

**WORKSHOP
DESIGNS**

Page 60

Summer Carving Projects for Beginners

ISSUE NO. 27

SUMMER 2004

**Carve This
GOLFER**
Page 30



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Wood Carving

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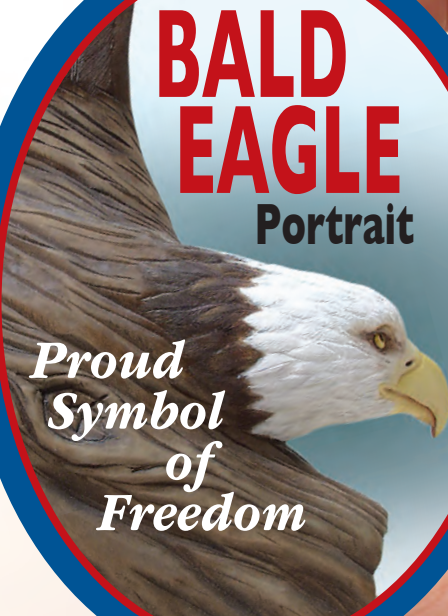
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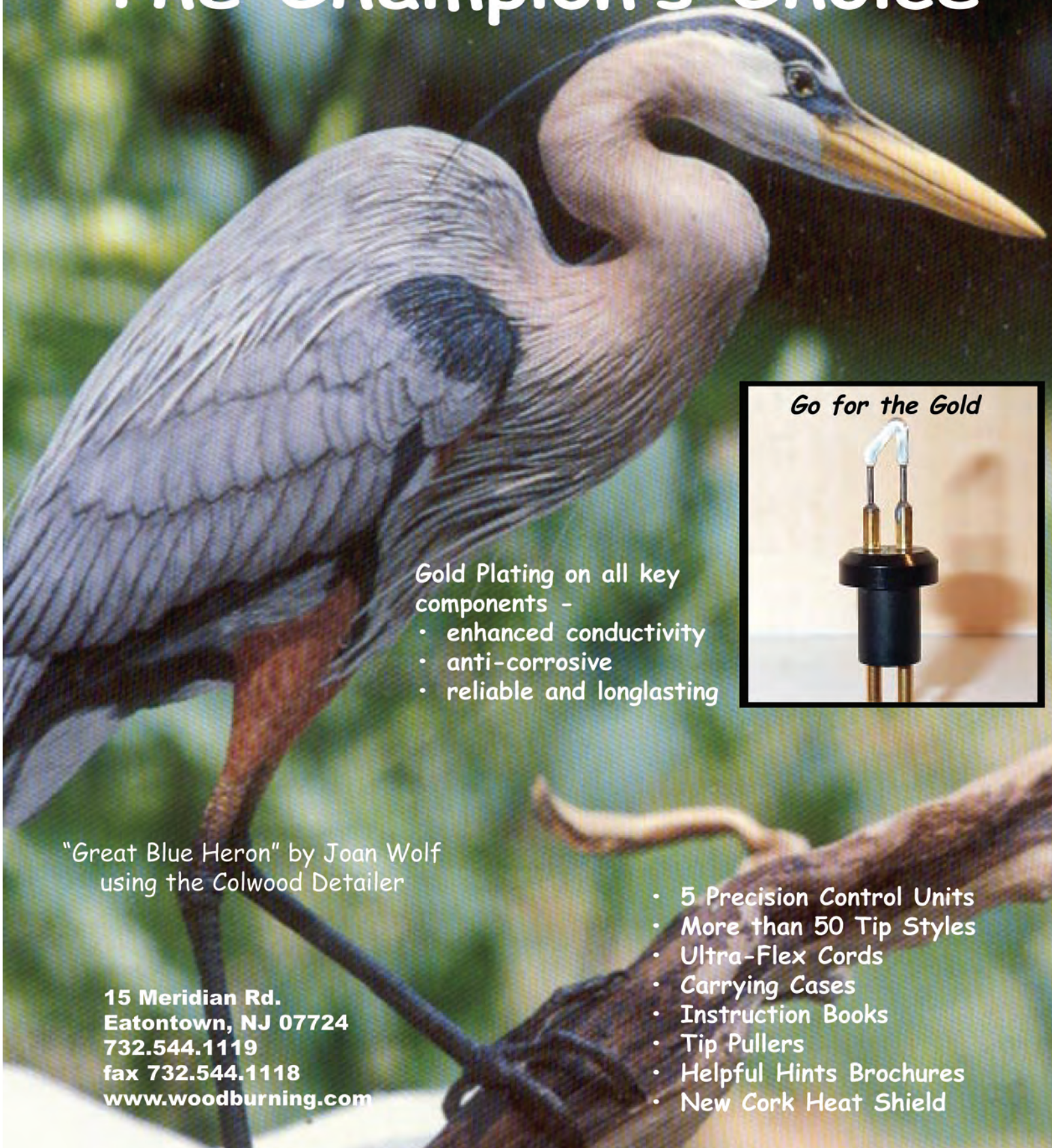
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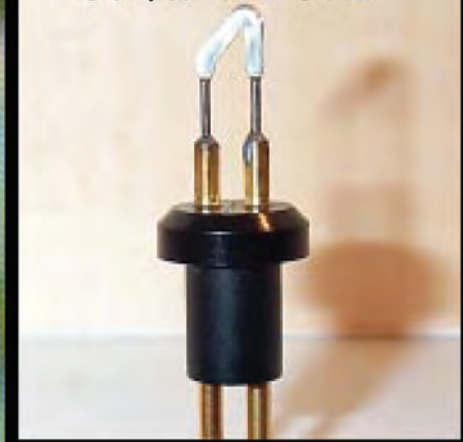
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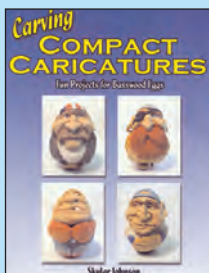
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## Editor's CORNER

In the world of woodcarving, a few folks have played pivotal roles in introducing the art and the craft to the masses. One of them is *Wood Carving Illustrated's* Woodcarver of the Year 2004, Rick Bütz. With his highly successful book *How to Carve Wood* and his popular PBS series, Rick has made

woodcarving accessible to tens of thousands. Editor-at-Large Roger Schroeder's profile of Rick tells you more about this influential carver.

Bruce Burk has played a similar role in the specialized field of realistic wildfowl carving. His *Gamebird Carving* is arguably the most authoritative text on teaching the art of turning wood into birds that look real enough to fly. Fox Chapel Publishing has re-packaged his two volumes of decorative decoy patterns and paint schedules for release this summer. On pages 92 and 93, you'll find a ruddy duck pattern excerpted from the book, *Decorative Decoy Carver's Ultimate Painting and Pattern Portfolio, Series Two*.

The willingness to share knowledge, as both Rick and Bruce have done on a large scale, is a trait common to woodcarvers. Would you like to share your skills but don't know where to get started? If working with the younger generation appeals to you, this issue has the perfect project to help do just that. "Neckerchief Slides" starting on page 74 provides the patterns and steps useful for instructing your own or neighborhood children, grandkids, a youth or Scout group.

You probably don't need convincing that carving is a rewarding hobby that can put some extra income in your pocket. But, if you give it a chance, it will connect you with a whole community of truly terrific people.

While gathering the resources needed to reach out to would-be and active carvers, check out your TV program guide for one of Rick's nearly 100 episodes that continue to be shown. Or, tune in to a new PBS show that will also spread the gospel of woodcarving. "Splendid Splinters:

The Armand LaMontagne Story" begins airing this spring. Read about the documentary, featuring comments by Roger Schroeder, in News & Notes on page 10. And make sure you set aside time to watch this fascinating story.

*Cathy Hart*

Cathy Hart

PS—A special message for subscribers: You'll notice that this issue was delivered to your mailbox in a plastic wrap. We've heard your concerns about damage to your magazine when it's not wrapped, and promise to mail every issue in the protective plastic.

# WOODCARVING ILLUSTRATED

Summer 2004

Volume 8, Number 2 {Issue No. 27}  
How-To Magazine for Carvers™  
Internet: [www.WoodCarvingIllustrated.com](http://www.WoodCarvingIllustrated.com)

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

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Our Mission:

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Publisher: ..... Alan Giagnocavo  
Managing Editor: ..... Cathy Hart  
Editor-at-Large: . . . Roger Schroeder  
Assistant Editor: ..... Mark Weinstein  
Editorial Assistant: ..... Gretchen Bacon  
Contributing Editors: ..... John Mignone  
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Graphic Design: ..... Leah Smirlis  
Tucker Yeaworth

Newsstand Circulation Consultant  
Howard White & Associates, Inc.  
(508) 984-5085

Domestic Newsstand Distribution  
Curtis Circulation Company

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Subscription rates in US dollars:

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

Canada

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

International

One year ..... \$27.95  
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Wholesale/Distribution  
Wood Carving Illustrated is available to retailers for resale  
on advantageous terms.  
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Identification Statement: Wood Carving Illustrated vol.8, no.2(Summer 2004)  
(ISSN#1096-2816) is published four times a year in the months of February,  
May, August and November by Fox Chapel Publishing Co. Inc., 1970 Broad  
Street, East Petersburg, PA 17520. Periodical Postage paid at East Petersburg,  
PA and additional mailing offices. POSTMASTER: Send address changes to  
Wood Carving Illustrated,  
1970 Broad Street, East Petersburg, PA 17520.

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# From our MAILBAG



## A Message from the Woodcraft Wildlife Contest Sponsors

Our recent Wildlife Carving Contest co-sponsored with Woodcraft® Stores involved some very delicate pieces. The winners were shipped from the local Woodcraft retailer to company headquarters in West Virginia; then to the Artistry in Wood Show in Dayton, Ohio; then to our offices in East Petersburg, Pennsylvania; and then finally back to the artist. Of the nearly 300 pieces that were part of the winning group, three sustained varying degrees of damage. For that, we offer our sincere apologies to the carvers.

While you can be certain that we will take every precaution possible with your prized artwork, damage can sometimes occur with such delicate pieces outside of our control. You'll be notified immediately should it arrive at our facilities in less-than-perfect condition, giving you the option of filing a claim with your carrier. When we ship your carving back to you, we will package it with the utmost care to help ensure that it arrives safely. However, if you find that it had been damaged in transit, please notify us immediately so we can file a claim.

Thank you.

**Alan Giagnocavo,**

Publisher, Fox Chapel Publishing

**Lori Mossor,**

Marketing Administration Manager,  
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## Artistic Responsibility

In Spring 2004, Issue 26, you published a letter from John Taye, of Boise, Idaho, in which Mr. Taye was rather tiffed at another carver for ripping off of another artist's work—Mr. Taye's. He goes on to state "I don't know how a person could shamelessly use and copy another artist's work without giving credit where it is due." Then he goes on to question the "integrity and honesty" of the deceased Mr. Johnson.

To me it is the "artist's" responsibility—Mr. Taye's in this case—to stipulate to the magazine (*American Artist*) what permissions it has in printing his article and what permissions the reader has in duplicating any of the contents therein. I question whether Mr. Taye made any such stipulations that his work of art was not to be copied in any way,

## Set It Straight

Issue no. 26's Wood Review on Sassafras featured a carved rose on page 85. Proper credit for the pattern was omitted. The pattern came from the book *Carve a Rose* by John Hagensick. The book is available from L/C Publishing Company, 531 Thatcher Ave., River Forest, IL 60305, 708-366-6791.



shape or form! Also, did Mr. Taye anywhere in his article display a copyright or patent pending statement?

Mr. Taye goes on to chastise Mr. Johnson for copying his work "stroke for stroke"! I wonder if Mr. Johnson's copying had something to do with the fact that the piece was in part a "step-by-step demonstration of the pie carving"! If Mr. Taye didn't want the piece to be copied, then why would he give step-by-step instructions on how to replicate it? Wasn't it meant to be a learning experience for other carvers as they tried their hands at carving that "piece of pie"? It seems quite hypocritical of Mr. Taye to insinuate that Mr. Johnson was a thief and dishonest because he so accurately duplicated his piece!

As a carver myself, I appreciate the hours and talent it takes to make a masterpiece. But I abhor the haughty and arrogant attitude of artists who put their work on public display, give a pattern, give tutorials, and then rebuke the carver who makes a masterful replication. If you want the publicity, take what comes along with it. Otherwise, clearly state your rights and privileges, so that everyone knows what your intentions are.

**Dave Robinson,**  
email

## Write Us!

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# News & NOTES

**Editor-at-Large Roger Schroeder has rediscovered a highly talented but little known carver named Mary Hoback Crouch. A sample of her work is this tableau of stagecoach, horses and riders.**



## A Story Made in Hollywood

Little did Editor-at-Large Roger Schroeder realize that a pair of old woodcarvings would lead to a story that seems more fiction than fact. While working with Upstate New York carver Ross Oar on a Santa bust project, Roger got to see a pair of carved musicians Ross had collected. Signed Erma Hoback and dated 1940, the figures aroused Roger's curiosity and he devoted his January 2003 Editor's World newsletter (at [www.WoodCarvingIllustrated.com](http://www.WoodCarvingIllustrated.com)) to them with a request for more information. He suspected that this obviously talented carver, likely deceased, was prolific, and he hoped that learning Erma's history would be easier than locating a needle in a skyscraper-size haystack. Six months later the leads started coming in. Before a year had passed since the appearance of that newsletter, Roger made contact with Erma's son, Mary Crouch (her maiden name was Hoback), who stopped using her middle name Erma after she married, was a remarkable woman who carved miniature figures of Hollywood legends, lost her movie stuntman husband after 14 months of marriage, was a stand-in for a starlet,

and raised a son single-handedly on money made from carving and a monthly but paltry death-benefit check. It's the stuff of studio screenwriters, and Roger is pleased to

share the whole story, plus photos of Mary's work, in his March and April 2004 newsletters.

## Editor-at-Large Participates in TV Documentary

When Roger Schroeder, *WCI*'s Editor-at-Large, was asked to participate in a documentary on wood sculptor Armand LaMontagne, he couldn't help but smirk to himself. He had already gotten the scoop on one of America's premium Renaissance figures many times over. In fact, his cover story for *WCI*'s Issue no. 3, Spring/Summer 1998, featuring an uncanny likeness in wood of Babe Ruth, was devoted to the portraits Armand has sculpted over the last three decades.

Roger appears throughout "Splendid Splinters: The Armand LaMontagne Story," offering commentary, anecdotes and insights on this larger-than-life artist. Check your local PBS station for the one-hour presentation. If you miss the program, VHS and DVD formats are available from [www.customflix.com](http://www.customflix.com)/ 888-232-0439.

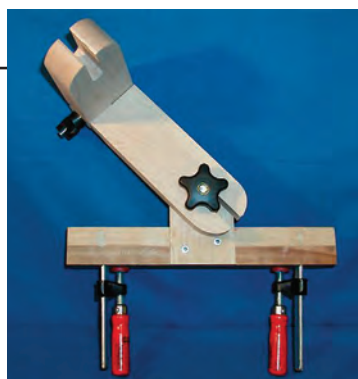


**Editor-at-Large Roger Schroeder was years ahead of a recent documentary on Armand LaMontagne when he wrote about this Renaissance artist for *WCI*'s Issue no. 3, Spring/Summer 1998.**

**Armand's Native American sculptures were featured in *WCI*'s Issue no. 7, Summer/Summer 1999.**

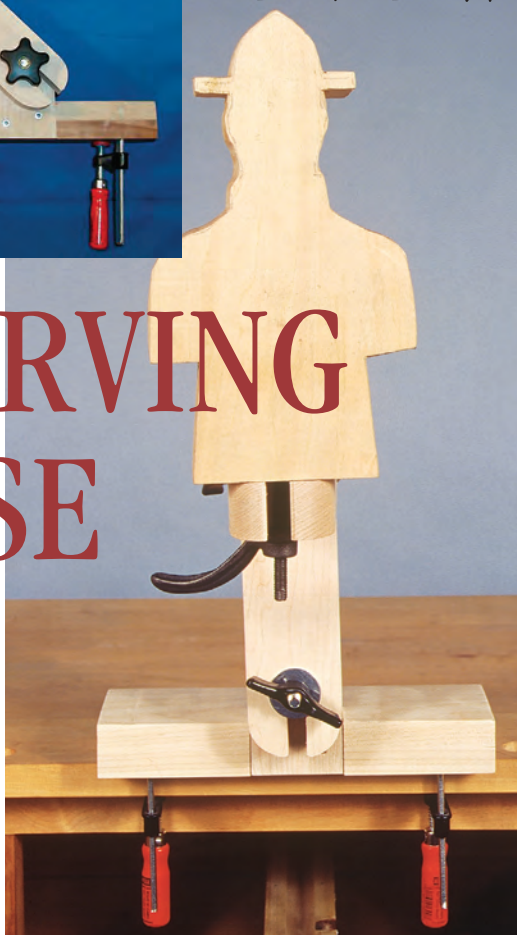






## Product REVIEW

# CARVING VISE



### By the Staff at Wood Carving Illustrated

The carver's arm has been around for centuries. European sculptors still employ the device to reposition figures as they are shaped. A downside to the arm is that it needs to be held securely in a vise. A new product, the Carving Vise, is now available that has all the elements of the original design plus integrated clamps. Carving has never been so hands free as with this tool.

Designed by Tim Rundall of The Woodchip Shop in Des Moines, Iowa, the Carving Vise has solid, 1½"-thick maple components and sturdy locking knobs that allow for quick rotation of a carving through both horizontal and vertical planes. Two bar clamps secure the fixture to a workbench with a top up to 3" thick, and a substantial bench screw holds the carving in place.

If you want to make a modified version of the vise, you can purchase these components separately: the Adjustable Bench Arm, Bench Arm Holder with Clamps and the Bench Screw Kit. A rugged mounting plate is also available.

The complete Carving Vise assembly is \$69.95 plus shipping. To order, contact Tim Rundall at The Woodchip Shop, 515-283-2171, [woodchipshop@mchsi.com](mailto:woodchipshop@mchsi.com). For more products, check out his website, [www.woodchipshop.com](http://www.woodchipshop.com).

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# Tips and TECHNIQUES

## Check Your Oil

**Janet ran into a problem with the santos rosewood. Although the wood was easy to carve with power tools and took a fair amount of details, her varnish finish took days to dry. She attributes the problem to the oils in the wood and wants to know what she should have done to prepare the carved wood for the varnish.**

Woodchip responds: Woods like santos rosewood, teak and cocobolo have natural oils that interfere with oil-based finishes, specifically polyurethane and Danish oil. If the wood is very oily, the finish can remain tacky for weeks. To cope with this problem, prepare the wood by wiping it with a fast evaporating solvent like acetone, lacquer thinner or denatured alcohol to remove the oils. Make sure to work in a well-ventilated area. Then, as soon as possible, apply your first coat of finish. Some woodworkers use a shellac sealer first to prevent oils from bleeding back to the surface. Spray shellac is available at most home improvement centers and paint stores. After that has dried, a coat of good paste wax such as Briwax or Butcher's can be applied instead of an oil-based finish. I have had good success using just Petri Wipe-On Gel PolyFinish after removing the surface oils. The gel is rubbed on with a paper towel or clean cotton cloth, and the excess wiped off while still wet. Drying time is six to eight hours, and several applications will produce a very durable satin finish. I enjoy using it because it doesn't run like many other finishes. To find out where to purchase Petri products, call 888-393-4758.

## Ten Cents Worth of Advice

**Dick Shack has trouble getting a consistent angle on his knives and is looking for a sharpening jig.**

colin partridge answers: You can have all the jigs in the world, but sharpening by hand is the best way to go. Actually, I've learned that 99 times out of 100 all you need to do is hone the blade using a leather strop. The thinner the leather, the better. I have a piece of moose leather glued to my workbench. When the tool gets dull, I use Flexcut Gold and hone an edge in a matter of seconds.

Ah Chip adds: I once read that a carver should pretend that a dime is supporting the back edge of the knife when honing or sharpening. Instead of pretending, I take a dime out of my pocket, set my angle using the coin, and then freehand the rest.

AlArchie contributes: To hone properly, the leather strop has to be stiff and supported by wood. If the leather is soft, the blade will push down into it and the cutting angle is blunted. Usually, thin leather will not compress as much

as a thicker piece; but stiff, hard leather backed by a solid board won't compress even if the leather is fairly thick.

## Barking Up the Right Tree?

**Stevefrfla wants to know how aspen carves.**

Donna T offers: The first aspen I carved was from reclaimed pallets. Once it was planed, it was great. I did some relief and in-the-round carvings from it. It carved pretty much like basswood. I got some aspen poles and they made great wood spirits. I would imagine that the farther north the aspen grows, the better or softer it should be.

AlArchie says: Aspen has nice straight grain, holds details well and fuzzes only slightly. Raised grain can be dealt with using a good sanding sealer and 200-grit or finer sandpaper prior to finishing. It can be stained or painted with good results. It's right up there with basswood, as far as I'm concerned.

Captain Banaid states: I've carved some small projects using "green" aspen and even though some of them are now four or five years old, there is no sign of cracking. But I don't know if checking will be a problem for a large carving.

## Relief is Just a Router Away

**Bonnie wants to rout out the background of some small relief projects but is afraid to use a shop router.**

Woodrite responds: Try a handheld grinder. Dremel is a good choice and offers a routing stand. A speed control on the grinder keeps the rpm under control. It's actually simple enough to use with one hand.



**A handheld grinder like the Dremel and a routing attachment are easy to use when removing background on a relief carving.**



## A Run on Mineral Oil

Jordan carved a spoon from maple and wants to apply a finish. He wonders if he can use mineral oil available at most pharmacies and drug stores.

Jamesfa writes: I have used ordinary mineral oil on a few utensils I have made, and no one has gone to his or her reward yet.

Plain Ol Ed says: You might be tempted to use vegetable oil, but it tends to go rancid and affects the taste of whatever you put in the spoon. Mineral oil doesn't have that problem. But be aware that it's a laxative in large quantities.

## Does Size Really Matter?

Many carvers want to know if there are optimum sizes for woodcarvings, especially standing figures.

Rick-in-Seattle offers: The finished size has much to do with the desirability of a carving. One less than a few inches in height usually needs to be displayed in a case for protection. But a carving taller than 12" can be difficult to display as well. I try to stay in the 8" to 10" range, with most around 10½".

Callynne says: I do figures 12" and under because the drawings I'm always making fit nicely on a 12" sketch pad.

colin partridge writes: My carvings are rarely less than 2' tall and as large as 25' in height. My take is that the people who buy my carvings tend to make sure they pick the biggest ones because my prices don't vary terribly from small to large. Yet most times the larger carvings take less time to make than the small ones.

Owlhouse offers: To the public, size does matter. I can carve two Santas with approximately the same size head, which is where most of my carving time is spent, have one body measure 7" in length and the other 12" or 14". The taller carving sells for three to four times more than the shorter one. Both will take pretty much the same amount of time to carve. This happens without fail when the two are next to each other on my selling table. In general, it seems that most people believe that bigger is better rather than good things come in small packages.

## File These Tips Away

Sweetsheila wants to know if files can be used on woodcarvings.

Woodchip answers: All files, even the smallest so-called needle files, will cut wood. They come in an interesting



**Files are excellent wood-smoothing tools and come in quite a variety of shapes and sizes. For aggressive wood removal and shaping with handtools, you should use a rasp.**

array of shapes ranging from flat to half-round, round, knife-shaped, square and triangular. Although wonderful for smoothing, they aren't very aggressive when removing wood. If quick-and-dirty wood shaping with handtools is what you're after, try a rasp, which has individual teeth instead of rows cut into the steel. Woodcraft® (800-225-1153, [www.woodcraft.com](http://www.woodcraft.com)) has a good selection of both files and rasps. I recently came across Auriou rasps. These are the Rolls Royces of shaping tools and come with a Rolls price tag. They leave a relatively finished surface and are a delight to control. If your loans are paid up and you have some extra cash, contact Joel at Tools for Working Wood, 800-426-4613/[www.toolsforworkingwood.com](http://www.toolsforworkingwood.com). He's the only dealer in North America carrying Auriou wood rasps.

*Editor's Note: Stay tuned for an upcoming article in WCI titled "All About Files, Rasps and Rifflers."*

## You Be the Judge

**Kenny S wants to know what judges are looking for at a competition. Do they judge, for example, components that are not wood such as metal feet and habitat made from wire and epoxy?**

Callynne writes: I believe that different shows and judges have different rules, and it's up to anyone entering to find out exactly what they are. I personally feel that everything that can be carved from wood should be. I could do some really neat toys in Santa's bag out of clay, and it would be easier than carving them, but I wouldn't dream of it. However, some things just aren't easily made from wood such as the flowers or leaves in a bird composition. So ask the judges what their stand is on these issues.



# Relief COLUMN

From  
Lora S. Irish

A Fox Chapel book author and artist, Lora S. Irish offers the stylized grape pattern. In an exclusive arrangement with *Wood Carving Illustrated*, Lora has created this design and other patterns for our readers. On page 26, you'll find a bonus pattern from Lora. Be sure to check upcoming issues of *WCI* for more of her unique illustrations.



## Special SOURCES

For more patterns from Lora S. Irish, visit her website at [www.carvingpatterns.com](http://www.carvingpatterns.com). The website features free patterns and patterns for purchase as well as helpful carving advice. Please note that the patterns are available only online.



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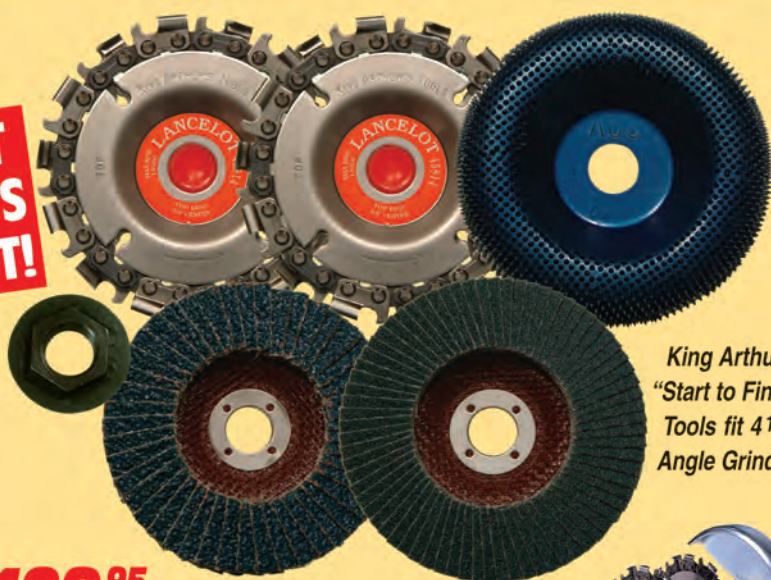
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**Front view**



**Three-quarter view**



**Back view**

# Bald Eagle Portrait

**An artistic presentation flows easily with rotary bits and a good paint job**

**By Wanda Marsh**

The American bald eagle is a joy to carve. An enduring and majestic symbol of freedom, the bird captures our attention whether we see it in flight or sculpturally presented at a carving show or exhibition.

## Go With the Flow

It is always wise to collect and study reference photos, and I amassed many of eagles to better understand their anatomy. Before starting with this project, I envisioned carving the bald eagle's head and one wing soaring out of a piece of driftwood. Since I could not find a suitable piece of driftwood, I created my own from basswood. The wing feathers were done as I would do on any other wildfowl I carve—texture first with an abrasive stone, and then burn in the barbs, shaft lines and splits.

Collecting references also holds true for driftwood. I studied several pieces to capture the weathered, dried-out look in the basswood. Making the various textures was easy with a diamond disc after shaping the driftwood composition with a variety of burs. Harder and more durable than abrasive stones, the diamond disc is simple to use with a handheld grinder or a flexible shaft machine. Because the texture of most driftwood tends to flow in one direction, the edge of the disc made fast work of the details on the basswood. Driftwood usually has deep grooves from the splitting and rotting that comes with exposure to the elements. I simulated the grooves on the basswood eagle with the diamond disc. For knotholes and finer textures, I switched to a pointed diamond bit.



**Left view**

## Painting Instructions

**Step 1.** Painting begins with the wing feathers. Apply a thin wash of Burnt Sienna and water. When mixing a wash, add enough water to thin out the consistency of the paint without making it weak. If you are not sure how much water to add, make a wash and paint over a piece of newspaper print. When the type is barely readable, you have the right mix.

**Step 2.** Mix a wash of Burnt Umber and Raw Umber and paint “shadows” between the feathers to set them apart.

**Step 3.** Dip the tip of a completely dry brush into Burnt Umber and work the paint into the brush by pressing it on a scrap piece of paper. Next wipe



the brush dry on a paper towel until nearly all the paint is off the brush. Brush across the feathers and notice how the brush softly highlights the raised areas. This dry-brushing technique brings out the reddish-brown tone of the feathers. A more natural look can be achieved by dry brushing several light coats. A suggestion: Never dip your brush into water when dry brushing.

**Step 4.** Mix a small amount of Titanium White into Burnt Umber, both straight from the tube. Dry brush the top edges of the feathers as well as the quill lines.

**Step 5.** Basecoat the eagle's head with a mixture of Nimbus Grey and Titanium White that has enough water added to make the paint workable without diminishing the texturing. After this light gray tone has dried, dry brush Titanium White over the head. It should be applied light enough to allow areas of the gray to show through as shadows.

**Step 6.** Paint the beak with a 3:1 mix of Cadmium Yellow Light and Titanium White. Add only a minimal amount of water. To have more control over the colors, paint several thin coats rather than one heavy coat. Next, coat the beak with a thin wash of Yellow Oxide. Create a shadow that separates the mandibles or jaws with a wash of Burnt Sienna. Finally, darken the nostril holes with a touch of Burnt Umber lightly thinned with water.

**Step 7.** Shade the eye sockets with a Burnt Umber wash; then paint the eyeballs with Carbon Black. Make sure the paint dries between these steps. You can also use a hair drier set on low heat to speed up drying. Apply a Cadmium Yellow Light wash over the Carbon Black, leaving a black circle in the middle for each pupil. Apply a few small specks of Burnt Sienna in the yellow you just washed on. Paint a small highlight of full-strength Titanium White with a liner brush in the yellow area. Then apply

a thin line of Titanium White, also full strength, between the yellow and black on the rear portion of the eyes.

**Step 8.** Begin painting the log with Nimbus Grey thinned just enough to make it workable in nice even coats. After it has dried, seal the wood with Krylon 1311 Matte Finish. The length of drying time is usually around 30 minutes, but drying times differ with the time of the year and your geographical location. I do not recommend using a hair drier on a spray finish. After the sealer has completely dried, antique the log with several different washes of color. Begin with a thin wash of Raw Umber. Working on a small area at a time, apply and then wipe the paint off with a dry rag. Repeat the technique with Burnt Umber and then Burnt Sienna. If the log's grooves and fissures do not appear dark enough, apply a wash of Carbon Black and wipe it off. You may need to apply another wash of Burnt Sienna to contrast the dark with the light colors. After the washes have dried, apply another coat of Krylon 1311.

**Step 9.** As the final step, use a toothpick to apply a small amount of five-minute epoxy over the eyes to give them a glossy look.



