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Issue no. 21 Holiday 2002



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The competition ribbons are old and faded on my wall, and the carving tools are showing faint traces of oxidation. It's been a while since I've been doing any serious carving. Most of my efforts go into making props for features. Time, while not my enemy, hasn't been a sterling companion.

But, to borrow a line from the wise friar in Shakespeare's greatest love story *Romeo and Juliet*, I do spy a kind of hope. I am stepping down from the position of Managing Editor. Down, but not out. On staff as Editor at Large, I will continue to write articles, although the frantic pace will be considerably lessened, and some time will be devoted to training the replacement. Finally, I'll get a chance to finish the relief eagle that's been perched on a workbench since the last century.

Cathy Hart will become Managing Editor in addition to assuming a greater role in the infrastructure of Fox Chapel Publishing. Under Cathy's very capable guidance, the magazine will continue to flourish and tap the talents of the best in woodcarving.

Cathy, I should point out, comes with a lot of well-earned mileage in the realm of wood, tools and techniques. She spent fifteen years writing and editing articles about wildfowl carving and nearly two years managing *Scroll Saw Workshop*. I know that she has the assets needed to keep readers up on the technical and creative trends in woodcarving, and I wish her well.

While it's customary to praise all the wonderful contributors I've worked with, I wish to express a special thanks to my wife Sheila. Only recently credited as Copy Editor, she has been by my side since I helped found the magazine, offering expert proofreading, insight, guidance, wisdom and encouragement.

Hopefully, sometime in the future, my path will cross yours when I'm out on the road or at a carving exhibition. I may be a bit grayer than the photo reveals, but I'm sure you'll recognize me just the same. In the meantime, the staff and I wish all our readers a joyous and healthy holiday.

Roger Schroeder

Dear Carvers:

Without Roger Schroeder, WCI would probably never have been published. As readers, you never see the behind the scenes work that goes into a magazine. The ever present deadlines, materials gone astray and the search for the next awesome project can be all-consuming and stressful. In the midst of this craziness, Roger steadily researched and wrote the quality step-by-step and reference articles that have become his trademark over the last five years.

Since 1997, WCI has steadily blossomed and matured. With growth comes change, sometimes difficult. As we've added more staff, it was difficult to have Roger work from his home several hundred miles away.

So, we're very glad to keep Roger as Editor at Large. Cathy Hart, our new Managing Editor, is well known to some of you as the former editor of *Wildfowl Carving* magazine and editor of *Scroll Saw Workshop*, our sister magazine.

I hope you'll join with me in thanking Roger for his Herculean efforts of building WCI to its present strength, and also give a warm welcome to Cathy as she grows the magazine to its next level.

Happy Carving,

Alan

Alan Giagnocavo
Publisher

Holiday 2002

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



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"I recently tried the new 1/4" shank Typhoon burs and was very impressed. They cut extremely well, did not clog up with wood residue, and were very manageable with good balance. I have been carving for over 20 years and Typhoons are now one of my best tools"
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Praise for "Professor" Hull

I have taken a few carving courses, even one given by Joel Hull back in the days when he was teaching beginners locally, and each instructor started with instructions and admonitions about sharpening. I was fascinated and sometimes even took notes, but nothing compares with the article by Joel ("Tuning Up Your Carving Knife") in Issue 19, Summer 2002. That alone is worth the price of a subscription. Please give my regards to Professor Hull.

Joe O'Donnell, Stony Brook, New York

Roger Schroeder responds: I did indeed pass on your regards to the professor, who promises to offer more tips and techniques on sharpening.

A Ducky Good Article

Each quarter I can hardly wait to go to the mailbox and see if my latest issue of WCI has arrived. The articles and information I read are worth three times the price of the subscription. When I opened up Issue 19, Summer 2002, my heart thumped and I said out loud in the local post office, "Oh, my God, I thought I was the only one doing this!" People looked at me as if I had lost my marbles. One article in particular sure put a spring in my step to go back to the mainland and start looking for more golf clubs. I'm referring to an article entitled "Club Ducks," but let me give you some more background. I live on Camano Island, Washington, where many retired folks need to find things to do other than sitting around watching the tube. During my travels in my RV, I picked up some old golf clubs and wondered what I'd do with them. When I told the owner of an antique shop that I carve natural-finish ducks, she wanted every one I had because she thought them unique. When she said the word unique, I got the idea to cut off the steel shaft of a golf club, carve a duck's head and glue it to the club's head. Since the first one turned out so nicely, I made 30, some painted and others carved from butternut, maple and birch. Besides ducks, I've done eagles, dogs, seals and dolphins. Black plastic clubs with a little paint added

make good looking common loons and black swans. Incidentally, instead of discarding the shafts, I can use them as flower stakes.

Donald Sawyer, Camano Island, Washington

Thanks for the anecdote and the additional tips. The staff suspects that soon there's going to be a shortage of wooden golf clubs.

Is Tupelo Honey to a Carver?

I just received my very first issue of WCI and want to compliment the staff. The articles are outstanding and very informative. I started carving about three years ago and have been using mostly basswood and butternut. I noticed some ads in your magazine offering a wood called tupelo. Can you fill me in on the uses of tupelo? Can handtools be used to carve it, or is it confined to power carving? Also, will it take fine details?

Frank Pitigliano, Bedminster, New Jersey

Tupelo and power carving go together like bees and honey. Detail carving will depend on the accessories you choose, but the wood will respond equally well to the smallest dental bits available or to the coarsest woodbagger you can purchase. Tupelo also burns nicely, a bonus for wildfowl and animal carvers, and takes paint well, with only minor caveats. For more on power carving and painting tupelo, check out WCI's recently published Power Carving Manual Volume 3.

WE WELCOME YOUR COMMENTS AND SUGGESTIONS.

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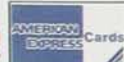
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The world of woodcarving is an active and often exciting one. Whether it is a carving exhibition that attracts thousands or the unveiling in your shop of the latest effort, news is always in the making. WCI encourages you to keep us posted on what is new and interesting in a field that keeps us all in the chips.

Adrift in Birds



Texan James Morton loves to power carve different woods for his bird sculptures.

James Morton of Keller, Texas likes to carve birds. What's a bit unusual about his avian sculptures, which he calls "driftwood birds," is that they are typically made from dense hardwoods, many of them indigenous to his home state. In fact, "The harder the wood, the better the polish," says James. His favorite tools include a chainsaw, bandsaw, 3-in. by 24-in. belt sander and a rotary chainsaw on an angle grinder. To achieve the fine finish, he power sands, ending the process with 600-grit paper. James sells his work from Arizona to Florida.

A Treasure Trove of References—for Free!



The illustration of a prairie chicken is one of the hundreds of images available online from the U.S. Fish and Wildlife Service.

Looking for line drawings of an owl or an upland gamebird with different profiles and poses? How about a good painting of a game fish? The U.S. Fish and Wildlife Service offers hundreds of images related to fish and wildlife at its website:

www.fws.gov/9extaff/drawings/drawing.html. Most of the information on the site is "public domain," which means that there are no copyright restrictions. Pictures are easily printed and require no permission for reuse.

Stamp 'n Chip Update

The Fall 2002 issue of Wood Carving Illustrated included a Product Review featuring the Stamp 'n Chip kit. The contact information was missed at the end of the article. To purchase kits directly or to inquire about the kits, please contact:

Jeff Fleisher
Jeff's Wood Designs
12016 Rosiers Branch Drive
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email: chpcrvr@aol.com



The Stamp 'n Chip kit includes six rubber stamps, an ink pad, and a 26-page workbook that features basic instruction on chip-carving techniques and knife sharpening, plus simple instructions on carving triangles, borders and rosettes. The kit retails for \$29.99.

President Bush Carries a Carver's Big Stick Gift

Following the events of September 11, 2001, Charleston, West Virginia resident Joey Ansel was inspired to carve and paint a bald eagle head from the thick base of a nearly 6-foot-tall sapling. Below the head-topped walking stick, he inscribed Theodore Roosevelt's famous advice: "Speak softly and carry a big stick."

Joey contacted his congresswoman, Shelley Moore Capito, who delivered the carved staff to the White House. President Bush wrote in part: "Thank you for the 'big stick'...I appreciate your thoughtful gesture and words of support. During these extraordinary times, I have been both humbled and privileged to see the true character of this country. Americans have responded with courage and compassion, generosity and strength. It is an honor to be the President of this great Nation, and I thank you for your support."



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Totem Pole

The 24-foot-tall totem pole is located in Smithtown, West Virginia. Designed and carved by local artist William Mayer, it can be seen on the Appaloosa horse farm of the James Petitto family. The pole, which took only one and a half months to complete, depicts the Appaloosa horse on the bottom. Next is Chief Joseph, who was the protector of the Appaloosa. The bear represents strength, the owl wisdom, the coal miner symbolizes the Petitto family mining business, and the eagle on top is watching over all.

Submitted by Kathy Salucci, Morgantown, West Virginia

Have you seen a one-of-a-kind carving in someone's back yard? Carved panels adorning a motor home? A mailbox sculpted to look like a cartoon character? This feature is looking for the unusual, the humorous, the double-take carving that you might pass by in a car and wish you'd stopped for. And if you did back up to take a closer look with camera in hand, send us a photo and a brief summary of your find. If we publish your photo and description, you'll receive a one-year subscription to Wood Carving Illustrated or a free renewal. Be sure to include your name, address, telephone number, and a self-addressed, stamped envelope so we can return your photo.

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Readers and fellow carvers, not editors, are often the best sources of useful information for woodcarvers. Using tips contributed to WCI's message board at www.carvingworld.com, letters that come to editors@carvingworld.com and correspondence that is sent by post, this column offers sensible advice, often laced with humor and wit, that does not always make it to our regular magazine pages. WCI welcomes your suggestions about wood, tools, carving techniques, projects, sources for materials and publications. Be advised that the opinions and comments expressed below are not necessarily shared by WCI.

Readers frequently want to know the best way to ship a carving.

Woodchip answers: *When shipping a carving, my first concern is the shipper. While avoiding saying that I favor one company over another, I will reveal that many carvers I know use the local postal service. But whichever you choose, packing is critical. The sensible approach is to double-box the carving. That means that you pack the carving in a box and put that into a larger box. The second box should be big enough to insure that packing material will "float" the smaller box and prevent it from being damaged. Packing with Styrofoam padding or "peanuts," bubble wrap or biodegradable pellets seems to be a universal approach, but be advised that many of these fillers will scratch paint. It's best to put the carving in a pinch-seal bag if it's not too large. And if the carving is sizeable and ornately done, such as a wildfowl carving with habitat, it needs to have its base screwed to a piece of wood that is in turn secured to the bottom of the smaller box. I also suggest that you include under the lid of the larger box an easily accessible piece of paper with forward and return addresses as well as telephone numbers. Hey, you never know.*

On behalf of the Mississauga Woodcarvers of Ontario, Canada, Peter Jones wants to know how to deal with the transitions between the soft and hard grain areas of a wood, especially tupelo. He adds that at certain angles the hard grain stands out after texturing and painting.

Pinefeathers responds: *I know the problem well and still have not found a way to eliminate it. However, I offer a few steps that should help. First and most obviously, do not sand away too much of the softer grain. Second, when dealing with wildfowl and*

animal carvings, seal the wood with a 50:50 mix of lacquer and lacquer thinner before texturing and burning. Another approach I've used is applying Minwax®'s Wood Hardener. It works well. Third, since texturing and burning after sealing tend to leave carbon deposits on the tools, texture at a low speed and burn with less heat. Also, clean the burner tip periodically. Fourth, build up the gesso in thin layers, allowing several hours drying time between coats. Buff each coat after it's dry with a soft bristle brush in a power tool, or use an old toothbrush and do it by hand. The entire process may take as many as six to seven coats of gesso. Since the harder grain has a naturally smoother surface, the trick is to make the transition areas equal in gesso build up. Of course, critical selection of the wood you start with is a step in the right direction.

A lively discussion on choosing wood for carvings took place on www.carvingworld.com's Message Board. It began with Mike D, who writes that he hasn't carved on wood since he was a kid making a derby racer and decided to start up again. He wonders if available piles of scrapwood and firewood are fair game, "since a nice piece of wood will probably end up in the fireplace anyway."

BillB offers: *I'm new to carving myself, but I do a lot of work with many different kinds of wood for my scroll saw projects. In reading up on the subject, I have learned that basswood or butternut is a good wood for carving. If neither one of these is readily available, you might try either white pine or sugar pine. I'm told to avoid yellow pine (the stuff some 2x4s are made from) because it is difficult to carve, and the sap content quickly dulls tools.*

Captain Bandaïd follows up with: *BillB pretty much summed it up. You can certainly carve on fireplace wood, but the frustration of working with hard or coarse-grained woods may turn you right off to carving. The softer woods mentioned by BillB are good to learn on as well as being the medium for grand works of art. Basswood, an excellent choice, can be purchased at a number of woodcarving supply stores, many of which have websites. Search for "woodcarving supplies" and take your choice. Do stay away from craft stores for your wood unless you have more money than brains.*

Mdallen adds: *Start with basswood. Butternut is great and shows nice grain when you finish it, but it's*

harder to find than basswood. Don't be afraid to make mistakes. It starts out as a piece of wood and it still ends up as a piece of wood. It's your time and effort that count. Even if you fail, you've learned a lot. It's better to have carved and made a mistake than never to have carved at all.

Grumpy560 wants to know: *I agree with all of the above; however, you (Mike D) never said what kind of carving tools you have. If you don't have much kind of experience sharpening tools, or if you are using low-grade tools, then you should stick to the soft woods like basswood. This will help prevent painful slips (gashes in hands and fingers) because you won't have to use as much force as you would with harder species. A word of added advice: Buy a carving glove FIRST; the money you save in medical bills will purchase a very good set of tools or some good carving stock. And if you have a friend who carves, I'll bet that he has some scrap basswood around.*

Dennybell offers: *If I am knocking out a gag gift or an antique decoy, I use anything from firewood to barn beams; for a realistic wildlife piece, I use only "good" wood—basswood or tupelo. A friend does all his carving on "found" wood and has produced some really decent projects. But if you are looking for more consistency in your results, you need to start with quality wood.*



A reader has observed Japanese carvers using hammers instead of mallets with their chisels and gouges. He wants to know if there is an advantage to one over the other.

John Mignone says: *The Japanese have realized that a hammer is easier on the gripping hand and arm*

than a mallet and offers more power. Hammer weight is concentrated in a smaller area than a mallet offers, and there is less bounce, a problem with the wooden mallet that may lead to carpal tunnel syndrome and other trauma. A hammer can be used with a typical wood tool handle since less force is required to deliver a blow, but one that is ringed with a metal hoop is a better choice if splitting or damaging the handle is a concern. I have devoted a future article in WCI to Japanese hammers.

Trahanks wants to know about the carving characteristics of plum wood.

Woodchip says: *Since this wood isn't commercially available, I am assuming that you are working from a section of tree. Typically, fruitwoods, since they have tight grain, carve nicely with extra sharp tools. In addition, they often offer colors that can't be found in basswood or pine. However, my concerns include what part of the tree is being used. Small-diameter limbs seem to offer less splitting and tend to dry more quickly than a section from the trunk. A suggestion is to carve the wood green or unseasoned. It will work more easily, but I advise that you keep it from drying out too quickly. A solution is to store it overnight in a bag with moist woodchips.*

Maude wants to know how to carve wispy little flowers from branches. Questions she has include whether the wood needs to be fresh or dry; is a knife or chisel required; and what size branch is best to use.

Rick in Seattle recommends: *Try a small-diameter piece of fairly green wood (without pith or soft center) and drill a small hole in the bottom for a 1/8-in.-diameter dowel. Although I have never carved this kind of flower myself, I have seen it made and I also own one. I recommend that you use a knife, not a chisel. Don't be discouraged if the first few don't come out as you hoped; the materials are cheap. When you figure it out, come back and tell the rest of us what you have learned.*

Poohman responds: *Buy a copy of Chris Lubkemann's book Whittling Twigs and Branches. It's a Fox Book. Call 800-457-9112 for a copy.*

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by the Editors at Wood Carving Illustrated

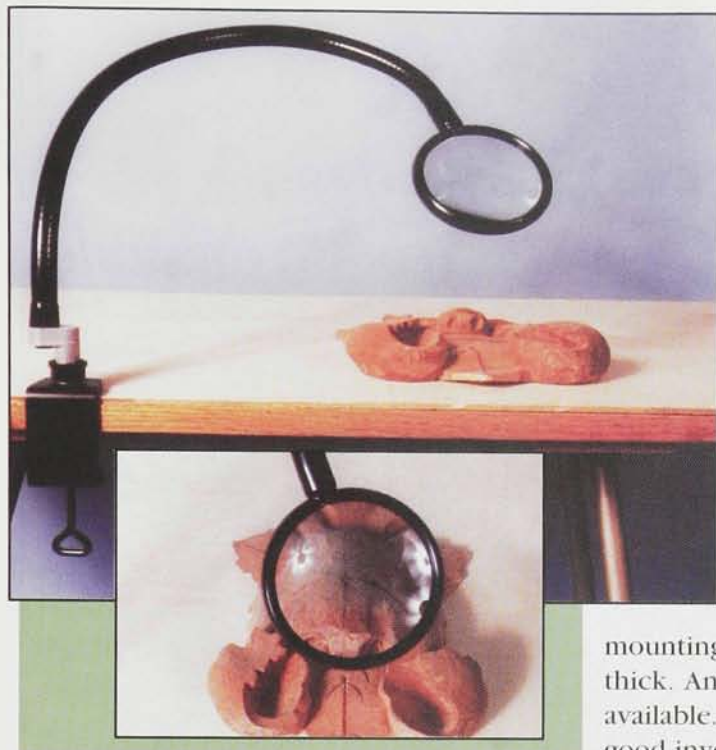
Flex-Arm Magnifier

Several optical aids are available to woodcarvers, and most of them are meant to be worn on the head or face. The Flex-Arm Magnifier lets you to put away those visor accessories and mount the magnifier on a workbench or even a wall.

Designed for close-up and precision work on the most intricate woodcarvings, including texturing and burning wildfowl, the 4-in.-diameter 2X glass lens provides you with a crystal clear, generous field of vision. The robust, 3/4-in.-diameter arm, flexible yet solid enough to prevent sagging or fatigue, enables you to adjust the magnifier to any position.

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Beginning in 2003, Wood Carving Illustrated will publish every three months. Please note these new publication dates:

Spring	February
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The

2nd

Annual Woodcraft Santa Contest

*Small Santas
are Big on Style*



The chance of a lifetime to join Scott Phillips on his public television show "The American Woodshop." A \$500 gift certificate. And the opportunity for special recognition in *Wood Carving Illustrated*. It sounds too good to be true; but it all went to the carver who best brought a Santa figure out of a piece of wood not much bigger than a shoe box.

Woodcraft Supply Corporation and *Wood Carving Illustrated* co-sponsored the second annual Santa Carving Contest in December 2001, with entries accepted at all Woodcraft stores and Woodworkers Clubs across the U.S. While the stakes were high, the contest rules were simple: Carve a Santa from wood no larger than 12 in. high and 12 in. wide.

The entries were displayed in the stores during the month of December, and customers voted on their favorite carving. The winner from each store was

placed into the national competition where it challenged Santas from around the country.

A total of 48 regional winners were shipped to Woodcraft headquarters in West Virginia for judging by WCI's staff. "The variety and talent exhibited in these Santas was incredible," noted Alan Giagnocavo, President and Publisher of WCI, who participated as one of the judges. "We continue to be impressed with the vision that our readers share with us in this contest."

Santa Claus is a mythical as well as a commercial figure, depicted in a variety of ways in different cultures. The most common interpretation of this gift-bearing gent includes a flowing white beard, a plump profile, a red coat and hat with white trim, and a large bag full of toys for children. Breaking tradition, a number of the 2001 Santa carvers offered some



unusual interpretations. Thin Santas appeared as well as ones in cowboy boots and a few in patriotic garb. But carvers did meet the size requirements. The largest entry was exactly 12 inches tall, and the smallest was slightly less than one inch in height.

Although the judging proved to be challenging, there was one entry that drew attention not only from the WCI judges but also from the staff at Woodcraft.



Thomas Greer's plump, bearded Santa showed exceptional attention to detail in the carving and the finishing work. His efforts paid off, earning him the Grand Prize as well as the People's Choice award, voted on by employees of Woodcraft.

A resident of Lansdale, Pennsylvania, Tom has been carving for only ten years. "My wife got me into carving," he said. "She signed me and my

son Danny up for a class at the high school." The two enjoyed their time together, and Tom went on to take more carving classes to improve his skills. Having studied with Peter Ortel, David Sabol and Pete LeClair, Tom also joined the Delaware Valley Carving Club to expand his knowledge of the hobby. When he saw the national entries from the 2000 Santa Contest on display at WCI's Open House in March 2001, he decided to enter the 2001 competition.

"I used basswood for my Santa because the wood allows for a nice finish," commented Tom. "I knew that I wanted to try acrylic washes, and I needed a clear wood." After carving the entire piece with Swiss Made tools, he painted the wood with washes of brown, red, blue, white, and green to enhance his piece with subtle colors. To antique Santa's clothing, he applied brown shoe polish and wiped it off, leaving dark highlights in the creases.

Tom offered some succinct advice to beginning carvers: Take classes to learn the techniques, and use reference materials for inspiration.





In addition to the Grand Prize, several Honorable Mentions—a first for this contest—were awarded. Mike Trezek of Carol Stream, Illinois carved a svelte Santa preparing for bed. Aiming for a “cute” look, Mike used butternut as his medium and roughed out



the scene with power tools; but he finished up with his first and still favorite beginner's carving set purchased from his local Woodcraft store five years ago. Mike used an acrylic wash technique, applying a matte lacquer as the final coat.

Matt Kaiser, from Waldorf, Maryland, also selected butternut for a unique Santa love spoon. Instead of power carving, Matt worked with Flexcut knives and Swiss Made tools to complete his spoon and the inset for the base. The aluminum around



the base was recycled from his work as a machinist. For the red on the hat he attempted to use food coloring but found it to be too messy. Matt's advice to beginners sounds familiar—Take classes and join a carving club. He adds that if you plan to enter a contest, start early enough so that you don't have to rush.

Eighteen-year-old Colin Matsco was the youngest finalist, having entered a smiling Santa ringing the Liberty Bell. His interest in carving began three years ago when he went to a Stan Bowers class with a friend. Although not a typical pastime for today's teenager, Colin enjoys the hobby because “it's relaxing, portable, and a great way to inspire creative thinking.”



Brian Stockman's dad taught him how to carve when he was 14 years old. That was almost 30 years ago. A resident of Tuftonboro, New Hampshire, Brian chose to submit a traditional Santa made from materials not typically found in a woodcarver's shop. His woods





include Eastern red cedar, ebony, staghorn sumac, maple burl, and bone was incorporated as well. The result? Brian's Santa offers a unique variety of natural colors. Because of the color variations, he needed only to apply linseed oil as a finish.



Lori Mossor, Administrative Marketing Coordinator with Woodcraft, was responsible for receiving all the Santa carvings, setting up the judging displays, and communicating with the carvers. "The store managers and employees have really been excited about this contest," Lori pointed out. "It's been fun for them to share in the creativity and enthusiasm of their customers. The contest has helped to promote carving classes held at many of the Woodcraft locations, as well as building the community of carvers around the country."

Be on the lookout in upcoming issues of *WCI* for pattern profiles based on Santa carvings from the 2001 Woodcraft Santa Contest.

2001 Finalists

Tom Azevedo	Forestville, CA	Jerome Hartmann	Tomah, WI
Robert Becker	Cincinnati, OH	Steven Hinz	Chelsea, MI
Chuck Bolton	Harrisonville, MO	Sam Howard	New Matamoras, OH
Ronald Boone	Fitchburg, MA	Edward Hrnir	N. Fort Myers, FL
Tom Boseman	Moncks Corner, SC	Mike Jackson	Wadesboro, NC
Jim Brinkman	Austin, TX	Matt Kaiser	Waldorf, MD
Bob Burdette	Marq. Heights, IL	Norman Kaiser	Denver, CO
Andy Capps	Twin Falls, ID	Rodney Leeseberg	Nevis, MN
Allen Carmichael	Deatsville, AL	Don Longsderff	Mount Joy, PA
Phillip Carroll	Modesto, CA	Susan Madsen	Racine, WI
Judy Cottone	Salt Lake City, UT	Gaylord Mann	Worthington, OH
Marvin Daniels	Evansville, IN	Colin Matsco	Monaca, PA
John Davis	Fort Worth, TX	Larry Mayer	Tarpon Springs, FL
Marilyn Dickson	Davenport, FL	Donald Mertz	Wilmington, OH
Bruce Dixon	Hillsboro, OR	Buddy Moore	Cleveland, TX
Robert Dolata	Fort Dodge, IA	Henry Puckett	Mexico, MO
Bob Dow	Leaburg, OR	Gordon Shumway	Colorado Spring, CO
C. Louise Duval	Dallas, TX	Earl Simrell	Birmingham, AL
Joan Eerkes	Tucson, AZ	Brian Stockman	Tuftsboro, NH
Doug Evans	Madison Heights, MI	Chuck Sulewski	Sykesville, MD
Jim Farr	Upper Marlboro, MD	Alice Toupin	Seattle, WA
John Gibbins	Louisville, KY	Mike Trezek	Carol Stream, IL
Thomas Greer	Lansdale, PA	Dan VanBerkel	Appleton, WI
Malcolm Greig	San Antonio, TX	Mervin Warner	Richmond, VA





2002 Santa Carving Contest

Woodcraft has recently announced the third annual Santa Carving Contest for 2002. Rules include:

- Entries must be a Santa carved from wood (one entry per person).
- Each entry must be the original and sole work of the entrant; no carving from roughouts, patterns or commercially available photos.
- Entire entry including base must be less than 12 in. high and 12 in. wide.
- Each entry must be clearly and permanently marked with the carver's name.

- Entries must be submitted with a completed entry form to a Woodcraft store or Woodworker's Club no later than December 1, 2002.
- All entries will be on display in the Woodcraft store or Woodworker's Club location from Dec. 2 to 24, 2002, during which time store customers will vote. Only one vote per customer is allowed.
- Store contest winners will be notified by Dec. 28, 2002 and will receive: a \$100 Woodcraft gift certificate, a free one-year subscription to *Wood Carving Illustrated* magazine, and entry into the national contest.
- National contest finalist entries will be shipped by the store to Woodcraft Supply headquarters for judging in January 2003.
- Grand Prize winner will be notified by February 10, 2003 and will receive: a \$500 Woodcraft gift certificate, a three-day group class and a one-day individual class with noted carver and author David Sabol (includes transportation and lodging, up to \$500), a personal appearance on "The American Woodshop" with Scott Phillips (includes transportation and lodging, up to \$500), and special recognition in *Wood Carving Illustrated* and in Woodcraft marketing materials.

For more information or to obtain an entry form, contact your local Woodcraft store or Woodworker's Club, visit www.woodcraft.com or send a self-addressed, stamped envelope to Woodcraft c/o Santa Carving Contest, P.O. Box 1686, Parkersburg, WV 26102-1686.



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The 2001 Santa Carving Contest Winning Regional Entries. Watch for 2002 contest entry details online at www.woodcraft.com.

Carve a Nutcracker



Crack out a few tools and create a simple but functional piece of folk art

By Else Bigton and Phillip Odden



Else Bigton and her husband Phillip Odden have been carving and building furniture under the name of Norsk Wood Works since 1979 in Barronett, Wisconsin. Among the items they produce are plate racks, cabinets, chairs and woodenware. Else and Phillip authored *Treskjaerer Kunsten*, a book about traditional Norwegian woodcarving and *Laerebok i treskjaering*, a text for Norwegian woodcarving students. Their work has been exhibited in the Vesterheim Norwegian-American Folk Art Museum in Decorah, Iowa and the Museum of American Folk Art in New York City. They can be contacted at Norsk Wood Works, 20337 County Road H, Barronett, Wisconsin 54813. Telephone: 715-468-2780; e-mail: nww@norskwoodworks.com.

