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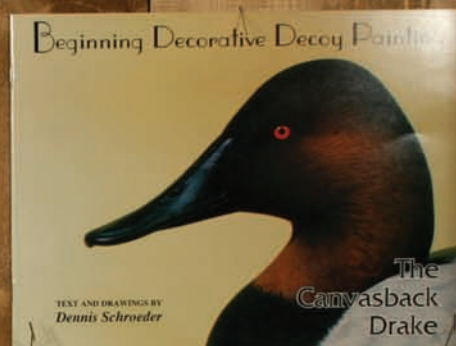


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Announcement!

Our subscription database will now be handled by a company that focuses solely on database management and subscription fulfillment. The editorial staff remains in Pennsylvania, but your subscription payments will now be processed out of California.

The decision to make this change is a result of careful analysis of how we allocate our primary resource—our staff. The spring season provides an excellent opportunity to look back at the past year with the wisdom of hindsight and plan for the future.

As we move into 2008, our focus will be on bringing you the absolute best in carving. In future issues, Fred Zavadil from Canada will share some tips for carving realistic wrinkles and drapery. Chris Pye continues his series with new projects to help you hone your skills, and we'll be featuring some fantastic carved chess sets.

Although our U.S. cover price is increasing to \$6.99 per copy, subscription rates will not change. Our subscription rates have not increased since the first issue rolled off the presses 11 years ago! If you're currently purchasing *Woodcarving Illustrated* on the newsstand, now is the perfect time to consider a subscription. And with our new dedicated fulfillment system, it's easier than ever to purchase or renew your subscription. To help direct your inquiry to the proper staff members, we're pleased to provide the following guidelines:

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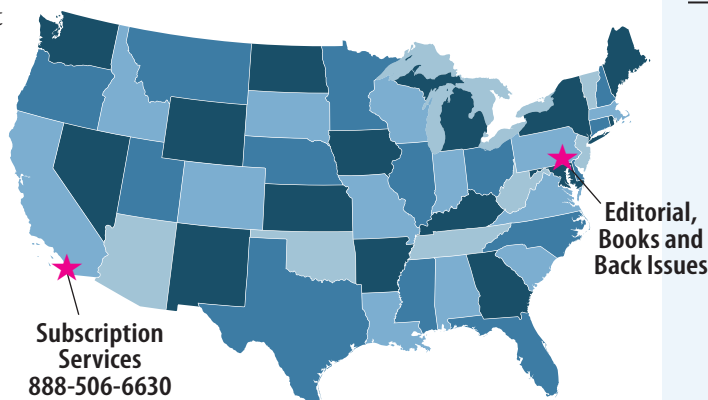
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For questions about editorial content:

For example: questions about a project, how to submit an article, contact a contributor, or just general feedback... Call us at 717-715-8633, or email Editors@woodcarvingillustrated.com. Bob Duncan and I are always eager to hear from our readers. Nothing is more important to us than your satisfaction.

Shannon Flowers

Shannon@FoxChapelPublishing.com



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Getting Kids Started in Wood Carving

My son recently received his first issue of *WCI*. He was very inspired by the magazine and is looking forward to getting started in woodcarving.

I was excited to read that one of your goals for the next 10 years is to target your magazine/art to children.

My son wants carving tools for Christmas; however, I don't know where to start. Can you make some suggestions for products for boys ages 10-12?

Cherith Nottingham
Via E-mail

Editors note: We posted Cherith's inquiry on our forum at www.woodcarvingillustrated.com. Members suggested ordering a beginner's kit from Smoky Mountain Woodcarvers, www.woodcarvers.com, or Little Shavers, www.littleshavers.com. Both kits come pre-sharpened and provide a knife and gouges to get you started. The kits also come with a strop and stropping compound to keep the tools sharp.

Many members suggested a carving glove and thumb guard as well. While neither will prevent a cut 100% of the time, both will make for a much safer carving experience. The beginner's kit from Little Shavers comes with both.

If you are concerned about safety, start the youth off carving soap. Soap holds detail well, but is soft enough to be carved with a plastic knife.



Local carving clubs are a good resource to find an instructor for young carvers.



Taper the edge of the stone to prevent damaging the "V" when sharpening the inside of the tool.

Set It Straight

The photo showing how to sharpen the inside of the V-tool in the Teacher's Corner of Holiday 2007 (Issue 41), did not emphasize the angled side of the diamond stone enough. If you use a stone that is not angled, it will damage the V-tool. Charles Berold, the author of the article, suggests that the end of the stone be tapered at a 24° angle. The metal backing of most credit card-sized diamond stones can be tapered on a belt sander. Charles does sell stones that have already been tapered. Contact him at 6150 12th Ave., Miamisburg, OH 45342, or 937-746-8125.

DECEMBER

Dec 1: FLORIDA. Nature Coast Carving Club's Woodcarving Show, INVERNESS (Citrus County Auditorium, Route 47 South). Sat. 9am-3pm. \$2 adm. Contact Dave Melton, 352-527-4461, dmelton6@tampabay.rr.com

FOX HUNT

Alden Wendt of Stanwood, WA, and Tom Kinney of Ocala, FL, were randomly drawn from all the participants who located the Fox in the Holiday 2007 (Issue 41) of *WCI*. The fox was on Page 88 in the Calendar of Events listing.

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 April 1, 2008, to be eligible. *NOTE: If his feet were on the "ground," the contest fox always faces left (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.

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Ron Wells' knives manufactured by Mike Shipley

Ron Wells, a popular carving instructor and knife maker, recently sold the knife making portion of his business to Mike Shipley. Mike is the author of five books, numerous articles in *Woodcarving Illustrated*, and is also a carving instructor.

When Ron became ill, he had to tell some of his dealers that their knife orders would be delayed. Mike was one of the dealers affected.

"I was quite surprised and pleased when Mike asked me if I had ever considered selling the knife business," Ron said. "We discussed it for a few weeks and then worked together some. Mike learned the production process and helped me get caught up after my illness. In a few months he was able to take over and I was able to retire."

Mike was more than happy to take over Ron's knife making business.

"I couldn't stand the thought of the knives being retired," Mike said. "I have been carving for over 30 years and these knives are the best I have found. But I can already see why Ron had that big retirement smile on his face; making knives is hard work!"



Mike Shipley (left) recently took over the knife manufacturing business from Ron Wells (right).

Both Mike and Ron specialize in the Ozark flat-plane style of carving. The knives feature a thin blade shaped from power hacksaw blades. These thin blades are ideal for the flat-plane carving style. Ron and Mike sand the handles with coarse-grit sandpaper and apply an oil finish, which provides a good gripping surface.

Knives are available for \$25 with free shipping to United States addresses. To purchase a Ron Wells' knife manufactured by Mike Shipley, call 417-284-3416 or visit ozarkcountycharacters.com.

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From carving knife to scalpel handle

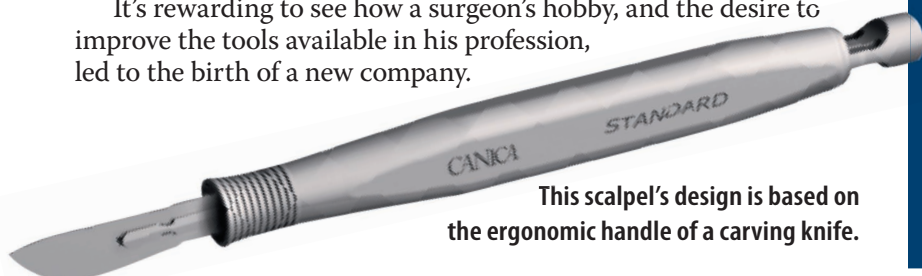
When a surgeon contacted Leonard Lee, founder of Lee Valley Tools, to talk about a modification to a carving knife handle, it opened up a whole new market for Leonard.

Surgeon Michael Bell modified an ergonomically shaped carving knife handle to use scalpel blades. Michael explained his modification to Leonard, and asked what could be done to prevent the rust created by the sterilization process.

Leonard visited Bell's clinic, and immediately created a stainless steel version of the tool—the start of Canica, Leonard's new medical supply company.

Leonard jumped right in and started designing other tools to benefit doctors and surgeons. To date, Canica has designed three new medical tools.

It's rewarding to see how a surgeon's hobby, and the desire to improve the tools available in his profession, led to the birth of a new company.



This scalpel's design is based on the ergonomic handle of a carving knife.

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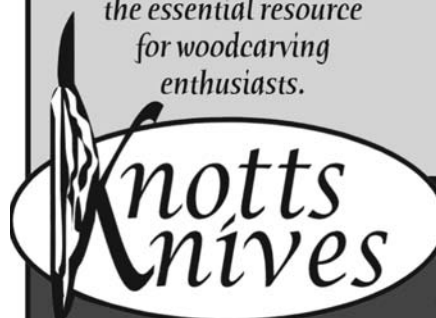
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Shop made depth guide

TOP TIP ✓

From Art Robillard,
Brandon, MB, Canada

While working on a relief carving, I found repeatedly measuring the different depths frustrating. I generally work with about four levels in a carving, so I made a simple depth guide using a ½" x ½" x 18" piece of wood and four round-head screws.

Insert the screws into the wood on all four sides of one end. I locate mine about 8" from the end. You can adjust the distance the screws protrude to customize the depth. I mark the depth in pencil next to the screw.

The gauge works best if your carving has a frame around it to rest the ends of the guide on. If the carving does not have a frame, place the end of the depth gauge on a block the same thickness as the carving blank.

If there are more than four levels in the carving, make an additional strip. You can match the length of the strip and the placement of the screws to the size of your carving. A 6" square carving would need a short strip, and a mural-sized carving would require a larger strip.

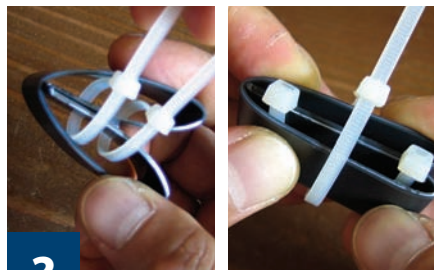


A simple, shop-made depth gauge makes relief carving much easier.

Tool Sheath

From Hyung Jun-Yong
Gyeonggi-do, South Korea

I am a mechanic and amateur woodcarver. I recycle the plastic containers that oil comes in and make sheaths for my carving tools. Each sheath requires a 6"-8"-long strip of plastic and three wire ties.



2 Tighten two wire ties around just the ends. Then tighten a wire tie around the outside fold.



1 Fold the strip in half. Then fold the ends towards the center fold.



3 Slide your tools into place.

Storing Varnish

From Claude Freaner, Lake Ridge, VA

After you open a can of varnish for the third or fourth time, the lid gets bent, and air leaks in. The next time you go to use the varnish, it's all set up and dry. To prevent this, pour the varnish into a glass Mason jar and put on the standard two-piece jar lid (the flat cap and the screw ring). If the flat cap gets damaged, throw it away and put on a new one; they're cheap. Store the varnish-filled jar inside a box to protect the varnish from damaging light sources.



Tips from the Masters

How to determine if your paint wash is thin enough.

(Lora S. Irish, Page 52)

Perfect pattern placement using tracing paper.

(Wayne Barton, Page 48)

Easy shading using the side of a woodburning pen.

(Carole Jean Boyd, Page 82)

TOP TIP in our next issue will win a Colwood Detailer Woodburning Kit from The Woodcraft Shop. Send your tip to *Woodcarving Illustrated*, 1970 Broad St., East Petersburg, PA 17520, or email to Duncan@FoxChapelPublishing.com.



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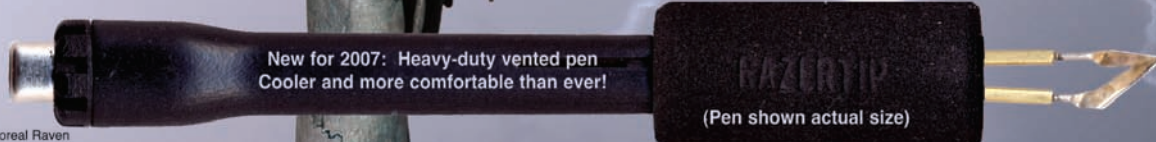
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Italian Knight

Bob Wydock of Bonita Springs, FL, carved this piece out of black walnut given to him by a friend. The walnut was at least 30 years old when Bob started carving it. The piece was finished with linseed oil and wax. Bob said the piece was inspired by a trip he took to Italy.

Old Glory Walking Stick

Bruce Dankmyer of Orange, CA, was inspired by Linda Tudor's carved eggs (featured in Summer 2007, Issue 39), and used the concept to embellish a walking stick. Bruce's friends were so impressed with the carving, that they commissioned him to make another one. The commissioned stick will be used as a gift for their relative, a Maori Master Carver in New Zealand.



Preserving the Past

Adam Connolly of Toronto, ON, Canada, carved this "eco-sculpture" from a dying tree. He calls it "Gaasknazo Gete Mite" (Whispering Old Tree). Adam, who started a program called Second Life for Trees, spends most of his time creating these sculptures designed to capture the essence of the old trees and preserve them for future generations. For more on his program, visit www.adamconnolly.com.

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Informative DVD cuts through the mysteries of sharpening

Woodcarving with Chris Pye, Vol. 1 Sharpening Techniques

Canadian woodworker Rob Cosman teamed up with British carver and author Chris Pye to put together a series of DVDs on carving techniques. The first volume focuses on the basics—sharpening. It teaches carvers how to select their tools, shape the bevel, and how to keep the tools sharp.

I've read a variety of books on sharpening, including Chris' *Woodcarving Tools, Materials, & Equipment*, but it can be difficult to pick up the finer points of a process like sharpening from stationary pictures. The books make a lot more sense after watching the DVD.

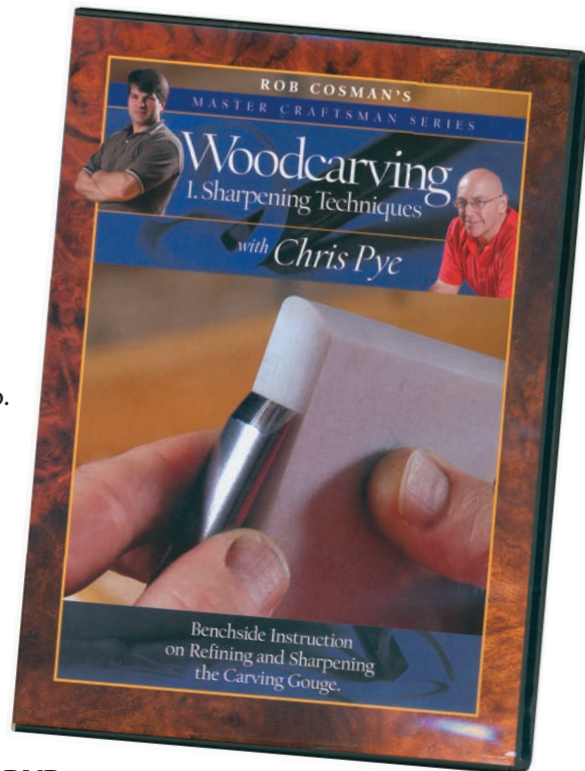
Chris starts at the beginning, explaining how to choose tools. He makes a point to say that the tools, as they come from the manufacturer, are rarely sharpened correctly. Each new tool must be "commissioned"—sharpened and shaped properly—before using it. He demonstrates the features of a properly sharpened gouge, and explains the need for an inside bevel, before moving on to the actual sharpening.

While the emphasis is primarily on hand sharpening, Chris does show how to flatten the edge and shape the outer bevel on a grinder. The DVD covers all aspects of sharpening by hand, from shaping the inside bevel with slip stones, to honing on the translucent stone, and even the final stropping. It is very thorough.

If you struggle with sharpening gouges and chisels, this is the DVD to watch. Using Chris' methods, you will end up with sharp tools. That said, Chris, in the European tradition, seldom uses knives, so knife sharpening is not covered in the DVD.

Aside from the sharpening DVD, Chris and Rob recently released *Woodcarving with Chris Pye, Vol. 2 Essential Lettercarving Techniques*. A third DVD, on small decorative carving, is currently in production.

To order a DVD, which costs \$32.50 + \$7.95 s&h, contact Treeline USA at 800-598-2743, www.treelineusa.com, or Tools for Working Wood at 800-426-4613, www.toolsforworkingwood.com.



The first installment in Chris Pye's instructional DVD series focuses on sharpening tools.



The see-through SeeSander allows you to monitor exactly how much wood you are removing as you work.

Seyco's SeeSander

With traditional sanders, you can't see how much you're removing, so you sand, check the piece, sand some more, check the piece, and hope you don't sand too much. The new SeeSander by Seyco solves this problem.

The sanding disk is designed to fit into a drill and has slots cut into it. These slots are large enough that the spinning disk is nearly invisible, but not large enough to catch the wood. I pressed a piece of oak into the disk hard enough to bow the plastic, and it didn't catch.

The disks are available in three grits: coarse, which gives you quick stock removal, medium, which shapes and smooths the

stock, and fine, which produces a smooth, glossy finish.

The disk sands quickly and the slots keep it from overheating. The only time the coarse disk burned was when I held a piece of oak against it for two minutes—sanding off ½" in the process. By removing the wood for a second, the disk cools off and you can sand again without burning.

The disk is easily cleaned with a sanding belt cleaner. I've been using one for weeks without a noticeable loss of abrasiveness.

The SeeSander kit comes with one disk of each grit and an arbor for \$24 plus \$7.50 s&h. For more information, contact Seyco at 800-462-3353, www.seyco.com.



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Spirit Chief

Proud Native American portrait lets you experiment with a variety of textures

By Lora S. Irish

I've always been inspired by the strong, proud images of the Native American. These deeply lined faces seemed to emanate a noble power enhanced by a life of challenges. I had to capture that feeling in a pattern.

You can carve this design using the line carving technique demonstrated by Chris Pye on page 36. It also makes a great shallow or deep-relief carving. Practice carving textures in scrap wood before deciding what technique to use for the variety of elements in the headdress.



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



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SPECIAL SOURCES: For free patterns and patterns for purchase, visit Lora's website at www.carvingpatterns.com. Please note that the patterns are only available online.

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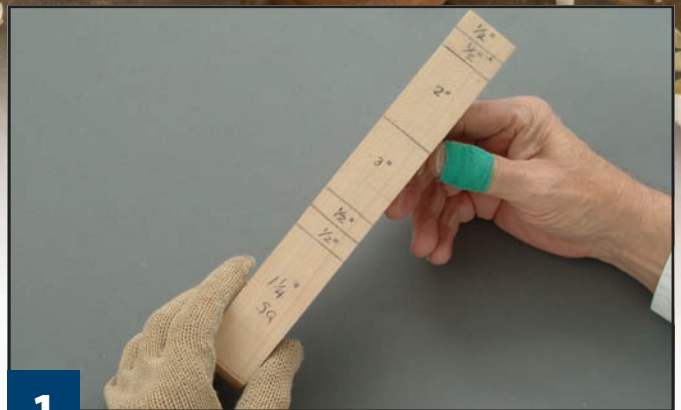
Classic Ball in Cage

This old-time whittling project is fun to carve and a real attention-getter

By Addison "Dusty" Dussinger

This impressive-looking project is actually quite simple to create. Once you master the basic techniques, you'll find dozens of ways to use the intriguing project. Add one to a walking stick, a love spoon, or incorporate several together in a chain.

I developed an easy way to draw the cage on the block using a few measurements and a ribbon as a template. With a little bit of practice, you'll be able to sketch one on and be carving in no time.



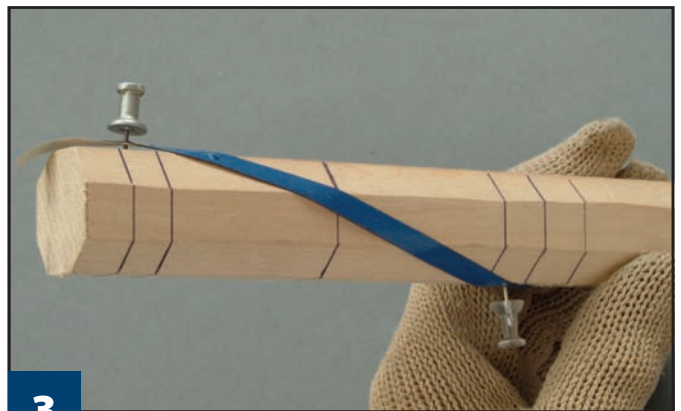
1

Mark the measurements on the blank. Use the guidelines on page 21. A ruler and square will give you the most accurate lines. Label each side from "A" to "D," in the center on the top and bottom of the blank. Leave the blank long so you have something to hold onto.



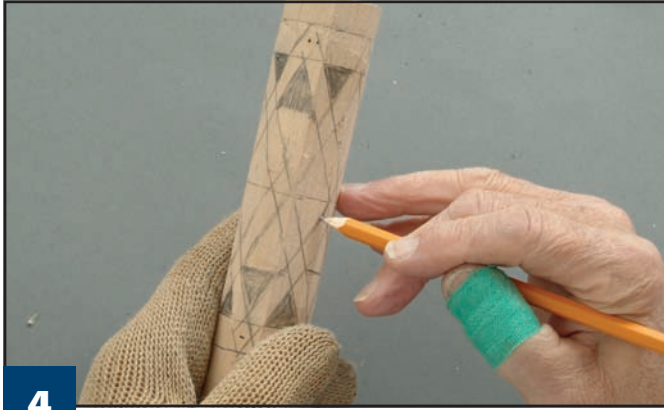
2

Carve off the corners of the block. You want to make the block octagonal (eight-sided), but keep the sides as flat as possible right now. If you happen to carve off your label, be sure to re-mark it as soon as you finish carving off the corners. Always wear a thumb guard and carving glove for safety. Transfer the lines onto the freshly carved sides.



3

Begin the grid design. Attach a 1/4"-thick ribbon to the top section of side A with a thumbtack. Wrap the ribbon down around the blank, and attach it to bottom section of side C with another thumbtack. Trace along both sides of the ribbon. Leaving the tack in place on A, rewrap the ribbon in the opposite direction and tack again at the bottom of C. Trace both sides of the ribbon.



4

Complete the grid design. Repeat step 3 to add the grids from the top of sides B, C, and D. When you are done, your blank will show a series of diamonds and triangles. Shade in the end sections that will be carved clear through the blank. Leave about 2" in the center unshaded to allow wood for the ball to be carved.



5

Remove waste from the shaded areas. Use various sized drill bits to clear out some of the waste. Make stop cuts around the cage bars. Work your way out from the drilled holes and clear out the diamonds and triangles. Be careful not to split the bars; the grain changes often in a project like this, and the bars are fragile.



6

Begin to remove the waste around the ball. Carefully relieve the wood down to the proposed thickness of the ball. Do not remove a lot of wood—you want the ball to be as large as possible while still clearing the cage. As you get close to the cage, take care that you don't split the thin wood.



7

Continue to remove the waste from around the ball. Take your time, and round the edges of the ball as much as possible. Carefully undercut the bars to free the ball; it is a difficult area to carve. When you've carved away enough wood, the ball will slide free inside the cage.



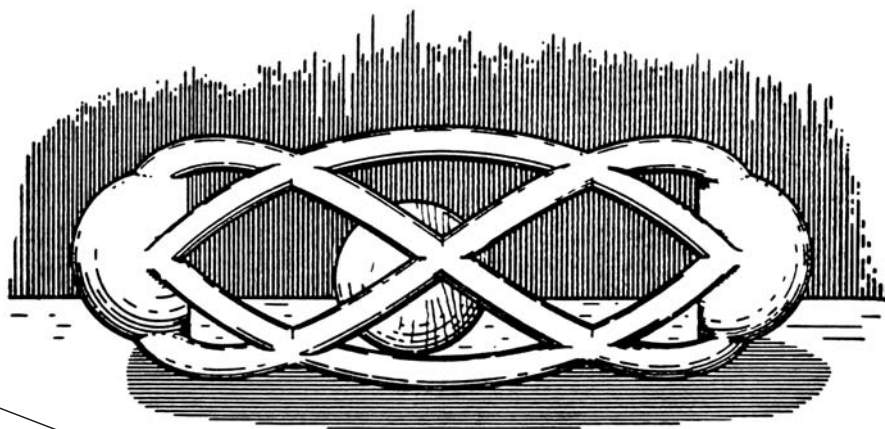
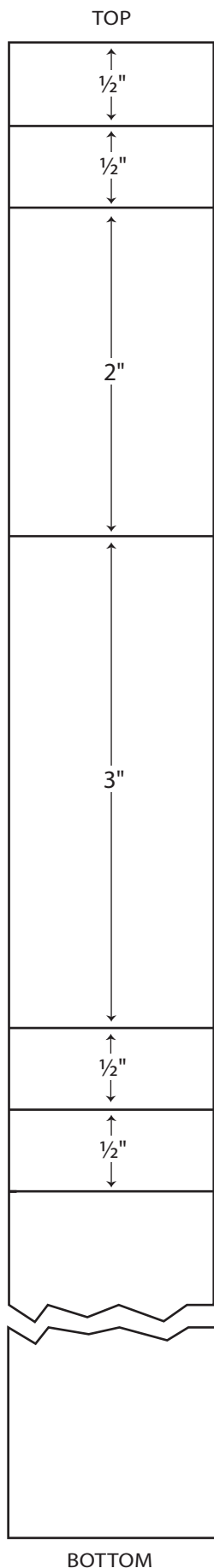
8

Refine the carving. Take small cuts off the cage and the ball to smooth out any rough places. You want the ball to be able to travel from one end of the cage to the other without stopping.

