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ISSUE NO. 25

HOLIDAY 2003

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What type of show should we hold?

I know many readers are eager to hear our Open House plans for 2004. I would like to take this opportunity to share our thoughts on the matter along with a brief history and ask for your help and feedback.

Fox Chapel moved to our new offices on Broad Street in East Petersburg in 1996. The first issue of Wood Carving Illustrated was published in the fall of 1997 and has since become a collector's item. The office relocation increased our space from 800 square feet to 25,000 square feet. With all that extra room and the premiere of our magazine, we felt it was time to hold our first Fox Chapel Open House. The event was held in December 1997 and boasted an attendance of 400-500 people. The Open House was both fun and gratifying for the Fox staff and we pledged to make it bigger and better in the future. In February 1999, Fox hosted our second Open House where we celebrated the grand opening of our carving museum. The museum boasts over 300 antique and unusual carvings and is open for browsing during office hours.

March of 2000 marked our 3rd annual Open House which was highlighted by the presence of several pieces from the Lancaster County Rocky Springs Carousel. Even with the extra square footage our building provided, we found ourselves renting offsite warehouse space and shuffling around a lot of furniture and stock to accommodate the thousands of guests who came out to support Fox Chapel and the art of wood carving. The 4th annual Open House held in March of 2001 found Fox utilizing space from a nearby church to accommodate the growing number of classes that were offered. We held back to back shows with the first weekend focusing on our scroll saw audience and the second weekend devoted to carvers. Entries from the national Woodcraft Santa Carving contest were on display. With over 4000 visitors in attendance, it was obvious that future events would need to be held off site.

Now here's our dilemma: We want to host an event that is excellent. We want to support the grass roots efforts of the clubs but don't want to compete with them. We want our show to be successful without being detrimental to other shows. We realize the need to enlist the help of volunteers but don't want to detract from their involvement with their own shows. Even though past shows have brought visitors from many states and provinces, it was still mainly local folks. We want the show to be more regional, to reach a broader range of woodworkers.

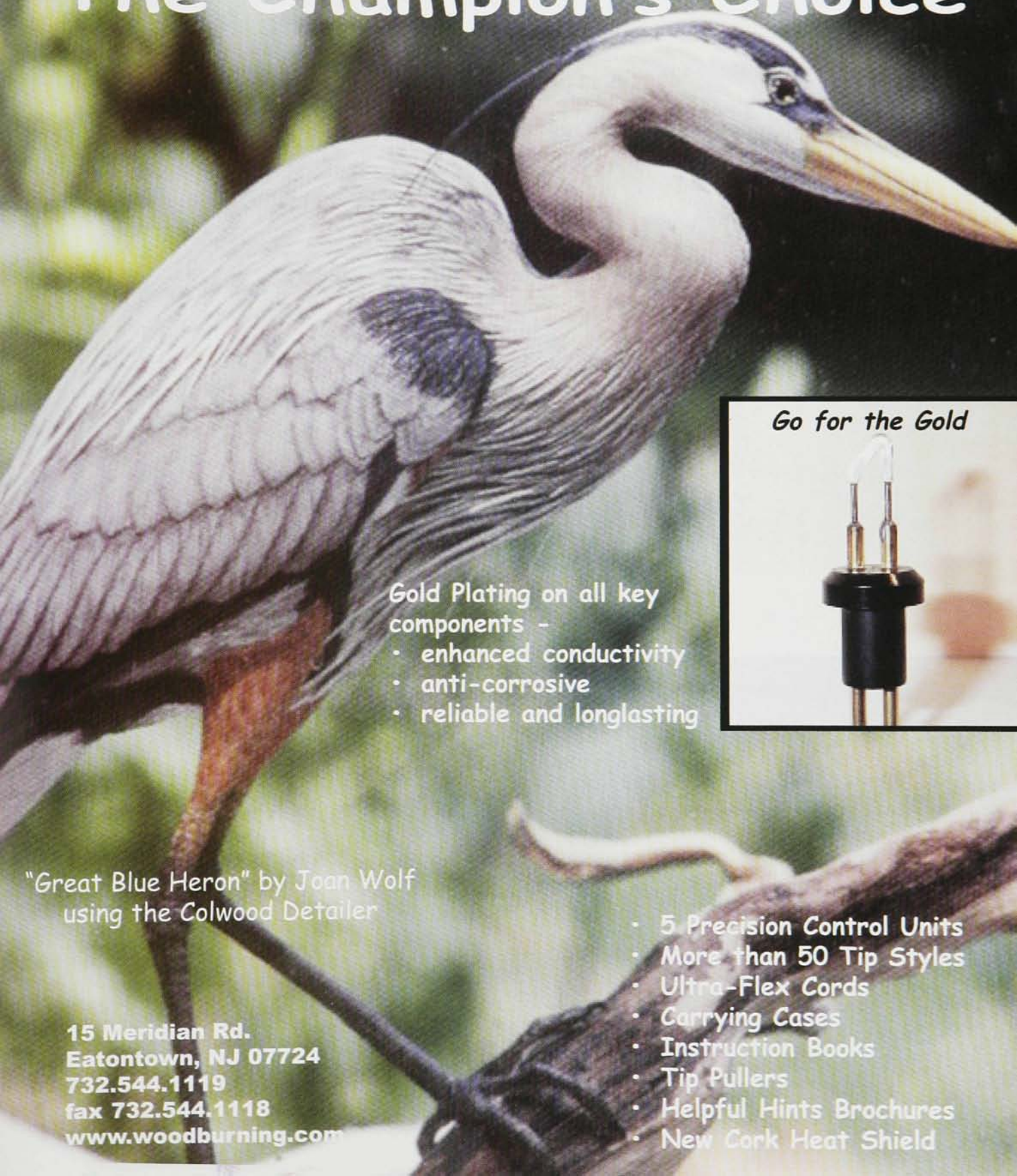
Our staff loves hosting the Fox Open House but we find ourselves at a crossroads. How can we host a show that will fulfill our mission to promote woodworking at the grass roots level? We've tossed around several ideas: Have a show within a show - choose a major show that will allow us to bring in our own displays, vendors and instructors, Host a virtual show on the web and network in cyberspace, Partner with major woodworking shows to reach a broader community, Partner with schools and teaching facilities. At this point, we're unclear of the best way to proceed and invite your feedback. Fox Chapel Publishing is not a large company. We publish fine books and two quality magazines with a small, dedicated staff and are finding the coordination efforts of a grand show to be more than we can handle alone. If you have any suggestions for future shows, please email me at Alan@foxchapelpublishing.com with the subject of "Open House Feedback." Thank you for your time and input. Your suggestions are greatly appreciated.

Sincerely,

Alan
Alan Giagnocavo
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Editor's CORNER

The holidays are a time for celebration and joy. For many, it's also a time to eagerly anticipate the arrival of the jolly old gift-giver, Santa Claus.

We just can't seem to get enough of this popular figure. Many carvers make a year-round living selling hand-carved Santas. Woodcraft even organizes an annual Santa carving contest. His popularity is without question.

For a very imaginative look at Mr. Claus, check out the photo feature "Santas by the Dozen." It spotlights the work of Ross Oar, who unapologetically says that Kris Kringle is his favorite carving subject. No doubt you'll find inspiration for your next Santa carving in these pages. Looking for ideas for home decoration or to give as gifts? There are plenty of them in this issue. Chip carved crosses make excellent gifts, and who can resist the charm of the carved ornaments in "Angel and Santa?" If your loved ones need a little prompting about what you may want under the tree this year, open your magazine to pages 68 and 69, the opening to a nifty feature "Gift Ideas for Carvers." Display in a strategic location and you may just open the present of your dreams.

Even as one edition is being delivered to your door, the editorial staff is working on stories for future issues, and I'll need your help. For the ongoing series of articles featuring homemade tools, I'm looking for some more of your ideas. What gizmo or gadget have you come up with that saves time, saves money or both? Contact assistant editor Mark Weinstein for submission details (mark@foxchapelpublishing.com).

New in 2004, I'd like to give you the opportunity to share your work with the whole carving world. In this new, yet-to-be titled department, photos of your carvings will be featured. Again, contact Mark for more details and to offer your suggestions for the title for the department. Before closing, I want to "send a shout out" to Jack A. Williams, the newest member of the Caricature Carvers of America. You'll see his name frequently on competition winners' lists and in photography credits in this magazine. Congratulations, Jack.

From all of us at Fox Chapel Publishing, happy holidays!

Cathy Hart

Cathy Hart

PS- I'm sporting the brand-new *Wood Carving Illustrated* T-shirt. The *WCI* logo is on the back. Wear it to show off your woodcarving pride and to let everyone know what your favorite magazine is. See the Fox Book ad for details on how you can get yours for FREE.

Wood Carving ILLUSTRATED

Holiday 2003

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From our MAILBAG

On the Cutting Edge of New Projects

I'm a beginning carver who has worked solely with a knife on caricatures but would like to try relief carving and sculpture. I've been told that other kinds of tools such as gouges are required. The problem is, I don't know what brand to purchase. Every ad I read claims this company offers the best carvings tools. Any advice?

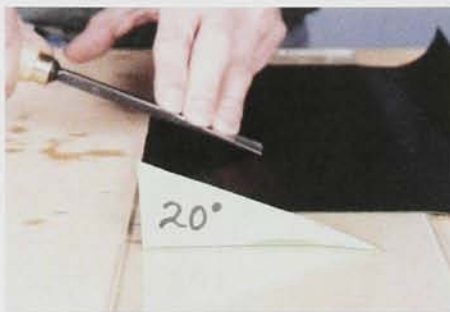
Jerry Thornton, email

Editor-at-Large Roger Schroeder responds: When I started carving 25 years ago, there weren't as many carving accessories to select from as there are today. Manufacturers of quality tools now include Flexcut, Pfeil, Ashley Isles, Stubai, Two Cherries, Lamp, Henry Taylor, and the list goes on. Most of these outfits offer a full-size beginner's set that includes a chisel, V tool, and a selection of gouges. Palm-size tools are also available, which are fine for small relief work; but bigger tools are better for a wide choice of projects.

When it comes to choosing which set is right for you, try these three criteria on for size:

1. Quality. The manufacturers I mentioned are good ones, and many of them firmly stand behind their tools. Occasionally a substandard batch gets passed on to the consumer. When that happens, you're pretty much guaranteed that a refund is in order. Stay away from cheap knock-offs. They won't hold an edge, which increases your frustration and ultimately has you packing it in as a carver.

2. Sharp cutting edges. While the top-of-the-line carving tool manufacturers offer products that hold an edge, the chisels, gouges and V tools may not come sharp. Instructions will indicate that "boning" or fine-tuning is in order. This can be a problem if you haven't



Even the best carving tools require sharpening. Some top-of-the-line carving tool manufacturers offer this service for a fee. Alternatively, you'll need to learn to do this yourself.

mastered the touch that brings a really sharp edge to the tool. But, some of the mail-order retailers I get my tools from offer, for an extra fee, to hone and may have a sharpening service for dull tools. Ultimately, though, you will have to learn how to sharpen and hone, whether by hand or on a machine.

3. Price. A beginner's set will have as few as six tools but may cost as much as \$200. I don't advise that you put yourself into debt, but realize that when purchasing quality products, you can always sell them without too much of a loss if they don't measure up to your expectations.

So What's Wrong with Pine or Butternut?

It seems that every project in your magazine uses basswood. Sure, there's a wood review column that offers some exotic wood I've never heard of or can't get my hands on, but isn't there something else all your contributors can demonstrate on? How about pine or even butternut?

Bill Harbauer,
Charlotte, North Carolina

Assistant Editor Mark Weinstein replies: There are plenty of reasons the carving community favors basswood over other species. For starters, it's soft enough that it carves

with any number of hand and power tools, including a knife. Fairly grainless, it can be carved easily across and sometimes against the grain. Consisting of a bland color, it makes for the perfect "canvas" for those who want to paint their projects.

*Basswood is also relatively inexpensive, less so than clear white pine, and it is fairly easy to come by in large pieces at local and mail-order lumber companies. A species like butternut, for example, while it carves cleanly and has a rich color and grain, is harder to procure in sizable stock and may cost twice the price of basswood for comparable dimensions. If you do have your heart set on carving a species other than basswood, check out *The Art of Stylized Wood Carving*, a recent book published by Fox Chapel Publishing (800-457-9112) and excerpted in WCI's Summer 2003 issue (no.23). The works are truly sculptural, and you can feast your eyes on pieces carved from walnut, cherry burl, mountain juniper, maple, cedar, aspen, catalpa, mahogany, padauk, Oregon myrtle, and of course butternut.*

Set It Straight

In Issue No. 24, Joel Hull presented "3 Holiday Ornaments." One of them, the gnome-like nisse, was based on a pattern by Harley Refsal. Harley is aware that Joel modifies his patterns, but it was an editorial oversight that this attribution was omitted from the text.

Write Us!

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

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Woodcarver of the Year Nominee

Jerry Doll nominates Linda Fischer for *Wood Carving Illustrated's* annual Woodcarver of the Year award. A resident of Middle Lake, Saskatchewan, Canada, Jerry writes that Linda and her husband Felix have a cabin on Estavan Island, also in Saskatchewan. Despite the lack of power and phone, they spend four to six months on the island, where Linda does most of her carving. The rest of the year they take up residence in Pilger, Saskatchewan, where "she instructs and shows mostly young people the art of carving," Jerry explains, although he admits to being one of the older carvers at the age of 74. He adds that most of Linda's carvings are taken back to the U.S. by visiting fishermen.

2004 marks the fourth presentation of Woodcarver of the Year. To date the recipients are Harold Enlow, Pat Godin and Desiree Hajny. *WCI* welcomes your nominations, but please check Issue no. 23, Summer 2003 for the criteria used to determine the candidates. While the staff won't promise that Linda is next year's winner, they will guarantee to spend a lot of time making their final decision.

From Arrowheads to Aquatic Animals

When *WCI* Editor-at-Large Roger Schroeder first saw David Means' carving of a winter flounder at the Ward World Championship Carving Competition this past April, he knew he had a story in the making. Adding to the serendipity is the fact that David and Roger live only one-half hour apart on Long Island, New York. Roger learned that David took an interest in carving when he was still a child. A family trip to Texas had him looking for arrowheads. When he couldn't rustle



Linda Fisher, nominated for 2004's Woodcarver of the Year by a grateful student, shows off some of her work outside her cabin on Estavan Island in Saskatchewan, Canada.

up any, he decided to carve them. A couple of decades passed before he got serious about carving, but a love affair with wood and especially aquatic animals quickly formed.

David gravitates to hardwoods and enjoys species like maple, butternut and walnut. When he purchased a piece of cocobolo at a carving competition, he turned it into a sawfish. Combining both power and handtools, David produces flawlessly sanded and finished creatures of the deep, and he hopes that someday he will be able to carve them full time.

For more on David's techniques and photos of his aquatic animals, log on to "Editor's World," August 2003, www.carvingworld.com.

The artistically presented cocobolo sawfish is the world of aquatic carver David Means.



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Gone Fishing

A retired engineer, I travel extensively with my wife. We recently traveled to Holland, Belgium and Luxembourg on our own self-guided tour. On the way to Bolsward, northeast of Amsterdam, for dinner, we saw this carving of a fisherman and his son. It is located on the bank of a canal we crossed on the way into town.

Submitted by
Don Searce
Syracuse, Indiana



Those Cotton Fields Back Home

I am a chainsaw carver, now retired from a family plumbing, air conditioning and heating business, who got an unusual commission: replicate a cotton plant. Sikeston, Missouri is noted for its surrounding cotton fields, and I was asked to do the sculpture, on site, during a weekend designated as Cotton Carnival. After the cotton plant was completed, it was put on display in front of the town's old train station, which has been converted into a new museum.

Submitted by
August Birk
Cape Girardeau, Missouri

Wooden Chain

I carved this chain from a 30-foot Atlantic white cedar tree after I trimmed the branches back and it died. Rather than work from a scaffold, I topped the tree at 10 feet from the base, which has a diameter of 22 in. The remaining 20-plus feet were carved with a chainsaw. The first loose link was split in half and glued to the base link. I left a large side branch on the lower base to hang the chain in the air. The one unforeseen problem is the traffic caused by friends, neighbors, photographers and art students who come to look.

Submitted by
Thomas Iskrzycki
Howell, New Jersey



Witches Hill

When my wife and I took a trip to Lithuania in 2001, we visited the Curonian Spit National Park, which extends into the Baltic Sea. In the village of Juodkrante, located on the spit, is a place called Witches Hill. There, we found numerous carvings placed along the paths circling the hill. Carved by Lithuanian craftspeople influenced by traditional folk art, the sculptures illustrate the fairy tales and mythology of this country.

Submitted by
Jan Misitis
Miami, Florida

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Winter Getaways

Snowbirds and winter travelers don't need to leave carving behind when they travel. *Wood Carving Illustrated* presents this handy list of the hottest carving destinations in the country. Details on these and other events can be found in this issue's Calendar of Events and Classes beginning on page 98.

Make your friends jealous by sending them a postcard from sunny Florida, Arizona or California.

FLORIDA

Fort Myers—17th Annual Southwest Florida Woodcarving Exposition, Jan. 10-11. The featured artist is Gary Falin. Judges include Frank Russell, Bill Payne and Chuck Hinkle. The show draws nearly 5,000 visitors and about 500 entries.

22nd Annual Caloosa Woodcarvers Show and Sale, Feb. 7.

Clearwater—Suncoast Woodcarvers' 12th Annual Woodcarving Exhibition, Jan. 17-18.

Treasure Island—Second Seminar, featuring Bob Guge, Ernie Muchlamm and Joshua Guge, Jan. 25-30.

Bradenton—Manatee Wood Carver's Annual Show, Feb. 7.

Port St. Lucie—20th Annual Treasure Coast Woodcarvers Show and Competition, Feb. 7-8.

Sebring—Seventh Annual Highlands Wood Carvers Show, Feb. 21.

New Port Richey—Annual Calusa Wood Carvers Show and Sale, Feb. 28-29.

Inverness—Nature Coast Carving Club's Sixth Annual Woodcarving Show, Dec. 6.

ARIZONA

Mesa—15th Annual Desert Woodcarving Show, Jan. 17-18. An international panel of judges highlight this year's event: Peter Benson, Yeasper Osther and Bob Comeau. Yeasper is also the Featured Artist.

Jan. 17-18. 6th Annual Valley Woodcarving Show, March 6.

Scottsdale—sharpening classes Dec. 12 and April 2 and various carving classes in January, February and March with Dave Rushlo as well as a variety of carving

classes taught by Dave Stetson in January, February and March.

CALIFORNIA

San Diego—31st Annual California Open, Feb. 14-15.

Visit a Carving Club

These clubs welcome out-of-towners:

FLORIDA

Calusa Wood Carvers

1st Monday of the month, 7pm
Elfers Senior Center Annex,
New Port Richey
Wynett Scott, 727-842-3233

Friends Carving Club

Tuesday nights, 6pm
Adult Activity Center, 4790 Ridgewood Ave
Port Orange
John Carleton, 386-761-2038,
jecd50@aol.com

Manatee Wood Carvers

Mondays, 9-11am
Social Hall of the First Presbyterian Church
Manatee Ave and 15th St., Bradenton
Emerson Woolever 727-842-3233

Nature Coast Carving Club

1st Friday of the month, 10am-noon (club business meeting)
Lakes Region Library
1511 Druid Road, Inverness
Tuesdays, 1-3pm (regular meetings)
East Citrus County Community Center
9907 E. Gulf to Lake Highway (State Road 44 East), Inverness
4 miles east of U. S. Highway 41.
Gerry Bergman, 352-536-1243,
gbergman@atlantic.net

Treasure Coast Woodcarvers

Tuesdays 9am-12 at Walton Community Center Jensen Beach
(Classes, exchange ideas, work on personal projects)
Wednesdays 12-3pm, Log Cabin in Francis Langford Park in Rio, Stuart
(Personal projects)
Ed Jettinghoff, 772-220-3523

Caloosa Woodcarvers

Wednesdays, 8:30am-12
Salvation Army Center, 10291 McGregor Blvd., Fort Myers
Bob Huelsebusch, 239-561-5614

Southwest Florida Wood Carvers

1st Monday of the month, January-April, 6:30-8:30pm
Bee Ridge Baptist Church, Sarasota
Tom Ottum, 941-730-1530

Suncoast Woodcarvers

Every Tuesday, 8:30am-12 (open carving)
First United Methodist Church
403 1st Ave SW, Largo
John Lutz, 727-530-0166

Highland Wood Carvers

2nd Monday of the month, 6pm
Highland Art League on Lake Jackson
Jim (Doc) Loftus, 863-465-4977

ARIZONA

Arizona Woodcarvers Assn

1st and 3rd Saturdays, 9am-12
Pyle Adult Rec Center
655 E. Southern Ave (Southwest Corner of Southern & Rural), Tempe
Dave Stawowy, 480-767-8966,
d.stawowy@att.net

Grand Canyon State Woodcarvers Assn

2nd Saturdays, 9am-12
Civic Center in Senior Center,
7375 East 2nd St., Scottsdale
Walt Blackmore, 480-736-1362,
wblackmore@yahoo.com

CALIFORNIA

California Carvers Guild, Alondra Park Chapter

2nd and 4th Mondays, except holidays, 7-9pm
Alondra Park
3950 Manhattan Beach Blvd., Lawndale
Stew Sanford, 310-325-2208

California Carvers Guild has a website that lists all the 51 chapters, including their meeting times. Check out www.geocities.com/califcarversguild/



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Tips and TECHNIQUES

Matt, currently working on a bird carving, wants to know how much detail to put into the feathers, and wonders if burning is the answer.

Donna T responds: Burning feather details will give you the finest details you can achieve—especially with practice. You could use a micro V tool, but there is just so much more you can do with a burning tip. For instance, you can burn in the center barb of a feather, then go back over the line and lean the tip toward the outside of the feather. This compresses the wood slightly away from the barb to make it stand out. I also recommend that you outline each feather this way to soften the look and make it appear the tiniest bit higher than the adjacent ones.



A woodburner yields excellent feather detail.

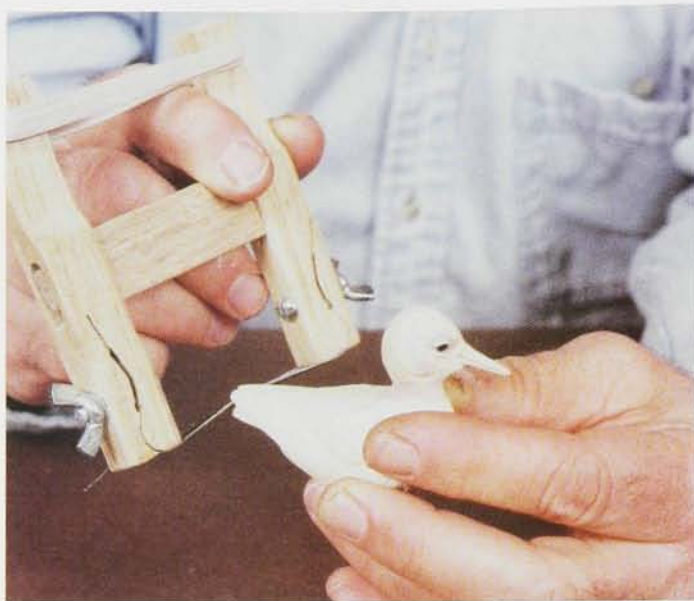
lcarve2003 offers: Definitely burn the details of the feathers. A burning pen is all I use when doing the primaries, secondaries and tertials. When detailing the softer-looking feathers on the chest, belly and mantle, I use a hand-held grinder such as a Dremel with a small stone. The combination of tools gives the feathers a fluffier look.

Donna T asks: Which stone should I use for those “soft” feathers?

lcarve2003 answers: I use a small, white tapered abrasive stone. I try to get one as small as I can and use the edge of it to sort of “draw” in the feather details. I find that if I rough in groups of feathers before I actually start texturing, they have a fluffier look.

Bob Saunders adds: For soft edges, use a white ball-shaped abrasive stone.

Sheila Ann wants a sanding device that is flexible, won’t require a lot of elbow grease, and will take care of contours and hard-to-reach areas.



Wildfowl carver Ed Legg, whose miniature pectoral sandpiper project appears in this issue, constructed his own bow sander using oak for the frame, rubber bands to maintain tension, and a strip of sanding cloth.

Poohman offers: Bow sanders have been around for ages. I recall seeing decoy makers use them to sand wildfowl bodies. The tool reminds me of a bow saw because of the framework that keeps a piece of sanding cloth in place and in tension. If making one yourself proves daunting, order one online at www.intarsiadesigns.com/bowsander/bowsander.html.

Brad Guibas is preparing his garage for a workshop and seeks advice on whether to purchase a bandsaw or a scroll saw as his primary cutting tool since he wants to work within a budget. Right now he is interested in relief work and walking sticks.

Captain Bandid advises: If you think you may also want to do some scroll saw art, then the scroll saw is the tool to buy. You can cut wood up to 2 in. thick, although a bandsaw is faster and will handle thicker material. But it won’t cut intricate designs or make internal cutouts. I actually use my belt sander more than either of them. The ability to shape and finish-sand wood quickly is the domain of the belt sander. But whichever tool you purchase, make sure it is bigger than you think you will ever need.

Kenny S offers: I have both and use the scroll saw more, especially since I do fretwork. I purchased an industrial-grade scroll saw, the Hawk 220 from RBI, and have not regretted it.

Rick-in-Seattle writes: For walking sticks and relief carving, as well as around-the-house wood projects, my vote goes for a 14-in. bandsaw.

Woodchip contributes: I started with a low-budget bandsaw, upgraded to a 14-in. Delta, and invested in a riser block. That accessory increases my cutting depth from about 6 in. to slightly over 12 in. A rectangular piece of cast iron, the riser block is installed between the upper and lower arms of the bandsaw. It was not a cheap accessory, and I had to purchase longer blades for the saw. Still, since I do both woodworking and wood sculpting, it was a wise investment. Yes, I do own a quality scroll saw, but I save that for fretwork additions to the Victorian-style furniture I build. It's pretty slow for the hardwood relief projects I'm currently carving. However, it requires a lot less adjustment than a bandsaw when changing blades. But if you do



purchase the bandsaw, make sure that you release the tension on the blade between projects. Failure to do so distorts the wheels and may cause the bearings to give out. The grandchildren who inherit the tool will thank you. For some terrific scroll saw projects, take out a subscription to Fox Chapel Publishing's *Scroll Saw Workshop*. Once you give scrolling a try, you will end up with both power tools.

Managing Editor Cathy Hart offers: Scroll Saw Workshop recently published a Buyer's Guide to assist those looking to purchase either a new saw or upgrade. It appeared in Fall 2003 (Issue no. 12). This issue is available by calling toll free 800-457-9112 or log on to www.scrollsawer.com.

Michael Partridge wants information on reciprocating carvers. He also wants to know where to purchase one.

Brad Guibas responds: Check out Woodcraft at www.woodcraft.com or order a catalog by calling 800-

225-1153 for three choices. One, the Automach Power Carver, is around \$300. The Proxxon SGM Motorized Carver is around \$130. It comes with three tips and will accept others. If you own a flexible shaft machine, Woodcraft offers a reciprocating attachment that costs about \$50. It will accept Flexcut power carver blades.

Callynne shares: I have the Proxxon Motorized Carver, which I love. I also have the Flex Shaft reciprocating attachment for my Dremel, and I love that too. The wonderful advantage of reciprocating carvers is that they really speed up roughing-out time. They will get a cutout down to hand-carving size in no time. I have tendonitis in the joint below my thumbs, and it really helps to have these power carvers. I got the tendonitis trying to rough out with handtools! Incidentally, I got my Proxxon from MDI Woodcarvers Supply (800-866-5728), another great place to order carving supplies from.

Mr. Munchkin wants to know the best way to transfer a pattern to a piece of wood. In addition, he wonders if carbon paper is still available.

Rick-in-Seattle suggests: Use rubber cement to paste the pattern directly to the wood and then cut it out with a bandsaw. Be sure to make a copy as a carving reference.

AlArchie writes: Carbon paper is still made. Check out a large office supply store. But shop at a craft store for transfer paper. This material is a bit pricey, but it contains an erasable carbon transfer material, unlike the ink on the carbon paper, which tends to be messy. This material is smudge-proof. Or, trace your pattern onto light vellum or semi-transparent paper, cut it out and attach it to the wood with a spray adhesive.

Woodchip advises: If you don't have access to a craft store, log on to the Wood Store at www.woodstore.woodmall.com for transfer paper.

Ah Chip offers: I use a spray mount adhesive available from craft stores to position my patterns. I also make a lot of copies of the pattern first so I can repeat the glue up as I work down into the different levels of the project.

Share Your Knowledge

Have some helpful information from your carving experience? Please contact us by mail at: Tips & Techniques, *Wood Carving Illustrated*, 1970 Broad St., East Petersburg, PA 17520 or email us at editors@foxchapelpublishing.com. When sending email, please add the word Tips first in the subject line. Note: Submissions may be edited for clarity and length. Opinions expressed by our readers do not necessarily represent those of the staff and management at *Wood Carving Illustrated*.



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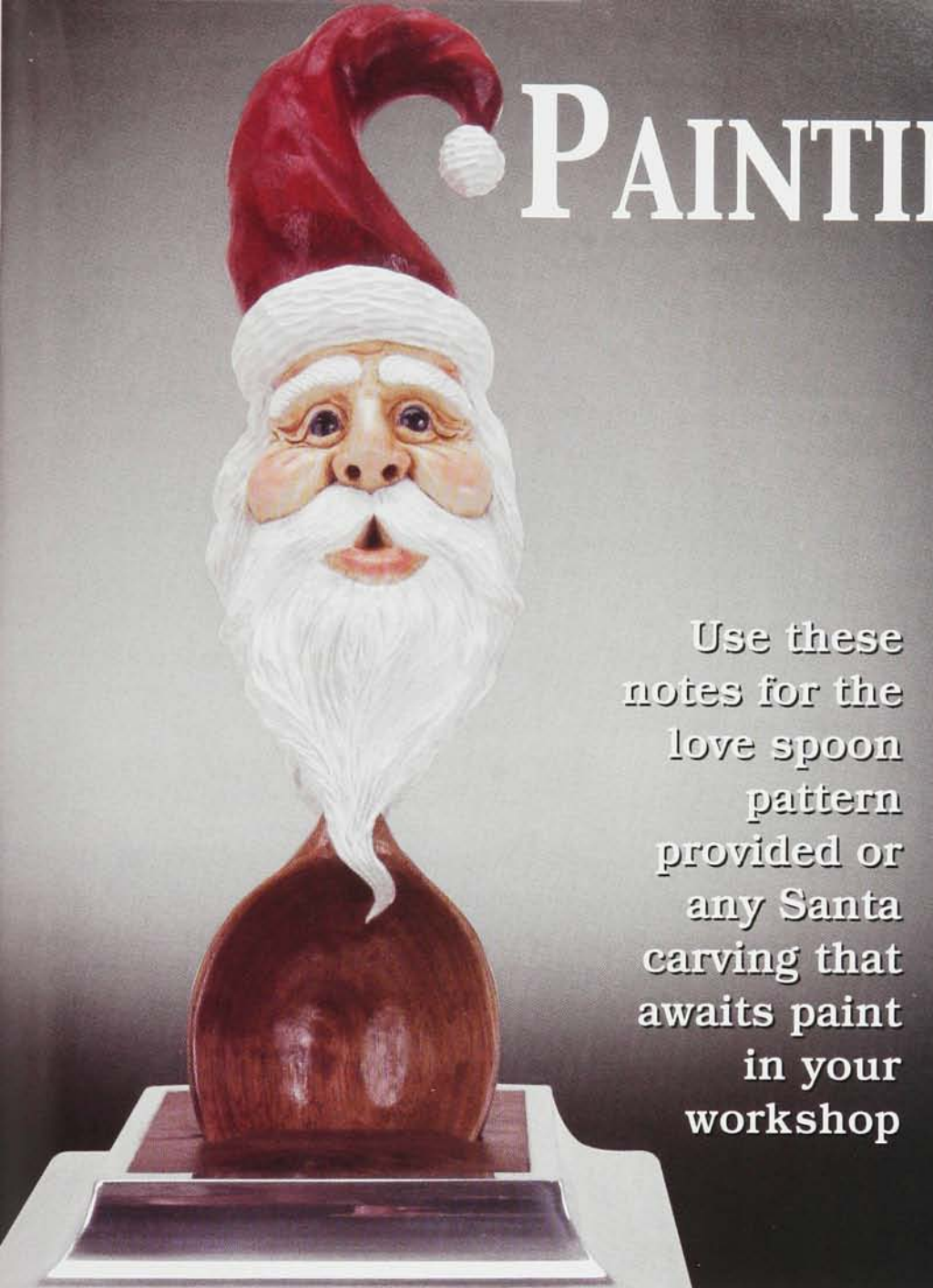
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PAINTING TIPS for CLASSIC SANTAS

By Matt Kaiser

Use these
notes for the
love spoon
pattern
provided or
any Santa
carving that
awaits paint
in your
workshop

Advice for the Anxious Painter

- Despite information carvers share in this magazine and at classes, painting is very much about trial and error. You truly learn by doing.
- Experiment until you find a system that works for you with results that are pleasing.
- If the acrylic paint you apply looks and feels too thick, add a small amount of water and brush it on a piece of scrap wood to see if you like it better.
- Always use a good quality brush, even if it costs a few more dollars than you want to spend. With a top-of-the-line brush, tufts of hair will not fall out of the ferrule onto the project and a quality brush will last longer with care.
- For this project, use flat brushes and extra small round brushes for the eyes. I recommend an 18/0 for the eye details.

