

THE WOODCARVERS *Gazette*



Published by the British Woodcarvers Association

Volume 3 - Issue 8

Spring 2015



Interviews:
Patrick Damiaens
Rob Penn
Glyn Mould
Charlie Oldham

Reports:
Artistry in Wood 2014
Ox & Bucks Annual Exhibition 2014

Features:
A Carving Odyssey - Bali
Carving a broken Seashell
EWVS Competition Guide
The Carved Angels of St. Wendreda's

Join the BWA



A Coat-of-Arms by Patrick Damiaens

ISSN 1753-3651 £3.50
(Free to BWA Members)



9 771753 365012 >

Take Control And Improve Your Wood Carving... *Instantly*



Becoming a master woodcarver may not happen overnight. But whether you are a hobbyist or professional, you can improve your ability through the unmatched cutting control our tools offer — right out of the package.

Our blades are precision-made from high carbon steel and hold their edge extremely well. They are expertly hand-sharpened to a razor finish and easily glide through wood for outstanding results. Every Flexcut product is manufactured in the USA.

Visit our website at flexcut.com and see our complete line of knives, palm tools and mallet tools.

BriMarc
TOOLS & MACHINERY

To find out more about Flexcut carving tools, visit —

www.brimarc.com/flexcut

To find prices or your nearest stockist, visit —

www.brimarc.com/stockists

or call 0333 240 69 67

 **Flexcut**
CARVING TOOLS

Better Control, Better Carving

NOTICES

National Council Vacancies ~ A plea for volunteers ~

Get more Involved

Do you have a bit of spare time and opinions about what the BWA should be doing and where it should be heading? At this years AGM two posts have come up for renewal:

BWA Treasurer

The main requirement of this job is to be able to operate a spreadsheet to keep the day-to-day accounts up to date, send out invoices for the advertising in the Gazette and cheques for the capitation.

BWA National Secretary

The secretary is a contact point for the organisation and answers queries by phone and letter (website queries are handled separately). The secretary also organises the National Council meetings and takes the minutes.

If you are interested and want to know more please contact the national secretary on 02089 070 378 or secretary@britishwoodcarversassociation.co.uk or the chairman on 01525 862 489 or chairman@britishwoodcarversassociation.co.uk

BWA AGM 2015

The 2015 BWA AGM is taking place on 16th May 2015 at Sacrewell Farm Centre, Thornaugh, Peterborough, PE8 6HJ. Please see the programme enclosed with this gazette for full information on the events and venue.

Change of Address?

After the issue of each gazette I have a small number returned due to people having moved and not having informed me of their new address. If you move could you please let me know, or feed it in through your Regional Leader. Many Thanks.

John Tybjerg - Membership Secretary

Tel: 01425 470 906

Email: membership@britishwoodcarversassociation.co.uk

ERRATA

First of all I'd like to apologise to Gerald Adams for forgetting to add his contact details at the end of his interview in the last issue.

Gerald is based in Norwich and offers tuition and courses in woodcarving and chairmaking. You can contact Gerald on 01508 532111 or visit his website for further information:

www.adamswoodcarving.co.uk

Secondly I would like to apologise for my frequent typing mistakes. I hope to get my typing under better control soon - a mechanical keyboard may help when I can afford one.

EDITORIAL

Welcome to the Spring 2015 issue of The Woodcarvers Gazette. Hopefully there will be something in this issue for everyone but as always, please send me your suggestions and comments; I'd like to improve where I can. All submissions of content are welcome, particularly photos and write-ups on the events and exhibitions that your local clubs attend. If you would like to write a how-to article or write about a carving you have recently completed, that would be very welcome too.

In this issue you will find four interviews, three professional carvers including one from Belgium and an interview with Rob Penn from the BBC TV series *Tales from the Wild Wood*.

There are a couple of book reviews and a couple of product reviews in this issue. There are a few pages covering the 2014 Artistry in Wood competition in the US, hopefully the photos will provide some inspiration. A couple of issues ago, we had an article from Mick Stidever about carving a seashell. In this issue we have a similar article from John Francklow about carving a broken seashell in a rather different way, I hope you enjoy it.

Ken Willoughby has written a small piece about St.

Wendreda's church in March, Cambridgeshire. I hope he won't mind but I used some photographs that I took the other day rather than his photograph. My photos capture the detail of some of the carvings but don't quite capture the scale of the carvings - the roof is packed full of carving - well worth a look in person. The huge door key is still to be found in the local shop to unlock the church and have a look around.

Page 11 gives details of the competition at this year's European Woodworking Show at Cressing Temple, organised by BWA Essex branch and sponsored generously by Classic Handtools and Mike Hancock.

I have extended the competition from last issue until the AGM in May at the request of the national committee; please read the details on page 10.



Jason Townsend

Gazette Copy Deadline and Contact Details

To submit content to the next issue of The Woodcarvers Gazette, you can email the editor using editor@britishwoodcarversassociation.co.uk or send items in the post to 66 Wisbech Road, March, Cambridgeshire, PE15 8EF.

Deadline for the Summer Gazette is the **15th May**

BOOK REVIEW

A Diary of a Woodcarver - Volume 2: 2005-2009 by Mick Stidever

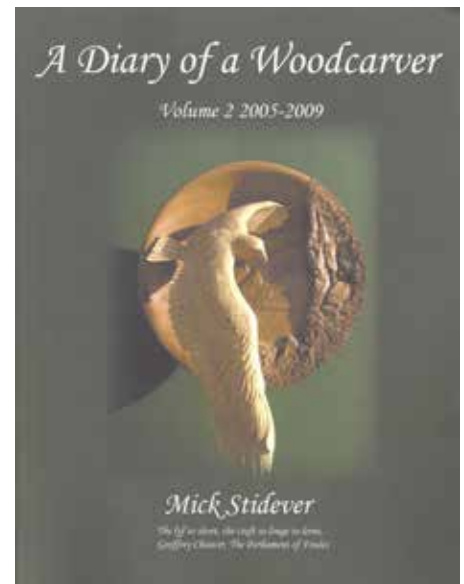
ISBN: 978-1-78507-130-0

This second volume of Mick's woodcarving experiences is just as good as the first. It feels even more tightly packed with photographs and information. Considering that Mick isn't a professional woodcarver selling his wares, he provides a very expert write-up on his carvings and the processes that he has gone through with each one. Mick has provided an excellent selection of photographs for each of his carvings and clearly shows the reader any difficulties that he has had and describes very well the techniques that he has used.

Mick's general artistic capability is excellent and in this second volume the

reader can see that he progressively sets himself greater and greater challenges in woodcarving. One of the things that I took away from this book is the fact that Mick is rather good at working in clay. He makes extensive use of maquettes for his carvings and I only wish that I was half as good with clay as Mick is.

As with his first volume, there are some interesting interludes between carvings and there are many photographs to provide the reader with inspiration. I think my favourite carving from this book is No.56: Grecian Vase Relief. I would recommend this book to anyone interested in the processes of



a woodcarver and those looking to improve in their level of skill may find it very useful.

By The Editor

REVIEW

Carbide Ball Burrs from Eternal Tools

These are a series of very high quality Carbide Ball Burrs recently launched by Eternal Tools. They have a 2.35mm shank so will fit most micro motor tools (if not you should be able to get a collet that will enable you to make use of them.

They are available individually ranging from 0.5mm through to the largest which is 2.3mm. The 0.5mm is a marvel of engineering and is smaller than a pin head. The burrs have a well-designed shape for effective removal of waste.

The ball burrs are made from solid tungsten carbide and are very durable. These will work well for woodcarving but are also ideal for other materials such as Tagua Nuts.

I had a go at using these burrs with my Proxxon micro motor which has multiple collets and these burrs fitted very nicely with the 2.35mm collet. I can recommend

these burrs for fine detail work. I will definitely be using them on some of the very hard woods that I like and hope to use them on a few Tagua Nuts too.



The Ball Burrs are also available in a set of 9 at a cost of £39. My thanks to Eternal Tools for the chance of reviewing these items.

By The Editor

ETERNAL
TOOLS



BWA WWI REMEMBRANCE PROJECT

The WWI Exhibition is still making its way around the country to various venues. It has most recently been in Essex under the care of Essex Regional Leader Ken Veal. Dennis Hyde took the exhibition to St Edward's Church of England School & Sixth Form College from the 19th to the 23rd January. Gita Mohindra the librarian and editor of the school magazine looked after the exhibit:

St Edward's Church of England School & Sixth Form College were delighted to host the WWI woodcarvings travelling exhibition during 19-23 January, part of a Remembrance project by the British Woodcarvers Association. Hundreds of students came to the Library to view the

exhibition, expressing their appreciation of the skill involved. Over 100 students casted their votes for their favourite carving. Year 7 student Lucy Medcraft said "They are all so good. It is hard to choose a favourite but I like the poppies". It was indeed a difficult choice but here are the top 5:

1. Raymond Ward: Aces High
2. Ivor Biddlecombe: We will remember
3. Val Smith: Your country needs you
4. Mike White: Red poppy
5. Stuart Bailey: Tommy Atkins

Other favourites included carvings by Ken Veal, Terry noakes, Mike Bilcliffe and Duncan McConnachie

Staff and students at St Edward's would like to thank The BWA and to Mr Dennis Hyde for bringing the exhibition to us. We would love to host any future ones too. Our students and staff all loved it and were so impressed by the skillfull wood carvings. We have had several

events marking Remembrance Day and this exhibition was of great interest for our students. Many spent a long time gazing at the carvings, marvelling at the skill involved.

Ken also took it to the house of one of our members Rob Hart who has been very ill and was about to go into hospital, to show him. He has a great interest in WWI history and would have been mortified to have missed seeing the display while it was in Essex. He was very impressed and delighted to have seen it. It cheered him up no end. Moreover he had previously carved two extremely good WWI soldiers and while I was with him I asked if he could put them on the shelf of the stand as they seemed to go together naturally.