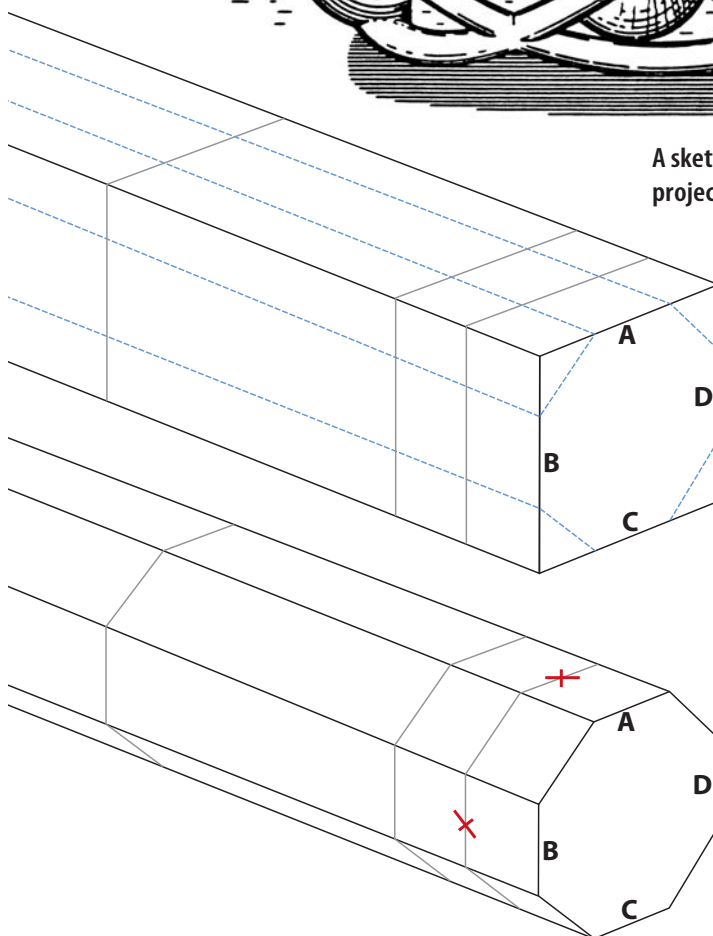


9

Carve in the finial. To finish, use the waste wood on the side you gripped to carve a loop or a ball. Use your imagination. I've seen carvers add a chain to the end as well.



A sketch of the classic ball in cage this project was based on.



Remove the corners (marked in blue) to form an octagon. (See step 2.)

Begin on side A and tack the ribbon on the first line down from the top of the blank (marked with a red "x"). Wrap the ribbon around to the opposite side (C) from both directions. Repeat the process on all four sides. (See step 3.)

materials & tools

MATERIALS:

1 1/4" x 1 1/4" x 9" basswood block

TOOLS:

1/4"-thick ribbon
2 each thumbtacks
Ruler
Square

Pencil
Carving knife of choice (one with a sharp tip and thin blade will work best)
Drill and drill bits (I use 1/4"- and 3/8"-diameter)



Kivel Weaver demonstrates carving wooden chains in WCI Spring 2007 (Issue 38). To purchase the issue (\$5.99 +s/h) call 800-457-9112 ext. 90, or visit www.FoxChapelPublishing.com.



About the Author

Addison "Dusty" Dussinger, of Lancaster, PA, is a founding member of the Lancaster County Woodcarvers. He has received numerous awards for his carvings, including the Ed Harrington Award from the Lancaster County Woodcarvers. He has taught many carving classes and has been featured on local television.

The Work of **Joe Wannamaker**

**Late teacher
shared his
passion with a
generation
of carvers**

By Bob Duncan



Joe Wannamaker at work in his shop.

Many of today's top carvers credit Joe Wannamaker with introducing, inspiring, or teaching them. Considered to be one of the grandfathers of carving, Joe influenced a generation of carvers. He will be remembered both for his passion for woodcarving and his enthusiasm for sharing that passion with others.

In the late '70s, Joe and his wife, Kay, were travelling and stopped at the National Woodcarving Museum. Joe purchased a book by Harold Enlow, a roughout, and a beginner's carving set.

"When we got to the car, Joe told me 'You drive, I'm going to carve,'" Kay said. "When we sold that car, there were still wood chips in it!"

"Joe was always fascinated with Harold Enlow's work," Kay said. "He took as many classes with Harold as he could. He also took part in the carving event Harold had every year in Harrison, AR.

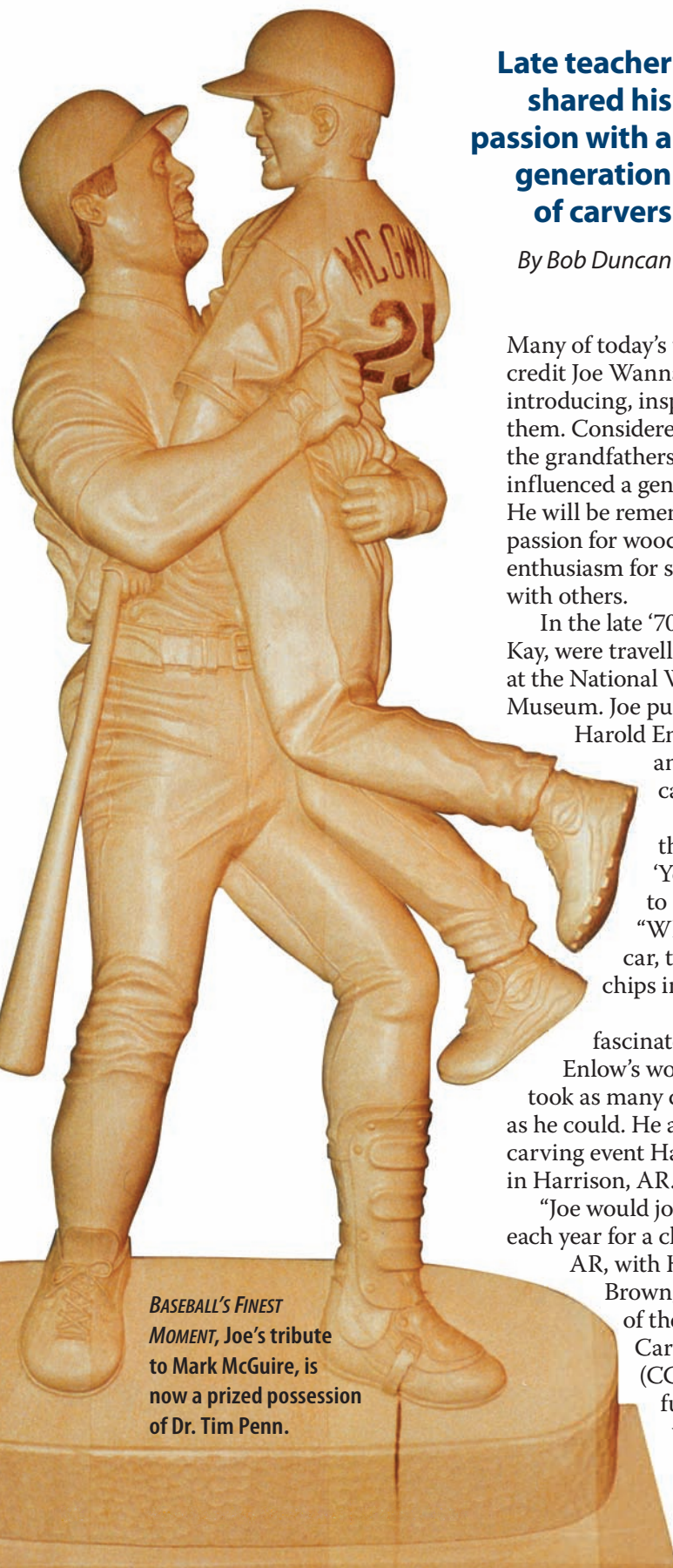
"Joe would join a bunch of us each year for a class in Harrison, AR, with Harold Enlow," Tom Brown, current president of the Caricature Carvers of America (CCA), said. "It was a fun bunch, and as we got to carving

we would hear Joe whistling. We would all stop and watch Joe in his special zone where he did not know anything or anyone was around him. He was so into the wood and

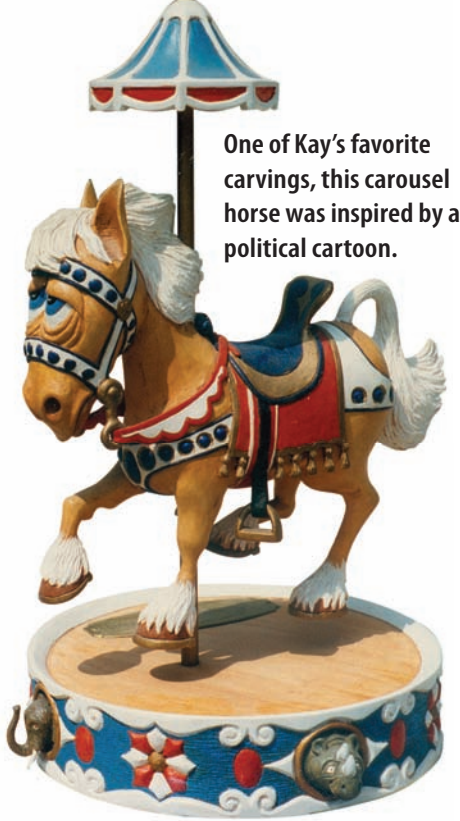
"We would all stop and watch Joe in his special zone... He was so into the wood... that nothing else existed. The smile on his face was magical."

what he knew was in there, that nothing else existed. The smile on his face was magical, and we all felt privileged to just sit and witness perfection at work."

Joe's carving career took off in the early 1980s. He and Kay joined the St. Louis Woodcarving Club, and Joe took a few weekend classes. After he joined the National Woodcarving Association, he saw an ad for a two-week carving class with Georg Keilhofer, a classically trained German carver. Joe chose to carve a statue of Jesus, but he also had his eye on a klettermax (mountain climbing) project. He figured he could finish the religious sculpture and have time to carve the other project, but Georg kept making Joe re-carve the folds of Jesus' robe. Then he cut off the hand of the sculpture because it wasn't



**BASEBALL'S FINEST
MOMENT, Joe's tribute
to Mark McGuire, is
now a prized possession
of Dr. Tim Penn.**



One of Kay's favorite carvings, this carousel horse was inspired by a political cartoon.

carved correctly, and he made Joe carve a new one and attach it to the carving. Joe spent a week and a half on the religious sculpture before working on the klettermax scene.

Through his career, Joe took classes and experimented with many different types of carving, but he settled on caricature carving.

"Joe always drew cartoons at work," Kay said. "They were about the guys he worked with or different situations at work. A lot of guys said that Joe mastered the technique of carving a caricature that looked like the person it was supposed to represent. That's a rare talent."

"Joe enjoyed a reputation as an outstanding caricature carver, but his real gift was his passion for carving and willingness to share that talent with all of us," Randy Landen, a member of the CCA, said. "It's impossible for me to think about woodcarving without thinking about Joe Wannamaker. The two are synonymous. And, while I will always admire him as a carver, I will always remember him as my friend."

Joe's passion for carving and desire to pass along what he had learned led him to teaching. He taught a variety of classes.

"I met Joe and Kay in 1985 at the Woodcarving Rendezvous," said Bruce Henn, another member of the CCA. "Joe was one of my first instructors. I always looked up to Joe and was influenced by his style of carving and teaching."

Joe was inducted into the CCA in 1993. He taught caricature carving classes at the John C. Campbell Folk School in Brasstown, NC. He even inspired his neighbors to carve.

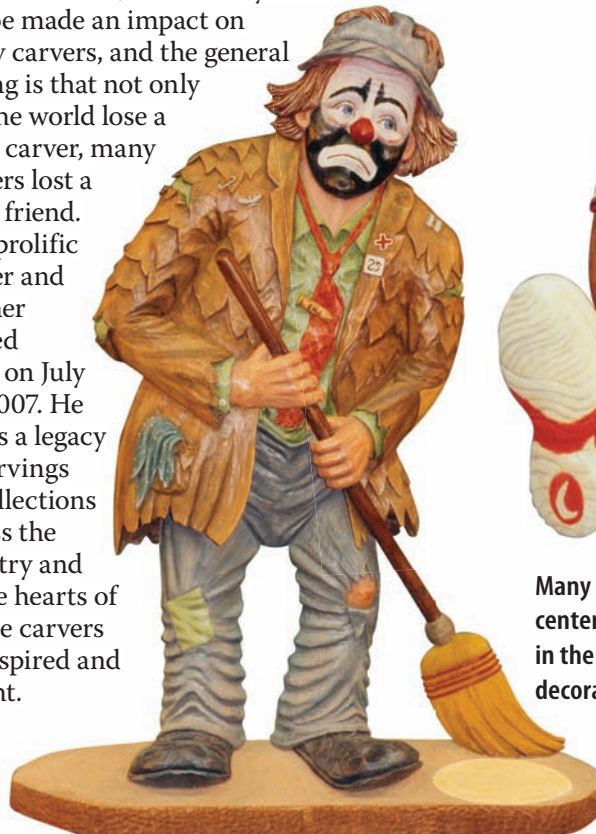
"Joe got me started carving," Mark Akers, winner of the WCI 2007 Santa Carving Contest, said. "I used to go over to his house—he lived a couple of blocks from me—and watch him carve. He handed me a knife one day and said 'get going.'"

Jeff Phares was one of Joe's early students. "If not for Joe, I would not be able to do what I do today," Jeff said. "He always had an encouraging word and advice for a kid who wanted to be a woodcarver."

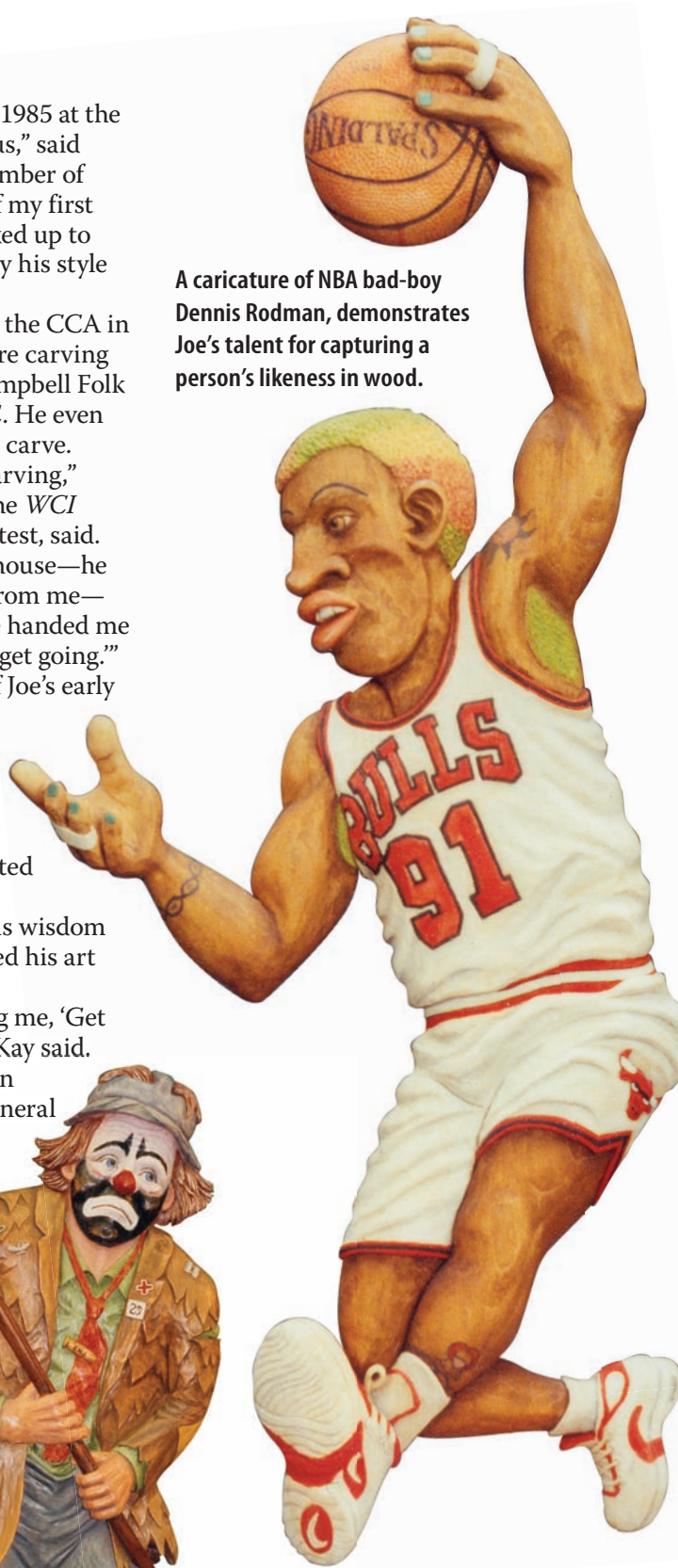
Joe not only shared his wisdom and enthusiasm, he shared his art with the world.

"He was always telling me, 'Get that out of here; sell it!'" Kay said.

Joe made an impact on many carvers, and the general feeling is that not only did the world lose a great carver, many carvers lost a good friend. The prolific carver and teacher passed away on July 24, 2007. He leaves a legacy of carvings in collections across the country and in the hearts of all the carvers he inspired and taught.



A caricature of NBA bad-boy Dennis Rodman, demonstrates Joe's talent for capturing a person's likeness in wood.



Many of Joe's carvings centered on clowns; one room in the Wannamakers' house is decorated totally in clowns.

Best of Show

Award-winning carvings from across the country

Woodcarving shows are a great way for carvers to get together to share tips and catch up with old friends. Another reason carvers flock to these events is to see what other artists have been up to or exhibit their own work in hopes of bringing home the highly regarded title of “Best of Show.”

To offer some inspiration to next year’s participants, we’ve gathered some of our favorite carvings from several large shows held in the United States throughout 2007.



Fred Cogelow of Willmar, MN, won Best of Show at the International Woodcarvers Congress for “*INCOGITANT EXCOGITATOR*” (Thoughtless Thinker).



INTERNATIONAL WOODCARVERS CONGRESS

The IWC is sponsored by the Affiliated Woodcarvers. The 2008 show will run from June 26-29 in Davenport, IA. Leading carvers present a week of seminars preceding the contest portion of the show. For more information call 563-359-9684 (mornings), 563-355-3787 (evenings) or visit www.awcltd.org.

Photos by Marc Featherly



XXIV R MUGS by Marvin Kaisersatt, Faribault, MN. Third place, relief carving.



OLD LACE by Vic Hood, Franklin, TN. Various awards including Best of Show second runner-up.



MAESTRO THE CONDUCTOR by Fred Zavadil, Kitchener, ON, Canada. Various awards including Best of Show first runner-up.

ARTISTRY IN WOOD

Sponsored by the Dayton Carver's Guild, the Artistry in Wood show will be held Nov. 8-9, 2008, in Dayton, OH. Rows upon rows of vendor and artist booths highlight this well-attended show. For more information call 937-372-7726 or visit www.daytoncarvers.com.

Photos by Jack A. and Carole Williams



Charlie Smalligan of Grand Rapids, MI, won Best of Show at Dayton's Artistry in Wood for *HORSEPLAY*.

BEST OF SHOW



PROTECTIVE CUSTODY
by Midge Schmitgen,
Blue Earth, MN.
Best of Category
in animal and
bird heads.



LET'S DANCE
by David Boone,
Burnsville, NC.
Second Best of
Show.



Chip-Carved Plate by John Roth, Huntsville, AL.
Second Best of Category in chip carving.

NATIONAL CARICATURE CARVING COMPETITION

Sponsored by the Caricature Carvers of America, this competition is for caricature carvers only. The 2008 show will be held Sept. 22 in Converse, IN. There are three-day seminars planned before the competition. For more information, visit www.cca-carvers.org.

Photos by Jack A. and Carole Williams

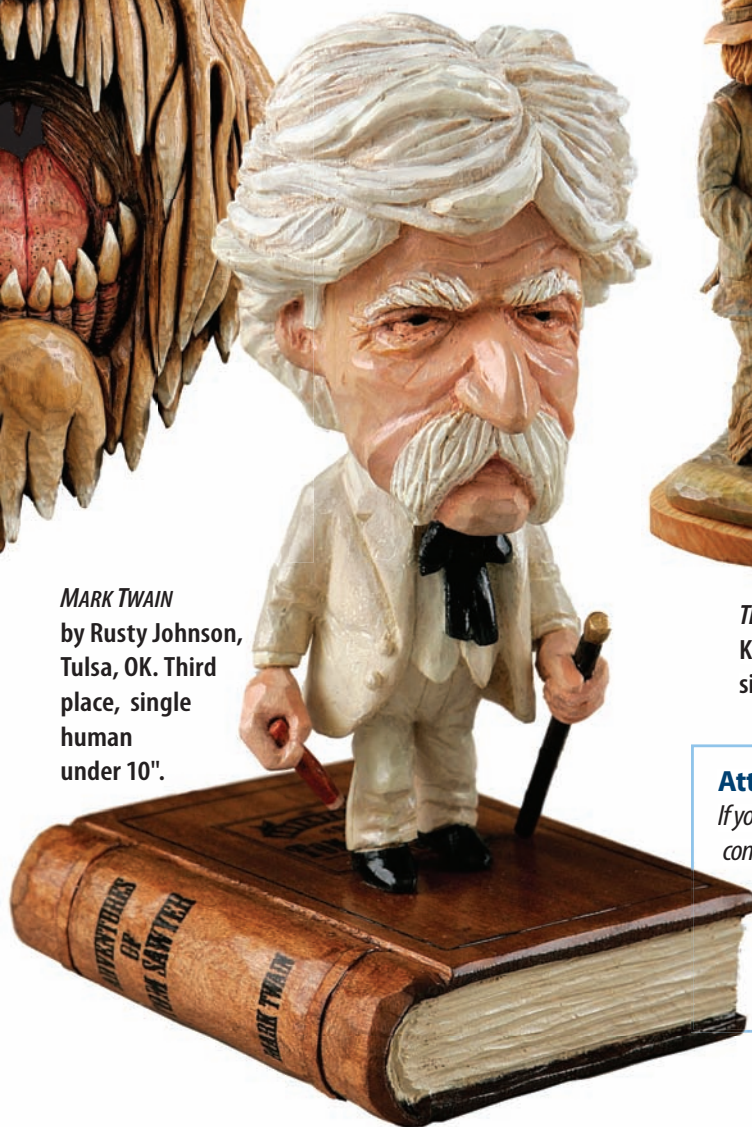


P.J. Driscoll of Council Bluffs, IA, took the CCA National Caricature Carving Competition Best of Show with **MUDDY MISSOURI CATFISH NOODLING.**

BEST OF SHOW



STALACTITE MAN by Bruce Futterer, Russellville, AR. First place, miscellaneous.



MARK TWAIN by Rusty Johnson, Tulsa, OK. Third place, single human under 10".



TEMPTATION by Wayne Shinlever, Knoxville, TN. Third place, single human under 10" in a scene.

Attention Show Organizers:

If you'd like award winners from your show to be considered for future Best of Show articles, please send clear, well-lit photos to Bob Duncan, Technical Editor, Woodcarving Illustrated, 1970 Broad St., East Petersburg, PA 17520, duncan@foxchapelpublishing.com.

First Cuts

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



Photo by Jack A. Williams

PETE LECLAIR

Pete LeClair, a retired operating engineer, started showing his caricatures at woodcarving shows in 1990. That led to requests to teach seminars throughout the world. He has authored three books and contributed to several more.

"In 1973, while working at a power plant, I received a promotion that moved me from a very physical job to one sitting behind an operating console, working 12-hour shifts. I was looking for something to keep me awake—it was a great job.

Around the same time, I was introduced to caricature carving after watching Al

Verdini give a demonstration at a nearby shopping mall. Al was carving a caricature, and spent about two hours talking with me

and showing me how to carve. I got really excited about carving, so I went to the local library and found Andy Anderson's book How To Carve Characters in Wood. I really liked Andy's humorous figures; they made me smile, and some made me laugh out loud. I knew right then, that's what I wanted to do.

I'd rather have people smile or laugh at my pieces than have them be stunned.

If I carve a caricature, I can hold the wood in one hand and carve with the other; it doesn't require any special holding tools, which made it easier to carve when I was watching dials at the power plant.

One of my other hobbies is people watching; spending plenty of time at airports, you get to see all sorts of interesting sights. I look for unusual facial features, shapes of bodies, how clothes hang, etc."

Elected to the CCA in 1994, Pete wrote his first book shortly afterwards. He lives in Gardner, MA, and still teaches classes around the country. Contact him at Peteleclair@comcast.net.



PAINTING

I use a base coat of Minwax #209 (oil base) tinted with a little Raw Sienna artist oil, to give the basswood a slight yellowish tint. Then I apply acrylic paint washes over the base coat. I want to see the woodgrain when I'm finished. CAUTION: Minwax is flammable, so do not keep any rags or paper towels with Minwax on them in your home or workshop.

TOP TIPS FOR CARVING SUCCESS

1. Learn how to sharpen your tools.
2. Purchase the best basswood and tools available.
3. Master the use of a few tools.
4. Practice, practice, practice, and practice more.

A baseball player carved in 1973.



MR. GIUSEPPE DIPASQUALE carved in 2007.

Eldon Humphreys' experience with woodcarving started just as he was about to retire, and his only regret is that he didn't discover carving earlier in life. A retired Chief Superintendent of the Ontario Provincial Police, he was invited to become a member of the Caricature Carvers of America in 1996.

"I have experienced 'love at first sight' on three occasions in my life. The first time was when I met my wife, Carol. The second was when I discovered woodcarving in general, and the third was when I discovered caricature carving.

In 1983, I was searching for some activity to keep me occupied when I retired. I visited a local fall fair in Toronto and came upon a woodcarving exhibit that blew my mind. I knew right away this was something I would like to try. I joined the Ontario Woodcarvers Association, and with the friendly assistance of the members, I began carving. I tried animals and birds. Although

I enjoyed the process, I wasn't getting a lot of satisfaction from the results. Then I discovered caricature carving. The following year, 1984, I saw several pieces that Gene Zesch, a retired Texas rancher and famous western caricature carver, had entered in a competition in Toronto. They were, as he describes them, 'contemporary ranchers facing hardships, treated in a humorous manner.' As soon as I saw them, I was hooked. I had always enjoyed looking at the humorous side of any situation, and this was right up my alley. The rest is history.

I retired in 1990, and since then I have enjoyed every minute carving, taking and teaching classes, and associating with other carvers. I have not met a more giving and friendly group of people than woodcarvers."

Eldon lives in Guelph, ON, Canada, with his wife, Carol. Contact Eldon at 34 Beechlawn Blvd., Guelph, ON, N1G 4X7, Canada, Eldonwoodcarver@aol.com.