## Further READING

### Carving Realistic Flowers in Wood

By Wanda Marsh

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## Special SOURCES

A roughout of the bald eagle, measuring 4" x 9" x 13", is available from Rossiter Ruff-Outs, 800-825-2657/ [www.rough-outs.com](http://www.rough-outs.com).

Order item no. 001-623 for \$79.95.

### More Patterns

Wanda offers a black bear pattern with carving and painting instructions in *Wood Carving Illustrated's* Issue no. 23, Summer 2003.

## PAINTING NOTES

Wanda uses acrylic paints, her favorite being Jo Sonja's Acrylics, (717-626-8866/

[www.chromaonline.com](http://www.chromaonline.com)). These paints are full-bodied, rich colors that mix much like oil paints. These colors also tend to dry flat, a finish that is preferable for wildlife carvings.

### Painting Palette Using Jo Sonja's Acrylics

#### Wing

Feathers    Burnt Sienna  
              Burnt Umber  
              Titanium White

#### Shadows Between

Feathers    Burnt Umber  
              Raw Umber

#### Head

Nimbus Grey  
Titanium White

#### Beak

Cadmium Yellow Light  
Titanium White  
Yellow Oxide

#### Shadows Between

#### Top & Bottom

Beak        Burnt Sienna

#### Nostril Holes/Eye

Sockets    Burnt Umber

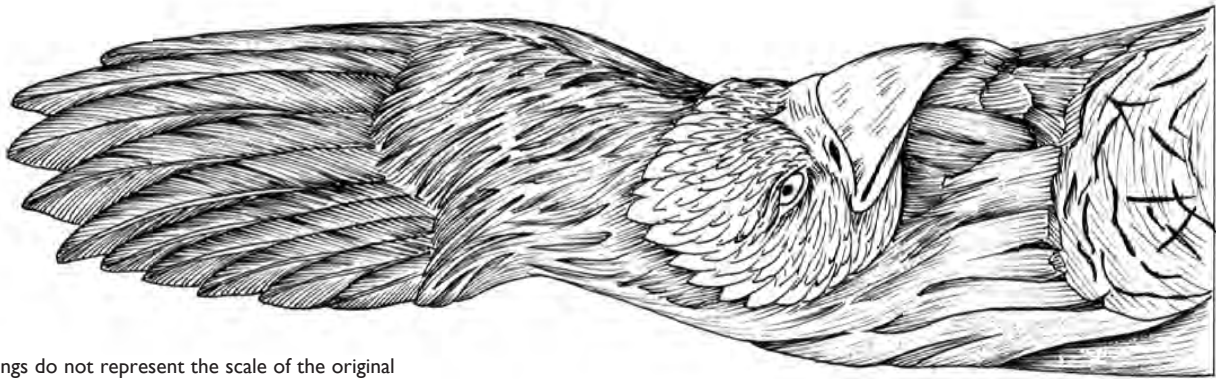
#### Eyeballs

Carbon Black  
Cadmium Yellow Light  
Burnt Sienna  
Titanium White

#### Log

Nimbus Grey  
Raw Umber  
Burnt Umber  
Burnt Sienna  
Carbon Black

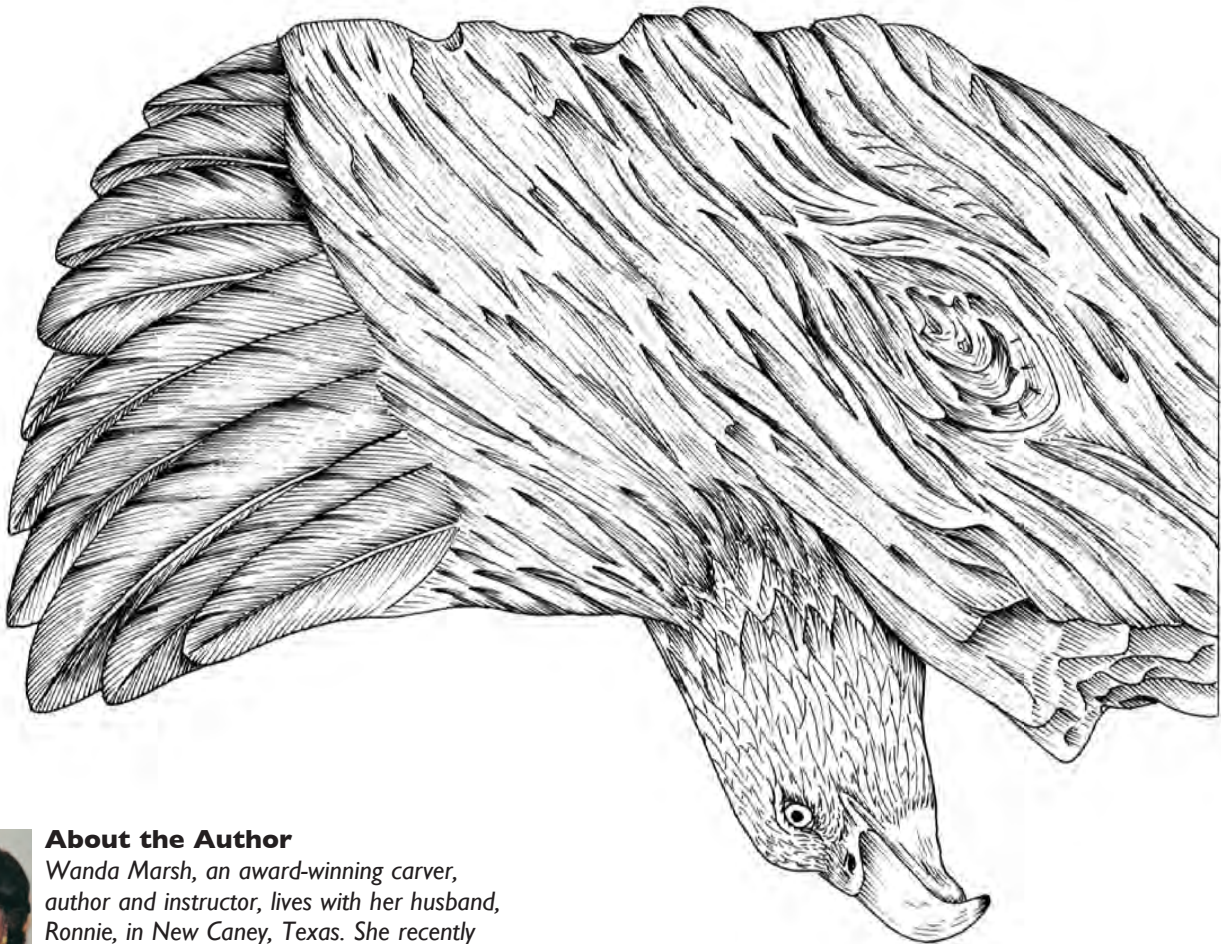




Front view

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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Left view



#### **About the Author**

Wanda Marsh, an award-winning carver, author and instructor, lives with her husband, Ronnie, in New Caney, Texas. She recently finished a life-size eagle, commissioned by one of East Texas' most prominent families. The project was a challenge since the petite carver

needed scaffolding to reach all parts of the eagle and apply the detailed work she is known for. To obtain a schedule of her carving classes, contact Wanda at 281-354-6817 or [wandamarsh@webtv.net](mailto:wandamarsh@webtv.net).



# The Cat's Meow:

## Carving a Refrigerator Magnet

By David Sabol

Photography by Roger Schroeder

**A popular seller that's fun to make!**



**Flat magnets can be purchased at craft and hobby stores. I embed three round ones into the back of the carving with enough of the magnets exposed to catch a metal surface.**

**R**efrigerator magnets are popular craft items, particularly those that are carved. I enjoy felines, especially when they're up to some mischief. Going after a goldfish fits the bill.

A piece of  $\frac{3}{4}$ "-thick white pine that is freshly cut is my choice for this beginner's relief project because white pine carves easily when wet. My tools also make cleaner cuts because the wood's pores are saturated with water. But basswood, dry or unseasoned, is a good substitute. Although I paint my cat with grays and whites, a lot of other colors work just as well. The fish, which is really burned—not carved—into the bowl, is a combination of gold, yellow and white, and the water is blue. While I use oil paints mixed with Minwax Natural Stain, acrylics thinned with water are a good alternative.





STEP  
1

A bandsaw or scroll saw cuts out the profile of this simple pattern.



STEP  
2

Starting with a  $\frac{3}{8}$ " 70-degree palm V tool, outline the major features of the cat: the face, legs and tail.



STEP  
3

Using a roughout knife, which has a larger blade than a detail knife, round the outer edge of the cutout as well as the goldfish bowl.



STEP  
4

With a no. 8  $\frac{3}{8}$ " palm gouge, scoop out hollows for the eyes.



STEP  
5

Deepen the areas around the curvature of the tail, the inside corners of the eyes and around the muzzle using a no. 11  $\frac{1}{4}$ " palm gouge.



STEP  
6

Using the no. 11  $\frac{1}{4}$ " palm gouge, remove wood between the two paws/legs to add some depth to the carving.



STEP  
7

Switch to a roughout knife to undercut the rear of the tail and the rear leg to create a shadow and at the same time give them depth.



STEP  
8

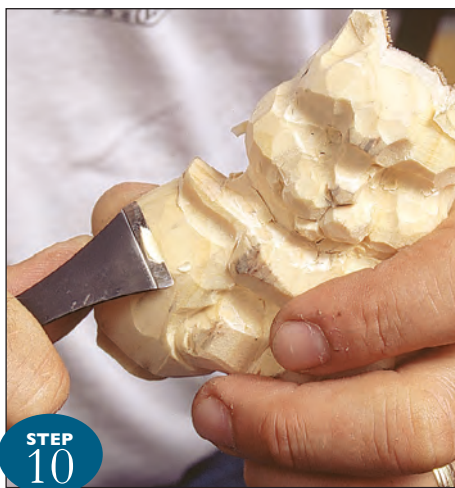
The next step is drawing the facial features: a triangle for the nose, a split down the center of the muzzle, and the upper and lower lips, giving the cat a slight smile.



STEP  
9

Outline, with a detail knife, the features drawn in the previous step. Be sure to remove enough wood to make the nose stand out, and undercut the lower jaw.





**STEP 10**  
Invert a no. 3  $\frac{3}{8}$ " palm gouge, and take away the rough cuts left on the fishbowl, giving it a rounded shape.



**STEP 11**  
With a no. 11  $\frac{1}{8}$ " palm gouge, create the eye mounds. Make deep, tight and controlled cuts with this tool.



**STEP 12**  
Returning to the detail knife, carve a deep incision behind the legs/paws to aid the illusion of depth.



**STEP 13**  
Make the eyes big and expressive with a sharpened pencil.



**STEP 14**  
Using the detail knife, outline the eyes with deep stop cuts. The wood should come away as long wedges, not as chips.



**STEP 15**  
Separate the toes with the detail knife.



**STEP 16**  
The carving is ready for the final details.



**STEP 17**  
To create the look of fur, use the  $\frac{3}{8}$ " 70-degree palm V tool. Create a flow that follows the body, feet/paws and tail.



**STEP 18**  
A woodburner at a medium heat setting puts the fish into the bowl.



## Materials & TOOLS

### MATERIALS:

#### Wood:

White pine or basswood that measures 3/4" thick by at least 3 1/4" wide by 4" long

#### Finishing materials:

Acrylic paints and water or oil paints and Minwax Natural Stain

No. 1 and 3 round brushes

#### Accessories:

3 small flat magnets

### TOOLS:

Bandsaw or scroll saw

Roughout knife

Detail knife

Woodburner

The following Flexcut tools:

No. 3 7/8" palm gouge

No. 8 3/8" palm gouge

No. 11 1/8" palm gouge

No. 11 1/4" palm gouge

3/8" 70-degree palm V tool



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## Special SOURCES

Throughout the project, David used Flexcut tools. If you are interested in purchasing the tools, contact Flexcut Tool Company, Inc. at 814-864-7855/[www.flexcut.com](http://www.flexcut.com), for dealers that carry them.

## Further READING

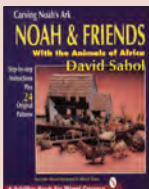


By David Sabol

### Old St. Nick Carving

Step-by-step & color illustrations from wood blank to finished carving. Patterns for six classic Santas.

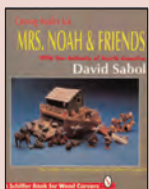
\$12.95 plus \$3.50 S&H (parcel post)



### Noah & Friends with the Animals of Africa - Carving Noah's Ark

Covers traditional carving techniques & realistic painting with captions & color photos.

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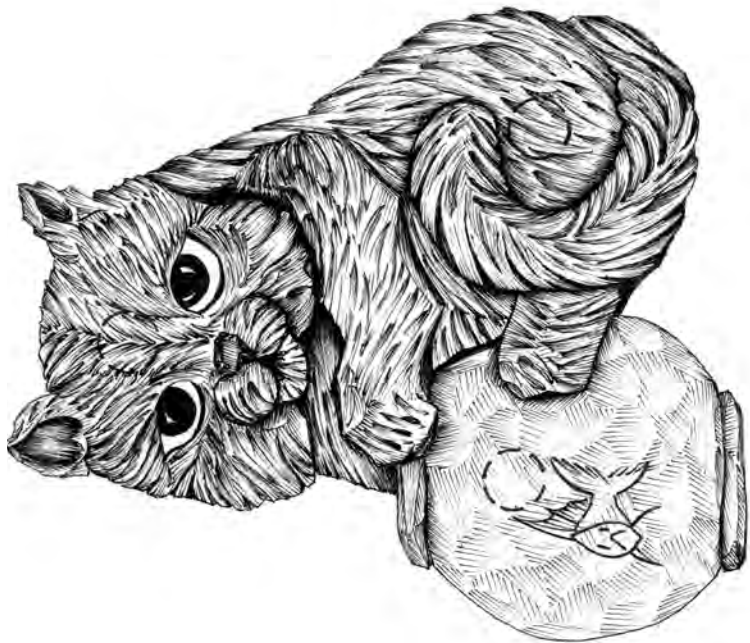
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### About the Author

David Sabol is a professional woodcarver and instructor who lives in Wrightsville, Pennsylvania. A Caricature Carver of America member, David is a frequent contributor to WCI. He carves a wide range of subjects that includes human figures, animals and flowers and is also known for his carvings' realistic and detailed expressions. Check

out David's website at [www.davidsabol.com](http://www.davidsabol.com). For commission work and carving classes, he can be reached at 678 Bull Run Road, Wrightsville, PA 17368/717-252-9363.



# INTERNATIONAL WOODCARVERS CONGRESS

**This year's Affiliated Wood Carvers' event  
expected to draw thousands**



Carving Photography by Marc Featherly



**The competition is held in an exhibition hall of the Mississippi Valley Fairgrounds. The facility is both spacious and well lit, giving visitors a fabulous venue for enjoying these fine works.**

**Fred Cogelow won the 2003 Best of Show with his "In Hac Petra."**

**E**ach year, carvers from all over the country, and, indeed the world, converge on Davenport, Iowa, to take part in a grand celebration of woodcarving at its best. Classes taught by the world's finest woodcarvers kick off the week, followed by a long weekend of competition. The 38th edition of the Affiliated Wood Carvers' International Woodcarvers Congress takes place June 19 to 27, 2004. Mark your calendars now so you can be part of the fun and excitement.





This carved logo is one of the first items you notice when you walk through the entrance.



An indigo bunting by Bob Guge captured Second Best of Show Runner-up for this world champion bird carver.

### COMPETITION AND CLASS INFORMATION

Contact Larry and Carol Yudis, co-chairpersons of the International Woodcarvers Congress by phone, 563-359-8501, or write to Affiliated Wood Carvers, Ltd., PO Box 104, Bettendorf, Iowa 52722. For a faster response, visit [www.awcltd.org](http://www.awcltd.org).



"Thoughts of a Patriot" gave Neil Z. Cox First Best of Show Runner-up honors.



### Fox Chapel's Ice Cream Social Returns!

Screams for ice cream at the 2003 Fox Chapel Publishing event kept employees moving at a fast trot. Freelance photographer Jack A. Williams and Fox book editor Peg Couch scooped out the goods. The offers were so tasty that renowned woodcarver Neil Z. Cox was among those who

waited patiently for a refill. In 2004, Team Fox returns to serve up the best ice cream in the Midwest, if not the country, from Whitey's on Friday, June 25 starting at 6:30 pm.



# GREAT BOOK OF FAIRY PATTERNS

## *A Guardian Angel Pattern from Lora S. Irish*

**T**he fairy shown here, entitled Bleeding Heart, belongs to the "Angel" category of fairies. Typically, the Guardian Angel Fairy uses the full wing of a bird for herself. She usually chooses the wings of a white dove; however, other bird wings with brighter coloring can be found. Her wing color choice can reflect her guardian task for the day. If her day's labor is to be secretive, the white full wings are used so that she can silently spill into your life unseen. However, if she needs your attention to some forgotten promise or labor, her wings will be bright and noisy. She will flutter where she will easily be noticed, catching your eye to guide you on the correct path or lead you to that lost object.



### Special SOURCES

For more patterns from Lora S. Irish, visit her website at [www.carvingpatterns.com](http://www.carvingpatterns.com). The website features free patterns and patterns for purchase as well as helpful carving advice. Please note that the patterns are available only online.

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.

### Further READING



By Lora S. Irish  
**Great Book of  
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# Friendship Cane

By Roger Schroeder

## A group project gives support to carving and camaraderie

Who said I need a cane? Of sound mind, I believe, and body, the thought of having a cane was as ridiculous as carving basswood with a butter knife. But I admit that I quickly warmed to the idea when Fox Chapel Publisher Alan Giagnocavo presented me with the one featured here.

This isn't one of those ergonomic canes ubiquitously sold at medical supply stores or pharmacies. More walking stick than crutch, the cane is the work of 12 carvers, all of whom put their best effort—and love—into it. I was literally moved to tears, and unfortunately no one had a camera to record my heartfelt acceptance.

Simply put, though the workmanship may be anything but simple, a friendship cane consists of segments, typically blocks of basswood 2" square by 3" long, with a hole running through each. After the segments are carved to include any subject matter ranging from chip carving to realistic, in-the-round sculpture, they are assembled on a length of dowel for support. Alan had dug through the Fox files and aptly chose a slate of contributors to carve the segments. I had worked with all of them and each, in my estimation, is exceptional. Ernie Muehlmatt, for example, with whom I co-authored a songbird carving book, sculpted a cluster of chickadees. Dave Stetson, a Contributing Editor at *WCI*, turned his segment into a female face. And Greg Krockta, a professional sign carver and dear friend of many years, made the whale topper. All have had a place, some with more

mileage than others, in my 25 years as a professional writer.

My thanks to Alan, who has seen me as a kindred spirit, one dedicated to putting out the best carving magazine humanly possible, and to the carvers who participated in coming up with the best friendship cane ever made. I am very grateful to have a cane to lean on.

The friendship cane was presented to *WCI*'s founding editor, Roger Schroeder, to celebrate his four years on the job.



**Greg Krockta turned the mahogany grip and carved the whale topper. A professional sign carver and sculptor, Greg is co-author of *Carving Signs: The Woodworker's Guide to Carving, Lettering and Gilding*.**







A founding member of the Caricature Carvers of America, Dave Stetson carved the female head. Besides teaching classes in his studio in Scottsdale, Arizona, Dave travels throughout North America providing carving instruction.

Another CCA member and contributor to the cane is Pete LeClair. Pete loves to capture wrinkled expressions with toothy grimaces.



The other side of Pete LeClair's segment shows off a different face. An author of two books on caricature carving, Pete is frequently on the road as a carving instructor.

Canadian Bill Judd carved Roger's initials into his segment.



Bill is a master of relief carving and the author of two books published by Fox Chapel.



Contributing Editor Barry McKenzie shows off the best of his chip carving with intricate pierced work on his segment.



Ray McKenzie is a fish carver who frequently takes along a rod and reel when studying his subjects. His article on carving and painting a bluegill appears in WCI's Issue no. 10.



The Santa was carved by Joel Hull, Contributing Editor at WCI. Joel's most recent contribution to the magazine, "3 Holiday Ornaments," appears in Issue no. 24, Fall 2003.



World Champion wildfowl carver Ernie Muehlmann created a cluster of baby chickadee heads he calls *Walking Ahead*.



## Friendship Cane Exchange

How can you get involved with making a friendship cane? If you are in a carving club, you can organize an exchange with your fellow carvers locally. You'll need participants and a schedule to keep track of the segments.

You could also take part in a web-based program, the World Wide Woodcarver Exchange (WE3) Friendship Cane ([www.carverscompanion.com](http://www.carverscompanion.com)). Organized by Matt Kelley in 1998, the Friendship Cane Exchange currently has 168 carvers in 12 groups. Groups now consist of eight carvers instead

of 16. Participants carve eight segments and ship seven off to the other members of their group. The commitment required by members is to carve and ship an average of one segment per month, making this project up to eight months long.

Another exchange opportunity is also through WE3. The time commitment is substantially less because rather than carving the entire block, each participant is required to carve only a quarter of the segment. Four carvers are in each group, and the segment is passed on to the other group members.



Another wildfowl contributor to the cane is Jack Kochan. Jack, an illustrator whose pattern drawings accompany many of *WCI*'s articles, carved the screech owl in preparation for a full-size project.



A lover of circus art and memorabilia, Bob Yorburg carved the unusual face. An event coordinator, Bob spends much of his free time carving acanthus designs.

A wildfowl carver and Contributing Editor at *WCI*, Lori Corbett created Art Ducko-Stylized Ducks.



Lori's talent comes through on her segment with the challenge of carving four different realistically rendered ducks in relief.

Rich Notto is a chip carver who designs and sells chip carving knives. His skill is evident on his segment.



Rich makes a dietary statement with his porcine figure. Given that Rich lives in Florida, it does not seem odd that the pig is wearing sunglasses.

## Further READING

For more on the story of the Fox Chapel friendship cane and photos, check out "Editor's World," April 2001, at [www.WoodCarvingIllustrated.com](http://www.WoodCarvingIllustrated.com).

"Carving Among Friends: The CCA's Friendship Cane," appears in *WCI*'s Issue no. 8, Fall 1999. View segments carved by members of the Caricature Carvers of America.

### Carving a Friendship Cane with Tom Wolfe & His Friends

By Tom Wolfe

Takes the reader through the process of creating a four-face segment for a cane.

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# Carving Caricature Golfers

By Bill Howrilla

Capture a golfer's delight with  
this caricature project



*Editor's Note: Bill enjoys carving caricatures because it allows him the opportunity to be creative. Though he isn't a golfer, he knows about the game from listening to his friends discuss their games. Some of Bill's inspiration comes from his imagining himself on the golf course reacting to any number of different situations. This particular caricature, Yes!, captures that sweet moment of joy in a golfer's game.*

*Bill recommends a good quality detail knife for this caricature carving. You can use V tools, U gouges and other specialty tools to make the process easier and to make the project go faster. Use the tools with which you are most comfortable.*

## Materials & TOOLS

### MATERIALS:

Basswood block 3¾" x 6¼" x 3¾"  
Patterns

### TOOLS:

Good quality detail knife with a  
small blade

V tool (optional)  
U gouge (optional)  
Pencil  
Ruler



I DON'T KNOW WHERE  
IT WENT...



HOW COULD I MISS  
THAT ONE?



THAT'S THE BAD SHOT  
IN THE LAKE.



NOTHIN TO IT!



HEY! THAT'S MY BALL!



**Rise and Shine**



**Geez!**

**Judging the Distance**



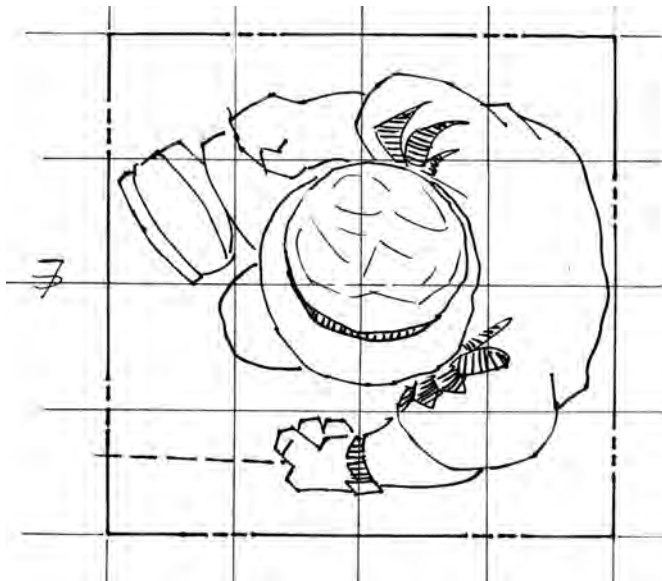
**Lining It Up**



**No Sweat**



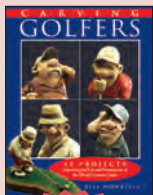
**No Way**



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## Further READING



By Bill Howrilla

### Carving Golfers

Step-by-step instructions & 12 patterns for carving a caricature golfer. Includes information on creating clay armatures & making patterns.  
\$14.95 plus \$3.50 S&H (parcel post)

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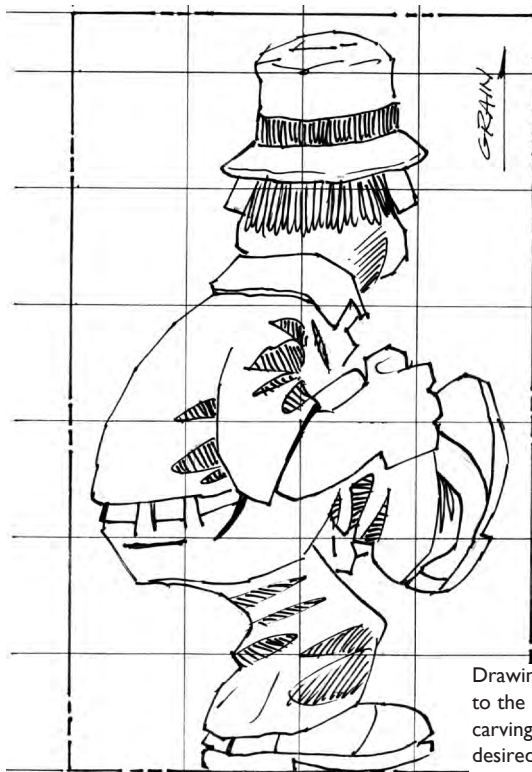
## Tips

### Adding Extra Details

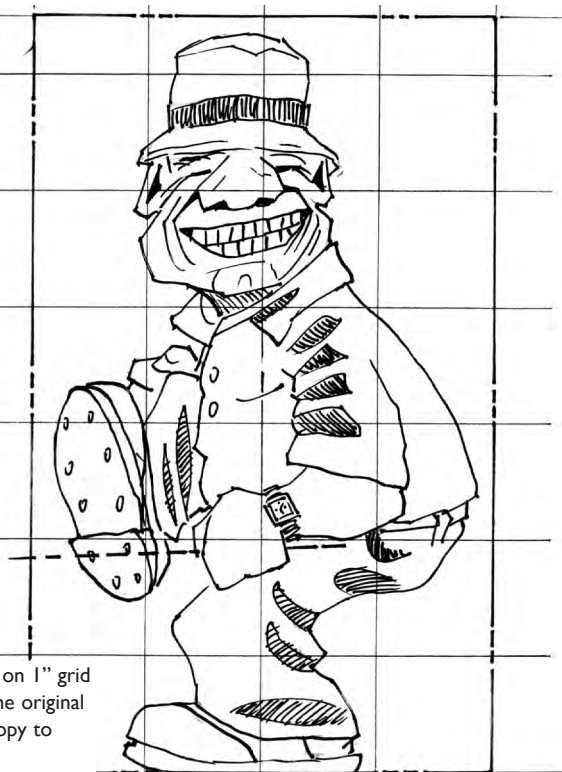
Use your imagination to add finishing touches to your carving. Here are some things to try:

- Carved golf balls: Create these from a small twig of birch.
- Golf clubs: Carve clubs from a forked branch. Remove the bark, even out the branch for the shaft, then round the other branch for the wood, iron, putter, wedge, etc.
- Glasses: Twist copper wire around a pencil and then bend it around the golfer's face.
- Spikes: Cut small pieces of wire and push them firmly into the painted soles of the shoes. There is usually no need for glue as the ragged edge of the wire holds the spike in place. Take note that a golfer with spiked shoes should never be placed directly on any surface that could be scratched by the spikes.





RIGHT PROFILE



LEFT PROFILE

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

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FRONT VIEW



BACK VIEW



# CARVE A SCANDINAVIAN-STYLE TROLL

**Delve into flat-plane carving with this beginner project from master carver Harley Refsal**

**By Harley Refsal**

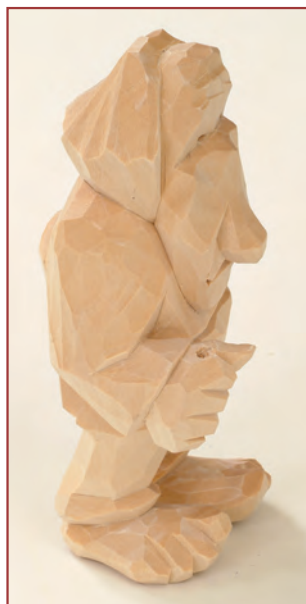
**Photography by Greg Heisey**

This troll is a figure carved in the tradition of Scandinavian-style figure carving, and “flat-plane” carving in particular. The term flat-plane carving stems from a particular style of figure carving—one in which large, flat areas called planes are left intact. Scandinavian-style flat-plane figure carving arises out of a folk art tradition—a tradition of whittling, using just a single knife—as opposed to “woodcarving” that was practiced and perfected in the traditional guild system and that employed a whole arsenal of tools, such as gouges, V tools and chisels. Smoothing, rounding, sculpting and sanding are typically not employed in the final stages of carving. This simple, flat-plane style is often considered minimalist in that it implies detail, or attempts to say more by carving less.

I chose basswood for my troll, but, if you want to use a different wood, I suggest pine or butternut. Poplar is a little bit too stringy. And because of its dominant grain, butternut does not work very well for a painted piece. I will cover the painting of the troll in the next issue of *Wood Carving Illustrated*.