For those carvers looking for a fairly simple project, the nutcracker is ideal. Little wood removal is involved, and the carving can be done with just four tools. Although we put a Santa head on the nutcracker, just about any other figure that includes a caricature of a person or an animal such as a squirrel, dog, bird or even an alligator will be an appropriate subject.

A Brief History

References to nut-cracking devices abound in early literature, from the days of Aristotle to Chaucer's *Canterbury Tales*. The style of wooden nutcracker familiar to most of us incorporates the bearded soldier with bright uniform and cavalry-style boots. These

freestanding figures originated in Germany in the region that borders Czechoslovakia. No records exist for when the military-style nutcrackers were first made, but they probably date back to the early 1700s. Peter Tchaikovsky was inspired to compose *The Nutcracker Suite* ballet based on a story by a German writer who was familiar with the soldier nutcrackers.

Wood was the material of choice for the early German carvers, but eventually metal nutcrackers proliferated and are the tools of choice today. However, the folk art design has remained virtually the same for the last three centuries. The body of a figure is carved or cast and a section is removed from the back so that a lever can be inserted. The front of the lever is the lower jaw. After a nut is placed in the open mouth, the lever is pushed down until the shell of the nut is broken.

Nutcracker soldiers remained popular for some time, with military figures still being produced in Germany. But the real fascination for nutcrackers is how they are creatively rendered. Subject matter seems to be unlimited so, in the spirit of Christmas when nuts are put out for snacks, we decided to create a Santa nutcracker. Since our woodworking business puts the emphasis on Scandinavian-style designs, we incorporate a simple acanthus decoration in the base of the body (see "Carving the Acanthus Spoon," Issue no. 11 and "Carving the Acanthus Candle Holder," Issue no. 17).

The Basics

We recommend white birch to keep the project functional. While white birch is hard enough to crack nutshells, it does carve without a lot of difficulty provided that the tools are sharp. If birch is not available, you can substitute hard maple, but be prepared to spend more time removing wood. Basswood will be fine if you want the project as a decorative item, but don't expect to crack nuts with it.

Most of the carving can be done with just a knife, two small gouges and V tool. What may be a change of pace is using a carpenter's chisel, which has one beveled face instead of two. To make the slot for the lever, you will first have to drill holes into the body—a quick way to remove waste wood—and then chisel out the rest of the wood. If you leave a little extra wood on the sides of the slot—it can be pared away later with the chisel or knife—the lever will have a tighter fit and stay closed without flopping open.

Painting the nutcracker is fun because it is simple to do and it adds another dimension to the figure. Acrylics are easy to work with and can be thinned with water.

Start with a red for the hat, shoulders and chest. Adding a lot of water to some of the red paint, color the lips, cheeks and nose to give Santa a healthy look. For the hair, beard and mustache, use white. Then apply a silver color to the fur trim and hat tassel. When the paint dries, sand the surface very lightly with 400-grit paper to highlight the peaks of the knife cuts. To finish the project, apply three coats of Danish oil, available at most home centers.

When complete, your nutcracker is sure to draw admiration, even after the mistletoe has long been packed away.

RECOMMENDED READING

Ornamental and Figural Nutcrackers, Judith A. Rittenhouse, Collector Books, 1993.

MATERIALS LIST

WOOD:

Lumber for body board measures at least 2 1/2 in. by 2 in. by 9 1/4 in. long

Lumber for lever measures 1 in. by 2 in. by 5 3/4 in. long

TOOLS:

3/4 in. carpenter's chisel

Carving knife

No. 5 12mm gouge

No. 8 6mm gouge

45-degree 3mm V tool

Power drill and 3/16-in. drill bit

ACCESSORIES:

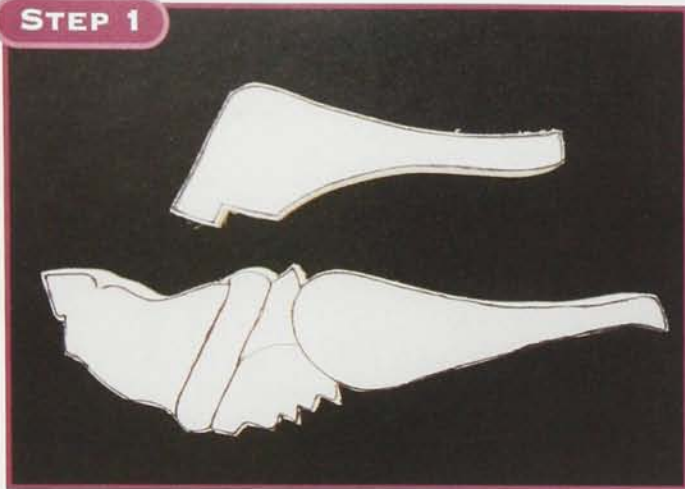
8-penny nail

1/8-in.-diameter dowel

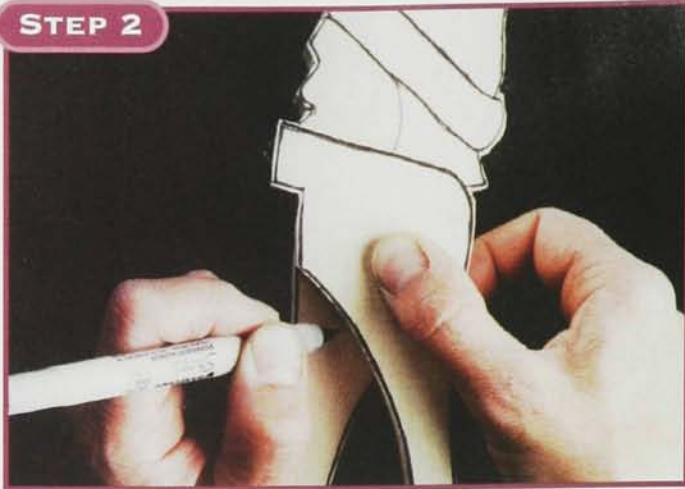
FINISHING MATERIALS:

Acrylic paints

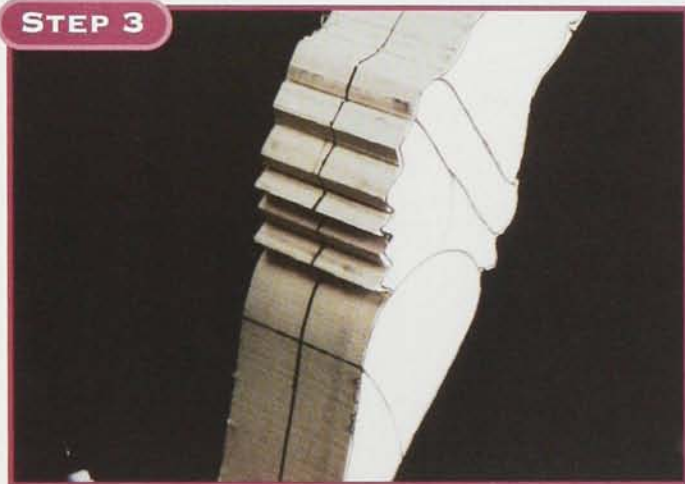
Danish oil

STEP 1

Transfer the side profiles to heavy paper or cardboard. Lay them on your wood and cut them out with a bandsaw or scroll saw. Then draw centerlines around the circumferences of both cutouts. These lines help locate the opening on the body for the lever.

STEP 2

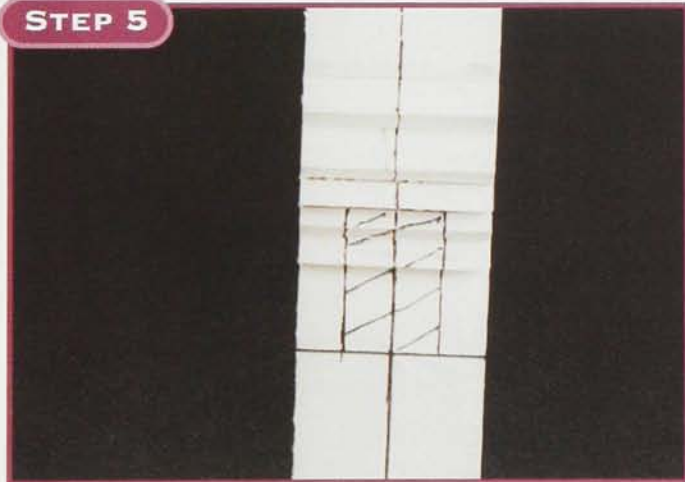
Place the lever on the body and mark its location.

STEP 3

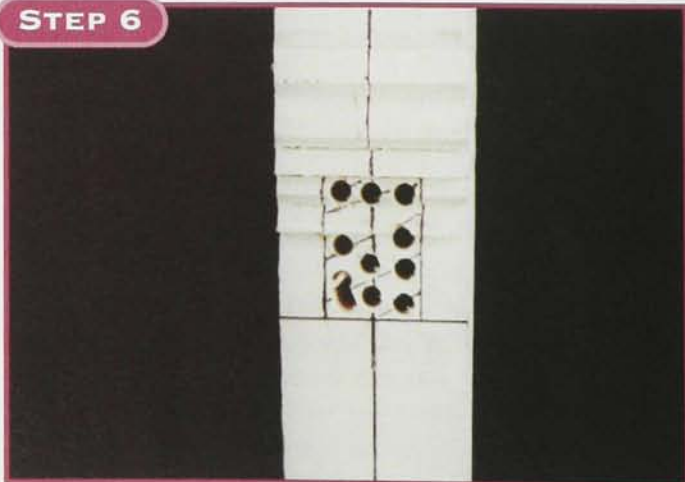
Transfer the location of the lever to the front and back of the body cutout.

STEP 4

Place the lever on the front of the body with the centerlines in alignment and mark its width from the top of Santa's mouth to the line drawn in the previous step.

STEP 5

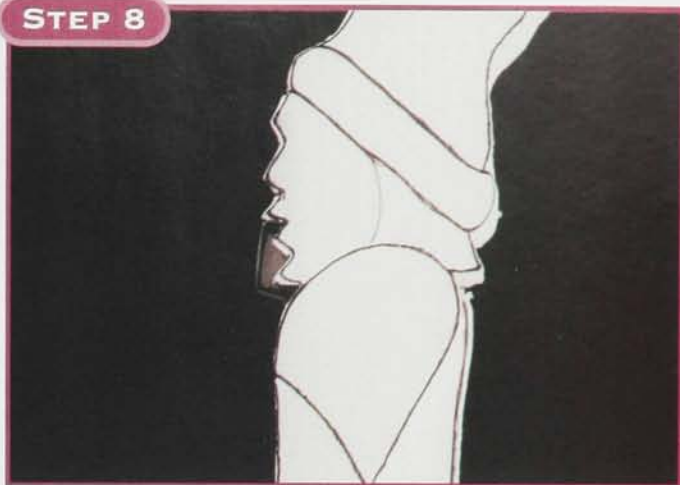
A view of the front where the lever will come through the body.

STEP 6

Drill holes into the body, front and back, to remove waste wood and make for easier chiseling. A 3/16-in. drill bit is sufficient. A rear view shows the area to be chiseled away. It extends from the bottom edge of Santa's hair to the line drawn in step 3.

STEP 7

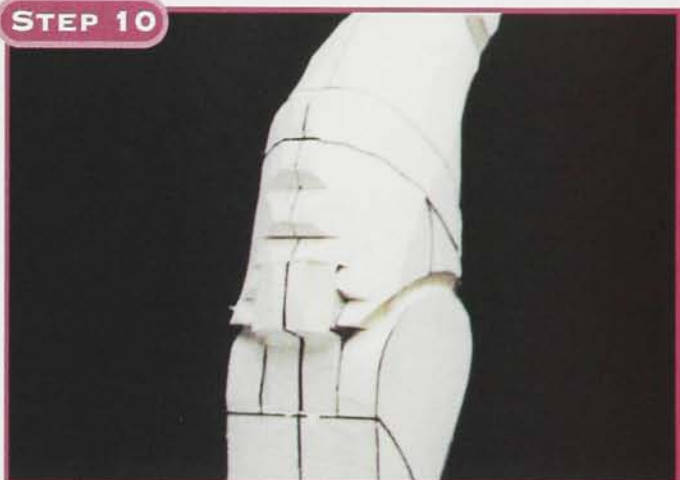
Use a 3/4-in. carpenter's chisel to remove the waste wood, working from both the front and back.

STEP 8

When the lever fits snugly into the opening made in the previous step, you are ready to carve.

STEP 9

Start by rounding off the square corners of the hat and face. When carving the face, make sure that the nose protrudes as much as possible. It is easy to end up making the face too flat, and a big nose is just fine on Santa.

STEP 10

Separate the hat and face with a pencil line. Draw a 5/8-in.-wide fur hatband around the lower edge and draw a line that separates the tassel from the hat.

STEP 11

Finish-carve the hat, fur trim and tassel with the knife. Then separate both the hat and hairline from the face.

STEP 12

Using a no. 8 6mm gouge, rough out the eye sockets and shape the nose.

STEP 13

Continue with the small gouge to form the hairline and to undercut the lower lip. Also carve smile lines from the nostrils to the sides of the mouth.

STEP 14

Finish shaping the nose and lips. Tighten the joint between the body and lever with a piece of paper if necessary while carving the delicate features of the mouth and chin. Be sure to carve a slight hollow in the mouth to make the nutcracker functional.

STEP 15

Texture the beard, mustache and hair with a 45-degree 3mm V tool.

STEP 16

Texture the fur trim and tassel with the no. 8 6mm gouge.

STEP 17

Use the knife to texture the eyebrows and create crow's feet to provide the face with some character.

STEP 18

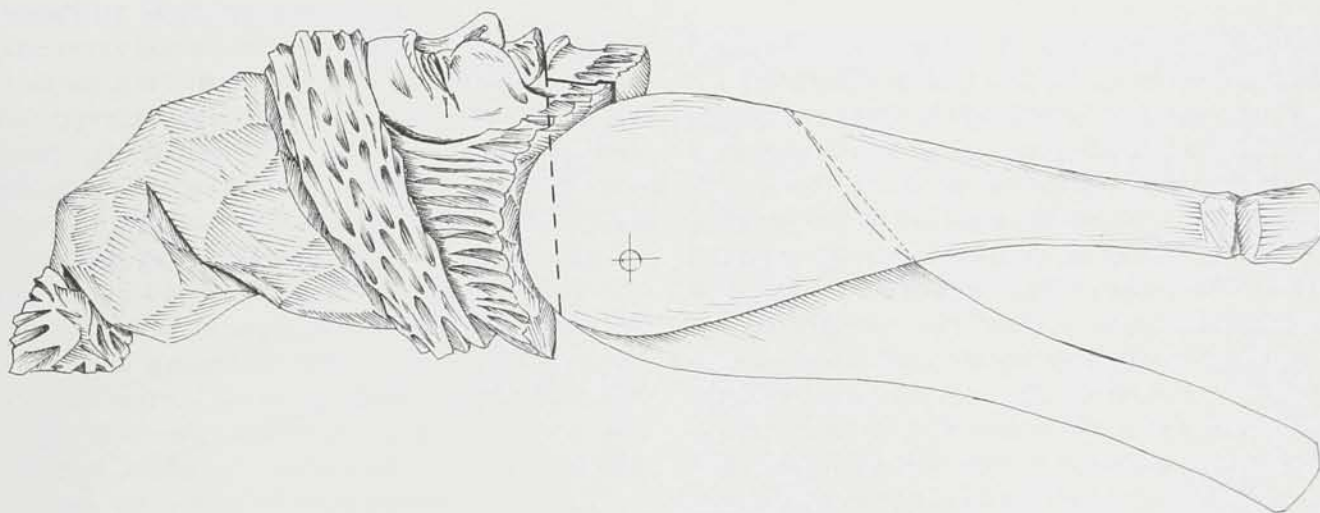
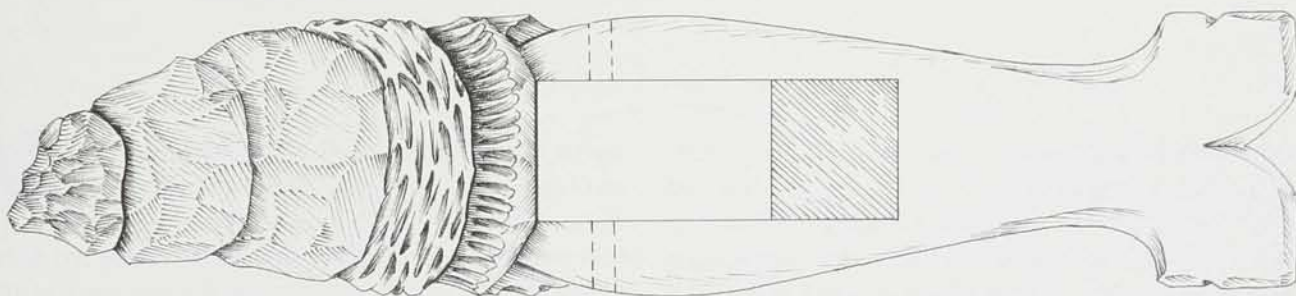
Once the excess wood is sawn away, carve the two acanthus leaves using a no. 5 12mm gouge. Add details with the knife and V tool. With the head carved, transfer the pattern to the lower portion of the body. Removing excess wood too early is not advised because the edges get compressed or break away, especially when working with the chisel.

STEP 19

After making sure that the lever fits snugly but still moves freely, drill a hole in one shoulder and through the lever for an 8-penny nail. Do not drill through the opposite shoulder. Cut the head off the nail and countersink it below the surface. Plug it with a 1/8-in.-diameter dowel.

STEP 20

While all the surfaces of the nutcracker can be painted, you will find that leaving some wood uncolored, but finished with Danish oil, gives this project much more interest and reminds the viewer that wood is the medium.

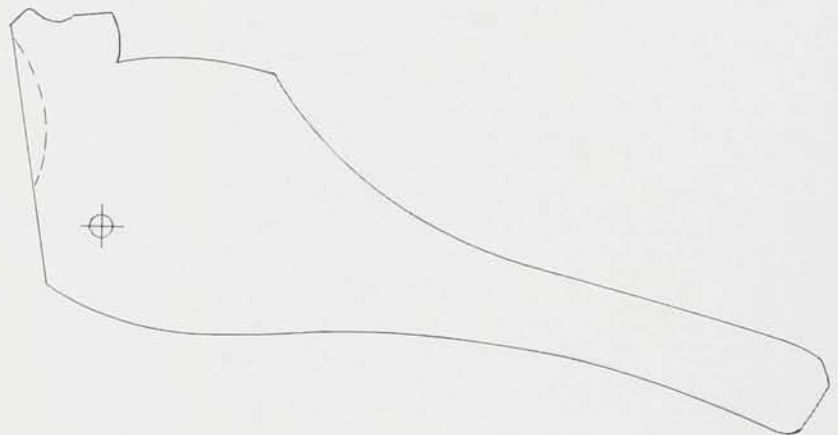
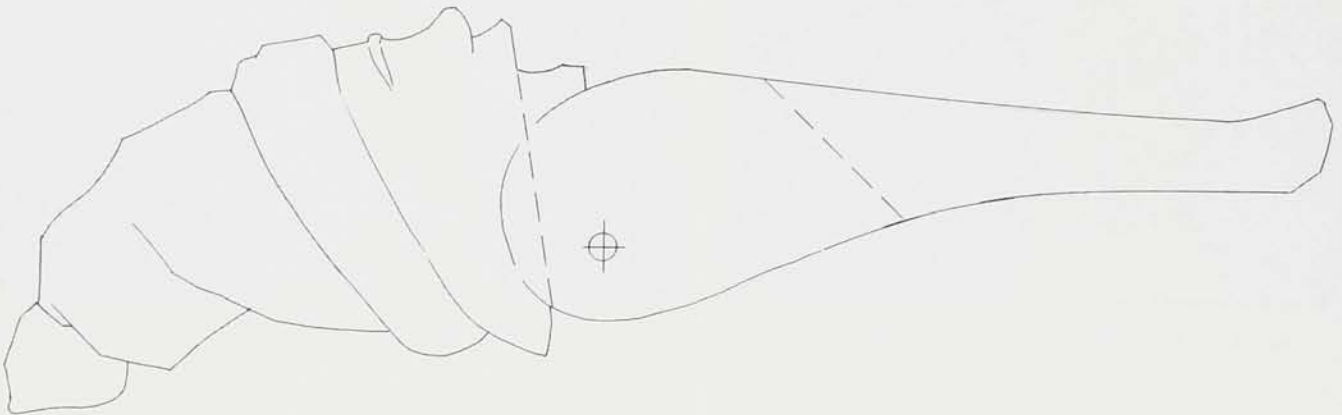
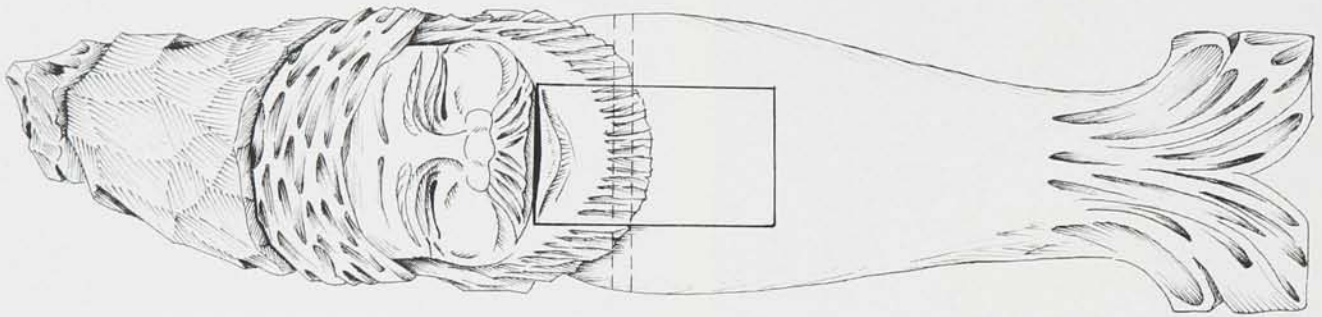


design by Else Bigton and Phillip Odden

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The Perky Snowman

**Brighten up a dreary day with
a whimsical winter character**

By Roger Schroeder

With a smile as wide as the state in which it was carved, this snowman begs to be brought out of a piece of wood. Add the cheerfully colored scarf, stocking hat and mittens and you'll achieve a figure that will have your friends grinning with admiration. Perch a snowy owl and a cardinal on his hands, and you'll produce a folk art snowman that's sure to tug at a nature lover's heart.

A Teacher Tackles Carving

The perky snowman was carved by Rod Leeseberg, a Minnesotan who's no newcomer to woodcarving. An elementary school teacher for 22 years who instructs in the same community that he grew up in, Rod has been dabbling with artwork since second grade. Whether it was stained glass, pottery, drawing or painting, he's had a love affair with creativity. Fourteen years ago, he talked to local artist Grace Privratsky, who is also a woodcarver. After shaping a bird from a pattern she supplied, Rod got hooked. With a few songbirds under his belt, he moved on to Santas. Today, his repertoire includes not only Christmas characters but also Halloween witches, whimsical animals, angels, scarecrows, and a host of frosty snowmen.

Having sold at both craft and art shows, Rod now works with a casting company that reproduces his work for the national market. "It's a Minnesota company

that's geared to the rustic north woods look," Rod says. He adds that he is not constrained by how a theme should be presented, although the company does offer suggestions for what's collectible or hot on the market. It's a job that keeps him very busy when he's not teaching. In fact, he admits that it's something of an obsession. "I do some aspect of carving or painting my pieces every day," he says, and he's hardly missed one since 1988.

From Rod's House to the White House

Recognition of Rod and his brand of folk art have spread far beyond the borders of his home state. He has been named one of the top traditional craftspeople in the country by *Early American Homes* magazine, a publication that has been influential in defining period architectural and decorative styles for over 30 years. What may be his greatest honor came in 1999 when he was asked by the First Family to create an ornament for display on the White House Christmas tree in the Blue Room. Rod was invited to Washington, D.C. along with nearly 300 other artists and craftspeople, an experience and memory he cherishes. It was also a tribute he turns into a lesson for his students. "There are things you can do," he explains to a class, "that can take you from your house to the White House, and you don't have to be famous."

An Engaging Composition

A hallmark of Rod's success is how he presents his pieces. He offers that a good composition is "engaging." A particularly effective design strategy is to carve a figure with an open mouth, as if a dialogue is about to ensue. Another element that adds interest is the presence of an animal or two. With the snowman project, there is the suggestion of a non-verbal communication between the frosty figure and the cardinal. Despite the fact that the bright red songbird does not reside in northern Minnesota, Rod loves its look and says that it attracts immediate attention whenever it appears in one of his compositions. "Every time I carve a figure with a cardinal, it's an instant success," he beams.

The Project

Rod's first carving, a nuthatch, was done using hobby knives. Today, those same tools, in conjunction with some palm chisels and gouges, tackle all his projects, including the snowman featured here. He points out that by relying on handtools, he can take his work just about anywhere and still make chips. He does use a bandsaw to cut out a figure—he admits to having two in the event one breaks down—but that's the extent of his plugging into power.

Rod favors basswood—it's available and relatively inexpensive in northern Minnesota—and finds it an

easy wood to carve. A 4-in.-thick piece of basswood will easily accommodate the snowman figure, leaving enough room for bandsawing. Both a front and side profile can be cut with the power tool. But, owing to the blocky shape of the snowman, little wood is going to be removed from the front and back.

The snowman may take some time to carve because of the scarf. If it looks too challenging, it can be omitted. The two birds should be carved separately and attached using short lengths of dowels. Rod recommends drilling 3/8-in.-diameter holes in the mittens of the snowman and the bottoms of both birds. The dowels are secured with an epoxy adhesive. And an inserted carrot nose—a 1/4-in.-diameter dowel carved to a point—will allow you to carve the face with little difficulty.

To color the snowman, clothing and birds, Rod suggests acrylics. His favorite paints are Ceramcoat® Acrylics (800-423-4135/ www.deltacrafts.com). Over 250 colors that range from AC Flesh to Hippo Grey to Woodland Night Green are available in 2-oz. plastic bottles. Rod applies several coats of paint on bare, unsealed wood. He also uses a liquid wood stain to antique his woodcarvings.

When finished with the project, you will likely keep the snowman displayed year round. But don't fret. This is one project that won't melt even on the hottest days of summer.