ELDON HUMPHREYS

BE ALERT WHEN TAKING A CLASS

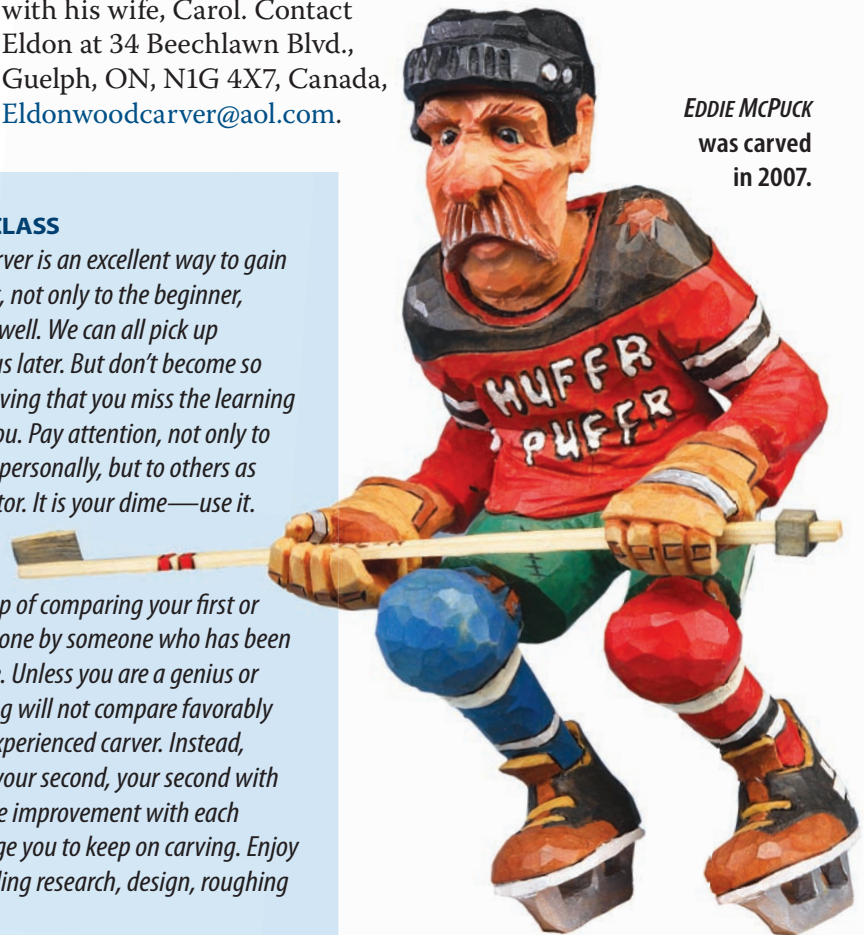
Learning from an experienced carver is an excellent way to gain knowledge. Classes are of benefit, not only to the beginner, but the more seasoned carver as well. We can all pick up something that will be of use to us later. But don't become so engrossed in completing your carving that you miss the learning opportunities going on around you. Pay attention, not only to what the instructor is telling you personally, but to others as well. Ask questions of the instructor. It is your dime—use it.

ENCOURAGE YOURSELF

Beginners, don't fall into the trap of comparing your first or second carving with a carving done by someone who has been carving for a long period of time. Unless you are a genius or naturally gifted, your first carving will not compare favorably with one completed by a more experienced carver. Instead, compare your first carving with your second, your second with your third, and so on. You will see improvement with each carving and this should encourage you to keep on carving. Enjoy the entire carving process, including research, design, roughing out, and the final detailing.



THE OLD MAN from Bill Higginbotham's book, completed in 1983.



EDDIE MCPUCK
was carved
in 2007.

Editor's Note: Eldon's tip on encouragement is precisely the point of this article series. Even professional carvers were beginners at one point. If you can see progress when comparing your first piece with your third, you're on the right track!



KEITH MORRILL

Keith Morrill is a retired Associate Professor of Biology from South Dakota State University. He has had a life-long interest in woodcarving, but he did not become actively involved in carving until later in life. He has taught carving seminars around the country and has been the Carver in Residence at the National Museum of Woodcarving in Custer, for the past 20 years. He was elected to the CCA in 1993.

"While in grade school, I spent many hours building model airplanes. In those days, the models were made of wood rather than the plastic that is common today. If I recall correctly, these models started me down the woodcarving path I continue to follow today. In high school, I lived in a rural area next to a river, and I spent hours sitting at the river's edge whittling away on dried driftwood. These early attempts produced primarily piles of chips, but occasionally a crude figure or face appeared.

Years later, when I was teaching high school, I became friends with the shop teacher who would save me scraps of walnut, cherry, and mahogany left over from student projects. Although the results were nothing to brag about, I enjoyed carving on these

pieces. I was completely self-taught and not very successful, but I enjoyed it anyway.

Somewhere along the way, I discovered Chip Chats magazine. Only a handful of books were in print at the time, but among them was Andy Anderson's little book of cowboy carving. I was hooked. Later I taught myself by carving from Claude Bolton's books. Through Chip Chats, I learned of the Doane Experience woodcarving workshop held annually at Doane College in Crete, NE, and I thought I'd give it a try. From that point on, carving became a serious hobby. I've been attending the Doane Experience for more than 25 years, and I have tried nearly every type of carving, but my first love remains caricature carving."

Keith Morrill lives in Custer, SD, and teaches a variety of classes. Contact him at: 12057 Fjerdingsren Pl., Custer, SD 57730, kmorrill@gwtc.net.

Two driftwood carvings from 1952, painted with model airplane dope.



INSPIRATION

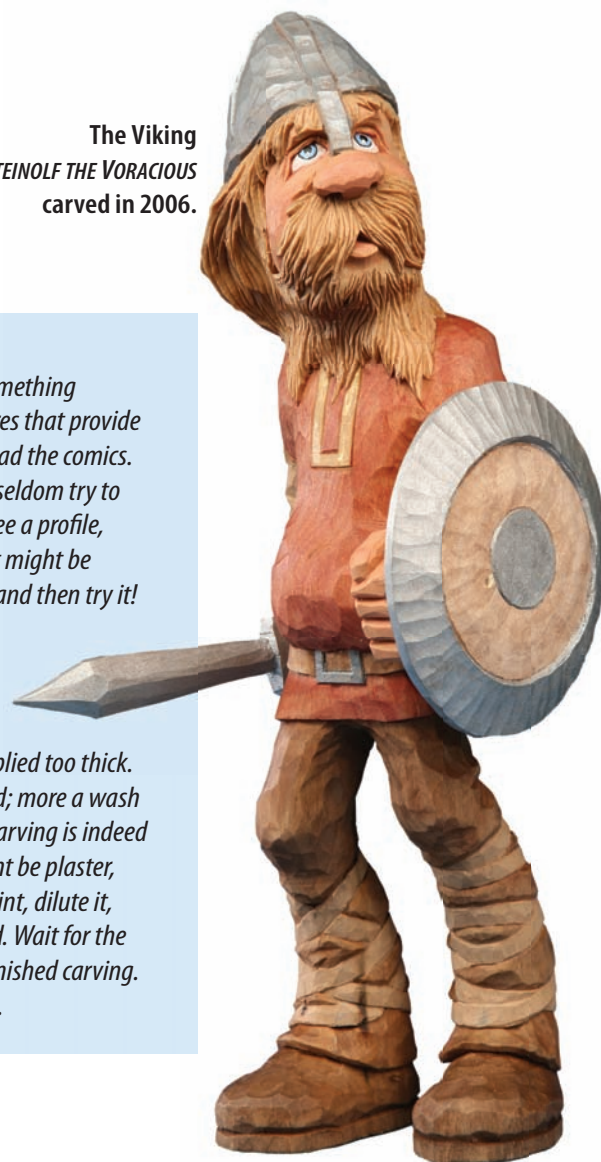
I am always observing people—faces in particular—for something appealing or unusual. Magazines and books may have pictures that provide the same inspiration, especially cartoons; a good reason to read the comics.

The internet is full of cartoons, clip art, etc. I seldom try to carve a face or figure exactly as I see it; I see a profile, a nose, an ear, an eye, or a body type that might be incorporated into a carving. Get an idea, and then try it!

PAINTING

A good carving can easily be spoiled by a poor paint job. A poorly painted carving, in my opinion, has the paint applied too thick. I prefer paint that is considerably thinned; more a wash than regular paint. I like to see that the carving is indeed wood as opposed to something that might be plaster, plastic, resin, etc. Experiment; mix the paint, dilute it, and then apply it to a piece of scrap wood. Wait for the paint to dry to see how it will look on a finished carving. Wet and dry paint seldom look the same.

The Viking
STEINOLF THE VORACIOUS
carved in 2006.



Vic Otto started carving in 1988 after he received a series of carving lessons as a Christmas present from his wife, Laura. He had been building fly rods and tying flies, and was looking for a new hobby. The classes with veteran carver Don Brigham started a whole new chapter in Vic's life.

"I started attending seminars early in my carving career. My good friend, Cleve Taylor, often invited CCA members to Boise, ID, to instruct interested caricature carvers. I have studied under Claude Bolton, Harold Enlow, Dave Dunham, Bob Travis, Marv Kaisersatt, Peter Ortel, Eldon Humphreys, and Cleve Taylor. Studying with all of these fine carvers really enabled me to develop my very own style of carving."

In the beginning, I tried different styles of carving, but none came close to affording the pleasure and enjoyment I derive from carving in the caricature style. To see the personality jump out of a newly painted carving is a real treat. The embellished features of a caricature carving seem to fit in with my sense of humor.

SANTA carved in 1988.



CONVEX SURFACES

Turn a $\frac{3}{4}$ " fishtail gouge "upside down" to carve some convex surfaces. This works well for shoulders, arms, and any other surface where the grain of the wood allows this particular cut. Use caution, because if you push too hard in an area where the grain only marginally allows the cut, the wood may chip out.

MAKING MARKS

Use a hard lead pencil when marking on a carving in progress. The hard lead leaves less graphite residue on the carving. If you can find a #3 or #4 pencil, use that. Otherwise, look for hard lead pencils at an art supply store. Hard lead pencils range from "H," the softest, up to "9H," the hardest.

I enjoy carving senior people in my caricatures. These people have paid their debt to society and provide a multitude of expressions and feelings. Carving these folks is my way of paying tribute to a well-deserving group of people.

Caricature carving is probably the fastest growing carving style in America today. It offers the carver so many chances to smile as they work through the steps to a completed piece or scene."

Vic lives in Boise, ID, with his wife, Laura. He works for Idaho Power Co. as a regional apparatus leader. Contact him at: 12565 W. Lewis & Clark Dr., Boise, ID 83713-0013, vicotto@clearwire.net.



LINEMAN carved in 2007.



VIC OTTO

Making Free-form, Custom Wooden Boxes



Free-form design lets you experiment with tools without being restricted by a pattern.

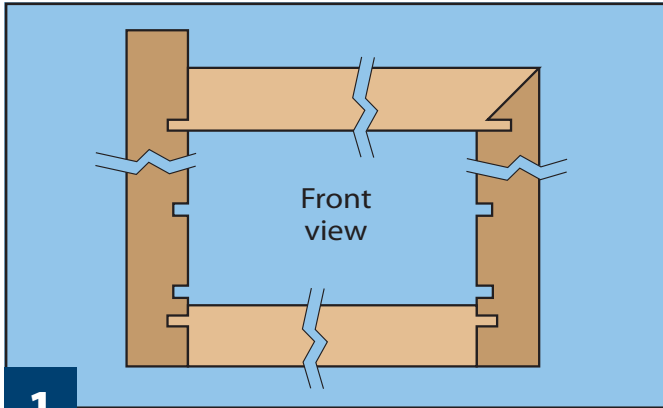
This lesson in joinery and “feeling” the wood produces boxes that are a joy to hold and touch

By Mike Burton

As a first project, many woodcarving instructors tell their students to carve a block of wood into something that is visually pleasing and feels good, using whatever tools they have. When I started, I envisioned a small jewelry chest. As my experience in carving grew, this exercise stuck with me and I was eager to try it again using the knowledge I have gained.

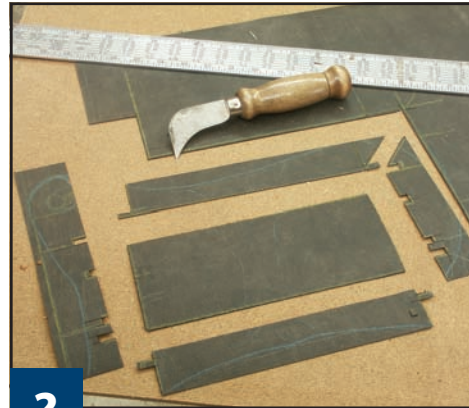
I do not provide specific patterns or dimensions; my intention is to guide you through the techniques and motivate your own creativity. I do give directions on the construction and the challenges of sculpting with various types of cuts. The goal is to create a unique project, resulting in a better understanding of the characteristics of wood and how it is carved.

While this is a free-form piece, you still need to spend some time planning your project. This may be limited by the size of the material you have to work with. I chose 6/4 mahogany and held the width to 6"—this being the maximum depth-of-cut of many band saws. Make a sketch of what you have in mind on a piece of heavy paper or poster board. I use 15-pound roofing felt for my drawing and patterns. The yellow lines on my sketches indicate the thickness of the plank. The blue lines indicate the finished shape.



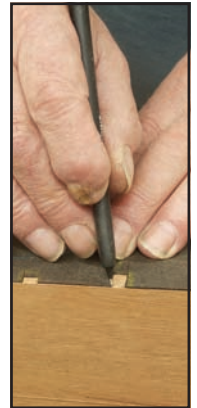
1

Mark your joints onto the patterns. I use $\frac{1}{2}$ " deep mortise and tenon joints. On the top right, I use a mitered mortise and tenon for better grain transition. Sketch in slightly shorter drawer bottom grooves. The bottoms will act as guides and drawer glides. The bottom groove is $\frac{1}{16}$ " above the case bottom.



2

Cut the pieces from the pattern. Use a straight edge for accuracy. Align the joint side of the pattern with your stock and trace on each pattern. Pin the pattern in place; do not try to hold it by hand. Use the smallest pencil you have; I use a fine mechanical pencil. Fine lines will give you more accurate cuts.



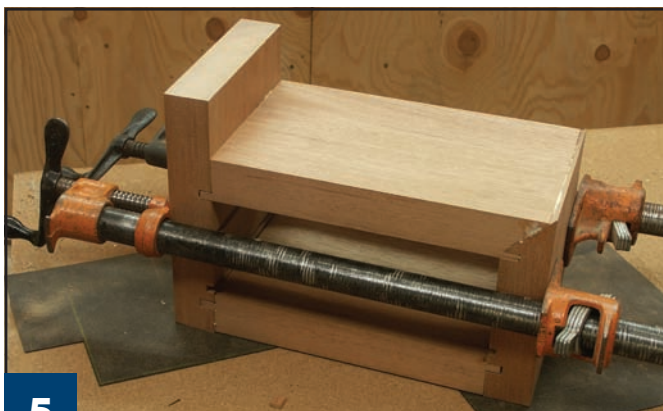
3

Cut the pieces on a band saw. Use a new blade that is square to the table. Clamp the stock to another block to make it easier to hold. Leave just a trace of the line. Make side-by-side cuts to create the notches. It is better to cut too deep than too shallow. Cut the drawer grooves $\frac{1}{32}$ " oversized so the drawers slide easily in and out.



4

Dry assemble the case. Test to make sure the drawer bottoms slide easily. The mortise and tenon joints should fit together with firm hand pressure alone. If they are tight, trim one part or sand it to shape with a block covered with 80-grit sandpaper. If they are a bit loose, glue will suffice. If they are more than $\frac{1}{32}$ " off, glue waste wood back in, and try again.



5

Glue the case together. Apply a generous amount of glue to all the joints. Measure diagonally from one corner of the drawer compartment to the other. When square, both diagonals will be equal. Slight adjustments can be made by placing the clamps in a diagonal position. Allow the glue to set for 20 minutes.



6

Cut the box and front panel. Rough out the shape of the case on the band saw. Place the case face down on the front panel stock. Draw the outline of the case on this stock both inside and out. Rip off the piece that will attach under the drawers. Cut it to the rough shape on the band saw, and glue and clamp it in place.





7

Cut the drawer fronts. Rip both drawer fronts off in one piece. Use the band saw to cut the dados for the $\frac{1}{2}$ "-thick drawer sides, allowing $\frac{1}{16}$ " of clearance on both sides of the case. Cut the drawer fronts apart and mark the position of the drawer bottom grooves using the case frame. Cut a rabbet for the drawer bottoms with a mallet and chisel. This rabbet should be $\frac{1}{16}$ " deeper than the drawer bottom stock.



8

Plan the drawers. Cut the drawer bottom stock so it fits in the grooves of the case with about $\frac{1}{16}$ " clearance. Rip the drawer side stock to the proper width. Holding the drawer front in place, slide the side stock into position and mark it at the back of the case. Make a line $\frac{3}{8}$ " shorter than the mark and cut the side pieces and bottoms to length. Cut the drawer backs to fit between the dados of the drawer fronts.



9

Assemble the drawers. Use wood glue to attach the sides to the drawer fronts and backs. Use brads to fasten the bottoms to the drawer assemblies. If hand-nailing instead of using a brad nailer, drill small pilot holes first. Test the fit of the drawers and adjust as needed. I use a hand plane, but you can use a sanding block as well. Cut and glue the top facing piece to the case top.



10

Add wedges to the drawer sides. Cut four $1\frac{1}{2}$ "-long wedges that taper from $\frac{3}{32}$ " down to nothing. Spread glue on the backside of the wedges, and rub them back and forth on each drawer side until the glue catches. After the glue dries, shave the wedges down enough that the drawers work smoothly, but they stay snugly in position when the drawers are closed.



11

Rough out the carving. Use any tool at your disposal to remove large amounts of waste. I use a hand saw to taper the curl on the left side, and a drill works well to rough out the curl.



12

Move on to chisels and gouges. I use an air chisel to remove large amounts of waste. The air chisel does not make stop cuts well, so I use a mallet and gouge for the drawer pull areas.





13

Shape the undercuts and convex surfaces. A rotary power carver equipped with a sharp, round bit makes quick work of undercuts and the curls. Convex surfaces are easy to carve with a mallet and chisel or a grinder equipped with a coarse sanding disc. Choose tools that you are comfortable with or tools that you would like to experiment with. There is no right or wrong as long as you learn from the process.



14

Smooth the carving. Scrapers are my first choice for initial work. Cabinet scrapers work for convex surfaces, but I prefer the scraper in the center of the photo on the left, which is formed from a piece of 1¼" band steel. A stainless steel spoon sharpened along the edge is great for concave surfaces. For tight spots, rifflers and files are a good choice. Power or hand sanding is the final stage. You want the piece to have a smooth, touchable surface.



Finishing notes:

After final sanding, adjust the drawers as necessary by shaving down the wedges. Attach your backing of choice. I attach mahogany veneer with contact cement. Apply your finish of choice. Danish oil or tung oil are good choices that are very forgiving of sanding scratches. I prefer a gloss nitrocellulose lacquer. Apply a coat of lacquer, allow it to dry for two hours, then sand it with 220-grit sandpaper. I apply four coats using this technique, followed by a fifth coat of clear satin lacquer for a polished look. When the finish is dry, line the drawers with felt or velvet.



Cut a piece of poster board to fit loosely in the bottom of each drawer. Smear the poster board lightly with bands of glue. Place it on the felt, and press firmly. Allow the glue to set for a few minutes, then trim the felt with a utility knife. Glue this to the bottom of the drawer, and press firmly.



Cut strips of poster board ⅛" short of the drawer sides. Glue the strips to felt that is ⅜" wider than the poster board. Allow the glue to set for a few minutes; then apply a bead of glue to the back of the poster board. Roll the strip over to transfer the glue to the felt. When tacky, roll the felt over the poster board, and clamp or weight it until dry.



When the glue is dry, attach the pieces to the sides of the drawers with more wood glue.

REDUCING DRYING TIME

Stand the drawers on end to dry. Fumes will accumulate in a drawer sitting flat, and prolong drying time.

tips

materials & tools

MATERIALS:

Wood of choice (I use mahogany)
Wood glue
Brads
Finish of choice
Felt
Poster board
Roofing felt or heavy paper
Assorted grits of sandpaper

TOOLS:

Band saw
Pencil
Sanding block
Carving tools of choice (I use a drill, hand saw, scrapers, rotary power carver, assorted chisels, gouges, rifflers, and files)
Random orbit sander



About the Author

An Ogden, UT, cabinetmaker specializing in architectural woodwork, Mike Burton spends most of his time freelance writing. His books include

Veneering a Foundation Course, Simple Marquetry, Architectural Carving, and his latest: Make Your Own Woodworking Tools. His commissioned work includes carving, turning, veneering, marquetry, and curved cabinetry. Reach Mike at StickBndr@aol.com.



Line Carving: *Three Simple Styles*

Master the basics of drawing with a veiner

By Chris Pye

A line inscribed on the surface of the wood is probably the simplest form of carving. This artistic expression traces its origins back to some of the most primitive art forms.

The design we'll use in this demonstration is based on the "Burghead Bull," one of the enigmatic stone carvings left by the Picts. The Picts were the indigenous tribes of what is now Scotland. We have only anecdotal evidence of the Picts for they left no written word and only a few carvings. The Burghead Bull is a beautiful 7th century AD example of the early Pictish incised style in which the lines of the design are simply pecked into the stone surface.

This bull is based on one of six fabulous carved slabs found at Burghead, the site of a major Pict fortress. The design, then, is over 1,300 years old. And across the ages we can still see the Burghead Bull in

a strong, natural pose, with fluid lines and scrolls emphasizing its muscles and joints. I have taken a few liberties with the design, mainly enlarging the spirals and simplifying the feet. If you want to see the original, just type "Burghead Bull" into an images search online.

In these projects we will mainly practice running cuts, using the "low angle" grip. Whenever the curves become too tight for the veiner, we must switch to gouges and crescent or slicing cuts with the "high angle" grip (WCI Summer 2007, Issue #39) to cut the line. You can treat many other subjects in the same way as we do here: flowers, wildlife, and even lettering. Choose designs with clean, simple, flowing lines, and lots of internal space for the most impact.

We'll work the design in three different ways to show a small sample of the effects you can achieve.

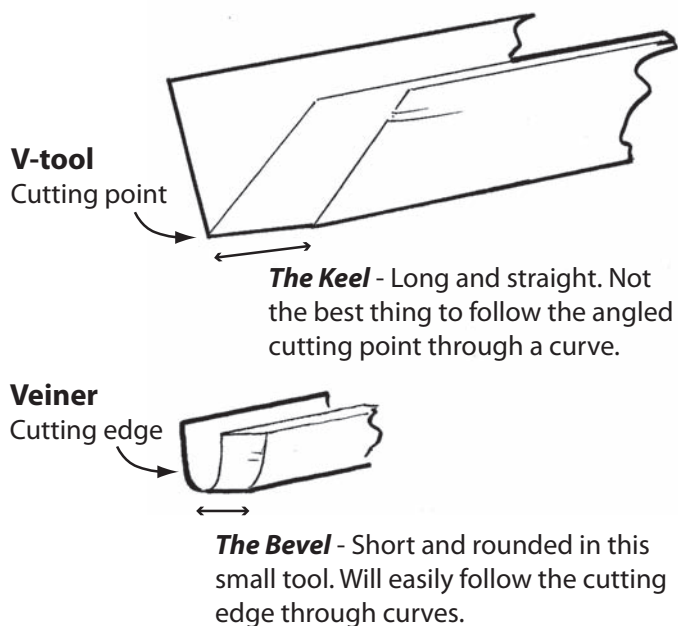
The addition of stain, paint, or a textured background changes the look of the piece significantly. Many beginner carvers reach for a V-tool when attempting this type of work, but a veiner is almost always the better tool for the job. To see why the two tools are not interchangeable when it comes to simple lines, we need to take a close look at these tools in action and note the important differences in the way they work.

Veiners

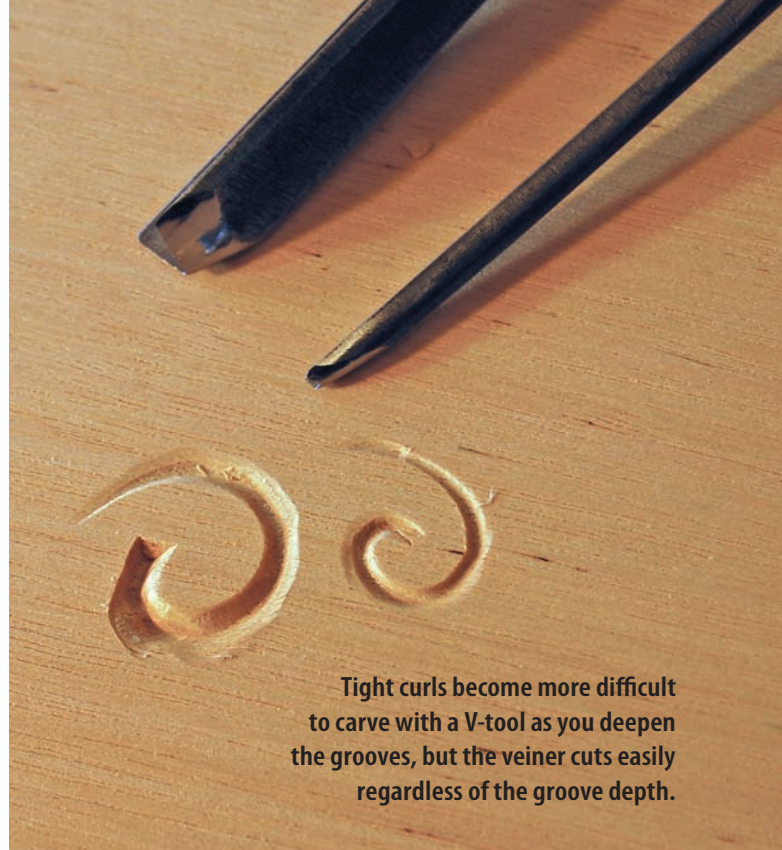
“Veiner” usually refers to gouges less than 1/8" wide and having a semicircular (#9) or deeper (#10 or 11, which are more “U” shaped) sweep. The veiner is something of a neglected tool, with its function of carving lines often taken over by the V-tool. That can be a mistake; the V-tool and veiner create different effects. In this article, I’ll be working with the veiner: it’s a tool worth knowing about and having in your armory.

V-tools

The V-tool is an essential part of a traditional carver’s kit; it has a variety of uses and usually lives on my bench. Many people use it to cut straightforward lines on the surface of a piece of work, but the veiner is by far the better tool for this purpose. The V-tool can be the tool of choice when “drawing” hair or fur; this is more 3D than the surface lines we are talking about.



The differences between the keel of a V-tool and the bevel of a veiner.



