

SPECIAL WOODBURNING ISSUE!

Carve & Detail a
**FEATHER
PIN**
Page 44

SUMMER 2005

ISSUE NO. 31

Wood Carving

ILLUSTRATED

HOW-TO MAGAZINE FOR CARVERS

Using Wood Inlays

For Color & Contrast

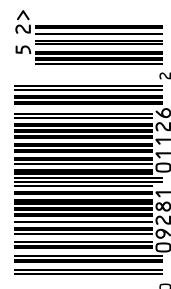
Page 24

A Fox
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CARVE & ASSEMBLE A
**Mechanical
Cork Stopper**

Page 68

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Wood Carving

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Issue no. 31 Summer 2005

38

Woodburn Realistic Fur

Wood Carving Illustrated's Woodcarver of the Year 17

Chip carver Wayne Barton honored for his commitment to carving.

John C. Campbell Folk School 18

Is there a summer camp for carvers? Students and teachers alike reminisce about the time they spent at the school.

Dimensional Woodburning 20

Add depth and contrast to your woodburning with this lesson in tonal values.

A Day at the Beach 24

Innovative inlay techniques add interest to this award-winning carving.

Carve a Spirit Lure 28

You don't want to lose this lure in a snag! Combine carving, woodburning, and painting to make your own fishing lure.

Modern Ivory Carving 33

From billiard balls to beef bone—Alternative sources for ivory give carvers another material to work with.

Carve and Paint a Feather Pin 34

Increase your confidence with this project that's designed to build your detailing skills

Woodburn Realistic Fur 38

Add woodburned texture to a carved mouse for a realistic fur effect.

Painting a Realistic Duck Head Call 40

Add the perfect finishing touch to your carved duck call by mixing your own paints.

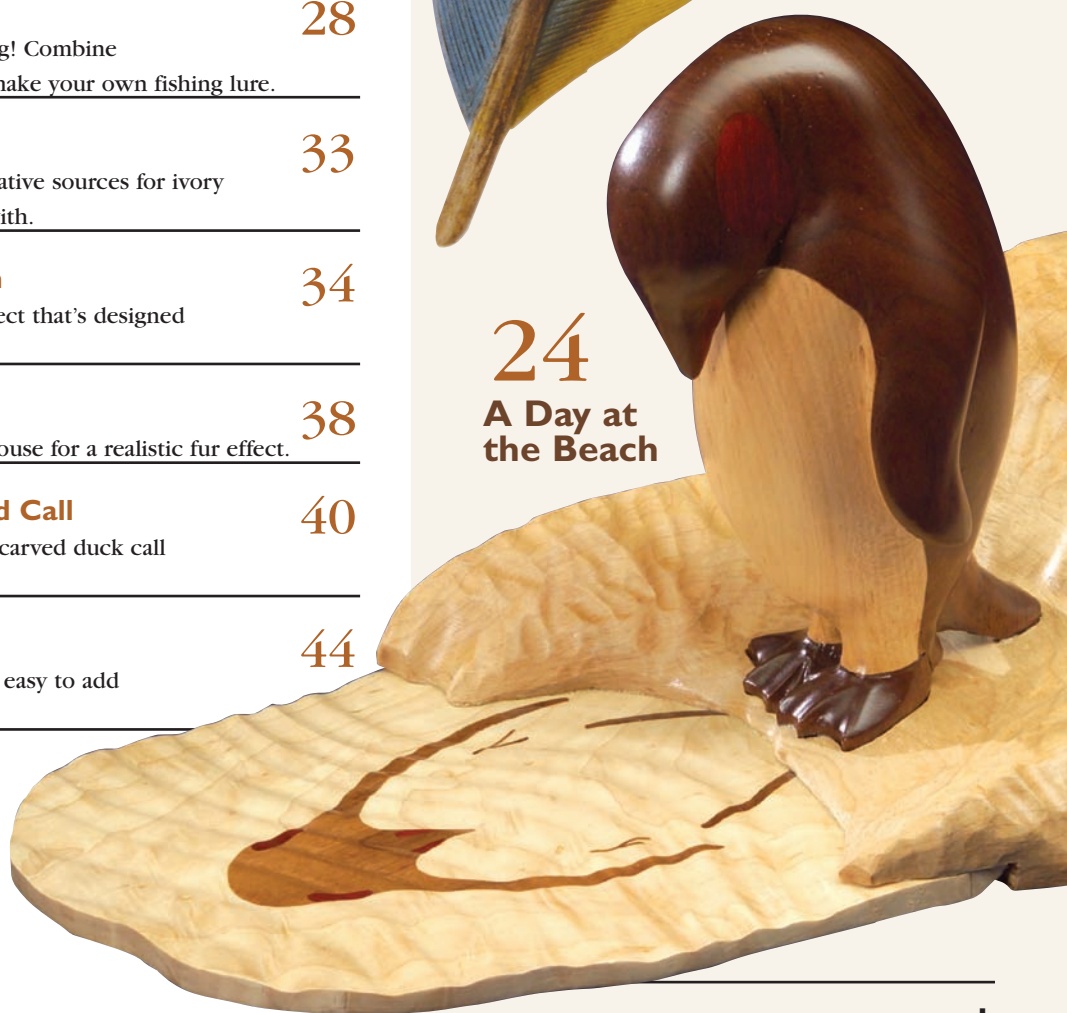
Burning Realistic Texture 44

With the right nib—and technique—it's easy to add realistic texture to your carvings.



34
Carve
and Paint
a Feather
Pin

24
A Day at
the Beach



In this ISSUE

52 Chip Carve a Border



62 Songbirds



28 Carve a Spirit Lure

ON OUR Cover

Pyrography adds depth, definition and texture to images in wood, as shown in this woodburning texture board by Sue Walters. Skill-building techniques and projects can be found throughout this issue.



Flexcut's RPC Put to the Test

Rough out carvings in half the time with the new addition to the Flexcut product line.

51

Chip Carve a Border

Accent a multitude of projects with this traditional pattern.

52

Bald Eagle "Majesty"

Detail a carved eagle with power tools and a woodburner for realistic texture. Part 2 of 3.

54

Stubai Carving Tools Put to the Test

When it comes to holding an edge, Swiss-manufactured carving tools just keep cutting.

60

Songbirds

Make your own feet and learn proper paint blending techniques to add realism to carved songbirds.

62

Stalking Wolf

Carve a classic wolf with this quality pattern from Gordon Stiller.

66

Carving an Mechanical Cork Stopper

Carve and assemble a head-bobbing, fiddle-playing cork stopper with a few simple tools.

68

Wood Toxicity

The top 26 most dangerous woods to work with.

78

Regular Columns

Publisher's Letter	4
From Our Mailbag	6
News & Notes	8
Tips & Techniques	10
Reader Gallery	12
Judges Critique	14
Calendar of Events	82
Classifieds	92
Advertising Directory	94
Teacher's Corner	96

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Publisher's LETTER

Do you have a woodburner gathering dust in the corner of your shop? While expert carvers have used woodburning to add depth and texture to their carvings for many years, the average carver may find woodburners intimidating. That's why we've dedicated this issue of *Wood Carving Illustrated* to the art of combining carving and pyrography. Pyrography has always fascinated me and I was especially interested in learning about new and different ways for carvers to use pyrography to enhance their art.

Bird carvers traditionally use pyrography to burn in the texture of feathers. Jack Kochan demonstrates this technique in his article "Carve and Paint a Feather Pin." By focusing on a single feather, you can practice your skills and become comfortable with the techniques. Mastering this process on a small scale will give you the confidence you need to tackle the full-scale texturing involved in Cam Merkle's "Bald Eagle Majesty."

Pyrography is also a helpful method for creating realistic fur. Sue Walters shows you how to create a variety of different fur effects in her article "Burning Realistic Texture." Noted wildlife carver Desiree Hajny gives you a fun project to test your skills in her article "Woodburn Realistic Fur." You'll be amazed at the realism that this texturing gives your carvings.

Relief carvers have rarely made use of woodburning. Lora S. Irish shows you how to create the illusion of depth on a flat surface and provides another top quality pattern—whether you prefer traditional relief carving or are ready to try your hand at creating a scene with pyrography. "Turtle Rising," created by Sue Walters, illustrates how to combine these two art forms by first carving your relief scene and then adding texture and depth with the woodburner.

We're here to help you grow as a carver by encouraging you to step outside of your comfort zone. We'll provide knowledgeable teachers to introduce new techniques and guide you along the way—the only limit is your desire to learn.

Happy Carving (and burning!)

Alan

Turtle Rising by Sue Walters is a brilliant example of how wood-burning can add definition and texture to a relief carving.



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Summer 2005

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and an enjoyable pastime.

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



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From our MAILBAG

More on Schimmel's Carvings

Concerning the article by Bob Duncan (on Wilhelm Schimmel) on page 54 of the Spring 2005 issue: I am also a 9th generation Pennsylvania German as Jonathan Bastian is, having been born in Berks County.

There is a rather long write up on Wilhelm Schimmel in a book called "Just for Nice: Carving and Whittling Magic of Southeastern Pennsylvania" by Richard S. and Rosemarie B. Machmer. There are also many photos of Mr. Schimmel's work.

Bob Schearer
The Woodlands, TX

Editor's Note: The book was published by the University of Pennsylvania Press. Unfortunately, the book is out of print, but it is possible to find used copies through www.Amazon.com or www.BookFinder.com or by calling the Historical Society of Berks County at 610-375-4375.

Searching for Himmelkind

Wood Carving Illustrated is a fantastic periodical. My carving abilities have grown with your magazine, and I appreciate the variety that you cover.

Recently I was thumbing through a periodical from England and came across the word "Himmelkind." This is a term that I am unfamiliar with, and I am wondering if you could help enlighten me as to the origination and use of the term.

E-mail from Tom Checketts

Editor's Note: The carvings in question is by James Staines. 'Himmelkind' translates to mean 'Sky Child' or 'Heaven's Child.' The work refers to James' late daughter who born with Downs' Syndrome. So, in this context, Himmelkind is not a type of carving, but a pet name for a loved one.

Carving in Live Trees

Surely everyone older than 10 years knows the "living" part of a tree is not the inner core, but rather just beneath the bark. Why can trees be hollow yet alive? Because the tubes, (xylem and phloem) that carry the "good stuff" up from the roots to the leaves for photosynthesis and the glucose down to the roots for storage and energy, are found in a band less than 1/4"-thick circumventing the trunk directly beneath the bark.

Ergo, when sections of this circulatory system are "cut and removed" from a "wood spirit carving," the conduit system necessary for health and survival is hampered. Can a tree survive? Probably, maybe, depending on the proportion of the disruption (how much the remaining conduit system of the uncut sides of the

Set It Straight

In Spring 2005 (Issue 30), on page 52, the cutthroat trout carving was an original pattern by Ted Richmond of Shawnee, KS. It was not based on Gordon Stiller's pattern. This photo was intended only as an example of a carved cutthroat trout. We regret not crediting Ted for his carving.

Ted has won several best of shows for his carvings. He also received ribbons in the fish carving category at the Ward World Championships and a people's choice award from the Affiliated Woodcarvers Congress.

In Spring 2005 (Issue 30), in the letters, Ruth Sheeley was incorrectly listed as living in Montana. She lives in Springfield, MO.

tree can compensate for the cut sides.) Mr. Partridge's talented artistry appears to encompass 25-40% of the tree's circumference.

Dale Rinehart
Hoffman Estates, IL

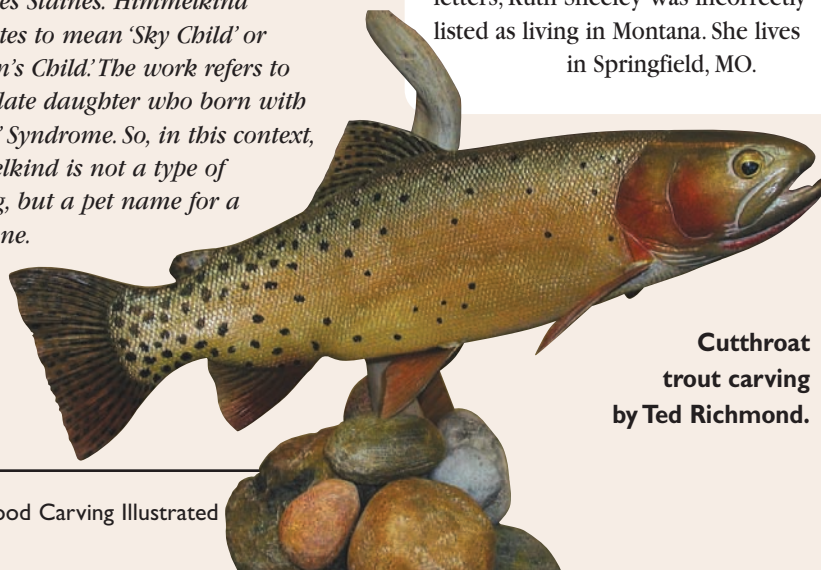
Colin Partridge responds: I am sorry that the article offended you and that you think badly of WCI for publishing it. Firstly let me clear up one point. I do not indiscriminately go around carving every tree I can find. My carvings are commissions, and I provide a service for people who, most of the time, are going to remove the tree anyway. I always explain to the customer that there is a possibility that the tree could die or part of the tree could die. I have never had one die as yet, probably because I don't go very deep and also because I try to disrupt the sap flow as little as possible. Not every tree I carve is alive; some are nothing more than stumps. I would also make the point the utility company crews that cut down trees for power lines, etc., do a lot more damage with their indiscriminant pruning of some of the large trees. They never seem too much worse for the trauma that they are put through.

So do I recommend that everyone go out and carve their trees? No. I am very careful to make sure that I seal the tree as soon as I carve it to deter infection or bugs from invading the tree.

Write Us!

Let us know what's on your mind. Please contact us by mail at: Mailbag, Wood Carving Illustrated, 1970 Broad St., East Petersburg, PA 17520 or email us at editors@FoxChapelPublishing.com.

If you send an email, please add the word Mailbag first in the subject line. Note: Letters may be edited for clarity and length. Opinions expressed by our letter writers do not necessarily represent those of the staff and management at Wood Carving Illustrated.



**Cutthroat
trout carving
by Ted Richmond.**

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Rachel Bush used a variety of tools to carve her Golfer's Table.

WCI Predicts a Hole in One for Teenage Carver

An unusual and whimsical carving at the Long Island Woodworking Show held last April in Uniondale, New York, received much attention when people realized that it was created by teenager Rachael Bush. The piece was her very first woodcarving, but impressed the judges enough to place second in the Novice Class.

Golfer's Table stands 20" high and depicts a tiny female golfer working her way toward a hole bordered by a small sand trap. The slice of terrain, supported by an oversized mahogany tee that Rachael carved using a drawknife, is made of maple. At its base is a golf ball nearly as big as a basketball, turned from laminated poplar and dimpled with power tools.

Rachael's father, Bill Bush, is a master cabinetmaker. Rachael spent time in his shop while she was growing up, which gave her a feel for wood and tools.

Submitted by Roger and Sheila Schroeder, WCI's Editor-at-Large and Copy Editor.

Universal Woodburner

Many woodburner manufacturers have handpieces, tips or cords that can be retrofitted to other burning units to accept different pens, but Mastercarver's new Burnmaster can use a variety of pens right out of the box.

The Burnmaster accepts handpieces made by Leisure Time Products (Detail Master), Colwood, Optima, Nibs, Navesink, Razortip, and any other handpiece with similar connectors. The Burnmaster Eagle,

News & NOTES

available for \$99.95, is set up to take two handpieces. The Burnmaster Hawk, available for \$79.95, is set up for one handpiece. Each unit includes universal power cord/adaptor sets and handpiece holders. No handpieces (pens) are included.

Burnmasters are available through Wood Carvers Supply, Inc., PO Box 7500, Englewood, FL 34295-7500, 800-284-6229, www.woodcarverssupply.com.

Old Tool Manuals

How often is the one tool manual that you can't find, the one you need? With the internet today, it's not hard to browse to a tool manufacturer's website and download a new manual. But manuals for older tools—those manufactured in the early to mid-1900s—are a lot harder to come by.

Fear not, Keith Rucker, webmaster of the Old Wood Working Machines website, has got you covered. The site, www.owwm.com, has an extensive list of historic manufacturers, vintage catalogs and manuals, and even a photo archive of old machines. There is also a forum where you can post your questions for a large group to comment on.

The website was founded as a public service for woodworkers who use or restore vintage tools. Its founders try to provide information about vintage tools that is otherwise difficult to locate.

Top Community Craftsmen

While one company searches for America's Master Tradesman, another company is taking nominations for their Community Craftsman Award.

America's Master Tradesman

Red Wing Shoe Company is searching for America's Master Tradesman. Entries will be judged by the person's level of expertise and craftsmanship, commitment to the community where he or she lives, how the nominee passes skills on to others learning the trade, his or her dedication to American workmanship, and the explanation on why the person should



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be named Master Tradesman. The deadline for entries is June 30, 2005.

Each of the 100 Master Tradesmen will receive a \$500 scholarship in his or her name to an accredited vocational or technical school of his or her choice to help foster the next generation of skilled workers, a pair of limited edition Red Wing 100th anniversary boots, and a certificate of recognition from the Red Wing Shoe Company.

For more information, contact a participating Red Wing Shoe dealer, log onto www.redwingshoe.com to download the official entry form, or write to Search for America's Master Tradesman, 8000 Norman Center Drive, Suite 400, Bloomington, MN, 55437.

Community Craftsman Award

Minwax is accepting nominations for their Community Craftsman Award. Now in its 14th year, the award recognizes and rewards those who improve their community by working with wood. The grand prize winner will receive a \$5,000 cash grant, a supply of Minwax wood finishing products, and a working consultation with wood finishing expert Bruce Johnson.

The deadline for entries is December 31, 2005. Applicants should send a written summary explaining their woodworking or wood finishing project and outlining how it contributed to the betterment of his or her community. Entries should be addressed to Minwax Community Craftsman Award, c/o Brushfire, Inc., 110 S. Jefferson Road, Whippany, NJ 07981. For more information, visit www.minwax.com.

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Winter Light - Snow Bunting
by Cam Merkle ©2005

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Tips and TECHNIQUES

Necessity is the mother of invention, so carvers are constantly improving on old designs. This original carver's clamp was featured in a past issue of *WCI*. James C. White added several holes (as shown in the diagram to right) to increase the clamp's strength.

Carvers Clamp Improvement

In your Spring 2004 (Issue 26) you have a "Poor Man's 538 Model Easy-Hold Carver's Clamp." It is better if you make a hole in the three pivot blocks and three holes in the center pivot block (as shown in the illustration).

After drilling the holes, you can insert a $\frac{3}{16}$ "-diameter bolt in the holes to act as a stop. This makes the clamp much stronger when you use mallets with your chisels.

I made a $\frac{3}{16}$ " hole and used a $\frac{3}{16}$ "-diameter bolt 2½" long to make the stop.

James C. White
Sheridan, WY

Protecting Your Tools

Here's a tip for protecting knife blades, gouges and other tools:

Spray WD 40 on blades and wipe off any excess. Then dip them into Plasti Dip, a rubber coating material used to insulate hand tools such as pliers. This product is made by Performix. I purchased it at Lowes.

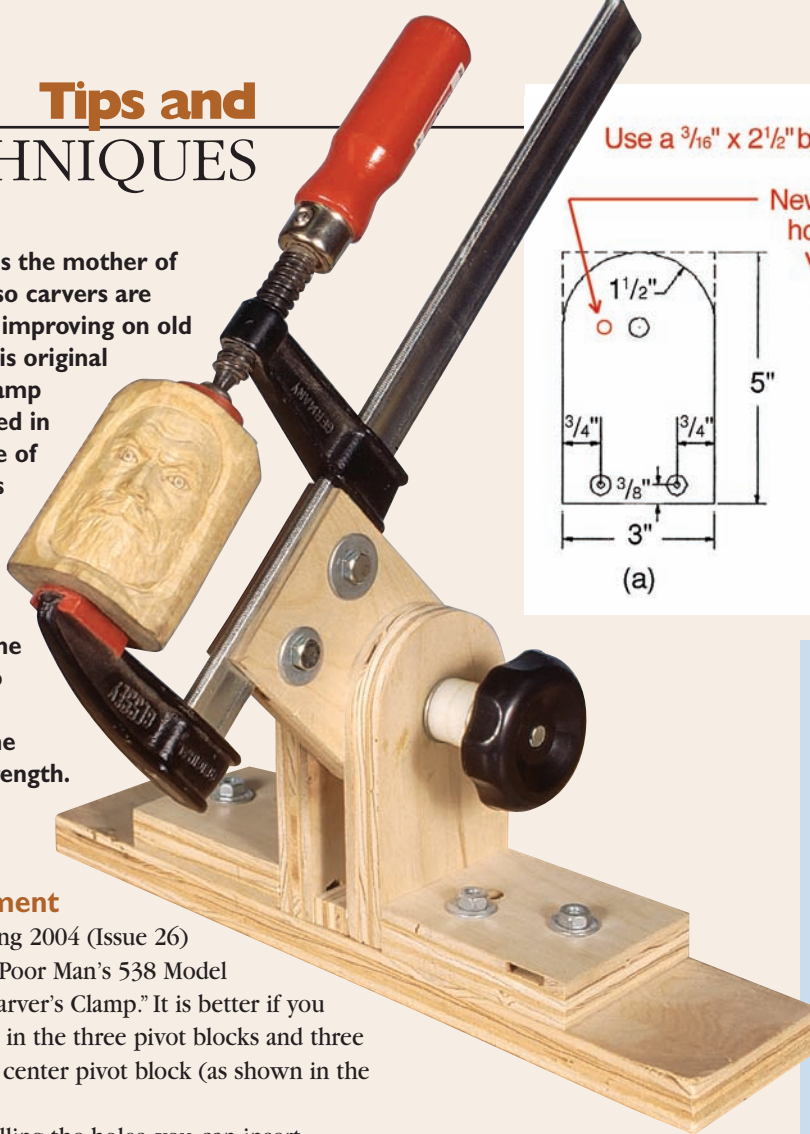
Dip the tools into the material several times to get the desired thickness. Once you loosen the rubber at the handle it is easy to pull the blade out. Use your custom sheath to protect your blades when not in use.

You can also coat the plastic tubing that many people use to protect their blades. Put some cloth or tissue in one end and dip it ¼" into the Plasti Dip. This will keep the blade from coming out.

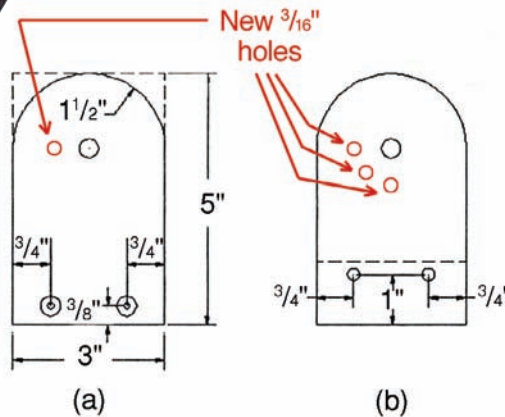
E-mail from Jack Simpson, Sr.



Best Tip Wins James earned a \$25 Fox Chapel Publishing gift certificate for providing the best tip. *Wood Carving Illustrated* will award a \$25 Fox Chapel Publishing gift certificate to the reader who presents the best tip to be published in Tips and Techniques. Send tips to Tips and Techniques, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520 or editors@woodcarvingillustrated.com.



Use a $\frac{3}{16}$ " x 2½" bolt for the stop.



The additional holes in the pivot blocks allow a carver to insert a stop and lock the clamp in one of three positions. This makes it easier to use mallets and chisels on small projects.

Master Carver's Tips

Pick up some woodcarving tips from five expert carvers with *Wood Carving Illustrated*/DIY Network's Woodsculpting series.

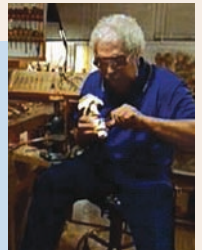
- Chris Lubkemann, author of *Whittling Twigs and Branches*, shows how to carve his whimsical "curled" creatures.
- Peter Ortel, a member of the Caricature Carvers of America and a *WCI* contributor, takes viewers through carving a caricature from start to finish.
- Vic Hood, author of *Carving Found Wood* and *Extreme Pumpkin Carving*, shows how to design and carve a wood spirit.
- Tom Matus, author of *Duck Decoys: Classic Carving Projects Made Easy* demonstrates how to carve a "gunning decoy," which will float realistically.
- Carver Amber Jean shows how to relief carve a mare and colt that will be used as the back of a chase lounge.

All five episodes are full of carving tips from the experts.

The programs will run May 5-9 at 7pm on the DIY network. On May 14 (a Saturday) the episodes will run back-to-back starting at 1 pm.

Please check you local listings or the DIY Network website at www.diynetwork.com to verify exact times in your area.

Production plans for a new expanded series are well underway. Be sure to look for updates in future issues.



Peter Ortel,
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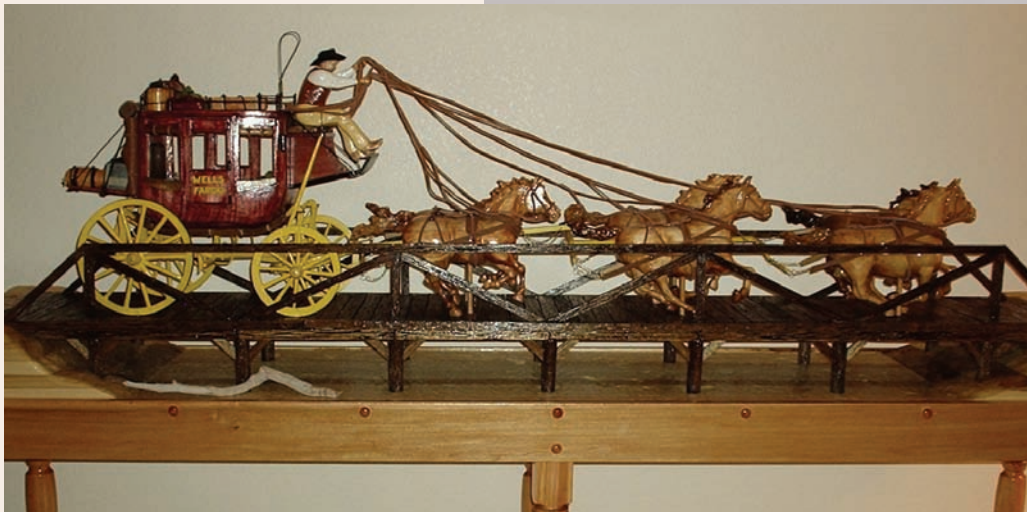
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Reader GALLERY

A Fall Scene is Ron Kincanon's first attempt at deep relief carving.

Scene from a Burl

Ron Kincanon used redwood burl to carve A Fall Scene. The Fremont, NE resident power carved this project with a variety of burs and stones. The 3½"-thick wood is about 42" x 18". Other carvings by Ron can be seen at www.ronscarvings.com.



Ron Nitti spent six months making this Wells Fargo stagecoach complete with six horses.

Wild West Stagecoach Model

Ron Nitti, of Goodyear, AZ has been hand carving rocking horses for years, but recently decided to carve a Wells Fargo stagecoach with six horses from scratch. The project took him about six months to complete. The overall length of the carving is 6' and is set on a bridge over a dry river bed. The only guide he had for the carving was three pictures of the stagecoach and several horses in different stages of running. Ron documented his carving process on his website, www.horsesbyron.com.

Hand-carved Zebrawood Spoon

Some carvers start late in life. Dora Parsons started carving seven years ago—when she was 77. The 84-year old Easthampton, MA resident carved this zebrawood spoon using a regular carving knife and a gouge. She did use a rotary power carver for the spoon's final sanding. She finished it with several hand-rubbed coats of tung oil. Zebrawood is not the only exotic wood Dora carves—her favorite woods include teak, sumac, cherry, butternut, and cedar.



Dora Parsons, an 84-year-old carver, carved this spoon out of zebrawood using a Shirley Adler pattern.

Show Off Your Latest Work

For inclusion in Reader Gallery, please send crisp, clear images of your carvings, along with about 100 words about yourself and the carving to: Reader Gallery, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520; or email your text and high-resolution images to Duncan@foxchapelublishing.com.



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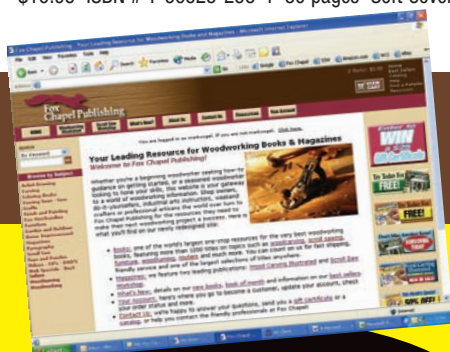
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Dull Tools a Challenge for Relief Carvers

By W.F. Judt

Harry Pearsall of Rocky Mountain, NC carved this scene of a chorus, from North Carolina, performing at the Church of St. Mary the Virgin in Rye, East Sussex, England, in July of 2003. Harry enlarged a photograph of the event for his pattern. Since Harry was inspired by relief carver Bill Judt's article in Spring 2004 (Issue 26), we thought it appropriate for Bill to critique it! We want to thank both Bill for offering the critique, and Harry for volunteering his work for judgement.

The color and grain of the wood, and the clear finish compliment the scene.

Harry said he detailed only one face—that of the director—to make him the “face” of the choir. Harry reasoned that since the actual singers were creating a unified sound, it was important for them to appear “faceless.” He also admitted that he got tired of “piddling” with the tiny figures.

Perspective lines in the center aisle lead the eye to the focal point of the carving.

The lines of the carving are noticeably uneven. A precise master pattern, drawn before carving, would have helped.

The carving needs more stop cuts, which allow the wood fibers to release where different surfaces meet.

Effective use of layering and the relative size of the objects gives the carving a great deal of perspective.

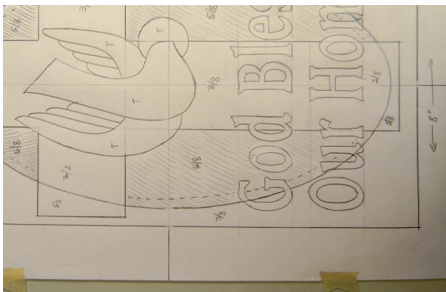
The surface of the carving is uneven with rough areas and stray tool cuts—a sign that the carver's tools weren't sharp.

English Oak (gathered from outside the real church) was inserted into the carving for subtle emphasis on the altar area.

Little or no undercutting is evidenced in this carving.



Besides using sharp tools, Bill Judt offers these suggestions for improving your relief carving:



A master pattern drawn using a straight-edge and compass would prevent horizontal and vertical lines from conflicting with each other.



Better use of stop cuts would give this carving a more precise and well defined appearance. In Harry's carving, the objects look blurred and fuzzy.



Undercutting would enhance the sense of shape and contribute to better differentiation of layers and objects.

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Wayne Barton Named WCI Woodcarver of the Year

With more than 25 years teaching under his belt, it's no wonder that Swiss-trained chip carver Wayne Barton has been named *Wood Carving Illustrated's* Woodcarver of the Year!

Wayne's dedication to passing on his carving techniques and designs to a new generation of carvers was the deciding factor in his selection for the honor. Wayne has written several books on chip carving and produced a great video showing his techniques. He also writes a chip carving column for *Chip Chats*.

"I've known Wayne for a long time, in fact he has been contributing his chip carving column to *Chip Chats* for at least 35 years," Ed Gallenstein, President of the National Wood Carvers Association said. "Wayne is simply a top-notch carver. He's increased the interest in chip carving tremendously, especially among general woodworkers—through his attendance at woodworking shows and his

series of books. If you've ever seen him in action—he's tops as a teacher AND as a carver."

Barry McKenzie—one of Wayne's chip carving peers and a former student—said "Wayne has brought chip carving up from a folk art craft to a serious art form. He is the guru of chip carving in America."

Barry said that Wayne's carving style is famous throughout the world.

"I was visiting a group of chip carvers in Ede, Netherlands; the first question in broken English was, 'Do you know Mr. Wayne Barton?'" Barry said. "When I answered in the affirmative and that I had also learned advanced chip carving from Wayne, my credibility was enough that they wanted me to give them instructions in Barton's method of chip carving!"

Wayne was out of the country because of a family illness, but we plan on sitting down



A positive image design on a basswood plate carved by Wayne Barton.

with him when he gets back for a more extensive article.

For more information on Wayne and his chip carving techniques, log on to his website at www.chipcarving.com.

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John C. Campbell Folk School

School has a tradition of teaching carving and other folk arts

By Bob Duncan

Nestled in the foothills of the Great Smokey Mountains, the John C. Campbell Folk School offers a unique environment to learn woodcarving—or one of many other folk arts. While this photo shows the rustic extiors, carvers and folk artists alike will be pleased with the teaching facilities.



Small class sizes, world-class teachers, and a traditional, folk-school atmosphere combine to make the John C. Campbell Folk School a great place to learn—and teach—woodcarving and other traditional folk arts.

The school brings people together in the tradition of the Danish folk school, where students strive to work better together. Jan Davidson, the school's director, explained that there are no grades, credits, or competition—just great instructors. Some of these great teachers

include chip carver Wayne Barton (this year's *WCI* Woodcarver of the Year), John Burke, Joel Hull, Vic Hood, and Tom Wolfe.

"It's about the people," Jan said. "Our motto is 'I sing behind the plow.' That means that all work can be joyful, expressive, and somewhat spiritual. Wherever your work is, that is where you need to find your joy. I say I sing behind my computer!"

This philosophy follows students into the classroom setting. No one—not even a world-renowned teacher—is put up on a

pedestal. Students and teachers eat together, sleep in the same houses, and get to know each other. Suddenly these experts are no longer just great carvers, but great guys who can carve, Jan explained.

With the variety of classes available, there is literally something for everyone. While one spouse is carving, the other spouse can take a class on papermaking, basketry, or even blacksmithing! Everyone starts the day with Morning Song—a time of food, song and fellowship. Most nights there is some sort of general interest program. There are also walking trails, arts and crafts shops, and a history center.

Joel Hull, a frequent contributor to *Wood Carving Illustrated*, teaches classes at the school. This year, he is teaching a class on Scandinavian Flat Plane Carving during the school's Scandinavian week, Aug. 12-20.

"It's a pleasure to teach there," he said. In addition to teaching at the school, Joel has attended classes there. He said there is so much creativity in the air that it just gets your juices flowing.

The class sizes are kept very small. Joel has never had a class of more than eight people. The woodcarving facilities are very



A student carves a clock in a chip carving class with Wayne Barton. Wayne said he loves teaching at the school because the energy keeps him carving all day and late into the night.



The rustic setting of the folk school emphasizes learning. The beautiful natural settings of Southern Appalachia are combined with an animal and bird sanctuary, which are both part of the school's property.