**Front view**



**Right view**



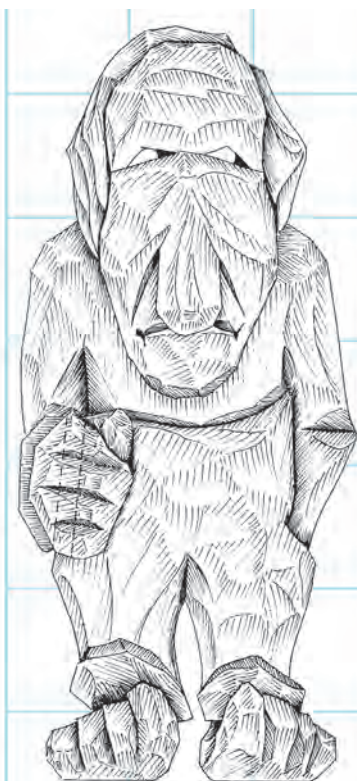
**Back view**



**Left view**



Front view



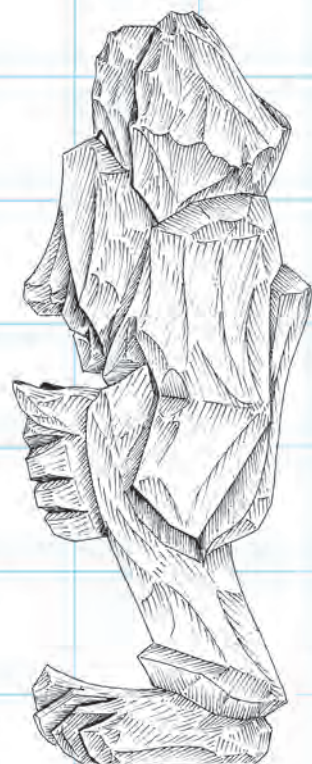
Right view



Back view



Left view



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

## HARLEY'S TIPS FOR BEGINNERS

- **Rough out the anatomy first** to maintain the carving's balance and proportion. Then carve the details later.
- Be sure to **refer back to the pattern regularly** because you may need to redraw reference lines several times. Keep the big picture in mind. Details are meant to be done last.
- As an advanced carver, the chips I remove are quite large. If you are a beginning carver, it is fine to **make small cuts at first**. While the goal may be to remove large portions of material, small bites are better and safer. Control is more important than removing large chunks of wood.
- **It is okay to fix your mistakes.** Some accidents can lead you in a direction that is much more interesting than your original idea.
- Remember to stop and stop frequently. You should **stop at least once an hour**. I use aluminum oxide powder on leather.
- **Carve in natural light.** The best light seems to be what I call open shade. Avoid direct sunlight and intense shade.

### Tips on Drilling

- When a project calls for drilling a hole in a hand, it's a good idea to **shape the hand around the hole**. Drill the hole first and then carve around it.
- **Work up to the final size hole** by using increasingly larger bits— $\frac{1}{8}$ " to  $\frac{3}{16}$ " to  $\frac{1}{4}$ "—for example.
- I use **6"-long bits**, so I can drill close to the carving.

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

## Materials & TOOLS

### WOOD:

Basswood 6" (height) by 3" by  $2\frac{1}{2}$ "

### TOOLS:

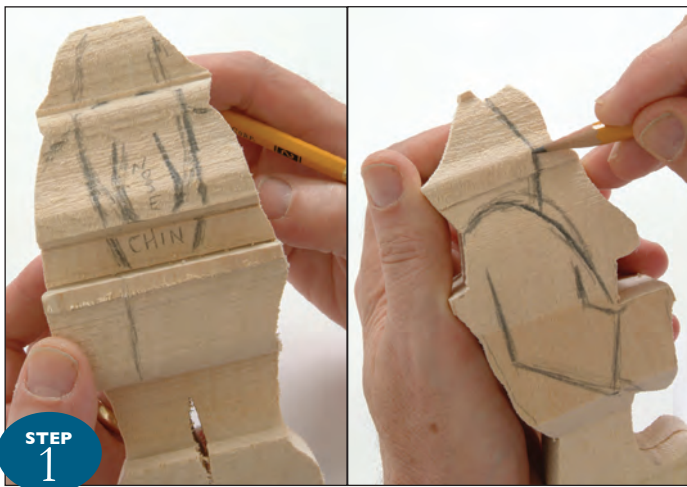
Carving knife or carving tools of choice

## Special SOURCES

The knife I am using in the photos is made by Pinewood Forge,  
**www.pinewoodforge.com**, 17738  
Nelson Dam Road NW, Leonard, Minnesota  
56652/218-243-2145.

Since I helped Del Stubbs at Pinewood Forge develop the shape and style of this knife, he calls it a "Harley Knife." It's certainly not necessary to use this particular knife; any sharp carving knife will do.





STEP  
1

Draw the main pattern lines on the front, right, left and bottom of the cutout.



STEP  
2

Remove chunks of wood to start to define the gross anatomy. When I am carving away large chunks, I like to make a series of cuts and then clean out the material. Remove wood in slices sized to match your own physical strength and carving experience. You can always “resurface” the now-formed figure with a series of large, flat planes. Usually I start with the hands, but no particular order is required for this project. Here I am getting rid of the wood to the left of the hand. This area will become the stomach and chest.



STEP  
3

Remove wood from both sides of the troll's face and above the shoulders, making sure that the face stands out from the rest of the body. Here all of the wood above the shoulders has been removed.



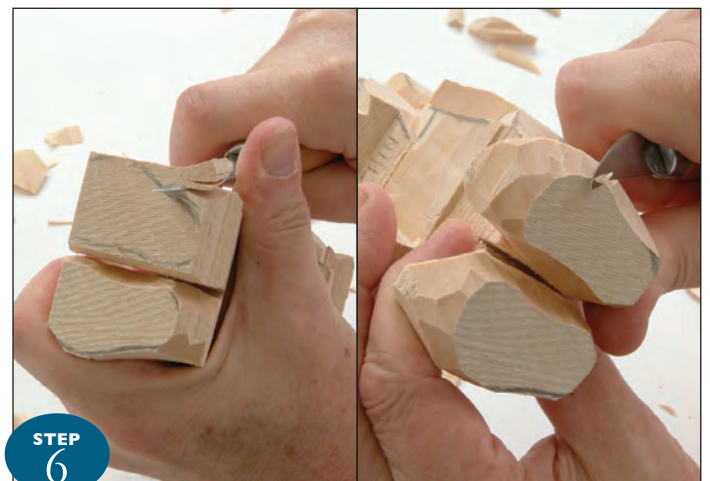
STEP  
4

Move down to the chest and restore anatomy lines that were carved away. Lines for the arms and the waist become important points of reference. Remove wood in front of the arms to give them definition.



STEP  
5

Once you have finished removing the wood from the front of the arms, draw the lines for the arms on the back of the cutout. Remove wood up to those lines so the arms stand out from the body.



STEP  
6

Move on to the feet. Begin by removing wood from behind the heels. Next, rough out the inside of the feet, making a parentheses shape ( ) for this area. Then, rough out the front of the feet. Bare feet give the troll an earthy look. Leave the bottom of the feet flat so that the finished troll will stand steadily.





STEP  
7

Start to shape the back of the hair, arms, legs and body. Think of this step as removing corners from these areas. Shape the top of the head.



STEP  
8

Shape the arms. As you carve each arm, aim for a shape that has three planes instead of a smooth cylinder.



STEP  
9

Before giving shape to the legs, determine the height of the crotch. Where the seat of the pants meets the legs, mark the height of the crotch. Make the same mark on the front of the carving.



STEP  
10

Continue shaping the legs.



STEP  
11

Once you have finished shaping the legs, carve the cuffs and feet.



STEP  
12

Redraw any reference lines that were carved away. Begin to shape the hands, the face and the feet. No particular order is necessary. In this photo, I am cutting the planes for the cheeks around the nose area. Remember that this style of carving emphasizes flat planes rather than rounded surfaces.





STEP  
13

After the initial shaping of the face, draw the smile (or frown) lines and carve them in.



STEP  
14

Draw the mouth and carve it in. Next shape the chin.



STEP  
15

Shape the nose and make two large V cuts for the eyes.



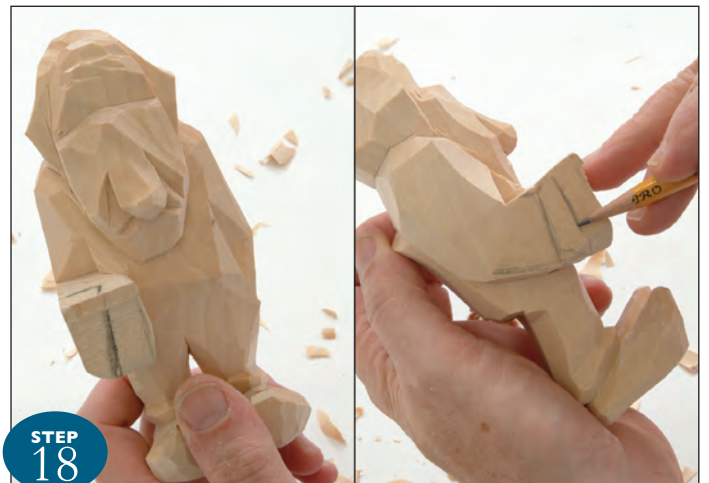
STEP  
16

Shape the forehead and carve the remaining saw marks off his hair.



STEP  
17

Carve away saw marks from the troll's back and define the top of his trousers.



STEP  
18

Draw parallel lines that represent the walking stick being grasped by the extended hand. These are guidelines for drilling a hole for the stick.





STEP  
19

Drill a  $\frac{1}{4}$ "-diameter hole for the stick, making sure to sight along the guidelines drawn in the previous step.



STEP  
20

Begin to carve the hand around the hole. The hand consists of three basic planes. Make a fist to help you visualize the planes. Leave ample material for the thumb, which should be next to the hole.

To find the knuckles on the troll's hand, imagine a straight line from his elbow, along his forearm, through the hole for the walking stick, and out onto the very front of his clenched hand. Pretend you're holding a walking stick in your hand. Look at your own hand and notice that your knuckles are right in line with that imaginary line you have sighted. Now mark the knuckles and carve them in.



STEP  
21

Finish shaping the hand. Separate the fingers using V cuts. As you are finishing the thumb, be sure that it curves upward. This curve distinguishes it from the other fingers.



STEP  
22

Sketch the big toe and three other toes for each foot. Start by defining the big toe. Be sure that the big toe "swishes" up, similar to the way the thumb curves on the hand. Shape the other toes and round out the sides and arches of the feet.



STEP  
23

Carve the front of the trousers.



STEP  
24

Create clothing creases at the knees and elbows. Roll the knife into the wood to achieve these folds.





**STEP  
25**

Pencil in a triangle for each eye of the troll. Score the entire triangle with the point of the knife. Remove half of the triangle so that the troll is looking to the left.



#### About the Author

Harley Refsal is an internationally recognized figure carver, specializing in Scandinavian-style flat-plane carving. His newest book on Scandinavian carving, *Art and Technique of Scandinavian-Style Woodcarving*, will be available in Fall 2004. Harley is also a regular contributor to *Wood Carving Illustrated*.

Two articles that reflect his passion for caricature carving are "Caricature Carver Andy Anderson: A Broad-Shouldered Inspiration," Issue no. 7, Spring/Summer 1999, and "The Trygg Family: Prolific Figure Carvers," Issue no. 24, Fall 2003.



**STEP  
26**

Texture the hair by carving with small, rolling slices.

**NEW!**

Available  
September 1,  
2004

By Harley Refsal



#### Further READING

#### Art and Technique of Scandinavian-Style Woodcarving

An in-depth look at the history and current presence of Scandinavian-style carving in Scandinavia and in the US. Includes two step-by-step demonstrations and more than 25 patterns. \$17.95 plus \$3.50 S&H (parcel post)

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# NEW!

# Books for Carvers

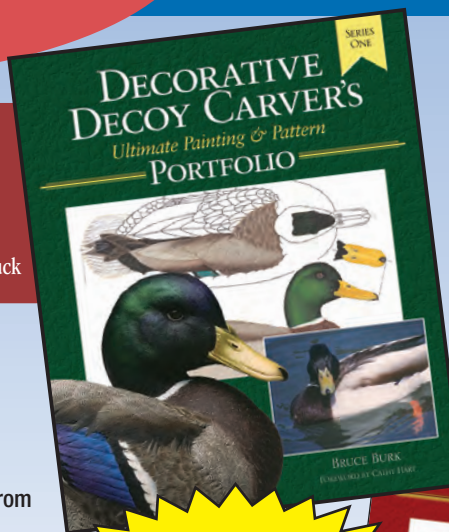
- Common Mallard
- Black Duck
- Northern Pintail
- Carolina Wood Duck
- American Wigeon
- Green-Winged Teal
- Blue-Winged Teal
- Northern Cinnamon Teal
- Gadwall
- Northern Shoveler
- Fulvous Whistling Duck
- Black-Bellied Whistling Duck

## Decorative Decoy Carver's Ultimate Painting & Pattern Portfolio—Series One

By Bruce Burk

Learn the Secrets of Creating Realistic Decoys from One of the Best Known Pattern Makers. Duck carvers can improve the quality of their work thanks to the guidance of noted artist, Bruce Burk, in this updated portfolio of detailed color patterns and finishing tips and techniques. For those carvers who have difficulty in making their own drawings—or those with limited access to live or mounted birds—the *Ultimate Painting and Pattern Portfolio, Series One* will become a priceless tool in creating award-winning decoys.

Fox #: 216-X 154 pages \$34.95



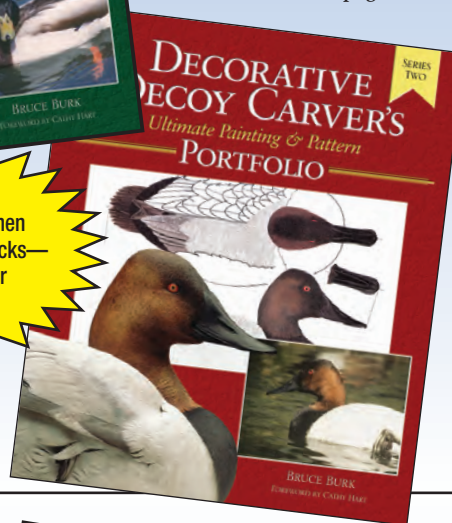
These portfolios contain both drake and hen patterns for all featured ducks—a valuable resource for waterfowl carvers!

## Decorative Decoy Carver's Ultimate Painting & Pattern Portfolio—Series Two

By Bruce Burk

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- Canvasback
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- Bufflehead
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- Ruddy Duck
- Oldsquaw
- Hooded Merganser

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By Rick Jensen

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Fox #: 218-6 80 pages \$14.95



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By Vic Hood and Jack A. Williams

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Fox #: 213-5 96 pages \$14.95

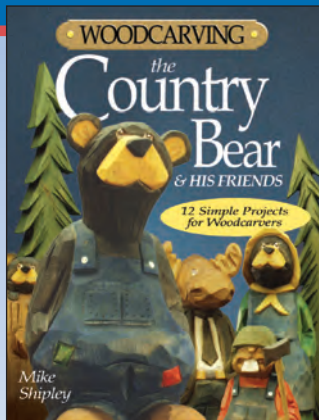


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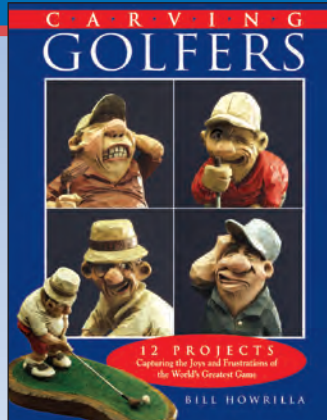
By Mike Shipley

### 12 Simple Projects for Woodcarvers

This new book is guaranteed to bring fun and inspiration with its family of whimsical animal characters. Not quite caricature, but not realistic, these humorous creatures are easy and enjoyable to carve. Features 12 woodland creatures with step-by-step instructions and easy-to-use patterns. A complete carving and painting project for "Barry the Bear," will teach you all you need to know to finish the other projects in the book. Features full color photos and paint recommendations. Tips on tools, carving and painting, too.

Great for beginners or seasoned woodcarvers alike!

Fox #: 211-9 \$12.95 64 pages



## Carving Golfers

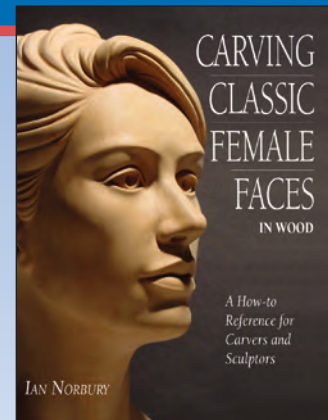
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By Ian Norbury

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# All ABOUT

# Mallets

By Roger Schroeder

Here's the information  
you'll need to choose  
the right mallet for your  
hand and carving style



It's a chip at a time with handtools for wood sculptor Armand LaMontagne. But a custom-made mallet from white oak burl and a sharp gouge rough-shaped this life-size sculpture in a matter of weeks.



Having a good mallet, whether made from solid wood or synthetic materials, is an essential companion to handtools such as chisels and gouges.

If you're not a power or chip carver, and whittling wood with a knife doesn't cut it for you, then chisels, gouges and V tools are most likely your tools of choice. While much wood removal can be accomplished with just hand power, eventually another tool joins in: the mallet.

My first carvings were deep relief, and whacking away wood with vigor was the game plan. Handtools with fancy rosewood handles adorned my workbench, and the mallet—I called it the “enforcer”—that propelled chisels, gouges and Vs through the wood was a clunky, square-faced brute made from beech. Now with severely dented faces, it hangs on a pegboard in my shop, a warrior put to rest, though still admired

for fights it won against the hardest of woods.

Back then in my novice days of woodcarving—it would be generous at present to call myself an intermediate carver—I did not realize a mallet with a flat face is meant for cutting woodworking joints, not for carving projects!

A typical woodworking joint is a mortise, which is a square-faced hole. The woodworker's chisel, which has a bevel on one side of the blade, is the preferred tool, and it must be struck squarely to guide it as precisely as possible. When using a carver's chisel, which has a bevel on both sides, a gouge or a V, you end up striking the tool from a variety of

directions because you are likely to approach wood removal from almost any angle that is comfortable, and probably from some that are not. A round head offers easier control for propelling edge tools through wood using either direct or oblique blows. Japanese carvers have a different take on the approach, but more on that in a future column.

## The Mallet Ballot

The typical carver's mallet has two prominent features: a round head and a handle with some contour for better gripping. I tested eight different mallets, and there were more differences than similarities. Be



aware that hand, arm muscle, bone and nerve ailments are always a problem, no matter how well you choose your tools (see sidebar). Here's what I found:

Lignum vitae mallets have been popular with carvers for decades. A dense, oily wood that weighs in at 88 pounds per cubic foot when dry, it packs a punch. In one reference to the wood, I read that lignum vitae's resistance to denting was ranked first out of 405 wood species tested. A problem with the mallets I examined is that they often check, although the cracks are usually surface ones and the integrity of the mallet is not diminished. However, checks can catch your clothing or, worse, the skin of your hand. Lignum vitae is a tropical hardwood found throughout the Caribbean and Central America. If you do purchase a lignum vitae mallet, you'll likely find it coated with wax to slow down the checking that occurs when the wood enters the drier climates of the north.

The lignum vitae tree is a slow grower. I have seen these trees flourishing in the Florida Keys, and 1,000-year-old specimens were no more than a foot in diameter. Unfortunately, lignum vitae may be the victim of over-harvesting, as so many tropical woods are. If you find yourself allied with Save the RainForest or you are just plain environmentally conscious, this may not be the mallet for you.

Another mallet I checked out is tonca wood. Often sold as a substitute for lignum vitae, it is not as dense as its tropical cousin, meaning it will likely wear out sooner, but it seems to resist checking. The mallet I purchased has a rounded bottom, a feature that makes it easy to stand the tool on a workbench without having it fall over. Standing a mallet upright is always the best way to put it aside. If you lay it down, it will probably roll off the bench. The tonca wood mallet is one piece, as is the typical lignum vitae mallet, and it should last for a good while with moderate use.

Lignum vitae is an excellent wood for a mallet because it is heavy, dense and very resistant to denting.



A mallet made from beech is extremely shock resistant, especially if it has a hickory handle, as this one does.



Tonca wood is a tropical hardwood that makes for an excellent mallet. The bottom of this mallet is slightly rounded, which makes it easy to stand upright, the only position the tool should be in.





Lignostone is made from layers of beech veneer-bonded together under high pressure with a synthetic resin.

European carvers seem fond of beech mallets. While not as dense as lignum vitae—dry weight is 43 pounds per cubic foot—a beech mallet is a rugged tool that should withstand years of pounding because of its ability to withstand shock. I'm delighted with the one I own because it has a hickory handle. Hickory is noted for its resilience and resistance to bone-jarring impacts. If you need proof of that, look at vintage wooden wagon wheels and appreciate that they're still around. Some of their components were made from this species.

One company went a step further with beech and turned it into Lignostone (see Special Sources). Actually, a Lignostone mallet is made from beech laminations. Applied perpendicular to the face of the mallet, the laminations are bonded using thermosetting synthetic resins under high pressure. Made in the Netherlands, these mallets have a density five times greater than their solid beech counterparts and twice the elasticity. It's reassuring to know that the distributor guarantees the material will not crack or chip. But be aware that Lignostone mallets are pricey. An entry-level solid beech mallet costs about \$20. A Lignostone mallet of the same weight costs more than twice that. I purchased one that weighs 36 oz., a heavyweight, but it has a good feel and makes quick work of wood removal. I tried it on Jamaican dogwood, an extremely hard tropical wood, and I was pleased with the results. Will it live up to its reputation? Only time will tell, but I'm betting that it will be around long after I've carved my last piece.

An all-wood mallet I had custom-made has a head made from oak burl. A burl is a growth on a tree that has grain growing in aberrant patterns. Oak burl is both dense and rugged. When used as a mallet, it compresses and becomes even more durable. It's a favorite tool with realistic wood sculptor Armand LaMontagne, and being familiar with his creations, I did not need much convincing that

A custom-made mallet, this one has an oak burl head that is extremely hard and dense.



The hard head mallet, made from polyethylene, is virtually indestructible.





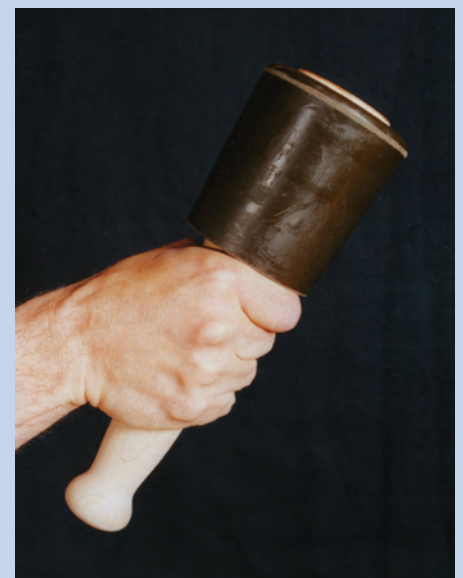
an oak burl mallet would make an excellent wood removal facilitator. The one in my possession is constructed from two pieces. The head is oak burl, but the handle is maple. Making one is not difficult if you have a lathe (see illustration).

Technology keeps changing not only automobiles and satellites but also mallets. I'm particularly impressed with a so-called hard head carving mallet I acquired. With an ultra-wear, polyethylene head and maple handle, this mallet's strengths include its indestructible head. You can recognize one from 100' away because of its white head. Not subject to cracking or wear, this mallet is truly a lifetime investment. However, I could acquire only a 16-oz. size, and that's a little too light for the carving I do on some very hard species of wood. But I chipped away with the mallet and found it comfortable to use, and the cutting tool handles left hardly a scratch on the head.

Another quality innovation is the quiet carving mallet. Like the hard head, it is guaranteed unbreakable, although this one is made from a

tough urethane material designed to be—what else?—quiet. Complete with a maple handle, the mallet is available in four sizes—12, 18, 20 and 30 oz. I purchased the largest size and worked at removing wood from an oak relief panel. Not only did the mallet deliver a good, solid blow, but it also transmitted little shock to my arm. I've heard carvers swear that this tool is the solution to elbow stress. It's definitely worth having in your arsenal of wood removers.

A mallet that is becoming more popular in the United States is the variety with a metal head. Small in size, the head is either lead-iron alloy, sometimes called a "dummy" mallet, or bronze. With the mass concentrated in the compact head, the mallet delivers a blow with no rebound, so there is a reduced likelihood of wrist, forearm and elbow stress. The one I use, a bronze-headed mallet, has a good heft and does not require a swashing blow to the cutting tool. In fact, I can limit my motion to a simple wrist pivot. When using this type of mallet, I do recommend that it is best to grip it with the thumb positioned on the back of the head for better control.



The quiet mallet should reduce the problems of stress to the elbow and hand.



This bronze-headed mallet offers a solid blow with little rebound. The best grip is with the thumb behind the head and rest of the fingers wrapped around the head.

## Mallets a Glance

|              | Pros                                    | Cons                                                     |
|--------------|-----------------------------------------|----------------------------------------------------------|
| Lignum vitae | Packs a punch, tops for dent resistance | Often checks or cracks                                   |
| Tonca wood   | Resists checking                        | May not hold up with frequent and heavy use              |
| Beech        | Rugged tool, able to withstand shock    | A separate handle could come loose                       |
| Lignostone   | Durable and extremely dense             | Pricey                                                   |
| Oak burl     | Becomes more durable with use           | Limited availability                                     |
| Hard head    | Indestructible                          | Limited sizes                                            |
| Quiet        | Reduces arm trauma                      | Large-diameter handle may be uncomfortable               |
| Metal head   | No rebound, good heft                   | Typically expensive; small size can take getting used to |

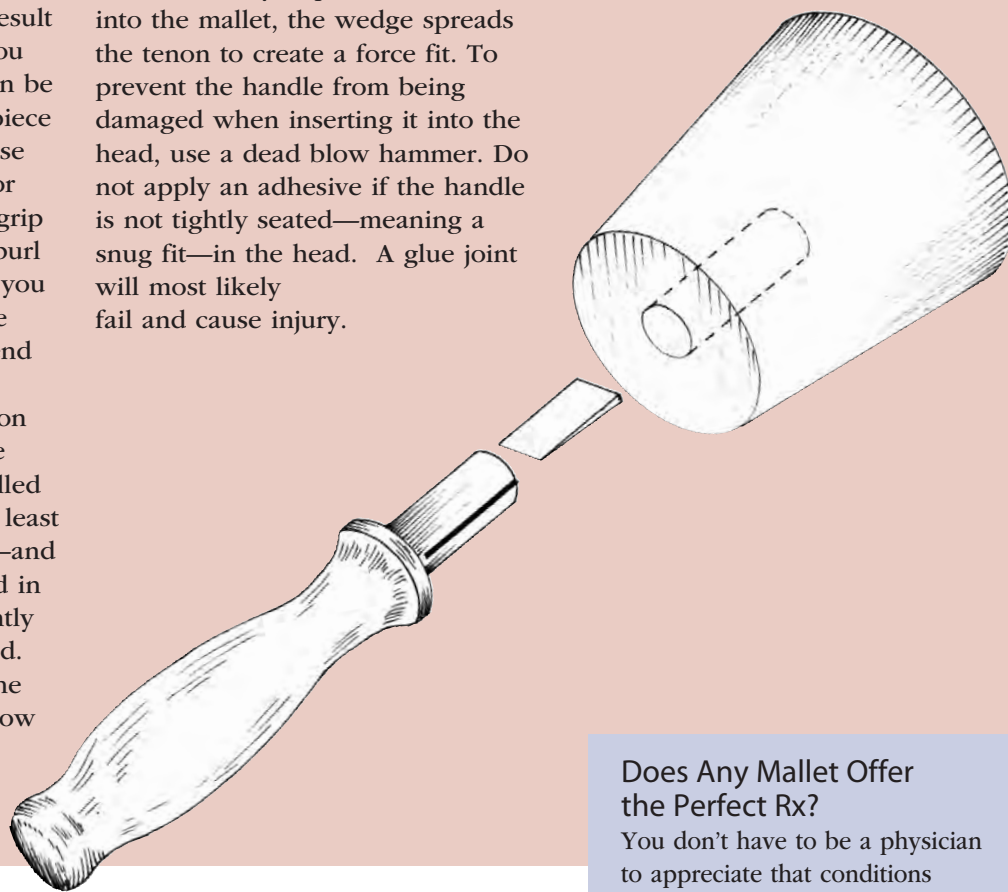


## Making Your Own Mallet

A custom mallet can require some experimentation and failures. Even estimating how heavy the end result will be can be problematic. If you want to give it a try, a mallet can be turned, even carved, from one piece of wood, but the material you use for the head may not be right for the handle. Oak is not good to grip because it is splintery, but oak burl is ideal for a head. Or, perhaps you found a chunk of a very suitable hardwood, but not enough to lend itself to both head and handle.

To make a two-piece mallet on a lathe, the head and handle are turned separately. A hole is drilled into the bottom of the head—at least halfway but more is preferable—and the end of the handle is reduced in size. The resulting tenon is slightly smaller than the hole in the head. Make a kerf cut with a saw in the tenon for the insertion of a narrow

wedge of wood. As you pound the handle into the mallet, the wedge spreads the tenon to create a force fit. To prevent the handle from being damaged when inserting it into the head, use a dead blow hammer. Do not apply an adhesive if the handle is not tightly seated—meaning a snug fit—in the head. A glue joint will most likely fail and cause injury.



## Is a Mallet for You?

Not yet familiar with mallet carving but interested in breaking the ice? Before purchasing that beautifully photographed mallet from your favorite mail-order catalog, go to a woodworking or an art supply store that carries sculptors' tools and heft what is available. While only an extended period of carving time will tell if the tool is right for you, at least get a feel for what it's going to be like to hold a mallet. Once I passed the holding test, I discovered after carving for a day that a 24- to 26-oz. mallet is about right for me. I can manage a 34-oz. mallet for a shorter period of time without too much stress on my body, but anything heavier is meant for The Rock, not a 153-pound writer-photographer. I also realized that having a small hand—mine measures 4" from the wrist to the base of the fingers—requires a handle that is not too big in diameter. Every mallet I tried out has a different size handle, and

some are a tad too large for me. While a lathe can reduce the size, that is not easy to do on many mallets owing to their synthetic or metal construction.

## Still Having Problems?

Here's a short list of possible problems you might have with mallet use and some problem-solving tips:

- Problem: Your wooden mallet is starting to check.  
Solution: Store the mallet in a plastic bag with a damp rag or wet wood chips.
- Problem: You feel fatigued after a short period of mallet carving.  
Solution: Slow your pace of wood

removal. If that does not work, then evaluate whether you have your body weight behind the mallet with the elbow of the mallet-holding hand close to the body.

## Does Any Mallet Offer the Perfect Rx?

You don't have to be a physician to appreciate that conditions with the names "cumulative trauma disorder" and "hand-arm syndrome" spell trouble. The first includes ailments of the tendons, nerves, bones and muscles associated with hand-arm vibration disorders involving considerable use of the upper arm. Symptoms include pain and impairment of the upper arm. The second, also known as "dead man's hand," results from hand-arm vibration over many years and can lead to reduced gripping strength.

If using a mallet produces any symptoms of pain, numbness, limited hand or arm use, tingling or temperature sensitivity, stop using the tool. You may be creating a new condition or aggravating an old one. Your best bet, short of giving up carving, is to consider power tools.



# Boxelder

**An overlooked wood is a hidden treasure to carvers**



**By Roger Schroeder**

**D.A. Johnson's boxelder bowl, with its chip-carved border, shows off the beautiful creamy color and red streaks common to the wood.**

**H**ow can boxelder, a tree that has minimal commercial value, a short life as trees go, little “muscle,” and a bland grain be a boon to carvers? To answer that question, here's what D.A. Johnson from Madison, Wisconsin, writes:

“I can't understand why more carvers don't utilize boxelder. Among its positive properties are the ease with which it carves and its beautiful color. As for hardness, I'd guess that it lies between walnut and butternut. I find it quite stable with little or no checking. But what is an even bigger advantage is that it sands nicely with little effort and it takes a lacquer finish without a problem.

