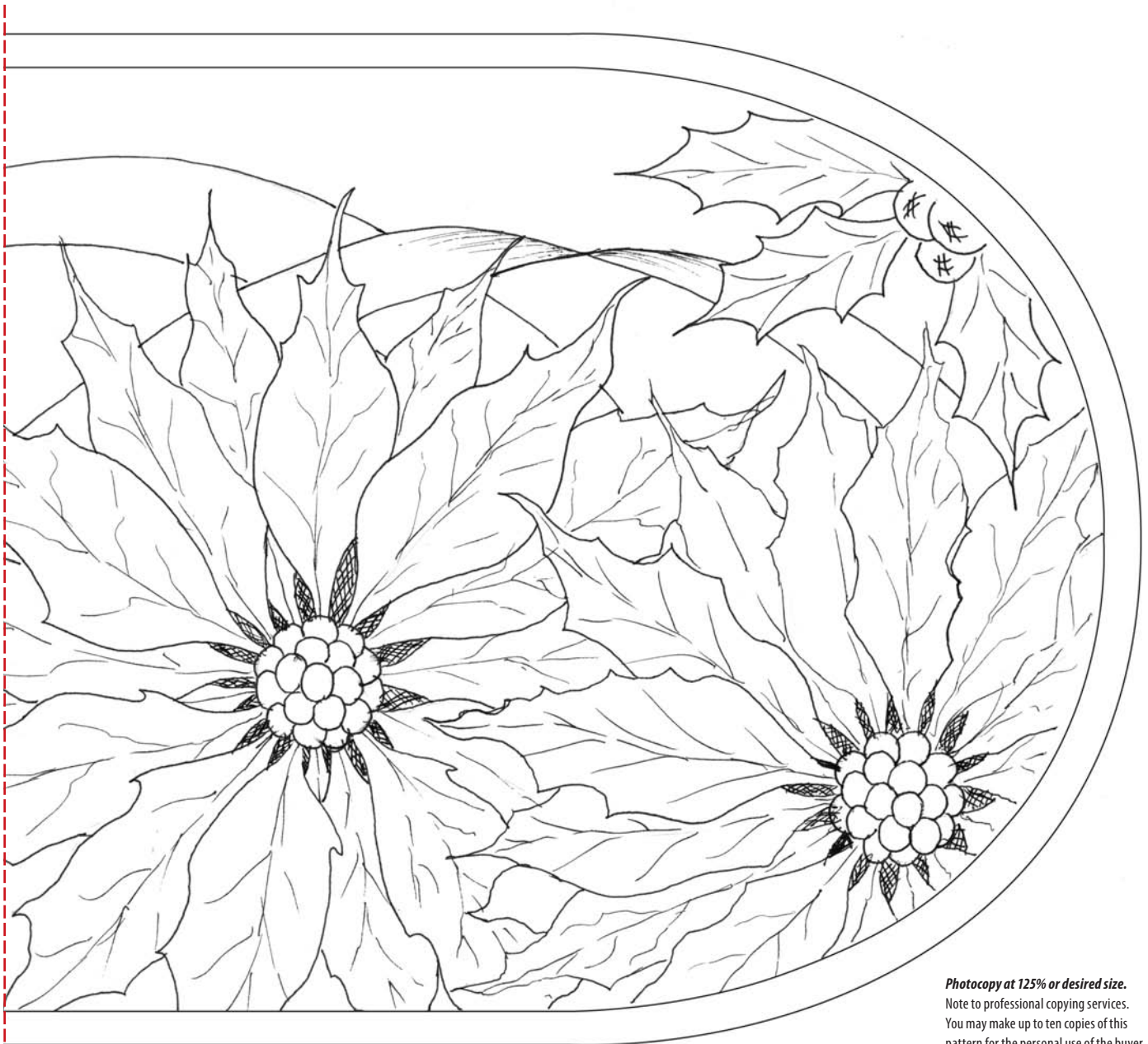
Reciprocating saw
or band saw



About the Author

Charley Phillips is known for her delicate floral carvings and female caricature carvings. A decorative painter, she turned to carving in 1995. For more

information, contact her at 817-437-5310, www.charleyphillips.com.



Photocopy at 125% or desired size.

Note to professional copying services.

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

First Cuts

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



Check out the new CCA book on page 86.



HAROLD ENLOW

Harold L. Enlow is the eldest of nine children. Born in Springfield, MO, Harold's family moved frequently, sometimes making a living as migrant workers. His maternal grandfather was always making things out of wood, which greatly impressed Harold. He was soon making his own little cars and toys. His most memorable gift was a pocketknife that he received from his mother when he was a small child.

"I enlisted in the U.S. Army when I was 17 and spent time in Maryland, New Mexico, and Okinawa, Japan. While in Okinawa, I found a book in the base library by H. S. 'Andy' Anderson and was immediately hooked on caricature carving. After being released from the army, I married Elaine.

A year later, I was called to serve during the Berlin crisis.

While I was serving at Fort Lewis Army Base in Washington, I began to carve seriously. When that tour ended, I returned

to Springfield, MO, where I met Peter Engler, who owned a shop in Silver Dollar City near Branson, MO. I carved for Peter and sold carvings through his shop for a few years before opening my own shop in 1968 in Dogpatch, AR.

I taught my first class in 1975, which was the beginning of my 30-year teaching career. I've taught hundreds of students in most of the United States and Canada. I've also written several books on caricature carving and was named the first Woodcarving Illustrated Woodcarver of the Year in 2001."

Harold and Elaine still live in Dogpatch, AR. They have a daughter, Katie. Harold has retired from active teaching, and is now spending most of his time pursuing his blacksmithing hobby.



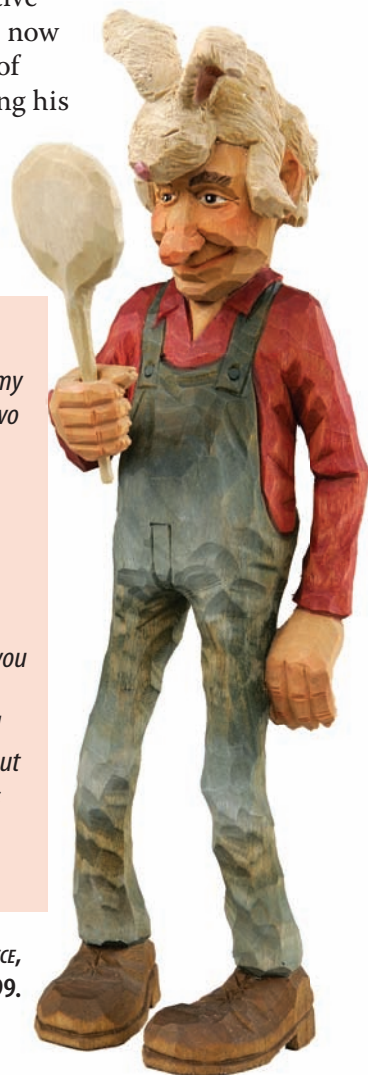
CORPORAL NIELS, carved in 1962 from a scrap 2x4.

SHARPENING

Sharp tools are for sissies—push harder (a joke!). I learned this from my friend Roy Kinnaird. If you insist on sharpening, remember there are two main steps. Sharpen until a burr forms on the edge. Then strop or buff the burr off. There are some intricacies, but those are the main steps. A little honing compound on your strop or buffer is always good.

FACIAL PROFILE

If you look at a carving from the profile view, you can see a lot of what you may miss if you look at it straight on. Take the eye for example. If you see the whole eye when looking at the profile of the carving, you have caved the eye too flat. Since the eyeball should be rounded, you should only see half of the eye from the profile view. While we are talking about eyes, there is usually one eye length between your eyebrows as well as your eyes, unless you are a werewolf, which has just one eyebrow that runs all the way across.



PAW'S NEW HARE PIECE, carved in 1999.

Randy Landen, a member of the Wichita, KS, Police Dept., was elected to the CCA in 1994 and has taught seminars around the country, including the Woodcarving Rendezvous in Branson, MO. He has also served as a judge at several carving competitions, including the CCA National Caricature Carving Competition and the International Wood Carvers Congress.

"I was first exposed to woodcarving in the early 1970s while visiting Silver Dollar City near Branson, MO. From the very start I was enamored with the carvings, and Carol and I began collecting carvings in 1977.

I didn't actually start carving until 1990. I was working undercover in the Narcotics Unit and was assigned to monitor a wiretap on a drug distribution organization. I was confined to a room, listening to people talk on the phone, 12 hours a day, seven days a week, for several months. With my newfound abundance of time, and nothing to do but listen, woodcarving seemed like a great diversion. I had some tools and wood that I bought several years earlier, so I took them to the 'dungeon'

as we affectionately called it, and started to carve. My first attempts were nothing to phone home about (pardon the pun), but those endless hours of monitoring phone calls provided the start to what has become a passion for woodcarving.

My carvings are heavily influenced by my early instructors, including Dave Dunham, Harold Enlow, Gerald Sears, Joe Wannamaker, and Ed Zinger. The ideas for many of my carvings have come from the odd, and sometimes humorous events I've seen during the past 27 years on the police force.

Creating something from a block of wood is a very rewarding experience, but the association with woodcarvers and the friendships I've developed have been the highlights of my involvement with woodcarving."

Randy lives in Derby, KS, with his wife, Carol. Contact Randy at P.O. Box 565, Derby, KS 67037, rlanden@prodigy.net.



RANDY LANDEN



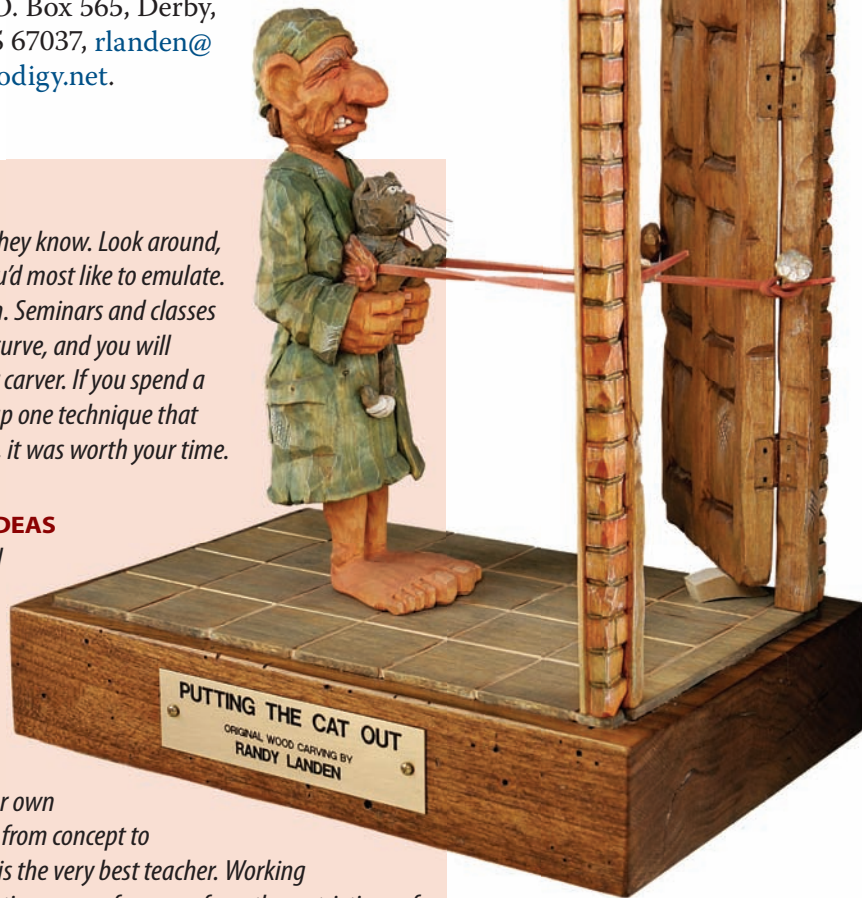
LATE SHIFT was carved in 1990 from a Stephen Prescott rough out.

LEARN FROM THE BEST

People can only teach you what they know. Look around, and find a carver whose work you'd most like to emulate. That's the person to learn from. Seminars and classes will accelerate your learning curve, and you will quickly become a much better carver. If you spend a week in class and pick up one technique that improves your carvings, it was worth your time.

CARVE YOUR OWN IDEAS

Carving at seminars and working with rough outs are excellent ways to learn to carve and to enhance your carving skills. To grow and excel as a carver, you have to develop your own ideas. Taking an idea from concept to finished carving is the very best teacher. Working through the entire process frees you from the restrictions of someone else's design and allows you to develop your own style. The ideas may not always work out on the first try, but patience and persistence will pay big dividends.



PUTTING THE CAT OUT, carved in 2005.



GERALD SEARS

Gerald Sears taught himself to carve in the 1960s. He started carving wildlife scenes on gun stocks. He carved realistic animals for a while; then he moved on to realistic Western scenes before finally settling on caricatures. He is a founding member of the CCA.

"I have been carving all of my life, at least as long as I've had pockets in my britches and I could carry a pocket knife. When I was little, I made a lot of my own toys. I preferred them over store bought toys. In the early 1960s, I hunted a lot and had several guns. One time, at a gun show I saw a shotgun where someone had carved a duck head on the stock. I remember it was very crudely done, but I thought it was a really neat idea. I immediately started carving bird and animal scenes on my own guns, and it wasn't long before several others wanted me to carve on their guns. I carved on gun stocks for about ten years and also carved realistic animals.