Two Brasstown Carvers whittle away on figures for the famous Brasstown Nativity in this vintage photograph. The Brasstown Carvers began as a way for the locals to make a little extra money. The Folk School provided low-cost rough-outs for the carvers, collected the figures and sold the nativities as sets.

well-equipped with band saws and hard carving benches. There is even a finishing area complete with spraying equipment. Carvers and teachers alike love the beautiful country setting and the mountain scenery.

Chip carver Wayne Barton said the location for the school contributes to the learning experience.

"The conditions and the settings allow you to immerse yourself in the studies more than in other settings," he said. "It's an entirely different environment from what people are experiencing now. It's very adequate and comfortable—the facilities are good and the people are good."

Rick Ferry of Seattle, WA has taken three classes there and says he would go every year if he could.

"One year, I took my 73-year-old mother there for a week; she cried when we had to leave," he said. "I understood completely; it is like a big family of kindred spirits."

Rick admits that he's a terrible student—he enjoys the classes, but never seems to carve the class project!

"I carve for a bit, then get up and go on an Australian walkabout," he said. "I end up in the woodshop or the painting class. Once I spent the entire afternoon talking to a local gentleman who was making

buckeye cutouts for the woodcarvers to purchase."

Bill Beery, a professor at the University of Georgia, took a week-long class in December.

"It was a great experience," he said "Tom Wolfe was the instructor. It was very laid back with no pressure to produce anything. There was also a very good instructor to student ratio. They limited the class to 12 people.

For more information on the school or for a catalogue of the classes, contact the school at 1 Folk School Road, Brasstown, NC 28902, 800-FOLK-SCH, or www.folkschool.org.

St. Francis carved in the round by the school's resident woodcarver Helen Gibson. Helen will teach a class on carving in the round from May 29-June 4.



Attending the school

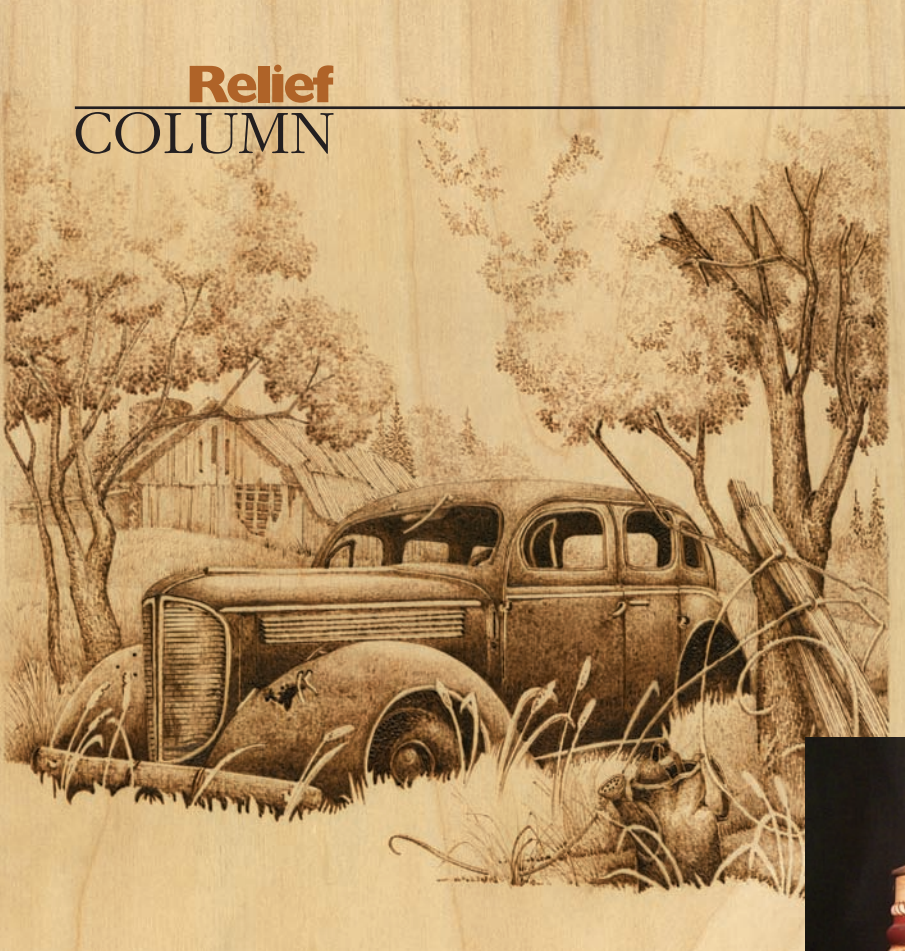
Students have three options when planning their classes at the John C. Campbell Folk School: a week-long class (seven days, six nights) for \$388, a Sunday through Friday class for \$354, and a weekend class for \$220. A variety of classes are offered year-round.

Room and board costs are not included in the tuition prices. Prices for room and board range from \$443 for a week-long stay, sharing a room complete with bath with another person, down to \$118 for a weekend stay in a dorm. Meals are included in the fee. There are also some campground and recreational vehicle accommodations.

The school has an Inter-generational Family Week set for July 17-23. Here, children between the ages of 12 and 17 can register along with a parent or grandparent for classes at the school. This is a great way to introduce a child or grandchild to folk art.



A classic Brasstown Nativity scene carved by local carvers and sold by the Folk School. The carvers are paid for each figure they carve. In many cases, carvers pass their techniques down generation by generation.



DIMENSIONAL WOODBURNING

**Tonal values add depth
to a flat woodburning**

By Lora S. Irish

Since this is our special Pyrography edition of Wood Carving Illustrated, Lora S. Irish shows how to use a traditional relief carving pattern and add dimension through burning tonal values instead of carving.

The human eye gathers information about an object or scene in two separate ways—the amount of light that strikes an object and the color of the object. Once the eye has determined both the light value and color value of an object, the information is merged to create the image that we see. Although we see a shiny red apple that casts a shadow, the eye sees first the shine and shadow, then the red, and finally creates the total image of a three-dimensional, highlighted, red object with a shadow.

Highlights and shadows are called tonal values. These tonal values range from the darkest black to the brightest white area of an image. Shades of brown and gray are also considered tonal values. Colors, called hues, include the primary hues of red, yellow, and blue. You can mix hues and tonal values—pastel yellow is a mixture of the primary hue of yellow and white tonal value, where navy blue is a mixture of the primary color blue and the tonal value of black.

Pyrography works in the same manner. In this article, we will be working with the tonal values—gray scale—of a woodburning and how the understanding of tonal values can be used to enhance your work. First we create the woodburning using tonal values from very dark brown through the pale tones of our wood surface. Once the burning is completed, coloring can be placed over top of the burned surface. This merges the two areas of information exactly as the human eye does.

Determining Tonal Values to Burn

To establish the tonal values to burn a picture, begin with either a pencil drawing or a photograph.



Step 1: If you have access to a computer and scanner, scan the photo into the computer.



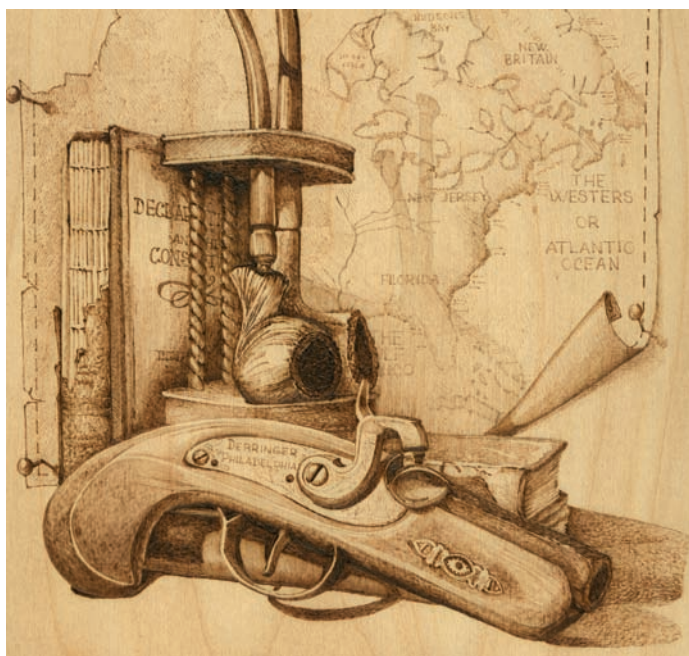
Step 2: Using a graphics program, convert the photo to gray scale. This removes all the color information from the photo, leaving only the shadows and highlights.



Step 3: Establish tonal values for the image. I find it easiest to establish the tonal values of a still life by working from darkest to lightest areas. First find the very black shadows of the photo and mark these as Value #1. The next darkest areas are marked as Value #2, the next, Value #3, until I have worked up to the brightest spots, which are my final values. Usually a photo can be broken into six to eight different shades of gray tonal values.

Tonal Value Techniques in Woodburning

By understanding tonal values, it's easy to control where a person's eye lands when looking at a woodburning. Here are several examples that demonstrate how tonal values guide a viewer's focus.



The Philadelphia Derringer is a good example of a tonal value woodburning. Note that the darkest areas of the burning are found in the shadows under the Derringer, inside the briar pipes, and under the roof of the pipe rack. The palest or lightest values are used for the book pages, background map, and gun metal.



Shadows add important information to any still-life or scene setting. In the woodburning called *Hide n' Seek*, there is no woodburning where the ground should be—no grass, wagon ruts, or road bed. Instead, the ground line has been established by only using the shadow cast by the wagon. This particular shadow also contains a range of tonal values. Where the shadow is closest to the light source, between the front wheels, the shadow is a mid-tone. Where it disappears under the wagon, though, it becomes the darkest value in the work. Using shadows can eliminate the need to detail or outline each and every object in the original drawing.



The Harrisburg Star Barn burning shows how you can focus the attention of your woodburning scene by controlling the use of your tonal values. Notice, in this work, how your eye goes directly to the Star Barn, yet the areas behind the barn, the cloud bank, and in front of the barn—the pond with its reflection—are just as detailed as the main barn. This happens because all of the burning in both the cloud bank and the pond reflection are very close in tonal values. These areas become muted, because there is no sharp contrast between light and dark in these areas. The Star Barn, however, has very clear, distinct contrast between the white walls of the barn and the dark shadows of the open stall doors, barn overhang, and roof detailing. The eye is naturally attracted to areas of sharp contrast. So, by eliminating any sharp contrast in the clouds and pond and emphasizing the contrast in the barn, I have made the focus of this scene the barn structure. Controlled use of tonal values is excellent for woodburnings that have a great deal of detailing.

Wood Burning Tips and Tricks

1. **The speed of your stroke determines the darkness of your burned line.** The burner tip should just caress the surface of your wood. A smooth, flowing stroke will create a light to medium burn. A slow stroke will create a darker burn.
2. **Keep the tip of your woodburner as clean as possible.** As you work, carbon builds up on the tip, causing even light, smooth burn strokes to become black. Clean your tip often using the manufacturer's recommended method.
3. **If you have a variable temperature control woodburner, use as low a setting as possible for each area.** You can always darken an area, but it's a lot harder to lighten it. For burners with only one temperature, use the tool just as it begins to heat up for the very lightest areas of the project. As the tool reaches its final temperature, move onto the darker areas. To go back to the lighter areas, unplug your burner for a few minutes.
4. **Flow with the direction of the element or object that you are burning.** If you are burning a

fence rail, your strokes should follow the length of the board creating the grain lines of the wood.

5. **Transfer only the pattern lines that you really need to establish the design to the wood.** Burning over pencil lines sets the pencil into the work, so you may not be able to erase them when the project is complete.
6. **Work the design from the background to the foreground, when possible.** It's easier to burn in the foreground over a background area.
7. **Develop each area in layers, working from the lightest tones to the darkest.**
8. **Shadowing creates a three-dimensional feeling in a scene or still-life.**
9. **Use texturing to distinguish one element from another.** A dappled or spotted stroke works well for tree leaves, but old barn boards should be done with long line strokes to imply wood grain.
10. **The number of finely-burned lines that you**

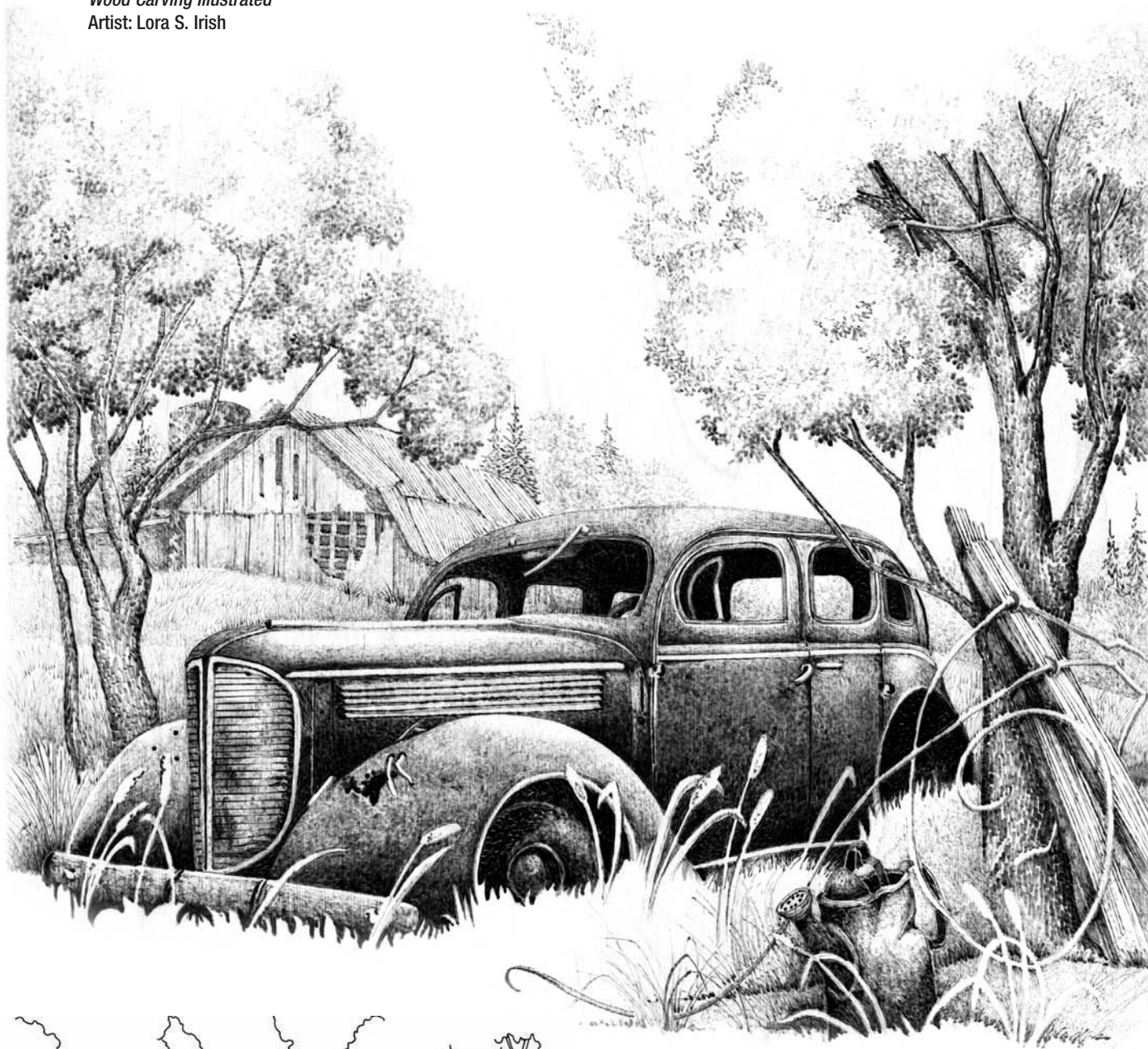
place in one area can determine how light or dark an area becomes. The more lines that you burn, the darker the area will appear.

11. **Practice creating as many tonal values, line patterns, and texture patterns as you can on a scrap piece of birch plywood.** Use this board as a reference while burning.
12. **A heavy ceramic floor tile makes a good hot plate for your woodburning tool between strokes.**
13. **Shadows become darker as the elements come closer to you.** Distant backgrounds, such as mountains behind a barn scene, are paler in tonal value than those found in the barn. A tree in the foreground, in front of the barn, is darker yet.
14. **Don't outline everything in the design!** Outlining should be used only where you have problems distinguishing one area from another. A beautiful, well-developed burning can be turned into a coloring book image by the over-use of outlines!



Texturing adds to a woodburning by creating repeating patterns of interest throughout the work. *The End of the Road* has a wide variety of texture-patterns used to establish different elements in the scene. Leaf patterns are repeated in the foreground tree, by the barn, and the smaller background tree, yet the needles of the spruce tree take on a new texture. Continue adding the textured patterns to all parts of an element, even if the tonal value changes from dark to light. Note, on the foreground tree, that the leaf texturing is done in both very pale tonal values as well as in very dark ones.

Grandpa's Pride and Joy (lead photo on page 20) puts all of these ideas and techniques to work in one woodburning. It contains a wide variety of tonal values—from extremely black areas to large areas that are nearly the tonal value of the birch plywood. Texturing is used throughout the scene to establish different elements. The leaf texturing is repeated in each of the trees; the grass texturing is the same in the background grass and the foreground clumps. A heavy shadow under the front bumper of the old car is used to create the idea of foreground grass, and the light value in the upper tree leaves is allowed to fade away into the unburned wood, implying more leaves. Finally, this scene uses the idea of sharp contrast in the car and foreground tree to focus your attention on the old rusted car instead of the background barn scene, which is a more muted contrast.

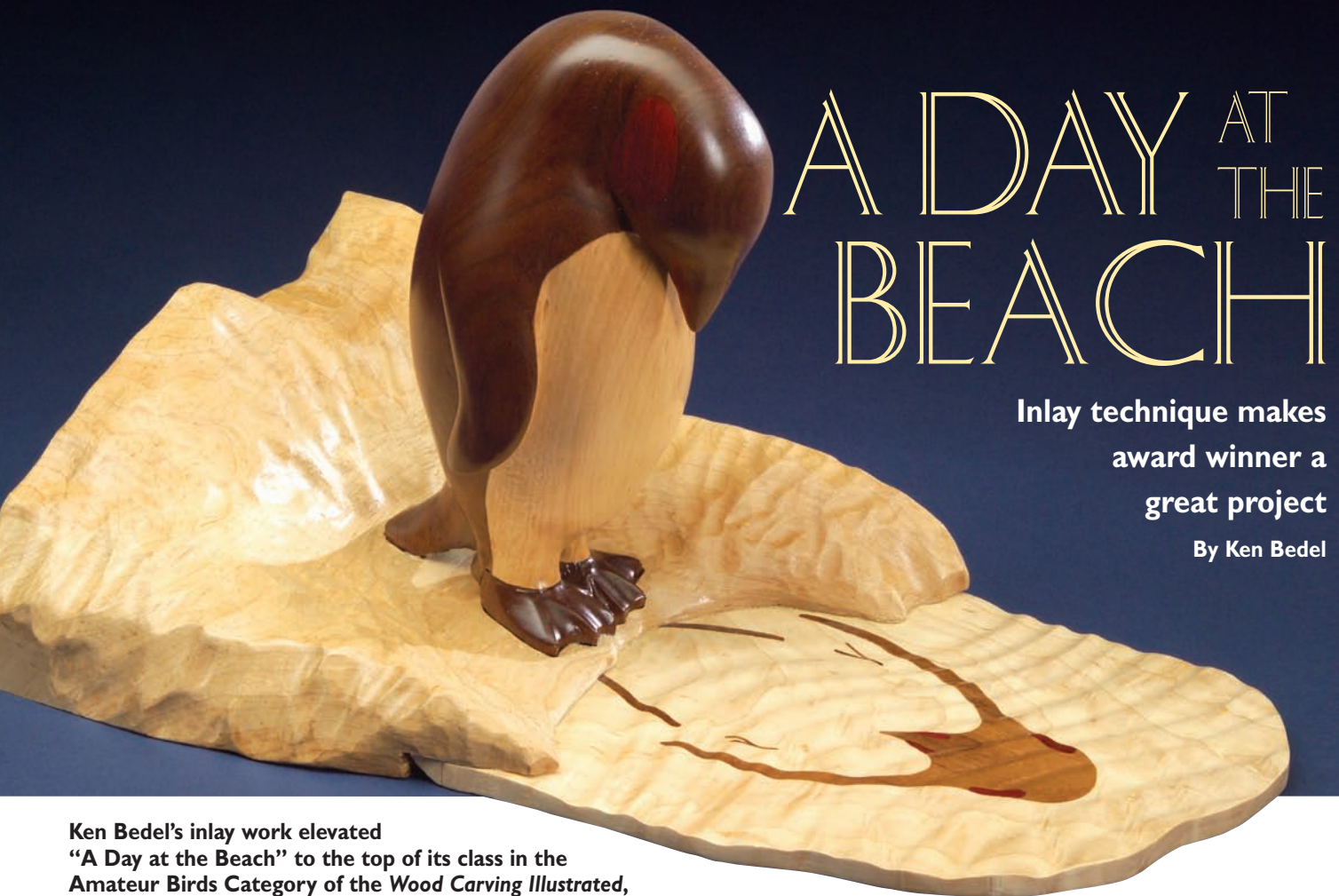


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About the Author

Lora S. Irish and her husband, Mike, own and operate a web-based carving pattern business. She contributes a regular relief carving pattern column to *Wood Carving Illustrated* and has written numerous books for Fox Chapel Publishing. For more of Lora's patterns, browse her website at www.carvingpatterns.com.

Note: All of the samples for this article were worked on birch plywood, either 12" x 12" or 12" x 18" using a Razortip SS-D10 woodburning tool with variable temperature controls.



A DAY AT THE BEACH

Inlay technique makes
award winner a
great project

By Ken Bedel

Ken Bedel's inlay work elevated "A Day at the Beach" to the top of its class in the Amateur Birds Category of the *Wood Carving Illustrated*, Woodcraft® Supply Wildlife Carving Contest.

A Day at the Beach" was my first attempt at a bird carving. Before that, I had focused mainly on animal figurines—both realistic and "cartoonized." Since this was my first bird, I knew I had to choose something different, so I chose a penguin.

In my carving, I used walnut for the penguin, maple for the belly insert, ice and water, and padauk for the penguin's facial details.

Roughing out the carving

I used a variety of tools to carve the piece. I'm not a purist; I use whatever works. To rough out the carving, I used an Arbortech grinder attachment. From there, I used a number of hand chisels, a rotary power carver, and several carving knives.

After carving the penguin to shape, I sanded the bird with coarse (100-grit) sandpaper and cut off its feet. I decided to cut off the feet because I figured that would be the least noticeable place for a

cut line. This creates a flat side for the belly insert or a place for a re-trim after the insert is in place.

Creating the belly insert

I marked the area to be removed for the belly insert. I removed approximately 1/4" from the inside of the shoulder area and squared out the area the whole way down to the feet (which were already cut off). I also made sure the cut-out area tapered out at the belly—this made fitting the belly in place much easier.

Creating the maple belly took some time. I found a block of maple the width of the bird and the thickness of the cut-out depth plus the roundness of the belly. I originally forgot how far the belly would stick out, until I was half way through the first piece and had to start over!

I started rounding out the corners of the block to match the cut-out area. Then I trimmed a little at a time from the width of the block and the corners of the block. I dry fit the pieces constantly as I was trimming the maple block. As I was

getting close on the fit for the insert, I used a pencil to rub graphite on the edge of the walnut cutout. This left a mark on the maple at the contact point when I dry fit the pieces together—showing exactly where to trim. I also chamfered—cut the corner off—the inside, or hidden side, of the belly insert. That way, it didn't come into contact with the sides of the cut-out area.

I hollowed out the center of the belly insert to make it easier to fit the insert in the belly. That way, it wasn't critical that the cut-out area was square the whole way across—the glue only needs the outside edges to make a good bond. Another challenge with the belly insert was the beak—since the beak sits in front of the belly, I had to keep an eye on this as well to make sure it matched up tightly and flowed naturally.

After gluing the insert in place, I rough sanded the front of the insert to create the belly, the inside of the wings, and the front of the legs. Then I trimmed the insert so the feet, which were cut off, fit properly.

Filling the Gaps

When the belly inlay fit properly, I glued it onto the penguin. I used Gorilla Glue, because it expands, and if there was a slight error on an edge, the foam will fill in the gap. After you cut off the foam, the glue remains porous and will fill with dust when you are sanding—filling in the gap with the correct-colored wood filler! Regular wood glue leaves a smoother surface, but it doesn't collect the dust, so any gaps will be more noticeable.

Creating the facial inlays

I marked the areas where I wanted to add the ear and beak inlays. These areas were recessed approximately $\frac{1}{4}$ "—similar to what I did for the belly. To size these inlays, I placed a piece of paper over the cut-out area and ran my finger around the perimeter. It produced an impression that I used as a pattern.

After cutting out the inlays, I trimmed them the same way I trimmed the belly insert. I also tapered the back of these inlays to make them fit into place easier. I glued them in place with Gorilla Glue and reattached the feet with Gorilla Glue also.

I finished the bird by sanding with progressively finer sandpaper until I was satisfied with its finish.

Creating the habitat

Next I moved onto the ice. To get the thickness I wanted, I glued two pieces of maple together. I used a variety of tools to rough it into the shape I wanted. The only real trick was making the divots. I used a rotary power carver with a $\frac{1}{2}$ "-diameter sanding drum. I sanded the ice with 120-grit sandpaper to finish, because I wanted the matte/semi-rough look for the snow and ice. I used power carving burrs to cut a spot for the penguin's feet in the ice.

Inlaying the reflection

To draw the penguin's reflection in the water, I put the penguin in place and looked over the penguin's head into the water. Then I traced his outline in the water. Once the outline was drawn, I sketched the rest of the dark outline in freehand. I used these lines to cut out the reflection using a scroll saw.

I drilled small holes in the area to be cut out to insert my scroll saw blade into them. Then I just followed the lines.

After cutting out the reflection, I used the same paper-rubbing method explained above to make a pattern for the reflection inlay. I used a small cylinder power carving burr to carve division lines, for the sides of the belly, into the reflection. I packed these tiny lines with walnut chips—they're too small to see any grain, so it's hard to tell they are really sawdust and slivers of wood!

After cutting out the walnut for the reflection inlay, I trimmed it to shape using the same techniques I used for the other inlay work. After I glued the walnut in place, I marked and cut the area for the padauk inlay using the same techniques.

Finishing touches

When the inlay work was complete, I used a $\frac{1}{2}$ "-diameter sanding drum in my rotary power carver to add ripples to the water. I carved out the profiles of the ripples based on the edge of the ice. The ripples got shallower, further apart, and less defined as I moved away from the edge of the ice.

The final step was to apply a finish. Since I used the different colored woods, I gave "A Day at the Beach" a natural finish. I used a semi-gloss lacquer for the penguin and a flat lacquer for the ice. I applied several coats of gloss lacquer to the water to make it look realistic.



About the Author

Ken Bedel is a senior quality engineer at an automotive supplier. He has been carving off and on since he was seven. In addition to carving animal figures, he has carved some flowers and abstract pieces. This is the second competition he entered and his first win. He lives in Vandalia, OH, with his wife, Holly, and miniature dachshund, Sydney.



Back



Front



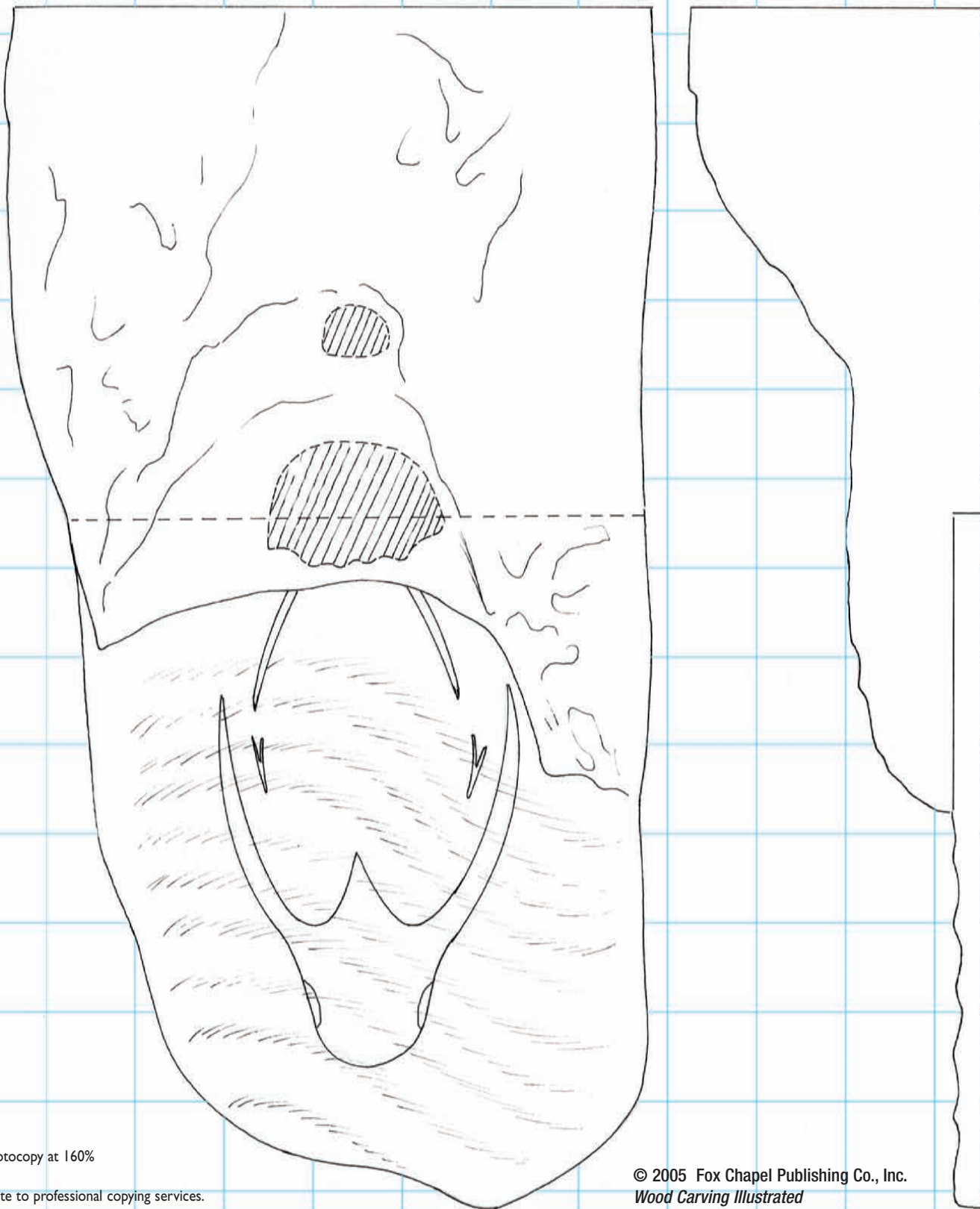
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Left



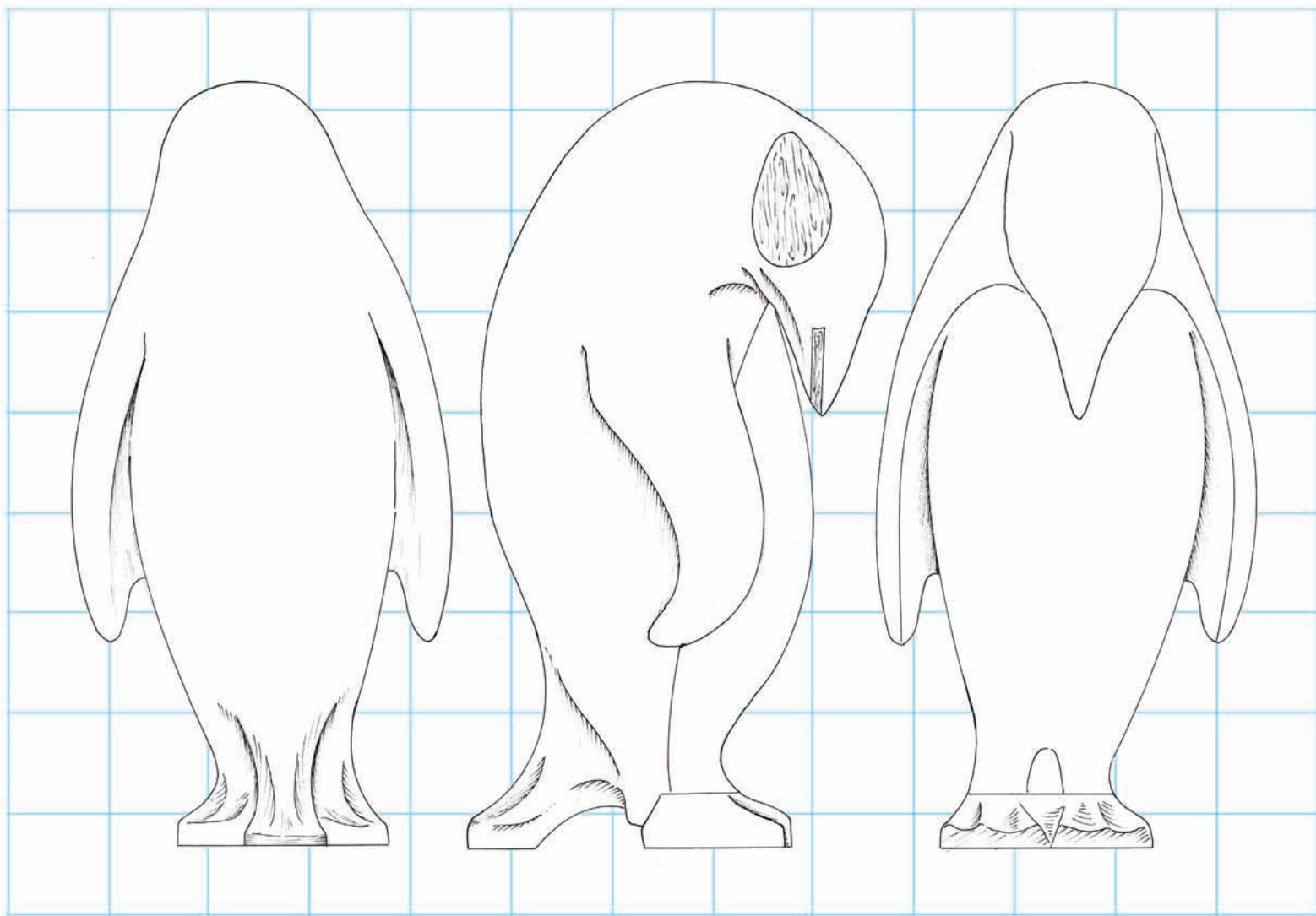
Top



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Wood Carving Illustrated
Designer: Ken Bedel
Artist: Jack Kochan



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Wood Carving Illustrated

Designer: Ken Bedel Artist: Jack Kochan



Back



Right



Left



Front

CARVE A SPIRIT LURE



Traditional Designs Make for a Unique Carving Project.