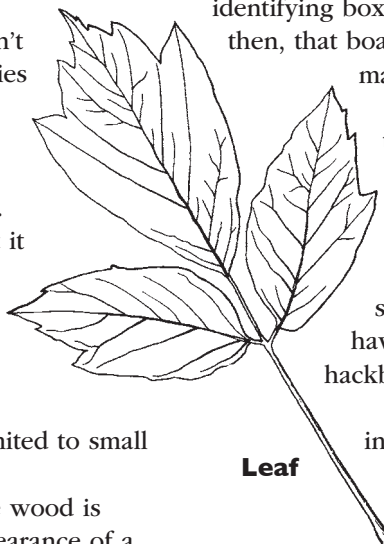
“I suspect that one reason I see so few carvings done in boxelder is its lack of availability, especially at lumberyards. Many consider it a weed tree, so it seems to be limited to small sawmills.

“The only problem I have found with the wood is that the red streaks, which enhance the appearance of a project, tend to fade out after three to five years.”

While the leaves of boxelder may look like those of an ash tree—it's sometimes called ash-leaf maple and sugar ash—it is definitely in the American maple family. Drooping spikes with long wings are an obvious clue to identifying boxelder leaves. It should not be surprising, then, that boards of boxelder are often mixed in with soft maple.

The tree has an extraordinary range that takes in southern New England and the central provinces of Canada, extends westward to Montana and south to Florida and Texas. Some trees are even found in California, Mexico and Guatemala. It favors streams, riverbanks and lakeshores. If you have trouble finding it, look for red birch, hackberry, cottonwood and willow trees.

Specimens have been found that measure 4' in diameter with heights of 75', but expect to locate trees substantially shorter and usually half that diameter. As for its short lifespan, rarely does a boxelder reach the century mark. But despite the lack



**Leaf**



**The underside of the bowl shows an intaglio design. Advantages to woodcarvers are that boxelder carves and sands easily, and it readily accepts a clear finish such as lacquer.**

of longevity, it is able to endure climatic extremes that include drought, wind and dust.

If boxelder is utilized commercially, it is turned into paper pulp, boxes, barrels and low-end furniture. When a cache of boxelder is discovered, it is usually a good value. Two dollars per board foot is not uncommon.

Boxelder is a relative lightweight among the species familiar to carvers. When dry, it weighs between 27 and 31 pounds per cubic foot. Compare that to basswood and white pine, which weigh in at about 26 and 25 pounds per cubic foot, respectively. The boxelder grain, while not beautifully figured, is a creamy white to yellow color. The coral-red streaks and flecks that often run through it owing to a fungus are particularly attractive to carvers and woodworkers. When incorporated into a carving, a piece of furniture or a woodturning, the results are dramatic.

While boxelder is a delight to carve, it can be brittle. Tearouts are a problem, so caution should be taken when making long cuts. And like other members of the maple family, it can result in blotchiness when stained. A clear finish should be your choice.



**Boxelder is a wood that won't disappoint when carved.**

If you'd like to carve a species besides those commoners like basswood and pine, you won't go wrong with boxelder.

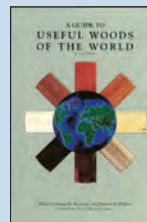
## Rating Boxelder as a Choice for Carvers

WCI's rating: ★★★★★ stars

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

- ★★★★★ = excellent
- ★★★★ = good
- ★★★ = fair
- ★ = poor

## Further Reading



**A Guide to Useful Woods of the World** Second Edition  
 Edited by James H. Flynn, Jr.  
 and Charles D. Holder  
 An excellent reference that provides information on the distribution, durability, workability & uses of 279 species of wood. Features full-color photographs.  
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# National Caricature Carving Competition and Exhibit

**GARY FALIN  
WINS  
BEST OF  
SHOW**

By Bob Travis  
Photography  
by Jack A. Williams



It may not enjoy the same widespread notoriety as the hit TV series *American Idol*, but within the carving world, the National Caricature Carving Competition and Exhibit is similar in concept: An open competition welcomes all comers, and after the judging is over, a new champion is crowned.

The *Idol* series, of course, stretches out over weeks. The event sponsored by the Caricature Carvers of America (CCA) is held for just one week. Late last September, Dollywood in Pigeon Forge, Tennessee, hosted the combined contest and exhibition.

Gary Falin won the coveted Best-of-Show trophy, which earned him a \$500 cash award. His entry was a cowboy outhouse scene titled "Sinking Feeling." Top winners from the competition are featured here.

In only its second year, the contest saw a 30-percent increase in the number of entries over the previous year's competition. The team of CCA judges was kept busy perusing 194 entries. First through fifth-place

**Gary Falin of Alcoa, Tennessee, claimed the Best-of-Show trophy and \$500 cash award for his cowboy outhouse scene "Sinking Feeling."**



**James Fecteau of Palestine, Texas, was awarded Second Best of Show and \$300 for his excellent relief carving of "Pasquale the Painter."**

**Third Best of Show and \$100 went to Ronnie Reed of Fort Worth, Texas, for "Anna Canatuna."**



ribbons were awarded in each of ten categories, along with Best of Show and two runners-up. The judging was taxing because there were so many excellent carvings.

In the hope of sending home more carvers with ribbons, the 2004 contest will offer several new categories. Specific details on these revisions, as well as other pertinent information can be found at the CCA website at [www.cca-carvers.org](http://www.cca-carvers.org).

**Bob Maier's "Saturday Night Fever," comprising a Model A Ford with an assortment of interesting passengers, attracted a lot of attention. In addition to winning First in Group, Bob's carving won the People's Choice Award.**



## 2003 National CCA Caricature Competition Winners

By category, winners are listed in order from first through fifth place.

**Single Human Under 15"** Gary Falin, Phil LaGreco, Gary Falin, Ronnie Reed, Wayne Shinlever.

**Single Human Over 15"** Ronnie Reed, Jim Dupont, Jim Dupont, Phil LaGreco, Floyd Rhadigan.

**Single Animal** Bill Butterfield, W. Allen Goodman, William Rought Jr., Renee' Manning, Mitchell Cartledge

**Group Carving** Bob Maier, Gary Falin, Rusty Johnson, Floyd Rhadigan, Gary Falin

**Relief** James Fecteau, Bruce Futterer, James Creveling, Werner Bock

**Busts, Heads & Masks** Gary Falin, Wayne Shinlever, Ronnie Reed, Ronnie Reed, Renee Manning

**Miniature** Gary Falin, Anna Regal, Paul Bouchard, W. Allen Goodman, Renee Manning

**Miscellaneous** Bruce Futterer, Renee Manning, W. Allen Goodman, Wayne Shinlever, Tony Harris

**Youth** Nathaniel Johnson, Amber Warf

**Rough Out** Renee Manning, Joe Schumacher, Phillip LaGreco, Jim O'Harra, Mitchell Cartledge

## More CCA News

by Bob Travis

### Bid on Carvings

Most collectors in the woodcarving community know that not all members of the CCA sell their work. That's about to change beginning in late April. At that time an unprecedented sale of 26 original woodcarvings by CCAers will be conducted on the eBay Internet auction site at [www.ebay.com](http://www.ebay.com).

The carvings are to be offered individually and each will have a detailed description plus a brief biography of the carver. Photos of carvings and auction dates can be found on the CCA website, [www.cca-carvers.org](http://www.cca-carvers.org).

### Learn to Carve Caricatures

Marv Kaisersatt (left) was one of three CCA instructors who led seminars during the 2003 event.

Marv will return for the 2004 National Caricature



Competition and Exhibit to be held in Dollywood to teach with Pete LeClair and Gary Batte. The program allows students to work one day with each of three CCA instructors. In addition, a one-day program of mini-seminars

will cover a variety of topics including designing caricature carvings, caricature drawing, working with clay, and specific tips for caricature carving.

Costs: Three-day session, \$135; one-day session, \$75; four-day session, \$175. Fees include admission to Dollywood, parking permits, and lunches for the three-day session. The one-day session will be held on Sunday, September 26. The three-day session will begin Monday, September 27. See the CCA website at [www.cca-carvers.org](http://www.cca-carvers.org) for further information and application forms, or contact Dennis Thornton, 439 County Road 36, Guilford, NY 13780. 607-895-6311/[splaters@hotmail.com](mailto:splaters@hotmail.com).





# The Sculptures of MICHELLE HOLZAPFEL

Unique vessels and  
other work unite both  
art and craft

By Roger Schroeder

**“Green Man Vase,” carved in 1987 from maple, measures 10” wide by 10” high by 3” thick. The design was adapted from a carving in 12th-century Bamberg Cathedral in Germany.**

**M**ichelle Holzapfel has come a long way since working artistically with her parents and a high school teacher who encouraged her to try her hand at wood block cuts during a printmaking course. Consequently, she found her creative niche as well as fame by successfully combining her love for woodcarving with woodturning. The result has been museum-quality pieces selling for as much as \$15,000.

Visit with Michelle in her Marlboro, Vermont, studio and workshop, and you quickly get the impression that she’s in heaven, or at least a heartbeat away. Michelle lives on 30 acres of stroll-inducing property with her husband, David, who alternates between teaching elementary school and crafting wooden furniture that shows off in its figured grain and twisted branches the best of Vermont’s trees. A shed on the property houses dozens of chunky tree sections brought to the Holzapfels by local loggers. In her workspace, with its measurably thick layer of wood dust, surrounded by heavyweight power equipment and delicate handtools, Michelle sculpts forms that draw viewers in with their organic beauty and dynamic shapes. Inevitably, these same people leave with a satisfying host of that-reminds-me-of reflections on the sculptures.

## The Early Influences

Michelle credits several people for helping to draw a roadmap that has led her to create a body of work with



**“Ptolemy Vase,” done in 1999 from yellow birch burl and maple burl, measures 12” wide by 16” high by 8” in diameter. The vase, snake and small bowl were made from separate pieces of wood. The vase and bowl were turned, the snake carved freehand.**



enticing names like “Ptolemy Vase,” “Cushioned Bowl” and “Peter’s Knot.” Although she is one of six children, she describes herself as “the first son” of a do-it-yourself father whose profession was tool and die making. She relates the story of parent Jean Baptiste Chasse who, dissatisfied with stock hardware for the kitchen cabinets he was making, decided to build a lathe and turn a series of door pulls. The experiences she had with a father in possession of a full shop in his basement would seem to have grounded her in the mechanics of working wood. But no less influential was her mother, an accomplished seamstress who taught Michelle to sew by hand and later by machine. It’s no wonder that many of her pieces show off textures that suggest braids, ribbons, pleats, sweaters or drapery.

Together with her husband, whom she met in college, Michelle started a woodworking business in 1976. She contributed in part by making furniture legs, quickly discovered that she hated repetitious work and tried turning burls into vessels. The small Craftsman lathe was inadequate to the task of shaping these often super-hard growths. Re-enter her father who sold her the machinist’s lathe he made for those door pulls. With this substantial machine still at her disposal, it became possible to take a 16”-diameter burl and shape it safely and relatively quickly.

### Art, Craft or Hard Work?

Michelle brings an array of woodworking techniques to her work to create unique forms and textures. Is this art, or is it craft? She thinks it’s both.

Pointing out that our culture tends to offer too many either-ors, she feels that art and craft work in tandem. “Michelangelo was a consummate craftsman when it came to mixing and applying paints,” she says. “In his mind he believed that you can’t be an artist without a grounding in craftsmanship.”

Michelle also mentions her forebears who worked with their hands. It’s part of her genetic history that she pays homage to in her sculptures. “My pieces look like someone worked hard to shape them,” she says.

Indeed, Michelle does tally up quite a few hours to complete her projects. Typically, a single piece takes about a month. On the average, she finishes ten sculptures a year, with the remaining month or two devoted to the business of contacts and home-generated paperwork.

### The Vessel as Metaphor

Michelle sees the vessel as a metaphor that serves on both an autobiographical and universal level. As a child, she recognized that the chalice was a powerful symbol of the church mass. Today, making use of engagingly beautiful wood, she traces the roots of culture not only through religion but also by examining its myths, art and even domestic life.

Examine her “Green Man Vase,” for example. It is a Janus-faced form covered with leaves. On one side a



**“Cushioned Bowl,” finished in 1993 from maple, measures 8” high by 16” in diameter. This composition was turned and carved from a single piece of sugar maple. First the interior and most of the exterior of the bowl were turned and the rest left as a large block from which Michelle carved the pillow.**



**A close-up of “Cushioned Bowl” shows the detail of the brocade-patterned “fabric,” which was done with a woodburning tool.**

smiling face enjoys the embrace of nature while the dour visage on the other side seems smothered by it. Another, “Ptolemy Vase,” portrays the relationship between the natural world and manmade objects with a snake entwining a vase. Interestingly, Ptolemy was Cleopatra’s brother who was always trying to kill her and assure his spot in the dynasty. Hence, the viewer can see references to the cup of poison and a venomous asp. Symbols take root in Michelle’s work as easily as trees fill up empty space in her state.

### Minting New Ideas

In constant search for ideas both old and new, Michelle has the inquiring eye of an art historian. She does not miss an opportunity to study the art forms of other cultures and time periods, no matter how dated or geographically remote.





**"Knitting Basket,"** sculpted in 1984 from assorted hardwoods, measures 19" across by 18" high by 16" wide. The maple bowl/basket was turned and carved. The knitting balls and skeins were turned and carved separately. The knitting needles are ebony. The knitted piece was laminated and carved from alternating maple and cherry to approximate "stripes."

Whether African figures or medieval armor, "everything is grist for the mill," she says.

But the exploratory learning process doesn't stop with art texts and museum visits. Michelle loves to draw, using her illustrations to stimulate creativity. The drawings are often detailed, as if she is working out an engineering problem. But she draws the line when it comes to using one as a blueprint for a finished piece. Burls are often complex in their makeup, with fissures, seams, cracks and voids dictating course changes, she admits. So making an exacting replica of a drawing is often impractical if not out of the question. Put another way, she says, "It's possible to get so attached to a drawing that I won't do justice to the three-dimensional piece that is evolving as I shape it."



**Drawing, for Michelle Holzapfel, stimulates creativity, although a finished piece may be quite different from the illustration.**





**“Self Portrait,”** made in 1988 from cherry burl, measures 16” high by 8” in diameter. This piece was turned and carved from a double burl that grew on the same branch. One burl was turned as the inside and rim of the bowl, the other was left natural.



**“Ingenue Vase,”** completed in 2000 from butternut and walnut, measures 10” high by 4” in diameter. The outer “sweater,” turned and carved from butternut, surrounds the walnut vase. The “buttons” are walnut.

### Her Creative Vessel Runneth Over

Cultivating the grain and textures of wood, giving venue to culture, speaking eloquently about the transitions from her own past to the burls she transforms, Michelle continues to pursue imaginative interpretations. In fact, she admits that if she fails to sell another sculpture, she will continue to create new ones. But for the present, little danger exists that her creative vessel will run dry or fail to attract a new collector of her work.

Michelle’s work has been exhibited in museums and galleries in the U.S. and Europe. Her sculptures have been acquired by the Museum of Fine Arts in Boston, the Rhode Island School of Design Museum, the Yale University Art Gallery, the Mint Museum, the Smithsonian’s Renwick Gallery and other public and private collections. Solo exhibitions have been held at the Barry Friedman Gallery and the Peter Joseph Gallery, both in New York City, and the Connell Gallery in Atlanta, Georgia. Publications featuring her work include *House Beautiful*, *American Craft*, *Woodworking* and *Fine Woodworking*.

Michelle and husband, David, display their work at Applewoods Studio & Gallery, Route 9, Marlboro, Vermont/802-254-2908. Call ahead for hours.





**The cutter on Michelle's machinist lathe moves in and out as well as back and forth, allowing her to make compound cuts on burls.**

## TAMING BURLS

Although Michelle is familiar with ebony, rosewood and other species from far more temperate climates than New England, she feels that the hardwoods of Vermont are every bit as exotic. She talks about black cherry as if there is an implied love affair with the wood. There is a surface oxidation occurring naturally with the species, she explains, that enhances the beauty of the wood over time. And figured maple has patterns of translucent color that make the viewer think of cosmic events. But it is the burl that Michelle cherishes for much of her work, particularly the vessels.

For the uninitiated, burls are abnormal growths, sometimes referred to as tumors, which grow on a tree. They may form on a limb, root or encompass an entire trunk with bumpy and often bulbous-looking growths. The grain in a burl is not linear but instead grows in a mass of circles and undulations. Particularly dramatic are rays and eye-like formations. But those eye-catching growth patterns have a downside: Burls are extremely difficult to shape with handtools. Michelle copes with the challenges using her machinist's lathe, chainsaw and air tools.

When she discovered that lathe tools like roughing gouges literally bounced off a spinning burl, she turned to the machine her father had built. Using both hands to rotate the handles, Michelle can make compound cuts in even the hardest burl. Serendipitously, she is safely away from the spinning burl when manipulating the cutter. Because of the defects often present, it is not uncommon for pieces to fly off.

Most woodturnings have a single-axis symmetry. This is natural for table legs, but Michelle makes the most of her lathe by turning the burl, or even a straight-grained piece of wood, on a different axis. Using more than one axis gives her greater flexibility in the shapes she wants to achieve, from round to eccentric. As she likes to point out, there is logic in roundness.

To remove wood quickly, Michelle will plug in an electric chainsaw and use it much like a very aggressive rasp.

Once the burl is off the lathe, the challenges of tool-defiant grain remain. Michelle switches to air tools for detailing, refining and sanding. Powered by a 5-hp compressor, tools like die grinders, carbide cutters and discs, drum sanders and flapwheels take on the burl. Electric-powered flexible shaft machines and handheld grinders were discarded long ago after they burned out and failed to tame the burl.

One of her favorite tools is an air-powered pencil grinder (available from Palmac Company, 508-655-0407). Rotating at 60,000 rpm, it is ideal when used in conjunction with a small carbide bur or bit. One accessory in particular, a ball-shaped bit, the grit of which has been worn down by use, is useful for stippling. Because of its reduced cutting ability, it lightly burns the wood through friction, an effect that Michelle favors as a patina for some of her compositions.

Despite the impact air tools have on burl, some areas just can't be reached with even the smallest grinders and bits. When that's the case, Michelle resorts to files and rifflers. For a really tight spot, she is inclined to pick up a hobby knife because of its small-profile blade.

Michelle does much of the finish sanding with an air-powered orbital sander, using discs as high as 600 grit. For the final finish, she applies Watco Danish Oil as a sealer, puts on a coat of Minwax Antique Oil Finish and buffs the surface with carnauba wax.



**To further tame the hardness of a burl, Michelle uses air tools and an assortment of grinding and sanding accessories, including this flapwheel sander.**

## Further READING

For more on burls:

Log onto "Editor's World," May 2004, at [www.WoodCarvingIllustrated.com](http://www.WoodCarvingIllustrated.com) for a feature titled "The

World of Burl."

Check out Greg Krockta's "Air Tools: The Power Behind Woodcarving," *WCI's* Issue no. 5, Christmas 1998.



## Product REVIEW



# Little Chipper

By the Staff at  
*Wood Carving Illustrated*

**N**o one thought that a chip carving knife could behave as a pocketknife. That is, until Little Chipper hit the market. Open or folded closed, the knife is the perfect tool for the chip carver who thought he had it all.

Plastic tubing, strips of leather, wooden holders, and even wine corks have traditionally protected chip carving knives. With the arrival of Little Chipper, by Banyan Bay, Inc., these primitive accessories can be discarded thanks to the foldaway blade. But the best feature of this comfortable-to-work-with and easy-to-carry gem is the quality D2 blade steel. With a Rockwell hardness of 57 Rc to 59 Rc, the blade comes with a factory edge, which requires some honing, preferably on a ceramic stone. Kept sharp, it will keep you in the chips for years.

When closed, Little Chipper measures 4½". When open, the length is 5½". The basic model, with a price tag of \$69.95, has an attractive, textured Delrin plastic handle. A rosewood-handled knife retails for \$89.95. Other materials are available, including bone and fossil. All knives come in a durable leather sheath with clip.

To ensure a long life, the blade and folding mechanism are easy to maintain. Wipe the blade regularly with a clean towel and oil it and the folding mechanism with light machine oil at least four times a year.

To order Little Chipper, contact Banyan Bay, Inc., 7836 Oberlin Road, Elyria, Ohio 44035, 888-863-0265.



## Congratulations Rick! Woodcarver of the Year

*From all your friends at wmht*

Rick Bütz and WMHT Public Television partnered to produce the popular television series *Woodcarving with Rick Bütz*. Selected series from that program are now available on home video and DVD from ShopWMHT.

Each series is \$99.95 + s/h and NYS resident tax.

You get 13 complete half hour lessons from Rick in each series:

**Series 1A** - This series covers carving animals to toys and puzzles. WOOD1A (6.5 hrs) \$99.95

**Series 1B** - This series covers carving boats to planes to weathervanes. WOOD1B (6.5 hrs) \$99.95

**Series 4** - This series covers carving roadrunners to the female face. WOOD4 (6.5 hrs) \$99.95

**Series 5** - This series covers carving Santas to wildlife animals. WOOD5 (6.5 hrs) \$99.95

Rick Bütz has also assembled a fantastic collection of lessons and tips for woodcarving tools on *The Tools You Need and How To Sharpen Them*. Whether you've been carving for years or are just getting started, this video contains all the information you'll need to choose and care for tools for any type of carving. TTYNV VHS (60 min) \$19.95 TTYND DVD (60 min) \$19.95

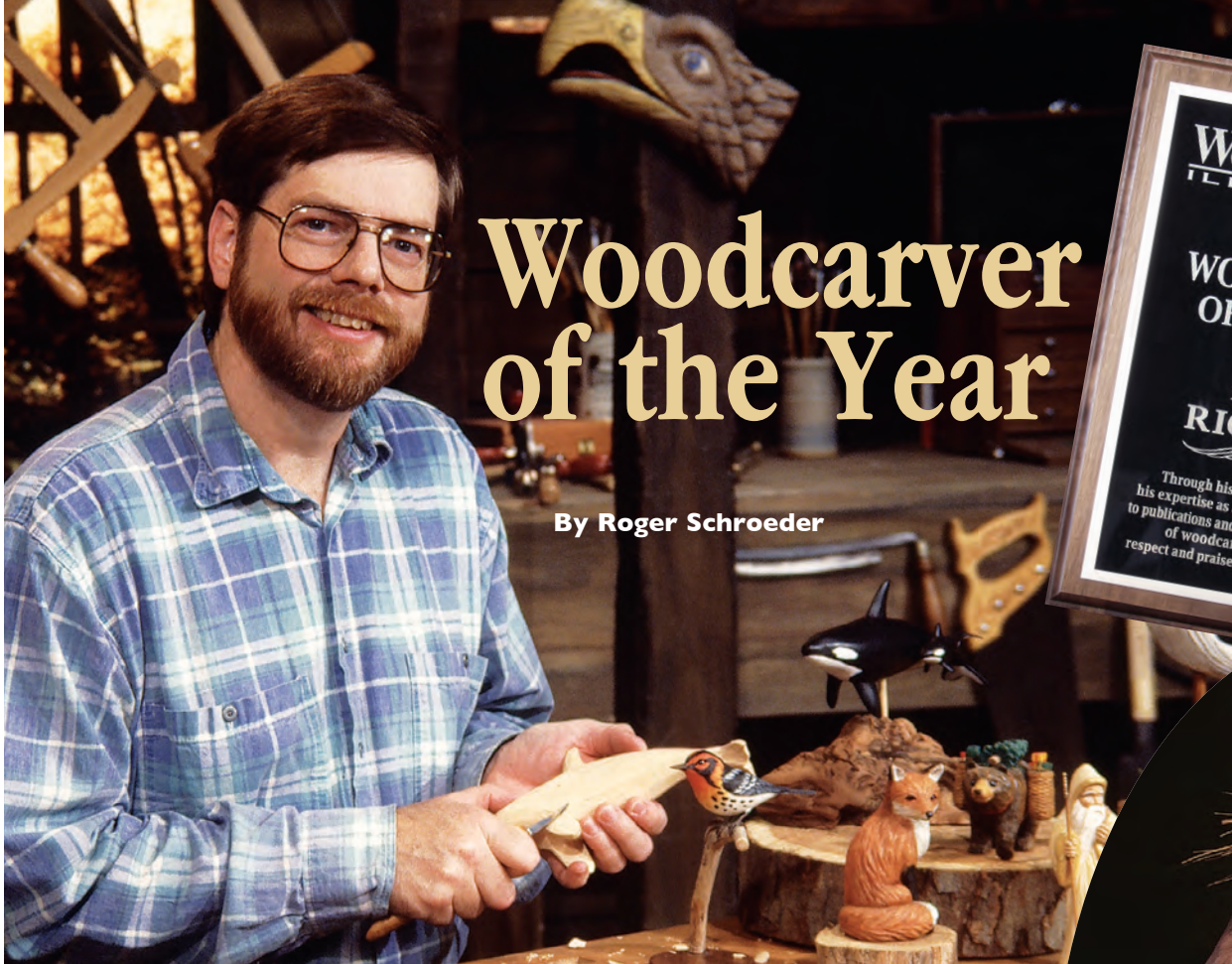
**These items and more from Rick Bütz can be ordered  
24 hours a day from ShopWMHT at 1-800-950-9648  
or online at [www.shopwmht.org](http://www.shopwmht.org).**

**WOODCARVING**  
WITH  
**RIK BUTZ**



# Woodcarver of the Year

By Roger Schroeder



**T**here's little if any doubt in my mind that Rick Bütz has done more to popularize woodcarving than anyone else in the field. His first book, *How to Carve Wood*, has sold close to a quarter of a million copies, and as the host of the PBS series "Woodcarving with Rick Bütz," he has been a visitor to my home and millions of others. Because of these contributions, as well as his other writings and hands-on classes, Rick is *Wood Carving Illustrated's* 2004 recipient of the Woodcarver of the Year Award.

Rick, whose surname is pronounced "boots," started carving when he was only five years old, learning basic techniques from his father. His first projects were Polynesian-style tikis, based on the monolithic heads of Easter Island. Rick remarks that he sold them to schoolmates, making an early connection between carving and the financial rewards of the craft.

**It was love at first sight when he saw the warblers of the Adirondack Mountains region of New York State. Here is a parula warbler he carved and painted.**



**Rick has used the forest friends, such as this woodchuck, of his upstate New York home as subjects for his wildlife projects.**

Although Rick studied art in college, and did a stint as an advertising photographer, I suspect the most fortuitous influence on his career was meeting his wife, Ellen. Thanks to her roots in the Adirondack Mountains region of New York State, Rick settled down with her in Blue Mountain Lake, New York, a town so rural that the nearest Starbucks coffee shop is 100 miles away. A carver in her own right, Ellen photographed much of Rick's work in progress for books and magazines, and she was a behind-the-scenes assistant for the television episodes. Rick describes her as "the glue that holds it all together" for him.

Enamored of Taunton Press's *Fine Woodworking* magazine, Rick contributed three carving articles in the





late 1970s and early 1980s. When the director of the book division realized the sales potential for a book devoted to Rick's approach to carving, a publishing career was set in motion. Although it took three years to complete, *How to Carve Wood* is still a staple resource for many of us in this field. I willingly share that the book has been on my shelf since its first printing in 1984, and I continue to refer to it. Expect to find in this 216-page volume a treasure trove of information backed up with clear photos, crisp illustrations and straightforward instructions. Tips on tools, workspace, sharpening, woods, finishes, designs and styles of carving abound. If this book does not get you excited about woodcarving, I doubt that anything will ignite the fire to take tools to wood. Rick shares, with no small amount of pride, that *How to Carve Wood* has been translated into other languages. The German translation, he's learned, is the best-selling book on the subject in Germany.

Thanks to the success of the book, television station WMHT in Schenectady, New York, approached Rick to host instructional programs. The nearly 100 episodes, shot over a nine-year period, went on the air nationally and have even been distributed to European countries. Stations continue to air the shows, and videos of the programs are available for purchase.

I asked Rick about the feedback he received from viewers. The response was 100 percent positive, he noted. But one letter still finds a warm spot in his memory. The writer shared with Rick the extent of his cardiac problems. According to the man's physicians, life was to offer little more than a sedentary existence with television watching seemingly the main activity. It was fortunate that he did turn on the TV and happened onto Rick's programs. If this guy can do it, I certainly can, the heart patient figured. The man



**Rick is fond of carving caricatures, especially ones reflecting the spirit and history of the Adirondacks.**

**Rick has mastered and written about many styles of carving, including chip carving. This project is a**



is now actively carving and has garnered at least one first-prize ribbon at a competition.

Rick continued to write, penning a step-by-step series for Stackpole Books devoted to woodland creatures, warblers, Santas and American eagles. The upstate area of New York State he and Ellen still make home lent inspiration and reference for much of the material in these volumes. Rick developed a love affair with the warblers of the area and translated these Easter-egg-colorful wildfowl into wood. The local fauna of the region, which includes chipmunks, river otters and red foxes, also made its way into a volume. The clean-to-the-molecules mountain air, filled with the delicious scent of coniferous trees, resonates in another book with projects that include Adirondack Santa and his bear.

Whether it's been a made-for-television presentation or a book, Rick has had a clear purpose in mind: Present woodcarving in a non-threatening way. "Hey, that's easy. I can do it!" viewers and readers have exclaimed when carving a Rick Bütz nautical eagle or an impressionistic warbler. I count myself among the thousands who voiced those very words.

Forty years after he started carving, Rick now works for the Veterans Administration, helping people with health concerns. It wasn't much of a stretch to pursue a career in that field. Woodcarving has offered mental, physical and emotional therapy to countless numbers of people, Rick points out. Yes, he still carves, although that's mainly reserved for weekends, and he conducts several classes a year. Somehow he's found time to work on a novel devoted to the Great Chicago Fire of 1871, fleshing out the "mystery and intrigue" of the horrific event, and expects to have it finished this year. Despite the career change, which





**The Bütz coat of arms.**

**Santas are the focus of one of Rick's seven books.**



had been a goal set years ago, Rick plans to return to carving fulltime in the future. In the meantime, he's minting fresh ideas and projects for that inevitability. I anxiously await the results.

As the fourth recipient of this award, Rick's plaque reads: *Wood Carving Illustrated 2004 Woodcarver of the Year Award Presented To Rick Bütz. Through his craftsmanship and artistry, his expertise as an instructor, his contributions to publications and other media, and his promotion of woodcarving, Rick has earned respect and praise from the carving community.*

The staff at *Wood Carving Illustrated* and Fox Chapel Publishing wishes Rick many more years of artistic and personal accomplishments.

## KEEPING A HANDLE ON CARVING

Rick never found a knife that was comfortable enough to carve all day with. In cooperation with Woodcraft, Rick designed two knives, as well as a strop, to be distributed through the catalog of this mail-order retailer. Both knives are made in Germany. The so-called carving knife has a short, straight blade made from Solingen steel fastened to a cherry wood handle. With a simple oil finish that won't raise blisters, the handle has a notch on the underside to prevent gripping fingers from sliding onto the blade. The detail knife, similarly designed, has a finely pointed blade excellent for face carving and feather details. The strop has a flat surface for honing knives, a curved edge for gouges, and an angled edge for V tools.