Then I discovered Branson, MO, and Silver Dollar City. My woodcarving

interests turned towards figure carving, both caricature and realistic. My work has actually been a combination of both, leaning toward caricature, but with a lot of detail and authenticity. I have carved at Silver Dollar City since 1981, and now my wife, Barbara, and I make a living carving and teaching woodcarving seminars.

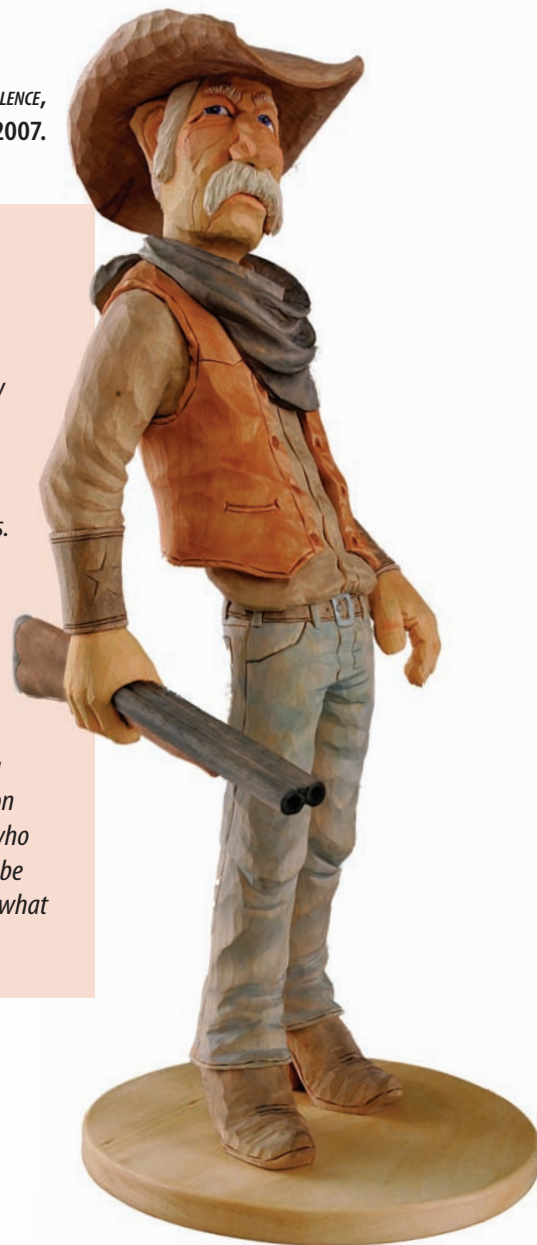
I spend my days carving cowboys—that's what I love to carve—then I go out and teach a few seminars. I enjoy sharing what I have learned with others."

Gerald and his wife of 50 years, Barbara, make their living carving and teaching woodcarving seminars. Gerald carves and Barbara paints the carvings and manages the business. Contact Gerald and Barbara at 6765 S. State Hwy. 43, Southwest City, MO 64863, 417-762-3643, www.gnbsearswoodcarving.com.

OZARK HILLBILLY,
carved in 1968.



BROKEN SILENCE,
carved in 2007.



PRACTICE, PRACTICE, PRACTICE

If you really want to become a good woodcarver, you have to work at it. You need sharp tools and good wood to work with. You need to carve almost every day. Practice carving eyes, ears, hair, and other facial features. Study the anatomy of the subject that you are interested in. Even though you are carving caricature figures, you still need to know basic anatomy, because if you exaggerate too much, then it just isn't believable. I study other woodcarvers and their carvings. I look at the tools they are using and listen to what they say. They didn't become good carvers overnight; keep practicing and soon you will see yourself improving. That will make you want to carve that much more.

TAKE PRIDE IN WHAT YOU DO

Think of your woodcarvings as art. When I am working on a new piece, I picture it displayed in a nice cabinet, or maybe on a shelf in some lawyer or doctor's office. I want the people who buy my work to enjoy it, and I want the people who see it to be appreciative of what I have done. You need to have pride in what you do, and let each new piece be a challenge.

Joe You has always been intrigued by wood carvings. During a visit to Bob Travis' house, Joe was introduced to caricature carving through Bob's extensive collection and knew he wanted to explore this style of carving.

"Shortly after attending my first carving club meeting in 1994, Bob Travis had a special showing of caricature carvings at his home. He had an incredible collection of caricature scenes carved by CCA members. I can still remember my amazement at viewing the scenes with characters involving whimsy, humor, and silly situations. I stayed for hours, admiring the carvings and talking to Bob. It was then that I decided that caricature carving was for me. If I could carve half as well as these other men and women, I would be ecstatic.

So I began my woodcarving journey. I started taking as many caricature-carving classes as I could. What really helped was that I live in Sacramento, CA, and am a member of the Capital Woodcarvers Association. Bob Travis has set up a seminar program in the area that is second to none. It is through the great teaching by some of the best caricature carvers in the country that I

learned to breathe life into blocks of wood, using my creativity and imagination. I was constantly thinking of new scenes to carve.

I have two favorite memories. The first was a four-day Labor Day carving weekend with Dave Dunham. He was demonstrating how to carve the right side of the face. While it is a common thing to see in carving classes, something about how he held the knife that day looked more like an artist holding a brush than a common tool. He used it to create, form, and express character in the wood. I changed my attitude about woodcarving tools that day.

The second memory is the two-year span I spent at the Doane Experience workshop in Nebraska. I was able to learn and carve with Joe Wannamaker and Phil Bishop. Those two great weeks with extremely talented and gifted carvers were unforgettable."

Joe, a dentist, lives in Sacramento, CA, with his wife, Chris. Contact Joe at 6373 Faustino Way, Sacramento, CA 95831, 916-392-8247, joeyou1@comcast.net. Please include the word "woodcarving" in the subject line of the e-mail.



JOE YOU

Recent *LITTLE SANTAS*, carved between 2000 and 2006.



HEAD POSITION

When carving a head on a body, pay particular attention to its position. If you can turn it, tip it, or both, the overall carving will look more animated. Also, give consideration to the neck. Some carvers tend not to carve a neck, which is fine, if that is the intention. But a neck can make a head position more interesting.

CARVING HAIR

After you have established the general shape of the hair and head, try carving the flow of the hair with three different gouges. First use a #7, then a #9, and follow with a small U-gouge. This will add variety. Of course, never carve a straight line when carving hair. That applies to just about everything in caricature. If you want sharper lines for shadows to suggest the flow of hair, use a knife to carve grooves. It is easier to get clean cuts this way, especially if you do not have a perfectly sharp V-tool.

Early *SANTAS*, carved in 1994.



TIPS FOR CARVING SIMPLE MOLDINGS:

- Practice first! Never start straight into your board without the confidence that you have mastered the skill.
- All cuts, unless I say different, will be using the high angle grip demonstrated in Summer 2007 (Issue 39).
- Cuts will either be stabbed or slicing cuts, which were demonstrated in Fall 2007 (Issue 40).
- Repeat your cuts consistently, working your way from one end of the molding to the other.



Simple Carved Moldings

Use basic cuts to create accents for frames and furniture

By Chris Pye

Most carved molding looks more difficult to carve than it really is. Decorative molding has many uses, such as around the edges of tables or picture frames.

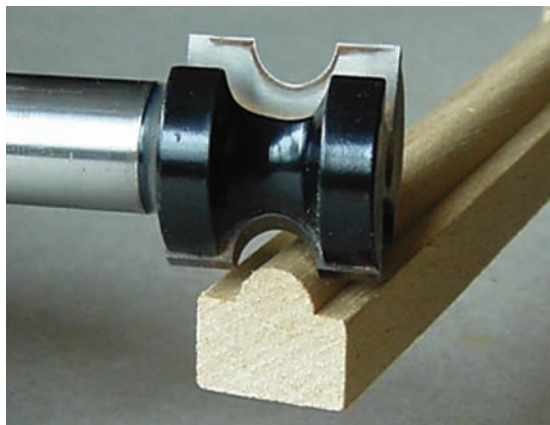
The simpler carved moldings offer a good introduction to traditional woodcarving. Moldings require consistent tool control and clean cutting. They are made from a series of basic cuts and are a useful way to practice skills.

What you see is a repeating pattern made from individual cuts. Single, precise cuts are repeated along the length of your wood and overlaid, a “run” at a time, to build the final molding. This sort of work can be tedious, but the results can be very impressive and well worth the effort.

Every carved molding starts with a blank strip of wood having a profile particular to that variety. Only one profile is needed for the three varieties we’ll be learning. You’ll need to make up strips or have a woodworker do it for you. You also need a way to hold the molding while you carve it.

Setting up Molding Blanks

The profile of the molding we will be carving is called an “astragal,” a fancy name for a semi-circular “bead.” The flat ledge on either side of the bead is called the “quirk.” It’s a very important plane or surface that we will be using. Use a router cutter that will produce a $\frac{5}{16}$ ” (8mm)-diameter bead. Prepare several practice strips to try out the different molding styles.



The router bit produces the astragal or bead.

In the old days, you would work the molding profile by hand with a molding plane, or “scratch stock,” a piece of hardened steel the shape of the astragal you want. A scratch stock is moved along the wood until you scrape the bead to shape. For some profiles, it may be easiest to create the astragal with carving tools.

Holding Jig

I prefer to hold the strip of molding tight between two fences, but you can nail down the ends to a board or tack the wood down with hot glue.

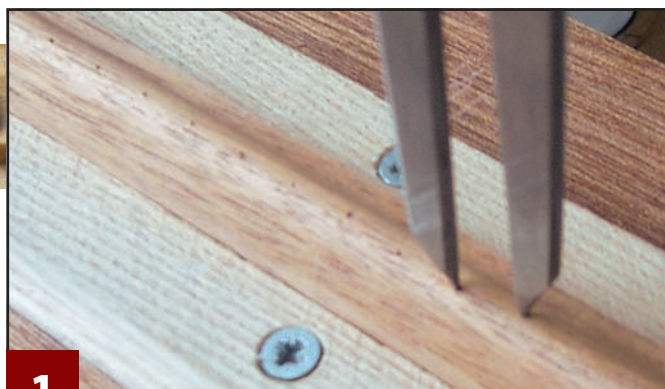


A simple, shop-made vise holds the blank in place.



Thumbnail Molding

Thumbnail molding is the easiest to master. Like all of the moldings in this article, thumbnail molding depends on making the exact same cuts the length of the molding. Each cut should be clean before you move on. No part of the molding should be undercut. Be sure to read through all of the steps for this molding, and all of the other moldings, and try to imagine how all of the cuts work together to give shape to the molding.



1

Mark the points along the molding. Set the dividers to a width equal to the diameter of the astragal bead. Push the dividers lightly into the top of the bead to score the wood, continuing along the length of the molding. The success of this molding, and all the other moldings, depends on the accuracy of these measurements, so take time to make sure each of the points is equally spaced along the bead.



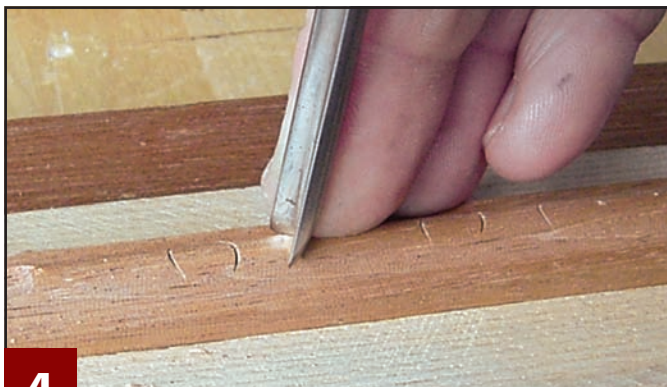
2

Make the first stop cut. Stab a 7mm #8 gouge straight down onto the third point from the end, with the top of the gouge facing the end of the molding. Make the cut about half the depth of the astragal—the cut should end halfway between the top of the bead and the quirk. On hard wood, use a mallet. Don't undercut! In the photo, you can see the first cut. I have moved to the location of the second cut to show the proper hand position.



3

Make the rest of the stop cuts. Skip three points, and then stab in again exactly the same way with the same tool on the fourth point. Repeat this step along the length of the bead. You are making the first half of the circles. Reverse the gouge, and stab in the matching half of the circles on the point directly to the left of the first cut. You should have two points between each circle, from which you'll make the thumbnail cuts.



4

Scoop out the thumbnail. Start the thumbnail on a point next to the stop cut. Hold the handle nearly vertical, and drop the handle as you run the cut up to the stop cut, defining the circle. Ideally the chip comes out in one cut.



5

Shape the thumbnail. Finish the scooping cut up to the stop cut to free the chip. You may have to go back and repeat the vertical stab cut or make another scooping cut. Make the scooping cut from both directions up to the stop cut.



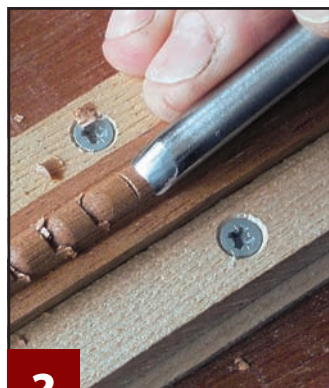
Pea Molding

The pea is a common molding that is often seen accompanying more elaborate molding in picture frames. This is a lovely little molding when done well, but it can be a bit tricky. You may have to do it hundreds of times to get it right, but it's worth it—luckily it's very quick to cut. You'll see that the peas are joined to each other, meaning that you don't carve down to the quirk just here. Notice how you use the sweep of the tool to make the pea—the shape of your tool dictates the shape of the carving.