By Alfie J. Fishgap
Photography by Mike Rosen

Although designed as a decorative piece, Alfie has caught a 24 inch pike with this carving!

Three of my greatest passions in life are carving, West Coast Native Art and fishing. The Spirit Lure brings them all together in an eloquent balance. Each piece is inspired by the legends and mythology of the West Coast natives, specifically the dawn of time—The Dream Time—where anyone could become anything. You could transform yourself into any living thing.

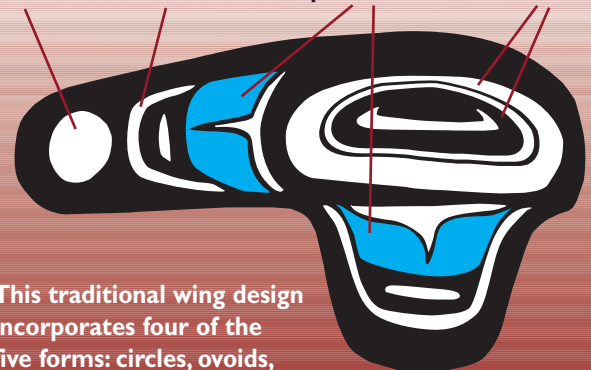
I reflect this transformation of life in my art. Out of nature, the five forms that define West Coast art are represented in each of my compositions. These forms include the circle, the ovoid, the “U”, the split “U”, and the “S” form. Each piece is one of a kind—meticulously designed, hand carved, burned, and painted in the traditional style of each tribe.

I suggest that a beginner uses basswood for their first lure. Basswood, butternut, pine, the list is endless, but keep in mind the darker woods tend to hide the artwork. And woods such as pine or cedar have weak grain lines that tend to split or break off while carving. I made mine out of pine because I have never done a Spirit Lure in pine and wanted to see if it could be done. However, when I was carving this lure, the front lip did split on me, and I had to do some repair work with glue and woodchips.

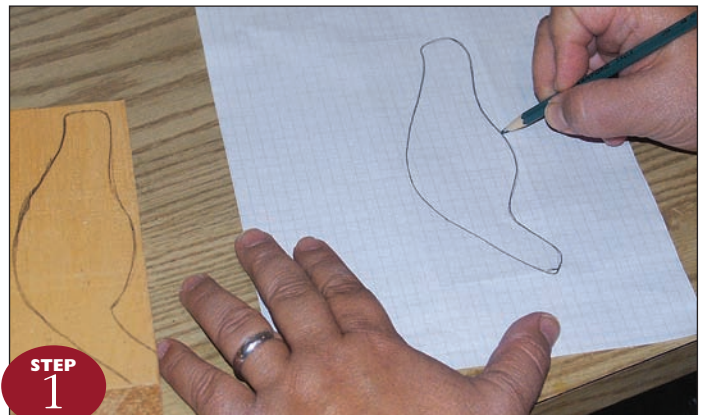
Special SOURCES

Treble hooks and split rings are available at most sporting goods stores. Turquoise beads are available at many craft stores. I'm always on the lookout for interesting beads and have found them in very unlikely places. Just keep your eyes open!

Circle U form Split U forms Ovoids



This traditional wing design incorporates four of the five forms: circles, ovoids, U forms and split U forms. There are no S forms.



STEP 1

Transfer the pattern to the wood. This can be done several different ways. One is to trace the pattern with pencil and rub the back of the tracing onto the wood to transfer the pattern to the wood. It's also possible to cut out the pattern and trace around it with pencil. Using carbon or graphite paper also works well.



STEP
2

Cut the lure to shape with an appropriate tool. A scroll saw easily cuts sharp curves and does not leave a ragged edge, but a jigsaw or even a coping saw will work.



STEP
3

Carve off the sharp corners of the lure with the carving knife of your choice, mainly to remove some of the squareness from the block. Draw a centerline up the middle of the back and belly of the lure, with a pencil, to give yourself a visual guide to remove the excess wood away evenly.



STEP
4

Carve the four corners up to your centerline of the back and belly of the lure. Be careful not to remove too much wood—you only want to round out the shape of the lure. Do not carve the front of the lure—leave the diving lip the way it is: squared.



STEP
5

Using a #8 U gouge, carve the center wood from the front of the diving lip, creating a spoon-like trough. The depth of this trough is the key to how deep and aggressive the lure will run, when pulled through the water. A depth between $\frac{1}{4}$ " and $\frac{1}{2}$ " is best.



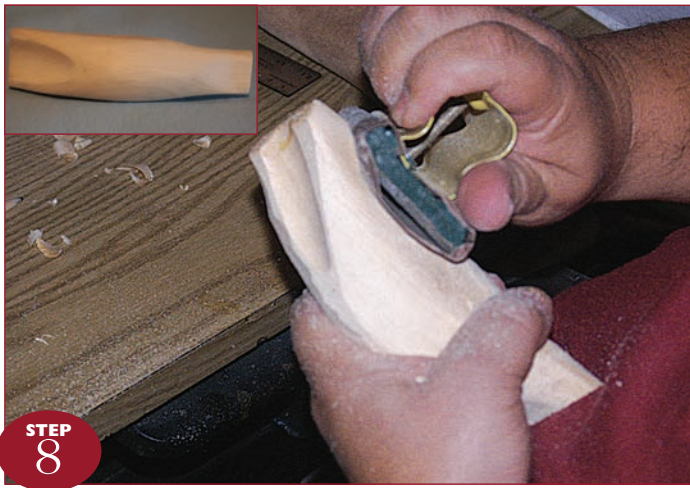
STEP
6

Once the lure is shaped to your liking, begin sanding down to the final surface shape with 100-grit sandpaper. Power sanders can leave flat spots, so I prefer hand sanding.



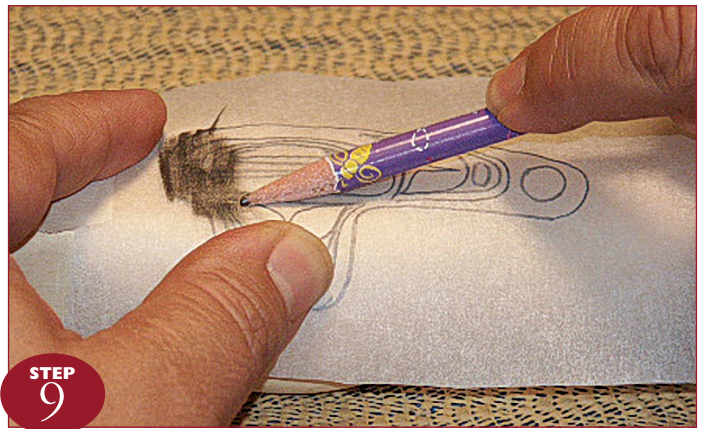
STEP
7

Continue sanding until you achieve the shape you are pleased with. You do not want a tube shape—an oval shape is desired!



STEP 8

Sand the surface starting with 220-grit sandpaper and continue using progressively finer sandpaper until a smooth finish is achieved.



STEP 9

Trace the detailing pattern with a pencil and cut the paper down to a manageable size. Position the tracing on the lure—graphite side down—and rub the back of the paper with a pencil or small wood dowel to transfer some of the graphite onto the lure. Touch up any faded or missed lines with a pencil.



STEP 10

Using a woodburner with a sharp tip, burn the lines into the lure using the pencil lines as a guide. The soldering-iron type of woodburners work, but I prefer the hot wire type—they heat up faster, and I can burn a finer line.



STEP 11

Use your fingers as a guide to apply the art to the opposite side of the lure so the art is even on both sides. Then draw circles the same size as the beads you have chosen where the eyes will be, and burn the circle for a reference point. Repeat both steps for the other side of the lure. Then put the designs on the top where indicated on the pattern.



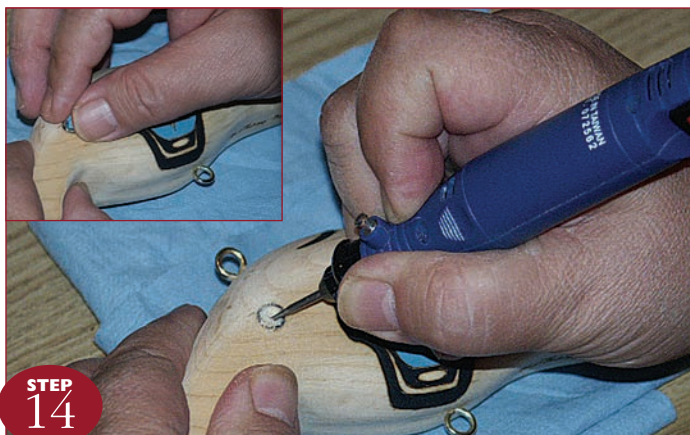
STEP 12

Begin painting the art with acrylic paint. The burn lines prevent the paint from running outside the lines. Start on the side artwork and work your way around the lure. Since acrylic paint almost dries as fast as you put it on, keep the brush clean by dipping it in water and wiping the excess paint off.



STEP 13

Using a small nail or compass point, make a small hole in the back of the lure where the screw eye and hook will go. Apply a small amount of Super Glue Gel to the threads of the screw eye, and screw it into the hole at the back of the lure. Repeat the same process for the belly and top screw eyes. Then attach one of the #2 treble hooks using a #5 split ring to the rear screw eye. Don't attach the belly hook until after the finish has been applied and dried. The rear hook is used to hang the lure in the drying stage of the finishing.



STEP
14

Using a rotary tool or small gouge, carve a socket for the eye beads. Do not make the hole bigger than the bead. Place a small amount of Super Glue Gel in the eye socket, and lay the bead on top. Gently tap it into place with a small hammer or rubber mallet. Make sure the holes in the beads are to the side so they will be hidden when tapped into the socket.



STEP
15

Brush on a coat of polyurethane or Varathane, and hang it to dry. Brush the finish right up to the base of the screw eye; this will add strength to the screw eye. Sand the lure lightly with 600-grit sandpaper. Then apply a second coat of polyurethane or Varathane. The more coats, the glossier the finish will be. When satisfied, attach the belly hook using a split ring.

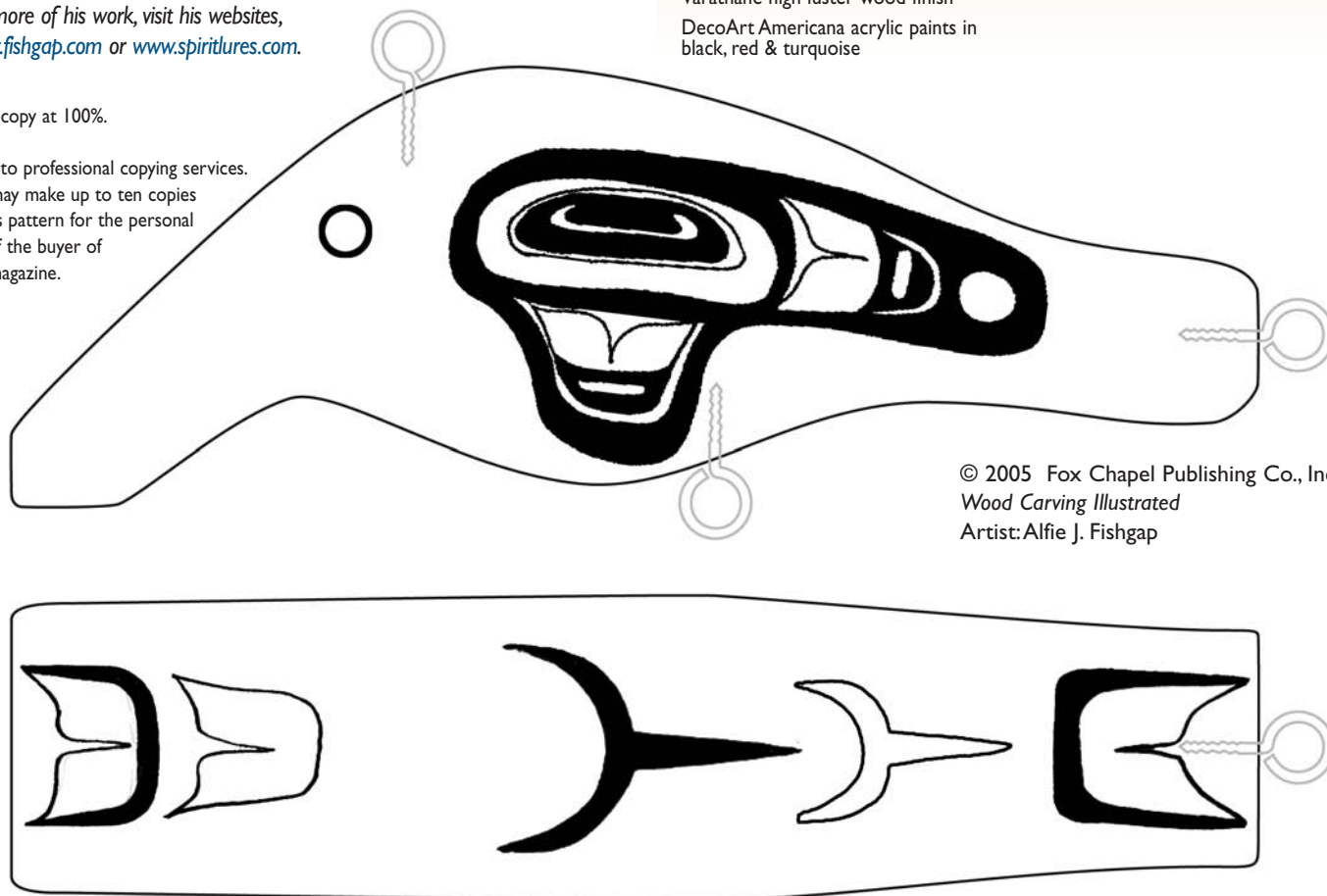


About the Author

Alfie J. Fishgap grew up estranged from his Native roots. While always interested in art, Alfie's doorway to West Coast Native artwork opened only recently. Eight years ago, Alfie carved a 'wild woman of the woods' at which time he reached out to his western roots. Since then, Alfie embarked on an exploration of his roots and immersed himself in the styles and lore of Haida and Kwakiutl art. Alfie resides with his wife and his daughter in Holland Landing, Ontario, Canada (near Toronto, Ontario). He is a descendent of the Salish First Nation. Totems, spirit lures, masks, halibut hooks, boxes, and canoe paddles are all part of his repertoire. For more of his work, visit his websites, www.fishgap.com or www.spiritlures.com.

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Wood Carving Illustrated
Artist: Alfie J. Fishgap

Materials & Tools

MATERIALS

1 ½" x 7" x 3" basswood
2 each #2 treble hooks
3 each 1 ³⁄₁₆" screw eyes
2 each #5 split rings
2 each turquoise beads or interesting beads of your choice (eyes)
Super Glue Gel or epoxy of choice
Small can of polyurethane or Varathane high luster wood finish
DecoArt Americana acrylic paints in black, red & turquoise

TOOLS:

Carving knife of choice
#8 U gouge
Scroll saw, jig saw, or coping saw
Sandpaper, 100, 220, & 600 grits
Rotary power carver (optional)
8/0 paintbrush (native designs)
½" paintbrush (polyurethane finish)
Woodburner of choice

WEST COAST NATIVE ART

BY ALFIE J. FISHGAP



Salmon Moon Mask tells the story of the salmon returning to their place of birth. Guided by the light of the moon, the salmon run the streams and rivers.



Show the Way represents the journey salmon make returning to the place of their birth. Pacific Northwest Coast Native Americans believe that a spirit guides the fish back to the exact spot of their birth.



Dragon Fly Lure



Thunderbird Lure

FISHING WITH THE LURE

This lure is intended to be an art object. It may still be used to fish with, but if you hook the fish of a lifetime, you may be in trouble. If this lure was intended to be fished, the construction and dynamics would be different.

Handmade lures are very sought after. Unlike machine made lures, the handmade lure will always give an unusual and unique action. Usually this will trigger fish to strike as a reflex action, rather than a hunger strike.

I have caught a 24" pike on a lure with this construction. The hooks held tight. But if you try it, and the fish turns your lure into painted woodchips with only a screw eye on the end of your line, DON'T CALL ME.



Eagle Lure

MODERN IVORY CARVING

Australian Sue Walters carved this waterfowl on a slice of tagua nut, an ivory substitute, using a micromotor tool. Below is a pattern for you to try yourself.

How to carve authentic looking ivory in materials available today

Carvers have a long history of turning to ivory as an alternative carving material. It holds detail better than many woods, but is much harder than most woods. Ivory from elephant tusks has been outlawed for many years, so carvers are turning to a number of ivory substitutes.

Various plastics and other man-made substances work well for ivory—especially old billiard balls. Antlers and horn, from deer, moose, or even steer, can be used if you take the time to grind and polish the material. The inside of sea shells offers another engravable surface.

One of the more common ivory substitutes is the tagua nut, sometimes called vegetable ivory. Tagua nuts are the seeds of a South American palm tree. Unfortunately, the nut sometimes develops cracks or holes in the center, making it difficult to find pieces big enough to carve.



One of a set of four lizards on Woolly Mammoth ivory by Bob Hergert.

Beef thigh bone offers the most accessible and least expensive ivory alternative. To prepare the bone, boil it until any meat adhering to it is gone. Then take it outdoors and boil in a bleach solution—one pint of bleach per gallon of water. Use a portable camp stove or put it on top of a gas barbecue grill. Caution—boiling bleach water releases a toxic chlorine gas. You can also soak the bone in the bleach solution for several days to produce the bone-white color needed.

Grind away the honeycomb material inside the bone with a flexible shaft tool and a carbide burr. If you don't remove this material, oils trapped in the marrow will bleed through and stain the surface of the bone.

Once you've determined which ivory substitute to use, you'll need to decide on your method of carving. Power carving burrs are hard enough to shape ivory and ivory substitutes. But hand tools have also been used. Palm tools sharpened to carve hardwoods (by having a steeper bevel) are the most useful. For smaller-scale carvings, sharpened dental tools will work as well.

Scrimshaw is another historic art form using ivory and ivory substitutes. Break off the very tip of a hobby knife—the smallest amount possible, sharpen the tip like a miniature chisel, and etch an image on a piece of ivory or ivory substitute. Use a fine artist's brush to apply a little ink, such as Higgins or Pelikan ink, to the etching and buff off any extra ink with fine steel wool. The resulting image is scrimshaw.

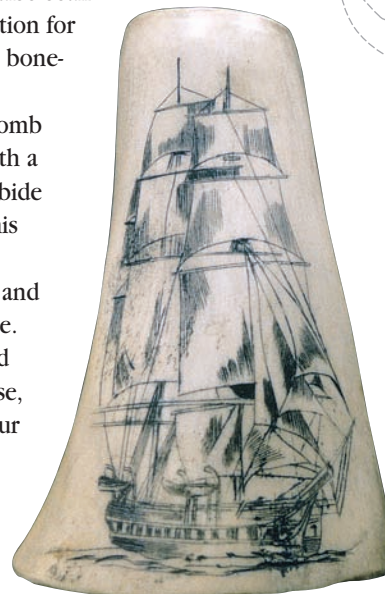


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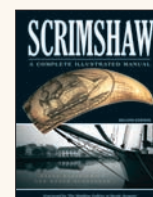
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The U.S.S. Constitution on beef bone by Steve Paszkiewicz.

Further READING



Scrimshaw: A Complete Illustrated Manual 2ND EDITION

By Steve Paszkiewicz and Roger Schroeder
Learn how to create classic Scrimshaw with tools and

supplies from your local art supply store.

\$14.95 plus \$3.50 S&H (parcel post)
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CARVE AND PAINT A FEATHER PIN

A quick project that is both a perfect gift and a great way to build your skills.

By Jack Kochan

Photography by Roger Schoeder

I carve an individual feather for two reasons: First, my wife and I have a gift to offer on a special occasion. Since many people are ecology-minded and enjoy watching birds, it's a welcome present. Second, and perhaps more important, I have a practice piece. If I can shape, texture and detail a single feather, I should be able to manage the entire bird.

For a bird carver who has a booth at a competition or exhibition, carved bird feathers are a very saleable item. In fact, a good supply of them sold at a reasonable price will cover the cost of show space and even travel expenses.

Getting References

It's best to use books for feather study since migratory bird feathers are illegal to possess. Game bird feathers, such as grouse, quail, wild turkey and pheasant, are okay, however.

Thin but Strong Wood

I choose tupelo because of how well it power carves and takes paint. Basswood fuzzes up too much. Whatever the species you choose, the wood needs to be strong enough that it doesn't break easily.

Getting Started

Once I find the feather I want to carve, I draw a pattern and glue it to a fairly thick piece of wood. Since feather pins can be made with an almost assembly line approach, I carve as many as six or eight at a time. A thick piece of wood, when sliced, produces many feather cutouts.

Tips

Basswood is an option

You can select basswood for the pin, but, if you use power tools, the wood tends to fuzz up. To de-fuzz the wood, I recommend a Scotchbrite disc in a rotary tool.



Rough out the feather using a scroll saw or coping saw. Mount the pattern to a piece of wood about 1/4"-thick using the adhesive of your choice—I used photo mount adhesive. Then cut out the rough shape of the feather and remove the pattern.



Draw on the shaft lines. A French curve is an ideal tool to establish the slight curvature.



STEP 3

Taper the edges of the feather with a round-nose diamond burr. First, determine the highpoint of the feather, which is usually an oval area around the shaft. Then remove wood to the edges, making sure to leave the shaft raised above the surface. Work from the high spot to the edges or you'll end up with unwanted hills and valleys on the surface or chipped edges. Avoid putting a knife-like edge on the perimeter of the feather until the feather is nearly finished. You are striving for a gentle convex shape.



STEP 4

Draw some splits and an overlay. This is your opportunity to be creative and make each feather unique.



STEP 5

Carve or burn in the splits and overlay using a hobby knife or a sharp woodburning pen set at a moderate temperature. Splits and overlays contribute interest, even if it's a colorful feather you intend to paint. It is natural for a feather to have barbs split apart or overlapping, although too many may indicate an unhealthy bird.



STEP 6

Sand the surface. A sanding stick makes it easy to smooth the splits and overlay. A smooth surface is essential for crisp burn lines and a cleanly-rendered paint job. Start with a medium grit (120-grit), and use progressively finer grits up to 220-grit. Cloth-backed sandpaper is ideal because it resists creasing when folded, and it holds up better than its paper-backed counterparts.



STEP 7

Finish sanding the feather with a sanding roll in a mandrel.



STEP 8

Draw in a few barbs as guides before burning.



STEP 9

Burn in the barbs. Start at the shaft and work toward the end. Keep the pen perpendicular to the surface and try to burn parallel lines with a very slight “S” curve with one continuous stroke. To get the “S” curve, rotate the pen as you burn. Aim for 60-80 barb lines per inch. Use a moderate heat to just give the wood a tan color.



STEP 10

Go over the surface of the feather with a Scotchbrite disc and rotary tool to remove any extra carbon or loose wood.



STEP 11

Put a slight bevel on the back edge of the feather with a sanding stick. Do this step last to keep from putting unwanted nicks in the end with the tip of the burning pen.



STEP 12

Glue a pin back to the feather using superglue or five-minute epoxy. A clothespin makes a good clamp because it does not exert excessive pressure, which will squeeze out too much of the adhesive.

PAINTING NOTES

Painting Instructions for a Macaw Feather

Before applying the paints, I seal and harden the wood with superglue, Minwax® Wood Hardener or a 50:50 mix of lacquer and lacquer thinner. All can be brushed on, or I put the chemical into a pan and soak the feather. Some precautions are necessary with these chemicals. Burning immediately after using superglue releases deadly cyanide gas. With the wood hardener and lacquer mix, adequate ventilation is mandatory, and they must be kept away from sparks or an open flame.

As a final touch, mark the back with the type of feather, your name, and the date, using a permanent marking pen with a fine tip.

1. Apply gesso thinned with a flow medium. Three or more coats may be necessary to achieve even coverage.
2. The macaw feather requires three colors: cobalt blue mixed with a very small amount of titanium white; raw umber; and cadmium yellow light. A base color of each is applied by brushing on thin washes of milk consistency. Add a few drops of flow medium and matte varnish to each mix.
3. Brush or airbrush the three basic colors on the feather, blending the areas where the colors meet. Make raw umber “shadow” around the overlay to accentuate it.
4. Hand-paint the feather shaft with several coats of raw umber.
5. To achieve a glossy effect, spray the feather with semi-gloss polyurethane. Use a product that comes in an aerosol can.

Special SOURCES

A variety of retailers carry tupelo. Check our Advertising Directory on page 94.

Step 7 shows a Gugasander in use. Two sizes are available from The Woodcraft Shop, 800-397-2278.

design by Jack Kochan
illustrations by Jack Kochan

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Materials & TOOLS

MATERIALS:

¼" x 1½" x 2½" tupelo or basswood
Superglue or 5-minute epoxy
Pin back
Spray adhesive or photo mount adhesive (for pattern)

Raw umber
Cadmium yellow light
Mat varnish
Spray semi-gloss polyurethane

TOOLS:

French curve drawing guide
Rotary power carver
Small round-nose diamond burr
Hobby knife or woodburner with sharp-pointed pen
Mandrel with sanding roll
Mandrel with Scotchbrite disc
Clothespin

FINISHING MATERIALS:

Sanding Stick
Cloth backed sandpaper: 120, 150, 180, and 220 grits
Gesso
Flow medium
Cobalt blue
Titanium white

Further READING

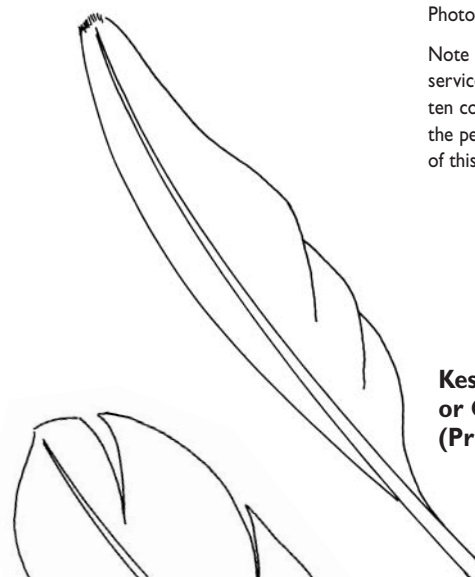
- For more on Jack Kochan's feather construction, check out "A Bird's Feathers," *Wildfowl Carving and Collecting* magazine, Summer 1997. Contact *Wildfowl Carving Magazine*, 1300 Market St., Suite 202, Lemoyne, PA 17043-1420, 888-512-8008, www.wildfowl-carving.com.
- Another source of feather designs is *Bird* (Eyewitness Books), by David Burnie and Peter Chadwick; it was published by Alfred A. Knopf. Contact Alfred A. Knopf at 1745 Broadway, New York, NY 10019, www.randomhouse.com/knopf.
- There are also several related articles on bird feathers and power carving in general in *Power Carving Manuals* 2 and 3, supplements to *Wood Carving Illustrated*. Contact WCI at 1970 Broad Street, East Petersburg, PA 17520, 800-457-9112, www.WoodCarvingIllustrated.com.



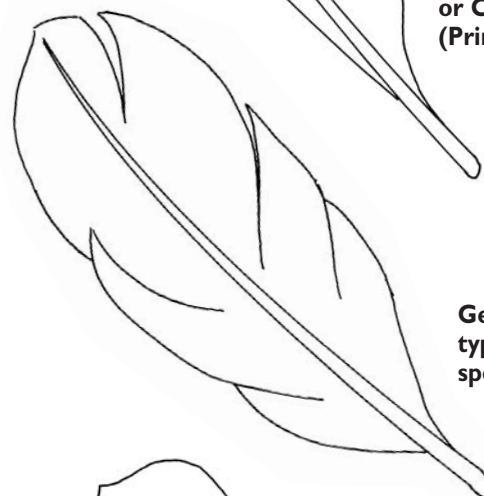
About the Author

Author, illustrator, and power carver, Jack Kochan has been seriously carving wildfowl for the past 15 years. Secretary for the Lancaster County Woodcarving Club, Jack lives with his wife June in Leesport, PA.

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Wood Carving Illustrated
Artist: Jack Kochan



**Kestrel, Flicker
or Cardinal
(Primary)**



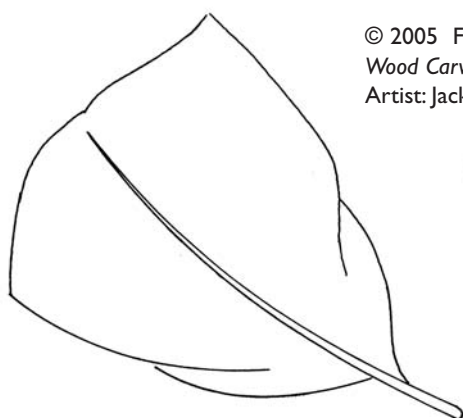
**Generic feather,
typical of many
species**



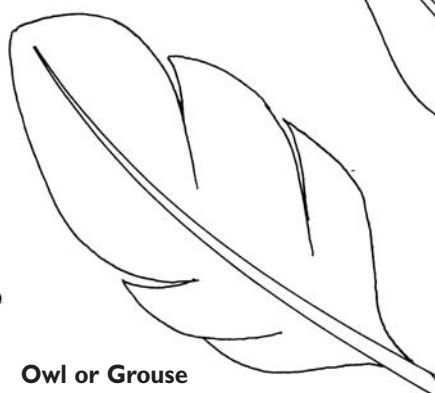
**Dove, Macaw
or Gull
(Secondary)**



**Blue Jay
(Secondary)**



**Wood Duck (side pocket) or
Wild Turkey (lower breast
or back)**



**Owl or Grouse
(breast, back, or side)**

WOODBURN Realistic Fur

Woodburning caught my attention at the first woodcarving show I participated in, back in 1982. At this particular show there were two sections, one for the carvers of birds, and the other reserved for miscellaneous carvings. I had brought an array of wildlife carvings done in natural wood, most in walnut. Some of the pieces were in other woods embellished with paint.

In my college years as an art major, I had always been interested in doing pen/ink drawings. Woodburning struck me as a way of incorporating something similar into the 3D realm and being more permanent. In looking at the birds, it struck me that I could use the burner to give the animals the fur effect that was missing from what I had brought to the show.

Step 1: Transfer the pattern to the basswood carving egg or blank. Use carbon paper, and trace the details onto the egg.

Step 2: Carve to shape using the tools of your choice.

Step 3: Add tiny hair texture to the paws, face, ears, and tip of tail with the woodburner.

Burning adds realistic texture to this cute creature

By Desiree Hajny

While bird carvers have used woodburners for years to add texture to realistic birds, other wildlife carvers can also use the tools to add realistic fur and hair textures to carvings.

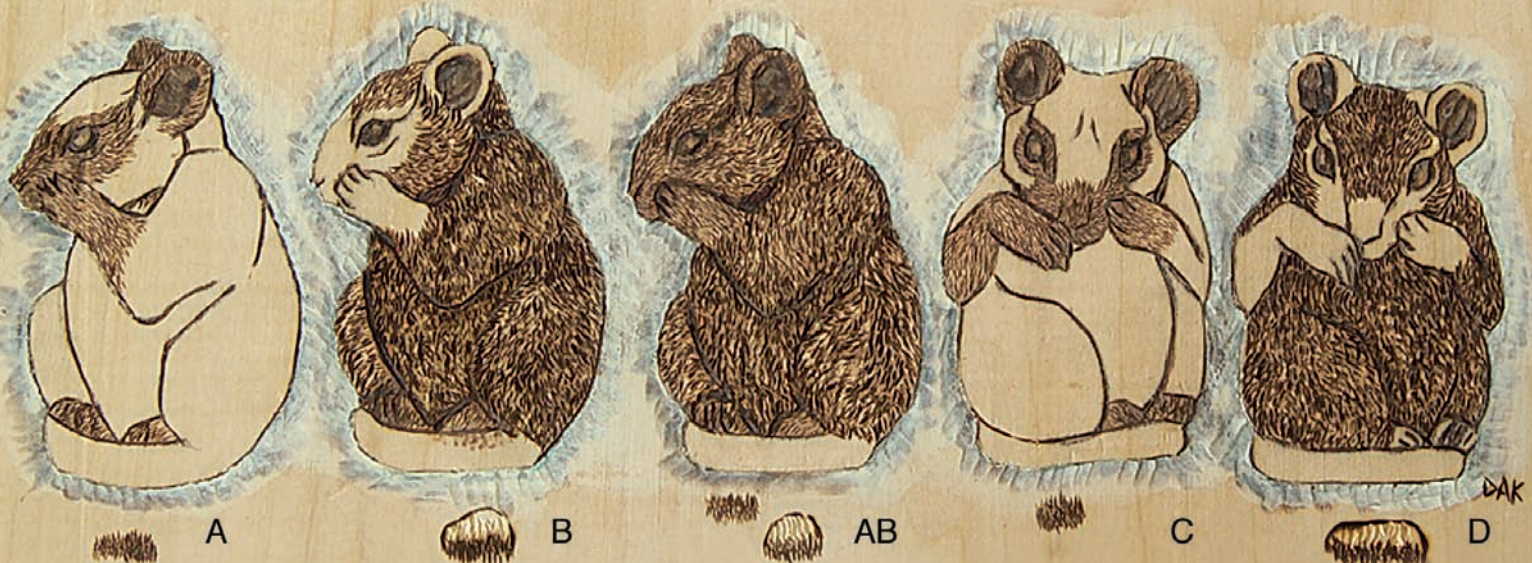


Hold the burner pen at the same angle you would hold a pencil. Using the super small point, push the point up and down, like you



are coloring with a crayon (See Figure A & C on the texture board). This gives the illusion of hair growing from the skin up. Try not to create parallel lines. In general, the angle of your pen will fluctuate between 65° to 90°.

TEXTURE BOARD



Step 4: Use a pencil to draw in fur-flow lines. Then go over the pencil lines with a 1/8"-diameter rotary disk to just touch the surface at a 35° angle. DO NOT carve in parallel lines!

Step 5: Add a heavier texture to the remainder of the mouse using a tight round woodburner tip. The tight round tip lets you create separate strands of hair. Cross over the high areas to refine the texture—using your pencil lines as a guide (see Figure B & D on the texture board). Don't burn where the fur will be layered (see Step 6).



Step 6: Layer the fur where there is an overlay, curl or separation (such as joints and where the mouse's limbs overlap). Using the unburned space around these places, curve your burned lines. Start your burn in the unburned area and curve your stroke into the burned area. When complete, the mouse should look like Figure AB on the texture board.

Step 7: Contour the nose pad area by dotting it with a writing or signature tip.

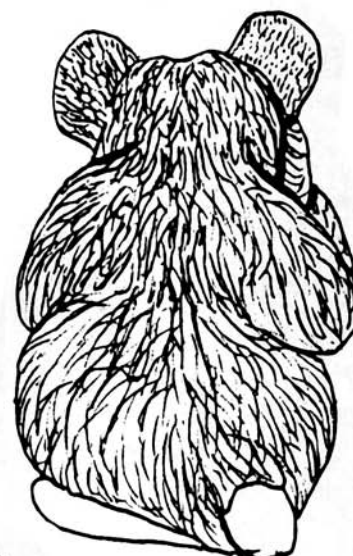


Step 8: Clean the burned area with a defuzzing pad or brass brush. This will take off the wood fibers that will show up after painting. It will also remove any charcoaled areas left by a too hot burner tip!