Keels and bevels

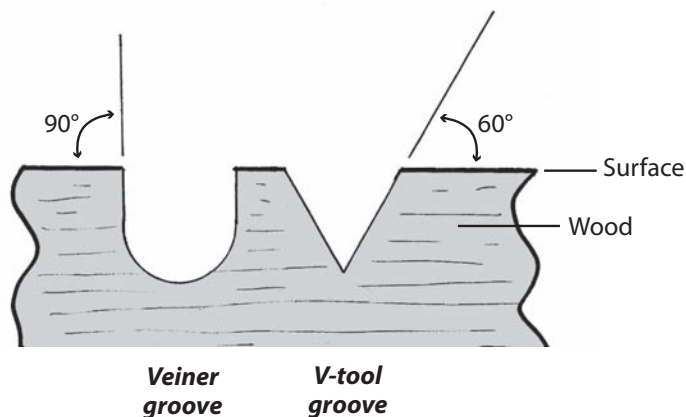
A V-tool consists of two chisels joined together at an angle. The “keel” is the line where the bevels of each “chisel” meet, and is nothing less than a third bevel. Turn your V-tool over to look at the keel and you will see it as a smooth, slightly rounded over, but essentially straight line of metal.

When you offer your V-tool to the wood in the normal fashion, it is this third bevel, the keel, which rests on the surface. When you push the angled cutting edge of the V-tool along a groove, the keel obviously follows—and here lies the crunch.

If you run a shallow, curving cut with the V-tool, the straight keel is well out of the way. But as you cut deeper with the V, the keel sits more and more within the groove you’ve just made, and there comes a point when the straight keel fights against the curve of the groove, tearing the walls, surface, and edges of the groove. The shallower and longer the curves, the better the line you can “draw” with the V-tool.

The veiner has a short bevel, so it does not have the same problem as the V-tool. However, even the veiner is limited when it comes to tight curves, and as we shall see in the projects, you may have to switch to gouges for the tightest.

You can draw light, long curving lines with the V-tool, but there is another reason why the veiner is preferable: it creates a tighter line with better shadow.



The walls of the veiner meet the surface at a right angle. There will always be a harder shadow, and thus a stronger looking line than that of the V-tool, which meets the surface at an angle.

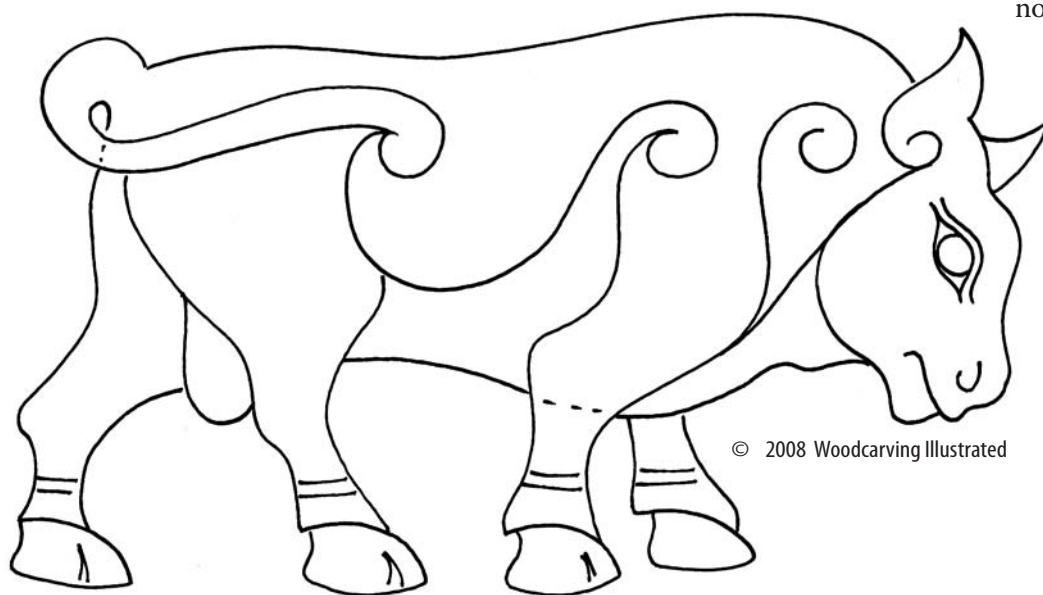
Side walls

The most commonly used V-tool cuts a groove at a 60° angle, and although you can buy V-tools with a 45° angle that will cut a sharper groove, the walls always slope out.

The veiner has vertical walls, and the edges of its groove have a harder shadow. You might think this is a small point until you put the two lines together—the difference is immediately obvious. The difference between the two tools is as important as the difference between two adjacent notes on a piano.

Therefore, the veiner in this context—drawing lines—is the better tool, because not only will it negotiate tighter corners more easily, but it will also create a sharper line.

I shall be working with the veiner in the following projects, but why not convince yourself of the different value of these tools by repeating the projects with the V-tool?



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Getting started

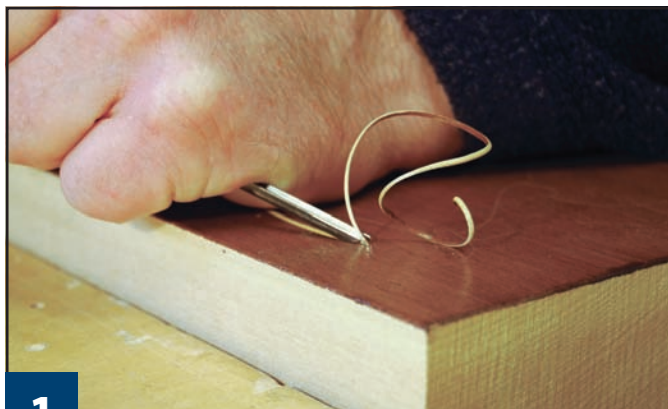
These projects, as well as all traditional carving, depend on the play of light and shadow. A simple line crossing a strongly figured surface will be camouflaged. A bland, pale wood, such as basswood, birch, or jelutong, works best. For some projects, we will be coloring the wood and it's best to start with a light, bland wood so the color remains true.

For all three versions, begin by transferring the design to your wood. I use the same pattern for all three projects, changing the color of my ballpoint pen from blue to red to black so I can see where I've been pressing. The ballpoint pen leaves an indentation on the surface of the wood that is readily seen when you play a light across it. You can trace along the indentations with a pencil if it helps, but be sure to remove any uncarved marks when you are finished. As with any new technique, always practice on scrap wood first.



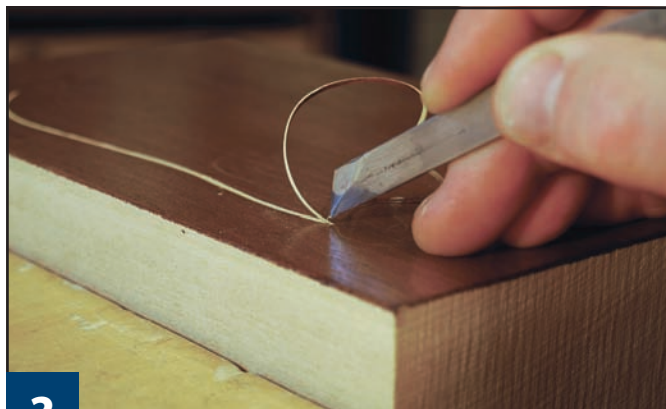
The Simple Line

The simple line is decorative carving at its most drawing-like and must be one of the oldest styles of primitive art. To create more contrast and highlight the design, apply a dark brown varnish to the surface of the blank. Apply several coats to create a “skin” of varnish on the wood. Use varnish instead of stain, because you want the color to sit on the surface of the wood and not soak into the wood. You get one shot at carving the line, rather like an ink drawing. Use the pattern as a guide and concentrate on making a fluid line rather than tensely and slavishly following what you have drawn. You get an even width to the line by maintaining the cut at a consistent depth. While we are striving for even cuts in this design, altering the width by cutting shallower or deeper is an artistic option for other designs or future carving projects.



1

Make the long, curving cuts. Use a veiner. Make the cuts flowing, continuous, and even. Try to avoid “flats” or straight sections in what should be a curving line.



2

Cut the shavings free. Don’t pull or tear shavings away; wait until you cut them with another line or neatly nip off the ends with the tip of a skew chisel.



3

Carve the other long curves. Don’t forget to switch hands and keep the tool corners clear. As the curves get tighter, keep your elbows in and move your body around behind the tool.



4

Finish the tight curves. Use gouges of the appropriate size and sweep. Use the “high angle” grip to make crescent and slicing cuts to finish the ends of the spirals, the eye, and the hooves.





Frosting (or “Matting”)

Frosting is a method to add texture to the background of a relief carving. With very little effort, we can make the design stand out and move from a simple line drawing to a sort of relief. A “froster” or “frosting tool” (also called a “matting tool”) is a metal punch, the end of which looks like a meat tenderizing mallet with lots of little square pyramidal teeth. You can buy such punches from woodcarving suppliers or make them yourself from a bolt and triangular file. The most common froster has a square grid of 16 teeth, but you can buy or make frosters with fewer teeth to fit into smaller areas. You can frost the background randomly or side to side like a plowed field. I prefer to make the frosting “work,” producing its own pattern. Transfer your drawing to an unvarnished piece of wood, and carve the whole bull again, exactly as you did the first time.



1

Score in a frame around the bull. Use a marking gauge, veiner or V-tool. I allow the bull to overlap the bottom edge of the “frame” so it looks as if it is standing on something. The area between the bull and the edge of the frame is the background, and this is what you are going to “frost” or “mat.”



2

Frost around the bull. Set the punch at a slight angle so the edge rests in the junction between the background and the subject. Tap the froster with a light hammer, following around the bull and within the frame first. Fill in the background by going back and forth parallel to the horizontal edge of the frame.



3

Apply a wood dye to the surface of the blank. The crushed, frosted background absorbs more stain and reflects light differently from the smooth, untouched surface, so it looks darker. Keep a “wet edge” by not letting any part dry before moving on. Stain the whole surface evenly.



4

Further define the background. Stroke gold gouache paint across the frosted area with a small, flat brush. Pick up only the very surface, leaving the lacy indentations, almost like dry brushing. Some imperfections add to the effect. Apply an ultraviolet resistant varnish to keep the color from fading.



Cavo Relievo

Cavo Relievo (pronounced “Kaa-vo Rih-lee-ay-vo” and meaning “hollow relief” in late 19th century Italian) is a type of shallow relief carving or sculpture where the subject lies below the level of the original surface. The surrounding surface is untouched. We are going to convert the work we did in the first project into a simple cavo relievo version of the Burghead Bull, so take a new piece of wood, transfer the drawing onto it, and carve the entire bull again. As with the frosting project, you do not need to apply the dark varnish. Before you begin shaping, decide which are the high spots—in other words, which parts of the bull are level with the surface and which go behind.

GOUGE CONTROL

You will find you can control the gouge upside down much better and stop the edge jiggling itself into the wood if you add an inside bevel (WCI Holiday 2006, Issue #37).

tips



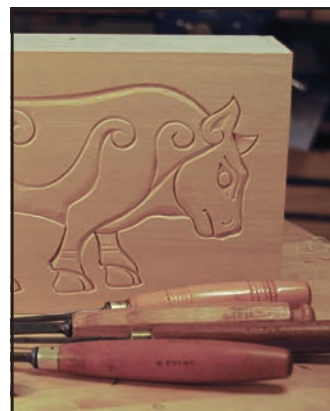
1

Shape the edges of the bull. Shave off the edge of the bull down to the bottom of the veiner groove with an upside down $\frac{1}{4}$ " or $\frac{1}{2}$ " #3 gouge or a skew chisel, merging the cut into the body of the bull. If the shaving doesn't come away, take the same tool in the “high angle” grip, and run the corner or edge lightly along the vertical wall of the veiner groove to release the shaving. The trick is to get the two cuts (vertical and more horizontal) to meet neatly.



2

Shape the rest of the bull. Carry on in this way all over the design, sorting out the various levels by stopping the cuts at the higher elements. You are free to choose how to treat the spirals—which part is high and which is low. In this sort of work it helps the viewer “read” the subject of the carving better if you give emphasis (give a stronger shadow) to the outline. This technique transforms the carving from a line drawing to something fuller and more 3D.



MATERIALS:

4" x 6" x 10" sliced into 3 blanks (or 3 each $\frac{1}{2}$ " x 6" x 10") blond, pale wood of choice (basswood, birch, jelutong, or sycamore)
Dark varnish of choice (I use dark brown)
Red dye, or stain, or dye of choice
Gold gouache paint or gilding wax (available at art stores)
Ultraviolet resistant varnish

Rubber gloves (to protect your hands from the dye)

TOOLS:

Veiner of choice. I use a 2mm #11 (Pfiel cut), but any $\frac{1}{8}$ " or smaller #9-#11 gouge (Sheffield list) will work
Skew chisel or knife (to cut the ends off the chips when carving grooves)
 $\frac{5}{16}$ ", and $\frac{1}{4}$ " or $\frac{1}{2}$ " #3 gouge
 $\frac{5}{16}$ " #6 gouge

$\frac{1}{4}$ " #7 gouge

$\frac{1}{4}$ " #8 gouge

(all used to create the spiral ends and tight curves, you can adjust the designs to suit the gouges you have)

Marking gauge or V-tool

Frosting tool

Brush of choice (to apply varnish)

Fine, flat brush (to apply dye)

Small, flat brush (to apply gold paint)

materials & tools



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.

Express Yourself!

Convey emotions with exaggerated facial expressions

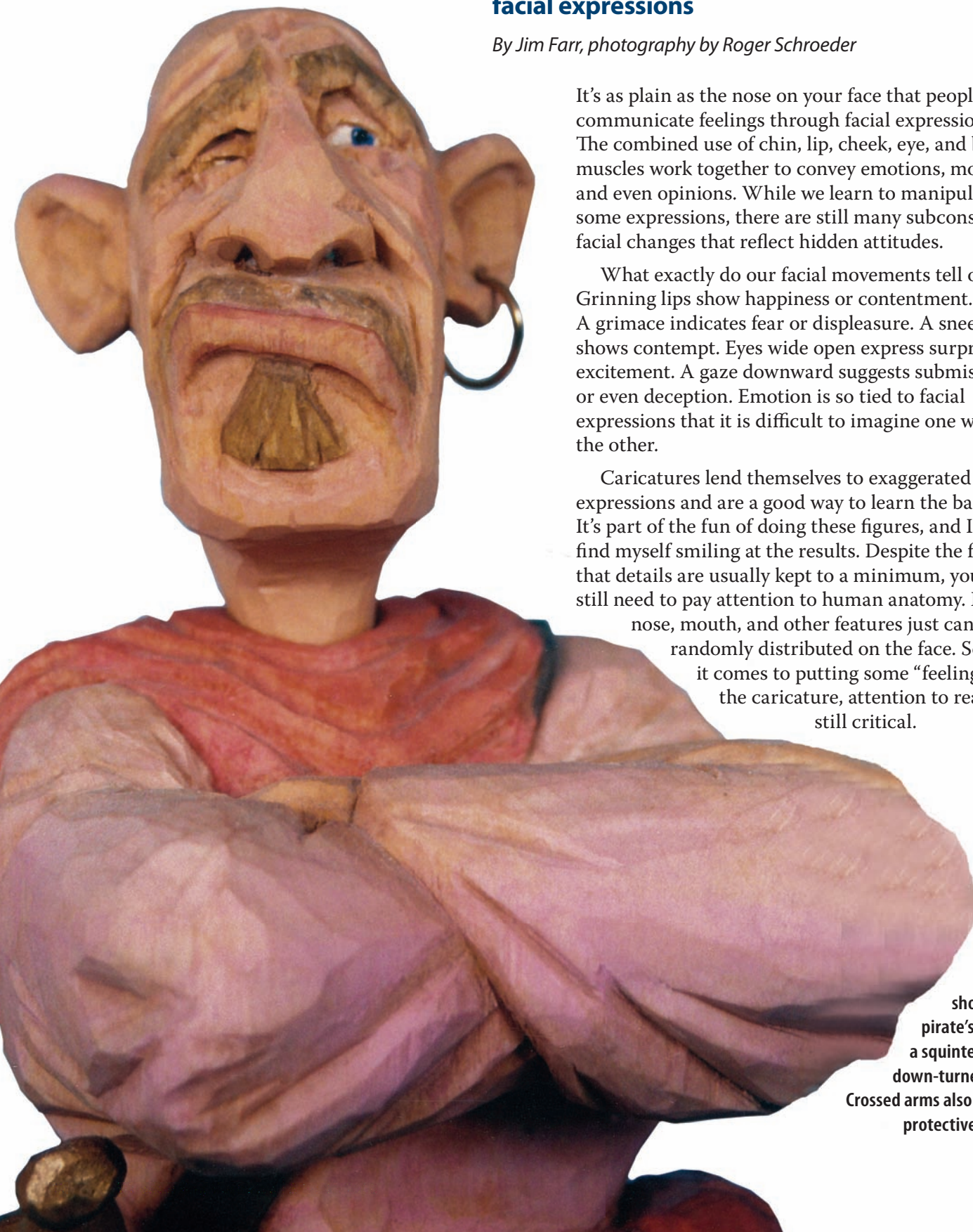
By Jim Farr, photography by Roger Schroeder

It's as plain as the nose on your face that people communicate feelings through facial expressions. The combined use of chin, lip, cheek, eye, and brow muscles work together to convey emotions, moods, and even opinions. While we learn to manipulate some expressions, there are still many subconscious facial changes that reflect hidden attitudes.

What exactly do our facial movements tell others? Grinning lips show happiness or contentment. A grimace indicates fear or displeasure. A sneer shows contempt. Eyes wide open express surprise or excitement. A gaze downward suggests submission or even deception. Emotion is so tied to facial expressions that it is difficult to imagine one without the other.

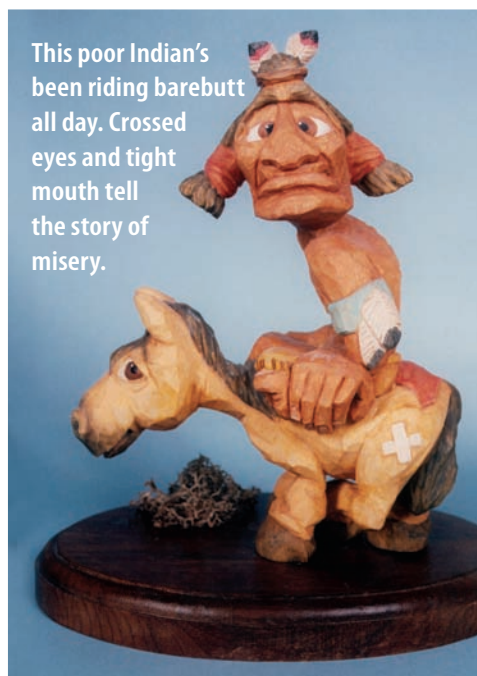
Caricatures lend themselves to exaggerated expressions and are a good way to learn the basics. It's part of the fun of doing these figures, and I often find myself smiling at the results. Despite the fact that details are usually kept to a minimum, you still need to pay attention to human anatomy. Eyes, nose, mouth, and other features just can't be randomly distributed on the face. So when it comes to putting some "feeling" into the caricature, attention to realism is still critical.

Suspicion shows in this pirate's face with a squinted eye and down-turned mouth. Crossed arms also suggest a protective attitude.





Surprise mixed with worry show in the eyes of this fisherman.



This poor Indian's been riding barebutt all day. Crossed eyes and tight mouth tell the story of misery.

The toothy grin and arched eyebrows suggest the rocky road to victory was worth the battering.



The Mechanics of Expression

For beginning caricature carvers, I suggest concentrating on the upper eyelids, the eyebrows, and the mouth. Most eye movement is confined to the upper eyelid. You can confirm that in the mirror by opening your eyes as wide as you can. This movement exposes the eyeball, which also contributes to expression. Depending on what expression you are after, the eyes can have the deer-in-the-headlights look or can be squinting to the point where the eyelids are nearly closed.

Brows are a good barometer of mood. When pulled down, they project anger, sadness, or concentration. When raised or carved with extreme arches, they indicate surprise and shock. As the eyelids open and shut, the eyebrows move as well.

The set of the mouth often works in conjunction with the eyelids and eyebrows, and it's a perfect feature for caricature exaggeration. A mouth that bares clenched teeth may be exhibiting rage or wrath if the eyes are wide open; with eyes closed, the expression may be one of intense pain. But don't forget that the mouth muscles work with the smile line, which moves with the cheeks. And if a wide mustache is part of the face, the expressions can be even more exaggerated depending on how the hair droops or arches up. The mouth is a fascinating feature to study and experiment with on a caricature carving.



About the Author

It seemed natural that Jim Farr's interest in drawing cartoon characters would lead to caricature carving. A supervisor for a residential program for the developmentally challenged, Jim lives with his wife, Gay, in Upper Marlboro, MD.

HOLD THAT POSE **tips**

A DVD player offers a good reference for expressions. When you see a close up of a face you wish to study, simply press the pause button. A very clear picture is the result.

MIRROR MIMICRY

I keep a small hand mirror close by when I am carving a caricature. To give me a reference and inspiration for how I want a carved face to appear, I look in the mirror and literally practice different emotional states. It's to evolution's credit that even the slightest changes in facial muscles indicate mood changes.

On the Wild Side

with Jeffrey Cooper



Whimsical chairs are the focal point in a waiting room at the Texas Children's Hospital. Jeffrey feels that by enriching their hospital environment, he is helping children with their healing process.



PISCATAQUA PALS:
The humpback whale bench
was given by a patron to the
Dana Farber Cancer
Institute in Boston.

Quality craftsmanship and wildlife carvings combine for delightfully whimsical furniture

By Kathleen Ryan
Photography by Bill Truslow

"If I can do something that gives people pleasure in life and makes them smile, then that's what I want to do," says acclaimed carver Jeffrey Cooper.

Looking at his handiwork, it's not hard to imagine that his unusual furniture designs do just that. Both children and adults delight in his wild and crazy animal creations found in libraries, hospitals, museums, and cancer centers scattered around the country. His array of lamps, benches, tables, chairs, and more are all constructed as functional furniture and accessories designed to put a smile on our faces.

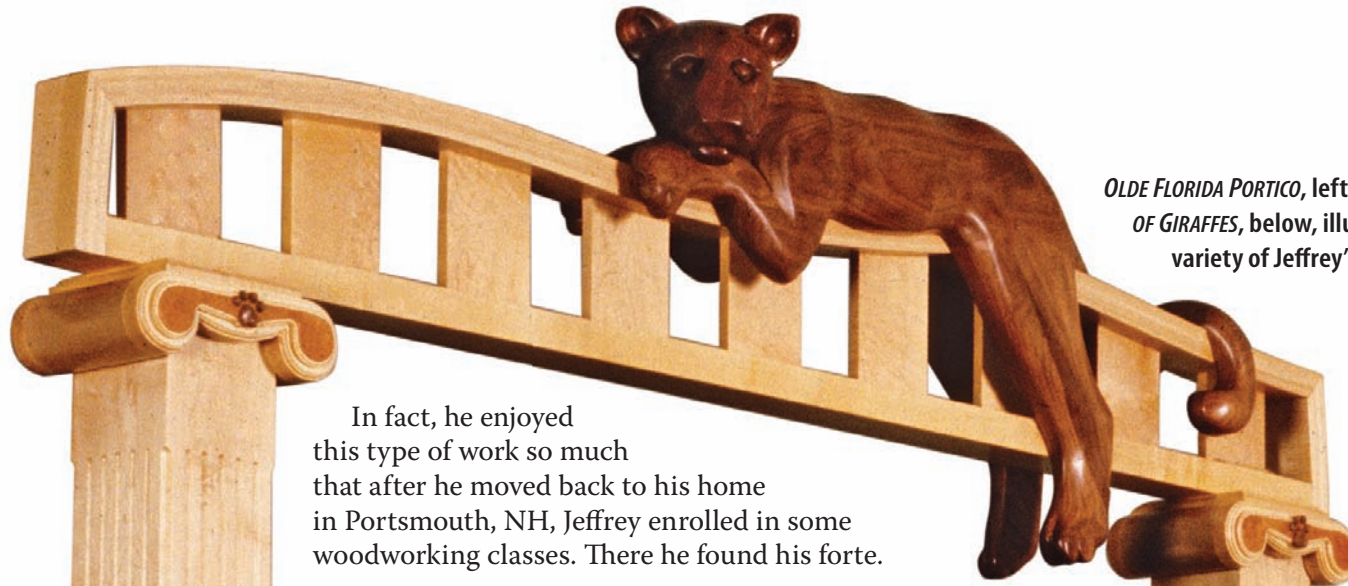
Jeffrey Cooper was born with art in his blood, even though his artistic abilities took shape later in life. His mother was a professional artist who very much encouraged the arts. As a child, Jeffrey's favorite medium was Play-Doh, but he did take a stab at carving once.

"I was making a little puppy dog when I cut my thumb with the knife," Jeffrey said with a laugh. "I had this little red geyser going, so my mom took me to the hospital. That was my first woodcarving experience. I still have the scar on my thumb—that's how I tell left from right."

Tabling art, Jeffrey pursued chemical engineering at the University of Pennsylvania. After graduation, he worked in that field for about a year before the lure of the early '70s led him to a commune in Oregon, where he ended up assisting a cabinetmaker in the woodworking shop.

"While I was there, I saw an ad in a magazine for Constantine's Marquetry Kit and decided to send away for it, not knowing a thing about what to do," he said. "I did some veneer work, which was not very good, but it got me interested in doing it on furniture."





OLDE FLORIDA PORTICO, left, and CHEST OF GIRAFFES, below, illustrate the variety of Jeffrey's carvings.

In fact, he enjoyed this type of work so much that after he moved back to his home in Portsmouth, NH, Jeffrey enrolled in some woodworking classes. There he found his forte.

"There's a lot of engineering and design to woodworking," he said. "But eventually I found myself wanting to decorate the furniture with carvings."

After his daughter was born in 1988, his wife suggested he try making some kid's furniture for her. That's when he came up with the design for children's animal chairs, which turned out to be wildly popular.

"The early ones were fairly naive, and it was a struggle for me to get them right at first," Jeffrey said. "No matter what I did, they all looked like a dog! But I kept working and working and eventually developed a style."

"I actually build the armature first, with furniture joinery, and then I start to carve," Jeffrey explained. "The process is a lot different from taking a block of wood and carving it. I have to design it as furniture with oversized members. I use 3"-thick wood so that I can carve away and make some sort of a figure on it."

Amidst the basic woodworking machinery and carving tools, Jeffrey's shop hosts an array of benches built to different heights. Jeffrey explained that when you're carving you want to work at elbow height. With the different benches, he is able to work at just the right height no matter what the project is.

One of the biggest challenges faced by the self-taught woodcarver was learning to carve in furniture hardwoods—considered by many to be a woodcarver's nightmare. "When I tell other carvers that I'm using cherry and curly maple, they look at me like I'm crazy," Jeffrey explained. "I do have to use my mallet a lot, but the hardwoods offer a nice rich color, and the ridges and cuts stay crisp and clean."