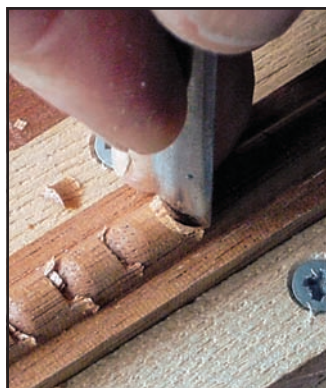
1

Make the stop cuts. Use dividers to mark out the points using the same technique as with the thumbnail molding. Stab a 14mm #1 fishtail chisel straight down onto each point. Work from one end to the other. The depth of the cut should be $\frac{1}{3}$ to $\frac{1}{2}$ the height of the bead. Any deeper and there is a danger of popping out the sections between the points. This stop cut allows the chip from the next step to fall away safely.



2

Separate the peas. Hold a 7mm #8 gouge at the center of what will be the pea with the handle low. As you push the tool forward, lift the handle and smoothly arc the cutting edge down towards the stab cut. You must swing the handle right up as the tool advances. At the end of the cut, rock the gouge from side to side to shape the sides of the pea. Do not try to go right down to the quirk. Imagine the pea beneath the cutting edge.



3

Shape the other side of the pea. Use the same gouge and mirror the arcing cut in the opposite direction for the other side of the pea. Start with the tip of your gouge in the center of the pea. You want to make each half of the pea with one smooth cut—this will take some practice. Practice making identical cuts; it will save you time in the cleanup steps. The peas look a bit elongated at this point, but we will refine the sides in the next step.



4

Define the edges of the pea. Starting at one end, repeat the arcing cut with the same gouge, but this time at right angles to the bead. Come right over and stab down lightly to the quirk. This stab cut at the quirk gives a uniform, neat, round edge to the pea and paves the way to remove the little triangle of wood between each pea. Make the arcing cut on both sides of each pea.



5

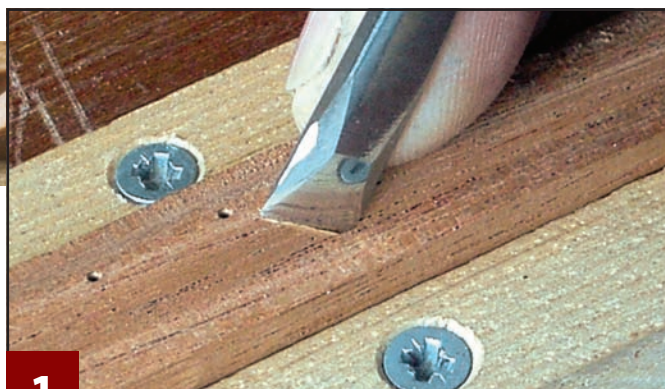
Remove the wood between each pea. Use a 14mm #1 fishtail chisel. With the chisel blade sliding along the quirk, nick out the little triangular chip between the peas. Work one side from end to end; then do the other side. Use the low-angle grip. This gives the peas their final round shape. Repeat the previous step if the chip sticks or cannot be removed cleanly.



Rope Molding

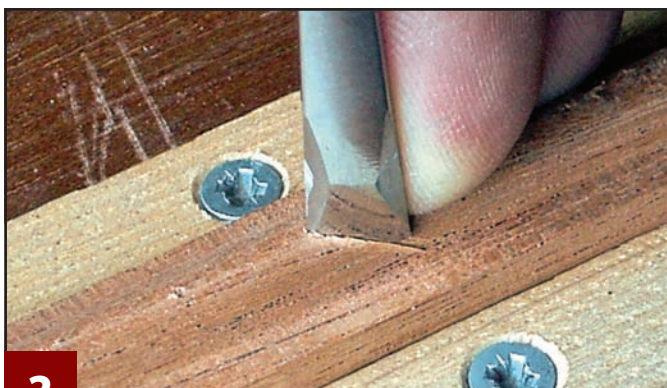
There are many ways of doing ropework. I like this style because of the way the angled cuts overlap to form an interesting pattern. You are trying to imply that the strands of the rope wrap around the molding.

Step out points along the molding at a width equal to $1\frac{1}{3}$ the diameter of the astragal bead. This is a bit longer than the previous times. Experiment with different lengths, especially if your carving tools are a little different from mine, and you'll see how the twist of the rope changes.



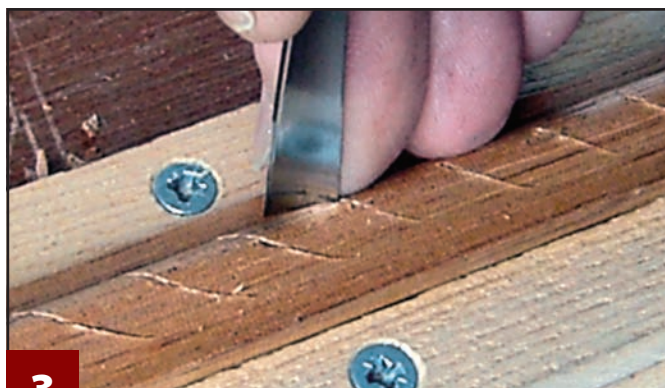
1

Outline the first half of the rope design. With the hollow of an 8mm #3 fishtail gouge facing towards the bead, stab the leading corner of the gouge into the wood. Slice up from the quirk facing you to the point at the top of the bead. The top of the cut should be about $\frac{1}{3}$ the depth of the bead. Repeat on each point.



2

Cut from the top of the bead down (optional). If slicing up from the quirk doesn't feel right, feel free to start at the top of the bead and slice down to the quirk. Whatever method you use, do not undercut. I will often switch back and forth depending on the direction of the grain in a specific area. You can also turn the molding around if the cut feels more comfortable from that angle.



3

Outline the other half. Reverse the tool so the hollow of the gouge faces the other direction. Stab the tool into the wood with the leading edge against the quirk furthest from you. Cut up and join the stab cuts in the center. A "top down" cut may be easier to finish this side. You should have a continuous, flowing, incised line that disappears around the "back" of the rope.



4

Remove the first chip. With the same tool, start slightly off center and make an angled cut (about 60°) towards the stab cut. If the chip does not fall out, repeat the stab cuts. This cut must reach about $\frac{1}{4}$ " beyond the top center of the bead, thus overlapping the cut from the other side in the next stage. Envision the look of rope, and recreate that look in the molding. Continue the cut around the bead and end it on the quirk. Clean up as you go along.



5

Cut the other side. Repeat the angled cut on the other side of the bead, overlapping the first to form the "kink." The second chip should fall away; if not, repeat the vertical stab cuts. To get the cuts to meet, you need to place them "just so," and at the right pressure.

ONLINE ARTICLE

View a tutorial on a fourth type of molding—Ribbon and Stick.

woodcarvingillustrated.com



The Five Basic Carving Cuts

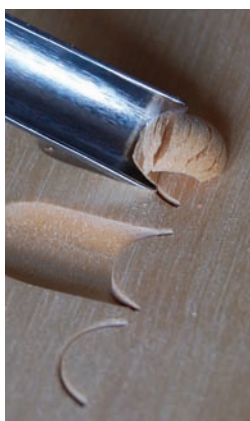
For in depth instructions on these cuts, see Fall 2007 (issue 40).



The running cut removes wood quickly.



The stabbing cut is used decoratively.



The stop cut controls grain for future cuts.



The sweep cut leaves a smooth surface.



The slicing cut is used to flatten or finish.

materials & tools

MATERIALS:

Several pieces of 3/4" x 3/4" x 24" basswood, mahogany, or wood of choice

TOOLS:

Holding jig, hot glue, or nails (to hold the molding)

Router with bead cutting bit

Carving tools: In this case, I've listed my reasons for my tool choices; that way, if you do not have the same tools, you'll be able to adapt your design to the tools you have.

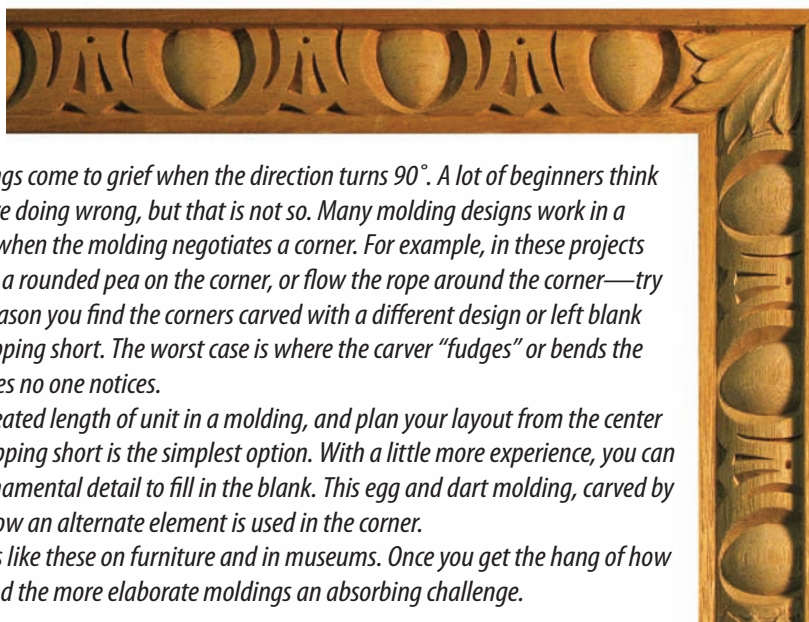
Pfeil cut #8 7mm gouge (Sheffield List #8 5/16" gouge)	The sweep of this gouge is a little narrower and flatter than the arc of the astragal.	7
Pfeil cut #1F 14mm fishtail chisel (Sheffield List #1 1/2" fishtail chisel)	If you read through the projects first, you'll see you'll be able to substitute a non-fishtail chisel.	14
Pfeil cut #3F 8mm fishtail gouge (Sheffield List #5 5/16" fishtail gouge)	Fishtails are light and delicate, the tools of choice for decorative work like moldings.	8
Lockable dividers	To "step out" the repeat units of carving.	

A note on corners

A lot of carved moldings come to grief when the direction turns 90°. A lot of beginners think it's something they are doing wrong, but that is not so. Many molding designs work in a straight line, but not when the molding negotiates a corner. For example, in these projects you could never place a rounded pea on the corner, or flow the rope around the corner—try drawing it! For this reason you find the corners carved with a different design or left blank with the molding stopping short. The worst case is where the carver "fudges" or bends the design to fit, and hopes no one notices.

Work out the repeated length of unit in a molding, and plan your layout from the center of the length out. Stopping short is the simplest option. With a little more experience, you can invent some other ornamental detail to fill in the blank. This egg and dart molding, carved by Mark Yundt, shows how an alternate element is used in the corner.

Look for moldings like these on furniture and in museums. Once you get the hang of how they "work", you'll find the more elaborate moldings an absorbing challenge.



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 at www.chrispye-woodcarving.com. For more on the basics of woodcarving, check out Chris' series of books Woodcarving Tools, Materials, and Equipment.

Delicate Pierced ORNAMENTS

Innovative chip carving technique creates unique decorations

By Barry McKenzie

Chip carving is a traditional art form that is typically used as an embellishment. This creative project allows chip carving to take center stage. By cutting the whole way through the wood, you produce an elegant design that is ideal for Christmas ornaments. The technique uses basic chip carving skills, and with a little practice, you'll have a tree full of ornaments in no time.

Pierced, chip-carved designs are typically carved in thin basswood. The fretwork or lace design is first carved on the front, then the ornament is flipped over and carved from the back to produce attractive negative space that highlights the design.

Many conventional chip carving patterns can be converted to pierced chip-carving patterns. As long as the carved areas of the pattern are bordered by interconnected wood, they can be carved with the piercing technique. It does take a bit of practice to master these techniques, so I recommend experimenting with scrap wood first. Practice "applied pressure," where you apply just enough pressure to cut through the wood without pressing hard enough to split the thin wood. Aggressive or heavy-handed carving tends to split the wood.



To get started, cut all three blanks oversized.

The blanks will be sanded to the final dimensions when finished. The patterns are drawn for regular-sized ornaments, but you may want to enlarge them and carve bigger ornaments until you are comfortable with the technique. Draw the final diameter onto the blank. Transfer the rest of the pattern to the blank. I draw the design right on the blank with a circle template and mechanical pencil, but you can transfer the design to the blank with carbon paper.

I use a backing board when I am chip carving a small project. The backing board gives me a firm surface to cut into. When I'm carving a delicate design using the applied pressure technique, the backing board makes it much easier to control the chip carving knife. It also prevents me from cutting through the ornament into my hand. For additional protection, you can wear a carving glove.



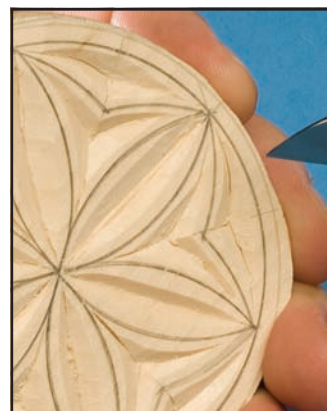
1

Make a vertical cut through the center of the areas to be removed. Cut at least half way through. This relief cut keeps the wood from splitting when you carve the other elements.