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Wood Carving Illustrated
Artist: Desiree Hajny

Tips

Getting the Right Temperature

Use higher burner heat to enhance the heavy fur burning areas. But be careful not to use too much heat—otherwise paint-absorbing carbon will build up! If you feel friction and have to force the pen to get the desired depth, the temperature is set too cold. If the tip goes in too deeply and the wood yellows on either side of the cut, the temperature is set too hot!

Materials & Tools

MATERIALS

Goose-sized basswood egg or 2" x 2" x 3 1/2" basswood blank
Acrylic paints of choice

TOOLS

Adjustable, wire-tip woodburner
Woodburner tips: super small point, small writing, & tight round
Hand carving tools of choice
Pencil
Rotary carver with a 1/8"-diameter rotary disk



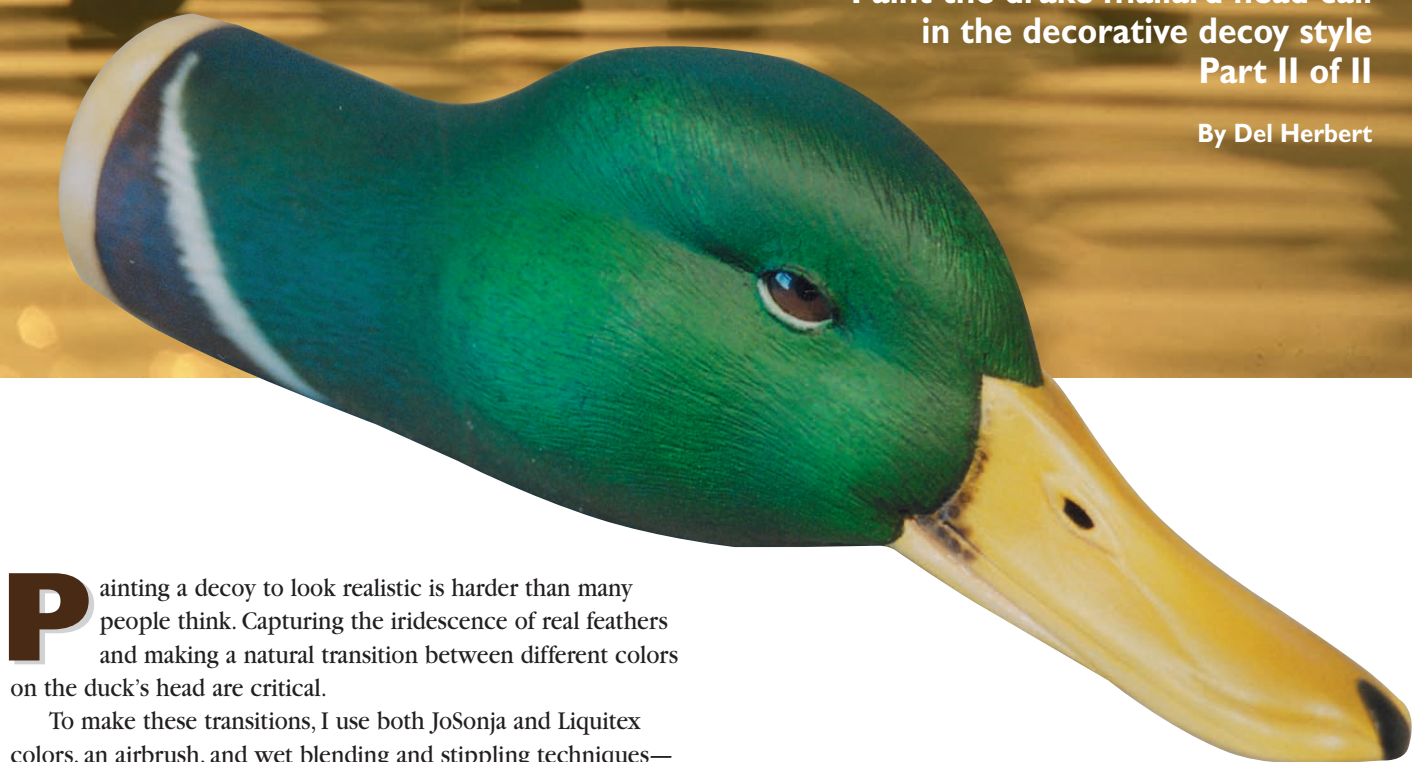
About the Author

Desiree Hajny has been involved in the carving world, full time, since the beginning of the 1980s. She has authored five books for Fox Chapel Publishing and has been a contributing author to an additional six books. She currently resides in Blue Hill, NE. She was Wood Carving Illustrated's 2003 Carver of the Year and continues to travel throughout North America as a carving instructor and participant in sculpture shows.

— PAINTING A — Realistic Duck Head Call

Paint the drake mallard head call
in the decorative decoy style
Part II of II

By Del Herbert



Painting a decoy to look realistic is harder than many people think. Capturing the iridescence of real feathers and making a natural transition between different colors on the duck's head are critical.

To make these transitions, I use both JoSonja and Liquitex colors, an airbrush, and wet blending and stippling techniques—I'm always experimenting with painting schemes.

Since many of the colors for the call are mixed, it's easier to match the color as much as possible rather than trying to measure small amounts of paint.

COLOR CHART



Color 1



Color 2



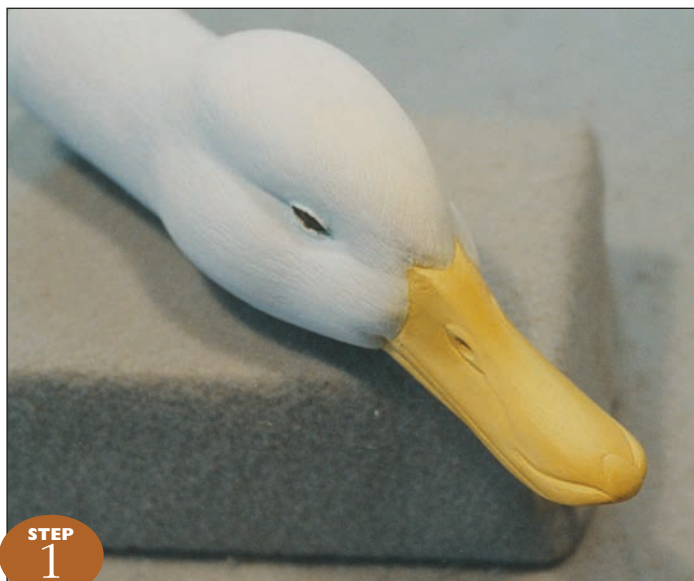
Color 3



Color 4

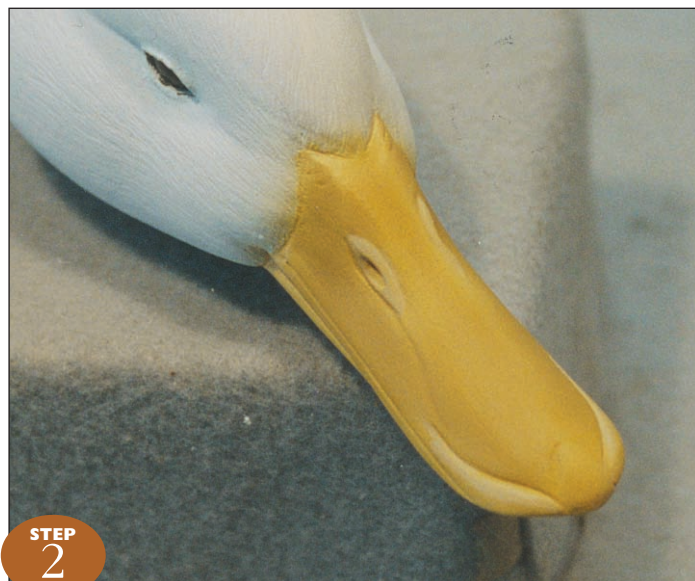


Color 5



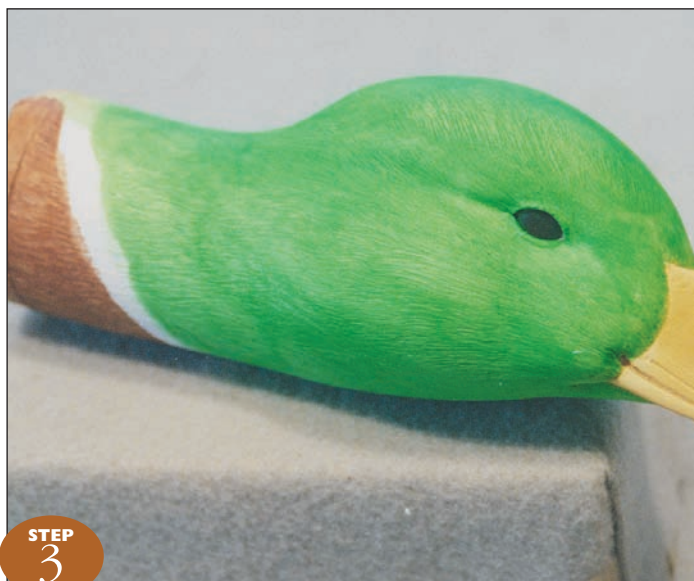
STEP
1

Base coat the bill with a mixture of JoSonja Yellow Oxide, white gesso, and a touch of JoSonja Raw Sienna (see Color 1 on color chart). Several coats are required to get complete, even coverage.



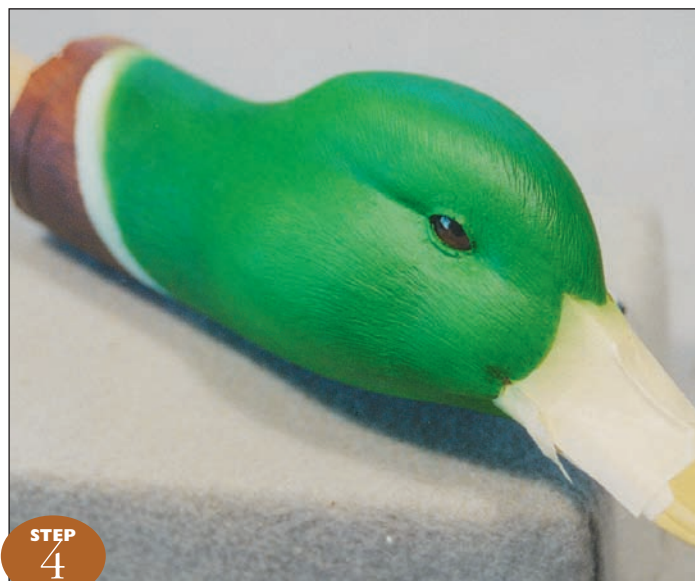
STEP
2

Shade the bill using a mixture of JoSonja Yellow Oxide and Liquitex Ultramarine Blue (Color 2) in an airbrush. Alternately, you can also use the wet blending technique or a series of washes (thinned down coats of paint). Defer further painting of the bill, until the rest of the head is complete. Use painter's tape to mask off the bill and protect it from overspray while the head is painted.



STEP
3

Base coat the head with JoSonja Brilliant Green and Liquitex Burnt Umber (Color 3 and Color 4). Several coats are necessary. Don't worry about the slight variations in intensity—this will provide interest in the final appearance.



STEP
4

Shade the green areas with Liquitex Hookers Green (Color 5). Use several light coats with the airbrush. Leave the cheeks and crown above the eyes the lightest, and gradually shade the surrounding areas.



Color 6



Color 7



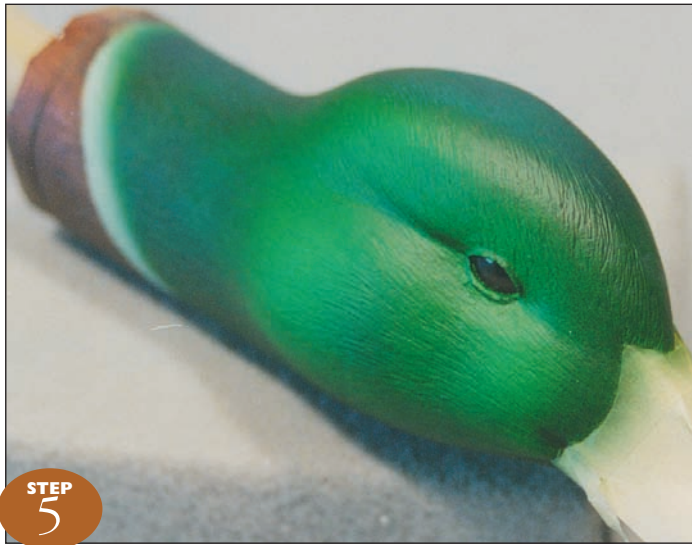
Color 8



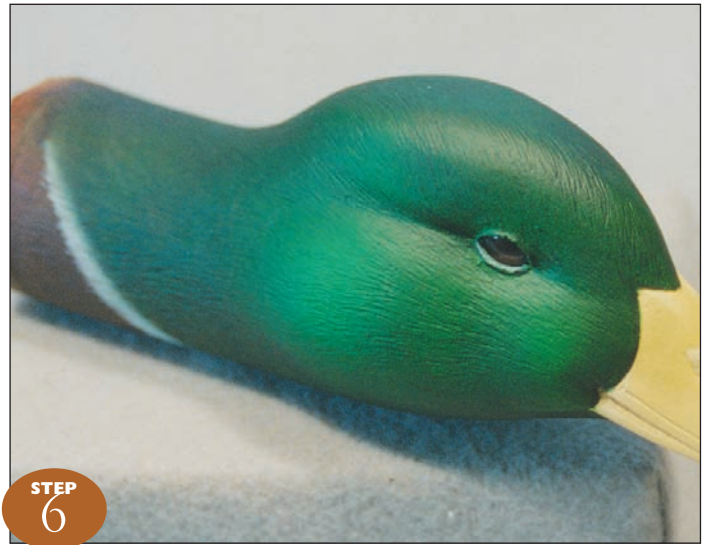
Color 9



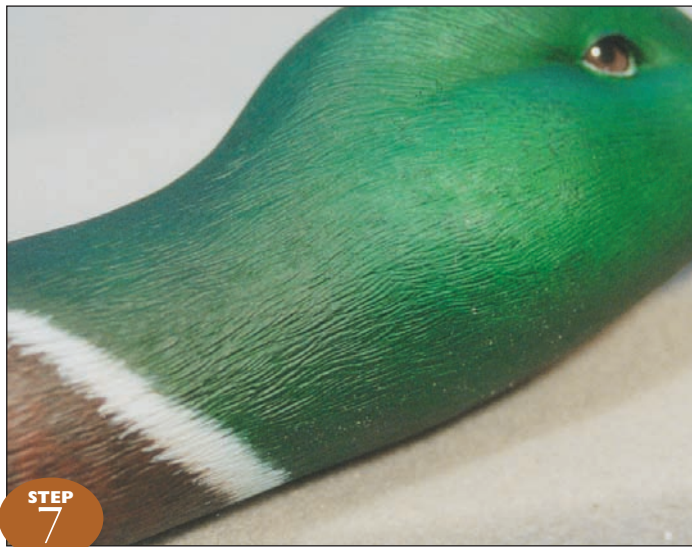
Color 10



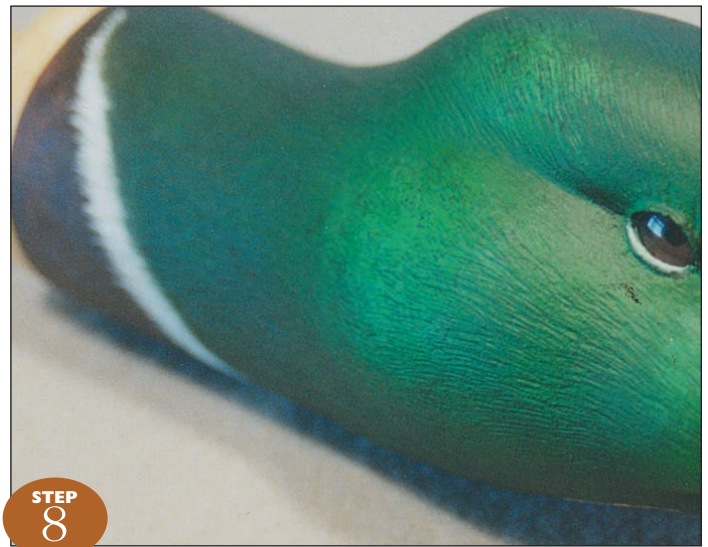
Continue shading the dark areas—the top and back of the head, the neck, and under the chin with Color 6, which is a mixture of Phthalocyanine Green, Hookers Green, and Ivory Black (all Liquitex colors). This will make the highlight areas look brighter. Go slowly—it is always easier to apply another light coat than it is to brighten an area that becomes too dark.



Airbrush two light coats of Liquitex Ultramarine Blue (Color 7) on the back of the head and neck. Remove the masking tape from the bill.



Make final adjustments to the green highlights using soft blending brushes. Use the JoSonja Brilliant Green (Color 3) and Color 6, which was used in Step 5. You are aiming for a light/dark mottled pattern with these colors rather than an absolute even blend.



Paint the white stripe with a mixture of white gesso and JoSonja Raw Umber (Color 8). Add small detail strokes on the high points with JoSonja Warm White—try to achieve a random, hairy effect.

Materials & Tools

MATERIALS

JoSonja paints: Yellow Oxide, Brilliant Green, Raw Umber, Raw Sienna, Gold Oxide, & Warm White

Liquitex paints: Ultramarine Blue, Burnt Umber, Hookers Green, Phthalocyanine Green, Ivory Black, & Naphthol Crimson

White gesso

Painter's tape
Matte medium
Duck call insert

TOOLS:

Airbrush or paintbrushes of choice

Further Reading

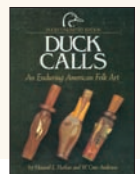
By Howard L. Harlan
and W. Crew Andersen

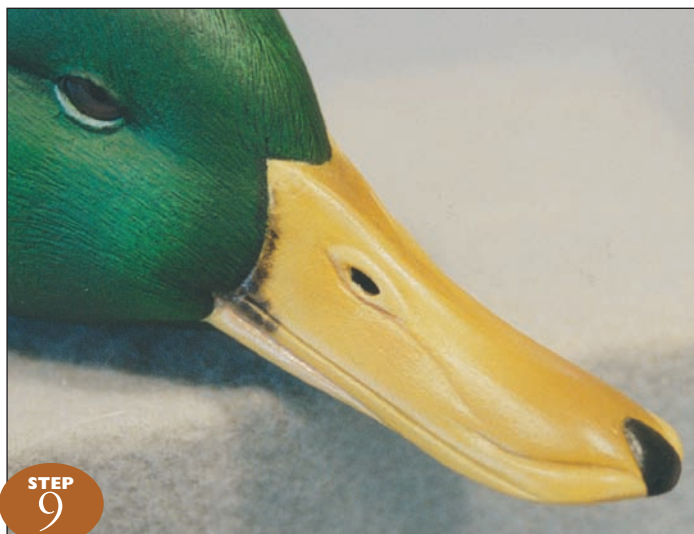
Duck Calls: An Enduring American Folk Art

A detailed book on the history of duck calls as collectable folk art. The book focuses more on traditional styles of duck calls, but has several illustrations of carved and detailed calls.

To order a copy of the book, contact:

Heavy Duty Duck Call Co.
4920 Franklin Road, Nashville, TN 37220
615-832-0564 www.quackin.com

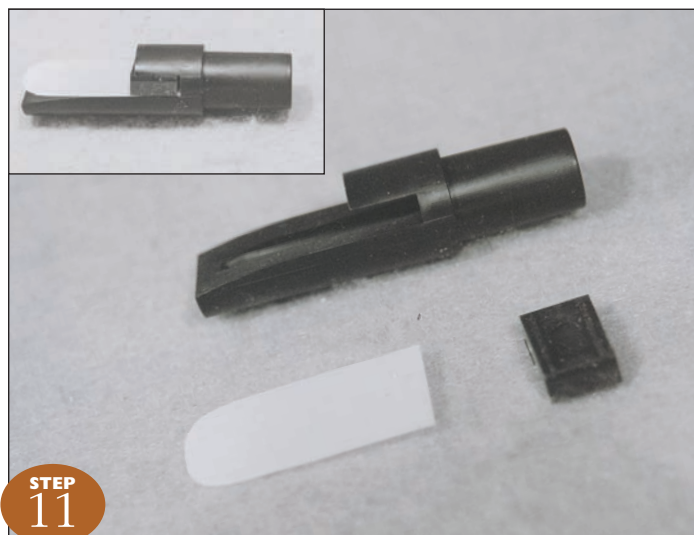




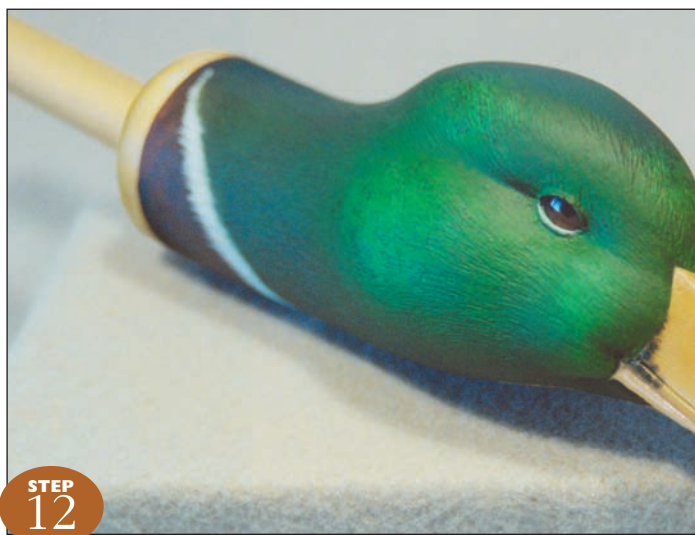
Finish painting the bill using a black paint of your choice on the nail, or tip of the bill, and inside the nostrils. Then make a series of small black dots where the bill joins the upper mandible and cheek. Apply a light wash of JoSonja Raw Sienna mixed with a touch of JoSonja Gold Oxide in front of and below the nostrils. Paint a mixture of JoSonja Raw Sienna, white gesso, and Liquitex Naphthol Crimson (Color 10) between the upper and lower mandibles. Accent the white line below the eye with JoSonja Warm White. Finish the bill with two or three coats of matte medium to provide a leathery sheen.



Add feather edges on the breast (the brown part at the base of the neck) using a mixture of Liquitex Burnt Umber and Ivory Black (Color 9). Use a fan blender brush to flick on the feather edges, or paint individual barbs with a detail brush.



Pick out your call mechanism. Shown here are the tone board, reed, and wedge of a disassembled Pioneer Enterprises call insert. You can buy a commercial call and dissect it for its inner workings, but the inner passages detailed in this article and in Part I are sized for the Pioneer insert.

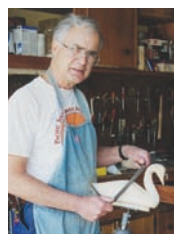


Use a 5/8"-diameter dowel to push the call insert all the way into the body following the manufacturer's instructions.

Special SOURCES

Duck call inserts can be purchased through Hut Products. They can be reached at 800-547-5461, 4502 HWY J • Fulton, MO 65251, www.HUTProducts.com.

Carving and painting supplies are widely available. See our Advertising Directory on page 94.



About the Author

Del Herbert has been carving competitively since 1985. In that time, he has won over 50 Best of Shows and the 1998 World Championship Shooting Rig. His work has been juried into the permanent collection of the Smithsonian Institution. Del has published a shorebird carving book and numerous articles in national publications. He is frequently sought after to teach and judge shows throughout the US and Canada.

Pyrographic Gallery

BY SUE WALTERS

Sue Walters is a self-taught, internationally renowned, and award-winning pyrographic artist. After a career in horticulture, Sue began her pyrographic journey after receiving a burner as a present. She soon started designing and burning souvenirs for the Australian tourist industry—and found that the demand surpassed her supply! Her focus then shifted to extensively experimenting with various types of pyrographic techniques, eventually specializing in the areas of high realism, wildlife, and miniature burning.

Since then, her pyrography has garnered many awards at pyrographic and woodworking competitions in Australia and Canada including several Best in Show awards.

Sue's passion for pursuing all that pyrography has to offer continues to this day, and she remains dedicated to passing on her knowledge to other aspiring burners.

A fifth-generation Aussie, Sue still calls Australia home. For more of Sue's work, visit her website at www.suewalters.com.



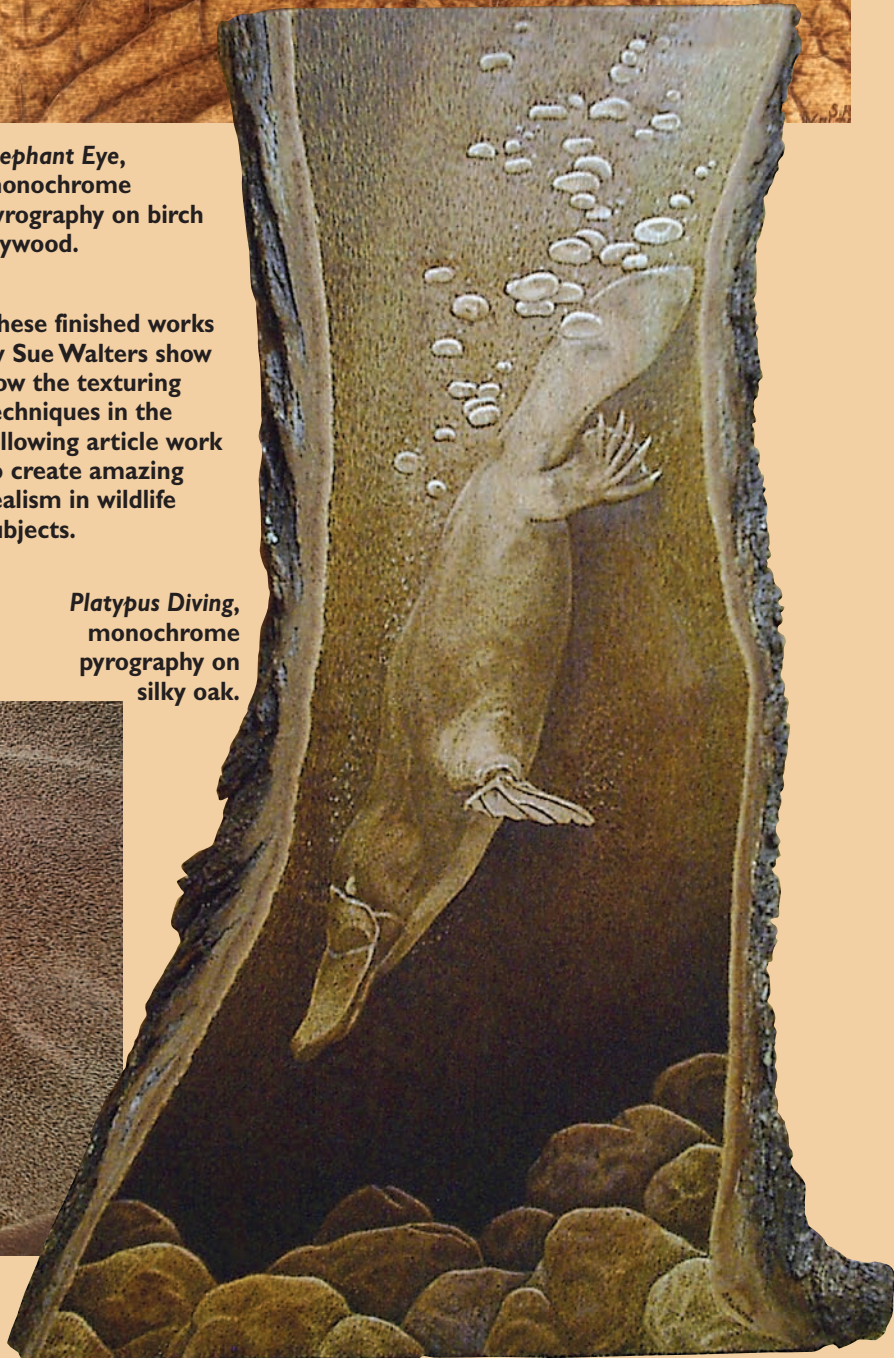
Elephant Eye,
monochrome
pyrography on birch
plywood.

These finished works by Sue Walters show how the texturing techniques in the following article work to create amazing realism in wildlife subjects.

Platypus Diving,
monochrome
pyrography on
silky oak.



Turtle Rising, monochrome pyrography
on relief carved silky oak.



Burning Realistic TEXTURE

Choosing the right tip makes all the difference when texturing a woodburning

By Sue Walters

There are literally hundreds of woodburner tips (or nibs) out there. But most of them have a very specific purpose such as burning in feather quills, fish scales, or other specific details.

For general pyrography, three basic types will give you the opportunity to perform a huge variety of burning. These types are the skew, writer, and shader.

The skew nib has a straight edge and is best for burning or cutting crisp, neat lines. The wire in the writer nib is bent to a

point. It is used for lettering, curving lines, and filling in. The shader nib is flat and is designed to “iron” the surface, leaving a soft, wide scorch mark. The spoon shader is shaped like the regular shader, except the flat iron part is bent. The spoon shader is used for soft, gradient tonal work, but isn’t good for shading large areas.

Using these tips, it’s easy to add a variety of textures to your wildlife burnings and, it’s easy to simulate different animal coats—be it a short-haired coat, a smooth coat or a fluffy coat.

Pyrography Troubleshooting

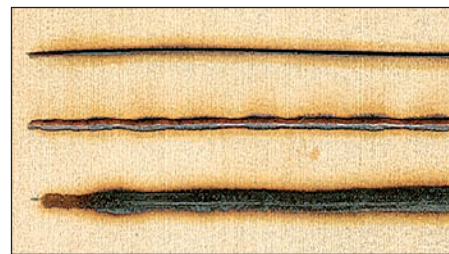
Here are some common pyrography problems and how to solve them! Each example shows a skew tip on top, writing tip in the middle, and a shader on the bottom.



Lines uneven in thickness or color = varying nib speeds. It is essential that you move your nib across the wood at a constant speed.



Dirty lines, inconsistent burning = dirty nibs. Make it a practice to always keep your nibs clean of carbon build up.



Untidy and blobby lines, scorch marks on edges = nib heat set too high. Turn down your heat, and practice until you can tell how hot to set the heat based on the speed you are moving.



Blobs or hot spots at the start of a line = not moving your tip as you place it on the work piece. Start moving as you bring the nib into contact the wood, or blow gently on the nib to take some of the heat away just before touching the wood.



Checkering of burn lines when burning over grain = change in grain hardness at the lines. Sometimes grain changes hardness at the grain lines, so either slow down as you cross the grain lines or go back over and re-burn the light areas. This happens more often with a shader or writer; a skew cuts right through the grain like the bow of a ship cuts through waves in the sea.



Work is scratchy and nib is hard to move = ill-prepared burning surface. Burning on rough timber prevents both smooth nib movement and clean burning. Again, the skew works better since it cuts below the rough surface. To prevent this, sand the entire surface with very fine sandpaper before burning.

Pyrographic Shading and Texture Patterns



Skew: dragged top to bottom; allowed to trail off

Flat shader: crossed in wavy lines

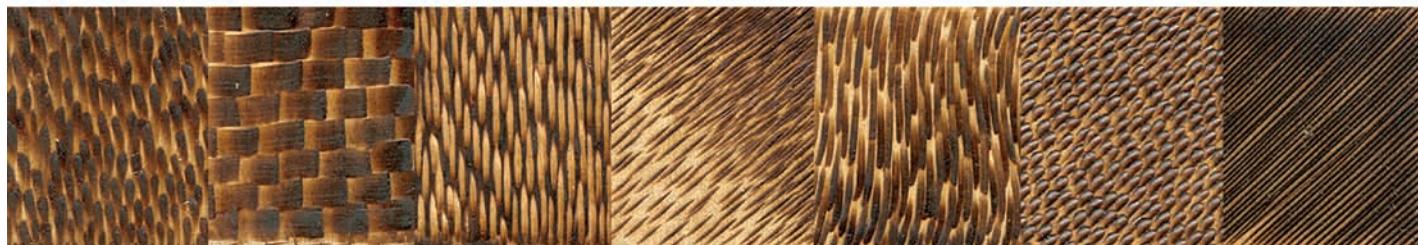
Writing nib: short, random, staggered dashes, one direction

Flat shader: short strokes randomly overlapped

Writing nib: short flicks radiating out from the center

Skew: pushed in: crossed at random right angles

Writing nib: pushed in, tightly abutting each other



Spoon shader: tip of the nib, short flicks in one direction

Flat shader: short strokes trailing off; checker pattern

Writing nib: coolish, deep strokes, surface then burnt with shader

Skew: pushed in randomly, one direction, more strokes in the darker area

Writing nib: random strokes trailing off, wavy pattern

Writing nib: very short flicks in tight random pattern, one direction

Skew: lines drawn close side-by-side in one direction



Flat shader: toe pushed in, row-next-to-row pattern

Skew: lines arced and crossed

Skew: pushed in, herringbone pattern

Writing nib: drawn in neat basket weave pattern

Shader or writer: Interlocking random patterns

Writing nib: tight, circular, overlapping random pattern

Flat shader: very hot, pushed in, random cross pattern



Flat shader: toe pushed in and flicked

Skew: lines drawn in tight wavy pattern

Writing nib: side of a writing nib pushed in; random, tight pattern

Skew: hot, random slashes, one direction

Skew: parallel lines drawn from opposite sides toward the center

Skew: short flicks in one direction, darker area has more flicks

Skew: fine, random flicks at cross angles



Skew: straight, angled lines drawn parallel to each other

Flat shader: pulled from opposite sides towards the middle

Writing nib: short flicks arcing in a similar direction

Writing nib: jabbed in and flicked to form a tail

Writing nib: tight spirals slightly overlapping each other

Flat shader: wavy lines next to each other

Writing nib: deep strokes, one direction, peaks scratched off with blade



Skew: close, parallel, hot lines at cross angles

Writing nib: short strokes next to each other in spiral pattern, center out

Skew: toe pushed in tight, random pattern at cross angles

Writing nib: open stippled pattern, shading added on top

Writing nib: rows pushed in with writing nib, turn the board for next row

Flat shader: toe pushed in, basket weave pattern

Skew: very fine lines at cross angles



Skew: lines crossed at right angles

Writing nib: very hot, pushed in deeply, peaks then scratched off with blade

Flat shader: curved basket weave pattern

Writing nib: coolish; pushed in deeply; surface burnt with shader

Skew: full length pushed in, shallow cross angles

Spoon shader: several layers to build gradual tone

Flat shader: jabbed in, radiating from center outward



Flat shader: short strokes radiating from the center out

Flat shader: short strokes flicked down and then across

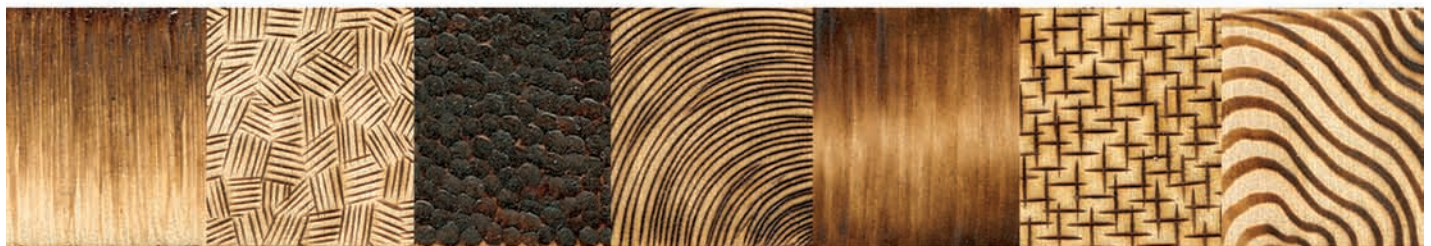
Writing nib: parallel lines drawn from opposite sides toward the center

Flat shader: toe pushed in lines, rotate board for each line

Skew: very tip, random stippling

Writing nib: pushed in, herringbone pattern

Writing nib: dotted on surface; more dots make a darker appearance



Writing nib: pulled from top to bottom and allowed to trail off

Skew: lines in blocks angled and adjacent to each other

Spoon shader: bowl pressed into the surface in overlapping stipple

Skew: lines in a sloppy quarter circle

Spoon shader: parallel lines drawn from opposite sides towards the center

Skew: pushed in; random right-angled pattern

Spoon shader: toe pushed in, lines drawn in wavy pattern



Writing nib: lines drawn in curved basket weave pattern

Skew: pushed in at both right and cross angles

Spoon shader: turned over, tip pushed in at various angles

Spoon shader: full, smooth cover

Flat shader: brick pattern

Flat shader: tip pushed in, brick pattern

Skew: long strokes overlapping at various angles

The Fluffy Coat

Fur that comes out at you can look very complex to burn, but it is actually very easy. The easiest way to burn this kind of fur is by pointillism (stippling). This is just creating a picture using a series of dots or short lines (think of a comic book).