The exhibition is currently with the Hampshire region and after that it will be at the BWA AGM on May 16th.

By The Editor



The exhibition stand at St Edward's school



A close-up of the exhibition with Rob Hart's in-the-round carvings

OUT & ABOUT

If anyone is up in North Cambridgeshire, you will find a rather nice museum in the capital town of the Fens. The Wisbech and Fenland museum is free to enter and houses a rather nice collection of objects for a provincial museum. There are many fine ivory carvings and wood carvings, including a framed mirror in the style of Grinling Gibbons. For those who want a little more from a museum visit; if you visit the museum on the first

Saturday of the month, the library room will be open and you will be able to see the original manuscript of *Great Expectations* by Charles Dickens. Although Bog Oak (Fenland Blackwood) has been found in the area for centuries, there are suprisingly few examples of Bog Oak carvings in the museum.



By The Editor

Artistry in Wood



2014

34th Annual Artistry in Wood took place in November of last year. It is held every year in Dayton, Ohio, USA. The event is put on by the Dayton Carvers Guild. The photographs were all taken by Marc Featherly.



By Charley Phillips



By Gary Bityk

By Dylan Goodson



By Jim Willis



By Howard Clements





Whittlin' Jack

By Don Mertz



By Harry Limings



By Jim Willis



By Janet Cordell



By Diane Harto



By Charlie Smalligan



By James Spencer



Artistry in Wood



2014

Since 1981 the Dayton, Ohio Artistry in Wood show has gained the acclaim of being 'A Show of Shows' in that each year it continues to be the show to visit and experience for the first time over and over again. The 2014 edition hosted approximately 5400 visitors who viewed over 225 exhibitors' displays along with numerous vendors of tools, supplies, wood and books for all who appreciate the creative works of art in the medium of wood.

First time visitors were in awe at the size of the exposition hall aesthetically laid out with carpeted walkways and curtained aisles that led to rows of exhibitors with each one offering unique and beautiful wooden art that captured the appreciation of admiring eyes and hopeful shoppers. Many visitors discovered that one day was not long enough to take in all the wonders of creative inspiration. Returning for the second day became an adventure of discovery of a new eye catcher that was overlooked the first day.



The Hands-on Children's Workshop

Why Artistry in Wood is considered the Show of Shows can be answered in a variety of ways through lifting up some of the highlights of the show. First is the reputation of providing the best of venue for exhibitors to display and sell their art as well as entering woodcarvings and woodworking projects in competition that has a full range of categories and

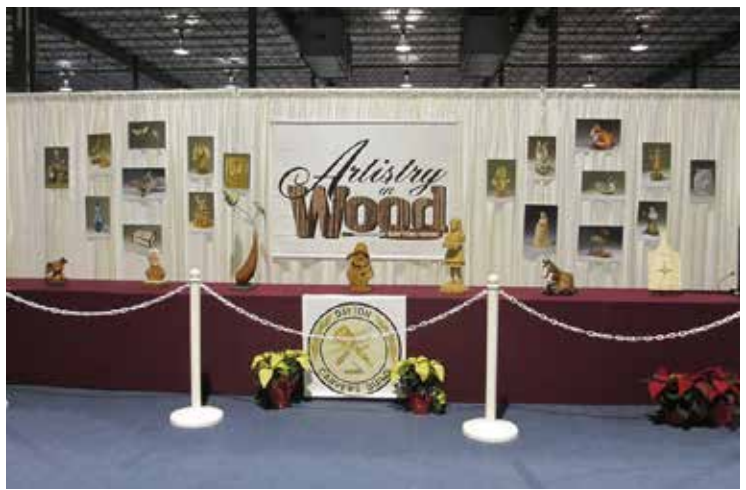
classes to be judged by knowledgeable and respected judges.

Woodcarving judges were: Josh Guge (Gilberts, IL), Rick Harney (Normal, IL) and John Engler (Battlefield, MO) who judged 327 carving entries. Best of Show was Charley Phillips (Newark, TX), 2nd Best, Sandy Czajka (Troy, OH) and 3rd Best (Dylan Goodson, AL).

Woodworking judges were: Roger Hornung (Germantown, OH), Lary Sanders (Springfield, OH) and Jim McCann (Brookville, OH) who judged 86 woodworking entries. Best of Show was Jay Kinsinger (Cedarville, OH), 2nd Best was Deborah Anderson (Carbon, IN) and 3rd Best was Mark Waninger (Jamestown, IN).

Catering to the exhibitor in this manner is to have artists from all across the United States and some from Canada display their best creations as well as compete with those creations. This means that some of the best carvings and woodworking projects will be present to amaze each visitor who comes expecting to see the best of the best year in and year out. Exhibitors want to participate in such a show and if exhibitors are happy, it makes for happy visitors who come to see and purchase one of a kind works of art. Wood artists who have made or are making a name for themselves through their art have become regular exhibitors who are sought out by visitors who want to meet for first time or for renewed visits and see the artist's latest creations.

The Western Ohio Woodworkers like to participate in the show because they can host a 'Hands-On Children's Workshop'. WOW members assist children in building projects from free kits prepared by the WOW members. In 2014 children built something like 350



Some of the exhibits at the 2014 Artistry in Wood show

items. Few things bring as much pleasure to a wood-person as seeing a youngster proudly carrying through the exhibit hall a three-legged stool, a tool box or a birdhouse that they built. During the two days of the show, WOW members are active in a production workshop where they build toys to be given to patients at Children's Hospital. Their stretch goal is a 'Toy a Minute'.

Woodcarving Illustrated likes to participate in AIW by sponsoring one hour demonstrations through both days of the show by many of the exhibitors. Those who presented demonstrations were: [Bark Carving] Rich Jensen ~ [Caricatures] Don Worley ~ [Caricature Animals] Bob Hershey ~ [Whittling] Tom Hinds ~ [Native Cultures and Carving] Stephan Forrin and Wayne Hill ~ [Caricature Bear] Jan Oegema. The last two years Woodcarving Illustrated has also honored their 'Woodcarver of the Year' at AIW with Rick Jensen being this year's recipient.

AIW invites a guest artist each year for a 'Special Exhibit' to showcase their unique art. The 2014 Special Exhibit was Patrick and Brenda Wetzel showing their collection of a vintage carved circus animals and parade wagons and circus display carved by five different artists over the years. A silent auction of



Judging the ornament carving contest - Don Worley, Glen Frisby & Ray Kunz

circus-themed carvings complemented the Circus display and provided the opportunity to purchase a unique souvenir of the show created by some of the exhibitors.

Three demonstrations are presented each day in a special area which has a big flat screen for displaying close-ups of the work in progress and has seating for a hundred. Demonstrations are presented by knowledgeable artists on subjects of interest. Presenters at the 2014 show were: Vic Hood 'Tips on Carving a Realistic Human Bust', Linda Sales 'Wood Burning with Linda Sales', Bruce Shea 'Scroll Sawn Bowls', Kevin Walker 'Spring Blossom: Deep Relief of Dogwood Blooms', Lynn Doughty 'Painting a Caricature: Bringing the Figure to Life', Scott Phillips 'New Woodworking Tools and Tips'.

An ornament carving contest is hosted on Saturday to add interest to any who watch the carving and painting of an ornament and then observe the result of the judging.

A highlight at the Saturday night banquet was the presentation of the Ron Ryan Award to Scott Phillips of the American Woodshop who has long been a promoter of the art of wood work and carving through his television show as well as being a woodworking presenter in the Demonstrations at AIW.

That one thing above all that is done for the exhibitors, vendors and visitors is the annual gift to charity with \$5000 given each year to United Rehabilitation Services and \$500 to Partners Against Crime. Since 1993 over \$148,000 has been given as a way to make the purpose of the show the creative beauty of helping others a reality throughout the year. Woodcarvers and woodworkers give their creative personality through their wood art and that giving spirit continues with a charity gift beyond any self-interest to help others in their greatest need.

The 2015 Artistry in Wood show will be November 14 and 15 where the next edition of the Show of Shows will begin again. Keep up with Artistry in Wood on Facebook or by visiting **www.daytoncarvers.com**

By Don Mertz

BWA North East London & West Essex

The North East London & West Essex region was formed as an off shoot of the Essex Region which in the year 2000 was growing too large for a single meeting and venue.

The Region began on 10th Feb 2001 at St. Andrews U.R.C. Church Hall, Goodmayes with 10 members which were led by Mr David Keen. From that hall we moved down the road to the Baptist Church Hall until 2010.

We held our AGM in a new venue at Nelves Church Hall in Hornchurch which is our present meeting place on the 2nd Saturday of every month. At this AGM I became Chairman as David Keen wished to step down from the Chair.

Our meetings are jovial and talk is topical but nothing too serious. There are 12 members and we have Guest Carvers attend. We often attend displays with the Essex Region.

In 2013 we helped Essex Group in the Styles Cat Project, so for 2014 I set the group a project to carve a wooden spoon with the design being the Chinese year of their birth and their Zodiac sign. These spoons were then displayed at Havering Show, Hornchurch, on August Bank Holiday, and the Public were asked to vote for their favourite spoon. The



The 2014 Spoon project

winner was Gill Brett (Spoon A in the top-left corner of the display).

This years project of which much research is on-going will be a pub sign. These we hope to display again at the Havering Show on the August Bank Holiday and ask the Public to vote for a winner.

By Martin Howells

BWA Lancashire

Just wanted to tell all regions about an excellent talk and demo we had recently from Vicky Naylor, of Coppice Wood Crafts, based in Leyland, Lancashire. Vicky is a green wood worker and coppicer, who also has a day job as a Ranger for the National Trust. She did a fantastic talk describing her inspiration for working with green wood, and coppicing, and brought some photos which were shown via a PowerPoint, thanks to Lol Abrams for sorting the equipment, then she had us all having a go at making wooden gypsy flowers from hazel twigs (see pic of me on shave horse demonstrating how it shouldn't be done!) along with letting some have a go at making a besom broom, then finally she made a spoon using just her axe and a knife.....in just over 30 mins! She was brilliant, and very generous with her methods and best practices. More of her work can be found at **www.facebook.com/coppicewoodcrafts**.