2

Make the first cuts to define the elements. Remove a small amount of wood on either side of the front relief cut. Make these cuts on all of the elements. This is a narrow but deep cut.





3

Cut through the blank. Continue to make shaving cuts on the left and right side of the cuts you made in step 2 until you reach the pattern lines. At this point the center of the elements should be hollow. The ornament is about 60% complete.



4

Draw the pattern onto the other side of the blank.

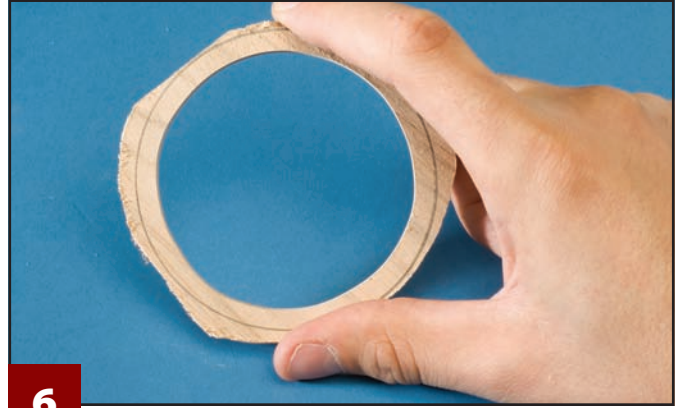
Adjust the through cuts as needed to make sure they are uniform in size and shape. Draw the ornament design onto the back of the board. Be as accurate as you can so both sides are uniform.



5



Complete the cuts from the back side. Use the same techniques you used on the front to shave the pierced cuts out to the pattern lines. Carve or sand away any pattern lines on both sides of the ornament. Repeat the steps to make a matching ornament for the opposite side.



6

Make the sandwich ring. Cut the inside circle, and sand it smooth. You can leave the sandwich ring solid for a sturdier ornament. Choose a different colored wood, such as butternut, or paint the ring for contrast. Apply the finish to the inside of the ring, and allow it to dry (see Finishing Notes).



7

Assemble the ornament. Make a series of shallow divots on the inside rim of the chip carving with a sharp awl. This provides better glue adhesion. Apply wood glue to the rim, and center it on the sandwich ring. Clamp it in place and allow the glue to dry. Repeat the process to attach the opposite side.



8

Sand the outside diameter of the ornament. Remove any overhanging sandwich ring wood, and round the ornament on your sander of choice. I use a belt sander. Drill a pilot hole, and add a screw eye to the top to hang the ornament from. I use a small drop of glue to secure the screw eye in the ornament.

Finishing Notes

Aside from the inside of the sandwich ring, it is easiest to apply the finish after gluing the ornament together and sanding it to shape. Apply a light coat of Danish antiquing oil or your finish of choice to the ornament with a small artist's brush.

WORKING WITH WOOD GRAIN

Shift the centerline of the pattern about 15° clockwise or counterclockwise from the direction of the grain. It is difficult to cut with the grain without splitting the wood, so by shifting the pattern 15°, most of your cuts will be diagonally across the grain.

tips

MATERIALS:

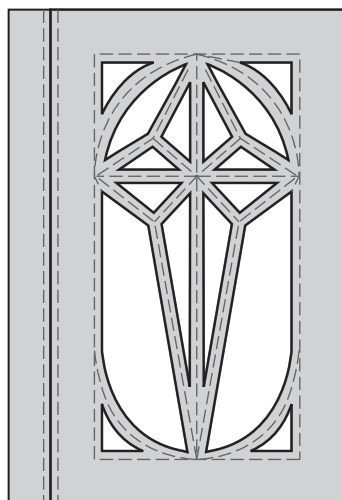
2 each $\frac{3}{32}$ " x $\frac{3}{4}$ " x $\frac{3}{4}$ " basswood (pierced chip carvings)
 $\frac{1}{4}$ " x $\frac{3}{4}$ " x $\frac{3}{4}$ " butternut or wood of choice (sandwich ring)
 $\frac{3}{8}$ " x $\frac{3}{4}$ " x $\frac{3}{4}$ " hardwood or plywood of choice (protective backing board)
 Drafting tools (mechanical pencil, eraser, small ruler, large plastic circle template) or carbon paper
 Danish antiquing oil or finish of choice
 Screw eyes
 Wood glue

TOOLS:

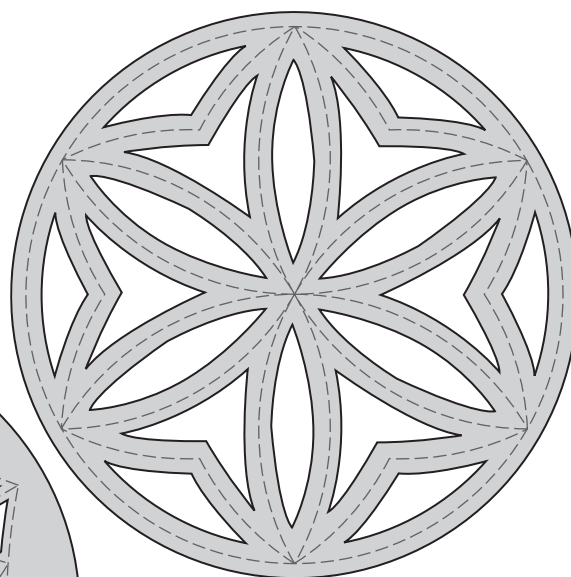
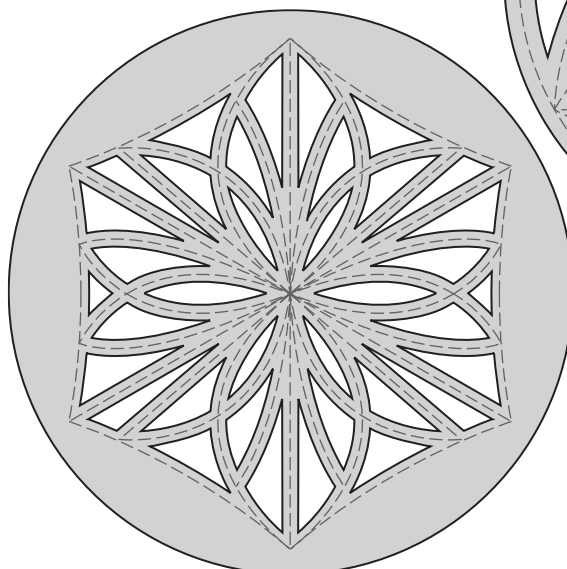
Chip carving knife (I prefer a thin, hollow ground blade)
 Band saw, scroll saw, or saber saw
 Disc/belt sander or hand sander
 Small artist's brush
 Awl
 Clamps

SPECIAL SOURCES:

For three pre-cut blanks and a backing board (\$10) or a booklet of 30 patterns (\$20), contact Barry McKenzie, 417-532-8434, chipcarvingschool@hotmail.com.
 Screw eyes (item #7418) are available from Meisel Hardware Specialties, 800-441-9870, www.meiselwoodhobby.com.
 Thin, hollow-ground chip carving knives are available for \$25 from Lee Ferguson, 479-443-0084, info@fergusonknives.com.



Photocopy at 100% or desired size.
 Note to professional copying services:
 You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



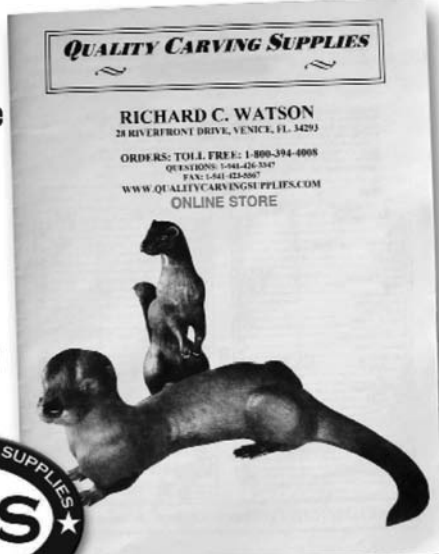
About the Author

Barry McKenzie is a popular instructor and owner of the School of Chip Carving. Barry writes a regular chip-carving newsletter. Contact him at

23427 Route 66, Lebanon, MO 65536, or chipcarvingschool@hotmail.com.

FREE CATALOG!

For a
Complete Line
of Wood
Carving
Supplies,
call us today,
or
Visit our new
ONLINE STORE!



28 Riverfront Drive, Venice, FL, 34293

www.qualitycarvingsupplies.com

1-941-426-3347

PROXXON

TOOLS WITH CHARACTER

Power Carver SGM.

This tool takes the work out of your carving projects!



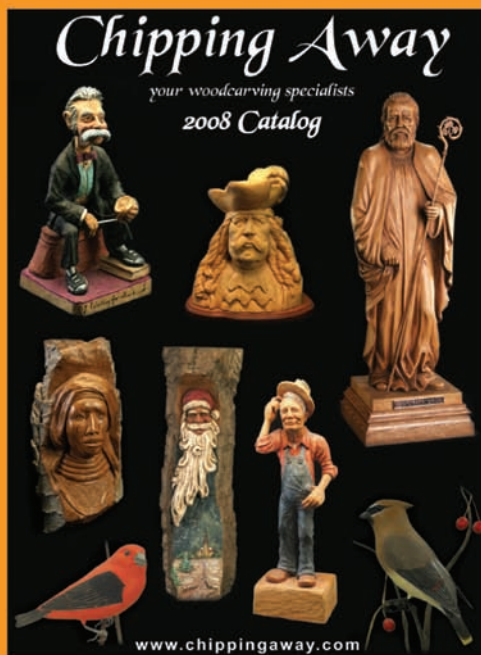
This carver is ideal for delicate carving, without applying excessive force. For relief carving as well as carving in the round, perfect for carving all wood types. Exceptionally quiet and dust-free operation! Comes with 3 bi-metallic blades (U, V, flat), others available. Accepts also Flexcut® gauges.

The PROXXON line features more than 50 high-quality power-tools and a huge selection of matching accessories for versatile applications at affordable prices.

More information on the line and PROXXON dealers:

— www.proxxon.com/us —

PROX-Tech, Inc., P.O. Box 1909, Hickory, NC, 28603-1909
Toll free 1-877-PROXXON, sales@prox-tech.com



Have You Got Yours
...it's Free ya know!

Yup, FREE!

call today
for your Free Copy
of our 2008 Catalog

1-519-743-9008

or order one on-line at:

www.chippingaway.com

Books for Everyone on Your Holiday List!

FREE T-SHIRT!

With orders of \$75 or more!

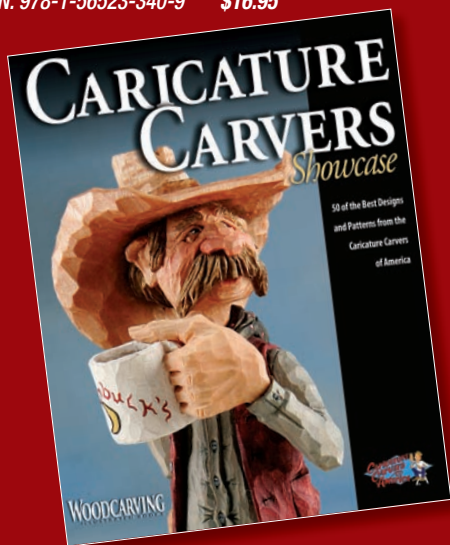
See our new design on page 91.



Santa Showcase

Celebrate the season with 20 patterns ranging from charming to classic and four step-by-step projects from top carvers featured on *Woodcarving Illustrated*. As a bonus, the cover Santa from the premiere issue of *Woodcarving Illustrated*—now out of print and a collector's item—is included.

ISBN: 978-1-56523-340-9 \$16.95



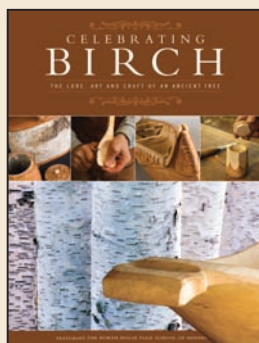
Caricature Carvers Showcase

Give your holiday gifts a touch of whimsy! With 50 original caricature patterns and designs from members of the exclusive Caricature Carvers of America, you'll find inspiration, and expert carving tips & techniques.

ISBN: 978-1-56523-337-9 \$19.95

WOODCARVING

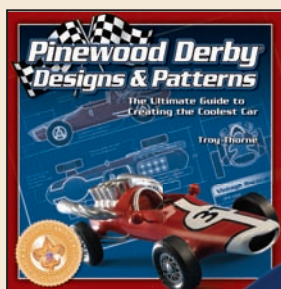
ILLUSTRATED



Celebrating Birch

Carve a beautiful birch bowl to be passed along through generations with this stunning salute to the birch tree. Includes 20 woodworking projects.

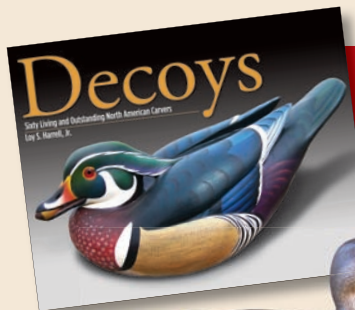
ISBN: 978-1-56523-307-2 \$24.95



Pinewood Derby Designs & Patterns

Give the gift of time! From a prize-winning Derby dad, this book will have you building the coolest and fastest derby car with your scout this holiday season. Includes decals and painting tips!