Draw in light pencil lines to indicate the shape of the koala. Then use the writing nib to cover the whole area—koala and background, with a series of evenly spaced dots.



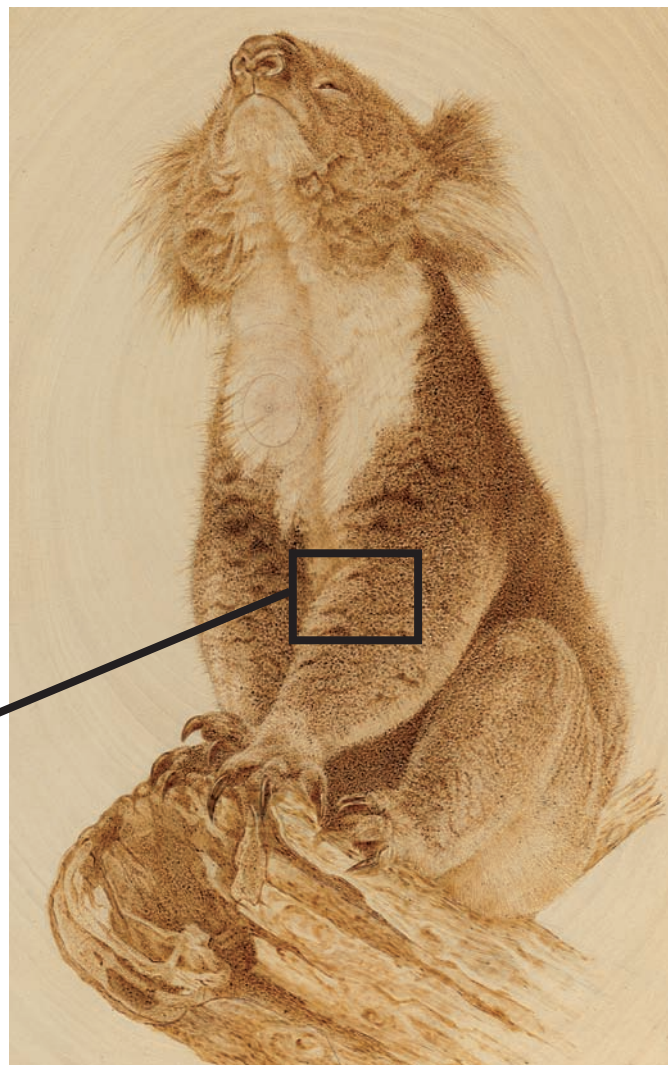
Gradually build another layer of dots overtop of the first layer—except in the brightest areas. You may need to turn up your burner's heat to burn overtop of the first layer.



Add another layer of dots over the areas that need to be darker. This gradual build up of layers gives the coat a real sense of depth.



Use another layer of dots to define the arm and background. Then add a final layer of dots on the background and the koala's coat. If any layers seem to stand out from their surrounding areas, blur the edges by adding a few more dots to those areas.



Koala, monochrome pyrography on basswood.

The Short-Haired Coat

This technique, which uses only a skew nib, gives a very sharp, distinct-looking, short-haired coat.



To burn a short-haired coat, use the skew nib to outline the body and leg with a series of short stroke. For a more natural appearance, it is better to stagger the lines and gather some clumps into little Vs. When the pattern is made, it's imperative that you use a pencil to map the direction of the fur onto the wood. You can also burn in a few indicator marks with a skew.



Burn in the first layer of short fur. Use the skew to draw in random, overlapping, staggering lines. The length of the line depends on the length of the animal's coat. Don't try to fill in the whole coat all at once. You can always add more hair later, if you don't think it is thick enough.



Add some curves and shadows to the animal by burning additional darker hairs. Try not to burn these hairs in a row; instead, burn random, staggered lines among the existing hairs. Blend the two areas together by dragging some dark strokes out into the existing coat.



Once the shadows are dark enough, you can then darken any other parts of the coat by burning additional lines in these areas. Space these darker lines out so they blend easily with the surrounding coat—we don't want the dramatic darkness of a shaded area.



Use a blade to scrape away any areas you think need to be defined or are too dark for an extra touch of realism.

Further Reading

NEW!



Pyrography Workbook (available May 2005)

By Sue Walters

Sue Walters, internationally renowned Australian pyrographer, teaches you everything you need to know to create stunning pyrography artwork through three step-by-step projects.

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

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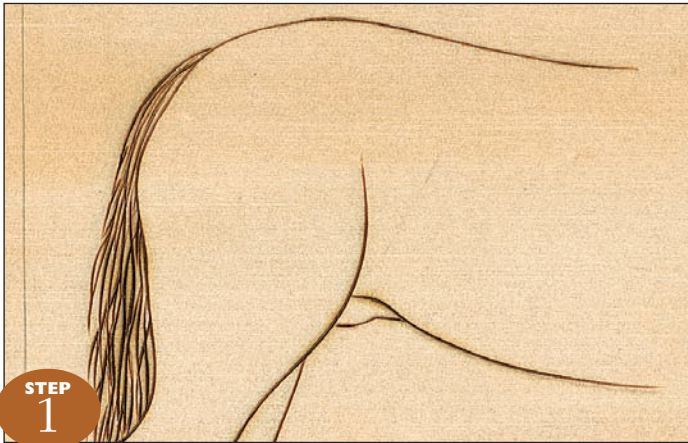
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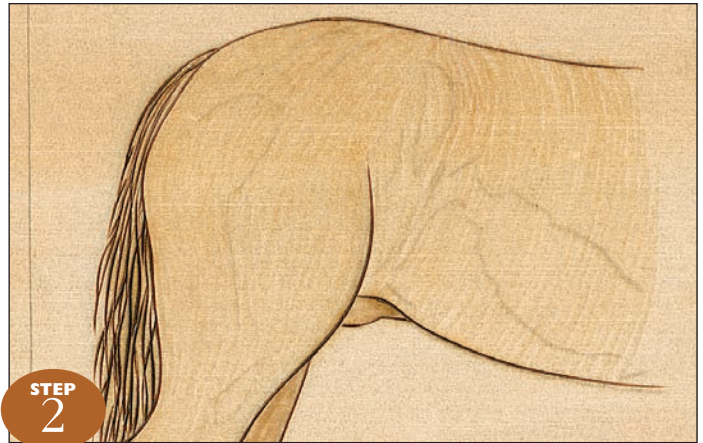
Or check your local supply store.

The Smooth Coat

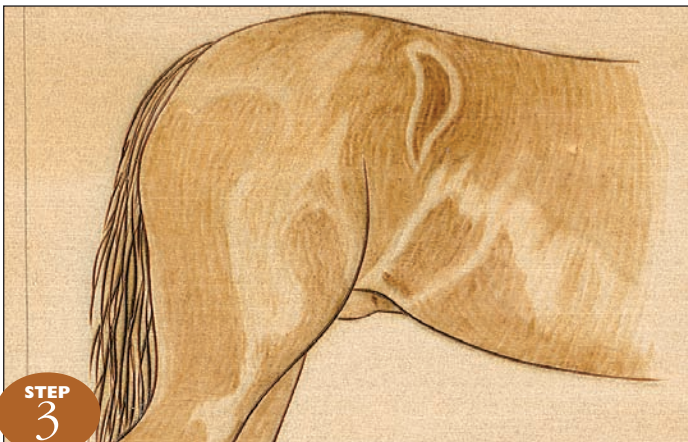
Just because you know an animal has hair, such as a horse, it doesn't mean that you need to draw in all the hair. From a distance, some animals look like they have a coat that is as smooth as an apple.



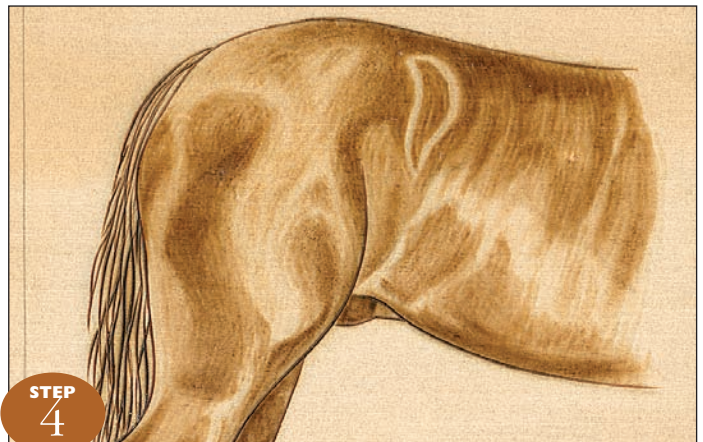
Use a skew to outline the crisp, sharp edge of the horse. Outlining is only used to define physical things—not to change the color. For instance, the leg or outside rump of the horses is edged, but no change of coat color or shading is edged.



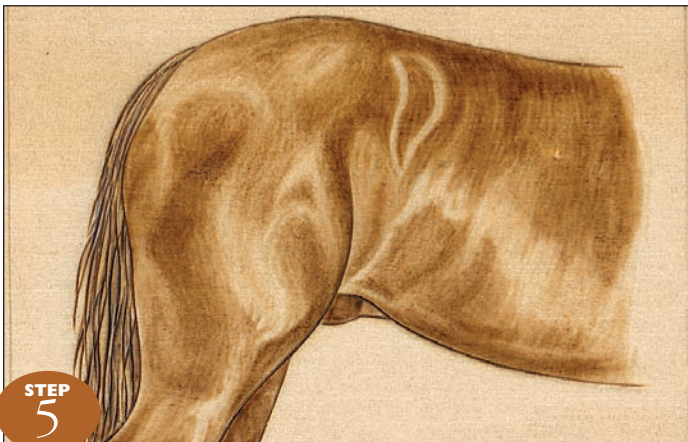
Map out any distinctive color changes using a pencil, and go over the entire coat lightly with a shading nib. For a realistic look, be sure to curve your tone lines to match the shape of the horse's body.



Add another layer of burning on top of the first layer, being sure to maintain the shape of the animal. Use the tip of your shader to fill in and blend any patchy areas.



Burn any areas that are very dark in on top of the first two layers. Add another layer of darkness on top of these areas, and blend away any hard edges. You may need to turn up the heat on your burner to burn on top of these areas.



Use the shader to fill in any mid-tones, leaving only the highlights on the coat unburned.



About the Author

Sue Walters uses a variety of materials for her pyrographic art—including paper, tagua nuts and wood. In addition to traditional monochrome (one color) pyrography, where the artist uses the different burned tones to create the image, Sue adds a variety of colors to her work. She is the author of the new *Pyrography Workbook*. She also writes the "Pyro Newsletter," a monthly e-mail newsletter full of pyrographic updates, tips, and techniques. Contact Sue at: P.O. Box 1131, Upwey, Victoria, Australia, 3158, 61-03-9754-8207, www.SueWalters.com.

Flexcut's RPC PUT TO THE TEST

By Bob Duncan
Contributed to by Don Swartz

Flexible shaft tools come in many shapes and sizes, but the new Flexcut RPC (reciprocating power carver) combines the power of a ¼hp motor with the mobility of a flexible-shaft tool—that you wear on your belt!

The tool, which is the size and shape of a small football, combines a powerful reciprocating chisel with a traditional rotary tool—both at the end of a flexible shaft. Both handpieces connect to a flexible shaft by a quick-connect fitting. The on/off switch and the speed control are both on the motor, eliminating the need for an additional foot pedal or rheostat (speed control).

Flexcut RPC at a Glance

¼hp motor
22,000 RPM max
Weights 4.5 pounds

PROS

Increase mobility around the work piece
Powerful motor speeds up roughing out work
Easy blade change
Easy to switch between reciprocating handpiece to rotary handpiece
Weight centered on hips not on hands and arms
Integrated power switch and speed control

CONS

Vibration can be fatiguing
Belt connectors awkward
Wrench to change bits for rotary handpiece slips off chuck easily
Chisel pulls out of handpiece on very deep cuts

Recommended for: The Flexcut RPC is a great tool for carvings at least 12" or larger. It is great for roughing out, but it isn't as effective for detail carving or on smaller projects. David Bennett, president of Flexcut, said detail work can be done, but the tool's primary function is for roughing out. It is recommended for carvers roughing out large pieces such as architectural carvings, sign carvings, and other moderately sized sculpting. The rotary handpiece is useful to detail some sections, but will never replace the traditional tools used to detail carvings. Since most of the weight is carried on a person's hips, it is much less fatiguing to use than traditional one-piece reciprocating carvers.



The Flexcut RPC features a motor unit the size and shape of a small football with an integrated speed control that can be worn on a belt. A flexible shaft connects the motor to the reciprocating handpiece or optional rotary handpiece. The tool features replaceable parts and was designed for hard use.

The RPC is a great combination for roughing out work. The chisels make large-scale wood removal quick and easy. The extra control you get with the rotary handpiece at the end of the flexible shaft gets you to the detailing stage of the carving faster. And the extra mobility frees you from the traditional bench or motor-hanger setup.

The tool does not reverse, so left-handed carvers may not be as comfortable with the rotary handpiece. It is also more difficult to deal with changing grain direction. But the tool is designed for roughing-out work, not fine detailing work.

The basic set comes with three chisels and the reciprocating handpiece. The rotary handpiece is optional as are many other chisel profiles. Flexcut also

developed a reciprocating handpiece that fits the large Foredom TX flexible shaft tools if you have a dial speed control.

My first test for the tool was a love spoon carved out of black cherry. The reciprocating chisel slid through the thick wood of the spoon bowl—and into the delicate rose stem I carved in the handle! The spoon was just too small to use the RPC on. The rotary handpiece worked well to hollow out a small cherry trinket box.

For the next part of this test, I enlisted the help of Don Swartz, owner of Hillcrest Carving Supply in Silver Springs, PA. Don, a retired physical therapist, had a jelutong Santa to rough out. The RPC sliced through the wood smoothly and easily allowing him to rough out the Santa in minutes instead of the hours it would take with hand tools.

Reciprocating carvers

	RPC	Arbortech	Automach Hand Craft
Project size	Over 12"	Over 20"	12" and under
Weight	4.5 lbs (handpiece only weighs 0.7 lbs)	4.75lbs	2 lbs
Motor size	186 watts (¼hp)	700 watts (¾hp)	80 watts (⅓hp)
Price	\$549.95	\$159.99	\$299.99

Rotary Carvers

	RPC	Foredom TX	Foredom SR
Motor size	186 watts (¼hp)	246 watts (½hp)	95 watts (⅓hp)
Max RPM	22,000	15,000	18,000
Price	\$549.95 + 79.95 (rotary handpiece) = 629.90	\$330 + \$70 (handpiece) = \$400	\$235 + \$65 (handpiece) = \$300

While the RPC may cost more than the others, it is essentially two tools in one—the powerful reciprocating carver and the high-speed rotary carver—with the added freedom of the belt-mounted motor unit.

Chip Carve a Border

A versatile technique to embellish almost anything

By Dennis Moor

Chip carved borders are easy to learn and are a great way to embellish your work!

Nearly every culture has used some sort of chip carving to embellish woodwork. In its simplest form, it is a series of knife stabs used to make a pattern. In its most complex form, it is a complicated rosette pattern covering an entire box or plate.

Chip carving, today, takes many forms—from alphabet letters to floral patterns to geometric designs. I like to teach chip carving to beginners because it's easy to make something that looks good! The border detailed here works great to accent a box, but the sky is the limit when it comes to what it can be used for.

CHIP CARVING KNIFE POSITIONS

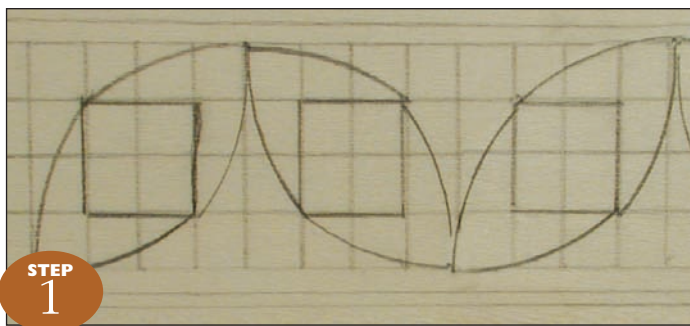
Chip carving calls for you to hold your knife in two different positions in order to make consistent cuts at the correct angle in a number of situations.



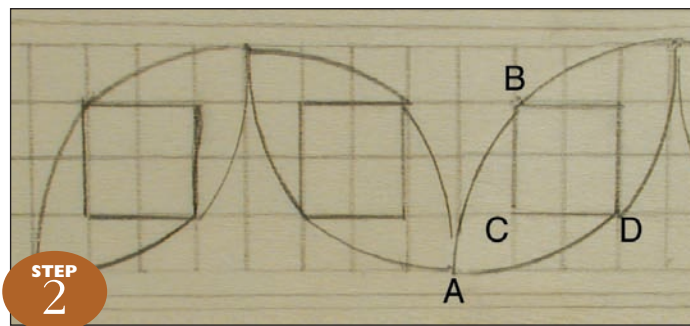
Position 1: The first way to hold a chip carving knife is to grip the knife with your thumb right below the sharp edge of the blade and your hand curled around the handle like a fist. Rest your thumb on the work piece, and angle the top of the knife away from your thumb. **Position 1**, as this is called, is used for 95% of chip carving because it's easy to maintain the proper 65° angle needed for good chips.



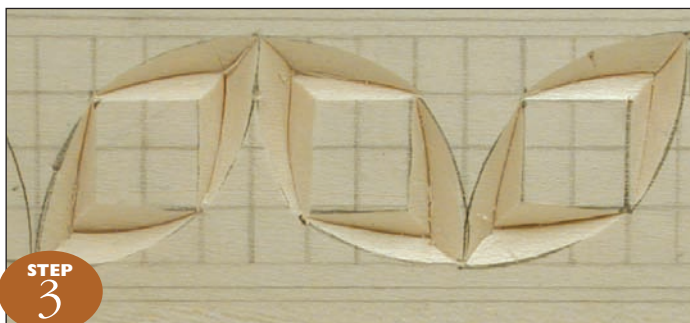
Position 2: Position 2 calls for you to reverse the angle of the knife so your thumb rests on the back of the knife blade. If you find the wood splitting ahead of your knife when using Position 1, switch to Position 2. Switching over to Position 2 and cutting back into your already executed cut will help avoid this splitting. It is also used to make the second cut in a small triangular chip. You will also find this position useful when cutting in a confined area.



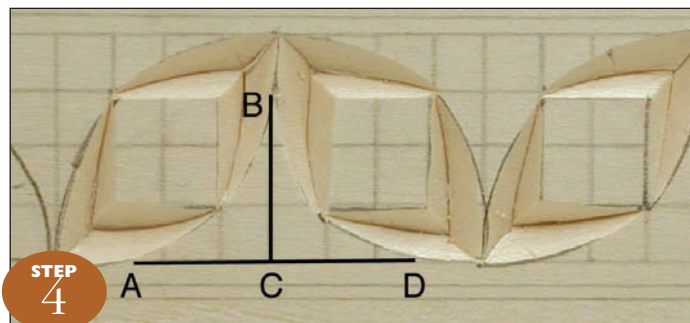
It is best to draw this historic architectural pattern (a combination of the Cross and St. Andrew's Cross) directly onto the wood. Use 4mm squares for the grid work and a circle template to draw the arcs. Free form patterns can be traced onto the wood using graphite paper.



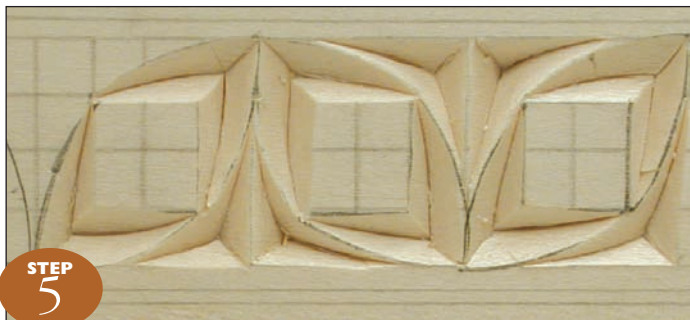
Start your cut in the bottom left corner of the arch (A). Hold your knife in Position 1 (see sidebar) and cut up to the top left corner of the box (B). Then cut down the side of the box to the bottom left corner (C). Cut from the bottom left corner of the box (C) to the bottom right corner of the box (D). Then cut from the bottom right corner of the box (D) to the bottom left corner of the arch (A). The chip should pop out after you make the last cut.



Continue cutting out the arches using the same techniques. Practice will be required before your chips pop out cleanly, but stay at it because the end result is certainly worth your effort.



Cut out the corner chips. Starting at Point A, cut up to Point B—keeping your knife in Position 1. Then cut from Point C to Point A—if you cut from Point B to Point C, you are cutting across the grain and it is best to make the cross-grain cuts last. Then cut from B to C to remove the chip. Moving to the next side first cut from Point D to Point C. Then cut from Point B to Point D. Then cut from Point C to Point B to remove the chip.



Continue cutting out the corners under or above all the arches in your border.



Carve in the "flip flops" in the center square. Simply make 65° cuts from the outside toward the center using both Position 1 and 2. These are small chips, and it is important that they touch in the center.

Further READING

By Dennis Moor

Chip Carver's Workbook



Includes information on chip carving history, wood selection, tools, sharpening, and cutting techniques. Also includes sections on borders, grids, rosettes, lettering and finishing. Features seven projects including a napkin holder, plant box, letter holder, trinket box, tissue box holder, mailbox, and cheese and cracker tray. \$14.95 plus \$3.50 S&H (parcel post)

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About the Author



Award winning chip carver Dennis Moor, "Pop" to most people, produced a weekly television series in Canada with his son Todd and runs Chipping Away, a multi-faceted woodcarving company. Dennis has written several books and numerous articles, including his most recent book, *Chip Carver's Workbook*, published by Fox Chapel Publishing. Contact Dennis at 519-743-9008, www.chippingaway.com, or dennis@chippingaway.com.

BALD EAGLE “Majesty”

TEXTURING THE EAGLE

Part 2 of 3

By Cam R. Merkle

Use a woodburner and power carving tools to give the eagle's feathers a realistic texture.

Once the eagle is carved to shape, it's time to break out your woodburner and fine power carving bits to add realistic texture to the bird's feathers and features. The texturing is done before the painting; the paint actually highlights the texture!

Tips

To make a de-fuzzing wheel, cut three 1"-diameter disks out of a piece of burgundy Scotchbrite pad. Squeeze them together, and mount them on a screw-type mandrel. Use at a maximum of 7,000 rpm.



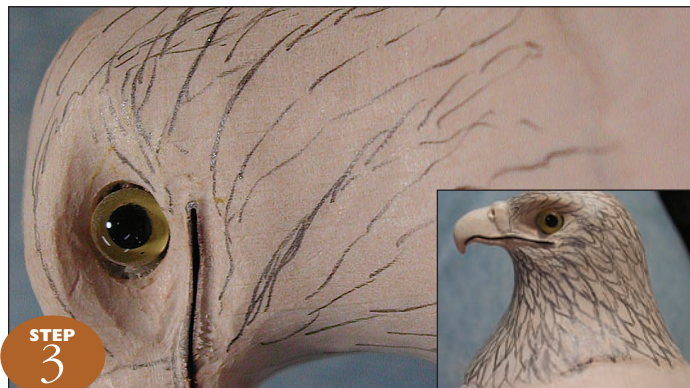
STEP
2

Smooth off the ramp of each group as it comes out from under the other. Then round off the rear edge of each group so that the group has a full natural look to it. Sand the entire body smooth with sanding cones and cushion sanders. Do not carve the tail, under-wings, and lower primaries yet.



STEP
1

Use a pencil to draw the main groups of feathers on the cape and shoulders, and on the secondaries and primaries of the left wing only. Define the various feather groups by removing small amounts of wood on the underside of each group.



STEP
3

Draw feather flow lines on the head with a pencil. Then draw each individual feather, following your flow lines and using your reference.



STEP
4

Carve out the spaces between the points of the lowest head feathers using a #19 ruby burr. Smooth the area below the white feathers.



STEP
5

"Shingle" each of the small head feathers. Start with the lowest feather in the bunch, and relieve each of the neck feathers. Move to the next highest one on the stack until all head/neck feathers are carved. Leave all feather surfaces flat—don't round off the tips yet.



STEP
6

Use a pencil to draw the feather groups on the chest and the individual feathers on the left wing—including the shoulders, coverts, secondaries, tertials, primaries, and cape (see the feather diagram on page 59).



STEP
7

Draw the major wing feathers, except primaries, on the right wing with a pencil. Carve each group as in Step 2. Redraw portions of each feather or group as it is carved or sanded off—don't sand everything off and then try to redraw it all. Draw all the individual wing feathers, except the right wing primaries, on both wings.



STEP
8

Use a woodburning pen with quill tip to layer the stiff wing feathers. Depress the burned "V" areas in the smaller round feathers with the pointed end of your quill tip or carve them down slightly with a small pointed stone. Use a small sharp cutter (#19 ruby or ceramic stick) to smooth off the upper edge of each individual feather as it passes under the feathers above it or in front of it. Consider the correct shape for the surface of each feather and be sure that each feather is carved to look natural—particularly on the outer feathers of each group.



STEP
9

Carve in the lower primaries. Start by drawing on the side view of the lower edge of the primaries where they come out from under the secondaries. Then draw the upper view of the lower wingtip. Take your time! The upper surface of the lower primaries must be established so the lower primaries flow out naturally and properly from the body, while at the same time having a natural angle as they pass under the upper primaries. Frequently stop and assess your progress.



Carve the very back tip of the wingtip. Start by removing the small wedge between the two wingtips. Be careful not to carve down into the upper surface of the tail when removing this wedge.

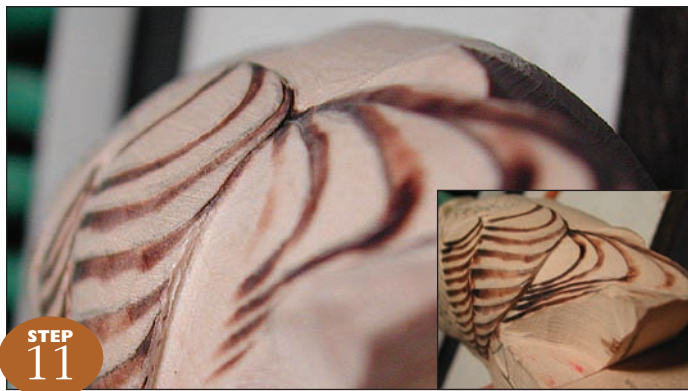
REPAIRING A BROKEN CARVING

In the course of handling this carving, I dropped it just before completing step 12, breaking the upper wingtip. It was a clean break—the tip didn't even come off all the way. I used some thick cyanoacrylate (that's CA for short) glue. The manufacturers of CA glue also make an accelerator—a clear spray liquid that hardens the CA glue on contact.

I put a bit of CA glue on a small scrap of wood and picked some of it up on the end of a round toothpick. Then I carefully spread the break apart and applied the glue to the inside of the break with the toothpick. I squeezed the break back together and sprayed on a bit of accelerator. In seconds the glue was hard.

Excess glue was carved off with a small sharp cutter; I used a bullet-shaped Goldie. Don't use an abrasive cutter like a ruby burr because the glue will clog it up. Final smoothing was done with a fine emery board, the kind you use for fingernails.

With the repair complete, it can be treated pretty much as if it hadn't been broken—except when you want to use your burner on it. The burner should be used at a very low heat—not even hot enough to brown the wood. CA glue gives off toxic fumes when burned. In most instances I will use a sharp stone in my micromotor tool to texture areas containing CA glue.



Carve the lower primary to the correct angle, when viewed from behind. The outer edge of the lower primary is lower than the inner edge. Look very carefully at the lower wingtip, visualizing where it projects to. A very slight adjustment in the wingtip angle can have a significant effect on the angle of the complete lower primary group. Once the tip is at the proper angle, continue carving the rest of the lower primaries up to the secondaries. When you feel that you are close to the final shape, draw the lower edge of the lower primaries between the upper primaries and the secondaries. Look at the alignment of the lower primaries from above and then from the side. Keep carving until a single line connects, or lines up with, both the top and side views.



Remove a small amount of wood on the underside of the upper primary with a #19 ruby burr, leaving the upper wingtip as thick as possible. Remove only as much wood as needed to connect the lower primary edge and allow a complete connection of the entire leading edge of the lower primary group. Define the outer edge of the lower primary by removing wood on the outer edge of it.



Remove unwanted wood above the tail and below/outside the primaries. Draw on the outer edge of the tail feathers on both sides with a pencil; then lightly burn these lines with your woodburner.



Redraw the center line on the top of the tail, close to the center—it may have been a bit off center when originally drawn in. Round off the upper surface of the tail from the lines in Step 13 to the center line. Smooth off the tail surface and draw on all individual tail feathers and upper tail coverts. Be sure that all individual wing feathers are drawn on.



STEP
15

Detail the tips of the individual secondaries on the lower wing to give some extra air between the feathers with a small ruby burr. Then use the wood burning pen with a quill tip to layer and define the primaries, secondaries, and greater coverts.



STEP
16

Draw in the toes. Then carve down wood between them so that the toes are approximately $\frac{3}{16}$ " higher than the base. Use a small bullet-shaped Goldie. Smooth out the upper surface of the base between and below the toes. Use a #19 or 20 ruby burr to carve the rough shape of the toes, leaving some of the belly feathers draping over the toes and the base.



STEP
17

Draw the chest and belly feather groups. Use a small bullet-shaped cutter to sculpt each group. Carve grooves along group edges—deeper near the base of a group and shallower near the tip. Your grooves should be deeper on larger feather groups and shallower on smaller feather groups. Remember, these are only groups—the individual feathers will be drawn in later. Once the grooves are in place, sculpt the surface of each group so no grooves show. Each group should look round and full—not lumpy or rough.



STEP
18

Draw the underside on the lower primaries. Then draw on the lower edges of the secondaries and primaries as they stack. Carve in the underside of the wings—be careful not to carve or undercut the wings too deep. The wing feathers on a live eagle have considerable air between them, making the stack appear thick.



STEP
19

Carve the under-tail coverts between the underside of the tail and the base. Blend the feathers that are draping over the base so they rest naturally on the base.



STEP
20

Add anatomical details to the eagle's shoulder. I positioned my eagle's left wing a bit lower and sticking out a bit more than the right one to feature this wing a bit since it's directly below the bird's gaze. In this position, you need to put a bit more air in a few of the feathers near the shoulder to make it look realistic. To do this, scale them with a small, pointy diamond.



STEP 21

Round and smooth the head feathers and upper wing feathers using a small, fine sanding cone. Redraw feathers as necessary, and go over the entire bird with a de-fuzzing wheel. When using a de-fuzzing wheel, be careful around the hook of the bill and the wingtips. If the wheel catches on them it can break them off or even pull the carving right out of your hand.



STEP 22

Draw the quills on all major stiff feathers (primaries, secondaries, tertials, tail). Use the woodburning pen with the quill tip to depress the wood on either side of the quills, leaving the quills slightly raised.



STEP 23

Draw in and carve the under-bill detail, using your pattern (from Part I) as a reference. Use a small ball-shaped stone. Use the same stone to round off the upper surface of the toes. Draw on the talons and carve them with a small, teardrop-shaped stone or sharpened ceramic stick.



STEP 24

Use a fine skew-shaped wood burning pen tip (Razertip #1S or similar) to burn in the feather barb detail on the upper tail. Start with the lowest feather and progress to the uppermost feather—think of shingles on a roof, you want to start with the lowest one and finish with the highest one. When the tail is burned, complete the primaries, secondaries, tertials, and greater coverts—always starting with the lowest section first. Then use a fine rounded skew tip (Razertip 7S or similar) to burn in the smaller round feathers on the upper areas of both wings. Again, start at the lowest one, but burn the feather by starting at the outer edge and drawing the burner tip towards the base of the feather. This technique will make painting a bit easier in this area and creates a more natural looking feather. Continue until the upper surface of all wing and tail feathers is burned.



STEP 25

Draw individual feathers on the chest, breast, and belly areas. The groups drawn and carved earlier are made up of smaller individual feathers. Use a small tapered stone or ceramic stick to stone the texture into these looser feathers. When the entire surface has been stoned, use a de-fuzzing wheel to clean up the area. If you don't have a micromotor tool you can texture the breast area with your woodburning pen and a round skew tip, but the burned feathers will not look as loose as stoned feathers. After de-fuzzing, lightly burn the very tips of the stoned feathers with your round skew tip.