Painting Palette, Using Delta Ceramcoat® Acrylics

Black
Cardinal Red
Dark Foliage Green
Maroon
Rouge
Seashell White
Straw
Sunbright Yellow
Tangerine
Ultra Blue

Antiquing Stain
Home Decor by Delta, Liquid Wood Stain
Antique Oak

Area

Snowman's head and body
Scarf, hat and mittens
Stripes on scarf and hat

Trim on hat and mittens
Snowman's eyes and buttons
Snowman's nose
Cardinal's body
Cardinal's wings and tail
Cardinal's beak
Cardinal's eyes
Owl's body and beak
Owl's eyes

Base Color

Seashell White
Sunbright Yellow
Dark Foliage Green and
Ultra Blue
Dark Foliage Green
Black
Tangerine
Cardinal Red
Maroon
Rouge
Seashell White and Black dot
Seashell White and Black stripes
Straw and Black dot

SIDEBAR

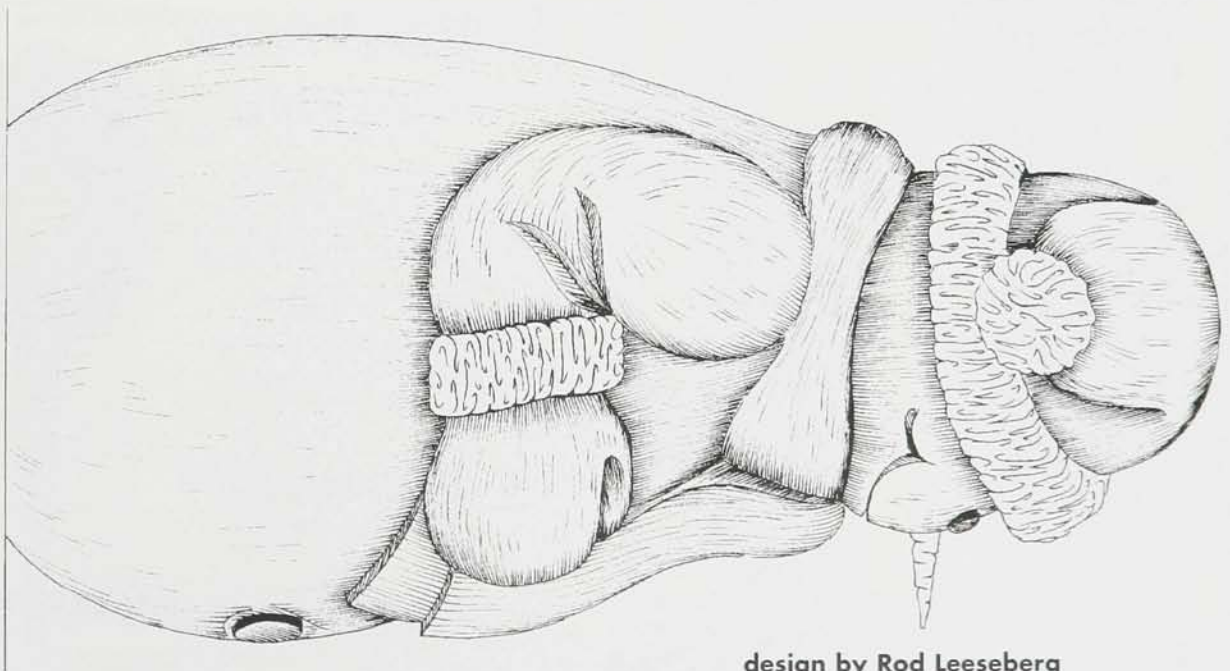
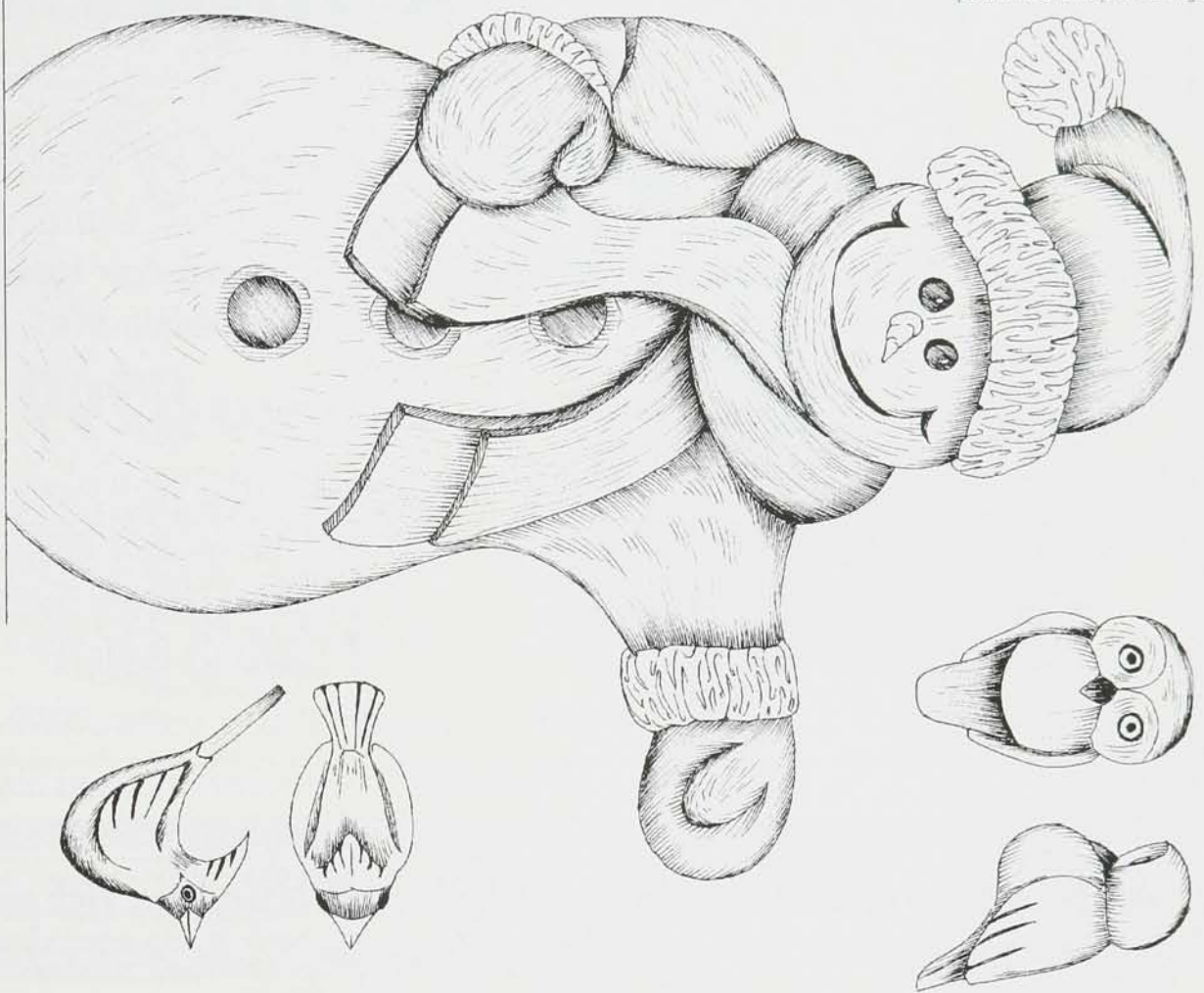
For more of Rod's folk art, check out his website at www.rodneyleeseberg.com

Applying An Antiquing Stain

Antiquing provides a richness of shading over the colored areas, softening the colors and establishing a controlled shadow. Rod covers the entire carving, making sure to get it into all of the recessed areas. Working quickly, he wipes off all of the excess stain with a dry paper towel or cotton cloth. A large dry brush "sweeps" out those hard to reach areas. If an area appears too dark, it can be wiped with a damp paper towel or cotton cloth.

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design by Rod Leeseberg
illustrations by Jack Kochan

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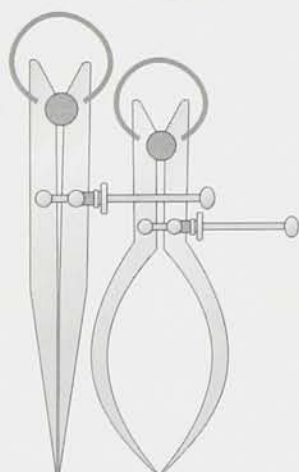
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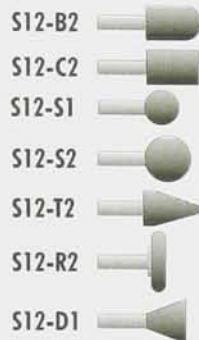


1/8" Shank



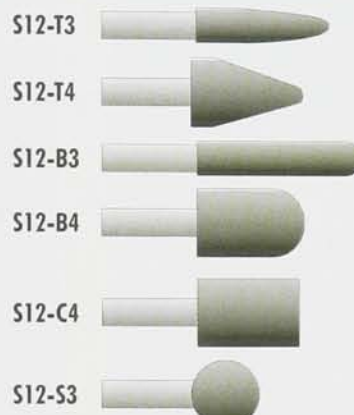
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1/8" Shank



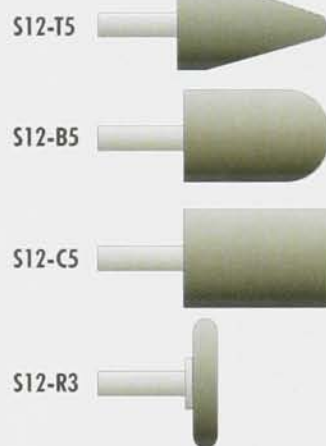
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1/4" Shank



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Proxxon Motorized Carver

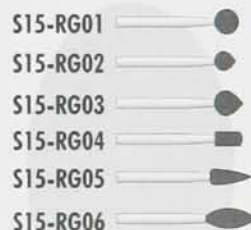
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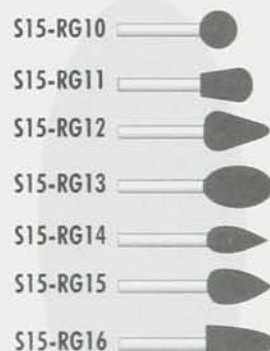


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Carving Folk Art Figures

by Shawn Cipa



Folk Art Angel

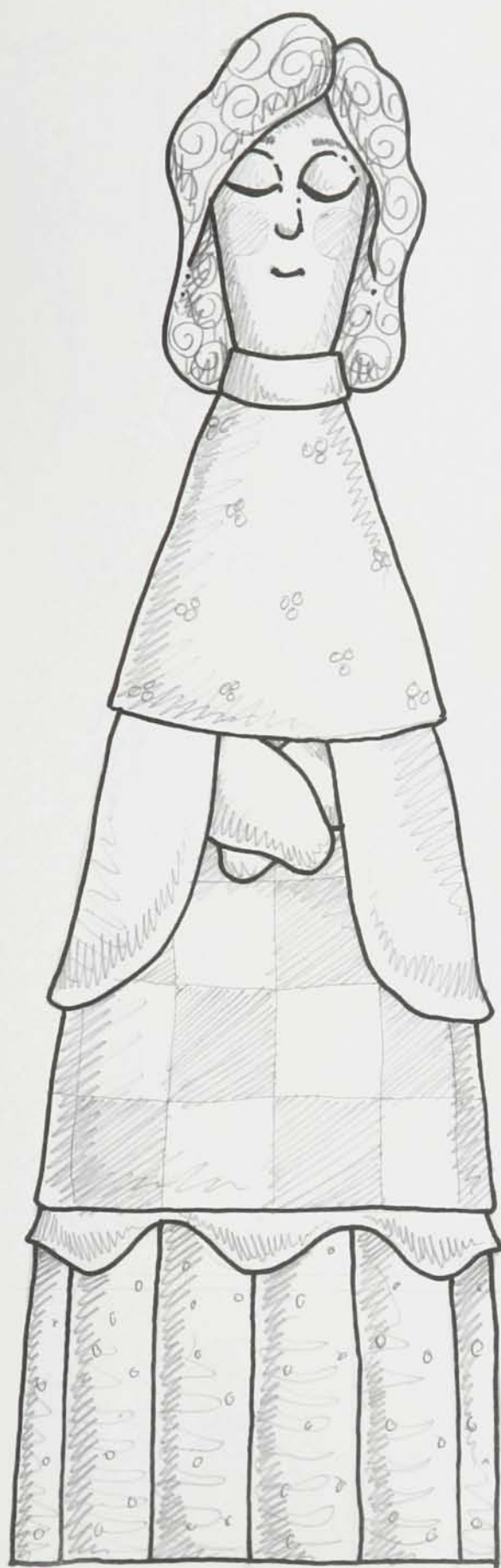
This angel is nice and simple.

I have designed a face that is easy to accomplish for beginning and intermediate carvers alike. The features are minimal, but the face still retains a female expression. Your block will need to measure 3" x 3" x 10". By carving the wings separately, the overall carving will be much stronger than if carved from a single piece of wood. The stock for the wings should be 5" x 2" x 3/8".

Having developed a solid art background since I was a small child, one thing pleasantly surprised me when I was first introduced to my local woodcarving community—there are no secrets. Fellow carvers were eager to take me under their wings and show me whatever they knew, whether I asked or not. I marveled at all the books, compilations and samples that were available to me, whenever I wanted them. I was also taken back when people would start to ask me questions: "What's your favorite wood?" "How do you sharpen your knife?" and most surprisingly, "Can you show me how you did that?"

Eight years and many chips later, I have been given the golden opportunity to compose a book

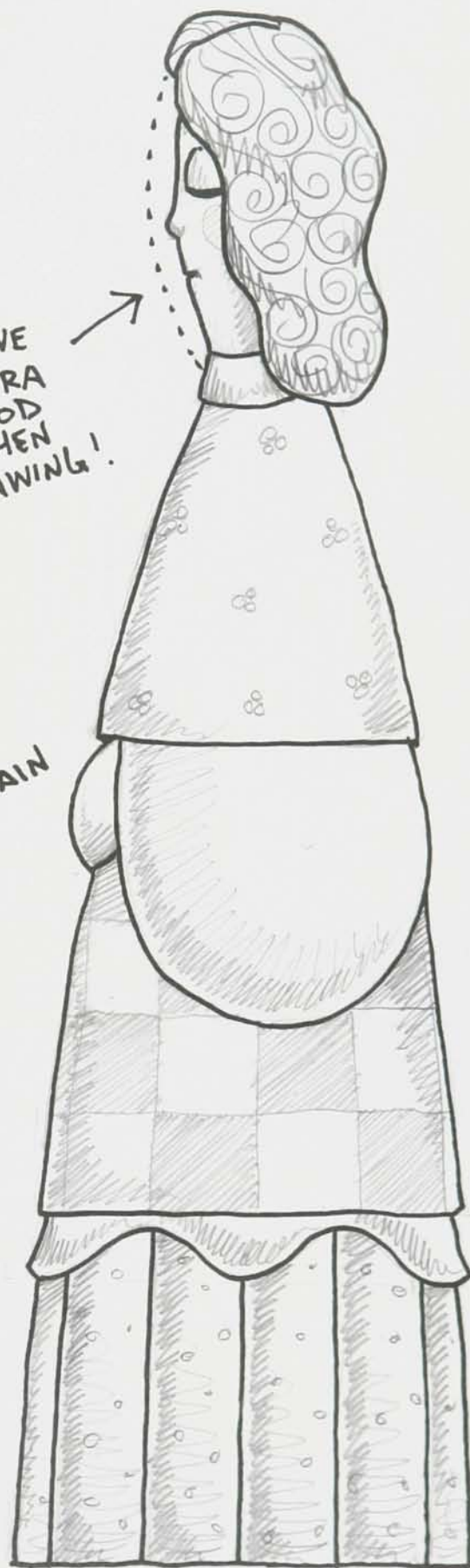
myself. Drawing, painting and sculpting in clay have always been easy for me. Woodcarving has not. It was a daunting task to master the tools, let alone keep them sharp. But I feverishly kept at it and soon became addicted to the feel and smell of the wood. Now, the only time I draw is to create a carving pattern. The only time I paint is when I am finishing a carved piece. Instead of clay, I now sculpt wood. As irony would have it, it seems all my previous abilities have only been to facilitate my true calling. I now mainly rely on my sense of composition and stylization in the creative process. Big words? Not really. All it means is to be yourself, keep it real and, above all else, enjoy what you do.

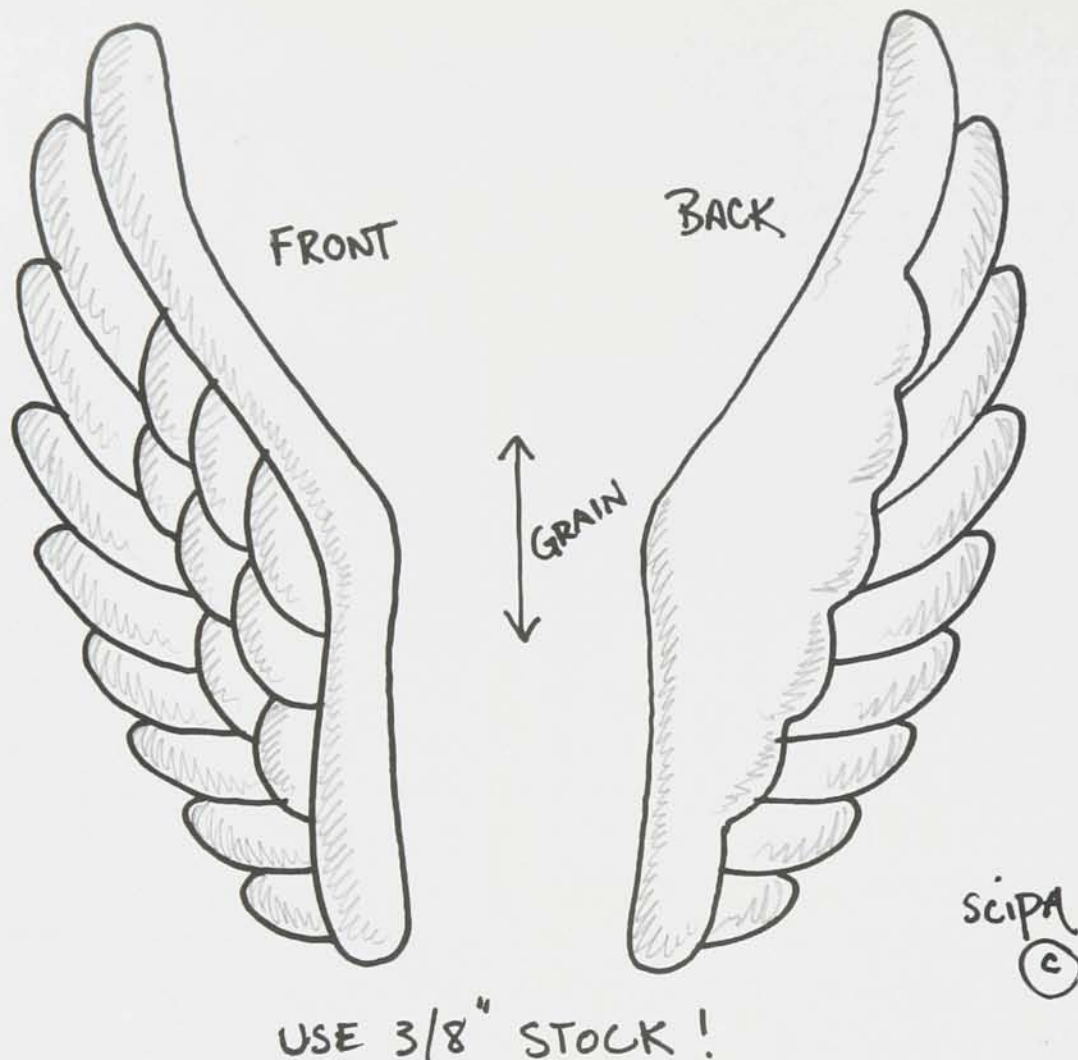


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Carving Folk Art Figures
By Shawn Cipa

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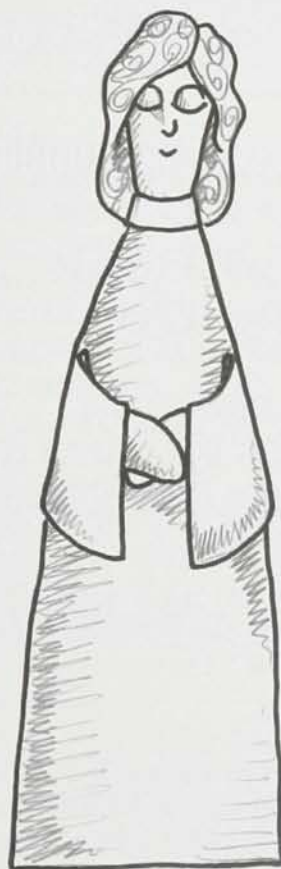
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Bottom view of Old World Santa

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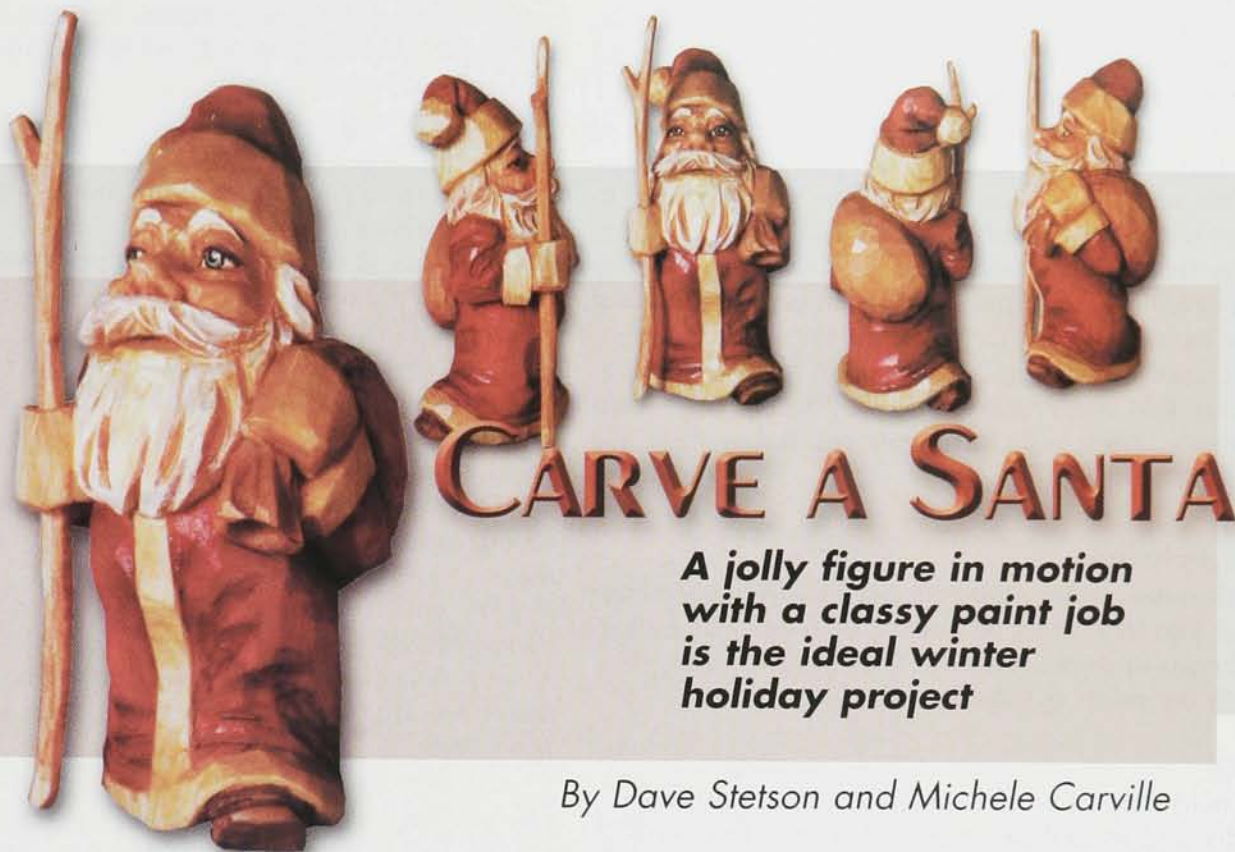


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**A jolly figure in motion
with a classy paint job
is the ideal winter
holiday project**

By Dave Stetson and Michele Carville

A founding member of the Caricature Carvers of America and popular carving instructor, Dave is a Contributing Editor at Wood Carving Illustrated. Michele teaches carving as well and often collaborates with Dave on painting. To arrange for classes, e-mail them at lcnmichele@aol.com.

We carve small Santas in a variety of poses and clothing arrangements. One carries a staff while another has both hands pocketed. A different version wears a short robe and a cap without a pompom. While the look is open to many modifications, it is compact enough to be carved from a block of wood that measures 2 in. by 2 in. by 5 in. using only seven tools. Yet, the face is large enough that eyes, nose and mouth details can be carved without having to reach for a magnifier.

The project offered here is a blend of an Old World look with staff and long robe and a contemporary Santa familiar to us from the media and on city street corners at Christmas time. We think the sprightly step we add to the figure makes him unique. By positioning the feet in the corners of the block, with the toes up on the front foot and the heel elevated on the rear foot, Santa

appears animated, as if trudging through the snow in search of homes with well-behaved children.

An Eye for Detail

Having spent some time studying good examples of human sculpture, we began to notice fairly quickly that the eyes done by the masters have depth. Then looking around at what the carving community, including ourselves, has been doing, we observed that most carved eyes look flat. The tendency is to create a socket without taking into account the eye that has to fill it. Despite talk of carving eye "mounds," those areas on the face usually end up being scooped out, and the eyes are sunken into the depressions. The result is often skull-like at worst, deep set at best, and the look is deadening, even on a simple caricature.

In the steps that follow, wood removal for the eyes begins above and below them. The goal is to create an area that is both convex and eye-shaped—rounded next to the nose and tapered at the sides of the head. Once you achieve the geometry of a realistic eye mound, the details of eyelids and even crow's feet should come easily. We think you'll be very pleased with the results.

Painting Notes

We recommend that you apply washes of acrylic paints to a carving. Avoid an opaque look and instead let the wood grain show. However, painting without first preparing the wood or applying a finishing spray can leave a good carving looking lifeless. Listed below are the sealers, paints and finishes we apply to provide Santa with a warm and colorful sheen. When finished, he is sure to stand out from all the other carvings you've collected and put on the shelf, and he'll make a very memorable gift. To help with the paint selection, all colors are Ceramcoat®, except for Black Plum, Cherry Red and Primary Yellow by Americana™ (see sidebar). Check your local craft and hobby store for availability.