Maple is one of Jeffrey's favorite woods because the light color is easy to dye. He uses dyes so the grain of the wood shows through.

Development is a big part of what Jeffrey Cooper offers as an artist. For the Tampa Olde Florida Portico project, Jeffrey met with library officials and the architects to discuss and draw up a plan. "The architect showed me the



floor plans marked with an X where they wanted an arch—and that was it! Nobody had any idea about what it should look like. So I sat with a sketchbook in my lap and just talked to them to draw out their interests. By picking their brains I was able to pull together a lot of elements and come up with a perfect design for them.”

Jeffrey has his own system for marketing his work. “You just go to the right parties,” he said, tongue in cheek. “What I mean by that is that it’s largely word of mouth. I just introduce myself to the right people and whip out my card. The real answer to the marketing question is networking.”

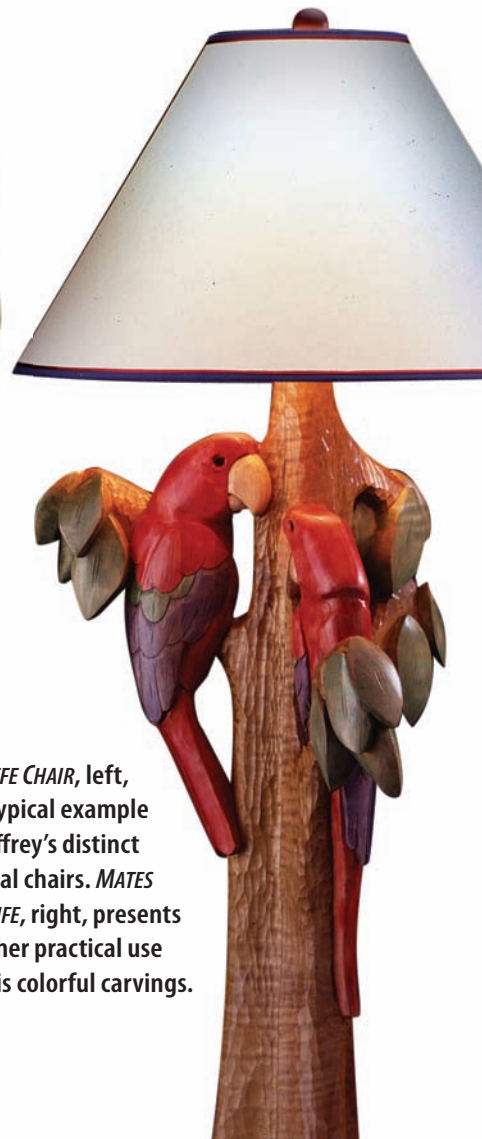
In a world where so many artists carry around huge egos that clients have to tiptoe around, Jeffrey Cooper’s “let’s talk about it” approach to his woodcarving comes as a refreshing surprise.

When asked about his plans for the future, the 56-year old said, “I don’t have a concept in my head of retirement, and I have no plans to give up furniture making. I want to be creative, making things my whole life.”

Jeffrey noted that as he gets older, he’ll most likely look into becoming a carving specialist, subcontracting his services instead of making heavy furniture. But for as long as possible, Jeffrey plans to continue designing and producing the enchanting wildlife furniture and accessories that carved out his future two decades ago.



GIRAFFE CHAIR, left, is a typical example of Jeffrey’s distinct animal chairs. **MATES FOR LIFE**, right, presents another practical use for his colorful carvings.



About the Artist

Jeffrey Cooper is a professional woodworker and member of the NH Furniture Masters Association. His distinct sculptural furniture has won various awards and is on display in public buildings throughout the U.S. Visit his website at www.cooperwoodsculptor.com.



EDITOR’S NOTE:

In our next issue (Summer 2008, issue 43), Jeffrey walks you step-by-step through the construction of this striking polar bear bench. His unique process of building the furniture framework from oversized lumber makes a sturdy, functional project to showcase your carving skills.

Elegant Oak Leaf **Mantel Clock**



**Create a treasured
family heirloom
with easy,
positive-image
chip-carving
techniques**

By Wayne Barton

I've always loved mantel clocks. When I was growing up, everyone had a mantel, and a classic mantel clock usually took center stage. This traditional design makes a simple, yet striking display. Adding your family's surname ensures that it will be passed down from generation to generation.

I carved this clock as a Christmas gift for my second son. I wanted a natural theme instead of typical geometric chip carving designs. The project is ideal for positive-image embellishments, where the design is essentially uncarved and the background around it is removed.

Start by cutting the clock shape on a band saw. Use a plunge router, Forstner bit, or scroll saw to cut the circle for the clock insert. Sand the wood with 220-grit sandpaper; the smooth surface makes it easier to trace the pattern onto the wood. Cut the base to size, and add a decorative edge with a router bit. Sand the base with 220-grit sandpaper as well.

Trace the patterns out of the magazine onto a piece of tracing paper. Tracing paper allows you to locate the design exactly where you want it. The design is symmetrical. Each pattern provided will be used on two separate areas of the clock. The cutting knife is held approximately at a 65° angle for all of the cuts.

CARVING THE FACE



1

Trace the designs onto the blanks. Position the tracing paper on the blank, then slip a piece of graphite paper under the tracing paper and tape them in place. Trace along the pattern lines to transfer the designs to the blanks. Take your time as any deviations in symmetry become very obvious on this project.



2

Outline the leaves. With your knife angled away from the pattern line, make converging cuts to free the chips of wood in the negative spaces around the leaves. Since you hold the knife at a constant angle, larger areas require you to cut deeper. The width of the chip determines the depth of the cut.



3

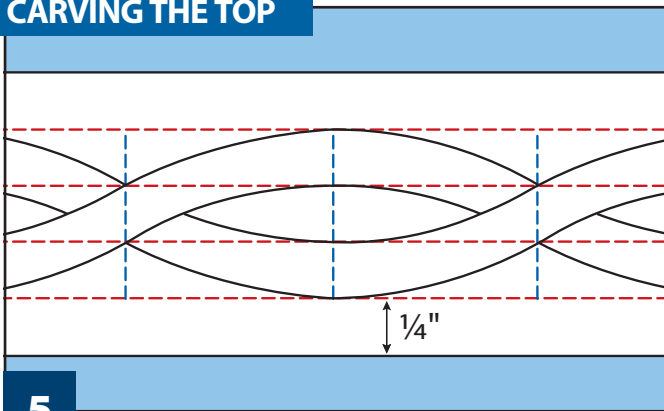
Define the veins. Start your cut so that the tip of the knife hits the center of the vein line. Allow the thumb and knuckle of the first finger to rest on the wood. Focus on a point about $\frac{1}{2}$ " ahead of the blade, and let your eye pull the blade along. Make an identical cut from the other side to release the chip. This same line cut is used to define the circle above the clock insert.



4

Carve the acorns. Use the same technique used in step 2 to remove the negative space around the acorns. Then use the line cutting technique from step 3 to carve in the cross hatching and details on the acorns. Carefully clean up any rough cuts. Hold your knife at exactly the same angle as the initial cuts. Any deviations will be visible in the cuts.

CARVING THE TOP



5

Transfer the cable design. Divide the width of the top and sides into five $\frac{1}{4}$ "-wide sections. Two sections will create the uncarved border, and the center three (outlined with red lines) help you draw the cable. Divide the center area into $1\frac{1}{8}$ "-long rectangles (blue lines). Use the illustration as a guide to draw the repeating design onto the blank. Pay particular attention to the places where one cable goes over or under the other cable.



6

Carve the top designs. Transfer the leaf design onto the sides. Use the technique from step 2 to carve the areas on the outside of the cable and the negative space around the leaves. On the inside of the cable, carve along both sides of the cable with the knife angled towards the center. Make a shallow line cut where one cable goes under or over the other cable. Then use the line cutting technique to define the leaf veins.

CARVING THE BASE



7

Carve the letters. Use your font of choice to personalize the clock. Many computer fonts can be chip carved. Center the name and trace the pattern onto the base with graphite paper. Carve along the lines with your knife to shape the letters.



8

Carve the negative foliage design. Trace the design onto the base, using graphite paper. Carve along the lines, using standard chip-carving techniques. Use the stab knife to add the bud details. I added a simple square made up of line cuts to dress up the sides of the base.



Finishing the Clock

Carefully sand away or erase any remaining lines from the graphite paper. Do not round over the corners of the chips; the designs depend on sharp corners to cast shadows into the chips. Spray on a light coat of polyurethane to seal the wood, and remove any raised grain with 220-grit sandpaper. Apply a gel stain to the carving with a stiff-bristled artist's brush. Work the stain into the carved areas. Wipe the stain off immediately with a soft rag, and use the brush to remove the gel from the carved areas. Repeat this process as needed to remove all of the excess gel stain. Allow the stain to dry; then check to make sure all of the carved areas are fully stained. Allow the areas you re-stained to dry, then apply several light coats of spray satin polyurethane to the piece. Sand lightly between coats, but do not sand through the stain. Attach the base to the clock with wood glue and 2¼"-long wood screws. Drill pilot holes to prevent splitting.

materials & tools

MATERIALS:

1¾" x 7" x 16¼" butternut or wood of choice (clock)
1¾" x 3¼" x 17" butternut or wood of choice (base)
5⅝"-diameter clock insert (mine required a 3⅝"-diameter hole)
Graphite transfer paper
Assorted grits of sandpaper up to 220-grit
Walnut gel stain
Spray satin polyurethane

Wood glue
Wiping rags
3 each #8 x 2¼" wood screws

TOOLS:

Band saw
Plunge router with plunge and ogee edging bit
Drill press with Forstner bit sized for clock insert (optional)
Chip carving knife
Stab chip carving knife
Stiff-bristled artist's brush

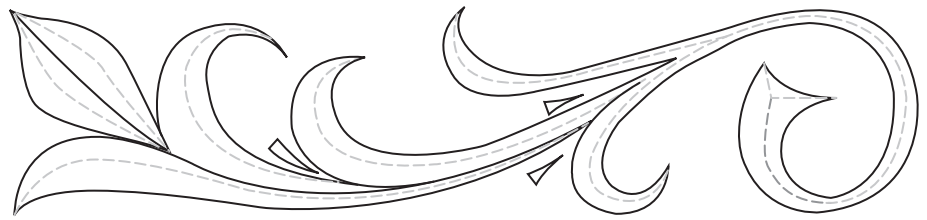


Use these top and side views to layout the decorative designs. The leaves are traced onto the sides, but the cable is drawn on using the grid for guidance.

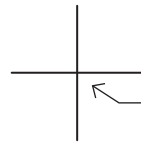




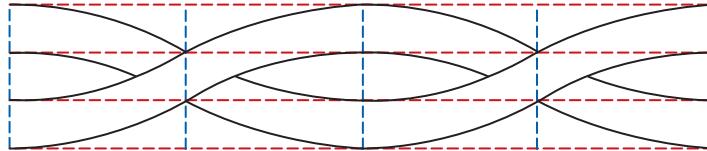
Pattern for side



Pattern for base



Center mark for clock insert



Template for cable design



About the Author

Wayne Barton is a world-renowned chip carving instructor. The author of seven books on chip carving, Wayne created an instructional DVD and designed a set of chip carving knives.

Visit his website at: www.chipcarving.com.



further reading

The Complete Guide to Chip Carving

By Wayne Barton

A beginner's guide from the world's most renowned chip carver! Covers tools and materials, the best woods, holding and sharpening chip carving knives, and laying out and transferring patterns as well as information on carving letters, and fonts designed specifically for chip carving.

Available for \$17.95 + \$3.50 s&h from Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520, www.FoxChapelPublishing.com, 800-457-9112.

Or check your local retailer.

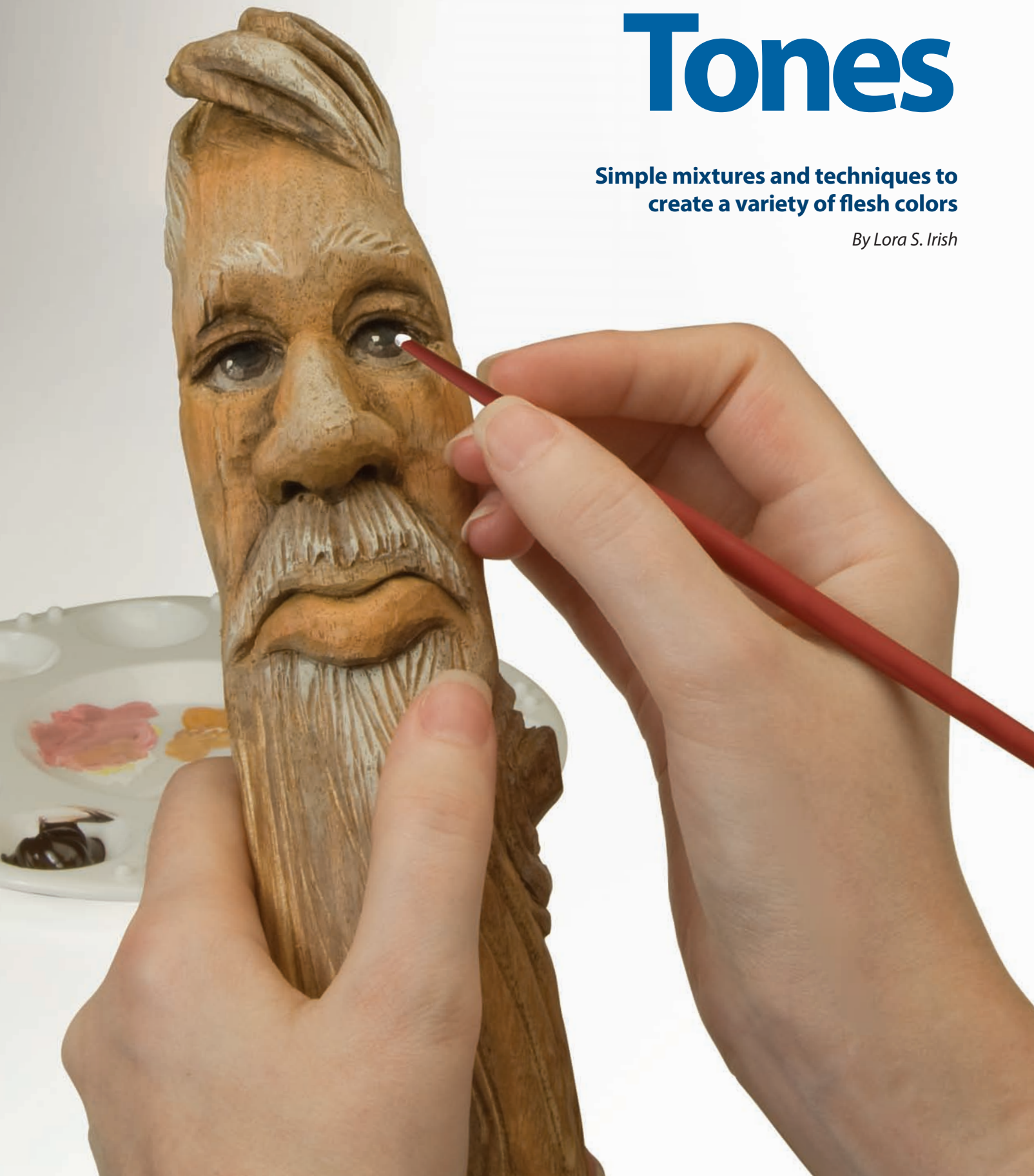
© 2008 Woodcarving Illustrated
Illustration by Carolyn Mosher

technique **painting**

Realistic Skin Tones

**Simple mixtures and techniques to
create a variety of flesh colors**

By Lora S. Irish



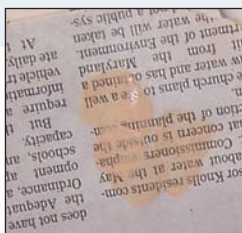
Color 1	Color 2	Color 3	Resulting tones from mixture	Shading Color
Titanium white	Cadmium yellow medium	Brown madder	Cream or light tan	Burnt umber
Titanium white	Yellow oxide	Red oxide	Medium tan or yellow	Burnt umber
Titanium white	Raw sienna	Burnt sienna	Medium Tan or red	Burnt umber
Titanium white	Raw sienna	Burnt umber	Dark tan or chocolate	Burnt umber

Use three basic colors to produce the desired skin tone mixture.
Burnt umber is used for shading on all skin tones.

TESTING A PAINT WASH

tips

Test the opacity of your paint wash by painting over newsprint. You should be able to read the print clearly through the thinned paint.



A paintbrush handle is ideal for creating the highlight on the eye.

While there are a variety of pre-mixed paints to simulate different skin tones, I prefer to mix my own. That gives me complete control over the colors, highlights and shadows. It also allows me to personalize a flesh color.

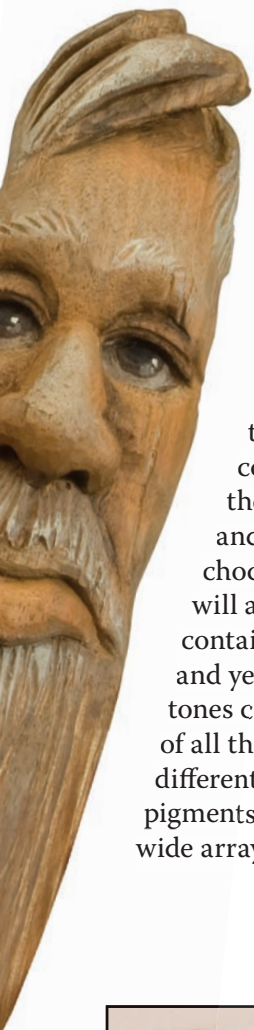
Skin tones are often subtle and barely noticed on a nicely finished carving. Paying close attention to this detail will enhance your carving. A skin tone that conflicts with the piece or rest of the finish is glaringly noticeable.

Adding skin color to a wood spirit carving presents a unique challenge for carvers. Since the facial features blend into the wood texture or leaves of the surrounding background, there are few well-defined outlines to the face area like you would find in a Santa Claus or cowboy caricature. Plus you want to avoid solid-toned, heavy coloring that distracts from

the natural wood tones of the rest of the piece.

I'll use a wood spirit cane topper for the purpose of demonstrating the painting technique. For this style of carving, I use a dry brushing technique to apply the paint. Dry brushing very thin coats of acrylic color to create the facial coloring blends the face into the wood texturing, and keeps your coloring soft and light in application.

The color listings in the chart apply whether you are using watercolors, oils, or acrylics. Paint manufacturers work hard to adhere to a color standard for each tone no matter which media the color is created in. If you place burnt umber acrylic and burnt umber oil paint side-by-side on a palette, you should not see any difference in color between the two of them.



Mixing custom flesh tones

Remember, there really are no white, black, red or yellow skin colors. Instead, skin colors are shades or tones of orange. The more orange-brown tones that a skin mixture contains, the darker the color will become and the closer to a chocolate color your face will appear. Pale tone skins contain more white tones, and yellow or golden skin tones contain equal amounts of all three colors. By mixing different ratios of three basic pigments, you can produce a wide array of colors.



1

Seal the carving. Mix together equal portions of turpentine and boiled linseed oil. Apply a coat of this mixture to the carving with a large, flat sable brush. Allow the mixture to set for 15 minutes, then wipe the entire piece with a clean cloth. Let this coat dry for one hour. Add another coat of the mixture using the same technique. Properly dispose of the oil soaked cloth.



2

Set up your palette. The top group (titanium white, cadmium yellow, and brown madder) is for a cream skin tone. The middle group (titanium white, yellow oxide, and red oxide) is for golden yellow skin. The bottom group (titanium white, raw sienna, and burnt umber) is for dark tan to chocolate skin. Set up the palette for the individual skin tone you want.



3

Mix the paints. Lightly mix small amounts of the three colors together on a clean area of your palette. Do not over mix; allow different tones to remain. Skin is not one color throughout the face. By lightly mixing, you create different shades. Place a brush full of the medium tone in a clean area of your palette, dip your brush in water, and stir the mixture with the wet brush.



4

Dry brush on the first coat of the wash. Load a flat shader with this thinned mix. Then blot the brush on a clean paper towel. There should be just a small amount of color left in the brush. Lay the brush flat against the wood and pull across the carving lines and texture. Use the body of the brush, not the tips of the brush hairs, to pull the color across just the high ridges.



5

Add more thinned basecoats. I add two to three light coats of the wash created in step 3. This slowly builds up the color tone. Some skin color will show where the hair meets the face, so lightly carry the base color up into the hairline. The paint will settle only on the high areas of your carving. The deep gouges and texture in the carving will remain unpainted.



6

Add the skin shadows. Mix some of the deeper coloring from the original mixture with water to create another wash. Test the consistency of the wash. Then apply the wash along the sides of the nose, the cheek areas, the upper eyelids, the lower lip, and where the forehead tucks under the hair. Use the same dry brushing techniques explained earlier.



7

Half-load the shader brush.

Pull burnt umber paint across the palette with a brush to make a thin layer. Pull the corner of a clean, slightly damp shader brush along the edge of the paint. Pull the brush across a clean palette area to blend the color into all of the bristles. This automatically softens the dark color and lets you blend the shadows with the rest of the skin color.



8

Blend the crease shadows.

Lay the paint carrying corner of the brush into the crease line of the eyelids and pull it away. This will leave a soft, blended shadow. Repeat this process for the gouge lines where the nose meets the cheeks, and under the tip of the nose. Repeat the entire half-loading and painting process to darken the shadows if desired.



9

Add the blush color to the cheeks and lower lip. I use a paper towel to blot my cleaned brush as I work. The damp paper towel is perfect for this step. Wrap it around your finger tip. Pick up a little of the most orange tone in your skin mixture. Pat the towel several times on the palette. Now pat that color on the cheeks and lower lip for the blush.



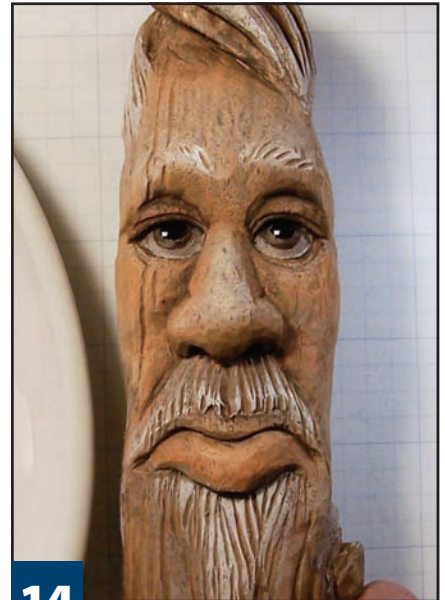
10

Paint the hair and beard. Use the colors for a dark skin mixture to create a medium brown gray. This is a perfect color to dry brush the hair and beard areas. Using straight (unmixed) titanium white, add highlights to the hair and beard areas. The brightest highlights are against the skin areas. Lightly highlight the ridge of the nose and the eyebrow areas.



11

Base coat the eyes. I want this wood spirit skin and face muted so they blend into the natural color of the butternut. Start the eyes with an off-white, sort of a light grayish-brown tone. Bright white eyes would give him a startled or shocked look; I want to avoid that. Note how I anchor my painting hand to the carving with my pinky for better control.



12 **Add shadows to the eyeballs.** Half load a shader brush with a medium gray brown tone. Run the brush on the eyeball directly under the upper eyelid. This accents the natural shadow from the eyebrow and eyelid. Paint a dark solid line of burnt umber along the under edge of the upper eyelid. I do not paint eyelashes or eyebrow hairs; they often appear too artificial.

13 **Add the final eye details.** Paint a half circle of burnt umber against the top edge of the eyeball, near the upper eyelid edge, for the iris. Paint in a small, centered half circle of black for the pupil. Dip the handle of a brush with a sharp end into some warm white paint, and touch that tip to the eyes to create highlights. The pointy handle makes wonderful, little dots.

14 **Check your paint job.** Allow the carving to dry thoroughly. Once dry, check your work carefully. Now is the time to add more coloring or shading if necessary. That said, do not apply too many extra coats of the wash, or the colors may get muddy or turn more dull. It will also obscure the details. Remember, after you seal the carving, it is difficult to add more washes of paint.



15 **Seal the carving.** Apply another coat of the boiled linseed oil and turpentine mixture. After the oil finish dries, mount the wood spirit on the walking stick. After mounting, I apply several coats of whichever finish I chose for the walking stick.

Additional information and patterns

In addition to information on the differences between acrylic, oil, and watercolor paints, Lora has provided patterns for three extra walking stick toppers. This bonus material is available on the *Woodcarving Illustrated* website. Log on to view or print this valuable information!



ONLINE BONUS

Three more patterns from Lora Irish are available on our website.
woodcarvingillustrated.com

DEFINITIONS

OPAQUE: A solid color. You cannot see through to the wood below. Undiluted paint is usually opaque.

TRANSPARENT: You can see the wood grain clearly. Mixing acrylic paint with four times more water than paint produces a tint through which you can clearly see the grain.

SEMI-TRANSPARENT: The wood grain is faintly visible. Mixing acrylic paint with an equal portion of water produces a stronger tint, but still allows the grain to show. Woodcarvers commonly use semi-transparent paint washes.



materials & tools

MATERIALS:

Carving of choice
Soft, lint free cloths
Paper towels
Acrylic paint: titanium white, cadmium yellow medium, brown madder, burnt umber, yellow oxide, red oxide, raw sienna, burnt sienna
Boiled linseed oil
Turpentine
A scrap of printed newspaper

TOOLS:

Assortment of sable flat shader brushes
Water pans
Palette



About the Author

Lora S. Irish is a prolific author, designer, and regular contributor

to Woodcarving Illustrated. She and her husband Michael have amassed an enormous digital pattern warehouse at www.CarvingPatterns.com.



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Custom Presentation Plaque

Change the relief-carved elements for a personalized award

By Floyd L. Truitt

A hand-carved plaque makes a much stronger impression than commercially available, generic trophies—especially when the plaque is awarded as a prize in a carving competition.

This versatile design allows you to customize the plaque with relief-carved elements pertinent to the recipient or award. The designs used on this plaque are applicable for a number of awards, but feel free to personalize the plaque with your own designs. You can use the symbol for a profession, a specific hobby or interest, or even your carving club's logo.

Once you learn the techniques for the scroll work, you'll be able to carve the basic plaque fairly quickly, and can concentrate on the relief-carved elements. I've designed this piece to serve as an award plaque for a carving show and sized the plate area to fit a 3" x 5" plate, but it is simple to size the insert area to match any plate. I begin by using a router equipped with a keyhole bit to cut a hanging slot centered on the back of the plaque, 4" down from the top. If you prefer, you can add a conventional hanger to the back after completing the project.