Thanks to my wife, Vickie, I had an entry for Woodcraft's[®] 2001 Santa Contest. She suggested a Santa love spoon, which turned out to be a unique approach. I enjoy carving faces, having done more than 1,500 since I began this hobby in 1990. Incorporating one I designed into the handle of a spoon was not that challenging. (*Editor's note: Matt's entry in Woodcraft's 2001 Santa Contest received an Honorable Mention designation among the national finalists.*)

While most carvers chose basswood for their Santa projects, I selected butternut. Not difficult to carve and still fairly available, the wood offers an attribute that basswood does not: a beautiful grain. Despite the application of paint on Santa's face, the bowl of the spoon was treated with only a stain and a clear acrylic finish.

Not being a power carver, I shaped the spoon with knives, chisels and gouges. To hollow out the spoon, I used my own custom-made bent knife.

Painting Instructions

Step 1. With a flat brush, start out by applying Santa's Flesh to the face and mouth area.

Step 2. Apply White to the fur trim and ball on the hat; also to the eyebrows, head hair, beard and mustache.

Step 3. The remaining areas of the hat get an application of Santa Red.

Step 4. Dip the entire love spoon into the Honey Maple Oil stain. Using paper towels, wipe it off, leaving a little stain in the crevices. If the overall result appears to be too dark, gently wipe off some of the stain with a paper towel dipped in paint thinner.

Step 5. Using a very small round brush, paint the eyes White. Take care that the paint does not go onto or outside of the lids.

Step 6. Paint the irises Black. The size of the irises is up to you, but if you make them too big, Santa may have a "startled" look. Of course, character is in the eyes of the beholder.

Step 7. Using True Blue, paint a circle within each iris. Make sure to leave some of the black outer edge showing.

Step 8. Dry brush Baby Blue across the blue circle made in step 7. A worn, small round brush works well for this technique. Dry brushing is easy if you practice first. Dip the brush into the paint and stroke it back and forth on a piece of brown paper bag until you barely see the color coming off the brush; then apply the color as a light coat.

Step 9. Using Black, paint narrow detail lines radiating out from the center of each iris. Look closely at someone's eyes as a reference. This is where I use the finest round brush I have. It may help to thin the Black with a small amount of water.

Step 10. Paint the pupils Black. Once the paint is dry, use a toothpick to put a spot of White at both 5 and 10 o'clock on each pupil.

Step 11. Cover the eyes with a coat of High Gloss Finish and let them dry thoroughly.

Step 12. With a small round brush, apply a thin line along the edges and corners of the eyes with Translucent Christmas Red Stain.

Step 13. To give Santa his rosy cheeks, apply, with a brush, red blush chalk. You can do the same to his chin, lips and tip of the nose. Rub the color in with your index finger.

Step 14. Spray the love spoon with two or three coats of Krylon 1311 Matte Finish.

Step 15. After the Krylon finish has dried, brush the eyes with one more coat of High Gloss Finish and let them dry.

Merry Carving

Enter Woodcraft's Santa Contest

Creativity, carving and finishing skills make the annual Woodcraft Santa Contest a fun challenge. The event has been featured in *WCP's* Issues no. 16, 21 and 24. The deadline for this year's contest is Nov. 30. For updates, go to www.woodcraft.com or call the company's customer service department at 800-535-4482.



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Further READING

For more ideas on love spoons, purchase a copy of Shirley Adler's *Carving Spoons*

Painting Notes

I applied the following brands of paints and finishes to the Santa love spoon, although craft and artists' supply stores should offer comparable products:

Delta Ceramcoat Acrylics
(www.deltacrafts.com):
Santa's Flesh
White

Ceramichrome Acrylics
(www.hobbyceramicraft.co.uk):
True Blue
Santa Red

Ceramichrome Mineral Spirit Stain:
Translucent Christmas Red

Americana (www.decoart.com):
Baby Blue

Plaid (www.plaidonline.com):
Black
Red blush chalk

Carver Tripp Wood Stain
(www.parkscorp.com):
Honey Maple Oil

Krylon:
1311 Matte Finish

Treasure Crystal Cote
(CS200605):
High Gloss Finish

Accessories to have handy:

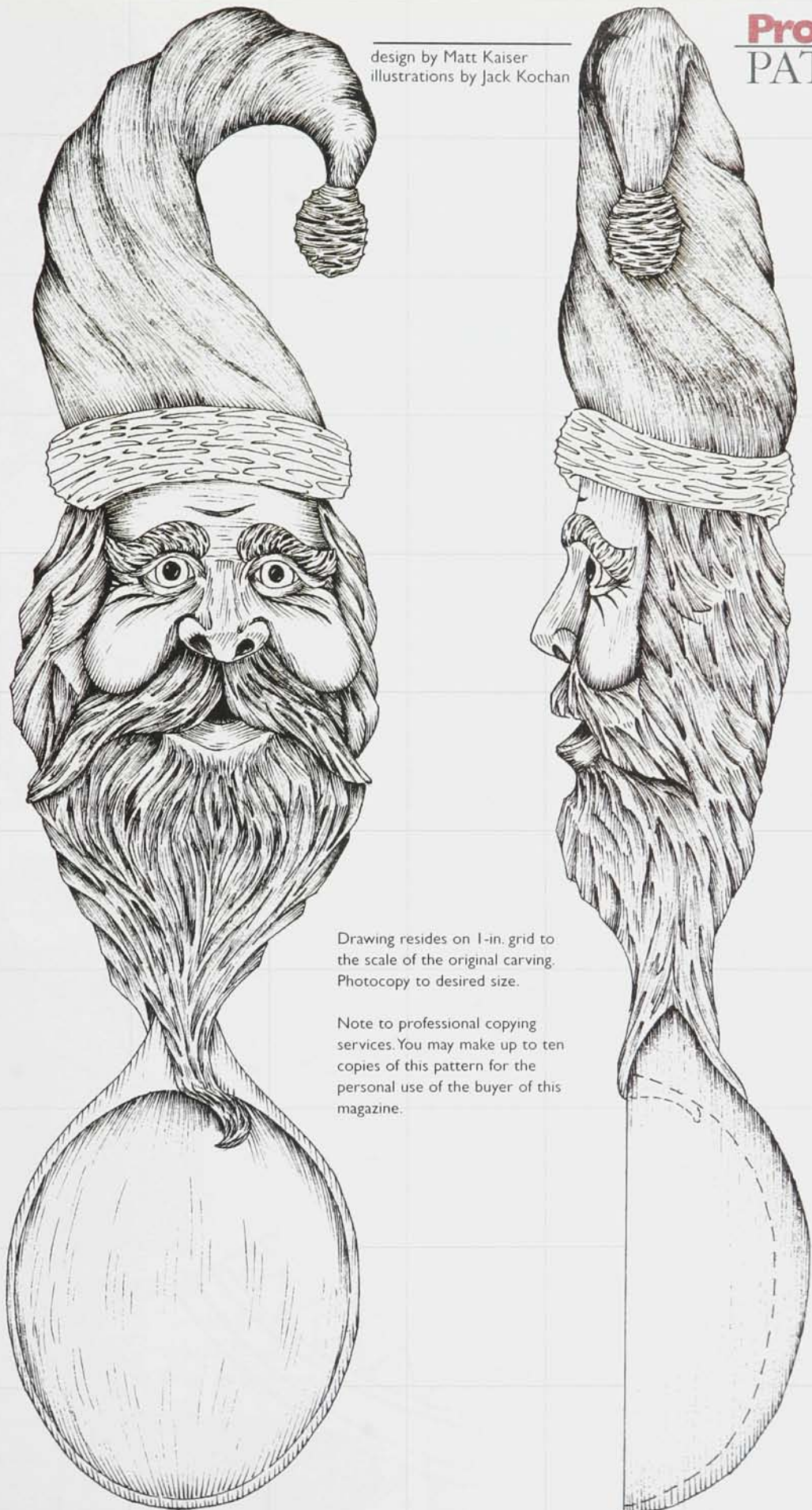
Paint thinner
Paper towels
Brown paper bag



About the Author

A machinist/toolmaker by trade, Matt Kaiser works at the Bureau of Engraving and Printing in Washington, D.C., where, when called upon, he "fixes machines to keep the money flowing." A founding member of the Southern Maryland Wood Carvers and a member of the Northern Virginia Wood Carvers, Matt lives with his wife, Vickie, in Waldorf, Maryland.

design by Matt Kaiser
illustrations by Jack Kochan



Drawing resides on 1-in. grid to the scale of the original carving. Photocopy to desired size.

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From
Lora S. Irish



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Special SOURCES

For more of Lora's terrific patterns, visit the digital pattern warehouse she and her husband, Mike, created at www.carvingpatterns.com. You'll find patterns, both free ones and those for sale, as well as helpful carving advice. Please note that their patterns are available only online.

Carve a French Horn

Lora S. Irish, a Fox Chapel Books author, is well known for her original patterns and artwork. In an exclusive arrangement with *Wood Carving Illustrated*, Lora created this and other patterns just for the readers of *WCI*.

Watch for another of her patterns in our next issue.

Coming FEATURES

In the next issue of
Wood Carving Illustrated



**Noah's Ark
in Relief**

by W. F. (Bill) Judt



**Tips & Tricks for
Designing a Realistic
Caricature**

by Phil Gonsowski
Editor-at-Large Roger Schroeder
captured in wood



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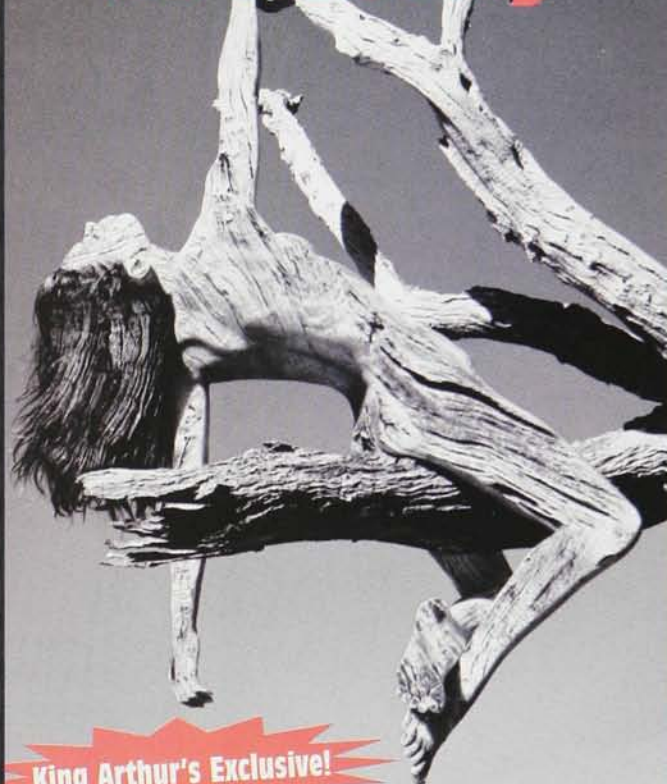
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Those Wondrous Wizards

These eye-catching carvings appeal to the child in all of us

Shades of Harry Potter! Wizards have been popular carving subjects for years and continue to draw crowds when displayed at shows. You're probably thinking of Merlin and King Arthur as you read this.

Wizards are mystical and magical, powerful and at times prophetic. They fascinate us while capturing our imagination. Many often look like old men, but possess great powers, such as Gandalf from *The Lord of the Rings*.

Enjoy this photo gallery of wizards from fellow carvers as well as a pattern and photo of Shawn Cipa's wizard from his book, *Carving Folk Art Figures*.

**Wizard—Basswood
with black walnut staff
By Shawn Cipa**

Burgettstown, Pennsylvania
Shawn enjoys creating elongated figures, including this wizard. He took artistic license by eliminating the left hand because he believed the second hand would interrupt the "flow." The uncarved block started 3 in. square. Shawn doesn't set a limit on the height.



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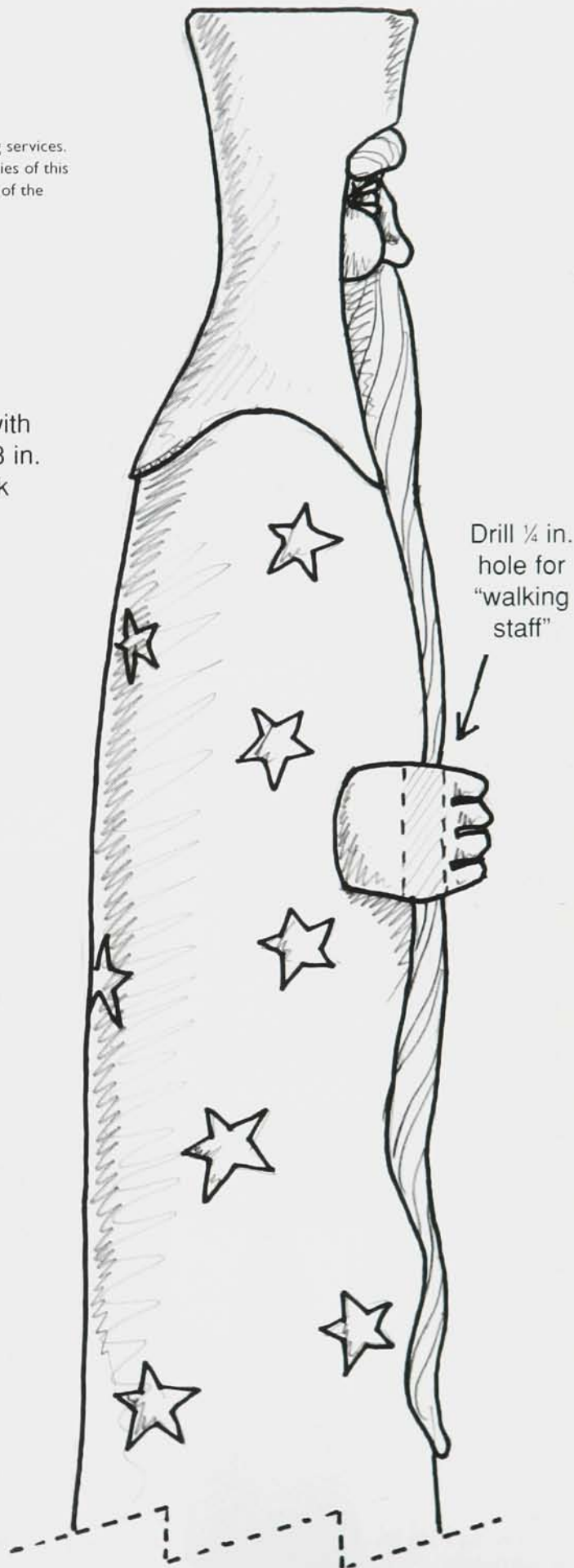
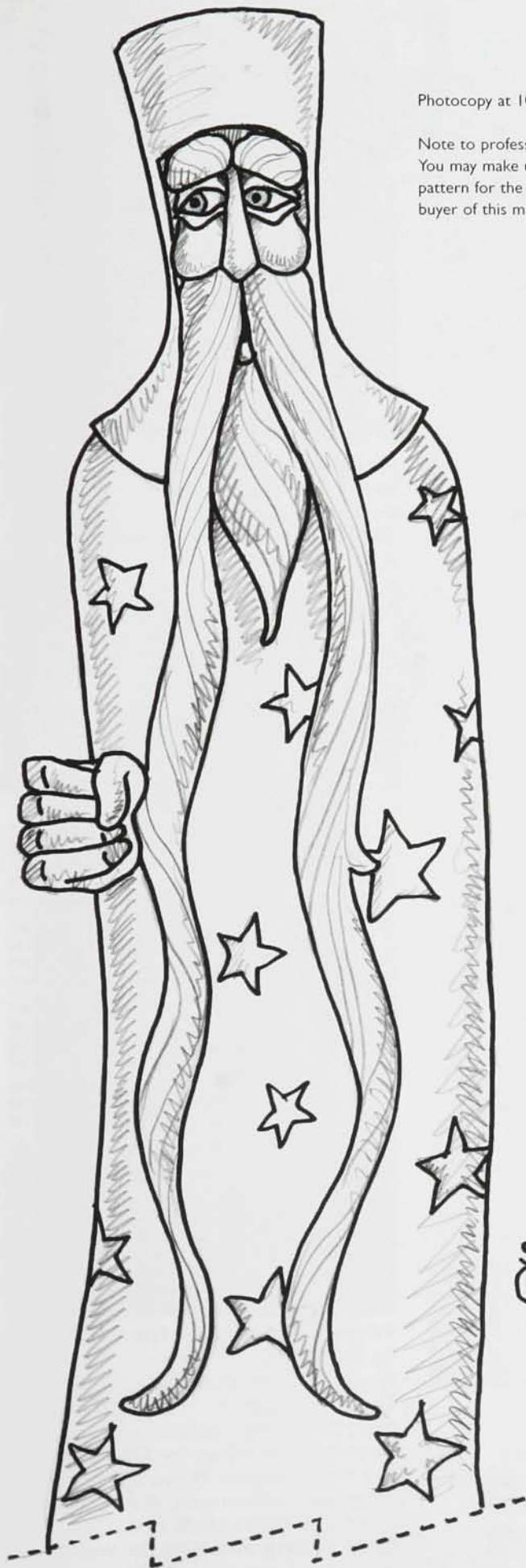
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"walking
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↓

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Further READING

Carving Folk Art Figures

By Shawn Cipa

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Unnamed Wizard—Basswood

By Bruce and Nora Dankmyer

Orange, California
This nameless wizard was carved by Bruce and painted by his wife, Nora. It was done on a turning and is about 7 in. tall and 3¼ in. in diameter.



Wizard in Canada—Maple
By Colin Partridge
Thornton, Ontario

This tree in Orangeville, Ontario, was more than 100 years old and among dying maples carved in that town. This carving is on a tree about 15 feet high and 2½ feet in diameter.



Merlin—Basswood
By Bob McGinnis
Golden Spread Woodcarvers
"Behold Your Prince" is engraved on the base plate. The carving is 5½ in. high by 3½ in. wide.



Frog Wizard—Sassafras, with cedar hat

By Bob McGinnis
Golden Spread Woodcarvers
Amarillo, Texas

When the hat is taken off this 24-in. tall wizard, abracadabra, there's a frog on his head. The wizard's hands are 12 in. apart.



Wizard's Apprentice—Basswood
By Fred Jurey

Snohomish, Washington
Quilceda Carvers
Marysville, Washington

The dragonhead on the base pulls out to play music. When the head is pushed in, the music stops. This carving is 3½ in. thick by 8 in. wide by 13 in. long, including the base.

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562-698-3714
www.battels.com

AAA Wholesale Tool
Northridge, CA
818-996-8771

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

K-119
San Bruno, CA
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www.k119.com

Reel Lumber
Riverside, CA
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www.reellumber.com

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San Jose, CA
408-294-1487
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McGuckin Hardware
Boulder, CO
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www.mcguckin.com

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Loveland, CO
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Berland's House of Tools
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The Tool Peddler
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Traditional Woodworker
Garland, TX
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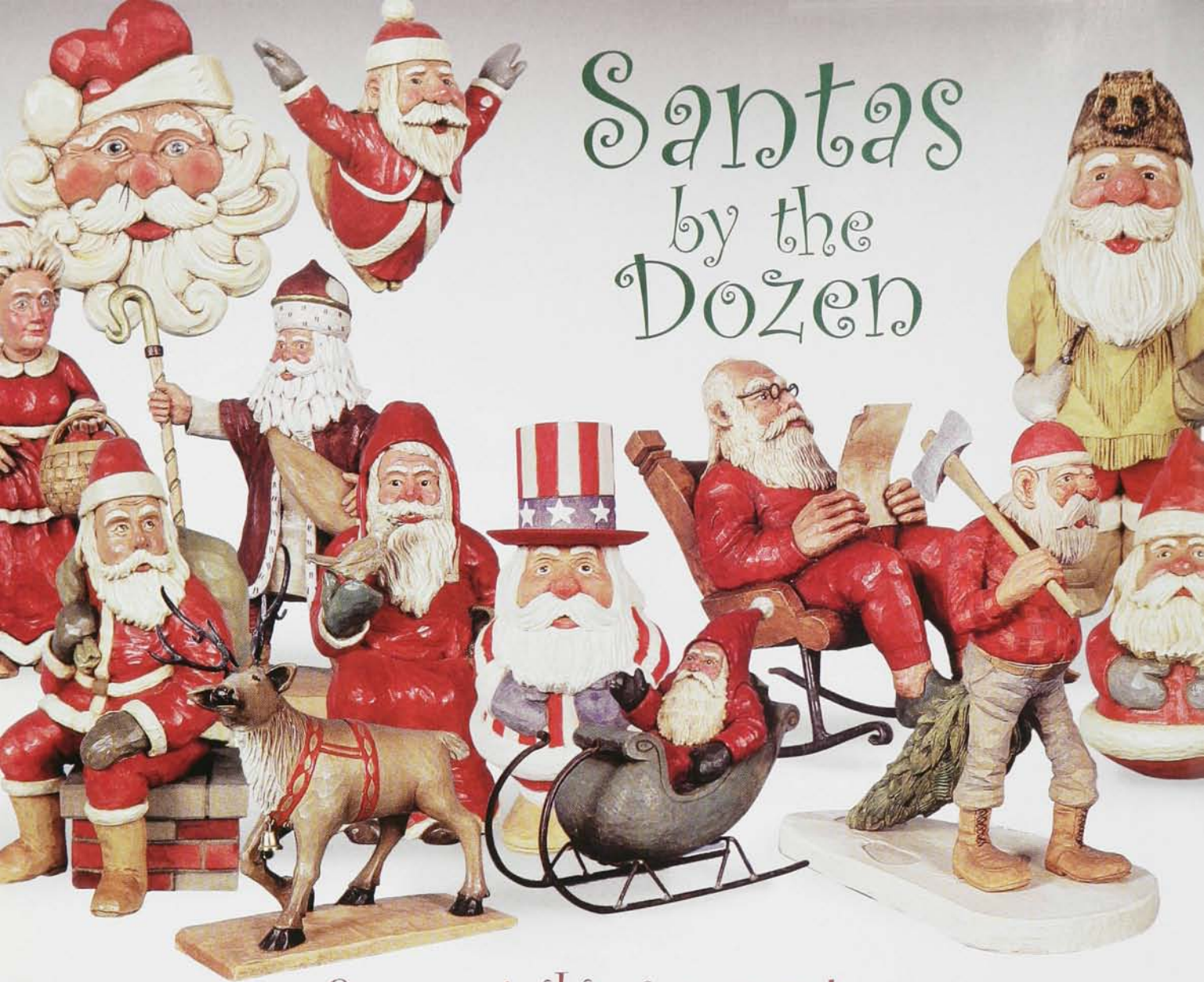
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M & M Tool and Machinery
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Santas by the Dozen

Some striking poses to
inspire your next St. Nick carving

By Roger Schroeder

**Roly-poly
Santa,
weighted
with lead,
is a perfect
child's gift.**



Why, I ask myself every year, is Santa so popular, especially among the woodcarvers I interview? The answers are many. He's the very marketable and appealing, grandfatherly icon of giving and receiving. Woodcraft®, a mail order and franchise company, holds a carving contest in his name. Collectors go out of their way to purchase him. Children correspond with the jolly fellow. We track his journey on radar, compose music and poems to honor

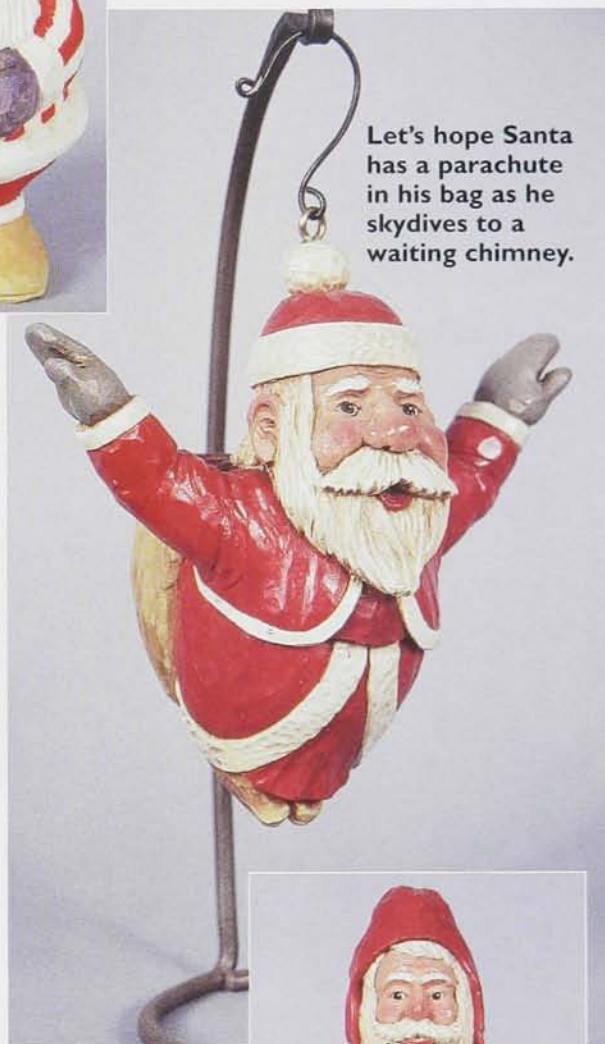
him, check our chimneys for his arrival and even log on to an official website that counts down the days, hours, minutes and seconds 'til Christmas. Physicists debate his delivery service, estimating he would have to visit 1,398 homes per second! But most appealing, in my mind, was an editorial written 106 years ago, assuring an 8-year-old that Santa exists as surely as "love and generosity and devotion." In light of all this, how can we not devote a respectable portion



Santa with staff and small satchel has a very Old World look.



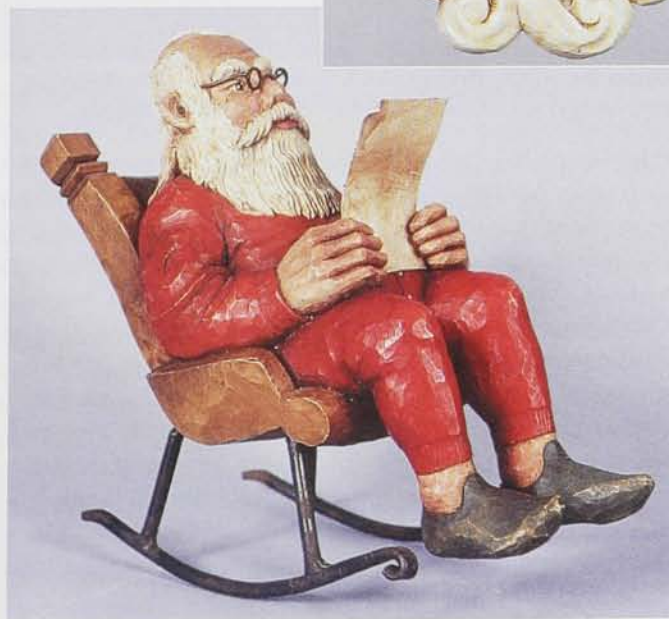
Santa takes a turn at being patriotic.



Let's hope Santa has a parachute in his bag as he skydives to a waiting chimney.



Hanging ornament relief-carved Santa sports a wild beard and a wide-eyed expression.



Ross Oar did a series of rocking Santas. This fellow reads from his list of "naughty and nice."



Santa stops to feed birds in a park.



Chimney-sitting Santa scopes out the neighborhood.



A mountain man Santa outfitted in buckskins and a coonskin cap shows a creative leap from the typical red attire.

A rear view of mountain man Santa shows more of Ross Oar's attention to details.



A woodsman Santa takes time out from his busy schedule to bring home a Christmas tree.



Reindeer need to eat, so Mrs. Claus brings apples to the hungry sled pullers.

...the next time you are looking for a project, give some thought to Santa



What could be more fitting than Santa with a reindeer? Santa and sleigh were carved from one piece of wood.

of our time to bringing him out of a block of wood and featuring him in not one but two issues of *Wood Carving Illustrated*?

Ross Oar, a popular carving instructor, tool designer and author, is one of the many Santa carvers I have met in my travels who make piles of chips in the name of St. Nick. In fact, Ross, who carves a host of caricature figures, is as likely to carve a Santa in the spring as he is in the fall. When I visited with him in October 2002 at his home in West Falls, New York (see

"Carve Santa Sam" in this issue), he gathered up a collection of more than three-dozen Santa figures for me to photograph. From the traditional Old World standing figures to ornament faces to gift-givers in buckskins and patriotic garb, they were a sight to behold. I admired each one as I set it up in front of the camera, marveling at expressions, the compositions and the coloring. Unfortunately, space doesn't allow for publishing the entire collection in this issue, but I chose my favorites—an even dozen, including

Mrs. Claus because she reminds me of my grandmother—to share with the readers. However, more can be viewed in my December 2003 "Editor's World" newsletter at www.carvingworld.com.

The captions are brief, but the carvings themselves tell it all. Enjoy them, be inspired, and the next time you are looking for a project, give some thought to Santa. Whether destined for shelf display or a gift, the carving is sure to bring admiration and appreciation.

Carve & Paint a Miniature Pectoral Sandpiper

-PART 2

Use an airbrush to gain a strikingly soft look for realistic birds

By Ed Legg
Photography by Roger Schroeder



For a realistic bird carving to be successful, the feathers need to exhibit softness. While a brush can do a lot to achieve that effect, an airbrush (see sidebar) efficiently blends colors by overlaying them. The result is a soft look that is striking.

The Nitty-Gritty of Surface Preparation

In Part 1 (*WCI's* Issue no. 24), I took you through the steps of shaping, carving some minimal details and inserting eyes in a miniature pectoral sandpiper. Before turning to a sealer and paints, I make sure the bird is sufficiently sanded. However, I rarely use a grit finer than 100. Since the pectoral sandpiper is neither textured nor burned, I don't need a perfectly smooth surface. The next two steps fill in sanding scratches, although I go over the bird lightly with a ScotchBrite Sanding Disc as the last step before sealing the carving.

After making sure that sanding dust has been removed with a soft brush, I apply a coat of Deft Lacquer Sanding Sealer mixed with an equal amount of lacquer thinner. Adding just enough baby powder to the sanding sealer-lacquer thinner mix to thicken it slightly actually helps fill in grit scratches and other imperfections.



Stippling with a sponge leaves a textured surface that actually contributes to a soft look.

Stippling

Once the sealer is dry, I brush a coat of gesso over the entire bird and let that dry for at least two hours. I gently apply the next two or three coats, except to the beak, with a texturing sponge, although most any artificial sponge material will work. Sponging on gesso creates a "stippling" effect that leaves a slightly textured surface. When airbrushed with feather details, the less-than-smooth surface actually has a soft look. As a bonus, the stippling obliterates remaining imperfections. I let these coats of gesso dry overnight. Although a hairdryer may speed up drying time, it also creates unwanted bubbles in the gesso.