Preparation

Coat the carving with boiled linseed oil, wipe off the drips, and let it sit for an hour or two. Seal with four to five coats of Krylon® no. 1311 Matte Finish spray, then apply the paints as follows:

Face

- a light wash of Burnt Sienna on the sides of the face, under and around the eyes, above the mustache and under the nose

- a basecoat of Primary Yellow for the beard and mustache, then shade with Burnt Sienna and highlight with Antique White
- Antique White for the eyeballs
- Midnight Blue for the irises
- Blue Mist over the Midnight Blue, but not quite to the edge of the irises
- a small dot of Charcoal in the upper center of each iris to form the pupil
- a dot of White next to each pupil
- a light wash of Tomato Spice across the cheeks and tip of the nose and blend into the edges of the face

Coat and Hat

- two light coats of Tomato Spice; to prevent the second layer from lifting the first, be sure to let the first dry
- shade with a side-loaded brush of Burnt Sienna; for darker shadows, use Black Plum
- for a deeper red, apply two thin coats of Tomato Spice, one thin coat of Cherry Red, then shade with Black Plum

Fur

- a basecoat of Primary Yellow and some water; shade edges with a wash of Burnt Sienna; blot on Trail Tan, then apply Antique White; be careful not to completely cover the under layers; you want some of those colors to show through

Mittens

- a basecoat of several thin washes of Gamal Green, then shade around the edges with Black Green

Feet

- a basecoat of Burnt Sienna, then shade with Burnt Umber

Finishing Up

- seal the entire carving with two to three thin coats of Krylon® no. 1311 Matte Finish spray

MATERIALS LIST

WOOD:

Basswood measuring 2 in. by 2 in. by 5 in. for figure

TOOLS:

Carving knife

No. 3 1/2-in. palm tool

No. 5 3/8-in. palm gouge

2mm veiner

4mm veiner

Large 60-degree V tool

Small 60-degree palm V tool

FINISHING MATERIALS:

Acrylic paints

Linseed oil

Krylon® no. 1311 Matte Finish spray

ACRYLIC PAINT SOURCES

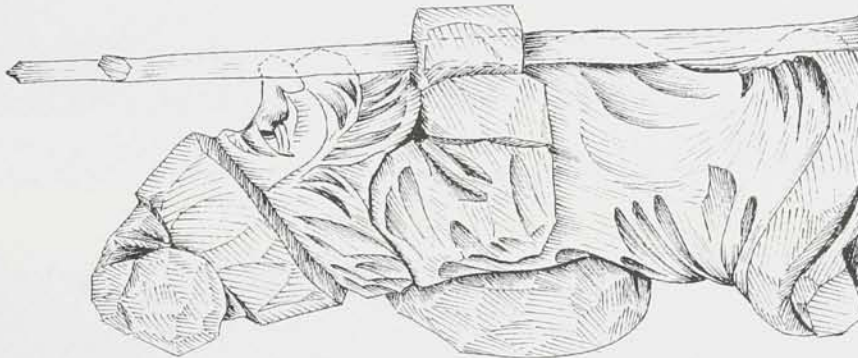
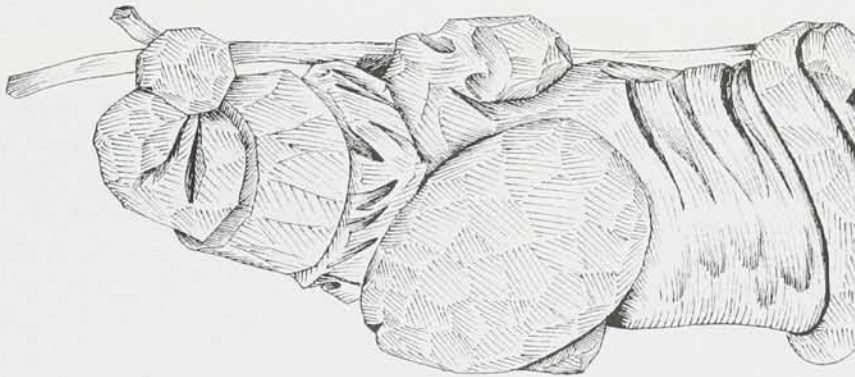
Americana™, DecoArt, Inc., 800-367-3047; website: www.decoart.com Ceramcoat®, Delta Technical Coatings, Inc., 800-423-4135; website: www.deltacrafts.com

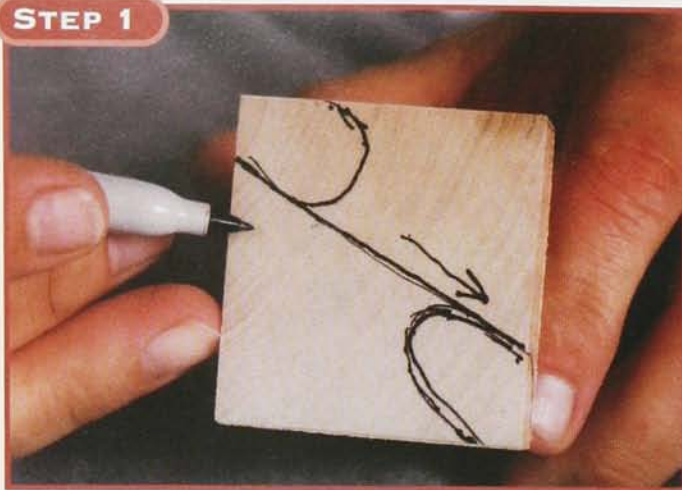
Photocopy at 100%

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



design by Dave Stetson
illustrations by Jack Kochan



STEP 1

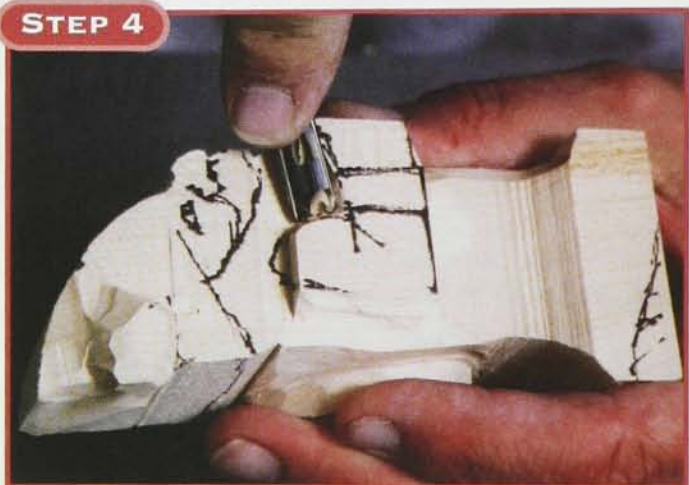
First bandsaw both the front and side profiles to shape. To provide enough space for the walking feet, locate them at opposite corners. The arrow points to the front foot.

STEP 2

Draw as much of the anatomy as you can on all sides of the wood. The marks left by a felt-tipped pen will show up better than pencil lines and will not smudge as easily. Even though most will be carved away, the lines are guides for blocking in. Note that the face is on a flat side of the wood, not situated at a corner.

STEP 3

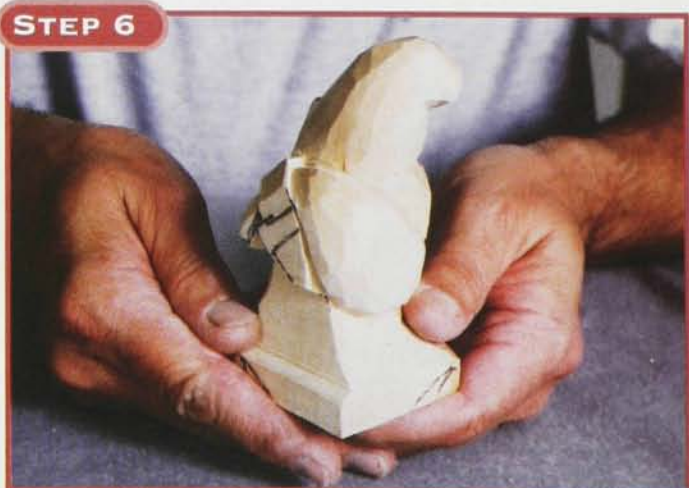
A good tool for blocking in is a large 60-degree V tool. Keep the anatomy square and for now avoid putting in details such as facial features.

STEP 4

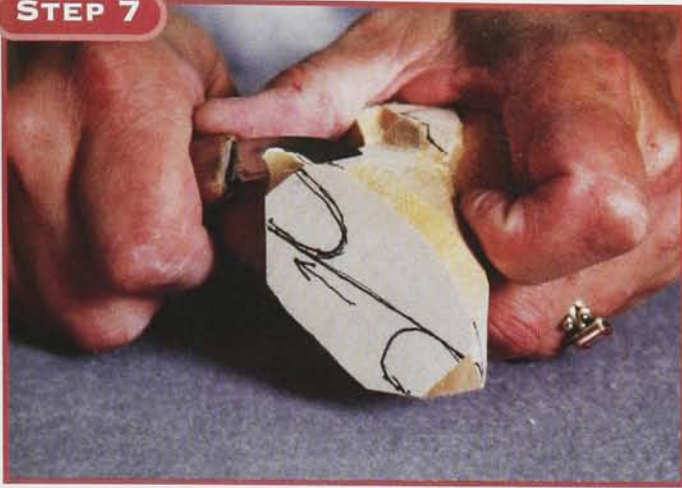
A small 60-degree palm V tool also helps to block in and remove wood. Work on the forearm and upper arm, under the beard, around the sack, and below the pompom.

STEP 5

After blocking in is completed, round over edges with a carving knife, especially on the face, hat and coat.

STEP 6

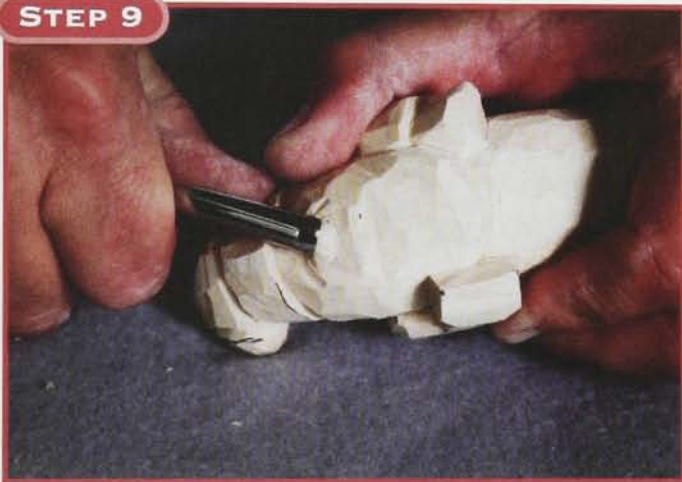
Don't forget to round the sack.

STEP 7

Make a bevel cut on both feet.

STEP 8

Use the 60-degree palm V tool to outline the trim of the hat. Avoid using a knife, which can leave a stop cut that is hard to remove.

STEP 9

Make angled cuts on the sides of the nose. Then using an inverted no. 5 3/8-in. palm gouge, round over the nose.

STEP 10

Using a 2mm veiner, carve away wood from both sides of the bridge of the nose to a depth equal to the width. Also note that the width of the bridge should be the same as the width of the tip of the nose.

STEP 11

With the veiner used in the previous step, carve a half circle underneath each eye area up to the bridge of the nose. This cut is the first step in making eye mounds.

STEP 12

Using the knife, soften the cuts made in the previous step.

STEP 13

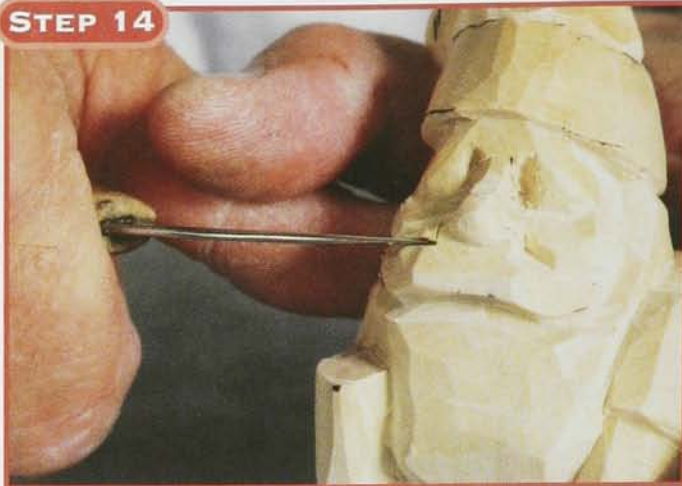
The eye mounds have plenty of wood left to contribute to the look of rounded eyeballs and lids. Be aware that the highpoint of the eye is located at a distance of one third the width of the eye from the inside corner. Draw the mustache and beard lines that extend right up to the hat trim.

STEP 15

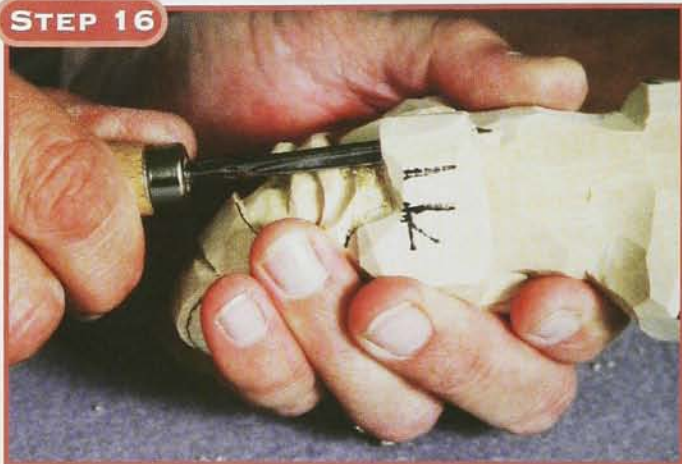
Carve away wood below the mustache to raise it above the beard and to provide a place for the mouth.

STEP 17

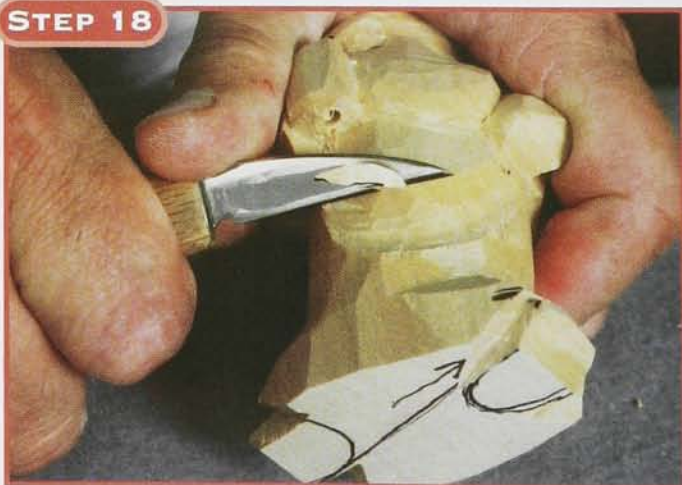
Turn the figure over and carve away wood from around the feet. Not much wood needs to be removed because the robe covers the legs and most of the feet. Give more shape to the feet.

STEP 14

Remove triangles of wood to establish the top of the mustache, the nostrils and the cheekbones.

STEP 16

Take a break from the face and make the hole for the staff. A 4mm veiner works nicely as a drill by simply rotating it through the wood. You'll also have more control over it than over a power drill and bit. Plus, there is also less chance of breaking through the hand or damaging the carving with the unwieldy drill chuck.

STEP 18

Locate the bottom of the belly and carve away wood below it.

STEP 19

Draw the upper lids of the eyes and the trim on the robe. Notice how the front foot lifts up the hem, contributing to the suggestion of movement.

STEP 21

Crow's feet contribute to Santa's age, and pencil dots for the pupils give some life to the gift bearer, even before he's painted.

STEP 23

Give some expression to Santa by removing wood in the middle of the brow with the 2mm veiner.

STEP 20

Carve to shape the upper and lower eyelids. Thin cuts are better than heavy ones, which can cause an eyelid to break away. Stay away from the eyeballs. If you carve on them, they will likely be flat, which is what you have worked hard to avoid.

STEP 22

The small 60-degree palm V tool puts some strands in the beard and mustache. Use the tool to outline the trim on the robe and put some wrinkles where the hat is folded over. Make sure that the cuffs remain larger than the gloves. Switch to the knife to open up the mouth and nostrils.

STEP 24

While a woodland or garden twig can be found for the staff, you'll probably have more fun carving one. Putting a notch in it adds interest; try not to have it much longer than the height of Santa. The composition looks more balanced if the staff is not too tall.

Adhesives Part 2: Epoxies



Whether it's a quick or slow mend you are looking for, these adhesives offer strength and fill voids

By Roger Schroeder

Epoxies have a key role in my workshop. If I am looking for a strong bond to make a knife that includes a wooden handle joined to a steel blade, I turn to epoxy. If it's an outdoor sign that required boards being joined, I again look on my shelf for an epoxy adhesive. And if it's a project that needs pieces of wood bonded that don't have perfectly mated surfaces, I reach for an epoxy product.

What makes epoxies different from PVA and polyurethane glues (see Adhesives Part 1, Issue no. 20, Fall 2002) is that they come in two containers, two tubes, or in two chambers of a syringe-like mixer. For epoxies to harden and then cure, a resin and a hardener must chemically interact with each. How long that takes depends upon the product, but the range is from several hours to overnight.

Dispensing Epoxy

Epoxies have been around for half a century, and they have touched our lives in many ways, from crafting projects to making repairs. Few adults I've met have not used, or at least seen, for example, the epoxy dispenser that automatically squeezes out equal parts of the resin and hardener. For woodcarvers, these dispensers are typically called five-minute or quick-setting products. I once thought that they had replaced the squeezable tube products, but tubes with quick-to-harden epoxies are still readily available. Mix the resin and hardener together, smear it on the wood, clamp the pieces

together, and a strong bond is had in minutes. While it's a pleasant thought to think that we can have a cured glue joint in the time it takes to drink a cup of coffee on the run, those advertised attributes are very misleading. As described in the directions of one fast-drying product, mixing of the resin and hardener and the assembly of parts must be immediate. Set-up time is five minutes, a process that you can judge when a stirring tool such as a toothpick is left in the mix. When you can't remove it, and that usually occurs before that coffee cup is drained, setting time has elapsed. However, before the joinery can be handled and used,

expect several hours to go by. One product I examined claims that full strength is not attained until 24 hours have passed. And even that number is subject to increase depending on the temperature. A cool shop will slow down the cure and a warm one will speed it



Two-part West System, a marine epoxy, is dispensed with pumps that pre-measure the amounts of resin and hardener required.



Epoxies are especially useful when bonding wood and metal, as seen here in knife-making.

up. One product, however, offers a temperature range of minus 65 degrees to 225 degrees Fahrenheit. While it's unlikely that you will be bonding wood in the Antarctic or in an oven, your best bet is to use these

epoxies at a room temperature of approximately 70 degrees. Working with them in an unheated garage in the winter may not give you the cure you are seeking. And be advised that some epoxies will freeze.

Mixing equal amounts of epoxies that come in tubes or containers means utilizing an old spoon or a container with measuring increments. Either

method tends to be imprecise, yet I have not had problems if the amounts were not exact.

Stirring is essential, no matter what epoxy you use. One container product I tested, G-1, required mixing equal parts of resin and hardener for five minutes. After that, I had to let it stand for 20 minutes. However, the working time is an hour if the directions are followed.

Whether you have a syringe, tubes or containers, you will notice that the resin and hardener have slightly different colors—one clear, one amber. The advantages are threefold. First, you can visually check that equal amounts are being dispensed. Second, you will not make the mistake of mixing two equal amounts of the same part. And third, the likelihood of contaminating one part with the other is lessened. The first time I used a two-container epoxy, I poked my stirrer-toothpick into both. The next time I went to use the epoxy, the resin container was hard enough to hammer nails.

Two Tones

Whether you have a syringe, tubes or containers, you will notice that the resin and hardener have slightly different colors—one clear, one amber. The advantages are threefold. First, you can visually check that equal amounts are being dispensed. Second, you will not make the mistake of mixing two equal amounts of the same part. And third, the likelihood of contaminating one part with the other is lessened. The first time I used a two-container epoxy, I poked my stirrer-toothpick into both. The next time I went to use the epoxy, the resin container was hard enough to hammer nails.

Making the Grade

Two grades of epoxies are available, a consumer and a commercial grade. While the consumer-grade epoxy is typically found in hardware and home centers, you will likely have to go to a woodworker's catalog for the commercial grade. The advantages of the latter include greater strength and longevity. A typical commercial product is T-88, described as a structural epoxy adhesive. According to the specifications, it is waterproof, will cure in any thickness without shrinking, and it is unaffected by most chemicals. T-88 will harden in six to nine hours at 77 degrees, and reach full strength in 24 hours. If used in temperatures near freezing, expect a week before full cure is reached.

I have used T-88 with success. Working time is about 30 minutes, more than enough for most projects. When dry, it is non-brittle, and it can be carved and sanded. And like the consumer epoxies, it comes in two colors—clear and amber. What I particularly like about T-88 is that both the resin and hardener must be squeezed out through narrow spouts. The design greatly reduces the risk of contaminating one part with the other.

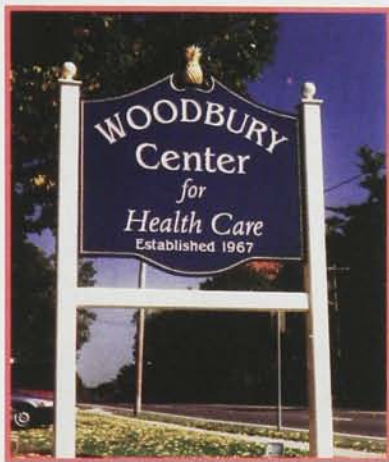
Pumping Epoxy

Familiar to woodworkers in the signmaking and boat-building industry is West System. Described by many as a state-of-the-art commercial adhesive especially formulated for outdoor conditions and materials such as fiberglass, the two parts are dispensed with calibrated pumps. These pumps, which are purchased separately, push out five parts of resin for one part of hardener.

Attempting to mix by weight or volume is asking for trouble, so the pumps are crucial to getting the right mix. The pumps are labeled with a color that matches the printing on the containers. While it's fine to keep the pumps attached to the containers, check that there is no leakage. I had one of my pumps seize up and the hardener leaked out, creating a sticky mess on the shelf where I had it stored.

While West System has superior properties for bonding and repairs, it does come with some caveats. As the epoxy cures, it generates heat. If dispensed into a plastic, metal or wax-free container—don't use glass or foam—you can feel the heat. It's enough to melt plastic and it will burn your skin.

For best results that allow you a working time of 20 to 25 minutes, use West System in a room where the temperature is about 70 degrees. At that temperature, curing to a solid state should be between nine and 12 hours.



Sign carvers like Greg Krockta take advantage of epoxies that are waterproof and offer great strength for longer-lasting signs. The sign, made from laminated

What to Avoid

Many of these epoxies cause skin sensitization, especially after repeated contact. Irritations and rashes may appear after a while, and they will continue to plague you with use. I strongly recommend wearing rubber or latex gloves when mixing epoxies. Having a hypersensitivity to chemicals, I have found that after only a few chance contacts with the chemicals I started to develop itchiness. Scrubbing with soap and water is mandatory when epoxies come in contact with your skin.

Gap Filler

Unlike the PVA and polyurethane adhesives, epoxies have wonderful gap-filling capabilities. Cracks can be filled and joints don't have to be matched with precision. The best filler is one that is mixed with wood dust. Talking with other woodcarvers, I've come to the conclusion that a mix of one part dust to three parts epoxy is the right proportion. Too much dust thins out the adhesive and reduces the bond. Too little wood and the epoxy, which dries clear, will not disguise the gap or crack.

Epoxy to the Rescue

Some woods, owing to their oily nature, present problems when gluing. I've found this to be true with species like teak and rosewood. The resins in these woods tend to be water repelling, so adhesives like PVA and polyurethane don't get absorbed into the grain. Many technical sources recommending wiping the surfaces to be joined with lacquer thinner or denatured alcohol, but resins will still interfere with the bond. Epoxy comes to the rescue because it does not need to have the oily surfaces neutralized.

Clamping

PVA and polyurethane glues must be clamped with considerable pressure. These adhesives have negligible gap-filling strength, so tightly mated surfaces are necessary. Epoxy, however, requires minimal pressure. In fact, overclamping will cause a starved joint, a problem that will result in the bond failing.

While holding a laminated sign together until the epoxy cures must be done with clamps, there are many creative ways to bond small pieces of wood without applying too much pressure. Tape is one solution for small projects, but it can leave a sticky residue. Rubber bands are another possibility. The advantage of the rubber band is that you can exert as much or as little pressure as you need. Use a small stick and make a

tourniquet to tighten the band if necessary. Then tape the stick in place. If that doesn't work, try a Quick-Grip micro bar clamp. Available at home centers, these clamps have jaw openings as small as $4\frac{1}{4}$ in.

Clean Up

Runs and drips are not a problem when bonding wood or filling gaps. I let the epoxy cure and remove the excess with a knife or other carving tool. Epoxies can also be filed and sanded—rotary bits may clog—so I don't fret much about the adhesive drying where it is not wanted. However, if it should drip on one of my expensive laminated maple bench tops, I do want to remove it before it dries.

Packaging and container instructions sometimes recommend clean up with soap and water. I find denatured alcohol a better choice. Although it is a hazardous liquid, it removes epoxy with miraculous speed, and it evaporates almost instantly, leaving no chemical residue. Lacquer thinner and acetone will also remove yet-to-harden epoxy. If you want to avoid harsh and dangerous chemicals, try white vinegar followed by a water wash.



The two parts of an epoxy are vigorously mixed together. Wearing disposable or latex gloves should be mandatory when working with epoxy.

A Good Investment

While a product like West System can run \$70 or more, most epoxies are relative inexpensive, although the quantity is small compared to containers of PVA and polyurethane glues. I purchased Devcon® 5 Minute Fast Drying Epoxy—in two 1/2oz. Tubes—for \$3.99 plus tax at a local hardware store. For carvers who want to bond unlike materials such as wood and metal, epoxies are the best adhesives to use. They are also an excellent choice for oily hardwoods. What may be the best argument for investing in epoxies is their shelf life. Most PVA and polyurethane glues need to be replaced after a year or so. Epoxies can last for years without degrade.

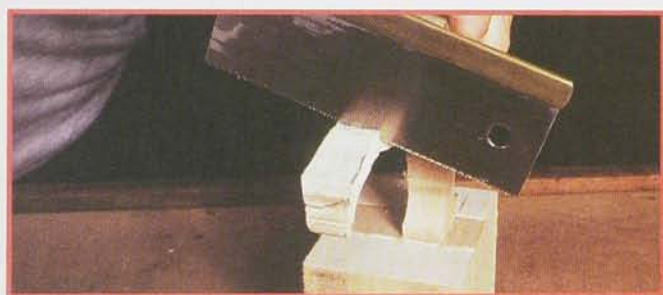
EPOXY PUT TO THE TEST



The design for the running man predicts that the outstretched leg will be a weak point of the carving, subject to breakage if it should fall or if there is a defect in the grain as it is carved.

Fascinated with the human body as sculpture, I have wanted to carve a running figure for some time. When I found a form that I liked, I quickly designed it to fit a piece of basswood. My running man has one leg extended out behind his body. With grain running perpendicular to rather than with

the leg, I knew I was facing the risk of having it break away as I carved it with handtools. It was time to put epoxy to the test.



The leg is removed at the knee joint with a fine-toothed saw. A replacement leg will have the grain running through the length of the leg, not perpendicular to it.

After cutting out the figure, I removed the leg at the knee with a fine handsaw. I then cut a replacement section from the knee to the foot, with the grain running parallel to it, and joined it to the body. I used a small, slightly undersized dowel to aid the joint for two reasons. First, it provided more surface for the epoxy to bond to. Second, it prevented the leg from shifting when I clamped it.



A file is used to smooth the areas to be joined.



A hole is drilled in the body to accommodate the dowel—3/16-in. in diameter in this case.

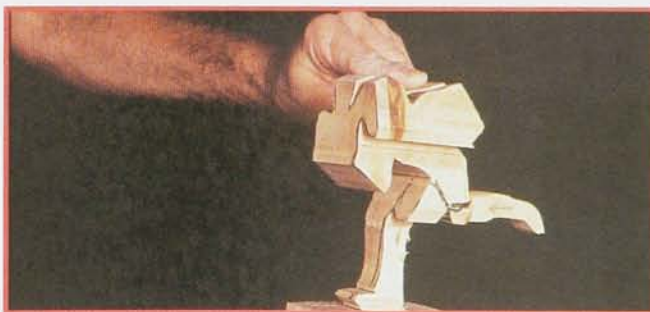
Crash Test

After waiting several hours for the epoxy to dry—I used a slow-setting product—I was able to lift the cutout by the leg. The glue joint held. Next, I decided



The new leg is ready to be joined to the body.

to put the cutout to a crash test. I put the carving on the edge of my workbench, leg aimed for the wooden floor of my shop, and let it fall. My workbench top is 36 in. from the floor. I next



A crash test is held with the carving being dropped onto the replacement leg from a height of 36 in. The leg survives the fall with no visible damage.

dropped it from six feet. Since I doubt that most carvings fall from a surface taller than tabletop or a moderately high bookshelf, I felt the test was valid and conclusive. The leg remained intact with no visible damage.

Glue Chart

Brand	Working Time	Cure Time	Waterproof	Cleanup/Solvent	Irritant	Safety Equipment	Strength
Elmer's Glue-All (white)	35 min.	overnight	no	water	no	none	fair
PVA Elmer's Carpenter's Wood Glue (interior)	30 min.	overnight	no	water	no	none	excellent
Elmer's Carpenter's Wood Glue (exterior)	30 min.	overnight	yes	water	no	none	excellent
Titebond	10-30 min.	overnight	no	water	no	none	excellent
Titebond II	60 min.	overnight	yes	water	no	none	excellent
Excel One	0-30 min.	12 hrs.	yes	acetone	eyes, skin	latex or rubber	excellent
Polyurethane Gorilla Glue	1-4 hours	24 hrs.	yes	denatured alcohol	eyes, skin	atex or rubber	excellent
Probond	15 min.	24 hrs.	yes	mineral spirits	eyes, skin	latex or rubber	excellent
Titebond	30 min.	4 hrs.	yes	mineral spirits	eyes, skin	latex or rubber	excellent

Editor's Note: PVA and polyurethane glues work best on non-oily wood such as basswood, mahogany, maple, walnut and others. For species with oily resins, use epoxy glues.