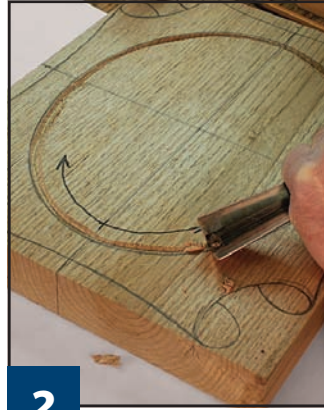


Easy -to -customize, this classic plaque adds a personal touch to any award.



1

Prepare the blank. Trace the pattern onto the blank with graphite paper. Carve along the oval with an 8mm V-tool. Stay inside the marked line. Because of the grain, you have to carve in two directions, shown by the arrows on the blank.



2

Enlarge the groove. Switch to a 60° 26mm V-tool and use a mallet to carve the groove $\frac{5}{8}$ "-deep. The groove should be a uniform depth the whole way around the oval. I use a shop-made depth gauge, but you can use a combination square or a ruler.



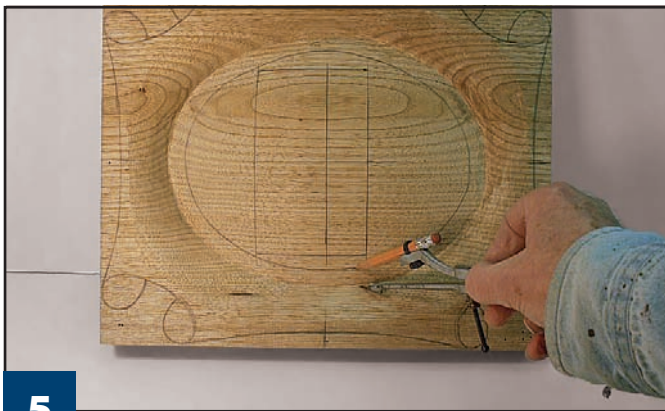
3

Round the inside of the oval. Use a 30mm #5 gouge. Start at the groove and work towards the center. The oval will end up looking somewhat like a football. Establish the shape, round the oval, then remove the tool marks with 120-grit sandpaper.



4

Round the outside of the groove. Round the sides of the groove with a 35mm #3 gouge. Remove the tool marks from the #3 gouge with a 35mm #2 gouge. You want a smooth, even transition from the border to the oval.



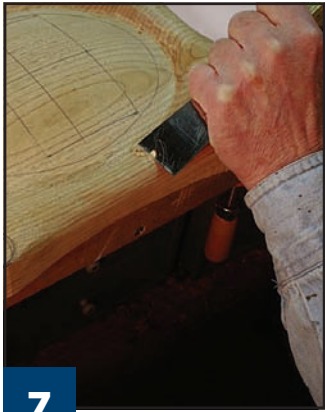
5

Mark the inner oval. Set a compass to $\frac{1}{2}$ ". Follow along the bottom of the groove with the leg of the compass, and draw another oval inside the first one. Mark the area for the engraved 3" x 5" plate.



6

Cut the perimeter to shape. Use a band saw to cut along the outside pattern lines to establish the general shape. It is possible to remove this wood by hand, but a band saw speeds the process up.



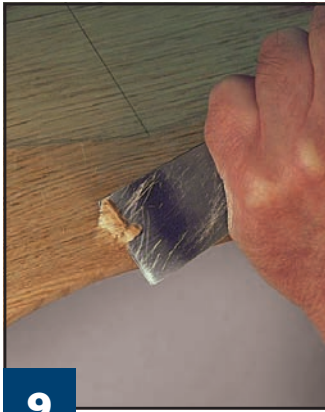
7

Round the outside edges. Use a 35mm #3 gouge. Blend the outside edges into the cuts you made in step 4. Remove the tool marks with a 35mm #2 gouge. The four corners where the scroll will be carved remain the high points.



8

Cut the outline of the scrolls. Use a band saw. Use caution in these areas because the orientation of the grain makes some of these areas fragile. You want to remove the negative space between the two curls on each corner.



9

Shape the back side of the plaque. Transfer the oval from the pattern to the back of the plaque. Round the edges on the outside of the oval so the back is convex. Use a 35mm #3 gouge, then remove the tool marks from the #3 gouge with a 35mm #2 gouge. Keep the area inside the oval flat so it lays correctly against the wall.



10

Shape the first curl. Use an 18mm #8 gouge. Start at the highest point, with the gouge nearly perpendicular to the wood. Push and twist the gouge along the line to carefully scoop out the wood. Make small cuts to prevent the wood from chipping out. Use a 16mm #9 gouge in the tighter spots. Practice the technique on scrap wood first.



11

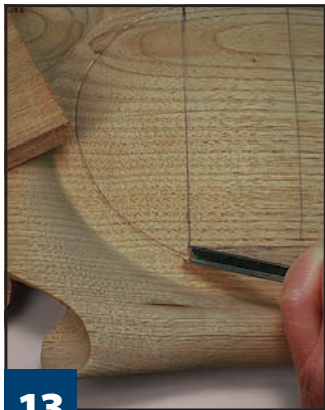
Finish shaping the curls on the scroll. Use a 18mm #8 gouge and a similar technique to shape the opposite curl on the corner of the scroll. Repeat steps 10 and 11 to shape both curls on the remaining three corners of the scroll.



12

Remove wood from the back near the scrolls. Make stop cuts around the shaded area with an 8mm V-tool. Remove the wood between the stop cuts with a 12mm #5 gouge. These cuts make the scrolls more realistic.





13

Carve a groove around the inner oval line. Use an 8mm V-tool. Carve the groove $\frac{1}{16}$ " deep. Make a stop cut around the 3" x 5" plate area with a 35mm straight chisel. Remove the wood between the stop cuts with a 35mm #3 gouge.



14

Add the low relief embellishments. I've provided a generic pattern for a carving plaque, but I usually personalize the plaque. I've made plaques using a family coat of arms, a corporate logo, or even a military insignia. Use your tools of choice.



15

Sand the entire carving. Use 150-grit sandpaper, then switch to 240 or 320-grit. Remove the sanding dust with compressed air or a tack cloth.



16

Apply the finish. I use Krylon clear satin acrylic spray finish. Apply five or six coats from all directions. Sand lightly between coats with 600-grit sandpaper.



17

Sand the final coat. Use 000 synthetic steel wool. This removes any dust that adhered to the finish and produces a very smooth surface. 3" x 5" plaques can be purchased and engraved at most trophy shops. Attach the plaque with screws or epoxy.

materials
& tools

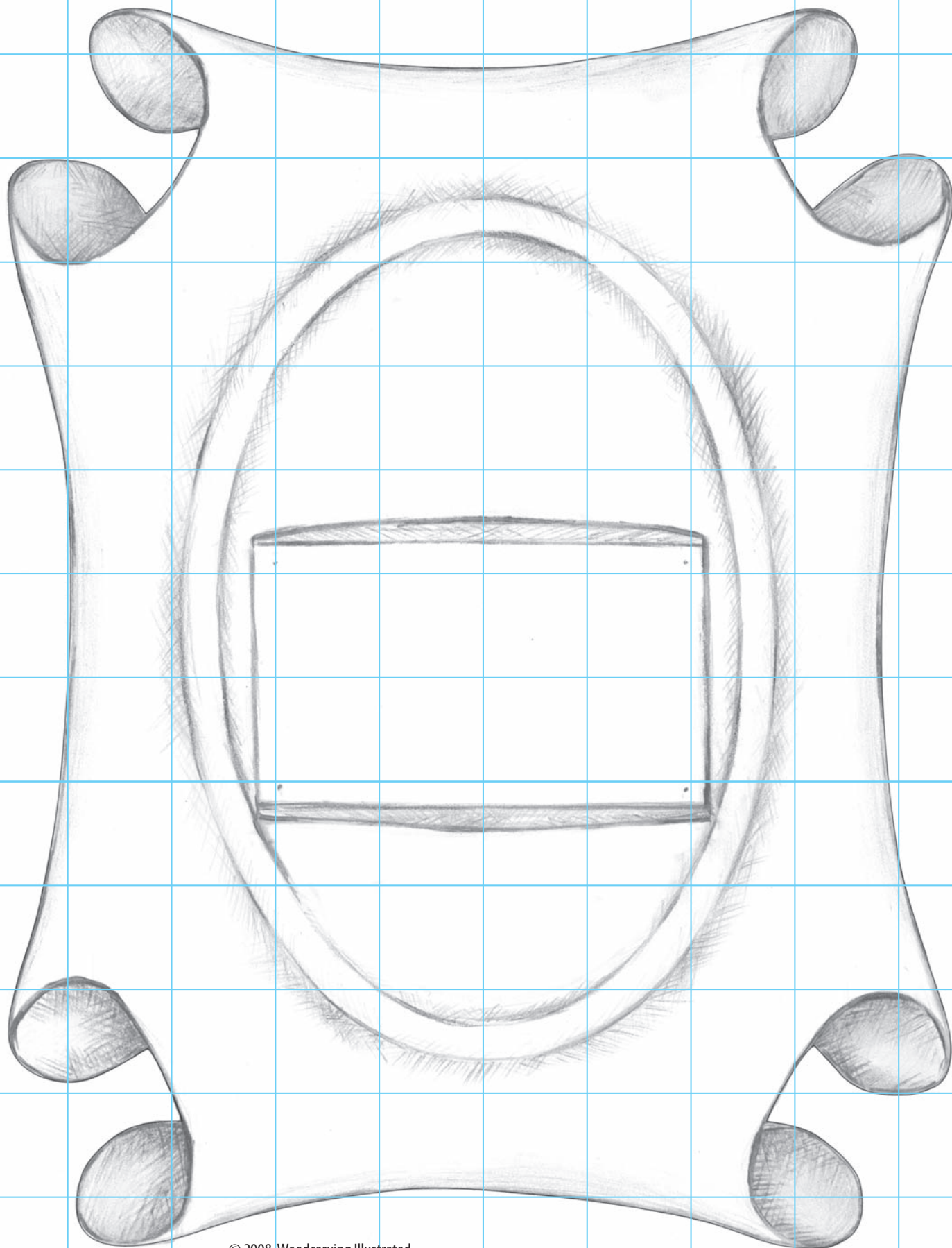
MATERIALS:

1 $\frac{3}{8}$ " x 10" x 12" butternut or wood of choice
Sandpaper, assorted grits between 120 and 600
000 synthetic steel wool
Finish of choice, I use Krylon Acrylic Satin spray
3" x 5" engraved plate

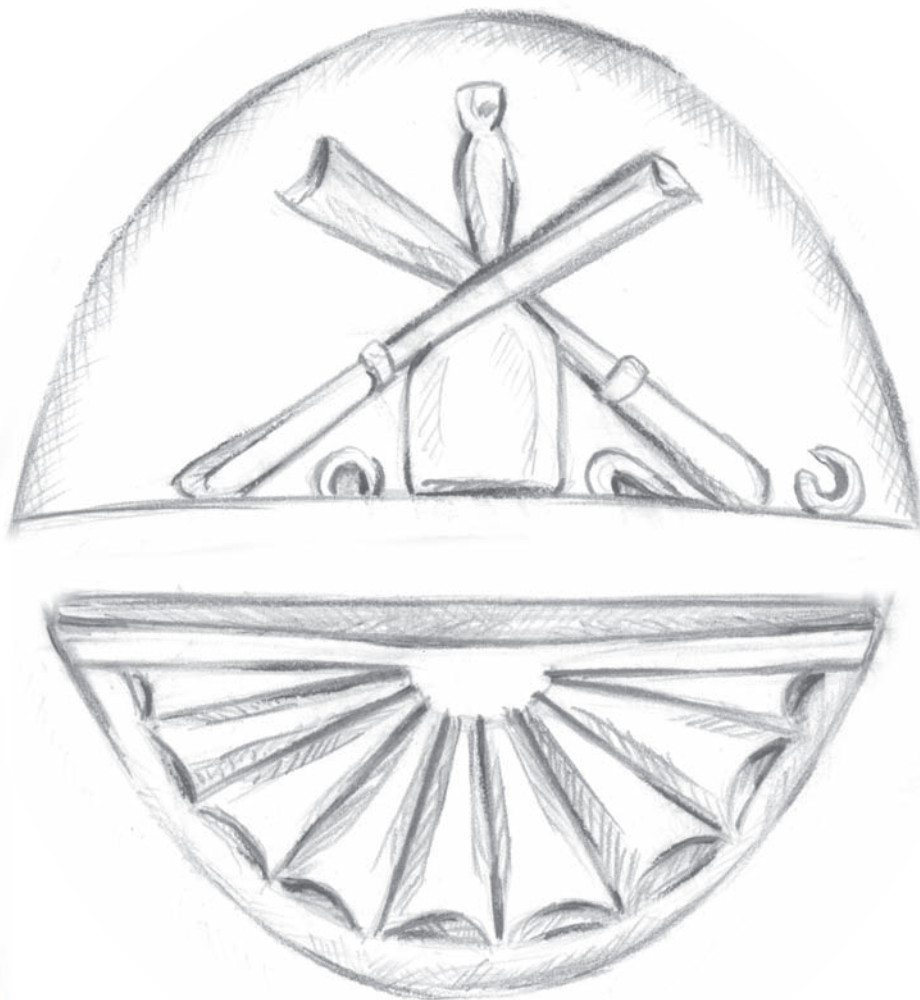
30mm #5 gouge
18mm #8 gouge
16mm #9 gouge
8mm V-tool
60° 26mm V-tool
20mm #3 gouge
12mm #5 gouge
Assorted fishtail and micro chisels and gouges (relief carving)
Compass and depth gauge
Band Saw

TOOLS:

Straight and skew chisels: 6 or 8mm, 12mm, and 35mm
35mm #2 and #3 gouges



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Illustration by Irene Bertils



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Making it personal

The relief portions of the plaque can be customized with a wide variety of designs. The symbol for a profession, such as doctor or lawyer, could be used to acknowledge accomplishments such as passing the bar exam. Carve a bowling ball and pins to commemorate a 300 score, or a baseball bat and glove to celebrate a player's first home run. A bit of creativity and imagination will provide a multitude of uses for this versatile project!



About the Author

Floyd Truitt of West Townsend, MA, is a retired Federal Civil Service employee who has been carving since he was 12 years old. Since his retirement in 1986, he has been carving full time. His carvings and commissions are scattered across the country. Contact him at 978-597-2868, floydcarves@msn.com.

Stylish



The hinged front panel opens for easy cleaning and secures with a simple gate hook.



Birdhouse

Relief-carved shingles and graceful designs adorn this essential songbird house

By Barry McKenzie

With the classically shingled roof and brilliant, stylized chip carving, you might be hesitant to hang this birdhouse outdoors. But returning songbirds will reward your generosity with their cheerful presence and the project is actually weather resistant.

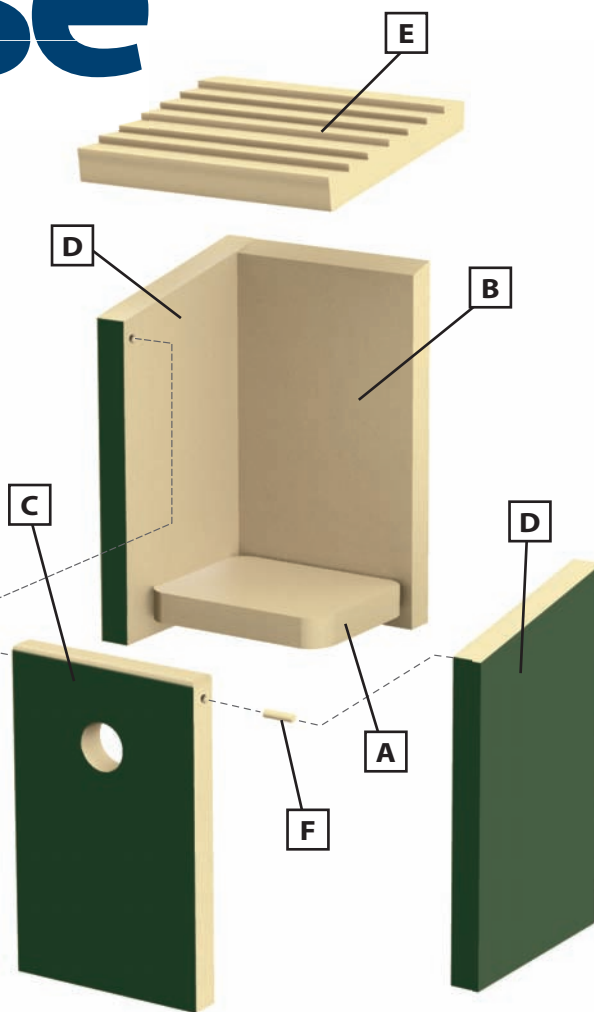
The birdhouse is fairly simple to construct. In fact, over 50 of them were completed by students in my classes last year. Most of the students chose this bird by a fence post design. The bottom of the house has a gate hook to keep the hinged front from being opened by a predator or pushed out by too much nesting material inside.

The roof is at a 12° slope for water run-off, and the shingles, while easy to carve, make an impressive display. This form of chip carving is called stylized free-form, which is not as precise as geometric chip carving. Chip carving through paint does have a tendency to dull the knife's cutting edge a little faster, so I stop more often. The design could easily be carved in shallow relief if you prefer. I assemble my birdhouses using only exterior weatherproof glue on the joints because brads always seem to fall exactly where a chip is going. The interior cavity of the birdhouse is left natural wood.

The chart below lists the entrance hole sizes for various species of songbirds. The chart also includes notes for how far above the ground the birdhouse should be mounted.

Birdhouse specifications for different species

Bird Species	Entrance Hole	Mounting height
Chickadee	1⅛"-diameter	6'
Tufted Titmouse, Nuthatch	1¼"-diameter	6'
Blue Bird, House Wren	1½"-diameter	6'
Swallow	1½"-diameter	10'
House Finch	2"-diameter	8'
Purple Martin	2½"-diameter	15'



Birdhouse Basics

- I didn't add a perch because I've read that predators use the perch more often than songbirds. I have seen nesting birds fly straight into the hole and exit the same way.
- The location of the birdhouse should be as far as 100 feet away from other competitive birds. Even self-nesting birds will be harassed by a bluebird if they are using a birdhouse nearby.
- Clean out the birdhouse in early spring before the migrating birds return. Before opening the birdhouse, make sure nobody has taken up residence. I have seen several bluebirds share a birdhouse over a mild winter. I also have one flying squirrel that has made a permanent home in one of my birdhouses. It was a big surprise to both of us when I tried to clean out the bedding material and found a wide-eyed flying squirrel looking back at me!

CARVING SHINGLES



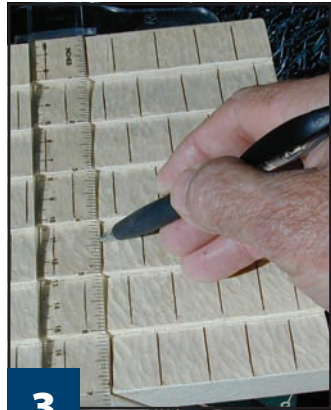
1

Divide the roof into rows. Draw six horizontal lines, 1" apart, across the width of the roof to make seven rows of shingles. Make a deep cut along these lines with a chip carving knife to outline the front edge of each shingle. It may take a few passes to reach a depth of at least $\frac{3}{32}$ ". It is impossible to go too deep.



2

Taper the shingles. Use a gouge to remove wood up to the vertical cuts made in step 1. Taper the shingles so it looks like the lower shingle disappears beneath the edge of the one above it. Feel free to deepen the stop cut as you go. Work across each row before moving on to the next. The depth is up to you.



3

Divide the rows into individual shingles. Each row of shingles is staggered in relation to the row above it. Start with a shingle width of about $\frac{3}{4}$ ", and vary the width from there. Do not make every shingle the same width. Cut along these lines with a chip carving knife to divide the rows into individual shingles



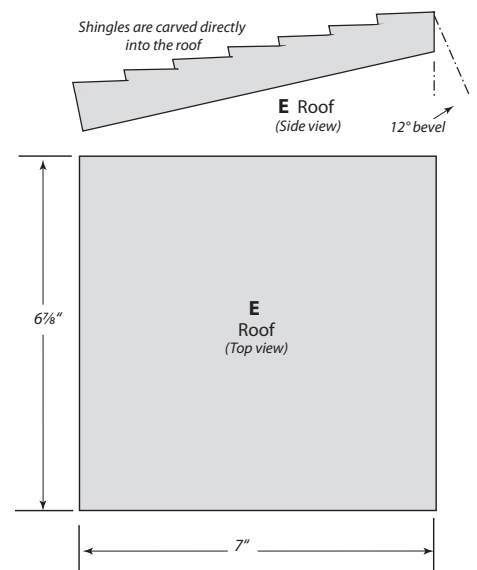
4

Outline the thickness of the shingles. Carve a line along the bottom and sides of the shingles to represent the thickness. This gives the illusion that each shingle is individually carved. Since each row is tapered, it will look like the individual shingles are tapered. Do not sand the shingles smooth.



Birdhouse Construction Notes

- The dimensions will change if you use wood thinner than $\frac{3}{4}$ ".
- Use basswood, butternut or white cedar; more dense wood is difficult to chip carve.
- Paint the exterior surfaces of the birdhouse with a dark acrylic paint (I use hunter green).
- Use an exterior protective spray spar urethane on the exterior surfaces.
- Drill holes for dowels at least $\frac{1}{2}$ "-deep.
- Place the two hinge dowels in the front piece before assembling.
- The dowels can be up to $\frac{5}{16}$ " diameter.
- See the chart (page 65) for entrance hole sizes for different bird species.
- A safety gate hook and eye latch can be found in most hardware stores.
- If using thin nails, note where chip-carved pattern is located.
- Use exterior weather resistant glue instead of nails, and clamp the pieces together until the glue dries.
- To accommodate the latch, the sides are not flush with the bottom part "A."
- The top of the front piece "C" has rounded edges to clear the underside of the roof when you swing it open.



COMPLETING THE PROJECT



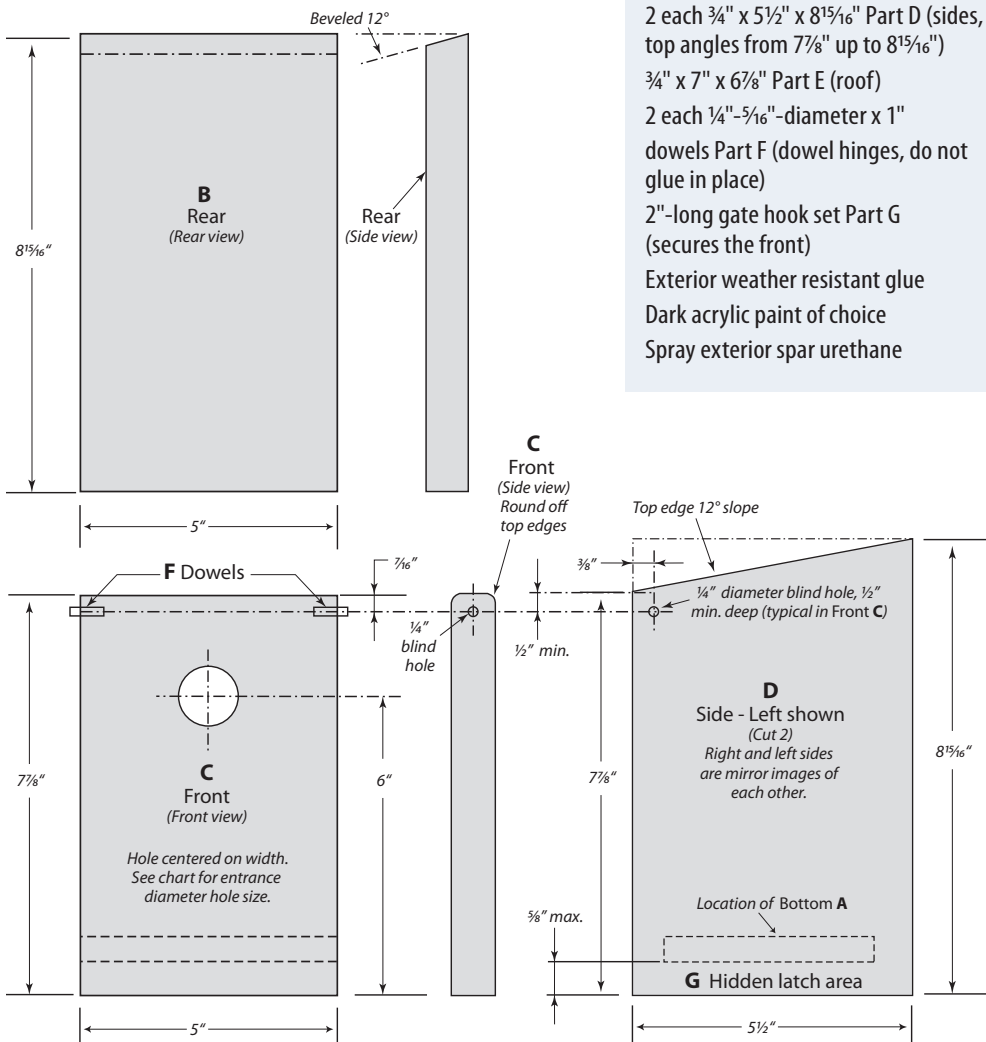
5

Mount the gate hook. Screw the eyelet into the front "C," just below the bottom "A." Do not screw the eyelet in the whole way; that way you can adjust the fit of the hook after you attach it to the bottom "A." Screw the hook in place, and test the fit. If the hook fits loosely, tighten up the eyelet screwed into the front "C" until the hook holds tightly.



6

Chip carve the design. Transfer the design to the painted birdhouse using light-colored graphite paper. Cut along one side of the pattern line, angling the knife in so the cut ends at the center of the chip to be removed. Flip the birdhouse around and cut in towards the center from the other side to free the chip. Make sure the lines are smooth and even.