ISBN: 978-1-56523-341-6 \$12.95



A Beautiful Gift for Decoy Carvers and Collectors

Decoys by Loy S. Harrell, Jr.

Now donning a new cover, *Decoys* features 60 contemporary carvers and their finest work, along with techniques and inspiration. With 180 full color photos, including each artist's unique rendering of a Wood Duck Drake, readers can discover tomorrow's antiques today!

ISBN: 978-1-56523-336-2 \$45.00



Frank Russell's Power Carving Fur, Feathers, & Fins DVD Set

Perfectly sized for a stocking stuffer, this 3-hour tutorial covers everything needed to power carve a cottontail rabbit, mallard drake duck and small mouth bass.

ISBN: 978-1-56523-357-7 \$29.95



Woodcarving: Projects and Techniques

Personalize your holiday gifts with the lettering techniques in this step-by-step guide from renowned master carver, Chris Pye. Ideal for all skill levels.

ISBN: 978-1-56523-358-4 \$22.95

Or Send Your Check or Money Order to:

Woodcarving Illustrated
1970 Broad Street
East Petersburg, PA 17520

For prompt delivery mention code AWC041

	Book Subtotal	Shipping Rate
USA	\$30 and under	\$3.50
	\$30.01 - \$75	\$4.50
	Over \$75	\$5.50
CANADA	\$17 and under	\$6.50
	\$17.01 - \$45	\$9.50
	\$45.01 - \$100	\$21.50
	Over \$100	\$25.00

VISA

Master Card

Discover

ORDER NOW!

Visit www.FoxChapelPublishing.com

Call toll-free 1-800-457-9112

Bring sunshine indoors all year long.

BlueMax™ High Definition Lamp

The only lamp shown to improve your vision.

Do you enjoy reading, writing or crossword puzzles? Do you carve, work on detailed projects, or spend long hours at a computer? Do you suffer from low vision, macular degeneration or winter depression?



"I took for granted the tiredness and eyestrain caused from working under cool white fluorescent lights. I had attributed this to getting older, but once I purchased my BlueMax lamp, it made all the difference in the world. My shop felt like I was working outside on a sunny day, increasing visibility of the patterns being cut. No more eyestrain or tired red eyes" - John, MD

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

Avid woodworkers love BlueMax™ lamps! The only patented multifunctional lamp perfect for both task lighting and light therapy. Science has proven that using a full spectrum scotopically enhanced lamp will not only provide therapeutic benefits, but will take reading and detail work to the next level of optical brilliance.

BlueMax™ patented line of dimmable task and light therapy lamps promotes the brighter, healthier side of light. BlueMax™ uses a patented six phosphor blend, not only utilizing the brilliant qualities of sunlight at noon, but also enhancing the blue spectrum. This favors the scotopic qualities of the light, making it even clearer than regular full spectrum light.

BlueMax™ has more features and research behind it than any other lamp. BlueMax™ offers a

selection of 70 watt dimmable, energy-efficient desk and floor lamps in a variety of finishes. Each lamp produces 4300 lumens (comparable to a 300 watt bulb), has a 96 CRI, while producing the 10,000 Lux necessary for light therapy. Our lamps do not produce any harmful UV Rays.

Never buy another lamp!

BlueMax™ Lighting engineers industrial grade floor and desk lamps. By using solid steel construction and modern electronics, we are able to provide unsurpassed quality for a lifetime.

No one can compare with BlueMax™ HD Technology.

High Definition Six Color Blend



	BlueMax™ 70w HD Lamp	Venlux® Happy Eyes	Ott-Lite® Pro
Watts	70	27	18
Kelvin Temp	5900K	6500K	5000K
Approximate Lumens	4,300	1450	975
Fully Dimmable	✓	N/A	N/A
Patented Electronic Ballast	✓	N/A	N/A
HD Six Color Bulb	✓	N/A	N/A
LifeTime Warranty	✓	N/A	N/A

FSS Forever Plus
Quality Seal
LifeTime Warranty
Unsurpassed Quality
and Service for a LifeTime.

100% Parts and Labor

Satisfaction Guaranteed or your Money Back!

Full Spectrum Solutions, Inc. ~ 712 East South Street Jackson, MI 49203 ~ 877-258-3629



Special Offer



FREE!
Replacement Bulb
A \$29.50 Value

Sale Price

\$189 + S&H

Regular Price ~~\$238.00~~

Matching desk models
starting at \$159.00

Deluxe Brass & Nickel models
also available.

Order now using
Promo Code WC07
to receive this special offer.



Call Toll Free
877-258-3629

or order online at
www.bluemaxlighting.com

Woodcarving 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 Spring Issue is December 1, 2007.

■ NOVEMBER

Nov 3: VIRGINIA. James River Woodcarvers Annual Carving Competition, RICHMOND (Woodcraft Store at Willow Lawn Shopping Center). Sat. 10am-4pm. Free adm. Contact Mervin Warner, 804-320-4416, www.angelfire.com/va3/jamesrivercarvers.com.

Nov 3-4: PENNSYLVANIA. Annual William Rush Woodcarvers Woodcarving & Wildlife Art Show & Sale, LIMA (Penn State Delaware County Campus Rt. 352). Sat. 10am-5pm & Sun. 10am-4pm. \$4 donation, children under 12 free with adult. Contact Al Bailey, 610-494-2781.

Nov 3-4: ALABAMA. 26th Annual Mid-South Woodcarving Show & Competition, North Alabama Woodcarvers Association, HUNTSVILLE (Huntsville Depot Museum Roundhouse, 320 Church St.). Sat. 9am-5pm & Sun. 10am-5pm. Free adm. Contact John Roth, 256-881-9564, nawshow@yahoo.com.

Nov 3-4: ILLINOIS. 37th Annual Midwestern Wood Carvers Show, Belleville Holzschnitzers Club, BELLEVILLE (Belle-Clair Expo Hall). Contact Tom Kreyling, 636-296-9257, www.iids.com/holz/.

Nov 3-4: MICHIGAN. The Fruitbelt Woodcarvers Woodcarving Show, CASSOPOLIS (Cass County Fairgrounds, N. O'Keefe St.). Contact Jerry Drake, 574-266-7353, jdl3057@aol.com.

Nov 4: OHIO. Black Swamp Woodcarvers 23rd Annual Show, TOLEDO (St. Clement Hall, 2990 Tremainsville, RD). 10am-4pm. \$1 adm. Contact Robery Martin,

419-973-0577, www.geocities.com/bwscctol/.

Nov 4: BRITISH COLUMBIA, CANADA. Mid Island Carving Club Annual Show and Exhibition, NANAIMO (Bowen Park Complex, 500 Bowen Rd.). 12pm-4:30pm, Donation adm. Contact Don Olsen, 250-758 6898, dpolsen@island.net.

Nov 9-10: MICHIGAN. Wood Fair, CHARLOTTE (L.L. Johnson Lumber Mfg. & Johnson's Workbench). Fri. 9am-5pm, Sat. 9am-4pm. Free adm. 800-292-5937, info@theworkbench.com.

Nov 9-10: OHIO. Land of Legend Woodcarvers Fall Show, NEWARK (The Works, Museum Meeting Room, 55 S. First St.). Sat. & Sun. 10am-4pm. Free adm. Contact Harry Limings, 740-967-0660, harlin5793@earthlink.net.

Nov 9-10: TEXAS. East Texas Woodcarvers Annual Woodcarving show, sale & competition, "Wooden Wonderland" TYLER (Rose Garden Center, W. Front St., Hwy. 31 West). Contact Lorrie Thomas, 903-238-8843, Justfortit@aol.com.

Nov 9-11: MARYLAND. 37th Annual Waterfowl Festival, EASTON. Fri. & Sat. 10am-6pm, Sun. 10am-4pm. Adm \$12, children under 12 free, multi-day pass available. Contact the Waterfowl Festival, 410-822-4567, awhite@waterfowlfestival.org.

Nov 10-11: SOUTH CAROLINA. Piedmont Woodcarvers Club's 18th Annual Sculptures & Designs in Wood, GREENVILLE (Ray Hopkins Senior Center, 203 Corn Rd.). Sat. 9am-5pm & Sun. 10am-4pm. Contact David Sikkelee, 864-458-7240, diskkelee@bellsouth.net.

Nov 10-11: OHIO. 26th Annual Artistry in Wood Show sponsored by Dayton Carvers Guild, DAYTON (Exposition Center, Dayton International Airport, 3900 McCauley Dr.). Sat. 10am-6pm & Sun. 10am-5pm. Contact Ralph Moeller, 937-372-7726, www.daytoncarvers.com/index.htm.

Nov 10-11: WASHINGTON. Northwest Wood Carvers Association's 27th Annual Juried Show and Sale, PUYALLUP (Western Washington Fairgrounds). Sat. 10am-5pm & Sun. 10am-4pm. Adm. \$7, children under 12 free. Contact Greg Hewitt, 253-874-3164, www.woodcarvers.org.

Nov 10-11: MASSACHUSETTS. 14th Annual Wildlife & Carving Expo sponsored by the Wildlife Artisans Association, TOPSFIELD (Topsfield Fair Grounds, Rt. 1). Sat. 10am-4pm & Sun. 9am-4pm. Adm. \$5 for both days, children are free. Contact Jim White, 978-768-7218, www.thewildlifeartisans.com.

Nov 16-17: COLORADO. Annual Show/Competition and Sale hosted by Northern Colorado Wood Carver's Club, FORT COLLINS. Contact Eva Cammack, 970-224-9516.

Nov 16-18: TEXAS. Golden Spread Woodcarvers 6th Annual Show, Sale and Competition, AMARILLO (Amarillo Civic Center, 401 S. Buchanan, Regency Room). Free adm. Contact Ginger Webster, 806-352-2417, gingersnap_anb@yahoo.com.

Nov 17-18: PENNSYLVANIA. 15th Annual West Shore Wood Carvers' Club Show and Competition, MECHANICSBURG (Hampden Township Facilities Building, Park Blvd.). Sat. 10am-5pm & Sun. 12pm-4pm. Free adm. Contact Rich Shoaff, rnshoaff@juno.com.

Nov 24-25: MISSOURI. 17th Annual St. Louis Area Woodcarvers Show, KIRKWOOD (Kirkwood Community Center, 111 S. Geyer Road). \$1 adm., scouts in uniform free. Contact Art LaTurno, 314-481-3419, piroshki@swbell.net.

Nov 24-25: INDIANA. 22nd Annual Tri-State Woodcarvers Show & Sell, EVANSVILLE (National Guard Armory). Sat. 9am-5pm & Sun. 10am-4pm. Contact Steve Oliver, 812-455-4209, steve@olivercarvings.com.

Nov 30-Dec 2: ONTARIO, CANADA. 20th Canada's Capital Carving Competition, OTTAWA (Landsdowne Park, Aberdeen Pavilion). Contact Serge, 613-276-7348, www.owcarvers.com.

■ DECEMBER

Dec 1: FLORIDA. Nature Coast Carving Club's Woodcarving Show, INVERNESS (Citrus County Auditorium, Route 41 South). Sat. 9am-3pm. \$2 adm. Contact Dave Melton, 352-527-4561, dmelton6@tampabay.rr.com.

Dec 1-2: MINNESOTA. Annual Lakes Area Wood Carvers Show and Sale, FOREST LAKE (Northland Mall, Hwy 61 on south end of Forest Lake). Sat. 9:30am-5:30pm & Sun. 11am-5pm. Contact Dick Allen, rja9@usfamily.net.

Dec 15: FLORIDA. Deltona Woodcarvers Club Show, DELTONA (Knights of Columbus Hall, Saxon Blvd. And Maxmillian St.) Sat. 10am-4pm. Adm. \$2, children under 12 free. Contact Gene Stephenson, 386-775-9321, step@earthlink.net.

■ JANUARY

Jan 12-13: ARIZONA. 2nd Annual Woodcarving Show hosted by Yuma Woodcarvers, YUMA (Yuma Readiness & Community Center) Contact Joe Cox, 928-373-5258, Joe.cox@ci.yuma.az.us.

Jan 12-13: FLORIDA. Southwest Woodcarving Exposition, FT MYERS (HARBORSIDE Convention Center) 10am-4pm. \$7 adm, \$10 for 2 day pass. Contact www.swfloridawoodcarvingexpo.com/.

Jan 12-13: NEW JERSEY. Toms River Art & Decoy Festival, TOMS RIVER (Ritacco Center, 1245 Freehold Road). Sat. & Sun. 10am-4pm. \$5 adm., children under 12 free. Contact Janet Sellitto, 732-341-9622 ext. 2214, jsellitto@ocymca.org.

Jan 18-19: TEXAS. 22nd Annual Rio Grande Valley Woodcarvers Show, PHAEE (Pharr International Civic Center). Fri. 10am-4pm & Sat. 10am-4pm. \$2 donation. Contact Jeff Slabaugh, midmilst@yahoo.com.