By Sarah Lawrenson

PRECISION TOOLS FOR WOOD CARVING

CARBIDE BURRS | POLISHING
ABRASIVES | SHARPENERS

eternaltools.com

10% OFF *
Enter: SPRING15
at checkout

ETERNAL
TOOLS

* Offer expires April 30th 2015

BWA Essex

Here's a photo of BWA Essex Members at one of our recent Mountnessing meetings having a good look at a carved coffee table by Phil Amos from Lime. The table has a magnificent She Gryphon (or Griffin if you prefer) and goes by the name of Matilda. What a stunner!



By Ken Veal



MEMBER COMPETITION

In the Winter 2014 issue of The Woodcarvers Gazette, I set a competition to carve something out of a **6" x 1" x 1"** piece of wood. I have had four excellent entries for the competition. The national committee of the BWA have asked me to extend the competition to May to be judged at the AGM on May 16th. I hope that this does not come as too much of a disappointment to the existing entrants.

I am hoping that you will all consider making an entry for the competition. I will be awarding a Flexcut Carvin' Jack multi-tool generously supplied by BriMarc for the Editor's favourite carving and I will be organising another prize for the Chairman's favourite carving as well, so it's well worth entering!

If you are unable to attend the AGM and bring your carving with you, you can

pass it onto someone you know who is attending or you can post it to me. My address is 66 Wisbech Road, March, Cambs, PE15 8EF and I will post back your entry after the AGM.

To recap: All you need to do is carve something out of a **6" x 1" x 1"** piece of wood. You can use any type of wood and you can carve anything you like (it could be balls in a cage or a chainlink or an animal or anything you can think of). I shall endeavour to take some professional-looking photographs of all the entries at the AGM.

The flexcut Carvin' Jack

comes with a leather holder, a slip-strop and a piece of Flexcut Gold honing compound. It's worth a whopping **£110** and is brand new.



BriMarc
TOOLS & MACHINERY



Flexcut
CARVING TOOLS

For stockists see: www.brimarc.com/stockists

European Woodworking Show Carving Competition

Saturday 12th & Sunday 13th September

Sponsored by Classic Hand Tools
Hosted by the BWA Essex Region

Essex Region hosted this iconic "must enter" event in 2012 and 2013. For a host of reasons the European Woodworking show did not take place in 2014 and we were unable to hold the BWA Carving competition, which was a big disappointment to all who look forward to taking part in the competition and of course the show itself. But due to the efforts of Mike Hancock of Classic Hand Tools 'our smiles are back'.

The show is held at the historic CRESSING TEMPLE BARNES in Essex that were built by the Knights Templar in the 13th century. It is hard to imagine a better venue for a display of carvings than the Granary Barn built entirely of WOOD which is over 600 years old. The carvings by BWA members will compete with each other for a splendid trophy and great prizes of vouchers donated by Classic Hand Tools worth £500 for the winner £300 for second and £200 for third place.

At the 2013 event the total number of members of the public who visited the competition and helped us by casting their votes was a massive 1592 beating the previous year by nearly 300. The public interest in woodcarving is growing which is very encouraging and heart warming to us members of the BWA.

In order to encourage as many BWA members as possible to enter this year we have once more kept the rules simple and minimal :-

Competition Entry Rules

- Only **BWA** members may submit entries to the competition
- There is **NO** submission fee for your carving(s)
- There are **NO** restrictions on size, subject or number of entries per member
- Your entry/entries **MUST** have been completed in the two years leading up to the show
- Your entry must **NOT** have been entered in this event previously
- Please ensure that you state if your carving makes use of someone else's design or is a copy of someone else's carving. This is so that we can give appropriate credit (for the design) if we use a photograph of your carving in any publicity material.

We very much hope you are able to attend the show which you will enjoy and is very much worth the effort of travelling a distance to join in the fun. You will then be able to bring your wonderful creations with you, to submit them and be part of the event.

If you intend to submit entries for the competition, which will be just as tastefully presented as in 2013 and fully protected during the period of the show, you need to arrive with your



Woodworking in Action

Cressing Temple Barns,
Near Braintree, Essex

Saturday and Sunday
12th & 13th September 2015

TICKET OFFICE OPENS MARCH 1st

Call 01473 785 946

or visit

www.europeanwoodworkingshow.eu

carvings by 9.00am on the 12th September. (If you have to travel a distance and arrive late your submission will not be rejected but you may, of course, miss out in the voting process) If you wish to enter but are unable to attend the show we can arrange to receive postal entries and ensure their safekeeping and ultimately return them to you after the event. If you have any questions regarding postal entries or indeed the competition in general please contact either:-

Ken Veal by telephone on **01277 899684**
e-mail on **ken.veal@btinternet.com**

Brian Pitcher by telephone on **01277 651672**
e-mail on **bj.pitcher@talktalk.net**



2013 Winner
'King's Minder' by Peter Paces



2013 Runner-Up
'Copy of a small Grinling Gibbons' by Gerry Guiver

By Brian Pitcher

An Interview with Charlie Oldham

Charlie Oldham entered the woodcarving profession after an art school education. He believes passionately in preserving the ancient skills he learned from an older generation of carvers.

Who taught you woodcarving?

The first tuition I had was at Art College from Arthur Ayers who was an Architectural Sculptor, he had worked mainly in stone from the 1930s on London buildings, he knew a great deal about Architecture and I became fascinated with the evolution of Architecture and progressive styles of ornament. He was working at Westminster Abbey and I visited him there where he showed me the masons templates and the beautiful carved gothic crockets he was working on. He had worked alongside Jagger and Gill so he really opened my eyes to all the wonderful ornament and sculptural work that makes London such a magical City.

From then I went into the woodcarving trade and got a job with one of Arthur's contemporaries, The legendary Bill Thomas. Mr Thomas (real name Thomas Oatway) had run a Woodcarving and Gilding workshop in London since the 1930s. His fantastic workshops in Warwick Place in Little Venice contained the finest examples of English and French Carved and Gilded furniture and Ornament. He was the undisputed expert in the field and all of the London Auction Houses and Antique dealers

came to him for advice and guidance. He established his workshop as one equal to the best of the 18th century London Furniture Carving workshops using exactly the same techniques as Chippendale and his contemporaries.

From The foreman Ray Dudman I learnt how to draw foliage, the different character of Queen Anne leaf-work through Chippendale, Adam and Regency Acanthus work. I learnt through watching Hans Swenk and John Stirk who had worked there for decades how to work in soft and hard shadows and flowing lines, to make ornament work. So in a way I am still looking through their eyes when I am carving.

Does wood work run in the family?

No There are no woodworkers in my family, my Father was a Vicar though in his younger days had been an apprentice Organ builder. His father was a saddle and harness maker so I suppose there is a tradition of craftsmanship.

What is your favourite wood?

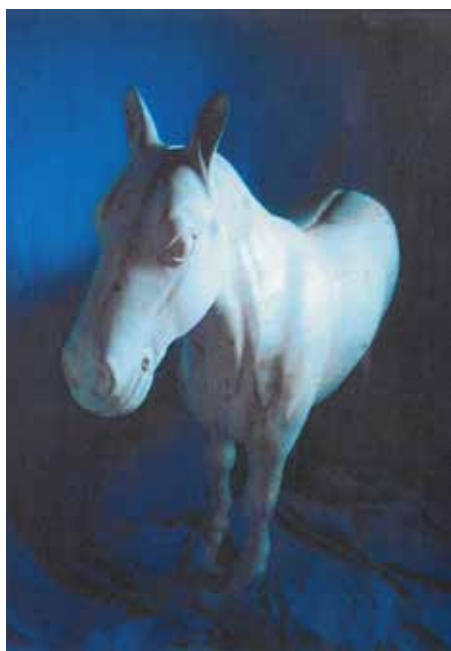
It depends on the job, for a lively rococo mirror frame it has to be a really good close-grained Baltic Pine of the best



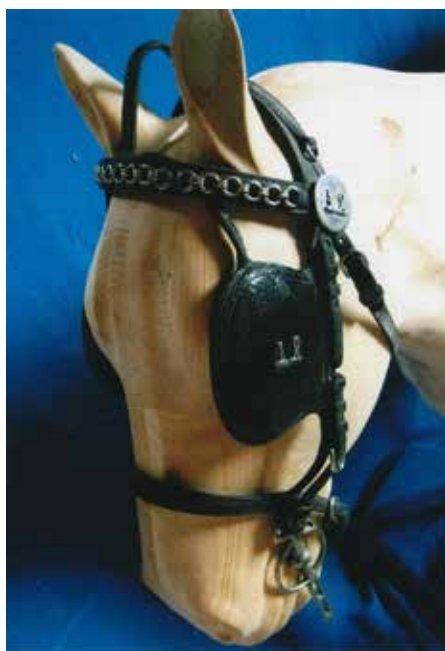
quality, bad pine can be awful, Lime wood is lovely for Gibbons style work and I recently carved a jewellery box from walnut which is great for fine detail smaller-scale work.

What has been your favourite carving to date?

Probably "Dandy" a lifesize figure of a pony for the National Trust Carriage Museum at Arlington Court. He is an interactive exhibit and gets to be handled and climbed on every day by children putting on and taking off the carriage harness. I took measurements and did drawings from the actual pony. I delivered him to the museum in the back of my Volvo so I can tell you it is possible to get a Shetland pony into the back of a Volvo estate!



National Trust Shetland Pony



Harness detail



Where do you draw your inspiration from?