Epoxy Chart

Brand	Working Time	Cure Time	Waterproof	Irritant	Strength
Devcon	5 min.	1 hr.	no	eyes, skin, respiratory system	excellent
Industrial Formulators 5 Cure	5 min.	10 min.	yes	eyes and skin	good
Industrial Formulators G-1	60 min.	24 hr.	yes	eyes and skin	excellent
Loctite	5 min.	24 hr.	yes	eyes, skin, respiratory system	good
Super Glue	30 min.	24 hr.	no	eyes and skin	good
System Three T-88	30-40 min.	24 hr.	yes	eyes, skin, respiratory system	excellent
West System using 105 Resin, 206 Hardener	20-25 min.	9-12 hr.	yes	eyes, skin, respiratory system	excellent

Editor's Note: When using an epoxy adhesive, wear latex or rubber gloves and make sure there is adequate ventilation. If you are sensitive to chemical fumes, make sure you wear a respirator. Acetone, denatured alcohol or mineral spirits will work as a solvent to remove unwanted epoxy before it has dried.

EPOXIES ARE AVAILABLE FROM

Devcon®
800-933-8266
www.devcon.com

**Industrial Formulators of
Canada, Ltd.**
604-294-6315
www.bby-biz.com

Pacer Technologies
800-538-3091
www.pacertech.com

Gougeon Brothers, Inc.
989-684-7286
www.westsystem.com

Loctite
800-562-8483
www.loctite.com

System Three Resins, Inc.
800-333-5514
www.systemthree.com

SIDEBAR

For more on West System, WCI recommends *Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding*, a book published by Fox Chapel Publishing. Call 800-457-9112 to order a copy.

Chip-Carved Tree Ornaments



Take a Christmas Course in the Basics

By Barry McKenzie

A Contributing Editor at WCI, Barry McKenzie owns the School for Chip Carving and is publisher and editor of the quarterly Chip Carvers Newsletter. Barry can be contacted at 23427 Route 66, Lebanon, Missouri 65536-5325 - phone: 417-532-8434. Email: bmckenzi@llion.org

Do you want to try your hand at chip carvings but don't know where to start? The chip-carved tree ornament is a project that helped a lot of carvers I know learn their basics cuts. In the seven steps that follow, I provide easy-to-follow techniques that will produce an ornament sure to delight all who see it.

The pattern I worked up for the project required some drafting work to make the stars and light rays. Despite the many triangles, which are the most basic chip forms, it's by no means

difficult to execute, even to a beginner picking up a chip carving knife for the first time. However, if this kind of geometry is daunting, make your own pattern with diamonds, squares, even free-form lines. You may need a straight edge, French curve or plastic circle template—very seldom on a small object like this is a compass practical—to draw a pattern, but the layout is subject to your own creativity. While the results might not look like fine art, there's nothing wrong with a tree ornament that will be cherished as an imaginative piece of folk art.

To hang the ornament, drill a small-diameter hole through the side of the tree near its tip. Using a piece of monofilament fish line won't distract from the beauty of the chip-carved wood.

STEP 1



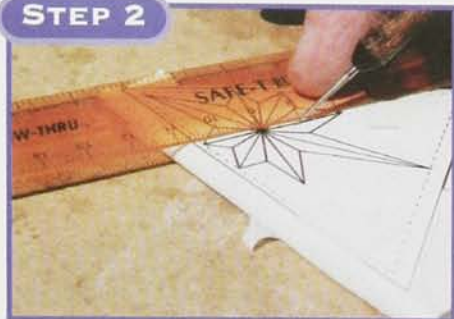
Step 1. Making it bright.

Choose a piece of wood 1/4 in. thick. Species I recommend are basswood, cedar, poplar, popple, aspen or another soft wood that is available to you. Cut out the tree ornament outline on a bandsaw, scroll saw, or use a coping saw. If necessary, sand rough edges with medium-grit sandpaper.

Chip-carved ornaments, especially ones like this Christmas tree, stand out when color is applied. If you don't have any paints at home, check out the local art supply or craft store for acrylic waterbased artists' paints. I recommend Delta Ceramcoat® Acrylics, which most stores carry. Use the paint full strength and apply it directly onto the wood with a small bristle brush. A second coat of paint is optional. Ideal Ceramcoat® colors for your tree include: Burgundy, Fire Red, Barn Red, Crimson, Christmas Green, Forest Green, Holly Green, Hunter Green, Colonial Blue, Dark Night Blue and Navy Blue. Wait at least a half hour for the paint to set up before tracing the pattern. Check the blade's cutting

edge frequently to make sure that it is not getting dull. And avoid using any metallic paint because the metal particles will literally eat away the cutting edge.

STEP 2



Step 2. Transferring the pattern.

When using darkly painted wood, white transfer paper works best for putting the pattern onto the cutout. It's a better choice than carbon paper because lines are easily erased, even after the chips are carved. With the transfer paper under the pattern, draw over the lines with a rounded-tip hard lead pencil, a fine-tip ballpoint pen, or a stylus, which is a pointed steel-tipped instrument, as shown in the photo. Whichever tool you use, do not press down so hard that you dent the painted wood.

Step 3. Keeping it safe.

Chip carving can be practiced on a flat work surface, but you'll find it easier to accomplish if one hand holds the work and the other grips the knife. Unfortunately, a knife blade, no matter how small or thin, acts as a wedge that can split thin wood. When that happens, you risk cutting the holding hand. A leather or cut-resistant glove is a wise investment, but you should go one step further. Use a backing piece of wood between the ornament and hand. Try a piece of 1/4-in-thick hobby plywood or a piece of hardwood cut to the shape of the tree.

STEP 4



Step 4. Making a stab at it.

The first "stab" of the blade is called a "stop cut," an operation that performs three functions: 1) It establishes the angle of the blade entry. 2) It cuts to the width of the chip for uniformity of depth. Notice in the picture how the blade is in the wood to the width of the chip. This insures the uniformity of depth for each chip. And 3) the stop cut determines the bottom of the chip where the tip of the blade stops.

Make an entry angle of about 45 degrees, using the grip shown in the photo. Keep in mind that the depth of a cut measures out very close to the width of a chip. Also be aware that the steeper you make the blade's entry angle, the deeper the cut is going to be. Obviously, the depth of the cut should never exceed the thickness of the wood.

STEP 5



Step 5. Making the second cut.

The second cut goes in at the same angle of entry as the stop cut made in step 4.

Step 6. Making the third cut.

In this step you are duplicating the angle of entry made in Steps 4 and 5. With experience, you will feel the blade "bottoming out" and actually converging with the bottom of the cut made in Step 4 and the cut executed in step 5. The goal is to make each chip uniform at its bottom so that the three cuts converge at one point.

If the chip has to be pried out, then the cuts have not met uniformly.

STEP 7



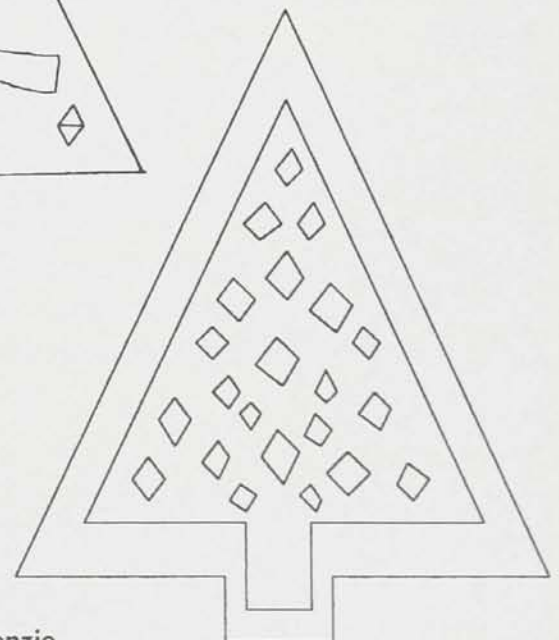
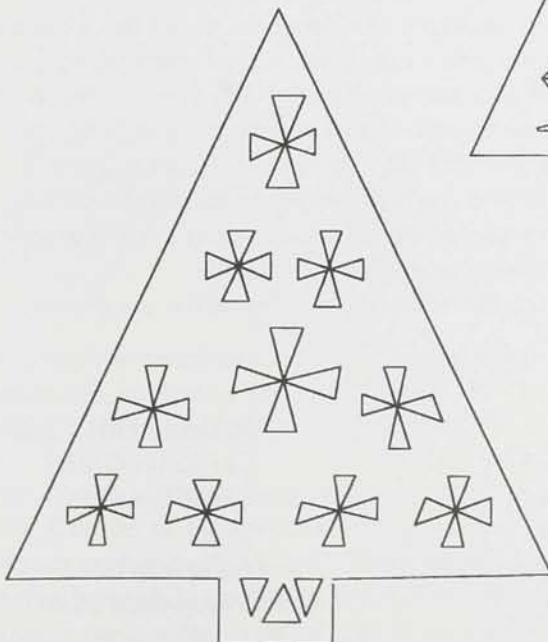
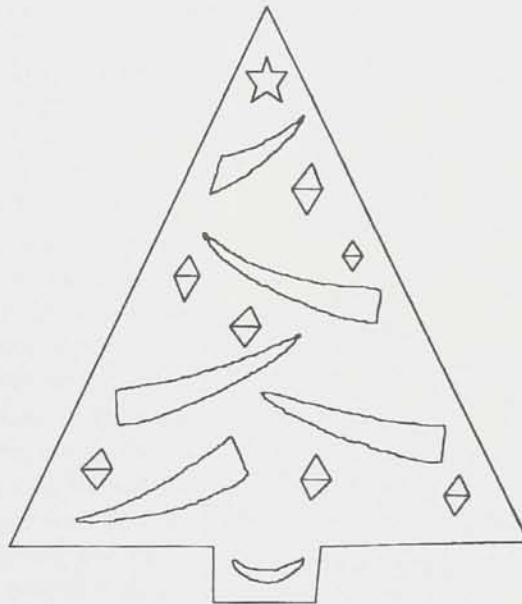
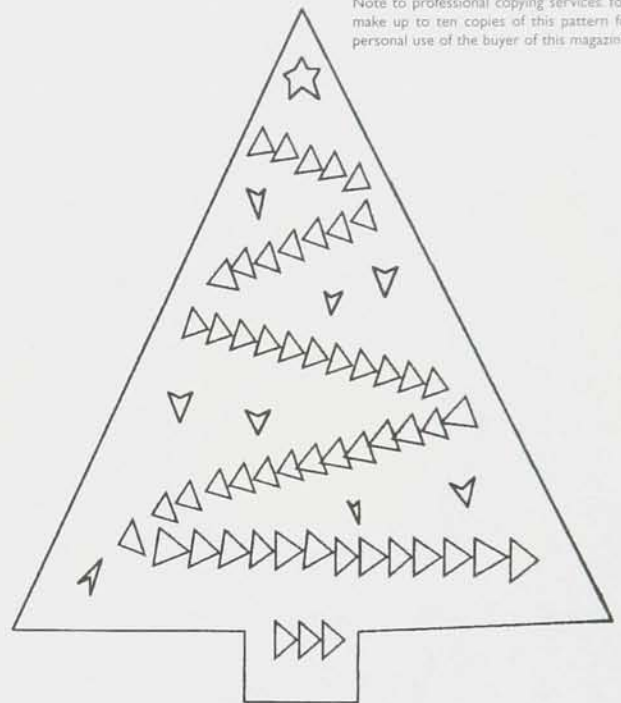
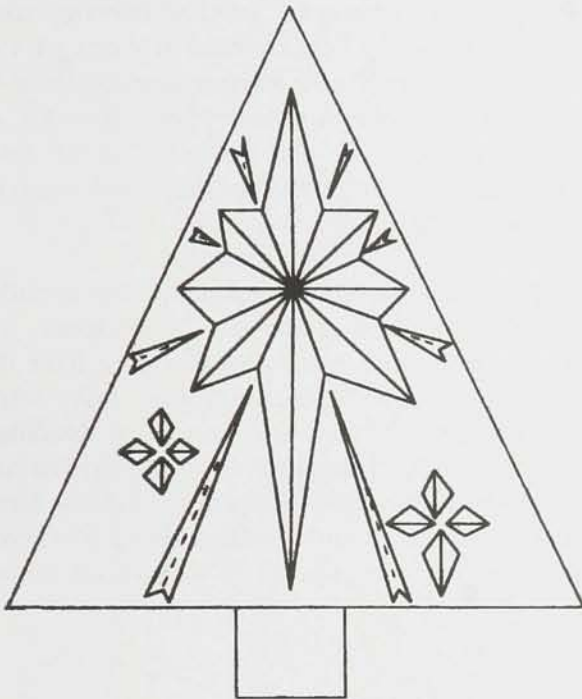
Step 7. Fixing an Undercut.

It's inevitable that the knife makes undercuts, meaning that one cut goes beneath another. The result is a ridge of wood that lifts up in the bottom of the chip. Don't discard your project or attempt to clean out the existing cuts. Instead, press down on the raised portion of wood with the tip of a bamboo chopstick or skewer stick. You might be tempted to use the back of the chip carving knife, but steel tends to damage the wood.

Editor's Note: Each year Barry McKenzie exchanges carved Christmas ornaments with fellow carvers from around the world. To receive the icicle ornament featured in WCI's Issue no. 17, Holiday 2001, send him one of yours. The design is not subject to any rules except where individuality and good taste prevail, and it need not be chip carved. Ornaments are put on display at the International Chip Carvers Showroom located at the Barry McKenzie School for Chip Carving in Lebanon, Missouri.

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designs by Barry McKenzie

By Joel Hull, photography by
Roger Schroeder

Contributing Editor at Wood Carving Illustrated, Joel is a popular instructor on the carving class circuit. In addition to his many blue ribbons won at competitions, his caricature work was recognized by the Vesterheim Norwegian-American Museum in Decorah, Iowa where he was recipient of the Gold Medal of Excellence in 1999. Joel lives with his wife Eleanore in Port Jefferson, New York.

Many European cultures have folklore that includes little people. The Irish have the leprechaun, the Swedes have the tomte and the Norwegians have the nisse. Unlike trolls, these diminutive folk, often referred to as gnomes (see Recommended Reading), were for the most part friendly. In Scandinavian countries, they were seen as helpful around the farm, but if mistreated they could be mischievous. As carved figures, they have been popular for a very long while.

Carve A Gnome

MATERIALS LIST

WOOD:

Basswood block that measures at least 2 1/2 in. by 3 in. by 6 1/2 in.

TOOLS:

Roughout knife

Detail knife or knife with long, narrow blade

Micro V tool or Speedball handle with no. 1 V-Shaped

Fine Line cutter (available from Michaels The Arts and Crafts Store®)

Small V tool

FINISHING MATERIALS:

Acrylic paints

Boiled linseed oil and walnut oil stain

PAINTING NOTES

Acrylic paints work nicely on basswood, which I used for the gnome. While many brands are available, I prefer Delta Ceramcoat® acrylics (800-423-4135; www.deltacrafts.com). Over 250 colors are available, with names that include Adobe Red, Oasis Green and Western Sunset Yellow. Many craft and hobby stores carry Ceramcoat® paints.

With acrylics, I can paint on bare wood without priming or sealing it first. After the paints dry, I dip the entire piece into a can of boiled, not raw, linseed oil darkened with walnut oil stain. Only a small amount of the oil stain is needed. Carvers typically call this an antiquing stain. If I don't do this, the painted gnome looks pale and washed out. After patting the carving dry with a paper towel, I leave it sit in a warm area for two to three days to dry thoroughly.

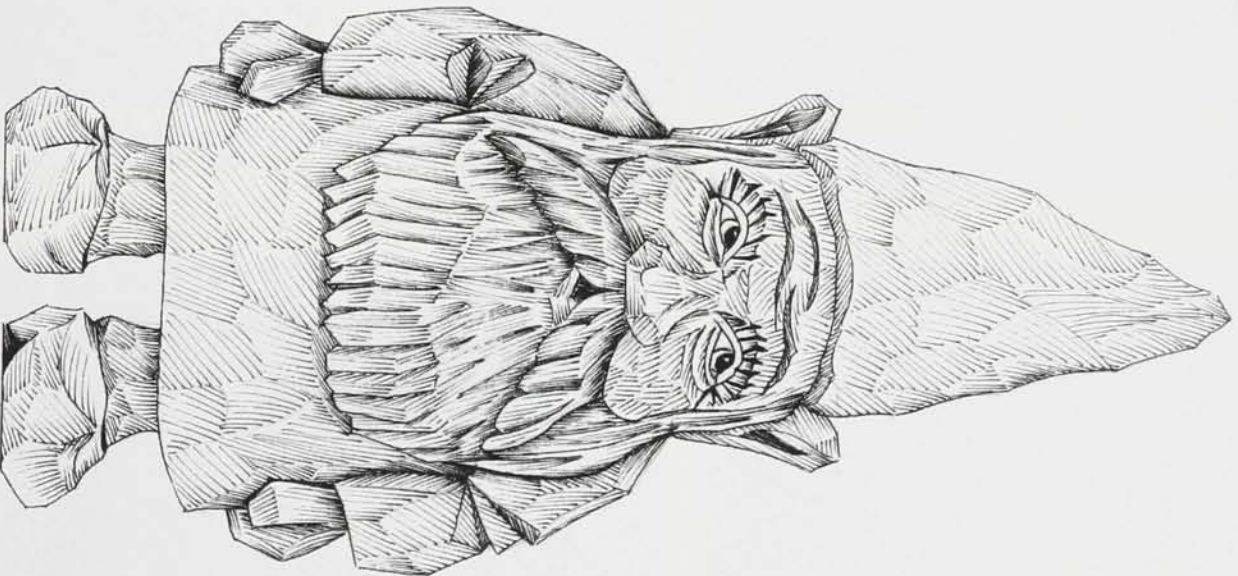
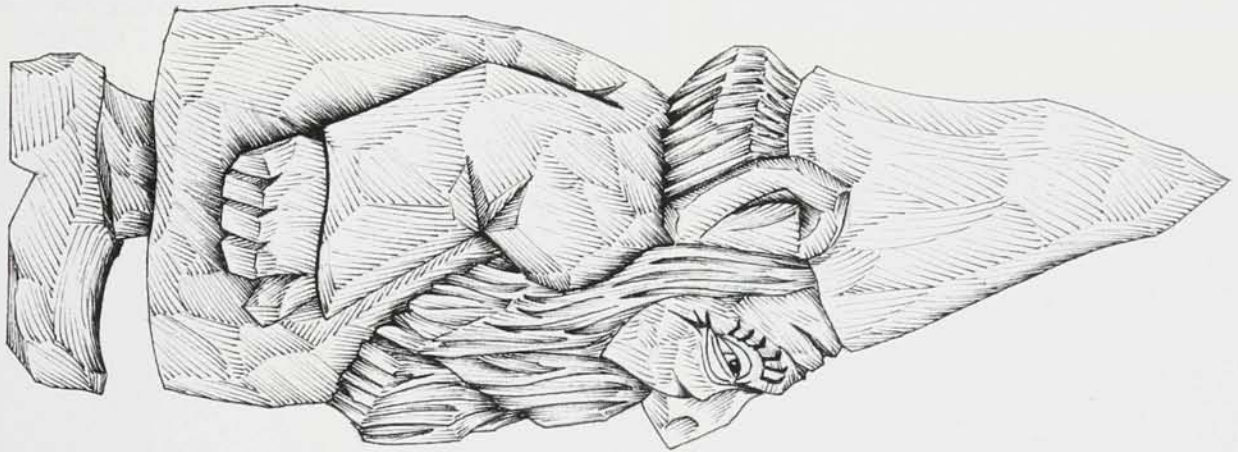
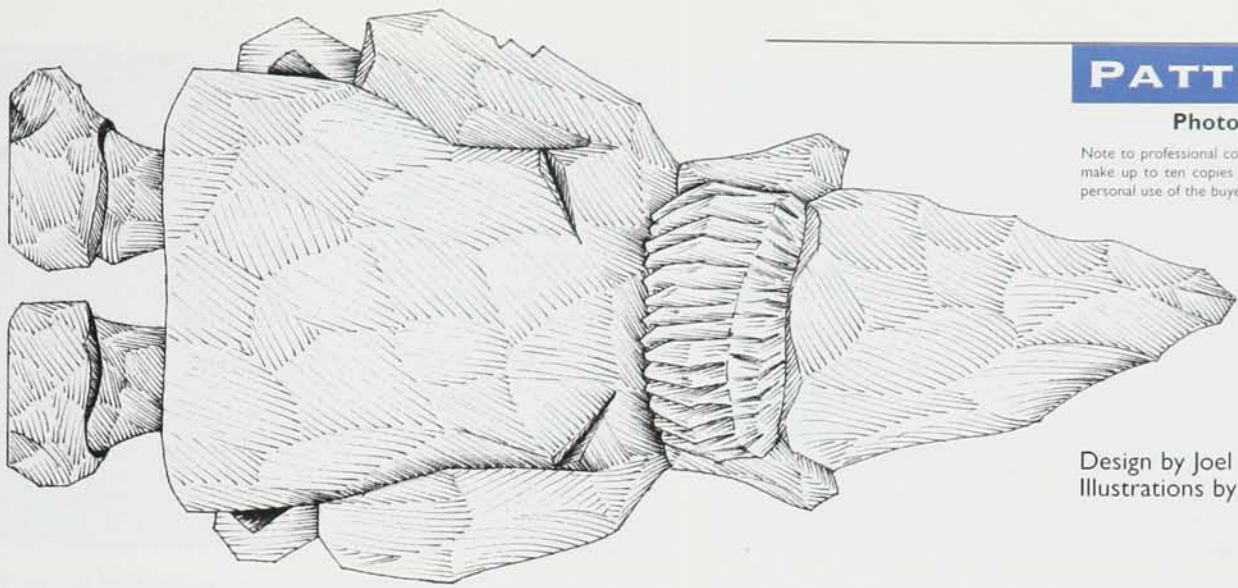
Here are the colors I recommend for the gnome:

Face and Hands	Fleshtone with a touch of Tomato Spice for a blush on the cheeks
Hat	Tompte Red
Coat	Christmas Green
Socks	Cadet Grey
Shoes	Straw
Hair and Eyeballs	Antique White
Irises	Wedgwood Blue

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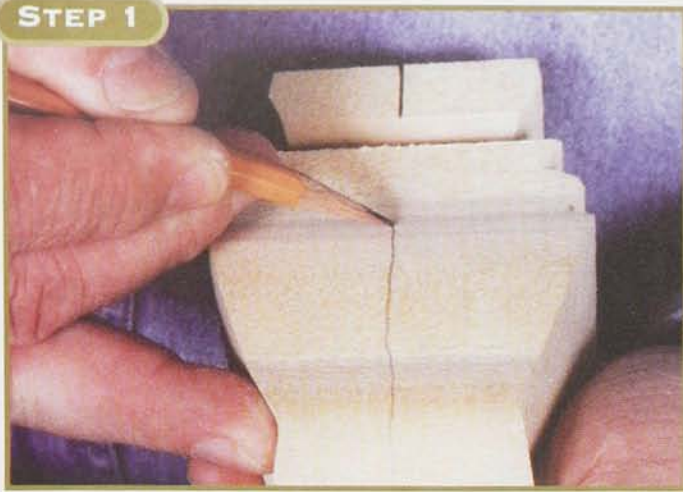
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Design by Joel Hull
Illustrations by Jack Kochan

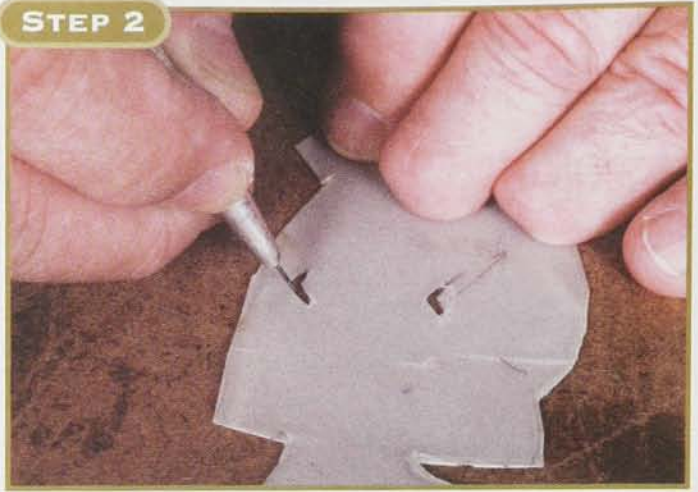


RECOMMENDED READING

For more pattern ideas and references for gnomes, check out:
The Complete Gnomes, Wil Huygen and Rien Poortvliet, Harry N. Abrams, Inc.
Woodcarving in the Scandinavian Style, Harley Refsal, Sterling.
 Refsal's book is available from Fox Chapel Publishing Co., 800-457-9112. Since the Huygen-Poortvliet title is no longer in print, go to an online company such as Barnes and Noble (www.bn.com) or Amazon (www.amazon.com) that offers out-of-print searches.

STEP 1

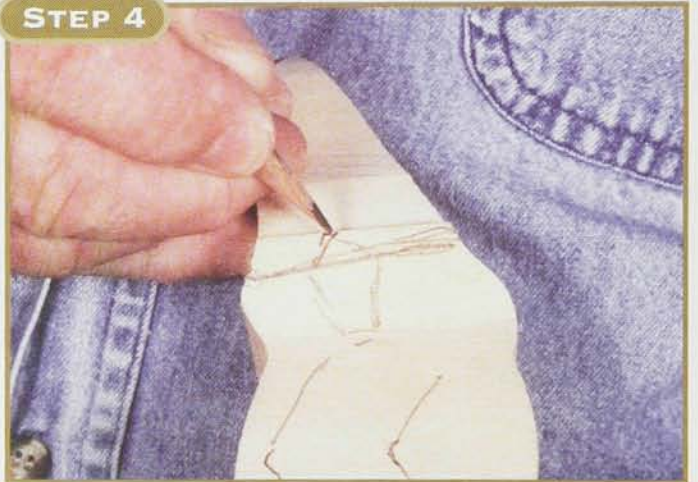
After cutting out the two profiles on a bandsaw, draw a centerline on both the front and back of the cutout.

STEP 2

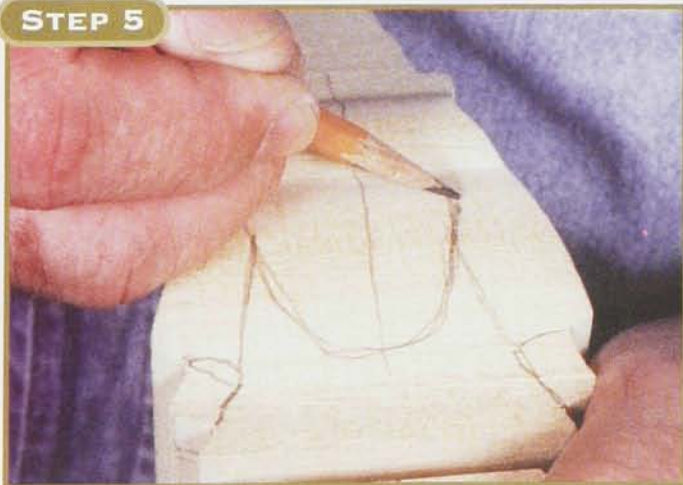
A piece of acetate paper serves as a pattern template for locating key anatomical features such as the bend of the arm. Use a sharp hobby knife to make small cutouts.