Jo Sonja's Paints

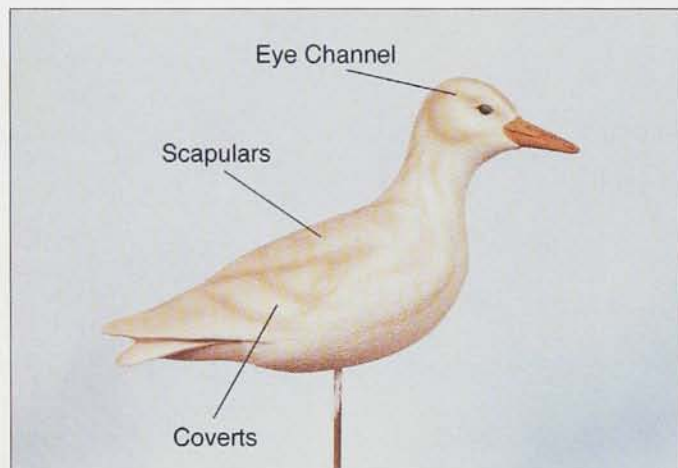
Many paints are available to carvers, but I prefer Jo Sonja's Artists' Colors. Most acrylic brands tend to be on the shiny side, but Jo Sonja's paints are flat, which is ideal for wildfowl carvings. They are also lightfast, dry to the touch in five minutes and cure completely in two weeks - at which time they will not chip or crack. However, Jo Sonja's White tends to be chalky, so I use Liquitex White when using that color for a wash coat.

A Note About Painting

For most of the feather work, I layer three values of color: a light, medium and dark. The first is a base coat that consists of Raw Umber and Smoked Pearl. The second is a darker value of the first, consisting of Raw Umber, Smoked Pearl and Raw Sienna. The third, a mix of Raw Umber, Burnt Umber and Raw Sienna, is darker yet.

To arrive at the colors I want, I first paint on a paper plate and note with percentages how much of each color I use.

Painting Steps



Apply a mix of Raw Umber and Smoked Pearl as a basecoat. Highlight and darken feather groups and separations with more paint. The beak is colored early on with a mix of Raw Sienna, Raw Umber and Smoked Pearl.

Step 1: Basecoating

- Airbrush Color no. 1. To avoid having a flat-looking basecoat, darken the relieved areas such as the scapulars with more coats of Color no. 1. Emphasize the coverts, eye channels and back of the head.

Step 2: The Beak

- Hand brush the beak with Color no. 2. An ultra-round no. 2 brush will do the job.
- Paint the upper mandible slightly darker than the lower mandible by giving it more coats of Color no. 2 or a touch more Raw Umber.
- Airbrush the tip of the beak with Raw Umber.
- Apply two or three coats of a 50:50 mix of matte varnish and gloss varnish diluted with water, using the airbrush or bristle brush.



The tertials, scapulars and wing feathers are drawn with a watercolor pencil.

Step 3: The Primaries

- Apply Color no. 3 to the primaries. Use a masking template if necessary to confine the airbrushing or paint the feathers by hand.
- Apply a wash of Raw Sienna to the primaries using the airbrush.



When painting individual feathers, use a masking template to cover the feather above.

Step 4: Back Feathers, Head and Upper Breast

- Using a medium gray watercolor pencil, draw the tertials, scapulars and wing feathers, making sure they are symmetrical on both sides of the body.
- Outline these feathers with Color no. 4.
- Apply Color no. 5. Use a template, if necessary, to mask off the feather above the one you are painting.
- Darken random feathers with a second application of Color no. 5.
- Go over the feather edges, from the base of the neck to the tertials, with Color no. 4.
- Apply Color no. 3 to the outside edges of random feathers to give them more depth.
- Go over the random feathers with Color no. 6.
- Use Color no. 4 to again edge the feathers.



1. After a basecoat is applied, the feathers on the back, upper breast and head are airbrushed with Color no. 5.



2. Individual feathers are outlined with an off-white mix of White and Raw Umber.



3. Individual feathers are airbrushed with Color no. 6.



4. Feathers are again outlined with White. Splits are made. A wash of Gold Oxide and Raw Sienna is applied to random feathers.



5. Initial streaking with Color no. 1 is done on the breast area.



6. Streaks are airbrushed with Color no. 5.



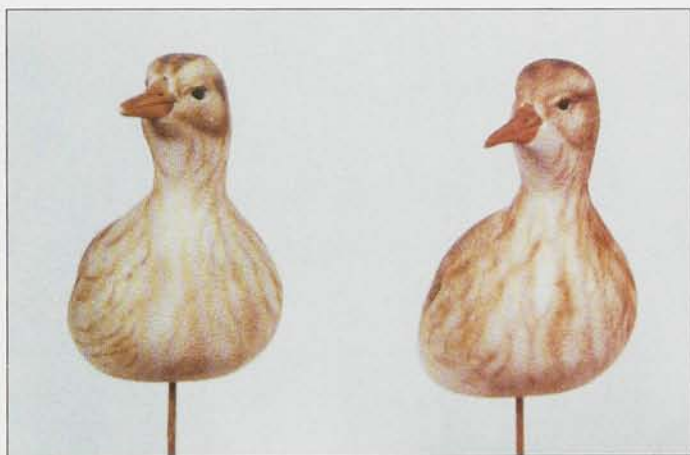
7. Streaks are next airbrushed with Colors no. 6 and no. 7; then Titanium White is brushed on. The right side has a wash of Raw Sienna.



Feather edges are outlined with a mix of White and Raw Umber.

Step 5: Feather Quills and Splits

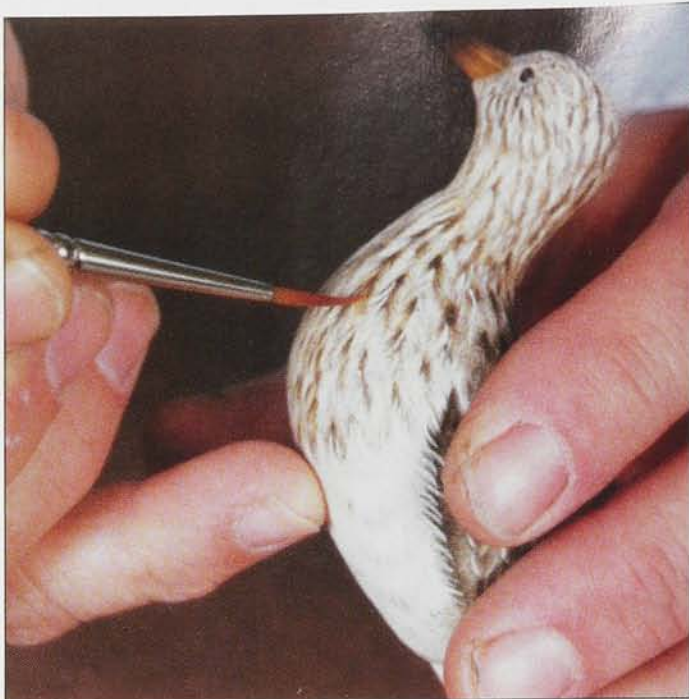
- Apply Color no. 6, with a small amount of black (about 5 percent), to the quills and feather splits added.
- Apply a wash of Raw Sienna to the feathers' edges.
- Hand brush white on the borders of the feathers, including the scapulars and cape feathers.
- Apply a wash coat of Gold Oxide and Raw Sienna to random feathers.



Breast markings start as light streaks (left) that are darkened (right) as the painting progresses.

Step 6: The Breast

- Apply Color no. 1 as fine streaks or lines on the breast in the direction of the feather flow; avoid making the streaks too uniform.
- Darken some of the streaks with Colors no. 5 and no. 6.
- If necessary, airbrush Colors no. 5 and no. 6 a second time.
- Using a no. 2 round brush, apply fine lines in the direction of the feather flow, going over the airbrush work, intensifying Colors no. 5 and no. 6. Make them slightly wavy and very fine.
- Wash the breast area with Raw Sienna, then dry brush with Color no. 7.
- Go over the breast streaks once again with Colors no. 5 and no. 6 and some Titanium White.



The dark lines on the breast are best applied with a brush.

More About Airbrushes

My airbrush arsenal includes a Badger 100SG. Double action and top loading, it is easy to maintain and made for detail work. It comes with two heads—fine and medium—and is simple to clean and maintain.

My favorite airbrush is a Paasche AB Turbo. While it is hard to master because it needs precise tuning, it does an exceptional job on my wildfowl, particularly when I want to create pencil-point-thin lines on the breast.

While an airbrush fulfills most of my needs, I do resort to a bristle brush, especially for feather edges and the beak. I recommend a Lowe-Cornell series 720 ultra-round brush size 2 for this project. It is inexpensive, points up well and lasts quite a while.



About the Author

Ed Legg, a retired machinist, works out of his home in Lake Grove, New York, where he creates a variety of wildfowl. They range from "slick" decoys to decorative birds. Fortunate to live in an area abounding in shorebirds, he often turns them into his carvings, as he does with the project featured here. Ed frequently takes home blue ribbons for his competitive entries and is currently the president of the Long Island Wildfowl Carvers.

**TURN TO PAGE 66 FOR A COMPLETE
PAINT SCHEDULE FOR THE SANDPIPER**

CARVE A CARICATURE OF A FOOTBALL PLAYER

Pass the Bacon is Sure to Challenge, Improve Your Skills

By Gary Falin

Photography by Jack A. Williams

Now that we're in the middle of the football season, the timing seems perfect to get out your tools and score a few touchdowns of your own by carving this caricature that I call *Pass the Bacon*. Note that in some of the photos, one side of the carving has been completed to compare the finished piece to the section being worked on in the step shown. Also, I don't give instructions for most of the rounding and wrinkle steps. Use your creativity to make the piece your own. In the next issue, I'll show you how to paint him.

I use three different knives for a carving like this one. A knife with a large, narrow blade is excellent for the roughing-out stages. For the fine tuning, I use detail knives. Especially helpful is a detail knife with a flexible blade, which I make myself. Detail knives without a flex to them are commercially available from most knife suppliers. Typically the blade is between 1½ in. and 2 in. long, and is generally not as wide as a regular bench knife. The detail knife's very pointed tip allows you to add the special touches that bring life to your carving.

The caricature offers some challenges, so take your time. Don't forget to wear a carver's glove and be careful.



Materials & Tools

MATERIALS

WOOD:

Basswood 3 in. thick by 12 in. long for football player

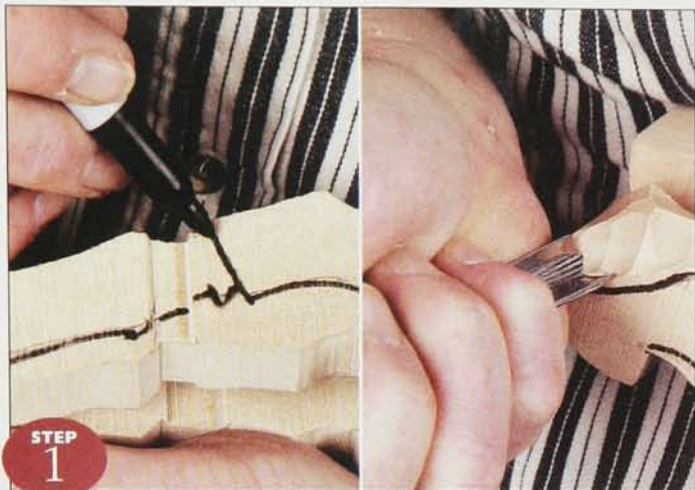
Wood of choice 10 in. by 5½ in. wide or choose your own dimensions for the base

TOOLS:

- Knife with large, narrow blade
- Two detail knives (one is flexible)
- ⅜-in. 60-degree V tool
- ⅝-in. 60-degree V tool
- No. 11 ¼-in. gouge
- No. 11 ⅜-in. gouge
- No. 9 ⅝-in. gouge
- No. 9 ¼-in. gouge

The tools recommended are my favorites, but use whatever it takes to get the job done.





STEP 1

Draw the arms, pig's tail, legs—his right foot and leg are forward—shoes and helmet. Begin roughing out to the lines using a no. 9 $\frac{5}{8}$ -in. gouge. I call this my "hog" tool.



STEP 2

Round and shape the legs using the longer, narrow-blade knife. The no. 9 $\frac{5}{8}$ -in. gouge can also be used to round and shape. On the right, the carving is rough-shaped using the narrow-blade knife and the no. 9 $\frac{5}{8}$ -in. gouge.



STEP 3

The helmet is drawn. The edges are roughed in with a no. 11 $\frac{3}{16}$ -in. gouge.



STEP 4

The face "wedge" is shaped with the no. 9 $\frac{5}{8}$ -in. gouge. The waste between the arms and the pig is removed with the no. 9 $\frac{5}{8}$ -in. gouge and a no. 11 $\frac{1}{4}$ -in. gouge.



STEP 5

The eye groove and bottom of nose are drawn. The eye groove is cut in with the no. 11 $\frac{1}{4}$ -in. gouge.



STEP 6

The bottom of the nose is cut in with the $\frac{5}{16}$ -in. V tool. Waste wood has been removed from the side of the nose with the no. 9 $\frac{5}{8}$ -in. gouge.



The eyebrows are separated with the no. 9 $\frac{5}{8}$ -in. gouge. The curled chip is removed at the helmet with the detail knife.



The wings of the nose are cut with the inside of a no. 9 $\frac{1}{4}$ -in. gouge. Notice the angle of the cut. Remove the chip of the previous cut with the no. 9 $\frac{1}{4}$ -in. gouge.



The nostril has been cut in with the no. 9 $\frac{1}{4}$ -in. gouge and the detail knife.



Define the area where the face and helmet meet with the detail knife, using stop cuts. Use the no. 9 $\frac{5}{8}$ -in. gouge and knife to cut the temple area back to the helmet.



The smile, or in this case a grimace, line has been drawn and is being cut with the no. 11 $\frac{3}{16}$ -in. gouge. The mound for the mouth has been rounded with the detail knife. On the right, the smile line is defined with the same knife, using stop cuts.



The teeth and lip area are drawn on. For the first cut of the mouth, use the no. 11 $\frac{3}{16}$ -in. gouge. The philtrum—also known as an angel's thumb print, dent in the upper lip or, finally, the snout trough—is cut with the no. 11 $\frac{1}{4}$ -in. gouge and detail knife.



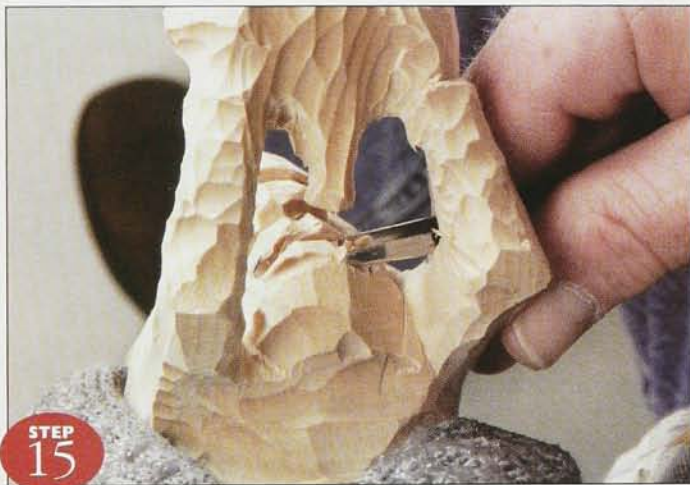
STEP
13

With the detail knife, create a plane for the teeth leaving an arced flat area.



STEP
14

The teeth are drawn. Cut them with the detail knife using stop cuts. Make the teeth big.



STEP
15

Use the no. 11 1/4-in. gouge under the lower lip to make the little groove.



STEP
16

Draw the chin and jaw area and shape it to the shirt with stop cuts. Use the longer, narrow-blade knife.



STEP
17

Draw the eyes and cut the upper eyelid straight in, about 1/16 in. deep, with the detail knife.



STEP
18

Cut up to the upper lid with detail knife, creating the eyeball and leaving the lid about 1/16 in. thick.



STEP
19

Redraw and cut the top of the lower eyelid. Cut it straight in, about $\frac{1}{16}$ in. deep, with the knife.



STEP
20

Cut down to the lower lid with the detail knife leaving the lower lid about $\frac{1}{16}$ in. thick. Round and shape the eyeball at this stage.



STEP
21

Define the crease of the upper lid with a $\frac{3}{16}$ -in. 60-degree V tool. Carefully follow the contour of the first upper lid cut.



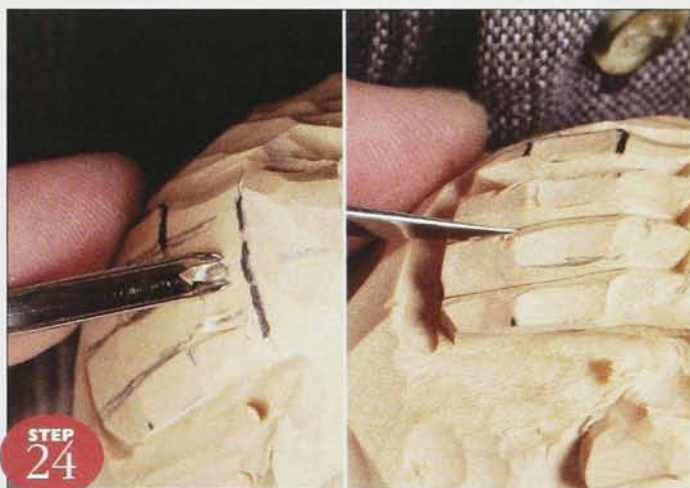
STEP
22

A puffy bag under the eye has been drawn under the lower eyelid, and the $\frac{3}{16}$ -in. 60-degree V tool was carefully run around the mark about $\frac{1}{8}$ in. deep. Here, the lower lid is rounded to the shape of the eyeball. The lower lid is tucked under the upper eyelid. Now round off the sharp edge left by the V tool under the lower eyelid and the sharp edge left on the lower eyelid. Use either a knife or little flat gouge.



STEP
23

The helmet detail has been drawn and V-tooled in. The ear bulge is defined with the no. 11 $\frac{3}{16}$ -in. gouge.



STEP
24

The hands are drawn and the edges defined with the no. 11 $\frac{3}{16}$ -in. gouge. Here, the $\frac{3}{16}$ -in. 60-degree V tool is run between each finger. On the right, the fingers are defined with the detail knife. Knuckle, wrinkles and fingernails are put on with the $\frac{3}{16}$ -in. 60-degree V tool.



With the no. 11 $\frac{1}{4}$ -in. gouge, make three cuts up the back of the hand to show the tendons.



The cuff of the shirt has been drawn and cut already with a $\frac{3}{16}$ -in. 60-degree V tool and detail knife. Here, the elastic is cut in with a no. 11 $\frac{1}{8}$ -in. gouge in a series of parallel cuts.



The pig's ears are drawn and cut in with the larger V tool. The pig's body is rounded with the no. 9 $\frac{5}{8}$ -in. gouge and detail knife.



The pig's snout, mouth and eyes are drawn. Here, the mouth is cut in with the larger V tool. With the detail knife, carve in the nostrils and eyes. Carefully carve the tail in a short, curved shape. Save it for last.



Draw in the top of the pants and the shirt bottom. Cut with the large V tool and shape the stomach and back area with the knife.



The belt and loops are drawn. They are cut with the $\frac{3}{16}$ -in. 60-degree V tool and are defined with knife stop cuts.



STEP
31

The belt and buckle are drawn and cut with the $\frac{3}{16}$ -in. 60-degree V tool then defined with stop cuts. The laces of the pants are also cut in the same way. The thigh pads are drawn.



STEP
32

The thigh pads are cut with a no. 11 $\frac{3}{16}$ -in. gouge, just enough so they are visible under the pants.



STEP
33

The shoes have been shaped with the knife with the larger, narrow blade. The laces and soles are drawn and cut in with the $\frac{3}{16}$ in. 60-degree V tool and the detail knife. On the right, the cleat holes are marked and drilled $\frac{1}{8}$ in. deep. The cleats are made from a piece of basswood $\frac{3}{16}$ in. square by $\frac{1}{4}$ -in. long, rounding one end to fit in the hole drilled in the sole. The remaining cleats are made from that same piece of basswood by cutting small pieces, rounding one end to go into the hole and shaping points on the other ends.



STEP
34

The hair at the back of the helmet is V-tooled in with the $\frac{3}{16}$ -in. 60-degree tool and shaped. The texture is carved with a no. 11 $\frac{3}{16}$ -in. gouge. Drill $\frac{1}{8}$ -in.-diameter holes for the helmet's ear holes or use a round bottom gouge to carve them.



About the Author

Gary Falin calls Alcoa, Tennessee, home. Though he has been carving for over 30 years, he has, within the last few years, opted to make it a full-time endeavor as a professional carver and carving instructor. His

experiences as a secondary school teacher serve him well as he travels the country to teach at carving schools and at club meetings.

Gary Falin's carving of a Native American featured in *Carving Found Wood*.



Further READING



Carving Found Wood

By Vic Hood and Jack A. Williams

Tips and techniques for making carvings from found wood, plus a gallery of artwork by some of the nation's top carvers.

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Project PATTERN

design by Gary Falin
illustrations by Jack Kochan



Drawing resides on 1-in. grid to the scale of the original carving. Photocopy to desired size.

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Woodcarving the Nativity in the Folk Art Style

Create a Christmas Heirloom



Editor's Note: Some of Shawn Cipa's most vivid childhood memories of Christmas involve a handcarved nativity scene. In this excerpt from his most recent book, Woodcarving the Nativity in the Folk Art Style, Shawn presents one of the three wisemen, Melchior Bearing Myrrh. All the figures of the nativity, including Melchior, are carved from basswood and painted with acrylics. Try your hand at carving Melchior, carve your own folk art nativity and, in the spirit of the season, give your nativity to someone you love.

Melchior, the second of the three kings, comes bearing myrrh. Like frankincense, myrrh is also an aromatic resin native to East Africa and southern Arabia. Both spices have always been associated with each other and are used for the same purposes. However, myrrh is more mysterious and was once one of the most desired and sought after items in the world! The Egyptians and Hebrews both used it long



before the Holy birth ever took place. Myrrh was often converted into liquid form and used as an anointing oil.

Here, Melchior is holding a decanter of the precious oil. This carving design is very similar to Joseph's and should be fairly easy to complete. Melchior's robes are traditionally green. I painted his skin dark, suggesting African or Egyptian descent. The block measures 3 in. x 2½ in. x 8½ in.

Further READING



Woodcarving the Nativity in the Folk Art Style

by Shawn Cipa

Step-by-step instructions for carving the nativity figures: Mary, Joseph and Baby Jesus. An additional 15 patterns included to complete the scene.

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Carving Folk Art Figures

Includes patterns, technique information and two step-by-step projects. 15 patterns include santas, angels, wizards and more.

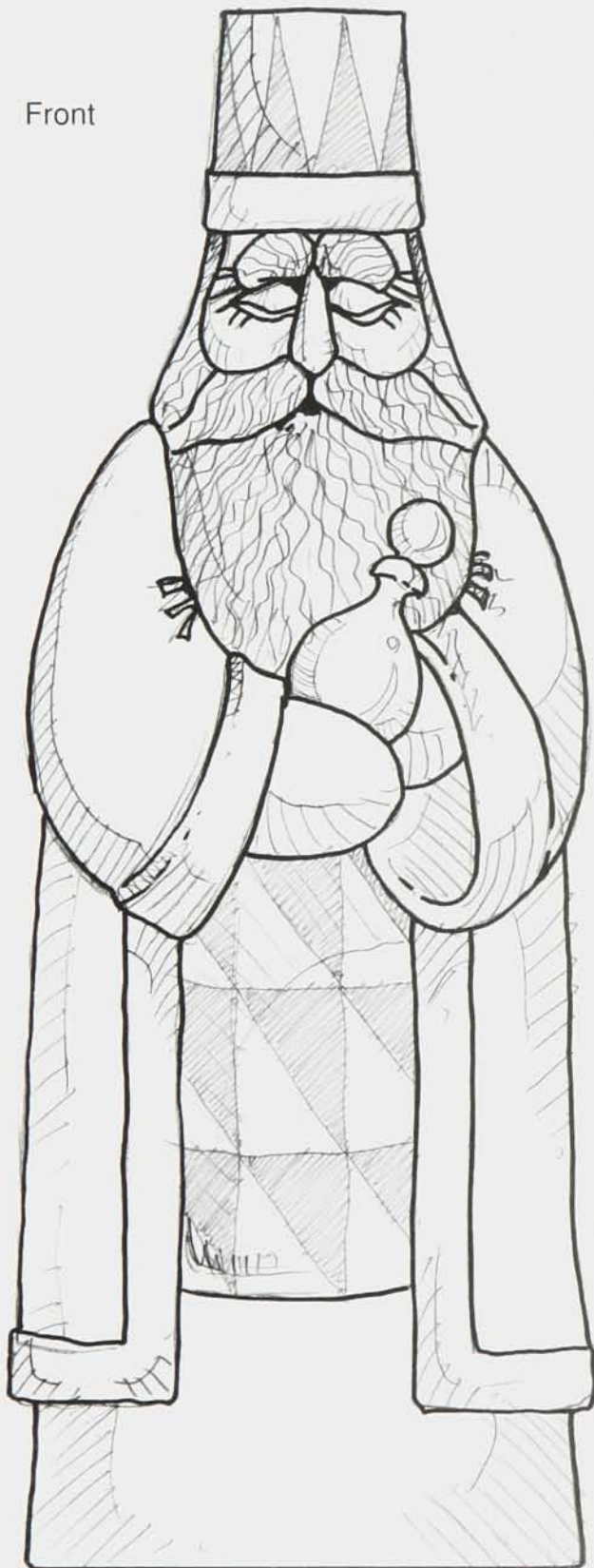
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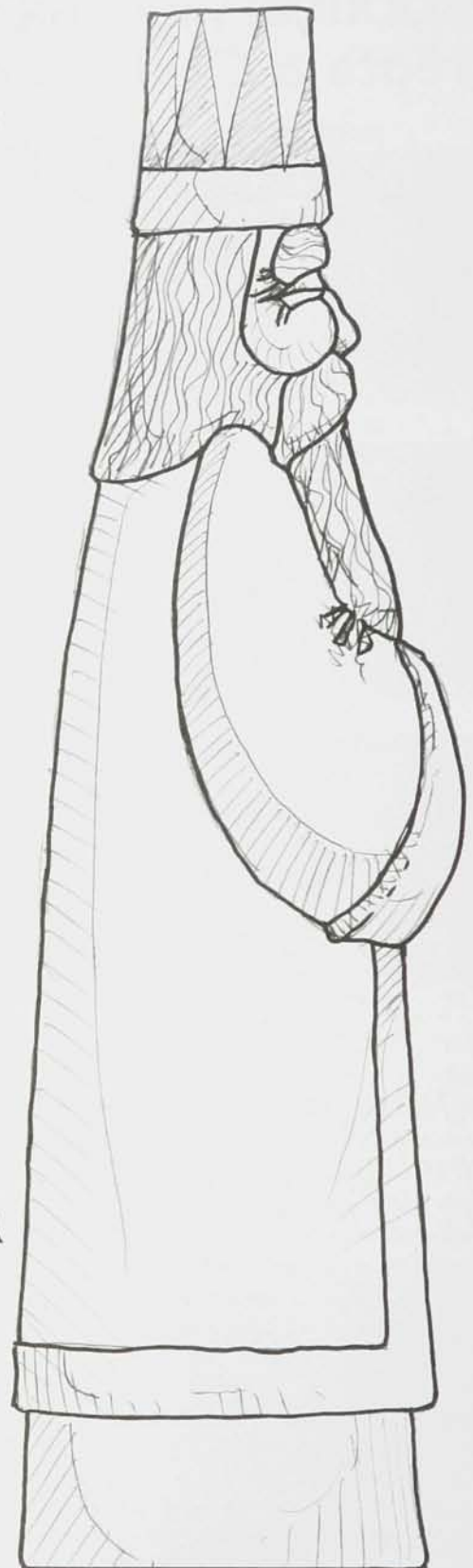
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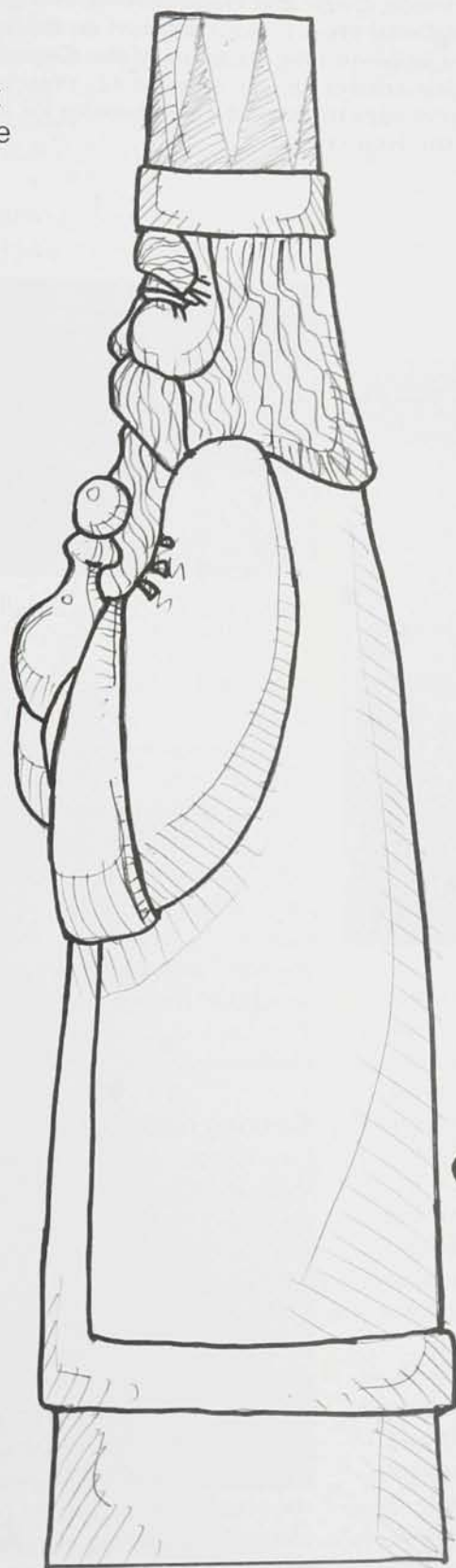
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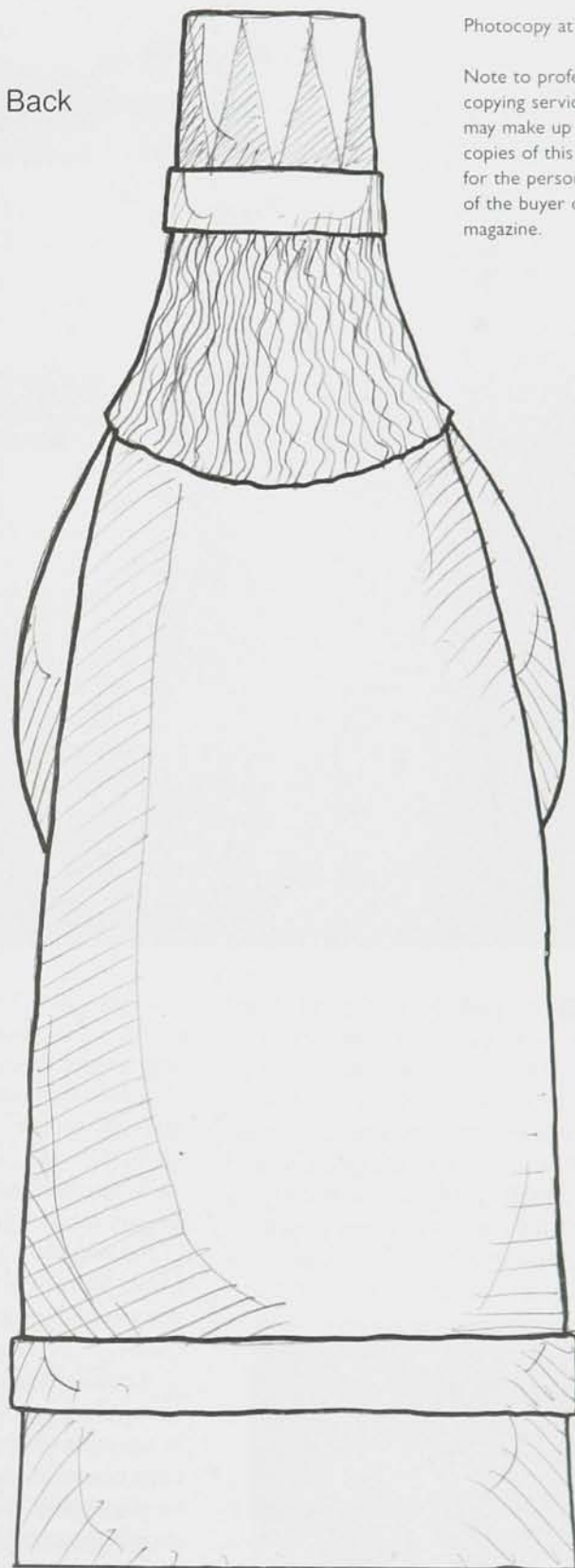
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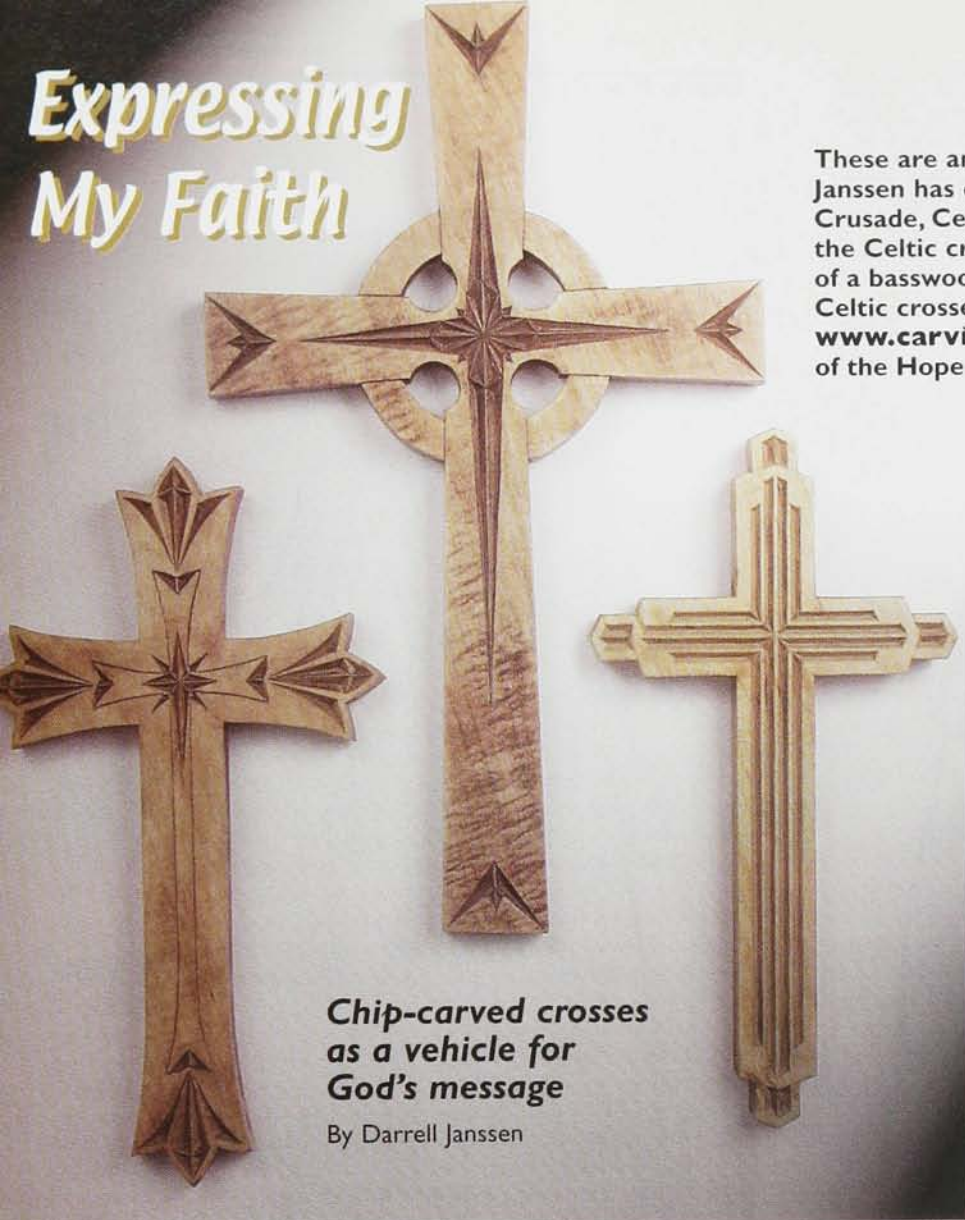
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Expressing My Faith



Chip-carved crosses as a vehicle for God's message

By Darrell Janssen

These are among the hundreds of crosses Darrell Janssen has chip carved. From left are the Crusade, Celtic and Hope crosses. The grain on the Celtic cross is from the burl on the bottom of a basswood log. Patterns of the Crusade and Celtic crosses appear on page 42. Watch the www.carvingworld.com website for a pattern of the Hope cross.