From the work of Gibbons and Mathias Locke. I love Victorian Gothic, Art Nouveau, Art Deco, British Arts and Crafts. I like to get to grips with a style to get beyond imitation so that each piece can be original

What has been the hardest lesson to learn about woodcarving?

It is that it more or less always takes longer than you think, especially when working on unfamiliar forms. The work is often so absorbing that you sometimes



The decapitated White Hart



The repaired White Hart



The painted White Hart looking like new

lose all sense of time and so it is seldom a lucrative occupation.

Do you prefer to carve small or large scale work?

I couldn't work very small, I can't imagine carving Netsuke or the very tiny detail on Indian work from Mysore or Bangalore. If it can fit on my bench I am happy with the scale.

Do you have a top tip for woodcarvers?

Always try to perfect your work. Develop your own style. Restoration work is seldom appreciated (unless



Lady Margaret is involved, see below) as the aim is to match seamlessly with the original.

Do you prefer carving sculptural items or furniture items?

Both, I look at them both in the same way; a good piece of furniture/ornament is as good as a good piece of sculpture.

Do you have any anecdotes about your wood carving?

I once had a work inquiry to view a decapitated body in the basement of a pub in Bath. It was from a Dr. Rowe who turned out to be the president of the Bath Preservation Society. He told me that the body had been found in a ditch and he had brought it back to the pub for me to look at. The body turned out to be 200 years old and was the figure of the "White Hart", it had



been kidnapped by some students and abandoned, missing its head neck and all four hooves. I got the job of repairing the local landmark; repainting and gilding and fitting new antlers. After re-fixing it above the porch-way of the pub, it was unveiled to the waiting local community by Lady Margaret Osswick who arrived By chauffeur driven Rolls Royce whilst the local populace waved flags. I kid you not!

For more information on Charlie or to see more of his work, please visit his website: www.charlesoldhamwoodcarving.co.uk

By The Editor

TIPS

Have you at some point covered your latest carving with beeswax? When you have finished, some of the beeswax remains in odd corners and is difficult to remove.

The solution? A warm Hair Dryer will melt the wax into the wood, then a quick buff up with a lint free cloth and problem solved.



By Brian Eastoe

Carving a broken Seashell

John Francklow takes a different approach to carving a seashell

Like most people I have strolled down a beach with the children or grandchildren picking up shells and casually discarding the broken ones. I only became aware of the potential of these broken shells at a craft fair where slices of shell were being sold as jewellery. I marvelled at the beauty and complexity of this simple form and at the same time saw a way of carving a shell which would show both its internal and external structure. So, back to the beach, this time just collecting broken whelk shells. This was to prove a vital reference source as the project progressed.



Preparation

The first task was to take a complete shell and grind it down to reveal the central spiral core. This was done on a sanding machine but requires great care as the shell is extremely hard. The carving was to be made in three sections and this cutaway provides a template for the central section but first it needs to be scanned and enlarged to a suitable size. I would advise against using my image as it really needs to be used in conjunction with the shell it was taken from.

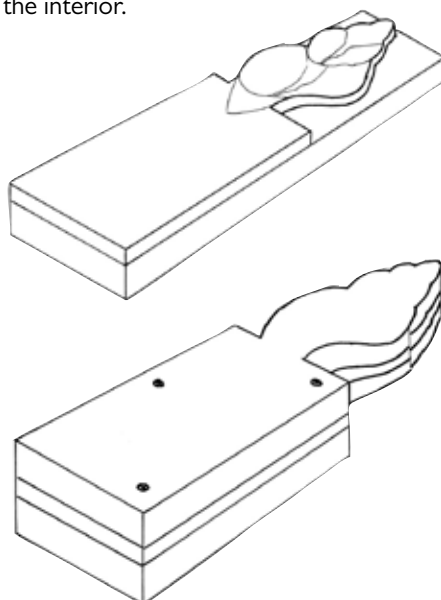


Setting Out

The finished shell was to be 18cm long, so the block of lime needed to be at least twice this length to give secure location points when the sections were fixed

together for carving. The central section, 2cm thick, was cut on the band saw. Try to make the cuts as straight as possible to avoid disturbing the grain pattern when the shell is finally assembled. The surfaces were sanded flat to 400grade paper and the image of the central section traced on to the wood.

The outline of the shell on the centre section was cut out on the band saw and then redrawn on to the outer sections which were also cut out leaving sufficient material to maintain strength at the fixing/clamping point. The three pieces were then screwed together using three screws to attach each outer piece to the centre section. In this way the three sections could be treated as one for carving the outer surface and each outer section removed in turn to give access to the interior.



Roughing Out

It was then a relatively simple matter to rough out the external shape of the shell. Simple in theory, but in fact, quite tricky to maintain the integrity of the spiral. The centre line has to be constantly redrawn as you work round the circumference of the shell and I decided to stop when the



outer was still very rough and over size in order to consider the interior.



Inside and Out

The screws were removed and the centre section pierced. The outline of these shapes was then transferred to the outer sections and the first tentative steps at hollowing out these outer sections begun. The reason for such care and hesitation was that the hollow parts of the shell were to have a thickness of no more than 2mm or so. Also the external curve of the spiral continues on the inside of the shell as the animal grows and to compound matters one of the outer sections in particular, when viewed in isolation, seemed to have a very strange, counter intuitive shape except when in contact with its neighbour.

I found that the best way to deal with this was to methodically work with first one outer section screwed to the centre section and then the other and gradually



Next the three components can be glued together. The surfaces are sanded true and flat and the enclosed side (opposite the shell's opening) glued and lightly clamped to the centre section. Once the glue is set the interior can be given a final finish to 400grade sandpaper as this is the last time it will be accessible. The process is repeated with the other side and then the given its final sanding whilst still attached to the clamping point. The wall thickness of the shell is no more than 2 or 3mm and it is a simple matter to "break" the carving you have

carve away from both the inner and outer surfaces using gouges and spoons. This involves many changes of side and much screwing and unscrewing but avoids the carving becoming lop sided and out of shape. It is vital to maintain the integrity of the spiral and it is very easy to lose track of where you are. The margins are very small. It is essential to constantly refer to the collection of broken shells, particularly in relation to the central core of the shell.

Eventually this stage of the process nears its conclusion and you can begin sanding and refining the finish.

Assembly and Breaking Through

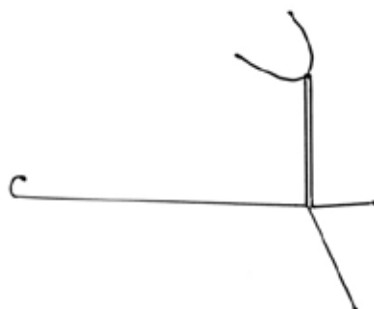


spent so much time on. Choose your breakthrough point and sand it away with



coarse paper until flexible and paper thin whilst maintaining the curve of the shell. Finish to 400grade paper and then light finger pressure is enough to give a natural break. Finally the carving is removed from its clamping piece and finished with a sanding and waxing to all the accessible surfaces.

Display Stand



To display the carving a simple and unobtrusive stand was required. This was made from high tensile piano wire and very fine aluminium tube available from model shops. The wire was cut, bent to shape and glued into the tube with epoxy resin. A small blob of resin was put on the ends of the exposed wire to avoid scratches to both the carving and furniture.

By John francklow

OBITUARY

I am sorry to inform you of the death of one of our much loved members, Rowland (Rowly) Morgan at the grand age of 92. Rowly joined us in 2007, but had been carving and woodworking for a much longer time. A very proud Welshman, he was very humble about his talents having made some beautiful pieces, and Welsh love spoons seemed to be of particular interest, and he always chose the harder pieces to challenge himself.



I remember him battling with one with a chain carved from solid wood for a long while but the results were superb. Rowly always had a kind word to say, and a quick humour, and always had a twinkle in his eye. He was fascinated with what could be done with wood and admired and appreciated all the work put into the pieces featured in the Gazette. I was pleased to be told by his sons at his funeral that his grandchildren were allowed to choose one of his pieces each to remember him by, and hope that they inspire future generations to have a go at carving too, Rowly would have loved that! He will be much missed at our meetings. Many thanks go to Marian and sons for their hospitality and kind comments at his funeral.

By Sarah Lawrenson

The Carved Angels of St. Wendreda's



I first came across St Wendreda's Church in the 80s when I bought a book 'Exploring churches'. The frontice piece was of a '15th century Double hammer beam with one hundred carved angels', the finest in England and possibly in Europe. In fact there are 118 carved angels in the roof and twenty carved saints.

At that time my motorbike took me up to March in Cambridgeshire, I had to see this. Collecting a nine-inch key from a local shop I let myself in, I was not disappointed! This marvel of carpentry and carving and all that wood was great, they had also put in a 'spoiler' they didn't want it to be perfect!

The roof was famously saved by the people of March during the reformation. Apparently when the King's men turned up to deface anything deemed to be inappropriate, the local people got them drunk. The King's men then went onto



the next village, leaving this incredible example of 15th-century carving intact.

St. Wendreda was daughter of King Anna of the Angles, 8th cent, who had healing powers among the poor and dedicated her life to the poor. She is a Saint peculiar to the Fens and St. Wendreda's in March is the only surviving church dedicated to this obscure saint. The key is still held in the nearby shop and the church is well worth a visit.



By Ken Willoughby



BWA Oxfordshire & Buckinghamshire

I am pleased to report that the Ox & Bucks Woodcarvers are thriving, with weekly attendances in the region of 22 every Thursday at The John Mason School, Abingdon. New comers are most welcome and we continue to be a well-balanced Club; almost 50% of both ladies and gentlemen.

In October, we had our Annual Exhibition of carvings completed in 2014 by our Members; over 30 were on show, with several Members just showing 'some' of their carvings. These were supplemented by previous year's winners, in all; over 60 carvings were on display.