(Continued on page 90)

Heineckewood.com

We have the BEST carving
Wood in the world

NORTHERN WISCONSIN BASSWOOD

Satisfaction Guaranteed

Best Prices Anywhere

Custom Roughouts

You Carve it- We duplicate it

Dale Heinecke
(715) 822-8642

Tim Heinecke
(715) 822-3524

Cumberland, WI

Check out our site at:
www.heineckewood.com
or e-mail us at:
dale@heineckewood.com

TREELINE
THE WOODCARVING SPECIALISTS

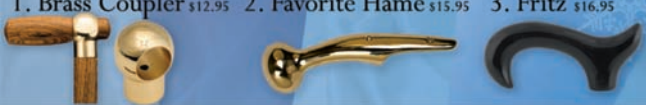
ENTER THIS WILD WOOD

WILLIAM CULLEN BRYANT

BUILD YOUR OWN WALKING STICK OR CANE

Choose a top

1. Brass Coupler \$12.95	2. Favorite Hame \$15.95	3. Fritz \$16.95
--------------------------	--------------------------	------------------



Choose a stick

1. Hickory \$9.95	2. Sassafras \$9.95	3. Aspen \$12.95
-------------------	---------------------	------------------



Choose a tip

1. Rubber \$0.95	2. Combo From \$9.95	3. Staff \$8.95
------------------	----------------------	-----------------



Choose accessories

1. Leather Lanyard \$2.95	2. Concho From \$2.95	3. Medallion \$4.95
---------------------------	-----------------------	---------------------



1-800-598-2743

To build your walking stick or cane, or for a FREE woodcarving supply catalog call or visit us online at www.treelineusa.com

SABURR TOOTH™

Power Carving Burrs & Wheels

- ▶ RAPID STOCK REMOVAL
- ▶ SMOOTH OPERATION
- ▶ EASIER TO CONTROL
- ▶ MORE AGGRESSIVE
- ▶ LONGER-LASTING
- ▶ NON-LOADING
- ▶ VERSATILE

"...I've become a believer.
What great cutters these are!"
Floyd Scholz - The Vermont Raptor Academy

CURRENTLY SEEKING DEALERS!

Please contact us at:
www.saburr-tooth.com

Hillcrest Carving

- Flexcut Tools
- Foredom Tools
- Proxxon Tools
- Burke Sharpeners
- Warren Knives/Tools
- Denny Neubauer Knives
- Ron Wells Knives
- John Dunkle Knives
- Ross Oar Knives
- Jerry Rig Vises/Accessories
- Optima Burners/Pens/Micromotors
- Colwood Burners/Pens
- Carving Kits & Bird Eyes/Feet
- Kiln Dried Basswood/Jelutong
- Detail Master Burners and Pens

Special Price
FLEXCUT KN100 Knife Set
\$64.95
+ Shipping

Special Price
FOREDOM 1070 Micro-motor Kit
\$339.95
+ Shipping

(717) 285-7117
3540 Marietta Ave., P.O. Box 138, Silver Spring, PA 17575
Hours: M-W-Th 10:30am-5pm
Checks, Cash or Good Credit • No Credit Cards

CAPE FORGE

Traditional Hand-Forged Edged Tools



- Carving knives • Detailers
- Drawknives • Bent Blades • Chisels
- Interchangeable Mini tools
- Firmers • Custom work

Send \$1.00 for complete catalog

CAPE FORGE
120 Clarks Mills Rd. • Dayton, ME 04005
CALL : (888) 310-3343
www.capeforge.com

Ocooch Basswood Carving Stock

BLOCKS-SOLID, KILN-DRIED

2x2x12	\$4.75
4x4x12	\$12.00
4x4x18	\$15.00
4x6x12	\$15.00

Special orders can be created from our 1"-4" thick stock

Free Catalog!

www.occoohhardwoods.com
To order call toll-free **1-888-322-2432**
MasterCard, VISA & Discover accepted

Ocooch Hardwoods, 26511 County Highway 00
Richland Center, WI 53581

(Continued from page 88)

Jan 19-20: OREGON. Lincoln City Coastal Carvers' Artistry in Wood Show & Sale, LINCOLN CITY (Chinook Winds Convention Center.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact: home.teleport.com/~coastalcarvers/.

Jan 19-20: FLORIDA. Suncoast Woodcarvers 14th Annual Show, SEMINOLE (Seminole Recreation Center). Sat. & Sun. 10am-4pm. Contact John Roush. 727-398-0888, jroush2@mac.com.

Jan 25: ARIZONA. Easy Bleeders Woodcarving Show, APACHE JUNCTION (Superstition Sunrise Resort Ballroom). 11am-3pm. Free adm. Contact Bob Anderson, 480-380-3559.

Jan 25-27: ONTARIO, CANADA. Canadian Woodcarving Championship in conjunction with the Hamilton Wood Show, MOUNT HOPE (Canadian Heritage Warplane Museum). Fri. 11am-5pm, Sat. & Sun. 10am-5pm. \$10 adm. adults, \$9 seniors & children. Contact Bill Carey, 905-574-7498, www.hwc.org/link/cwc.

Jan 28: FLORIDA. Space Coast Woodcarvers Show & Sale, MELBOURNE (Eau Gallie Civic Center, 1551 Highland Ave.) 10am-4pm, \$2 donation, children under 12 free with adult, Contact Charles Graves, 321-453-6862, ChasMo77@aol.com.

■ FEBRUARY

Feb 2-3: IOWA. Art of Woodcarving show sponsored by Cedar Valley Woodcarvers, CEDAR RAPIDS (Longbranch Hotel & Convention Center, 90 Twixt Town Road NE) Sat. 9am-5pm, Sun. 10am-4pm. Free adm. Contact Don Lund and Maurie Vandewalle 319-377-6520, vanlobo32@aol.com.

Feb 2-3: FLORIDA. Treasure Coast Woodcarvers Show & Competition, JENSEN BEACH (Francis Langford Park). Sat. & Sun. 10am-4pm. \$3 adm. Contact Russ Cox, 772-285-6402, rec42@yahoo.com.

Feb 8-9: TEXAS. Chip-O-Tex Woodcarvers Show, HARLINGEN (Casa de Amistad, 1204 Fair Park

Blvd.). Fri. & Sat. 9am-4pm. \$1 adm., children under 12 free. Contact Ed Baxter, eb_the_carver@netzero.com.

Feb 8-10: NORTH CAROLINA. East Carolina Wildlife Arts Festival & North Carolina Decoy Carving Championships, WASHINGTON, (Red Men's Lodge, Third St.). Sat. 9am-5pm & Sun. 9am-4pm. \$8 adm. for one day, \$10 for two days. David Gossett, 252-946-9326, www.eastcarolinawildfowl-guild.com.

Feb 9-10: CALIFORNIA. Pacific Southwest Wildlife Arts California Open—Wildlife Art Festival, SAN DIEGO (Liberty Station, NTC Promenade, Corky McMillian Event Center). Sat. 9:30am-4pm & Sun. 9am-4pm. \$5 donation, children under 16 free. Contact Mike Dowell, 760-945-8442, mdowell13@cox.net.

Feb 14-18: NEVADA. Woodcarvers Retreat, GRETNA (Eastern Nevada 4H Center). Structured classes and open carving. \$190. Contact D. Paulsen, 402-339-0874, paulsencarving@cox.net.

Feb 16-17: ARIZONA. 19th Annual Desert Woodcarving Show & Sale, MESA (Mesa Centennial Hall, 210 N. Center St.). Sat. 9am-5pm & Sun. 10am-4pm. \$4 donation, children under 14 free. Contact Sid Smith, 480-951-6175, sid_mary@msn.com.

Feb 23: FLORIDA. Highlands Wood Carvers Show, SEBRING (Sebring Civic Center, off NE Lakewood Dr.). Donation adm. Contact Aaron Perkins, PO Box 7503, Seabring, FL, 33872.

Feb 29-Mar 1: UTAH. The Great Salt Lake Woodcarvers Show & Competition, SALT LAKE CITY (Wheeler Historical Farm, 6351 S. 900 E). Fri 9am-7pm & Sun. 9am-5pm. \$4 adm., seniors \$3, children \$2. Contact Don Carpenter, 801-968-3974, admscarpenters@aol.com.

■ MARCH

Mar 1: FLORIDA. Harbor Lakes Woodcarvers 2nd Annual Show, PORT CHARLOTTE, (Encore RV Resort, 3737 ElJobean Rd). 9am-3pm. Donation adm. Contact

Armand Morin, 941-624-0539, www.geocities.com/myakka100/.

Mar 1-2: OHIO. Miami Valley Woodcarvers Annual Carving Show, MIDDLETOWN (Christ United Methodist Church, 700 S. Marshall at Grand Ave.). Sat. & Sun. 12:30-5pm. Contact Lowell Dunn, 513-423-0822, home.earthlink.net/~mvwa/.

Mar 1-2: FLORIDA. Annual Calusa Wood Carvers Show, HUDSON, (Veterans Memorial Park, 14333 Hicks Rd.). Sat. 10am-4pm & Sun. 10am-3pm. Contact David Gourley, 727-376-2180, dave43@tampabay.rr.com.

Mar 1-2: TEXAS. Rhapsody in Wood North Texas Wood Carvers Guild Show & Sale, GRAPEVINE (Grapevine Convention Center, Main Street). Sat. 10am-6pm & Sun. 12-5pm. \$3 adm. Contact Fred Copeand, 972-437-1129, wfredcope@aol.com.

Mar 3: FLORIDA. Ridge Woodcarvers Show & Sale, BARTOW (First Baptist Church Auditorium, 410 E. Church St.). \$4 adm. www.ridgewoodcarversclub.org.

Mar 8: TENNESSEE. Appalachian Woodworking Expo presented by Woodcarvers Connection of Johnson City, GRAY (Gray Fairgrounds). Contact Sharon Chase, 423-282-5092, appywood-workingexpo@yahoo.com.

Mar 8-9: PENNSYLVANIA. 35th Woodcarving & Wildlife Art Festival & Competition, Lancaster County Woodcarvers, MILLERSVILLE (Millersville University Student Memorial Center). Sat. 10am-5pm & Sun. 10am-4pm. \$5 adm. Contact Pete Kovarovic, 717-392-4814, www.lancarvers.com.

Mar 8-9: WASHINGTON. Kitsap County Woodcarvers 22nd Annual Juried Show & Exhibit, BREMER-TON (West Side Improvement Club, National Ave. & E St.). Sat. 11am-6pm & Sun. 10am-5pm. Free adm. Contact Mark Campbell, 360-990-7764, mmm2002@comcast.net.

Mar 8-9: CALIFORNIA. Ramona Country Carvers' Annual Show, SAN JACINTO (Valley Wide Sports Center, 901 W. Esplanade Ave).

Sat. & Sun. 9am-4pm. \$2 donation. Contact Chuck Kowalchuk, 951-925-9900, ochuk49@verizon.net.

Mar 14-16: WASHINGTON. Tri-Cities Woodcarvers Association 13th Annual Juried Show, KENNEWICK (Tri-Tech Skills Center, 5929 W. Metaline Ave.). Sat. 9am-5pm & Sun. 9am-4pm. \$2 adm. Contact Ron Lunde, 509-582-8694.

Mar 15-16: MINNESOTA. 42nd Minnesota Carvers Association Show-Metro Chapter, BROOKLYN CENTER (Brookdale Shopping Center). Sat. 10am-6pm & Sun. 11am-6pm. Free adm. Contact Roger McCullough, 763-427-8822, rogerm@iexposure.com.

Mar 15-16: MICHIGAN. Metrocarvers of Michigan Show, MADISON HEIGHTS (876 Horrace Brown Dr.). Sat. 10am-5pm & Sun. 10:30am-4pm. \$3 adm., children 17 & under free. Contact Bill Wolfe, 248-547-1539, wwolf26@yahoo.com.

Mar 16-18: ONTARIO, CANADA. Canadian National Wildfowl Carving Championship, KITCHENER (Bingeman Park). Fri. 12-8pm, Sat. 10am-6pm & Sun. 10am-5pm. Contact Tim Forler, 519-632-7284, home.golden.net/~dprice/index.html.

Mar 21-22: MISSOURI. Kansas City Wood Carvers Club Woodcarving Show, LEE'S SUMMIT (John Knox Pavilion, 520 NW Murray Rd.). Fri. 10am-6pm & Sat. 10am-5pm. \$3 adm. Contact Ed Zinger, 913-631-0306, zingo@comcast.net.

Mar 29-30: MANITOBA, CANADA. Prairie Canada Carving Championship, WINNIPEG (Victoria Inn). Sat. 9am-4:30pm & Sun. 9:30am-4pm. Contact Ted Muir 204-237-1385, www.prairiecanadacarvers.com.

Mar 29-30: MARYLAND. Baltimore Area Wood Carving Show, BALTIMORE (Catonsville Senior Center, 501 N. Rolling Rd.). Sat. 12-4pm & Sun. 11am-4pm. \$2 adm. Contact Helen Brontstein, 410-887-0900, hbrontstein@co.ba.md.us.