Celtic cross—center detail

church in Lander, Wyoming. In one month, I carved and finished 14 crosses to support a fund-raising effort at our church.

Most of the crosses range in size from 12 to 18 in. in height and about half that in width. They offer a special outlet for me to express my faith and share God's message of salvation. I continue to make crosses as gifts, for benefits or for people asking for them. They are also for sale through my part-time business (see sidebar).

Getting Started

I use locally cut basswood almost exclusively for the crosses. It is soft to carve, and a few small imperfections give my crosses character. I can apply any color or finish to basswood, so it is easy to match someone's home furnishings or even the décor of a church.

I begin by transferring a pattern onto $\frac{3}{4}$ in.-thick wood using graphite paper. Then, I cut off the portion of the board with the pattern on it, leaving wide-enough margins on the outside to support my hand while carving.

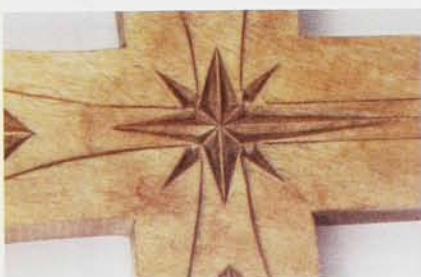
The path guiding me to chip-carved crosses appears to have been predetermined.

As a child on an Illinois farm, I was fascinated by my grandmother's hand-carved nativity set. While in the Army, I found myself gazing in awe at carvings in Oberammergau, Germany, which some consider the woodcarving capital of the world. Around 1977,

after returning home, I found a piece of interesting-looking basswood while rummaging through firewood.

Using a general-purpose carving knife, that piece of basswood became my first carving: a candle stand with an ornate spiral that now sits in a display cabinet in my home. My love of the outdoors led to carvings of plants, animals and Native American objects such as arrowheads and war clubs.

I began chip carving crosses about seven years ago, after being introduced to the style in a carving magazine. I have designed about 35 with a cross-on-cross motif. My body of work encompasses more than 250 small crosses as well as larger ones, including an 8-foot-tall altar cross for a



Crusade cross—center detail

Chip Carving Tips

If you are new to chip carving, I suggest that you go to shows. Looking at a variety of projects, some more complex than others, will help you decide on the type of project to undertake. I obtain suggestions from other carvers at shows and in clubs. There are classes in chip carving, usually available through carving clubs.

If it's difficult to attend a class, get a pattern, put it on the wood and practice, practice. A book will explain how to hold your knife. You'll make mistakes, including cutting too deeply. Then, after awhile, you'll do it right. It depends on the time you put into it. Fortunately, you don't need a lot of space to chip carve; I do this in my living room on a card table.

When I carve the design in the cross, I start in the center and work my way out and around. I use a chip carving knife made by John Dunkle (11685 County Road E, Wauseon, Ohio,

43567/419-335-0324). I like this knife for several reasons. The knife fits my hand well and that can reduce hand fatigue and cramping. It has a thin blade so it is easier to make the long narrow cuts my designs include. The blade also takes a sharp edge from stropping in a short time and its flexible design makes curved cuts easier.

A magnifying light helps me see some of the longer lines on the cross and consequently I can maintain a straighter line. I make every effort to hone my knife at least once an hour. A piece of leather mounted on a board sprinkled with sharpening compound works best.

After completing the carving, I cut away the margin with a variable-speed jigsaw. I follow that by sanding the edge using a hobby belt sander with a 1-in.-wide belt or a Dremel sander. My wife, Sara, usually takes over here and sands the front, back and side surfaces with 400-grit paper to prevent the surface from absorbing too much stain. It takes me between 90 minutes and six hours to carve the smaller crosses. This does not include the time needed to transfer a pattern to the wood and to sand and stain the project.

Finishing Tips

Sara, who helps me with the finishing, seals the edges with a sanding sealer before staining. Sealing prevents the edges from becoming too dark from the stain and allows the grain to show through. For the actual carved portion, no sealer is applied because I want the stain to create a contrast. We use an oil-based stain, Minwax Golden Oak or Early American, applying it with a small artist's brush to reach the crevices and wiping it elsewhere with a discarded cotton T-shirt. The excess is wiped off to even the color on the surface. Finally, we apply a double coat of Minwax Satin Spray Polyurethane with a light buffing between coats with 0000 steel wool. To hang the cross, I use a router to put a keyhole slot in the back. I always sign my work; you should, too.



His grandmother's hand-carved nativity set fascinated Darrell Janssen when he was a child growing up on an Illinois farm.

He's Out of the Woods

After 15 years of carving as a hobby and focusing more on carving crosses, I established a part-time woodcarving business in 1997. My wife, Sara, aptly named the enterprise "Out of the Woods"

(www.podsaraj@hotmail.com) because that's where the material I use originates. The name also rings true to me since each carving is hidden within the wood and has to be uncovered.

I relied on word-of-mouth to market my work until my daughter, Julie Ashkenazi, an art director working in catalogs, encouraged me to sell my work through exhibits. For a time, my crosses sold at a Christian bookstore near my home. Since then, I have found other locations and keep looking for new venues, such as carving shows, to display my crosses. Depending on where they are purchased, my carvings cost \$40 to \$100.

In 2001, I entered the Illinois Artisans Program and was selected to participate. The program allows my work to be displayed for sale at three locations in the state: the Illinois Artisans gift shop in the James R. Thompson Building in Chicago, the gift shop of the Illinois State Museum in Springfield and the Illinois Artisans gallery and shop at Rend Lake at Whittington. Some of my crosses are also for sale at the Vesterheim Museum in Decorah, Iowa.

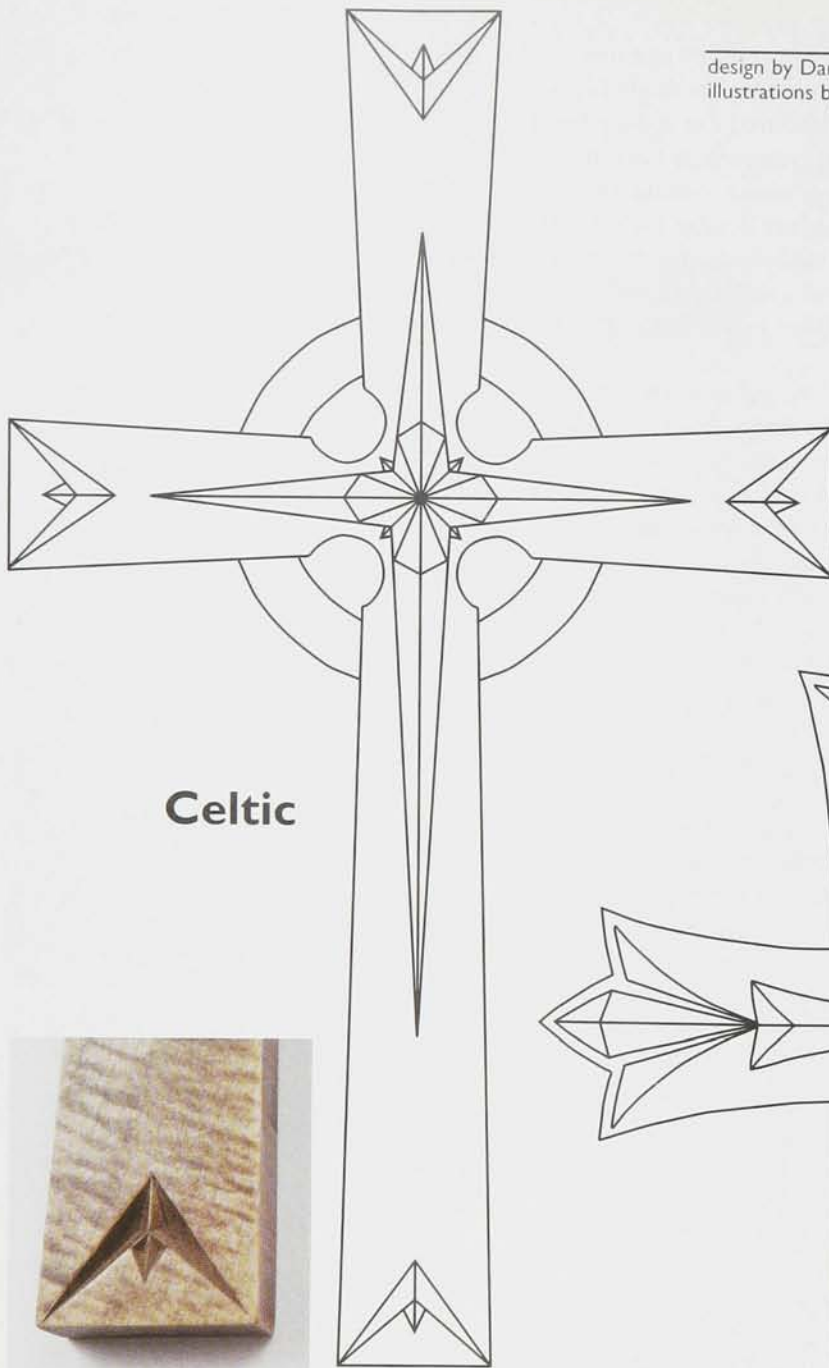


Darrell Janssen carved this 8-foot altar cross for the Bethel Lutheran Church in Lander, Wyoming.

design by Darrell Janssen
illustrations by Darrell Janssen

These drawings do not represent the scale of the original carvings in this article, but can be photocopied or redrawn to any desired size.

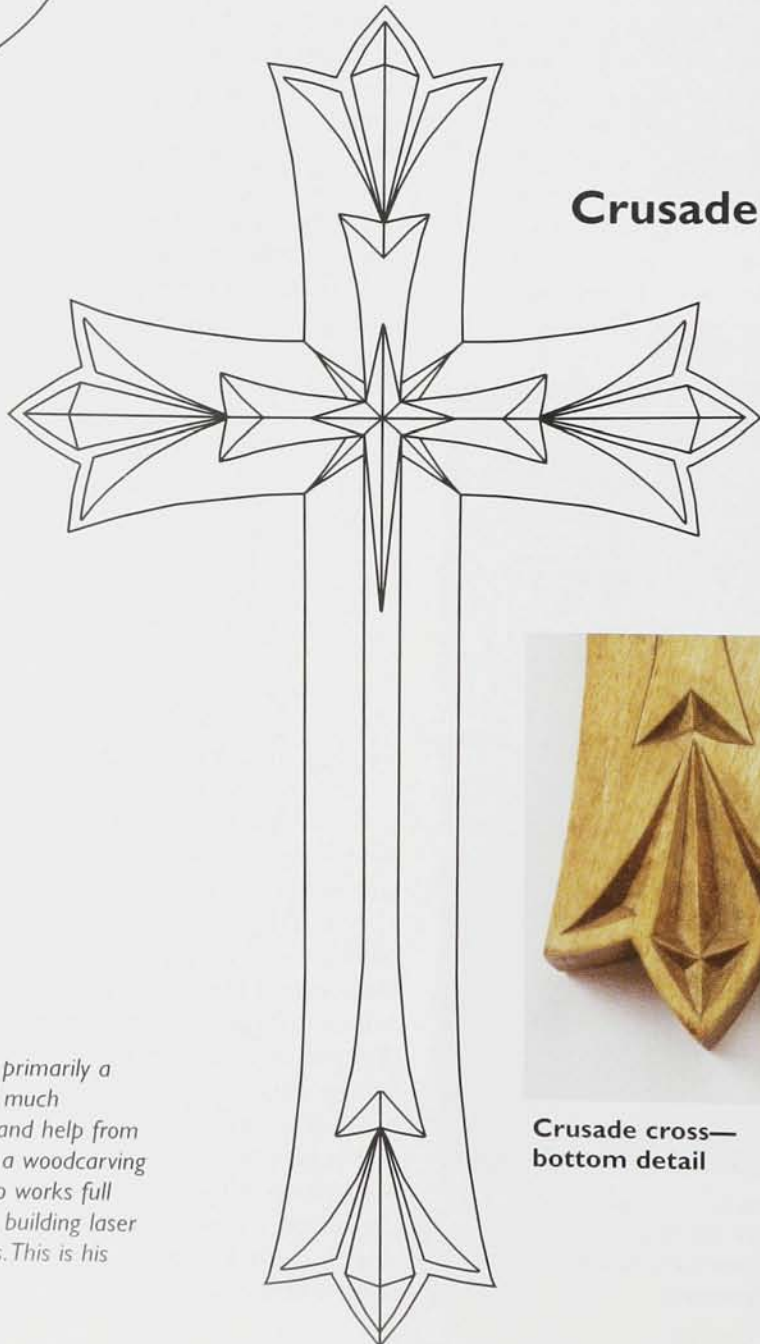
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Celtic



**Celtic cross—
bottom detail**



Crusade



**Crusade cross—
bottom detail**



About the Author

Darrell Janssen of Milford, Illinois, is primarily a self-taught carver, who has received much encouragement from other carvers and help from books and magazines. He operates a woodcarving business, *Out of the Woods*, and also works full time as a manufacturing supervisor, building laser levels for CST/Berger/David White in Watseka, Illinois. This is his first article for *Wood Carving Illustrated*.

Wecheer® 330 Flexible Shaft Machine

Put to the Test

By Frank Russell

Testing the Wecheer 330 flexible shaft machine gave me a chance to put the unit through a trial by fire, something I would never do with one of my own machines. I even subjected the tool to my "all-night test run," described below. The results convinced me that Wecheer 330 takes the heat of even the most rigorous use and gives me the competitive edge when doing commission work and carvings for shows.

An Affordable Machine With Lots of Perks

There are many distributors of the Wecheer 330 machine and accessories (see Special Sources); I received mine from The Warren Cutlery Corporation. The machine has a single-phase, 50/60-hertz, $\frac{1}{4}$ -hp motor rated at 20,000 rpm with a 42-in. flexible shaft and ball-bearing construction. The unit I tested comes with a heavy-duty handpiece, $\frac{3}{8}$ -in., $\frac{1}{2}$ -in. and $\frac{3}{4}$ -in. collets, adjustment and assembly wrenches, a hanger hook and foot control. The suggested retail is an affordable \$129.99.

Additional handpieces are available, including a Jacob-style chucked handpiece that requires a standard drill-type key to tighten. This accessory, however, will not accept bits with $\frac{1}{8}$ -in. shafts.

The small Wecheer handpiece with $\frac{1}{8}$ -in. and $\frac{1}{4}$ -in. collets allows an excellent range of flexibility.

Two smaller handpieces are available for small detailing work and minimal wood removal. One features a spring chuck head that accepts bits with $\frac{1}{8}$ -in. shafts and smaller—a handy feature if you want to use dental bits with $\frac{1}{16}$ -in. shafts. The other comes with a $\frac{1}{8}$ -in. and $\frac{1}{4}$ -in. collet

set, a bonus when working on small projects. The suggested retail price for each is \$27.00.

I especially enjoyed using the smaller handpiece. Being shorter than most with a similar diameter, it allowed more flexibility along the shaft as I tested the tool on fur detailing and feather texturing.

Wecheer offers a reciprocating handpiece that comes with an assortment of five blades. If other profiles are needed, the handpiece accepts both Flexcut and Warren Cutlery blades. I found the handpiece both useful and enjoyable for relief work on gunstocks and some walnut tiles I was carving for kitchen accents.

If you are more comfortable using handpieces from other manufacturers, don't



The Wecheer reciprocating handpiece accepts Warren Cutlery as well as Flexcut chisel bits.

be concerned. The Wecheer 330 readily accepts Foredom and Pflingst handpieces with the standard spring ring/ball attachment assembly.

The Reciprocating Handpiece

Wecheer makes available a reciprocating handpiece, which I used on a relief carving for ten hours. It functioned perfectly during the entire time.

Admittedly, I am first and foremost an in-the-round carver, but I could easily do much more relief carving thanks to a handpiece like this one. As long as I kept the blades well honed, I was able to make cuts in any direction with or across the grain.

Durability and Putting the Brakes On

To test the overall durability of the Wecheer, I carved—actually attacked—pieces of maple, walnut, basswood and tupelo. I was surprised at the power the machine exhibited without stalling. And it had a relatively quick run-down when the foot control was released. For safety's sake, I like to see a machine stop immediately when

I shut it off or step off the foot control, but I do realize that it is a fairly expensive feature to incorporate a braking feature into a machine such as this.

An Endurance Test

My all-night test is actually very simple. I turn the machine on and let it run overnight. This may not sound very technical, but as a woodcarver I need to know I can depend on a power tool to stand up to wear and tear, especially when I have a looming deadline for a commission piece.

To test the Wecheer 330, I put the heaviest carbide bit I own in the handpiece, giving it the semblance of a load, and secured the handpiece to a workbench with a clamp. I removed the foot control and plugged it directly into a wall outlet with a GFI, or Ground Fault Interrupter, turned the machine on and went to sleep. The unit was left running from 2 pm until 9 am the next morning. When I went to check on it, the handpiece and shaft were warm, but not so uncomfortable that I could not continue using the unit to rough out a kestrel project for another two hours.

Other Features

Cost. For the price, which I consider reasonable, this machine is an excellent choice as an entry-level machine for a beginning carver or as a replacement machine for an established carver.

Customer service and tech support. Because this machine was new to me, I had many questions that included technical issues, a replacement/repair policy, parts availability, and warranty. I can't vouch for the tech support of every tool distributor around, but the folks at Warren Cutlery were most cooperative each time I called, no matter how seemingly trivial my concerns were.

Maintenance. Brushes invariably wear out, so be prepared to replace them. The suggested retail price for a Wecheer pair is \$3.00.

I was pleasantly surprised that the manufacturer does not recommend greasing the shaft on this unit, a messy maintenance procedure done with most other flexible shaft machines. I have come to dislike replacing and then greasing the shafts on the machines in my carving school when they break, so I am already in favor of a greaseless shaft.

Usability. I found everything contained in the WE330 kit to be user friendly. The only assembly required was attaching the flexible shaft to the motor, then the sheath assembly to the motor housing. After hanging the unit, plugging it in, attaching a handpiece and bit, I was in business. I put the unit to use with standard rotary bits—carbide cutters, fluted steel burs, ruby carvers, diamond bits, and sanding

Tip

Replacing Brushes

Always replace brushes in pairs. Allow the machine to run for a few minutes without introducing a load—I recommend removing the handpiece—to break in new brushes. Most of the time you can actually hear the speed increasing as the brushes “wear” in and the machine attains maximum rpm. This breaking-in period will prolong the life of the brushes.

Dust Control

In high dust situations, I advise that the motor be blown out frequently with a source of clean dry air aimed through the motor housing vents. For safety and longevity, this should be done on a regular basis, even if you do not generate a lot of dust.

Flexible Shaft Adjustment

To ensure that the handpiece fits correctly, leave between $\frac{1}{4}$ in. and $\frac{3}{8}$ in. of the flexible inner shaft extending beyond the tip of the sheath. You can adjust the sheath along the motor shaft housing to accomplish this.

drums—with $\frac{3}{8}$ -in., $\frac{1}{2}$ -in. and $\frac{3}{4}$ -in. shafts. All accessories worked exceedingly well. And while I was concerned that changing the rotation of the motor was not an option, I was pleased to learn that Wecheer now offers the 330 model with reverse rotation.

Warranty. A six-month warranty is provided with each machine.

Special SOURCES

Wecheer is available from these US Distributors

Warren Cutlery Corporation (www.warrencutlery.com)
Woodcraft Supply (www.woodcraft.com)
Treeline (www.treelineusa.com)
Klingspor's Woodworking Shop (www.woodworkingshop.com)
Smoky Mountain Woodcarvers Supply (www.woodcarvers.com)
The Old Texas Woodcarvers Shop (www.texaswoodcarvers.com)
George Nelson Carving (www.george-nelson.com)
The Woodcraft Shop (800-397-2278)
KLI (888-786-4668)
Facet West (541-496-4233)
Woods-Work (317-897-4198)

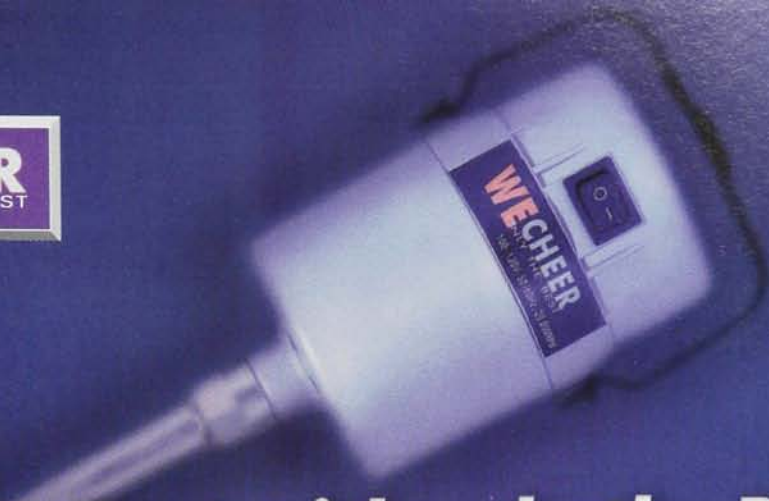
In Canada

Chipping Away (www.woodcarvingstore.com)



About the Author

Frank Russell, Wood Carving Illustrated's Power Carving Editor, lives in Vermont where he owns and operates the Stonegate Woodcarving School with his wife, Caroline. You may contact the Stonegate Woodcarving School at 47 Stonegate Road, Cambridge, VT 05444/ 802- 849-6692 or visit their website at www.woodcarve.net



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The Beach House, carved in 2000, measures 72 in. wide by 42 in. high by 4 in. thick. Carved from basswood, it is representative of Fraser Smith's art form.

Quilts You'll Never Have to Wash

Can you believe they're carved from wood?

By Roger Schroeder

Fraser Smith's quilts would make a seamstress proud and an Amish quilter take notice. His patterns are creative, the stitching precise, the colors are vibrant yet suggestive of material that has seen some use or even a few hard spins in the washing machine. Meant to be displayed against a wall, the quilts have rope lines for support. All are folded over, and a few partially expose the plain white reverse sides. Stand back 3 feet, and the look is impressive. Move to within inches, and you may be startled by the power of the illusion. Fraser's sleight of hand has

worked. The quilts are actually carved wood.

As a quilt artist, Fraser has earned a place in the carving world. He has over two dozen group and solo exhibitions to his credit. His work appears in collections across the United States. And his honors include an Excellence Award from the 1997 Smithsonian Institute Craft Show and an Honorable Mention from the same show in 2001. With a single quilt earning him as much as \$25,000, the 45-year-old Floridian has certainly embraced success.



Fraser's carving table rotates and tilts.

Not bad for the son of a Mississippi sawmill operator who did some carving. The younger Smith probably picked up his first carving knife and block of wood when he was eight or nine years old.

After graduating with a Bachelor of Arts from Dartmouth College in 1981, Fraser experimented by carving apparel such as leather jackets, hats and coats. Although they sold, the competition in that field prompted him to carve a quilt in the late 1980s. Because it sold shortly after it was displayed at a gallery, Fraser realized there was a carving career waiting for him.

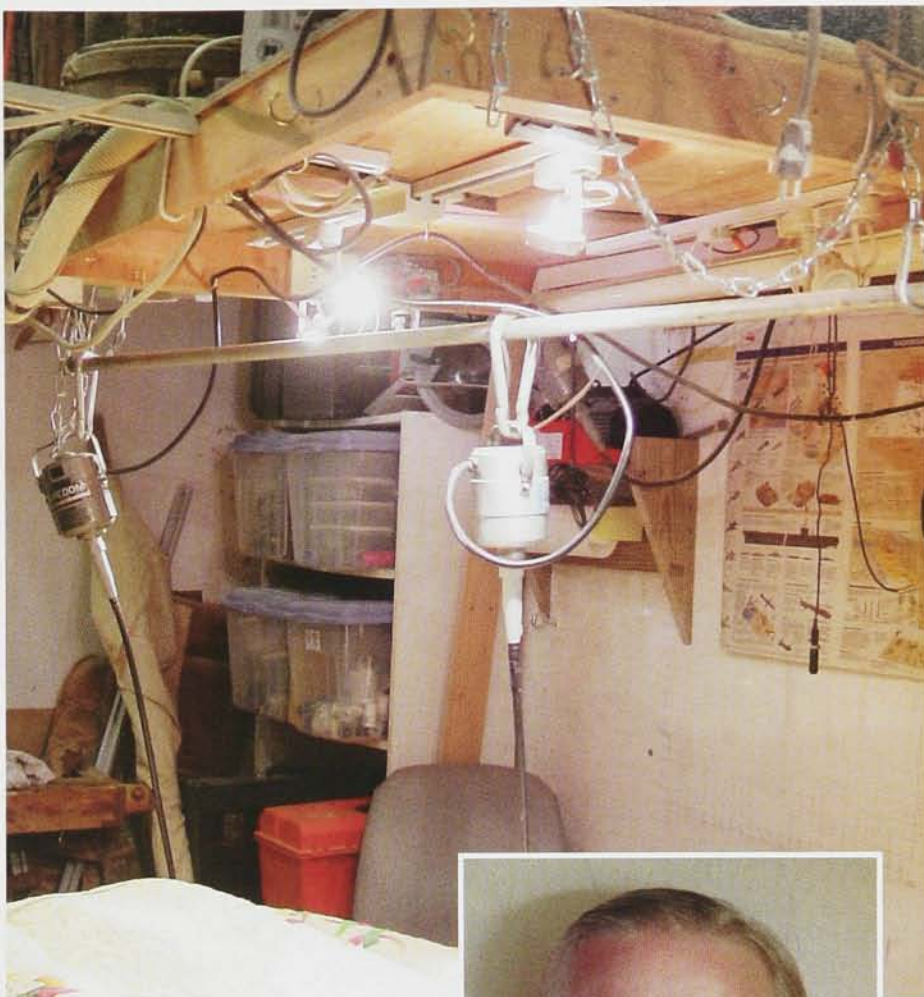
The Power Behind the Art Form

Fraser has an arsenal of carving tools that include Arbortech and Lancelot chainsaw discs, flexible shaft machines, grinding bits and stones and sanders. Traditional handtools such as chisels, gouges and mallets left him with carpal tunnel, but vibrating and rotary power tools have had no injurious effects on his hands.

The grinders can reduce a laminated 200-pound block of 4-inch-thick basswood meant for a quilt by nearly half its weight in less than two days. Once the bulk of the wood is removed, Fraser turns to a flexible shaft machine and tungsten carbide burs. He prefers a machine with a reversible drive so he has more control over the bit as he works the grain from different directions. The next stage of carving puts ruby carvers to work. After grinding in details, he sprays the wood with denatured alcohol, a chemical that both raises the grain and dries quickly. He then grinds away the raised grain but does not reapply the alcohol. Turning to a vibrating sander—he likes Fein products—Fraser goes over the surface with sanding pads of his own design. Some of them are small enough to work in tight areas where the “fabric” puckers and “stitches” lay. Then it’s back to a repetition of spraying the surface with alcohol to raise the grain and sanding again. How often he does this depends on the hardness of the wood, but it can be as many as four times.

The Workshop

With folded-in-half quilts that can measure as much as 84 in. wide by 50 in. high, Fraser had to design a work area to accommodate large carving surfaces. The tool that has helped him immensely is his carving table. Measuring 2 by 3 feet, the table has a circular section that freely rotates. Once the laminated basswood is secured to that, he can rotate the turntable 360 degrees, reducing the time required to move tools and



Fraser Smith's workshop also includes overhead lighting designed to cast one-directional illumination on the surface of the carving. His flexible shaft machines are suspended overhead from a horizontal steel pipe.

lighting. And the design lessens the energy needed to walk repeatedly around the table as he carves, grinds, sands and paints. Making the table even more versatile is its ability to tilt. This feature permits Fraser to push one edge of the wood down or up 90 degrees. Tilting the table is particularly useful for working on the edges of the quilt. As an aside, he says that he does not put any details on the back of a quilt. “If it can’t be seen, there’s no need to carve it.”