Each year, we compete for the Les Owen Cup, named after a Member who passed away after a short illness; his wife gave us all of his tools and his half completed carving of a Sabre Tooth Tiger. Members purchased the tools and with the proceeds, purchased this Cup. I completed his carving and gave it to his widow.

The winner is chosen by votes cast by the Public, 3 points for First Choice, 2 points for Second Choice, 1 point for Third Choice. Over 600 votes were cast, it was a very, very close competition, the winner, by a slender 18 points, was a relative newcomer to our Club, Linda Dales, with a quite stunning concept of a Hand Bag complete with a hand coming out of the handbag!



Handbag by Linda Dales

This was Linda's third ever carving; her second carving, another unique designed bowl also gained third place. Linda is also a very accomplished artist, her sketches and designs are worthy of display on their own. Watch this space for her latest carving... Second place was a quite exquisite carving of Oak and Laurel leaves by a previous Les Owen Cup winner, Mike Stevenson, a perfectionist in every way.



Leaves by Mike Stevenson

Throughout the week, various carvers demonstrated by working on their latest projects, red Kites, Dragons, Gardens, Bowls, Framework for a Porch, Cricket St. Thomas and many of the visitors spent a considerable amount of time watching and talking to the carvers. From the Mayor of Abingdon, to very young children, to older people: all were amazed at the standard of work completed by 'amateurs'.



Linda's Bowl amongst other entries

Our Club continues to thrive (we think) because we now have two full-time tutors: myself and Jeffrey Wheeler, who take beginners through the various stages in completing their projects, with frequent calls of, "Teach in", when I identify what the problem is, what gouge I have chosen to deal with it, how to carve, all the time asking the experienced carvers, "Why?" so that they too can gain confidence that if they have a similar situation, they can recall what was said.



Other entries in the exhibition

When we are very busy, the senior Members are only too willing to help out; it is a happy relaxed atmosphere, with a certain amount of banter and merriment.



Brian Eastoe working on his carving of Cricket St. Thomas House

In December we had our Annual Christmas Dinner with 18 carvers and some of their partners present, when Linda was presented with her well-deserved Les Owen Cup.



Red Kite by Peter Goodchild



Oxford Scene by Mike Stevenson

A happy 2015 to all our Fellow Woodcarvers, keep up the good work, from the Ox & Bucks Woodcarvers.

By Brian Eastoe

An Interview with Rob Penn

Rob Penn is a true believer in the value of trees and wooden products. You may have seen him in his BBC TV series *Tales from the Wild Wood*, where he set about restoring and managing a 50-acre woodland for a year.

Do you have a favourite wooden item in your home (maybe a carved item)?

It is difficult to choose, but I would probably go for an ash spoon that lives in the kitchen and is in daily use.

Do we undervalue wood in this country?

Presently we do, which is a great concern.

Do you think the softwood plantations of post world war two were a mistake?

I understand that it is important to have a balanced supply of timber, to meet at least a part of the nation's needs, but there was so much wrong with forestry policy in the 1960s and 70s. Clear felling ancient, natural woodland to make space for planting conifers was beyond stupid: it was ecological vandalism on a grand scale.

Do you think we can regain control of our woodlands and manage them properly?

Yes, we can. Our woodlands are the result of the relationship between human needs and natural processes over millennia. In the modern era, we've reneged on that relationship, and lost a part of the heritage that our ancestors viewed as a birthright. To reclaim that heritage, we must first value and make good use of our wood. Plenty of other countries do. It may take a generation or two, but I like to believe we'll get there.

Ash is used for the handles of many many carving tools, why is it such a versatile wood?

There is a complicated answer to do with microfibril angles of the cell walls and modulus of elasticity, but I'll keep this simple. The stand out characteristics of ash include a good balance of weight, strength and elasticity; cleavability; excellent working properties; speed of growth and, of course, availability: these things are at the heart of the story of man's extraordinary relationship with ash, which includes, of course, tool handles.

A lot of hardwood goes on the

fire; do you think we should make better use of our home-grown hardwood?

I am a great believer that how we value things made from natural materials is a reflection of how we value nature itself. Undoubtedly, we need to make better use of our hardwoods. There will still be plenty of wood for burning. We retain possessions that are well made; over time, they grow in value to us, and enrich our lives when we use them.

What is your favourite tree (species)?

Common Ash

Did trees and wood play a part in your upbringing?

I grew up in the countryside. In fact, I grew up under an ash tree. I had no idea back then.

At this stage, what do you think will be the likely end-results of Ash Dieback Disease (Chalara)?

It is hard to predict, but I am afraid it is looking bleak. The disease has done great damage on the Continent in the last twenty years; on average something like 70% of ash trees have been infected. Perhaps even more worryingly, there is a beetle called the emerald ash borer slowly heading this way. It has done





shocking damage to the ash population in North America. If we can't prevent it from reaching Britain, it will do even more damage than ash dieback.

Tell us about your new book and when it will be out

I have spent the last two years writing a book about getting a single ash tree converted into artefacts and products including spoons, bowls, a paddle, a toboggan, arrow shafts, stools, work tops, tool handles, paneling, firewood, charcoal and the desk I'm writing this at. The ash is perhaps the tree with which man has been most intimate over the millennia: 'Its uses are infinite,' William Gilpin wrote in 1791. I managed to get over forty different uses out of one tree.

I wanted to celebrate our relationship with one of nature's greatest gifts to humanity, a gift we may be about to lose, but the book has emerged as something

else. It's also about the continuity of human sensibility for a single, remarkable material; it's about our quietly re-emerging interest in the provenance of things and about how we retain possessions that are well made and how, over time, they enrich our lives when we use them. The book is called *The Man Who Made Things out of Trees*. It is published by Penguin/Particular Books in October.

For more information on Rob or to see what he's up to at the moment, please visit his website: **www.robpenn.net**

By The Editor

A rocking horse called Storm

Every so often we get approached to 'help' somebody with some aspect of woodcarving. Usually we find the expertise among us to do something to help. A few months back I was approached by a lady (Jo Cornell) who wanted to sell some of her late father's woodcarving tools and particularly wanted them to go to those who would appreciate and use the tools. This she did and many many members of BWA Essex benefitted from this by buying the tools via John Urbanowski, who volunteered to help out.

A second request was: Could we help complete a rocking horse project that her father was engaged in doing just before he died? The plea went out to all

on this one and Brian Pitcher and I found ourselves with a part complete horse with a broken hind leg and no stand/mounting/saddle/bridle/mane etc.

To cut a long story short, Brian was the expert horse doctor and knew what needed to be done. I was the 'apprentice boy' who got on and did what he was told. Eventually the horse got finished and Jo was advised that he needed collection. The horse box arrived and with due ceremony the horse, by now with the name 'Storm', went off in some style and with a lot of care from a delighted husband and wife owner. The rocking horse is due to be passed on as a legacy to one of the granddaughters who is shortly to produce a great grandchild



Ken Veal on the left, Brian Pitcher on the right

herself! The picture shows Storm and his owners just prior to being 'coaxed' into the horse box. I'm not a horse person and I don't think I will try to make a rocking horse myself but I have to admit Storm did look the business, if you like that kind of thing.

By Ken Veal



Bali

A CARVING ODYSSEY

A journey across Asia to explore and document the art of woodcarving

In this unique four part series, I invite you to join me on a journey that will take us from the islands of Indonesia to the foothills of the Himalayas. Together, we will discover the incredible diversity in the art of woodcarving across this vast continent; from traditional motifs melded with contemporary designs to unusual tools and carving techniques.

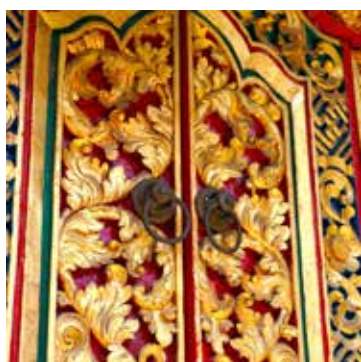
In November 2014, I packed my bags and set off on a six-month journey across Asia, in part by bicycle, inspired by a strong desire to enrich and broaden my understanding of woodcarving and to share the experience with others.

I'm currently in Cambodia exploring the ancient carvings of the Khmer empire, but right now I want to take you back to the beginning of the journey, to the small but vibrant island of Bali.

Bali

Nestled in the Indonesian archipelago, Bali is renowned not only for its golden beaches, ancient temples and relaxed atmosphere, but also for its thriving and creative woodcarving industry.

Bali's carving history stems from Hindu-Javanese origin, dating back to the 13-14th century, and was traditionally used to decorate temples and shrines - a practise still common today.



Traditional decorative carvings on a shrine door, painted and gilded

Arriving in the capital, Denpasar, I was hit by a sensory overload, at first from the heat, humidity and noise of the traffic, but then from the realization that there were carvings everywhere I turned.

In Denpasar I had been informed by Mr Alit, president of the Bali Indonesian Sculptors Association (BISA), that the main hub for woodcarving in Bali is around the town of Ubud, in particular the village of Mas.

Once in Ubud I was lucky enough to meet Mr Pale Manning, the passionate and knowledgeable curator of the Puri Luksiana museum, who introduced me to a number of wonderful and influential carvers.

The Garuda Village

After an hour's hard cycle out of Ubud, I arrived at Pakudui, a very special woodcarving community and one that, for decades, has been the main producer of traditional Balinese 'Garuda's' - the mythical creature, half man half bird, found throughout Hinduism and Buddhism and said to be the mount of Lord Vishnu.



Vibrant colours used to decorate Garudas

Whilst sheltering from an unexpected rainstorm, I met a young carver by the name of Jemo. As I watched, he carefully put the finishing touches to a Garuda, masterfully applying the skills passed down by his father.

From Traditional to Contemporary
Our next stop is the gallery and former



Jemo applying finishing touches

home of Ida Bagus Nyana and his son Ida Bagus Tilem, arguably Bali's most famous and influential carvers of the last century.