## Qualifications

What are the qualifications for Woodcarver of the Year? The staff is looking for candidates, living today, who are making a significant contribution to woodcarving. They may be American, Canadian, European or from another area of the world.

### Criteria to consider are:

- Craftsmanship and artistry
- Contributions to woodcarving publications and other media
- Expertise as an instructor
- Promotion of woodcarving

While it is not essential that candidates be teachers or writers, the quality of their work and their efforts to encourage and promote woodcarving are important. If you have a nominee, please submit a brief biography of that person, stating his or her qualifications, to:

**Woodcarver of the Year  
Wood Carving Illustrated  
1970 Broad Street  
East Petersburg, PA 17520**

These names will be kept on file and will be used to help the staff select future recipients of the Woodcarver of the Year Award.

## Further READING



### How to Carve Wood

By Rick Bütz

A book of projects and techniques. Includes sections on tools, whittling, chip and relief carving and more.

*\$19.95 plus \$3.50 S&H (parcel post)*

### How to Sharpen Carving Tools

By Richard Bütz

A safe and highly effective system of sharpening tools. With step-by-step photos and easy-to-follow instructions.

*\$14.95 plus \$3.50 S&H (parcel post)*

### Woodcarving with Rick Bütz

By Richard Bütz

14 projects designed to help carvers develop skills in all areas. With step-by-step photos and clear instructions.

*\$19.95 plus \$3.50 S&H (parcel post)*

### Woodland Warblers

By Richard Bütz

Step-by-step photos and easy-to-follow instructions with illustrations for carving and painting beautiful warblers.

*\$18.95 plus \$3.50 S&H (parcel post)*

Available from:

Fox Chapel Publishing  
1970 Broad St., East Petersburg, PA 17520  
Phone: 800-457-9112 FAX: 888-369-2885  
[www.FoxChapelPublishing.com](http://www.FoxChapelPublishing.com)

Or check your local supply store.

The following titles were published by Stackpole Books and are now out of print. These 128-page books follow a step-by-step format. You may find them from used book sources such as local sales or **Amazon.com**. You could also check them out from your public library.

**Woodcarving with Rick Bütz: American Eagles**  
**Woodcarving with Rick Bütz: Santas**  
**Woodcarving with Rick Bütz: Woodland Creatures**





Ed Legg



A cabinet with narrow shelves mounted on Ed's workbench helps organize a myriad of tools and accessories.

## A Tale of Two Workshops

# Setting

By Roger Schroeder

## Ed Legg maximizes limited space

In less time than it takes to carve a three-sided chip, you'll appreciate the three key words that keep the shops of wildfowl carver Ed Legg and master wood sculptor Ernest Szentgyorgyi productive: organization, organization, organization. They understand it's important not only to make the best use of their tools, but also to locate them quickly and work safely with them.

Both carvers graciously welcomed me into their shops to bring you the inside scoop on layout and tool use. Needless to say, I went back to my own work environment and made a few changes.

I'm sure the accompanying photos and captions will motivate you to make some improvements to your shop. I picked up invaluable ideas and tips from Ed and Ernest, on topics ranging from clutter and dust control to workbenches, heavy-duty woodworking equipment and tool storage.

### Ed's Workshop

Ed's workspace is actually L-shaped and situated in one corner of a finished basement. An efficient floor plan helps him get birds roughed out and finished without disrupting the rest of the house. You can't help but conjure up images of a cockpit. Imagine Ed as the pilot, sitting on a rolling desk chair instead of a padded captain's seat, in a "cabin" where altimeters and control yokes have been replaced by grinders, bits, woodburners, airbrushes and reference materials.

In a work area that measures 7' by 7', with just about every foot given over to tools, cabinets and work surfaces, Ed seems to have it all within an arm's reach. Two flexible shaft machines hang to one side of the bench, and two micro motor tools take up a corner of the worktable. Why pairs of rotary tools? Pointing to a set of high-speed pieces of equipment, Ed explains that one machine has a collet for  $\frac{1}{8}$ " bits, the other accepts  $\frac{3}{32}$ " bits. Time spent changing collets is time lost carving birds, he reasons.

*(continued on page 62)*



# Up Shop

## Ernest Szentgyorgyi keeps it simple with organization on wheels

### SHOP FACTS

#### ED LEGG

- Primary shop square footage: 49
- Size of major workbench: 36" by 78"
- Output each year: two major wildfowl carvings and 25 smaller birds

#### ERNEST SZENTGYORGYI

- Primary shop square footage: 672
- Size of major workbench: 39" by 96"
- Output each year: numerous carved moldings, cabinets, mantles, figures

### Ernest's Workshop

Ernest's shop, which he calls the "operating room" and takes up the basement of his home, is minimalist compared to Ed's. While a bandsaw and table saw are present, a fair percentage of the space is occupied by a simple workbench and worktable. Ernest's vision is to have plenty of room to carve, with the emphasis on handtools, not power tools. For showing off his work, as well as having a place to illustrate his projects for clients, Ernest recently built a design room with nearly the same square footage as his workshop.

Ernest uses a hydraulic post lift table (see Special SOURCES) to support his oak workbench top. He says that the ideal bench is adjustable in height like his. "You need to feel comfortable with it so that carving is not tiring and backbreaking," he explains. The steel stand has a flat surface that measures 24" by 36" and is supported by four heavy-duty corner posts. The height, which adjusts from 30½" to 48", is raised and lowered with a hand crank. A floor lock, which keeps the table in place, is foot operated. The  
*(continued on page 63)*



Ernest Szentgyorgyi



A hydraulic post lift table is used to adjust the height of Ernest's workbench.



## Ed's Workshop



Paint tubes are mounted on the outside of the cabinet doors.

*(continued from page 60)*

Many workbenches seem to cater to chaos, but Ed's, while crammed with tools and accessories, is as neat as a Swiss watchmaker's worktable. The bench, made from plywood covered with Masonite and measuring 36" by 78", is unpretentious as benches go, but it's definitely the center of action. Grinding

bits stand upright in wood blocks. Burning pens do the same, suggesting soldiers in military rows. And when small accessories start to accumulate and bring about disarray, Ed arranges them where they won't get misplaced on a magnetic bar mounted on what looks like a miniature sawhorse.

Not to let any cabinet space go unused, Ed mounts his brushes on the inside of one cabinet door, free from dust and mishandling. So the outside of another cabinet isn't

Brushes are stored on the inside of a cabinet door.



underutilized, he places his paint tubes in racks attached to the faces of the plywood doors. Ed prefers having his paint inventory clearly visible, not stored in boxes or drawers. When setting up his shop, Ed figured on having as many cabinets as possible. In one, situated behind where he keeps his drafting table, he stows his references, including painting notes, patterns and bird photos. Much of the material is organized in loose-leaf notebooks. Ed even has an inventory book that helps him locate by drawer, shelf or cabinet where a particular tool or accessory is.

If Ed can't buy it in a catalog, he designs and makes what he needs. Since he likes to mask

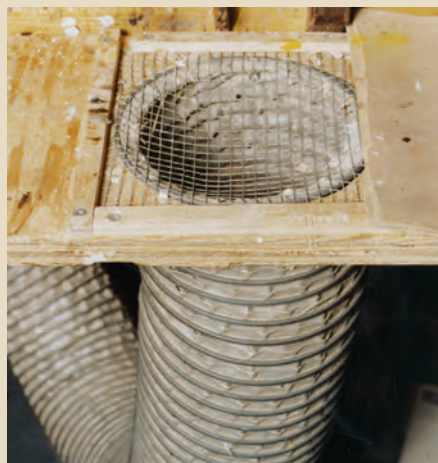
off areas of a bird when airbrushing, he wants both hands free. While he could mount the bird on a dowel, Ed decided to construct an open box that measures approximately 11" high by 8" wide. The device holds the bird securely while giving Ed access to the belly and other hard-to-get-at areas. Softened with carpet padding, the box attaches to the front of his workbench. Once in place, Ed can work with both hands and move the bird with ease.

Key to dust control is a dust collector positioned at the front of the workbench. Commercially made in-lap systems cost \$300 or more. Ed's homemade dust collector cost less than \$50. After purchasing a Dayton 500 CFM motor, he attached a piece of discarded hose. Then he made a "catcher" framework covered with chicken wire, and his wife sewed together the dust and chips collection bag. There's enough hose, Ed points out, that the framework can be moved to fit under his bandsaw, the only large piece of woodworking equipment in the shop. The bandsaw is on wheels so it can be moved about and ultimately out of the way.

Also on wheels is a small drafting table that measures 25" by 30". On its surface Ed can lay out reference material, patterns and drawing tools. Not to let any space go to waste, Ed hangs his magnifier, pliers and leather strops underneath the table.



Ed's airbrush box.



The hose and framework of Ed's homemade dust collector is movable.



Ed's miniature sandpiper was the subject of a two-part article in *WCI's* Issues 24 and 25.



(continued from page 61)

laminated oak bench top that Ernest bolted to the stand measures an impressive 2" thick by 39" wide by 8' long because he does not want to limit himself to small projects. If Ernest needs to spread out a large design or support a lengthy piece of lumber, the 26-square-foot work surface makes that possible. Even how he positions the bench is important. Although the wheeled stand allows him to move the workbench easily, Ernest wants to be able to walk around it. He stations the bench in the middle of his shop, with plenty of space on all sides.

Ernest not only needs to make the best use of the tools but also has to locate them quickly. If he purchases a tool with a round handle, he immediately replaces the handle with a hexagonal one (see Special SOURCES). Chisels and gouges need to remain stationary, he states. Six-sided handles stay in place and won't roll around on the workbench. While looking at the rows of tools Ernest has lined up on his workbench,

Ernest owns nearly 500 American- and European-made gouges, V tools and chisels.



sharpened edges pointing away from him because he was taught to do it that way, he notes that every tool has its place. When he picks up a carving tool, he puts it back in the same position and location. "I don't want to risk losing time looking for a tool," he says.

### Special SOURCES

Hydraulic lift tables can be purchased from MSC Industrial Supply Co., 75 Maxess Road, Melville, NY 11747/800-645-7270/ [www.mscdirect.com](http://www.mscdirect.com).

In-line toggle clamps are sold by Lee Valley Tools Ltd., PO Box 1780, Ogdensburg, NY 13669/800-871-8158/ [www.leevalley.com](http://www.leevalley.com).

Hexagonal handles are sold by Woodcraft, 560 Airport Industrial Park, PO Box 1686, Parkersburg, WV 26102/800-225-1153/ [www.woodcraft.com](http://www.woodcraft.com).

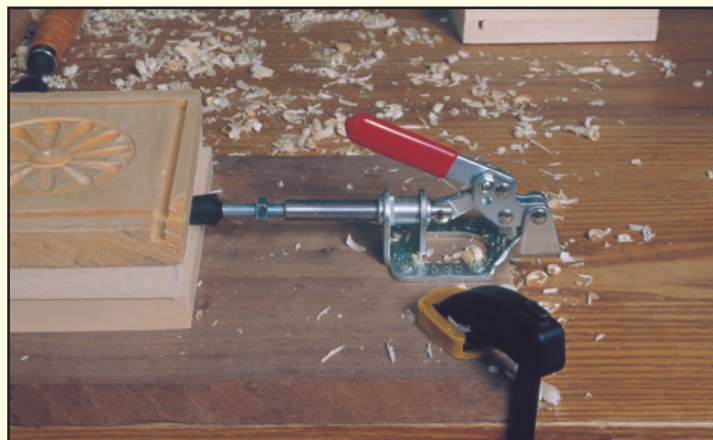


Ernest secures a project in a bar clamp which in turn is held in a machinist's vise.



Detail of Ernest's walnut headboard.

Ernest prefers to use a bar clamp to hold a small figure. While the bar clamp might seem more at home in a cabinetmaker's shop, he says that it not only accommodates a range of figure heights, but it also lets him release the carving with a twist or two of the turn handle. Once the jaws are loosened, he can rotate the wood to different positions or even turn the piece 180 degrees. Holding the bar clamp in a heavy-duty machinist's vise allows him to rotate the clamp itself.

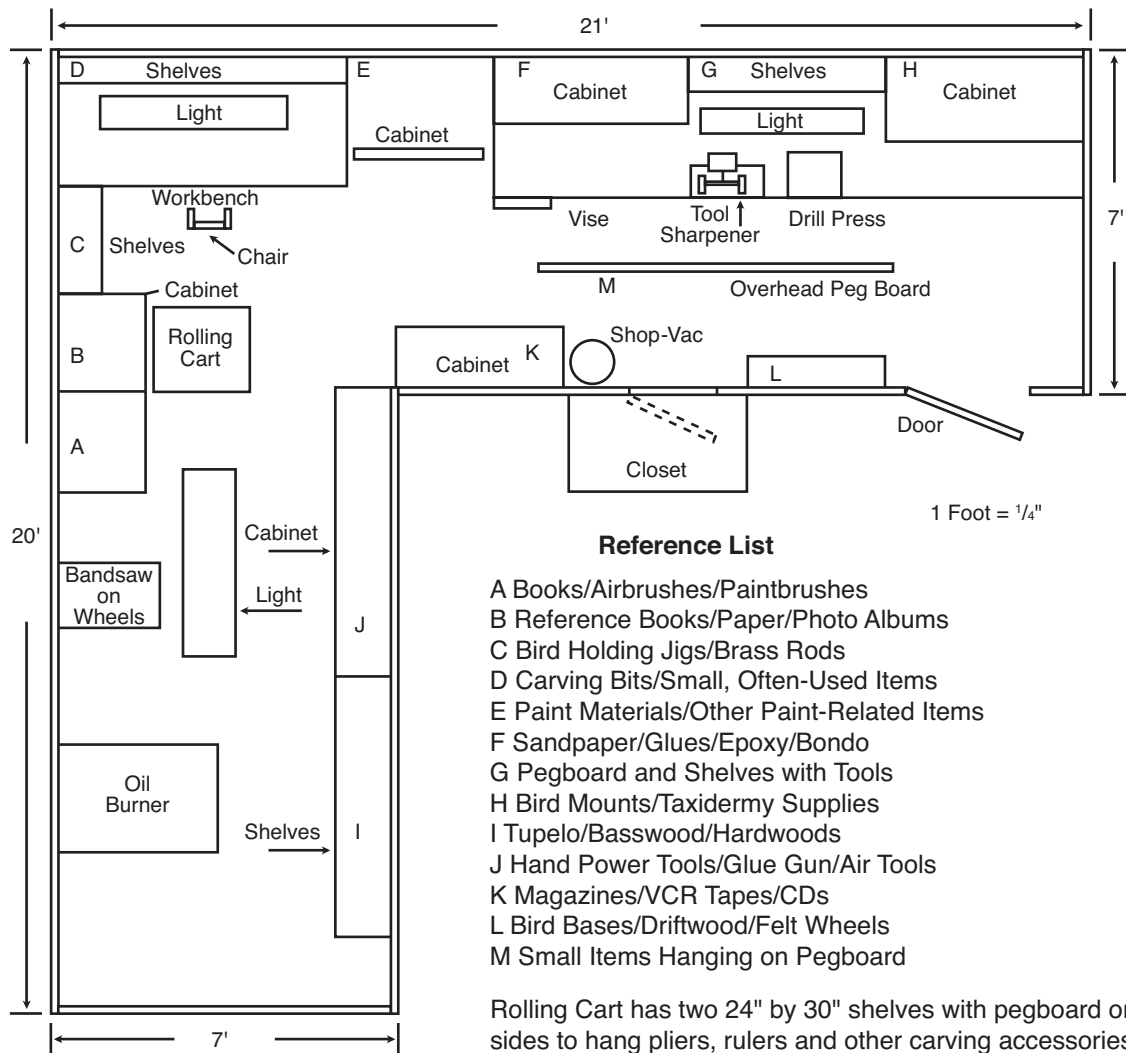


A toggle clamp in action.

When working on small panels for relief carvings, Ernest uses toggle clamps. One commission had him working on a series of identical decorative relief panels. Each panel was held in place by the rubber ends of in-line clamps (see Special SOURCES). Unlike the horizontal and vertical toggle clamps available, in-line clamps put pressure on the edge of the wood, not on the top surface. As a result, these clamps do not interfere with the carving tools or the pattern.



## Floor Plan – Ed Legg's Workshop



Ed Legg's shop is based on this efficient floor plan and located in one corner of a finished basement.



A mobile drafting table supplements Ed's primary workbench.

## Further READING

To see one of Ed Legg's wildfowl projects take shape, with plenty of tool tips and techniques, read "*Carve and Paint a Miniature Sandpiper*" in *WCI*'s Issues no. 24 and 25, Fall and Winter 2003. For samples of Ed's bird carvings, check out "*Editor's World*," April 2003, at [www.WoodCarvingIllustrated.com](http://www.WoodCarvingIllustrated.com).

For more of Ernest Szentgyorgyi's work featured in *WCI*, read "*Carve a Rose*," Issue no. 19, Summer 2002, and "*Carving the Acanthus Leaf: The Secret is Knowing Your Tool Profiles*," Issue no. 5, Christmas 1998. Check out his website at [www.eurodesignscarving.com](http://www.eurodesignscarving.com).



# Father Christmas

**You can learn a lot from the details on this Santa Carving Contest finalist**

In Europe, he's been known as Father Christmas, Santa Claus, St. Nick and even Joulupukki in Finland. According to legends, Father Christmas is a bearded man in a fur costume who appears at Yuletide, bearing not only gifts, but also hope, joy, love and peace to all. I find the Old World-style Santas very appealing and started a tradition in 1994 of making ten "Christmas Edition" Santas for family and close friends. Although I don't sell them, I usually enter a Santa or two in local competitions, and they've done well in terms of ribbons. This particular Santa was entered in the 2002 Woodcraft® Santa Carving Contest where it was selected as a finalist.

## Getting Started

My designs come from many sources, including greeting cards, books and magazines. With a basic idea in mind, I make a model from which I create the carving pattern. The model—made from scrap pine, Styrofoam, cloth and Elmer's Carpenter's Interior Wood Filler—allows me to play with proportions, placement of accessories such as a gift bag and a staff, if it's appropriate. I even work on the illusion of movement—a sweeping beard or robe, for example. Once the final pose has been determined, I make templates to transfer the patterns to the wood.

Basswood is my preferred wood because it readily accepts the oil paints I use. For Father Christmas, I start with a 4" by 6" by 10"-long basswood block that accommodates nearly all the body. The right hand and staff are the exceptions. In particular, I am concerned about the fragility of an extended hand, so I carve it from a scrap of tupelo. The staff is made of 6-gauge copper electrical wire

**By Norb Hartmann**

found at any home improvement center. The copper is hammered for texture, and one end is tapered and bent to hold the lantern. To make the lantern, I use a piece of basswood  $\frac{5}{8}$ " by  $\frac{5}{8}$ " by  $1\frac{1}{2}$ "-long and taper the top  $\frac{1}{2}$ " to create the point.

## Tools and Carving Tips

After the blank is sawn to template shape, it is fastened to a temporary base, which is then held in a pattern maker's vise similar to Woodcraft's rotating carver's vise no. 127927. This type of vise allows a project to be rotated, tipped and positioned at any angle, providing access to the carving from a multitude of directions. Once secured in the vise, the cutout is "rounded" to shape using tools such as a flexible shaft machine, Kutzalls, drum sanders and  $1\frac{1}{2}$ "-diameter disc sanders.

With the rounding complete, I then use handtools to carve in details. To form the robe and pack, no. 11 gouges work best. Then I switch to fishtail gouges to add creases and folds in the "fabric" of the cloak. The deep corner cuts are made with V tools and eventually finished using a carving knife. The waviness of the beard is made with a no. 8 gouge, but individual strands are cut in with a detail knife. I prefer knife cuts to V tools when making hair because light reflecting off the cuts produces a more natural look to the face. A V tool, by contrast, gives the same angle to both sides of a cut and doesn't allow for irregularities. With the knife, I get different angles in the cut, thus providing natural-looking shadows.



The face is finished with palm tools and knife. The most difficult area to carve is between the sleeves and body. I finish carving in the details with a knife that has a 2"-long blade. The right hand is made from a  $\frac{5}{8}$ " by  $\frac{5}{8}$ " tupelo "stick" with one end tapered to fit a hole drilled into the right sleeve.

## Preparing Father Christmas for Painting

After removing the temporary base, I prepare the surface for painting. Using 220-grit emery paper and a gentle motion, I wipe down the surface, being careful not to remove the tool marks. These provide not only texture, but they also remind viewers that the piece is indeed carved by hand. Following the wipe-down, I scrub the carving with mineral spirits and a toothbrush. I then place Santa in a homemade holder for painting. (See the TIP box for instructions on making one of your own.)



## Basecoating

For most of my carvings, I use artist's oil paints thinned with boiled linseed oil because I can better control the paint and blending of colors, and they dry slower. I begin by preparing a basecoat for the entire carving. I squeeze about 1" of raw sienna into a small container similar in size to a baby food jar, and fill it to the top with boiled linseed oil. Then I shake it vigorously to create the basecoat stain, which has the consistency of milk, and apply it to the entire surface of the Santa. End grain requires a second coat that is blotted with a paper towel after five to ten minutes.

While the basecoat dries, I prepare the other colors needed to complete the project. For the cloak color, I squeeze out approximately ½" of

alizarin red onto a paper plate and dilute it to a solution as thin as milk, using boiled linseed oil, and mix thoroughly. I mix the paint for the face and hands next. They are painted with a 1:1 mix of flesh tone and raw sienna. The beard color is created by adding a very small amount of payne's gray to white thinned with boiled linseed oil. To achieve the color of the leather straps, I dilute burnt umber with boiled linseed oil.

## Painting Notes

1. Painting begins with the face. I apply a dot of alizarin red and work it into the cheeks to create a rosy highlight. Since it is easy to get too much color in this area, I simply wipe off the excess color with a paper towel, thin the alizarin red a bit and reapply.
2. The beard, mustache and eyebrow colors are applied next. I work the paint thoroughly into the cuts. To "highlight" the beard, I wipe off excess paint from the ridges with a paper towel. A thin coat of white is applied to the eyes, but the pupils are not added until later.
3. Once the face details are completed, I move on to the clothing and other accessories. The leather straps are painted with a thin-as-milk mix of brown and boiled linseed oil, although burnt sienna provides a lighter brown. I paint the hood and cloak using very diluted alizarin red, aiming for an extremely pale red. For more depth in the folds, a thicker mix of paint can be applied. If the cloak is too dark, I wipe it slightly with a paper towel. No additional paints are added to the pack and hood edge. They remain the color of the raw sienna basecoat.
4. After these details are finished, I place the carving in the block and allow it to dry for about three days. The eye details are done with acrylic paints—Country Colors are my choice—in the following order, allowing the colors to dry between application: iris (Stoneware Blue), pupil (Soft Black) and highlight (White). The highlight consists of a White "slash" mark on the outer right edge of the pupil and a white dot on the left edge

of the pupil. This process is used for both eyes.

## Finishing Up

As with all of my carvings, I sign and date the bottom. The final step is to spray a clear acrylic matte finish. I find that this finish seals in the odors of the linseed oil that sometimes hang around for a few weeks or until the carving is totally dry.

Creating Santas brings me great joy throughout the year. I hope this article inspires you to start your own holiday tradition of making and giving these jolly fellows.

## PAINTING PALETTE

My personal choice for oil paints are Winsor & Newton. The exceptions are the eye details, for which acrylics take color-on-color better with a lot less drying time. I prefer the Country Colors brand because the paints work well for me and they are readily available at hobby and craft stores.

Basecoat thinned raw sienna

Face flesh tone, raw sienna

Beard, Mustache and Eye Brows  
white and payne's gray

Leather Straps

burnt sienna or brown

Pack and Hood Edge

raw sienna basecoat

Hood and Cloak

alizarin red

Eyes

Stoneware Blue,  
Soft Black, White

## Tips

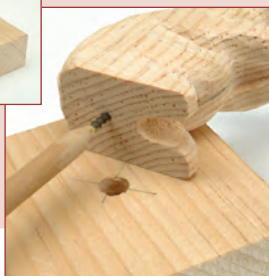
### Make Your Own Holding Stick and Painting Block

#### Holding Stick

A homemade holding stick is a good accessory to have on hand when painting Santa. To make one, cut the head off a 1½"-long drywall screw and install that end into a 6"-long dowel ⅜" to ½" in diameter. Use epoxy to hold the screw in place. Once the glue has set, simply screw the holding stick into the bottom of the carving.

#### Painting Block

To provide a place to set the carving aside while the paints dry, drill a hole into the center of a 4" by 4" block of wood large enough to accommodate the holding stick.



### About the Author

A retired educator, Norb Hartmann enjoys carving human figures, animals and Santas. He has received many awards but is especially proud of his carving of Indians climbing

a cliff, which received Best of Show and People's Choice honors at the Tri-State Woodcarving Show. He is a carving instructor at a Woodcraft store, senior centers and high schools. Norb and his wife, Mary, live in Fairfield, Ohio.



## Tips

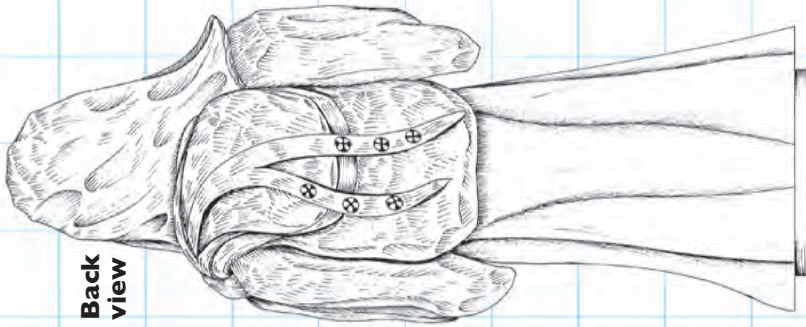
### Working with Linseed Oil

Paper and rags containing linseed oil and oil paints can result in spontaneous combustion. Dispose by placing the combustible materials in a water-filled Ziplock bag.

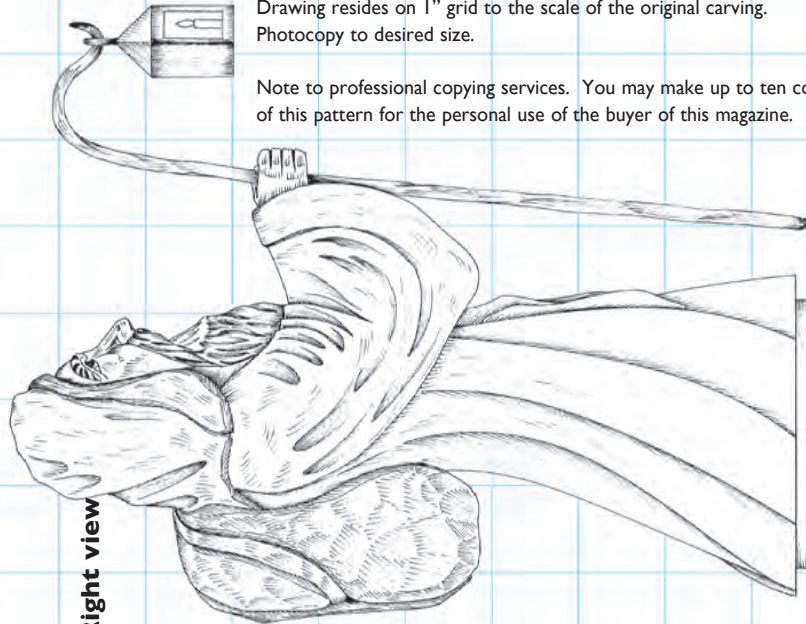
### 2004 WCI/WOODCRAFT® CARVING CONTESTS

*Wood Carving Illustrated* and the Woodcraft Supply Corporation are again co-sponsoring two contests, Santa and Wildlife. The deadline for the next Wildlife contest is August 31, 2004, and for the Santa contest, November 30, 2004. Rules and entry forms are on the Woodcraft website, [www.woodcraft.com](http://www.woodcraft.com) or contact your local Woodcraft store.

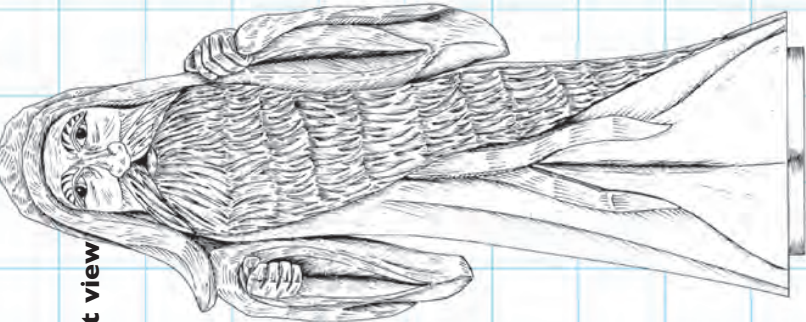
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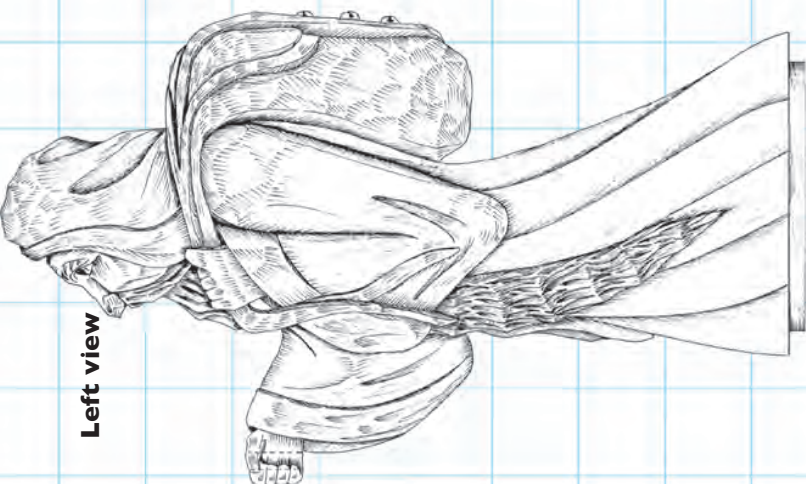
Right view



Front view



Left view



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

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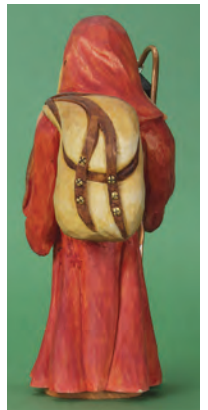
Left view



Front view



Right view



Back view



# Light and Fan Pulls a Hit



By Steve Brown

**Show off your team spirit or hobby by decorating your home with these original designs**

If you are looking for a project that can be a special gift to family and friends, add light and fan pulls to your carving repertoire. I've enjoyed watching my children as well as the pros play baseball, so my favorite theme of this carving genre is an outfielder robbing a hitter of a home run. But any character or subject can easily be made into a decorative and useful pull.

## Getting Started

If you're not a baseball fan but are stumped for an idea, think about your favorite activities or characters. For example, a fishing pole, hunter's rifle or tennis player's racquet can be the conduit for the pull. And if that fails to produce an idea, check out pictures in a magazine or newspaper.