(Continued on page 92)

DUST DEMON®

Lightweight

Portable Dust Collecting System

The best portable Dust Collector on the market

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



Dust Demon
\$225.00

Shipping & Handling
\$15.00



To Order Dust Demon contact:

"Cousins"

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

knottskn@verizon.net
www.knottsknives.com

American Woodcarving School

Woodcarving Classes, Day & Evening

Flexcut, Stubai, Ramelson and
Ashley Iles Woodcarving Tools

Books from Fox Chapel Publishing

Life Sculpture Classes

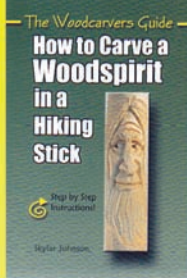
6 Weekend Seminars with Various Artists
throughout the year

Visit www.americanwoodcarving.com
for up to date information or call

1-800-779-4322

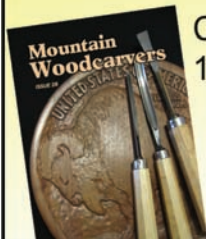
21 Pompton Plains X-Rd., Wayne, NJ 07470

Easy & fun
to carve!
Step by
step
instructions.
48 page
book
\$12 PPD



*How to Carve a
Woodspirit in a Hiking Stick*
by Skylar Johnson
Send \$12 PPD to:
Mountain Woodcarvers
P.O. Box 3485
Estes Park, CO 80517

Call us at
1-800-292-6788



New!
2008 Catalog!
in every order

mountainwoodcarvers.com

Woodcarvers

Complete line of Decoy &
Wood Carving Supplies:
Tools • Wood • Books

Mon.-Fri. 9am-5pm
Wed. 9am-8pm • Sat. 9am-1pm

www.gregdorrance.com

Gregory D. Dorrance Company
Est. 1972

1063 Oak Hill Ave. • Attleboro, MA • 02703
Tel. (508) 222-6255 • Fax: (508) 222-6648

TWO CHERRIES

New! Sharpening Instruction DVD



The instructional DVD that
shows you how to grind and
sharpen most carving
tools, as well as bench
chisels, plane blades
and how to repair a
damaged edge.

"A sharp tongue is the only edge tool that grows
keener with constant use" -Rip Van Winkle

Robert Larson Company

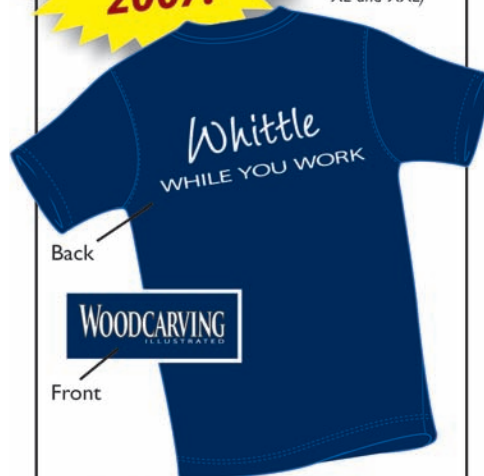
WWW.RLARSON.COM • SALES@RLARSON.COM

• 800-356-2195 •

Wear Your ♥
On Your Sleeve

New for
2007!

(Available in
NAVY BLUE in
Medium, Large,
XL and XXL)



All Shirts just \$14.95!

Call Toll-free 800-457-9112 or visit
www.FoxChapelPublishing.com

(Continued from page 90)

Mar 29-30, COLORADO. Pikes Peak Whittlers 25th Spring Woodcarving Show, Competition & Sale, COLORADO SPRINGS (Shrine Club, 6 South 33rd St.). Sat. 10am-5pm & Sun. 10am-4pm. \$2 adm., children under 12 free when accompanied by an adult. Contact Gary Fenton, 719-475-2139, gary.fenton@juno.com.

Mar 29-30: MINNESOTA. Rochester Woodcarvers 32nd Annual Woodcarving Show and Sale, ROCHESTER. (Olmstead County Fairgrounds, 4-H Building, 1508 Aune Drive SE). Sat. & Sun. 10am-4pm. Adm. free. Contact Randy Kinnick, 507-281-8163, webpages.charter.net/rochcarve.

Mar 29: ONTARIO, CANADA. 15th Annual Woodcarving Show and Competition, WHITBY (Heydenshore Pavillion, 589 Water St.) Sat. 10am-4pm. Free adm. Contact brooklinwoodcarvers.ne1.net/.

Mar 29-30: ONTARIO, CANADA. 29th Annual Niagara Woodcarvers Show & Competition, NIAGARA FALLS (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10am-5pm, Sun. 11am-5pm. Adm \$3, Contact Warren D'Amboise, 905-354-8854, www.niagarawoodcarvers.ca.

■ APRIL

Apr 4-5: PENNSYLVANIA. 32st Mid-Atlantic Artistry in Wood Show & Competition, FAIRLESS HILLS (Bucks Country Technical High School, New Falls Rd). Sat. 10am-5pm & Sun. 10am-4pm. \$5 donation, children under 12 free. Contact Mike Kagan 215-766-3707, www.delvalwoodcarvers.com.

Apr 5-6: KANSAS. 42nd Annual Great Plains Wood Carvers Show and Sale, WICHITA (Cessna Activity Center, 2744 S. George Washington Blvd.) \$3 adm, children under 12 free with adult. Contact Randy Landen, 316-788-0175, rlanden@prodigy.net.

Apr 5-6: INDIANA. Duneland Woodcarvers Annual Woodcarving Show, PORTAGE (Woodland Park, 2100 Willowcreek Rd). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm., children under 12 free. Contact David Kings, 219-988-5610, www.dunelandwoodcarvers.com.

Apr 12-13: OREGON. South-coast Woodcarvers Show and Sale, NORTH BEND (North Bend Community Center, 2222 Broadway). Sat. & Sun. 9am-4pm. Contact Bill Hanna, 541-348-2371, Cedarwinds@hARBORSIDE.com.

Apr 19: MARYLAND. Carroll Carvers Festival of Carving and Competition, WESTMINSTER (Carroll Lutheran Villiage Chapel Auditorium, 300 St. Luke Circle). 10am-5pm. Contact Pete Turner, 717-235-7529, papasarmy@adelphis.net.

Apr 19-20: WASHINGTON. Quilceda Carvers Artistry in Wood, MONROE (Evergreen State Fairgrounds, Building 600). Sat. 10am-6pm, Sun. 10am to 5pm. Contact Sandy Scism, 425-418-6592, www.quilcedacarvers.com.

Apr 25-27: MARYLAND. Ward World Championship Wildfowl Carving Competition. OCEAN CITY (Roland E. Powell Convention Center) Fri. 10am-6pm, Sat. 9am-6pm, Sun 10am-4pm. 3-day pass \$18, adults \$10, seniors & students \$8, children under 12 free if accompanied by adult. www.wardmuseum.org.

Apr 26-27: ALBERTA, CANADA. Northern Alberta Woodcarvers Association Wood Carving Show, Sale & Competition, EDMONTON (Westmount Junior High School Gymnasium, 11125-131 St.). Sat. & Sun. 10am-5pm. Free adm. Contact Bob Reynolds, 780-634-4937, www.nawca.ca.

Apr 26: MASSACHUSETTS. Monson Woodwackers Exhibit, Show, Sale, and Cash Awards, MONSON (Monson Memorial Town Hall, Main Street, Route 32). Saturday 10am-4pm. Contact Bob Anderson, 413-247-5071.

John C. Campbell Folk School

Since 1925 • Brasstown, NC

Explore woodcarving in an enchanted setting!

2007 CLASSES INCLUDE

Chip Carving

Bird Carving

Pictorial Deep Relief

Whimsical Caricatures

Carving the Human Bust

Woodspirits

Hewing and Carving Spoons and Bowls

Walking Sticks

Woodburning

Appalachian Toys

Scandinavian Flat-plane Carving

Old-World Style Fan Carving

and many more!

Weeklong and weekend classes

Nationally-known instructors

Friendly, supportive environment

On-campus housing

Delicious meals served three times a day

visit www.folkschool.org

or call 1-800-FOLK-SCH



Create Quality Artwork with Colwood Woodburning Tools

*"The Champion's
Choice"*



Great Blue Heron
by Joan Wolf
using the
Colwood Detailer

Woodburning tools by
Colwood

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



NOW AVAILABLE

Polished Tips

www.woodburning.com

44 Main Street, Farmingdale, NJ 07727 • 732.938.5556
Made in USA since 1979



Learn traditional kolrosing techniques



Whittle a classic ball-in-a-cage



Create a functional, carved bench

Don't Miss a Single Issue!

SUBSCRIBE TODAY

Phone **888-506-6630**, or visit us online at
www.woodcarvingillustrated.com

Custom Brands
Manufactured to Fit Your Needs



Personalize wood carvings with a custom brand.

Buckeye Engraving
Ph: 330.677.5685
Fx: 330.677.3936
steelhandstamps.com



RITTER CARVERS, INC.
Complete Line of
Carving Supplies and Tools

- Supplies for the carver
- Basswood
- White Cedar
- Choice Tupelo
- Hardwoods
- Carving cutouts
- Cast pewter feet
- Glass eyes
- Detail master-burner
- Foredom tools and accessories
- Automach chisels
- Carbides
- Diamonds
- E-Z Carve chisels
- NSK High speed detailer
- Jo Sonja Artists Colors

Send for your FREE catalog today!

Our company policy is service. If you need help of any kind, we are available. We attempt to ship all orders within 3 days.

RITTER CARVERS, INC.
1559 DILLON ROAD • MAPLE GLEN, PA 19002
1-215-646-4896 • CALL AFTER 5:00 PM



WOODCARVERS BELT BUCKLE

Designed and signed by Ross Oar

\$16.00 (+\$2.00 s&h)

Order from:
West Falls Woodcarving
7458 Ellicott Road
West Falls, NY 14170
716-662-9253

Other Products Available

WEST FALLS WOODCARVING
www.oarcarver.us

**Easily
RESIZE
Patterns**

Take a pattern from
your scanner or
a file and print it
to any size.

Large patterns are
automatically tiled
across multiple pages.

FREE
14-day trial at
www.RapidResizer.com/carving

American Woodcarving School
page 91
(800)779-4322
www.americanwoodcarving.com

BBK – page 41
(336)292-3263
www.bobbartsknives.com

Bishop Woodcarving – page 5
(580)223-3109
www.bishopwoodcarving.com

Boxes N Such – page 5
www.boxesnsuch.com

Brand-First – page 41
(888)583-5353
www.brand-first.com

Breakthrough Magazine – page 23
(800)783-7266
www.breakthroughmagazine.com

Buckeye Engraving – page 94
(330)677-5685
www.steelhandstamps.com

Cape Forge – page 89
(888)310-3343
www.capeforge.com

CarveBuddy – page 13
www.carvebuddy.com

Carving Technologies – page 15
(913)538-7582
www.carvingtechnologies.com

Chipping Away – page 1 & 85
(888)682-9801
www.chippingaway.com

Christian J. Hummel Co. – page 45
(800)762-0235
www.hummel.com

Colwood Woodburning Tools
page 93
(732)938-5556
www.woodburning.com

Deepwoods Ventures – page 37
www.deepwoodsventures.com

Dura-Grit – page 41
www.duragrit.com

Flexcut Tool Company, Inc.
Back Cover
(800)524-9077
www.flexcut.com

Foredom Electric – page 7
(203)792-8622
www.foredom.com

Fox Carving – page 41
(262)634-6000
www.fox-carving.com

Full Spectrum – page 87
(888)574-7014
www.fullspectrumtools.com

Gregory Dorrance Company – page 91
(888)222-6255
www.gregdorrance.com

Heinecke Wood Products – page 89
(715)822-8642 or (715)822-3524
www.heineckewood.com

Hide and Beak Supply – page 27
(800)777-7916
www.hidebeak.com

High Speed Carving – page 9
(800)373-0707
www.turbocarver.com

Hillcrest Carving – page 89
(717)285-7117

Island Woodcraft Supplies/Woodchips
Carving Supply – page 23
(800)663-1101
www.woodcarvingsupplies.com

Jerry Rig – page 9
(973)895-2818
www.jerry-rig.com

John C. Campbell Folk School
page 92
(800)FOLKSCH
www.folkschool.org

JoolTool – Inside Back Cover
(888)337-1230
www.jooltool.com

King Arthur's Tools – page 45
(800)942-1300
www.katools.com

Knotts Knives by "Cousins", LLC
page 15 & 91
(410)546-1635
www.knotsknives.com

KV Woodcarving – page 13
(506)847-3052
www.kvwoodcarvingsupplies.com

Lee Valley Tools – page 11
(800)683-8170
www.leevalley.com

MDI Woodcarver's Supply
page 21
(800)866-5728
www.mdiwoodcarvers.com

Moore Roughouts – page 15
(800)8BLANKS
www.roughouts.com

Mountain Woodcarvers – page 91
(800)292-6788
www.mountainwoodcarvers.com

Ocooch Hardwoods – page 89
(888)322-2432
www.ocoochhardwoods.com

The Old Texas Woodcarvers Shop
page 5
(800)752-9781
www.texaswoodcarvers.com

Pinewood Forge – page 23
(800)423-1844
www.pinewoodforge.com

Port-a-Strop – page 23
(425)320-8999 or (360)387-6701
www.portastrop.com

Preferred Edge Carving Knives
page 23
(888)811-5551
www.preferrededge.ca

Prox-Tech, Inc. – page 85
(877)PROXXON
www.proxxon.com/us

Quality Carving – page 85
(941)426-3347
www.qualitycarvingsupplies.com

Rapid Resizer – page 94
www.rapidresizer.com/carving

Razertip Industries – page 27
(877)729-3787
www.razertip.com

Ritter Carvers Inc. – page 94
(215)646-4896

Robert Larson Company – page 91
(800)356-2195
www.rlarson.com

Rotary Chisel – page 13
(307)266-2797
www.rotarychisel.com

Saburr Tooth – page 89
www.saburr-tooth.com

Sierra Creek Studios – page 13
(951)805-0232
www.sierracreekstudios.com

Smoky Mountain Woodcarvers
Supply, Inc. – page 25
(800)541-5994
www.woodcarvers.com