Another unique feature of his shop is his lighting. Suspended less than a



foot above his head is a rack of light bars and halogen lamps. The lighting is designed to cast one-directional illumination on the surface of the carving. Fraser explains that light projected at an angle casts shadows. “You can’t see surface topography without shadows,” he says emphatically. “And shadows indicate a pucker, a lump, or whether an area is smooth or rough.”



Natchez Trace, 60 in. wide by 36 in. high by 4 in. thick, is an original design done with the help of a computer program called CorelDRAW.

Sure to impress even a rock climber is how he suspends his flexible shaft machines. No fewer than four hang with carabiners from a horizontal steel pipe. An oblong metal ring with a spring-hinged side that opens, the carabiner allows the flexible shaft tool to slide freely on the pipe to better position the motor as Fraser grinds the wood. To hasten the process, he has as many as ten handpieces, each with a different bit, ready for attachment to the flexible shaft.

Wood and Color to Fool the Eye

Fraser won't argue that basswood is a superior wood for carving, sanding and texturing. Carvers have been using it for centuries for every conceivable kind of design from simple ornaments to life-size, realistic sculpture. But for this artist, it offers a property that is even more important than carvability: It's the right color for his staining technique.

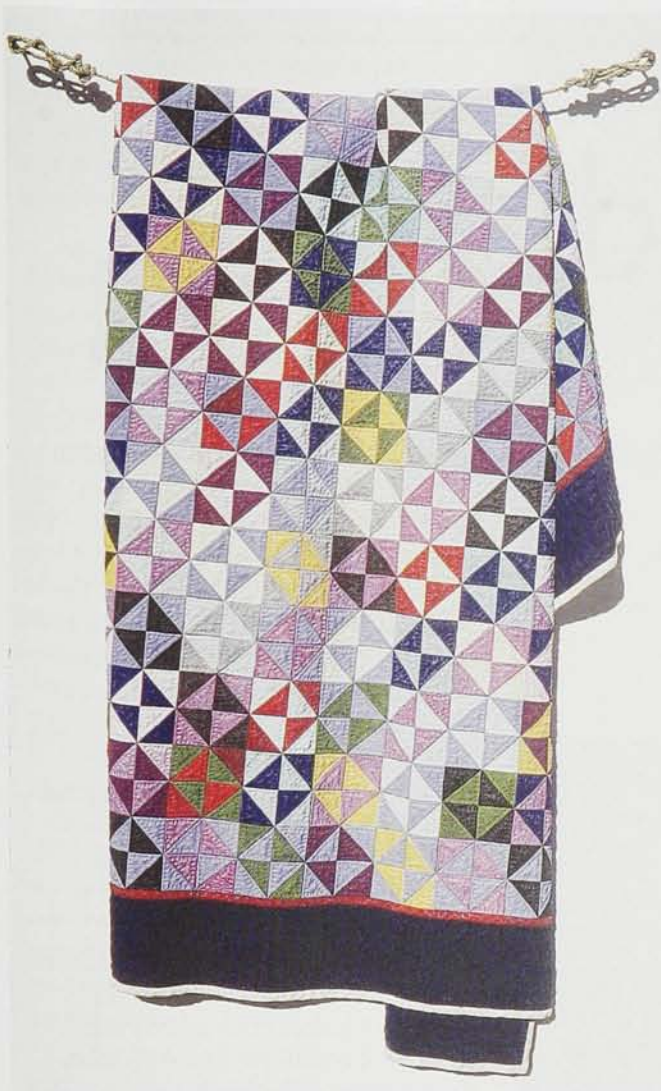
Because of the bland and grainless texture of basswood, Fraser has found that the waterbased inks he uses not only soak evenly into the wood, but

they also are unaffected by the wood's natural color. In fact, these inks allow the color of the wood to remain partially exposed, which lends to the illusion of fabric. Using such art supply store brands as Dr. Ph. Martin's Waterproof Drawing Inks, he explains that when the pigments in these products soak into the wood and dry, the colors are both bright and powerful. By comparison, acrylic paints, even when used as stains, dry on the surface. It's not the look he wants for a quilt. Oil paints are too flat when dry, and that sheenless appearance excludes their use. Some of the inks Fraser applies—deep blues and purples, for example—are so bright after application that he has to tone them down if he does not want his quilt to appear "too new looking." Powdered white paint rubbed gently over a too-brilliant color makes it look faded, he explains. He does with stains what a washing machine and dryer do with water and hot air.

Since basswood readily absorbs waterbased inks, how does Fraser keep colors from running into each other, creating a crazy patchwork of amorphous patterns? The answer lies

in the stop cut. Using a knife, he makes a straight-in but shallow cut between two patches where different colors are to be applied. This stop cut creates a boundary. With the help of a small brush, ink flows into the cut but not beyond it. And the water in which the color pigments are suspended actually causes the wood to swell in the stop cut, thus closing the gap.

Despite the realism created by waterbased inks, there is a down side. Sensitive to ultraviolet rays, the colors will fade if left exposed to sunlight. Even the application of a fixative with a UV blocker won't entirely solve the problem. Blues and purples, while luxurious at first, will fade severely, although yellows show little degrade in color. While Fraser warns his clients not to display a carved quilt where it will be affected by the sun's rays, inevitably someone does. However, there is a solution. The work can be re-colored, a process that takes two days or less. An ulterior motive now surfaces for not spraying or brushing a sealer over the stained surface. Before reapplying color, he does not



To color *Oken Dish*, Fraser uses waterbased inks. He applies no primers on the wood, but instead lets basswood's natural color interact with the pigments in the inks.



Music Box appears to be suspended by a rope. The quilt is actually attached to a wall with a hanger on its back. Lengths of rope are attached to the ends of the quilt and bear no weight.

have to strip off the finish, a procedure that is not only messy but can also alter details if sanding is required. But there are caveats that come with not having a sealer. Handling a carved and painted quilt leaves oils and dirt on the surface, and these are difficult to remove from an unsealed surface.

Rely on the Eye

While he uses computer technology to work out design problems, Fraser still relies on his eye for much of the carving. In fact, he doesn't have a quilt hanging in his shop as a model.

"Gravity works the same for all quilts," he says offhandedly. Not attempting to copy a quilt exactly, he instead "mimics the way we think in our minds how a quilt hanging over a line should appear." Ultimately, he decides where the folds and creases look best.

He offers to carvers looking to be more productive: "Trust your eye. When you hear yourself saying, 'That looks right,' you're on the right road. Having confidence and not being tentative is what speeds up the carving process." For more examples of Fraser's colorful quilts, check out his website at www.gofraser.com.



About the Author

Roger Schroeder is Wood Carving Illustrated's Founding Editor and current Editor-at-Large. An award-winning carver, Roger has written about carvers

and wood-related topics since 1979. An avid collector of woodcarvings, Roger is also editor of a monthly column, "Editor's World," on the Fox Chapel Publishing website, www.carvingworld.com. He and his wife, Sheila, live in Amityville, New York.

All ABOUT

Study Casts

Resin reproductions
fill you in on the
nitty-gritty of carving

By Roger Schroeder

Study casts seem to come in all sizes and shapes, some with suggestive names that will provide a grin from even the gloomiest carver. "Ugly" sticks vie for attention with "nosecones," "eyepieces" and "hairballs," with the appropriate anatomical studies appearing in clear-cut detail.

When did study casts become popular with woodcarvers? Casting has been done since before the pyramids were erected, but further along the time line archaeologists in pursuit of dinosaurs have been casting bone clones and making copies of footprints. It's impossible to say which carver made the breakthrough and turned carvings into casts for others to study. It's likely that none other than Michelangelo offered them to his students. We can say with certainty that Harold Enlow, an Arkansas caricaturist, was one of the first to replicate his work for contemporary carvers, using eyes, mouths, noses and even hair as subjects. His earliest casts date back to 1986.

Stick to the Subject

Perhaps the most popular form taken by a study cast is the "stick." Envision the origin of a study stick as a piece of wood with faces or noses or eyes carved along its length. Have the wood reproduced using a synthetic material, in most cases rigid urethane foam, and a study stick is born (see "Casting: Parts 1 and 2," Issues 22 and 23).

A typical subject for a study stick is one that shows how a face progresses



A study stick like this one made from a Harold Enlow carving can be the ideal reference to rely on. It's almost like having a master carver at home with you. Harold calls his two-part cast "lipstick." You can also learn from World Class bird carver Bob Guge when you have one of his study casts, such as this miniature bald eagle, in front of you.



from the early blocking-in cuts to completion.

These progressive study sticks aren't limited to human mugs. Debbie Edwards, a well-known wildlife carver, has produced casts for wolf, bobcat and mountain lion.

Stetson on Study Casts

Having spent considerable time with Dave Stetson, an Arizona caricature carver who has done resin reproductions for some of the top wood-carvers in North America, I asked what got him into the business of casting. He said that when he started to instruct students, he often demonstrated on a stick of wood how head and facial features take shape using a methodical, step-by-step approach. A problem brewed because just about everyone in the class wanted the stick. A raffle sent all but one student home unhappy, and carving additional sticks was too time consuming. Consequently, he offered casts that his students could purchase at a nominal fee. After having commissioned others to make casts for him, he decided he could supplement his carving enterprises with his own casting work.

Dave has done his share of study sticks, but he pushed the learning curve on casts in 1997 with his "Little Hombre." Hombre is really a cowboy, done in five steps. Each figure is cast separately and glued to a cast base. The cowboys are posed in a row but angled to one side. Any particular profile of all the hombres can be seen at once, Dave points out, something that cannot happen if they were posed in a military-like straight line.

Dave continues to come up with fresh ideas for study casts that include a gripping hand in five stages, a double Santa Claus stick and even a skull that students apply clay to for a better understanding of the human head. It may seem like med school's Anatomy 101, but Dave relishes sending a class home with an appreciation that carving a figure takes a lot more than using a knife to remove wood.

Taking a Class with a Study Cast

Study casts have proliferated in the carving world, particularly in the last 20 years. Wildfowl carvers are making reproductions of their birds. Wood spirits are finding their way into resin. Full-bodied resin animals are arriving on the scene at a steady gait. And casts of realistic male and female heads, hands and feet are coming out of Austria, the products of master carvers.

With that adjective "study" lurking in front of most of the casts I come across, just how does a carver go about learning from them? Beginners in particular, even after having taken a carving class, lose sight of the steps that turn a block of wood into a bust, a caricature or an animal. More than anything else, a progressive study cast reminds you that carving is sequential. Blocking in the dental mound or muzzle before working on the ears, for example, is one lesson a carver can learn. Learning how to build up elements in the face such as eyes is another. The bottom line, according to Dave Stetson, is that carvers can learn by copying. He adds as a corollary, however, that the carver who relies solely on a study cast may not be learning the subject matter. Dave believes some field research—studying real subjects, for example, or "building" a head with resin and clay—is crucial to becoming an experienced carver who can tackle a variety of details and poses. While a study cast can make someone more proficient at various carving techniques, that same carver may find himself or herself facing a real learning block when it comes to new challenges.

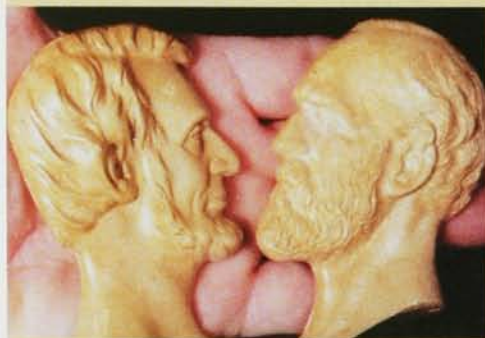
Following Instructions

It's not uncommon to find a page, and sometimes a booklet, of written instructions, accompanying a study cast. The printed material may be separate, rubber-banded to the study cast or glued to its back. Carvers will find these extras beneficial, especially since the fine points of carving are usually explored. Here's an excerpt



Wildlife carvers have joined caricature carvers in producing study sticks. Debbie Edwards' offering shows a wolf taking shape in five steps. The last two steps are shown.

Harold Enlow took his subject pretty seriously when he designed an Indian face study stick, two steps of which are shown.



Occasionally, found items will serve as study casts. These two 1/4-in.-thick cast busts were probably part of a collector's set of U.S. presidents. Purchased in an antique shop, they cost \$3 each.



Frank Russell's retriever is an excellent example of how you can learn about a dog's anatomy and hair details.



Bill White's man with a beard and hat is an ample subject to learn from. An instruction booklet comes with the cast.



Study casts offer a wealth of reference material. Here, proportions are taken on a Debbe Edwards cast.



This is one of two 3-dimensional pieces included with 3D Sculpture, written in a bilingual French/English edition by Benoi Deschenes to help people in the carving of the human face.

from "Bill White's Teaching Aid," included with a cast face that will have you thinking of Gandalf, the wizard from Lord of the Rings.

"To begin, come down from the top one inch or so for the forehead and hat. The larger you make this notch, the larger the nose will be. Also, the larger the nose, the easier to carve. The nose can always be trimmed if needed later.

"This notch is the beginning of the bridge of the nose and the start of the eyebrow. Be sure to take small cuts to avoid accidents."

It's almost as good as having the carver right at your side.

Measurements and Proportions

Despite the mild controversy over copying vs. field studies, study casts from carvers who know their subject matter well offer the opportunity to learn about proportions and details that are not so easy to obtain in the field. Many of the bird carvers who produce casts of their work have spent years researching avian subjects. The study cast enables you to learn the workings of bird anatomy without having to go to a nature center or get your feet wet at the local pond.

When working with study casts, two tools should be kept handy—calipers and a flexible ruler. Both will help you take measurements from the cast or allow you to take note of proportions. And if you have a pencil handy, don't be hesitant to mark off reference points. Graphite can be removed fairly easily from resin.

Are Casts Affordable?

Study casts range in price from about \$10 to \$16 for a stick, nearly \$40 for a duck and more than \$40 for a European-produced bust, stick or anatomical subject such as a hand or foot. A number of mail-order catalogs devoted to woodcarvers offer them (see SPECIAL SOURCES). If you prefer not to make an investment, many carving clubs have them available for monthly checkout, sometimes with a nominal "rental" fee.

Special SOURCES

Reference casts for fish, bird heads, waterfowl, a Santa and Japanese songbirds as well as face totems are available from Sugar Pine Woodcarving Supplies, 800-452-2783; website: www.sugarpinewoodcarving.com.

Looking for full-body fish reproductions? Check out a large selection from WASCO, 800-334-8012; website: www.taxidermy.com.

For a wide variety of study sticks and European casts of realistic faces, hands and feet, contact Mountain Woodcarvers, 800-292-6788; website: www.mountainwoodcarvers.com.

When your heart is set on owning Harold Enlow study casts that include sticks and even bottle stoppers, call him at 870-743-2671.

Frank Russell has realistic animal and bird study casts available in three different materials. His Stonegate Studios can be reached via phone, 802-849-6692 or 352-683-1676; website: www.woodcarve.net.

The Woodcraft Shop, 800-397-2278, carries a line of study casts by Harold Enlow, Dave Stetson, Pat Godin, Dave Rushlo, Dave Dunham and Len Dillon.

Dave Stetson's study casts can be purchased directly from Dave. Call 480-367-9630 or contact him at lcnmichele@aol.com.

Hide and Beak Supply Company, 800-777-7916, www.hidebeak.com, in Saginaw, Minnesota, includes study casts by renowned wildlife artist sculptor Clark Schreibeis among its offerings. The company also sells a variety of study casts including ones for waterfowl, birds of prey, upland game birds, reptiles and amphibians.

3D Sculpture was written in a bilingual French/English edition by Benoi Deschenes to help people in the carving of the human face. Included are step-by-step instructions, text, photographs, 3-dimensional pieces, two roughed-out basswood heads and a piece of basswood. Call 418-598-6420 or email benoi.deschenes.art@globetrotter.net.

Excellent castings of fish by World Champion fish carver Clark Schreibeis are available from Curt's Waterfowl Corner, 800-523-8474. Species include brown trout, northern pike, blue gill, large mouth bass, yellow perch, walleye and black crappie. As of this writing, Clark is working on castings of some saltwater fish.

World Class bird carver Bob Guge has a variety of study casts for sale from Christian J. Hummul Co. Call 800-762-0235 or log onto www.hummul.com.



CARVE SANTA SAM

This holiday fellow
is in tune with the
stars and stripes

By Ross Oar
Photography by Roger Schroeder

I carve a variety of realistic and caricature figures (see "Santas by the Dozen" in this issue). Highly collectible and popular among my students, they range from Old World-style to those with patriotic attire, as featured above.

Basswood, most of which I harvest from my own land, is my choice for carving projects. Air-dried wood carves more easily than the kiln-dried variety available from most lumber dealers. While I own a lot of carving accessories, I try to keep the roughing-out and detailing tools to a minimum. A knife can handle a lot of wood removal, but I use a gouge with a deep sweep as often as I can. In fact, I seldom use a gouge with sweep less than 9. Smaller numbers tend to dig into the wood and catch at the corners. However, if I use only one side of a no. 9 or even deeper gouge, I can make shallow cuts. Still, a no. 3 fishtail gouge comes in handy for "flattening" an area of a carving. To make hair details, I use several gouges, working from larger to smaller. Overlapping the different sizes in the same area creates the look of random strands of hair, which adds interest to a shaggy subject.

Tips & Techniques

If you are relatively new to carving, or if you've been carving for a while and may have fallen into some old habits, here are eight tips that may prove helpful and offer a fresh approach:

- Use a Kevlar or cut-resistant safety glove when carving. It protects your hand and keeps the wood clean. If you tend to skim your knuckles as you push a gouge or chisel into the wood, put a glove on the tool-holding hand.
- Try carving while sitting in a comfortable chair. By clipping a sheet to the top of your shirt and draping the rest over your body, the chips are contained. Given this protection, you can even carve in the living room.
- Maintain several sharp knives if possible so you don't have to stop and strop so often.
- Strop at least every 20 minutes of carving time if extra knives aren't available. Do the same for your other carving tools.
- Work steadily around a project instead of spending too much time carving in one spot. This approach prevents you from losing the overall shape or form of the project.
- When cutting across the grain, twist the gouge slightly. The tool should cut more easily.

- Use a small, fine steel wire brush to clean out the minute chips that tend to lodge in the crevices of your carving.
- After you have finished carving, try a method called burnishing to smooth facets or cuts. A piece of hardwood such as maple works well. For a small carving, try a 1/4-in.-diameter hardwood dowel with a rounded end.

Materials & Tools

WOOD:

Basswood measuring at least 3 1/4 in. thick by 4 1/2 in. wide by 5 1/4 in. long

TOOLS:

Carving knife
No. 3 5/8-in. palm gouge
No. 6 5/8-in. gouge
No. 9 2mm gouge
No. 9 7mm gouge
No. 9 8mm gouge
No. 9 5/8-in. gouge
No. 10 4mm gouge
1mm micro V tool
60-degree V tool
90-degree V tool

FINISHING MATERIALS:

Acrylic paints
Polyurethane

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.



About the Author

A tool designer and popular instructor with over 30 years in the graphic arts business, Ross Oar has authored several books on carving figures. The owner of West Falls Woodcarving, Ross lives with his wife, Barb, in West Falls, New York and winters in Zephyrhills, Florida.

Painting Notes

When preparing colors prior to painting, I heavily dilute them with water. It is easy to darken a color but difficult to lighten it.

On some occasions, I use a spray bottle of water and wet the finished carving prior to painting. This extra step helps me spread the paint more evenly.

After applying the flesh color and while it is still wet, I use a small amount of Fire Red and Fleshtone mixed to create the ruddy look on the nose and cheeks.

To create a twinkle in Santa Sam's eyes, I use a pin to apply a dot of White to each pupil.

After applying three coats of Wipe-On Poly clear satin by Minwax, which keeps the paints free of dirt and hand oils, I wash the carving with a small amount of Burnt Umber mixed with linseed oil.

All colors are Delta Ceramcoat Acrylics (800-423-4135; www.deltacrafts.com). Comparable brands and colors are available in many hobby and craft stores:

Coat: Fire Red

Hat: Fire Red and White

Hat Band: Navy Blue

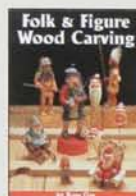
Beard, Hair and Coat Trim: White

Face: Fleshtone

Lips: watered-down Fire Red

Eyes: White and Burnt Umber

Further Reading



Christmas Heirloom Pattern No. 2

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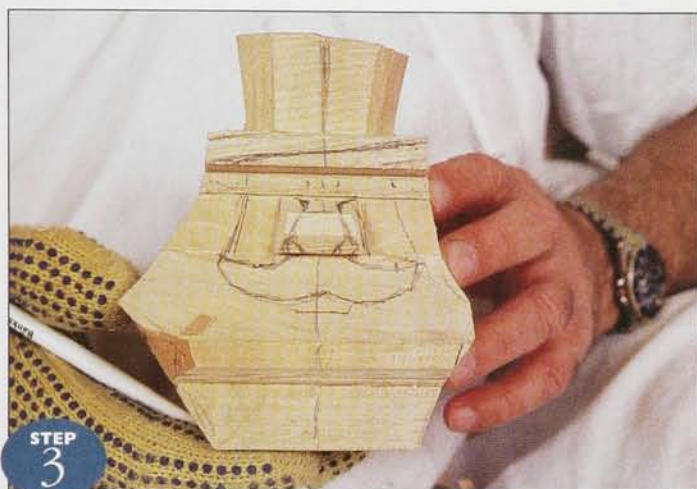
Or check your local supply store.



STEP 1
After cutting out both profiles of the pattern on a piece of wood, use a carving knife to round the corners of the hat.



STEP 2
Using a no. 3 $\frac{5}{8}$ -in. palm gouge, make stop cuts on both sides of the nose and remove wood up to the cuts, in effect creating eye channels.



STEP 3
Draw in the mustache, mouth, nose and two vertical lines that represent the width of the eyes. Draw a reference line across the hat brim that indicates the hat is tilted to one side.



STEP 4
Use a 90-degree V tool to begin separating the hat brim from the head.



STEP 5
Return to the knife and round the corners of the face and chest.



STEP 6
Back with the 90-degree V tool, give shape to the mustache and cheeks.



Separate the ears from the head using a no. 9 8mm gouge.



Carve away wood from the underside of the hat brim using the knife.



Using the number 9 8mm gouge, remove wood from the temples to accentuate the cheeks.



Take off the corners of the hat brim with the knife.



With the no. 9 8mm gouge, take away wood from both sides of the fur trim on the coat.



Use a no. 9 7mm gouge to give more shape to the nose.



STEP
13

Carve the ends of the beard with the 90-degree V tool to give the hair a shaggy look.



STEP
14

Separate the eyebrows from the forehead with the no. 9 7mm gouge.



STEP
15

Relieve or raise the mustache with a 60-degree V tool.



STEP
16

Remove wood up to the cuts made in the previous step with a no. 9 5/8-in. gouge.



STEP
17

Shape the eye mounds using a no. 10 4mm gouge. Working from the temples in to the nose, cut in deep as you approach the inside corner of each eye.



STEP
18

Round the underside of the hat brim with the knife so it appears to be curled.



STEP
19

Remove wood from the topside of the hat brim using a no. 3 $\frac{5}{8}$ -in. palm gouge.



STEP
20

With the 90-degree V tool, create an overlap of hair tracts at the bottom of the beard.



STEP
21

Using the no. 9 8mm gouge, start separating hair tracts. On the back of the head, invert the gouge and make cuts at the ends of the tracts.



STEP
22

Separate the hatband using the no. 3 $\frac{5}{8}$ -in. palm gouge and clean it up with the 60-degree V tool.



STEP
23

Progress so far shows the primary facial features roughed out as well as the hat. Pencil in more hair tracts on the beard.



STEP
24

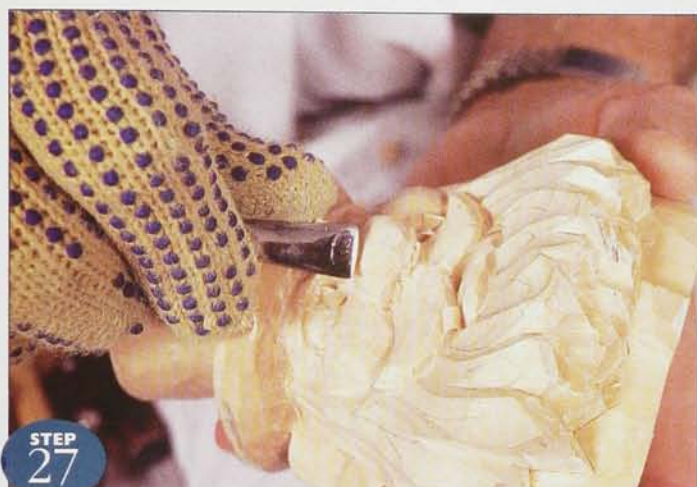
Make hair separations on the back of the head using the no. 9 8mm gouge. Invert the no. 3 $\frac{5}{8}$ -in. palm gouge to round slightly the strands.



Separate the sideburns from the ears using the 60-degree V tool.



A no. 6 1/2-in or 5/8-in. gouge is an excellent tool for hollowing the ears.



Invert the no. 3 3/4-in. palm gouge to round the nose.



Make hair separations on the mustache using the no. 10 4mm gouge, following up with a no. 9 2mm gouge.



Open up the mouth with the knife.



Make random cuts on the hair with the no. 10 4mm gouge.



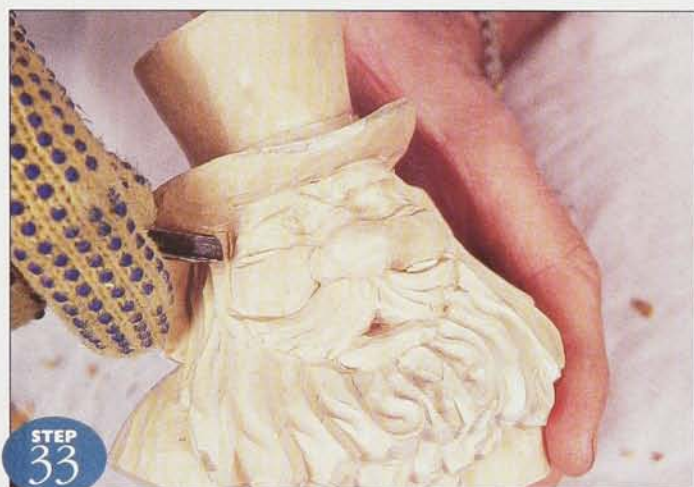
STEP 31

Go over the cuts made in steps 28 and 30 using the no. 9 2mm gouge. Twisting the wrist as you carve contributes to the randomness of the hair strands.



STEP 32

Use the tool from the previous step to create the ear channels.



STEP 33

Cut a deep separation between each eye mound and sideburn with the 60-degree V tool in preparation for the next step.



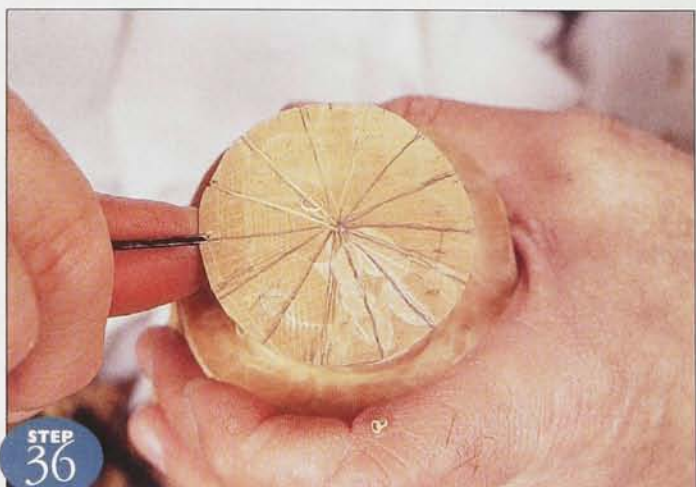
STEP 34

Take out deep triangles of wood from the corners of the eyes with the knife.



STEP 35

Using a 1mm micro V tool, carve the eyelids by connecting the triangles made in the previous step. A knife can also be used.



STEP 36

Divide the top of the hat into 14 segments with a pencil and continue the lines down the sides. If you desire fewer stripes, make sure to have an even number. Use the 1mm micro V tool to carve the separations; that will facilitate painting.

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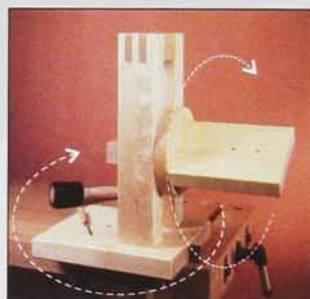
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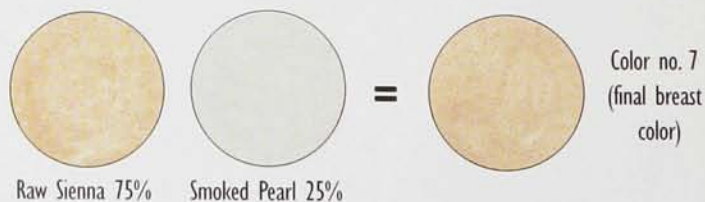
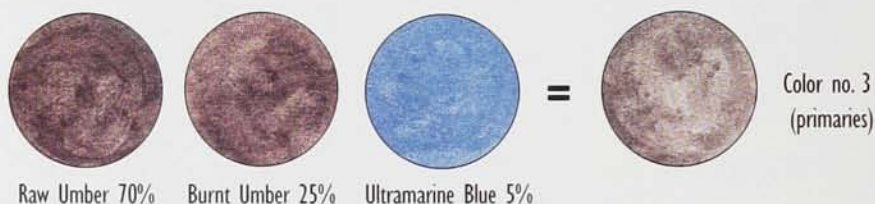
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Carve and Paint a Sandpiper

Continued from page 32

Sandpiper Paint Schedule



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Miniature Carving Tools from Two Cherries: The tools included in this new series of carving tools from Two Cherries are just 4 in. long, perfect for hard-to-reach spots or for taking your hobby on the road. Small octagon handles fit comfortably in the hand, and the balance of the blade and handle is perfect. Handforged by skilled craftsmen and heat-treated to take and hold an edge, the series includes 6mm chisel, 6mm skew, 4mm and 8mm gouges and 4mm V tool. Also available as a set. Available from: Robert Larson Company, San Francisco, www.rlarson.com or see our advertisement for a list of dealers.

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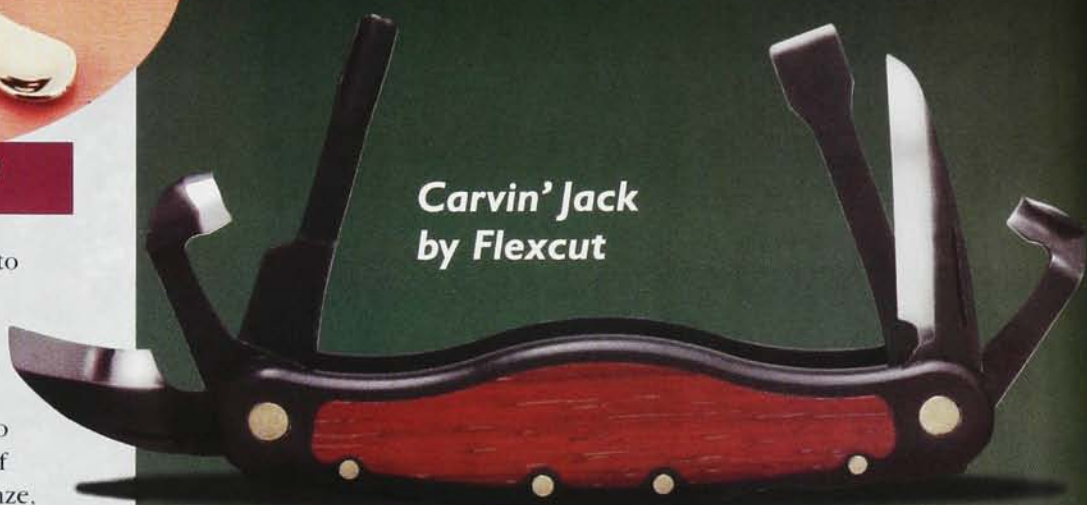
Switch-n-Lock Drill Holder:

Very useful in holding a stropping or buffing wheel for sharpening carving tools, Switch-n-Lock attaches to a workbench or countertop up to 2½ in. thick. A band can be mounted on the top or side and rotates 360 degrees. Fits almost any drill. Available from: Christian J Hummul Co., PO Box 522 Nescopeck, PA 18635/ 800-762-0235, Fax: 570-752-0938, www.hummul.com.