Woodcarving in Bali underwent a transformative period around the 1930-40's, influenced by a movement called the Pita Maha. It was during this time that Mr Nyana began experimenting with form in his carvings, distorting the figures by extending or shortening the limbs, although he was also known for his realistic depictions of traditional daily life.



Incredibly the chicken cage in this traditional scene is carved out of one piece

It was Mr Nyana's son Tilem who really took his father's abstract style further, having perfected the craft from a young age. He began using the natural shape of the wood to dictate the distortions within his designs, resulting in a very powerful and expressive style.

One of Mr Tilem's defining legacies was his emphasis on teaching others to carve with similar creativity. He had so many students over the years that he is said to have contributed significantly to the wave of abstract carving in Bali that remains very much evident today.



Carvers at the gallery continue to practise the style and techniques of Mr Nyana and Mr Tilem

A Painful Lesson

Eager to experience Balinese carving with my own hands, I discovered Mr I Wayan Mudana, a master carver who was taught by Mr Tilem and has students himself.



As a child Mr Mudana would 'borrow' his parents' firewood to practice carving

I spent three afternoons with Mr Mudana, during which he guided me through the process of carving a Balinese sea goddess using local tools and techniques. An immediate difference I noticed was the carving method of sitting on the floor and holding the wood between my feet. I would like to say I'd mastered it by the third day, but not quite – it requires a lot of flexibility!



Carving Balinese style - notice the chisels have no handles

We worked on a section of hibiscus wood, using a small hand axe to rough out the piece before setting to work with the chisels. It was incredible to witness Mr Mudana carving with such precision and force, the chisel just centimetres from his feet.

Natural Form Takes Precedence

The final carver I want to introduce you to is Mr I Made Sama, a renowned craftsman also taught by Mr Tilem and who was once famous for his traditional ceremonial carvings, but has since taken his style in a completely different direction.



Mr Sama and his young apprentice

Similar to Mr Tilem's abstract designs, Mr Sama lets the natural shape of the wood guide his inspiration for each piece. The smooth fluidity and lack of uniformity in his work is in stark contrast to the more repetitive traditional motifs he once followed.

When I visited Mr Sama, he was teaching his young apprentice. In Bali, carving is most often passed down by family members or through long apprenticeships. It was a pleasure and inspiration to meet Mr Sama and his apprentice, and their unusual style of carving stands out in my memories of Bali.

Reflection

After three fantastic weeks in Bali, I left wondering whether the countries I was about to visit would be equally inspiring, diverse and abundant in this beautiful craft.

Now four months into the project I realize that Bali was unique in many senses, particularly in the remarkable concentration of woodcarving I witnessed in Mas village and the strong emphasis on natural form in the modern designs. But I also found similarities with some of the methods and designs used elsewhere in Asia, such as the ancient Hindu influence in northern Malaysia or the practice of carving with ones feet.

Cycling Malaysia's East Coast

After a brief stop in Singapore where I met with the curator of the Asian Civilizations museum, David Henkel, who taught me a lot about both woodcarving and cycling in peninsular Malaysia, I set off up the east coast.

My goal was the northern state of Kelantan and specifically the Akademi Nik Rashiddin, a treasure trove of Malaysian

woodcarving and home to the former Nik Rashiddin Nik Hussein, a famous and influential Malaysian carver.

Over the next ten days, I slowly pedalled my way north, discovering with great delight the many sights and sounds that are so often only accessible on a long distance bike ride. The landscape gradually changed from dense palm tree plantations to thick jungle, but there was always a white sandy beach somewhere to my right. I shared the road with gigantic lizards and inquisitive monkeys, who lazily crossed my path, and passed through beautiful fishing villages that fuelled my journey with their delicious local cuisine.

As I was about to discover in the North, Malaysia has a rich history of woodcarving but one that differs greatly to what we have discovered in Bali; largely a result of differences in religious influence. In Malaysia, the 'spirit of the wood' and the practices of symmetry and balance in design are of great importance to the carver, and are things that we will explore in the next article.

Enabling others to share in the journey is a big part of the Carving Countries project, and so for the last four months I have been documenting the trip via www.carvingcountries.com. Here you can follow the journey and find blog articles, photo galleries, carvers' profiles and more. The dream is to make this journey as interactive as possible, so if you know of any particular wood carvers or carving sites in India or Kyrgyzstan (my next destinations) that you would like me to explore, please do get in touch:

Email: carvingcountries@gmail.com

Website: www.carvingcountries.com

By Will Barsley

BWA North Wales & Borders

Bah Humbug!

When Jack announced the subject of the Christmas 2014 competition it was greeted with a second or two of stunned silence whilst everybody digested what they had just heard. Had he really said a "Father Christmas"? Jack views said figure with much the same disdain as he does woodturning. Not just a "Father Christmas", but a humorous "Father Christmas" at that. My first thought was that I have never seen one that wasn't humorous. I considered doing a figure of a fat guy stuck in a chimney until my wife said that everyone will do something of the same idea, so in the end I chickened out and for the first time I didn't enter.



Alex Garfield's Runner-up carving

The club's hands on days usually give some idea of what the members are working on as their exhibit, but this time I can't remember seeing any. There wasn't even much comment passed during the course of the year, leaving



Eileen presenting Alex Garfield with his equally well deserved prize

one to think that maybe Jack had got it wrong this year, and as a result there was little interest in the competition. I am only too happy to report that it was me who had got it completely wrong – the competition table was resplendent with the most wonderful display you could wish to see. So, my apologies to you Jack, and my congratulations to everybody who did enter and show what a bit of imagination can do. Apart from the first and second prizes as chosen from the members, there is Jack's prize. This is given to the one who Jack considers has shown the most improvement and hard work. And this year Eileen Walker has awarded a prize to her favourite carving on show.

Congratulations to all of you!

By Ron Cannell



Jack giving Harold Roscoe his well-deserved prize



Chairman Graham Binnie presenting Bob Breakwell with his winner's prize

REVIEW

Nano One Mini-Chisels

The Nano One mini-chisels from Dictum are Japanese-style micro tools, currently in a range of four models 3mm wide: a flat chisel, skew chisel, 90° v-tool and Gouge Sweep 8. I have been having a go with the V-tool, flat chisel and skew chisel.

The tools are of very high quality and I liked the nice touch of having a hole in the end of the handle so you could hang them using a piece of string (to save losing these small tools).

I have a traditional Japanese flat chisel that is exactly comparable with the Nano One flat chisel. I find the Dictum Nano One to be more useful because the handle has a good weight to it compared to the other tool I have which has a handle made from what seems like

To purchase see: www.dictum.com



Balsa wood. In the same way the Peter Benson range of micro tools are very good because of their weighty rosewood handles. Overall I can highly recommend these tools for small-scale work and touching up problem areas.

My thanks to Dictum for the chance of reviewing these items.

By The Editor

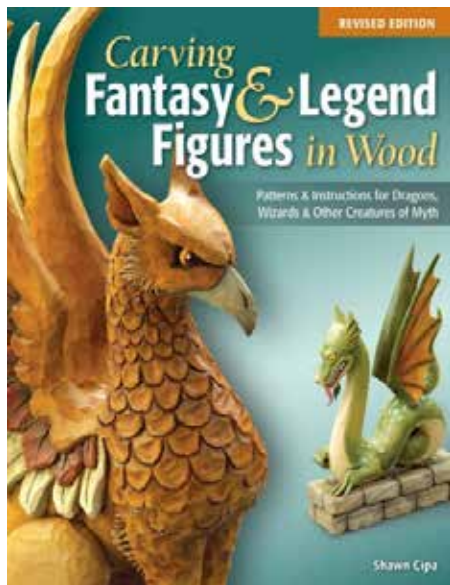
DICTUM

BOOK REVIEW

Carving Fantasy & Legend Figures in Wood

Revised Edition

ISBN: 978-1-56523-807-7



The revised edition of Carving Fantasy & Legend Figures in Wood has been out for just over a year I believe. The author Shawn Cipa has written a very easy-to-follow book with some great

patterns. There are ten patterns in all and he walks the reader through the carving and finishing of two of them. The photographs are very clear and each stage of the walkthroughs are well represented. If you're looking to carve a fantasy creature and what to do some practice pieces to get a feel for carving a mythical creature then I would recommend this book to you.

The revised edition of this book doesn't add any new material to the original (but the layout has been freshened-p a little), so if you own the first edition, you won't want to get the revised edition. Translating a design from paper to a three-dimensional in-the-round carving is never as easy as one thinks so I found this book to be very useful. Shawn's carvings are very good and his painting skills (which are fully explained in the book) add a great vibrancy to the finished carvings.

By The Editor

BWA Lancashire

Here are the winners of our 2014 Christmas competition! In 1st place was our new Secretary Jim Macmorran with his caricature heads on driftwood, 2nd place went to Travall Towries who did his version of last month's gazette bird with copper inlay, and in 3rd place was Barrie Robins with his bowler.

There was a large selection of entries, and all enjoyed our usual Jacobs Join, it was lovely to see lots of partners/wives there too and joining in the fun!



By Sarah Lawrenson

woodworks

Carving, Craft, Pyrography and Toy Making all in one place
Supplying all your power carving needs - and more

Equipment

Razermip

Fire
Writer

FOREDOM®

woodworks
Super Detailer



Rotary Burrs

Pyrography Tips



Carving Piercing Drills



A Family business, giving family service and family values

Order online at

www.woodworkscraftsupplies.co.uk

Woodworks Craft Supplies, P.O.Box 102, Caldicot NP26 9AG. Tel: 01633 400847

An Interview with Glyn Mould

Glyn Mould is the club chairman of the East Midlands branch of the BWA, known as Rockingham Forest Carvers. A lot of people ask where Rockingham Forest is and why the club has this name. Rockingham Forest was the large forest in Northamptonshire where the majority of the timber came from to build Peterborough and Ely cathedrals. Sadly there is little of the forest left today and it is represented by small pockets of remaining ancient woodland.