Sugar Pine Woodcarving Supplies
Inside Front Cover
(800)452-2783
www.sugarpinewoodcarving.com

Terrco, Inc. – page 27
(605)882-3888
www.tereco.com

Tools for Working Wood – page 41
(800)426-4613
www.toolsforworkingwood.com

Traditional Woodworker – page 16
(800)509-0081
www.traditionalwoodworker.com

Treeline – page 89
(800)598-2743
www.treelineusa.com

Turtle Feathers – page 37
(828)488-8586
www.turtlefeathers.com

Vesterheim Norwegian-American
Museum – page 5
(563)382-9681
www.vesterheim.org

Warren Cutlery Corp. – page 9
(845)876-3444
www.warrencutlery.com

West Falls Woodcarving – page 94
(716)662-9253
www.oarcarver.us

Wilcox Woodworks – page 13
(715)466-2283

Wood Carvers Store & School – page 37
(612)927-7491
www.woodcarversstore.com

Wood Carvers Supply Inc – page 31
(800)284-6229
www.woodcarverssupply.com

Wood 'N Things – page 13
(509)489-2689
www.woodnthings.net

Woodcarverswarehouse.com – page 45
(888)901-8099
www.woodcarverswarehouse.com

Woodchip Shop – page 37
(515)283-2171
www.woodchipshop.com

The Woodcraft Shop – page 23
(800)397-2278
www.thewoodcraftshop.com

Wooden Moose – page 37
(330)718-2338
www.thewoodenmoose.com

classified ads

TOOLS & SUPPLIES

PSDG-Vac-U-Shield system fastens to Foreman, Dremel, eliminates dust, preserves health with your tank vacuum. FREE brochure and user's test reports. PO Box 39060 WCI504, Philadelphia, PA 19136 website: www.vac-u-shield.com

360,000 RPM! This amazing hand held tool will enhance ALL of your fine woodworking www.graphictransfer.net/youcando.asp FREE DVD

D.K. HUMMEL COMPANY Flexcut Carving Tools, Fox Chapel Books, Razertip Wood Burning Tools, Alumilite Molding/Casting supplies, Basswood, Custom Carvings. Address: 22396 Quay Lane, Cambridge Springs, PA 16403 Open Monday – Saturday 10am – 10pm Phone: (814)398-4222 Web: www.dkhco.com Email: carve@dkhco.com Download your free pattern at PumpkinCarvingPatternDesign.com!

NORTH BAY FORGE Hand Forged Wood Carving Tools since 1987. Chip Carving & Whittling Knives, Bent Knives, Drawknives, Scorpis, Adzes www.northbayforge.com

THOMAS AIR COMPRESSOR T617HDN only 60 decibels \$290.00 View our full line at www.graphictransfer.net 1-866-453-2652

WOOD SUPPLIES

TUCKAWAY TIMBER Carving Wood; highest quality, properly air dried Northern Basswood, Butternut and Cedar. Up to 6" thick. Open by appointment and for Mail Order from May through October. Call or email for free carving show schedule and pricelist. (603) 795-4534 tuckaway@sover.net

CYPRESS KNEES Louisiana Cypress Products selects and ships high quality, clean, kiln dried knees to carvers through the USA. Serious carvers report good sales and high profit for finished knees. Complete satisfaction is guaranteed with every order by replacement or money back. See our website at www.cypressknee.com for pictures and information or contact us at: email cen41581@centurytel.net PH (318)495-5450 FAX (318)495-5727 ADDRESS 217 Sterns Rd, Olla, LA 71465

INSTRUCTIONAL CLASSES & VIDEOS

YANKEE CARVER www.woodcarvingwith-theyankee.com - Woodcarvings, Carved Signage, Driftwood Sculpture and Carved Stools. Our carving patterns feature full instructions and our soup-to-nuts Video gives you a whole new slant on carving, whether you're a beginner or an "old pro"

THE COMPLETE INTARSIA MANUAL
www.uncommonscroll.com

FISH CARVING WORKSHOPS with 4 Time World Champion, Clark Schreibeis. Tailored to your area of interest in Billings, Montana or will come to your club or group. Many former students have won top honors including World Champion. Clark Schreibeis, 5626 Danford Road, Billings, MT 59106. Phone: (406) 656-9151, web: www.clarkschreibeis.com email: clark@clarkschreibeis.com.

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

GREAT HOBBY! Extra Income? For FREE DVD www.graphictransfer.net/youcando.asp

BILL JANNEY'S GUNSTOCK CARVING Learn fishscale, basketweave, scroll, leaves, relief carving using high speed drill and impact chisel. Power GRS tools, supplies, videos, and DVDs for sale. Contact Bill at www.billjanney.com, email billjanney@riva.net or call (937)787-4836

LONG ISLAND SCHOOL OF CLASSICAL WOODCARVING & WOODWORKING 74-West Hoffman Av. Lindenhurst N.Y. 11757 Tel (631)225-1666 or visit: <http://homepage.mac.com/walterc530>

RETIRED AND BORED? For FREE DVD www.graphictransfer.net/youcando.asp

STATEMENT OF OWNERSHIP

Statement of Ownership, Management and Circulation Published in accordance with US Postal Service regulations. 1) Publication Title: Wood Carving Illustrated. 2) Publication No.: 1096-2816. 3) Filing Date: September 21, 2007. 4) Issue Frequency: 4 times per year in the months of February, May, August, and November. 5) Number of Issues published annually: 4. 6) Annual subscription price: \$19.95. 7) Complete mailing address of known office of publication: Fox Chapel Publishing Co., Inc., 1970 Broad Street, East Petersburg, PA 17520, Lancaster County. 8) Same. 9) Full Name and complete mailing address of Publisher, Editor, and Managing Editor: Publisher – Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Editor – Shannon Flowers, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Managing Editor – Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 10) Owner: Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 11) Known Bondholders: none 13) Publication Title: Wood Carving Illustrated. 14) Issue Date for circulation data below: Summer 2007. Extent and Nature of Circulation – Average No. Copies Each Issue During Preceding 12 months/ Actual Copies of Single Issue Published Nearest to Filing Date: A. Total Number of Copies (net press run): 94,642/91,429. B. (1) Paid Outside County Mail Subscriptions: 34,218/34,211. B. (2) Paid In-County Subscriptions: 0/0. B. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 21,284/31,914. B. (4) Other Classes Mailed Through the USPS: 0/0. C. Total Paid Circulation: 55,502/66,125. D. Free Distribution by Mail (Samples, Complimentary, and Other Free) (1) Outside-County: 2,804/3,017. (2) In-County: 0/0 (3) Other Classes Mailed Through the USPS: 465/599 E. Free Distribution Outside the Mail (carriers or other means): 0/0. F. Total Free Distribution: 3,270/3,616. G. Total Distribution: 58,771/69,741. H. Copies Not Distributed: 35,871/21,688. I. Total: 94,642/91,429. J. Percentage Paid and/or Requested Circulation: 94%/94% 16.) Publication Required. Will be printed in the Holiday 2007 issue of this publication. 17) Shannon Flowers, Magazine Editorial Manager - 9/21/07.

Sharpening a V-tool

Learn to tune this difficult-to-sharpen tool

By Charles Berold

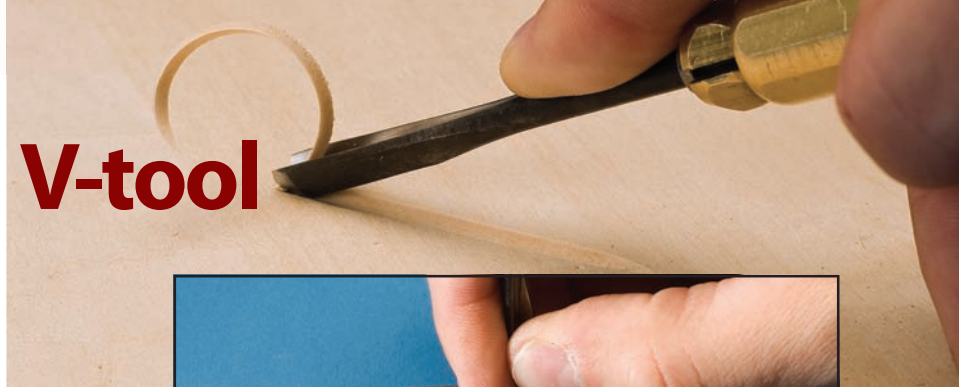
Many carvers find sharpening V-tools a challenge. Most traditional methods focus on treating each side of the V as a straight chisel, but there are several steps leading up to the actual sharpening that make it easier to get a sharp edge.

About the Author

Charles Berold specializes in making custom, diminutive V-tools and veiners. For more information or to commission a tool, contact Charles at 6150 12th Ave., Miamisburg, OH 45342, 937-746-8125.

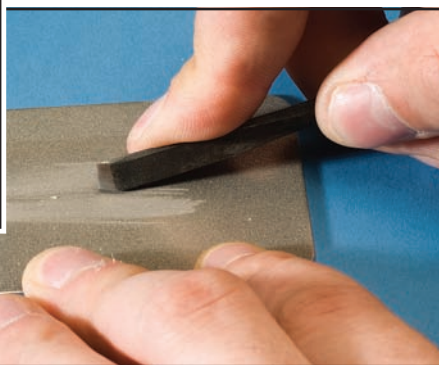
SPECIAL SOURCES:

Credit card-sized diamond stones are \$11.99 each + \$6.99 s&h from Woodcraft. www.woodcraft.com or call 800-225-1153.



1

Square up the end. Hold the tool vertically against a 150-grit diamond stone. Move the tool up and down and from side to side until you see little flat areas where the sharp edges should be. You only want to remove the old cutting edge and return the tool to square. If not square, the tool will be difficult to sharpen. Mark the flat areas with a permanent marker (optional).



2

Shape the side bevels. Hold the tool on one side at a 15° angle. Support it with your index finger and apply pressure in different areas to direct removal of the metal. Maintain the angle and move the tool up and down and side to side. Switch sides often. Use a grinder or sandpaper to bevel the back edge of the diamond stone and use the stone to shape the inside of the tool.



3

Clean up the edge. Work your way up through 250-grit, 400-grit, 600-grit, and 1,200-grit diamond stones. As you sharpen, steel dust and slivers will obscure the edge. Force the tool into the endgrain of a piece of scrap wood to remove the dust. Work in stages. Remove a little metal, check the edge under a magnifying glass, and repeat until the flat spots disappear.



4

Remove the hook at the base of the V. This is left over from the shaping of the sides. Place the point of the V flat on the 1,200-grit stone. Twist your wrist slightly to rock the tool from side to side as you move the tool forward and backward.



5

Polish the tool. Hold the tool at the same angle used in step 2 against a leather strop or power strop. Polish the inside of the V lightly with a pointed leather strop. Cut across the end grain of a piece of wood to test the final sharpness of the tool.

INNOVATORS of the PATENTED, AWARD WINNING NINJA SEE-THRU™ SHARPENING SYSTEM

Invented For Professionals,
Yet Easy Enough For A Novice.

SHARPENS, POLISHES & SANDS

- Chisels
- Plane Irons
- Carving and Lathe Tools
- Knives
- Draw Knives
- Carbide Router Bits
- Scissors
- All Size Drill Bits
- Wood Carvings
- Axes
- V-Tools
- Lawn Mower Blades

* Larger 5" Ninja Backpad broadens the capacity.

A Must Have In Every Shop

- Achieve Mirror Polishes Inside and Outside of Your Tools - Even V-Tools!
- Exceptional Clear View Through the Ninja Disc - See What You're Sharpening!
- FAST & EASY - Produce Razor Sharp Edges In Minutes!
- QUALITY - Made in the USA
- Lightweight and Portable
- Variable Speeds 500- 5,000 rpm
- Powerful Industrial Grade Continuous Duty Motor

The Most Versatile Sharpening System in the Industry.

Ergonomic
Working
& Viewing
Angle

Polish
Inside
Any Tool

Flex Shaft
attachment
available

Patented
Air-Cooled System
Keeps Tools Cool

Precision Tool Guide
System with infinite
settings- no jigs needed.

Extraordinary Ninja See-Thru™
Technology with Fast & Easy
Interchangeable disks

JOOLOO
Sharpen. Polish. Create.

3M INNOVATION

Accessories manufactured by 3M exclusively for JoolTool.®

\$279.99 JOOLTOOL
WOOD PACKAGE

Comes complete with 3M abrasives,
polishing kit and Instructional DVD.



WITHIN MINUTES



1.888.337.1230

WWW.JOOLTOOL.COM

The New Flexcut One Stop Carving Center



**Look for the Flexcut Carving Center
at your local dealer to browse the entire range of interchangeable
gouges, chisels, handles and sets.**



Carving Set for beginner
to advanced carvers.



3 handle styles for hand
or mallet carving.

Power carving applications
and accessories.



Flexcut
CARVING TOOLS

Flexcut Tool Company Inc.
8105 Hawthorne Drive, Erie, PA 16509

www.Flexcut.com