New folding knives

ARE ON CARVING'S CUTTING EDGE

Woodcarving is going more mobile than ever thanks to new folding knives, one of the hottest developments in carving. If you've got time on that out-of-town vacation to carve, treat yourself to one of these knives and leave your other knives, gouges, V tools and tool holder at home. Or consider these three knives if you are looking for a super stocking stuffer for a fellow carver:

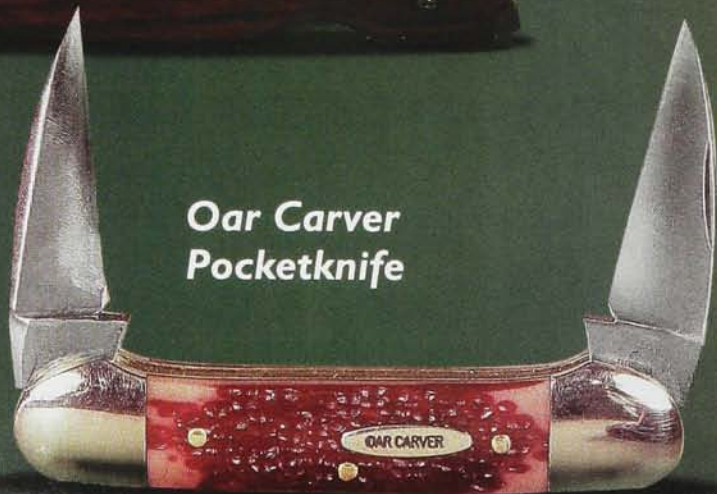


**Carvin' Jack
by Flexcut**

Notto Folding Woodcarving Knife



**Oar Carver
Pocketknife**



Carvin' Jack by Flexcut:

Carvin' Jack is a complete carving kit in your pocket, featuring a detail knife, a hook knife, a straight gouge, a gouge scorp, a V scorp and a chisel. The blades of this unique carving tool fold into the handle like a pocketknife's blades, so you can carry it with you and carve whenever there is time. All six blades are made of high carbon steel, are honed to a razor edge, and lock securely in both opened and closed positions. The kit includes a Flexcut Sliptrop, Flexcut Gold polishing compound and complete instructions. For information, go to www.Flexcut.com.

Cost: the suggested retail price is \$129.95.

Available December 1 in limited quantities from authorized Flexcut dealers.

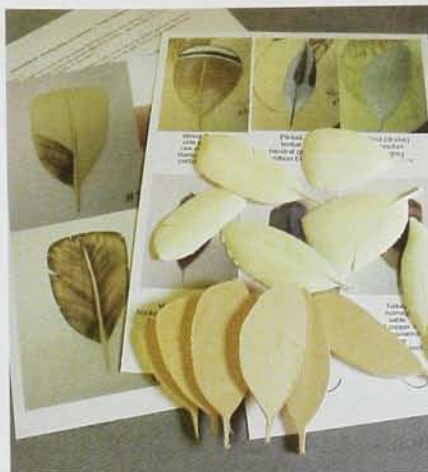
Notto Folding Woodcarving Knives:

Made of high carbon tool steel with a stainless steel interior to prevent rust, these new folding woodcarving knives from Notto make it easy to take your carving with you. Choose from four different blade types: Chipper, Spear/Pen, Sheepsfoot or Stait/Wharnclyff. Cost: \$89. Available from: Rick Notto 7182 Millstone Street Spring Hill, FL 34606 352-688-2334

Oar Carver Pocketknife:

Designed for woodcarvers of all abilities, the Oar Carver Pocketknife comes with two folding Warrencliff-based blades and a scaled handle that ensures a non-slip grip. The knife is comfortable to use and stays sharp once resharpened, so carving for long periods of time won't present a problem. An optional leather sheath is available for purchase. Cost: \$60.

Available from: Ross Oar West Falls Woodcarving 7458 Ellicott Road West Falls, NY 14170 716-662-3648 broar@juno.com



Feather Carving Kit: Featuring very detailed instructions, this feather carving kit is the perfect way to learn how to burn and paint feathers. The kit comes with six feather blanks, six feather study castings, full color burning/painting instructions and one page of feather templates. Available from: Smoky Mountain Woodcarvers Supply, PO Box 82, Townsend, TN 37882 800-541-5994, www.woodcarvers.com.

Gifts for CARVERS



Mini

Kutzall Extreme Dish Wheel:

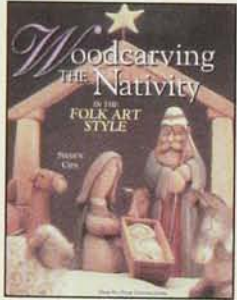
The Mini Kutzall Extreme Dish Wheel will fit on the Arbortech Mini Carver as well as the Proxxon Mini Angle Grinder. It is an excellent addition to these tools and offers an intermediate step between carving and sanding. Made of a steel disc coated with structured carbide teeth, the wheel is very durable and gives a fast cut and relatively smooth finish. Available from: Treeline, 1305 East 1120 South, Provo, UT 84606/ 800-598-2743, www.treelineusa.com.



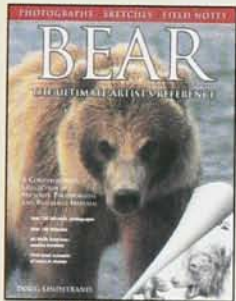
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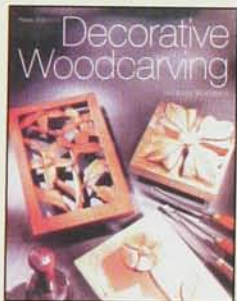
Chipping



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Dear Santa...



Just when I thought that Dennis Moor's traditional knives couldn't be any more perfect ... along came his New chip carving knives! These new Moor knives have innovative handles that are more than ergonomically shaped, their profile insures the correct holding position. Molded from superior synthetics, their texture provides a high coefficient of friction. The marbled enhancement is very attractive. These knives are a must under my Christmas tree!

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#2 Small Cutting Knife	Sharpened	\$20.50US
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Flexcut knife kit has a Cutting and Detail Knife plus Large and Small Pelican Knives. They come in a handy tool roll for both storage and protection. This great kit will make any carver smile. **Only: \$74.95US**

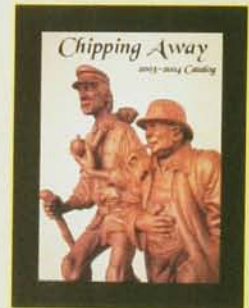
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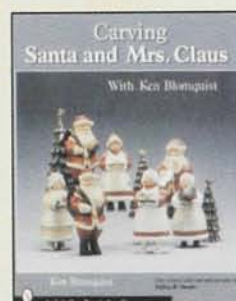
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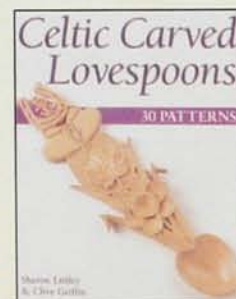
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CARVING SANTAS

from
*Around
the
World*



**Foolproof Patterns—
Perfect for Beginners**

Editor's Note: Cyndi Joslyn-Carbart's new book, Carving Santas from Around the World, features a collection of 15 different Santas. Each quick and easy-to-make project includes patterns, paint suggestions and painting guides. Her designs include both standing Santas and shelf-sitting Santas. Of special note are Cyndi's unique patterns that wrap around the wood block. Because the patterns show the basic cuts and exactly how much wood needs to be removed, these projects are perfect for beginners. Shown here is Hospodar from the Ukraine, carved from basswood blocks and then painted with acrylic paint.



Materials & TOOLS

MATERIALS:

- Wood
- Body 1 ea. 3 3/4 in. x 2 in. x 2 in.
- Arm 1 ea. 1 in. x 3/4 in. x 3/4 in.
- Tree 1 ea. 1 1/4 in. x 3/4 in. x 3/4 in.

TOOLS:

- Cutting knife
- Detail knife
- #3 x 3/4 in. palm gouge

PAINTS:

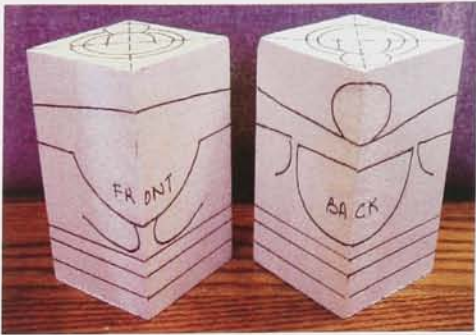
- Adobe
- Black
- Brown Iron Oxide
- Chrome Green Light
- Empire Gold
- Hunter Green
- Light Ivory
- Maple Sugar Brown
- Medium Flesh
- Americana® Napa Red
- Pine Green

Project PATTERN

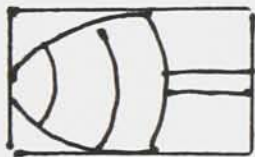
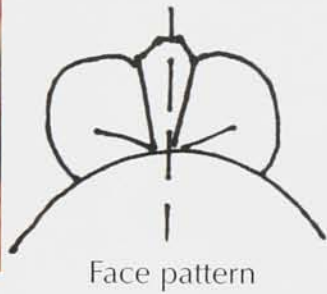
Photocopy at 100%

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.

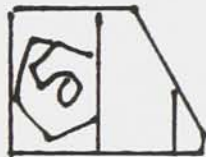
The block is ready
to be carved.



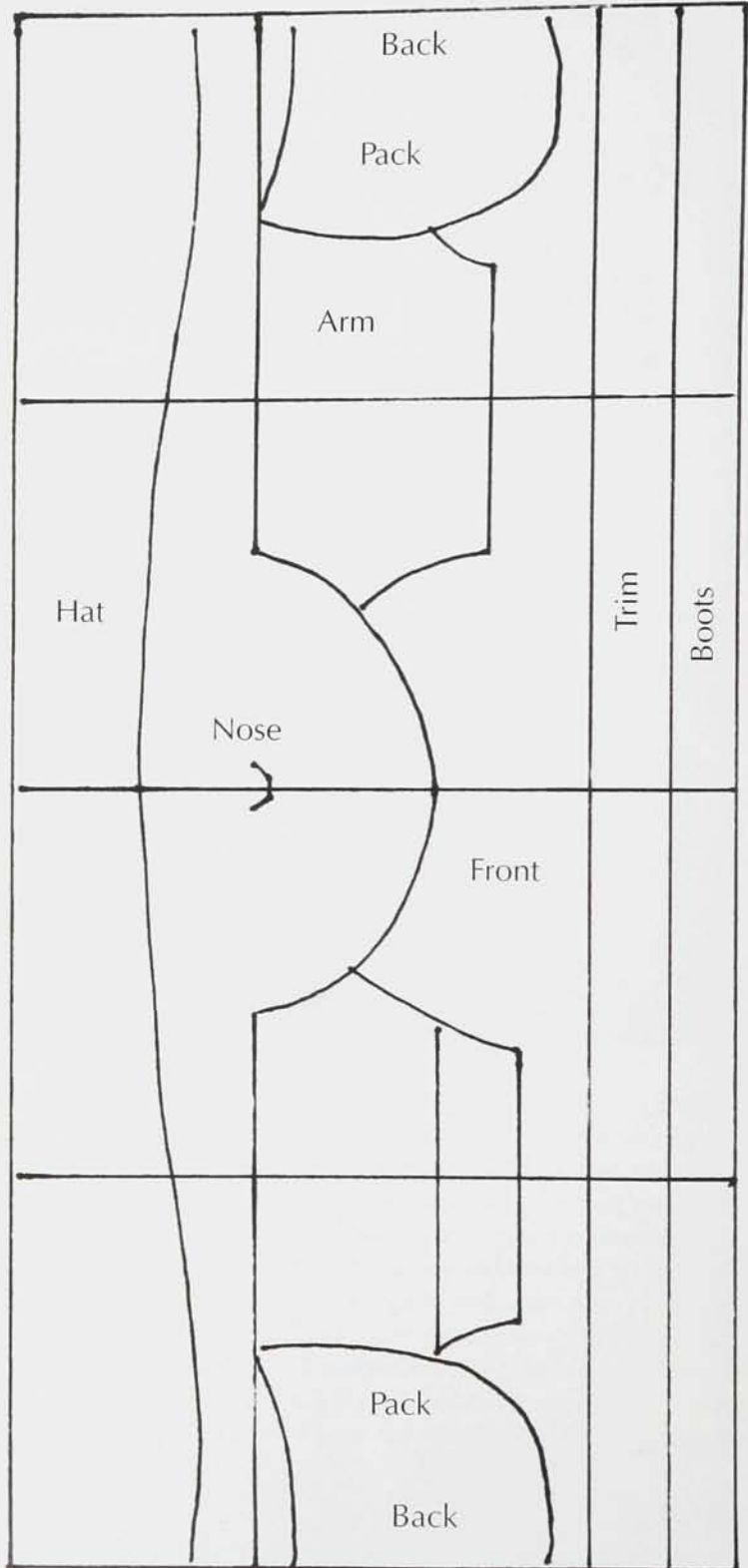
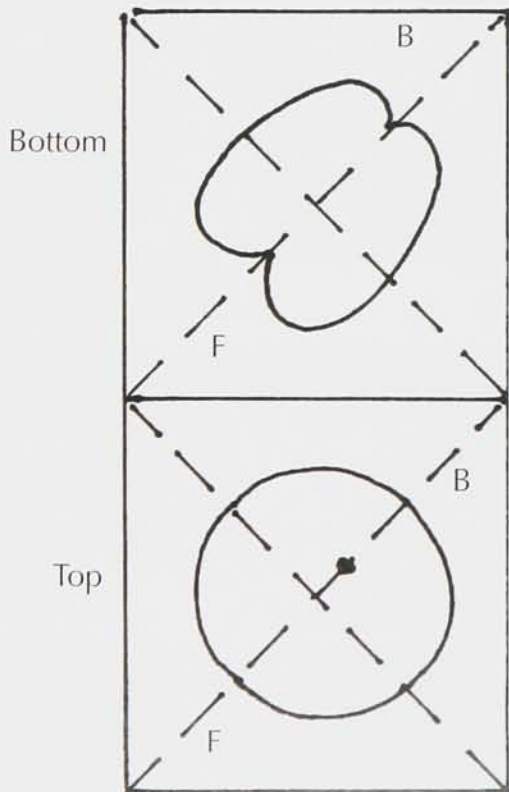
This photo shows how to trace the face pattern onto the block. The top of the head has been rounded to shape.

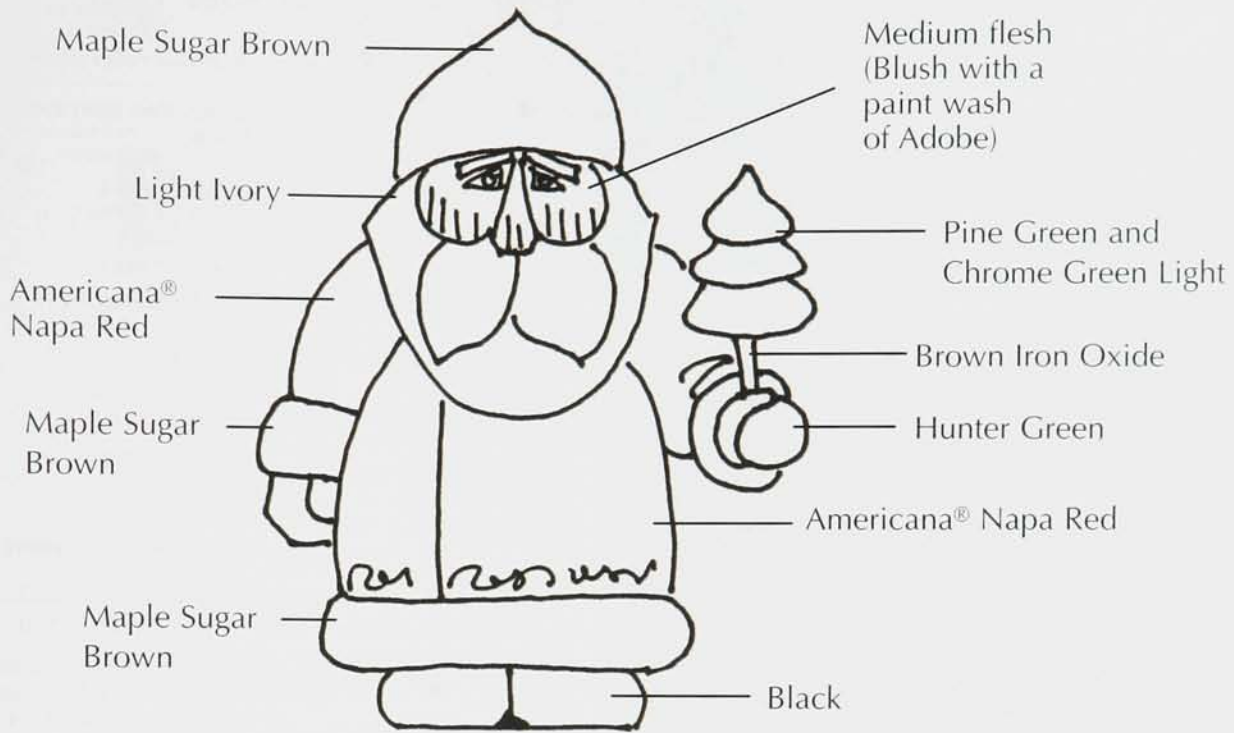


Tree



Arm





How to Paint Simple Details on the Robe

- 1) Ivory dot
- 2) Adobe dot
- 3) Empire gold dot
- 4) Add chrome green light leaves
- 5) Light ivory baby's breath

Actual size



About the Dot System: My dot system shows the progression of color application. The ivory dot is shown a bit darker than it actually is to make it visible on the printed page.

All colors manufactured by Delta Ceramcoat® unless otherwise noted.

Further READING



Carving Santas from Around the World

by Cyndi Joslyn-Carhart

Carve 15 different Santa designs with both "standing" and "sitting" versions. Includes how-to information and patterns.

\$14.95 plus \$3.50 shipping and handling (parcel post)

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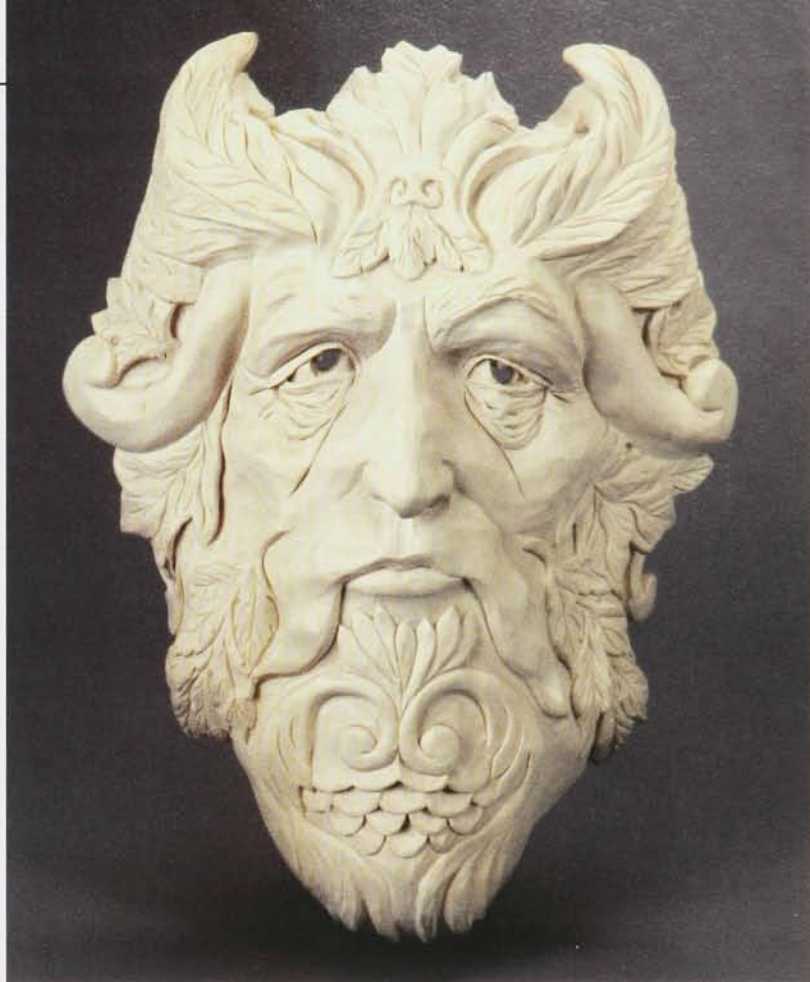
Ohio Buckeye

*A fine, tight grain
and ease of carving
makes the hunt for
this wood worthwhile*

By Roger Schroeder

Vic Hood's mask was carved from an unseasoned log of Ohio buckeye. Noted for its fine, tight grain, the wood carves with ease and readily accepts a clear finish.

Photo by Jack A. Williams



Despite its "stinking" reputation, woodcarvers find this a sweet wood to use. It's hard to be fond of a tree that sometimes goes by the name fetid or stinking buckeye. A sickening odor is given off when the bark of the Ohio buckeye is bruised or its flower is crushed or a twig is broken. Yet, a carver like Vic Hood from Tennessee takes to the wood like a bee is attracted to pollen. He writes:

"Ohio buckeye is an easy wood for me to carve. I can achieve good details without the grain tearing. While there is some inconsistency in grain orientation, it does not have a tendency to split when carved. I also like the color of the buckeye, which is usually lighter than basswood.

"The mask I carved from buckeye was done from a log section that was freshly cut. If I had used a dry piece of wood, it would have been harder with tighter grain. Using unseasoned buckeye was like carving a potato. I have also found that the wood sands very well when green.

"Favoring clear finishes, I have used a mixture of turpentine and wax with success. Linseed oil mixed with mineral spirits can also be applied. And gel varnishes work well on the wood.

"The only liabilities I have found with buckeye are that it has a tendency to spalt, meaning stains will appear, and pin-size knots are not uncommon. But the bottom line is, I find it a good substitute for basswood."

Woodcarvers are not the only ones who have exploited the positive properties of Ohio buckeye. Pioneer babies were rocked in cribs fashioned from hollowed-out buckeye logs, and early settlers made summer hats from the wood shavings. These same home craftsmen turned the wood into utensils and baskets. Today, the wood is used for paper pulp, occasionally for furniture, and often it is made into boxes and crates. One inventive use of the wood has been in the manufacture of artificial limbs. Because the wood is lightweight yet hard, has a naturally bland color, and resists splitting, it is ideal for wooden prostheses.

An unsavory property of the tree, besides smell, is the toxicity of the seeds, young twigs and leaves. Cattle have been poisoned after eating them, a fact that has contributed to the tree being eradicated in some areas. At one time, the crushed nuts and fruits were thrown into ponds to kill fish, a practice that has since been outlawed.

Air-dried buckeye lumber weighs in at about 28 pounds per cubic foot. Compare that to basswood, which has a weight of about 26 pounds per cubic foot. While the grain is finely textured and close, it can range from straight to ripply, a characteristic that contributes to its drying without splits and cracks. That same grain may give you some problems when staining, although it is excellent for paints, so you might choose to use a natural finish such as oil or lacquer. However, be on the lookout for discoloration. Not uncommon is wood that possesses streaks of light gray, a

result of spalting. While you might think that the gray will enhance the look of a carving, be advised that it will detract from fine details.

Buckeye's name derives from the similarity between its seeds and the eyes of a buck deer. Ohio has adopted the tree and calls itself the Buckeye State. Not surprisingly, the largest buckeye tree is found in Ohio.

Judging by the appearance of Ohio buckeye's leaves, you might think you are looking at horse chestnut. The leaves of the two are very similar, and the buckeye is indeed a member of the horse chestnut family. Ranging from western Pennsylvania south to Georgia and Alabama, west to Nebraska and southern Iowa, Missouri and Texas, the Ohio buckeye is typically a small tree. It rarely reaches heights of more than 70 feet, and a trunk diameter of two feet is the maximum for most specimens. In terms of longevity, the tree has a moderate lifespan. Buckeyes rarely live more than a century.

The best living specimens of the tree are found in the lower Ohio and upper Mississippi River valleys. More specifically, trees tend to favor river bottomlands and the slopes of mountains. Interested in knowing more about Ohio's biggest buckeye and the largest trees of other species found in the U.S.? Check out The Champion Tree Project at

www.championtree.org. If you search for buckeye in the woods and have trouble spotting it, look for beech and basswood trees.

Unfortunately, you may have an easier time locating buckeye in the forest than at a lumberyard. Since its commercial value is limited, it is rarely available to the woodcarver or woodworker. When you do find some lumber, it is usually mixed in with other species such as basswood. A better place to look is a sawmill. Don't expect to pay premium prices for buckeye lumber. Two dollars per board foot should be a fair figure. If it's logs you want, then try a tree service.

Despite the hunt that may be required to procure Ohio buckeye, you won't be disappointed in using it for your next carving project.



Leaf



Leaflet

Rating Ohio Buckeye as a Choice for Carvers

WCI's rating: ★★★★★ stars

WCI uses the following rating system for the woods it reviews:

★★★★★ = excellent

★★★★ = good

★★★ = fair

★ = poor



Ohio buckeye is fairly colorless, although gray streaks in the wood are not uncommon.

REQUEST FOR SUBMISSIONS

Most Americans and European carvers prefer basswood, tupelo, pine, butternut, walnut, mahogany and a handful of other species. But have you carved rosewood? How about dogwood and lignum vitae? Send in anecdotes, stories and photos of carvings done in unusual woods. If WCI uses your write up and picture, you will receive a one-year subscription or renewal. Tell us how well the wood carves using our "star" system. Address your correspondence to Wood Stories, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520. Please include your telephone number or email address.

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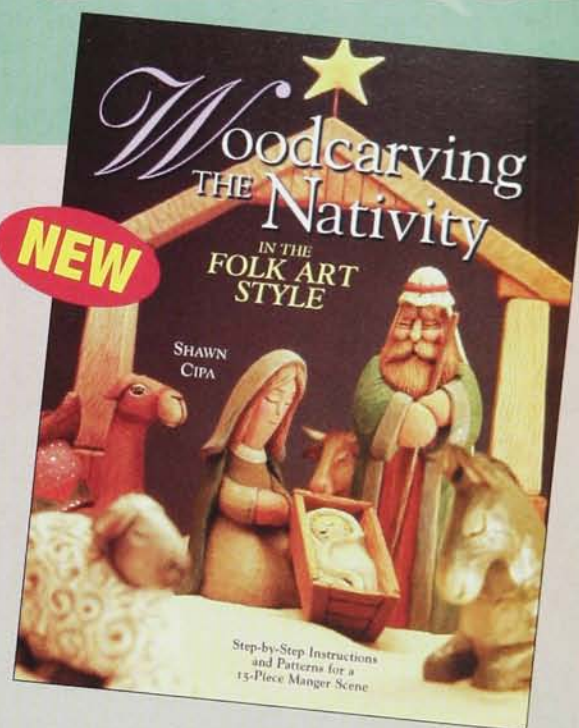


Carving Santas from Around the World

By Cyndi Joslyn-Carhart

Learn to carve 15 festive Santas from around the world with this step-by-step guide. Great for beginners, this book begins with an overview of carving tools, materials, safety, transferring patterns, and basic cuts. Then, you'll follow the author as she guides you through 3 projects featuring step-by-step carving and painting instructions. Patterns and photographs for 12 additional projects are included for free-standing and shelf-sitting Santas. Great collectibles!

Fox #: 187-2 \$14.95 96 pages

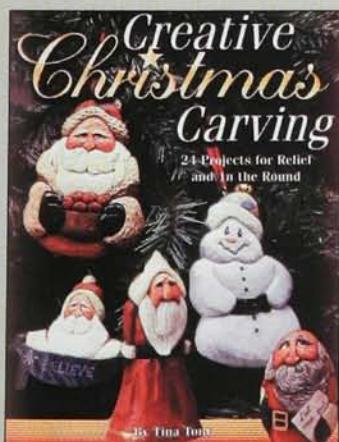


Woodcarving the Nativity in the Folk Art Style

By Shawn Cipa

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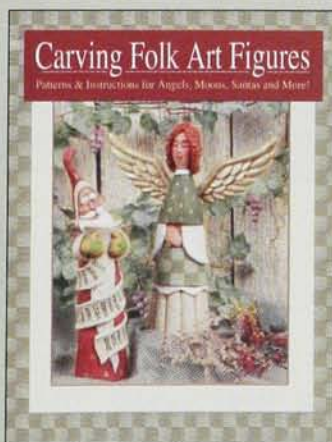
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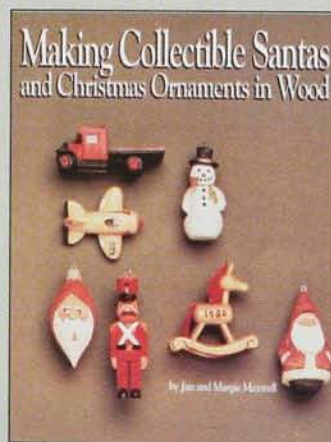


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Making Collectible Santas and Christmas Ornaments in Wood

By Jim Maxwell

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Santa Carving with Myron Bowman

By Myron Bowman

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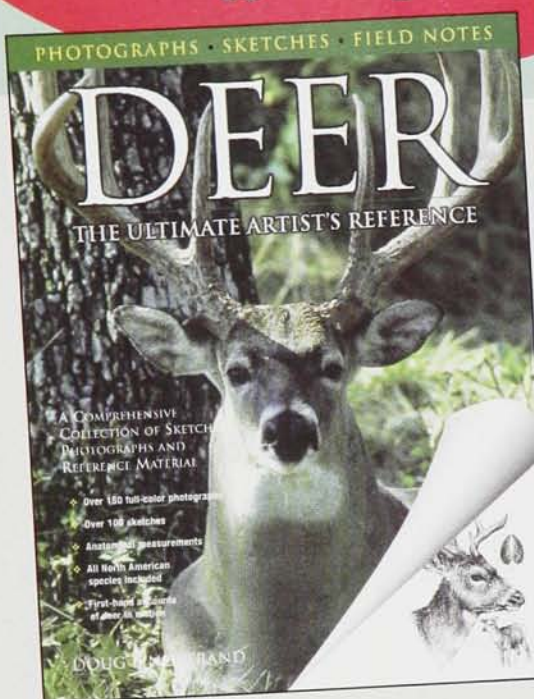
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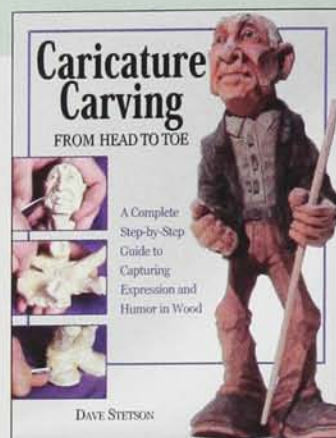
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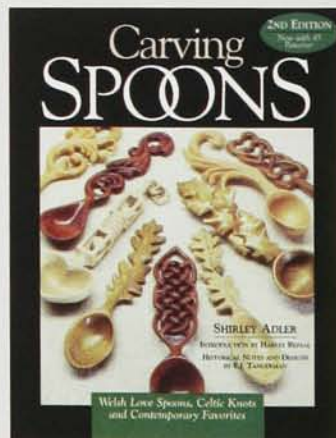


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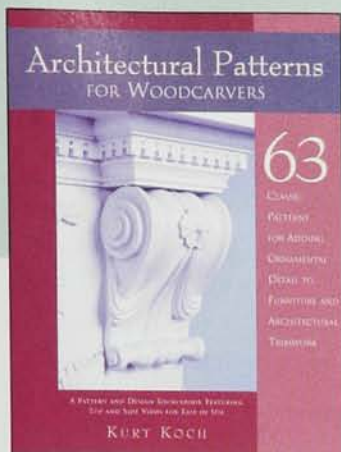
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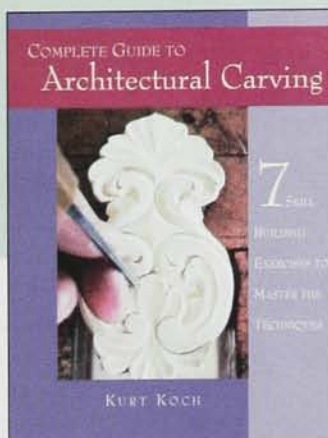


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ANGEL AND SANTA

Whether you're eight or 80,
relief carve Christmas ornaments
with ease



By Jack Kochan
Photography by Roger Schroeder

Ornaments never seem to lose their popularity, especially ones carved from wood. The angel design, which I modified, originally came from an old magazine. The Santa was a piece of commercial art in a gift catalog. Working up patterns is time well spent since I copy them repeatedly to generate very welcome gifts or use them as teaching aids.