MATERIALS:

3/4" x 4" x 5" Part A (bottom)
 3/4" x 5" x 8 15/16" Part B (rear)
 3/4" x 5" x 7 7/8" Part C (front)
 2 each 3/4" x 5 1/2" x 8 15/16" Part D (sides, top angles from 7 7/8" up to 8 15/16")
 3/4" x 7" x 6 7/8" Part E (roof)
 2 each 1/4"-5/16"-diameter x 1" dowels Part F (dowel hinges, do not glue in place)
 2"-long gate hook set Part G (secures the front)
 Exterior weather resistant glue
 Dark acrylic paint of choice
 Spray exterior spar urethane

TOOLS:

Chip carving knife of choice
 Gouge of choice
 Ruler
 Mechanical pencil
 Paintbrushes of choice

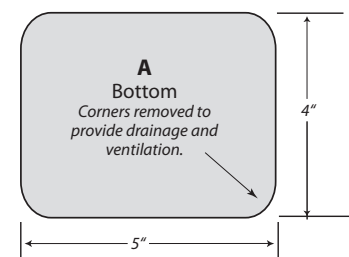
materials
& tools

SPECIAL SOURCES:

Pre-constructed white cedar birdhouse item \$38.99 + s&h.
 Contact: Viking Woodcrafts, 800-328-0116, www.vikingwoodcrafts.com.

Chip carving knife C-I: \$25.
 Contact: Lee Ferguson Carving Knives, 479-443-0084, www.fergusonknives.com.

12 Songbird Patterns: \$10 includes postage. Contact: Barry McKenzie School for Chip Carving, 23427 Route 66, Lebanon, MO 65536, www.chipcarvingschool.com.

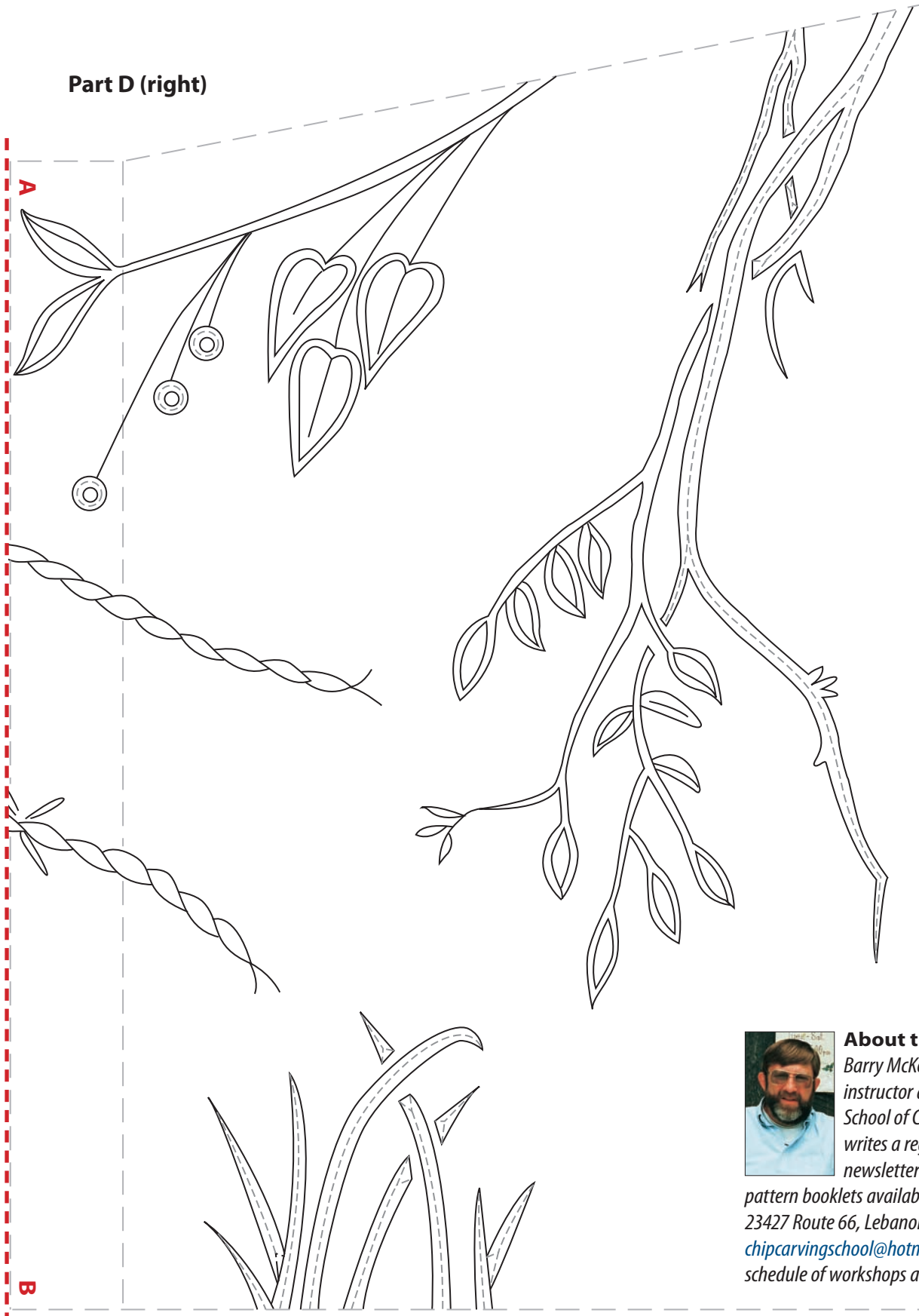


Part C (front)



Part D (left)

Part D (right)



About the Author

Barry McKenzie is a popular instructor and owner of the School of Chip Carving. Barry writes a regular chip-carving newsletter and has several pattern booklets available. Contact him at 23427 Route 66, Lebanon, MO 65536, or chipcarvingschool@hotmail.com for a schedule of workshops and items available.

Kolrosing: Norwegian Line Carving

**Easy-to-learn
carving technique
produces beautiful
decorative designs**

By Judy Ritger

Kolrosing is a Norwegian tradition of decorating wood by incising a fine line onto the surface. In Norway, the folk arts flourish. Some use rosemaling, the distinct, Norwegian-style of painting. Others use various styles of carving, including kolrosing, which means painting (rosing) with coal dust (kol). Kolrosing is mainly used on smaller objects, such as spoons, boxes, and tankards.

I learned the art of rosemaling at the Vesterheim Norwegian-American Museum in Decorah, IA. I was also fortunate enough to participate in three study tours to Norway. On one of those tours, Ragnavald Froysadal, a master painter and carver living in Hundorp, Norway, taught me the art of kolrosing. Kolrosing uses the same design elements of rosemaling, without the use of color. The technique of kolrosing is easy to learn—the challenge comes when you start producing your own designs and patterns.

Start by choosing your wood. The clear, even grain of basswood makes it a good choice for beginners. Maple and birch are harder and take detail better, but are more tiring to carve. Start by sanding the blank with 150-grit sandpaper and work your way up to 600-grit. Spray the blank with water or rubbing alcohol, allow it to dry, and sand again with 600-grit sandpaper. This gives you a smooth surface for pattern transfer and also keeps the darkening agent from sticking to the background. Practice the technique on scrap wood before beginning on your project.





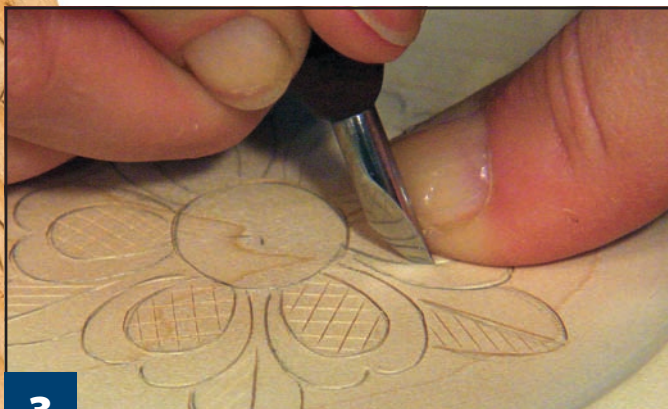
1

Transfer the pattern to the blank. Make a tracing of the pattern and cut out the inner circle and the outer ring. Place a piece of graphite paper under the inner circle pattern, and trace the design onto the plate. Place a piece of graphite paper under the outer ring, and trace the border onto the rim.



2

Find a comfortable working position. I put the plate in my lap with my feet propped up on a footstool. This allows me to lean over the piece for a better view. When the knife is in a vertical position and both hands are used to move the blade along, it can be hard to keep an open line of vision.



3

Cut the main lines. Hold the knife like a pencil, with the sharp edge away from you. Keeping the knife at an almost vertical angle, insert the blade into the wood $\frac{1}{32}$ ". Place your left thumb (if you are right-handed) against the back of the blade, and push the knife slowly along, using the left upper corner of your thumb as a pivot point for maximum leverage.



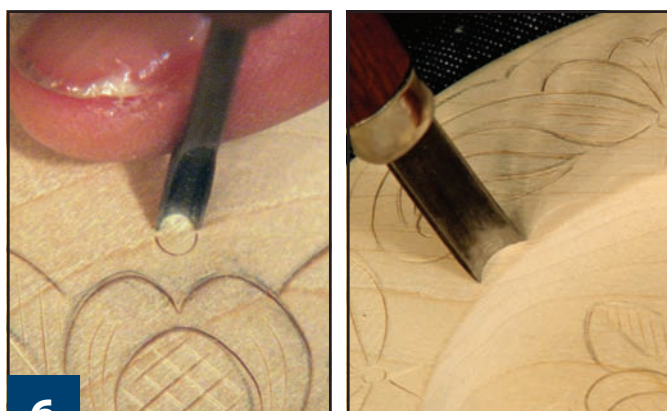
4

Cut the tightly curved lines. Use the same pushing technique, but lift up on the tip of the knife slightly as you go around a curve. Lifting the blade allows a smoother cut. Continue to use the thumb of your opposing hand to guide the cut and provide the proper leverage. Practice the cuts on scrap wood before moving on to your project.



5

Add the straight detail lines. The push cut demonstrated above is the preferred cut in Kolrosing. Some artists use the pull cut for short, straight lines, such as the hatching pattern in this design. Grip the knife like a pencil with the sharp edge toward you and gently pull the blade along the pattern line. Keep the cuts more shallow than previous cuts.



6

Add the circular and half-round details. Use a small semi-circular gouge to add the circles to the inside part of the plate and outer rim. Use a larger gouge to add the border between the inner plate and outer rim. Push the gouge straight into the wood, and bring it back out. The bevel of the tool creates a line that will hold the darkening agent.



7

Add the darkening agent. In the past, kolrosing artists would sand pine bark to produce a fine dust that they rubbed into the cuts. I've found that finely ground coffee works just as well, and it's a lot easier to find. Pick up the ground or instant coffee with your fingers, and rub it into the lines. Remove the excess with paper towels. Make sure all of the lines are filled with coffee.



8

Force the coffee deep into the lines. Sand the surface with 400-grit sandpaper to settle the coffee into the lines and smooth down any edges raised up by the incising. Then sand with 600-grit sandpaper until the piece looks clean. Some of the coffee forced into the grain of the wood may remain, but this adds color to the whole piece. The pattern will appear faint after sanding.



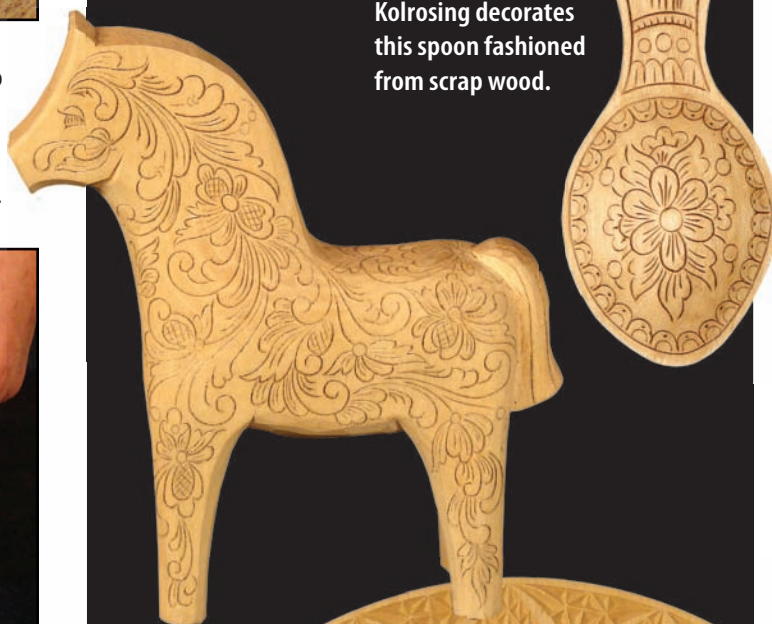
9

Apply an oil finish. I use walnut oil, Danish oil, or Watco oil finish. Apply a liberal coat of oil with a brush or your fingers. Allow the oil to soak in until the wood is saturated; then wipe off the excess. Allow the oil to dry overnight, then apply a second coat. Wipe off the excess, and allow it to dry thoroughly. Apply a little Kerf's Wood Cream and buff with a soft cloth.

Embellishing with Kolrosing

It is easy to transfer a kolrosing design to a flat object, such as a plate, with graphite paper. But other objects require you to draw the design right onto the wood with a pencil.

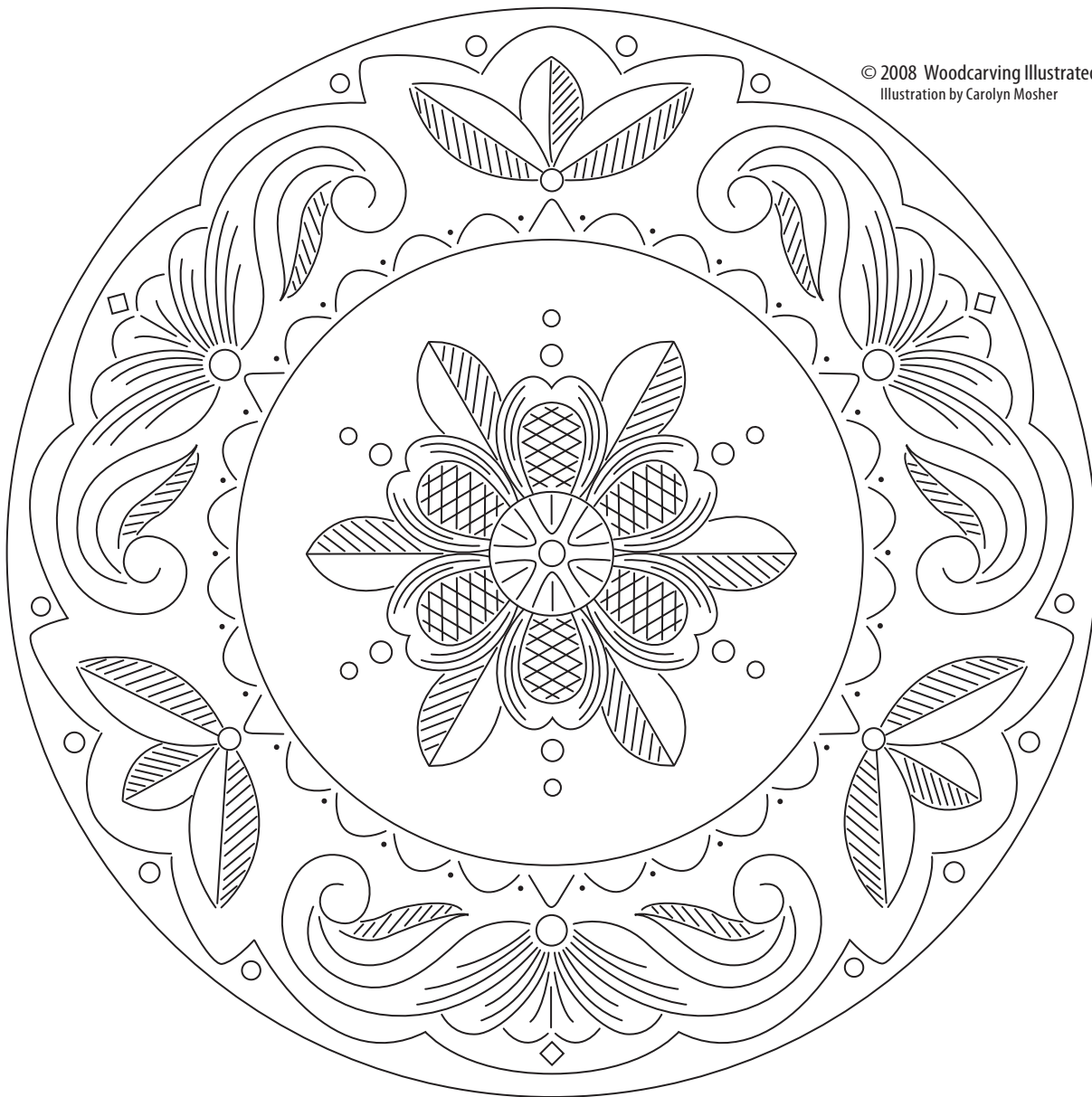
Kolrosing decorates this spoon fashioned from scrap wood.



A traditional Norwegian horse with kolrosed accents.



A classic chip-carved border highlights this kolrosed scene.



The Kolrosing Knife

Kolrosing requires a uniquely shaped knife. The short knife blade, made from high speed steel, is shaped into a long bevel with a slight arc. The long, round handle allows you to hold the knife like a pen. The rounded blade and long bevel act like a wedge and part the wood while you incise the line, which allows the darkening compound to fill the cut more easily. The arc in the blade also allows you to make graceful curves.



materials & tools

MATERIALS:

6¼" circular basswood plate or material of choice
Graphite paper
Finely ground or instant coffee
Oil finish of choice
Beeswax, Kerf's Wood Cream, or thinned-down polyurethane varnish
Soft paper towels

Assorted sandpaper up to 600 grit
Spray bottle of water or rubbing alcohol

TOOLS:

Kolrosing knife
Paintbrush of choice (to apply oil and finish)

SPECIAL SOURCES:

Judy, and Del Stubbs of Pinewood Forge, worked together to replicate the knives originally made by the late Ragnavald Froysadal. Judy also has a video on kolrosing available for \$29.95 + \$2.50 s&h. To order a knife, which costs \$22 + \$2 s&h, or video, call 800-423-1844, or visit www.Pinewoodforge.com.



Photo by Laurie Hansen

About the Author

Despite her strong interest in the Norwegian arts, Judy Ritger, of

River Falls, WI, can boast of no Norwegian heritage, being half German and half English. Judy and her husband, Dick, have four children, 13 grandchildren, and one great-grandchild. Judy teaches painting and carving around the country, mostly at the Vesterheim Norwegian-American Museum in Decorah, IA.

Cut Your Own Carving Blanks



Simple technique reduces the time you spend roughing out a carving

By Mark Duginske

Band saws tend to be one of the first power tools a new carver invests in. Carvers of all skill levels use the band saw to cut out a blank, but after you cut out one view, you usually have an irregularly shaped edge that makes it difficult to cut out the second profile. While you can rough out the other profile with carving tools, there is an easy way to cut it on the band saw.

I'll demonstrate the technique on a cabriole leg, but the technique is the same for any 3D or in-the-round project.



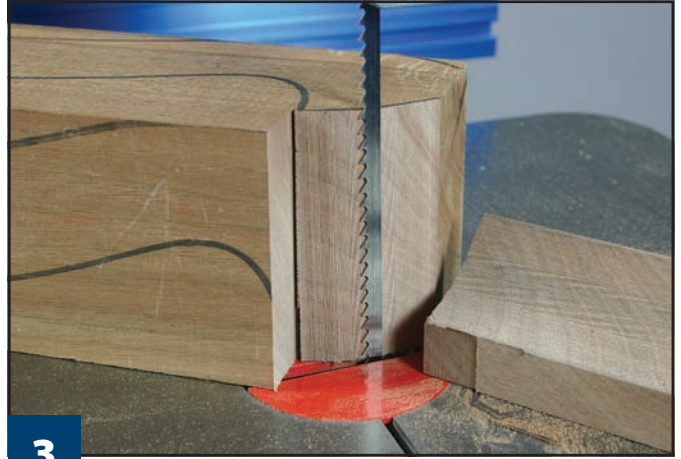
1

Transfer the pattern to your stock. Trace the front and side profile onto the blank. Be sure to properly align the two views with each other. You may want to round some areas and draw a new line outside the pattern line to make cutting easier.



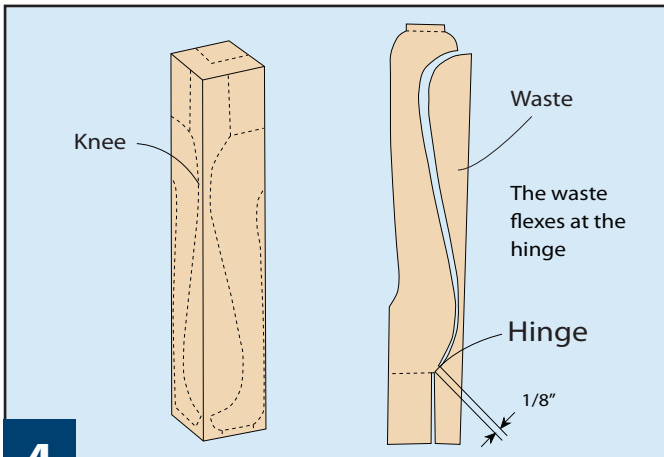
2

Establish landmarks and cut straight lines. Score a line for key areas on both sides of the blank. A scored line functions as a type of stop cut, giving you more control. Then cut any straight lines using the band saw's rip fence.



3

Cut the first side. Small waste sections can be cut free, but keep as much of the waste in place as possible. Use hinges (see step 4) to keep the pieces together. Keep any loose waste pieces to replace when cutting the opposite side.



4

Use hinges to maintain a flat surface. Leave $\frac{1}{16}$ " or $\frac{1}{8}$ " of material uncut to create a hinge to keep the waste in place. The hinge allows the waste to flex so you can withdraw the blade, and the waste provides a flat surface so you can make the second cut.



5

Cut the opposite side. Rotate the stock and cut the second profile. Hold any loose waste in place if necessary to follow the pattern line. After cutting the second profile, saw through any hinges, and remove the waste to produce your carving blank.



further reading

The New Complete Guide to the Band Saw by Mark Duginske

Woodworking experts agree that the first machine to purchase for a home workshop is the band saw. From simple cuts to joinery to intricate designs, chances are whatever you need to do, you can do it with a band saw.

\$19.95 plus \$3.50 s&h (parcel post). Available from Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520, 800-457-9112, www.FoxChapelPublishing.com, or your local distributor.



About the Author

Mark Duginske is a lifelong woodworker from Merrill, WI. He is the inventor of many woodworking aids and devices and is the author of several books on band saws.

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All About Files, Rasps & Rifflers

Files come in a variety of profiles and sizes. They can remove wood quickly or produce a smooth surface.

These versatile tools have a wide range of carving uses

By Roger Schroeder

While purists will argue that files, rasps and rifflers, not to mention sandpaper, should never touch a wood carving, don't sell these tools short. Many projects need a smooth surface, not a flat-plane or faceted one. These versatile tools can shape, smooth, even sharpen if necessary, and are actually economical alternatives to sandpaper. They are ideally suited for working oddly shaped areas and difficult wood grain, as well as roughing out. A single file removes wood as quickly as a large rotary cutter and produces a finished surface that rivals 220-grit sandpaper for smoothness.



FILES

Files come in many profiles or shapes.

A file has three main parts: the length, which is the cutting surface covered with teeth; the tang, which is where the handle is attached (never use the tang as a handle); and the heel, which is the transition between the length and the tang. Files come in wide variety of types and profiles.

Types of files: You need to understand both the cut of the

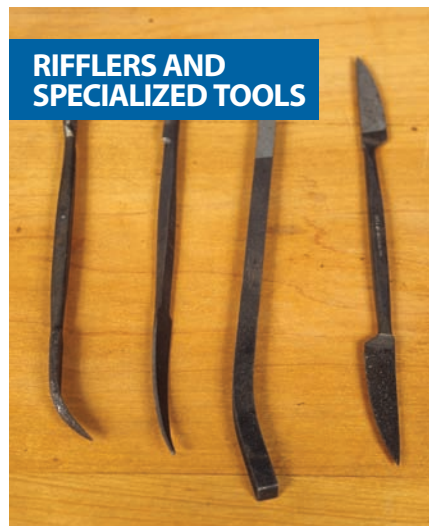
Files, Rasps, and Rifflers:

at a glance

- Take over where other tools leave off
- Ensure a straight cut due to the rigidity of the tools
- Shear impartially through alternating hard and soft grain
- Require only a light touch
- Require no sharpening
- Are widely available and relatively inexpensive
- Are capable of a wide variety of wood removal

teeth, that look like lines, and how coarse or smooth a finish they make. From coarse to smooth, the distance between the teeth diminishes. However, a smaller file has teeth closer together, even if it is labeled coarse. In general, the longer the file, the coarser it is. To help the consumer, manufacturers often stamp the cut between the first row of teeth and the tang.

File Profiles: Once you've determined what type of file is best suited for the job, you can further refine the usefulness of the tool by selecting the correct profile or shape.



Rifflers give you access to tight areas.

Over the years, files and rasps have evolved into more specialized tools, such as rifflers, Microplane® rasps, and needle files.

Riffler comes from a French word meaning to file or scrape. A riffler is a small, double-ended file, rasp, or both, with a gripping area between the cutting edges. It is fashioned to work in tight spaces. Common end shapes include straight, curved, and knife-like. Rifflers come in a variety of profiles, such as oval, triangular, square, round, and half-round.

Needle files are designed for very precise work and leave a smooth surface on wood. A good set will consist of as many as 12 second-cut files, but purchase one that offers an interchangeable handle. Sets of needle rasps are also available.



Microplane's stainless steel blades, which come in round, triangular, and flat shapes, offer razor-

sharp edges. I tried my flat-blade Microplane on a piece of white oak and was more than pleased with the results. The wood disappeared without a great deal of effort. For

the power carver, there are 1" and 2"-diameter rotary cutters with ¼" shanks. These tools should be used on a drill press running at a maximum of 1200 rpm, not in a hand drill or flexible shaft tool.



Draw filing cuts on the push stroke.

Draw filing, a finishing stroke, requires you to hold the file in both hands at right angles to the wood and push across it with light pressure. Since the teeth of files cut only on the push stroke, lift the tool up on the return stroke. A beginner's problem is overdoing the push stroke operation, resulting in an unwanted hollow.



Cross filing is done at an angle, not straight across as the name

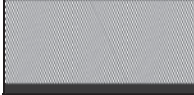
might suggest. Hold the file with both hands and apply enough pressure so the teeth do not catch on the wood grain and cause the file to skip over hard and soft grain changes. Working at an angle is critical when using rasps. Filing parallel or perpendicular to the grain will tear and break the wood, leaving the surface ragged, with a lot of follow-up work required. Cross filing will prevent that from happening.



The coarse teeth of a rasp resist clogging.