STEP 3

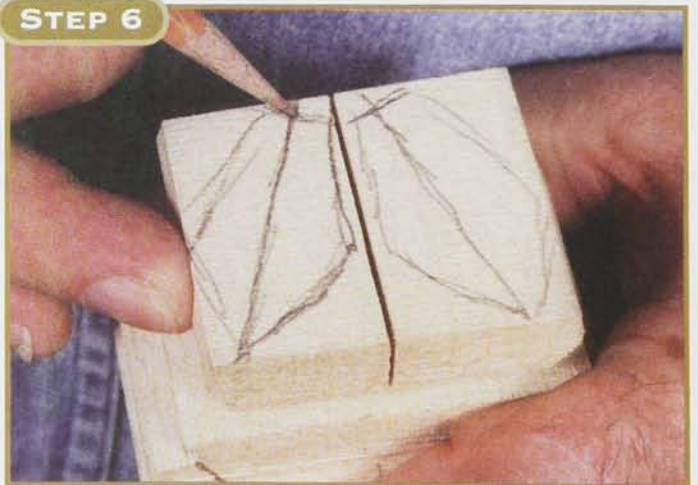
Lay the pattern template on the wood and mark. Some adjustment may be necessary because of the curvatures of the wood cutout.

STEP 4

Note that the hat not only rests behind the ears but it also tilts back slightly on the head.

STEP 5

Make sure to outline the beard and locate the arms on the front of the cutout.

STEP 6

Draw the bottoms of the shoes. Splaying the feet slightly outward gives a more natural appearance. A bandsaw kerf provides a convenient place for the knife to get a "foothold."

STEP 7

By carving the shoes in a beginning step, you have the opportunity to warm up to the roughout knife work and keep possible mistakes in an inconspicuous spot.

STEP 8

After blocking in the shoes, block in the ears. If you don't separate the ears in an early step, you risk losing them when rounding the hat.

STEP 9

Once the ears are blocked in, start work on the hat. When carving the hat, think of a pointed cone.

STEP 10

If you make the angle of the face roughly 120 degrees, you have the extra wood needed to fatten up the cheeks and give the gnome a jolly look.

STEP 11

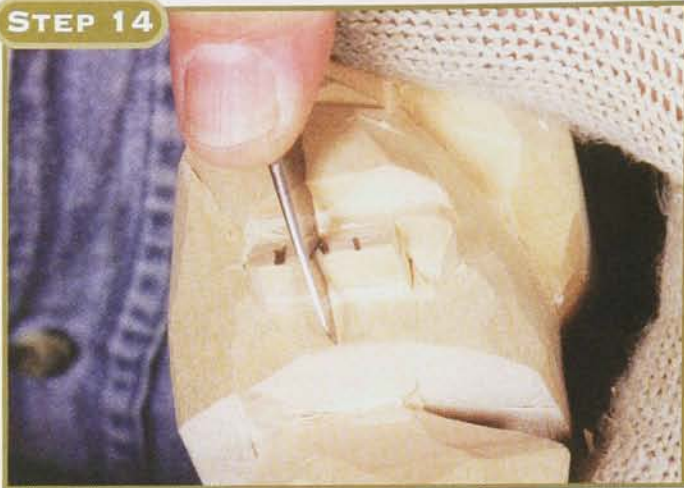
Make cuts on both sides of the centerline to give the face its angle. If you make a mistake, there is still enough of a face underneath the surface of the wood, although it may be flatter than you care to have it.

STEP 12

Next, block in the arms. Avoid making straight-in or perpendicular cuts, which will not allow you to adjust the arms if they are slightly misplaced. Creases at the elbows are done with two V-shaped open cuts.

STEP 13

Separate the hands, again avoiding perpendicular cuts. By taking out shallow wedges of wood, you can still allow for course corrections without making a hard and fast commitment. Also, if you are right-handed, carve the hand on the right first. You now have a ready-made reference with which to carve the other hand.

STEP 14

Separate the thumb from the hand first and then carve the fingers by taking out narrow chips of wood.

STEP 15

Many beginning carvers forget to round the hem of the coat. Check the underside of the carving to make sure square corners are removed.

STEP 16

The location for the nose should appear to be a bump on the front profile of the cutout. Take out a wedge of wood below it instead of making a hard-to-remove perpendicular cut.

STEP 17

Locate the eye channels and draw lines that slant slightly downward.

STEP 18

Remove wedges of wood that establish the eye channels. The knife cut is down and back. Aim for a V cut that is about 120 degrees.

STEP 19

The eye channels are in place.

STEP 20

Determine the width of the nose and make V cuts on both sides of it.

STEP 21

After blocking in the shape of the nose, study the face carefully and draw lines on both sides that resemble the letter J. The cuts made along these lines define the cheeks, beard and sideburns.

STEP 22

Unlike the wedge cuts you made in previous steps, use the knife to make a stop cut on the J lines. Remove wood on the inside of the lines for the cheeks, beard and sideburns. If you want to make the cheeks fuller, make the J cut deeper.

STEP 23

Draw the mustache on the wood. Long ends make for a droopy look.

STEP 24

Relieve the mustache from the beard.

STEP 25

Outline the eyes with a micro V tool or a Speedball handle with a no. 1 cutter shown here.

STEP 26

Use a detail knife or a knife with a long, narrow blade to define the upper and lower eyelids.

STEP 27

Use the detail knife to shape the eyebrows and hair strands.

STEP 28

With the micro V tool, scoop out wood under the eyes to give them a baggy, aged look.

STEP 29

To texture the beard, mustache and sideburns, begin with a small V tool and make cuts that suggest long strands of hair with lazy S curves.

STEP 30

Follow up the previous step with the micro V tool. Cuts should go in the same direction and can even merge, but don't cross one cut with another.

STEP 31

Use the detail knife to undercut the mustache, giving it more definition.

STEP 32

Putting splits on the ends of the beard lends some realism and provides a natural boundary when applying colors to the beard and coat.

STEP 33

Taper the forward part of the ear so that it appears to be situated behind the sideburn.

STEP 34

Carve the opening of the ear with a series of chip cuts that follow the back edge of the ear.

STEP 35

Since end grain, especially where the shoes are located, tends to be difficult to carve, you can soften it up with an application of rubbing alcohol and water. Use a 1:2 mix and liberally spray it on the wood.

STEP 36

Be sure to carve a separation between the heel and sole of each shoe.

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Realistic Textures for Bird Carvers

By Lori Corbett

Adding ripples, splits and overlays to that next wildfowl carving will make your work soar to new heights

A Contributing Editor at Wood Carving Illustrated, Lori says of her avian art, "It attempts to show the viewer the incredible beauty of form and color that all birds possess when viewed up close." Carving since 1986 and presently offering classes in bird carving, Lori resides with her husband and assorted animal friends in St. Anthony, Idaho. Check out her website at www.whisperingeagle.com.

Your last carving was a success, or so you thought. While the carving and painting came together, that extra touch of realism just wasn't there. What was missing? A bird's body is a landscape of textures that are overlooked when seen from afar but are easily identified up close. Individual feathers and even lumps and bumps are present, and bird carvers spend a lot of time power carving and burning to bring their project close to that kind of realism. But even the professionals may forget about some important details, including rippled, split and overlaid feathers. Used judiciously, these features will contribute not only to the overall look but also add interest to your carving.

Making Ripples



Even on an unfinished carving, ripples are clearly visible on the underside of a kestrel's tail.

Study your reference material long enough and you will almost always find rippled feathers. Typically, they occur on the trailing edge of the major flight feathers such as the primaries, secondaries and sometimes the tertials and tail. Here are six steps you will find helpful to create ripples.

STEP 1

Step 1. The photo shows the underside of a kestrel tail. The feathers are carved to within 1/32 to 1/16 in. of their final thickness, but with what appears to be ledges or steps between the feathers. Those ledges make it possible to create ripples. After the feathers are carved, lightly sand away most of the tool marks with 120 and then 150-grit cloth-backed sandpaper. The goal is to sand away most of the tool marks, not to achieve a flawless surface. When finished, outline the feathers with a pencil so that they will show up better.

STEP 2

Step 2. Sketch in some barbs as guidelines. In the case of the kestrel, the ripples follow the barb lines.

Step 3. Sketch in the ripples. Good reference material is important because ripples vary in size

STEP 3

and shape, depending on the specie and the particular feather. Many ripples are V shaped, with the widest part of the V at the feather's edge, or parallel. Still others are perpendicular to the vane (see figure 1), typically found in the secondary feather of a Canada goose. Most ripples will not extend to the quill but instead gradually flatten out to the normal curvature of the feather.

STEP 4

Step 4. With a flame-shaped ruby carver or diamond bit, carve in the valleys, which are the low areas of the ripples. Lay the carver or bit on its side and, starting almost at the quill, drag it out to the edge. Begin with a light pressure closest to the quill and increase the pressure as you approach the edge, where ripples are generally deeper. Do not blend the valleys at this time. You must first carve the hills, explained in the next step, on both sides of a valley, a process that can be time consuming. In the photo the valleys are shaded. The arrows point to where the hills will be raised.

STEP 5

Step 5. With a needle-tapered diamond bit, begin to raise each hill. Make your first pass to separate the feather from the one below it. Power-carve away the excess wood from the underside of the hill. When using this bit, be careful not to poke it through to the other side of the wood if you are working on a thin area like a tail. Use a light touch and go slowly. After you have separated the hills from the feathers below, clean up the cuts with a smaller needle-tapered diamond bit. Follow the incisions made with the larger bit and go a little deeper. Again, use a light touch.

STEP 6



Step 6. With the flame-shaped ruby carver or diamond bit, smooth the transition between the hills and valleys and thin the feathers' edges. Next comes sanding the wood smooth, a key element to a well-executed texture. The surface must be as smooth as possible for the burning that follows. Any scratches that are not sanded away will show through the burn lines and subsequently through the paint. Start with 80-grit cloth-backed sandpaper if you need to remove deep tool marks. Then continue with 150, 220, 320 and finally 500-grit paper.

Making Splits and Overlays



A wood duck drake's scapular shows a split on the right and an overlay on the left side.

The barbs that make up a feather vane have a series of microscopic hooks on one side and eyes on the other. The hooks of one barb mesh with the eyes on the next. The connection is what holds a vane—a collection of individual structures called barbs—together. These structures are more numerous and stronger on the stiff feathers than on the softer contour feathers to withstand the rigors of flight. Occasionally, the barbs separate and a split forms. Carving a few of these adds greatly to the

realism of your carving. Be aware that soft feathers tend to split more than the stiff feathers.

One of the functions of preening is to reconnect split feathers. It is vital to have an unbroken surface area for flight. Too many splits cause the air to whistle through the feathers—not suitable for a bird that wants to stay airborne.

Be sparing, then, in your use of splits on the stiff feathers. A bird with many splits in the major flight feathers has either had a mishap and hasn't put itself back together yet, or it is ill. The steps that follow detail the process of making splits and overlays.

STEP 1



Step 1. Large splits should be planned ahead of time in order to leave sufficient space to accommodate them. The barbs above the split extend beyond the actual width of the feather vane when it is closed (see figure 2). The photo shows the upper surface of a kestrel's tail. One feather has a split already carved and the other has an overlay sketched in. The dotted line on the left indicates the shape of the feather in its "closed" state. The dotted line on the right illustrates how the barbs on the lower portion of the overlay meet the barbs on the upper part. To begin to make the split, use a narrow flame-shaped ruby carver or diamond bit. For the overlay, use a blue tapered bit to make a "step" where the top vanes overlap those below.

STEP 2



Step 2. Carve the feather to its final thickness and sand it so that the vanes above and below the split gently round into the underlying feather. You don't want a ridge.

Sand the feather smooth for burning. The pencil lines are guides for burning. Note how the feather's edge is sanded with almost no excess wood left above the feather or below it. At this stage, feathers have edges, not ledges. Also note the ridge left on the overlaying feather, which is a potential ripple. If you decide not to make a ripple, the ridge can be carved away.

STEP 3



Step 3. For an overlay, first carve out the little V-shaped notch formed using a tapered diamond bit. With the needle-tapered diamond bit, "lift" the upper portion of the overlay slightly above the underlying feather. Clean the lift with a smaller needle-tapered bit. Then power-carve the feather to its final thickness using a bit such as the flame-shaped ruby carver. Sand the upper part of the overlay so that there is no ridge. The pencil lines in the photo are guides for burning.

After painting and mounting that latest project, take a step back and prove to yourself that ripples, splits and overlays have taken your bird carving to a new level of realism.

ESSENTIAL TOOLS AND ACCESSORIES FOR MAKING RIPPLES, SPLITS AND OVERLAYS:

Woodburning unit

Micro motor tool

Cloth-backed sandpaper

Flame-shaped ruby carver or diamond bit

Needle-tapered diamond bit

Narrow flame-shaped ruby carver or diamond bit

Blue tapered bit

Tapered diamond bit

Cone-shaped diamond bit

For more on texturing, read Lori's article "Texturing Strategies for Bird Carvers," *Power Carving Manual Volume 3*.

Frank Russell's "Power Texturing Woodcarving," *Power Carving Manual Volume 2*, offers another source of information on feather anatomy.

Good sandpaper is essential to removing tool marks that will project through both burn lines and paints. Lori recommends cloth-backed sandpaper, a long-lasting product that does not crack if creased and is available in 60, 80, 100, 120, 150, 180, 220, 280, 400, 500 and 600 grits.

Suppliers include:

Curt's Waterfowl Corner

800-523-8474

Little Mountain Carving Supply

800-752-7573

www.littlemountaincarving.com

Fur and Feathers Woodcarving

800-809-4286

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Figure 1

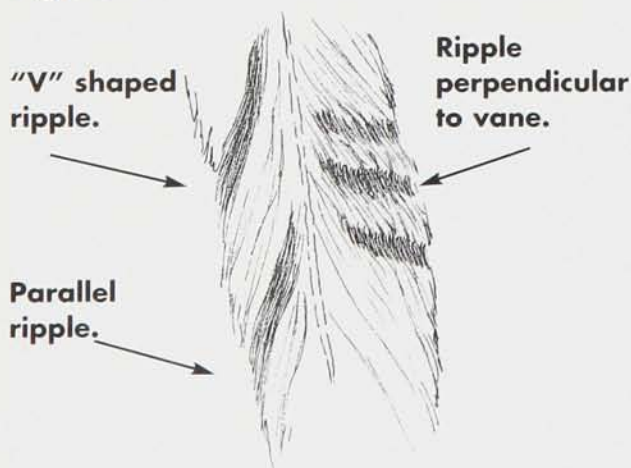
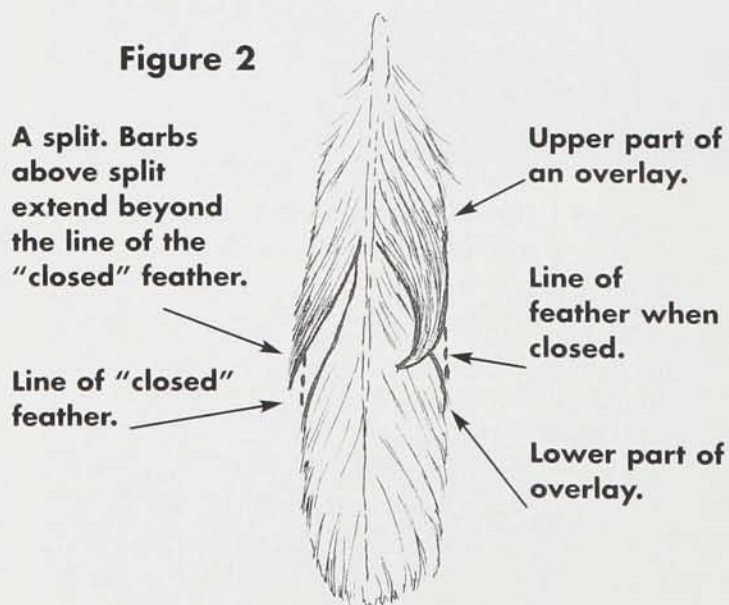


Figure 2



Santa Egghead

Tips on Painting a Smart-Looking St. Nick

by Jim Farr

It seemed natural that Jim Farr's interest in drawing cartoon characters would lead to caricature carving. And thanks to classes he has attended, his style has been influenced by some of the best caricature carvers in the country. A supervisor for a residential program for the developmentally challenged, Jim lives with his wife and family in Upper Marlboro, Maryland.

Eggheads are fun to carve. The emphasis is put on the head and face, and a nice compact carving is the result. Although I was inspired by a Pete LeClair workshop on Santa eggheads, the design for mine is original. Such touches as the crooked beard and the pipe provide a look that I find in keeping with the spirit of this popular Christmas figure.

The carving is done primarily with a knife and two gouges. For the beard, I start with a no. 9 5mm gouge and come back with a no. 11 3mm gouge to deepen the grooves and create more texture. I also use the no. 11 3mm gouge to outline the hat and arms.

Of course, a carving like this one is not finished until it has color. Let

me share how I paint my Santa egghead. With a little preparation and some basic colors, you too can produce this delightful carving as a decorative item or a gift to be cherished.

Scrub It Clean

Before painting, it's vital that I remove dirt and pencil marks from the wood. If I don't, they will project through the paint applications that I recommend for

the egghead. To clean the carving, I mix a couple of drops of hand soap with warm water. After wetting the wood by soaking it under a faucet, I use a fingernail brush to scrub. I then rinse the carving and blot it with a clean towel.

Painting Santa Egghead

I enjoy using Ceramcoat® paints (see sidebar). The company offers nearly 300 different colors, some with exotic names, in 2-oz. bottles.



The entire egghead can be painted with just seven colors:

Black
Burnt Umber
Medium Flesh
Ocean Reef Blue
Opaque Red
Oyster White
White

I dilute all my acrylic paints, except the ones I use for the irises and pupils. To take the guesswork out of diluting, I use an eyedropper and typically add between 12 and 20—and on occasion as many as 50—drops of water to each drop of paint, depending on the color I am using. To test the color, I apply the mix to a piece of scrap wood. The advice I offer is that it's much better to have too much water than to have the paint too heavy. A second application of paint can always be applied if the color is too light; but if the color is too dark, it has soaked into the wood permanently and literally has to be sanded or carved off.

Painting begins with the eyeballs. I use Oyster White diluted with 12 drops of water. The irises are done with Ocean Reef Blue. Then I add a dot of Black to each pupil. A toothpick is a good paint applicator for such small areas. To create a twinkle in each of Santa's eyes, I use a tiny dot of White on the end of a needle.

Moving on to the beard and eyebrows, I apply with a paintbrush Oyster White diluted with 15 to 20 drops of water. For the pom-pom on the hat and the fur lining, I use White diluted with 15 to 20 drops of water and apply the color with a paintbrush.

The Base Coat

I am now ready to mix the stain for the basecoat. While some carvers think that a basecoat is unnecessary, I find that it gives the colors of the carving a richer

appearance, especially with the flesh tones. My basecoat consists of Watco® Danish Oil Natural, available at many home centers, hardware stores and woodworking tool retailers, and a raw sienna oil paint. I use Winton no. 34 Raw Sienna (see sidebar), but another brand should work as well. I put a ¾-in.-long squeeze-out of the raw sienna into a jar of 12 oz. of the Watco oil. I shake until the paint is dissolved and apply the mix to the entire carving. I can use a large brush or dip the egghead into a container. Once this is done, I wipe off the excess with an old rag or cotton cloth and let the carving dry overnight.

More Painting

To give the face a rosy complexion, I add a touch of Opaque Red diluted with 20 drops of water to the tip of a very fine brush. I mix that with Medium Flesh diluted with 15 to 20 drops of water. Since the paints for the irises and pupils have sealed the wood, I don't worry about getting the flesh color into those areas.

For the cheeks and the tip of the nose, I use Opaque Red diluted with at least 50 drops of water. For the coat and hat, I apply Opaque Red diluted with 15 to 20 drops of water.

To emphasize the natural wrinkles and crevices around the face and suit, I use burnt umber diluted with 15 to 20 drops of water.

The Finish

Most carvings are handled, so it's a good idea to apply a finish over the paints. I use Watco® Satin Wax Finish Natural. Available at home centers, it comes in a liquid form. Using a brush, I cover the entire carving with the wax. After working the wax into every cut, I remove the excess with a clean cotton cloth and wait 15 to 20

minutes before applying a second coat. After another 15 to 20 minutes, I again wipe the carving with the cloth and buff it with a shoe brush. Santa Egghead is ready to add a cheery look to a holiday display.

SIDEBAR

• For a catalog of Ceramcoat® paints, contact Delta Technical Coatings, Inc., 2550 Pellissier Place, Whittier, CA 90601/ 800-423-4135. Website: www.deltacrafts.com

• Winton oil paints are manufactured by Winsor & Newton. Check with an art supply store for availability. To view the colors online, go to www.indigoartsupply.com

• Basswood egghead blanks can be purchased from the following suppliers:

Beaver Dam
PO Box 40
Cortland, OH 44410
330-637-4007

Laura Putnam Dunkle
PO Box 42
Tontogany, OH 43565
419-823-6004

Mountain Heritage
Crafters
601 Quail Drive
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Design by Jim Farr

Illustrations by Jack Kochan

Pipe bowl - 3/16-in.-diameter dowel



Paul Deans Takes a Shine to an Ambassador: Sculpting a Portrait in Wood

By Garry Arthur

New Zealand journalist and sculptor Garry Arthur has a special interest in writing about arts and crafts. He is known for his sculpted furniture that uses giant hands as holding devices to support seats, tables, and other pieces.



"What sort of a man would want a portrait bust of himself?" That is a question frequently asked of the Christchurch, New Zealand, wood sculptor and artist Paul Deans. It came up again when Deans was commissioned to carve such a bust for the then United States Ambassador to New Zealand, Josiah Beeman. In this case, Deans was able to provide an answer.

Ambassador Beeman first saw Deans' work at Mt. Peel Station, the high country ranch of John Acland, chairman of the New Zealand Meat Producers' Board. The life-like portrait bust of Acland so impressed the ambassador that he decided to commission one as well.

Deans went to Wellington, New Zealand's capital, and took photographs of the ambassador from a variety of angles, including views from above and below the face. He also used calipers to take detailed measurements: ear to ear, ear to chin, chin to nose, eye to eye, and so on. "The most embarrassing part," Deans says, "was sticking calipers up the subject's nose and in his ears. But he made no complaints."

Back in his studio in Christchurch, Deans used the photos and measurements to make detailed drawings, working to a scale of three-quarters life-size. He did not return to his human subject until three-quarters of the way through the sculpture, and then

the sitting was only for "fine tuning."

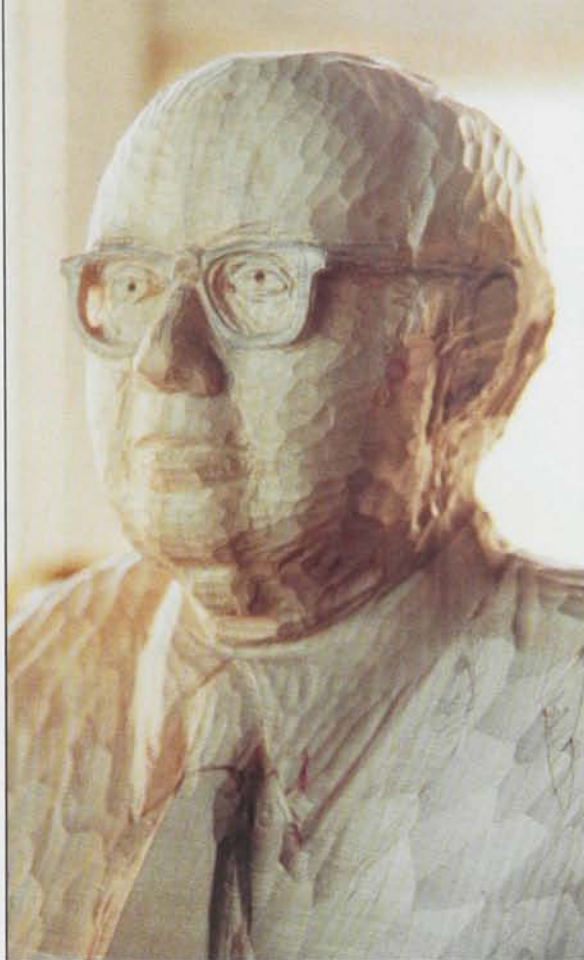
To make the bust, Deans glued up two pieces of wood with the seam visible on the sides and top of the head. He points out that the joint is barely noticeable. Before taking the wood to the bandsaw, he marked in the eyes and drilled small holes to a depth that he had determined would be the front surface of each eyeball. Then he used his deep-cutting bandsaw—purchased from a butcher's shop—to cut the profiles of the bust in two planes.

The first step in the carving procedure was to establish the nose and the eyeglasses — the furthest forward features of the face. With the glasses, it was important to establish first the plane of the frames, then use it as a reference point from which to carve back. Working around Beeman's glasses proved to be the most difficult part of the project. Deans left the frames as thick and strong as he could for as long as possible. He decided to carve the glasses out of the block rather than fitting them separately. "I felt it was the lesser of two evils," he says. "The problem was carving the eyes behind the frames. I had to pull out some fine tools that I don't use very often."

Fortunately, he was using lime wood, a species that takes fine detail without breaking away. Similar to American basswood, lime is not available from timber merchants in New Zealand; but park and garden specimens are occasionally cut down, and carvers keep an eye out for such sources. Deans prefers it for its ease of carving, ability to take fine detail, and lack of overbearing grain patterns.

The ambassador's scarcity of hair made the sculpting less complicated, "but, it was also more critical to get the shape of the top of his head right," Deans points out. "A bald head has subtle planes and changes of direction."

After working back from the front of the face, Deans moved on to the ears, then the tie and the shirt collar.



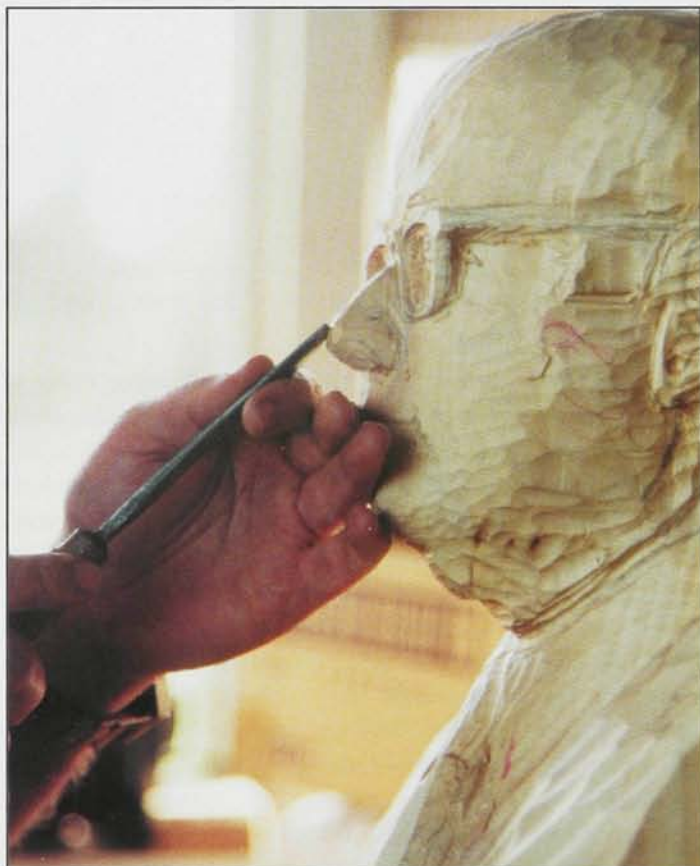
An early stage of Paul Deans' bust of U.S. Ambassador Josiah Beeman.

Next, he carved the hair, then returned to the eyes behind the frames. "The eyes are the critical element of a person's expression, and they are doubly hard to carve behind eyeglasses," Deans says.

Deans explains that there are several ways to render the eyes on a bust. His tack was to hollow both the pupil and iris but leave a small piece of wood to represent a highlight.

Before carving the lips, Deans carved the overall shape of the mouth. "At this stage I was eager to see the ambassador again to ensure that I was on the right track," he recalls. "You can't get everything from the photos. You need the three-dimensional flesh-and-blood form in front of you." Luckily, Beeman agreed that the likeness was a good one.

By this stage, all of the carving was done. Deans proceeded to sand the head with a rotary sander



Deans used traditional carving tools for much of the sculpture.