Powerful Issues

Most readers know me as a power carver. While I am not opposed to whittling or traditional sculpting methods, I find that power tools offer many benefits. For one, I don't have to sharpen the rotary bits I use. When they become dull, I simply discard them and buy replacements. For another, these same bits don't offer the sharp cutting edges of traditional handtools, which, of course, must be constantly touched up, honed and even resharpened. And given the variety of bit sizes and shapes, I can virtually

duplicate any handtool cut, whether the result is flat, curved or V-shaped. But most important, power carving requires much less physical effort. The handpiece common to flexible shaft machines and micro motor tools is doing the bulk of the work, such as removing wood or finishing up with an abrasive. The equipment is particularly beneficial for those with arthritic conditions who find it difficult to manipulate a knife or other edge tools.

Most handtool carvers probably don't realize how easy it is to learn power carving. In many cases, when doing projects like these ornaments, the technique involved is

**MOST HANDTOOL CARVERS
PROBABLY DON'T REALIZE HOW EASY
IT IS TO LEARN POWER CARVING.**

comparable to using a pencil or pen on a piece of paper. Young children, in fact, adapt very nicely to the equipment and will turn out simple relief carvings with ease. Introducing an eight-year-old to carving with a knife is a route I prefer not to take. Still, with any equipment that grinds, cuts or abrades, safe practices are a must (see sidebar).

MATERIALS:

Wood:

Basswood, tupelo or pine 1/4 in. thick; 3/8 in. thick if carving both sides

Power Tools:

Flexible shaft machine or micro motor tool

Bits:

Cylinder-shaped diamond bit with (grit-free) safe end

Long bud stump cutter

Needle-shaped diamond bit

Ball nose abrasive stone

Slightly tapered or cylindrical diamond bit

5/32 in. -diameter ball-shaped diamond bit

Flame-shaped abrasive stone

Tapered white abrasive stone

Accessories:

Tapered sanding roll on a mandrel

Sanding stick

ScotchBrite disc

Old toothbrush

Small eye punch

Screw eyes

Finishing Materials:

Acrylic paints

Flow medium

White and black gesso

Lacquer

Lacquer thinner

Acrylic varnish

Painting by the Numbers

After both carvings are finished, I seal the wood with a 50:50 mix of lacquer and lacquer thinner and let it dry thoroughly. Since the sealer tends to raise the grain, I de-fuzz with a ScotchBrite disc on a mandrel run at low rpm. If unwanted scratches or rough areas turn up, some touchup sanding is required. The smoother the surface, the better the painted finish will appear. I then seal the re-sanded areas with the lacquer-lacquer thinner mix.

Priming the wood is next. I use a 75:25 mix of gesso and flow medium. Two or three coats may be required to achieve the degree of whiteness I prefer for the basecoat. A hair dryer will make the gesso "dry to the touch" in minutes, but a longer time is needed for the primer to cure or set up. After the gesso has cured, I de-fuzz the wood once again, this time by scrubbing it with an old toothbrush or soft bristle rotary brush in a power tool.

Many acrylic paints, which dry quickly, are available for the ornaments, but I prefer Jo Sonja's Artists' Colors. As a wildfowl carver, I find these paints ideal, and they work nicely for the angel and Santa. Paint names listed below are those used by the company. I add a small amount of matte varnish to all the colors for two reasons. For one, it provides a semi-gloss finish. For another, it acts as a binder for the paint pigments, making the colors more durable.

I recently came across Jo Sonja's Silver. Applying it to one area of the angel, I was delighted with the results. The overall look is one of pewter rather than shiny metal. I may well put aside the other colors and use Silver on an entire angel in the near future.

Angel

1. Brighten the gown with Titanium White. Dry brush the recesses with a small amount of Colony Blue added to the Titanium White to create shadows.

2. For the hair, apply Yellow Light mixed with a small amount of Vermilion.

3. Experiment with a mix of Raw Sienna and Titanium White for the face and hand. More Titanium White creates a lighter skin tone.

4. Use Colony Blue for the trumpet.

5. For the wing, apply a basecoat of black gesso or Carbon Black. Liberally brush on Silver. Dry brush the recesses with black gesso.

Santa

1. Brighten the beard, hair, mustache and eyebrows with Titanium White.

2. Coat the hair areas with a very watery wash of Raw Sienna without the matte varnish. The Raw Sienna pigments settle into the recesses and provide depth and shadow to the carving.

3. For the fur trim on the hat, use a watery mix of Titanium White with a bit of Raw Umber. The result is a light gray appearance.

4. Use Naphthol Red Light or Naphthol Crimson for the hat. The more coats applied, the greater the intensity of color.

5. Apply Green Oxide to the holly leaves and Naphthol Red to the berries.

6. For the flesh, experiment with a mix of Raw Sienna and Titanium White. Highlight the cheeks, nose and lower lip with dry-brushed Vermilion.

7. For a glossy finish, spray the piece with an acrylic varnish.

Power Carving Safety Tips at a Glance

- Wear a dust mask or a respirator or use a dust collection system. Power carving, in almost all cases, produces dust. All wood dust is harmful to the respiratory tract.
- Safety glasses or goggles are a must. Chips often fly off the wood erratically and dust will affect the tear ducts.
- Wear close-fitting clothing and tie up long hair. Rotating bits don't discriminate between wood and other easy-to-catch objects.
- Invest in a footswitch. If the handpiece gets tangled or dropped, release your foot instead of having to hunt for the motor's on/off switch.
- Power carve when you feel fresh. All work and safety-related surveys indicate that most accidents occur when fatigue has set in.



STEP
1

The angel can easily be done in multiples with only one pattern required. To make four cutouts that are to be carved on only one side, use a piece of tupelo, basswood or pine at least 1 1/4 in. thick. Before slicing the wood, drill a hole for the open area between the arm and face.



STEP
2

Draw some basic reference lines using transfer paper or do them freehand. Most of the details can be done by eye.



STEP
3

Relieve wood on the lines made in the previous step using a slightly tapered or cylinder-shaped diamond bit with a safe end, meaning that it has no diamond grit on the flat tip. Power the bit with a flexible shaft machine or micro motor tool. When the bit is held at an angle, it cuts much like a V tool.



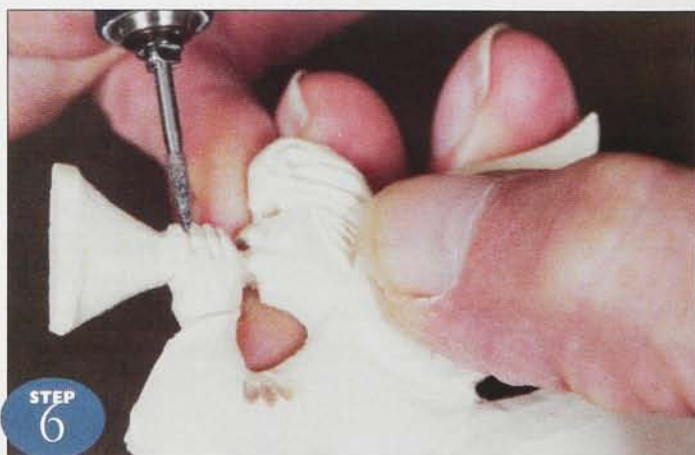
STEP
4

Taper or round the edges of the robe, trumpet, face and hand with a long bud stump cutter, although almost any cylinder or tapered shape will do the job.



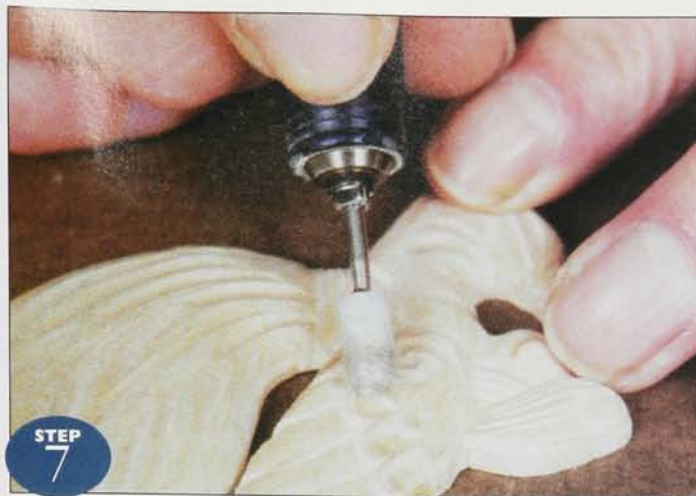
STEP
5

For details on the face such as the eye cavity, then the hair tracts and the hand, use a 3/32 in.-diameter ball-shaped diamond bit.



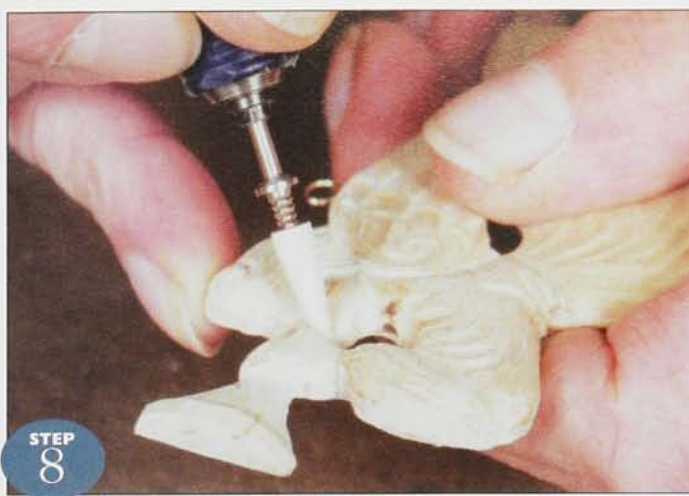
STEP
6

Outline the fingers with a needle-shaped diamond bit. Divide the width of the hand in half and then in quarters for the four fingers.



STEP 7

A small ball nose abrasive stone creates the grooves on the robe and upper portion of the wing. Used here is a CeramCut Blue stone. It not only makes the grooves, but it also polishes the wood.



STEP 8

Use a tapered sanding roll to smooth and touch up recesses and corners.



STEP 9

A sanding stick is ideal for smoothing narrow grooves.



STEP 10

Use transfer paper or draw freehand the primary details on the Santa cutout.



STEP 11

Relieve the primary details using a slightly tapered or cylindrical diamond bit. Separate the mustache from the cheek, the nostril from the nose and the eyebrow from the forehead. Also shape the eye cavity.



STEP 12

Round or taper the front of the beard, the face and hat with a long bud stump cutter.



STEP
13

For the beard, make the grooves fairly deep. Make sure to hold the tapered or cylindrical diamond bit at an angle to the wood of between 30 and 45 degrees.



STEP
14

To simulate the look of a wool pompom, use a $\frac{5}{32}$ in.-diameter ball-shaped diamond bit.



STEP
15

Create the fur tracts of the hat trim using a flame-shaped abrasive stone. A CeramCut Blue stone is a good choice. Run at a high rpm to burnish the wood.



STEP
16

Use a tapered white abrasive stone to detail the head hair, mustache and eyebrows.



STEP
17

Outline the holly leaves and berries with a needle-shaped diamond bit and use a safe end diamond cylindrical bit to give final shape to the prickly margined leaves. A small eye punch more quickly outlines the berries.



STEP
18

Sand both convex and concave areas with a tapered sanding roll on a mandrel.



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Getting the Hang of It

Finding the right spot for a screw eye or other hanger is always troublesome on an irregularly shaped or unbalanced object. To locate the place for the hanger, use a simple tool that consists of a dowel with a pin inserted into one end. Push the pin into the back of the carving and hold the project so that it hangs vertically. When it appears balanced, draw a circle around the hole or make a pencil mark on the top end for a screw eye.

Special SOURCES

For a complete line of rotary power tool accessories, including bits and sanding accessories, contact Foredom, 16 Stony Hill Road, Bethel, Connecticut 06801; 203-792-8622/ www.foredom.com.

For more product information on Jo Sonja's Artists' Colors, check out www.chromaonline.com or contact Chroma Inc., 205 Bucky Drive, Lititz, Pennsylvania 17543; 717-626-8866.

For prices and sizes of available tupelo lumber, call Curt Fabre at Curt's Waterfowl Corner, 4033 Country Drive, Bourg, Louisiana 70343; 800-523-8474.



About the Author

An avid carver who takes on projects from caricatures to wildfowl, Jack Kochan is a frequent contributor to WCI as well as the magazine's illustrator. He lives with his wife, June, in Leesport, Pennsylvania.

Tramp Art Santas

By Jim Maxwell

Riding my bicycle along the Katy Trail in Missouri and seeing hobo dens—such as limestone overhangs—sparked my interest in tramp art style carving. I have always enjoyed carving Santas, clowns, hobos and tramps as well as biking on the trail, which is built on the former corridor of the Missouri-Kansas-Texas Railroad.

I've been carving for more than 40 years but only began work in the tramp art style three years ago. Carving three-dimensional Santas as tramp art figures enables me to link my varied interests. My wife, Margie, and I sell Santas year round at our Buzzard Roost Woodcarving Shop in Cole Camp, Missouri, and collectors are always looking for something different. It's fun carving in the tramp art style and I get to work with Margie, who does the painting and finishing.

I have carved and sold more than a dozen tramp art Santas and about 30 tramp art Santa icicles. It takes me eight to ten hours to carve a Santa and about three hours for an icicle. The ones we create are not as valuable as original tramp art. Our tramp art icicles start at \$40 and our tramp art Santas begin at \$75, with prices depending on the size. Original tramp art can still be found at flea markets, estate auctions and antique shops, generally from \$100 to \$300, but much higher prices are not uncommon. Tramp art is increasing in popularity because of television programs like the Antiques Roadshow.



Getting Started

Most of the antique tramp art pieces were made from wooden cigar boxes. Unfortunately, cigar boxes are now made from cardboard, and the antique boxes, if you find them, are very expensive. Luckily, I came up with a substitute. Because of all the small chips required, a soft wood is needed, and basswood fits the bill. It took trial and error and improving my pattern after each project to capture the three-dimensional Santa with a tramp art look. After three Santas, I was able to settle on a pattern that I continue to use.

Tools to Use

For carving the tramp art Santas, I only use a carving knife because a hobo would only have one knife. For the tramp art icicle, I add a few palm tools, which offer better control on small, hand-held objects.

A brand new design based on old techniques

Jim Maxwell uses only a carving knife to create this tramp art Santa. His wife, Margie, does the painting and other finishing work.

Looking for something different to carve for his customers, Jim Maxwell offers a tramp art icicle Santa.

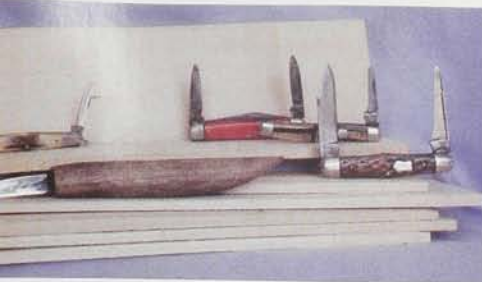


Tramp art carvers' favorite materials were the Cuban cigar box, but fruit crates and other old pine boxes were often used.

I usually fine-tune my knife and hand-held tools about every two hours. I use a medium-grit Arkansas stone to hone an edge and a fine-grit Arkansas stone for polishing. As a final step, I use a leather strop or buffing wheel.

Painting and Finishing Notes

Margie uses waterbased acrylic paints, specifically professional-grade Liquitex, for nearly all of Santa's colors. However, she uses FolkArt Skintone for the flesh. She also prefers



When tramp art first caught my attention, I was so impressed I felt challenged to create something new in this concept: a tramp art Santa. With my carving knife and a few thin slices of 1/4-in.-thick basswood, I began my project. On the left are modern carving knives; on the right three antique whittlers' pocketknives; and basswood.

Loew-Cornell brushes. Since painting on antique real tramp art was crude, and we try to duplicate that look, Margie does not paint the entire carving.

Typically, we use more red and flesh colors and lots of brown, green and blue. Bright, flamboyant colors are avoided since we prefer to stay with old world colors that are soft and subtle. Two to three hours are needed to dry the paints at room temperature. To speed up the process, we usually set the tramp art in front of a fan. We also use a hair drier to dry the pieces more quickly.

To give these carvings some age, we dry brush and sand them just a bit. To facilitate the dry brushing, Margie uses an old Loew-Cornell flat no. 4 shader or a similar brush. After putting her brush into somewhat thin paint, she then wipes it back and forth on a paper towel until the brush is almost dry. Next, she applies what's left on the brush to the carving but not on the entire surface, just in spots, whether it is for the red coat or the red hat with the white tassel, or the white fur, or the white beard. Sometimes she adds a little green to the mittens. By using this method of dry brushing, she achieves a look of old wood, as if some of the paint has worn off.

The eyes are not dry brushed. Instead, Margie applies a thick coat of a cobalt blue.

So, you want to start a carving business?

Owning a successful woodcarving business isn't as much a process of marketing and making the right financial decisions, as it is a labor of love. If you are considering such an enterprise, here's some advice based on my decades of carving experience and the past 14 years as owner of Maxwell's Woodcarving Shop, The Buzzard Roost.

- Be able to create new and different carvings all the time. Customers and collectors want what is new.
- Start your business on a part-time basis. I worked at Silver Dollar City in Branson, Missouri, as a woodcarver for one season and sold to them for three years. I also sold my pieces early on to someone else's shop. Hopefully, you will sell a few pieces and put money back into the tools you'll need to continue carving.
- When you wholesale carvings to a shop, you can continue to produce the same items, but be sure to have a variety to offer when you set up at a show.
- Any skill level of work sells if the price fits. But many carvers tend to overprice their work when they start out.
- Don't forget to obtain the necessary permits and licenses required when establishing your business.
- You'll need to be outgoing and have or develop the gift of gab.
- Smile every day, and each day will become a small chip that eventually carves a happy lifetime.



Maxwell's Woodcarving Shop, The Buzzard Roost, Cole Camp, Missouri.

Further READING

Carving Clowns

By Jim Maxwell

Hundreds of step-by-step photos on carving and painting techniques. Ready to use patterns for 12 different clowns. \$14.95 plus \$3.50 shipping and handling (parcel post)

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Hobo & Tramp Art Carving: An Authentic American Folk Art Tradition.
Adolph Vandertie and Patrick Spielman.
Available from: Sterling Publishing Company,
800-367-9692.

Applying Briwax is the final finish for the tramp art Santa or Santa icicle. Using an old no. 4 flat shader, she brushes on the Briwax and uses a shoeshine bristle brush to buff it. Soft bristles will not scratch the carving. As the final step, she uses a soft cotton cloth to wipe off any extra wax.

I also take an old cigar box lid, when I have one, cut off a piece of the label and glue it on the back of a Santa. Just enough of the label suggests the carving was made from wooden cigar box material.



About the Author

Jim Maxwell is a full-time professional woodcarver when he doesn't have his hands full with the family dog, Blondie. He and his wife, Margie, have owned,

for the past 14 years, Maxwell's Woodcarving Shop, The Buzzard Roost, in Cole Camp, Missouri, southeast of Kansas City. He previous contribution is "Carving a Hobo Bindle Stiff," WCI's Issue no. 4, Fall 1998. Jim also collects antique toys and bicycles.

Materials & TOOLS

WOOD:

Seven slices of basswood, each 1/4 in. thick by at least 2 3/4 in. wide by at least 6 3/4 in. long

One piece of basswood at least 1/4 in. thick by at least 3/4 in. wide by at least 2 3/8 in. long

TOOLS:

Carving knife for the tramp art Santa

PAINTING MATERIALS:

Acrylic paints

No. 4, 6 and 8 chisel blender brushes to paint the flesh and fur

No. 6 filbert brush for large areas of red

No. 4 flat shader for the boots

No. 0 round brush for the eyes

No. 1 round brush for the eyes

FINISHING MATERIALS:

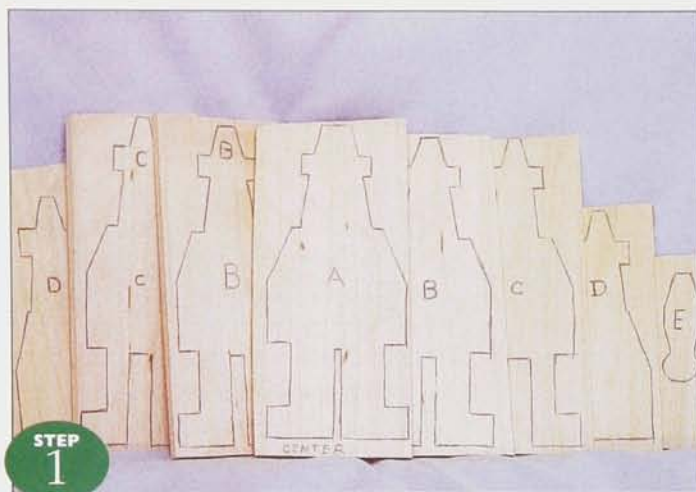
Briwax

ACCESSORIES:

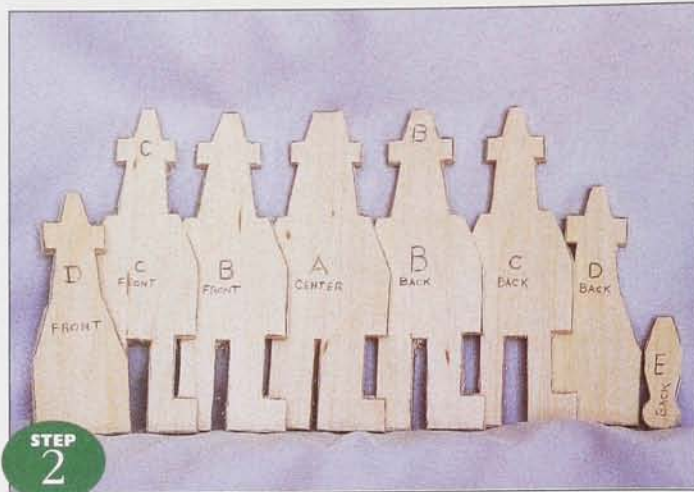
Adhesive

Small wire nails

Clamps



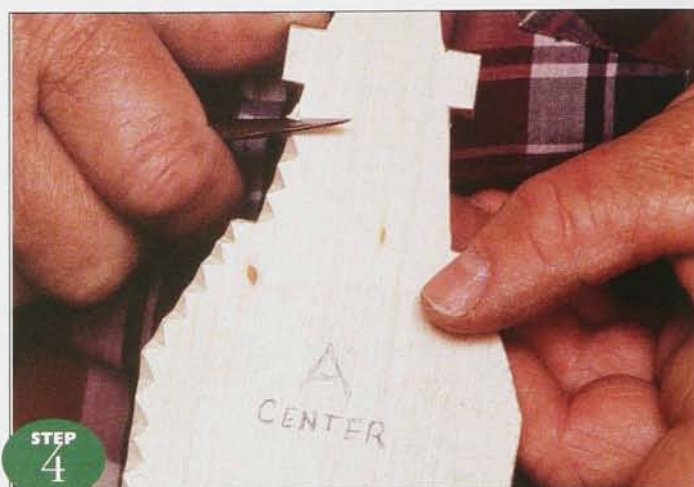
Since antique boxes are not always available, transfer the pattern to the 1/4-in.-thick basswood. You need one A pattern for the center, two B patterns, two C patterns, two D patterns and one E pattern.



After the patterns have been transferred, carefully cut them out on a bandsaw, coping saw or scroll saw.



Trim each layer of wood so it matches the pattern perfectly. Accuracy is important. To do this and the rest of the carving you need only a carving knife.



Cut diagonal notches around the center layer A. Notch both the front and back of center A. Notches should be no deeper than the thickness of the wood. Be sure to notch between the legs.



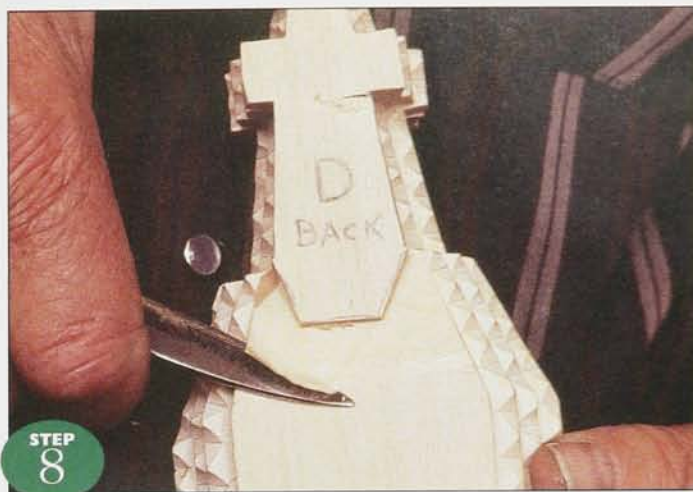
After notching one side only on the B layers, attach one to the front and one to the back of the A layer. Glue these together and apply one small wire nail to keep the pieces from slipping while tightening the clamps.



Notch the arms, legs and feet only on the C layers. Do not notch the head or hat at this time. Then, glue the C layers to the Santa—one in front and one in back. Use a wire nail to prevent slipping while tightening the clamps.



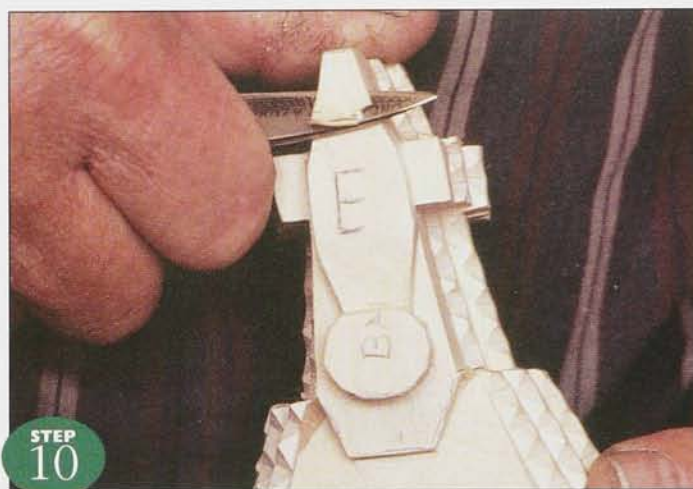
Apply one D layer to the front with only glue, then use just the carving knife to profile Santa's beard and face. Begin profiling the beard by removing wood off the upper chest. Profile the nose and mustache. Make small notches for the eyes.



Glue the remaining D layer to the back and use the knife to profile Santa's hair.



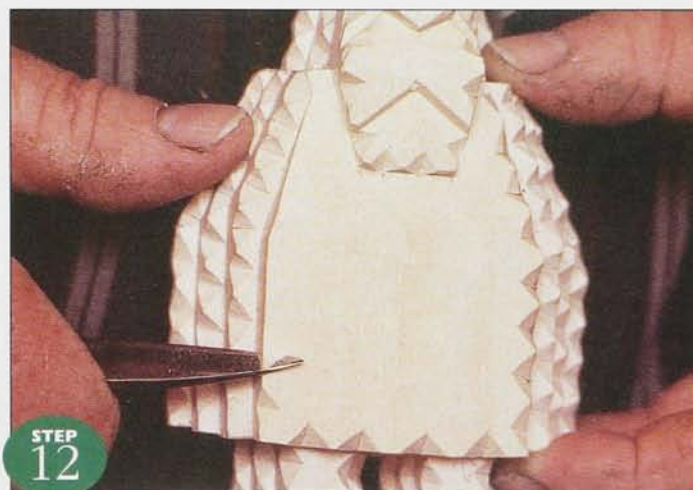
Attach with only glue the E layer to the back of Santa's head.



Contour the E layer by profiling the pom-pom and sloping the hat inward toward the top.



Layer D has diagonal corners on the hat brim, both front and back.



It's now time to notch the face, hat and remaining area of layer D on the front.



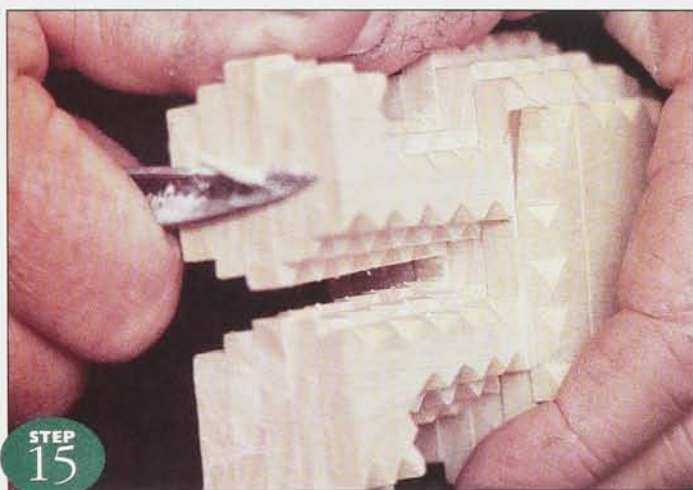
STEP
13

Notch the hat, hair and remaining area of layer D in the back.



STEP
14

This is a close up of Santa's face made entirely with the carving knife. Small notches were cut on the beard and mustache.



STEP
15

Trim the bottom of the feet so the figure stands up straight.



STEP
16

Outline the fur on Santa's coat with your carving knife. Early tramp art carvers didn't have V tools, but you can use one here if you prefer. Apply very thin traces of dry-brushed paint to the figure.



STEP
17

Paint the eyes with a small round-tip brush. Use a tiny drop of white paint on each pupil to suggest a reflection in the eyes that brings Santa to life.



STEP
18

The last step is to wax the finished figure, giving it the patina of a genuine antique tramp art piece.

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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.

B
Front & Back
Make Two

C
Front & Back
Make Two

D
Front & Back
Make Two

E Hat
Make One

A
Center
Make One

Gluing Up Relief Carving Panels:

It's in the Camber

Use this simple method to stop your finished carving from warping

By W.F. (Bill) Judt

If you are like most relief carvers, you have probably experienced the problem of having your relief panel of glued-up boards warp and cup to the carved side. What was supposed to be a beautiful piece of craftsmanship instead became a cause for disappointment.

In my early years as a carver, I faced the problem of cupping many times. There were few books or clubs for carvers back then, let alone for relief carvers. No matter how hard I looked or asked, I could not find an answer to this problem. Finally, I developed the "camber method" of stabilizing relief panels. It is time tested, reasonable and straightforward. This method will enable you to construct relief panels that are dimensionally stable, attractive and reflective of the work you put into them.

Adding Camber

When you start removing wood from your relief panel, the carved side of the panel is destabilized. With less wood on the carved side to hold it in place, the back of the relief panel relaxes and bends toward the side

with less wood. A strategy for stabilizing a relief panel and counteracting its tendency to cup is to add camber. This is similar to the bend you see in the leaf springs in automobiles or in downhill skis. Years ago, I discovered that if I built some camber into my relief panels, I could compensate for the tendency of the panel to cup. Over the years, I not only experimented with the amount of camber I needed but also with the degree to which various woods tend to cup. Birch, for example, my favorite relief carving wood, tends to cup moderately; basswood and mahogany tend to cup less. So far, however, I have not found any wood suitable for relief carving that does not cup to the carved side.

Building Camber

To build camber into my relief panels, I prepare a number of pieces of wood

When relief panel boards are glued up, a slight bow should result. Carving the convex side causes the panel to flatten out.

Flat relief panels cup after carving, as shown, unless a slight bow is designed into the carving panel.



for lamination. First, I cut them to length, then rip them to widths of 3 to 4 in., and finally plane them to the same thickness. I choose the surface of each board that will end up on the carved side of the panel and mark it with a pencil. Typically, this is the sapwood side of the board. The sapwood is closer to the bark than heartwood and has growth rings with a larger arc. I place the heartwood side, where the growth rings have a smaller arc, to the back of the panel. The darker heartwood often competes with the relief in a carving and has a distracting grain; the sapwood, which is usually lighter, looks better in the finished carving.