Rasps make deeper and coarser cuts than files because they have separate and triangular, rather than parallel, lines of teeth. Rasps scrape away wood rather than plane it away as files do. The rasp is well suited for shaping wood quickly. Files have gullets or spaces between the teeth that fill with wood chips. One advantage a rasp has over a file is that the teeth resist clogging, but rasps are only available in a limited variety. The size and distribution of teeth determine a rasp's degree of coarseness and the amount of wood it can remove. All cut rapidly but will leave a rough surface.

FILE TYPES

Name	Use
Single-cut	Precision work
	
Double-cut	Fast wood removal
	
Coarse	Fast wood removal
	
Bastard	Medium-fast wood removal
	
Second	Medium wood removal
	
Smooth	Slow wood removal, smooth surface
	



Keep files clean with a file card.

While files are made from ultra-hard steel and tempered hard to give the teeth a long life, they do tend to be brittle and are easily broken. Files are not designed to pry, hammer, or clash with other metal tools. Use them for what they were designed for, and they should last several lifetimes.

FILE PROFILES

Profile	Use
Mill 	Smoothing large curves or flat areas
Half-Round 	Roughing out or shaping large inside curves
Triangular 	Tight areas or hard to reach spots
Rat-tail 	Shaping or enlarging holes, or shaping tight inside curves
Square 	Shaping inside corners
Chainsaw 	Smoothing inside curves
Knife 	Tight areas where clearance is a problem

RASPS

Name	Use
Flat bastard or flat wood rasp	Quick wood removal on flat surfaces
Half-round bastard or half-round wood rasp	Quick wood removal on flat or curved surfaces
Second cut or cabinet rasp	Medium wood removal
Smooth or patternmaker's rasp	Slower wood removal, produces a smoother surface

A Basic Set

For about \$100, you can get the files you need to tackle most projects. The basic set includes:

- A mill file (single-cut)
- A half-round wood file
- A cabinet file
- A patternmaker's rasp
(I recommend the Nicholson #50)
- A rat-tail file
- A chainsaw file
- A set of rifflers

Keep files hanging up and away from other tools. If wall space is at a premium, then keep them stored, but separated, in a drawer to protect the teeth. Since files, like most other steel

“Use files for what they were designed for, and they should last several lifetimes.”

implements, are prone to rust, it's wise to keep a few bags of silica in the drawer to draw off moisture.

A file card is the best investment you can make for unclogging a file that has filled

with wood chips. Purchase one that has nylon bristles on one side and short, stiff steel teeth on the other. Badly clogged files require you to brush the file with the steel teeth. Stroke the brush parallel to the file's teeth. If you want to prevent heavy clogging, use the bristle brush frequently. If you chalk the teeth heavily prior to use, it will discourage clogging. Do not oil a file; it will make it difficult to dislodge dust and wood chips.



About the Author

Roger Schroeder, of Amityville, NY, is a retired teacher, accomplished author, and the founding editor of *Woodcarving Illustrated*.



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Woodburning Eyes



Foolproof method makes it easy

By Carole Jean Boyd

Many carvers struggle with facial features. In the classes I teach, carving eyes seem to cause the most anxiety in a student. I developed this method so carvers of any skill level can expect good results.

When working on an eye, I've found that the larger the pupil, the kinder, sweeter the look. If you want the project to look mean, give it a small pupil for a beady-eyed look.

As with any new technique, practice on scrap wood before attempting to use the technique on your project. To get started, round the corner of your stock, and make a slight trough for the eye socket with a carving knife. Sand it smooth with 220-grit sandpaper; the smooth surface is easier to woodburn.

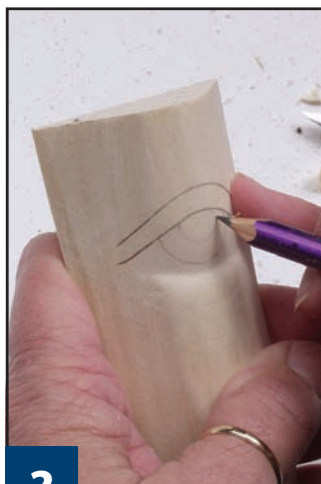
To create this eye, I use a Colwood writing tip and a tight round tip. I also use a rotary power carver equipped with a small, ball-shaped cutter to add a highlight to the pupil. You could add the highlight with a bit of white paint if you choose.

All burners are different when it comes to temperatures, and most woods burn differently, even if they are the same species. For best results, test the heat setting of the burner in an inconspicuous spot or on a piece of scrap cut from the wood you are using. I set my Colwood burner at a medium setting, about 4½ on my dial.



1

Define the major landmarks. Draw in graceful, arching lines for the fold line of the eyelid and the edge of the top eyelid. Trace along those lines with a tight, round tip.



2

Draw in the pupil and the iris. Use a pencil to sketch semi-circular outlines for the two parts. Then trace along the pencil lines with the same tip.





3 **Darken the pupil.** Switch to a writing tip and completely fill in the pupil. Switch back to the tight, round woodburning tip to shade in the iris.



4 **Shade the iris.** Lay the burner tip flat on the wood, and pull it toward the pupil. The outer part of the iris should be solid, blending towards the pupil.



5 **Add the eyelashes.** Use the tight, round tip to add curved lines coming off the eyelid. A woman's lashes will be more curved than a man's. Stop the eyelashes at the center of the pupil.



6 **Carve the highlight into the pupil.** Use a small, ball-shaped bit in a rotary power carver to expose a small circle of the unburned wood. This adds a highlight dot to the pupil.

materials & tools

MATERIALS:

1½" x 1½" x 8" basswood,
ripped in half diagonally
Sandpaper, 220 grit

TOOLS:

Carving knife of choice
Rotary power carver with
small, ball-shaped bit
Woodburner with tight,
round tip and a writing tip

© 2008 Woodcarving Illustrated
Illustration by Irene Bertils



About the Author

Carole Jean Boyd, of Millbrook, AL, is a popular woodcarving teacher and instructor. She coauthored *Carving Cypress Knees* with Jack A. Williams, and her work was featured in *Carving Found Wood* by Vic Hood and Jack A. Williams.

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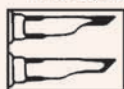
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- Name of event
 - Date(s)
 - Location (including city, state, address and building name if applicable)
 - Hours for each day of show
 - Admission
 - Contact information
- Submission deadline for the Summer Issue is March 1, 2008.

■ FEBRUARY

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.eastcarolina-wildfowlguild.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: NEBRASKA. Woodcarvers Retreat, GREYNA (Eastern Nevada 4H Center). Structured classes and open carving. \$190. Contact D. Paulsen, 402-339-0874, paulsencarving@cox.net.

Feb 16: FLORIDA. Peace River Woodcarving Show, ARCADIA (Turner Center) 9am-4pm, Free adm. Contact Bob Holderman, 863-491-0877, or janieb1000@yahoo.com.

Feb 16-17: ARIZONA. 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 16-17: NORTH CAROLINA. Showcase of Woodcarvings, Charlotte Woodcarver's Club, CHARLOTTE (St Ann's Catholic Church, 3635 Park Rd.) Sat. noon-6pm & Sun. 10am-4pm. Contact Charlotte Woodcarvers Club, 704-358-8020, www.charlottewoodcarvers.com.

Feb 20-Mar 2, ALASKA. Artistry in Wood Exhibit, ANCHORAGE (Northway Mall). Sponsored by the Last Frontier Woodcarvers, Alaska Creative Woodworkers Association, Alaska Woodturners Association, and Alaska Creative Scrollers. Free adm. Contact Gary Eller, 907-263-4172, jgeller@alaska.net.

Feb 23: FLORIDA. Highlands Wood Carvers Show, SEBRING (Sebring Civic Center, off NE Lakewood Dr.). Donation adm. Contact Aaron Perkins, PO Box 7503, Sebring, 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: MISSISSIPPI. Pearl River Woodcarvers Show & Championships, JACKSON (Agriculture & Forestry Museum, Forestry Building, 1150 Lakeland Drive). \$4 adm., \$1 children under 12, children under 6 and scouts in uniform free. Contact Patty Fultz, 601-924-4850, prwc@hotmail.com.

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. 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 St.). Sat. 10am-6pm & Sun. 12-5pm. \$3 adm. Contact Fred Copeland, 972-437-1129, wfredcope@aol.com.

Mar 3: FLORIDA. Ridge Woodcarvers Show & Sale, BARTOW (First Baptist Church Auditorium, 410 E. Church St.). Sat. 9am-5pm. \$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, appywoodworkingexpo@yahoo.com.

Mar 8-9: PENNSYLVANIA. 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 Juried Show & Exhibit, BREMERSTON (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 8-9: FLORIDA. Gulf Coast Carvers Guild Woodcarving Show, SARASOTA, FL (Boys & Girls Club, 3200 Fruitville Rd.). Contact Carl Bordner, traveler212@verizon.net.

Mar 14-16: WASHINGTON. Tri-Cities Woodcarvers Association 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: NORTH CAROLINA. North Carolina Woodcarving Festival, RALEIGH, (Klingspor's Woodworking Shop, 3141 Capital Blvd). Sat. 9am-5pm. Free adm. Contact Paul Rolfe, Klingspor's Woodworking Shop, 919-876-0707, prolfe@woodworkingshop.com.

Mar 15-16: MINNESOTA. 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 Horace 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: WISCONSIN. Badger State Carvers Annual Spring Show and Sale, GREENFIELD (Mount Carmel Health Care & Rehabilitation Center, 5700 W. Layton Ave.). 11am-4pm, free adm. & parking. Contact Richard Wawrzyniak, 414-476-8754.

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 17-21: TENNESSEE. Renegade Woodcarvers Roundup, LEBANON (Comfort Inn). Contact Steve Brown, 270-871-4239, www.sbrownwoodcarving.com.

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 26-30: FLORIDA. Florida Woodcarvers Roundup, NORTH THONOTOSASSA (Hillsborough River State Park, 15402 US 301). Contact Jim O'Dea, 941-697-2002, www.geocities.com/podea_2000/.

(Continued on page 88)

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(Continued from page 86)

Mar 29: ONTARIO, CANADA.

Woodcarving Show and Competition, WHITBY (Heydenshore Pavillion, 589 Water St.). Sat. 10am-4pm. Free adm. Contact <http://brooklinwoodcarvers.ne1.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.

Mar 29-30, COLORADO.

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

Mar 29-30: MINNESOTA.

Rochester Woodcarvers 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 29-30: ONTARIO, CANADA.

Niagara Woodcarvers Show & Competition, NIAGARA FALLS (Optimist Recreation Centre, 4751 Dorchester Rd. at Morrison). Sat. 10am-5pm, Sun. 11am-5pm. \$3 adm. Contact Warren D'Amboise, 905-354-8854, www.niagarawoodcarvers.ca.

■ APRIL

Apr 4-5: PENNSYLVANIA.

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, under 12 free. Contact Mike Kagan 215-766-3707, www.delvalwoodcarvers.com.

Apr 5-6: KANSAS.

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 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 11-13: NORTH DAKOTA.

Red River Valley Woodcarvers Show, Sale, and Competition, FARGO (Doublewood Inn). Contact Larry Longtine 218-532-7110, longtine@loretel.net.

Apr 12: INDIANA.

Raintree Woodcarvers Show, MUNCIE (Deleware County Fairground, 1210 N. Wheeling Ave.). 9am-4pm. \$2 adm., free parking. Contact Jay Kokena, 765-354-9102, kokena3@msn.com.

Apr 12: MICHIGAN.

Greater Lansing Woodcarvers 2008 Competition, Show & Sale, HASLETT (Haslett High School Gymnasium). Sat. 10am-4pm. \$2 adm., families \$4. Contact 517-339-6501.

Apr 12-13: ILLINOIS.

Spring Artistry in Wood Show, WHEATON (Cantigny Park). Sat. 9am-4pm & Sun. 10am-3:30pm. Contact John Hackemer, 630-355-6589.

Apr 12-13: OREGON.

Southcoast 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 12-13: IOWA.

Iowa State Woodcarvers Show & Competition, Northeast Iowa Woodcarving Club, WATERLOO (Waterloo Center for the Arts, 225 Commercial St.). Sat. 1-5pm & Sun. 11am-4:30pm. Free adm Contact Mary Lou Snyder. NEIWC@carve@aol.com.

Apr 19: MARYLAND.

Carroll Carvers Festival of Carving and Competition, WESTMINSTER (Carroll Lutheran Village Chapel Auditorium, 300 St. Luke Circle). 10am-5pm. Contact Pete Turner, 717-235-7529, papasarmy@adelphia.net.

Apr 19-20: WASHINGTON.

Quilceda Carvers Artistry in Wood, MONROE (Evergreen State Fairgrounds, Building 600). Sat. 10am-6pm, Sun. 10am to 4pm. Contact Nancy March 360-629 2710, 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 accompanied by adult. Contact www.wardmuseum.org.

Apr 26: MASSACHUSETTS.

Monson Woodwackers Exhibit, Show, Sale, and Cash Awards, MONSON (Monson Memorial Town Hall, Main Street, Route 32). 10am-4pm. Contact Bob Anderson, 413-247-5071.

Apr 26-27: ALBERTA, CANADA.

Northern Alberta Woodcarvers Association Wood Carving Show, Sale & Competition, EDMONTON (Duggan Community Hall, 3728 106th St. NW). Sat. & Sun. 10am-5pm. Free adm. Contact Bob Reynolds, 780-634-4937, www.nawca.ca.

Apr 26-27: SASKATCHEWAN,

CANADA. Moose Jaw Woodcrafters Guild / Regina Whittlers & Woodcarvers Woodworking Show, MOOSE JAW (Moose Jaw Exhibition Center). Sat. noon-5pm, Sun. noon-4pm. Contact Gene Damour, 306-693-5713, eamour@sasktel.net.

Apr 27: WISCONSIN.

Mid-Wisconsin Chippers Woodcarvers Show, APPLETON (Monarch Gardens, 2311 W. Spencer St.). Sun. 10am-4pm. Contact Bob Gehr, 920-725-5391, hanna14daisy7@aol.com.

■ MAY

May 3: BRITISH COLUMBIA,

CANADA. Central Fraser Valley Woodcarvers "Art of the Carver" show and competition, ABBOTSFORD (32470 Haida Dr.). Contact Rick, 604-824-9891, www.centralfraser-valleywoodcarvers.com.

May 3: BRITISH COLUMBIA,

CANADA. Art of the Carver Woodcarving and Wood Sculpting Show and Competition, ABBOTSFORD

(Ag. Rec. Building, 32470 Haida Dr.). Contact Rick DeBraber, 604-824-9891, www.centralfraser-valleywoodcarvers.com.

May 3-4: PENNSYLVANIA.

Pittsburgh Fantasy in Wood, CASTLE SHANNON (Castle Shannon Volunteer Fire Department Social Hall, Route 88). Sat. 10am-5pm, Sun. 10am-4pm. \$3 adm. Contact Walt Niedziela, 412-469-2903, pawaca@verizon.net.

May 3-4: ARKANSAS.

North Arkansas Wood Carvers' Show & Sale, MOUNTAIN HOME (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Sandy Smith, www.northarkansaswoodcarvers.org.

May 3-4: NEW YORK.

Southtown Woodcarvers Show ELMA (Elma Senior Center). 11am-5pm, Free adm. Contact Jack Paradowski, chair@jparad1roadrunner.com.

May 3-4: CALIFORNIA.

Woodcarving Spring Show "Wonder in Woods" sponsored by Capital Woodcarvers Association of Sacramento, SACRAMENTO (Scottish Rite Temple, 6151 H St.). Sat. 9am-5pm & Sun. 9am-4pm, \$5 Adm. Free Parking. Contact Joe You, 916-392-8247, www.karving.org.

May 10: WASHINGTON.

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

May 16-18: NOVA SCOTIA,

CANADA. Atlantic Wildlife Carving Competition, sponsored by Nova Scotia Wildlife Carvers and Artists (NSWCA). TURO (Nova Scotia Community College, McCarthy Gallery, 36 Arthur St.). Contact Joe Murphy, jpmurphy@ns.sympatico.ca.

May 17-18, ILLINOIS.

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

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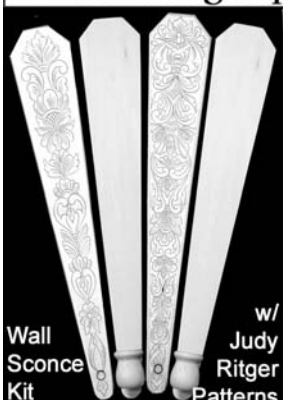
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May 24-25: BRITISH COLUMBIA, CANADA. Richmond Carving Society Woodcarving Show, RICHMOND (Steveston Community Center, 4111 Moncton St.). Sat. noon-5pm, Sun. 10am-4pm. Adm. \$4, seniors \$3, under 12 free. Contact Len Sawyer, 604-266-3913, www.richmondcarvers.ca.

May 24-26: IDAHO. PNCCS Woodcarvers Jamboree, TWIN FALLS (College of Southern Idaho Campus). Assorted carving classes. Contact Cleve Taylor, 208-322-1463, clevetaylor@msn.com.

May 24-Jun 1: SASKATCHEWAN, CANADA. Saskatchewan Woodworker's Guild's Annual Wood Show, Wood '08 SASKATOON (Galleria Building, University of Saskatchewan Campus). Sat.-Sat. 11am-9pm & Sun. 11am-4pm. Contact www.saskwoodguild.ca.

■ JUNE

Jun 1-6: MISSOURI. Woodcarving Rendezvous, BRANSON (Compton Ridge Campground Convention Center). Contact Ed Zinger, 913-397-6992, www.woodcarving-rendezvous.com.

Jun 2-13: ARKANSAS. War Eagle Fair Woodcarving Seminar, HINDSVILLE (11036 High Sky Inn Rd.). Contact Shirley Sutton, 479-789-5398, www.wareaglefair.com.

Jun 11-14: MICHIGAN. Wood Carvers Roundup, EVART (Osceola County Fairgrounds, 101 Recreation Ave.). Wed.-Sat. 8am-4pm. Free adm. Contact Sandy Holder, 231-734-5125, www.evartroundup.com.

Jun 13-15: WASHINGTON. Spokane Carver's Rendezvous, SPOKANE, (Spokane KOA campground). Contact Gloria Strandquist, 509-924-1186.

Jun 14-15: NEBRASKA. North Platte Woodcarver's Club "Artistry in Wood" Show and Sale, NORTH PLATTE (Quality Inn and the Sandhills Convention Center). Contact Ron Meyer, 308-534-5136, rcdmeyer@charter.net.

Jun 15-20: MICHIGAN. Creative Woodcarving Seminar, EVART (Oceola County Fairgrounds). Contact Floyd Rhadigan, 734-649-3259, rhads@verizon.net.

Jun 26-29: IOWA. Davenport Affiliated Woodcarvers International Woodcarvers Congress Competition & Show, BETTENDORF (Mississippi Valley Fairgrounds). Contact Carol or Larry Yudis 563-359-9684 (days), 563-355-3787 (evenings), www.awcltd.org.

Jun 28-Jul 6: PENNSYLVANIA. Kutztown German Festival, KUTZTOWN (Kutztown Fairgrounds, Rte 222). 9am-6pm. Contact Dave Fooks, 610-683-1537, www.kutztownfestival.com.

■ JULY

Jul 11-13: PRINCE EDWARD ISLAND, CANADA. PEI Woodcarving Competition and Show, STRATFORD (Stratford Town Hall, Shakespeare Drive). Sat. 10am-5pm, Sun. 10am-4pm. Free adm. Contact www.carvingpei.ca/.

Jul 12: COLORADO. Creede Woodcarvers Rendezvous. Contact Karen Oquin, 303-940-3505, www.creedewoodcarvers.com.

Jul 20-25: NEBRASKA. Burke Western & Wildlife Art Workshop, CRETE (Doan College). Contact Warren J. Blessing Jr, 860-742-3253, warren@ctvalleywc.com.

Jul 24-27: WASHINGTON. Quilceda Carvers Spit & Whittle. BURLINGTON (Fridays Creek Campgrounds). Contact Rod, 360-659-2769, www.quilcedacarvers.com.

Jul 26: WASHINGTON. Pacific Northwest Wood Artisans Show and Sale, SEQUIM (Sequim Prairie Garden Club, 387 S. Washington St.). Sat. 9am-3pm. Free adm. Contact Ann Grover, 360-691-7885, www.woodartisans.net.

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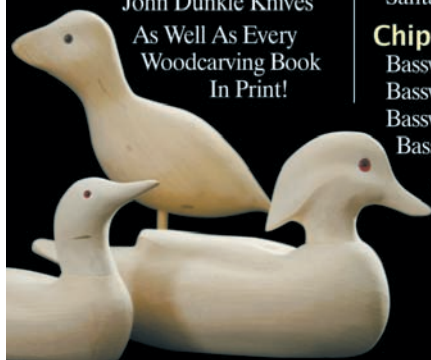
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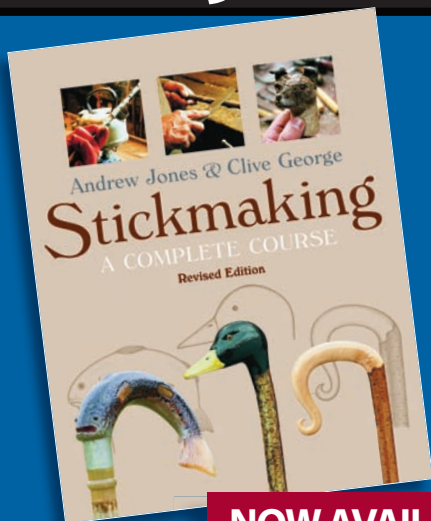
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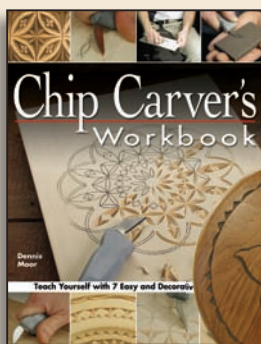
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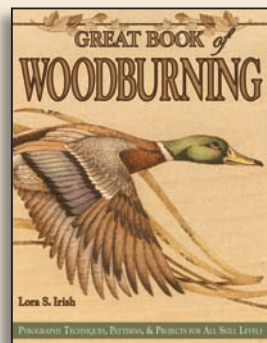
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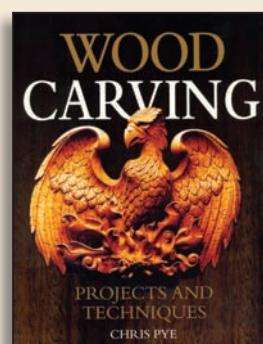
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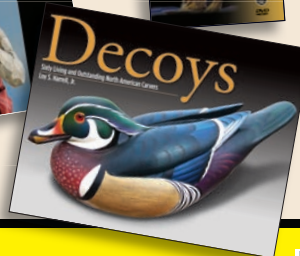


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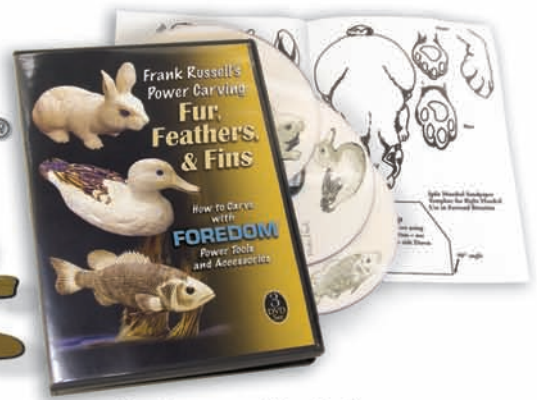
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The Foredom Electric Company would like to thank Frank Russell for his assistance in making this video.

Paintbrush Basics

Guidelines for getting the most from your brushes

By Vicki Rhodes

In its simplest form, a paintbrush is a collection of fibers formed into a specific shape, then tied and glued to a handle. Making informed decisions when purchasing your brushes, and caring for them properly, will give you the best value and results.

Choosing a Brush:

When it comes to brushes, you get what you pay for. Think of your brush as a carving tool and purchase the best you can afford.

Handle: The handle should have a natural curve from the ferrule to the tip for a comfortable, well-balanced shape. It should have several coats of enamel or lacquer finish and have the size, series number, and brand imprinted on the handle. Select a length you are comfortable with.

Ferrule: The ferrule should be firm and fit seamlessly around the brush handle. A good quality brush will be crimped on the ferrule. Double crimping assures the ferrule is securely attached to the handle with no wobbles.

Bristles: Natural fur is the most expensive and synthetic bristles are the least expensive. Shorter bristles give the artist more control. Longer bristles are used for lining, striping, and lettering. The finer the tip, the more control the artist has. The bristles should look hand-shaped, not sharp cut, and be well-formed with no stray or wild hairs.

BRUSH CARE

- Never use a brush to mix large amounts of color.
- Don't put new brushes back in their plastic tubes; this bends the bristles beyond repair.
- If the bristles fray, dip them in hot water for 30 seconds, reshape and allow them to dry.
- Protect brushes when traveling by rolling them up in a towel or using a brush carrier.

Basic Brush Types

Brushes come in a wide variety of shapes and sizes. While certain types of brushes are created for specific functions, it is important to experiment and discover the effects that each brush is capable of.

Basecoat: A flat or oval shape works best to cover large areas. Use a soft bristle brush, as stiff bristles will leave texture. Select the brush size that is appropriate for the area you are going to basecoat. Use a worn brush when basecoating, and save newer brushes for techniques that require the brush be in the best possible condition.

Line Work And Details: Round and liner brushes have a fine tip for more control. Choose as large a brush as you feel comfortable with. More bristles will help the brush last longer and don't require you to apply as much pressure. Longer bristles hold more paint. The shorter the bristle, the more moisture you will need to add to the paint.

Varnish: Purchase the best you can afford and use it for varnish ONLY! With proper care you will never have to replace it. Select a brush appropriate for the size of the projects you most often paint; 1" to 1½"-wide brushes are most common. A larger brush eliminates over-brushing and the possibility of lifting or rolling the previous layer of varnish.

Oval and flat brushes are ideal for basecoating your project.

Round and liner brushes work best for detailing.

Square wash and oval glaze brushes are used to apply a final finish.

Cleaning Your Brushes

When using your brushes, NEVER walk away and leave paint in the brush. It's a good habit to rinse a brush before you lay it down, even if only for a moment.

ONLINE BONUS

See step by step instruction for the proper cleaning of your brushes.
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About the Author

Vicki Rhodes is the author of two books and numerous magazine articles. Contact her at vrhodes@frontiernet.net.

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