The site of this year's BWA AGM is going to be at Glyn's base in the East Midlands called Sacrewell Farm. I know that many of you saw Glyn on BBC Antiques Roadshow last year with his political chair. Here he tells us a bit about himself and his famous chair:

I started to carve wood at the age of 12 at school, my father was a stonemason and asked me what was i going to do when i left school? A shrug of the shoulders later and my father suggested that as he worked on the outside of churches, that it would be a good idea if i worked on the inside taking on carving work. What i came to learn later on, was that there is very little money spent on the interior wood working unless there is something dramatic like a fire!

I left school at the age of 16 and was promptly unemployed. There were no great opportunities for woodcarvers in the early 1980s. The careers service knew i was interested in woodwork and offered me a job on the then youth

opportunities programme. It wasn't my sort of carving. The job was on a local estate, chopping down trees and hedge-laying. I declined their kind offer.

This only spurred me on. It made me realise nobody was going to give me a carving job, I had to create my own. I did this with help from my family and the enterprise allowance scheme. I went self-employed at the age of 18 and the rest is history as they say. I earned a living from carved village signs and teaching people to carve. I have made over 150 village signs throughout the UK over the past 32 years.

I started teaching at an evening class level in the local comprehensive school in Oundle. I still have two members of that original class still attending the various classes that i hold in Elton village hall. So basically I spend half my time working on commissions and the other half sculpting people to sculpt wood!

I decided for my 30 years in business I



needed to do something for me, instead of working for others. It's good to have a choice what to make in life. To this end I wanted to create something different and something that people would remember. We all have lived through the MPs expenses scandal and i thought it was a great story to tell in wood. Remember that when people couldn't read, carved pictures under choir stall seats (misericords) told a story, so i wanted to do the same thing.

I created a 'Political Seat' using the MPs Expenses Scandal as the story. It depicts





the three party leaders at the time, Messrs Cameron, Brown and Clegg. They represent their parties and I thought how the Freedom of Information Act had exposed them politically. How to you embarrass or catch a man out in their suit?You drop there trousers!

The carving took over 500 hours over 3 months. The ideas for it took four years! There are houses that 'Flip' just like the MPs swapping which second home they might claim for. There is also a duck and a floating duck house! Behind the portcullis there is a carved Bulldog clip with the invoice for the duck house shown being redacted (Blacked out). There is a limewood carving of the Daily Telegraph with the headline 'This Rotten Parliament' and a bulldog who represents the British public, looking down with a look of disdain on its face. So in years to come nobody should forget the expenses scandal of 2009.

I exhibited the piece at Art in Action in 2013 and at various local shows.

The interest in the seat died down until quite by chance the Antiques Roadshow was coming to Kirby Hall in Northamptonshire. I had an old box of tools which I thought I might take along. So I looked on the Roadshows website which states if you have anything large or heavy they would visit you prior to the recording on the day.

I contacted them and they visited the house to see the tool box. The expert was John Foster, he liked the tool box which dates from the 1890s, but he happened to see the Political seat/chair as well. He asked permission to take photos of both items and said they might be interested. Sure enough a call came through asking for both the Chair and the tool box.

The filming took place on the 5th June 2014 and the programme was air twice in the autumn on BBC1 and BBC2. After the second showing on BBC2, I received a request from a Scottish gentleman who was interested in buying the carving. I

have sold the work to him for just over the estimate of £10,000. The chair will reside in his house overlooking the Scottish Parliament in Edinburgh.



There is a short film on YouTube should anyone like to see the chair in action! "The Evolution of the Political Chair" is the title and the URL is www.youtube.com/watch?v=5AFzV7oaORs



The wood used in the piece was sourced locally: Oak, Tiger/Brown Oak, Black Bog Oak, Lime and Ash. I hope the airing on the TV has raised the profile of our wonderful craft of carving in wood. Some of the money from the chairs sale is going to help train a young carver in her career.

For more information or to see more of Glyn's work, please visit his website **www.glynmouldwoodcarvingschool.co.uk**

By The Editor

*Woodcarving Tuition
with Master Carver
Michael Painter A.R.B.S.
40 years of carving experience*

Classes and Courses available:

*2-Day Courses
1-Day Courses
Half-Day Classes
Evening Classes*

*For more information,
please contact us:*

Tel: 01827 830133

E-mail: info@mikepainter.co.uk

www: mikepainter.co.uk



BRITISH
WOODCARVERS
ASSOCIATION

OVERSEAS MEMBERSHIP

Membership of the BWA is open to people from outside of Britain as well as those in Britain itself.

The price of membership is slightly higher than that for domestic members to cover the much greater cost of posting The Woodcarvers Gazette overseas. You will receive 4 issues of The Woodcarvers Gazette a year.

To join the BWA as an overseas member, please see **britishwoodcarversassociation.co.uk/join-us** and click on the 'Subscribe' button under the heading Overseas Membersip Subscription.

Annual Membership costs £30

Free Lime Blanks with Pfeil and Flexcut

see website for details*



**Liohier hand-stitched
Rasps and Riffles**

**Now in
Stock**

Once
you try one,
you won't use
any other!!

**Woodcarving
Courses with
Peter Berry or
Mike Painter**

(see website for full details)



**G&S
Specialist
Timber**
TOOLS AND MACHINERY



www.toolsandtimber.co.uk

you can order online now



WE ARE EASY TO FIND:
1½ miles from the M6, J40.
Take the A66 towards Keswick,
turn left at first roundabout,
follow the Brown Signs to
The Alpaca Centre.

Open 8am to 5pm daily.
10am to 5pm Saturday.
Closed Sunday.

* Terms & Conditions apply.

G&S SPECIALIST TIMBER

The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk

Carving Types

First there's the Beginner, still lacking in belief,
taking time with a block of lime to carve a small relief
but, with a lot of guidance, and patience from the start
the novice soon will be producing little works of art.

Then there is the Whittler, who does not need a vice –
to hold the workpiece in the hand, he feels, is rather nice,
a few sharp knives, a safety glove, and he is quite at home,
he sits there quietly carving, like a little garden gnome

Here we have the Cleaver, big mallet in his hand,
rains blows upon the chisel – to him the feeling's grand!
For him it's not the detail that makes him feel so good,
it's the pleasure that he gets just from removing chunks of wood.

The sentimental Lovespoon Carver always takes the chance
to flavour his creations with those symbols of romance,
the hearts, the flowers, the wedding rings, so delicately made
will stir the right emotions in the heart of every maid.

Here is the Tool Collector, you'll find him, like as not,
searching all the catalogues for tools he hasn't got.
Has every type of chisel, all honed and sharp, not dull,
he doesn't do much carving, but his workshop is quite full.

Do you need a house name plate, memorial, or sign?
Call on the Letter Carver for a suitable design.
He'll cut each letter carefully, slowly, and with skill,
for if the spelling can go wrong, you can be sure it will!

The Chainsaw Carver, macho man, to fear he is a stranger,
he wields his lethal weapon, he loves the thrills, the danger.
For him no paltry chisels, this is passion, the extreme,
to find the biggest trunk to carve is his abiding dream.

After practice and experience, that each carver must acquire,
to be a Gifted Amateur is to what we all aspire,
with recognition from our peers, photos in the "Gazette",
we'll know at last that it was worth the tears, and all the sweat.

Step forward now the Gadget Man, so grateful he, to science,
with drills and burrs and power files, and every known appliance.
If it hasn't got a 3-pin plug, at every tool he'll glower,
it's not about the carving, what he wants is the power!

Keith Hardisty

A Woodcarving poem by Keith Hardisty of BWA Durham & North Yorkshire

A Simple Santa

Christmas was a too wet and miserable
this year, so instead of being able to post
some photos of woodcarvings that I'd
seen out-and-about, I decided to share
photos of a simple Santa I made in the
space of a week chipping away with a
knife on an offcut of lime.



By Sarah Lawrenson

An Interview with Patrick Damiaens



Here we meet Flemish woodcarver Patrick Damiaens, a woodcarver specializing in ornate carving. Patrick Damiaens has been described as the only full-time ornamental woodcarver in Flanders, the last of a dying breed. He started his professional career in 1992. Patrick specializes in a style called Liège, which is a 18th-century furniture style that is richly decorated and intricately

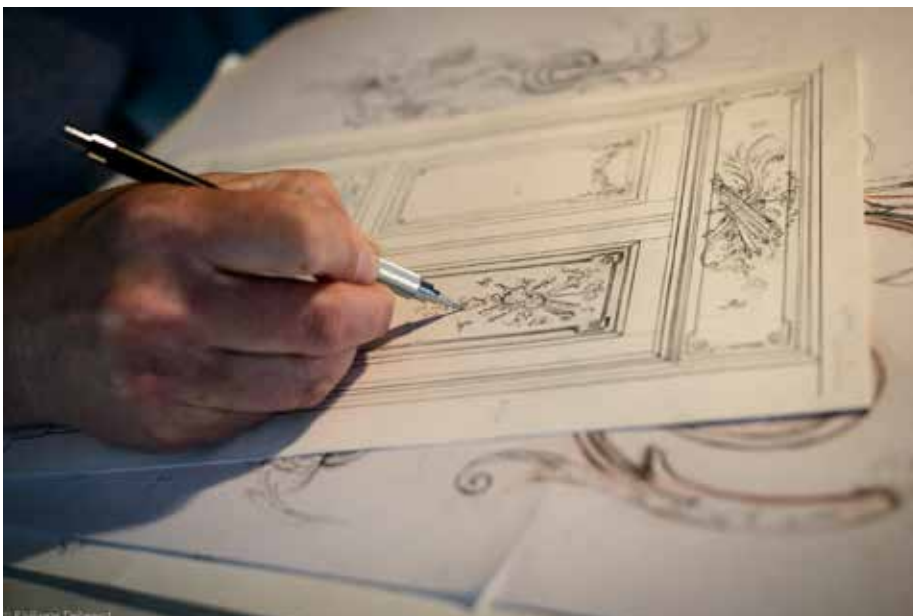
carved. It is named after the city of Liège that is localized in the French speaking part of Belgium, once an important center for woodcarving.