Carving the eyeglasses as part of the bust posed a considerable challenge to the artist.

chucked in his power drill, followed by hand sanding with small pieces of sandpaper to get into the crevices of the carving. He started with 80-grit paper and worked his way to 320 grit with the sanding disc and by hand. The final sanding was done with a coat of Penetrol, an oil, and 1200-grit paper. When the skin surface was silky-smooth, it was ready for the final application of oil. After the bust was left to dry for a week, a coat of wax was applied.

"When sanding, you've got to be careful not to smooth the expression away," Deans cautions. "You can easily lose some of the sharpness of the expression. Mr. Beeman has a benign disposition, so I didn't want to produce an expression that was too hard." While the skin was sanded very smooth, the shirt, tie, and hair were all left with a tooled finish to provide contrasting textures. This draws the viewer's attention to the smooth face. The tooled finish was also done on the base of the sculpture.

In February 1998, the US Ambassador's portrait bust was officially unveiled and presented to him at the American Embassy in Wellington.

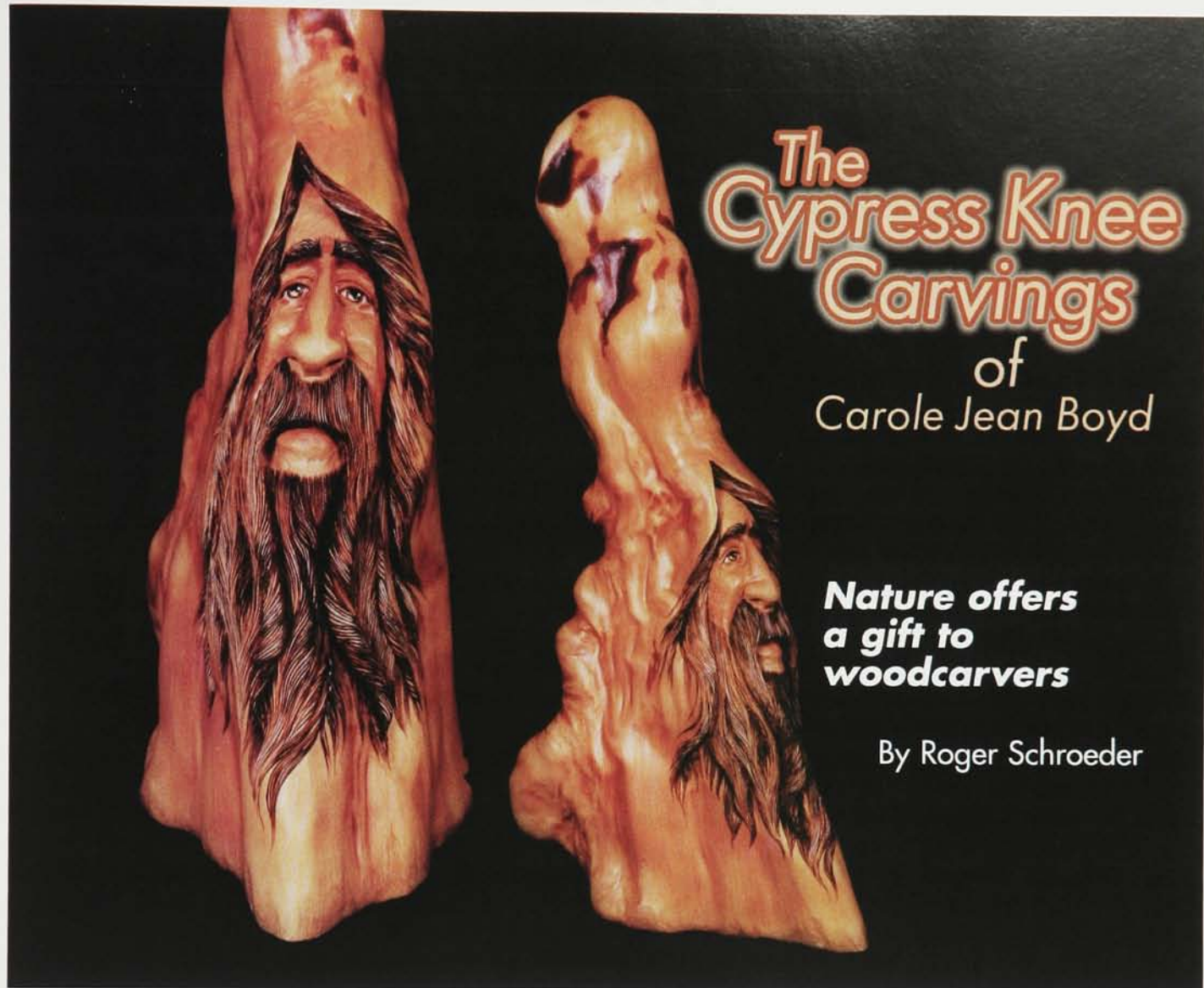
Beeman made sure that the ceremony took place in front of two New Zealand road direction signs that he is especially proud of—one points the way to the tiny town of Clinton and the other to the larger, nearby town of Gore.

The ambassador gave the press his opinion of Deans' work: "It's really terrific, although I think he left off a little hair." The ceremony was the sculptor's opportunity to answer the question: What sort of man would want a bust of himself? He told the gathering, "As I worked on this sculpture, I got to know the man a little better. In fact, as you can see, I've taken quite a shine to him!" He added, "I see a man who is quite self-assured of his own place in his family, in his society, and in history. I feel these are sufficient credentials for desiring a three-dimensional likeness of oneself for posterity."

Since the bust was completed, Deans received an Arts Excellence Award from his local community trust. This enabled him to visit the United States in October, 1999. He brought with him a selection of sculptures, including the bust of Beeman, which he exhibited at the New Zealand Embassy in Washington, D.C.



The bust was unveiled at the U.S. Embassy in Wellington, New Zealand in 1998. Deans is pictured on the right.



The Cypress Knee Carvings of Carole Jean Boyd

**Nature offers
a gift to
woodcarvers**

By Roger Schroeder

The knee of a bald cypress tree may be as appealing as, well, a knobby knee. But to woodcarver Carole Jean Boyd, it is a beautiful object to behold. Given a few tools and a palette of paint, Carole Jean turns this unusual growth into a sculpture that would make a Renaissance artist take notice.

Lumpy, bumpy and devoid of symmetry, cypress knees are something of a mystery. For those of you who have never seen a tree's knees, let me explain. Simply put, knees, which are part of a root of a wetland tree, emerge from water or moist soil. They can be a few inches in height, or as tall as seven feet. Some experts think they act as anchors, keeping the tree stable in a wet environment. Others believe that they are "snorkels," providing gas to underwater roots. Another theory takes in the possibility that the knees act as a "bank"—a place where starches are stored.

The bald cypress tree is commonly found in southern states like Florida, from where Carole Jean

procures her knees, but it ranges as far north as New York and Illinois. Knees are getting harder to come by owing to restrictions on cutting them. And they are rarely if ever found in lumberyards, even where the tree flourishes. Once you do come across a knee, don't expect to find it ready to carve. The bark has to be removed, a process that is best done by boiling the knee in a pot of water for at least an hour. Adding vinegar to the boiling water helps, and the bark should peel away easily. Carving the bark off is not recommended because the natural contours of a knee are likely to be removed.

The fun that comes with carving a cypress knee is that the shape will dictate the artistic presentation. For Carole Jean, a very knobby knee lends itself to a spirit face with plenty of character. A long, slender and fairly smooth knee is turned into a lithe lady. And a short knee with two major projections results in a pair of busts joined in natural harmony.

Despite the potential for artistic interpretations with knees, Carole Jean, who started shaping them over ten years ago after a stint with doll carving, says that there are liabilities with the wood. It's not an easy material to work with, even though it is soft. Mixing power carving with knife work and chisels and gouges, she says, "To be successful with carving a cypress knee, the handtools must be really, really sharp." Punkiness, or extra soft, almost spongy wood, is a prominent problem. Another is the presence of imperfections such as blemishes that can show through a thin layer of paint. And while a knee can look solid after inspecting the exterior, wormholes are not uncommon, which spoil an otherwise smoothly carved surface.

Carole Jean, who offers that cypress knees offer a rewarding challenge, seems undaunted by the drawbacks. Aside from making sure that her tools are razor sharp prior to working the wood, she offers some advice about stop cuts: "Make a stop cut in one pass, no matter how long it is. The more you put your knife or other tool into the wood and remove it, the more likelihood there is of creating fuzzy grain." With a wood this soft, the fuzzies and ragged edges are definitely a hindrance to clean cuts and a smooth background for the paints.

When it comes to imperfections like wormholes, Carole Jean admits that she prefers not to discard a wormy piece that she has some hours into. She turns to wood filler to close up the holes, although she concedes that filler is difficult to camouflage with paint.

Carole Jean resorts to power carving for roughing out a knee, and a reciprocating carver is a great asset. She won't argue that chisels, gouges and a mallet will accomplish wood removal, but the power carving is less taxing on her arms. For much of the face, however, she uses a knife, but here too she finds a use for power carving. With a hand-held grinder, she shapes the eye sockets and refines the nose. Her favorite bits for facial details are diamond and ruby, and the shapes she prefers are pear or flame.

Cypress knee's greatest asset may well be its ability to take burning details. "A knee burns better than any wood I have used," Carole Jean says enthusiastically. Burning does not require a high heat setting, she adds, although a rounded burning tip is preferable to a pointed one. "With a pointed tip, you have to stop and start the burning process. Those interruptions create an effect that looks more like animal fur than long human hair." A signature detail of Carole Jean's carvings is indeed how she presents hair. Head hair, beards and mustaches will descend with curls and swirls. The



The natural shape of this cypress knee lent itself to the fur-trimmed lady. Carved in 1990, it's the first cypress knee carved by Carole Jean.

The fur trim was accomplished with ball-shaped bits and a hand-held grinder.

presence of long wavy hair strands adds a touch of interest that makes her work very appealing.

Another stylistic device that works well for Carole Jean is the creation of fur trim on some of her cypress knee sculptures. One composition includes a reposing Mr. and Mrs. Claus with fur trim framing their faces. Another offers an elegant lady dressed for an outing



and wearing a long coat trimmed with fur. Eschewing the burning tool to replicate the material, she returns with the hand-held grinder and a variety of ball-shaped bits. She starts with the largest one first, randomly digging into the wood and breaking up the smooth surface. She moves on to smaller sizes, again carving holes. The smallest bits she saves for the untextured surfaces that are left.

Carole Jean, before turning to carving and teaching it full time, worked as a photographic artist who colored black and whites and retouched negatives. Her training and skills certainly paid off with how she paints her cypress knees. I was surprised, however, in her choice of paints. Most of the carvers I know use acrylics because they are easy to apply and dry with great rapidity. Carole Jean chooses oils, although the carved eyes are done with acrylics. "Oils are softer and blend wonderfully," she says.

Father Christmas took First Place in the Santa Class at the International Woodcarvers Congress, Davenport, Iowa, in 2000. Other ribbons include Best of Show at the 2000 Upper Midwest Wood Carvers and Quilt Expo held in Blue Earth, Minnesota, and a First Place ribbon at the 2000 Tannahill Show in Tuscaloosa, Alabama.

She explains that she applies oil colors to raw wood. "A sanding sealer makes the wood appear too uniform," she adds. "Without it, I get a warm, antique look." Heavy coats are not necessary, then, and the grain of a cypress knee offers a unique advantage: It has flesh tones, which can be enhanced with sparing applications of paints. When the oil paints have dried, she sprays the carving with Deft® spray lacquer. Once that sets up, she paints the eyes with acrylics.

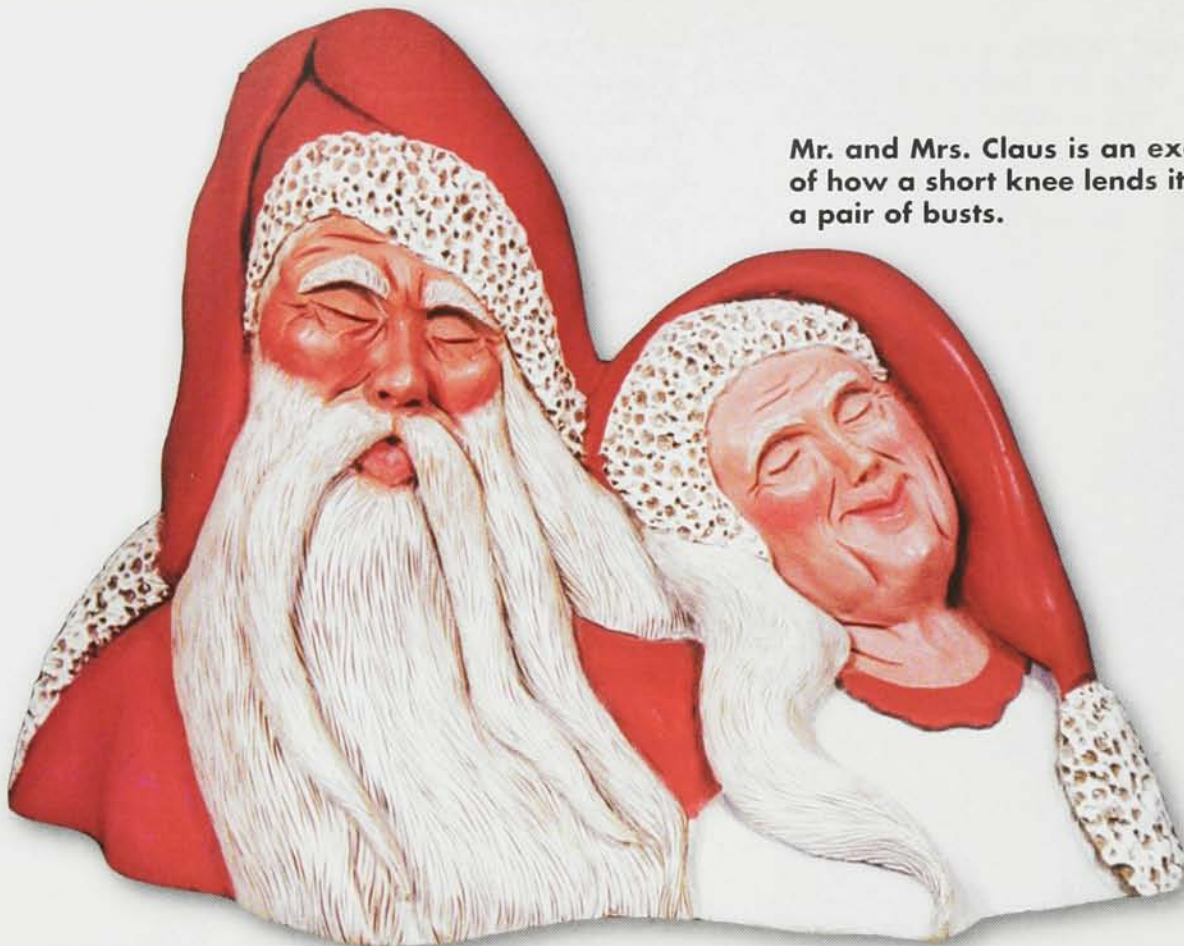
Carole Jean is proud that her work is widely received by collectors. And competitively speaking, her carvings have won a fair share of blue ribbons. But her cypress knee creations have had competition committee members scratching their heads as to where they should be placed for judging. While there's often a category for Santas and spirit faces at shows, many of her sculptures defy the stereotypical labels that are associated with woodcarving. Her pieces don't really fit into the caricature category. Humor is a manifestation of that carving style, and Carole Jean's work certainly isn't meant to elicit laughs. Is Carole Jean's work folk art, some critics ask? There is a lot realism associated with her work and certainly nothing seems primitive about it, so that label doesn't appear to fit. Yet, realism is a weak description because of the abstract nature of the knees themselves.

Carole Jean doesn't seem to be worried about these mild controversies. She is quite content to continue with her art form, regardless of

A trademark of Carole Jean's carving talents is how she does human hair. Fortunately for her techniques, the cypress knee wood burns very easily.



Mr. and Mrs. Claus is an example of how a short knee lends itself to a pair of busts.



how it's described. Pay this gracious lady a visit, and you might find her studying an uncarved cypress knee she has sitting in her living room. Sometimes she recognizes her subject in the piece almost immediately. Other times, the knee has to sit around for a while

before she sees where she wants to go with it. Carole Jean is not overly concerned, and soon enough she'll find a face or body begging to emerge from the wood. Rest assured, it will be a work of art.

Editor's Note: Issue 22 will feature a wood review devoted to bald cypress.

SIDEBAR

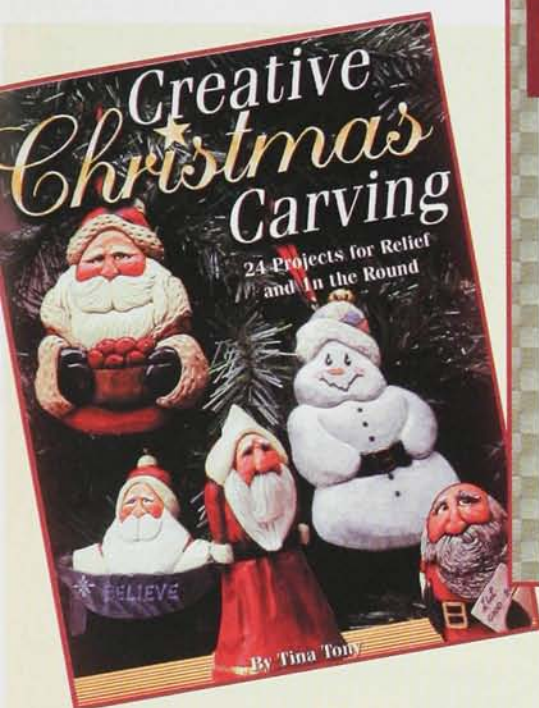
Carole Jean Boyd offers a step-by-step project in "Santa Head Finishing Techniques: It's in the Flow," Issue no. 13, Holiday 2000.

Carole Jean is available as a carving instructor. Contact her at 4641 Warren Drive, Millbrook, Alabama 36054/ 334-285-6508 for her schedule of classes and availability.

This spirit face, unpainted but finished with painted eyes and blushed cheeks, was carved from a knee split in half. Despite the natural blemish that runs through the piece, Carole Jean feels that it is a successful presentation.



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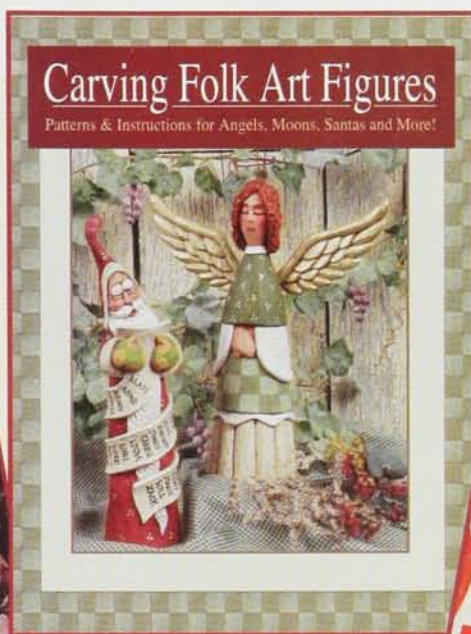
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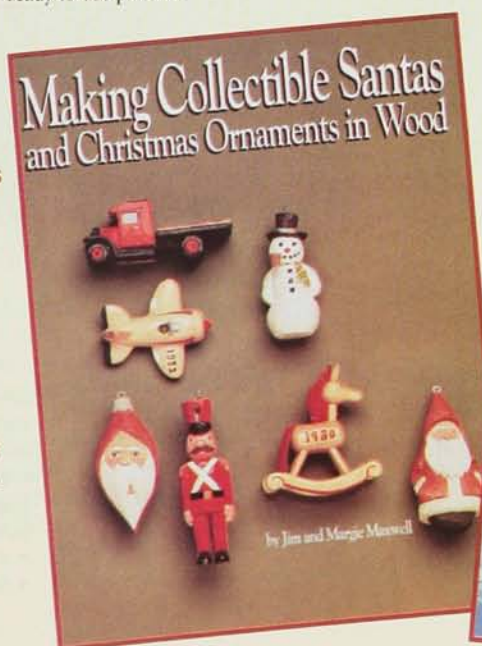
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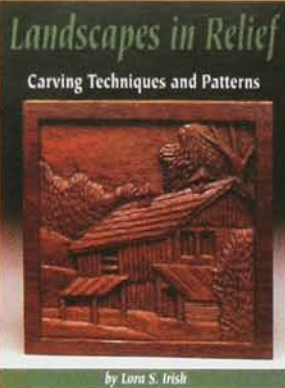
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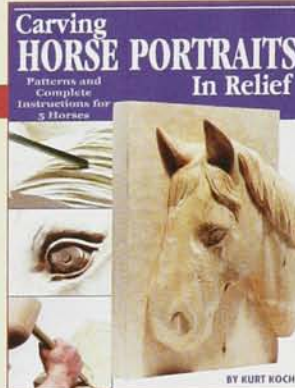
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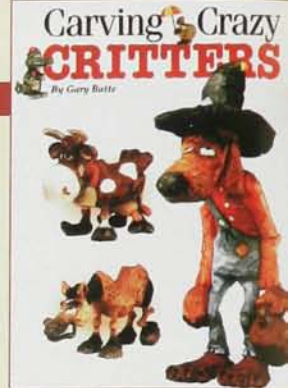
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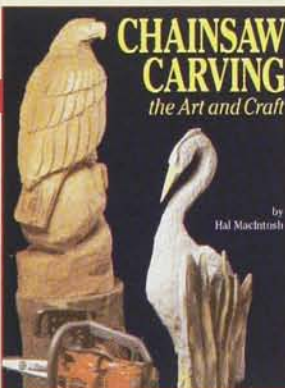
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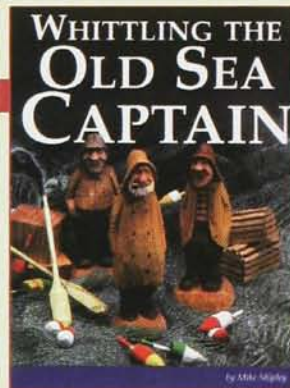
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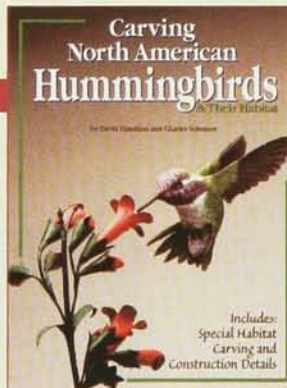
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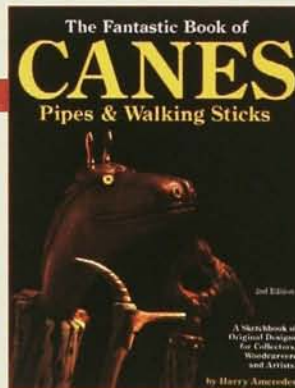
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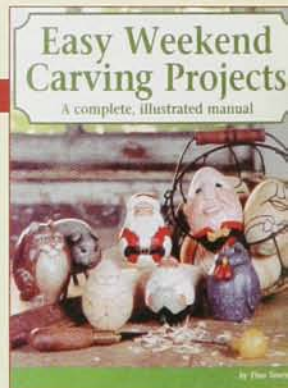
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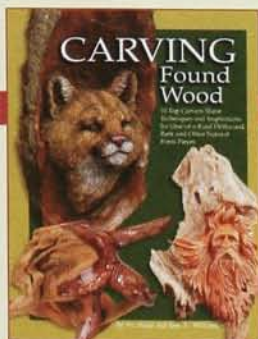
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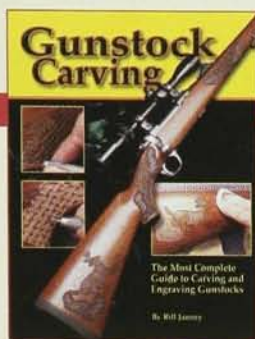

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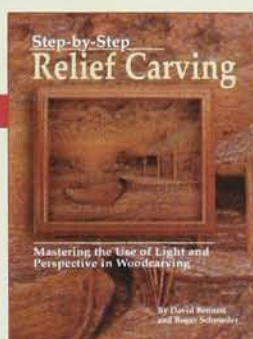
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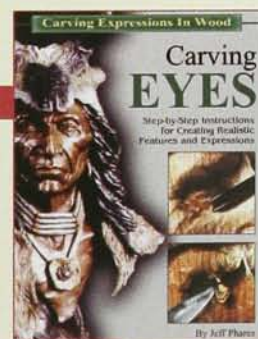
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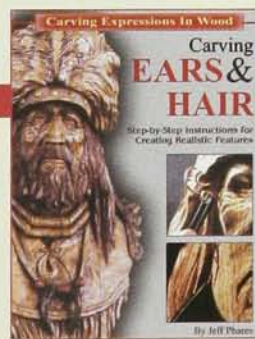
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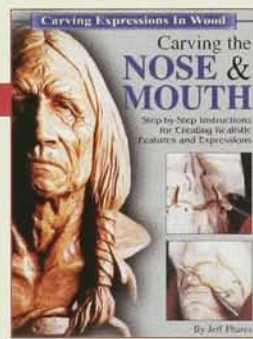
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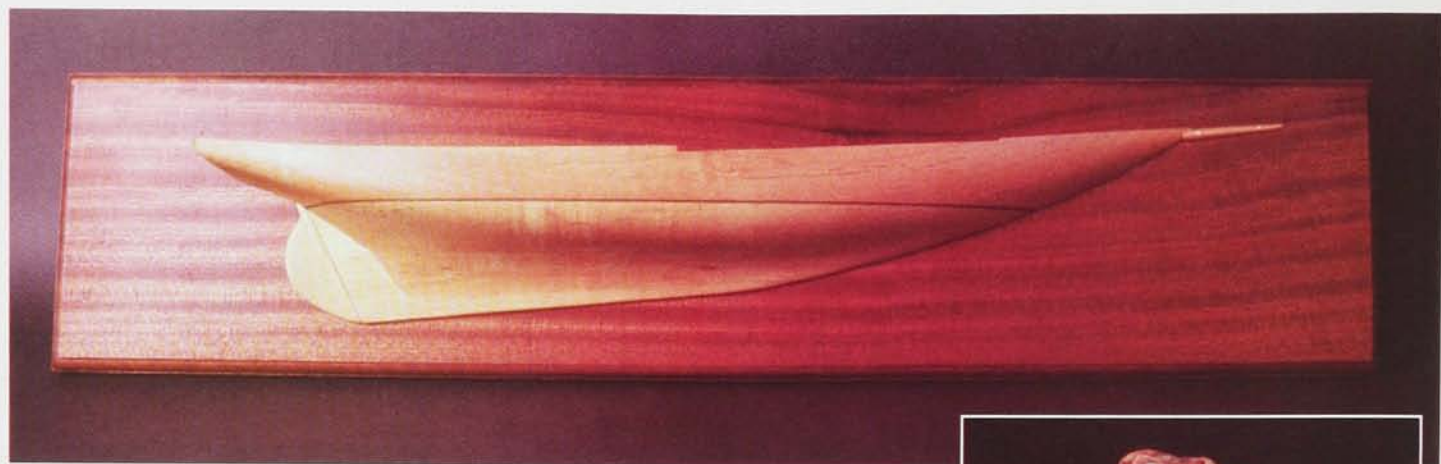
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Maple

By Roger Schroeder

The half hull of this maple sailboat was carved by Vincent Ditieri of Farmingdale, New York.