I use basswood for carving pulls because it cuts easily, holds detail

without chipping and accepts acrylic paint very well.

## Carving Tips

My lineup of tools for this project included  $\frac{1}{8}$ ",  $\frac{1}{8}$ " and  $\frac{1}{4}$ " V tools, a knife,  $\frac{1}{8}$ " veiner and a drill with a  $\frac{1}{8}$ "-diameter bit. I begin by transferring the pattern onto the  $1\frac{1}{2}$ "-thick wood using carbon paper. When you bandsaw the cutout to shape, leave approximately  $\frac{1}{16}$ " outside the pattern.

Using the knife, give the player the look of movement by carving the head with a tilt. The shoulders should be at an angle, which requires carving the feet at about a 30-degree angle. I separated the legs approximately  $\frac{1}{16}$ " to  $\frac{1}{8}$ " to give the carving more motion. For the face, carve a grimacing expression to show the player is trying hard to catch the ball. Note that the left ear should not have to be carved if the

arm is very close to the head. The most challenging part of this project is carving the determined expression of the face. Carving a few teeth helps to achieve this look.

## Finishing Tips

After carving, seal the piece with full-strength boiled linseed oil. You may dip the piece or apply the oil with a small  $\frac{1}{2}$ " to  $\frac{3}{4}$ "-wide brush. Let your carving dry for four to six hours or until the wood isn't wet to the touch. Make sure to dispose of any rags you use in a sealed, water-filled container such as a Ziplock bag.

Once the carving is dry, use a  $\frac{1}{8}$ "-diameter bit to drill a hole for the chain. Start by drilling halfway through the piece beginning at the center of the player's cap. Drill the remaining half starting between the shoes or legs until this hole connects with the first hole.



I paint light pulls with acrylic washes using Delta Ceramcoat paints. In a film canister, mix three to five drops of paint to water filling one-third of the canister. After applying the wash coats, seal the piece with one to two coats of a clear matte spray.

I used Folk Art #819 Apple Butter Brown as the antiquing medium. Use a wet brush and remove the excess with a damp cloth to achieve the shade of color you desire.

### A Real Turn On

To attach the light pull chain, insert an 8" or longer length of chain through the 1/8"-diameter hole. Clip the chain bell on between the legs. Then clip the chain connector on the other end of the chain. Regardless of the season or topic, using a carved pull to turn on a light or fan is bound to put a smile on the face of the user. And, the carving won't collect dust.



Right view

### Special SOURCES

Steve offers roughouts for light/fan pulls. He also carries pen kits and his unique "Collide-A-Scopes," his original idea that combines carving with kaleidoscopes. Visit [www.sbrownwoodcarving.com](http://www.sbrownwoodcarving.com) or call 270-821-8774.



Left view

### PAINTING NOTES

Steve's favorite brand of paints is Delta Ceramcoat acrylics (800-423-4135/ [www.deltacrafts.com](http://www.deltacrafts.com)) because they are so readily available at craft shops and discount stores. There are 299 colors in 2-oz. plastic bottles, including 14 new colors with exotic names like Rooster Red, Espresso, Paradise and Passion.

#### Painting Palette Using Delta Ceramcoat Acrylics

|         |                                     |
|---------|-------------------------------------|
| Cap     | Black                               |
| Shoes   | Black and Maroon                    |
| Uniform | White with Maroon and Black stripes |
| Glove   | Burnt Umber                         |
| Ball    | White with Maroon stitches          |
| Gums    | Iron Oxide                          |
| Teeth   | Antique White                       |
| Eyes    | Antique White                       |
| Iris    | Navy Blue                           |
| Pupils  | Black (undiluted)                   |
| Hair    | Golden Brown                        |
| Blush   | Maroon (dry brush)                  |

### Further READING

By Steve Brown



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Back view



design by  
Steve Brown  
illustrations by  
Dona Antonelli



Back view



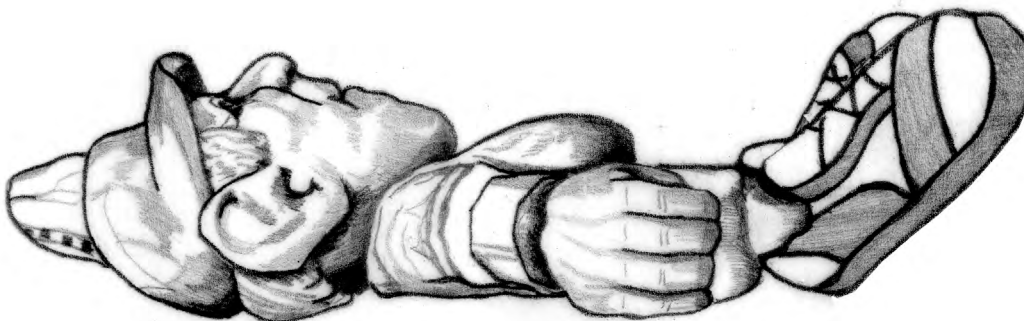
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Right view

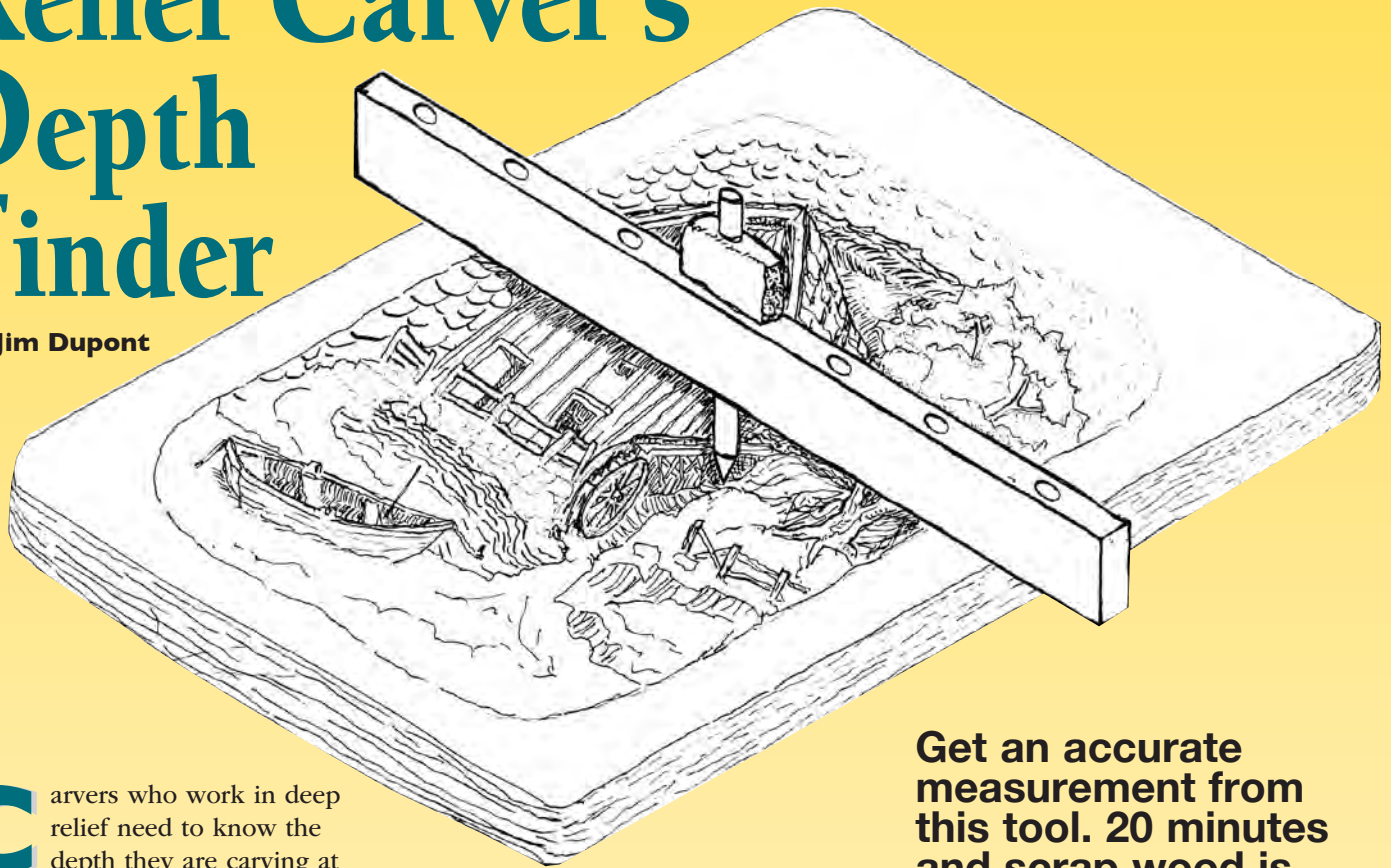
#### About the Author



Steve is an award-winning carver best known for his caricatures, but he is gaining a reputation in carving realistic figures. Carving since 1978 and instructing since 1986, Steve has taught at War Eagle Seminars in Hindsville, Arkansas, Silver Dollar City in Branson, Missouri, the Southeastern Woodcarving School in Hope Hull, Alabama, the John C. Campbell Folk School in Brasstown, North Carolina and at other organizations throughout the United States. He also offers private lessons. Steve and his wife, Martha, have two children and live in Madisonville, Kentucky.

# Relief Carver's Depth Finder

By Jim Dupont



**C**arvers who work in deep relief need to know the depth they are carving at when working on a project. The typical method is to lay a straight edge on the surface of the work and use a ruler set at a right angle to it to measure the depth. Unfortunately, this results in two possible errors. First, you are not always certain that the ruler, because of its width, is touching the deepest part of the area being measured. Second, it is difficult to read the ruler owing to the angle you are viewing it from. As a result, you are likely to get inaccurate measurements.

My design eliminates both problems. A dowel rod, with a pointed tip, reaches all the way to the bottom surface. It can then be removed, and the measurements are taken from the dowel. In addition to being a simple design, the depth finder is a very inexpensive tool that can be made from a length of scrap wood, an eraser and a section of dowel. The only tools needed are a saw, power drill and drill bit, and pencil sharpener. In less than 20 minutes, the depth finder can be assembled and ready to use.

To construct the depth finder, select a narrow board with a straight edge. Mine measures  $\frac{1}{2}$ " thick by  $1\frac{1}{2}$ " wide by 18" long. Find a hardwood dowel— $\frac{1}{4}$ ",  $\frac{5}{16}$ " and  $\frac{3}{8}$ " diameters all work well—and cut off a section that will accommodate the width of the board plus the deepest penetration you anticipate making into the relief carving. Add to that a couple of extra inches for the eraser and a handhold. To make the point, sharpen one end in a pencil sharpener. The dowel I use measures 5" in length. Drill holes every 2" apart into the edge of the board so that they are slightly larger than the diameter of the dowel. These holes allow you to take depth readings at all areas of the carving. Take a rubber eraser—a large gum eraser is ideal—and drill a hole into it that is the same diameter as the dowel. The eraser provides a stop gauge while holding the dowel in place. You can make a pencil mark on the dowel as a reference or mark lines on the dowel as you would find on a ruler.

**Get an accurate measurement from this tool. 20 minutes and scrap wood is all you need**

## About the Author

Jim Dupont's carvings consistently place among the best for Human Figure Over 15" in the annual national competition for caricature carvings conducted by the Caricature Carvers of America (CCA). He also received the CCA's Merit Award in June 2000 at the International Woodcarvers Congress. A retired woodworking and drafting teacher, Jim especially enjoys caricature and relief carvings. He lives in Fort Wayne, Indiana.

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*If you have a suggestion, tip or handmade tool or accessory you would like to share with our readers, send your submission to READERS' WORKSHOP, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, Pennsylvania, 17520.*



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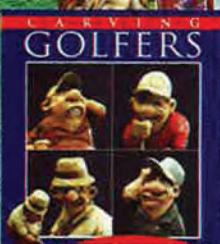
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# NECKERCHIEF SLIDES

A classic project for beginning carvers—great for teaching youth to carve

By Robert Reitmeyer  
Photography by Roger Schroeder  
and Ayleen Stelhorn



**B**oy Scouts have carved neckerchief slides for over six decades, and the materials they need have changed very little. A cutout for a figure, a U-shaped backing that holds the neckerchief and slide together, a single knife, glue and some

paint will enable a Scout to produce a slide. The completed project brightens a Scout's uniform, gives the youngster a feeling of satisfaction, and it provides a link to a centuries-old skill.

Ideas for neckerchief slides come from a variety of sources, but the subject matter is nearly limitless. Neckerchief slide subjects especially suitable for Boy Scouts are birds, fish, bears, bison and other wildlife as well as tomahawks and axes, Native Americans, and even folk figures. Regardless of the subject, the details are best kept to a minimum. My approach as a carver and carving instructor is similar: Keep it simple.

## The Pattern and Wood

The pattern for the neckerchief slide can easily be adapted to become a pin, magnet or even a holiday ornament. Only a pinback, a small flat magnet or a hole and string are required to give the carving a new look and function. I choose basswood for my slides. It has a nice white color that is easy to paint

and straight grain that makes carving fairly easy. Even fine details can be achieved without tearouts. Basswood is available in some larger craft stores in the ideal  $\frac{1}{2}$ " thickness. If basswood is difficult to find, I suggest eastern white pine or sugar pine, a species favored by pattern makers. Butternut and some species of mahogany are also good choices because their natural colors enhance the look of the carvings.

My two projects for this feature are an axe and a bald eagle head, both generated from patterns by Jeff Springer of Topeka, Kansas. The only tool I use is a carving knife with a  $1\frac{1}{2}$ "-long blade and wooden handle. A variety of fixed-blade carving knives are available with comfortable and ergonomically shaped handles. Such a tool is a good investment, and most carving supply catalogs offer them. The straight edge of a Boy Scout pocketknife also can be used.

Although basswood is a good choice, the wood needs to be sanded

## Materials & Tools

### MATERIALS:

Basswood - at least  $\frac{1}{2}$ " thick by 2" wide by 4" long (axe)  
Basswood -  $\frac{1}{2}$ " thick by  $\frac{3}{4}$ " wide by  $1\frac{1}{4}$ " long (axe's U-shaped backing)  
Basswood - at least  $\frac{1}{2}$ " thick by 2" wide by  $3\frac{3}{4}$ " long (bald eagle head)  
Basswood -  $\frac{1}{2}$ " thick by  $\frac{3}{4}$ " wide by 2" long (bald eagle head's U-shaped backing)  
Sandpaper, 100, 180 and 220 grits  
Acrylic paints  
Waterbased polyurethane  
No. 2 or smaller brushes  
Water  
Wood glue

### TOOLS:

Carving knife





**Modeling neckerchief slides carved by Robert Reitmeyer are members of Boy Scout Troop 41 of Landisville, Pennsylvania. The Scouts, from left, are Jeremy Garcia, Dan Hartenstine, Joe Snively, Josh Mealy, Tyler Casey and Logan Sangrey.**

after the carvings are completed and before paint is applied. I suggest starting with 100-grit sandpaper and finishing with 180- to 220-grit. A small flap sander in a power drill will get the job done quicker than hand sanding. As with any carving, sanding with the grain reduces scratches that can project through the paint.

### Four Basic Cuts

All neckerchief slides can be carved with four basic cuts that, when mastered, are safe and rewarding.

The first that should be learned is the paring cut, also known as a pull cut. Similar to the one used to peel potatoes, it is the cut most often used. Although it has the knife coming toward you, a carving glove or thumb

## Axe Carving



**STEP 1**  
To shape the bevel on the axe head, use the paring cut to remove wood until the blade of the axe comes to a point. Do not remove any wood on the back of the cutout.



**STEP 2**  
Make a stop cut about 1/4" deep that separates the axe head from the handle. You may need to make more than one pass with the knife to achieve the depth.



**STEP 3**  
With the paring cut, remove wood down the length of the handle to reduce its thickness.



**STEP 4**  
Turn the carving over and carve the handle in the opposite direction, giving it a half-round shape. Pay attention to changes in the grain to prevent the grain from tearing. You want the handle to have a slight curve and not be straight like a toothpick.



**STEP 5**  
The eye of the axe is where the handle passes through the head. Make a very shallow stop cut to outline the eye and carve away wood to the stop cut about 1/8" deep.



**STEP 6**  
Round off the corners and edges of the neckerchief's U-shaped backing. Put wood glue on the back of your axe head in locations where you attach the U-shaped backing. Let it dry overnight. Then the carving is ready for sanding and painting.



## Bald Eagle Head Carving



**STEP 1**  
Begin carving the bald eagle head by shaping the underside of the beak with a paring cut. Do not remove wood on the back of the cutout.



**STEP 2**  
Use a levering cut to remove wood on the top of the beak.



**STEP 3**  
Make a stop cut around the profile of the beak and remove wood up to the cut.



**STEP 4**  
When a paring cut is not easy to achieve, try a levering cut to remove wood from around the beak.



**STEP 5**  
Check your progress so far.



**STEP 6**  
Make a stop cut that separates the upper and lower parts of the beak.



**STEP 7**  
Cut away wood so that the lower beak appears to close into the upper beak.



**STEP 8**  
Use a V cut to make the line where thick flesh at the base of the upper beak is located.



**STEP 9**  
The nostril is also carved with a V cut.





**STEP**  
**10**

Slightly round the forehead, giving it a quarter-round shape.



**STEP**  
**11**

Make the first pass of a long V cut to locate the eyebrow.



**STEP**  
**12**

The next pass of the V cut removes a long sliver of wood.



**STEP**  
**13**

Make a stop cut under the eye to define its teardrop shape.



**STEP**  
**14**

Carve away wood up to the stop cut so there is a slight recess under the eye.



**STEP**  
**15**

Make a V cut in the corner of the eye.



**STEP**  
**16**

Carve a narrow V cut around the iris so it can be rounded slightly.



**STEP**  
**17**

Round the chin and neck, giving them a quarter-round shape.



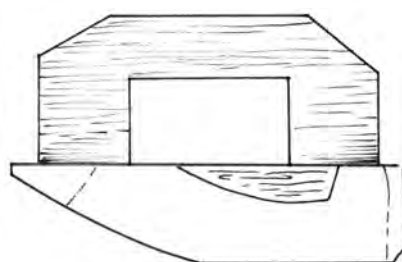
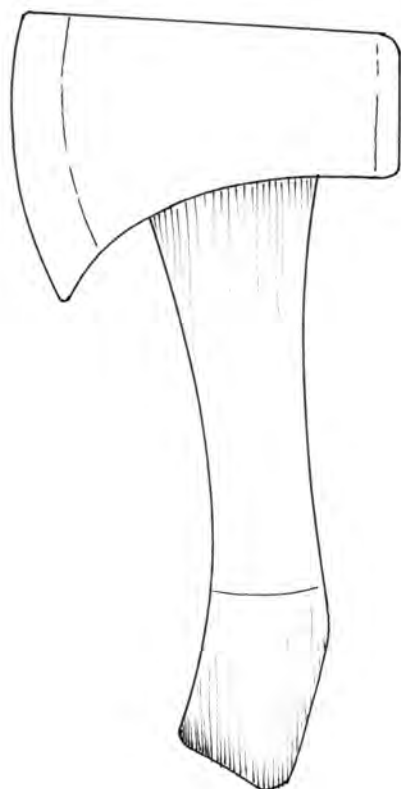
**STEP**  
**18**

Make stop cuts around the grouping of feathers and remove wood up to them. Then, to make the U-shaped backing, repeat Step 6 from the Axe project.



# Project PATTERN

design by Jeff Springer  
illustrations by Jack Kochan



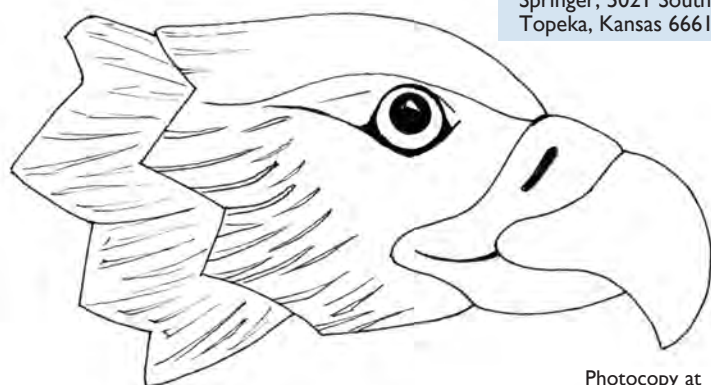
## Tips

### Pattern Tracing Advice

Place carbon paper between the pattern and wood. Trace pattern onto wood using a pencil. Then cut the pattern out of the wood with a scroll, band or coping saw.

## Special SOURCES

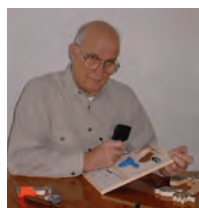
Boy Scout neckerchief slide blanks are available from Robert Reitmeyer, whose website is [www.getasite.com/whittler.htm](http://www.getasite.com/whittler.htm). He can also be reached at 4927 Oakridge Drive, Pittsburgh, PA 15227/412-885-0852; Herb Cast, 6924 Barkley Avenue, Overland Park, Kansas 66204; Paul McClain, [www.paulslides.com](http://www.paulslides.com), 10 Blue Grouse Ridge, Littleton, Colorado, 80127-5704; and Jeff Springer, 5021 Southwest 53rd Street, Topeka, Kansas 66610.



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### About the Author

A retired military and corporate pilot, Robert Reitmeyer devotes his time to carving, teaching and producing carving blanks for Boy Scout councils across the country. He continues to serve as a local Cub Scout pack's committee chairman and is going to the 2005 national Boy Scout Jamboree at Fort AP Hill near Fredericksburg, Virginia. Robert lives with his wife in Pittsburgh, Pennsylvania.

guard on the knife-holding hand will offer adequate protection for the thumb. I make my own thumb guard out of a portion of a leather work glove wrapped with duct tape.

The second type of cut is the levering cut. For areas where the thumb gets in the way, the carver pushes the blade away with both thumbs on the back of the blade.

For special cuts to show hair, fur or distinct lines, the V-shaped cut is used. This type of cut utilizes both the paring and the levering cut techniques along with the tip of the blade.

The fourth type of cut you should know is the stop cut, which is similar to the V-shaped cut. A straight-in cut is made and wood is then removed up to that cut with half of a V cut.

## PAINTING NOTES

Acrylic paints are available in almost all craft stores. Inexpensive and easy to apply, they require only soap and water for clean up. A no. 2 or smaller brush or any soft-bodied synthetic brush will work. I recommend that the brush be dipped in water frequently to keep paint from building up at the top of the bristles. To protect the dried paint and give it some sheen, I add a topcoat of a waterbased polyurethane.

Axe black, silver, red  
Eagle black, white, yellow, dark brown

## Further READING



### Beginner's Book of Carving Neckerchief Slides, Pins & Magnets

By Robert Reitmeyer

Includes information on tools, basic cuts, step-by-

step projects & over 80 patterns.  
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# Golf Ball Carving

By Nathan Stump

**G**olf balls have seen lots of changes in only a short period of time. Not very long ago, balls featured a solid or liquid-filled core surrounded by a tightly wound layer of rubber thread. The current pro material is urethane. It's a great advance for golfers, but carvers are taking notice of the material. Once you remove part of the cover, you'll find the lack of any grain makes most golf balls a joy to carve, like soap without the softness. In fact, the core can be shaped with just a pocketknife. Your imagination may know no bounds when it comes to finding small-scale projects inside a golf ball.

The cover shouldn't be discarded altogether. It should add as much as possible to the carving. The notion of merely cutting off half the cover and carving a face or relief in the urethane goes against a host of possibilities. For this project, a duckling emerges from its shell, which consists of some

of the cover material left intact. Golf ball carving is also conducive to more detail than you might think possible, as you will see with the duck and the accompanying photo gallery on page 82.

## Removing the Cover

The removal of the cover can be the hardest chore for one of these projects. A sharp knife with a lamb-shank blade works well. A small-diameter rotary saw or even a roofing nail used in a rotary

**If you love to putt  
as much as you  
putter around  
your workshop,  
carve this  
charming  
duckling**





tool will also cut a cover, although rotary tools tend to melt the outer material.

The result is a cut that is not quite so smooth. Also think about whether you want to use the golf ball's logo as part of the composition when determining where to start cutting.

For the duckling, cut a circular portion of a quarter of the cover that will represent the shell. This is followed by a second cut across the unused portion to split it in half, which allows the excess to be removed with a slotted screwdriver or carefully with the edge of the knife blade.

If the "shell" detaches, it can easily be put back on with a drop of Super Glue. Avoid excess Super Glue, which results in a sticky mess. The portion of the cover you take off the ball can

become a hat, beard, antlers, horns or a leaf for other golf ball compositions.

### The Tools

A wide-blade knife tends to work better for carving golf balls because it forces the rubber further apart and maintains an edge longer than a typical carver's knife. I use an Old Timer knife, but any pocketknife made from decent steel will work well. I also suggest you use a heavier tool than a thin detailing knife. The thicker, stronger blade will help to keep cuts from closing up after they are made.

Be advised that golf balls will dull most any knife, so be prepared to sharpen every few hours.

### MATERIALS:

Golf ball  
Pencil

Super Glue

### TOOLS:

Knife with a lamb-shank blade  
Small-diameter rotary saw or roofing nail  
Rotary tool  
Pocketknife or wide-blade carving knife  
Slotted screwdriver  
Drill with 1/8"-diameter bit

## Materials & TOOLS



### About the Author

Carving runs in Nathan Stump's genes. The son of a decoy carver,

Nathan carved with a pocketknife as a youngster. Despite losing or breaking many pocketknives, that type of tool remains his first choice for carving although he has used finer knives, gouges and rotary tools. Nathan has won numerous carving awards at shows in places such as Greenville, Tennessee; Bluefield, West Virginia; and Charlotte and Lexington, North Carolina. He also has conducted seminars on pocketknife carving and has served as a judge at several shows. Nathan finds carving a relaxing change from his work as a professor of physical science at Winston-Salem State University in Winston-Salem, North Carolina.

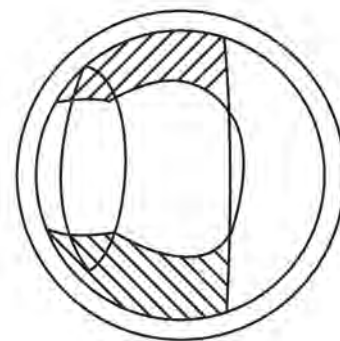
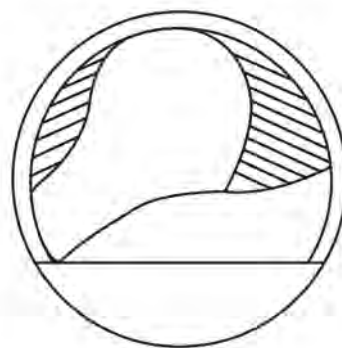


The sky's the limit when it comes to your golf ball carving imagination teeing off. The golf ball heads can be displayed using a variety of presentations. If a neck is added, a head can be mounted into a wooden body of your own design by inserting the neck into a corresponding hole in the figure's body. They can also be presented on golf tees with the option of incorporating the tee into the carving. The golf ball heads make excellent bolo ties and ornaments with the incorporation of some string and some patience. Here are a few more examples of Nathan's creative carving.





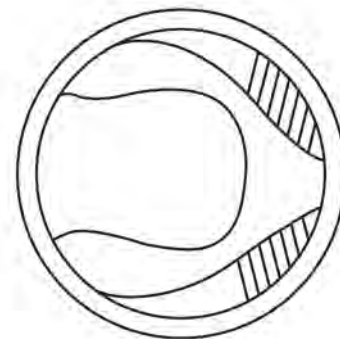
1



To begin carving, start with a side view of the duck. Using a pocketknife or wide-blade carving knife, make a stop cut from the tip of the tail to the point where the head meets the body. Cut down the back of the head to the stop cut, then shape the back of the head. Hollow out the top of the bill. Shape the sides of the head and bill down to a stop cut that locates the top of the body.



2



Working from the top of the composition, use a pencil to draw in the shape of the sides and wings. Make a stop cut behind the wings before cutting up the sides to the wings. Remove the sections above and below the wings to the point where each meets the body.



3



Round off the edges of the head and beak and carve a notch around the neck. Notch the back of the wings to separate them from the body. Round the body and wings, then shape the tail by undercutting it a bit.

### A Finishing Touch



If you want to creatively enhance the duckling, use scrap wood to make legs and feet. Keep the grain of the wood vertical to prevent the legs from breaking. If the foot portion seems weak because the grain runs perpendicular to it, soak it with Super Glue. The legs can be inserted into holes drilled about  $\frac{1}{4}$ " deep into the bottom of the shell, which can be notched to give the impression that they have broken through. I used a  $\frac{1}{8}$ "-diameter drill bit in my rotary tool.





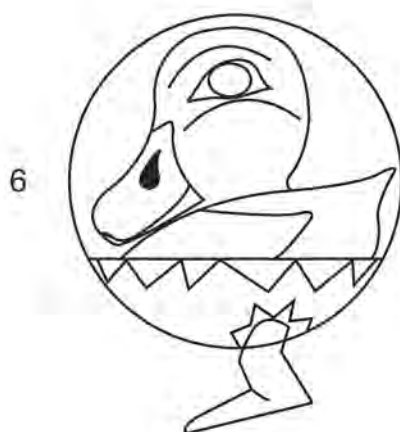
Work the knife in from the side to undercut the front of the bill. Cut eye grooves to set off the cheeks. Use the front of each groove to locate the corners at the top of the bill. Then cut a notch to separate the bill from the rest of the head.



Carve in the nostrils, giving them a teardrop shape. Point each toward the eye groove. The nostrils should be undercut a bit toward the center of the duck's bill. Start carving the mouth on the front of the bill with a stop cut high in the middle and low at the sides. Cut the bottom mandible up to the stop cut. Bringing the mouth below the corners of the bill, curve it up to the back of the bill to give the duck a bit of a smile and again cut back on the lower mandible.



Notch around the eyes, which are pointed front and rear. Using three cuts—think chip carving—remove the front corner, then do the same in the rear corner. A small groove above each eye creates an eyebrow and gives the duckling a bit of attitude. Make random notches around the edge of the cover to give the impression of a broken eggshell.