He has been interested in art and its history since childhood, visiting an exhibition or museum every couple of weeks. Initially, Patrick thought that he wanted to be an archaeologist or

art historian. However, he ended up choosing woodworking, first studying for seven years at the Sint-Jansberg College in Maaseik and then studying at the Don Bosco Institute in Liège (which has sadly stopped teaching after 117 years).

Patrick's workshop creates a wide variety of furniture and ornamentation for customers throughout Belgium, nearby countries and the wider world. Between commissions, Patrick spends time working on projects around his own home, such as his passion for the craft. Patrick draws a lot of inspiration from his frequent visits to the Palace of Versailles: 'I'm fascinated by the interior of the Palace of Versailles. That is still an enormous inspiration for me'.

'My carvings are made by the info we get on the Internet, from colleagues, castles, visits of museums and the interiors of stately houses. I take many photos and have a large library (500 books) on the applications of ornamentation. My whole life is situated around my work. Holidays are picked so that I can visit a number of castles, agreements with the management





of museums and castles about taking pictures is also arranged weeks before the visit. My photo collection is particularly large. With these pictures I also try to make interesting blog entries on (see below). Also a large collection of plaster models is important for the wood carver, they show the artist the look or design of a given period.'

With a lack of appropriate apprenticeships and teaching institutions, Patrick is worried about the art of woodcarving dying out in Belgium. He devotes one evening a week to teaching a class despite his hectic schedule.

Patrick has recently been awarded the Belgian Gold Honour Badge of Labour, awarded by Royal Decree from the Royal Institute of the Elites of Labour. It is a great recognition of his skill, quality of work and commitment. He says that it is 'recognition for 25 years of perseverance' and is very proud to receive the honour.

For more information on Patrick or to see more of his work, please visit his website **www.patrickdamiaens.be** or take a look at his blog **ornamentsnijder.blogspot.co.uk**

By The Editor



MEMBERS GALLERY

Love Spoon
By Alan Robinson

Tuba Girl

By Ken Willoughby



Carved from Sycamore with a Mahogany base

Ancient Ancestor

By Ray Dean



Carved from Holly on a base of Oak, inspired by a carved African Ebony figure



Mice

By John Hollerbach



Carved from Lime

Chip-carved Trinket Box

By David Brown



Carved from Lime

Hermit Crab

By John Francklow



Carved from Lime (shell) and Cherry (crab)

Unicorn

By Ken Veal



Lime with a painted MDF base

If you have a recently completed carving or a carving that your fellow members may not have seen and would like to submit it for the gallery in the next issue, please email:

editor@britishwoodcarversassociation.co.uk

or use the form on the website:

www.thewoodcarversgazette.co.uk

Tree Group Vase

By John Francklow



Carved from Yew



Carved at the 2014 AGM in the workshop by Mark Davis

Glyn Mould

SCHOOL OF WOODCARVING



Learn to Carve

Lessons for beginners & advanced

Book a Five Day SUMMER SCHOOL for only £220

Monday 27th to Friday 31st **JULY** or Monday 3rd to Friday 7th **AUGUST** or £45 per day (min 3 days)

Regular Weekend, **Daytime** and **Evenings** at **Sacrewell Farm Centre** and **Elton Village Hall**. Lessons cost **£12.50** for Morning/Afternoon **£9.50** Evening

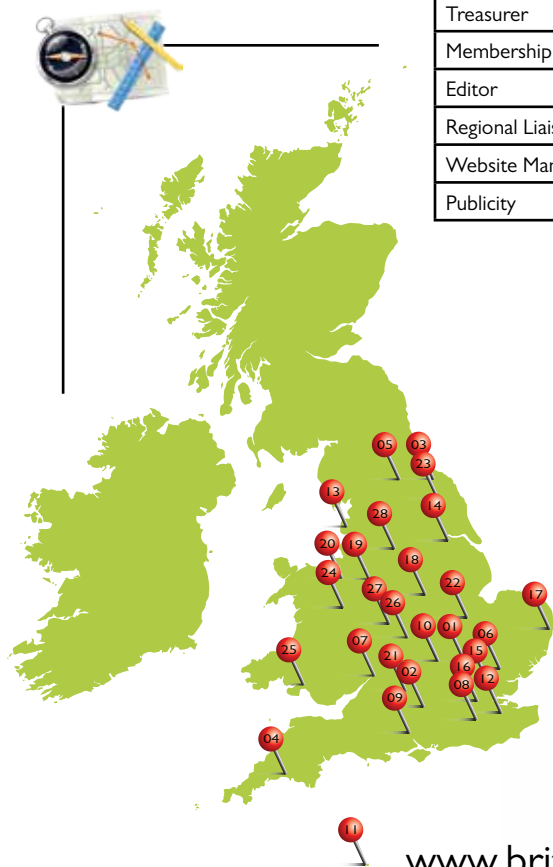
For a **Brochure** or a **Gift Voucher** contact Glyn email glynmould@msn.com

Telephone 07753 298 501

	Region	Leader	Phone Number	Email Address
01	Bedfordshire	Terry Nokes	07900 087 863	bedfordshire@britishwoodcarversassociation.co.uk
02	Berkshire & Mid-Thames	Roger Edwards	01628 672 223	mid-thames@britishwoodcarversassociation.co.uk
03	Cleveland	Vincent O'Donnell	01642 570 866	cleveland@britishwoodcarversassociation.co.uk
04	Devon and Cornwall	Les Wilkins	01548 810 442	devon-cornwall@britishwoodcarversassociation.co.uk
05	Durham & North Yorkshire	Duncan McConnachie	01642 552 620	durham@britishwoodcarversassociation.co.uk
06	Essex	Ken Veal	01277 899 684	essex@britishwoodcarversassociation.co.uk
07	Gloucestershire	Tony Bush	01242 890 454	gloucestershire@britishwoodcarversassociation.co.uk
08	Hamlet Woodcarvers Maidstone	Mick Mills	01622 759 313	maidstone@britishwoodcarversassociation.co.uk
09	Hampshire	John Tybjerg	01425 470 906	hampshire@britishwoodcarversassociation.co.uk
10	Hertfordshire	Stan Kimm	02089 070 378	hertfordshire@britishwoodcarversassociation.co.uk
11	Jersey	Eric Payn	07797 729 483	jersey@britishwoodcarversassociation.co.uk
12	Kent Worms Hill	David Howard	01227 265 085	kent@britishwoodcarversassociation.co.uk
13	Lancashire	Sarah Lawrenson	01772 715 503	lancashire@britishwoodcarversassociation.co.uk
14	N. Lincs & E. Yorkshire	O H Boyd	01652 618 071	lincsandyorks@britishwoodcarversassociation.co.uk
15	N.E. London & W. Essex	Martin Howells	02085 901 824	w.essex@britishwoodcarversassociation.co.uk
16	S.E. London & W. Kent	Ann High	01689 859 617	w.kent@britishwoodcarversassociation.co.uk
17	Norfolk & Suffolk	Anna Cullingford	01603 433 505	norfolk-suffolk@britishwoodcarversassociation.co.uk
18	Notts & Derby	Roland Laycock	01623 636 343	nottsandderby@britishwoodcarversassociation.co.uk
19	North Staffordshire	Tom Buttress	01782 533 061	n.staffordshire@britishwoodcarversassociation.co.uk
20	North Wales & Borders	David Brown	01244 546 912	n.wales@britishwoodcarversassociation.co.uk
21	Oxfordshire & Buckinghamshire	Brian Eastoe	01235 203 626	oxandbucks@britishwoodcarversassociation.co.uk
22	East Midlands Rockingham Forest	John L. Smith	01572 759 578	e.midlands@britishwoodcarversassociation.co.uk
23	Ryedale, North Yorkshire	Andrew Clark	01751 473 206	n.yorkshire@britishwoodcarversassociation.co.uk
24	Shropshire	Meriel Brown	01743 861 159	shropshire@britishwoodcarversassociation.co.uk
25	South Wales	Derek Edwards	01639 414 904	s.wales@britishwoodcarversassociation.co.uk
26	Warwickshire	Mick Kitchen	01926 843 159	warwickshire@britishwoodcarversassociation.co.uk
27	West Midlands	Tony Newton	01214 411 534	w.midlands@britishwoodcarversassociation.co.uk
28	Yorkshire	Bill Piggott	01484 319 608	yorkshire@britishwoodcarversassociation.co.uk

For more detailed information on a regional group, please see the website

National Council	Officer	Phone Number	Email Address
Chairman	Mark Davis	01525 862 489	chairman@britishwoodcarversassociation.co.uk
National Secretary	Lynn Kimm	02089 070 378	secretary@britishwoodcarversassociation.co.uk
Treasurer	Bryan Corbin	01452 698 991	treasurer@britishwoodcarversassociation.co.uk
Membership Secretary	John Tybjerg	01425 470 906	membership@britishwoodcarversassociation.co.uk
Editor	Jason Townsend	07970 535 189	editor@britishwoodcarversassociation.co.uk
Regional Liaison	Eileen Walker	01352 770 706	liaison@britishwoodcarversassociation.co.uk
Website Manager	Graeme Murray	07748 350 252	webmaster@britishwoodcarversassociation.co.uk
Publicity	David Shires	01325 374 686	publicity@britishwoodcarversassociation.co.uk



Check out past issues of The Woodcarvers Gazette:
www.thewoodcarversgazette.co.uk/back-issues

Not already a member? Why not join the BWA now
www.britishwoodcarversassociation.co.uk/join-us



www.britishwoodcarversassociation.co.uk