Materials & Tools

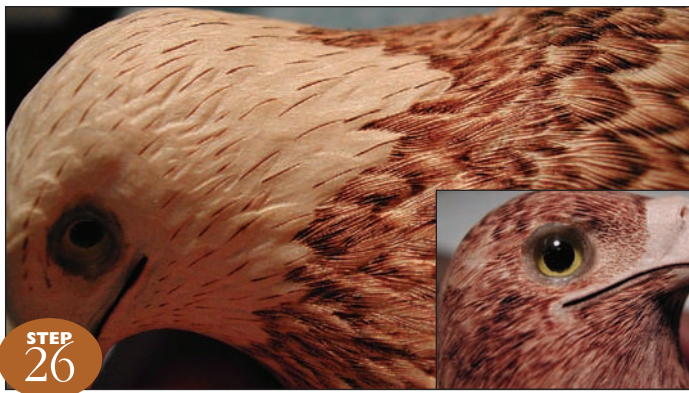
TOOLS:

Woodburner
Quill woodburning tip
Fine skew woodburning tip
Fine rounded skew woodburning tip
Sharp skew woodburning tip
#19 ruby burr
Small bullet-shaped Goldie
Maroon Scotchbrite pad
De-fuzzing wheel (see TIP)

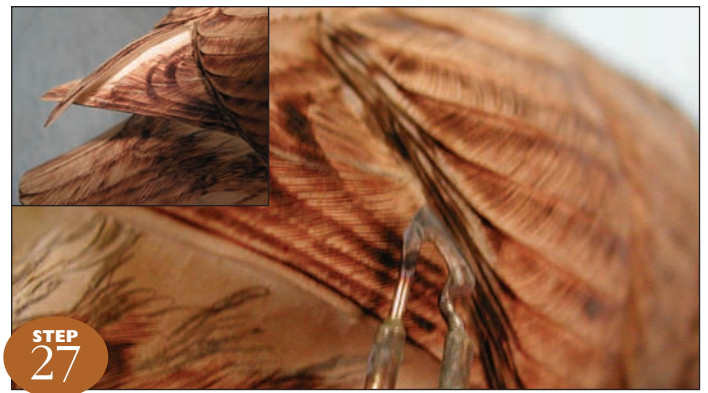
Small ball-shaped stone
Teardrop-shaped stone or sharpened ceramic stick
Small tapered stone or ceramic stick
Tooth brush
Sandpaper, 1200-1500 grit

FINISHING MATERIALS:

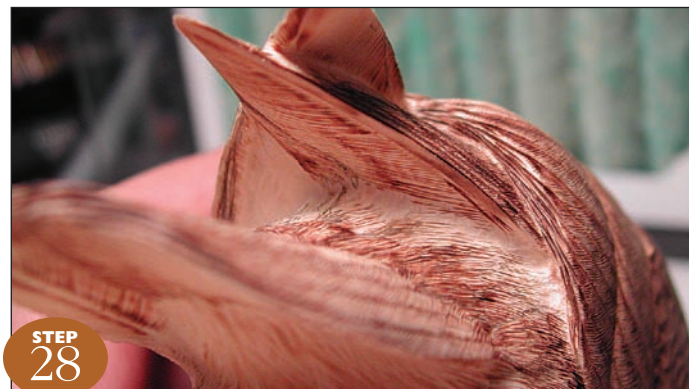
KT Super Sealer



With a single sharp line, burn in all quill lines on the defined head feathers. Draw the individual head feathers in before burning them. Then burn in the barbs on each head feather, using a similar technique to that used for the back feathers. The area directly in front of the eyes extending to the cere, or nostril area, is textured with fine “dots” created using the very point of a sharp skew tip on your woodburning pen.



Use a sharp skew tip (Razertip IS or IM) to separate the ends of the stacks of feathers on the tail, primaries, and secondaries. Then use a fine abrasive cutter (#19 or 20 ruby burr) to thin down the edges of the wingtips on both primaries from below. Make the edges thin, but try to keep a bit of thickness in the middle of the primaries for strength. Finally, smooth the surface on the underside of the tail.



Layer the feathers and raise the quills using the same techniques explained above. Smooth the surfaces and burn in the barbs on all feathers under the wingtips and tail.



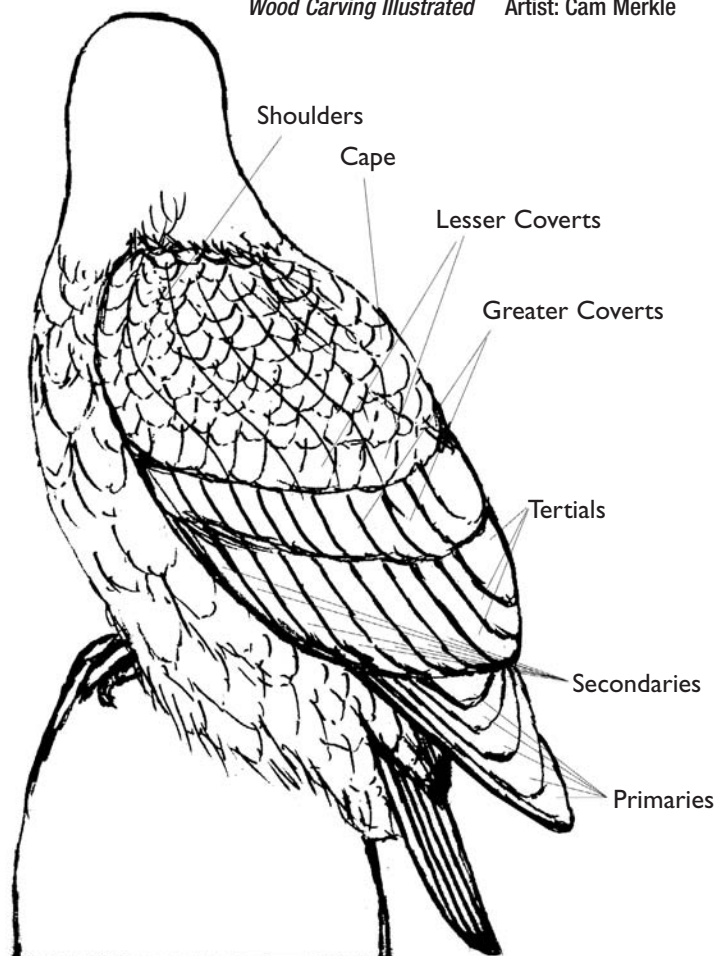
Seal the carving. Start by briskly brushing the carving with a stiff toothbrush to remove any carbon from burning. Then rub the bird down by hand with a maroon Scotchbrite pad. Give the bird one final going over with the toothbrush before signing and dating it. Then mount it on a painting stick, and seal it with one or two moderately heavy coats of KT Super Sealer. Once the sealer is dry, go over the entire surface with 1200- or 1500-grit sandpaper. Brush it again with the toothbrush and apply a final coat of sealer. Then sand the entire bird very lightly with the 1200 or 1500-grit sandpaper and brush it off again with the toothbrush.



About the Author

Cam R. Merkle is the President of Razortip Industries Inc., which makes pyrographic and dust collection equipment. He has been teaching bird carving for more than 18 years. He contributed two articles, “Carve, Paint and Detail a Black-Billed Magpie Part I & II,” in Wood Carving Illustrated’s Spring and Summer 2001 issues. He lives north of Martensville, Saskatchewan, Canada, on land he and his wife Lori have designated “protected wildlife habitat” with the Saskatchewan Watershed Authority.

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Wood Carving Illustrated Artist: Cam Merkle



Stubai Tools Put to the Test



Stubai's full-size tools, averaging 10" in length, tackle the most challenging projects.

By Roger Schroeder
Contributed to by John Mignone

Quality chisels, gouges and V tools are as indispensable to me as a good piece of carving wood. They have to be, since I tackle hardwood species like ebony, Jamaican dogwood and white oak. Shock resistance to heavy mallet blows, edge retention, and hand comfort are all put to the test with my hardwoods. When Chris and Mark Whillock of Stubai Direct sent me three sets of their Austrian-made tools, I knew they'd have to meet some Olympian—or should I say Alpine—challenges. The sets won the gold, and then some.

First Impressions

Each of the Stubai (pronounced stew bye) sets—full, intermediate and palm size—came wrapped in denim rolls, which is a good place to store them. I try out the sharpness of new tools on basswood end grain. To test the tools, I push them into the wood by hand and check for a shiny, smooth cut. An irregularly sharpened edge leaves lots of ridges behind. The Stubai tools went into the basswood easily with no noticeable ridges—especially the V tools.

The palm tools, averaging 5" in length, were a good size for my relatively small hands. The blade length was easy to control, and the handle was comfortable to grip.

I am resistant to intermediate-size, or "Euro," tools. I prefer beefier tools, especially gouges, that can hog off more wood even without a mallet. But I had a 12-piece set of these tools to test. The tools, which averaged 8" in length and ranged in size from a 6mm chisel to a #7 20mm gouge, performed very well.

Put to the Test

A three-day class carving a basswood bust seemed like a good venue to test the Stubai sets. In order to keep up with the more experienced figure carvers in the class, removing wood quickly was essential. Surprisingly, the intermediate tools were comfortable to use and did an admirable job.

Intermediate tools act as a bridge between full-size and palm tools, and their design gives enough leverage to remove wood. Their compactness makes them easy to grip and maneuver. I had no difficulty working with them and quickly adapted to their size.

Both the intermediate and palm tools performed well at the class. Only after several hours of steady carving did I need to go to a buffing machine to touch up an edge.



Not to be underestimated, Stubai's intermediate-size chisels, gouges and Vs, also called Euro tools, bridge the gap between palm and full-size tools. These handle nicely whether used with a mallet or without.

Using the full-size tools, I worked at home on a white oak project for most of an afternoon and found the cutting edges remained remarkably sharp. I did re-sharpen a full-size chisel to about 15°. It held the edge for some time, when working on a white pine project I had on hand.



Stubai's palm tools are well made and versatile, especially the #11 veiners. There's just the right amount of steel in the blades to make wood removal easy.

“U” Have to Try Them

I heard Stubai's deep #11 palm tools, referred to as veiners, are popular among caricature and figure carvers, especially the larger 10mm and 12mm tools. I bought a 10mm vainer and put it to the test along with the other palm tools, including a 5mm vainer that came with the set. It more than met my expectations, particularly when blocking out the features of the bust.

Stubai Nitty Gritty

Sweep sizes are clearly stamped on the shank of most—but not all—Stubai chisels, gouges and V tools. Unfortunately, the intermediates were

Stubai offers three different size chisel sets, the palm, intermediate and full-size.



Full-size set



Intermediate or “Euro”-size set



Palm-size set

not marked, so unless you can eyeball a sweep, you are left wondering what size the tool is.

The handles are made from beech, a good shock-resistant wood. Octagonal in shape, they won't roll off the bench.

Stubai tool blades are tempered over the entire length of the blade, not just the end. This gives you a tool that can be re-sharpened frequently and aggressively without worrying about losing temper as steel is lost.

Priced to Compete

Since it is difficult to compare the prices of sets—every manufacturer offers a different selection of cutting tools, as well as quantity and size—I made a comparison of a specific Stubai chisel, gouge, and V tool with comparable sizes from four other brands. Judge for yourself whether Stubai prices are competitive. Note that I chose full-size tools sold by nationally known retailers.

	Stubai	Two Cherries	Ashley Isles	Henry Taylor	pfeil Swiss Made
8mm chisel	29.95	27.33	26.86	20.99	33.99
#7 10mm gouge	29.95	36.68	29.46	22.99	34.99
8mm 60° V tool	37.95	n/a	35.31	25.99	39.99

Chart is intended for price comparison only.

Bottom Line

I strongly recommend the brand based on the versatility of the tools, the good edge retention, the comfort in use and the competitive prices.

Special SOURCES

Stubai tools are available from Stubai Direct, PO Box 611, Fairbault, MN 55021/ 888-901-8099; www.stubaidirect.com. Call the toll-free number for a list of other dealers.

SONGBIRDS



This Miniature Mountain Bluebird won 1st prize in the Open Miniature Songbird's category at the 2004 East Carolina Wildlife Arts Festival. It is carved out of tupelo and painted with acrylic paints. (collection of David and Rayetta LaLonde)

By Lori Corbett

Most carvers can shape their work nicely with carving tools but are intimidated when it comes to the finishing touches. That's because most realize that the details and paint can either make or break a carving.

Nowhere is that more true than when it comes to carving realistic songbirds. Master carver Lori Corbett offers some great hints to make painting and blending easier along with a tried and true method for creating your own legs and feet.

Blending Paint Colors for a Natural Transition

Wet-blending is done by laying two colors next to each other and "stitching" the two colors together with a blending brush. While this sounds complicated, stitching is just tapping the brush along the juncture of the two colors. This tapping lifts a small amount of one color and deposits it onto the other color, blending the two along the juncture.

Wet-blending is actually broken down into two more specific techniques: Soft blending and line blending. Here's where some planning is needed. Since acrylic paints dry quickly, you need to work fairly quickly.

Lori Corbett tackles two common problems—blending colors and making feet—in an excerpt from her massive new 256 page book.

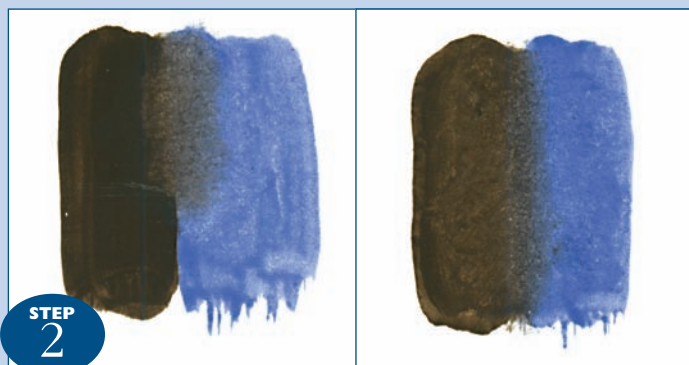
Soft Blending

Soft blending gives you a soft and general transition from one color to another in a relatively wide area. It can also be used for shading and highlighting.

Start by dipping the round brush $\frac{1}{4}$ of the way into acrylic retarder—which prevents the paint from drying quite as fast. Then load your brush with paint and mix the two together on the pallet. Load the other round brush with retarder and the other color. Then dampen several round blending brushes with water and a small amount of retarder.



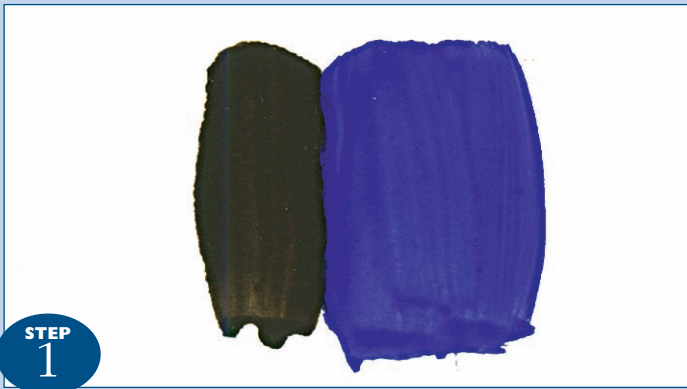
Apply the colors side by side, just barely touching. Then hold the blending brush at a 90° angle to the surface, and tap the brush at the juncture of the two colors. After four or five taps, clean the brush off with a paper towel, or switch to another blending brush dampened with retarder.



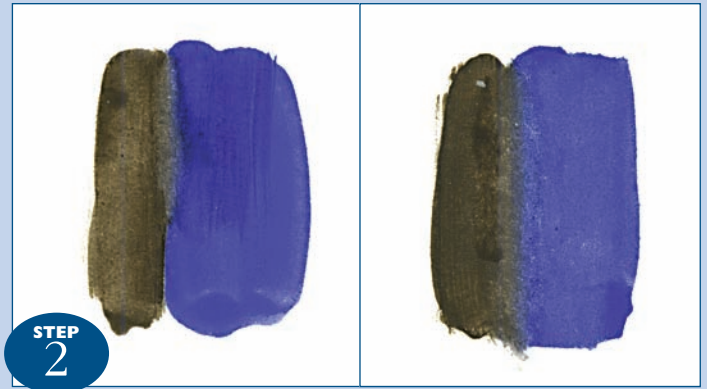
Continue stitching the colors along the line until there is a smooth transition of color with no breaks or edges of color. Take your time, and do only small areas.

Line Blending

Line blending gives you a narrow region of blending between the two colors. While there isn't a sharp delineation between the colors, there is still a definite separation. The technique is very similar to soft blending.



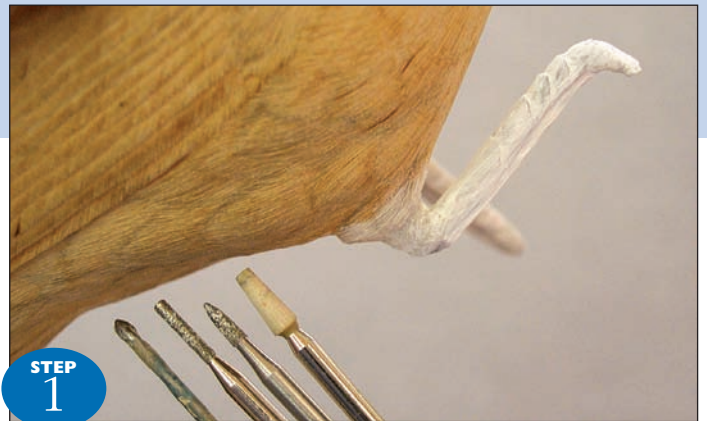
Set up the colors and the brushes the same way as for the soft blending, but use a short, flat blending brush instead of a round one. Dampen the flat brush with water and retarder, and hold it at the same 90° angle you used for the soft blending. Then tap the brush just along the juncture of the colors. The brush should be oriented so the long axis is parallel with the line of blending.



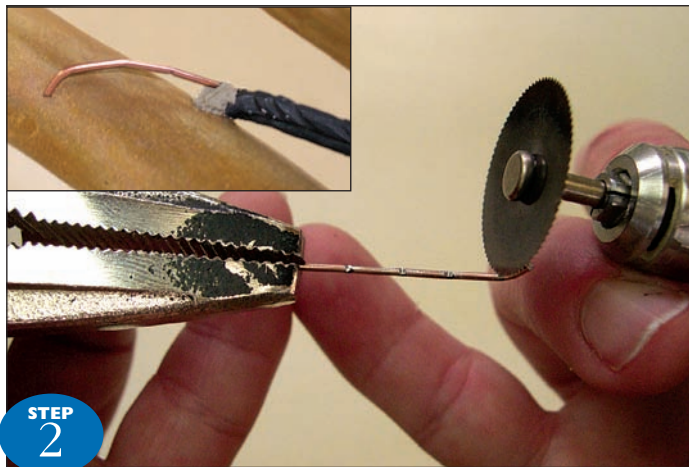
Exchange or clean your brush after a few taps, as with the soft blending technique. This time, though, work fairly close to the juncture of the colors. That way, there will be a separation between the colors, but no hard lines.

Constructing Legs and Feet

Another area that elevates bird carvers is in making their own legs and feet. Cast pewter legs and feet are available, but by the time you shape those feet to fit your mount, you might as well have made your own—at least using Lori's techniques. Start with the wire you plan to use for the legs. Lori uses copper-coated mild or soft steel rods. They are shaped using your clay model or pattern.



Flesh out the legs using two-part epoxy. Start by wiping the legs down with mineral spirits, and sand the legs a little to give the epoxy a surface to attach to. Use dental tools to shape the epoxy, when wet, and power carving tools of your choice to shape the epoxy, when dry.



Cut pieces of 0.035"-diameter wire for each toe, and mark the joints using your pattern or reference. Score the joints of each toe with a fine-toothed saw, and bend the wire on the joints

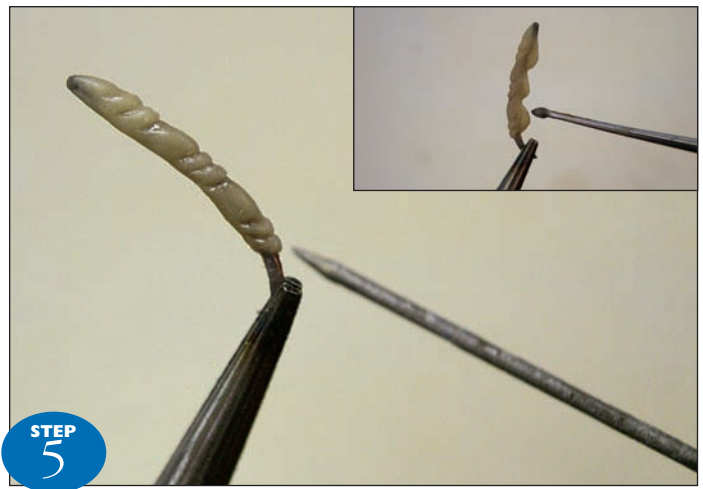


Use clay to temporarily hold the toes to the area where the foot will be located, while bending the wire into shape. Leave space between the branch and the wire for "pads" to be carved in the epoxy.



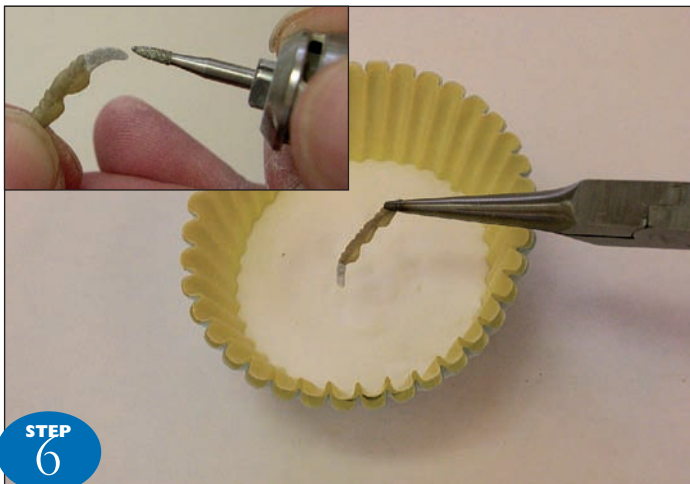
STEP 4

Shape the claw. Start by flattening the claw with a hammer. Then use a carbide carving burr. Make them a little smaller than they should be, so you have room to build them up with the epoxy.



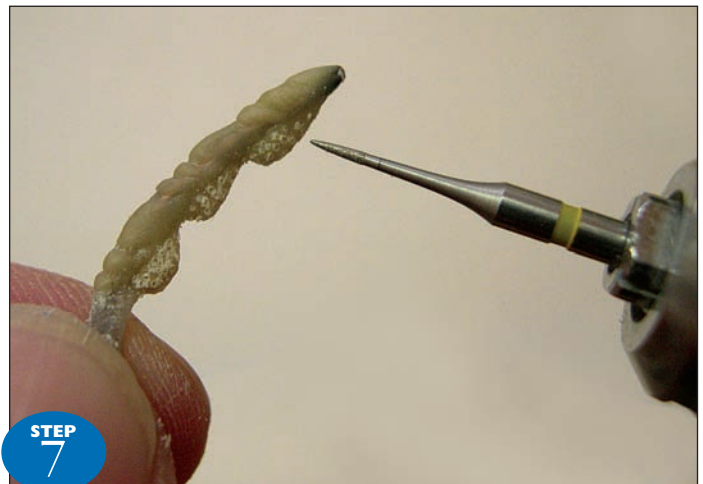
STEP 5

Form the epoxy around the toes. Use a pointed tool to press in scale details while the epoxy is still wet. When this epoxy is dry, add more epoxy to the bottom of the toes for "pads."



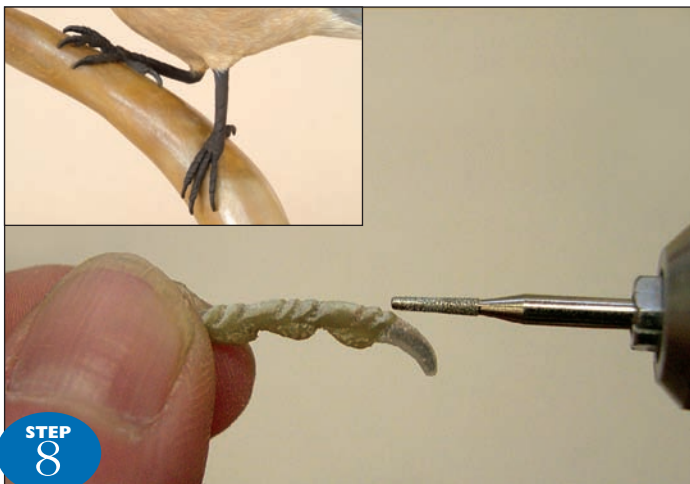
STEP 6

Coat the claw totally in cyanocrylate glue, and dip it in baking soda. The glue and baking soda create a hard, plastic-like material that can be carved. Refine the claw with a fine diamond bit.



STEP 7

Shape the pads with a fine diamond burr. The pads should not be wider than the top surface of the toes and are creased under the joint. They are textured to facilitate gripping and should bulge slightly forward towards the claw.



STEP 8

Sharpen the edges of the scales with a diamond cylinder, and glue the toes to the branch. Form the top of the foot with a little more epoxy, and clean and refine the foot when the epoxy dries.

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Further READING

About the Author

Lori Corbett is a nationally known, award winning carver, teacher and frequent contributor to Wood Carving Illustrated. She has been carving since 1986. Her bird sculptures are in private collections in numerous states. For more about Lori, visit her website at www.whisperingeagle.com.

REALISTIC BIRDS

BY AWARD-WINNING CARVER LORI CORBETT



A Canvasback Drake decorative decoy commissioned in 2001. It was carved in tupelo and painted with acrylics. (collection of Bill Hober)



A Red-Breasted Nuthatch carved in 2004. It was carved in tupelo and painted with acrylics. (collection of David and Linda Reinke)



A Cedar Waxwing Lori carved in 2004. It was carved out of tupelo and painted with acrylic paints. (collection of David and Linda Reinke)



An American Kestrel with a snake commissioned in 2004. The Kestrel was carved out of tupelo and painted with acrylics. The snake was molded from two-part epoxy with a carved wooden head. It was also painted with acrylics. (collection of Don and Wanda Harshbarger)

Stalking Wolf

A classic pose
of the famous
predator

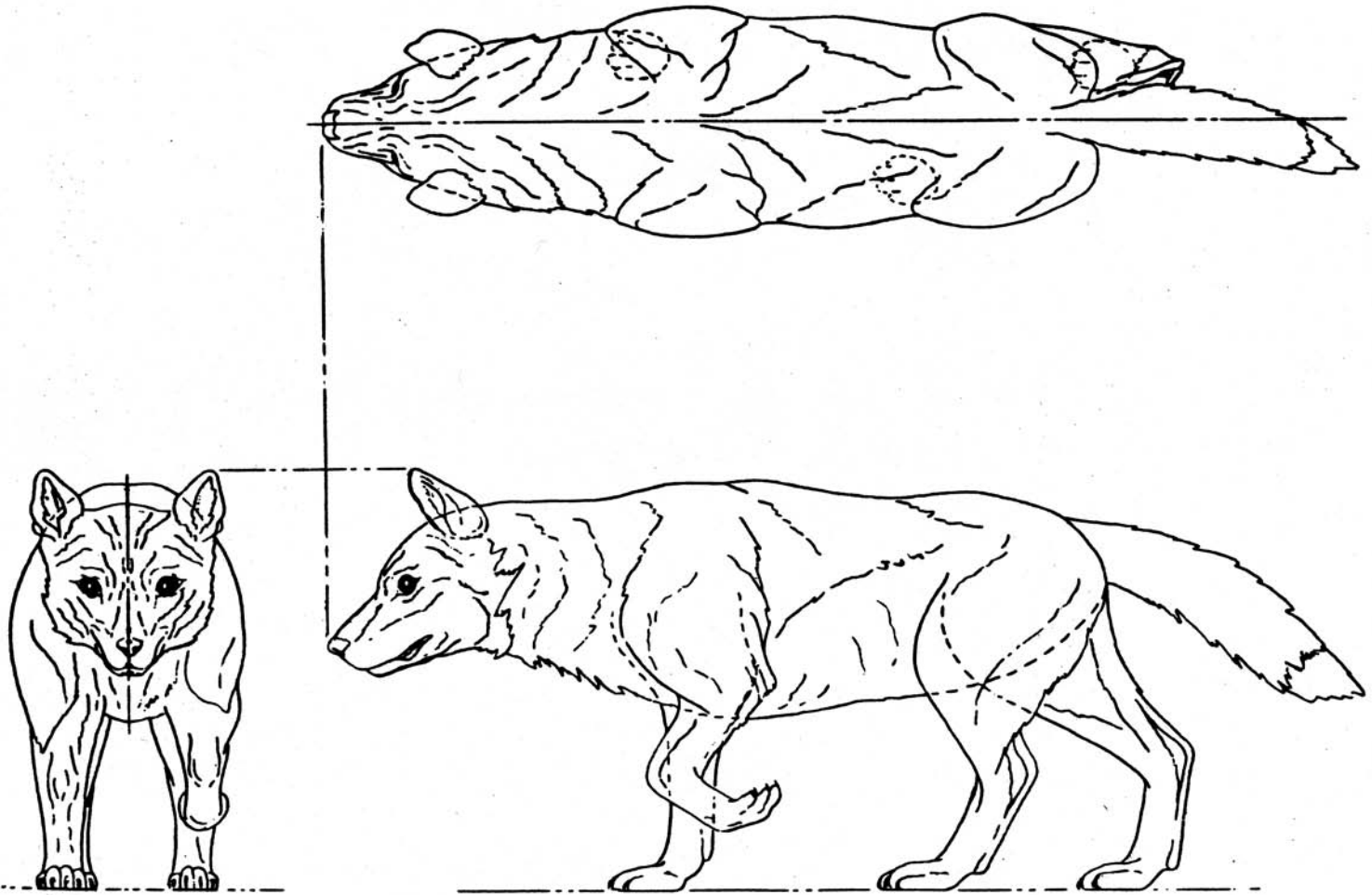
These reference photos will help
you add realistic texture and
color to your carving.

Wolves are objects of story and legend in most cultures. The grey wolf lives in the northern latitudes of most of the world. According to the International Wolf Center, there are five subspecies of grey wolves—including the timber wolf—in North America alone.

It's actually difficult to tell the different subspecies apart, because they interbreed so much. A grey wolf, whose scientific name is *Canis lupus*, can range in color from buff tans, grizzled with grey and black, to pure black or white.

Male wolves are between 5' and 6½' long from the tip of the nose to the tip of the tail. Females are between 4½' and 6' long. Both stand between 26" and 32" tall at the shoulder.





Eye = 3mm yellow

Timber Wolf - stalking
4" long

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About the Pattern Makers

Gordon and Marsha Stiller have been in the pattern business more than 22 years. They travel the carving show circuit displaying thousands of patterns in file boxes spread across several tables. They have agreed to furnish patterns for readers of Wood Carving

Illustrated. Watch for their patterns of a black-throated warbler and a harlequin duck in future issues of WCI.

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Wood Carving Illustrated

Artist: Gordon Stiller

Carving a MECHANICAL CORK STOPPER

By David Sabol

Lead photo by Greg Heisey
Step-by-step photography
by Roger Schroeder



Mechanical cork stoppers started out as promotional gifts that wine makers would give to taverns. The moveable or mechanical stoppers used both elastic cords and pull cords to make the eyes roll, a mouth open, or an arm with a bottle come up to a simultaneously opening mouth.

I started collecting these stoppers years ago, because I was intrigued by the movements. This is the first one I carved and put together. Although they can still be used as stoppers, they also make wonderful Christmas ornaments. And the variety is nearly limitless because of how parts of the anatomy can be manipulated and the different themes that can be applied.

I chose a singing violin player to carve, because it was the first collectible cork stopper I purchased. The head tilts to the side, and at the same time, the arm moves a wire bow across the violin. These motions create the illusion that the figure is both singing and making music.

Although my model has a definite European look, I chose to give my cork stopper a western image by putting a cowboy hat on the figure's head.

Start by roughing out the blanks using a band saw, scroll saw or coping saw.



With the pull of a string, the bottle stopper plays the fiddle and bobs his head.



STEP 1

Use a #14 12mm V tool to shape the hat. This is an oversized tool for such a small project, but I am accustomed to using large tools.



STEP 2

Carve the curl of the hat brim using a #9 7mm gouge. Scoop out the wood with the tool. Then use the #9 7mm gouge to scoop out the top of the hat.



STEP 3

Use a detail knife of your choice to undercut the hat brim.



STEP 4

Draw a centerline for the face to keep the proportions symmetrical. Then recess around the sides and bridge of the nose, using the #9 7mm gouge, to establish the eye mounds.



STEP 5

Thin down the chin. Tapering the chin contributes to the "singing" mouth.



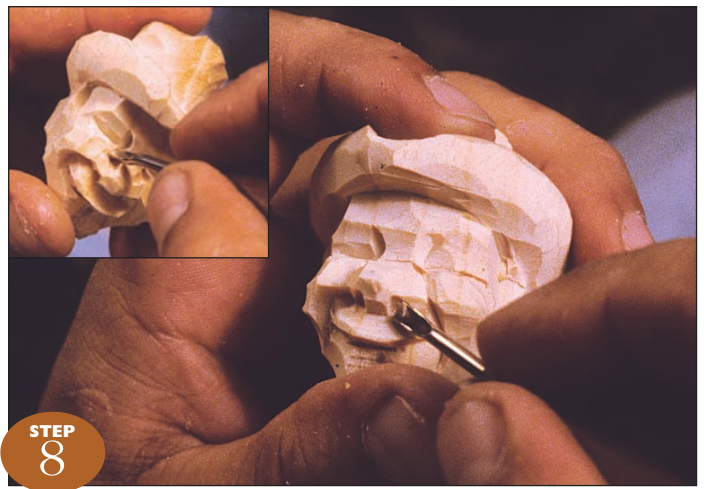
STEP 6

Use the detail knife to put in the laugh lines that provide a deep shadow. You want the face to appear to be smiling and having a good time.



STEP
7

Carve the inside curve of the eyes with the detail knife. You want the eyes to be one eye-width apart, a rule of thumb for anyone carving a face.



STEP
8

Undercut the nostrils with a micro-carving gouge. Then carve the top of the nostrils with the same gouge.



STEP
9

Use the detail knife to carve the inside of the mouth. You want the mouth open with a single tooth showing, so carve deep into the mouth and define the single tooth.



STEP
10

Use a #11 4mm veiner to outline the bottom of the mouth.



STEP
11

Draw in the eyes, and raise the lower lids to create a half moon shape. This makes for happy, smiling eyes.



STEP
12

Bring the laugh lines up around the back ends of the nostrils, curving them into the corners of the mouth. The deep shadows created by this technique enhance the happy mood. Then carve in a few hair details using a #15 6mm V tool.



STEP
13

Drill about halfway into the head with a $\frac{3}{8}$ "-diameter drill bit. A $\frac{3}{8}$ "-diameter dowel, acting like a neck, will be inserted into the hole.



STEP
14

Round off the torso by inverting a #2 20mm gouge. A tool this size will round and smooth the wood quickly.