Using a Jointer

When the boards are arranged, as they will appear in the finished relief panel, I take all of them to a jointer. A machine that has a flat bed and

rotating blades, the jointer is used to create a straight edge on a board as well as straighten and smooth the face of a piece of lumber. I carefully set my jointer fence so that it is 91 or 92 degrees, 1 or 2 degrees from its vertical position. For most other operations, the fence is set at 90 degrees. In effect, I am machining the wood to look like barrel staves. These are boards that have angled edges; when they are joined edge to edge, they form a curvature similar to what you find in a wooden barrel. Although I am not creating barrels, there will be a slight curve when my boards are glued up.

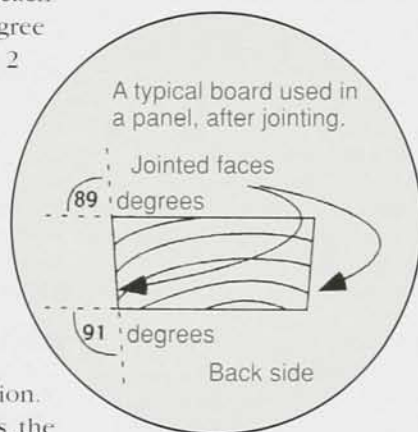
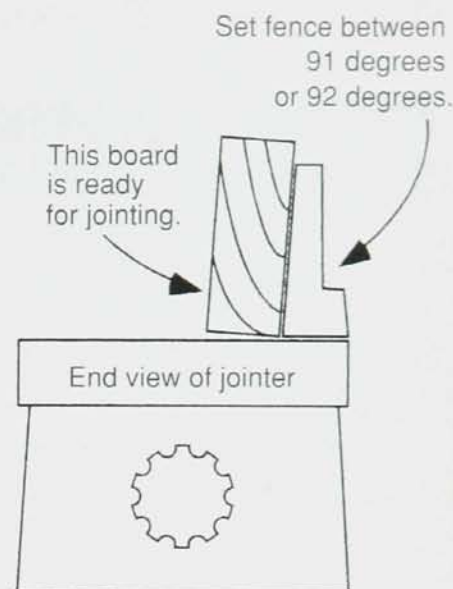
If I join four 4-in.-wide boards to create a 16-in.-wide relief panel, then I have three joints in the panel. If each cambered face is machined 1 degree out of square, the joint will have 2 degrees of camber built into it. Three joints will result in 6 degrees of camber.

To glue the boards together, I use yellow carpenter's glue without the additional support of dowels or biscuits. I put pipe clamps across the boards and C-clamps at each joint to keep the boards from moving out of position. After I tightened the pipe clamps, the C-clamps can be removed. The result is a panel that is convex on the side to be carved.

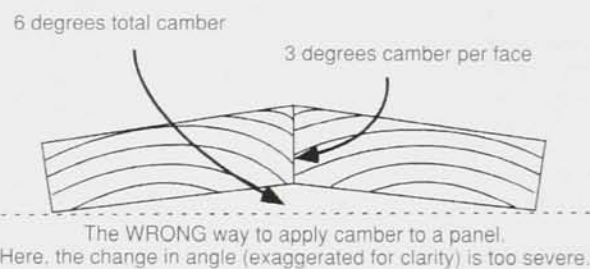
During the carving process, the panel will cup to the carved side as predicted, and most of the camber built into the panel will be used up. Some camber should remain, however. If the finished carving is hung on the wall, the remaining camber will be invisible, although it actually helps the carving to hang better.



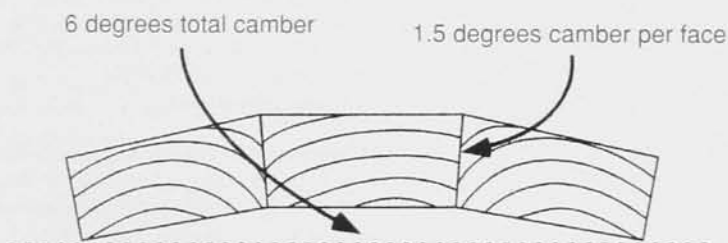
The camber method of joining panels for relief carving requires setting a jointer fence 1 or 2 degrees from its vertical position.



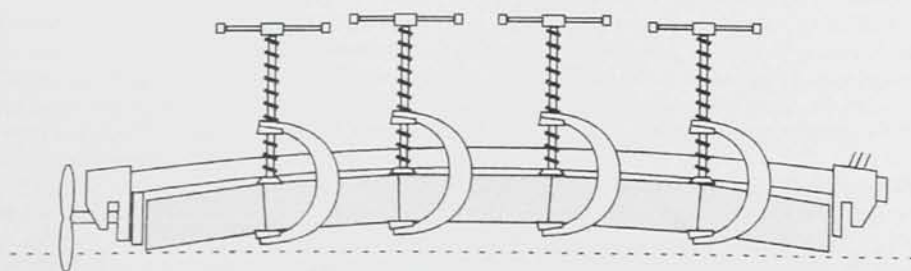
A typical board used in a panel, after jointing.



The WRONG way to apply camber to a panel. Here, the change in angle (exaggerated for clarity) is too severe.



The RIGHT way to apply camber to a panel. Here the change in angle (exaggerated for clarity) is gradual.



Pipe clamps and C-clamps help assemble the panel. Note the camber on the bottom side of the panel.



About the Author

W.F. (Bill) Judd is a full-time woodcarver in Saskatoon, Saskatchewan, Canada. He is the author of *Relief Carving Treasury*, *Relief Carving: Patterns Tips*

and *Techniques* and his most recent book, *Inspirational Carvings*. (Fox Chapel Books). Check out his website at www.woodcarver.com.

Shows

November

November 1. 33rd Annual Hoosier Carvers' Show, COLUMBUS, INDIANA (DSI (Developmental Services) building, 10th & McClure Rds.). 10am-5:30pm. Admission \$2. Bill Maze, 12001 E. 300 S., Columbus, IN 47203, (812) 579-9775, bmaze@scidata.com.

November 1-2. 33rd Annual Midwestern Wood Carvers Show - Belleville Holzschnitzers Club, BELLEVILLE, IL (Belle Clair Expo Hall, 200 South Belt East near Rts. 13 & 159). Sat. 9am-5pm and Sun. 10am-4pm. Admission \$3. Don Deitz, 250 Ross Lane, Belleville, IL 62220, (618) 235-1003, dnsdeitz@norcom2000.com.

November 1-2. North Alabama Woodcarvers Association's 22nd Annual Mid-South Woodcarving Show & Competition, HUNTSVILLE, ALABAMA (Huntsville Depot Museum Roundhouse, 320 Church St.). Sat. 9am-5pm and Sun. 10am-5pm. Free admission. Don Perkinson, P.O. Box 2235, Huntsville, AL 35804, (256) 881-5897; Jay Brasher, (931) 732-4531, mbrasher@vallnet.com; or Melissa Roth, NAWashow@yahoo.com.

November 1-2. Tenth Annual Woodcarving Show - Western Pennsylvania Woodcarvers Association, CASTLE SHANNON PENNSYLVANIA, (Castle Shannon Volunteer Fire Department Social Hall, Route 88). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$2 adults, \$1 seniors, under 12 free. Exhibitors contact: Pete Waslis, 903 Weigles Hill Rd., Elizabeth, PA 15037, (412) 384-6867; general info contact: Walt Niedziela, 527 Lebanon Manor Dr., West Mifflin, PA 15122, (412) 469-2903.

November 1-2. William Rush Woodcarvers 20th Annual Woodcarving & Wildlife Art Show & Sale, LIMA, PENNSYLVANIA (Penn State Delaware County Campus, Rt. 352). Sat. 10am-5pm and Sun. 10am-4pm. \$4 admission, children under 12 free with adult. Charlie Verna, 219 Cohasset Lane, West Chester, PA 19380, (610) 647-6292, Ron Berge, (610) 485-2432.

November 1-2. The Fruitbelt Woodcarvers 22nd Annual Woodcarving Show, CASSOPOLIS, MICHIGAN (Cass County Council on Aging, M-60 and Decatur Rd.). Sat. 10am-5pm and Sun. 10am-4pm. Free admission. Sam Hansen, (269) 782-0408.

Going to a show? Call before you go!

November 8. Piedmont NC Woodcarvers Show, STATESVILLE, NORTH CAROLINA (Agricultural Center, 444 Bristol Drive). Sat. 9am-4pm. Free admission. Joe Johnson, 9804 Meringue Place, Charlotte, NC 28270, (704) 847-5077.

November 8. 24th Annual Woodcarving & Wildlife Art Show, MEDFORD, NEW JERSEY (St. Mary of the Lakes School, 196 State Rt. 70). Benefits Knights of Columbus charities. 10am-5pm. Admission \$4, children under 12 free. Bob & Helen Rowe, (856) 468-1551 or Joe Gattuso, (609) 268-8460.

November 8. River Valley Wood Carvers' 3rd Annual Open House, TAYLOR MILL, KENTUCKY (Hilltop Church of Christ, 5300 Taylor Mill Road). Sat. 9am-5pm. River Valley Wood Carvers, 533 Taylor Mill Rd., Taylor Mill, KY 41018.

November 8-9. Tri-state Woodcarver's Wonders in Wood Show and Sell, EVANSVILLE, INDIANA (The Centre, downtown Evansville). Sat. 9am-5pm and Sun. 10am-4pm. Admission \$2. Bruce "Izzy" Bauer, (812) 838-5919, izchief1@insightbb.com or Marvin Daniels, (812) 985-5492, crvnmrvn@aol.com.

November 8-9. Northwest Carvers Association's 23rd Annual Show/Sale, PUYALLUP, WASHINGTON (Western Washington Fairgrounds). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$5 adults, children under 12 free with adult. Bob Harkness, P.O. Box 6092, Federal Way, WA 98063-6092, (253) 833-4626, c.l.harkness@att.net.

November 8-9. Wildlife Artisans Association Wildlife Art & Carving Expo, TOPSFIELD, MASSACHUSETTS (Topsfield Fairgrounds). Sat. and Sun. 10am-4pm. Admission \$5, seniors and children free. James White, 158 Western Ave., Essex, MA 01929, (978) 768-7218, jrw@gis.net.

November 8-9. Santa Maria Valley Carvers' 18th Annual Artistry in Wood Juried Exhibition Show and Sale, SANTA MARIA, CALIFORNIA (Veteran's Memorial Building, Pine & Tunnell Sts.). Sat. 10am-5pm and Sun. 10am-4pm. \$1 donation. Everett Weaver, 914 Queens Ct., Santa Maria, CA 93454, (805) 925-2364, eeaweaver@aol.com.

November 14-15. East Texas Woodcarvers Wooden Wonderland 2003 - 18th Annual Show/Sale/Competition, TYLER, TEXAS (Rose Garden Building, 400 Rose Park Drive, adjacent to the East Texas Fairgrounds). Fri. 10am-6pm and Sat. 10am-5pm. Admission \$2,

children under 12 free. John and Kay Leonard, 17076 CR 46, Tyler, TX 75704, (903) 592-6009, jdl38@flash.net.

November 14-16. 33rd Annual Waterfowl Festival, EASTON, MARYLAND. Fri. 10am-6pm, Sat. 10am-6pm and Sun. 10am-4pm. Admission \$12. Waterfowl Festival, 40 S. Harrison Street, P.O. Box 929, Easton, MD 21601, (410) 822-4567, Fax: (410) 820-9286, facts@waterfowlfestival.org, www.waterfowlfestival.org.

November 15-16. Dayton Carvers Guild's 22nd Annual Artistry in Wood, DAYTON, OHIO (Expo Center at Dayton International Airport, 3900 McCauley Dr.). Sat. 10am-6pm and Sun. 10am-5pm. Admission \$5, children under 12 with adult free, scouts in uniform free. Ralph Moeller, (937) 372-7726.

November 22. Deltona Woodcarvers 4th Annual Central Florida Wood Carvers Show, ORANGE CITY, FLORIDA (Lions Club at US 17/92 and West Graves). Sat. 9am-3pm. Admission by donation. Jim Bergman, P.O. Box 88, DeLeon Springs, FL 32130, (386) 985-5805, bergmanwood@msn.com or Joe Tomarazzo, (386) 789-0040, bareftdz@aol.com.

November 22-23. Kaw Valley Woodcarvers 24th Annual Show and Sale, TOPEKA, KANSAS (Holiday Inn Holidome, 6th & Fairlawn Sts.). Sat. 10am-5pm and Sun. noon-5pm. Admission \$3. Dolores Williamson, 701 SE 35th St., Topeka, KS 66605, (785) 266-5246.

November 28-29. Northern Colorado Wood Carvers' 11th Annual Show and Sale and Sears Trostel Hardwoods' 2nd Woodworking Show and Sale, FORT COLLINS, COLORADO (Lincoln Center's Canyon West and Columbine rooms, 417 W. Magnolia). Fri. 11am-6pm and Sat. 9am-4pm. Admission \$2 for people 18 and older; others free. Wood carvers show: Eva Clouse, 1613 Northbrook Dr., Ft. Collins, CO 80526, (970) 224-9516; wood working show: Harlan, (970) 482-1928.

November 29-30. 13th Annual Woodcarving Show - St. Louis Area Woodcarvers Inc. KIRKWOOD, MISSOURI (Kirkwood Community Center, 111 S. Geyer Rd.). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$1, scouts in uniform free if accompanied by an adult. Featured carver: Phil Bishop. (314) 481-3419, piroshki@swbell.net.

December

December 6. Nature Coast Carving Club's Sixth Annual Woodcarving Show, INVERNESS, FLORIDA (Citrus County Auditorium, next to the Airport/Fairgrounds on Highway 41 S.). Sat. 9am-3pm. Admission \$2. NCCC, P.O. Box 2522 Inverness, FL 34451, Gerry Bergman, (352) 536-1243, gbergman@atlantic.net or Dick Heintzelman, dbh@digitalusa.net.

December 6. Third Annual Carving Competition - James River Woodcarvers, RICHMOND, VIRGINIA (Woodcraft Store at Willow Lawn Shopping Center). Sat. 9am-4pm. Free admission. Merv Warner, 1202 Spring Meadow Ter., Richmond, VA 23235, mervinw@comcast.net, www.angelfire.com/va3/jamesrivercarvers.

January

January 10-11. 17th Annual Southwest Florida Woodcarving Exposition, FORT MYERS, FLORIDA (Harborside Convention Center, Edwards Drive and Lee Street). Sat. and Sun. 10am-4pm. Admission \$5 per day, \$7 for a two-day pass. Southwest Florida Woodcarving Exposition, P.O. Box 1735, Englewood, FL 34295-1735, Tom Ottums (941) 730-1530, Bert Burns (941) 697-5711.

January 16-17. 18th Annual Rio Grande Valley Woodcarvers Show, MCALLEN, TEXAS (McAllen Civic Center, 1300 S. 10th St.). Fri. and Sat. 10am-4pm. \$2 donation, children under 12 free when accompanied by an adult. Show Judge: Desiree Hajny. Maxine Blanchard, (956) 687-2533, 9401 N. 10th 2-30, McAllen, TX 78504, MaxVec@aol.com, www.iidbs.com/riogrand.

January 17-18. 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 and Sun. 10am-4pm. Free admission. Featured Artist: Cleve Taylor. Jon "Andy" Anderson, 4770 NE K Ave., Neotsu, OR 97364, (541) 994-4841.

January 17-18. Suncoast Woodcarvers' 12th Annual Woodcarving Exhibition, CLEARWATER, FLORIDA (Joe DiMaggio Sports Complex, 2465 Drew St.). Sat. 10am-5pm and Sun. 10am-4pm. Admission \$2 for adults, free for children 12 and younger. Joe Lutz (803) 345-2138, (727) 530-0166 (Nov.-Jan.) or Bill Ferris for table reservations, (727) 392-8189.

January 17-18. 15th Annual Desert Woodcarving Show and Sale, MESA, ARIZONA (Mesa Centennial Hall, University Ave. and Center St.). Sat. 9am-5pm and Sun. 10am-4pm. Admission \$4, children under 12 free. Sponsored jointly by the Arizona Woodcarvers Association and Grand Canyon State Woodcarvers. Walt Blackmore, (480) 736-1362, wblackmore@yahoo.com.

January 23-25. Canadian Woodcarving Championship, MOUNT HOPE, ONTARIO, CANADA (Canadian Heritage Warplane Museum at Hamilton International Airport on Airport Rd.). Fri. 11am-5pm, Sat. 9am-5pm and Sun. 9am-5pm. Adults: \$9, seniors: \$8, children under 12: free. Bill Carey, (905) 574-7498, cwc@hwc.org, www.hwc.org/link/cwc.

February

January 31-February 1. Annual East Carolina Wildlife Arts Festival and North Carolina Decoy Carving Championships, WASHINGTON, NORTH CAROLINA (Civic Center, Main and Gladden St.-two blocks east of Highway 17, and adjacent areas). Sat. 9am-5pm and Sun. 9am-4pm. \$6 for a day, \$8 for two-day pass, seniors receive \$1 discount, children under 12 free. David Gossett, P.O. Box 1713, Washington, NC 27889, (252) 946-2897, sgossett@cox.net, www.eastcarolinawildfowlguild.com.

January 31-February 1. 13th Annual Cedar Valley Wood Carvers' Show, CEDAR RAPIDS, IOWA (Longbranch Convention Center, 90 Twixt Rd.). Sat. 9am-5pm and Sun. 10am-4pm. Free admission. Tom Roe (319) 377-7097, t.roe@mchsi.com.

February 7. Manatee Wood Carvers' Annual Show, BRADENTON, FLORIDA (1st Presbyterian Church, Manatee Ave. & 15th St. West). Sat. 9am-3pm. Free admission. Emerson Woolever, 1802 20th Ave W, Bradenton, FL 34205, cwoolever@aol.com; Alex Willette, 5635 4th Court St W, West Bradenton, FL 34207, alxshoeman@aol.com.

February 7. 22nd Annual Caloosa Woodcarvers' Show and Sale, FORT MYERS, FLORIDA (Salvation Army Center, 10291 McGregor Blvd.). Sat. 9am-2pm. Admission donation. Bob Huelsebusch, 13011 Lake Pines Ct., Fort Myers, FL 33913, (239) 561-5614.

February 7-8. 20th Annual Treasure Coast Woodcarvers Show & Competition, PORT ST. LUCIE, FLORIDA (Port St. Lucie Community Center, Port St. Lucie and Airoso Blvds.). Sat. and Sun. 10am-4pm. \$2 admission, children

free. Ed Jettinghoff, Treasure Coast Woodcarvers, P.O. Box 342, Hobe Sound, FL 33455, (772) 220-3523, edjetting@earthlink.net.

February 7-8. 12th Annual Woodcarvers Den Exhibition, BELLEVUE, OHIO (VFW Hall). Sat. and Sun. 11am-5pm. Free admission. Al and Juanita Clark, 6615 County Rd. 191, Bellevue, OH 44811, (419) 483-7495 (shop) or (419) 483-6005 (home).

February 13-14. Chip-O-Tex Woodcarvers Annual Show, HARLINGEN, TEXAS (Casa de Amistad, Fair Park Blvd.). Fri. and Sat. 9am-4pm. Admission \$1, children under 12 free. Contacts after Nov. 1: Dewey F Brousseau, (956) 412-7851, fulltimer25@aol.com; Gerard Brossoit, 5401 W. Bus. #83, Harlingen, TX 78552-3633.

February 14-15. Pacific Southwest Wildlife Arts 31st Annual California Open - Wildlife Art Festival, Wildfowl and Fish Carvers Competition, SAN DIEGO, CALIFORNIA (Balboa Park Club, Balboa Park, 2150 Pan American Rd. West). Sat. 9:30am-4pm and Sun. 9am-4pm. \$5 donation, children under 12 free. Mike Dowell, (760) 945-8442, mdowell957@earthlink.net.

February 14-15. 20th Annual Ocean County Wildfowl Art & Decoy Show, BRICK, NEW JERSEY (Brick High School, 346 Chambers Bridge Rd.). Sat. 10am-5pm and Sun. 10am-4pm. \$5 admission donation, children under 12 free. Janet Sellitto, (732) 341-9622 ext. 2214, jsellitto@ocymca.org.

February 21. Seventh Annual Highlands Wood Carvers Show, SEBRING, FLORIDA (Sebring Civic Center, off NE Lakewood Dr., behind Sebring Public Library, next to Highlands Art League on Lake Jackson). Sat. 10am-4pm. \$2 donation. Jim (Doc) Loftus, Highlands Wood Carvers, c/o Highlands Art League, 351 W. Center Ave., Sebring, FL 33870, (863) 465-4977.

February 21. Friends Carving Club Annual Wood Carving Show and Sale, PORT ORANGE, FLORIDA (Adult Activity Center, 4790 Ridgewood Ave.). Sat. 9am-4pm. \$1 donation. John Selvey, (386) 756-9713, jselvey@cfl.rr.com; John Carleton, (386) 761-2038, jecdc50@aol.com.

February 28-29. Annual Calusa Wood Carvers Show and Sale, NEW PORT RICHEY, FLORIDA (New Port Richey Recreation Center). Sat. 10am-4pm and Sun. 10am-3pm. \$2 donation. Wynett Scott, Calusa Wood Carvers, P.O. Box 1194, New Port Richey, FL 34656, (727) 842-3233, wynettscott@ypisp4u.net.

Calendar of EVENTS

DEADLINE TO SUBMIT EVENTS

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

Classes

Wood Carving Illustrated publishes a general listing of carving classes and carving museums. Want to spread the word about your upcoming class? Please send your information about classes from April through August to gretchen@foxchapelpublishing.com no later than Dec. 1, for inclusion in *WCI* Issue no. 26, Spring 2004.

Planning to participate? Check availability as some class sizes are limited and registration deadlines and other details as listed may change. Some class costs may vary depending on membership status in sponsoring organization.

November 3-5. Bill Janney offers gunstock carving classes in Houston, TX. Using a high-speed drill and power chisel, learn how to carve fishscale, basket weave, scroll, leaves and animal scenes. Contact Bill Janney at 7962 Preblewood Dr., Middletown, OH 45042, (937) 787-4836, guns@interaxs.net or www.billjanney.com.

November 7-9. The Vesterheim Norwegian-American Museum in Decorah, IA, will hold a Beginning and Intermediate Santa Caricature Carving class with Gerald Ekern, www.vesterheim.org, (563) 382-9681; Fax: (563) 382-8828.

November 14-16. Introduction to Chip Carving, 8:30am-4:30pm. Instructor: Jeff Fleisher. \$250 tuition. For more information contact Janet A. Collins, North Bennet Street School, 39 North Bennet Street, Boston, MA 02113, (617) 227-0155 ext. 102, www.nbss.org.

January 19-26. Rally On The Rio-5th Annual Woodcarving Seminar features a variety of carving classes. Visit www.iidbs.com/riogrand for class information, details or an application. Questions can be directed to Elaine Craft,

etcraft@hotmail.com, RR1 Box 2640, Mission, TX 78572.

January 25-30. Treasure Island Florida Second Seminar. Three world famous carvers/painters help you fine tune your carving. Bob Guge—tern with baby open wing, Ernie Muehlmann—world piece barn owl, Joshua Guge—pan fish. 16 people per class. Accommodations/classes held Best Western Motel on the Gulf of Mexico. For more information contact June Longe, 39 Dolphin Dr., Treasure Island, FL 33706, (727) 367-8018, juncustomartist2@netzero.com.

February 16-19. Tree City 2004 Woodcarving Seminar, UVALDE, TEXAS (Uvalde Activity Center, 250 E. Main). Instructors: John Engler, Dallas Degee, Jon Nelson, Ronnie Reed, Lem Smith, Mary Jo Smith, Johnny Stevens and Bill Taylor. For registration brochure, contact Paul McLeod at Uvalde Activity Center, 250 E. Main, Uvalde, Texas 78801 or email uaacoffice@swtjc.cc.tx.us.

March 19-21. Carve Custer's Last Chess Set with Caricature Carvers of America member Keith Morrill. Class held in Reno, NV. For further details or to reserve a spot, contact Paul Volpp, (775) 853-3432, volpp@charter.net.

Ongoing. European carver Dimitrios Klitsas provides classes to beginning and advanced carvers. For a schedule and details, write him at 378 North Rd., Hampden, MA 01036, (413) 566-5301, fax (413) 566-5307, www.klitsas.com.

Ongoing. Slim's Woodshed, 160 1st St. NW, Box 594, Harmony, MN 55939, offers a variety of classes and workshops. (507) 886-3114, fax: (507) 886-3115, slims_ws@means.net or www.slimswoodshed.com.

Ongoing. The Ward Museum of Wildfowl Art at Salisbury University in Salisbury, MD, sponsors a variety of carving and painting classes through early December. (410) 742-4988 or go to www.wardmuseum.org and click on Exhibits and Events for a listing of classes, exhibits and special events.

Ongoing. Woodcraft Supply Corporation stores offer a variety of classes. Contact the store in your area for information.

Ongoing. Wood n' things, 301 First St. N. Ext., Nampa, ID 83687, has ongoing carving classes. (208) 466-0110, kathleen@carvingsupplies.com or www.carvingsupplies.com.

Ongoing. Wood Carvers Supply, 2530 N. 80th Place, Scottsdale, AZ 85257, has ongoing classes on Dec. 12, Jan. 8-10, Feb. 5-7, Feb. 19-21 and Mar. 18-20. For more information contact Dave Rushlo, (480) 994-1233.

Ongoing. Dave Stetson offers carving classes at the following locations on the following dates:

Scottsdale, AZ—Nov. 3, Nov. 14-16, Nov. 17, Nov. 21-23, Nov. 24, Dec. 16-17, Jan. 5-10, Jan. 23-25, Feb. 4-6, Mar. 22-23. Contact Michele Carville, (480) 367-9630, Lnmmichele@aol.com.

Sacramento, CA—Dec. 5-7. Contact Bob Travis, (916) 758-5692, rltravis@ucdavis.edu.

Des Moines, IA—Feb. 20-22. Contact Denny Neubauer, (515) 265-4889, dennyknife@yahoo.com.

Branson, MO—Mar. 1-5. Contact Mary Miller at Silver Dollar City, (417) 338-8229.

Roseville, CA—Mar. 26-28. Contact Grady Greene, (916) 771-5947.

Ongoing. The Knot Hole Woodcarving Studio, in Pleasant Hill, MO, offers carving classes at the studio on the following dates: Nov. 15-16, Harold Enlow-Caricatures; Dec. 6-7, Steve Brown-Collide-A-Scope-14th Annual Santa-fest; Feb. 13-15, Rex and Vickie Branson-Western Figures; Mar. 19-21, Phil and Vicki Bishop-Caricatures. For more information contact The Knot Hole, Pleasant Hill, MO 64080, (816) 987-2214, theknothole@earthlink.net.

Ongoing. Smoky Mountain School of Woodcarving offers the following carving classes:

Jan.—Gene Webb, Rattlesnake on a Stick; Feb.—Gene Webb, Elephant; Mar.—Gene Webb, Elk; Mar. 26-28—Helen Gibson, Moses or Nativity Figure. For more information contact Smoky Mountain School of Woodcarving, Townsend, TN, (800) 541-5994, www.woodcarvers.com.

Ongoing. Phil and Vicki Bishop offer caricature seminars at the following locations on the following dates:

Albuquerque, NM—Feb. 5-7. Contact Ross and Joyce Cox, (505) 345-6232.

Lake of the Ozarks, MO—Feb. 27-29. Contact Loren Woodard, (573) 374-6603.

North Platte, NE—Mar. 4-6. Contact Joel Bennett, (308) 534-0285.

Pleasant Hill, MO—Mar. 19-21. Contact Joyce and Andy Anderson, (816) 987-2214.

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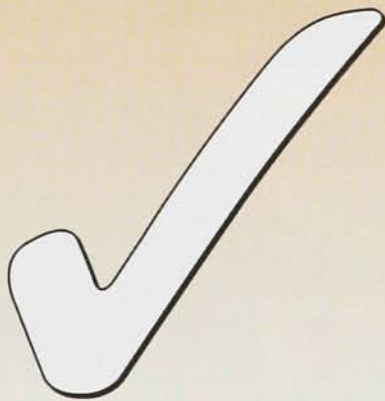
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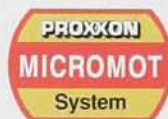


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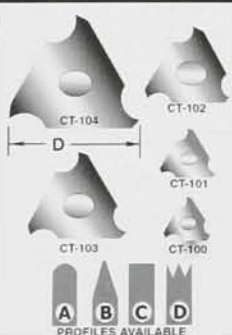
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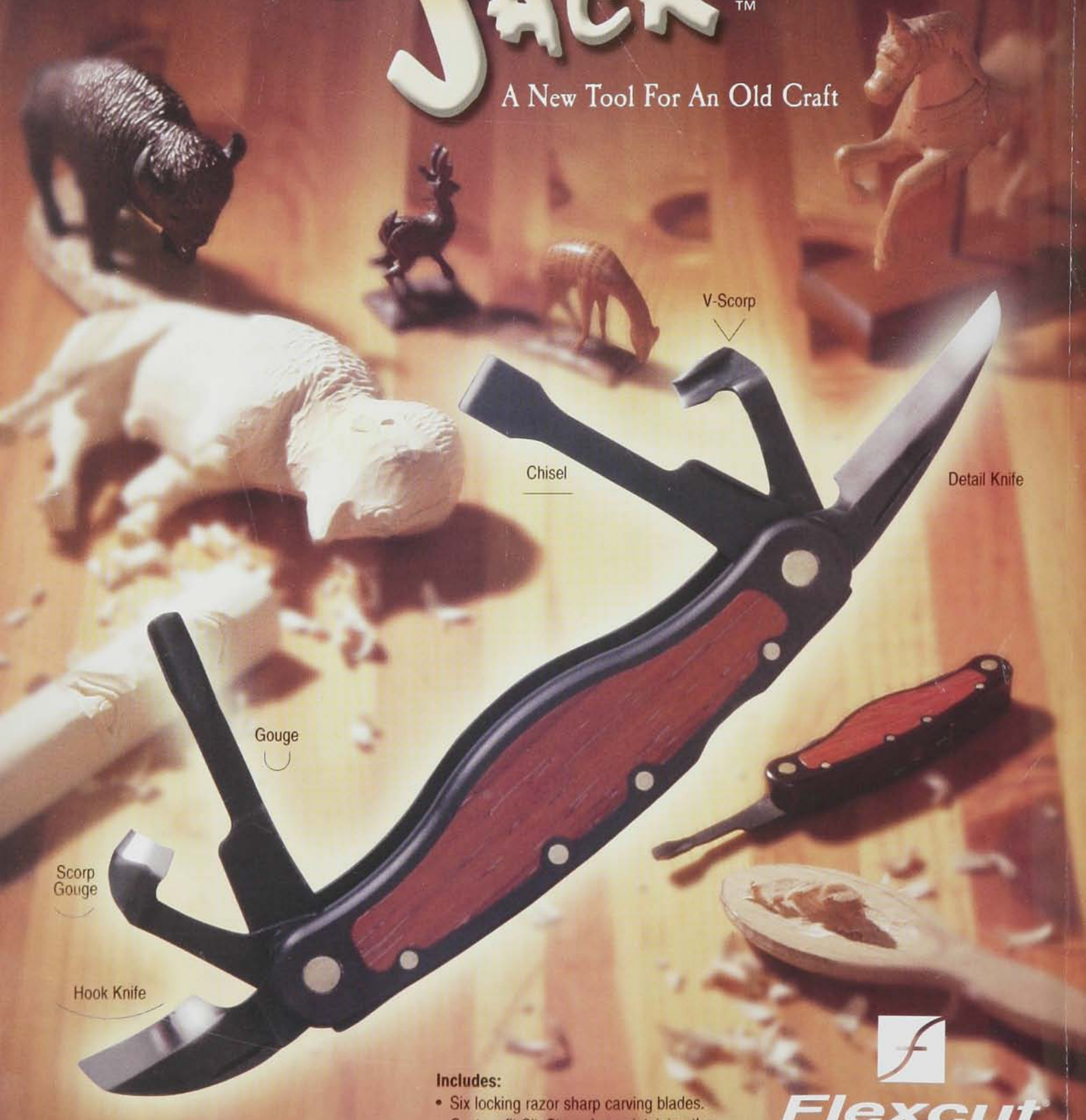
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