A northern variety described as sugar maple got the sobriquet "rock maple." The adjective has interesting but possibly apocryphal origins. Allegedly, a colonial cabinetmaker named Rock sold his work as "Rock's Hard Maple Furniture." More than likely, the description has come to us owing to the properties of the wood. The family name for maple is acer, meaning hard or sharp. Romans understood the implications when they fashioned weapons out of it. Today, while the wood is rarely taken into battle, it is used for a variety of objects that require it to withstand nothing short of Roman legions marching across its grain. Indeed, because of its shock resistance and the fact that it gets smoother with use, maple is utilized for flooring, especially in gymnasiums. In bowling alleys it is fashioned into both lane surfaces and pins. For less strenuous uses, it is turned into paneling, casks, kitchen cabinets, utility, office and fine furniture. Countertops, cutting boards, bowls, croquet mallets, tool handles and piano frames all owe their longevity to maple.

Approximately 125 species of maple are distributed in the Northern Hemisphere, with 13 species in North America. Sugar and red maple have a natural range from Canada's Maritime Provinces and eastern Quebec to Minnesota in the west, and south to eastern Texas, Louisiana and Georgia. These trees are especially common throughout New England and the Middle Atlantic States.

A popular tree for protection from the sun—the spread of its foliage provides the best and coolest shade of any tree—a maple can reach a height of 100 feet and a diameter of 4 feet. In New England, it dominates the hardwood forests and stands as a sentinel on many village streets. In fall, the yellows, crimsons, scarlets and

Ernest Szentgyorgyi of Hampton Bays, New York carved the cherub from maple.



oranges of its leaves provide a dazzling display of color, and in late winter and early spring its sap yields sugar. It is not surprising that an English chemist in the 1660s described a tree in New England "whose juice that weeps out of its incisions, if it be permitted slowly to exhale away the superfluous moisture, doth congeal into a sweet and saccharin substance."

Maple weighs in at 44 pounds per cubic foot. Compare that to basswood, which weighs 26 pounds per cubic foot. Plentiful and relatively inexpensive—a decade ago, the USDA Forest Service estimated that over 40 billion cubic feet of maple stock was growing in timberlands in the eastern United States—the wood



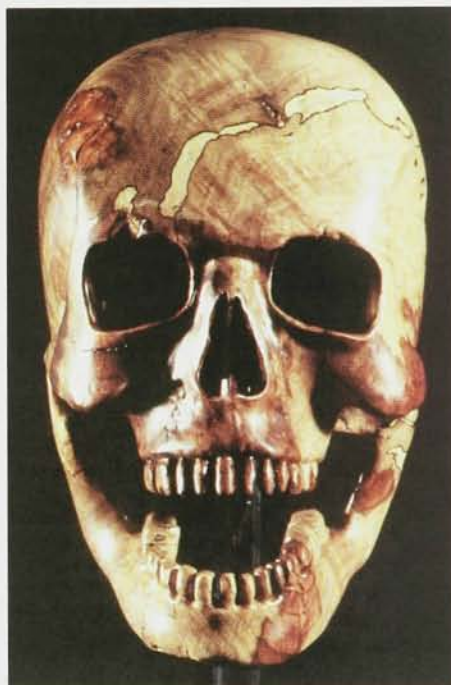
Frank Feather, an itinerant Pennsylvania carver, made the maple spoon with its relief-carved presidential names.

is available at many lumberyards and home centers. Commercially, maple is divided into two groups: hard and soft. Hard maple is a natural when it comes to building for abuse, but the two are practically indistinguishable and both are often confused with birch. Sugar maple sometimes produces a grain figure called bird's-eye, and both hard and soft varieties may have ribbon-like patterns, giving the wood the name curly maple.

Although sugar or hard maple may be too difficult for some carvers, softer varieties are a delight to work. Able to hold details, soft maple can be carved with a variety of hand and power tools. With sharp edges, handtools go through the wood without tearouts and chipping. Some woodcarvers recommend putting a long bevel on the edge of a gouge or chisel when carving maple. If smoothed with scrapers and fine-grit sandpaper, it has a natural luster. However, coarse grit will leave marks that aren't easily detected until a finish is applied. If stains or paints are used, maple holds them well because of its fine and even texture and lack of natural oils.

Bill Judt is a professional carver and author who focuses on relief and power carving. A wood that he often selects for his work is maple, especially the hard group. He writes:

Hard maple is a delightful wood to carve. It holds the tiniest details, and it machines, glues and stains well. But unless you love a challenge, stay away from varieties of maple such as birds-eye and curly. Soft maple is similar in appearance to hard maple. While not nearly as dense, it does not carve as cleanly. But it holds details well enough if your tools are sharp and will produce attractive carvings.



Greg Krockta of Smithtown, New York carved the skull from a maple burl.

MAPLE RATING



4 Stars = excellent 3 Stars = good 2 Stars = fair 1 Star = poor

Most American and European carvers prefer basswood, tupelo, pine, butternut, mahogany and a handful of other species. But have you ever carved rosewood? How about dogwood or lignum vitae?

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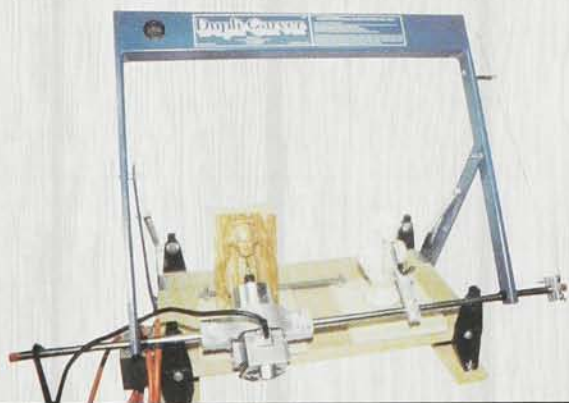


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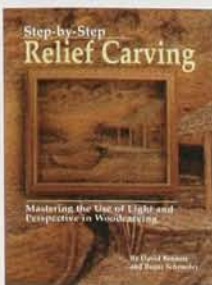
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System 3



Step-by-Step Relief Carving

by David Bennett and Roger Schroeder

One of the most common problems novice relief carvers have in creating a complex composition is running out of wood as they dig deeper and deeper, trying to achieve the desired effect of visual depth. Often this results from trying to carve objects in the composition almost entirely in the round.

To prevent this kind of frustration, it is important to first understand how our brain uses light to perceive objects as three-dimensional. This understanding will show you how to use the visual illusion of depth.

There are two terms which need to be defined in order to grasp this idea. One is the color value of an object. Value is the property of a color by which it is distinguished as light or dark, ie: dark red or light red. The other is contrast and is defined by how varied the range of values are in a composition. For example, the sight of a polar bear in a snowstorm will have little contrast while a flashlight seen in a dark night will have a lot. Our brain associates objects that have a wider range of values with being more three-dimensional.

To better illustrate this, look at the eggs in Figure 1:1. One is a real egg and the other is a white egg-shaped piece of paper. Which one has a wider range of values? Which one appears more three-

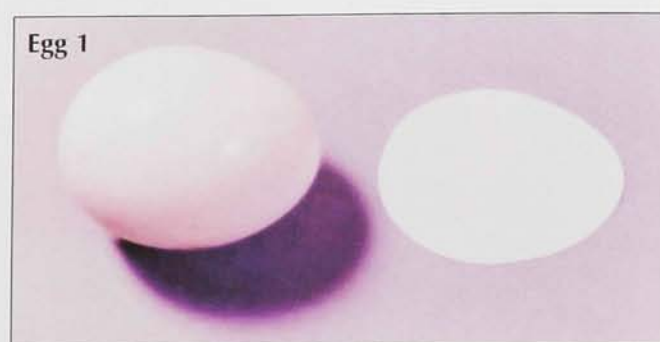


Figure 1:1



Figure 1:2

dimensional? Keeping this in mind, you can use the direction of the light source to control how dimensional the real egg appears. Egg 1 is illuminated with a light source coming from the side to yield greater contrast and dimension. In Figure 1:2, Egg 2 is the same object illuminated from directly in front. Notice that the shadows are washed away and the egg appears flatter than the prior situation.

Now that you have seen how lighting an object from the side enhances shadows to create a sense of depth, take a look at how adding highlights and removing shadows trick the eye further.

Fooling the Eye

Figure 1:3 shows a carved duck. Notice the way the light interacts with it. Shadows are cast on and under the body. There are also places where the light flows behind it and shadows are non-existent. All of these qualities work together to convince your brain that it is a picture of an in-the-round sculpture.



Figure 1:3

Figure 1:4 shows two ducks. One is the three-dimensional sculpture, the other is the same duck cut in half along its length and attached to a background. Notice the shadows under the bill and tail feathers of the half duck in comparison to the other. These different shadows allow you to tell them apart.

In Figure 1:5 the half duck is pulled away from its background and light is allowed to flow behind it. The appearance of the two is now very similar. However, even though they resemble each other, their thicknesses can still be recognized by the shadow projected under their bodies. The full carving has a larger shadow that reveals its thickness in relation to its thinner counterpart.

In Figure 1:6 the carving on the left is only 1/2 in. thick and is carved to mimic the shadows on the half duck that is 2 in. thick. They appear to be almost identical in appearance. Both are pulled away from the background to allow light to flow behind them, creating an in-the-round effect. The same situation is created as seen with Figure 1:5; their thicknesses can only be recognized by the shadows under their bodies, with the thinner bird having a narrower shadow.

Figure 1:7 shows what happens if the shadows under the ducks are eliminated when all three carvings are put on a shelf. The result is an illusion that all three are the same thickness. It is not until the ducks are viewed from the top (Figure 1:8) that you can tell which duck is full-bodied, which is half-round, and which is relief. Unfortunately, relief only produces a visually correct image when viewed from the front.

The projects on the following page may look like high relief, done in very thick wood, but they are not. Backcutting or partially removing wood from behind elements of the design allows light to flow behind roof lines, boats and trees, just as it did with the duck example. Unnatural shadows are eliminated. This is only one component that aids in the illusion of high relief in material that is less than two inches thick.

To create effective relief carvings, you must combine the three-dimensional effect of light and shadow with the two-dimensional illusion of perspective drawing. Owing to this combination, relief carving is often referred to as a two-and-a-half-dimensional art form.

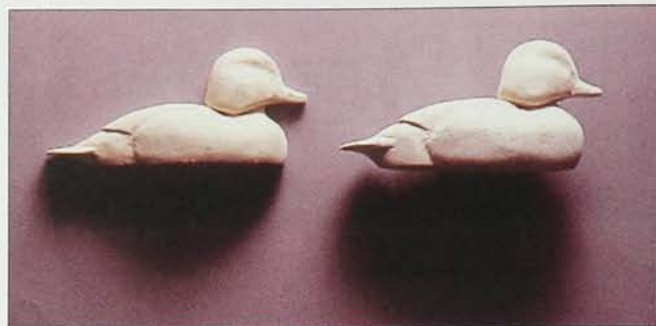


Figure 1:4

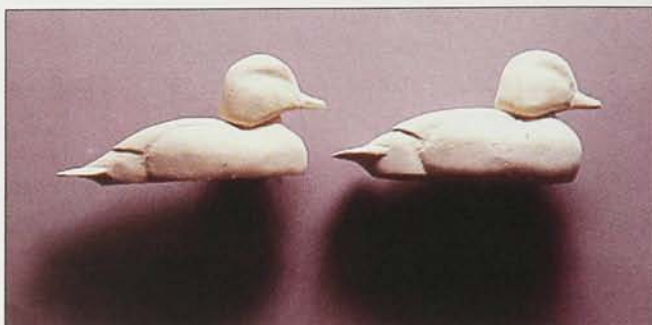


Figure 1:5

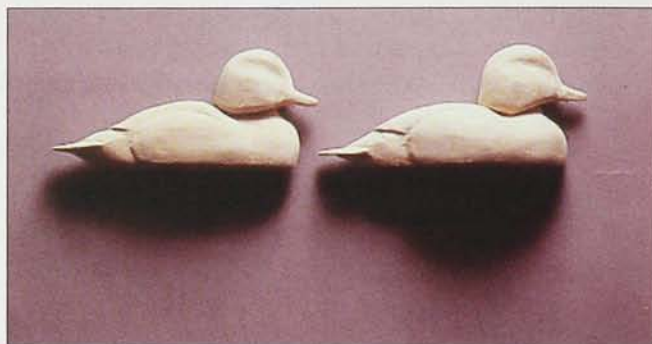


Figure 1:6

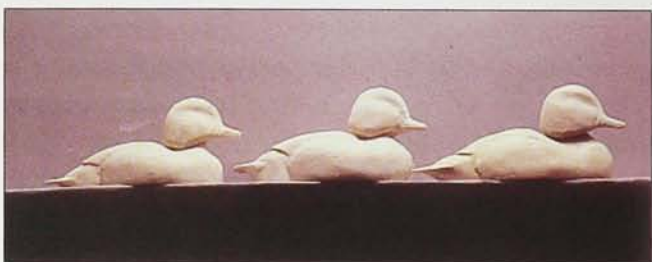


Figure 1:7

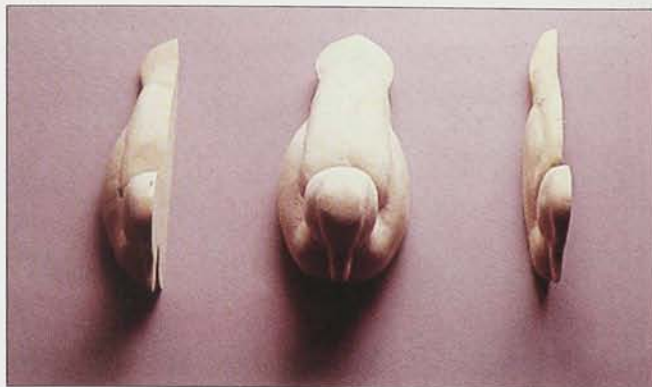
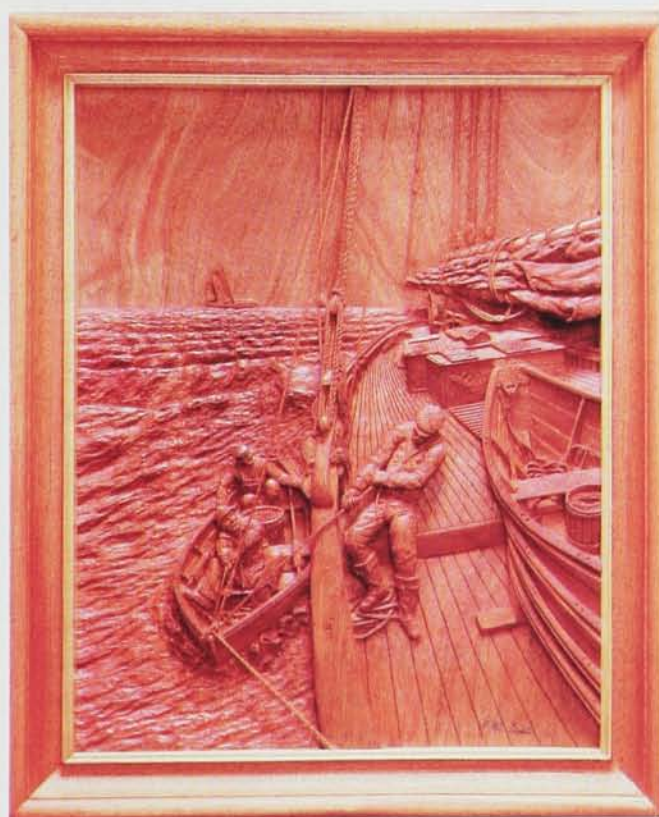


Figure 1:8

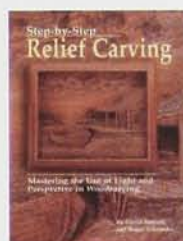


Erie Public Dock Circa 1888, 48 in. by 32 in. by 2 in., Honduras mahogany, 1989



The Flying Set, 33 in. by 25 in. by 2 in., Honduras mahogany, 1986

The image illustrates that dories were launched from the deck of fishing schooners while underway. It uses extreme foreshortening to achieve visual depth. The rigging has been added, running parallel to the grain. This technique allowed it to remain completely intact as the wood expands and contracts with the seasons.



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Spring	Summer	Fall	Holiday
Dec. 1	Feb. 1	July 1	Sept. 1

November

Nov. 1-3. Northwest Wood Arts Show & Exhibition, PORTLAND, OREGON (World Forestry Center). Contact: Ariel Enriquez at NWWAGA, 4714 Diamond Ct., Salem, OR 97305, (503) 286-4828, arielphyllis@msn.com, www.guildoforegonwoodworkers.com.

Nov. 2. 32nd Annual Hoosier Carvers' Show, COLUMBUS, INDIANA (Donner Center, 22nd & Sycamore Sts.). 10am-5:30pm. Contact: Bill Maze, 12001 E. 300 S., Columbus, IN 47203, (812) 579-9775, bmaze@seidata.com.

Nov. 2-3. 32nd Annual Midwestern Wood Carvers Show, BELLEVILLE, ILLINOIS (Belle Clair Expo Hall, 200 S. Belt East). Sponsored by the Belleville Holzschnitzers Club. Contact: Don Deitz, 250 Ross Lane, Belleville, IL 62220, (618) 235-1003, dnsdeitz@norcom2000.com.

Nov. 2-3. 19th William Rush Woodcarving Show, LIMA, PENNSYLVANIA (Penn State-Delaware Co. Athletic Center Gym, Rt. 352, 1 mile N. of US Rt. 1). Free parking. Contact: Elizabeth Welsh, 535 Gradyville Rd. S. 120, Newton Square, PA 19073, (610) 558-1509.

Nov. 2-3. Fruitbelt Woodcarver's Annual Woodcarving Show & Sale, CASSOPOLIS, MICHIGAN (Cass County Council on Aging, M-60 & Decatur Rd.). 10am-4pm. Free admission. Contact: Sam Hansen, 30170 Beeson St., Dowagiac, MI 49097m, (616) 782-0408.

Nov. 2-3. Western Pennsylvania Woodcarvers Association's 9th Annual Woodcarving Show, CASTLE SHANNON,

PENNSYLVANIA (Castle Shannon Volunteer Fire Hall). 10am-5pm. Admission \$2 adult, \$1 for seniors, children under 12 free. Contact: Pete Waslis, (412) 384-6867, or Walt Niedziela, (412) 469-2903.

Nov. 8-9. East Texas Woodcarvers' 17th Annual Woodcarving Show/Sale/Competition, TYLER, TEXAS (Rose Garden Center). Classes, early setup and dinner on Nov. 7. Contact: Charles & Kathy Brooks, PO Box 1065, Whitehouse, TX 75791, (903) 839-7042, cbrooks@cox.internet.com.

Nov. 9-10. Northwest Woodcarvers Association's 22nd Annual Show & Sale, PUYALLUP, WASHINGTON (Western Washington Fairgrounds, Gold Gate). Contact: Michele Brittany, (206) 601-7283, mcbrittany@yahoo.com, www.woodcarvers.org.

Nov. 16-17. Dayton Carvers Guild's 21st Annual Artistry in Wood, DAYTON, OHIO (Expo Center at Dayton International Airport, 3900 McCauley Dr.). Contact: Ralph Moeller, 22 Temple Dr., Xenia, OH 45385, (937) 372-7726.

Nov. 22-24. Golden Spread Woodcarvers, AMARILLO, TEXAS (Amarillo Civic Center). Contact: Bob McGinnis, 6610 Wentworth Dr., Amarillo, TX 79109, (806) 353-7988, mcginnis@arn.net.

Nov. 23-24. Arizona Woodcarving Association's 32nd Annual Show & Sale, TEMPE, ARIZONA (Kiwans Recreation Center, 6111 S. All American Way). Register Friday, 2pm-6pm. Contact: Bob LeMaster, May-Oct at (414) 422-9415, Nov.-Apr. (480) 396-8259 or Lupe Cavanaugh, lupecavanaugh@hotmail.com.

Nov. 23-24. Kaw Valley Woodcarvers 23rd Annual Show and Sale, TOPEKA, KANSAS (Holiday Inn Holidome, 6th and Fairlawn Sts.). Sat. 10am-5pm, Sun. noon-5pm. Admission \$3.00. Contact: Dolores Williamson, 701 SE 35th St., Topeka, KS

66605, (785) 266-5246

Nov. 24. 18th Annual Black Swamp Woodcarvers Show, TOLEDO, OHIO (St. Clement Community Center, 2990 Tremainsville Rd.). 10am-4pm. Contact: Skip McFarlin, 1-101-0-6, Delta, OH 43515, (419) 826-6516 or Roger Martin, 4648 Wickford Dr. W., Sylvania, OH 43560, (419) 882-4460, ramartin@hotmail.com

Nov. 29-30. Northern Colorado Woodcarvers Show, Competition, & Sale, FORT COLLINS, COLORADO (Ft. Collins Lincoln Center, 417 W. Magnolia). Fri. 11am-6pm, Sat. 9am-4pm. Contact: Eva Cammack, 3010 Dean Dr., Ft. Collins, CO 80521, (970) 224-9516.

Nov. 30. Deltona Woodcarvers 3rd Annual Central Florida Wood Carvers Show, ORANGE CITY, FLORIDA (Lions Club, US 17/92 @ West Graves). 9am-3pm. Donation \$1. Contact: Jim Bergman, PO Box 88, DeLeon Springs, FL 32130, (386) 985-5805, joyjimberg@msn.com.

December

Dec. 7. Nature Coast Carving Clubs 5th Annual Show, INVERNESS, FLORIDA (Citrus County Auditorium, 3610 South Florida Ave., US Hwy. 41 S.). 9am-3pm. Contact: Dick Heintzelman, dbheintzelman@shadrach.net.

Dec. 7. James River Woodcarvers' 2nd Annual Carving Competition, RICHMOND, VIRGINIA (Woodcraft Store at Willow Lawn). Contact: Merv Warner, 1202 Spring Meadow, Richmond, VA 23235, mervinw@comcast.net.

January

Jan. 11-12. 16th Annual Southwest Florida Woodcarving Exposition, FT. MYERS, FLORIDA (Harborside Convention Center, Edwards Drive & Lee Street). 10am-4pm, \$5 per day or \$7 two day pass. Contact: Southwest Florida Woodcarving Exposition,

PO Box 1735, Englewood, FL 34295-1735, Jack Norman (941) 475-3812, or Tom Ottum (941) 322-8080.

Jan. 13 – 17. Manatee Woodcarving School Super Seminar, PORT ST. LUCIE, FLORIDA (Port St. Lucie Community Center). Seminars, classes and public exhibits from 8:30 – 4:30 daily. Contact: Bill Thorngren, 825 SE Airoso Blvd., Port St. Lucie, FL 34983 (772) 340-2685 email BBThorngren@aol.com

Jan. 17 – 18. Rio Grande Valley Woodcarver's 17th Annual Woodcarving Show, MCALLEN, TEXAS (McAllen Civic Center, 1300 S. 10th St.). 10am-4pm. \$2 donation. Wanda Marsh as judge. Contact: Dorothy Chapapas, (956) 581-2448.

Jan. 18. Highlands County Woodcarvers' 6th annual Show, SEBRING, FLORIDA (Agriculture Center). Contact: Mark Woodcock, (863) 385-1240 or Frank Martin, (863) 386-0395.

Jan. 18 – 19. Lincoln City Coastal Carvers 11th Annual Artistry in Wood Show and Sale, LINCOLN CITY, OREGON (Chinook Winds Casino and Conference Center, 1777 NW 44th St.) Sat. 10am-5pm, Sun. 10am-4pm. Free admission. Contact: Jon "Andy" Anderson, 4770 NE K Ave., Neotsu, OR 97364, (541) 994-4841.

Jan. 18 – 19. Sun Coast Wood Carvers Of Pinellas County Florida Annual Exhibition, CLEARWATER, FLORIDA (Joe DiMaggio Sports Complex Gymnasium, 2465 Drew St.). Sat. 10am-5pm, Sun. 10am-4pm. Admission \$2, children under 12 free. Contact: Bill Ferris, (727) 392-8189, or John Lutz, (803) 345-2138 (Aug.-Oct.), (727) 530-0166 (Oct.-Jan.).

Jan. 20 – 26. Rio Grande Valley Woodcarver's Rally on the Rio & 4th Annual Woodcarving Carving Seminar, MERCEDES, TEXAS (Mercedes Livestock Show Grounds). Contact: Elaine Craft, Rt. 1 Box 2640,

Mission, TX 78572, etcraft@hotmail.com or Maxine Blanchard, 9401 N. 10th 2-30, McAllen, TX 78504, maxvee@aol.com or <http://www.iidbs.com/riogrand>.

Jan. 24. Easy Bleeders Woodcarving Show, APACHE JUNCTION, ARIZONA (Superstition Sunrise Resort, 702 S. Meridan). Free admission. Contact: William H. Schwabe, 702 S. Meridian Rd., Apache Junction, AZ 85220.

Jan. 24 – 26. Canadian Woodcarving Championship, MOUNT HOPE, ONTARIO, CANADA (Hamilton International Airport, Airport Rd.). Conjunction with Hamilton Wood Show. Contact: Bill Carey, (905) 574-7498, cwc@hwcen.org, www.hwcen.org/link/cwc.

February

Feb. 1 – 2. 11th Annual Woodcarvers Den Exhibition, BELLEVUE, OHIO (VFW Hall). Contact: Al and Juanita Clark, 6615 County Rd. 191, Bellevue, OH 44811, (419) 483-7495 (shop) or (419) 483-6005 (home).

Feb. 1 – 2. Cedar Valley Woodcarvers 12th Annual "The Art of Woodcarving" Show, CEDAR RAPIDS, IOWA (Longbranch Convention Center, 90 Twixt Town Road). Sat. 9am-5pm, Sun. 10am-4pm. Contact: Larry Sylvester, (319) 393-1578.

Feb 1 – 2. Treasure Coast Woodcarvers 19th Annual Carving Show & Competition, PORT ST. LUCIE, FLORIDA (Port St. Lucie Community Center, Port St. Lucie & Airoso Blvds). 10am-4pm, \$2 admission, under 12 free. Contact: Leon Banister, (772) 225-5190, dudesdon@aol.com or Norm Carlson, (772) 785-9644 (after Sept. 30), rolig@prodigy.net

Feb. 1 – 3. 8th East Carolina Wildlife Arts Festival & NC Decoy Carving Championships, WASHINGTON, NORTH CAROLINA (Civic Center). Contact: David Gossett, PO Box 1713, Washington, NC 27889, (252) 946-2897, gosssett@coastalnet.com.

Feb. 8. Caloosa Carvers' Annual Show, FORT MYERS, FLORIDA (The Salvation Army, 10291 McGregor Blvd.). 9am-2pm. Contact: Ed Schmidt, 1923 SE 31st St., Cape Coral, FL 33904, (239) 540-8069, edwschmidt@aol.com

Feb. 8 – 9. Rock River Carvers' 21st Annual Artists in Wood Show, STERLING, ILLINOIS (Northland Mall). Contact: Kent McNeill, 1710 18th Ave., Sterling, IL 61081, (815) 625-1774, smcneill@essex1.com.

Feb. 14 – 15. Chip-O-Tex Wood Carvers Show, HARLINGEN, TEXAS (Casa de Amistad, Fair Park Blvd.). 9am-5pm. Contact: fulltimer@aol.com, (860) 546-2009.

Feb. 15 – 16. 13th Annual Desert Woodcarving Show, MESA, ARIZONA (Centennial Hall). Admission \$3. Contact: John Peterson, (480) 345-1309 or Bob Brooke, (480) 471-7231, rbr2k@aol.com.

Feb. 15 – 16. Pacific Southwest Wildlife Arts 30th Annual California Open, SAN DIEGO, CALIFORNIA (Al Bahr Shrine Auditorium, 5440 Kearny Mesa Rd.) Sat. 9:30am-5pm, Sun. 9am – 4pm. Admission: \$5.00, children under 12 free. Contact: Mike Dowell, (760) 945-8442 email mdowell11957@earthlink.net

Feb. 17 – 20. Tree City Woodcarvers 2003 Seminar, UVALDE, TEXAS. Contact: Paul McLeod (830) 278-9571, email uaacoffice@swtjc.cc.tx.us or visit www.uvaldeaac.org

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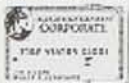
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