## WHICH BALLS ARE BEST FOR CARVING?

The variations in the golf balls themselves can play a part in the direction that a carving will take. The balls tend to have different characteristics from ball to ball and brand to brand. A single box of new golf balls may have core colors of both blue and pink. Here are some of the characteristics I have observed with various brands on the market:

**Titleist:** Tends to be wound—elastic-wrapped rubber core—or have a heavy cover and hard core.

**Top-Flite:** Core carves well, while the covers and colors vary.

**Top-Flite Magna:** Has a white core with a heavy, hard-to-cut cover.

**Top-Flite XL:** Expect to find a blue core with a moderate cover (not too hard or soft).

**Top-Flite Z-Balata:** Look for a yellow core with a soft, thin cover.

**Top-Flite XL-W:** Core is beige colored and the cover is moderately hard.

**Top-Flite Tour 90:** Ball has a light pink core with a moderately hard cover.

**Top-Flite Tour 100:** Core is green and the cover is thin.

**Top-Flite Strata:** Thin clear layer between core and cover is difficult to work with.

**Pinnacle:** Cores are excellent but the covers are heavy.

**Pinnacle Gold:** Core is yellow.

**Pinnacle Extreme:** Core is a deep red or purple.

**Precept:** Core is a moderate light brown, but the cover is heavy.

**Dunlop:** Core is pink and hard; cover moderately hard.

**Ultra:** Light brown hard core; cover heavy.





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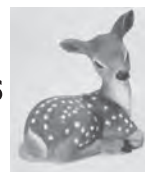
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# Carve Whimsical Houses from Found Wood

When you carve tree bark, no two projects are exactly alike  
**By Rick Jensen, Photography by Jack A. Williams**

**E**ditor's Note: Cottonwood bark is Rick's choice as the ultimate medium for carving thanks to its rough exterior surface and beautiful red and gold tones in the interior of the bark. When he first started carving bark, he carved wood spirits like many other carvers. Though Rick enjoyed carving them, he looked to find a more individual way of challenging his progressing carving skills. He soon found that unique shapes better held his interest, and he learned to take advantage of the natural irregularities and textures in cottonwood bark.

Now Rick purposely looks for twisted, gnarled and uniquely shaped pieces of cottonwood bark. With these pieces, he creates

lighthouses, churches, tree houses and more. Rick believes that you can force any carving out of a block of basswood or butternut, but, when you are carving bark, the material leads you in the right direction. For this very reason, he feels that his houses are like fingerprints. There will never be two that are exactly alike.

The following photos illustrate some of the key points in the bark-carving process, excerpted from Illustrated Guide to Carving Tree Bark. While these photos do not make up a complete step-by-step demonstration, the excellent in-process shots illustrate some of the techniques needed to release whimsical houses from found wood.

Rick finished this carving with Deft Clear Wood Finish and a 50:50 mix of Watco Satin Finishing Wax.



Using a no. 5 1" gouge, I begin to shape the left side of the roof. I am wearing a cut-proof Kevlar glove and a leather glove to protect my hands as I carve.



Roughing out the right side of the roof is now complete. Notice how the rough bark is left along the eave on the front of the roof. This rough bark should be saved for now.





**STEP 3**

Roughing out the left side of the roof is now complete. Again, notice how the rough bark has been left on the eave and the front of the roof along the top.



**STEP 4**

There is a natural split area in this piece of bark that I saved for future development. It is now time to begin work on this area. Using the  $\frac{1}{2}$ " 12 mm V tool, I begin by cleaning up under the eave of the roof.



**STEP 5**

Here I begin drawing in the lines that will become shingles. Note that the lines have some curve to them and that they are not equally spaced. I continue on with the left side of the roof as well.



**STEP 6**

Note the different lengths in the rows of shingles that have been created using a no. 3 gouge. By creating shingles of varying lengths, a hard, stiff look can be avoided, resulting in a much more pleasing appearance.



**STEP 7**

When laying out doors and windows on the carving, be aware of the following three things: 1) Make sure to have a tool that can be used for cleaning around the framework. I prefer a  $\frac{3}{16}$ " or  $\frac{1}{4}$ " long bent no. 3 gouge for clean-up work. 2) Make sure the window and door openings are set in from the edge of the building. 3) Draw the windows and the doors wide, similar to the example in this photo.



**STEP 8**

Using a woodburner with a skew-type tip, I begin burning in the stop cuts. I burn the insides of the windows first, being careful not to burn the stop cuts through the framework. A small V tool could also be used to create the stop cuts in this step.



**STEP 9**

With the tip of a knife, I deepen the burned-in stop cut to a depth of about  $\frac{1}{2}$ ". Note the drilled-in holes in the windows and the depth of about  $\frac{1}{4}$ ".



**STEP 10**

The burnt stop cut lines have now all been carefully carved off for a clean look. Following completion of the windows and the door on the front, work will begin on the back of the carving.



**STEP 11**

I establish a centerline on the back of the carving in preparation for hollowing out the piece. The area with the red marking will become a support or bridge that will be left in place. Without this support bridge, the carving could collapse when hollowed out.





STEP  
12

Viewing the carving from the backside, you will note the progress that has been made up to this point. Also, notice the location holes for the windows.



STEP  
13

A Typhoon ball cutter is being used to create an elongated hole in the chimney. A gouge could also be used to carve in the chimney hole.



STEP  
14

A large V tool is being used in this photo to separate the individual rows of stone. Notice how the rows of stone are incorporated into the steps for a smooth transition in this area.



STEP  
15

A small rotary tool is being utilized with a Scotch-Brite 7440 pad to clean off all of the pencil marks made earlier. This scuffing action will soften the hard edges on the rows of stone, adding to a more natural appearance.



STEP  
16

The tip of a knife is being used to round off and deepen the corners of the stonework. This will create more dimension and shadow to the stones. In a later step, power will be used to further clean up and undercut this area.



STEP  
17

Returning to the flagstone area of the carving, I begin cleaning and undercutting the stones with the needle point diamond bur.



STEP  
18

A small butane torch is being utilized to create a burned and charred look to the chimney. Immediately after burning, I use a stiff bristled brush to remove any glowing embers. (Use extreme caution when burning the chimney to avoid starting a fire. It is recommended that this burning process be completed outdoors.)



19

I continue cleaning the windows with a flat needle file, as shown in this photo. Note how the file fits right into the corner of the window, allowing easy cleanup of the corners. Make sure to remove all burn marks from the previously made stop cuts.



STEP  
20

I continue setting in all the window frames on the remainder of the carving. By setting in the window frames, a slight reveal between the inner and outer framework has been achieved, which will create a nice shadow line when the work is completed.



**"Shanty on Beaver Creek"**  
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**"The Penthouse"**  
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**"On Shakey Ground"**  
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**"Woodland Hide-A-Way"**  
2½" thick, 3¾" wide, 8" long  
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**North Shore Breeze**  
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**"Silent Sentinel"**  
3½" thick, 6" wide, 22" long  
Carved from Plains Cottonwood Bark; lacquer and wax finish

## Further READING



**Illustrated Guide to Carving Tree Bark**  
By Rick Jensen and Jack A. Williams  
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# Book EXCERPT

By Bruce Burk

*Editor's Note: This short excerpt is from the re-packaged classics from one of bird carving's leading authorities, Bruce Burk. The books include detailed painting instructions as well as patterns, such as the ruddy duck presented here. The following tips for altering patterns were adapted from the text in both volumes.*

Making changes to existing patterns is a start toward gaining the experience required for developing original drawings. Here are some things to try:

- **Rotate the head.** Up to 30 degrees in either direction does not greatly affect the neck lines. Make sure the head-body joint is parallel to the base of the carving; otherwise, the turned head will be tilted.
- **Alter the head position.** The position of the head usually establishes the activity of the duck—relaxing or preening, for example. To change the position on any pattern, trace a head and bill profile onto a piece of paper, and then cut it out. (I provide profiles in my books or you can make your own from reference photos.) Place this cutout on the color pattern, move it to the desired position, and blend in the neck and chest lines.
- **Open or close the tail.** When on the water, the duck normally has its tail closed. The tail expands during some activities such as preening or stretching.
- **Raise the tail relative to the water.** Raising the tail can impart a feeling of alertness, and the resulting overall configuration is usually more pleasing.

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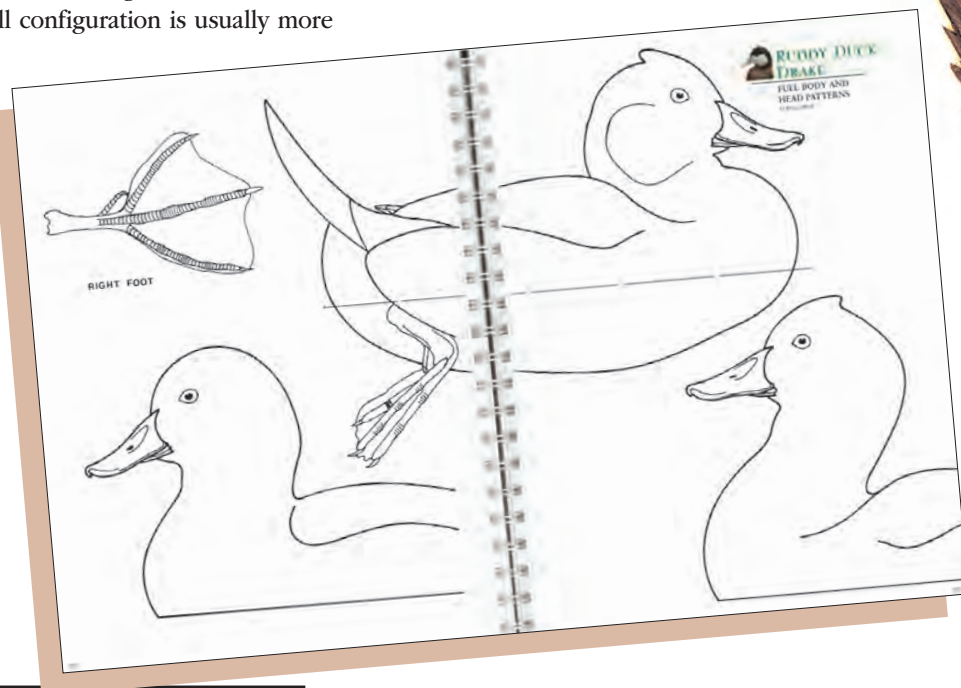
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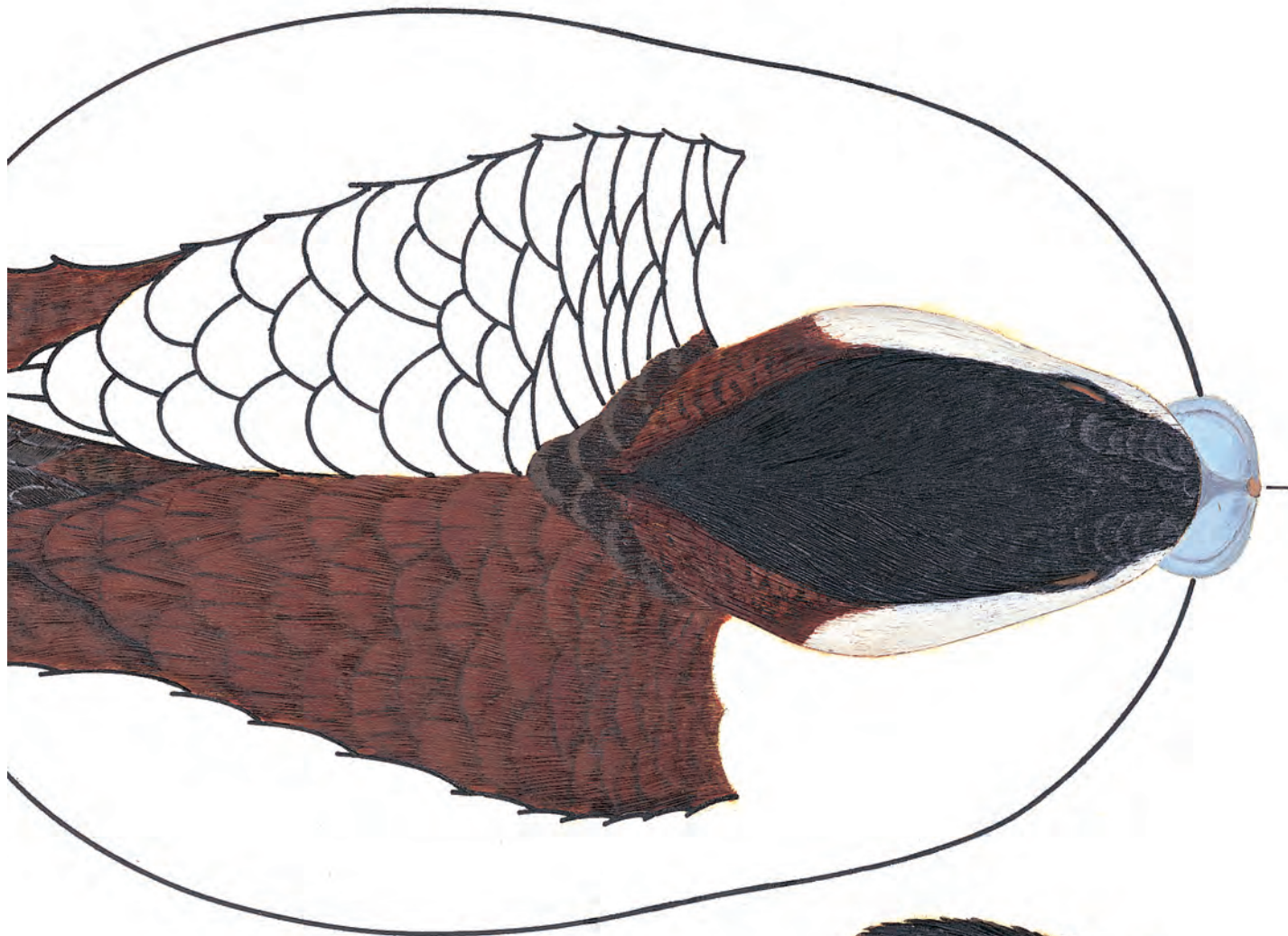
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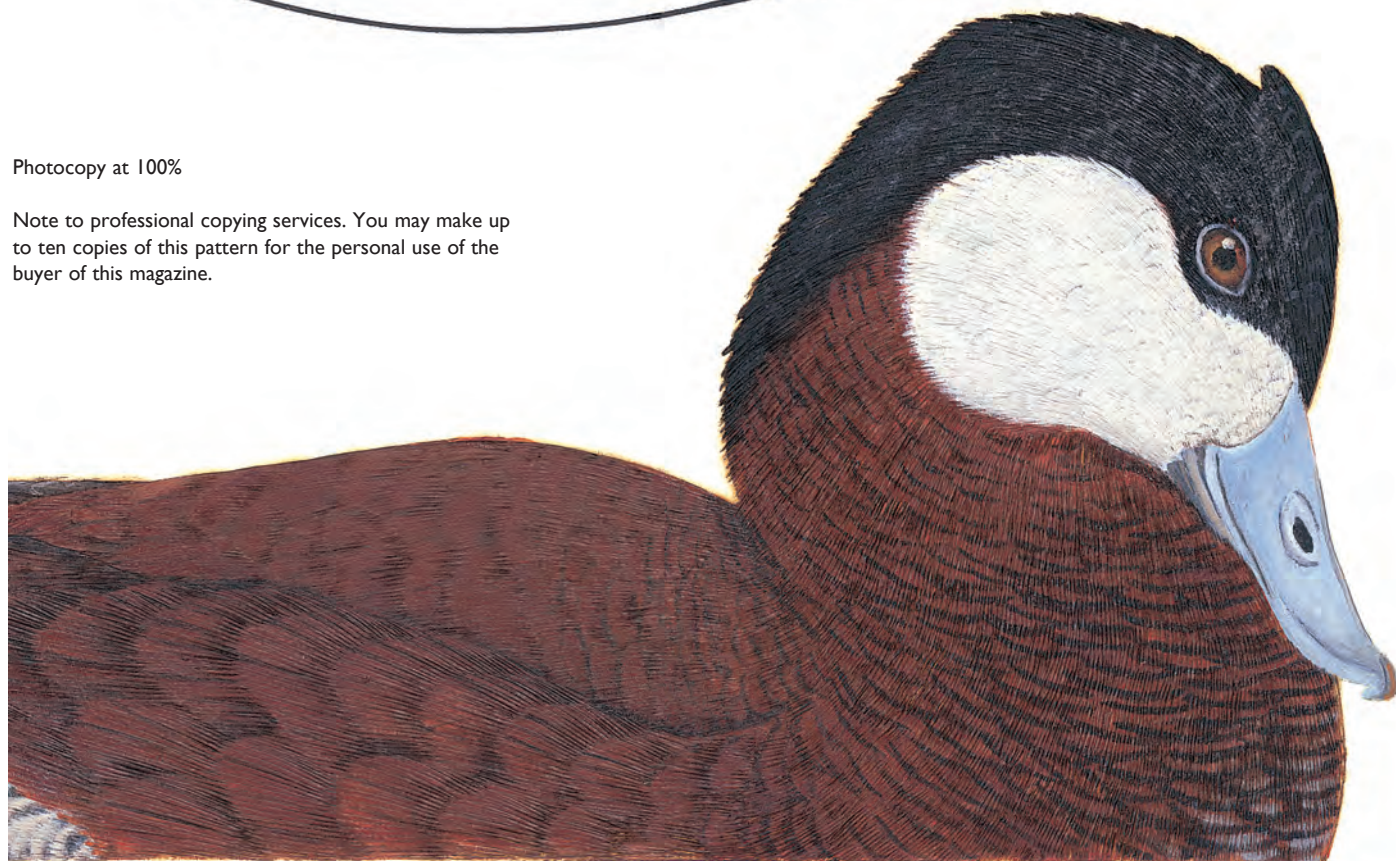






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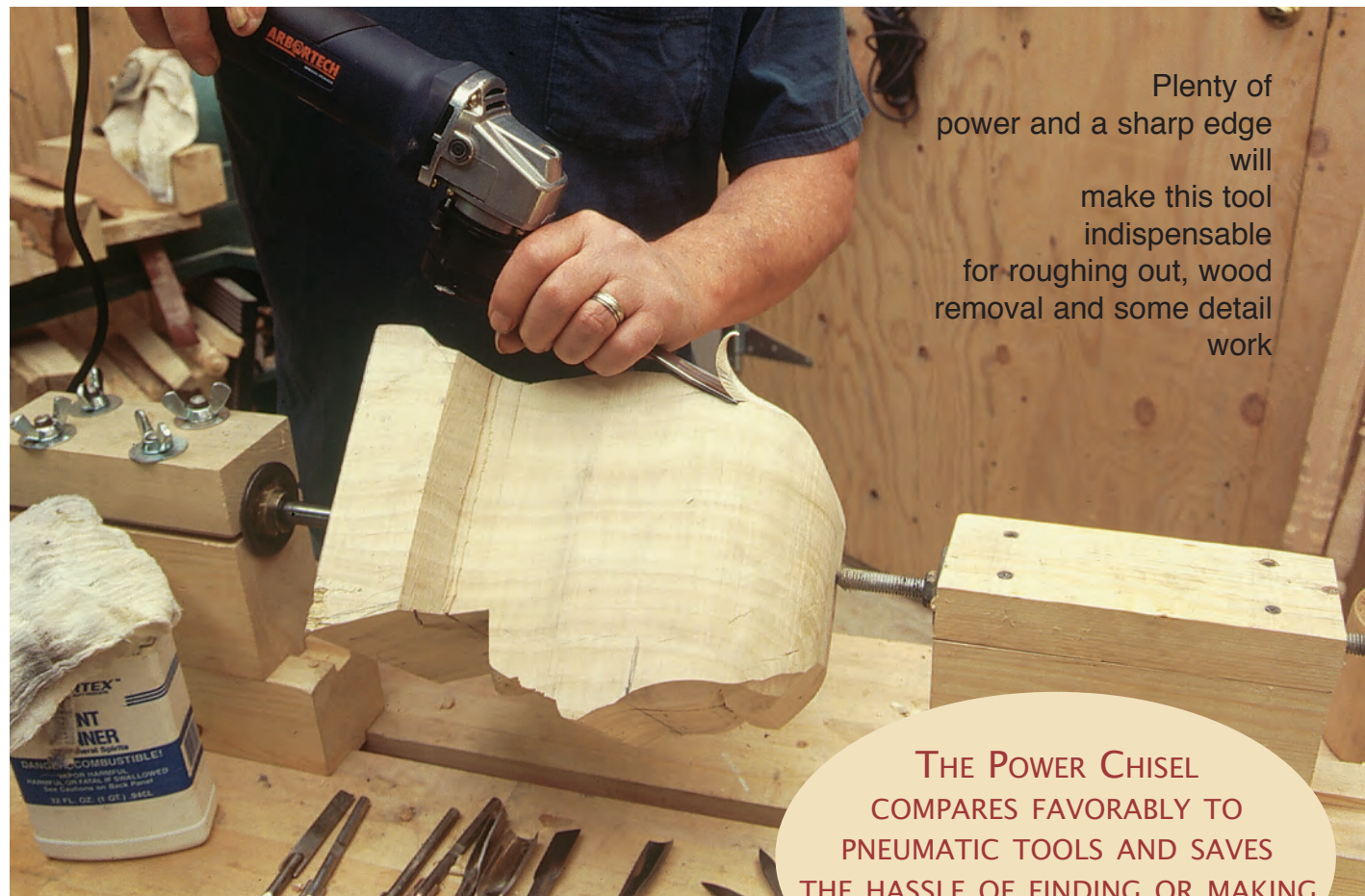
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# Arbortech Power Chisel

## *PUT TO THE TEST*

By Mike Burton,  
contributed to by Roger Schroeder



Plenty of power and a sharp edge will make this tool indispensable for roughing out, wood removal and some detail work

THE POWER CHISEL COMPARES FAVORABLY TO PNEUMATIC TOOLS AND SAVES THE HASSLE OF FINDING OR MAKING WOODCARVING-TYPE CHISELS.

The Power Chisel was a welcome tool when shaping this bust.

To many carvers, Arbortech is known as the manufacturer of woodworking tools that both hog wood off a project and finesse it for fine details. The Australia-based company recently put on the market a reciprocating power tool, a product that will most likely suit your needs without burdening your wallet.

### First Impressions

Arbortech's Power Chisel is actually an electric angle grinder with a reciprocating extension arm. Owing to the design, the arm and attached cutting accessory are offset from an in-line position by about 2". When I unpacked the tool and fitted it with an edge tool, I had the impression that I was about to carve with a large dogleg chisel. I also realized the tool has plenty of power, can make delicate cuts and has a snap-lock system for inserting or exchanging cutting tools.



Arbortech's reciprocating Power Chisel, a combination grinder and extension arm or driver, hogs off wood and puts some fine details into a project at a cost that should please most woodcarvers.





**Arbortech's power chisel accessories.**

## The Cutting Tools

The pre-assembled Power Chisel is provided with two cutting tools: a chisel and a no. 7 gouge, both 3/4" wide. Three accessory packs of edge tools can be purchased separately. One includes an 8mm V tool and four gouges ranging in sweep from no. 3 to no. 11. A second pack offers one 18mm V tool and two gouges: a large no. 9 20mm and a narrow no. 8 7mm. A third set includes three chisels: 8mm, 13mm and 26mm.

Each of the cutting accessories is made from two pieces, with the cutting end made from flat stock and joined to a round shank with a copper weld. I had some

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REPLACEMENT  
TAKES  
SECONDS.**

## Put to the Test

With my newly sharpened and honed accessories, I went to work on a bust that I already had underway. Much to my satisfaction, the Power Chisel had sufficient power to make very deep cuts. Owing to the velocity at which the debris flew, you definitely need to wear safety glasses or a face shield to operate the tool safely.



**When taking out the background of a relief project, I was able to remove wood almost as quickly as I could with a router.**

And remember to wear ear protection as the tool can become loud.

Woodcarving, whether with hand or power tools, requires tackling grain from a variety of directions. One of Arbortech's medium gouges cut very well across the

## ARBORTECH'S POWER CHISEL AT A GLANCE

|                         |                                                                                                                                                                                                                       |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Feature</b><br>Power | <b>Evaluation</b><br>700-watt motor with a maximum of 11,000 strokes per minute offers plenty of power, even for roughing out                                                                                         |
| Control                 | Good after some practice                                                                                                                                                                                              |
| Accessories             | A good selection that includes a variety of gouge sweeps and chisels; a kit is offered that includes a gouge, chisel and the extension arm if you already own an angle grinder; a universal adaptor is also available |
| Cutting Tool Change     | With the snap-lock system, inserting or exchanging cutting tools is accomplished in seconds                                                                                                                           |
| Cost                    | Arbortech's Power Chisel and complete selection of tools runs about \$335                                                                                                                                             |
| Overall Performance     | Very Good                                                                                                                                                                                                             |



grain and even on end grain. But I do recommend taking off small shavings with the tool when working cross grain.

Although the manual advises against it, I did attempt to make stop cuts on the bust. The machine was awkward to hold, and the cutting tool did not go in very deep. But other reciprocating tools don't do well with stop cuts either, even those machines that are air driven.

The Power Chisel is capable of delicate cuts and some fine detailing, and I was more than pleased with the results. However, don't expect to use the machine and accessories on sculptural details such as eyelids and lips. You will have to resort to handtools on such areas.

After experimenting with the bust, I switched to a relief panel. Grounding or removing background is usually the first step in relief carving, and I went to work on removing waste wood. While it took some practice to lower the background to a consistent depth, I soon found that I could take down the

background with Arbortech's cutting tools almost as fast as I could with a router.

The pattern on the panel consisted of leaves and flower petals. I pressed the machine into service to hollow the petals, and the results were good. But when it came to fine detailing and veining on the relief panel, I switched to handtools.

My relief panel required a molded edge. Rather than use a router or shaper on such a project, I prefer the slight edge irregularities that result from chisels and gouges. I found the Power Chisel excellent as a substitute for handtools. The reciprocating machine was easy to control—much easier than a mallet and cutting tool—and with the abundance of power, I was able to complete each convolution of the edge with just a couple of passes.

Based on my several hours of work with the Power Chisel, I found that its greatest asset is with the roughing-out stage of a project. It certainly takes the drudgery out of removing bulk wood. As for fine detail cuts, I advise spending the time needed to practice with the tool.

THE  
POWER CHISEL IS  
CAPABLE OF DELICATE  
CUTS AND SOME FINE  
DETAILING, AND I WAS MORE  
THAN PLEASED WITH THE  
RESULTS. HOWEVER, DON'T  
EXPECT TO USE THE MACHINE  
AND ACCESSORIES  
ON SCULPTURAL DETAILS  
SUCH AS EYELIDS  
AND LIPS.

### Is It Worth the Money?

The basic kit costs about \$160. Purchase the three accessory packs of cutting tools and the price goes up another \$175. I've been accustomed to using pneumatic drivers for much of my carving work. A pistol-type driver can be obtained for less than \$30, but an inline driver runs about \$350. Both require a compressor with at least 3 hp and that will cost a minimum of \$250. Factor in the difficulty in locating woodcarving tools for pneumatic drivers—I make my own—and you are facing a sizeable investment. If you are inclined, then, to use a relatively inexpensive reciprocating tool with lots of power and ability, Arbortech's Power Chisel can't be beat.

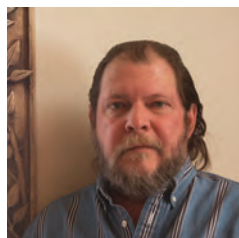


**With only a couple of passes, I was able to put a convoluted edge on this relief panel.**

### Special SOURCES

#### Finding a Dealer

For dealers carrying Arbortech's Power Chisel, call toll free 877-966-3368. For online shopping and a view of other Arbortech products, go to [www.arbortech.com.au](http://www.arbortech.com.au).



#### About the Author

Mike Burton is a woodcarver, cabinetmaker, tool designer, tinker and professional writer. His most recent contribution is "Veritas Power Sharpening System Put to the Test," WCI's Issue no. 20, Fall 2002. Mike can be contacted at [stickbndr@aol.com](mailto:stickbndr@aol.com). He lives in Ogden, Utah.



# Calendar of EVENTS

## Shows

### May

**May 1-2.** Los Angeles County Parks & Recreation & Santa Anita Wood Carvers Wood Carving Show, ARCADIA, CA (Seniors Building, Arcadia Park, 405 S. Santa Anita Ave.). Sat. & Sun. 10am-5pm. Free adm. Gary Kaster, 8829 3/8 Duarte Rd., San Gabriel, CA 91775, 626-285-5207, [glkaster@charter.net](mailto:glkaster@charter.net).

**May 1-2.** North Arkansas Wood Carvers' 25th Show & Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Bonnie Davis, [dbd@cox-inersnet.com](mailto:dbd@cox-inersnet.com); Dick Dulaney, 870-424-3976, [dulaneyr@mtnhome.com](mailto:dulaneyr@mtnhome.com); PO Box 531, Mountain Home, AR 72654.

**May 1-2.** Southtowns Woodcarvers 27th Carving Show & Sale, HAMBURG, NY (Creative Arts Building, Erie County Fair Grounds, 5600 McKinley Pky.). Sat. & Sun. 11am-5pm. \$2 donation. Tim Mrugala, 716-893-7407, [mrugala@earthlink.net](mailto:mrugala@earthlink.net); Rich Reimers, 716-825-8465, [r.reimers@juno.com](mailto:r.reimers@juno.com).

**May 1-2.** Missoula Area Woodcarvers 6th Western Montana Wood Show, MISSOULA, MT (Missoula County Fairgrounds). Sat. 9am-5pm & Sun. 12-4pm. Frank & Betty Kirschten, 406-251-3089, [bfbkir@in-tch.com](mailto:bfbkir@in-tch.com); Barbara Alonzo, 406-543-4883.

**May 1-2.** Capital Woodcarvers Show, SACRAMENTO, CA (Scottish Rite Temple). Sat. 9am-5pm & Sun. 10am-4pm. \$5 adm., children under 12 free. Tony Marta, 5719 Wegat Ln., Sacramento, CA 95842, 916-334-3439, [amarta2247@aol.com](mailto:amarta2247@aol.com).

**May 8.** Capitol Woodcarvers' 15th Non-Juried Show, OLYMPIA, WA (Olympia Community Center, 222 N. Columbia St.). Sat. 9am-5:30pm. Free adm. Ann & Bob Engle, 2108 Myrtle Place SE, Olympia, WA, 360-943-1093.

**May 15-16.** Richmond Carvers 15th Juried Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.). Sat. 12-5pm & Sun. 10am-4pm. \$4 adm., Seniors (65 & up) \$2, children under 12 free. Carl Eden, 604-437-8389 or Richmond Carvers Society, PO Box 36507, Seafair PO, Richmond, BC V7C 5M4, Canada.

**May 15-16.** Evergreene Woodcarvers 9th Show & Competition, GREENEVILLE, TN (First Presbyterian Church). Sat. & Sun. 12-5pm. Free adm. Lee Sexton, 601 W. Main St., Greeneville, TN 37743, 423-639-0481, [woolwood@xtn.net](mailto:woolwood@xtn.net).

**May 15-16.** Corn Belt Carving Club's 4th "Sculptures in Wood" Woodcarving Show & Contest, BLOOMINGTON, IL (Eastland Mall). Sat. 9am-9pm & Sun. 12-5pm. Free adm. Mike Hartzler, 309-662-4276 or [www.cornbeltcarving.org](http://www.cornbeltcarving.org).

## Going to a show? Call before you go!

**May 15-16.** First North Valley Judged Carving Show, RED BLUFF, CA (Red Bluff Community Center). Sat. 9am-5pm & Sun. 9am-4pm. \$2 donation for adults, seniors \$1, children are free when accompanied by an adult. Al Aliano, PO Box 8804, Red Bluff, CA 96035, 530-824-5669, [a\\_aliano@yahoo.com](mailto:a_aliano@yahoo.com).

**May 21-22.** 2nd Arkansas Scrollsawer/Woodworkers Picnic, WINSLOW, AR (Devil's Den State Park between Ft. Smith & Fayetteville). Fri. 4pm-? & Sat. 9am-4pm. \$5 adm. Marvin Shelley, 12401 McMurphy Rd., West Fork, AR 72774, 479-846-1987, [mshelley@arkansas.net](mailto:mshelley@arkansas.net).