STEP
15

Undercut the torso, and round off the base to accommodate the cork with the detail knife.



STEP
16

Trace the cork circumference on the bottom of the torso, and remove some wood from the base, where the cork will be inserted, using the detail knife. The cork should fit snugly.



STEP
17

Determine how far to drill into the torso for the neck dowel. Plan for some extra space for the pull cords and elastic cord, and drill straight down into the top of the torso with the $\frac{3}{8}$ "-diameter drill bit.



STEP
18

Drill a $\frac{1}{8}$ "-diameter hole through the bottom of the torso to meet the neck hole. This will accommodate the elastic cord that attaches to the neck dowel.



STEP 19

Offset the neck hole so that, when the neck dowel is inserted, the head will be able to move to one side. Use the detail knife to elongate the hole.



STEP 20

Use the detail knife to round the arms, but don't give them much detail. Although both arms are identical in size, one holds the violin and the other holds the bow.



STEP 21

Trace the bow arm on the torso so you can cut a slot into the wood. The arm should move in and out of the slot without binding. Then use a #15 6mm V tool to cut a slot along part of the outside of the arm and around the elbow. This will hold the pull cord that moves the arm.



STEP 22

Use the detail knife to cut out a slot for the arm. Make sure the slot intersects the drilled hole for the neck dowel. Use a #8 6mm gouge to round off the back corner of the slot to make sure the arm moves freely.



STEP 23

Drill a 1/8"-diameter hole in the lower rear of the body where the two pull cords will come through. Drill at an upward angle into the drill hole you made for the neck dowel. These cords will give movement to the head and bow arm.



STEP 24

Use the #15 6mm V tool to cut a slot into the side of the 3/8"-diameter by 1 3/8"-long neck dowel to accommodate both a pull cord and an elastic cord. The pull cord moves the head; the elastic cord returns the head to its upright position. The slot keeps the cords from slipping off the dowel. Then drill a 1/8"-diameter hole through the neck dowel for the elastic cord to keep the head upright. You will thread the cord through the hole and knot it off later.



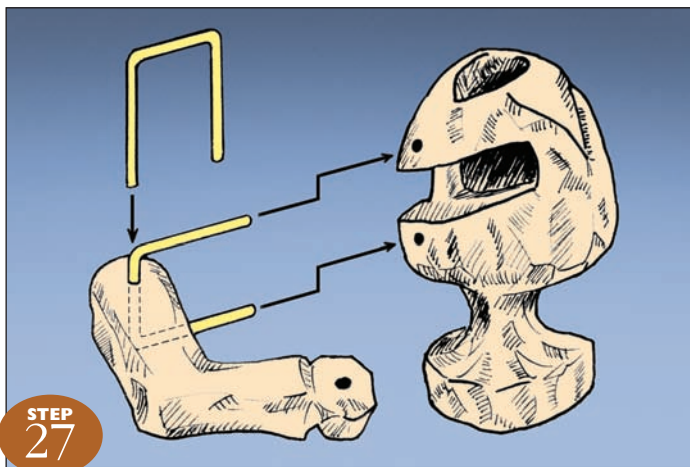
STEP
25

Check for the fit of the head, and determine where to drill a hole for the pin that will hold the neck dowel in place.



STEP
26

Drill the hole for the pin, using a $\frac{3}{64}$ "-diameter drill bit, into the front of the body, through the neck dowel, and out the back. Do not pin the head in place yet.



STEP
27

Drill two $\frac{3}{64}$ "-diameter holes, one above and one below the arm, to hold the bow arm in place. Use a piece of $\frac{3}{64}$ "-diameter brass rod to fashion a "staple" to keep the arm in place but still allow it to move. Then drill a matching hole in the arm.



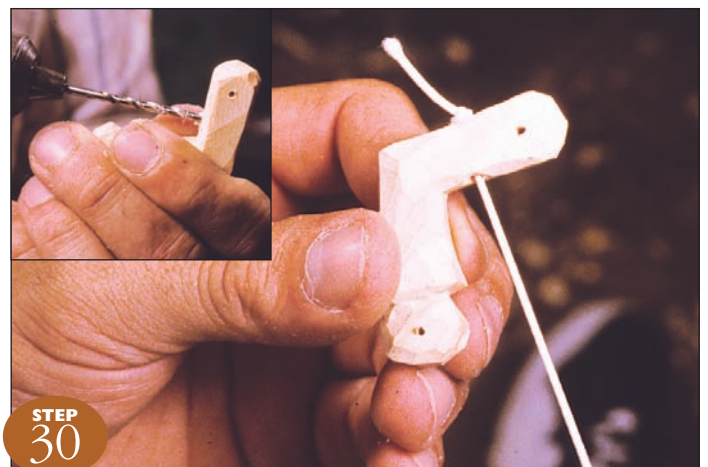
STEP
28

Drill a $\frac{3}{64}$ "-diameter hole through the center of the hand for the bow wire.



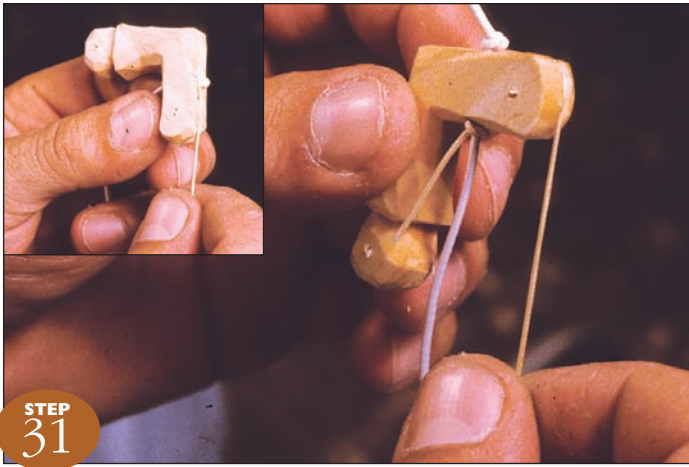
STEP
29

Insert the elastic cord through the neck dowel, and knot it. This keeps the head in its upright position and also returns it after being pulled.



STEP
30

Drill a $\frac{1}{8}$ "-diameter hole through the bow arm for another elastic cord. Then insert a piece of elastic cord through the hole, and knot it. This returns the arm to its close-to-the-body position.



STEP 31

Thread a piece of pull cord through the hole that the elastic cord runs through, knot it, and run it in the channel carved on the outside of the arm. The cord will later exit through the hole drilled in the lower back of the body. Test out the action of the arm by manipulating the pull cord on the outside and the elastic cord on the inside.



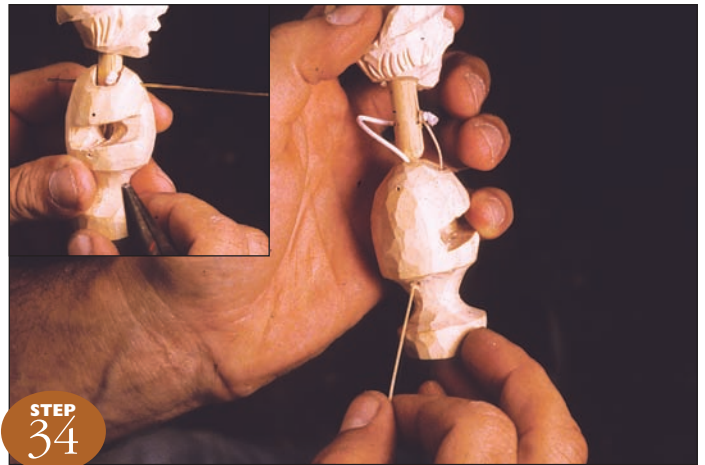
STEP 32

Thread the elastic cord and the pull cord into the head. The pull cord goes over the dowel, in the slot carved earlier, and is held in place by the head. The elastic one goes through the dowel.



STEP 33

Glue the head on the dowel; this keeps the pull cord in place. Then thread the elastic cord through the body, and knot it where it comes out of the bottom of the body.



STEP 34

Thread the pull cord through the hole drilled into the lower back of the body, and put a length of $\frac{3}{64}$ "-diameter brass rod through the body and neck dowel. The head should be able to move freely.



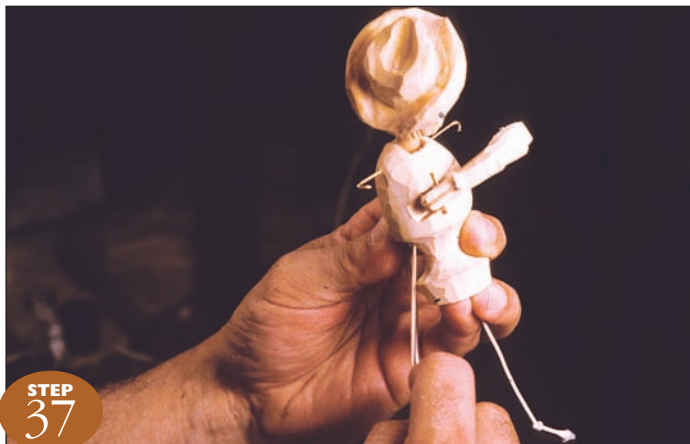
STEP 35

Then thread the pull cord for the arm through the hole in the lower back. Leave the cords long and trim them later. I also carved a small wooden ball to attach to the pull cords to make them easier to hold. Drill an $\frac{1}{8}$ " hole through the ball and thread the cords through it before knotting them off.



STEP 36

Pin the arm in place with a piece of $\frac{3}{64}$ "-diameter brass rod shaped to look like a staple.



STEP 37

Test the action of the head and arm while holding the elastic cord that comes out the bottom of the stopper. When you are satisfied with the action, knot the elastic cord off right at the hole. The cord will be further strengthened when the cork is glued in place.



STEP 38

Drill a $\frac{1}{8}$ "-diameter hole through the left side of the body where the fiddle arm will be attached. Then run the elastic cord from the bow arm through the hole in the body and knot the cord. Use a small piece of brass rod to prevent the knot from slipping through prematurely. Trim and glue the brass rod that holds the neck dowel in place.



STEP 39

Shape the fiddle arm with the detail knife. Then recess an area on the inside of the arm so that it will cover the knot of the elastic cord while keeping the arm flush to the body.



STEP 40

Carve the violin using the detail knife, and cut some decorative grooves with a #15 6mm V tool.



STEP 41

Drill a hole through the arm to accommodate a paneling nail, about $\frac{1}{2}$ "-long, and secure the fiddle arm in place. Then glue the violin in place on the arm with five-minute epoxy.



STEP 42

Use a length of $\frac{3}{64}$ "-diameter brass rod bent into shape for the bow. Needle nose pliers work well for the bending. Give the bow a safety pin shape so that the returning bend gets hooked into place.

PAINTING NOTES

I use a combination of oil paints mixed with Minwax natural stain. Using no primer or wood sealer, I put my paints on a piece of freezer wrap, shiny side up, that acts as my palette.

For the hatband, eyes, teeth, arms, and collar, I use a mix of white with a touch of raw umber. For the hat I use a thinned down green wash. For the face and hands, I use a flesh tone oil paint with a bit of yellow mixed in. I apply a thinned-down rose madder for the cheeks and a heavier rose madder for the shirt. I use brown for the hair and violin. Last, I apply some straight white for the dots on the shirt. When finished painting, I take a thin wash of raw umber and antique the carving to tone down the brilliance of the colors.

Attach a cork of your choice when the paint is dry using the five-minute epoxy.



About the Author

David Sabol is a professional woodcarver and instructor, who lives in Wrightsville, PA. A Caricature Carver of America member, David carves a wide range of subjects from human figures to animals and flowers, and is a frequent contributor to Wood Carving Illustrated.

Materials & Tools

MATERIALS

Round elastic cord
Thin nylon twine (pull cord)
 $\frac{3}{64}$ "-diameter brass rod 12" long
Five-minute epoxy
Wine cork
 $1\frac{1}{4}$ " x $1\frac{1}{4}$ " x $4\frac{3}{4}$ " basswood (head and body)
2 each $\frac{1}{2}$ " x $2\frac{1}{4}$ " x $1\frac{5}{8}$ " basswood (arms)
 $\frac{1}{2}$ " x $2\frac{1}{2}$ " x $\frac{7}{8}$ " basswood (violin)
 $1\frac{5}{8}$ "-long piece of $\frac{3}{8}$ "-diameter dowel

TOOLS

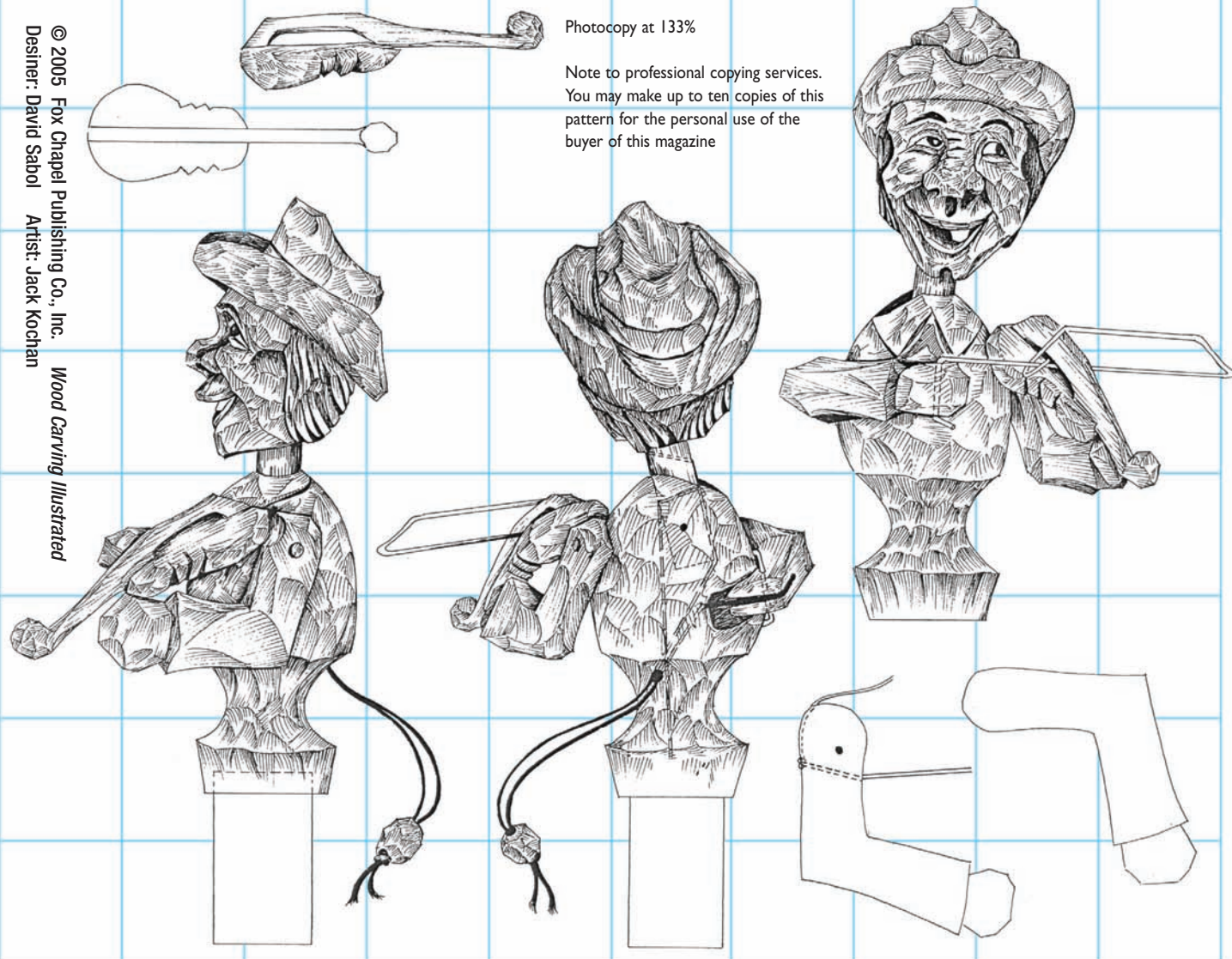
Electric drill and $\frac{3}{64}$ ", $\frac{1}{8}$ " and $\frac{3}{8}$ " drill bits
Needle nose pliers
Detail knife
#2 20mm gouge
#8 6mm gouge
#9 7mm gouge
#11 4mm veiner
#14 12mm V Tool
#15 6mm V Tool

FINISHING MATERIALS

Oil paints: white, green, raw umber, flesh tone, yellow, rose madder, & brown
Minwax natural stain

Photocopy at 133%

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Wood Toxicity

Unprotected exposure to common and uncommon woods can damage your health

Dust masks and air cleaners are on the list of necessary tools in most shops, but research is showing that some woods are more dangerous than others.

Sawdust does irritate a person's respiratory system, but some woods, such as willow, can actually cause nasal cancer! Rosewood, padauk and teak can also cause extreme reactions (see chart).

The wood toxicity chart is one of many sections in *Woodworker's Pocket Reference*, a new book from Fox Chapel Publishing.

The book, by Charles R. Self, is the place to turn when wondering if the wood you are carving can be toxic, or to determine if hard maple is harder than American beech. It also provides information on clamps, workbenches, saws and blades, tools and tool sharpening, workshop math, and hardware.

Possible Reactions to Woods

Wood	Class (Irritant or Sensitizer)	Reaction Type	Potency	Source	Incidence
Alder	Irritant*	Respiratory, eye and skin	No info†	Dust	No info
Ash	Irritant	Respiratory	No info	Dust	No info
Avodire	Irritant	Respiratory, eye and skin	No info	Dust	No info
Baldcypress	Sensitizer**	Respiratory	Small	Dust	Rare
Beech	Sensitizer	Respiratory	Great	Dust	Rare
Birch	Sensitizer	Respiratory, nausea	Great	Dust	Rare
Black locust	Irritant	Nausea	Great	Dust	Rare
Bubinga	Irritant	Eye and skin	No info	Dust	No info
Red cedar, Eastern	Irritant	Respiratory, eye and skin	No info	Dust	Common
Red cedar, western	Sensitizer	Respiratory	Great	Dust, leaves & bark	Common
Cocobolo	Irritant	Respiratory, eye and skin	Great	Dust & wood	Common
Ebony	Irritant & sensitizer	Respiratory, eye and skin	Great	Dust & wood	Common
Elm	Irritant	Eye and skin	Small	Dust	Rare
Goncalo alves	Sensitizer	Eye and skin	Small	Dust & wood	Rare
Greenheart	Sensitizer	Respiratory, eye and skin	Extreme	Dust & wood	Common
Ipe	Irritant	Respiratory, eye and skin	No info	No info	No info
Mahogany	Irritant	Respiratory, eye and skin	Small	Dust	Rare
Maple (usually only spalted)	Sensitizer	Respiratory	Great	Dust	Rare
Oak, red	Irritant	Nasal	Great	Dust	Rare
Padauk	Irritant	Respiratory, eye, skin, and nausea	Extreme	Dust & wood	Common
Purpleheart	Sensitizer	Eye and skin, nausea	Small	Dust & wood	Rare
Rosewood	Irritant & sensitizer	Respiratory, eye and skin	Extreme	Dust & wood	Common
Sassafras	Sensitizer	Respiratory, nausea, and nasal cancer	Small	Dust & wood	Rare
Teak	Sensitizer	Eye and skin	Extreme	Dust	Common
Walnut, black	Sensitizer	Eye and skin	Great	Leaves & bark	Common
Willow	Sensitizer	Nasal cancer	Great	Dust	Common

* An irritant causes an almost immediate reaction each time the wood is used.

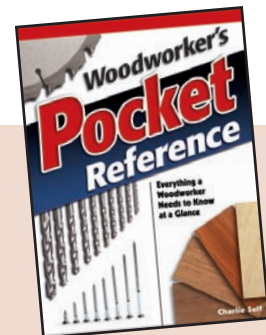
** A sensitizer does not necessarily irritate, but it makes a person more likely to be strongly affected by a wood classed as an irritant. If you are exposed to an irritant after being exposed to a sensitizer, you are more likely to have a more serious reaction to the irritant.

† No info indicates that the information for this wood is still being developed.

Special SOURCES

Dust masks can be purchased in most stores, but some dust mask designs are more comfortable than others—some woodworkers prefer the surgical mask-style while others favor a respirator-style mask.

- 3M produces several masks in the surgical mask-style. For more information, contact 3M at 888-364-3577, www.3M.com.
- AO Safety produces several in the surgical mask style as well as several respirator-style dust masks. Contact AO Safety at 800-327-3431, www.aosafety.com.
- Most woodworking supply stores also sell dust protection equipment. See our Advertising Directory on page 94.



Check your local wood working supply store or

Order *Woodworker's Pocket Reference* from:
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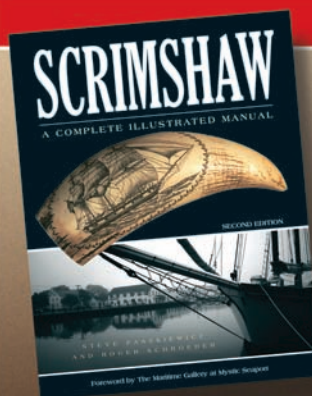
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Calendar of EVENTS

Going to a show? Call before you go!

Shows

Wood Carving Illustrated publishes a general listing of carving shows in each issue. If you would like your show (occurring any time from September through February) listed in our Calendar of Events, please send the following information to

Shannon@FoxChapelPublishing.com:

- Name of event
- Date(s)
- Location (including city, state, address and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

Submission deadline for the Fall Issue is July 1, 2005.

April

Apr. 29-30. Woodfest 2005, QUESNEL, BC, CANADA (Helen Dixon Centre & Quesnel Twin Arenas). Fri. 11am-8pm & Sat. 9am-6pm. Contact April Cheng, 250-992-3522, acheng@quesnelcorp.com.

Apr. 30-May 1. Missoula Area Woodcarvers 7th Western Montana Wood Show/competition and sale, MISSOULA, MT (Missoula County Fairgrounds). Sat. 10am-5pm & Sun. 12-4pm. Contact Frank & Betty Kirschten, 406-251-3089, bfkir@in-tch.com; or Una Schlaebitz, unabruce@centric.net, 406-626-5278.

May

May 7. Central Fraser Valley Woodcarvers 16th Annual "Art of the Carver" show and competition, ABBOTSFORD, BC, CANADA (Columbia Bible College, 2940 Clearbrook Rd.) Sat 11am-5pm. Adm \$2, under 12 free. Contact Dan Causton 604-556-7655, dcauston@telus.net.

May 7. Peterborough and District Woodcarvers Association Spring Show, PETERBOUROUGH, ON, CANADA (Activity Haven - formerly Queen Alexandra School - 180 Barnardo Ave.) Sat. 9:30am-4pm, Contact Jim Hill (705)741-0800.

May 7. Southtown Woodcarvers Annual Show ELMA, NY (Elma enior Center) 12am-5pm, Free Adm. Contact Chuck Trudell 716-652-7692.

May 7-8. 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. Contact Gary Kaster, 8829 3/8 Duarte Rd., San Gabriel, CA 91775, 626-285-5207, glkaster@charter.net.

May 7-8. 33rd Annual Woodcarving Spring Show "Wonder in Woods" sponsored by Capital Woodcarvers Association of Sacramento, SACRAMENTO, CA (Scottish Rite Temple, 6151 H St.) Sat. 9am-5pm, Sun. 9am-4pm, \$5 Adm. for both days, Free student Adm. Free Parking. Contact Nelson Krouse 916-359-8891, lv2carv@surewest.net.

May 14. Capitol Woodcarvers' 16th Annual Non-Juried Show, OLYMPIA, WA (Olympia Community Center, 222 N. Columbia St.) Sat. 9am-5:30pm. Free adm. Contact Sally Bailey, 5279 Bald Eagle Ln. SW, Olympia, WA 98512, 360-357-2346.

May 14-15. 16th Annual Atlantic Wildlife Carving Competition. HALIFAX, NS, CANADA (St. Agnes Church Hall, Mumford Rd.) 9am-5pm, Free Adm. Contact S. Young 902-542-9639, youngducks@ns.sympaticoca.

May 14-15. Brukner Nature Carvers 30th Annual Woodcarving Show. TROY, OH, (Brukner Nature Center, 5995 Horseshoe Bend Rd., Troy, OH 45377) Sat. 10am-6pm, Sun. 11am-5pm. Adm \$3, children 12 & under free. Contact Bruce Henn 937-667-8590 or Charlie Cooke 937-964-1249.

May 14-15. Corn Belt Carving Club's Annual "Sculptures in Wood" woodcarving show and sale. BLOOMINGTON, IL (Challenger Learning Center - former B/N airport terminal - 2901 E. Empire), Sat. 9am-5pm, Sun. 12noon-5pm. Adm. \$2 per person. Children under 12 free (must be accompanied by an adult). Contact Mike Hartzler at 309-662-4276 or visit our website at www.cornbeltcarving.org.

May 14-15. North Arkansas Wood Carvers' 26th Show & Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.) Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Bonnie Davis, dbd@cox-internet.com, or Dick Dulaney, 870-424-3976, dulaneyr@mtnhome.com; PO Box 531, Mountain Home, AR 72654.

May 21-22. Evergreene Woodcarvers 10th Annual Show & Competition, GREENEVILLE, TN (First Presbyterian Church). Sat. & Sun. 12-5pm. Free adm. Contact Lee Sexton, 601 W. Main St., Greeneville, TN 37743, 423-639-0481, woolwood@xtn.net.

May 21-22. 3rd Annual Artistry in Wood Show, Sale & Competition. NORTH PLATTE, NE (Quality Inn & Convention Center) Sat 9am-6pm, Sun 10am-4pm, \$2 adm. Contact Ron Meyer 308-534-5136 or Paul Jeske 308-532-2599.

May 28-29. Richmond Carving Society Woodcarving Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.) registration May 27, 7-9 p.m., Sat. 8-9:30 a.m. Open to the public Sat. 12-5, Sun 10-4. Adm. \$3, Contact Len Sawyer, Richmond Carvers Society, P.O. Box 36507, Seafair P.O. Richmond, B.C., V7C 5M4, Canada

May 28-Jun. 5. Saskatchewan Woodworker's Guild's Annual Wood Show, Wood '05 SASKATOON, SK, CANADA (Galleria Building, University of Saskatchewan Campus) Sat-Sat. 11am-9pm, final Sun. 11am-4pm. Free Adm. www.saskwoodguild.ca.

June

Jun. 4. 7th Annual 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. Contact Ernest A. Hill, 308 Rt. 81, Killingworth, CT 06417, 860-663-1274, ErnestH746@aol.com.

DEADLINE TO SUBMIT EVENTS

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

Jun. 4-5. 6th Annual Johnny Appleseed Wood Carvers Show, MANSFIELD, OH (Richland County Fairgrounds) Sat. 10am-5pm, Sun. 10am-4pm. Free adm. Donation requested for parking, Contact Steven Laser 419-347-4329, mansfieldcarvers@hotmail.com.

Jun. 5-10. 21st Annual Woodcarving Rendezvous, BRANSON, MO (Compton Ridge Campground Convention Center). Sun-Sat. 9am-5pm. Free adm. Contact Ed Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, 913-631-0306, zingo@everestkc.net.

Jun. 11-12. Michigan Wood Carvers Association MWCA State Expo, EVART, MI (Osceola County Fairgrounds, 101 Recreation Ave.) Sat. 9am-5pm & Sun. 10am-5pm. Free adm. Contact John Pierce, 2215 Marquette Rd., Ionia, MI 48846, 616-527-2413, carverjohn2000@yahoo.com or www.miwca.com.

Jun. 15-18. 6th Annual Whittle the Wood Rendezvous Woodcarving Competition & Arts and Crafts Show. CRAIG, CO. Show coordinators sponsor 12 chainsaw carvers to participate in stump carving competition. Competition spans 4 days and is open to the public 8am-dark. Main arts and crafts show held on Sat. Free Adm. Contact David Pike, 970-826-2029, pbricker@ci.craig.co.us.

Jun. 18-19. 9th Lloyd Thrune Wood Carving Show & Competition, COON VALLEY, WI (Thrune Visitors' Center). Sat. & Sun. 10am-5pm. Free adm. Contact Gerald Ekern, 310 Ulland Ave., Westby, WI 54667, 608-634-3719.

Jun. 24-25. Wood Wizards Works in Wood Show and Sale, HOUSTON, TX (North Harris Montgomery Community College, 2700 W.W. Thorne Dr.) 9am-5pm, Free Adm., Contact Gina Sprowl, 281-379-2324, gsprowl@netzero.com.

Jun. 23-26. Davenport Iowa Affiliated Woodcarvers International Woodcarvers Congress Competition & Show, BETTENDORE IA (Mississippi Valley Fairgrounds). Thurs-Sat. 10am-5pm & Sun. 10am-4pm. Contact Carol or Larry Yudis, PO Box 104, Bettendorf, IA 52722, 563-359-9684 (days), 563-355-3787 (evenings) or www.awcltd.org.

Jun. 24-26. Wahpeton Carving Weekend, WAHPETON, ND (North Dakota State College of Science) Contact Reuben Brownlee, 614 - 15th Ave. N, Wahpeton, ND, 58075, 701-642-3532.

July

Jul. 2-3. Minowa 12th Annual Woodcarvers Show & Sale, HARMONY, MN (Slim's Woodshed, 160 1st St. NW) Sat. 10am-5pm, Sun 10am-4pm, \$2 Adm. Contact Stanley Maroushek, 877-886-3114, Slims_ws@means.net.

Jul. 2-10. Kutztown Pennsylvania German Festival, KUTZTOWN, PA (Kutztown Fairgrounds, Rte 222) 9am-6pm. \$10 adm, \$9 seniors, children under 12 free. Contact Dave Fooks, 610-683-1537, dave@kutztownfestival.com, www.kutztownfestival.com.

(Continued on page 84)

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Calendar of EVENTS

(SHOWS - Continued)

Jul. 8-9. Eastern Oklahoma Woodcarvers Show & Sale "The Wonderful World of Wood III", TULSA, OK (Tulsa Event Center, 25th & Memorial). 9am-6:30pm. \$2 adm, children under 12 free. Contact Stan Townsend, 6731 S. 66th E. Ave., Tulsa, OK 74133, 918-492-8994, staninvent@cox.net, or BG Smith, PO Box 691227, Tulsa, OK 74169, 918-628-0038.

Jul. 9. Lake Country Carvers 24th Annual Wood Carving Show & Sale, DELAFIELD, WI (Dept. of Public Works Building, 111 Main St.). Sat. 10am-4pm. Free adm. Contact Bob Dake, 262-785-8921, r.w.dake@worldnet.att.net.

Jul. 9. 24th Annual Woodcarver's Day, MYSTIC, CT (Olde Mistick Village, Apple Orchard). Sat. 9:30am-5pm. Rain date Jul. 10. Free adm. Contact Warren J. Blessing Jr., 309 Woodbridge Rd., Coventry, CT 06238, 860-742-3253, warren@ctvalleywc.com.

Jul. 9-10. 21st Annual Woodcarving Competition and Sale. COOKSBURG, PA (Cook Forest Sawmill Center for the Arts) Sat. 11am-5pm, Sun. 11am-4pm, contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net.

Jul. 16-17. Eastern Woodland Carvers Club 17th Annual Show, CONVERSE, IN, (Converse Fairgrounds, Converse, Miami County) Sat. 10am-5pm, Sun. 10am-4pm, Free Adm. Chainsaw carving, handcarving & scroll saw demos. Contact Tom Brown 765-395-3461, suziq@comteck.com or Gary Freeman 765-395-3943, carvers@comteck.com.

Jul. 23-24. Prince Edward Island Wildfowl Carvers Association 3rd PEI Woodcarving Competition & Show, STRATFORD, PEI (Robert Cotton Centre). Sat. & Sun. 10am-4pm. Free adm. Contact Rus Melanson, 902-566-5331, russmelanson@pei.ca or rcmelanson@gov.pe.ca.

Jul. 23-24. Maine Coast Carving & Art Competition sponsored by the Penobscot Bay Carvers and Artists Association. BELFAST, ME (Boathouse, Front St.) Sat. 9am-5pm, Sun. 10am-4pm. Contact Ellen Flewelling 207-338-5309, 43 Oak Dr., Northport, ME 04849, nwood@ghi.net or Karen Simmons 207-789-5363, www.duck-trap.com/pbcaa/html.

Jul. 30. Blackduck Wood Carving Festival, BLACKDUCK, MN (Wayside Park) 9am-5pm, free adm. Kids class with Monte Draper 10am-1pm. No competition. Contact Jim Schram 218-835-4669, wren@blackduck.net.

August

Aug. 6-7. Lake Bronson International Woodcarvers Festival, sponsored by Northwest Gateway Association & others, LAKE BRONSON, MN (Lake Bronson State Park) Sat. 12-5pm, Sun. 10am-2pm, \$7 park adm. fee. Contact Cammie Taylor 218-754-8264, gcaf@wiktel.com.

Aug. 11-21. International Woodcarving Competition/Exhibition Show, HAMBURG, NY (Erie County Fairgrounds, Mt. Vernon Building). Thurs.-Sun. 10am-10:30pm. Exhibition run in conjunction with the fair, Fair adm. \$9 adults, \$7 seniors, \$4 children, \$5 parking. Contact Peggy Crissman, 36 Royal Crest Dr., Orchard Park, NY 14127, 716-675-0987 or Pepper Weinheimer, PO Box 145, Eden, NY 14057, 716-992-3450.

Going to a show? Call before you go!

Aug. 13-14. 35th Cincinnati Carvers Guild Woodcarving Competition and Show, CINCINNATI, OH, (Holiday Inn North, I-275 and US Rt. 42) Sat. 10am-5pm, Sun. 11am-5pm. Adm. \$3, under 12 and scouts in uniform free. Contact-Don Lerch, 6813 Marvin Ave. Cincinnati, Oh 45224, 513-931-8806, Dlerch@aol.com.

Aug. 20. Green Mountain Woodcarvers 32nd Exhibit and Sale, MORRISVILLE, VT (Peoples Academy). Sat. 9am-4:30pm. Free adm. Contact Roy Gilber, PO Box 1421, Morrisville, VT 05661, 802-888-3481 or James Lockhart, PO Box 644, Stowe, VT 05682, 802-888-2312.

Aug. 27. John LaForest Bird Carving Contest. MARSHFIELD, MA (Marshfield Fair) 10am-6pm, Contest is held in conjunction with the fair. There is a \$8 adm. fee for the fair. Contact Kevin Dunn, 781-837-3786, 603 S. River St., Marshfield, MA 02050, diggerdn@att.net, or Tom Hogan, 781-834-7725, 47 Carr Rd., Duxbury, MA 02332, timahogan@aol.com.

September

Sept. 4-25. 22nd Annual Exhibit of Fine Nature Art sponsored by Indiana Wildlife Artists, WABASH, IN (Honeywell Center, 275 W. Market St.) Contact IWA, PO Box 382, North Webster, IN 46555-0382, hill@kconline.com.

Sept. 3-4. Oglebay Woodcarvers Guild, 28th Annual Show & Sale, WHEELING, WV (Oglebay Park, off I-70 in Rte 88) 10am-5pm, free adm. Contact Clark Adams, 119 Chartiers St, Strabane, PA 15363, 724-745-0912, clark@unimaxsystems.com.

Sept. 10-11. Carroll Carvers 15th Annual Festival of Carving, WESTMINSTER, MD (Bear Branch Nature Center, Hashawa Park) Sat. 10am-5pm, Sun. 10am-4pm, Adm. \$3 donation. Contact Phil Adams 301-926-8945, tarheelcarver@msn.com, http://groups.msn.com/CARROLCARVERS/_whatsnew.msnw.

Sept. 10-11. Downeast Woodcarving & Wildlife Art Show & Sale sponsored by The Maine Wood Carvers Assoc. PORTLAND, ME (Catherine McAuley High School, 631 Stevens Ave.) Sat. 9am-5pm, Sun. 9am-4pm, \$3 Adm. for weekend pass. Childrent under 12 free, contact Wilma Sarna 207-729-5838, sarna@prexar.com, or Kathy Webster 207-865-3286, kwebster@ghi.net.

Sept. 10-11. 2nd Annual Bird Carver's Show hosted by the Thornton W. Burgess Society, EAST SANDWICH, MA (Thornton W. Burgess Society's Green Briar Nature Center, 6 Discovery Hill Rd.) 10am-4pm, \$5 adm for non-members, \$3 for members Contact 508-888-6870, www.thorntonburgess.org.

Sept. 10-11. Shelby Woodcarvers Guild Wood Art Show, SIDNEY, OH (Shelby County Fairgrounds) Sat. 10am-7pm, Sun. 12-5pm. Contact Jim Foster 937-773-8820, or 937-773-7314, 211 E Ash St., Piqua, OH 45356.

Sept. 9-11. 5th Annual "Spit n' Whittle" Weekend EVART, MI (Osceola County 4H-FFA Fairgrounds) Fri & Sat. 8am-4pm, Sun. 8am-12noon. Contact Sandy 231-734-5125, roundup@netonecom.net or Virginia 231-734-9131, roselady@netonecom.net; www.woodcarversroundup.com.

Sept. 9-11. International Caver's Conference sponsored by Chipping Away, KITCHENER, ON, CANADA (Chipping Away Resource Centre, Holiday Inn, Radisson Hotel) Fri. & Sat. 9am-6pm, Sun. 9am-4:30pm, 1 day seminar pass \$35, 3 day seminar pass \$80, Resource centre and carving competition free of charge. Contact Chipping Away, 808 Courtland Ave. E, Kitchener, ON, N2C 1K3, Canada 519-743-9008, www.chippingaway.com.

Sept. 17. Circle City Carving Club's Annual Show, INDIANAPOLIS, IN (Edgewood Methodist Church, 1820 E. Epler Ave.) 9am-4pm, \$2 Adm., NWCA members Free, Contact Dan Bailey 317-359-5225, dansher@iquest.net, www.circlecitycarvingclub.homestead.com.

Sept. 17-18. 19th Annual Middle Creek Wildfowl Show, hosted by Penn. Game Commission, Susquehanna Rier Waterfowlers Assoc. and Wildlands Conservancy. KLEINFELTERSVILLE, PA (Middle Creek Visitors Center) 9am-5pm, Free adm (donations benefit Wildlands Preservation Fund) Contact Al Keith, Middle Creek Wildlife Management Area, PO Box 110, Kleinfeltersville, PA 17039, 717-733-1512, akeith@state.pa.us.

Sept. 17-18. St. Peters Area Woodcarvers' 16th Annual Show & Sale, ST PETERS, MO (St. Peters Community and Art Center, 1035 St Peters-Howell Rd.) Sat 9am-5pm, Sun. 9am-4pm. \$1 Adm. Children under 16 free. Contact Charles Sapp, 771 Meadow Cliff Dr., St. Charles, MO 63303, 636-928-0149, charles@TheSapps.com, www.iidbs.com/wdcarver.

Sept. 17-18. Wilderness Center Woodcarvers' Annual Show. WILMOT, OH (Wilderness Center Interpretative Building, West of Wilmot, off rt. 250) Sat. 10am-4pm, Sun. 1pm-4pm, Free adm. Contact Mary Daniels, PO Box 202, Wilmot, OH 44689, 330-359-5235.

Sept. 18. Woodcarving Exhibition/Competition hosted by Woodcarvers of Queens, QUEENS, NY (Queens County Farm Museum) 10am-6pm, Free adm. Contact Anne, Henry or George 718-544-0265, wcarve@hotmail.com, <http://woodcarving.web.com>.

Sept. 23-25. International Decoy Carving Competition and Show, CALGARY, AB, CANADA (Inn on Crowchild, 5353 Crowchild Trail NW) Fri. & Sat. 10am-8pm, Sun. 10am-5pm. \$5 Adm. Contact John Harrison, 403-669-6585, chinookcarversociety@msn.com, www.chinookwildfowlcarvers.com.

Sept. 24-25. 28th Annual Great Lake Wood Carvers Show, Art in Wood, STRONGSVILLE, OH (Walter E. Ehrnfelt Senior Center, 18100 Royalton Rd.) Sat 10am-5pm, Sun. 10am-4pm. Free adm & parking. Contact Stan Stary, Jr 216-661-8142 SStary2@aol.com, or Dave Mann 216-676-0611 Mann73@aol.com.

Sept. 24-25. 20th Annual Lower Columbia Woodcarers Show, LONGVIEW, WA (Cowlitz Regional Conference Center, formerly Cowlitz County Expo Center, Cowlitz County Fairgrounds) Sat. 10am-5pm, Sun. 10am-4pm. Free Adm. & parking. Contact Frank Snedden, 112 stout Rd., Silver Lake, WA 98645 360-274-7772, ooheckk@aol.com, or Dwayne Van, 2400 Kingfisher Ln, Kelso, WA 98626, 360-577-1102, dvan57@earthlink.net.
(Continued on page 86)

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Calendar of EVENTS

(SHOWS - Continued)

Sep. 24-25. 20th Anniversary Canadian Wildlife Carving Championships in conjunctions with the Wye Marsh Festival, MIDLAND, ON, CANADA, (Wye Marsh Wildlife Centre) Free seminars throughout the weekend, contact Alfred Scott, 705-549-2462, alfred.carvescott@primus.ca, www.wyemarsh.com/events-wood.html.

Sept. 25. 17th Annual Valley Carvers' Judged and Juried Show and Sale, UTICA, IL (Starved Rock State Park, Main Lodge) 9am-5pm, Contact Dave Rinkenberger, 4 Old Orchard Ln. Streator, IL 61364, 815-672-7101.

October

Oct. 1. Northern Virginia Carvers Annual Show, SPRINGFIELD, VA (Woodcraft Supply, 6123 Backlick Rd.) 10am-5pm, Free Adm, contact Mike Parker, 703-680-1194, knifecut@aol.com, www.nvacarvers.org.

Oct. 1-2. Southern Maryland Woodcarvers 7th Annual Show and Sale, LA PLATA, MD (La Plata Town Hall, 305 Queen Anne St.) 10am-5pm, Free adm. Contact Burkey Boggs 301-934-1366, bboggs@isiglobal.net.

Oct. 8-9. 16th Annual Artistry in Wood Show & Sale, SPOKANE, WA (Spokane Community College, Building 6) Sat. 9am-5pm, Sun. 10am-4pm, \$4 adm adults, kids under 12 free. Contact Jack Kennedy, 13711 E. 42nd Ave, Spokane, WA 99206, 509-924-5758, or Tim Rahman, 509-244-3467, spokanecarversinfo@att.net.

Oct. 8-9. Woodcarvers of Northwest Arkansas 28th Annual Show and Sale, ROGERS, AR (Daisy Special Events Center at Lake Atalanta) Sat. 9am-5pm, Sun. 11am-4pm. Free Adm. Contact Nancy Albin 479-621-6700 after 5pm, npalbin@yahoo.com.

Oct. 8-9. Decoy & Wildfowl Carvers Association Competition & Wildlife Art Festival, RIVERSIDE, CA, (Janet Goeske Senior Center, 5257 Sierra St.) Sat. 9am-5pm, Sun 9am-4pm. \$3 Adm. for weekend, \$2.50 seniors, \$0.50 children under 12. Contact Jim Patrick, 18450 Gentian, Riverside, CA, 92508, 951-780-2562, jpatr2562@msn.com, www.dwcacarvers.com.

Oct. 15-16. Onondaga Woodcarvers Club 14th Annual Show & Sale, BALDWINVILLE, NY (Beaver Lake Nature Center, East Mud Lake Rd. off 370 W) Sat. 10am-4pm, Sun 10am-4pm, Free Adm. Contact Dale Gonseth 315-593-6627, dalepaulg@aol.com.

Oct. 16. 18th Annual Show and Competition sponsored by the Wood Carving Guild of Frankenmuth Michigan, FRANKENMUTH, MI (High School, 525 East Genesee, St.) 10am-4pm. Contact Denney 810-631-6347 or Bill 989-835-8919 or contact the guild on Wed. or Thurs. 9am-12noon 989-652-6097.

Oct. 22-23. 26th Annual Artistry in Wood exhibit, sales, raffle, silent auction, demonstrations & charity sale. WHEATON, IL (DuPage County Fairgrounds, 2015 W. Manchester Rd.) \$4 Adm. Contact Marcy Samat 773-763-1788, fmsamat@aol.com, www.dupagecountyfair.org.

Oct. 23. New England Woodcarvers Annual Spirit of Wood Show, BEDFORD, MA (Middlesex Community College, 591 Springs Rd.) 9am-4pm, \$3 adm. Children under 12 free. Contact Roger Melanson, 27 Shannon Way, Lancaster, MA 01523, 978-368-5923, rolmel@comcast.net.

Oct. 23-27. Annual Woodcarving Rendezvous, BRANSON, MO (Compton Ridge Campground Convention Center). Sun.-Sat. 9am-5pm. Free adm. Contact Ed Zinger, 12706 W. 70th Ter., Shawnee, KS 66216, 913-631-0306, zingo@everestkc.net.

Classes

Wood Carving Illustrated publishes a general listing of carving classes in each issue. If you'd like your class (occurring any time from September through February) listed in our Calendar of Events in the next issue, send the following information to Shannon@FoxChapelPublishing.com:

- Subject of class(es)
 - Instructor(s)
 - Date(s)
 - Location (including city, state, address, and building name if applicable)
 - Price
 - Contact information
- Submission deadline for the Fall Issue is July 1, 2005.
- 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 a sponsoring organization.

May

May 6-8. 6th Annual Winnipeg Woodcarvers Weekend, WINNIPEG, MB, CANADA, (St. John's College, University of Manitoba Campus) hosted by Les Gens De Bois Woodcarving Club, Retreat style classes with a variety of instructors. Contact Rick or Cathie Brereton, 11 Brereton Rd., Winnipeg, MB, Canada R2J 2T7, 204-255-8240, beaverbaywoodcarving@shaw.ca.

May 9-13. Michigan Wood Carvers Associations week long seminar, OSCODA, MI, www.MIWCWA.com.

May 23-27. The Center for the Arts, MANASSAS, VA. Eastern Bluebird carving seminar with World Champion Jeff Rechin, \$480. Contact Anna Lippert 703-330-2787, annalippert@center-for-the-arts; www.center-for-the-arts.com.

May 27-30. 2005 CCA Carve Along East, RHODE ISLAND, (Alton B. Jones Annex of University of Rhode Island) sponsored by Mystic Carvers Club, \$325 includes classes, room & board. Instructors include Eldon Humphreys, Jack Price, & Bob Travis. Limited to 36 participants. Contact Ed Ertel evenings 860-875-6187, erteled@yahoo.com or George Elliot 860-464-8191 elliottgeorge@sbcglobal.net.

June

Jun. 5-8. 1st Annual Southeast Minnesota Woodcarver's Workshop (formerly Audubon/Iowa Workshop) HARMONY, MN (Slim's Woodshed, 160 1st St. NW) 15 instructors with classes in woodcarving and other crafts. \$60 per class. Classes span 4 days. Contact Stanley Maroushek, 877-886-3114, Slims_ws@means.net.

Jun. 6-8. Woodburing Seminar with Cheryl Dow sponsored by the Johnny Appleseed Wood Carvers. MANSFIELD, OH (Kingwood Center, Exhibitory Hall, next to the rose garden) 8am-4pm each day. \$125 per person. Contact Tony Fox 419-564-0727, www.cheryldow.com.

Jun. 10-12. 8th Annual Woodcarvers Rendezvous KENNEWICK, WA (Benton County Fairgrounds, E. 10th Ave.) campers check in Thurs. eve., classes start early on Fri. Contact Barbara Pentecost 509-547-6673, kayechip@msn.com

Jun. 15-18. 7th Annual Woodcarvers Roundup, EVART, MI (Osceola County 4H-FFA Fairgrounds). Wed., Thur., Fri., & Sat. 8am-4pm. Free adm. cost for materials only. Contact Sandy Holder, 7093 14 Mile Rd., Evart, MI 49631, 231-734-5125, roundup@netonecom.net or Virginia Huffman, 5108 Sandy Run, Sears, MI 49679, 231-734-9131, roselady@netonecom.net; www.woodcarversroundup.com.

Jun. 16-19. Kaw Valley Woodcarvers Long Weekend Carving Seminar, BALDWIN, KS (Baker University) 9 classes offered with award-winning instructors. Contact Carlan D. Honaker, 4121 NW Brickyard Rd., Topeka, KS 66618, 785-286-1829 or 785-272-4912.

Jun. 17-19. Spokane Carvers 4th Annual Rendezvous, SPOKANE, WA (Spokane KOA, Barker Rd. 509-924-4722) Low to no-cost instruction. Fri. & Sat. 8am-4pm, Sun. 9am-12pm. Contact Gloria Strandquist, 509-924-1186, wnook@att.net.

Jun. 19-24. Creative Woodcarving Seminar, CADILLAC, MI, nationally known instructors in caricature, realistic human, realistic animal, ducks, song birds, shore birds, woodburning, kaliedoscopes, canes & walking sticks, carving basics, power fish carving. Contact Floyd Rhadigan, 287 Riverview Dr., Saline, MI, 48176, 734-649-3259, rhads@comcast.net

Jun. 20-22. Female Kingfisher with Rosalyn Daisey, MOGADORE, OH, Power carving and painting class open to all skill levels. \$250 for 3-day course. Contact Bob Rutan 330-628-5959, rrutan@neo.rr.com.

Jun. 23-24. HOUSTON, TX (North Harris Montgomery Community College, 2700 W.W. Thorne Dr.) Classes available with Dee Gibson and George Vauhgn. Contact Gina Sprowl, 281-379-2324, gsprowl@netzero.com

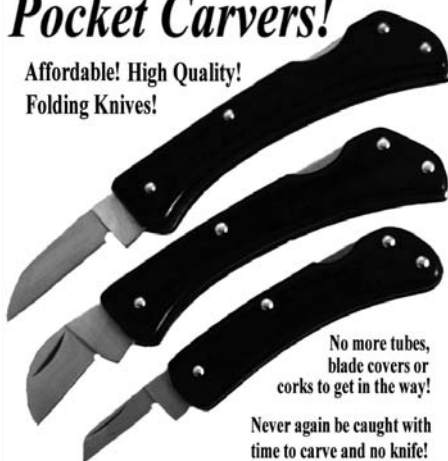
(Continued on page 88)



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Calendar of EVENTS

(CLASSES - Continued)

July

Jul. 4-8. Woodcarving with Oaxacan woodcarver and painter Jacobo Angeles Ojeda. Idyllwild Arts in IDYLLWILD, CA, contact Diane Dennis 951-659-5171 ext. 2365, sumer@idyllwildarts.org, additional workshops including flutemaking available www.idyllwildarts.org

Jul. 6-17. Woodcarving with Pat DeAngelis, LUDLOW, VT (Fletcher Farm School) Jul. 6-8. (3-day class) Power and Hand Tool Carving; Jul. 9-10. Weekend Woodcarving Workshop; Jul. 11-15. (5-day class) Power and Hand Tool Carving; Jul. 16-17. Weekend Woodcarving Workshop. For all classes contact Fletcher Farm Non-Profit School for the Arts & Crafts, 802-228-8770, www.fletcherfarm.com.

Jul. 9-15. Creede Woodcarving Rendezvous, CREEDE, CO, 14th annual Woodcarver's Rendezvous in Underground Mine, Museum and Firehouse. 27 instructors, 96 classes in carving, woodburning, chip, relief, scrimshaw, clay, turning, scroll saw, and intarsia. Contact Karen Oquin 303-940-3505, wnwcarver@aol.com.

Jul. 15-17. Waldorf Woodcarving XIV, FOREST CITY, IA. (Waldorf College) 15 woodcarving classes including beginner, birds, human caricature, relief, realistic human, and chip; 4 non-woodcarving classes including marquetry, hardanger, basket making, and quilting. Contact Joy Boyken, Box 262, Tiltonka, IA, 50480, 515-928-2627, joyboykn@netins.net.

Jul. 24-27. NorthEast Woodcarvers Roundup, HONESDALE, PA (Cherry Ridge Campsites & Lodging) Free carving event Sun. 7pm-9pm, Mon-Wed. 9am-5pm. 22 Free workshops with cost for materials only. Registration Sun. 5pm-7pm. Contact George Reinfried 717-299-9921, GAReinfried@aol.com, campground 570-488-6654.

September

Sep. 12-Oct. 10. Stylized Carving & Sculpting of Driftwood with Patricia Bartlett. PORT ANGELES, WA (Marine Life Center) 5 week class will meet Sat. mornings 9am-12noon. \$28 plus \$10 materials fee. Register through Peninsula College 360-452-9277, www.driftwoodsculpture.com

Sep. 25-28. Caricature Carvers of America Dollywood Workshop. PIGEON FORGE, TN (Dollywood) One day of mini-seminars on Sep. 25 presented by 9 CCA instructors, Sep. 26-28 three day workshop with Phil Bishop, Pete Ortel & Harley Schmitgen. Contact Dennis Thornton 607-895-6311, splaters@hotmail.com, www.cca-carvers.org.

Sep. 25-Oct. 1. 1st Annual Shuswap School of Woodcarving, SHUSWAP, BRITISH COLUMBIA, CANADA (Sorrento Centre) Classes include Carving & Painting a Red Winged Black Bird, Carving & Painting an American Kestrel, Carving & Painting a Whale, Carving a Caricature, Carving a North West Coast Indian Mask, and Painting/Paper Art. Contact Sorrento Centre at 250-675-2421, info@sorrento-centre.bc.ca, www.sorrento-centre.bc.ca.

October

Oct. 7-10. 9th Annual Woodcarvers Retreat sponsored by Mystic Carvers Club, RI (Alton B Jones Annex of University of Rhode Island) \$190 includes room & board with a choice from 9 instructors. Contact Ray Johnson, 860-848-8194, wcvray@myeastern.com, www.geocities.com/soho/studios/6186.

Ongoing Classes

Phil and Vicki Bishop, Caricature Seminars 2005, **May 13-15** Jackson, MO, Contact: Dave & Sharon Ledure, (573) 243-1616;
May 20-22 Cody, WY, Contact: Trudy Ginest, (307) 754-3876;
May 28-30 Twin Falls, ID, Contact: Larry Crist, (208) 465-5849;
June 10-12 Coleridge, NE, Contact: Keith Bartling, (402) 283-4646;
June 20-24 Davenport, IA, Contact: Ron Clarke, (402) 727-9026;
July 8-10 Reno, NV, Contact: Paul Volpp, (775) 853-3432;
July 18-22 Missoula, MT, Contact: Mel Sobolik, (406) 327-1241;
Aug. 1-3 & 5-7 Martin's Ferry, OH, Contact: Bob Barris, (740) 633-5392;
Aug. 12-14 Alden, NY, Contact: Ken Kohl, (716) 937-3228;
Aug. 19-21 Converse, IN, Contact: Suzi Brown, (765) 395-3461;
Sept. 10-11 Mystic, CT, Contact: George Elliott, (860) 464-8191; Sept. 16-18 Long Island, NY, Contact: Phil LaGreco, (631) 473-7043;
Sept. 26-28 Dollywood, TN, Contact: Dennis Thornton, (607) 895-6311;
Oct. 7-9 Des Moines, IA, Contact: Denny Neubauer, (515) 265-4889; Oct. 14-16 Cedar Rapids, IA, Contact: Larry Sylvester, (319) 393-1578;
Oct. 21-23 Elk City, OK, Contact: Phil & Vicki Bishop, (580) 225-3109;
Oct. 28-30 Chicago, IL, Contact: Joe Calderone, (815) 485-2120;
Nov. 4-6 Port Orange, FL, Contact: John Carleton, H (386) 761-2038;
Dec. 2-4 Cumberland, WI, Contact Dale Heinecke (715) 822-8642;
Dec. 9-11 Bettendorf, IA, Contact The Woodcraft Shop (800) 397-2278.

The Buyer Woodcarving Studio in NORTON, MA offers classes conducted by top carvers from the United States and abroad. Robert & Margaret Buyer, 508-285-9583.

Carver's Oasis offers ongoing classes. Contact Walt Blackmore at 2132 E. El Parque Dr. TEMPE, AZ 85282-3031, 480-736-1362, carversoasis@yahoo.com, or Mel Donaho, 15853 W. Amelia Dr., GOODYEAR, AZ 85338, 623-935-5648, ruthmel@earthlink.net.

One week Professional Chainsaw Carving classes, HAYWARD, WI, (Wisconsin School of Chainsaw Carving, 13250 W State Rd. 77, Hayward, WI 54843) Contact 715-634-8877, www.chainsawcarvingschool.com.

Woodcarved Art of MANTUA, OH offers ongoing classes including:

May 27-29 Downy Woodpecker—Dick Marzolf
Jun. 9-12 Relief Carving—Robert Stadlander
Jul. 16 Fan Bird Carving—David & Sally Nye
Aug. 27-28 Beginners Chip Carving—Diane Harto
Oct. 15-16 Power Carve a Santa—Diane Harto
Nov. 4-6 Caricature Carving—Dennis Thornton
Dec. 10-11 Power Carving a Nuthatch—Diane Harto. Contact Woodcarved Art at 330-274-2671, dhcarve@cs.com.

Heritage Arts Studio offers a variety of woodcarving classes year round. Contact Kelly Stadelman, P.O. Box 191, 10150 N.W. Glenco Rd., NORTH PLAINS, OR 97133, 503-647-0892, heritagearts3@hotmail.com, www.heritageartstudio.com.

Bill Janney's gunstock carving, learn fishscale, basketweave, scroll, leaves, relief carving using high speed drill and rotary chisel. Power GRS tools, supplies, videos, and DVDs for sale. Contact Bill at www.billjanney.com, billjanney@riva.net, 937-787-4836.

May 9-13 Emporia, Kansas @ GRS
June 8-10 Middletown, Ohio
June 20-25 advanced class Emporia, Kansas @ GRS
Oct. 17-21 Emporia, Kansas @ GRS.

Jason Lucio Wildfowl Carving Classes, AUBURN, ON, CANADA, (Jason Lucio Art, 55 Loftus St., Auburn, ON N0M, 1E0)
May 30-Jun. 4 American Robin,
Jun. 6-10 Shoveler hen hunting decoy,
Jun. 20-25 Peregrine Falcon bust,
Jul. 11-16 Sora Rail. Contact Jason 519-526-1076, Jason@jasonlucioart.com, www.jasonlucioart.com.

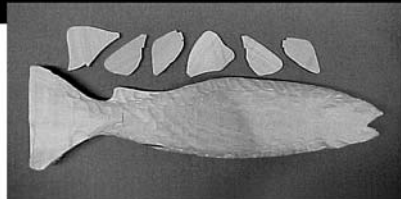
Joel Hull weeklong carving seminars in the Scandinavian flat-plane style. Classes geared towards beginner and intermediate carvers.
Jul. 17-22 LUDLOW, VT (Fletcher Farm School) Contact 802-228-7402, www.fletcherfarm.com;
Aug. 14-19 BRASSTOWN, NC, (John C. Campbell Folk School) contact 800-365-5724, www.folkschool.org;
Oct. 23-29 SHERMAN, PA (Land of the Vikings) contact 570-461-3500, vikingland@mail.tds.net, <http://sofnd3.home.att.net>.

The John C. Campbell Folk School, in BRASSTOWN, NC, offers ongoing classes. Following is a partial listing:
May 29-Jun. 4 Carving in the Round (Helen Gibson)

Jun. 5-10 Carving the Black-Capped Chickadee (Rick Wolcott)
Jun. 10-12 Carving a Northwest Coast Native Sun Mask-Bella Colla Style (Rick Wolcott)
Jun. 12-18 Carving Aquatic Animals (Howard Suzuki)
Jul. 3-8 Three Types of Carving: Relief, Chip & In the Round (Larry Nowell)
Jul. 10-16 Woodburning Possibilities (Orchid Davis)
Jul. 17-23 Kitchen, Claus & Critters (Intergenerational class - Frank Boyd)
Jul. 24-30 Cowboy Caricatures, Indians, Santas & Elves (Gary Falin)
Jul. 31-Aug. 5 Beginning Chip Carving (Wayne Barton) For more information or to request a free catalog with course descriptions, call 1-800-FOLK-SCH, or visit www.folkschool.org.

(Continued on page 90)

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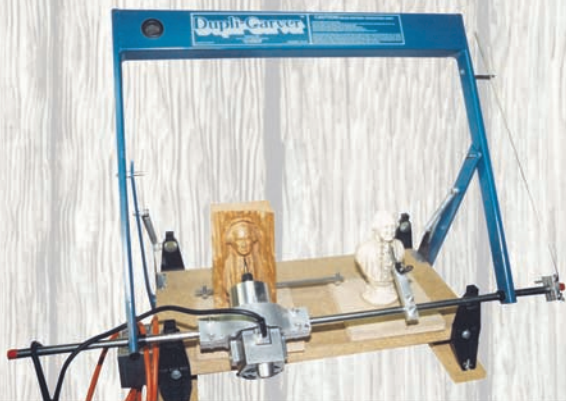
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European carver Dimitrios Klitsas provides classes in HAMPDEN, MA to beginning and advanced carvers. Dimitrios Klitsas, 378 North Rd., HAMPDEN, MA 01036, 413-566-5301, fax 413-566-5307, www.klitsas.com.

The Knot Hole Woodcarving Studio in PLEASANT HILL, MO offers a variety of classes. Contact 816-987-2214, theknothole@earthlink.net, www.theknothole.net

May 16-21 Shane Wilson—Antler Carving
June 5-10 Keith Mueller—Artistic Design & Composition

June 12-17 Keith Mueller—You Carve it - We'll Paint It

July 10-15 Ernie Muehlmann—California Valley or Bobwhite Quail

July 18-23 Rich Smoker—Decoys of Wood Duck & Pintail Drake

July 25-29 David Turner—Wildfowl or Wildlife Sculpture in Clay

Aug. 1-6 Clark Schreiber—Kokanee Salmon or Black Crappie

Aug. 15-19 Neil Cox—Woodcarving the Human Face

Aug. 22-27 Gary Eigenberger—Pygmy Owl

Aug. 29-Sep. 3 J. Christopher White—Stylized Wood Sculpture

Sep. 12-17 Pat Godin—American Wigeon Drake
Sep. 19-24 Lonnie Dye—Black-throated Blue Warbler

Sep. 26-Oct. 5 Floyd Scholz—Sharp-shinned Hawk. Contact Krausman's Wildlife Reference Photos and Woodcarving Studios offers ongoing classes, 906-238-4475 or toll free 877-572-8762 1750 S. Cty Rd. 557, Gwinn, MI 49841, jkrausman@skycnet.net, www.referencephotos.com.

Pyrography Classes with Nedra Denison,

May 7 OLYMPIA, WA (Olympia Park & Recreation Dept.) Contact Veronica Tucker 360-753-8063

Sep. 10 SEATTLE, WA (Woodcraft Store)

Contact Michele Hall 206-767-6394

nedraspyrography@aol.com.

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

Cook Forest Sawmill Center for the Arts, COOKSBURG, PA, offers ongoing woodcarving and sculpting classes. Contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net for a complete list.

Jerry Simchuk of Jerry Simchuk Art Studio, 415 Orchard Ridge Rd., KALISPELL, MT 59901, (406)257-1784, jsimchuk@in-tch.com has several classes at various locations:

May 16-21 Florence Montana, Northern Cardinal. Contact Terry Porter (406)273-4219, tandjporter@aol.com

June 2-4 Florence Montana, Carving Techniques. Contact Terry Porter (406)273-4219, tandjporter@aol.com

June 13-18 Garibaldi Oregon, 1/2 size Widgeon Drake. Contact Karen Muma (503)322-2517, kmuma@tlcfcu.org

June-July (TBD) Nampa Idaho, Mountain Bluebird. Contact Jerry Simchuk (406)257-1784, jsimchuk@in-tch.com

Sept. 6-8 Kalispell Montana, Painting A Black-Capped Chickadee. Contact Jerry Simchuk (406)257-1784, jsimchuk@in-tch.com

Sept. 12-16 Garibaldi Oregon, Lazuli Bunting. Contact Karen Muma (503)322-2517, kmuma@tlcfcu.org

Sept. 19-24 Florence Montana, 1/2 size Common Loon. Contact Terry Porter (406)273-4219, tandjporter@aol.com

Oct. 3-8 Mulino Oregon, 1/2 size Barn Owl. Contact Judy Caldwell (503)632-4403, naturesima@bctonline.com.

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

Smoky Mountain School of Woodcarving in TOWNSEND, TN offers classes with Gene Webb. Contact Smoky Mountain School of Woodcarving, 800-541-5994, www.woodcarvers.com.

The Ward Museum of Wildfowl Art SALISBURY, MD (Salisbury University) sponsors a variety of carving and painting classes. Contact Ray 410-742-4988 ext 104 for more details or email ward@wardmuseum.org. Info also available at www.wardmuseum.org.

Woodcarving by George offers year round woodcarving classes for beginners in NEW YORK, NY. 718-544-0265, wcarve@hotmail.com, www.woodcarving.web.com.

Woodcraft Shop BETTENDORE, IA, offers ongoing classes including:

May 20-21 Kirt Curtis, Cougar bust

May 28-30 Bob Guge, Creating & Making Habitat
Call 800-397-2278 for more information

Woodcraft Supply Corporation stores offer a variety of classes. Contact the store in your area for information, or visit www.woodcraftuniversity.com.

Dave Stetson & Michele Carville offer the following seminars:

May 17-19 SCOTTSDALE, AZ Caricature Uncle Sam with Dave. Contact Michele at 480-367-9630 or Lcnmichele@aol.com

May 28-31 TWIN FALLS, ID Caricature Man with Dave. Contact Larry Crist at 208-465-5840 or ccs1@mindspring.com

June 3-5 LONG ISLAND, NY Caricature by Dave. Contact Phil LaGreco at 631-473-7043 or justbatz@aol.com

June 10-12 MYSTIC, CT Caricature by Dave. Contact Warren Blessing at 860-742-3253 or warren@CTvalleywc.com

June 15-17 SCOTTSDALE, AZ Folk Art Uncle Sam with Michele. Contact Dave at 480-367-9630 or Lcnmichele@aol.com

July 9-15 CREEDE, CO Various Caricature with Dave and various Santas with Michele, plus painting seminar. Contact Karen Oquin at 303-940-3505 or wnwcarver@aol.com

July 18-22 CRETE, NE Full figure caricature in the style of Emil Janel. Contact Western Wildlife Workshop, John and Nancy Burke at 402-623-4292 or westernwoodcarvers@4w.com

July 24-29 CRETE, NE Full figure caricature with Dave and Old World Santas with Michele. Contact Ron Clarke at 402-727-9026 or roncl53@hotmail.com

Aug. 18-21 WEST GLACIER, MT Mini seminar caricature with Dave and mini seminar Santa with Michele. Contact Terry or Janice Porter at 405-273-4219 or tandjporter@aol.com

Sept. 6-8 SCOTTSDALE, AZ Caricature figure with Dave. Contact Michele at 480-367-9630 or Lcnmichele@aol.com

Sept. 16 SAN SIMEON, CA One-day CCCC Rendezvous Caricature figure with Dave. Contact Molly Schaechtele at 831-633-5850 or jet@redshift.com

Sept. 21-26 DOLLYWOOD, PIGEON FORGE, TN CCA National Caricature Carving Competition and Mini seminar sessions with various CCA members. Contact Randy Landen at rlanden@prodigy.net

Oct. 5-7 SCOTTSDALE, AZ Flying Witch Caricature with Dave. Contact Michele at 480-367-9630 or Lcnmichele@aol.com

Oct 14-15 SCOTTSDALE, AZ Paint your Flying Witch with Michele. Contact Dave at 480-367-9630 or Lcnmichele@aol.com

Nov 2-4 SCOTTSDALE, AZ Thanksgiving Caricature with Dave. Contact Michele at 480-367-9630 or Lcnmichele@aol.com

Nov 8-9 SCOTTSDALE, AZ Paint your Thanksgiving carving with Michele. Contact Dave at 480-367-9630 or Lcnmichele@aol.com

Nov 16-18 SCOTTSDALE, AZ Old World Santa with Michele. Contact Dave at 480-367-9630 or Lcnmichele@aol.com

Dec 6-7 SCOTTSDALE, AZ Paint your Santa with Michele. Contact Dave at 480-367-9630 or Lcnmichele@aol.com



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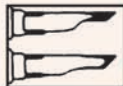
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page 85



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page 16



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page 9



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page 11



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page 9



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page 17



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ANTIQUING MADE EASY



STEP
1

Step 1: It's okay to use old hair-bristle brushes to apply an antiquing mixture consisting of a ½"-long bit of burnt umber oil paint and a few drops each of linseed oil and mineral spirits. "You should get a mixture of heavy mud that's dark brown," Bill says. He uses Grumbacher's Van Dyke Brown.



STEP
2

Step 2: Brush one coat of the mixture evenly on the entire piece.



STEP
3

Step 3: Be sure to apply the mixture to the carving's crevices. This finish will bring out the definition of the project's features, such as the face.

Wondering how carvers create that antique look to their pieces? Here's how caricature carver Bill Howrilla aged one of his pieces.



STEP
4

Step 4: Wipe off the excess with a scrap of cotton or linen. Such material can be obtained from an old T-shirt or handkerchief. Allow the carving to dry overnight.

Step 5: If you're antiquing a carving with teeth, they can be further whitened with white acrylic paint.

Step 6: You also can spray the carving with a matte finish to protect it from fingerprints and dust.



About the Author

Caricature carver Bill Howrilla is a native of the Pittsburgh, PA area. He is the author of "Carving Golfers: 12 Projects Capturing the Joys and Frustrations of the World's Greatest Game." This is his second article for *Wood Carving Illustrated*; his first, "Carving Caricature Golfers," appeared in Summer 2004 (Issue 27). Bill is a member of Chisels and Chips Carving Club of North Pittsburgh.

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