**May 29-30.** San Diego Wood Carvers 27th Wood Carvers Show, SAN DIEGO, CA (Balboa Park Club in Balboa Park). Sat. 9am-5pm & Sun. 10am-4pm. Free adm. Ralph Vaughan, 120 Paisley Court, Chula Vista, CA 91911, 619-420-1756.

### June

**Jun. 4-5.** Woodcarvers Connection/Blue Plum Festival, JOHNSON, TN (Dick Nelson Gallery, 324 E. Main St.). Fri. & Sat. 9am-5pm. Free adm. Woodcarvers Connection, PO Box 5904, Johnson City, TN 37602 or [scottray@usit.net](mailto:scottray@usit.net) or [www.geocities.com/woodcarversconnection](http://www.geocities.com/woodcarversconnection).

**Jun. 5.** 6th Connecticut Woodcarvers Show & Sale, BRISTOL, CT (New England Carousel Museum, 95 Riverside Ave., Rt. 72) Sat. 10am-4pm. \$5 adm, \$2.50 for children ages 4-14, children under 4 free. Ernest A. Hill, 308 Rt. 81, Killingworth, CT 06417, 860-663-1274, [ErnestH746@aol.com](mailto:ErnestH746@aol.com).

**Jun. 5-6.** 5th Johnny Appleseed Woodcarvers Show, MANSFIELD, OH (Richland County Fairgrounds). Sat. 10am-5pm & Sun. 10am-4pm. Adm. donation. Tony Fox, 419-893-2314; Steve Laser, 419-347-4329.

**Jun. 6.** Blackhawk Woodcarvers' Club 10th Show & Competition, ROCKFORD, IL (Kenrock Community Center, 3218 11th St.). Sun. 10am-4pm. \$2 adm, children under 12 free. Ron Million, 815-637-4180 or John Bibby, 815-547-7412.

**Jun. 6-12.** 20th Woodcarving Rendezvous, BRANSON, MO (Compton Ridge Campground Convention Center). Sun.-Sat. 9am-5pm. Free adm. Ed Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, 913-631-0306, [zingo@everestkc.net](mailto:zingo@everestkc.net).

**Jun. 12-13.** Michigan Wood Carvers Association MWCA State Expo, EVART, MI (Osceola County Fairgrounds, 101 Recreation Ave.). Sat. 9am-5pm & Sun. 10am-5pm. Free adm. John Pierce, 2215 Marquette Rd., Ionia, MI 48846, 616-527-2413, [carverjohn2000@yahoo.com](mailto:carverjohn2000@yahoo.com) or [www.miwca.com](http://www.miwca.com).

**Jun. 12-13.** North Platte Wood Carvers Club 2nd Show, Sale & Competition, NORTH PLATTE, NE (Quality Inn & Suites). Sat. 9am-6pm & Sun. 10am-4pm. \$2 adm. Ron Meyer, 308-534-5136 or Paul Jeske, 308-532-2599.

**Jun. 16-19.** 6th Woodcarvers Roundup, EVART, MI (Osceola County 4-H-FFA Fairgrounds). Wed., Thur., Fri., & Sat. 9am-4pm. Free adm. Sandy Holder, 7093 14 Mile Rd., Evart, MI 49631, 231-734-5125, [roundup@netonecom.net](mailto:roundup@netonecom.net); Virginia Huffman, 5108 Sandy Run, Sears, MI 49679, 231-734-9131, [roselady@netonecom.net](mailto:roselady@netonecom.net) or [www.woodcarversroundup.com](http://www.woodcarversroundup.com).

**Jun. 18-20.** Spokane Carvers Rendezvous, SPOKANE, WA (Spokane KOA, Barker Rd.). Fri. & Sat. 8am-4pm, Sun. 9am-12pm. Gloria Strandquist, 509-924-1186.

**Jun. 19-20.** 9th Lloyd Thurne Wood Carving Show & Competition, COON VALLEY, WI (Thurne Visitors' Center). Sat. & Sun. 10am-5pm. Free adm. Gerald Ekern, 310 Ulland Ave., Westby, WI 54667, 608-634-3719.

**Jun. 24-27.** Davenport Iowa Affiliated Woodcarvers International Woodcarvers Congress Competition & Show, BETTENDORF, IA (Mississippi Valley Fairgrounds). Thurs.-Sat. 10am-5pm & Sun. 10am-4pm. Carol or Larry Yudis, PO Box 104, Bettendorf, IA 52722, 563-359-9684 (days), 563-355-3787 (evenings) or [www.awcltd.org](http://www.awcltd.org).

**Jun. 26-Jul. 4.** Kutztown Pennsylvania German Festival, KUTZTOWN, PA (Kutztown Fairgrounds, Rte 222). Sat.-Sun. 9am-6pm. \$10 adm., \$9 seniors, children under 12 free. Dave Fooks, 610-683-1537, [david@kutztownfestival.com](mailto:david@kutztownfestival.com), [www.kutztownfestival.com](http://www.kutztownfestival.com).

### July

**Jul. 3-4.** Minowa Wood Carvers 11th Show & Sale, HARMONY, MN (Slim's Woodshed, 160 First St. NW). Sat. 10am-5pm & Sun. 10am-4pm. \$2 donation, children free. Slim Maroushek, 160 First St. NW, Harmony, MN 55939, 507-886-3114, 877-886-3114, [slims\\_ws@means.net](mailto:slims_ws@means.net).

**Jul. 9-10.** Eastern Oklahoma Woodcarvers Show & Sale, TULSA, OK (Tulsa State Fair Grounds). Fri. & Sat. 9am-5pm. \$2 adm, children under 12 free. Flo Hancock, 520 N. 41st W. Ave., Tulsa, OK 74127, 918-671-7142.

**Jul. 10.** Lake Country Carvers 23rd Wood Carving Show & Sale, DELAFIELD, WI (Dept. of Public Works Building, 111 Main St.). Sat. 10am-4pm. Free adm. Bob Dake, 262-785-8921, [r.w.dake@worldnet.att.net](mailto:r.w.dake@worldnet.att.net).



**Jul. 10.** 23rd Woodcarver's Day, MYSTIC, CT (Olde Mistick Village, Apple Orchard). Sat. 9:30am-5pm. Rain date Jul. 11. Free adm. Warren J. Blessing Jr., 309 Woodbridge Rd., Coventry, CT 06238, 860-742-3253, [ctvalleywc@yahoo.com](mailto:ctvalleywc@yahoo.com).

**Jul. 24-25.** Prince Edward Island Wildfowl Carvers Association 2nd PEI Woodcarving Competition & Show, STRATFORD, PEI (Robert Cotton Centre). Sat. & Sun. 10am-4pm. Free adm. Rus Melanson, 902-566-5331, [russelmelanson@pei.eastlink.ca](mailto:russelmelanson@pei.eastlink.ca) or [rcmelanson@gov.pe.ca](mailto:rcmelanson@gov.pe.ca).

## August

**Aug. 12-22.** International Woodcarving Competition/Exhibition Show, HAMBURG, NY (Erie County Fairgrounds, Mt. Vernon Building). Thurs.-Sun. 10am-10:30pm. \$7 adm. Lloyd Crissman, 36 Royal Crest Dr., Orchard Park, NY 14127, 716-675-0987; Chuck Trudel, 710 Ostrander Rd., East Aurora, NY 14052, 716-652-7692.

**Aug. 14-15.** 2nd Shuswap Carving & Woodworking Show & Sale, SORRENTO, BC (Sorrento OAP Hall). Sat. 12-8pm & Sun. 9am-4pm. \$3 adm, children under 12 free. Ken McDonald, 2737 Glengary Pl., Blind Bay, B.C. V0E 1H1, 250-675-3316, [kmcdonal@jetstream.net](mailto:kmcdonal@jetstream.net).

**Aug. 21.** Marshfield Fair John LaForest Bird Carving Contest, MARSHFIELD, MA (Marshfield Fair). Sat. 10am-10pm. \$7 adm, \$5 seniors, children under 8 free. Kevin Dunn, 603 South River St., Marshfield, MA 02050, 781-837-3786, [DiggerDN@worldnet.att.net](mailto:DiggerDN@worldnet.att.net) or [Diggerdn@adelphia.net](mailto:Diggerdn@adelphia.net); Tom Hogan, 47 Carr Rd., Duxbury, MA 02332, 781-834-7725, [timahogan@aol.com](mailto:timahogan@aol.com).

**Aug. 21.** Green Mountain Woodcarvers 31st Exhibit, MORRISVILLE, VT (Peoples Academy). Sat. 9am-4:30pm. Free adm. Gloria Washburne, 802-223-7929, [gwashburne@hotmail.com](mailto:gwashburne@hotmail.com).

**Aug. 21-22.** Cincinnati Carvers Guild 33rd Show & Competition, CINCINNATI, OH (Holiday Inn North, I-275 & U.S. 42). Sat. 10am-5pm & Sun. 11am-5pm. \$3 adm., scouts in uniform & children under 12 free. Don Lerch, 6813 Marvin Ave., Cincinnati, OH 45224, 513-931-8806, [dllech@aol.com](mailto:dllech@aol.com).

## 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 August through January to [gretchen@foxchapelpublishing.com](mailto:gretchen@foxchapelpublishing.com) no later than June 1, for inclusion in WCI Issue no. 28, Fall 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.

**Through May 2.** In conjunction with the woodcarving exhibit "Stories in Wood: Scandinavian Master Carvers," the American Swedish Institute (ASI) will offer the following workshop:

May 1-2-Harley Refsal, Scandinavian figure carving.

For a registration form or detailed workshop & instructor information, visit [www.americanswedishinst.org](http://www.americanswedishinst.org) or call 612-871-4907.

**Apr. 25-May 1.** Texas Woodcarvers Guild Spring Roundup in Fredericksburg, TX. Six days of nothing but classes. Instructors include Gary Batte & his two caricature carving classes, "Sheriff Will Ketchum" & "Riverboat Gambler." For details, contact Ronald Davis, 1121 Warden, Benbrook, TX 76126 or email [dav1502@attg.net](mailto:dav1502@attg.net).

**May 16-22.** Carve Birds at the Alleghany Campus of Wilkes Community College in Sparta, NC. Instructors & their projects are Rich Smoker, 1/3-scale Tundra Swan; Bruce Lepper, Cedar Waxwing; & Glen McMurdo, Male Ruddy Duck. For more information, call Dan or Kathy Abernathy, 336-372-2285 or 336-200-2285 or email [abirdinhand@skybest.com](mailto:abirdinhand@skybest.com).

**Jun. 4-6.** Tri-Cities Woodcarving Club 7th Annual Rendezvous in Kennewick, WA. For details, contact Betty Pitzer, 509-582-4516 or Barbara Pentecost, 509-547-6673 or email [kayechip@msn.com](mailto:kayechip@msn.com).

**Jun. 6-9.** 20th Annual John James Audubon Town & Country Woodcarvers Workshop at Agri-Hall, Audubon County Fairgrounds north of Audubon, IA. Instructors & their subjects: Gen Jansen—Cottonwood Bark Carving, Loren Hansen—Cowboy Holding a Flag, Alice Porter—Denzel Stander Carousel Horse, Karen Sullivan—Bird Carving, Dennis Neubauer—Santa for All Holidays, Lloyd Meng—Grampa the Party Animal & Skinny Cowboy, Stan "Slim" Maroushek—Burgomeister, Shirley Meng—Wildlife Low Relief Carving with Detail Woodburned & Painted.

Also Bob Pester—Student's Choice emphasizing the human face, Dan Ford—Full Body Buffalo, Bob Boots—Boots, Darlene Burson—Civil War Portrait Bust, Duane Heng—Nativity Wreath, Charles Rattenborg—Six Basic Designs for gouge chip carving. Contact Dan Ford, Town & Country Woodcarvers, PO Box 64, Audubon, IA 50025, 712-563-3266, [info@audubonwoodcarvers.com](mailto:info@audubonwoodcarvers.com) or [www.audubonwoodcarvers.com](http://www.audubonwoodcarvers.com).

**Jun. 16-19.** Chief Osceola Wood Carvers Sixth Annual Wood Carvers Roundup at the Osceola 4-H-FFA Fairgrounds in Evart, MI. Free instruction from: Virginia Huffman, Wood Burning Basics; Sally & David Nye, Cedar Fan Birds; Rod Walker, Power Carve a Fish Design in a Paddle, a four-day workshop; Bill Mills, Basic Sharpening, Roundup Tool Sharpener; Joe Wojciechowski, Relief Carving; Elliot Light,

Variety of Projects; Mary Stevens & Mary Shepard, Soap Carving; Leo Colburn, Chain with Ball & Cage; Andy Luckhardt, Free-Style Chip Carving; Floyd Rhadigan, Fantasy Caricatures; Leonard Barr, Projects for Everyone; Bob Gubbins, Hummingbird & Canes; Bill Jaquays, Mystery Projects; Jack Miller, Smoothie Shore Birds; Howard Lahti, Skiing Santa Ornament.

Also Laura Dunkle, Bible Dudes/Basswood Eggs/Painting; John Dunkle, Hand Sharpening Demonstrations; Dayle Lewis, Wood Spirits & More; Ron Morin, Carving Spirals & small projects & a Sharpening Workshop; Jerald Grusendorf, Turtles & Projects; Joe Dillett, Mallet Tool Carving; Judy Spuitt, Knife Covers, Flowers & Flower Pots; Mel Johnson, Knife Making, Hearts, Love Spoons & Cottonwood Bark Santas; Jon Retzlaff, Wood Spirit Walking Staffs; Bill Heether, Beginner Projects; Norm Kadow, Chainsaw Carving & demonstration; Chris Howard, Human Faces; Joe Burgdorf, Caricatures. Contact Sandy Holder, 231-734-5125, Virginia Huffman, 231-734-9131, or go to [www.woodcarversroundup.com](http://www.woodcarversroundup.com).

**Jun. 17-20.** Kaw Valley Woodcarvers Carving Seminar at Baker University in Baldwin, KS. Contact J. Rhodes, 5851 SW 26th Terr., Topkea, KS 66614, 785-273-6924, [jrhodes94@msn.com](mailto:jrhodes94@msn.com).

**Jun. 21-23.** Power Carve & Paint an Eastern Bluebird with Rosalyn Daisey. Class is for beginner to advanced carvers. Held in Mogadore, OH at the Senior Center. For more information, contact Bob Rutan, 330-628-5959, [rrutan@neo.rr.com](mailto:rrutan@neo.rr.com).

**Jun. 25-27.** Wahpeton Carving Weekend at North Dakota State College of Science, Wahpeton, ND. Contact Reuben Brownlee, 614 15th Ave., Wahpeton, ND 58075, 701-642-3532.

**Jul. 3-5.** Expert Craftsman Dave Franklin will instruct students in basic layout & elements of the Northwest Coast Formline Technique at the Olympic Park Institute, Port Angeles, WA. We will draw & paint formline elements & discuss relief carving techniques. All experience levels welcome. For more information email [opi@yni.org](mailto:opi@yni.org) or visit [www.yni.org/opi/pnw\\_arts.html](http://www.yni.org/opi/pnw_arts.html).

**Jul. 10-16.** 13th Woodcarvers Rendezvous taking place at the Underground Mining Museum & Fire House, Creede, CO. 28 instructors teaching 94 classes including caricature, chip carving, bark carving, human figures, intarsia, power carving, relief, santas, scrimshaw, spoons, walking sticks, wildlife, woodburning, lathe & scroll saw. Tool vendors, displays & sales. Activities include whittling contest, auction & banquet. For information & registration contact Karen Oquin, 303-940-3505, [wnwcarver@aol.com](mailto:wnwcarver@aol.com).



# Calendar of EVENTS

## DEADLINE TO SUBMIT EVENTS

| Spring | Summer | Fall   | Holiday |
|--------|--------|--------|---------|
| Dec. 1 | Mar. 1 | June 1 | Sept. 1 |

**Jul. 16-18.** 19th Annual Southeastern Woodcarving School, Hooper Academy, Hope Hull, AL. Instructors from around the southeast will teach classes on caricatures, birds, realistic animals & more. Craft classes are also offered. For more information, contact Steve Brown, Southeastern Woodcarving School, 4319 Atlanta Hwy PMB 153, Montgomery, AL 36109, 334-244-0065, [swws@pmchippers.org](http://swws@pmchippers.org).

**Jul. 18-23.** The Montana Carving Seminar in Missoula, MT. Instructors & their classes are: Bob Guge-Bird: Western Tanager With Habitat; Bert Gentry-Bird: Loggerhead Shrike; Del Herbert-Gunning Decoy: Cinnamon Teal; Desiree Hajny-Realistic Animal: Cougar; Cleve Taylor-Caricature: Bull Rider with Vultures; Phil & Vicki Bishop-Choice of Caricatures; David Sabol-Choice of Storybook Characters; Dick Weber-Northwest Indian Halibut Bowl & Halibut Hook; Charley Philips-Flower Relief; Gil Drake-Cowboy Busts; & Linda Kirkbride-Making Your Habitat. Contact Mel & Nancy Sobolik, 2705 Old Quarry Road, Missoula, MT 59808, 406-327-1241 or email [wecarve@aol.com](mailto:wecarve@aol.com).

**Jul. 25-29.** Second Annual Northeast Carvers Roundup at Cherry Ridge Campsites & Lodging in Honesdale, PA. Carve in a very unstructured, no-pressure learning environment. Free instruction from: Jack Miller, Smoothie Shorebirds; Fred Chambers, Sign Making; Chris Howard, Realistic Face; Sally & David Nye, Cedar Fan Birds; Mike Bloomquist, Female Wood Spirit, Kokopelli & Caricature Horse Workshop; Harold Kaltenback, Small Santa; Richie McGrath, Relief Carving; Jim O'Dea, Human Face Study Sticks; Jim Herb, Cane Making; George Hallenbeck, Knife Making & Sharpening.

Also Nick Sciortino, Chip Carving; Carl Borst, Human Face; Ed Otto, Bark Carving; Mike Galloway, Bottle Stoppers; Jay Herr & John Griscti, Beginners; Elmer Jumper, Clown; Debbie Dunn, Santa Ornament; Floyd Rhadigan, Caricatures; Linda Murphy, Woodburning; Don Burgdorf, Female Caricatures; Jan Oegema, Gnomes & Progressive Face Stick; Bill Richie, Painting Your Carvings. Chris Howard will carve a piece of Native American art during the roundup to be auctioned for the benefit of next year's event, an area Boy Scout troop & the Cherry Ridge Carving Club. For campsite & lodging information call 570-488-6654 & identify yourself as a carver or go to [www.cherryridgecampsites.com](http://www.cherryridgecampsites.com).

Contact George Reinfried, 717-299-9921, [GAReinfried@aol.com](mailto:GAReinfried@aol.com).

**Jul. 25-31.** 28th Annual Doane Experience at Doane College in Crete, NE. Contact Ron Clarke, 2532 Nebraska Ave., Fremont, NE 68025, 402-727-9026 or email [ronlc53@hotmail.com](mailto:ronlc53@hotmail.com).

**Aug. 19-22.** West Glacier, MT. Mini Seminar Caricatures. Contact Terry & Janice Porter, 406-273-4219, [tandjporter@aol.com](mailto:tandjporter@aol.com).

**Aug. 27-29.** Carving a Nootka-Style Mask with Dave Franklin at the Olympic Park Institute in Port Angeles, WA. Tools will be available for purchase at class time. For more information email [opi@yni.org](mailto:opi@yni.org) or visit [www.yni.org/opi/pnw\\_arts.html](http://www.yni.org/opi/pnw_arts.html).

**Sept. 4-6.** CCA Carvealong East held at Alden High School, Alden, NY (20 miles east of Buffalo). 36 carvers taking one day classes with CCA members Harold Enlow, Marv Kaisersatt & Gerald Sears. Cost is \$195 which includes seminars, lunches & membership to Southtowns Woodcarvers. Contact Ken Kohl, 716-937-3228, [KKohl49459@aol.com](mailto:KKohl49459@aol.com).

**Sept. 10-12.** 3rd "Spit & Whittle" Social Carving Weekend, Osceola Fairgrounds, Evart, MI. Free Adm. Camping \$10 per night. 231-734-5125 or 231-734-9131; [www.woodcarversroundup.com](http://www.woodcarversroundup.com).

**Sept. 10-12.** Chipping Away Conference, Kitchener, ON, Kitchener Holiday Inn. The conference will be a combination of a carving competition, seminars, demonstrations, & fellowship. \$15 per day to attend as many seminars & demonstrations you wish. For more information visit [www.chippingaway.com](http://www.chippingaway.com).

**Sept. 20-23.** Classes offered in conjunction with the Texas Woodcarvers Guild 13th Artistry in Wood Competition, Show & Sale, Gillespie County Fairgrounds, Fredericksburg, TX. Contact Larry Stegall, 903-861-3137, [lstegall@etgs.com](mailto:lstegall@etgs.com); [www.thetexaswoodcarversguild.com](http://www.thetexaswoodcarversguild.com).

**Oct. 7-8.** Friesian style chip carving workshops, with Jan Hulsebos. Each class has a different project. For information, write to Netherlands, C/O Barry McKenzie School for Chip Carving, 23427 Route 66, Lebanon, MO 65536, or 417-532-8434, [bmckenzi@webound.com](mailto:bmckenzi@webound.com), [www.chipcarvingschool.com](http://www.chipcarvingschool.com).

### Ongoing Classes

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

Slim's Woodshed, 160 1st St. NW, Box 594, Harmony, MN 55939, offers a variety of classes & workshops. 507-886-3114, fax: 507-886-3115, [slims\\_ws@means.net](mailto:slims_ws@means.net) or [www.slimswoodshed.com](http://www.slimswoodshed.com).

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

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

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

Smoky Mountain School of Woodcarving offers the following carving classes: May-Gene Webb, Wolf; May 21-23-Harold Enlow, Caricature Carving; Jun.-Gene Webb, Woodspirit; Jul.-Gene Webb, Fawn Lying Down; Aug.-Gene Webb, Zebra. For more information contact Smoky Mountain School of Woodcarving, Townsend, TN, 800-541-5994, [www.woodcarvers.com](http://www.woodcarvers.com).

Phil & Vicki Bishop offer caricature seminars at the following locations on the following dates: Chicago, IL-May 14-16. Contact Joe Calderone, 815-485-2120.

Portland, OR-May 21-23. Contact Sherry Klein, 503-654-1256.

Twin Falls, ID-May 29-31. Contact Larry Crist, 208-465-5849.

Coleridge, NE-June 11-13. Contact Morris Anderson, 402-375-2058 or Keith Bartling, 402-283-4646.

International Woodcarvers Congress, Davenport, IA-June 21-23 & 24-25. Contact Ron Clarke, 402-727-9026.

Reno, NV-July 9-11. Contact Paul Volpp, 775-853-3432.

Missoula, MT-July 19-23. Contact Mel Sobolik, 406-327-1241.

Martin's Ferry, OH-Aug. 2-4 & Aug. 6-8. Contact Bob Barris, 740-633-5392.

Converse, IN-Aug. 20-22. Contact Suzi Brown, 765-395-3461.

Estes Park, CO-Aug. 27-29. Contact: Mountain Woodcarvers, 800-292-6788.

Lexington, SC-Sept. 10-12. Contact: Mark Akers, 803-356-6296.

Long Island, NY-Sept. 17-19. Contact: Phil LaGreco, 631-473-7043.

Des Moines, IA-Oct. 1-3. Contact: Denny Neubauer, 515-265-4889.

Normal, IL-Oct. 8-10. Contact: Bob Deibert, 309-454-4838.



# Calendar of EVENTS

Cedar Rapids, IA-Oct. 15-17. Contact: Larry Sylvester, 319-393-1578.

Robert Buyer, with his wife, Margaret, runs the Buyer Woodcarving Studio in Norton, MA. For a schedule of classes conducted by top carvers from the United States & abroad, contact the Buyers, 508-285-9583.

Bill Janney offers gunstock carving classes at the following locations on the following dates: Emporia, KS-May 10-14 at GRS. East Petersburg, PA-May 26-28. Also, classes held in Middletown, OH, upon request. Contact Bill Janney, 937-787-4836, [guns@interaxs.net](mailto:guns@interaxs.net) or [www.billjanney.com](http://www.billjanney.com).

Krausman's Woodcarving Studio in Gwinn, MI, offers the following classes on the following dates:

- Jun. 6-11, Clark Schreibeis-Rainbow Trout-Closed Mouth, Cutthroat Trout-Open Mouth, Bluegill-Closed Mouth or Pumpkinseed Sunfish-Open Mouth.
- Jun. 13-18, Ashley Gray-Bald Eagle Bust.
- Jun. 20-25, Keith Mueller-Feather Studies & Painting.
- Jul. 11-16, Ernie Muehlmann, Ruffed Grouse.
- Jul. 19-24, Rich Smoker, Antiqued Classic Decoys.
- Jul. 26-30, David Turner, Wildlife Sculpture.
- Aug. 1-6, Janet Denton-Cordell, Human Figures, Faces or Mammals.
- Aug. 8-13, Victor Paroyan, Airbrushing 101.
- Aug. 15-20, Gary Eigenberger, Yellow Warbler.
- Aug. 23-28, J. Christopher White, Stylized Wood Sculptures.
- Aug. 30-Sept. 4, Richard Finch, Carve a Half Size Screech Owl.
- Sept. 13-18, Pat Godin, Carving & Painting a Decorative Smoothie Style Decoy.
- Sept. 20-25, Lonnie Dye, Miniature Scissor-Tailed Flycatcher.
- Sept. 27-Oct. 2, Bruce Lepper, Scarlet Tanager.

For more information, contact Krausman's Woodcarving Studio, 1750 S. County Rd. 557, Gwinn, MI 49841, 906-238-4475 or toll free 877-572-8762, [www.referencephotos.com](http://www.referencephotos.com).

The Peace River Woodcarvers, Inc. of Arcadia, FL provide classes for beginners through advanced carvers. Classes are held every Tuesday from 8:30am-12pm at the Speer Building, North Hwy. 17, Arcadia, FL. For more information, contact Bob Holderman, 863-491-0877.

Stonegate Woodcarving School in Cambridge, VT, offers the following classes with Frank Russell:

- Jun. 21-25, Bobwhite Quail; Jul. 5-9, River Otter; Jul. 10-11, Paint River Otter; Jul. 19-23, Red-tailed Hawk; Jul. 24-25, Paint Red-tailed Hawk; Aug. 2-6, Canes/Walking Sticks; Aug. 23-27, Woodcock; Sept. 6-10, Caribou. For more information, call 802-849-6692 (Apr. 1-Dec. 1) or 352-683-1676 (Dec. 1-Apr. 1) or email [woodcarv@together.net](mailto:woodcarv@together.net).

Dave Stetson & Michele Carville offer carving seminars on the following dates:

- May 1-2, Sacramento, CA. Contact Bob Travis, 916-758-5692, [rltravis@ucdavis.edu](mailto:rltravis@ucdavis.edu).
- May 24-28, Phoenix, AZ. SDP Decorative Painter Convention.
- May 28-31, Greer, AZ. Contact Michele Carville, 480-367-9630, [Lcnmichele@aol.com](mailto:Lcnmichele@aol.com).
- Jun. 1-3, Eagar, AZ. Caricature Figure. Contact Jack Larson, [jmlstudios@frontiernet.net](mailto:jmlstudios@frontiernet.net).
- Jul. 11-16, Creede, CO. Caricatures. Contact Karen Oquin, 303-940-3505.
- Jul. 25-31, Crete, NE. Clay to Wood Caricature Bust. Contact Ron Clarke, 402-727-9026.
- Aug. 19-22, West Glacier, MT. Mini Seminar Projects. Contact Terry & Janice Porter, 406-273-4219, [tandjporter@aol.com](mailto:tandjporter@aol.com).
- Sept. 6-8, Scottsdale, AZ. Painting Seminar. Contact Michele Carville, 480-367-9630, [Lcnmichele@aol.com](mailto:Lcnmichele@aol.com).
- Sept. 17, San Simeon, CA. Mystery Project. Contact Molly Schaechtele, 831-633-5850, [jet@redshift.com](mailto:jet@redshift.com).
- Sept. 18-19, Cayucos, CA. Contact Don Calvert, 805-995-3182.
- Sept. 24-26, Dollywood, TN. Contact Bob Travis, 530-758-5692, [rltravis@ucdavis.edu](mailto:rltravis@ucdavis.edu).
- Oct. 1-3, Scottsdale, AZ. Painting Seminar. Contact Michele Carville, 480-367-9630, [Lcnmichele@aol.com](mailto:Lcnmichele@aol.com).
- Oct. 13-15, Scottsdale, AZ. Flying Witch Caricature. Contact Michele Carville, 480-367-9630, [Lcnmichele@aol.com](mailto:Lcnmichele@aol.com).
- Oct. 25-27, Scottsdale, AZ. Caricature based on realism Bust. Contact Michele Carville, 480-367-9630, [Lcnmichele@aol.com](mailto:Lcnmichele@aol.com).

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Steve Brown Woodcarving classes:

- Jun. 14-18, Hindsville, AR. War Eagle Seminar. Contact Shirley Sutton, 479-789-5398.
- Jul. 16-18, Montgomery, AL. Southeastern Woodcarving School, 334-244-0065.
- Jan. 31-Feb. 4, 2005, Lebanon, TN. Renegade Woodcarvers Roundup, 270-821-8774.

The Knot Hole Woodcarving Studio in Pleasant Hill, MO will be holding a Western Wildlife Seminar-Sept. 24-26, 2004. For information call 816-987-2214 or email [theknothole@earthlink.net](mailto:theknothole@earthlink.net).

David Sabol offers classes on the following dates at the following locations:

- May 21-23, East Berlin, PA. Storybook Figures & Santa Claus. Contact Ed Otto, 717-243-9114.
- June 6-12, Branson, MO. 20th Woodcarving Rendezvous Seminar, Human Figure-Norman Rockwell Style. Contact Ed Zinger, 913-631-0306.

Woodcarving by George offers year-round woodcarving classes for beginners in New York City. Free membership to "Woodcarvers of Queens, NY." Contact Woodcarving by George, 94-05 71st Ave., Forest Hills, NY 11375, 718-544-0265, [wcarve@hotmail.com](mailto:wcarve@hotmail.com), [woodcarving.web.com](http://www.woodcarving.web.com) for more information.

David Kemp will be instructing the following classes and workshops this summer:

- May 21-22, Edmonton, Alberta, Canada. Carving a Walking Stick. Contact Lee Valley Tools, 780-444-6153, [uchapman@leevalley.com](mailto:uchapman@leevalley.com).
- Jul. 19-23, Medicine Hat, Alberta Canada. Carving a Walking Stick. Contact Medicine Hat College, 403-342-3130, [wendy.meeres@rdc.ab.ca](mailto:wendy.meeres@rdc.ab.ca).
- Aug. 2-6, Red Deer, Alberta, Canada. Carving a Walking Stick/Beginner Carving. Contact Red Deer College, 403-342-3130, [wendy.meeres@rdc.ab.ca](mailto:wendy.meeres@rdc.ab.ca).



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